



July 9-12, 2014
Waco Convention Center, Waco, Texas
38th ICBDA Convention





Table of Contents

Welcome to Waco

Welcome ICBDA Convention Attendees from Convention Chairs	iii
Welcome ICBDA Convention 38 Attendees from the Chair of ICBDA.....	iv
City of Waco – Letter of Welcome from the Mayor	v
Waco – A Bit of History – and Things to Do in the Heart of Texas	vi
Greensboro, North Carolina – 39th ICBDA Convention Invitation Letter from the Chairs	viii

Tab 1 – Convention 38

Convention Committee Members	1-1
Convention 38 Cuers and Masters of Ceremony	1-3
Executive Officers, Board of Directors and Technical Advisory Committee	1-4
ICBDA Committee Appointments.....	1-5
Distinguished Service Award	1-5
Golden Torch Award	1-6
Hall of Fame Dances.....	1-7
Top 15 Dances Convention 37 – Reno 2013	1-9
Top 15 Dances – Greensboro 2012, Lakeland 2011	1-10
Convention Attendee Feedback Request	1-10
Vendors	1-11
Greensboro, NC – ICBDA Convention 39 Information	1-12

Tab 2 – Schedules

Map of Facility.....	2-1
Evening Program Hall A ~ Phases 5-6	2-2
Evening Program Hall B ~ Phases 4-5	2-3
Evening Program Hall C ~ Phases 3-4	2-4
Wednesday Schedule	2-5
Thursday Schedule.....	2-7
Friday Schedule	2-9
Saturday Schedule.....	2-11





Tab 3 – Instructors

List of Clinic and Dance Instructors	3-1
Clinic Instructor Photos	3-2
Dance Instructor Photos	3-3
List of Dances Taught at Convention 38 and Standby Dances	3-7
Biographies of Staff	3-8

Tab 4 – Clinic Notes

Transitioning to Intermediate Waltz	4-1
An Easier and More Efficient Way to Dance Waltz	4-5
Improving Our Waltz at Phase V and VI	4-7
Introduction to Quickstep	4-9
Stepping into Quickstep (Intermediate)	4-11

Tab 5 – Cue Sheets

Cue Sheets arranged alphabetically by Dance Name

Dance Title	Rhythm and Phase	Choreographers
A Friend Like Me	Quickstep 4+1+1	John & Karen Herr
Au Revoir Paris	Waltz 6	Randy & Marie Preskitt
Blow the Wind	Waltz 4+1+1	JL & Linda Pelton
Boogie Bumper	Quickstep 5+0+1	Michael & Regina Schmidt
Cup of Love	Waltz 3+2	Peg & John Kincaid
Danke Schoen	Quickstep 4+2	Karen & Ed Gloodt
Everybody Loves a Lover	Quickstep 3+2	Joe & Pat Hilton
It's All in the Game	Rumba 3+2	John & Norma Jean Becker
It's Always New to Me	Foxtrot 4+1	David Goss & Ulla Figwer
Kookies and Kream	West Coast Swing 6	Kenji & Nobuko Shibata
La Plaza	Paso Doble 6	George & Pamela Hurd
Ladyhawk	Waltz 5+2	Paula & Warwick Armstrong
Let's Dance [Oldie]	Quickstep 4+2	Chick & Ieleen Stone
Mandulinata	Waltz 4+1	Rey & Sherry Garza
Puttin' On the Ritz	Quickstep 6	Bill & Carol Goss
Sweet Dreams	Mixed Tango 6	Leisa & Mike Dawson
Valentine	Bolero 6	Curt & Tammy Worlock
Ven Connigo	Cha Cha 4+2	Ken & Sue Davis
Will You Love Me Tomorrow	Rumba 4+2	Fred & Linda Ayres
With All My Heart	Tango 5+2+1	Steve & Lori Harris
You Know It's You	Bolero 4+2	Oberdan & Vanessa Otto



INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

Welcome ICBDA Convention Attendees

We want to thank you for attending this Waco ICBDA Convention. We know that you are going to enjoy all the clinics, dances teaches and cued dancing that will come your way. The Waco Convention center is geared to accommodate all the needs of this convention. When Saturday evening is concluded, we are sure you will be happy with the outcome.

ICBDA is your organization and we take into consideration all of your feedback, both positive and negative, that you might have to make future conventions better. One way to help us improve the convention is by taking the online survey when you get home. Please remember to complete it.

It is our intention to continue to upgrade the future convention format and content, and to meet the desires of all attendees.

Gloria Jackson and Larry Frank

38th ICBDA Convention Chair Couple





INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

BOARD OF DIRECTORS

Chair

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ICBDA Convention 38 Attendees

Sally and I want to welcome you to the Great State of Texas!!

We have a superb venue for our convention. We also have a fantastic crew of organizers who have put in a tremendous amount of work, coordination and scheduling, then follow-up. Those two people who are the leaders of ALL of this effort are Larry Frank and Gloria Jackson!! Sally and I know what an effort this takes after doing their job in Reno last year. They have made our job as new presidents so easy. Thank you, Larry and Gloria!!

Last year in Reno, Nevada, we had all wood flooring – 30,000 square feet of floating wood floor. This year we have increased the total number of square feet by 5,000 square feet:

- Phase III-IV Hall – 8,000 sq ft
- Phase IV-V Hall – 12, 000-13,000 sq ft
- Phase V-VI Hall – 15,000 sq ft

As you can see, this is a dream of a dance convention. We start on Tuesday night with an informal Trails End Dance coordinated by Tim Eum. We then start Wednesday with a full day of dance education workshops with our focus rhythms being Quickstep and Waltz. (Education videos are available if you purchase the workshop DVDs). There will be workshops in all three halls both in the morning and afternoon. We have a great staff of instructors lined up for you as you can see in this syllabus.

The rest of the week is full of learning new dances and dancing at night to great dances chosen by you including awards and the Top 15 dances in both Phase III-IV and a set for Phase V-VI. We continue to do our best to make each convention better than the last. We hope you will join us in Greensboro, North Carolina, next year.

Thank you for supporting our convention, for without you, we cannot hold our convention. Please use the survey to give us your ideas and feedback to help make the convention better.

Bob and Sally Nolen

Chair Couple ICBDA





CITY OF WACO

Office of the Mayor

Malcolm Duncan, Jr.

P.O. Box 8052

Waco, Texas 76714

(254) 548-4846

wacomayor@waco-texas.com

July 2014

As Mayor of the City of Waco, I am pleased to welcome you to Waco for the annual convention of the International Choreographed Ballroom Dance Association.

Waco & the Heart of Texas offer many options for entertainment, shopping, dining, and fun. The Waco Mammoth Site is an awe-inspiring site, unlike any in the world and Cameron Park Zoo's Asian Forest Exhibit will bring you up close and personal with beautiful creatures in the wild. Enjoy Waco's trademark foundational attractions -- the Texas Ranger Hall of Fame & Museum, Dr. Pepper Museum, Baylor University's Mayborn Museum and the Armstrong Browning Library. Rent a kayak and meander the mighty Brazos River, or explore the natural beauty found in Cameron Park's 400+ acres of biking trails and disc-golf courses and don't miss out on the Waco Downtown Farmer's Market!

Waco's downtown is undergoing a tremendous transformation, with the newly renovated and expanded Waco Convention Center as the central focal point. Shopping and entertainment in the River Square Center, just across the street from the Waco Convention Center, along with various other opportunities in the area, are ideal for your convention delegates. Plus, with over 300 restaurants from Asian to Tex-Mex, and everything in between, there's something to suit every palate.

As you convene for your convention, I hope that you have time to enjoy the many opportunities Waco has to offer. I trust you will enjoy your time while visiting our city.

Welcome to Waco!

Malcolm Duncan, Jr.
Mayor, City of Waco





Waco – A Bit of History – and – Things to Do – in The Heart of Texas

(www.wacoheartoftexas.com)

Situated on the I-35 corridor between Dallas and Austin, Waco is near the confluence of the Brazos and Bosque rivers 75 miles south of Dallas and 90 miles north of Austin, the capitol of Texas. Waco is built on the site of an ancient agricultural village of (Huaco) Waco Indians.

George B. Erath, who first visited the area as one of the rangers stationed at the old 1837 outpost, urged that the new town site be placed at the former Indian village. The city was founded in 1849 when Erath laid out the first block of the new town. It was divided into numbered lots that were sold for five dollars each, with “farming lots” selling for two to three dollars each. The property owners originally chose Lamartine as the name of the new town, but Erath was successful in persuading them to call it Waco Village. When McLennan County was organized in 1850, Waco Village was selected as the county seat.

Waco is brimming with Texas history, economic opportunity, and a rich variety of cultural experiences. It is the birthplace of Dr Pepper and the home of Baylor University. There are lots of things to do in Waco.

Suspension Bridge

The Waco suspension bridge was the longest single-span suspension bridge west of the Mississippi when it was completed in 1870. Originally built for cattle drives crossing the Chisholm Trail, today it stands as an icon of Waco history. The bridge is listed on the National Register of Historic Places and is open only to foot traffic.



In 2008, the first pieces of the “Branding the Brazos” sculptors made their debut next to the bridge. The towering Chisholm Trail sculptures, crafted by Robert Summers, include an oversized, bronze trail boss driving longhorns on their way to crossing the Brazos. Additional art pieces and monuments also surround the bridge.

The scenic Waco Riverwalk includes approximately seven miles of multi-use, lighted trail that loops along both banks of the Brazos River extending from Baylor University to Cameron Park and passing underneath the Suspension Bridge. The riverwalk is accessible from various points throughout downtown Waco and captures the natural beauty of the Brazos River Corridor.

Historic Waco Foundation

The Foundation preserves and protects Waco’s architectural heritage. It owns and operates four historic house museums: Earle-Napier-Kinnard House, Fort House, East Terrace House and the McCulloch House. These house museums date from 1858 to 1883. The Foundation offices are located in the Hoffman House, a Queen Anne gingerbread structure. (www.historicwaco.org)



Traditional Crafts Village



The village showcases a community of craftsmen who have returned, not to the past, but to the enduring values exemplified in handcraftsmanship. You can see and purchase items such as pottery, quilts, woodworking objects, fiber crafts and blacksmithing pieces.



Cafe Homestead features daily lunch specials, smoked barbecued brisket, deli-style sandwiches made with their original whole wheat breads and real homemade ice cream. (www.homesteadheritage.com)

Art Center of Waco

The Art Center showcases photography and paintings and includes a sculpture garden with works of art. The Martin Museum of Art has a collection of approximately 1300 modern and contemporary painting, sculptures and prints from well-known artists. (www.artcenterwaco.org)

Texas Ranger Hall of Fame

The Texas Ranger Hall of Fame and Museum is a popular attraction housing Wild West and ranger lore. The museum houses over 12,000 artifacts with Spanish and Mexican origins. (www.texasranger.org)

Waco Mammoth Site

Hailed as “the nation’s first and only recorded discovery of a nursery herd of Pleistocene mammoths” this site was only opened to the public in 2009 as a public park. Although discovered in 1978, archeologists spent years excavating and cataloging the site. Don’t miss visiting the Dig Shelter. (www.wacomammoth.com)

Dr Pepper Museum

The museum holds one of the largest and finest collections of soft drink memorabilia in the world and the items are not just Dr Pepper related. (www.drpeppermuseum.com)

Parks

Waco has seven wonderful parks. The biggest is Cameron Park dating back to the Huaco Indian tribe. You can run, walk, or cycle on miles of trails in this 416 acre park that overlooks the Brazos and Bosque Rivers or visit the Cameron Park Zoo housing 1700 animals representing 300 species living as they would in their natural habitat. (www.cameronparkzoo.com)





INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

Greensboro, North Carolina – 39th ICBDA Convention

Hi Dancers!

We invite each and every round dancer to Greensboro, North Carolina, for the 39th ICBDA Convention, our second in this beautiful location.

Greensboro is located in the North Carolina Piedmont region, halfway between the Blue Ridge Mountains to the west and beaches on the eastern coast, at the intersection of three major highways, I-85, I-40 and I-73. According to TripAdvisor, Greensboro loves nightlife, shopping, and horses and it lives up to its name in a host of gardens, science centers, and arboretums. The Bog Garden within Greensboro city limits features a living wetland ecosystem. History is at home here with museums dedicated to the Revolutionary War, the Civil War, and the Civil Rights movement. In July, the time of our ICBDA Convention, the city is green and beautiful.

We will again be dancing at the Greensboro Sheraton and Convention Center at Four Seasons with all facilities available under one roof. We will dance on beautiful permanent parquet wood floors in all three ballrooms for phases 3-4, 4-5, and 5-6. The hotel has been newly renovated since our last convention. Staying in the hotel is important, as it makes our ballroom rental price affordable. The hotel has an excellent restaurant, a coffee shop, an indoor/outdoor pool, and an internet cafe. Right across the parking lot is the large Four Seasons mall with a Ruby Tuesday's and other food choices. A Bonefish Grill is adjacent to the hotel in the mall parking lot, and there are many other restaurants within walking distance. The Sheraton also provides a complimentary shuttle to and from the Piedmont Triad International Airport, which is only twelve miles away.

This year ICBDA will be bringing in its own audio equipment, rather than using the hotel's built in system, so we expect excellent sound. We look forward to four days of top quality clinics and dance teaches, and lots of evening party dancing with friends from around the world. We look forward to dancing with you.

Please invite your fellow dancers who have never attended an ICBDA convention to come and dance and join our ICBDA community.

Roy and Janet Williams
39th ICBDA Convention Chair Couple

Links:

www.visitgreensboronc.com

http://en.wikipedia.org/wiki/Greensboro,_North_Carolina



Tab 1 – Convention 38
Waltz into Waco

Convention Committee Members	1-1
Convention 38 Cuers and Masters of Ceremony	1-3
Executive Officers, Board of Directors and Technical Advisory Committee	1-4
ICBDA Committee Appointments.....	1-5
Distinguished Service Award	1-5
Golden Torch Award	1-6
Hall of Fame Dances.....	1-7
Top 15 Dances Convention 37 – Reno 2013	1-9
Top 15 Dances – Greensboro 2012, Lakeland 2011	1-10
Greensboro, NC – ICBDA Convention 39 Information	1-10
Vendors.....	1-11
Convention Attendee Feedback Request	1-12



ICBDA Convention 38

Waco, Texas

Committee Members



Convention Chair Couple
Gloria Jackson & Larry Frank



Assistant Chair Couple
Karen & John Herr



Seminars and Day Programs
Pam & Mark Prow



Night Dancing Program
Sue & Ken Davis



Facility
Wanda & Marv Sorvala



Security
Steve Davis



Hospitality
Shirley Ernst & Bob Anderson



Educational Videos
Ulla Figwer & David Goss



Registration
Debbie Hawks



Syllabus & Printing
Linda & JL Pelton





Signage
Mary & Ron Fiedler



Transportation
Julie & Daniel Chen



Decorations
Mary Lou Chance & Tom Creps



Hall of Fame
Marv and Wanda Sorvala



Membership
Louise and Jerry Engelking



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



Housing
Ann and Morris Winkle



Vendors
Marlene Delome



Photographer
Cindy Hadley



Welcome Dance
Tim Eum & Cindy Hadley



Treasurer
Leisa & Mike Dawson



Website
Helen & Glen Arceneaux





Sound
Ben Goldberg
Bohica Soundwerks



Consider volunteering for ICBDA 39



Convention 38 Cuers

Paula & Warwick Armstrong
John & Norma Jean Becker
Walter & Eula Brewer
Bobbie & Jim Childers
Ken & Sue Davis
Randal & Marilyn Ann Diamond
Doug & Leslie Dodge
David Goss & Ulla Figwer
Georgann Francis and John Mireles
Anita Froehlich
Rey & Sherry Garza
Karen & Ed Gloodt
Bill & Carol Goss
Steve & Lori Harris
John & Karen Herr
Pat & Joe Hilton
Christine & Theron Hixson
George & Pamela Hurd
Gloria Jackson & Larry Frank

Jack & Sharie Kenny
Peg & John Kincaid
Martha & Ed Koslosky
Kay & Bob Kurczewski
Ilona & Stefan Lankuttis
Randall Lewis & Deborah Olson
Ron & Mary Noble
Sally & Bob Nolen
Oberdan & Vanessa Otto
JL & Linda Pelton
Randy & Marie Preskitt
Mark & Pam Prow
Paul & Linda Robinson
Susie & Gert-Jan Rotscheid
Debbie & Paul Taylor
Robert & Mary Townsend-Manning
Roy & Janet Williams
Curt & Tammy Worlock
Randy & Rose Wulf

Convention 38 Masters of Ceremony



Fred & Linda Ayers
Walter & Eula Brewer
Randal & Marilyn Ann Diamond
Tim Eum and Cindy Hadley
Tom & Rita Flanagan
Anita Froehlich
Rey & Sherry Garza
Debbie Hawks
John & Karen Herr
Theron & Christine Hixson
Joe & Debbie Krivan

Randall Lewis and Deborah Olson
Richard Linden and Nancy Kasznay
Ron & Mary Noble
Bob & Sally Nolen
Mark & Pam Prow
Sharon Roberts and Henning Tonsberg
Paul & Linda Robinson
Peggy Roller
Susie & Gert-Jan Rotscheid
Paul & Debbie Taylor





Executive Officers

President: Bob and Sally Nolen
Vice President: Curt and Tammy Worlock
Secretary: Bob Anderson and Shirley Ernst
Treasurer: Mike and Lisa Dawson

Board of Directors

to 2014

Mike and Leisa Dawson
Anita Froehlich
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

to 2016

Bob Anderson and Shirley Ernst
Tom and Rita Flanagan
Ed and Karen Gloodt
Alan and Mary Johnstone

John and Peg Kincaid
Joe and Debbie Krivan
Warren and Colleen Lieuallen

Technical Advisory Committee

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

Chris Cantrell
Rey and Sherry Garza
Dawn Gidner and Kerry Hodnett
John and Karen Herr
Doris Ho

Rick Linden and Nancy Kasznay
Jim and Marty Morgan
Kay and Joy Read
Susie and Gert-Jan Rotscheid





ICBDA Committee Appointments

Newsletter Editors	Ken and Sue Davis
Membership / Computer Services	Jerry and Louise Engelking
Convention 39 (2015) Chair	Roy and Janet Williams
Educational Tapes (Audio/Video)	Ulla Figwer and David Goss
Parliamentarian	Rick Linden
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	Sally Nolen and Linda Robinson
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

2013



Jerry and Louise Engelking





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.

2009 Curt and Tammy Worlock

2006 Ron and Ree Rumble

2000 Kenji and Nobuko Shibata

1999 Bob and Mary Ann Rother

1998 Bill and Elyse Johnson

1996 Brent and Mickey Moore

1995 Bill and Carol Goss

1992 Bob and Sue Riley

1991 Peter and Beryl Barton

1990 Koit and Helen Tullus

1989 Phil and Norma Roberts

1986 Irv and Betty Easterday

1985 Ben Highburger

1984 Bud and Lil Knowland

1983 Charlie and Betty Procter

1982 Manning and Nita Smith

1981 Charlie and Nina Ward

1980 Eddie and Audrey Palmquist

1979 Frank and Iris Gilbert

1978 Gordon and Betty Moss

2010



Wayne and Barbara Blackford

2011



Ralph and Joan Collipi

2013



Bill and Martha Buck





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.

2014	<i>To Be Announced Friday Night</i>	
2013	Beat of Your Heart	Randy and Marie Preskitt
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 Cavatina	Eddie and Audrey Palmquist Peter and Beryl Barton
1986	Andante Lonely is the Name	Paul and Lorraine Howard Phil and Norma Roberts
1985	Para Esto Send Her Roses	Phil and Norma Roberts Eddie and Audrey Palmquist
1984	Hawaiian Wedding Song Someone Like You	Charlie and Madeline Lovelace 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 Convention 37

2013 Reno – Phase U-VI

Dance	Choreographer	Phase & Rhythm
Forrest Gump	Moore	5 Waltz
Beat of Your Heart	Preskitt	5 Slow Two Step
And I Love You So	Childers	5 Rumba
Haunted Guitar 5	Sheridan	5 Waltz
How Lucky Can One Guy Be?	Preskitt	5 Jive
Hit Me with a Hot Note	Goss	5 West Coast Swing
Sleeping Beauty	Moore	5 Bolero
The Human Thing To Do	Sheridan	5 Foxtrot
Los Rayos Del Sol	Moore	5 Rumba
Dark Waltz	Vogt	6 Waltz
Last Night Cha	Worlock	5 Cha Cha
On Days Like These	Preskitt	6 Bolero
Jurame	Worlock	5 Rumba
I Am Just a Girl	Worlock	5 Foxtrot
Boulavogue	Lamberty/Morales	6 Waltz

2013 Reno – Phase III-IV

Dance	Choreographer	Phase & Rhythm
Carnival	Rumble	4 Rumba
Me and My Sister	Read	4 Waltz
No Walls	Worlock	4 Waltz
Laurann	Preskitt	4 Waltz
Sam's New Pants	Finch	4 Foxtrot
The Sun, The Sea & The Sky	Bradt	4 Waltz
Mi Vida	Read	4 Rumba
Sugar Sugar	Worlock	4 Cha Cha
Black Tie Tango	Moore	4 Tango
El Reloj	Tankel/Gilder	4 Bolero
It Takes Two	Goss	4 Slow Two Step
Am I Blue	Slater	4 Foxtrot
Calendar Girl	Rotscheid	4 Jive
Cuando Me Enamoro	Gloodt	4 Rumba
My Heart Will Go On	Vogt	4 Bolero
Rainbow Connection	Childers	4 Waltz





Top 15 Dances

Previous Conventions

2012 Greensboro

Carnival
Last Night Cha
Forrest Gump
A Wink and a Smile
Perfidia in Brazil
And I Love You So
Beat of Your Heart
Mi Vida
Jurame
Rama Lama Ding Dong
No Walls
On Days Like These
Me and My Sister
Dark Waltz
Papillon

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

ICBDA Convention 39 – Greensboro, NC

Sheraton Greensboro Hotel & Convention Center

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

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

Hotel registration is now open.

Mention ICBDA for special rate of \$119/night + tax. Blocked rooms released June 4, 2015

Login to the member website at www.icbda.com to register online





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



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

- 13 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

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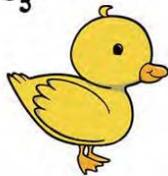


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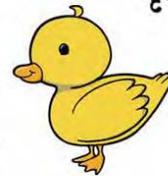


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Arlene Wallace

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Convention Attendee Feedback



Your feedback is important to us and will be used for future planning by your ICBDA officers and the Convention 39 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 12th. 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, 2014.



Tab 2 – Facility Map
Programmed Dances
Daily Schedules

Map of Facility.....	2-1
Evening Program Hall A ~ Phases 5-6	2-2
Evening Program Hall B ~ Phases 4-5.....	2-3
Evening Program Hall C ~ Phases 3-4.....	2-4
Wednesday Schedule.....	2-5
Thursday Schedule.....	2-7
Friday Schedule	2-9
Saturday Schedule.....	2-11

Map of Facility





Evening Program Hall A – Phases 5 and 6

1+1=2 (MB 5 Worlock)
A Moment Lost (WZ 6 Shibata)
A River Runs Through It (WZ 6 Goss)
A Wink and a Smile (FT 5 Rumble)
Abrazame (BL 6 Worlock)
Adagio (WZ 6 Worlock)
Adeline (S2S 6 Shibata)
Am I Blue (FT 6 Lamberty)
And I Love You So (RB 5 Childers)
Anticipation (WZ 6 Goss)
Appalachian Lullabye (WZ 6 Worlock)
Are You Still Mine (S2S 6 Goss)
Begin to Color Me (WZ 6 Read)
Besame Mucho (RB 5 Rumble)
Big, Blond and Beautiful (WCS 5 Goss)
Black Horse (WCS 6 Worlock)
Boulavogue (WZ 6 Lamberty)
Burlesque (TG-Arg 5 Garza)
Cavatina (WZ 6 Barton)
Cell Block Tango (TG 6 Worlock)
Chalita (TG-ARG 6 Goss)
Coco Beach (FT 6 Prow)
Conquest of Heaven (WZ 6 Hurd)
Contigo (BL 6 Shibata)
Cuando Me Cha (CH 5 Preskitt)
Dance the Night Away (TG-Arg/CH 6 Worlock)
Dark Waltz (WZ 6 Vogt)
Did You Ever (BL 5 Davis)
Doin' the West Coast Swing (WCS 5 Goss)
Eso Beso (SB 5 Shibata)
Feel My Love (BL 6 Worlock)
Fenestra (TG-Arg 6 Moore)
Fortuosity (QS 5 Rother)
Hallelujah Waltz (HC-WZ 6 Read)
Hit Me With a Hot Note (WCS 5 Goss)
I Am Just a Girl (FT 5 Worlock)
I'm Gonna Getcha Good (CH 6 Shibata)
Jurame (RB 5 Worlock)
Just Another Woman in Love (RB 6 Anderson)
Kiss Me Goodbye Foxtrot (FT 6 Tullus)
Kiss Me Goodbye Rumba (RB 6 Lawson)
La Barca (BL 5 Goss)
La Gloria (BL 6 Moore)
Last Night Cha (CH 5 Worlock)
London By Night (WZ 6 Goss)
Los Rayos del Sol (BL 5 Moore)
Love the Tango (TG 5 Goss/Figwer)
May Each Day (WZ 6 Shibata)
Mint Julep (WCS 6 Rother)
Mujer (RB 6 Read)
My First, My Last, My Everything (FT 6 Preskitt)
My Sweet Catherine (WZ 6 Goss)
Ole Guapa VI (TG 6 Hurd)
On Days Like These (BL 6 Preskitt)
One Moment in Time (BL 6 Worlock)
Only Time (RB 6 Worlock)
Papillon (WZ 6 Lamberty)
Pastorale (WZ 6 Goss)
Peligro (TG 6 Goss)
Perfidia (RB 6 Slater)
Perfidia in Brazil (RB 5 Hurd)
Picardy Foxtrot (FT 6 Slater)
Poema (TG 6 Noble)
Rabbit Tango (TG 5 Davis)
Rama Lama Ding Dong (JV 5 Worlock)
Red Petticoats (TG 5 Shibata)
Remember When (S2S 5 Worlock)
Sam's Song (WZ 6 Shawver)
Scheherazade (WZ 6 Moore)
Sea in Autumn (RB 6 DeChenne)
She's the One (FT 5 Sechrist)
Six Blue Roses (WZ 6 Hurd)
Sleeping Beauty (BL 5 Moore)
Slow Boat to Jive (JV 5 Worlock)
Smoke Gets in Your Eyes (FT 6 Rumble)
Speaking of Happiness (FT 6 Hurd)
Sprint (WZ 5 Shibata)
St. Michel's Quickstep (QS 6 Casey)
Stier Tango (TG 5 Worlock)
Sugar (FT 6 Goss)
Symphony (FT 6 Slater)
Teachers Pet (JV 6 Preskitt)
That Man (QS 5 Worlock)
The Phantom (TG 6 Worlock)
The Tide is High (RB/CH 6 Worlock)
Theme from Sunshine (WZ 6 Sechrist)
Trickle Trickle (JV 6 Shibata)
Unchained (WZ 6 Worlock)
Violette (WZ 6 KB Nelson)
Wedding Bell Blues (WZ 6 Goss)
Where or When (FT 6 Worlock)
Wounded Heart (BL 5 Worlock)
You Love Me (BL 5 Worlock)
You Needed Me (S2S 5 Worlock)
You Raise Me Up (STS 6 Read)
You've Got a Friend in Me (FT 6 Preskitt)





Evening Program Hall B – Phases 4 and 5

Adagio IV (WZ 4 Lamberty)
Ain't Misbehavin' (FT 5 Slater)
Ain't That a Shame (JV 5 Gloodt)
All That Jazz (FT 5 Sechrist)
Almost Bolero (BL 4 Collipi)
Almost Like Being in Love (QS 4 Preskitt)
Am I Blue IV (FT 4 Slater)
Amore Secondo (RB 4 Moore)
Angel on My Shoulder (FT 4 Gloodt)
Antichi Waltz (WZ 4 Molitoris/Firstenburg)
At Your Service (QS 5 KB Nelson)
Bamboozled By You (V-WZ 4 Hurd)
Beale Street Blues (JV 5 Lillefield)
Beat of Your Heart (S2S 5 Preskitt)
Beautiful Isle of Somewhere (WZ 4 Preskitt)
Beauty and the Beast (BL 4 Kincaid)
Beyond (RB 5 Shibata)
Black Tie Tango (TG 4 Moore)
Blueberry Hill (WCS 5 Buck)
Castles and Kings (WZ 5 Slater)
Chewin' Gum (QS 4 Moore)
Cool Yule (JV 5 Goss)
Cute Girl (TG 5 Prow)
Dancing in September (CH 5 Rumble)
Dedication (WZ 4 Rumble)
Donde Estás Yolanda (MB 4 Parker)
Dream a Little Dream of Me (FT 5 Shibata)
Eager Beaver (FT 5 Moore)
Easy Money (WCS 5 Goss/Figwer)
El Reloj (BL 4 Trankel/Gilder)
Exactly Like You Foxtrot (FT 5 Goss)
Fine Brown Frame (JV 4 Hurd)
Forrest Gump (WZ 5 Moore)
From My Guy (FT 5 Goss)
Gardenia Tango (TG 4 Parker)
Haunted Guitar 5 (WZ 5 Sheridan)
Hello Memory (WZ 4 Shibata)
How Lucky Can One Guy Be (JV 5 Preskitt)
I Can't Go for That (CH 4 Goss)
I Do I Do I Do (FT 5 Blackford)
I Love Beach Music (WCS 4 Raybuck)
I Want a Love That Will Last (BL 4 Parker)
I've Got You Under My Skin (FT 5 Goss)
In Love with You Rumba (RB 5 Preskitt)
It Takes Two (S2S 4 Goss)
Java Jive (WCS Childers)
Jean (WZ 5 Lamberty)
Just a Tango (TG 5 Childers)
Laurann (WZ 4 Preskitt)
Love Changes Everything (BL 5 Pierce)
Love Grows (CH 5 Worlock)
Lovely Lady (WZ 5 Palmquist)
Marie Elena (FT 5 Ward)
Me and My Sister (WZ 4 Read)
Michele (FT 5 Gloodt)
Molly Maguire's Waltz (WZ 4 Lamberty)
Moon River (WZ 4 Rumble)
Moves Like Jagger (CH 4 Kincaid)
Movin' On Up (CH 4 Shibata)
My Heart Will Go On (BL 4 Vogt)
Night Lights (FT 5 Shibata)
No Walls (WZ 4 Worlock)
Orient Express Foxtrot (FT 5 Moore)
PA 6-5000 (MX 5 Glover)
Pink Cadillac (JV 5 Lawson)
Pink Panther (FT 5 Gray)
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)
Starlight Waltz (WZ 4 Worlock)
Sunflower (JV 5 Tonks)
Tampa Jive (JV 5 Macuci)
Tango Capriccioso (TG 5 Ward)
Te Quiero (RB 4 Worlock)
The Bard (WZ 5 Lamberty)
The Best of Me (BL 4 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 Mountains Of Mourne (WZ 4
Lamberty/Swain)
The Old House (WZ 4 Lamberty)
The Singing Piano Waltz (WZ 5 Marx)
The Sun, The Sea & The Sky (WZ 4 Bradt)
Theme from Shrek (WZ 5 Worlock)
This Is the Life (FT 4 Rumble)
Tu Me (RB 5 Preskitt)
Waltz Tramonte (WZ 5 Britton)
Warm & Willing (FT 5 Childers)
Watermark (WZ 5 Shibata)
Wendy (WZ 5 Slater)
West Coast Swingin' (WCS 4 KB Nelson)
Wyoming Lullabye (WZ 5 Palmquist)
You Say You Will (WCS 5 Rumble)
Younger Than Springtime (FT 5 KB Nelson)





Evening Program Hall C – Phases 3 and 4

A Man This Lonely (BL 3 Seurer)
A Thousand Years (RB 4 Armstrong)
A Time for Waltz (WZ 3 KB Nelson)
A Wink and a Smile III (FT 3 Gloodt)
Adios (WZ 4 Norman)
All Fall Down (BL 3 AL Nelson)
All I Ask of You (RB 4 Kenney)
Almost Jamaica (CH 3 Juhala)
Amigos Para Siempre (RB 4 Neubert)
Answer Me (WZ 3 Palmquist)
Any Dream Foxtrot (FT 3 Pinks)
Ascot's Rumba (RB 3 Kennedy)
Axel F (CH 3 Mathewson)
Baby, You've Got What It Takes (JV 3 Parker)
Beach Party Cha (CH 3 Williams)
Beautiful Dreamer (WZ 3 Gloodt)
Belsize Waltz (WZ 4 Huffman)
Black Horse & Cherry Tree Cha (CH 3 Hattrick)
Black Satin (JV 4 Gloodt)
Boogie Time (JV 4 Gloodt)
Calendar Girl (JV 4 Rotscheid)
Candida Rumba (RB 3 Seurer)
Carnival (RB 4 Rumble)
Carolina Moon (WZ 3 Rumble)
Chaka Chaka (CH 4 Phillips)
Cheek to Cheek (FT 4 Chadd)
Coney Island IV (WZ 4 Gloodt)
Cuando Me Enamoro (RB 4 Gloodt)
Dance with the Devil (CH 4 Pelton)
Dancing at Wash Sq (MX 4 Robertson)
Desert Song (WZ 4 Leach)
Ding Dong Mambo (MB 4 Collipi)
Doolittle Cha (CH 4 Goss)
Dream a Little Dream III (FT 3 Pinks)
Duerme (RB 4 Slater)
Esta Rumba (RB 3 Barton)
Exactly Like You (FT 4 Slater)
Fascination (WZ 4 Crapo)
Feed the Birds (WZ 3 Buck)
First Flower (WZ 3 KB Nelson)
Four Walls (WZ 4 Buck)
Ginny Come Bolero (BL 3 Galbraith)
Hideaway Tango (TG 3 Prow)
Hitchhike (CH 3 Norris)
Hooked on Swing (MX 4 Windhorst)
Hope (WZ 3 Chadd)
I Can See Clearly Now (CH 3 Rumble)
I Wanta Quickstep (QS 3 Palmquist)
I'll Be the One (CH 3 Jabour)
I'm Alive (CH 4 Renauld)
I've Got a Rock & Roll Heart (CH 4 Gloodt)
Irish Washerwoman (CH 3 Buckmaster/Reigel)
Island Rumba (RB 4 Pelton)
Jean III (WZ 4 Buck)
Jesse (WZ 4 Gloodt)
Just Another Woman in Love III (RB 3 Nolen)
Lady Marmalade (CH 4 DeChenne)
Lasso the Moon (WZ 4 Chadd)
Last Night (CH 3 Speranzo)
Let Me Show You How (JV 4 Slater)
Manuela (WZ 4 Rumble)
Maria Elena Bolero III (BL 3 Palenchar)
Marilyn, Marilyn (WZ 4 Palmquist)
Memory Rumba (RB 3 Molitoris)
Mi Vida (RB 4 Read)
Milica (MX 4 Tikkanen)
Non Domenticar (RB 3 Rumble)
Ob-La-Di, Ob-La-Da (CH 3 Rumble)
Oh What a Night (CH 4 Gloodt)
Pontoon (CH 3 Cleek)
Pop Goes the Movies (MX 3 Raye)
Rachael's Song (S2S 4 Stairwalt)
Rainbow Connection (WZ 4 Childers)
Rainbow Foxtrot (FT 4 Blackford)
Reggae Cowboy (CH 4 Bond)
Scheherazade IV (WZ 4 Gloodt)
Send Her Roses (FT 4 Palmquist)
Snow Blossom (WZ 3 Rumble)
Someone Must Feel LAF Tonight (WZ 4 Collier)
Song Sung Diamond (S2S 4 Smith)
Stars Over Texas (WZ 3 Becker)
Stayin' Alive (CH 3 Seurer)
Sugar Sugar (CH 4 Worlock)
Sway 4 Me (CH 4 Rumble)
Tango Mannita (TG 3 Smith)
The Spinning Wheel (WZ 4 Smith)
This is Our Dance (WZ 3 Borengasser)
Three Times a Lady (WZ 3 Easterday)
Too Many Rivers (S2S 4 Hooper)
Uptown III (JV 3 Gloodt)
Valentine Bolero (BL 3 Donoughe)
Watermark IV (WZ 4 Brewer)
White Sport Coat (FT 4 Lefeavers)
Wind Beneath My Wings III (RB 3 Buck)
Witchcraft IV (FT 4 Slater)
Wonderful Rain (S2S 3 Young)
Woodchoppers Ball (MX 3 Lawson)
You Decorated My Life (BL 4 Gloodt)
You Make My Pants Want to Get Up & Dance
(JV 4 Hixson)





Wednesday ~ July 9, 2014

Hall A – U-VI

Hall B – IV-V

Hall C – III-IV

Clinics 9:30 am 12:00 pm	Jim & Bobbie Childers Adv. Quickstep Phase VI MC – Tom & Rita Flanagan	Ron & Mary Noble Intermediate Waltz Phase V MC – Anita Froehlich	Paul & Linda Robinson Introduction to Quickstep Phase IV MC – Sharon Roberts & Henning Tonsberg
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12:00–1:30 pm – Lunch Break

Clinics 1:30 pm 4:00 pm	Wayne & Barbara Blackford Advanced Waltz Phase VI MC – Joe & Debbie Krivan	Gert-Jan & Susie Rotscheid Intermediate Quickstep Phase V MC – Randall Lewis & Deborah Olson	Mark & Pam Prow Introduction to Waltz Phase IV MC – John & Karen Herr
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Hall A Video Rehearsal 4:10 to 5:00 pm – All Halls Closed to Dancers

4:10–7:00 pm – Dinner Break

Evening Program Begins in Hall A

7:00 pm to 8:15 pm

Welcome & Opening Ceremony

(Halls B & C Closed)

Showcase

Valentine – Curt & Tammy Worlock
Phase 6 Bolero

With All My Heart – Steve & Lori Harris
Phase 5 Tango

Danke Schoen – Karen & Ed Gloodt
Phase 4 Quickstep

Everybody Loves a Lover – Joe & Pat Hilton
Phase 3 Quickstep

La Plaza – George & Pamela Hurd
Phase 6 Paso Doble

Boogie Bumper – Michael & Regina Schmidt
Phase 5 Quickstep

It's Always New to Me – David Goss & Ulla Figwer
Phase 4 Foxtrot

Top 5-6 Dances and Top 3-4 Dances – see Programmed Dance Schedule





Wednesday ~ July 9, 2014 ~ *continued*

Programmed Dance

Hall A – U-VI

Hall B – IV-V

Hall C – III-IV

8:15 pm	Dance Set 1	Dance Set 1	Top 3-4 Dances #15, #14, #13 Dance Set 1
8:43 pm	Top 5-6 Dances #15, #14, #13 Dance Set 2	Dance Set 2	Dance Set 2
9:11 pm	Dance Set 3	Dance Set 3	Top 3-4 Dances #12, #11 Dance Set 3
9:39 pm	Top 5-6 Dances #12, #11 Dance Set 4	Dance Set 4	Dance Set 4
10:10 pm	Die Hard Dance		

**Note: All listed times are approximate.
Check Dance Programs for approximate time Top Dances will be played.**





Thursday ~ July 10, 2014

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

9:30 am 12:00 am	Curt & Tammy Worlock Valentine Phase 6 Bolero MC – Richard Linden & Nancy Kasznay		
9:30 am 10:10 am			Joe & Pat Hilton Everybody Loves a Lover Phase 3 Quickstep MC – Tim Eum & Cindy Hadley
10:00 am 12:00 am		Steve & Lori Harris With All My Heart Phase 5 Tango MC – Bob & Sally Nolen	
10:20 am 12:00 am			Karen & Ed Gloodt Danke Schoen Phase 4 Quickstep MC – Tim Eum & Cindy Hadley

12:00–1:30 pm Lunch Break

1:30 pm 4:00 pm	George & Pamela Hurd La Plaza Phase 6 Paso Doble MC – Fred & Linda Ayres		
1:30 pm 3:30 pm		Michael & Regina Schmidt Boogie Bumper Phase 5 Quickstep MC –Christine & Theron Hixson	David Goss & Ulla Figwer It's Always New to Me Phase 4 Foxtrot MC – Walter & Eula Brewer

Hall A Video Rehearsal 4:10 to 5:00 pm – All Halls Closed to Dancers

Dinner Break

Dance Reviews

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

6:40 pm 7:10 pm	Curt & Tammy Worlock Valentine Phase 6 Bolero MC – Richard Linden & Nancy Kasznay	Steve & Lori Harris With All My Heart Phase 5 Tango MC – Bob & Sally Nolen	Karen & Ed Gloodt Danke Schoen Phase 4 Quickstep MC – Tim Eum & Cindy Hadley
7:20 pm 7:50 pm	George & Pamela Hurd La Plaza Phase 6 Paso Doble MC – Fred & Linda Ayres	Michael & Regina Schmidt Boogie Bumper Phase 5 Quickstep MC –Christine & Theron Hixson	David Goss & Ulla Figwer It's Always New to Me Phase 4 Foxtrot MC – Walter & Eula Brewer





Thursday ~ July 10, 2014 ~ *continued*

Evening Program Begins in Hall A

Showcase – 8:00–8:50 pm – Showcase

Puttin' on the Ritz – Bill & Carol Goss
Phase 6 Quickstep

Let's Dance – Roy & Janet Williams – [Oldie Teach]
Phase 4 Quickstep

Mandulinata – Rey & Sherry Garza
Phase 4 Waltz

Cup of Love – Peg & John Kincaid
Phase 3 Waltz

Kookies and Kream – Kenji & Nobuko Shibata
Phase 6 West Coast Swing

Ladyhawk – Paula & Warwick Armstrong
Phase 5 Waltz

You Know It's You – Oberdan & Vanessa Otto
Phase 4 Bolero

Top 5-6 Dances and Top 3-4 Dances – see Programmed Dance Schedule

Programmed Dance

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

8:50 pm	Dance Throughs	Dance Set 1	Dance Throughs
9:10-9:18 pm	Dance Set 1 [9:10 pm]	Dance Throughs [9:14 pm]	Dance Set 1 [9:18 pm]
9:34 pm	Top 5-6 Dances #10, #9, #8 Dance Set 2	Dance Set 2	Dance Set 2
10:02 pm	Dance Set 3	Top 3-4 Dances #10, #9, #8 Dance Set 3	Dance Set 3
10:30 pm	Die Hard Dance		

Note: All listed times are approximate.

Check Dance Programs for approximate time TOP Dances will be played.





Friday ~ July 11, 2014

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

9:30 am 12:00 am	Bill & Carol Goss Puttin' on the Ritz Phase 6 Quickstep MC – Paul & Linda Robinson		
9:30 am 10:10 am			Peg & John Kincaid Cup of Love Phase 3 Waltz MC – Susie & Gert Jan Rotscheid
10:00 am 12:00 am		Roy & Janet Williams Let's Dance [Oldie Teach] Phase 4 Quickstep MC – Peggy Roller	
10:20 am 12:00 am			Rey & Sherry Garza Mandulinata Phase 4 Waltz MC – Susie & Gert Jan Rotscheid

12:00–1:30 pm Lunch Break

1:30 pm 4:00 pm	Kenji & Nobuko Shibata Kookies and Kream Phase 6 West Coast Swing MC – Mark & Pam Prow		
1:30 pm 3:30 pm		Paula & Warwick Armstrong Ladyhawk Phase 5 Waltz MC – Debbie Hawks	Oberdan & Vanessa Otto You Know It's You Phase 4 Bolero MC – Ron & Mary Noble

Hall A Video Rehearsal 4:10 to 5:00 pm – All Halls Closed to Dancers

Dinner Break

Dance Reviews

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

6:40 pm 7:10 pm	Bill & Carol Goss Puttin' on the Ritz Phase 6 Quickstep MC – Paul & Linda Robinson	Roy & Janet Williams Let's Dance [Oldie Teach] Phase 4 Quickstep MC – Peggy Roller	Rey & Sherry Garza Mandulinata Phase 4 Waltz MC – Susie & Gert Jan Rotscheid
7:20 pm 7:50 pm	Kenji & Nobuko Shibata Kookies and Kream Phase 6 West Coast Swing MC – Mark & Pam Prow	Paula & Warwick Armstrong Ladyhawk Phase 5 Waltz MC – Debbie Hawks	Oberdan & Vanessa Otto You Know It's You Phase 4 Bolero MC – Ron & Mary Noble





Friday ~ July 11, 2014 ~ *continued*

Evening Program Begins in Hall A

Showcase – 8:00–8:50 pm – Showcase

Au Revoir Paris – Randy & Marie Preskitt
Phase 6 Waltz

Hall of Fame Dance – Bob & Sally Nolen

Ven Conmigo – Ken & Sue Davis
Phase 4 Cha Cha

It's All in the Game – John & Norma Jean Becker
Phase 3 Rumba

Blow the Wind – JL and Linda Pelton
Phase 4 Waltz

A Friend Like Me – John & Karen Herr
Phase 4 Quickstep

Sweet Dreams – Leisa & Mike Dawson
Phase 6 Tango

Will You Love Me Tomorrow – Fred & Linda Ayres
Phase 4 Rumba

Top 5-6 Dances and Top 3-4 Dances – see Programmed Dance Schedule

Programmed Dance

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

8:50 pm	Dance Throughs	Dance Set	Dance Throughs
9:10-9:18 pm	Dance Set 1 (9:10 pm)	Dance Throughs (9:14 pm)	Dance Set 1 (9:18 pm)
9:34 pm	Dance Set 2	Top 3-4 Dances #7, #6, #5 Dance Set 2	Dance Set 2
10:02 pm	Top 5-6 Dances #7, #6, #5 Dance Set 3	Dance Set 3	Dance Set 3
10:30 pm	Die Hard Dance		

Note: All listed times are approximate.

Check Dance Programs for approximate time TOP Dances will be played.





Saturday ~ July 12, 2014

	Hall A – V-VI	Hall B – IV-V	Hall C – III-IV
9:30 am 12:00 am	Au Revoir Paris Randy & Marie Preskitt Phase 6 Waltz MC – Rey & Sherry Garza	Hall of Fame Dance Bob & Sally Nolen MC – Paul & Debbie Taylor	
9:30 am 10:10 am			It's All in the Game John & Norma Jean Becker Phase 3 Rumba MC – Randal & Marilyn Ann Diamond
10:20 am 12:00 am			Ven Conmigo Ken & Sue Davis Phase 4 Cha Cha MC – Randal & Marilyn Ann Diamond

12:00–1:30 pm Lunch Break

1:30–2:20 pm – Annual General Meeting

Dance Reviews

	Hall A – V-VI	Hall B – IV-V	Hall C – III-IV
2:30 pm 3:00 pm	Au Revoir Paris Randy & Marie Preskitt Phase 6 Waltz MC – Rey & Sherry Garza	Hall of Fame Dance Bob & Sally Nolen MC – Paul & Debbie Taylor	Ven Conmigo Ken & Sue Davis Phase 4 Cha Cha MC – Randal & Marilyn Ann Diamond
3:10 pm 4:00 pm	Dance Throughs All Dances		

Dinner Break





Saturday ~ July 12, 2014 ~ *continued*

Evening Program Begins in Hall A
7:00–7:30 pm
Closing Ceremony

Hall A
7:30–8:10 pm
~ **Top 15 Finale** ~
Top 4 Phase 5-6 and Phase 3-4 Dances

Hall C
7:40–8:10 pm
Phase 3-4 Bonus Dance Set

Programmed Dance

Hall A – V-VI

Hall B – IV-V

Hall C – III-IV

7:40 pm			Phase 3-4 Bonus Dance Set
8:10 pm	Dance Set 1	Dance Set 1	Dance Set 1
8:38 pm	Dance Set 2	Dance Set 2	Dance Set 2
9:06 pm	Dance Set 3	Dance Set 3	Dance Set 3
9:34 pm	Dance Set 4	Dance Set 4	Dance Set 4

Note: All listed times are approximate.



Tab 3 – Instructors

List of Clinic and Dance Instructors	3-1
Clinic Instructor Photos	3-2
Dance Instructor Photos	3-3
List of Dances Taught at Convention 38 and Standby Dances.....	3-7
Biographies of Staff.....	3-8



Clinic and Dance Instructors

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

Clinic Instructors

Mark and Pam Prow ~ Introduction to Waltz, Phase 4

Ron and Mary Noble ~ Intermediate Waltz, Phase 5

Wayne and Barbara Blackford ~ Advanced Waltz, Phase 6

Paul and Linda Robinson ~ Introduction to Quickstep, Phase 4

Gert-Jan and Susie Rotscheid ~ Intermediate Quickstep, Phase 5

Jim and Bobbie Childers ~ Advanced Quickstep, Phase 6

Dance Instructors

Warwick and Paula Armstrong

John and Norma Jean Becker

Ken and Sue Davis

Rey and Sherry Garza

Ed and Karen Gloodt

Bill and Carol Goss

David Goss and Ulla Figwer

Steve and Lori Harris

Joe and Pat Hilton

George and Pamela Hurd

Peg and John Kincaid

Bob and Sally Nolen

Oberdan and Vanessa Otto

Randy and Marie Preskitt

Michael and Regina Schmidt

Kenji and Nobuko Shibata

Roy and Janet Williams

Curt and Tammy Worlock

Standby Dance Instructors

Fred and Linda Ayres

Mike and Leisa Dawson

John and Karen Herr

JL and Linda Pelton





Clinic Instructors



Wayne and Barbara Blackford



Jim and Bobbie Childers



Ron and Mary Noble



Mark and Pam Prow



Paul and Linda Robinson



Gert-Jan and Susie Rotscheid



Dance Instructors



Warwick and Paula Armstrong



Fred and Linda Ayres



John and Norma Jean Becker



Ken and Sue Davis



Mike and Leisa Dawson



Rey and Sherry Garza





Dance Instructors (continued)



Ed and Karen Gloodt



Bill and Carol Goss



David Goss and Ulla Figwer



Steve and Lori Harris



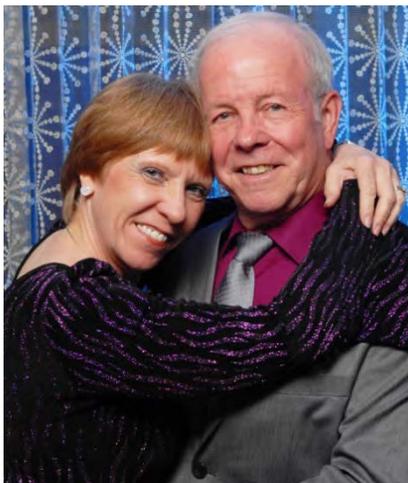
John and Karen Herr



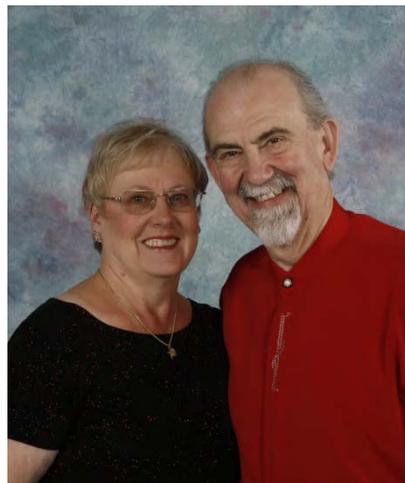
Joe and Pat Hilton



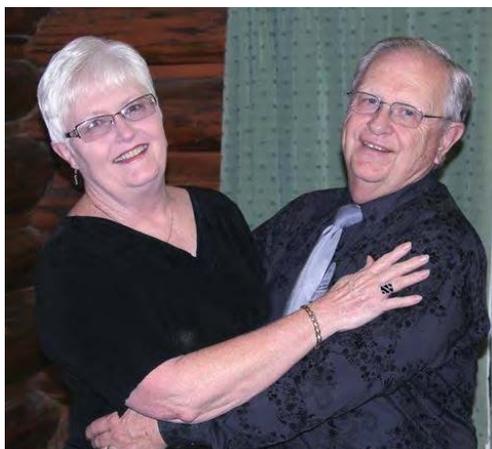
Dance Instructors (continued)



George and Pamela Hurd



Peg and John Kincaid



Bob and Sally Nolen



Oberdan and Vanessa Otto



JL and Linda Pelton



Randy and Marie Preskitt





Dance Instructors (continued)



Michael and Regina Schmidt



Kenji and Nobuko Shibata



Roy and Janet Williams



Curt and Tammy Worlock





List of Dances Taught at Convention 38

Dance Title	Rhythm and Phase	Choreographers / Presenters
Au Revoir Paris	Waltz 6	Randy & Marie Preskitt
Boogie Bumper	Quickstep 5+0+1	Michael & Regina Schmidt
Cup of Love	Waltz 3+2	Peg & John Kincaid
Danke Schoen	Quickstep 4+2	Karen & Ed Gloodt
Everybody Loves a Lover	Quickstep 3+2	Joe & Pat Hilton
It's All in the Game	Rumba 3+2	John & Norma Jean Becker
It's Always New to Me	Foxtrot 4+1	David Goss & Ulla Figwer
Kookies and Kream	West Coast Swing 6	Kenji & Nobuko Shibata
La Plaza	Paso Doble 6	George & Pamela Hurd
Ladyhawk	Waltz 5+2	Paula & Warwick Armstrong
Let's Dance [Oldie]	Quickstep 4+2	Chick & Ileen Stone Presented by Roy & Janet Williams
Mandulinata	Waltz 4+1	Rey & Sherry Garza
Puttin' On the Ritz	Quickstep 6	Bill & Carol Goss
Valentine	Bolero 6	Curt & Tammy Worlock
Ven Conmigo	Cha Cha 4+2	Ken & Sue Davis
With All My Heart	Tango 5+2+1	Steve & Lori Harris
You Know It's You	Bolero 4+2	Oberdan & Vanessa Otto

Standby Dances

Dance Title	Rhythm and Phase	Choreographers
A Friend Like Me	Quickstep 4+1+1	John & Karen Herr
Blow the Wind	Waltz 4+1+1	JL & Linda Pelton
Sweet Dreams	Mixed Tango 6	Leisa & Mike Dawson
Will You Love Me Tomorrow	Rumba 4+2	Fred & Linda Ayres

Hall of Fame Dance

Announced Friday Night To be Taught Saturday Morning Bob & Sally Nolen





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.





Fred and Linda Ayres

Longview, Texas

We began square dancing in 2003 and began round dance lessons with Sonny and Charlotte Ezelle in 2004. We soon became addicted. After dancing a couple of years, we attended a phase III-V weekend with the Prows and Hurds. That is when we learned that there was so much more to round dancing than what we had seen so far and decided that we wanted to learn more. We continued lessons with the Ezelles, but added a weekly trip to Bossier City, LA to learn from Bill and Martha Buck. Through the years, we have been blessed by semi-annual visits to East Texas by George and Pam Hurd, who shared their talents while they were here. We have also taken advantage of numerous festivals and conventions to continue to improve our dancing.

In 2008, Sonny Ezelle suggested that we consider becoming cuers and instructors. After careful consideration, we felt that we should do our part to promote round dancing in East Texas and began our teaching and cueing career. We soon found ourselves very busy with cueing and working with Sonny and Charlotte as instructor trainees. When Sonny and Charlotte retired in 2012, we were asked to continue as instructors to their dance classes.

Our first published choreography was a Phase IV Bolero, I Told You Bolero, which we taught at the Louisiana Round Dance Convention in 2009. In addition, we have choreographed several Phase II and III dances which are mostly enjoyed by our local dancers. In 2013, we choreographed Pontoon, a Phase V West Coast Swing.

We are members of Roundalab, ICBDA, East Texas Callers Association, and Ayres Pairs Round Dance Club. We sponsor weekly lessons on Monday and Tuesday evenings and host a monthly round dance.

Our family includes two sons, Matthew and Joshua, two daughters, Jenny and Amanda, and six grandchildren, Makaela, Ravyn, Noah, Aubrey, Emma, and Avery.

Throughout our dancing years, we have been influenced by a great number of dancers and instructors, but especially Sonny and Charlotte Ezelle, Bill and Martha Buck, George and Pam Hurd, and Mark and Pam Prow. They have been very encouraging and supportive friends and mentors as we continue to progress in our dancing skills. Although relatively new to the round dance community, we desire to learn more as dancers, cuers, and instructors, and share the fun and fellowship that we have experienced in round dancing.





John and Norma Jean Becker

San Antonio, Texas

John and Norma Jean started square dancing in 1978, round dancing in 1981 and cueing and teaching rounds in 1984. John was in the Air Force, which brought them to San Antonio, Texas in 1985, later retiring in 1993. Currently John and Norma Jean work for Morris Realty where he is a property manager and she is a Realtor. They have two children, Michelle and John, Jr., and two granddaughters, Hannah and Shelbie.

John and Norma Jean have a round dance club in San Antonio, The Dancing Duets, dancing and teaching phases II thru V. They also teach a beginner class every year. They are the club cuers for the Southwest Area Camping Squares. They have taught and cued at numerous National Square Dance Conventions, Texas State Festivals, Kirkwood Lodge, Fun Valley and have been on staff for the Texas Teacher Training Institute. They also do many square and round dance weekends throughout the year.

In the past, they have served as President and Vice President of the Texas Round Dance Teachers Association, Chairman of the Alamo Area Round Dance Teachers Association and Vice Chairman of Rounds at the 2013 Texas State Square and Round Dance Festival. Currently, they are serving as President of the Texas Round Dance Teachers Association and Vice Chairman of Rounds for the 2014 Texas State Square and Round Dance Festival. John and Norma Jean are members of Roundalab, the International Choreographed Ballroom Dance Association and the Texas Round Dance Teachers Association.

Their choreography consists of: One Step at a Time; Basin Street; I Couldn't Leave You If I Tried; Hell and High Water; Down on the Corner; Much Too Young; Above and Beyond; Brother Jukebox; Mountain of Love; Boot Scootin' Boogie; Just Call Me Lonesome; You'll Never Find; Let's Go; We're Having a Party; Doctor Time; Refried Dreams; Adalida; Some Beach; Moody River; Stars Over Texas; Have I Told You Lately; For the Good Times; Beer for my Horses; Turn Me On; No Shirt, No Shoes, No Problem; Come Away With Me; Nothing On; Amanda; Finally Friday; What's A Guy Gotta Do; Heaven; Detroit City; Any Dream Will Do; You're Man; Tequila Makes Her Clothes Fall Off; Nobody Home on the Range Anymore; I Don't Know What She Said; Play That Funky Music; Viva Las Vegas; Rebel Amor; High, Low and in Between; I'll Leave this World Loving You; Centerfield; Turn on the Radio; One Pair of Hands and All Shook Up (a Roundalab Golden Classic).





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 36 years. Bobbie, 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 round dancing, and soon they were teaching, first working with a teen round dance competition group. The parents of the teens then asked them to start a class for adults. More classes were added, and with their own training, as well as 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. In 1987, they attended their first URDC (now ICBDA) convention, where they presented their choreography, *And I Love You So*. They have taught across the US, in Canada, Japan, and Germany. Jim and Bobbie served two terms on the URDC Board, served 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. During these years, Bobbie choreographed for several musicals, church productions, and the former Bellevue Opera for which Jim provided the sound design.

Now empty nesters, Jim and Bobbie are again training weekly with one of their former coaches, adjudicator Jeanette Ball, in Standards, and Sergey Nekrasov, a former Russian champion, in Latins. They have a passion for studying, sharing, and teaching technique, and presently teach privately as well as conduct figure clinics. They are again serving on the ICBDA TAC Committee.

Among others, 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*, *Voulez Vous Cha Cha*, and *Whatever Lola Wants Tango*.

Jim is a journeyman cabinet maker and also owns his own sound design business, Clear Audio Reinforcement. Bobbie is the administrative assistant for the Music and Theatre Department at Seattle Pacific University and is their Social Ballroom Dance Techniques professor. They have two children, Kristina, 33, a web designer and techno music DJ, and Stephan, 26, 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 70s in the Virginia suburbs of Washington, DC. In 2005, after retiring and moving to Mesa, AZ, they discovered round dancing and have 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 ICBDA, Fontana, DRDC, Mesa AutumnFest, and the Round-A-Rama Institute at Purdue. A few examples of their choreography include:

Did You Ever (Bolero 5)

Sleepsong (Waltz 4)

Bring It On Home to Me (Slow Two Step 5)

Strawberry Patch with Sally (Quickstep 4)

Rabbit Tango (Tango 5)

Take Me Out to the Ball Game (Jive 5)

Say You'll Love Me (Rumba 6)

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 and clubs in Tennessee, Texas, South Carolina 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 Dixie Round Dance Council.

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.





Mike and Leisa Dawson

Overland Park, Kansas

Mike started round dancing in 2005. Leisa danced briefly as a teenager, but thought her round dancing days were over until Mike decided to give round dancing a try. In early 2006, with Larry and Adrienne Nelson's encouragement, they started dancing at the Carousel level. In 2007, Don and Leona Small's retirement from dancing prompted them to take over the local Carousel club.

Mike and Leisa currently take ballroom coaching (American and International) from Michael and Lila Shultz. They also take American Rhythm, Latin, and West Coast Swing lessons from Amy Castro. In addition, they take lessons

from Paul Botes, John Swick and Isabella Jundzill whenever possible.

They were featured clinicians for the Kansas Round Dance Fall Festival in 2010 and 2012, plus they also taught at ICBDA (International Choreographed Ballroom Dance Association) in 2011.

Mike and Leisa are Secretary/Treasurer for the Kansas Round Dance Association and former Treasurer for the Missouri Round Dance Association. They are also Treasurer of ICBDA.

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

They have one son, Brock, age 29, and two dogs, Buddy and Duke.





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 39 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 studied jazz and international folkdance during 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 work with five round dance clubs each week and cue for several square dance clubs in the San Diego area. They serve on the Boards of Roundalab and San Diego Round Dance Instructors (SDRDI), are members of ICBDA and serve as part of the ICBDA Technical Advisory Committee (TAC).

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

Most recent choreographies include: Never On Sunday (5 Tango), Chain of Fools West Coast (4 WC), Wedding Planner (4 Tango), Just the Way You Are (6 Slow Two Step), Io Ci Saro (6 Waltz), Guy What Takes His Time (6 West Coast), Burlesque (5 Tango), And I Love Her (4 Rumba), Eight Days A Week (4 Jive), Stand By Me (3 Bachata), Call Me (3 +1 Two Step/Jive), and Love Me Do (2 Two Step).

Other choreographies include: Sisters (2 Two Step), Chicken Fried (2 Two Step), Take it to the Limit (2 Waltz), Mi Buen Amor (3 Rumba), Big Deal (3 Jive), Greenwaves (4 Waltz), Together Forever Always (4 Waltz), Serpiente (4 Bachata), Ipanema (5 Rumba), Your Kisses Kill Me (5 Foxtrot), Good Mornin' Life (5 Quickstep), Azucar (6 Cha/Salsa), Dark Eyes (6 Tango), España Cani (6 Paso Doble), and Tango De Amor (6 Tango).





Ed and Karen Glodt

Ardmore, Oklahoma

After graduating from Wichita State University, the Ed and Karen 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. Ed has retired from calling, but they continue to teach rounds in Ardmore, and Karen cues for Rainbow Rounds and the Roadrunners Square Dance Club in Ft. Worth, Texas. They are members of ICBDA, DRDC, ORDA, TRDTA, NTCA, and Roundalab.

Karen and Ed's choreography includes Beautiful Dreamer III, Black Satin, 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, Michelle, Play a Simple Melody, You're Just in Love, Breezin' Along with the Breeze, and many others.

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, Sara, 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 Pastorale, Hit Me with a Hot Note, Anticipation, and Doin' the West Coast Swing. Their dance, 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 they 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 have taught at four ICBDA conventions, the first being the 2010 San Antonio convention where they taught their Phase IV Bolero, *The Best of Me*.

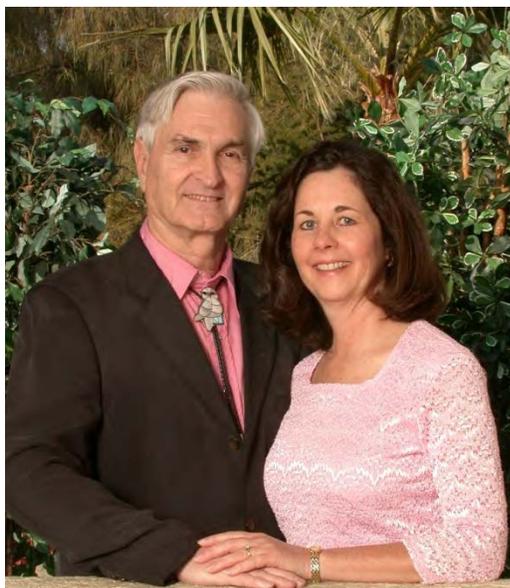
David and Ulla's choreography includes:

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

David and Ulla have been the Phase VI Roundalab Round of the Quarter Chaircouple since 2012 and were the Phase IV Chaircouple from 2005 to 2012. They have held board positions for local dance teacher associations in their area and have been members of the ICBDA Board of Directors since 2009.

When they are not dancing, David and Ulla enjoy spending time with family and friends. They also enjoy outdoor activities, such as kayaking and hiking, and indoor activities including billiards and bridge.





Steve and Lori Harris

Apache Junction, Arizona

Steve and Lori began square dancing in 1986 after Steve's parents asked if they would go on a week-long square dancing vacation with them. Square dancing gave them the opportunity to see round dancing, and they thought it looked fun, too. So in 1990, they started round dance lessons.

Since that first class, Steve has always been intrigued by cue sheets. Even as a Phase 2 student, he would analyze and dissect the cue sheet for every dance that he and Lori learned. As a result, Steve realized in 1997 that he wanted to become a round dance cuer.

Steve and Lori have been teaching round dancing (now known as choreographed ballroom dance) since 2008 during the winter months in Mesa, Arizona. They have five weekly workshops from the beginner level through Phase 5 and also host regular dance parties. In addition, Steve cues at two weekly square dances from November through March and cues at local Phoenix-area clubs.

During the summer months since 2006, Steve and Lori have traveled in their motor home and enjoyed cueing and teaching at numerous square dance festivals. They also were hired as instructors for the Phase 4 and Phase 5 round dance weeks at the Lolo Square Dance Center in Lolo, Montana in 2012, 2013 and 2014.

Their choreography includes Goodnight Sweetheart, The Breeze and I Rumba, Arizona, Juanita's Cantina as well as other dances.

Before Steve began his third career (as a choreographed ballroom instructor), he was a captain for Continental Airlines for 18 years. Prior to that, he spent 20 years in the U.S. Air Force as a pilot and flight instructor and retired as a Lieutenant Colonel. He has logged approximately 20,000 flying hours since 1966.

Before her dance teaching career began, Lori worked in public relations and marketing, and she was a community college instructor. She taught business and journalism courses.

In their free time, Steve and Lori enjoy weekly private ballroom lessons. Whenever they can, they love to attend choreographed ballroom weekends to improve their dancing skills and understanding of technique.

They have attended many ICBDA Conventions, but this is their first time as instructors. They are thrilled to be part of Convention #38 as Standby Teachers!





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.

They have served Roundalab for many years in many capacities including serving on the Board of Directors and as Chairmen of the Board and Vice Chairmen. They have also served on the Board of Directors for the Colorado Round Dance Association and as Secretary and Newsletter Editor, and they are members of the 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 and 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 (6), Buddy Love (3), Ebb Tide (4), Lolita Cha (5), Today '93 (3), Nobody But Us Chickens (ROQ – with the Penguin Strut) (2), Hey Hey Hey (2), Somewhere Out There (5), My Love Is Unbreakable (Hesitation Canter Waltz 5), Let's Mambo (4), and Love is like a Butterfly (2).

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 Phase II round dance 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 U.S. 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 Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. George and Pam began taking ballroom lessons to enhance their rounds in 1992 and continue their education while in Mesa, AZ, currently taking private instruction from Kathy Creamer-Weiss and Ron Montez.

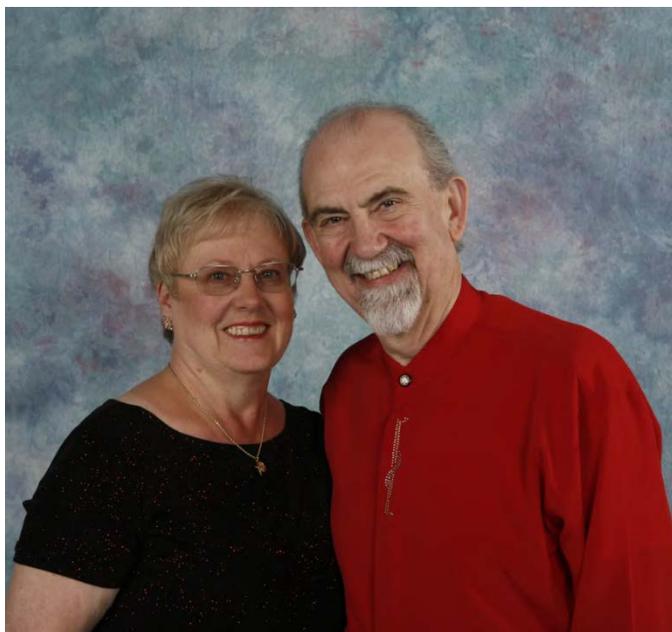
George and Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006 as well as many URDC (now ICBDA) conventions. They cue and teach for many festivals and clinics throughout the US and Canada. They love to travel and have cued and/or taught in 35 of the 50 states. Internationally they have made their mark, having 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 five of the six states in Australia and the North Island of New Zealand.

They both retired in February 1998 from the Air Force (and George from Teamster’s as well) and love traveling in their retirement home on wheels. They incorporate dancing, cueing, and teaching with their travels. They teach Phase IV–VI in Mesa, AZ, from November through March. Their Mesa sessions are The Dancing GyPsies (Carousel Club 323) and Carousel Club 203 which they inherited from Bob and MaryAnn Rother in Fall 2003. George enjoyed cueing for several square dance sessions in Mesa over their 15 years there as long as they could dance too!

They are members of Roundalab, International Choreographed Ballroom Dance Association (ICBDA), 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 Speaking of Happiness, Bamboozled by You, Six Blue Roses, Latin Love Story, Ole Guapa VI, Conquest of Heaven, Man Wanted, Jelly Roll, Verano, Venetian Serenade, Perfidia in Brazil, Fiesta Madrilena, A Daisy in December, Dance In Portugal, Cumparsita Argentina, She’s No Lady, and Fine Brown Frame. For a complete list of videos and cuesheets, see the Hurd’s website: www.gphurd.com.





Peg and John Kincaid

College Park, Maryland

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

As dancers, they were active in their local organizations, serving as both President of WASCA and Festival Director (Washington Area Square and Round Dance Association). They were the WASCA Round Dance Liaison for six years working closely with the local

Round Dance Teachers Association. They have also been Round Dance Coordinators for the Star Spangled Banner Festival several times.

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

Peg and John have choreographed several round dance routines from Phase II to VI. Some of their better known dances are Return to Skye (Waltz 2), I'll Take Manhattan (Foxtrot 3), Amame (Rumba 4), Paparazzi (Cha Cha 5), and Moves Like Jagger (Cha Cha 4). Their clubs include a Carousel Club, Round-To-Its, and an intermediate group, Kincaid Classics. In addition to cueing at several 2 x 2 (square round) dances, they have two beginner classes.

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

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





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.

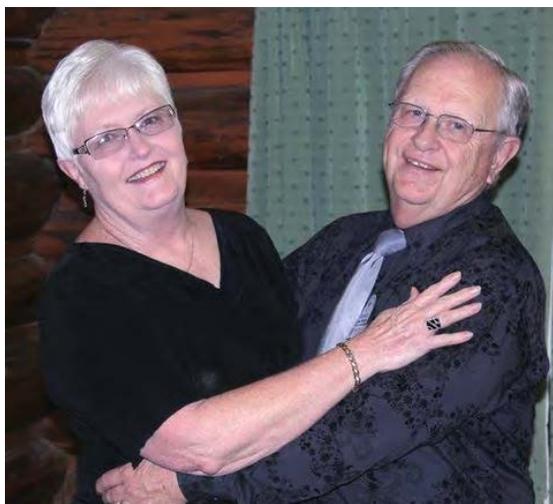
They have held numerous education seminars and dance clinics. They have taught at ICBDA, Roundalab, NSDC, and USA West conventions as well as have been clinicians at an ECTA MiniLab. Along with another round dance leader, they have held several 40-hour Round Dance Teachers Colleges. The Nobles were certified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

Ron and Mary are members of Roundalab, the 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 Department 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 cue and teach all phases, conduct a round dance club and cue for a square dance club. They both cue and teach and had a Carousel Club in Austin, Texas, when they lived there. Sally and Bob have raised 3 fine boys who are all married and have 10 grandchildren.

They are members of Roundalab (38 years), were Education Chaircouple for the 2005

Roundalab Convention, and served six years on the Board of Directors for Roundalab. Bob was appointed chairman of the Marketing Round Dancing Committee of Roundalab which produced a Slogo – Dance–Round Out Your Life and website with same title: danceroundoutyourlife.com.

Bob and Sally were members of the Michigan Round Dance Teacher's Association, Texas Round Dance Teachers Association, New Mexico Round Dance Teachers Association (President and Vice President), and the New Mexico Round and Square Dance Association (Second Vice President of Rounds five years).

They are members of ICBDA and were Registrars for the 2009 ICBDA Convention in Joplin, Missouri, and the Syllabus Compiler for the 2010 Convention in San Antonio, TX. They are in their second year serving on the Board of Directors for ICBDA. Bob is also the ICBDA Chairman of marketing. They served as the 34th ICBDA Convention Chaircouple for the convention in Reno, Nevada, in 2013 and are now presidents of ICBDA for the next two years.

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. Bob and Sally promoted and were the local staff for Round-A-Rama weekends in San Antonio, TX, and Los Alamos, NM, for five years. They attended the first URDC convention when it was held in Kansas City and taught at the URDC Convention in Grand Rapids, MI in the early 80s and at the San Antonio ICBDA convention in 2010. They also have written a number of dances including 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 (2nd Runner Up ROQ, 2010), Take My Breath Away Bolero (taught at San Antonio ICBDA Convention 2010), Mama Said, and Tango of the Roses (shown at the ICBDA Convention in Lakeland, FL). In 2012, they wrote Concierto De Aranjuez Bolero (RAL ROQ 3rd Qtr 2012) and De La Mer Waltz which was taught at the 2012 National Square Dance Convention. In 2013 they wrote and taught their Phase VI Pontoon West Coast Swing at the Nationals in Oklahoma City.





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 Otto's 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 45+ years ago. They both completed the two-stage detailed teacher training by the Royal Scottish Country Dance Society and were certificated in 1978 and 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 round dancing.

Oberdan and Vanessa teach two advanced round dance classes each week in Camarillo. They have previously written four round dances: Happy to be Stuck with You, a 5+2 West Coast Swing; Long Before Your Time, a 5+2 Slow Two Step; Zaymaca Farewell, a 4+1 Rumba, and Anacapa Farewell, a 5 Waltz. Now they try their hand at a Bolero.





JL and Linda Pelton

Dallas, Texas

JL and Linda met in Denver, Colorado, at the National Square Dance Convention in 2004. What began as a close friendship and dance partner relationship turned into a wedding in 2007 with a square and round dance reception. During this time they belonged to Harvest Holiday, Merry Rounders, Rainbow Rounds, and Dance, Dance, Dance round dance clubs.

In early 2008, JL decided to try his hand at cueing. He and Linda began teaching beginning round dance lessons in 2009 and currently teach at Dance Arounds, a Phase IV club in Plano. He is a Harvest Holiday cuer and cues for the monthly Harvest Holiday Fun Dances and the Harvest Holiday Phase 4-6 Festival held the week of Thanksgiving in Dallas.

JL and Linda attend many dance festivals in Texas, Louisiana, Oklahoma, Colorado and Arkansas. They have attended Curt and Tammy Worlock's Waltz and Latin Boot Camps and regularly attend Roundalab and ICBDA conventions. They were the featured clinicians at the 2013 North Texas Roundup held in Grapevine, Texas where they taught their new choreography, Dance with the Devil, a 4+2+2 Cha Cha. Some of their other choreography includes Island Rumba, a 4+2 Rumba, and Magic Moments, a Phase 5 Foxtrot.

JL and Linda were Chairmen of the Harvest Holiday week-long dance Festival in 2008 and 2012. They also chaired the Texas Round Dance Teachers North Dance Festival. They have served as the Roundalab Journal Editor since 2011. JL is a member of the North Texas Callers and Cuers Association (NTCA) and the Texas Round Dance Teachers Association (TRDTA). He served as the 2008 ICBDA Convention Treasurer and he and Linda were the Syllabus Chair for the ICBDA 2013 Convention and for this 2014 convention.

JL retired from the US Postal Service in 2011 where he worked as an Electronic Technician and Network Administrator. In his spare time, when he's not cueing or teaching, he maintains websites for Swingtime Center, NTCA, and TRDTA. JL and Linda also serve as members of the Board of Directors of CASUL which manages Swingtime Center (a square and round dance facility owned and operator by dancers) in Fort Worth, TX.

JL has two daughters living in the Dallas/Fort Worth area and six grandchildren, three boys and three girls. Linda has a daughter in California and a son in Colorado and two grandchildren, both boys.

JL and Linda thoroughly enjoy dancing and love teaching others to dance. They believe that dancing should always be about having fun.





Randy and Marie Preskitt

Everett, Washington

Randy and Marie are attending their 19th ICBDA convention. Their first convention was in Seattle in 1987 and they have attended regularly since 1995.

The Preskitts started dancing in the late 60s with teen square dance clubs in the Pacific Northwest. Randy got behind the microphone as a teen square dance caller in 1971 and got his first club in 1977. 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 80s when it became standard for all round dances to be cued. He gave up calling in 1996 to focus all his attention on round dancing, 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 Teacher's Pet, In Love with You Rumba, Beautiful Isle of Somewhere, 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, and Laurann.

Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, and Ontario, Canada, in Washington, Oregon, Alaska, California, Missouri, Utah, Texas, Florida, Louisiana, Colorado, North Carolina, Arizona, Florida, Washington, DC in the states, and in Germany and Japan. Next week they will be traveling for their first time to Sweden for two weeks.

Randy works at the Boeing Company on the 767 but plans on retiring soon, perhaps by the time they arrive in Waco. 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.





Mark and Pam Prow

Houston, Texas

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

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

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

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

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





Paul and Linda Robinson

Oologah, Oklahoma

In 1985, following in Paul's father's footsteps, Paul and Linda began teaching 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 (Phase II-IV) and Carousel Club #110 in Joplin, Missouri.

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

Paul and Linda have served on the ICBDA board as Presidents, 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, 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 one hour and a half 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 by taking 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, Because You Loved Me, and Stop and Stare.

They have three children, Misty (33), Shannon (30) and PJ (27), and two grandsons, Wyatt James and Eli James. Paul is a Automation 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.





Gert-Jan and Susie Rotscheid

Zeist, Holland / Kennesaw, Georgia

Gert-Jan and Susie started round dancing in 1984 and cueing and teaching in 1986. They have a Carousel Club in Holland and they are in demand for numerous festivals throughout Europe. They have had the opportunity to teach in England, Denmark, Sweden, Germany, Czech Republic, Austria and Belgium. They have taught at different week-long events in Europe and organize Europe's biggest, longest-running square and round dance week where they have

continuous dance classes in three halls all day and each evening. They also have a Carousel Club in the States (Atlanta area), and have had the opportunity to dance and teach at various conventions and festivals in the States and in Canada.

They enjoy choreography and one of their dances, Calendar Girl, is a Roundalab Golden Classic. A few of their other choreographies include: Cider House Rules, Nature Boy Rumba 3, Head Over Heels, Spring, Real Paso Dos, Todo 3, Green Peppers, Wrap Your Troubles in Dreams, Once You Had Gold, The Wedding, Only You and Sentimental Journey.

They held the position of European Round Dance Coordinator for 12 years. They believe that one of the best ways to help the dancers is to better educate themselves and other cuers. They have organized and held teacher's schools and teaching seminars in many European countries, and have been involved with ECTA's Education Program (EEP), writing over 100 examination questions for EEP. They have written teacher's notes for ECTA and dancer's notes for the European Dancers' Association. A number of their articles are on their website (www.rotscheid.nl).

They are members of their European organization, ECTA, as well as Roundalab, Callerlab (Gert-Jan has also been a caller), ICBDA and DRDC. They have served or are serving on various committees within these organizations.

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

Susie and Gert-Jan presently have the opportunity to spend about half the year in Holland and half the year in the States.





Michael and Regina Schmidt

Cologne, Germany

Regina and Michael met in 1987 while studying chemistry at University. Regina had started round dancing in 1987 and is a founding member of the High Noon Round Dance Club in Cologne. Michael started dancing in 1989 and joined High Noon in 1990.

Starting in 1990 Michael served as the assistant teacher for the Colonia Swingers Round Dance Group. In 1994, he and Regina took over the intermediate round dance group and in the summer Michael passed his cuer examination and joined the European Caller and Teacher Association (ECTA). At the same time Regina and Michael began teaching for the High Noon Round Dance Club.

They have been members of URDC/ICBDA since 1998 and made their *début* as clinicians the same year at the 22nd Convention in San Jose. This current year is their fifth appearance as clinicians. Since 2009 they have been members of Roundalab.

Over the past 20 years they have contributed their knowledge and skills to more than 120 round dance events in Europe and were featured teachers for the 50th Anniversary Gala of the Colorado Round Dance Association in 2010.

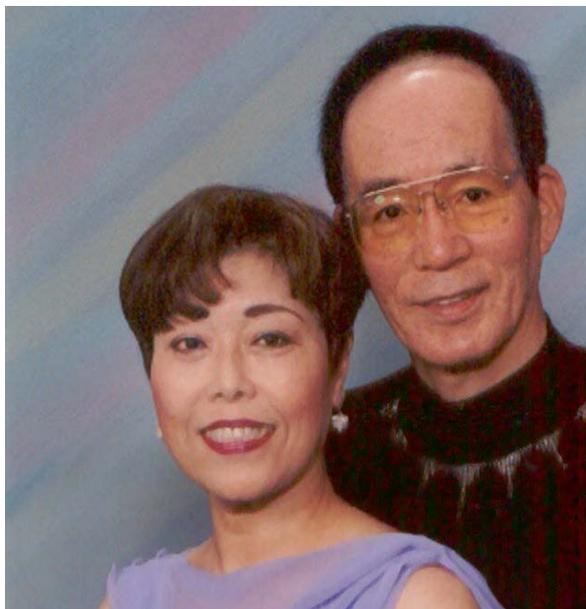
Their choreography includes all phases and rhythms with a strong emphasis on Phase IV to V. Some of their award winning choreographies include: *Why Do Fools Fall in Love*, *Un Tango Del Cuore*, *Amparita Roca*, *Diosa Marina*, *Something*, *Tango Eljana*, *The Foxtrot Way*, *Basie Mood*, and their recent *Lights of London*, *Abundant Joy* and *Shake, Rattle and Roll*. With their choreography, *Night Fever*, they introduced the rhythm *Discofox* to round dancing in 2005.

To strengthen their knowledge in dance technique and to extend their own skills in dancing, they have taken ballroom education with a professional dance teacher for over 17 years and have recently started to compete in both sections of ballroom dancing.

Michael and Regina were married in 1995 and have one son. Their strong commitment to each other expressed in their marriage and parenthood is also reflected in their philosophy of dancing.

In dancing, learning and teaching – *It takes two to Tango.*





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 instruction 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 the 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 or Round of the Quarter by a huge number of round dance organizations all over the world. After over a 13 year stay in the United States, 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, Edelweiss, Tequila, I Feel Like a Woman, Coney Island, Who Loves You, Samba De Ooh La La, Hello Memory, A Time For Love, Are You Gonna Dance, Yes I Do, Tango of Satumaa, La Mentira, For Once in My Life, Lost to Me, Tango Teneriffa, You Were Right Girl, Save the Last Dance for Me, A Moment Lost, 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.





Roy and Janet Williams

Amherst, Massachusetts

Roy and Janet began teaching and cueing in 1984. Their original club, Touch of Classics, has developed into a Phase V and VI club, ICBDA Carousel Club 34, now with co-leaders David Goss and Ulla Figwer. They also lead a Phase IV-V club, cue for area square dance clubs, and teach at weekends and conventions in New England and Pennsylvania. Their choreography includes Beach Party Cha, Don't Get Around Much Anymore, Return My Love Bolero,

Beautiful Dreamer Waltz III, Charleston II, Spooky II, and Rub It In Cha.

They are members of Roundalab, DRDC, and Mayflower, their regional cuer organization. They serve on the Phase V and Phase VI ROQ committees for Roundalab and on the Board of Directors of ICBDA and recently completed a two-year stint as the Round Dance Chairmen for the New England Square and Round Dance Convention. Now they are gearing up to be assistants to the Round Dance Chairmen for the 64th NSDC in Springfield, MA, in June 2015 and to be the General Chairmen for the ICBDA Convention in Greensboro, NC, in July of 2015. Please volunteer to help!

Roy and Janet met and began folk dancing together as teenagers and attended their first round dance fun night in 1972 as a favor to some square dance friends. The next year they were invited to join the advanced group, where they learned Sunny Side of the Street and other then "current" dances which are now oldies. Maria Elena was particularly difficult as it was step cued at that time. They continue to advocate catch-up teaches, so that newer dancers can enjoy the many excellent dances that have been written before the current year. Roy and Janet also continue to square dance. They are learning challenge and hope to feel comfortable at C2 someday. Since their closest C2 dance is nearly two hours away, this will take a while.

Roy has mostly retired as a demographic data analyst at University of Massachusetts Amherst. He enjoys singing with area choral groups, and with Valley Light Opera (VLO), a community theatre group which keeps Gilbert and Sullivan alive and well in Western New England. Janet has retired from two careers, first as a science librarian and then as a preschool teacher. She is also active with VLO and manages a major annual fund-raising book sale. They have two children.





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 35 years and has been teaching for 33 years making round dancing their career as full-time instructors. Currently, they are members of Roundalab serving on both the Phase VI Round of the Quarter and the Phase V Figure Standards committees. They have served as ICBDA President and are currently on the Board of Directors as Vice President. They are also members of DRDC and leaders of National Carousel Club #32. They received the Golden Torch Award for outstanding contributions to Round Dancing in 2009.

Some of their past choreographies include Starlight, Patricia Cha, Heavenly Waltz, Wounded Heart, Hola Chica, Where Or When, Adagio, Jurame, Jack Is Back, A Letter to You, No Walls, Tormento De Amor, Stier Tango, Abrazame, Te Quiero, Women in Love, Love Grows, Feel My Love, You Love Me, Cell Block Tango, Angelina, Black Horse, You Needed Me, Unchained, Rama Lama Ding Dong, Remember When, One Moment In Time, That Man, Appalachian Lullabye, I Am Just a Girl, Mucho Mambo, 1+1 Is 2, Dance the Night Away, Only Time, The Phantom, Theme From Shrek, Slow Boat to Jive, and Quizas Cha. Sugar Sugar is a Roundalab Golden Classic, and Last Night Cha was the 2011 ICBDA Hall of Fame dance.

They have been on staff at numerous weekends in the US, Canada, Germany, Australia, Sweden, and Japan. They currently conduct four Phase IV-VI classes and give private lessons while working around their weekend schedule. Along with their Dance and Boot Camp DVDs, they have also produced a series of Private Lessons with Curt and Tammy. This educational series is set in a clinic style teaching format dealing with execution and lead of figures in various rhythms.

They have 2 daughters, Mandi Christine, 28, and Kasandra Marie, 22, as well as a 6 year-old granddaughter, Brianna Christine. They place a high priority on family outings and vacations.

Nearly 17 years ago they opened their own beautiful dance hall, the Stardust Dance Center, which features a 5,500 square foot floating hardwood floor. Its primary use, of course, is for Round Dancing, where they feature several events including an annual week-long event called the Colossal Week of Rounds.

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

Transitioning to Intermediate Waltz	4-1
An Easier and More Efficient Way to Dance Waltz.....	4-5
Improving Our Waltz at Phase V and VI.....	4-7
Introduction to Quickstep	4-9
Stepping into Quickstep.....	4-11



Transitioning to Intermediate Waltz

Waco ICBDA July 2014

By

Mark and Pam Prow

Introduction

Waltz is probably the oldest of the ballroom rhythms, dating back to the 16th century in Europe. Out of all the smooth ballroom rhythms, waltz is unique, having multiples of 3 beats per measure, compared to most other rhythms that are danced with 2 or 4 beats per measure. In Round Dancing, Waltz is by far the most popular rhythm. At a typical festival, there are usually more waltz routines on the program than any other rhythm.

In ballroom and social dancing there are many forms of waltz. In Round Dancing at least four forms of waltz have been used for choreography.

- Waltz or Slow Waltz: Danced at around 84-96 beats per minute. Music is 3/4 time.
- Viennese Waltz: Danced at around 150-180 beats per minute in 3/4 time.
- Hesitation/Canter: Danced at around 180 beats per minute in 6/8 or 12/8 time.
- Argentine Tango/Vals: Danced at around 180 beats per minute in 6/8 or 12/8 time

Transition from Beginner to Intermediate Waltz

Other than the many new figures that are in intermediate waltz, there are concepts that become more important as one progresses into intermediate and advanced dancing. We have divided these into two categories: Frame and Movement.

Dance Frame

Posture - Probably the most important part of the Dance Frame is posture. Each partner should dance with their bodies erect, standing tall with the ribcage lifted off the hips. The head should be upright, not tilted to the side. The neck should be straight. If one stands against a wall the heels, shoulders, and head should all be touching the wall. The weight should be centered between the balls and the heels, but more toward the balls of the feet.

Hold - The standard hold (closed position) in waltz has the couple offset to each other's right side. Lead hands are joined at the face level of the shorter partner with the upper arms sloping slightly down. The man's right hand is straight from the wrist with the fingers contacting the women's back lightly around the shoulder blade. One important contact point is the man's wrist contacting underneath the woman's upper arm. The last point of contact in closed position is mid-body contact. This is the right part of each partner's body, starting at the upper thigh and continuing to the mid torso. This exact point of contact can vary based upon the height difference of the partners.





Movement

Rise and Fall - One of the main things that gives ballroom waltz its flowing characteristics is the rhythmic rise and fall of the couple during dancing. This is accomplished by one primary action; the bending and straightening of the knees. The action of lowering before a figure is one of the primary actions in leading for the man. In Semi Closed position, lowering clears the man's right side for the women to step forward without losing contact. Other techniques can enhance rise and fall, such as footwork, swing, and sway of the body.

Passing of the Legs - As in other rhythms, the feet should pass under the hips when moving. This seems like an easy concept, but it takes practice. Especially on the second step of turning figures, it is easy to flair the leg out to the side instead of passing it under the body. This action can create imbalance in the partnership since the balance shifts away from the centerline of the partnership.

Footwork - Generally the first forward step of a figure (count 1) will be done with a heel lead. Most of the time the second step will be executed only on the ball of the moving foot without contact of the heel. The third step is usually also taken on the ball of the foot then after weight transfer allowing the heel to contact as lowering starts for the next figure. When moving backward on count 1 (lowering), it is important that the toe is used. Especially for the woman, if the ball of the foot is placed backward with weight before the man takes weight, the chances of a foot collision increase.

Diagonal Motion and Alignment - At the beginning level of waltz we were taught four basic movement directions - Line of Dance, Reverse Line of Dance, Wall, and Center. Most figures in round dancing have been taken or adapted from ballroom figures. Many figures starting at the intermediate level are designed to be executed on the diagonal. If you imagine four points of a compass N, S, E, W, the diagonals are the NE, SE, SW, and NW.

Timing - The basic movement in waltz uses three weight changes for each measure of music. Some figures, including picture figures and hesitation figures, involve one or two weight changes per measure. Syncopation - Syncopation in dancing can be viewed as a variation from the normal beat of a rhythm, usually adding steps or actions in between one or more of the beats.

Contra Body Movement - One of the most difficult concepts to grasp in dancing waltz and other smooth rhythms is the concept of contra body movement. Many times in dancing waltz (and tango, quickstep, and foxtrot) we use contra body movement. Simply put, the motion of the body is moving at an angle to the facing direction. In round dancing we have four common dance positions that can utilize some sort of contra body movement: Banjo, Sidecar, Semi Closed, and Shadow.

When moving in contra body the feet of each partner are generally moving along one line. If one took multiple steps in contra body, they would get the feeling of moving "forward and side" or "back and side", then crossing the other thigh as the leg moves forward or back.



Generally when moving in contra body (except shadow position), the leg moving forward closest to the partner will have a crossed thigh as will the leg moving backward farthest from the partner.

Some examples of contra body positions or movement include:

- In semi-closed when moving forward with the trailing foot or back with the lead foot
- A forward step in banjo with the right foot or back with the left foot
- The first and fourth step of weave 6 from semi-closed
- Cross check in shadow position

Selected Figures Grouping at the Intermediate Level

Even though there are numerous figures at the intermediate level, it may be helpful to group the figures into categories that have similar characteristics.

Static Figures

- Hover to semi closed position (banjo)
- Forward and back hover
- Chair
- Wing (closed)
- Develope
- Cross Hesitation

Linear Figures

- Chasse
- Locks (forward and back)
- Cross hover

Left and Right Turning Figures

(final step closes)

- Box finish
- Left turns
- Box action
- Maneuver
- Right turns

Open Reverse Action

- Diamond turn
- Open reverse turn
- Drag Hesitation
- Open finish





Weave Action

- Weave
- Outside Change

Heel Turn Action

- Telemark to semi closed position
- Double Reverse

Open Natural Action

- Open natural
- In and out runs
- Cross pivot
- Natural hover fallaway
- Back hover telemark

Summary

There are many new concepts as well as figures to work on when learning intermediate waltz. These concepts are used throughout dancing, especially in the smooth rhythms like foxtrot, quickstep, and tango.

The amount of information may appear to be overwhelming. Try to focus on one concept at a time. Work on frame while dancing more familiar routines. As one works to improve frame, movement, and figures, dancing will become easier and more enjoyable.

Happy Dancing



An Easier and More Efficient Way to Dance Waltz

Waco ICBDA July 2014

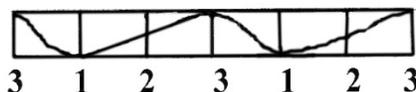
By
Ron and Mary Noble

You can enjoy your waltzing more by learning how to execute your figures easily and efficiently. The following areas will be explored to enable you to accomplish this.

- Dancing with intent
- Using rise and fall
- Creation of alignment and balance
- Efficient use of muscles
- Relation of shapes in nature to Waltz
- Creating hollows that need to be filled

To really dance as one, we can learn to dance with intent. This is being aware not only of ourselves but also of our partner by our postures, frames, positioning and shape. Learning to use the above will, in fact, cause our dancing as a couple to be easier and less prone to compromising our joints, backs, etc.

The Waltz rhythm utilizes a “rise and fall” of the footwork. The following diagram illustrates the lowering “fall” from step 3 beginning a rise on step 1, rising on step 2 and to the top on step 3. This sequence of rise and fall is repeated throughout the dance as figures are being executed.



As rise and fall are occurring on the appropriate step, our bodies can use positioning to come into proper alignment which creates good balance. With proper alignment also comes the ability to use our muscles more efficiently, making movement as a couple easier.

By using shapes and curvature, you will be allowing the creation of hollows that will need to be filled thus making movement around the floor smooth and enjoyable.

We should dance with intent in our dancing. Posture, frame, body positioning and shape are all involved with intent.







Improving Our Waltz at Phase V and VI

Waco ICBDA July 2014

By
Wayne and Barbara Blackford

There are so many figures in phase V and VI waltz that it would be impossible to address them all in the short time we have today, so we've decided to address those we feel appear most often and may need additional practice. Remember, we like to teach figures with relationship to each other. There are many phase V and VI figures that we feel relate to figures phased below that we may relate to the lower phased figure.

We find that many of the phase V and VI figures causing the most problems are those figures that incorporate "rotation/turn" either to the right or to the left.

One of the important things to remember is that both partners need to be aware of the action that needs to be done by their partner to execute the figure. This is accomplished by one of the partners momentarily delaying the taking of the step and waiting for the partner to complete the action/turn.

A Couple of Examples for Men

- Double Reverse
- Telespin
- Split Ronde
- Pickup

A Couple of Examples for Woman

- Maneuver
- Natural Turn
- Spin Turn
- Impetus

Remember the Basic Concepts for All Dancing

- Maintain good posture and a toned frame
- Keep your head up, stable and over your spine
- Stay close
- Be deliberate in your steps and actions
- Lead what you want, but dance what you get
- Dance to the music
- Wait for your partner
- Use lead and follow





-
- Use side lead
 - Dance on the balls of your feet
 - Use rise and fall
 - Use appropriate flow and/or flight

Some of the figures and/or amalgamations we plan to address today are:

- Outside Spin
- Double Reverse
- Double Natural
- Right Turning Lock
- Check Reverse & Slip
- Check Natural & Slip
- Rumba Cross
- Pivot to Hairpin
- Back Preparation to Same Foot Lunge
- Split Ronde & Slip

We hope that what we've covered today will help in all your dancing. Thanks for spending the time with us.



Introduction to Quickstep

Waco ICBDA July 2014

By
Paul and Linda Robinson

The Quickstep is a very lively, energetic rhythm which evolved in the 1920s from a combination of the Foxtrot, The Chase G Chug, Charleston, Shag, Peabody, and One-Step. The dance is English in origin, and was standardized in 1927. The challenge of Quickstep is to make it fun and easy for dancers to enjoy, as they glide across the floor.

Covering the Basics:

- Balance is critical.
- A good Closed Position must be maintained even when turning.
- Body mechanics are the key.
- Use CBM (Contra Body Movement) when dancing in Banjo or Sidecar
- Rise, fall and sway are all tools utilized in quickstep.

Technique

To make Quickstep comfortable, the dancers will need to have a forward poise and need to move lightly on their feet using the ankles as much as possible (like shock absorbers) to accomplish the up- and-down, rise-and-fall swinging motion of quickstep figures. For most figures, maximum rise occurs on step one and stays at that level until weight is fully transferred on the last step of the figure, then lowers. In chase figures, the rise occurs gradually from the end of step one through the last step, then lowers.

General Quickstep “Rules” (which, of course, Rules can be broken)

Quick Step is done in 4/4 time, like a fast Foxtrot The music has 4 beats to the bar and about 50 bars per minute. Half a bar is one slow (S) or two quicks (QQ). Most of the “slow” steps (or passing steps) are taken on the heel. Most “quick” steps are taken on the balls of the feet (closing or locking steps). Slow forward steps are heel leads rising to the ball of the foot if followed by a quick. A slow forward step at the end of a figure such as a chase or lock is to the ball of the foot then lowers to the heel. Slow backward steps are to the ball of the foot then lowering to the heel.





Figures

Quickstep figures incorporate very quick steps with alternating slower steps. It is a fast-paced rhythm that utilizes runs, locks, chasses and turns. The basic figure pattern rhythm is SQQS (1½ measures) thus often crossing measures of music. Figures from other rhythms may be added often using SSS (particularly for rotating figures). Timings may also be SQQ, QQS or SSQQS. Choreographic variations and advanced figures may utilize split beats, such as Q&Q&QQS.



Stepping into Quickstep

Waco ICBDA July 2014

By
Gert-Jan and Susie Rotscheid

One of the most exciting rhythms we dance is the Quickstep. The tempo of this rhythm is quicker than a lot of the dances we dance, the quickest of the Standard dances (Samba is usually considered the quickest of the Latin dances). Because of the speed of the music, and therefore the actions, there are some general guidelines that should help us execute these figures. We will not say to you that the Quickstep is an easy rhythm; it does take effort to learn. But it is so rewarding when you do learn it and are able to enjoy this delightful rhythm.

With most rhythms we dance there is one main and one secondary timing. One of the challenges of Quickstep is that there are so many timing variations. You have [SS; S] [SQQ;] [QQS;] [QQQQ;], and then of course all kinds of variations and combinations for different figures. Part of learning each figure includes learning the timing of that particular figure. We need to learn each figure well, and be able to dance them “without thinking”, which can be a challenge with the speed of the music.

With any figure, in any rhythm, we need to know how and where we should place our feet to dance the figure correctly. With most of the familiar rhythms, this footwork comes by now pretty naturally to most of us. But with quickstep, since we are not as familiar with the figures, and since they do come quickly, it will take some extra effort to learn the footwork.

Two figures that are very prominent in Quickstep are the lock steps and the chassés. One of the most important things concerning any lock step is the body position; we need to dance with a shoulder lead – never straight. Our feet can travel Line of Dance, but our body will be diagonal.

One of the most important aspects of Quickstep is that (usually) all the quick steps are taken on the ball of the foot. One example of a figure that we so often see danced incorrectly, with both a lowering action and dancing “straight”, is the phase IV figure, running forward locks or running back locks. This is probably one of the figures we will practice today.

With a chassé, we need to rise smoothly and gradually. The rise starts at the end of the 1st step and reaches the maximum height at the end of the 3rd step. On the 4th step you stay up, then lower at the end to start the next step low (heel lead for the person going forward). For most chassés we think of “down, up, up, up”.

There is a lot to learn with all that is included for each figure: the timing, footwork, body position, rise, sway, but we think you will feel that it is well worthwhile when you find yourself “flying across the floor” gracefully executing a well-written Quickstep dance.





A Few Quickstep Figures [with timing] and some remarks

- **Running Forward Locks (& running back locks)** [QQQQ; QQS;]
With this figure, the general tendency is for dancers to lower, especially on the 4th quick, and sometimes to forget the timing and try QQS; QQS;
- **Tipple Chasse (& forward tipple chasse)** [SQQ; S]
Sometimes we forget that on a tipple chasse there is a “tipping” action, so a stretch towards the foot that starts the chasse. We need to be careful that we make a body stretch, not a dip with the shoulders.
- **Double Reverse Spin** [SS;QQ]
Like the double reverse in other rhythms, the basic problem dancers have is getting all the way around with their partner. And like in the other standard rhythms, the lady needs to think about dancing “through” her partner, not around her partner.
- **Scoop** [SS;]
In this figure, since the foot placement is not difficult, we often forget what “makes” the figure a scoop, and not just a side close; we need to have the strong sway away from the stepping foot which will make a left side stretch for the man, a right side stretch for the lady. At the end of the figure there is a rise to the toes.
- **Quick Open Reverse** [SS; QQ]
We need to remember to start this figure with 2 slow steps, which is unusual in Quickstep.
- **Running Finish** [SQQ;]
I'm not sure why, but often dancers want to go left face instead of right face for this figure.
- **Six Quick Twinkle** [QQQQ;QQ]
This figure has two sway changes and a change of shoulder lead, making it a challenging figure to dance correctly. On the 4th quick it is acceptable for the man to make a slight side step while the lady closes; this can help to get the lady in front. The lock at the end of the figure will be made with a left shoulder lead, and an extra lock will get you back on the measure.
- **Stutter** [QQS;QQ]
This figure goes from a left side lead, through closed position, back again to a left side lead; and this change through closed position and then back again happens on the last two quicks. This figure will also often have an extra lock at the end to get back on the measure.
- **Mini Telespin** [SS; S&QQ; S]
Any problems with this figure in quickstep would usually be the same that a dancer would have in general with a mini telespin – keeping the bodies together; also we need to realize that this last slow is a hold with no change of weight. Again this is a figure that ends at the end of a 1/2 measure, so that extra 1/2 measure is usually made up either before or after the figure. Often the figure getting out of a mini telespin is a contra check, and in quickstep if we dance a “contra check, recover, side” in 3 slows, we are back on the beginning of the next measure.

Tab 5 – Cue Sheets



Cue Sheets

Cue Sheets Arranged Alphabetically by Dance Name

Dance Name	Rhythm and Phase	Choreographers
A Friend Like Me	Quickstep 4+1+1	John & Karen Herr
Au Revoir Paris	Waltz 6	Randy & Marie Preskitt
Blow the Wind	Waltz 4+1+1	JL & Linda Pelton
Boogie Bumper	Quickstep 5+0+1	Michael & Regina Schmidt
Cup of Love	Waltz 3+2	Peg & John Kincaid
Danke Schoen	Quickstep 4+2	Karen & Ed Gloodt
Everybody Loves a Lover	Quickstep 3+2	Joe & Pat Hilton
It's All in the Game	Rumba 3+2	John & Norma Jean Becker
It's Always New to Me	Foxtrot 4+1	David Goss & Ulla Figwer
Kookies and Kream	West Coast Swing 6	Kenji & Nobuko Shibata
La Plaza	Paso Doble 6	George & Pamela Hurd
Ladyhawk	Waltz 5+2	Paula & Warwick Armstrong
Let's Dance [Oldie]	Quickstep 4+2	Chick & Ieleen Stone
Mandulinata	Waltz 4+1	Rey & Sherry Garza
Puttin' On the Ritz	Quickstep 6	Bill & Carol Goss
Sweet Dreams	Mixed Tango 6	Leisa & Mike Dawson
Valentine	Bolero 6	Curt & Tammy Worlock
Ven Conmigo	Cha Cha 4+2	Ken & Sue Davis
Will You Love Me Tomorrow	Rumba 4+2	Fred & Linda Ayres
With All My Heart	Tango 5+2+1	Steve & Lori Harris
You Know It's You	Bolero 4+2	Oberdan & Vanessa Otto





Cue Sheets Arranged by Rhythm and Phase



Rhythm and Phase

Bolero 4+2
Bolero 6
Cha Cha 4+2
Foxtrot 4+1
Paso Doble 6
Quickstep 3+2
Quickstep 4+2
Quickstep 4+2
Quickstep 4+1+1
Quickstep 5+0+1
Quickstep 6
Rumba 3+2
Rumba 4+2
Tango 5+2+1
Tango (Mixed) 6
Waltz 3+2
Waltz 4+1
Waltz 4+1+1
Waltz 5+2
Waltz 6
West Coast Swing 6

Dance Name

You Know It's You
Valentine
Ven Conmigo
It's Always New to Me
La Plaza
Everybody Loves a Lover
Danke Schoen
Let's Dance [Oldie]
A Friend Like Me
Boogie Bumper
Puttin' On the Ritz
It's All in the Game
Will You Love Me Tomorrow
With All My Heart
Sweet Dreams
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Mandulinata
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Michael & Regina Schmidt
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Fred & Linda Ayres
Steve & Lori Harris
Leisa & Mike Dawson
Peg & John Kincaid
Rey & Sherry Garza
JL & Linda Pelton
Paula & Warwick Armstrong
Randy & Marie Preskitt
Kenji & Nobuko Shibata



A Friend Like Me

John & Karen Herr, 4535 Red Rock Dr, Larkspur, CO, 80118

303-681-3147, jherr14@q.com, kherr00@q.com

Music: Download "Friend Like Me" from Casa Musica,
at www.casamusica.de

Speed: lower to 88% of original

Rhythm: QS IV+1+ unphased figures Date: June 15, 2014

Seq: Intro A1 A1 B A2 C A3 D E E End

Intro

- 1-8 WAIT 2;; SD & DRAW; BEH SD THRU; SD & DRAW; BEH SD THRU;
VIN 8 TO PKUP;;
- 1-2 wait 2 meas in opn fcg [fcg WALL] no hnds joined;;
- 3-3 [sd & drw] big sd L, slo draw R to L extending the arms out,-,-;
- 4-4 [beh sd thru] XRIBL (W XLIBR), sd L, XRIFL (W XLIFR),-;
- 5-6 repeat meas 3-4;;
- 7-8 [vin8 pkup] sd L,XRIBL (W XLIBR), sd L,XRIFL (W XLIFR);
sd L,XRIBL (W XLIBR), sd L,XRIFL trng to LOD (W thru L to pkup);

Part A1

- 1-8 QTR TRNS PROG CHASSE & FWD;;; FWD RUNNG LKS;; MNVR SD CLS;
PVT 2 TO LN;
- 1-4 [qtr trns] fwd L,-, fwd R trng RF,-; trng RF sd L,cl R,sd L to
fc DRW,-; bk R,-, trng LF sd L,cl R;sd & fwd L to fc DLW,-,
fwd R to C-BJO LOD,-;
- 5-6 [rung lks] C-BJO fwd L, XRIBL, fwd L, fwd R; fwd L, XRIBL, fwd L,-;
- 7-7 [mnvr] fwd R trng RF in frnt of W,-, sd L, cl R to CP RLOD;
- 8-8 [pvt] pivoting RF bk L,-, fwd R, to fc LOD,-;

Part A2

- 1-8 QTR TRNS PROG CHASSE & FWD;;; FWD RUNNG LKS;; MNVR SD CLS;
PVT 2 TO SCAR;
- 1-7 repeate meas 1-7 of Part A1;;;;;;
- 8-8 pivoting RF bk L,-, fwd R, to end fcg LOD in SCAR,-;

Part A3

- 1-8 QTR TRNS PROG CHASSE & FWD;;; FWD RUNNG LKS;;
FWD FC CLS; SD DRAW CLS;
- 1-6 repeat meas 1-6 of Part A1;;;;;;
- 7-7 [fwd fc cls] BJO fwd R (W bk L),-, trng to fc WALL sd L, cl R;
- 8-8 [sd drw cls] sd L, slo draw R to L,-, cls R;

Part B

- 1-8 VIENN TRNS 2X;;; OPN RVS TRN; BK RUNNG LKS;; HEEL PULL;
1-4 [v trns] trng LF fwd L,-, cont trn sd R, XLIFR (W cls R) to fc RVS; cont trn bk R,-, sd L, cls R (W XLIF) to fc LOD; repeat last 2 meas end CP DLC;;
5-8 [opn rvs] fwd L trng LF, -, sd & bk R to BJO DRC, bk L to fc RVS in C-BJO; [rung lks] bk R, XLIFR, bk R, bk L; bk R, XLIFR, bk R,-; [heel pull] trng RF 1/4 bk L,-, draw R bk heel to heel and take weight fin fcg CP LOD,-;

Part C

- 1-8 X PT 4X;;; SLO OPN TELMRK & THRU TO QK VIN 4;;; CHG OF DIR;
1-4 [x pts] in SCAR XLIFR (W XRIBL),-, pt R twd WALL,- end CBJO trail hnds extended; in C-BJO XRIFL (W XLIBR),-, pt L twd COH end C-SCAR trail hnds extended; repeat last 2 meas;;
5-6 [telmrk] fwd L trng LF,-, sd & fwd R (W bk L w/ heel trn),-; fwd L to tight SCP DLW,-, thru R twd LOD to fc prtnr,-;
7-7 [vin 4] sd L, XRIBL (W XLIBR), sd L, XRIFL;
8-8 [chg dir] trng LF to fc LOD leading W to pkup fwd L, big in CP sd R twd DLW, draw L to R,- end CP DLC;

Part D

- 1-6 SD BEH HOLD; UNWIND; SD BEH HOLD; UNWIND; SD BEH HOLD; UNWIND;
1-2 quickly sd L/XRIBL,-,-,-; trn RF (W LF) on R (W on L) until fcg partnr,-,-, weight still on R;
3-4 repeat meas 1-2;;
5-6 repeat meas 1-2;;

7-16 PADDLE 8 TO OPN LOD;; JAZZ BOX 2X;;; CHRLSTN;; FWD RISING SWVLS;;
7-8 [paddle] with hnds down to sd palms fcg down while trng 3/4 RF (W LF) start sd L to LOD, push-off & rcvr R, sd L, rcvr R; continue paddling L,R,L,R end fcg LOD in OPN with lead feet free;
9-10 [jazz bx] bending R knee XLIFR (W XRIFL) each twd prtnr,-, bk R,-; sd L (each away from prtnr),-, fwd R,-;
11-12 repeat meas 9-10;;

13-14 [chrlstn] fwd L,-, pt fwd R,-; bk R,-, pt bk L,-;
15-16 [swvls] lowering deeply in the trail foot slowly rising with each step swvl LF fwd L (W RF),-, swvl RF fwd R (W LF),-; cont rising & swiveling fwd L,-, fwd R,-;

17-24 ROLL 4 ARMS UP;; BBALL TRNS TO TANDEM WALL;; TRAV DRS LDY TRNS TO FC;;;
17-18 [roll] raising both arms up high trn LF fwd L (W RF),-, cont trn fwd R,-; cont trn fwd L to fc ptr,-, XRIFL,-;
19-20 [Bball trns] sd L,-, rec R,-; trng RF 1/4 fwd L,-, trng RF 1/2 rec R end in OPN (W rec L to fc WALL),-;
21-24 [trav drs] in tandem moving in opp directions rk sd L,-, rec R,-; XLIFR, sd R, XLIFR, -; rk sd R,-, rec L,-; XRIFL, sd L, XRIFL,-;

Part E

- 1-6 HVR TELMRK; OPN NAT TRN; BK BK LK BK; HES CHG; DIAM TRNS 1/2;;
1-1 [hvr telmrk] fwd L,-, fwd & sd R w/ rise & 1/8 RF trn, sm fwd L
on w/ toe ld to tight SCP;
2-2 [opn nat] fwd R trng RF in frnt of W,-, sd & bk L to BJO, bk R to CBJO;
3-3 [b blb] in BJO bk L,-, bk R/lk LIFR, bk R;
4-4 [hes chg] bk L trng RF,-, sd R to fc DC, drw L to R to DLC;
5-6 [diam 1/2] fwd L,-, sd R, bk L; bk R,-, sd L, fwd R;

7-8 QK DIAM 4; DIP BK & RCVR;
7-7 [qk diam] fwd L, trng LF sd R, fin trn bk L, bk R to CP LOD;
8-8 bk L with bent knee,-, rcvr R,-;

End

- 1-6 QTR TRNS PROG CHASSE & FWD;;; BOLERO WHEEL 4 TO FC;
1-4 repeat meas 1-4 of Part A;;;;
5-6 in BJO trng RF left arms extended fwd L,-R,-; fwd L,-, R to BFLY
WALL,-;

7-14 CUBN 6 QK SD CLS;; CUBN 6 QK SD CLS;;
SD DRAW CLS 2X;; QK VIN 4; ROLL 2 TO FC;
7-8 XLIFR, rcvr R, sd, XRIFL; rcvr L, sd R, -, qk hop sd L/cls R;
9-10 repeat last 2 meas;;
11-12 sd L,slo draw R to L, -, cls R; repeat last meas;
13-13 [vin 4] sd L; XRIBL (W XLIBR), sd L, XRIFL (W XLIFR);
14-14 [roll 2] trn LF one full trn fwd L (W RF),-, cont trn bk R,-
end fcg prtnr;

15-18 4 TIPSYP TRNS;;;;
[tipsy trns] trng 1/2 RF fwd L w/L sway, cl R, sd & bk L lose sway,-;
trng 1/2 RF sd R w/R sway, cl L, sd & fwd R lose sway,-;
repeat last 2 meas;;

19-23 TWRL 2 [OPN LOD]; FWD & CLS; FLICKER; HOP TO FC; SD & X PT;
19-19 fwd L;- , fwd R,- (W fwd R trng RF undr ld hnds,-, cont trn
sd & bk L,-) to OPN LOD;
20-20 fwd L; -, cls R, -;
21-21 weight on balls of both feet heels out, in, out, in;
22-22 both feet small hop to fc prtnr & hold;
23-23 qk small hop sd L with bent knee/point R toe to LOD beh L foot and
hold,-,-,-;

Au Revoir Paris

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203
(425)348-6030 E-Mail RKPreskitt@comcast.net
Music: Au Revoir Paris (Andy Williams – Under Paris Skies) Speed: 43 rpm
Download – Amazon .com
Footwork: Opposite except where noted
Rhythm/Phase: Waltz Phase VI
Sequence: Intro - A – B – A – B - Ending Written 7/10/14

INTRO

1 - 4 WAIT ; LUNGE APART W/ARMS ; ROLL ACROSS ; THRU SYNC VINE ;
1 - Low BFLY M fc COH trail foot free pointed DW (W DC) wait ;
2 1-- Lunge sd R twd Wall sweep trail arm up & out CCW, -, - ;
3 123 Roll twd COH (W twd Wall) W in front of M L, R, L to OP sweep ld arms up & out CW ;
4 1&23 Fwd R trng twd ptr/sd L BFLY, XRIB, sd L slight pause as music hesitates ;

PART A

1 - 4 OPEN NATURAL ; IMPETUS SCP ; QUICK OPEN REVERSE ; REVERSE CORTE ;
1 123 Release trail hands thru R to SCP trng RF, sd & fwd L in front of W, bk R CBJO (W fwd L, R, L);
2 123 Bk L, bk R pivoting LF on L heel chg wt to R, rise on R fwd & side L SCP DC
(W fwd R, fwd & side L trng RF/rise & brush R to L, fwd & side R);
3 12&3 Thru R, fwd L commencing LF turn/sd R, XLIB of R contra BJO
(W thru L turning LF, sd & bk R to CP turning L fc/sd L, XRIF of L);
4 1--(123) Bk R comm. LF trn, cont trng on R, tch L to R CBJO DW(W fwd L, fwd R past M trng LF, cl L to R);

5 - 8 BK WHISK ; NATURAL PIVOT ; RUMBA CROSS ; TRAVELLING CONTRA CHECK ;
5 123 Bk L, bk R trng RF, XLIB to SCP LOD (W fwd R, fwd L trng LF, XRIB);
6 123 Fwd R comm RF turn to CP, bk L cont RF pivot, fwd R CP LOD(W fwd L , fwd R pivot RF, bk L);
7 1&23 Reach fwd L with L sd lead & L sd stretch/XRIB of L trng RF (W XIF), bk L trng RF, fwd R to CP LOD;
8 123 Lwr on R fwd L with R sd lead, cl R to L with L sd stretch rising trng woman RF to SCP, fwd L SCP LOD;

9 - 12 THRU CHASSE BJO ; MANUEVER ; PIVOT TO HAIRPIN ; BK PREPARATION ;
9 12&3 Thru R trng RF, sd L/cl R, sd & fwd L CBJO(W thru L, trn LF sd R/cl L, sd & bk R) ;
10 123 Fwd R outsd ptrn CBMP comm RF trng, fwd & sd L cont trng, cl R CP RLOD
(W bk L trng RF, sd & bk R, cont trng cl L);
11 12&3 Bk L pvt R, fwd R cont trng rise to toe/fwd & sd L trng fc DRW, fwd R CBJO
(W fwd R trng RF, bk L cont trng/sd & bk R, bk L CBJO);
12 1--(12-) Bk L trng RF, tch R to L fc COH, -(W fwd R trng RF, small bk L fc RLOD, -);

- 13 - 16 SAME FOOT LUNGE/SWAY CHANGE ; TELESPIN END SCP DC ; SLOW SD LOCK/W TRANS ; SPLIT RONDE ;
- 13 1—(1--&) Relax L knee & reach sd & slightly fwd R, stretch L sd lead W to look left, chg to rt sd stretch lead W to look R(W relax L knee & reach bk with R toe well under body head to rt, stretch rt sd trng head L, chng sway to look R/rec fwd L);
- 14 123(123) Fwd L RLOD, fwd & sd R trng LF, fwd L DC SCP(fwd R trng LF, cl L, fwd R DC);
- 15 123(123&) Thru R, sd & fwd L, slight LF trn XRIB(W thru L comm. LF trn, sd & bk R, slight LF trn XLIF/st in pl R);
- 16 123(12&3) Ronde L fwd & around to left (CCW), XLIB trng LF, cont LF trn slip bk R CP DW (W ronde L fwd & around to left (CCW), XLIB trng LF/sd R cont trng, slip fwd L to M to CP);

PART B

- 1 - 4 HOVER TELEMARQUE ; RUNNING OPEN NATURAL ; BK TIPPLE CHASSE PIVOT ; HINGE ;
- 1 123 Fwd L, fwd R trng body RF, fwd L SCP DW(W bk R, bk L trng RF, fwd R SCP);
- 2 12&3 Thru R in SCP trng RF, sd & fwd L in front of W/bk R, bk L CBJO (W thru L, fwd R between M/s feet/fwd L, fwd R);
- 3 12&3 Bk R comm. LF trn, stretch rt sd sd L/cl R cont LF trn, fwd L LOD pivot LF ½ fc RLOD (W fwd L, comm. LF trn, stretch lft sd sd R/cl L cont LF trn, bk R pvt LF ½);
- 4 1--(123) Bk R trng LF, sd L trng fc Wall, lwr on L ext R to RLOD (W fwd L trn LF, sd R, XLIB lower on L extend R RLOD trn head left);
- 5 - 8 W REC PIVOT 2 ; SLOW BK WHISK ; WEAVE ; ;
- 9 -23(123) Trng body RF lead W to step, fwd R pivot RF, bk L CP DC (W rec R trng RF, bk L pvt RF, fwd R);
- 10 1-3 Slow bk R trng RF comm. rise, - start XLIB, complete XLIB full weight (W fwd L trng RF, start XRIB, comp XRIB full weight);
- 11 123 Thru R, fwd L commencing LF turn, fwd & sd R cont trng LF (W thru L comm LF trn, sd & bk R cont LF trn, sd & fwd L);
- 12 123 Bk L, bk R trng LF, sd & fwd L BJO DW (W fwd R CBMP, fwd L CP trng LF, sd & bk BJO);
- 9 - 12 CHECK NATURAL & SLIP ; DOUBLE REVERSE ; CHECK REV & SLIP ; DOUBLE NATURAL ;
- 9 123 Fwd R comm RF trn, swing LF fwd chk fwd L DW, rec slip bk R trng LF CP DC (W bk L comm RF trn, small step sd & fwd trng head to R, rec fwd L trng LF to CP);
- 10 12&3 Fwd L trng LF, sd R to CP RLOD, bring L to R cont trng LF on R to CP LOD (W bk R pull L past R trng LF on R heel, cl L to R, fwd R past M trng LF/XLIF);
- 11 123 Fwd L trng LF, swing RF fwd chk fwd R, rec L slip to CP DW (W bk R trng LF, small step sd & fwd L trn head to L, rec R slip to CP);
- 12 12&3 Fwd R trng RF, sd L CP RLOD, bring R to L cont RF trn BJO LOD (W bk L pull R past L trng RF, trng on L heel cl R to L/fwd & sd L strong RF trn, fwd R outsd M to BJO);

- 13 - 16 CONTINUOUS HOVER CROSS ; ; ; TELEMAR SCP :
 13 123 Fwd R outsd W trng RF, sd L fc RLOD, cont trng sd & fwd R
 (W bk L pull R past L trng RF, trng on L heel cl R to L cont on R, bk L);
 14 123 Fwd L, sd R stretch L sd lead W across body, bk L BJO
 (W bk R behind L, sd L, fwd R BJO);
 15 123 Bk R slight trn LF, sd & fwd L DC, fwd R CBJO DC(W fwd L trn LF, sd & bk R, bk L);
 16 123 Fwd L trng LF, sd R to CP RLOD, cont trng sd & fwd L SCP DW
 (W bk R pull L past R trng LF on R heel, cl L to R, fwd R SCP);

ENDING

- 1 - 4 THROWAWAY OVERSWAY ; RISE M/CL SAME FOOT LUNGE LINE ; DBLE
TELESPIN ENDING SCP ; ;
 1 --- On Words "Until..We.."Trn LF on L, lower on L extend R bk RLOD, -
 (W trn LF tch L to R, lower on R extend L bk to LOD keep head well to L, -);
 2 -2-(---&) On Words "Meet A.."Rise on L trng RF, cl R to L, lower on R trng upper body RF/comm LF
 body trn
 (W rise on R trng RF, cont trn fc M, lower on R point L DC/fwd on R);
 3 12-(123&) On .."Gain" Fwd L trng LF, sd & fwd R to CP RLOD, point L bk partial weight
 (W trng LF fwd & sd R, cont trn cl L to R on toes, fwd R LOD/fwd L);
 4 123(123) Cont LF trn fwd L LOD, sd & fwd R cont LF trn, fwd L SCP LOD
 (W trng LF fwd & sd R, cont trn cl L to R on toes, fwd R SCP LOD);
- 5 - 8 THRU RIPPLE CHASSE ; THRU SYNC VINE ; THRU PROM SWAY TO OVERSWAY ;
 ;
 5 12&3 Thru R trng RF to CP, with LF stretch sd L/cl R, sd L take out stretch to SCP LOD;
 6 1&23 Thru R trng RF to CP/sd L, XRIB, sd L to SCP;
 7 12- Thru R in SCP, fwd L, stretch up & fwd to LOD;
 8 --- Lower on L trng body LF, cont, -(W Lower on R trng body LF, trng head well to left,-);
- 9 - 12 SLOW RISE CLOSE ; ; SLOW CONTRA CHECK ; ;
 9 --3 Slow rise on L trng to CP, -, cl R to L;
 10 1-- Lower on R slow fwd on L, with weight between feet trn body LF, continue stretching
 through last note
 (W lower on L slow bk on R, trn body LF head well to left, extend);

BLOW THE WIND



Choreographers: JL and Linda Pelton, 4032 Briarbend Rd, Dallas, TX 75287
Phone: (972) 822-1926, email: peltondances@gmail.com

Music: "Blow the Wind Southerly" album Everybody Dance from Bryan Smith & His Festival Orchestra, Download from Casa Musica

Rhythm/Phase: Waltz Phase 4 + 1+ 1(Change Sway, Syncopated Back Pickup Lock)

Released: July 2014

Footwork: Opposite thru-out

Sequence: Intro A B C Interlude A C A Ending **Difficulty:** Average

INTRO:

- 1-4 CLOSED POSITION DLW WAIT 2 MEASURES ; ; HOVER ; SLOW SIDE LOCK ;**
- 1-2 Closed position diagonal line and wall wait two measures ; ;
- 3 {hvr} Fwd DLW L, fwd & sd R rising and brushing L to R, fwd & sd L to SCP DLC ;
- 4 {sl sd lk} Thru R, fwd & sd L comm LF trn leading W to swing in front to p/up, cont trng LF lock RIB (W lock LIF) to CP DLC ;

PART A:

- 1-4 DIAMOND TURNS ; ; ; ;**
- 1-4 {diam trn} Fwd L trng LF, cont LF trn sd R, bk L to BJO DRC ; Bk R trng LF, sd L cont LF trn, fwd R to fc DRW ; Fwd L trng LF, sd R cont LF trn, bk L to DLW ; Bk R trng LF, sd L cont LF trn, fwd R to BJO DLC ;
- 5-8 OPEN REVERSE TURN ; HOVER CORTE ; BACK HOVER SCP ; SLOW SIDE LOCK ;**
- 5 {op rev trn} Fwd L trng LF 1/8 to 1/4, continue LF turn side R, bk L to BJO DRC ;
- 6 {hvr corte} Bk R starting LF trn, side and fwd L with hovering action cont body turn, rec R with right side leading to BJO DLW ;
- 7 {bk hvr scp} Bk L, sd & bk R w/ slight rise, rec L SCP DLW (W fwd R, sd & fwd L rising & trng to SCP, fwd R) ;
- 8 {sl sd lk} Thru R, fwd & sd L comm LF trn leading W to swing in front to p/up, cont trng LF lock RIB (W lock LIF) to CP DLC ;

PART B:

- 1-4 TURN LEFT AND RIGHT CHASSE TO BJO ; BACK BACK/LOCK BACK ; SYNCO BACK PICKUP LOCK TO LOD ; TURN LEFT AND RIGHT CHASSE BJO ;**
- 12&3 1 {trn L & R chasse BJO} Fwd L comm LF trn, cont LF trn sd & bk R/cl L, sd & bk R to BJO ;
- 12&3 2 {bk bk/lk bk} Bk L, bk R/ lock LIF (W lock RIB), bk R still in BJO DRC ;
- 12&3 3 {synco bk pickup lock} Bk L, bk R comm LF trn, cont LF trn picking up sd & fwd L/lock RIB of L LOD (W Fwd R, Fwd L comm LF trn, fwd & sd R cont. trn, lock LIF of R in closed);
- 12&3 4 {trn L & R chasse BJO} Fwd L comm LF trn, cont LF trn sd & bk R/cl L, sd & bk R to BJO ;
- 5-8 OPEN IMPETUS ; WEAVE SCP ; ; CHAIR AND SLIP ;**
- 5 {op imp} Bk L comm RF trn, cl R cont RF heel trn, sd & fwd L SCP LOD (W fwd R, sd & fwd L trng RF, fwd R) ;
- 6-7 {weave to SCP} Fwd R DLC, fwd L commence LF trn, continue trn sd and slightly bk R to fc DRC ; bk L LOD leading woman to step outside to CBMP, bk R continue LF trn, sd and fwd L DLW to SCP ;
- 8 {chair & slip} SCP ck thru R with lunging action, recover L [no rise], with slight LF upper body trn slip R behind L continuing trn to end facing DLC ;

PART C:

- 1-4 VIENNESE TURNS ; ; HOVER TELEMARQUE ; OPEN NATURAL ;**
- 1-2 {vien trns} Fwd L commencing LF trn, side R cont LF trn, cross L in front of R ; bk R cont LF trn, side L cont LF trn, close R to L DLW ;
- 3 {hvr tel} Fwd L, diag sd and fwd R rising slightly with body turning 1/8 to 1/4 RF, fwd L small step on toes to SCP DLW ;
- 4 {op nat trn} Commence RF upper body turn fwd R heel to toe, sd L across LOD, cont slight RF upper body trn to lead partner to step outside bk R with right side leading to BJO ;
- 5-8 BACK PASSING CHANGE ; HOVER CORTE ; BACK WHISK ; WING ;**
- 5 {bk passing chg} Bk L, bk R, bk L ;
- 6 {hvr corte} Bk R starting left face turn, side and forward L with hovering action continuing body turn, recover R with right side leading to Banjo Position ;
- 7 {bk wsk} Bk L, bk and sd R, cross L in bk of R finishing in SCP ;
- 8 {wing} SCP fwd R, draw L toward R, touch L to R turning upper part of body LF with left side stretch ;
- 9-12 OPEN TELEMARQUE ; NATURAL HOVER FALLAWAY ; SLIP PIVOT ; CHECK LADY DEVELOPE ;**
- 9 {op tele} Fwd L to CP comm LF trn, sd R cont trn, sd & fwd L (W bk R comm LF trn, cl L to R for heel trn, sd & fwd R) to SCP DLW ;
- 10 {nat hvr falwy} Fwd R with slight RF body turn, fwd L on toe turning RF with slow rise, bk R ;
- 11 {slp pvt} Bk L, bk R commence LF turn [keeping left leg extended], fwd L ;
- 12 {chk developpe} Fwd R outside partner checking, -, - (W bk L, bring R foot up left leg to inside of left knee, extend R foot fwd) ;
- 13-16 BACK HOVER SEMI ; WEAWE SEMI ; ; CHAIR AND SLIP ;**
- 13 {bck hvr SCP} Bk L, sd and bk R with a slight rise, recover L to SCP LOD (W fwd R, sd and fwd L with a slight rise & brush free foot turning to SCP, recover R) ;
- 14-15 {wev to SCP} Fwd R DLC, fwd L commence LF trn, continue trn sd and slightly bk R to fc DRC ; bk L LOD leading woman to step outside to CBMP, bk R continue LF trn, sd and fwd L DLW to SCP ;
- 16 {chair & slip} SCP ck thru R with lunging action, recover L [no rise], with slight LF upper body trn slip R behind L continuing trn to end facing DLC ;

INTERLUDE

- 1-4 OPEN REVERSE TURN ; OPEN FINISH ; HOVER LOD ; THRU CHASSE SCP ;**
- 1 {op rev trn} Fwd L trng LF 1/8 to 1/4, continue LF turn side R, bk L to BJO DRC ;
- 2 {op fin} Bk R turning LF, sd and fwd L, fwd R outside partner to Banjo ;
- 3 {hvr} Fwd L blending to CP DLW, fwd & sd R rising and brushing L to R, fwd & sd L to SCP LOD ;
- 4 {thru chasse SCP} Thru R commence trn to face partner, sd L/cl R, sd L to SCP ;
- 5-8 OPEN NATURAL ; CLOSED IMPETUS ; BACK HALF BOX ; CHANGE OF DIRECTION ;**
- 5 {op nat trn} Commence RF upper body turn fwd R heel to toe, sd L across LOD, cont slight RF upper body trn to lead partner to step outside bk R with right side leading to BJO ;
- 6 {cl imp} Commence RF upper body trn bk L, cl R to L [heel turn] cont trn, sd and bk L to CP (W Commence RF upper body trn fwd R between man's feet heel to toe pivoting 1/2 RF, sd and fwd L continue RF trn around man and brush R to L, fwd R between man's feet to CP) ;
- 7 {bk half bx} Bk R, sd L, cl R LOD ;
- 8 {chg of dir} Fwd L DLW, fwd R DLW with right shoulder leading trn LF, draw L to R and brush DLC ;

ENDING:

- 1-4 OPEN REVERSE TURN ; OPEN FINISH ; HOVER TELEMAR; OPEN NATURAL ;**
- 1 {op rev trn} Fwd L trng LF 1/8 to 1/4, continue LF turn side R, bk L to BJO DRC ;
 - 2 {op fin} Bk R turning LF, sd and fwd L, fwd R outside partner to Banjo;
 - 3 {hvr tel} Fwd L blending to CP, diag sd and fwd R rising slightly with body turning 1/8 to 1/4 RF, fwd L small step on toes to SCP DLW;
 - 4 {op nat trn} Commence RF upper body turn fwd R heel to toe, sd L across LOD, cont slight RF upper body trn to lead partner to step outside bk R with right side leading to BJO ;
- 5-8 OPEN IMPETUS ; WEAVE SEMI ; ; THRU TO PROMENADE SWAY AND SLOWLY CHANGE SWAY ;**
- 5 {op imp} Bk L, comm RF trn, cl R cont RF heel trn, sd & fwd L SCP LOD (W fwd R, sd & fwd L trng RF, fwd R);
 - 6-7 {weave to SCP} Fwd R DLC, fwd L commence LF trn, continue trn sd and slightly bk R to fc DRC ; bk L LOD leading woman to step outside to CBMP, bk R continue LF trn, sd and fwd L DLW to SCP ;
 - 8 {thru prom sway chg sway} Thru R, sd and fwd L turning to SCP and stretching left side of body slightly upward to look over joined lead hands, relax left knee, chg to right sway [M look at W and W look to RLOD];

HEAD CUES

Intro, A, B, C, Inter, A, C, A, Ending

INTRO:

Closed Position facing wall two measure wait;;
 Hover; Slow Side Lock;

PART A:

Diamond Turns;;; Open Reverse Turn; Hover Corte;
 Back Hover Semi; Slow Side Lock;

PART B:

Turn Left and Right Chasse BJO; Back Back/Lock Back;
 Synco Back Pickup Lock to LOD; Turn Left and Right Chasse BJO;
 Open Impetus; Weave Semi;; Chair and Slip;

PART C:

Viennese Turns;; Hover Telemark; Open Natural;
 Back Passing Change; Hover Corte; Back Whisk;
 Wing; Open Telemark; Natural Hover Fallaway;
 Slip Pivot; Check Lady Develope; Back Hover Semi;
 Weave Semi;; Chair and Slip;

INTERLUDE:

Open Reverse Turn; Open Finish; Hover LOD;
 Thru Semi Chasse; Open Natural; Closed Impetus;
 Back Half Box; Change of Direction;

PART A:

Diamond Turns;;; Open Reverse Turn; Hover Corte;
 Back Hover Semi; Slow Side Lock;

PART C:

Viennese Turns;; Hover Telemark; Open Natural;
Back Passing Change; Hover Corte; Back Whisk;
Wing; Open Telemark; Natural Hover Fallaway;
Slip Pivot; Check Lady Develope; Back Hover Semi;
Weave Semi;; Chair and Slip;

PART A:

Diamond Turns;;; Open Reverse Turn; Hover Corte;
Back Hover Semi; Slow Side Lock;

ENDING:

Open Reverse Turn; Open Finish; Hover Telemark;
Open Natural; Open Impetus; Weave Semi;;
Thru to Promenade Sway and Slowly Change Sway;

BOOGIE BUMPER

Choreographers: Michael & Regina Schmidt, Lebensbaumweg 21, 50767 Köln, Germany, **Release 1.4, Mar 2014**
Tel.: 0049 – 221 – 7125029 e-mail: rumsdance@gmx.de web: www.rumsdance.de

Record: CD, Standard Music 3, Dance House, Track 15 by Red Hot Boogie Bumpers – The Boogie Bumper
or download Casa Musica

Rhythm & Phase: Quickstep V + 1unph (Chasse Weave) Tempo: Adjust for comfort
Timing: see notes Footwork: Opposite except where noted
Sequence: INTRO – A – B – C – D – INTER – A – B – C(1-15) – END

INTRO

1 - 4 WAIT 2;; STEP APART & POINT; TOG & TCH TO SKATERS POSITION (LADY WITH A CLOSE);
1-4 OP FCG DLW wait 2 meas;; Step apt L, -, pt R, -; Tog R trn to SKTRS DLC, -, tch L to R (W cl R to L), -;

5 - 8 SIX QUICK TWINKLE WITH EXTRA LOCK;; WALK 3 SLOWS TO PICKUP & STOMP (LADY WITH A TOUCH);;
5-8 Sd L, cl R, XLib of R, sd R; Sd & fwd L, lk R, sd & fwd L, lk R;; Fwd L, -, fwd R, -; Fwd L to PU, -, cl R with stomp in CP DLC, -; [W (5-8): Same Footwork thruout. On 3rd step of WALK she trns LF to PU and then tchs her R foot to L. She may stomp on that tch;;;]

Timing INTRO: Hold; Hold; SS; SS; QQQQ; QQQQ; SS; SS;

PART A

1 - 8 CHASSE WEAVE;;; STEP HOP 2 X; FWD, LOCK, FWD; MANEUVER, SIDE, CLOSE; PIVOT 2;
1-8 Fwd L trng LF, -, sd R fc COH, cl L; Sd R trng LF, -, bk L CBJO, -; Bk R blend to CP trng LF fc wall, -, sd L, cl R; Sd L trng LF, -, fwd R CBJO, -; Fwd L, hop on L, fwd R, hop on R; Fwd L, lk Rib L (W lk Lif R), fwd L, -; Fwd R trng RF to CP fc RLOD, -, sd L, cl R; Bk L pivot RF, -, fwd R to CP DLC, -;

9 - 16 CHASSE WEAVE;;; STEP HOP 2 X; FWD, LOCK, FWD; MANEUVER, SIDE, CLOSE; PIVOT 2;
9-16 Repeat actions meas 1-8 PART A;;; ;;; to CP LOD

Timing PART A: SQQ; SS; SQQ; SS; QQQQ; QQS; SQQ; SS; repeat

PART B

1 - 4 WALK, MANEUVER; SIDE, CLOSE – CLOSED IMPETUS;; BOX FINISH;
1-4 Fwd L, -, fwd R comm RF trn, -; Sd L comp ½ RF trn, cl R, bk L comm RF trn, -; Cl R cont RF trn on heel, -, bk L to CP DLW, -; Bk R trn 1/8 LF to CP LOD, -, sd L trn 1/8 LF to CP DLC, cl R;

5 - 8 SLOW REVERSE FALLAWAY & SLIP;; HOVER TELEMAR & STEP THRU;;
5-6 Fwd L comm LF trn, -, sd & bk R trn LF, -; Bk L curve LF, -, bk slip R to CP DLW ck motion, -;
[W(5-6): Bk R comm LF trn, -, bk L curve LF, -; Bk R strong LF curve, -, cont trn LF slip L fwd ck motion, -;]
7-8 Fwd L, -, sd & fwd R cont trn to SCP LOD, -; Fwd L in SCP LOD, -, thru R, -;

Timing PART B: SS; QQS; SS; SQQ; SS; SS; SS; SS;

PART C

1 - 4 SCOOP; FISHTAIL; SCOOP; FISHTAIL;

1-2 Slide L with left SD stretch trn to CP DLW, -, cl R, -; XLib R, sd R, fwd L, lk Rib L to BJO;
[W(1-2): Slide sd & fwd R trn to CP, -, cl L, -; XRif L, sd L, bk R, lk Lif R;]

3-4 Repeat Meas 1-2 PART C from BJO;;

5 - 8 FWD, LOCK, FWD; MANEUVER, SIDE, CLOSE; IMPETUS & STEP THRU TO BFLY;;

5-6 Repeat actions meas 6-7 PART A;;

7-8 Bk L comm RF trn, -, cl R with heel trn keep tng RF, -; Fwd L in SCP LOD, -, fwd R to BFLY WALL, -;

9 - 12 SLOW SLIDE & VINE;; SLOW SLIDE & VINE;;

9-10 Slide L with left SD stretch, -, -, -; XRib L, sd L, thru R, -;

[W(9-10): Slide R with right SD stretch, -, -, -; XLib R, sd R, thru L, -;]

11-12 Repeat meas 9-10 PART C;;

13 - 16 2 QUICK SIDE CLOSES; SLOW SIDE BEHIND; ROLL 2; WALK & PICKUP;

13-15 Sd L, cl R, sd L, cl R; Sd L, -, XRib L, -; Roll LF (W: RF) L, -, R to fc ptr, -;

16 Sd & fwd L trn to LOD, -, cl R to CP LOD, -; [W(16): Sd & fwd R, -, fwd L trn to fc ptr, -;]

Timing PART C: SS; QQQQ; SS; QQQQ; QQS; SQQ; SS; SS;

S,-; QQS; S,-; QQS; QQQQ; SS; SS; SS;

PART D

1 - 8 VIENNESE TURNS;;; CROSS CHASSE INTO MANEUVER, SIDE, CLOSE;; IMPETUS & PICKUP;;

1-4 Fwd L, -, sd & bk R comm 3/8 LF trn, lk Lif R trn to CP RLOD (W cl); Bk R, -, sml sd L cont 1/2 LF trn, cl R (W lk Lif R) to CP LOD; Repeat actions meas 1-2 PART D to CP DLW;;

5-8 Fwd L, -, sd R with strong L sd ld, cl L to CBJO DLW; Fwd R comm RF trn, -, sd L comp RF trn, cl R to CP RLOD;
Bk L comm RF trn, -, cl R with heel trn keep trng RF, -; Fwd L in SCP DLC, -, fwd R to CP DLC, -;

9 - 16 VIENNESE TURNS;;; CROSS CHASSE INTO MANEUVER, SIDE, CLOSE;; IMPETUS & STEP THRU;;

9-16 Repeat Actions meas 1-8 PART D to BFLY WALL;;;; ;;;

Timing PART D: SQQ; SQQ; SQQ; SQQ; SQQ; SQQ; SS; SS; repeat

INTER

1 - 4 VINE 8;; STEP APART & POINT; TOG & TCH TO SKATERS POSITION (LADY WITH A CLOSE);

1-4 Sd L, XRib of L, sd L, XRif of L; Sd L, XRib of L, sd L, XRif of L; Repeat actions meas 3-4 of INTRO;;

5 - 8 SIX QUICK TWINKLE WITH EXTRA LOCK;; WALK 3 SLOWS TO PICKUP & STOMP (LADY WITH A TOUCH);;

5-8 Repeat actions meas 5-8 of INTRO;;;; ;;;

Timing INTER: QQQQ; QQQQ; SS; SS; QQQQ; QQQQ; SS; SS;

END

1 - 2 SLOW SIDE, CLOSE TO BFLY; SIDE LUNGE, -;

1-2 Sd L, -, cl R, -; Lower into L knee big sd L leave R ptd twd RLOD slight BFLY tilting action to RLOD, -, -, -;

CUP OF LOVE

PG 1 OF 4

CHOREO: Peg & John Kincaid, 9231 Limestone Place, College Pk, MD 20740,
301-935-5227, kincaidcpa@aol.com dancerounds.info/Kincaid
MUSIC: "My Cup Runneth Over" by Des O'Conner 2:59 download Amazon.com
RHYTHM: WALTZ RAL PHASE 3 +2 [diam trn, outsd chng] + 1 unph [square the runs]
FOOTWORK: Opposite unless indicated.
SEQUENCE: INTRO A A B A END SPEED: adjust for comfort RELEASED: JULY, 2014

INTRO

- 1-4 WAIT;; TWIRL VINE 3; P/U CP;
1-2 Fcg ptr WALL lead ft free lead hands jnd wait;;
3 [TWIRL VINE 3] sd L, XRIB of L leading W to trn RF undr jnd lead hnds, sd L (W sd R comm RF trn undr jnd lead hnds, XLIF of R cont RF trn, sd R to fc ptr);
4 [P/U CP] thru R trng 1/4 LF to fc LOD, sd R, cl L (W thru L comm RF trn in front of M, sd & fwd R cont RF trn, cl L to end fcg ptr) blend to CP LOD;

PART A

- 1-6 DIAM TRN 1/2 CKING;; OUTSD CHNG SCP; THRU TWINKLE TWICE;; THRU CHASSE SCP;
1-2 [DIAM TRN 1/2 CKING] fwd L trng LF, sd & bk R, bk L to BJO DRC; bk R, sd & fwd L, fwd R BJO DRW & ck;
3 [OUTSD CHNG SCP] changing direction of progression in BJO position bk L, bk R trng LF, sd & fwd L (W fwd R outsd ptr, fwd L to CP trng LF, sd & fwd R) end SCP DLW;
4 [THRU TWINKLE] releasing lead hnds thru R crossing RIF of L, sd L, cl R to L;
5 [THRU TWINKLE] release trail hnds and jnd lead hnds thru L crossing LIF of R, sd R, cl L to R releasing lead hnds and joining trail hnds;
6 [THRU CHASSE SCP] thru L, sd & fwd R/cl L, fwd R blending to SCP;
7-12 SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SCP;
7 In SCP release lead hnds fwd R comm RF trn, sd & fwd L cont RF trn to fc COH plcing L arm arnd W's shldr, fwd R (W fwd L, sd & fwd R trng LF to L half open COH, fwd L);
8 Both fcg COH in L half open fwd L, sd & fwd R trng LF to half open RLOD plcg R arm arnd W's shldr, fwd L (W fwd R comm RF trn, sd & fwd L cont RF trn to fc RLOD, fwd R);
9 REPEAT MEAS 6 to end fcg WALL;
10 REPEAT MEAS 7 to end fcg LOD;
11 [FWD HOVER BJO] fwd R, fwd L with rise, rec bk R (W fwd L, fwd R with rise swiveling 1/2 LF on R to fc RLOD, rec fwd L to BJO);
12 [BK HOVER SCP] bk L comm RF trn, bk & sd R w/hovering action, rec fwd L (W fwd R comm RF trn, fwd & sd L w/hovering action, rec fwd R) end SCP LOD;

PART A (CONT)

- 13-18 THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;
13 [THRU CHASSE BJO] thru R, sd & fwd L/cl R, fwd L (W thru L, sd & fwd R/cl L comm LF trn, bk R to BJO pos);
14 [MANUV] fwd R outsd ptr comm RF upper bdy trn, cont RF trn sd L, cl R (W bk L comm RF upper bdy trn, cont RF trn sd R to fc ptr, cl L) end in CP fcg DRC;
15 [SPIN TRN] bk & sd L pivoting RF, fwd & rise R, sd & bk L (W fwd R between M's feet pivoting Rf, bk & rise L, sd & fwd R) end DLW;
16 [BOX FIN] bk R trng LF, sd L, cl R to end CP DLC;
17-18 [DIP BK & REC] bk L (W fwd R) with lowering action & hold,-,-; rec fwd R (W bk L) rising to CP, tch L to R,-;

REPEAT PART A

- 1-18 DIAM TRN 1/2 CKING;; FOR OUTSD CHNG SCP; THRU TWINKLE TWICE;; THRU CHASSE SCP; SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SCP; THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;

PART B

- 1-4 APT PNT; SPIN MANUV; CANTER TWICE;;
1 [APT PNT] releasing lead hnds keep trail hnds jnd sd & bk L, pnt R (W L) twd COH,-;
2 [SPIN MANUV] fwd R comm RF upper bdy trn, cont RF trn sd L to fc Wall, cl R to end fcg ptr WALL (W comm LF spin in plc L, R, L to fc ptr COH) blending to CP;
3-4 [CANTER TWICE] sd L, draw R to L, cl R; sd L, draw R to L, cl R;
5-8 LACE ACROSS; FWD WALTZ; LACE BACK; WALTZ TO FC;
5 [LACE ACROSS] with lead hnds jnd fwd L passing beh W diagonally, fwd R, cl L to end on W's R sd fcg LOD (W fwd RL padding in f ront of M diagonally undr jnd lead hnds, fwd L, cl R to end LOP);
6 [FWD WALTZ] fwd R, fwd L, cl R;
7 [LACE BACK] jn trail hnds fwd L passing beh W diagonally, fwd R, cl L to end on W's L sd fcg LOD (W fwd R passing in front of M diagonally undr jnd trail hnds, fwd L, cl R to end OP pos LOD);
8 [WALTZ TO FC] fwd R, fwd L trng 1/4 LF (W RF) to fc ptr, cl R tching lead hnds;
9-14 BAL L & R;; SOLO TRN 3; BK UP WALTZ; SOLO TRN 3; FWD SD CL;
9-10 [BAL L & R] BFLY WALL sd L, XRIB of L rising to ball of R ft, cl L; sd R, XLIB of R rising to ball of L ft, sd R;
11 [SOLO TRN 3] fwd L comm LF trn (W RF trn) away from ptr, cont trn sd & bk R, bk L cont LF trn to both fc RLOD sd by sd with trail ft free;
12 [BK UP WALTZ] both fcg RLOD bk R, bk L, bk R;
13 [SOLO TRN 3] bk L comm LF trn (W RF trn), trng in twd ptr cont trn sd & bk R, sd & fwd L to end fcg LOD;
14 [FWD SD CL] fwd R comm RF trn, sd L to fc ptr WALL, cl R blending to CP;

PART B (CONT)

15-18 WHISK; P/U CP LOD; DIP BK & REC;;

15 [WHISK] in CP WALL fwd L, fwd & sd R comm rise to ball of R ft, XLIB of R continuing to full rise on ball of foot to end in tight SCP;

16 [P/U CP LOD] REPEAT MEAS 4 INTRO;

17-18 [DIP BK & REC] bk L (W fwd R) with lowering action & hold,-,-; rec fwd R (W bk L) rising to CP, tch L to R,-;

REPEAT PART A

1-18 DIAM TRN 1/2 CKING;; FOR OUTSD CHNG SCP; THRU TWINKLE TWICE;; THRU CHASSE SCP; SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SCP; THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;

END

1-4 DIAM TRN;;;;

1-2 [DIAM TRN] REPEAT MEAS 1 & 2 PART A;;

3-4 Fwd L trng LF, sd & bk R, bk L to BJO DW; bk R trng LF, sd & fwd L, fwd R BJO DC;

5-7 APT PNT; SPIN MANUV; DIP BK & HOLD;

5 [APT PNT] REPEAT MEAS 1 PART B;

6 [SPIN MANUV] REPEAT MEAS 2 PART B;

7 [DIP BK & HOLD] blending to CP bk L (W fwd R) with lowering action & hold,-,-;

QUICK CUES

INTRO

WAIT;; TWIRL VINE 3; P/U CP LOD;

PART A

DIAM TRN 1/2 CKING;; FOR OUTSD CHNG SEMI; THRU TWINKLE TWICE;;
THRU CHASSE SEMI; SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SEMI;
THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;

PART A

DIAM TRN 1/2 CKING;; FOR OUTSD CHNG SEMI; THRU TWINKLE TWICE;;
THRU CHASSE SEMI; SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SEMI;
THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;

PART B

APT PNT; SPIN MANUV CP WALL; CANTER TWICE;;
LACE ACROSS; FWD WALTZ; LACE BK; WALTZ TO FC;
BAL L & R;; SOLO TRN 3 FC RLOD; BK UP WALTZ; SOLO TRN 3 FC LOD; FWD SD CL;
WHISK; P/U CP LOD; DIP & RECOV;;;

PART A

DIAM TRN 1/2 CKING;; FOR OUTSD CHNG SEMI; THRU TWINKLE TWICE;;
THRU CHASSE SEMI; SQUARE THE RUNS;;; FWD HOVER BJO; BK HOVER SEMI;
THRU CHASSE BJO; MANUV; SPIN TRN; BOX FIN; DIP BK & REC;;

END

DIAM TRN;;; APT PNT; SPIN MANUV CP WALL; DIP BK & HOLD;

DANKE SCHOEN

CHOREO: Karen and Ed Gloodt, 300 Beaumont, Ardmore, OK 73401
Email: egloodt@netscape.net, Website: gloodts-letsdance.com
580-226-0445 or 480-677-0666

MUSIC: Danke Schoen, *Blackpool International Dance Festival*, (original: 2:07)
Tony Evans and His Orchestra, available as download from Amazon, etc. (slow
11-12%, or as desired)

RHYTHM: Quick Step IV+2 (running finish & scoop) Average Difficulty

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

SEQUENCE: INTRO A A B C A B ENDING Released: July, 2014

INTRODUCTION

1-4 CP LOD WAIT;; CHARLESTON;;

1-2 {wait} CP DLW Wait;;
3-4 {charleston} Fwd L, -, pt fwd R, -; Bk R, -, pt bk L, -;

PART A

1-4 QUARTER TURN PROGRESSIVE CHASSE & FWD;;;;

1-2 {qtr trns} Fwd L, -, fwd R trng RF, -; Sd L trng 1/8 RF, cont trng 1/8 RF cl R, sd & bk L to fc DRW, -;
3-4 {prog chasse & fwd} Bk R starting LF trn, -, sd L trng LF, cl R;
Sd & fwd L, -, with slight LF trn fwd R to BJO DLW, -;

5-8 FORWARD LOCK FORWARD; MANEUVER SIDE CLOSE; PIVOT 2; WALK 2;

5 {fwd lk fwd} Fwd L w/ L sh ld, XRib, fwd L, -;
6 {manuv sd cl} Fwd R starting RF trn, -, sd L, cl R to CP RLOD;
7 {piv 2} Bk L piv RF, -, fwd R to CP LOD, -;
8 {walk 2} Fwd L, -, fwd R, -;

9-12 CROSS SWIVEL BJO & RECOVER;; RUNNING BACK LOCKS;;

9-10 {cross swivel bjo & rec} Fwd L, -, swiveling on L & trng LF point R LOD, -; Rk fwd R to BJO DRC, -, rec bk L, -;
11-12 {running bk lks} In BJO w/R sh ld bk R, XLif, bk R, bk L; Bk R, XLif, bk R, -;

13-16 IMPETUS SCP LOD & THRU;; DBL LOCKS TO PU; WALK 2 DLW; (2nd & 3rd times TO DLC)

13-14 {imp SCP & thru} Starting RF trn bk L, -, cont RF trn cl R [heel trn], -; Completing trn sd & fwd L to SCP LOD, -, thru R (Fwd R trng RF, -, sd & fwd L around M cont RF trn, -; Sd & fwd R to SCP, -, thru L toeing to ptr), -;
15 {dbl lks to PU} Fwd L, XRib, fwd L, XRib (Sd R to fc M, XLif to BJO, bk R, XLif to CP bkg DLW);
16 {walk 2 DLW} Fwd L, -, fwd R CP DLW, -; [2nd & 3rd times to DLC]

REPEAT A TO DLC

PART B

1-4 ONE LEFT TURN; BACK CHASSE SCP & THRU;; SCOOP TO BJO;

1 {one L trn} Fwd L comm LF trn, -, cont trn sd R, cl L CP RLOD;
2-3 {bk chasse SCP & thru} Starting LF trn bk R, -, trng LF sd & fwd L, cl R DLW; Sd & fwd L SCP, -, thru R blending to CP DLW, -;
4 {scoop to bjo} Long sd L w/L sd stretch, -, cont trng cl R to BJO DLC, -;

5-8 SLOW CROSS BEHIND SIDE; FORWARD LOCK FORWARD; MANEUVER SIDE CLOSE; HEEL PULL;

5 {sl X beh sd} XLib, -, trng slightly RF sd R to BJO, -;
6 {fwd lk fwd} Fwd L w/ L sh ld, XRib, fwd L, -;
7 {manuv sd cl} Fwd R starting RF trn, -, sd L, cl R to CP RLOD;
8 {heel pull} Bk L trng RF, -, cont trng on L pulling R to L chg weight to R (Fwd R, -, sd L, dr R), -;

PART B
(CONTINUED)

- 9-12 TURN LEFT CHASSE BJO ~ STEP BACK;; BACK LOCK BACK; RUNNING FINISH;**
 9-10 *{trn L chasse bjo step bk}* Fwd L comm LF trn, -, cont trn sd & bk R, cl L; Bk R, -, Bk L to DRC, -;
 11 *{bk lk bk}* Bk R, XLif, bk R still in BJO DRC, -;
 12 *{running fin}* Bk L trng RF, -, cont trng sd & slighty fwd R w/ L sd stretch, fwd L w/ L sd ld to BJO DLW;
- 13-16 MANEUVER SIDE CLOSE; SPIN OVERTURN ~ SLOW BOX FINISH WALL;;;**
 13 *{manuv sd cl}* Fwd R starting RF trn, -, sd L, cl R to CP RLOD;
 14-16 *{spin overtrn & sl box fin WALL}* Starting RF trn bk L pivtg ½ RF, -, fwd R cont trng to fc slightly DRW, -; Bk L, -, bk R trng slightly LF, -; Sd L, -, cl R to fc WALL (Fwd R heel to toe pivtg 1/2, -, bk L toe cont trn & brush R to L, -; Fwd R, -, fwd L trng slightly LF, -; Sd R, -, cl L), -;

PART C

- 1-4 STROLLING VINE;;;;**
 1-4 *{strolling vine}* Sd & bk L, -, XRib, -; Sd L, cl R, sd & fwd L trng ½ LF to CP COH, -; Sd & bk R, -, XLib, -; Sd R, cl L, sd & fwd R trng ½ RF to CP wall, -;
- 5-8 SLOW TWIST VINE 4;; RUNNING FORWARD LOCKS;;**
 5-6 *{sl twist vine 4 BJO}* Sd & bk L, -, XRib, -; Trng slightly LF sd & fwd L, -, XRif to BJO, -;
- 7-8 *{running fwd lks}* Fwd L, XRib, fwd L, fwd R; Fwd L, XRib, fwd L, -;
- 9-12 MANEUVER SIDE CLOSE; CLOSED IMPETUS & SLOW BOX FINISH DLC;;;**
 9 *{manuv sd cl}* Fwd R starting RF trn, -, sd L, cl R to CP RLOD;
 10-12 *{cl imp & sl box fin DLC}* Comm RF upper body trn bk L, -, closing R to L [heel trn] cont trng to fc DLW, -; Sd & bk L CP, -, bk R trng slightly LF, -; Cont trng LF sd L, -, cl R to DLC (Fwd R bet M's feet heel to toe pivoting ½ RF, -, sd & fwd L around M brushing R to L, -; Fwd R to CP, -, trng slightly LF fwd L, -; Cont trng sd R, -, cl L), -;
- 13-16 VIENNESE TURN 3;;; BOX FINISH DLW;**
 13-15 *{viennese trn 3}* Fwd L trng LF, -, sd R cont trn w/ L sd stretch, XLif to fc RLOD (W bk R trn LF, -, sd L, cl R); Bk R trng LF, -, sm sd L cont LF trn w/R sd stretch, cl R to fc LOD (W fwd L trng LF, -, sd R, XLif); Fwd L trng LF, -, sd R cont trn w/ L sd stretch, XLif to fc RLOD (W bk R trn LF, -, sd L, cl R);
 16 *{box fin DLW}* Bk R trng LF, -, sd L cont trng to fc DLW, cl R;
- REPEAT A TO DLC**
REPEAT B

ENDING

- 1-2 SIDE DR CL CLOSE; QUICK PROMENADE OVERSWAY & HOLD;**
 1 *{sd dr cl}* With slight L sd stretch sd L, -, dr R, cl R;
 2 *{qk prom oversway}* Qk sd & fwd L to SCP looking LOD over lead hnds [R leg extended], quickly lower & rotate LF w/ L side stretch chging lady's head to RLOD, hold, -;

EVERYBODY LOVES A LOVER

Released: July 2014
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262
Phone: (636) 394-7380 Web Site: Hilton.stlouisrounds.com
Email: joehilton@swbell.net

Music: Everybody Loves A Lover (Single Version) Artist: Doris Day
CD Album: Doris Day's Greatest Hits, Track 1
Available as a single download from amazon.com

Time/Speed: Time @ BPM: 2:41@ 180 [45 MPM] as downloaded

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

Rhythm/Phase: Quickstep/Two Step Phase 3+2 [Quarter Turns & Progressive Chasse, Side Break Hold]

Degree of Difficulty: AVG

Sequence: INTRO A B INTERLUDE 1 A B INTERLUDE 2 A B END

MEAS:

INTRODUCTION

1-4 OPEN MAN FACING PARTNER & WALL NO HANDS JOINED WAIT 2 MEAS ; ; CIRCLE SNAP 4 TO FACE ; ;

1-2 {WAIT} {WAIT} OP M fcg ptr & WALL no hnds jnd wait 2 meas ; ;

3 {CIRC SNAP 4 TO FC} Moving awy from ptr in a circular LF pattern fwd L, snap fingers, fwd R to OP COH, snap fingers (W Moving awy from ptr in a circular pattern fwd R, snap fingers, fwd L to OP WALL, snap fingers) ;

4 Cont circular LF pattern twd ptr fwd L, snap fingers, fwd R to fc ptr & WALL no hnds jnd, snap fingers (W Cont circular RF pattern twd ptr fwd R, snap fingers, fwd L to fc ptr & COH no hnds jnd, snap fingers) ;

5-8 SIDE BREAK HOLD ; ; SIDE PICKUP DLW HOLD ; ;

5 {SD BRK HOLD} Push stp L/push stp R arms down & close to sides with fingers together & palms fcg floor to end OP fcg ptr & WALL, hold, -, - (W Push stp R/push stp L arms down & close to sides with fingers together & palms fcg floor to end OP fcg ptr & COH, hold, -, -) ; **[Note: Stps are take on "&" "1" synchronized with the music]**

6 {CONT HOLD} -, -, -, - ;

7 {SD PU DLW HOLD} Commence LF bdy trn sd L/cl R leading W in front of M to CP &1, -, -, - DLW, hold, -, - (W Commence LF bdy trn sd R/XLif of R to end CP DRC, hold, -, -) ; **[Note: Stps are take on "&" "1" synchronized with the music]**

8 {CONT HOLD} -, -, -, - ;

PART A

1-4 QUARTER TURNS & PROGRESSIVE CHASSE ~ FORWARD ; ; ; ;

1 {QTR TRNS & PROG CHASSE} Fwd L, -, fwd R trng RF 1/8 CP WALL, - (W Bk R, -, bk L trng RF 1/8 CP COH, -) ; **[Note: Qtr trns & prog chasse starts on beat 1, the word "Everybody" starts on beat 2]**

2 Sd L, cl R trng RF 1/8, sd & bk L CP DRW, - (W Sd R, cl L trn RF 1/8, sd & fwd R CP DLC, -) ;

3 Bk R trn LF 1/8 CP WALL, -, sd L, cl R trn LF 1/8 CP DLW (W Fwd L DLC trn LF 1/8, -, sd R, cl L trn LF 1/8 to CP DRC) ;

4 Sd & slightly fwd L BJO DLW, - (W Sd & slightly bk R to BJO DRC, -), {FWD} Fwd R BJO DLW, - (W Bk L BJO DRC, -) ;

5-8 FORWARD LOCK FORWARD ; MANEUVER SIDE CLOSE ; PIVOT 3 TO SCP ~ THRU ; ;

5 {**FWD LK FWD**} Fwd L, XRib of R, fwd L BJO DLW, - (W Bk R, XLif of R, bk R BJO DRC, -) ;

6 {**MANUV SD CL**} Fwd R commence RF upper bdy trn comp 5/8 RF trn, -, sd L, cl R CP RLOD (W Bk L commence RF upper bdy trn comp 5/8 RF trn, -, sd R, cl L CP LOD) ;

7 {**PVT 3 TO SCP**} With soft or flexed knees throughout commence RF upper bdy trn bk L toe trng in trn approx 1/2 RF on ball of foot, -, fwd R between W's feet heel to toe cont RF trn to CP WALL, - (W With soft or flexed knees throughout commence RF upper bdy trn fwd R between M's feet heel to toe trng approx 1/2 RF, -, bk L toe trng in cont RF trn on ball of foot to CP COH, -) ;

8 Cont RF trn sd & fwd L to SCP LOD, - (W Cont RF trn sd & fwd R to SCP LOD, -), {**THRU**} Thru R trng to CP DLW, - (W Thru L trng to CP DRC, -) ;

9-13 CHASSE TO BANJO ; FORWARD FORWARD LOCK ; FORWARD MANEUVER ; SIDE CLOSE ~ PIVOT 3 SCP ; ;

9 {**CHASSE TO BJO**} Sd L, cl R, sd L, lead W to BJO DLW (W Sd R, cl L, sd R, trng to BJO DRC) ;

10 {**FWD**} Fwd R, - (W Bk L, -), {**FWD LK**} Fwd L, XRib of L BJO DLW (W Bk R, XLif of R BJO DRC) ;

11 {**FWD**} Fwd L, - (W Bk R, -), {**MANUV**} Fwd R commence RF upper bdy trn comp 5/8 RF trn CP RLOD, - (W Bk L commence RF upper bdy trn comp 5/8 RF trn CP LOD, -) ;

12 {**SD CL**} Sd L, cl R (W Sd R, cl L), {**PVT 3 TO SCP**} With soft or flexed knees throughout commence RF upper bdy trn bk L toe trng in trn approx 1/2 RF on ball of foot CP LOD, - (W With soft or flexed knees throughout commence RF upper bdy trn fwd R between M's feet heel to toe trng approx 1/2 RF CP RLOD, -) ;

13 Fwd R between W's feet heel to toe cont RF trn to CP WALL, -, cont RF trn sd & fwd L to SCP LOD, - (W bk L toe trng in cont RF trn on ball of foot to CP COH, -, cont RF trn sd & fwd R to SCP LOD, -) ;

14-16 PICKUP SIDE CLOSE ; WALK 2 BANJO CHECKING ; FISHTAIL ;

14 {**PU SD CL**} Thru R [short step], leading W in front of M to CP LOD, sd L, cl R (W Thru L stepping in front of M trng LF to end CP RLOD, sd R, cl L) ;

15 {**WLK 2 BJO CKG**} Fwd L, -, fwd R blending to BJO DLC, - (W Bk R, -, bk L blending to BJO DRW, -) ;

16 {**FSHTL**} XL bhd R but not tightly, as bdy commences to trn RF take a small stp to sd on R comp 1/4 RF bdy trn, fwd L w/ L shldr lead, XR bhd L but not tightly BJO DLW (W XRif of L but not tightly, as bdy commences to trn RF take a small stp bk & sd on L comp 1/4 RF bdy trn, bk R w/ R shldr lead, XLif of R but not tightly BJO DRC) ;

PART B**1-4 STROLLING VINE ; ; ; ;**

1 {**STRLLG VIN**} Commence slight RF upper bdy trn sd L, -, w/ slight RF upper bdy trn XRib of L to SCAR DRW, - (W Commence slight RF upper bdy trn sd R, -, w/ slight RF upper bdy trn XLif of R SCAR DLC, -) ;

2 With slight LF upper bdy trn sd L, cont trn cl R, cont LF trn sd L trng to CP COH, - (W With slight LF upper bdy trn sd R, cont LF trn cl L, cont LF trn sd R trng to CP WALL, -) ;

- 3 Commence slight LF upper bdy trn sd R, -, w/ slight LF upper bdy trn XLib of R, -
(W Commence slight LF upper bdy trn sd L, -, w/ slight LF upper bdy trn XRif of L, -) ;
- 4 With slight RF upper bdy trn sd R, cont RF trn cl L, cont RF trn sd R CP WALL, -
(W With slight RF upper bdy trn sd L, cont RF trn cl R, cont RF trn sd L to CP
COH, -) ;

5-8 SLOW TWISTY VINE 4 ; ; 2 TURNING TWO STEPS TO 1/2 OPEN LOD ; ;

- 5 {SLO TWSTY VIN 4} Commence slight RF upper bdy trn sd & bk L, -, XRif of L
SCAR DRW, - (W Commence slight RF upper bdy trn sd & fwd R, -, XLif of R SCAR
DLC, -) ;
- 6 Commence slight LF upper bdy trn sd & fwd L, -, XRif of L BJO DLW, -
(W Commence slight LF upper bdy trn sd & bk R, XLib of R BJO DRC, -) ;
- 7 {2 TRNG TS TO 1/2 OP LOD} Sd L to CP WALL, cl R commence RF trn, sd & bk L
acrs LOD comp 1/2 RF trn to CP COH, - (W Sd R to CP COH, cl L commence RF
trn, fwd R comp 1/2 RF trn to CP WALL, -) ;
- 8 Sd R, cl L commence RF trn, fwd R comp 3/8 RF trn to 1/2 OP LOD, - (W Sd L, cl R
commence RF trn, sd & bk L acrs LOD comp 3/4 RF trn to 1/2 OP LOD, -) ;

9-12 CHARLESTON TWICE ; ; ; ;

- 9 {CHRLSTN} Fwd L, -, pt R fwd, - (W Fwd R, -, pt L fwd, -) 1/2 OP LOD ;
- 10 Bk R, -, pt L bk, - (W Bk L, -, pt R bk, -) 1/2 OP LOD ;
- 11 {CHRLSTN} Fwd L, -, pt R fwd, - (W Fwd R, -, pt L fwd, -) 1/2 OP LOD ;
- 12 Bk R, -, pt L bk, - (W bk L, -, pt R bk, -) 1/2 OP LOD ;

13-14 2 TURNING TWO STEPS TO WALL ; ;

- 13 {2 TRNG TS TO WALL} Sd L CP WALL, cl R commence RF trn, sd & bk L acrs LOD
comp 1/2 RF trn to CP COH, - (W Sd R to CP COH, cl L commence RF trn, fwd R
comp 1/2 RF trn to CP WALL, -) ;
- 14 Sd R, cl L commence RF trn, fwd R comp 1/2 RF trn to CP WALL, - (W Sd L, cl R
commence RF trn, sd & bk L acrs LOD comp 1/2 RF trn to CP COH, -) ;

INTERLUDE 1

1-4 SIDE BREAK HOLD ; ; SIDE PICKUP DLW HOLD ; ;

- 1 {SD BRK HOLD} Push stp L/push stp R arms down & close to sides with fingers
&1, -, -, together & palms fcg floor to end OP fcg ptr & WALL, hold, -, - (W Push stp R/push
stp L arms down & close to sides with fingers together & palms fcg floor to end OP
fcg ptr & COH, hold, -, -) ;
- 2 {CONT HOLD} -, -, -, - ;
- 3 {SD PU DLW HOLD} Commence LF bdy trn sd L/cl R leading W in front of M to CP
&1, -, -, DLW, hold, -, - (W Commence LF bdy trn sd R/XLif of R to end CP DRC, hold, -, -) ;
- 4 {CONT HOLD} -, -, -, - ;

REPEAT PART A

REPEAT PART B

INTERLUDE 2

1-4 SIDE BREAK HOLD ; ; TOGETHER CLOSE HOLD ; ;

- 1 {SD BRK HOLD} Push stp L/push stp R arms down & close to sides with fingers
&1, -, -, together & palms fcg floor to end OP fcg ptr & WALL, hold, -, - (W Push stp R/push
stp L arms down & close to sides with fingers together & palms fcg floor to end OP
fcg ptr & COH, hold, -, -) ;
- 2 {CONT HOLD} -, -, -, - ;

- 3 {**TOG CL HOLD CP WALL**} Tog L/cl R blending to CP WALL, hold, -, - (W Tog R/cl &1, -, -, L blending to CP COH, hold, -, -) ;
- 4 {**CONT HOLD**} -, -, -, - ;
- 5-8 HOVER ~ THRU ; ; CHASSE SCP ; PICKUP SIDE CLOSE DLW ;**
- 5 {**HVR**} Fwd L, -, fwd & slightly sd R rising to ball of foot, - (W Bk R, -, bk & slightly sd L rising to ball of foot, -) ;
- 6 Sd & slightly fwd L to tight SCP LOD, - (W Sd & slightly fwd R to tight SCP LOD, -), {**THRU**} Thru R SCP LOD, - (W Thru L SCP LOD, -) ;
- 7 {**CHASSE SCP**} Sd & fwd L, cl R, sd & fwd L, - (W Sd & fwd R, cl L, sd & fwd R, -) ;
- 8 {**PU SD CL DLW**} Thru R [short step], leading W in front of M to CP DLW, sd L, cl R (W Thru L stepping in front of M, trng LF to end CP DRC, sd R, cl L) ;

REPEAT PART A**REPEAT PART B****END****1-4 SLOW TWISTY VINE 4 ; ; FORWARD LOCK FORWARD; MANEUVER SIDE CLOSE ;**

- 1 {**SLO TWSTY VIN 4**} Commence slight RF upper bdy trn sd & bk L, -, XRib of L SCAR DRW, - (W Commence slight RF upper bdy trn sd & fwd R, -, XLif of R SCAR DLC, -) ;
- 2 Commence slight LF upper bdy trn sd & fwd L, -, XRif of L BJO DLW, - (W Commence slight LF upper bdy trn sd & bk R, XLib of R BJO DRC, -) ;
- 3 {**FWD LK FWD**} Fwd L, XRib of L, fwd L BJO DLW, - (W Bk R, XLif of R, bk R BJO DRC, -) ;
- 4 {**MANUV**} Fwd R commence RF upper bdy trn comp 1/2 RF trn CP RLOD, - (W Bk L commence RF upper bdy trn comp 1/2 RF trn CP LOD, -), {**SD CL**} Sd L, cl R (W Sd R, cl L) ;

5-10 PIVOT 3 TO SCP ~ THRU TO 1/2 OPEN LOD ; ; CHARLESTON TWICE ; ; ;

- 5 {**PVT 3 TO SCP**} With soft or flexed knees throughout commence RF upper body turn bk L toe trng in trn approx 1/2 RF on ball of foot, -, fwd R between W's feet heel to toe cont RF trn to CP WALL, - (W With soft or flexed knees throughout commence RF upper bdy trn fwd R between M's feet heel to toe trng approx 1/2 RF, -, bk L toe trng in cont RF trn on ball of foot to CP COH, -) ;
- 6 Cont RF trn sd & fwd L to SCP LOD, - (W Cont RF trn sd & fwd R to SCP LOD, -), {**THRU TO 1/2 OP LOD**} Thru R trng to 1/2 OP LOD, - (W Thru L trng to 1/2 OP LOD, -) ;
- 7 {**CHRLSTN**} Fwd L, -, pt R fwd, - (W Fwd R, -, pt L fwd, -) 1/2 OP LOD ;
- 8 Bk R, -, pt L bk, - (W Bk L, -, pt R bk, -) 1/2 OP LOD ;
- 9 {**CHRLSTN**} Fwd L, -, pt R fwd, - (W Fwd R, -, pt L fwd, -) 1/2 OP LOD ;
- 10 Bk R, -, pt L bk, - (W bk L, -, pt R bk, -) 1/2 OP LOD ;

11-13 WALK & FACE THE WALL ; SIDE CLOSE SIDE ; TAP BEHIND [1 BEAT]

- 11 {**WLK & FC THE WALL**} Fwd L, -, fwd R trng 1/4 RF to CP WALL, - (W Fwd R, -, fwd L trng 1/4 LF to CP COH, -) ;
- 12 {**SD CL SD**} Sd L, cl R, sd L CP WALL, - (W Sd R, cl L, sd R CP COH, -) ;
- 13 {**TAP BHD**} Tap R toe bhd L foot (W Tap L toe bhd R foot), [**Note: 1 beat only**]

It's All In The Game

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MUSIC: It's All In The Game by The Four Tops, Essential Collection, Track 13, Download at Itunes. Play at 49.

FOOTWORK: Opposite, unless noted

RHYTHM: Rumba Phase III + 2 (Hockey Stick & Fan)

SEQUENCE: Intro A, B, A, C, Interlude, C, End Difficulty Level: Average July 2014

INTRO

1-4 IN BFLY/WALL WAIT 2 MEAS;; FENCE LINE TWICE WITH ARM SWEEP;;

1-2 bfly/wall wait 2 meas;;

3-4 (fence line) XLIF R twd RLOD bring lead hands up and thru to RLOD, rec R, sd L bring hands back thru,-; XRIF L twd LOD bring trailing hands up and thru to LOD, rec L, sd R bring hands back thru to BFLY/WALL,-;

PART A

1-8 ½ BASIC; UNDERARM TRN; LARIAT;; BRK BK TO ½ OP; PROG WALK 3; CIRC AWAY 3; TOG 3 TO BFLY/WALL;

1-2 (1/2 basic/underarm trn) fwd L, rec R, sd L,-; bk R, rec L, sd R (W XLIF R trng RF under joined lead hands, cont trn fwd R, cont trn sd L to ptr RT side),-;

3-4 (lariat) with joined M's L & W's R hands M press sd L, rec R, cl L,-; press R, rec L, cl R (W circ CW around behind M fwd R, L, R,-; fwd L, R, L to fc ptr),-;

5-6 (brk bk /prog wk) swiv on rt ft brk bk L to fc LOD, rec R, fwd L to LOD,-; fwd R, L, R,-;

7-8 (circ away & tog) circ away M LF (W RF) L, R, L,-; cont circ R, L, R to end BFLY/Wall,-;

****Note part A starts on the word Fall****

PART B

1-8 OP BRK; WHIP; CHASE PEEK-A-BOO;;; OP BRK; WHIP;

1-2 (op brk/whip) brk apt L, rec R, small sd L to BFLY and bring hands down,-; bk R trn ¼ LF fc LOD, small fwd L cont trn, sd R to fc COH (W fwd L, Fwd R trn ½ lf fc to FC/Wall, sd L),-;

3-6 (chase peek-a-boo) fwd L trn sharply ½ RF, rec R, fwd L,-; press sd R looking over lft shd, rec L, cl R,-; press sd L looking over rt shd, rec R, cl L,-; fwd R trn sharply ½ lft fc, rec L, fwd R to BFLY,-;

7-8 repeat meas 1-2 to end BFLY/Wall;;

PART C

1-8 THRU SERPIENTE;; CRAB WKS;; THRU SERPIENTE;; CRAB WKS;;

1-2 (SERPIENTE) thru L, sd R, XLIB R fan R,-; XRIB L, sd L, thru R fan L,-;
3-4 XLIF R, sd R, XLIF R,-; sd R, XLIF R, sd R,-;
5-8 repeat meas 1-4;;;

INTERLUDE

1-4 REV UNDERARM TRN; FAN; HOCKEY STICK;;

1-2 (rev underarm trn/fan) raise lead hnd lead W to trn LF under joined hnds
XLIF twd DRW, rec R, sd & fwd L LOD, (W XRIF of L, sd & slightly fwd L, cont trn
Lf fc sd & fwd R LOD,-); rk bk R, rec L, small sd R (W fwd L, rec Bk R to fc RLOD, bk
L to end fcg RLOD),-;
3-4 (hockey stick) fwd L, rec R, cl L still fcg wall, (W cl R, fwd L, fwd R fcg
RLOD,-); bk R, rec L, sd R, (W fwd L, fwd R trn LF under joined hnds, sd L
To BFLY,-);

ENDING

1-8 ½ BASIC; FAN; START HOCKEY STICK TO TANDEM/WALL; PEEK-A BOO TWICE;; FINISH HOCKEY STICK; SHD TO SHD TWICE;;

1-2 (1/2 basic/fan) repeat meas 1 part A; repeat meas 2 Interlude;
3(start hockey stick) repeat meas 3 Interlude to tandem/wall;
4-5 (pee-a-boo twice) repeat meas 4-5 part B;;
6 (fin hockey stick) bk R trng slightly RF, rec L, sd & fwd R DRW following W
(Wfwd L, fwd R trng ½ LF to fc M, bk L)to BFLY,-;
7-8 (shd to shd twice) fwd L to BFLY/SDCAR, rec R, sd L,-; fwd R to BFLY/BJO,
rec L, sd R,-;

9-16 CUCARACHA CROSS; SD WK 3; HAND TO HAND; THRU SD BEHIND; ROLL 3; THRU FC CL; SD CL TWICE; SLOW DIP, TWIST & LEG CRAWL;

9-10 (cucaracha cross/sd wk) press sd L, rec R, XLIF R,-; sd R, cl L, sd R,-;
11-12 (hnd to hnd/thru sd behind) opening out to fc LOD bk L, rec R to fc
ptr, sd L,-; thru R, sd L, XRIB L,-;
13-14 (roll/thru fc cl) roll LF L, R, L (W roll RF R, L, R) to BFLY/Wall,-;
thru R, sd L, cl R,-;
15-16 (2 sd cl/dip twist leg crawl) sd L, cl R, sd L, cl R; bk L, twist upper body
slightly LF, (W bring lft leg up the side of M's rt leg),-;

It's Always New To Me

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

Released: July 2014, Cue Sheet v1.0

Phone: 978-846-5219

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Music: "It's Always New to Me" by Suzy Bogguss CD: "Swing", Track 8 (Available from Rhapsody)

Rhythm: Foxtrot Phase: IV+1 (Change Sway)

Speed: Increase 12% (50.4 RPM)

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

Sequence: INTRO, A, B, A, B(Mod), C, B, ENDING

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

INTRO

1-4 WAIT 1 MEASURE ; ROCK RIGHT & LEFT ; ROLL 3 to RLOD ; ROCK LEFT & RIGHT to CP DLW ;

- 1 {Wait 1 Meas} M fcg partner and WALL (*W fcg COH*) about 2 ft apart w/ nothing touching trail ft free wait 1 measure;
- SS 2 {Rk R & L} Sd R,-, sd L, -;
- 3 {Roll 3} Roll RF to RLOD R,-, L, R;
- SS 4 {Rk L & R} Sd L,-, sd R turning LF end CP DLW;

PART A

1-4 WHISK ; PROMENADE WEAVE ; ; CHANGE OF DIRECTION ;

- 1 {Whisk} Fwd L,-, sd R, XLIB (*W XRIB*) end SCP DLC; **Recommended Option:** Use "SQ&" timing by taking the 3rd step more quickly to hit the syncopated note in the music that follows the word "room" and then take longer lowering for the promenade weave.
- SQQ 2-3 {Prom Weave} Thru R,-, fwd L commence LF turn blending to CP, cont LF turn sd & bk R twd LOD; Bk L in BJO, bk R comm LF turn blending to CP, sd & fwd L twd DLW, fwd R outside partner end BJO DLW;
- SS 4 {Chg of Dir} Fwd L comm LF turn,-, w/ R side lead fwd R toe pointing LOD cont LF turn, draw L to R no weight end CP DLC;

5-8 TELEMARK SCP ; FORWARD to 2 OUTSIDE SWIVELS ; OPEN NATURAL ; HESITATION CHANGE ;

- 5 {Telemark SCP} Fwd L outside partner comm LF turn,-, cont LF turn sd R across partner, cont LF turn sd & fwd L (*W bk R comm LF turn bringing L to R w/ no weight change,-, heel turn LF on R then rise to both toes and transfer weight to L keeping head L, cont LF turn sd & fwd R opening head to R*) end SCP DLW;
- SS 6 {Fwd to 2 Outside Swivels} Thru R leading partner to turn LF to BJO,-, bk L loosely crossing RIF no weight leading partner to turn RF to SCP,- (*W thru L swiveling 1/2 LF, -, fwd R outside partner swiveling 1/2 RF,-*) end SCP DLW;
- 7 {Op Nat} Thru R comm RF turn,-, cont RF turn sd L across partner, cont RF turn bk R w/ R shoulder lead (*W thru L,-, fwd R between partner's feet w/ RF body turn, fwd L outside partner*) end BJO RLOD;
- SS 8 {Hes Chg} Bk L comm RF turn,-, cont RF turn sd R twd DLW, draw L to R no weight end CP DLC;

9-13 REVERSE WAVE ; ; QUICK PIVOT 2 FACE WALL & CHASSÉ ; BACK TWIST VINE 7 & TOUCH ; ;

- 9-10 {Rev Wave} Fwd L comm LF turn,-, cont LF turn sd R across partner, bk L twd DLW (*W bk R comm LF turn bringing L to R w/ no weight change,-, heel turn LF on R then rise to both toes and transfer weight to L, fwd R*) end CP DRC; Curving LF to face RLOD bk R,-, bk L w/ slight L shoulder lead, bk R (*W turn LF fwd L heel lead,-, fwd R heel lead, fwd L*) end CP RLOD;
- QQQ&Q 11 {Qk Pivot 2 & Chassé} Bk L turning 1/2 RF, fwd R between partner's feet turning RF to face wall, sd L/cl R, sd L comm RF turn (*W fwd R between partner's feet turning 1/2 RF, cont RF turn bk L, sd R/cl L, sd R comm RF turn*) end SCAR DRW;
- QQQQ 12-13 {Bk Twist Vine 7 & Tch} Bk R comm LF turn, cont LF turn sd L, fwd R BJO DLW comm RF turn, cont RF turn sd L; Bk R SCAR DRW comm LF turn, cont LF turn sd L, fwd R BJO DLW, tch L to R end BJO DLW;

PART B**1-4 THREE STEP ; 1/2 NATURAL TURN ; IMPETUS SCP ; FEATHER ;**

- 1 **{Three Step}** Fwd L heel lead blending to CP,-, fwd R heel lead w/ slight R shoulder lead rising to toe, fwd L end CP DLW;
- 2 **{1/2 Nat}** Fwd R comm RF turn,-, cont RF turn sd L across partner, bk R twd LOD (*W bk L comm RF turn bringing R to L w/ no weight change,-, heel turn RF on L then rise to both toes and transfer weight to R, fwd L*) end CP RLOD;
- 3 **{Impetus SCP}** Bk L DLW comm RF turn bringing R to L w/ no weight change,-, heel turn RF on L then rise to both toes and transfer weight to R, cont RF body turn sd & fwd L (*W fwd R comm RF turn, cont RF turn sd L across partner brush R to L, cont LF turn sd & fwd R*) end SCP DLC;
- 4 **{Feather}** Thru R,-, fwd L w/ left shoulder lead, fwd R outside partner tightly crossed thighs (*W thru L,-, turning LF to face partner sd & bk R, bk L*) end BJO DLC;

5-8 REVERSE TURN ; ; HOVER ; SLOW SIDE LOCK ;

- 5-6 **{Rev Turn}** Fwd L blending CP comm LF turn,-, cont LF turn sd R across partner, cont LF turn bk L twd LOD (*W bk R comm LF turn bringing L to R w/ no weight change,-, heel turn LF on R then rise to both toes and transfer weight to L, fwd R*) end CP RLOD; Bk R comm LF turn,-, cont LF turn sd & fwd L w/ L shoulder lead, fwd R outside partner (*W fwd L comm LF turn,-, cont LF turn sd & bk R, bk L*) end BJO DLW;
- 7 **{Hover}** Fwd L,-, sd R rising to toe, sd & fwd L end SCP DLC;
- 8 **{Slow Sd Lk}** Thru R,-, sd & fwd L turning body LF, XRIB (*W thru L comm LF turn,-, sd & bk R cont LF turn to fc M, XLIF*) end CP DLC;

9-14 TURN LEFT & CHASSÉ to BJO ; HESITATION CHANGE ; DIAMOND TURN 1/2 ; ; QUICK DIAMOND 4 ; CORTÉ & RECOVER ;

- SQ&Q 9 **{Turn L & Chassé BJO}** Fwd L comm LF turn,-, cont LF turn sd & bk R/cl L, sd & bk R end BJO DRC;
- SS 10 **{Hes Chg}** Bk L comm RF turn,-, cont RF turn sd R twd DLW, draw L to R no weight end CP DLC;
- 11-12 **{Diamond Turn 1/2}** Fwd L comm LF turn,-, cont LF turn sd & bk R, bk L twd DLW in BJO; Bk R comm LF turn, -, cont LF turn sd & fwd L, fwd R outside partner end BJO DRW;
- QQQQ 13 **{Qk Diam 4}** Fwd L comm LF turn, cont LF turn sd & bk R, cont LF turn bk L, bk R end CP DLW;
- SS 14 **{Corté & Rec}** Bk & sd L w/ slight LF body turn, -, rec R w/ slight RF body turn end CP DLW;
Note: Second time through turn RF on Recover step to end CP WALL .

PART A**1-13 WHISK ; PROMENADE WEAVE ; ; CHANGE OF DIRECTION ; TELEMARK SCP ; FWD to 2 OUTSIDE SWIVELS ; OPEN NATURAL ; HES CHANGE ; REVERSE WAVE ; ; QUICK PIVOT 2 FACE WALL & CHASSÉ ; BACK TWIST VINE 7 & TOUCH ; ;****PART B (Mod)****1-8 THREE STEP ; 1/2 NATURAL ; IMPETUS SCP ; FEATHER ; REVERSE TURN ; ; HOVER ; THRU SCP CHASSÉ ;**

- 1-7 Repeat MEASURES 1-7 of PART B end SCP DLC;;;;;;
- SQ&Q 8 **{Thru SCP Chassé}** Thru R,-, sd & fwd L/cl R, sd & fwd L end SCP DLC;

9-11 SLOW SIDE LOCK ; TURN LEFT & CHASSÉ to BJO ; HESITATION CHANGE (LADY in 3) to SKATERS ;

- 9-10 Repeat MEASURES 8-9 of PART B end BJO DRC;;
- SS 11 **{Hes Chg Trans to Skaters}** Bk L comm RF turn,-, cont RF turn sd R twd DLW, draw L to R no weight (*W fwd R comm RF turn,-, fwd & sd across partner turning RF to fc DLC, small sd R*) end SKATERS DLC;
- (SQQ)

PART C**1-4 [LEFT FOOT] CROSS POINT 2X ; ONE SKATER REVERSE TURN ; BK CROSS POINT 2X ; ONE SKATER REVERSE TURN ;**

- Q-Q- 1 {Cross Points} XLIF, pt R sd, XRIF, pt L sd end SKATERS DLC;
NOTE: Part C all same footwork until last measure.
- 2 {Skater Rev Turn} Fwd L comm LF turn,-, cont LF turn sd & bk R out stepping W, cont RF turn bk L end SKATERS RLOD;
- Q-Q- 3 {Back Cross Points} XRIB, pt L sd, XLIB, pt R sd end SKATERS RLOD;
- 4 {Skater Rev Turn} Bk R comm LF turn,-, cont LF turn sd & fwd L, loosening hold fwd R comm RF turn end SHADOW DLW;

5-10 SHADOW VINE 8 ; ; SKATER WHISK ; TWO SKATER NATURAL TURNS FACE DLW ; ; FEATHER (LADY TURN RF in 4) ;

- QQQQ 5-6 {Vine 8} Turning to face WALL sd L, XRIB, sd L, XRIF;
QQQQ Sd L, XRIB, sd L, XRIF end SHADOW DLW;
- 7 {Skaters Whisk} Blending to SKATERS fwd L,-, sd R turning slightly RF, XLIB end SKATERS DLW;
- 8-9 {2 Skater Nat Turns} Fwd R comm RF turn,-, cont RF turn sd & bk L M larger step to stay on L side of W, cont RF turn bk R end SKATERS DRC; Bk L comm RF turn,-, cont RF turn sd & fwd R M smaller step aiming between W's feet, cont RF turn fwd L end SKATERS DLW;
- SQQ 10 {Feather (W Turn RF in 4)} Fwd R raising L arm up and forward to lead W to turn RF then releasing W,-,
(QQQQ) fwd L, fwd R outside partner (W fwd R comm RF turn, cont RF turn sd & bk L, bk R, bk L) end BJO DLW;

PART B**1-8 THREE STEP ; 1/2 NATURAL ; IMPETUS SCP ; FEATHER ; REVERSE TURN ; ; HOVER ; SLOW SIDE LOCK ;****9-14 TURN LEFT & CHASSÉ to BJO ; HESITATION CHANGE ; DIAMOND TURN 1/2 ; ; QUICK DIAMOND 4 ; CORTÉ & RECOVER FACE WALL ;****ENDING****1-3+ ROCK 3 ; PAUSE/& FRONT VINE 4 ; THRU, -/& PROMENADE SWAY, -, CHANGE SWAY ;**

- 1 {Rock 3} Sd L,-, sd R, sd L end CP WALL;
- &QQQ 2 {Pause & Front Vine} Hold/XRIF (W XLIF), sd L, XRIB (W XLIB), sd L end CP WALL;
- S&-Q 3+ {Thru} Thru R, -/{Prom Sway} Sd & fwd L to SCP w/ upward body stretch looking over lead hands,-,
{Chg Sway} Soften L knee leaving R leg extended twd RLOD stretch L sd of body look DRW (W head well left) end OVERSWAY LINE M Fcg WALL; As the music fades continue to develop oversway line by softening L knee and stretching L sd.

Kookies And Kream



Choreographers: Kenji & Nobuko Shibata, Misugidai 2-2-1-512, Hanno-shi, Saitama-ken,
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Music: Artist: Miss Kookie CD: The Ballroom Mix 8 CM-DCD 613 Disc 2 Track #1

Suggested speed: Slow from 29MPM to 27MPM

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

Rhythm & Phase: West Coast Swing VI

Sequence: **Intro A B A B A C A(1-6) End**

Released: March 2014

Ver 1.2

Meas

INTRO

1-8 WAIT;; SLOW CHICKEN WALK 2; QK CHICKEN WALK 2 & SD BREAKS; SLOW CHICKEN WALK 2; QK CHICKEN WALK 2 & SD BREAKS; WRAPPED WHIP W/ SPIN ENDING;;

- 1-2 Wait 2 meas in LOP FCG Pos/LOD lead ft free;;
- 1-3- 3 **{Slow Chicken Walk 2}** Bk L on toe heel off floor, lower L-heel, bk R on toe heel off floor, lower R-heel (W slightly swiveling RF on L fwd R, -, slightly swiveling LF on R fwd L, -);
- 12a3a4 4 **{Qk Chicken Walk 2 & Sd Breaks}** Bk L, bk R, sd L/sd R extending free trailing hnd twd Wall, half cl L/cl R;
- 5-6 Repeat Meas 3-4 of INTRO;;
- 123a4 7-8 **{Wrapped Whip w/ Spin Ending}** Bk L joining trailing hnds, rec R trng RF raising jnd lead hnds keep trailing hnds at waist level, sd L twd LOD/rec R trng RF to fc RLOD, sd & fwd L (W fwd R, fwd L, passing under jnd lead hnds fwd R/cl L, bk R) end momentary in WRAPPED Pos both fcg RLOD; XRIB comm trng RF raising jnd lead hnds to lead W spin RF, sd L cont trng RF to fc LOD releasing trailing hnds, anchor R/L, R (W bk L, comm spinning RF under jnd lead hnds sd R small step cont spinning RF to fc RLOD, anchor L/R, L) end LOP FCG Pos/LOD;

PART A

1-4 L-SD PASS w/ TUCK & SPIN ~ SHOOTING GALLERY;;;:

- 12-45a6 1-4 **{L-Sd Pass w/ Tuck & Spin}** LOP FCG Pos/LOD bk L, bk R trng LF 1/4 to fc COH, tap L next to R leading W swivel LF, step almost in pl leading W spin RF & release hnds (W fwd R, fwd L, swiveling LF to fc M tap R next to L, fwd R twd RLOD comm spinning RF); Trng LF 1/4 to fc RLOD anchor R/L, R joining R-hnds (W step almost in pl L/R cont spinning RF to fc M & LOD, bk L small step) end FCG Pos/RLOD R-hnds jnd,
- 123a4 **{Shooting Gallery}** Bk L, rec R across body trng RF 1/4 to fc COH (W fwd R, fwd L); Raising jnd R-hnds & joining L-hnds chasse small steps sd L/cl R, sd L momentary L-shape VARS/COH, slightly swiveling RF on L tap R sd & fwd twd LOD, sd R (W fwd R/trng LF 1/2 to fc RLOD cl L, fwd R, fwd L/trng RF 1/2 to fc LOD cl R, fwd L) end momentary L-Shape L-VARS/COH (W fcg LOD);
- 6-8 Slightly swiveling LF on R tap L sd & fwd twd RLOD, sd L, releasing R-hnds & leading W trn RF
- 1a2 under jnd L-hnds sd & bk R/trng LF XLIF, sd & slightly bk R to fc RLOD (W fwd R/trng LF 1/2 to fc RLOD cl L, fwd R, fwd L comm trng RF under jnd L-hnds/cont trng RF to fc LOD cl R, bk L small step) end FCG Pos/RLOD L-hnds jnd;
- (W 123a4 5a67a8 1a2)

5-8 W ROLL IN TO SHADOW WHIP w/ INSIDE TRN;; SHOULDER WHIP w/ FREE SPIN;;

- 123a4 5-6 **{W Roll In to Shadow Whip w/ Inside Trn}** FCG Pos/RLOD bk L leading W fwd to his L-sd, rec R leading W trn LF & releasing L-hnds, step almost in pl L/R, L trng LF 1/2 to fc LOD assuming SHADOW (W fwd R, fwd L passing M's L-sd comm trng LF one full trn, step almost in pl R/L, R cont trng LF to fc LOD assuming SHADOW both fcg LOD; Comm wheel LF bk R small step, cont wheel LF bk L small step to fc RLOD, raising jnd L-hnds to lead W trn RF anchor R/L, R (W comm wheel LF fwd L, cont wheel LF fwd R to fc RLOD, fwd L comm trng RF 1/2 under jnd L-hnds/cont trng RF XRIF, bk L small step) end FCG Pos/RLOD L-hnds jnd;
- 123a4 7-8 **{Shoulder Whip w/ Free Spin}** Bk L joining R-hnds under L-hnds, raising jnd L-hnds rec R across body comm trng RF, cont trng RF sd & fwd L/rec R cont trng RF to fc LOD, sd & fwd L raising jnd R-hnds (W fwd R, fwd L passing under jnd L-hnds, fwd R/cl L, bk R) end momentary VARS Pos both fcg LOD jnd R-hnds on W's R-shoulder jnd L-hnds extended sd; Fwd R checking, rec L, leading W spin RF w/R-hnds & release anchor R/L, R joining lead hnds (W bk L checking, rec R comm spinning RF, step L/R almost in place cont spinning 1-1/2 RF trn to fc M, bk L small step end LOP FCG Pos/LOD;
- 567a8

PART B

- 1-4** **SD WHIP w/ PRESS; INTO SYNC GRAPEVINE w/ M'S RONDE;; CONT CHASSE:**
 123- 1 **{Sd Whip w/ Press}** LOP FCG Pos/LOD bk L, rec R across body, trng RF to fc WALL sd L press
 (W 123a4) flexing knee, - (W fwd R passing M's R-sd, fwd L trng RF 1/2 to fc LOD, bk R/cl L, fwd R) end
 L-Shape Pos/WALL (W fcg LOD);
 --34 2-3 **{into Sync Grapevine w/ M's Ronde}** Shifting full wgt to L swivel LF on L ronde R CCW as W
 (W 1a234) moves around, -, trng LF sd & fwd R, XLIF flexing knee (W trng LF around M XLIF/sd R, XLIB, sd
 --34 & fwd R, XLIF) end momentary SCAR/COH; Swiveling LF on L ronde R CCW as W moves around,
 (W 1a234) -, trng LF sd & fwd R, XLIF (W trng LF sd & fwd R/XLIB, sd & fwd R, XLIF, sd & fwd R) end
 SCAR/LOD;
 1a2a3a4 4 **{Cont Chasse}** Trng LF to fc COH sd R twd LOD/cl L, sd R/cl L, sd R/cl L, sd R end CP/COH;
- 5-8** **SLING SHOT THROWAWAY W OVERTRN & SWIVEL TO FC;; HALF WHIP;;**
 123a4 5-6 **{Sling Shot Throwaway W Overtrn & Swivel to Fc}** CP/COH leading W bk twd LOD sd L twd
 5a6-- RLOD flexing knee, rec R trng LF to fc RLOD, keeping jnd lead hnds low fwd L/R, L (W trng RF to
 fc RLOD bk R, rec L, trng LF 1/4 to fc WALL sd R/XLIF passing IF of M, sd R spiraling LF 3/4 to fc
 RLOD) end TANDEM/RLOD M bhnd W lead hnds jnd; Chasing W fwd R/lk L IB of R, fwd R,
 leading W swivel RF pt L fwd, - (W fwd L/lk R IB of L, fwd L, swiveling RF 1/2 on L to fc M pt R fwd,
 -) end LOP FCG Pos/RLOD;
 123a4 7-8 **{Half Whip}** Bk L, rec R across body comm trng RF, cont trng RF sd & fwd L/rec R cont trng RF
 567a8 to fc LOD, sd & fwd L (W fwd R, fwd L trng RF 1/2 to fc RLOD, bk R/cl L, fwd R) end CP/LOD; Fwd
 R, fwd L pushing W away releasing trailing hnds, anchor R/L, R (W bk L, bk R, anchor L/R, L) end
 LOP FCG Pos/LOD;

PART C

- 1-4** **GANCHO WHIP w/ SPIN ENDING;;;:**
 123a4 1-4 **{Gancho Whip w/ Spin Ending}** LOP Fcg Pos/LOD bk L, rec R across body comm trng RF, cont
 56-8 trng RF sd & fwd L/rec R cont trng RF to RLOD, sd & fwd L (W fwd R, fwd L trng RF 1/2 to fc LOD,
 12-4 bk R/cl L, fwd R) end CP/RLOD; Swiveling RF 1/2 on L to fc LOD fwd R to SCAR/LOD, fwd L, flex
 567a8 L-knee, rec R (W swiveling RF 1/2 on R to fc RLOD bk L, bk R, flick L bk bhnd M's L-knee, fwd L)
 end SCAR/LOD; Swiveling LF 1/2 on R to fc RLOD fwd L to BJO/RLOD, fwd R, flex R-knee, rec L
 checking (W swiveling LF 1/2 on L to fc LOD bk R, bk L, flick R bhnd M's R-knee, fwd R) end
 BJO/RLOD; Fwd R comm trng RF raising jnd lead hnds to lead W trn RF, fwd L cont trng RF to fc
 LOD anchor R/L, R (W fwd L comm trng RF 1-1/2 under jnd lead hnds, fwd R small step cont
 spinning RF to fc M, anchor L/R, L end LOP FCG Pos/LOD;
- 5-8** **LATERAL SUGAR PUSH;;; SWIVEL TO BK-TO-BK & FC:**
 12-- 5-7 **{Lateral Sugar Push}** LOP FCG Pos/LOD bk L joining trailing hnds to BFLY, bk R, swiveling RF
 5-7a8 on R tap L-toe inward, swiveling LF on R tap L-heel outward; Swivel RF on R XLIF, ronde R CCW
 -2-4 (W CW), XRIF/sd L, XRIB; Ronde L CCW (W CW), XLIB, releasing both hnds unwind LF (W RF)
 on both ft, cont unwind LF to fc ptr shifting wgt to R join lead hnds end LOP FCG Pos/LOD;
 1-3- 8 **{Swivel to Bk-to-Bk & Fc}** Fwd L twd ptr flexing knee, swivel RF on L straightening knee to fc
 DRW (W fc DLW) to diag BK-to-BK Pos raising trailing hnds straight up, fwd R flexing knee, swivel
 LF on R straightening knee to fc ptr & LOD placing trailing hnds at waist end LOP FCG Pos/LOD;
- 9-12** **WHIP w/ INSIDE UNDERARM TRN INTO CHASSE & ROLL;;;:**
 123a4 9-12 **{Whip w/ Inside Underarm Trn into Chasse & Roll}** LOP FCG Pos/LOD Bk L, rec R across body
 567a8 comm trng RF, cont trng RF sd & fwd L/rec R cont trng RF to fc RLOD, sd & fwd L (W fwd R, fwd L
 123a4 trng RF 1/2 to fc LOD, bk R/cl L, fwd R) end CP/RLOD; XRIB comm trng RF raising jnd lead hnds
 567a8 to lead W trn LF, cont trng RF to fc COH sd & fwd L to R-HND STAR Pos/COH (W fcg WALL),
 chasse twd LOD R/L, R swiveling RF to comm RF roll 1-1/2 (W fwd L under jnd lead hnds, fwd R
 trng LF 3/4 to fc WALL, chasse twd LOD L/R, L swiveling RF to comm RF roll 1-1/2); Releasing
 R-hnds sd L cont RF roll, sd R cont rolling RF to L-HND STAR Pos/WALL, chasse twd LOD L/R, L
 swiveling LF to comm LF roll 1-1/4; Releasing L-hnds sd R cont LF roll, sd L cont rolling LF to fc
 LOD, anchor R/L, R joining lead hnds end LOP FCG Pos/LOD;

ENDING

- 1-3+ BK 3 & M'S HEAD LOOP TO CUDDLE; DOWN & UP; CUDDLE PIVOT RF & CHECK; HOLD.**
- 123- 1 **{Bk 3 & M's Head Loop to Cuddle}** FCG Pos/RLOD L-hnds jnd bk L joining R-hnds under L-hnds, bk R raising both hnds over M's head, bk L placing both hnds on M's shoulders & release, tap R fwd holding W's waists w/ both hnds (W's hnds on M's shoulders) end CUDDLE Pos/RLOD;
- 2 **{Down & Up}** Flexing L-knee lower body, -, straightening L-knee rise up body, -;
- 1234 -- 3+ **{Cuddle Pivot RF & Check Hold}** Fwd R comm pivoting RF in CUDDLE Pos moving twd RLOD, sd & bk L cont pivoting RF, cont pivoting RF to fc WALL sd R, trng RF to CUDDLE-SCAR Pos /RLOD XLIF outside W (W XRIB like Whisk); Hold as music fade out extending R-hnd out to sd looking at W, - (W hold keeping L-hnd on M's R-shoulder extend R-hnd out to sd looking at M),

LA PLAZA

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644

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Rhythm: Paso Doble Speed: 28 MPM CD: Gold Masters 2003, Track # 19, "La Plaza" Time: 2:04

Also on Sapiel International Collection, Track #16, "La Plaza" CD available at www.wrdmusic.com

Sequence: INTRO-A-INT 1-B-C-INT 2-END

Release Date: June 2014

Footwork: Opposite for Woman (except where noted)

Phase: VI

INTRO

1-3 ROLL ACROSS & PRESS; FLAMENCO TAPS; LADY ROLL TO CP LOD;

---- M fcg WALL & W fcg COH M offset to W's L sd both w/ld ft pressed fwd ld hnd folded in front & trlng hnds up in Span Ln pos begin dance immediately following the vocal "Ole"

123- **(Roll Acrs & Press)** Fwd L comm trng LF, sd R cont LF trn, bk L, press R ft fwd to Span Ln w/trlng arm in front & ld hnd in Span Ln pos M Fcg COH & W Fcg Wall M offset to W's R sd;

12&34 **(Flamenco Taps)** Step fwd R in place, tap L toe bhnd R/tap L toe bhnd R, rec bk L, press R fwd to press ln;

1234 **(W Roll to CP)** Fwd R trng RF ¼, cl L to R, small sd R, cl L to R (fwd L trng LF, small sd R cont trng LF completing ¾ LF trn to Fc ptr, small sd L, cl R to L to CP LOD;

4-6 TURNING SUR PLACE 4; DOUBLE COUPE DE PIQUE VARIATION; ;

1234 **(Trng Sur Place 4)** On the balls of both feet trng RF ¼ over the entire measure small sd R, L, R. L to CP WALL;

1234& **(Dbl Coupe de Pique Variation)** Trng LF pt the R ft fwd & across with L knee flexed, trng RF cl R to L high on toes, trng LF bk L, trng RF cl R high on the toes to CP/cl L to R;

1234& Trng LF kick the R ft fwd & across with L knee flexed, trng RF cl R to L high on toes, trng LF bk L, trng RF cl R high on the toes to CP/cl L to R;

7-9 ELEVATIONS UP; & DOWN; SLOW ARM CIRCLE;

1234 **(Elev Up)** Shaping sharply RF raise jnd ld hnds high & curved & looking to RLOD high on the toes sd R, cl L, sd R, cl L;

1234 **(Elev Dn)** Shaping sharply to the L bring ld hnds dn in a CW to end w/jnd ld hnds extended dn away from the body w/R sway lwr into the knees sd R, cl L, sd R, cl L w/jnd ld hnds low;

---- **(Slo Arm Circle)** Slowly circle jnd ld hnds CCW btwn partnership to end in normal hold;

PART A

1-8 FAROL; ; ; ; PROMENADE TO CP WALL;; CHASSE LEFT;

1234 **(Farol)** Appel R, sd & fwd L to SCP, fwd & acrs R trng RF, cont RF trn sd & bk L (W appel L, sd & fwd R to SCP, trng RF fwd & acrs L, fwd R) to CP RLOD;

1234 R ft bk w/R shldr ld prep to lead ptr outsd, bk L trng RF, cont RF trn cl R to L to fc COH, Sur Place in place L extnd both arms fwd shaping to the R (W fwd L w/L sd lead prepare to stp outsd ptr, fwd R outsd ptr trng RF, cont RF trn sd & slightly bk L, cont trng RF bk R to fc RLOD to M's R sd w/L knee flexed in Spanish line) to dbl handhold & w/M's R and W's L hnds high & M's L & W's R hnds low;

---- Hold position ft tog w/wgt on both feet gradually trng body L (W fwd L, fwd R, comm LF trn fwd L, cont LF trn fwd R to M's L sd spiraling LF under jnd trlng hnds) to end M fcg COH & W on M's L sd fcg WALL;

--3- Hold releasing ld hnds but lead W to circle bhnd M's bk,-, stp bk L twds WALL, tch R ft to (123-) L ft & tch lead hnds palm to palm shaping to M's R (W circle ¾ LF around M fwd L, R, L, press R ft twds RLOD in front of M) to end at 90 degree angle w/lead palms pressed tog);

--34 Hold w/wgt on L, regain normal CP, sd R, cl L to R (W take wgt on R ft & spin ¾ RF to fc (1-34) M, tch L to R, sd L, cl R to L) to CP COH;

PART A (CONTINUED)

- 1234 **(Prom to CP Wall)** Appel R, sd & fwd L to SCP RLOD, fwd & acrs R trng RF, cont RF trn sd & bk L (W appel L, sd & fwd R to SCP, fwd & acrs L trng RF, fwd R) to CP LOD;
 1234 R ft bk w/R sd ld prep to lead ptr outsd, bk L trng RF, cont RF sd R, cl L to R (W fwd L w/L sd lead, fwd R trng RF, cont RF sd L, cl R to L) to CP WALL;
 1234 **(Chasse L)** Appel R, sd L, cl R, sd L to CP WALL;

INTERLUDE 1**1-4 ½ DOUBLE COUPE DE PIQUE VARIATION; ; ELEVATIONS UP; & DOWN; SHAPE UP & DOWN,,**

Repeat measures 5-8 of INTRO to end shaped to the L w/ld hnds extended dn & looking twds LOD;;;;

- **(Shape Up & Dn)** Sharply take lead hnds high straightening legs shaping to M's R looking twds RLOD, sharply lwr ld hnds to normal dance position to CP WALL,

PART B**1-4 LA PASSE; ; ; ;**

- 1234 **(La Passe)** Appel R, sd & fwd L to SCP, fwd & acrs R trng RF, cont RF trn sd & bk L (W appel L, sd & fwd R to SCP, fwd & acrs L trng RF, fwd R) to CP RLOD;
 123- R ft bk w/R shldr ld prep to lead ptr outsd, bk L trng RF, fwd R twds COH shaping to the R,
 (1234) hold shape to the R (W fwd L w/L sd lead prepare to stp outsd ptr, fwd R, trng RF bk & sd L backings twds COH, sd R);
 -2-- Hold shape to the R, fwd L twds COH shaping to the L, hold shape to the L, cont shape to L
 (1234) (W fwd & acrs L, trng LF bk & sd L backing twds COH, sd L, fwd & across R);
 1--4 Fwd R twds COH shaping to the R, hold shape to the R, change comm shaping to the L
 (1234) leading ptr to stp fwd longer stp than normal, hold shape to L cl L to R (W trng RF bk & sd L, sd R long step, small fwd L outsd ptr twds M's L sd, cl R to L) to SCAR COH almost hip to hip w/strong shaping to the L w/R elbow slightly raised & lead hnds extended sd & slightly downwards look at ptr;

5-8 BANDERILLAS; ; ; SLIP TRN LADY UNDER/M TRANS (SHAD WALL);

- 1234 **(Banderillas)** Maintain eye contact over the next 2 measures Sur Place in place R, L, R, L;
 1234 Appel R, wide sd step sd L sharply change shape to M's R w/R elbow slightly lowered & ld hnds slightly raised to BJO Pos Fcg COH almost hip to hip, cl R to L, Sur Place in place L (appel L, Sur Place in place R, L, R);
 1234 Fwd R twds COH outsd ptr, small sd L bringing ptr in line to CP w/normal hold, cl R to L, Sur Place in place L (bk L twds COH, wide stp sd R to Fc Ptr, cl L to R, Sur Place in place R) to CP/COH;
 123- **(Slip Lady Undr/M Trans Shad Wall)** Slip appel bk R trng LF comm to raise jnd ld hnds,
 (1234) sd & fwd L cont trng LF lead ptr under jnd ld hnds, drop jnd hnds cont trn small sd R, tch L to R (Slip appel fwd L trng LF, small sd & fwd R spiraling LF under jnd ld hnds, cont trng LF small sd L, cl R to L) blending to SHAD WALL both w/L ft free;

9-11 SYNC FLAMENCO CLOSES 3 TIMES; ; 3RD ONE LADY TRN TO CP/M TRANS;

- 1&2&34 **(Sync Flamenco Cl 3X)** Same footwork in Shad Wall sd L/stamp R next to L no wgt, sd R/ stamp L next to R, sd L, cl R to L;
 1&2&34 Sd L/stamp R next to L no wgt, sd R/stamp L next to R, sd L, cl R to L;
 1&2&3- Sd L/stamp R next to L no wgt, sd R/stamp L next to R, sd L, tch R to L (sd L/stamp R next
 (1&2&34) to L no wgt, sd R/stamp L next to R, sd L trng LF to Fc the M, cl R to L) to CP WALL;

PART B (CONTINUED)

- 12-14+ SLIP TO CHASSE CAPE VARIATION (3RD ONE TO FC); ; ;**
 1234& (**Slip to Chasse Cape Variation**) Lady Undr/M Trans Shad Wall) Slip appel R, sd & fwd L twds LOD, fwd R outsd ptr comm to pvt RF, backing twds DLC sd L/cl R (slip appel fwd L, sd & bk R, bk L outsd ptr comm to pvt RF twds DLC fwd R/lk L in bk);
 1234& Sd & bk L, R ft bk outsd ptr pvtng LF, fwd L outsd ptr cont LF trn, backing twds DLW sd R/cl L (W fwd R, fwd L outsd ptr pvtng LF, cl R to L cont trn, cont trn twds DLW fwd L/lk R in bk);
 1234&1 Sd & bk R, bk L outsd ptr pvtng RF, fwd R outsd ptr cont RF to CP WALL, sd L/cl R (fwd L, fwd R outsd ptr pvtng RF, cl L to R cont trn to CP WALL, sd R/cl L); Sd L (sd R), [Note:] Beat 1 of next measure was last step of the Chasse Cape Variation and is show above for simplicity in timing only
- 15 -17 ½ TRVLNG SPINS FROM COUNTER PROMENADE OUT TO PRESS & ARMS,; ; ;**
 234 (**Trvlng Spin from Counter Prom & Out to Press & Arms**) [Commencing on beat 2] Appel R, sd & fwd L to SCP LOD, fwd & acrs R trng RF (appel L, sd & fwd R to SCP LOD, fwd & acrs L trng RF);
 1234 cont RF trn sd & slightly bk L backing DLW to CP, cont trng RF sd R to Counter Prom raise ld hnds drop trng hnds leading W to spiral RF, L ft fwd & acrs in CBMP, R ft to sd R lead W to spiral RF under jnd ld hnds (fwd R cont trn to CP, cont trn sd L to Counter Prom spiraling RF, fwd R cont trn, sd L spiraling RF, fwd R cont trn);
 123- L ft fwd & acrs in CBMP, cont trng RF fwd R leading ptr to CP LOD, cont RF trn sd & fwd L to momentary SCP LOD release all hnds & lwr to sds, swvl LF on L ft press R ft fwd twds LOD to press ln (cont trng RF sd & bk L to CP, cont trng RF sd & fwd R) to momentary SCP LOD release all hnds & lwr to sds, swvl RF press L ft (swvl LF on R ft) press R ft (L ft) fwd in a press line now in a "V" Pos Fc LOD;
 -- sharply raise lead hnds CW up from bhnd & curved ovr to Span Ln while folding R in front, hold (sharply raise lead hnds CCW up from bhnd & curved ovr to Span Ln while folding L in front, hold) to end in "V" pos Fcg LOD,

PART C

- 1-4 PROMENADE CLOSE; ATTACK (FC LOD); SEPARATION TO BJO; ;**
 1234 (**Prom Cl**) Thru R trng RF, cl L to R, sd R, cl L to R to CP WALL;
 1234 (**Attack**) Appel R, fwd L trng ¼ LF, sd R, cl L to R to CP LOD;
 1234 (**Separation**) Appel R, fwd L, cl R, in place L (W appel L, bk R, bk L, cl R);
 1234 Sur Place in place R, L, R, L shaping slightly to the R (Angling twds ptr's R sd small fwd, L, R, L, R) to BJO LOD;
- 5-8 WHEEL 2 & FALLAWAY; CHASSE R; PROMENADE TO CP WALL; ;**
 1234 (**Wheel to & Fallaway**) In BJO wheel RF fwd R, fwd L to BJO RLOD checking, bk & slightly sd R in Fallaway, L ft bk with slight ronde in Fallaway & CPMP;
 1234 (**Chasse R**) Trng RF sd R, cl L, sd R, cl L to CP COH;
 (**Prom to CP**) Repeat measures 6-7 of Part A to CP WALL;;

INTERLUDE 2

- 1-4 PROMENADE WITH CROSS; SYNC CHASSE R; PROMENADE WITH CROSS; SYNC CHASSE R;**
 1234 (**Prom Cl w/Cross**) Appel R, sd & fwd L to SCP, fwd & acrs R comm to trn RF, XLIF of R (XRIF of L) with slight sway to L;
 1&2&34 (**Sync Chasse R**) Resolve sway sd R/cl L, sd R/cl L, sd R, cl L to CP WALL;
 1234 Repeat measure 1 of INTERLUDE 2;
 1&2&34 Repeat measure 2 of INTERLUDE 2 to CP WALL;;

END

1-4 **SYNCOPATED SEPARATION; ; CLOSE POINT TWICE & VINE;
LADY AROUND IN 4 TO FC;**

1234 **(Sync Separation)** Appel R, fwd L, cl R, in place L (W appel L, bk R, bk L, cl R);

1234 R ft crosses loosely bhnd (W in front), L ft crosses loosely bhnd (W in front), R ft crosses
loosely bhnd (W in front), L ft crosses loosely bhnd (W in front);

&-&-3&4 **(Cl Pt 2X & Vn)** Cl R/pt L to sd & shape twds ptnd ft, cl L/pt R to sd & shape twds ptnd ft,
XRIB of L trng LF (W XLIF of R), cont trng LF sd L/XRIF of L (W XLIB of R);

---- **(Lady Arnd 4 to Fc)** Twist LF allowing feet to uncross end w/R ft bk wgt on the R ft

(1234) (W curvng LF fwd R to SCP, fwd L, fwd R, fwd L pvtng to fc M) to CP DLW;

5-7 **L FT VARIATION (CP WALL); ; CHASSE L;**

123-a **(L Ft Variation)** Blnd to LOP fwd L, fwd R, fwd L preparing to point outsd ptr on her R
sd, pt R ft fwd (pt L ft bk) no wgt outsd ptr L knee flexed/cl R to L;

(-234) Point L ft sd no wgt R knee flexed, cl L to R, sd R trng slightly LF, cl L to R to CP WALL;

1234 **(Chasse L)** Repeat measure 8 of PART A to CP WALL;

8-9+ **TRAVELING SPINS FROM PROMENADE; ; & OUT TO PRESS w/ARMS,**

1234 **(Trvlng Spins from Prom)** Appel R, sd & fwd L to SCP LOD comm to raise jnd ld hnds,
raise ld hnds fwd & acrs R in CBMP to lead ptr to trn RF drop trlng hnds, sd & fwd L ld
hnds still jnd high (appel L, sd & fwd R to SCP LOD, thru L spiral RF, fwd R);

1234 Fwd & acrs R in CBMP to lead ptr to trn RF undr ld hnds, sd & fwd L ld hnds still jnd high,
fwd & acrs R in CBMP to lead ptr to trn RF undr ld hnds, sd & fwd L (thru L spiral RF, fwd
R, thru L spiral RF, sd & fwd R) lwr both ld hnds to sds;

- **(Out to Press)** On final beat of music sharply swvl LF (RF) & press R ft (L ft) fwd to OP
"V" Pos Fcg LOD no hnds jnd M's R (W's L) arm folded in front of body trlg arm comes
from behind up & over to Span Ln Pos & hold,

Ladyhawk

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

MUSIC: "Ladyhawk" by Claudio Novelli - CD "Ancona Open Ballroom Vol 3"- Track # 3
Available as a Single track Download from Casa Musica (length 02.21 @ 100%)

FOOTWORK: Opposite, directions for man except where noted (woman's footwork in parentheses)

RHYTHM: **WALTZ PH V+2 (Spin & Twist, Checked Rev & Slip)** **TIMING:** standard 123 except
where noted

SEQUENCE: **INTRO A, B, A(1-8), B(5-15), A(11-15), ENDING** **RELEASED: July 2014** **Version 1.0**

INTRO

1-4 **(BFY/DLW) WAIT 2 Measures ; ; SWAY APT; SWAY TOG TO CP/DLC;**
 1-2 Wait 2 meas in BFY/DLW both with LEAD FEET free;
 3 **[Sway apart]** *maintaining joined trail hands* Apart L and swaying twd COH, point R cont LF
 body rotation away from ptr, *sweeping lead arms to shld height* ;
 4 **[Sway tog to CP/DLC]** Rec R , draw L to R gathering W to to CP DLC, tch L ;

PART A

1-4 **(CP/DLC) TELEMAR BJO; OP NATURAL; OUTSIDE SPIN to a ;**
RT TURNING LOCK SCP/ DLC;
 1 **[Telemark BJO]** (CP/DLC) M fwd L, fwd and sd R arnd W trng LF, step fwd and sd L to end
 BJO/ DLW (W bk R comm LF heel trn, cont heel trn close L to R, bk and sd R to BJO);
 2 **[Open Natural]** fwd R comm RF upper body trn, trn sd & bk L , complete trn bk R to contra
 BJO backing LOD (W comm RF upper body trn bk L, sd & fwd R , fwd L outside partner with
 left sd leading) ;
 3 **[Outside Spin]** Strong trn RF bk & sd L toe in (Lady fwd R in bjo trn RF), fwd R DLW heel to
 toe spin RF, sd & bk L CP fc RLOD;
 1&23 4 **[Right Turning Lock]** Trn RF bk R to bjo/lk LIFR (lk RIBL), sd & fwd R toe pnt DLC trn RF,
 body trn RF sd & fwd L in SCP/DLC;

5-8 **(SCP/DLC) WEAVE SCP;; RIPPLE CHASSE; CHAIR & SLIP CP/DLC;**
 5-6 **[Weave SCP]** Thru R, fwd L trn LF, bk R to bjo bkng LOD; bk L in bjo, bk R to cp trn LF,
 sd & fwd L to SCP/ DLW;
 12&3 7 **[Ripple Chasse]** Thru R, slight sway R to look twds W (W's head L) sd & fwd L/cl R,
 dissolve sway sd & fwd L to SCP/DLW;
 8 **[Chair & Slip]** Thru R relax R knee, rec bk L, sd & bk R body trn LF CP/DLC
 (W thru L relax L knee , rec bk R leave L leg extended, pvt LF on R slip L toe fwd to CP) ;

9-12 **REV FALLAWAY; SLIP& CHASSE BJO; OP NATURAL;**
BK CHASSE/ W REV TWIRL TO TANDEM LOD;
 9 **[Rev Fallaway]** Fwd L trng LF, sd R, XLIB (W bk R, bk L, XRIB) to SCP/RLOD ;
 12&3 10 **[Slip & Chasse Bjo]** with slight LF trn slip R beh L cont trn to fc DLW (W swiv LF on R fwd L
 outside M R ft), sd L/clo R, sd L to contra BJO DLW ;
 11 **[Open Natural]** **REPEAT MEAS 2 PART A**
 12&3 12 **[Back Chasse/ W Rev Twirl to Tandem LOD]** Bk L trn RF, sd R/ cl L, sd & fwd R to LOD
 (W fwd R prepare to LF twirl under the lead arm, twirl LF sd & fwd L/ sd & bk R, sd & fwd L)
 to end Tandem LOD lady in front ;

13-16 **OPEN CROSS HOVER TWICE CHG SIDES on the 2nd ; ; TWIRL VN 3 ;**
CHK THRU REC SD to BFY BJO (DLW);
 13 **[Open Cross hover]** Fwd L toward DLW, sd R, rec L trning to fc DLC *shaping towards woman*
 (W fwd R toward DLC, sd L, rec R turning to face DLW *shaping towards man*) ;

Part A cont'd

- 14 **[Open Cross hover to chg sides to fc]** Fwd R toward DLC *passing bnd W to chg sides*, sd L, rec R trng to fc DLW *shaping towards woman* (W fwd L toward DLW *passing in front of man to chg sides*, sd R, rec L trng to fc DLC *shaping towards man*) ;
- 15 **[Twirl Vine 3]** sd L *joining lead hnds*, XRib, sd L (W sd & fwd R trng RF under jnd lead hnds, sd & bl L trng RF, sd R to fc ptr) ;
- 16 **[Check thru, Rec Sd to BFY/BJO]** Thru R chkg, rec L, sd R to BFY/BJO DLW ;

17-18 SLOW OUTSD SWIVEL; SLOW SD LK (CP/LOD);

- 1 -- 17 **[Slow outside swivel]** BFY/BJO bk L lead ptr swvl rf SCP / LOD, __, __ (W BFY/BJO fwd R outsd ptr swvl rf SCP / LOD, __, __) ;
- 18 **[Slow Side Lock CP/LOD]** Thru R , fwd L trng upper body LF (W tng LF sd & bk R to CP), trn LF lk RIBL (W lk LIFR) to CP/LOD ;

PART B

1-4 FWD WLTZ; MANUV ; CLOSED IMPETUS; BOX FINISH;

- 1 **[Fwd Waltz]** Fwd L, fwd & slightly sd R, cl L;
- 2 **[Manuever]** Fwd R between W's feet comm RF upper body trn, cont RF trn fwd & sd L, cl R to CP/RLOD ;
- 3 **[Closed Impetus]** Bk L LOD comm RF trn, cl R to L heel trn, sd & bk L (W fwd R comm RF trn, fwd & sd L cont RF trn, fwd R between M's feet) to CP DLW ;
- 4 **[Box Finish]** Bk R comm LF trn, sd & fwd L cont LF trn, cl R to L to CP DLC ;

5-8 CHK REV & SLIP; NAT HOVER CROSS & SYNCOP the ENDING;; CURVING 3

- 5 **[Checked Reverse & Slip]** Fwd L comm LF turn rising, swinging R side step sd & fwd R (W cl L to R small heel turn rising to toes) checking LF rotation rising straight over R, comm RF turn slip L bk small step trng to CP/DW;
- 6 **[start a Natural Hover Cross]** Fwd R trng RF, sd L continue RF trn, sd & fwd R (W bk L, cl R heel trn, sd & bk L) to SCAR LOD;
- 12&3 7 **[& Syncopate the ending]** Fwd L checking, rec R/ sd & fwd L to BJO, fwd R (W bk R, rec L/ sd & bk R, bkL) to BJO DC ;
- 8 **[Curving 3]** fwd L, trng LF fwd R, check fwd L to CP DRC ;

9-12 BK & CHASSE BJO; MANUV; SPIN & TWIST;;

- 12&3 9 **[Bk & Chasse to BJO]** Crossing line of progression and in front of W step bk R commence slight lf turn, sd L/cl R, sd L blind BJO/ DLW;
- 10 **[Manuever]** Fwd R commence rf upper body turn , sd & trn RF fwd L, cl R CP/RLOD; ;
- 11 **[Spin & Twist]** Bk L pivot ½ RF, fwd R LOD cont RF trn, fwd & sd well around W (heel turn) to CP DRW;
- 23 12 XRIB of L to fc RLOD/twist turn to R mainly on the balls of feet, to end w/weight on R in
W(&123) CBJO/DLW, sd & fwd L (W fwd L LOD/fwd R, L around M brush R to L to CBJO DLW, sd & bk R) to CBJO DLW ;

13-16 BK TO SLOW HINGE; ; LADY HOVER ACROSS TO SCP; PK-UP DBLE LOCK;

- 1 2 - 13 **[Bk to Slow Hinge]** BK R trng LF, sd & fwd L rotate LF, - (Thru L trn LF, sd & fwd R to CP, swivel LF on R) ;
- M--- W(1-)14 Lower into L knee , extending the line,-, (XLIB of R lower leave R ft ptnd twds LOD with head now well to the L and extend the line) ;
- 2 3 15 **[Lady Hover across to SCP]** Rotate upper body RF to lead W to take sd stp , rec R with
W(123) rise, sd & fwd L (Trng RF recover R, continue RF across fwd &sd L with rise, recover sd & fwd R to SCP) to SCP/ LOD;
- 12&3& 16 **[Pk-up with Double lock]** Fwd R comm trng upper body LF, fwd &sd L cont to rotate LF to BJO DLC/ lk RIB of L, fwd &sd L / lk RIB of L ;

Part B cont'd

- 17-20** **DBL REV TWICE DLW :: HOVER TELEMARK; SLOW SD LOCK to DLC;**
- 12- 17 **[Double Reverse to CP/LOD** Fwd L comm LF trn, sd R cont turn, spin LF on ball of R end
W(123&) fcg LOD (Bk R comm LF trn, close L to R [heel turn],sd & bk R cont LF trn / XLIF of R) ;
- 12- 18 **[Double Reverse to CP/DLW]** Fwd L comm LF trn, sd R cont turn, spin LF on ball of R end
W(123&) fcg DLW (Bk R comm LF trn, close L to R [heel turn] sd & bk R cont LF trn / XLIF of R) ;
- 19 **[Hover Telemark]** Fwd L, fwd & sd R trn RF, fwd & sd L to semi DLW;
- 20 **[Slow Side Lock CP/DLC] Repeat Meas 18 Part A to CP/DLC**

REPEAT PART A (1-8)**REPEAT PART B (5-15)****REPEAT PART A (11-15)****ENDING**

- 1** **CHAIR & EXTEND;**
- 1-- 1 **[CHAIR & EXTEND]** Thru R relax R knee /w chair action , release lead hands and raise lead
 arms slowly looking up and away, ;

Let's Dance

An English Quickstep by Chick & Ieleen Stone, San Bernardino, Calif.

RECORD: HI-HAT 803

POSITION: Intro, Diag Open-Facing Dance, Closed M facing LOD

FOOTWORK: Opposite, directions for M unless otherwise noted.

INTRO: WAIT; WAIT; APART,-, POINT,-; TOGETHER,-, TOUCH,- (to CP);
Wait 2 meas in diag Open-Facing pos M's R & W's L hands joined; Step apart on L,-, point R twd partner,-; Step together into Closed pos M facing LOD R,-, Tch L,-;

MEAS

Part A

1-4 WALK,-, (R) TURN 1/4,-; SIDE,CLOSE,PIVOT,-; TWO,-, THREE,-; BACK,-, (Q) SIDE,CLOSE;
In Closed pos step fwd LOD on L,-, fwd R turning 1/4 R to face wall,-; Swd L LOD, close R, start slow R cpl pivot stepping bwd LOD on L,-; continue pivot R,-, L,- to end facing wall in Closed pos; step bwd R twd COH,-, quickly swd LOD on L, close R; (Note: No pause here, go quickly into meas 5).

5-8 SIDE,-, THRU (Bjo),-; FWD,-, (L) TURN, BACK; BACK,-, SIDE,-; CHECK,-, PIVOT,-;
Another quick swd step LOD on L, hold, W turns to Banjo as M steps slow R thru twd LOD (W bwd L); slow fwd L in LOD starting L turn, complete turn with quick R, bwd L to face RLOD in Banjo pos (W face LOD); step bwd R, hold, loosen Banjo pos for swd L,-; fwd R in RLOD checking fwd mvt,-, start slow tight R Banjo pivot as M steps bwd on L (W takes long R twd LOD and wall,-);

9-12 TWO,-, FWD (to SCP),-; THRU,-, W to SCar,-; FWD,-, TURN FLARE,- (to Bjo); CHECK,-, BACK,-;
Continue Banjo pivot closing R to L (as W takes long L twd LOD and wall,-) M steps fwd L twd LOD as W turns RF on her L and steps fwd R into Semi-Closed pos,-; slow step thru on M's R,-, then as he slowly draws L to R the W steps quickly across in front of M twd LOD in 2 steps R, L into Sidecar pos M facing LOD; M takes slow step fwd L,-, then turns L on ball of L ft as he flares R ft fwd and around in Banjo pos (W steps bwd on R twd LOD,-, turning L (on R ft) as she flares L bwd and around into Banjo pos with M facing RLOD (remain in Banjo thru meas 14); M steps fwd RLOD on R checking fwd motion,-, steps bwd L,-.

13-16 (Q) BACK, LOCK, BACK, LOCK; BACK,-, PIVOT,-; TWO,-, FWD (to SCP),-; FWD,-, SIDE, CLOSE (W in Front);
In Banjo pos quickly step bwd R, lock L in front (W locks RIB), bwd R, lock L; another bwd step quickly on R, hold, start slow tight Banjo pivot stepping bwd L and turning R,-; continue Banjo pivot R progressing LOD as M closes R to L, fwd L as he adjusts to Semi-Closed pos M facing LOD,-; step thru on R twd LOD,-, quickly swd L twd COH, close R moving W in front to Closed pos.

Note: REPEAT ALL OF PART A (meas 1 thru 16) BEFORE PROCEEDING TO PART B
End in Butterfly-Banjo pos for Part B. (Option: Originators prefer Closed-Banjo pos for Part B but suggest the Butterfly-Banjo while learning the dance.)

Part B

17-20 FWD,-, CHECK,-; (Fishtail) BACK, SIDE, FWD, LOCK; FWD,-, SIDE, CLOSE; SIDE, CLOSE, SIDE,-;
In Butterfly-Banjo pos (see option at end of part A) (This position is used thru meas 28) do a slow step fwd L twd LOD,-, fwd R,- (checking fwd mvt); start 5 ct Fishtail as quickly recover bwd RLOD on L, swd-fwd on R, fwd L, lock R in back of L (W lock IF); finish fast Fishtail figure by quickly stepping fwd L, hold, move swd twd wall on R, close L; continue quick action twd wall swd R, close L, swd R, hold.

21-24 FWD, CLOSE, BACK, SIDE; FWD, LOCK, FWD,-; CHECK,-, (FT) BACK, SIDE; FWD, LOCK, FWD,-;
Do quick fwd hitch into Fishtail by stepping fwd LOD on L, close R, then go into quick 5 ct Fishtail stepping bwd L, swd R; quickly step fwd L, lock R in back of L (W lock IF); fwd L, hold; fwd R twd LOD checking fwd mvt, hold, repeat Fishtail stepping bwd L, swd-fwd R; fwd L, lock R in back of L (W lock IF), fwd L, hold.

25-28 SIDE, CLOSE, SIDE, CLOSE; SIDE,-, STEP, STEP; SWAY, HOP, SWAY, HOP; FWD, LOCK, FWD, LOCK;
Quick movement twd wall swd R, close L, swd R, close L; swd R, hold, 2 quick steps bwd (almost in place) L, close R; step diag fwd LOD-COH swaying slightly swd L, lift-hop on L as M's R is placed in back of L (W also XIB) taking no weight as M's R ankle touches back of L lower leg with toe down, repeat Sway-Hop starting M's R diag to R; step fwd L, lock R in back, fwd L, lock R in back (W lock IF);

29-32 FWD,-, MANUV,-; SIDE, CLOSE, PIVOT,-; TWO,-, FWD (to SCP),-; FWD,-, SIDE, CLOSE (to Bjo);
Step fwd LOD on L,-, thru on R maneuvering to CP M facing RLOD,-; swd L twd wall, close R, start slow tight couple pivot stepping bwd L turning R and progressing LOD,-; continue couple pivot closing R to L,-, fwd L,- as adjust to SCP facing LOD; step fwd-thru on R,-, bring W into position to repeat Part B as M steps L swd twd COH, and close R;

Note: Repeat all of Part B ending in CP to repeat Part A one time thru.

Sequence: A, A, B, B, A, Ending: Last time thru on meas 16 W twirls as M does his SIDE, CLOSE and ACKNOWLEDGE on extra beats with M's back diag COH his R & her L joined as in Intro.

Where a long figure such as PIVOT carries thru into next phrase action is underlined. Record should be slowed when learning dance.

LET'S DANCE Chick & Ileen Stone (Hi Hat 803*) Original release date: June, 1964

*The original 45 RPM record is available from Palomino Records (dosado.com)

Phase 4+2 (Qk Op Rev, Scoop) Quickstep

Cues by Roy Williams (RoyJanetW@comcast.net, 413-256-8446)

SEQUENCE: INTRO-AA-BB-A(1-15)-END

INTRO (OP Fcg/DLW, Id ft free)

1-4 WAIT 2 Meas ; ; APT PT ; PKUP & TCH [CP/LOD] ;

PART A

1-3 FWD MANUV SD CL (s s qq) ~ [Slo] OVERSPIN TRN (s s s) ; ; ;

4-6 BK & CHASSE IN to Bjo [DLC] (s qq s) ~ QK OP REV (s qq s) ; ; ;

7-9 Slo OUTSD CHK (s s s) ~ Slo IMPETUS to SCP (s s s) ; ; ;

10-12 [Qkly] WING [DLC] (s qq) ; [FWD] X SWVL Bjo [DRC] & PT (s -) ; RK FWD & REC (s s) ;

13-16 BK LK 5 (qqqq s) ~ Slo IMPETUS to SCP (s s s) ; ; ; PKUP SD CL (s qq) ;

REPEAT PART A

PART B

1-4 WLK 2 to Bjo (s s) ; FISHTAIL 5 (qqqq s) ~ 5 to the SIDE (qqqq s) ; ; ;

5-8 QK SCOOP to the FISHTAIL 5 (qq qq qq s) ; ; FWD to FISHTAIL 5 (s qq qq s) ; ;

9-12 5 to the SIDE ~ QK BK SCOOP (qq) to the ; ; SWAY HOPS (s s) ; 2 FWD LK's (qqqq) ;

13-16 FWD MANUV SD CL ~ Slo IMPETUS to SCP ; ; ; PKUP SD CL ;

REPEAT PART B and PART A meas 1-15

ENDING

1+ THRU, SNAP TWRL 2 [OP Fcg] ; QK APT,

Notes:

1) The default timing for figures in QS with 3 weight changes varies. Some (such as Op Rev Trn) usually have SQQ timing and some (such as Spin Turn) usually have SSS timing. Cuers frequently add "Slo" to the cue when there is the likelihood of doubt. To some extent, dancers just need to memorize timing variations in QS.

2) There are other good ways to cue Part B, Meas 5-6: "Hitch [2] to Fishtail 5" or "Six Quick Twinkle and Forward".

3) The choreographers recommended slowing the music and having dancers use Bfly Bjo while learning Part B.

4) The cue words in [] are intended for teaching only; omit most of these when dancing up to speed.

MANDULINATA

CHOREO: Rey & Sherry Garza, 1655 Monte Vista Dr., Vista, Ca. 92084-7121 (760) 458-6418
Reycuer@reygarza.com Web: www.reygarza.com

MUSIC: Casa Musica Download:
<http://www.casa-musica-shop.de/search.aspx?query=mandulinata>

FOOTWORK: Opposite (Lady in parenthesis)

RHYTHM: Roundalab Phase 4 + 1 Waltz (Double Rev Spin)

SEQUENCE: Intro-AB-A(Mod)-C Released 7/10/2014 Ver 1

INTRO

- 1-4 MOD WRAPPED POS FCG LOD LEAD HANDS JOINED LEFT FOOT FREE FOR BOTH WAIT; LADY SYNC INSIDE TWIRL MAN FWD WZ BJO; FWD FWD LK FWD; CL WING DC;**
- 1-4** [Wt & Sync Insd Twirl Man Fwd Wz] Mod wrapped pos lead hnds joint only
123 strong left sd lead with left ft free for both wt;
123 Lead lady fwd into inside twirl with lead hnd small fwd L, cl R, fwd L blend to
(12&3) BJO DW (Fwd L, under lead hnds start 1 & ½ LF fwd R, fwd L cont trn, sd & bk R comp trn blend BJO DRC);
12&3 [Fwd Fwd Lk Fwd] Fwd R, fwd L/lk Rib of L, fwd L (Bk L, bk R/lk Lif of R, bk R);
1-- [Cl Wing] Fwd R, rotate body 1/4 LF, draw L to R fc DC (Bk L, sd & fwd R,
(123) fwd L tight sdear DRW);

PART A

- 1-8 OP REV; BK PK UP LADY LK; DRAG HES; BK BK LK BK; BK HVR TEL DC; WEAVE 6 SCP DW;; THRU CHASSE;**
- 1-4** [Op Rev Trn] Fwd L trng LF, sd R cont trng LF, bk L BJO RLOD (Bk R trng
123 LF, sd L cont trng LF, fwd R BJO LOD);
123 [Bk Pk Up Lady Lk] Bk R trng LF, sd L cont trn, cl R to L fc LOD (Fwd L trng LF, sd R cont trn, XLif of R fc RLOD);
12- [Drag Hes] Fwd L trng LF, sd R cont trn, draw L to R cont trn end BJO DRC (Bk R trng LF, sd L cont trn, draw R to L cont trn end BJO DW);
12&3 [Bk Bk Lk Bk] Bk L, bk R/lk Lif of R, bk R (Fwd R, fwd L/lk Rib of L, fwd L);
5-8 [Bk Hvr Tel] Start RF upper body trn bk L, cont trn sd & fwd R rise on R with
123 body trng 1/4 RF drw L to R, fwd L blend SCP DC (Start RF upper body trn fwd R between M's feet trng ½ RF, sd & fwd L cont RF trn rise on L with body comp ¼ RF trn drw R to L, fwd R blend SCP DC);
123 [Weave To SCP] Fwd R, fwd L comm LF trn, sd & bk R fc DRC; Bk L lead
123 Lady to step outsd ptr in CBMP, bk R cont LF trn, sd & fwd L comp trn SCP DW (Fwd L, trng LF sd & bk R, cont LF trn sd & fwd L LOD; Fwd R outsd ptr in CBMP, fwd L cont LF trn, sd R SCP DW);
12&3 [Thru Chasse] Thru R, sd L/cl R to L, sd L SCP DW;
- 9-16 X PIV SDCAR LOD; X CHK REC SD LADY BFLY BJO WALL; WHEEL 3 TO BFLY SDCAR DW; X HVR BFLY SCP; SYNC FRONT VINE WITH ARM SWEEP; VIENNESE X; HVR CORTE; LADY TO SHADOW DRW MAN IN 2;**
- 9-16** [X Piv SDCAR] Fwd R in front of Lady start RF trn, sd L cont RF trn, fwd R
123 blend to SDCAR LOD (Fwd L start RF trn, fwd R heel to toe btwn M's ft piv ½ RF, sd & bk L blend to SDCAR RLOD);

PAGE 2 MANDULINATA by Rey & Sherry Garza

Part A continued

- 123 [X Chk Lady BFLY BJO] With R sd stretch XLif of R lead Lady to a bk vine, rec R trng RF, small sd L remove R sd stretch blend to BFLY BJO fc Wall (With L sd stretch XRib of L, sd L, XRif of L level off blend to BFLY BJO);
- 123 [Wheel 3 BFLY SDCAR DW] Wheel RF fwd R, L, R trng blend BFLY SD CAR DW (Wheel RF fwd L, R, L trng RF blend BFLY SDCAR DRC);
- 123 [X Hvr DC] Fwd L with slight X action, sd & fwd R trng ¼ LF, sd & fwd L release trail hnds to loose SCP fcg DC (Bk R with slight X action, sd & bk L, sd & fwd R to loose SCP fc DC);
- 1&23 [Sync Front Vine] Arm sweep R (L) hnd up in front & out thru R (L)/sd L trng RF (R trng LF), XRib of L (XLib of R), sd & fwd L trng LF (R trng RF) blend SCP DC);
- 12&3 [Viennese X] Thru R with LF upper body rotation, fwd L comm LF trn, sd R cont trn/XLif of R CP RLOD (Thru L trng LF CP, sd R cont LF trn, sd L cont trn/cl R to L CP LOD);
- 123 [Hvr Corte BJO DW] Bk R trng LF, sd & fwd L hovering cont trn to fc DW, rec R with R shoulder lead blend BJO DW (Fwd L trng LF, sd & fwd R hovering cont trn to fc DRC, rec L with L shoulder lead blend BJO DRC);
- 12 (123) [Lady To Shadow DRW Man In 2] Lead Lady fwd bk L, release lead hnds, bk R trng RF to Shadow DRW join L hnds (Fwd R, release lead hnds fwd L, fwd R trng 1/8 LF blend Shadow DRW join L hnds);

PART B

1-10 SHADOW FWD HVR; BK & CHASSE DW; SHADOW TWINKLES LADY ARM SWEEP;; SHADOW R TURNS; DC; SHADOW SYNC VINE DW; X CHECK & EXTEND; LADY SWIVEL LEFT BJO DEVELOPE MAN CL; CL WING;

- 123 1-8 [Fwd Hover] In Shadow fwd L, sd & fwd R with slight rise, rec L;
- 12&3 [Bk & Chasse] In Shadow bk R trn LF 1/4, sd L/cl R to L, sd L DW;
- 123 [Twinkles DW] Release L hnds XRif of L, small sd L trn ¼ RF catch Lady with L hnd, cl R to L end DRW (Release L hnds XRif of L, sd L trn ¼ RF bring arms in end to L sd of M, cl R to L extend arms to sd end DRW); XLif of R, small sd R trn ¼ LF catch Lady with R hnd, cl L to R join L hnds fc DW (XLif of R, sd R trn ¼ LF bring arms in end to R sd of M, cl L to R extend arms to sd then join L hnds fc DW);
- 123 [2 Shadow R Trns] Fwd R trng RF staying to L sd of Lady, sd L cont trn, bk R fc DRW; Bk L trng, small sd R allowing Lady to remain on R sd, fwd L fc DC;
- 12&3 [Sync Front Vine] In Shadow fwd R trng RF fc wall, small sd & bk L/XRib of L, sd L trn LF fc DW; **Note: Figure may be danced as a switching vine.**
- 1-- [X Chk & Extend] In Shadow XRif of L into flex knee, release L hnds extend fwd & slightly up, plc R hnd on Lady's R hip (Lady slightly ahead of Man XRif of L into flex knee, release L hnds, extend fwd & slightly up);
- 9-10 [Lady Swivel L Left BJO Developpe Man CL] Rise on R leading Lady with R hand to trn LF, cont rise, blend BJO cl L to R (Rise on R swivel LF on R, blend to BJO, bring L up the R Leg then out);
- [Cl Wing] Repeat meas 4 of intro;

PART A MOD

- 1-8 **OP REV; BK PK UP LADY LK; DRAG HES; BK BK LK BK; BK HVR TEL DC; WEAVE 6 SCP DW;; THRU CHASSE;**
- 9-16 **X PIV SDCAR; X CHK REC CL LADY BFLY BJO WALL; WHEEL 3 TO BFLY SDCAR DW; X HVR BFLY SCP DC; SYNC FRONT VINE WITH ARM SWEEP; VIENNESE X; BOX FINISH DW; CHG OF DIR;**
- 1-16 Repeat meas 1-14 of part A;,,,,,,,,,,,,;
- 123 **[Box Finish]** Bk R trn LF fc DW, sd L, cl R to L (Fwd L trn LF fc DRC, sd R, cl L to R);
- 12- **[Chg Dir]** Fwd L DW, fwd R with R shoulder leading trn ¼ LF, draw L to R end DC(Bk R DW, bk L with L shoulder leading trn ¼ LF, sd drw R to L end DRW);

PART C

- 1-6 **DOUBLE REV SPIN; OP TEL; NAT HVR FALWY; LADY SYNC REV TWIRL BJO DRC; BK SD CL CP DC; FWD & CHASSE SCP DW;**
- 1-6 **[Double Rev]** Fwd L start trn LF, sd R spn LF to fc LOD, bring L ft under bdy next to R no wg (Bk R start trn LF, cl L to R heel trn/sd R, XLif of R fc RLOD);
- 12- (12&3) **[Op Tel]** Fwd L start LF trn, sd R cont LF trn, sd & fwd L comp trn SCP/DW Bk R start LF, cl L heel trn, sd & fwd R to SCP DW);
- 123 **[Nat Hvr Falwy]** Fwd R trng RF, sd & fwd L fc RLOD rise on L, bk R SCP RLOD (Fwd L trng RF, fwd R rise on R, bk L SCP RLOD);
- 12&3 **[Lady Sync Insd Twirl]** With R shoulder lead bk L, under lead hnds lead lady to an insd underarm trn bk R/XLif of R, bk R blend BJO DRC (Bk R under lead hnds start 1 & ½ LF trn, fwd L cont trn/fwd R cont trn, fwd L comp trn blend BJO DW);
- 123 **[Bk Sd Cl]** Bk L start 3/8 RF trn blend CP POS, sd R cont trn, cl L to R comp trn fc DC (Fwd R out sd ptr start 3/8 RF trn blend CP POS, sd L cont trn, cl R to L comp trn fc DRW);
- 12&3 **[Fwd & Chasse]** Fwd R trn RF fc DW, sd L/cl R to R, sd L blend SCP DW (Bk L trn RF fc DC, sd R/cl L to R, sd R blend SCP DW);
- 7-15 **X PIV SDCAR LOD; X CHK REC CL LADY BFLY BJO WALL; WHEEL 3; WHEEL & WRAP FC RLOD; MAN WHEEL LADY TO BFLY SDCAR DW; X HVR TO BFLY BJO DC; FWD HVR; LADY FWD WRAP MAN IN 2; BK LADY CARESS;**
- 123 7-15 **[X Pivot SDCAR]** Repeat meas 9 of part A;
- 123 **[X Chk Lady BFLY BJO]** Repeat meas 10 of part A;
- 123 **[Wheel 3 BFLY SDCAR]** Repeat meas 11 of part A;
- 123 **[Wrap & Wheel]** Cont wheel RF bringing lead hnds betwn bdys keeping trailing hnds held & at waist level lead Lady to wrap fwd L, fwd R, fwd L blend wrap POS RLOD (Under lead hnds bk R, small fwd & sd L, small fwd R to wrap POS RLOD);
- 123 **[Man Wheel Lady To BFLY SDCAR]** Cont wheel RF fwd R, release trailing hnds fwd L, R blend BFLY SD CAR DW (Small bk L, bk R, bk L blend BFLY SDCAR DRC);
- 123 **[X Hvr BFLY BJO DC]** Fwd L with slight X action, sd & fwd R trng 1/4 RF, sd & fwd L blend BFLY BJO DC (Bk L with slight X action, sd & bk L, sd & fwd R blend BFLY BJO fc DRW);

Part C continued

- 123 [Fwd Hvr] In BFLY BJO Fwd R, sd & fwd L with slight rise, rec bk R (Bk L, sd & bk R with slight rise, rec fwd L);
- 12 (123) [Lady Fwd Wrap Man In 2] Lead Lady fwd bk L, bk R, draw L to R wrap Lady LF under lead hnds (Fwd R, fwd L, fwd R spiral ½ LF end Wrap Pos DC);
- 1-- [Bk Lady Caress] Bk L, release hnds, hold (Bk L, release hnds, caress Man's fc with L hnd, hold);

HEAD CUES

INTRO

1-4 MOD WRAPPED POS FCG LOD LEAD HANDS JOINED LEFT FOOT FREE FOR BOTH WAIT; LADY SYNC INSIDE TWIRL MAN FWD WZ BJO; FWD FWD LK FWD; CL WING DC;

PART A

1-8 OP REV; BK PK UP LADY LK; DRAG HES; BK BK LK BK; BK HVR TEL DC; WEAVE 6 SCP DW;; THRU CHASSE;

9-16 X PIV SDCAR LOD; X CHK REC SD LADY BFLY BJO WALL; WHEEL 3 TO BFLY SDCAR DW; X HVR BFLY SCP; SYNC FRONT VINE WITH ARM SWEEP; VIENNESE X; HVR CORTE; LADY TO SHADOW DRW MAN IN 2;

PART B

1-10 SHADOW FWD HVR; BK & CHASSE DW; SHADOW TWINKLES LADY ARM SWEEP;; SHADOW R TURNS; DC; SHADOW SYNC VINE DW; X CHECK & EXTEND; LADY SWIVEL LEFT BJO & DEVELOPE MAN CL; CL WING;

PART A MOD

1-8 OP REV; BK PK UP LADY LK; DRAG HES; BK BK LK BK; BK HVR TEL DC; WEAVE 6 SCP DW;; THRU CHASSE;

9-16 X PIV SDCAR; X CHK REC CL LADY BFLY BJO WALL; WHEEL 3 SDCAR LOD; X HVR BFLY SCP DC; SYNC FRONT VINE WITH ARM SWEEP; VIENNESE X; BOX FINISH DW; CHG OF DIR DC;

PART C

1-6 DOUBLE REV SPIN; OP TEL; NAT HVR FALWY; LADY SYNC REV TWIRL BJO DRC; BK SD CL DC; FWD & CHASSE SCP DW;

7-15 X PIV SDCAR LOD; X CHK REC CL LADY BFLY BJO WALL; WHEEL 3; WHEEL & WRAP FC RLOD; MAN WHEEL LADY TO BFLY SDCAR LOD; X HVR TO BFLY BJO DC; FWD HVR; LADY FWD WRAP MAN IN 2; BK LADY CARESS;

PUTTIN' ON THE RITZ

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With Michael Mead

Champion Ballroom Academy

\$1.29 Download Rhapsody

Artist: Robbie Williams

Song: Puttin' On the Ritz, Track 9

CD: Swings Both Ways

Quickstep, VI

Released: 7/7/14 Slow for comfort (42 or <)

INTRO, A, B, C, D, D, A, B, C, ENDING Footwork opposite unless noted

INTRO

1-4 LADY PUT ON GLOVE;; MAN ADJUST TIE SPOT TRN TO WRAP;;

- 1-2 {**Wait Lady Put On Glove**} Wait pick-up notes in OP no hnds joined (W L arm straight out to sd in front of M) R ft free for both (W R ft pressed next to L R hnd on hip look L) M hold (W place R hnd to L hnd & pretend to pull on a long glove return R hnd to R hip & look fwd);;

-S 3-4 {**Man Adjust Tie Spot Trn to Wrap**} Tch neck like adjusting tie,-, XRIF of L to trn LF $\frac{3}{4}$,-; recov fwd on L to trn $\frac{1}{4}$ LF,-, sd R and slightly behind W to wrap pos (W hold one slow ct,-, and then slowly cross arms in wrap pos with R arm on top of L at chest level,-;-,-);;

5-8 LADY ROLL OUT TO ERTE LINE;; LADY ROLL BK TO CP DC;;

- 5-6 {**Lady Roll Out to Erte Line**} M hold while stretching twd the lady & wall pt L sd and unwrap lady twd wall to OP (Lady roll RF fwd R trn RF $\frac{1}{2}$,-, bk L trn RF $\frac{1}{2}$,-; sd & fwd R,-, lower in R knee as tch L to R put bk of R hnd to forehead looking up);;

- 7-8 {**Lady Roll Bk to CP DC**} M hold lead the lady to roll bk pick her up DC (W roll LF fwd L trn $\frac{1}{2}$ LF,-, bk R trn $\frac{1}{2}$ LF,-; fwd L trn $\frac{1}{2}$ LF to pick-up DC,-, tch R to L);;

PART A

1-4 CLOSED TELEMARKE;; FALLAWAY TWINKLES;;;

SS 1-2 {**Closed Telemark**} Fwd L start LF trn,-, sd R arnd W cont LF trn,-; fwd L to BJO DW (W bk R start LF trn,-, cl L to R heel trn,-; bk R to BJO);-; {**Fallaway Twinkles**} Fwd R start RF trn,-;

SS 3-4 {**Cont Fallaway Twinkles**} Fwd L trn W to SCP trn to fc DRW,-, bk R in SCP (W fwd R btwn M's ft trn RF to SCP,-, bk L in SCP);-; Bk L start LF trn,-, bk R slip W to BJO cont LF trn (W bk R,-, slip fwd L to BJO);-

5-8 CONTINUE FALLAWAY TWINKLES FWD TO THE ;;;

SS 5-7 {**Fallaway Twinkles**} Fwd L in BJO DW,-, fwd R start RF trn,-; fwd L trn W to SCP trn RF to fc DRW,-, bk R in SCP,-; bk L start LF trn,-, bk R slip W to BJO (W bk L start RF trn,-; fwd R btwn

- M's ft trn RF to SCP,-, bk in L SCP,-; bk R,-, slip fwd L to BJO),-;
- SS 8 {Fallaway Twinkle & Fwd to the} Fwd L in BJO DW,-, fwd R in BJO,-;
- 9-12 TIPPLE CHASSE; BK,LK, BK; BK,, 2 TIPPLE CHASSES,;**
- QQS 9-10 {Tipple Chasse Bk Lk Bk} Trning RF sd L, cl R, sd L with R sd stretch end fc RLOD,-; bring R sd bk with no sway bk R, lk LIF of R, bk R,-;
- SQQ 11-12 {Bk 2 Tipple Chasses} Bk L trning RF,-, cont RF trn sd R, cl L; sd R with L sd stretch end fc ing LOD,-, bring L sd fwd cont slght RF trn sd L, cl R;
- 13-16 CHKED,, TIPPLE CHASSE CHKED,;, PROMENADE SWAY,; CHG SWAY,, RECOV RONDE,; BK,, SLIP,;**
- SQQ 13-14 {Chked Tipple Chasse Chked Promenade Sway} Cutting the W off sd L checking with R sd stretch end fc DRW,-, with slgt LF trn sd R, cl L; cutting the W off sd R with L sd stretch end checked with L sd stretch fc DW,-, trn body RF to step twd LOD in promenade sway R sd stretched,-;
- S 15-16 {Chg Sway Recov Ronde Bk Slip} Chg sway twd RLOD with L sd stretch,-, recov by pushing off L onto R trn heads twd LOD ronde L CCW,-; XLIB of R,-, slip bk R to fc DC (W trn LF to slip fwd L),-;

PART B

- 1-4 CHASSE REV TRNS,; FWD TO QTR TRN WITH,;**
- SQQ 1-2 {Chasse Rev Trns} Fwd L trn LF,-, sd R cont LF trn, cl L to R fc RLOD in CP; bk R trn LF,-, tch L beside R full sd of ft tching (W SQQ) cont LF trn on R,- (W fwd L trn LF,-, sd R cont LF trn, cl L to R) fc DW;
- SS 3-4 {Fwd to Qtr Trn With} Fwd L in BJO,-, fwd R trn RF,-; sd L trn QQS 1/8 RF, cont 1/8 RF trn cl R, sd & bk L fc DRW,-;
- 5-8 PROGRESSIVE CHASSE CHK,; FISHTAIL; ZIG ZAG;**
- SQQ 5-6 {Prog Chasse Chk} Bk R start LF trn,-, sd L trn 1/8 LF, cont 1/8 SS LF trn cl R; sd & fwd L,-, fwd R to BJO chk DW,-;
- QQQQ 7-8 {Fishtail} XLIB of R start RF trn, small step sd R complete ¼ RF QQQQ body trn, fwd L with L shoulder leading, lk RIB of L; {Zig Zag} Fwd L with sharp LF trn, sd R to fc DRC, XLIB of R start RF trn, sd & fwd R cont LF trn in CP (W bk R with sharp LF trn, cl L to R, fwd R in BJO start LF trn, sd L cont RF trn to BJO);
- 9-12 FWD MANUV; SD, CL, OVERTRN SPIN,; V-6;**
- SS 9-11 {Fwd Manuv Sd Cl Overtrn Spin} Fwd L in BJO cont RF trn,-, QQS fwd R trn RF to CP fc RLOD,-; sd L, cl R, bk L pivot ½ RF to fc SS LOD,-; fwd R pivot RF to fc DRW,-, bk L with R sd bk in BJO fc ing DRW,-;
- QQS 12 {V-6} Bk R, lk LIF of R, bk R,-;
- 13-16 FIN V-6; FWD SWVL PTS 3 TIMES,;**
- SQQ 13 {Fin V-6} Bk L,-, bk R start LF trn, fwd L in BJO DW;

- S- 14-16 {Fwd Swvl Pts 3 Times} Fwd R twd DW in BJO,-, swvl RF on
 S- R to pt L sd end SCAR fc RLOD,-; fwd L in SCAR to RLOD,-,
 S- swvl LF on L to pt R sd end BJO DW,-; fwd R in BJO,-, swvl RF
 on R to pt L sd end SCAR RLOD,-;

PART C

1-4 SCAR CHK RECOV TO BJO; CLOSED WING; OPEN REV; OPEN FIN;

- SQQ 1-2 {Scar Chk Recov to Bjo} Chk fwd L in SCAR,-, recov R trning
 S- LF, fwd L in BJO DW; {Closed Wing} Fwd R in BJO trning LF,-
 (W SQQ) , draw L to R as trn body LF,- (W bk L in BJO,-, sd R across M,
 fwd L in SCAR) end fc DC;
 SQQ 3-4 {Open Rev Trn} Fwd L trn LF,-, sd R cont LF to fc DRC, bk L
 SQQ in BJO fc DRC; {Open Fin} Bk R trn LF,-, sd L cont LF trn, fwd
 R in BJO DW;

5-8 BOTA FOGO VARIATION 3 TIMES;;; FWD FWD LK;

- SQQ 5-7 {Bota Fogo Var 3 Times} Fwd L in SCAR with LF trn,-, sd R
 SQQ partial pressure cont trn, recov L to BJO DC with small amt of
 SQQ progression (W bk R with LF trn,-, cont LF trn sd L, cl R to L);
 Fwd R in BJO with RF trn,-, sd L partial pressure cont trn, recov
 R to SCAR DW (W bk L with RF trn,-, cont RF trn sd R, cl L to
 R); Repeat meas 5 part C;
 SQQ 8 {Fwd Fwd Lk} Fwd R in BJO DC swing L sd fwd put W in front
 to BJO,-, fwd L, lk RIB of L fc DC;

9-12 4 VIENNESE TRNS;;;;

- SQQ 9-10 {Viennese Trns} Fwd L with LF trn,-, sd R cont LF trn, XLIF of
 SQQ R (W bk R with LF trn,-, sd L cont LF trn, cl R to L) end CP
 RLOD; Bk R with LF trn,-, sd L cont LF trn, cl R to L (W fwd L
 with LF trn,-, sd R cont LF trn, XLIF of R) end fc LOD;
 SQQ 11-12 {Viennese Trns} Repeat meas 9-10 of part C;;
 SQQ

13-16 TRN LEFT & RT CHASSE;,, RUNNING FINISH FWD;;; DBL FWD LK;

- SQQ 13-15 {Trn Lft & Rt Chasse} Fwd L trn LF,-, cont LF trn sd R, cl L; sd
 SS R ending BJO fc DRC,-, {Running Finish & Fwd} With R sd
 QQS lead bk L in BJO lead W outside of ptr to trn RF,-; with R sd
 stretch sd & slgt fwd R 3/8 trn to the R body trns less, fwd L with
 L sd leading BJO, fwd R in BJO LOD,-;
 QQQQ 16 {Dbl Fwd Lk} With L sd lead fwd L, XRIB of L, fwd L, XRIB of
 L;

PART D

1-4 DBL REV & FWD TO;; CHARLESTON PTS;;

- SS 1-2 {Dbl Rev & Fwd to} Fwd L start LF trn,-, sd R trn 3/8 LF,-; spin
 --S LF on R to fc LOD, tch L to R end L sd slgtly fwd, fwd L in BJO
 (WQQS) LOD L sd bk (W bk R start LF trn,-, cl L to R heel trn,-; fwd & sd
 -S R arnd the M, XLIF of R, bk R in BJO),-;

- S {Charleston Pts} Pt fwd R as bring lead hnd down to waist level and bring L sd fwd for contra body feeling,-, recov bk R bring R sd fwd,-; pt L bk with L sd fwd,-, recov fwd L with R sd fwd bring lead hnds bk up,-;
- 5-8 FWD TO FWD LK FWD MANUV;; SD CL HESITATION CHG;;**
- SQQ 5-6 {Fwd to Fwd Lk Fwd Manuv} Fwd R in BJO,-, fwd L, lk RIB of L; fwd L start RF trn,-, fwd R cont RF trn to fc RLOD in CP,-;
- SS
- QQS 7-8 {Sd Cl Hesitation Chg} Sd L, cl R, bk L start RF trn,-; sd & bk R
- S- trning RF to fc DC,-, draw L to R,-;

REPEAT D, REPEAT A, REPEAT B, REPEAT C

ENDING

- 1-4 DBL REV & FWD TO;; CHARLESTON PTS;;**
- SS 1-2 {Dbl Rev & Fwd to} Repeat meas 1-2 part D;;
- S
- (WQQS)
- S 3-4 {Charleston Pts} Repeat meas 3-4 part D,-;
- S
- 5+ FWD TIPPLE CHASSE CHECKED;;**
- SQQ 5+ {Fwd to Tipple Chasse Checked} Fwd R in BJO trn RF,-, cont RF trn sd L, cl R; cutting the W off sd L checking with R sd stretch end fc DRW,-;
- S

SWEET DREAMS

Composer: Leisa and Mike Dawson **Record:** Artist: Tanghetto **Album:** El Miedo a la Libertad

Song: Sweet Dreams (Amazon.com) (Fadeout at 2:19)

Rhythm/Phase: Mixed Tango Phase 6 **Sequence:** Intro, A, B, C, D, B, End

INTRO

1-8	WAIT TWO MEASURES;; SLOW CIRCULAR WALK 4 FACE RC;; ARGENTINE BASIC;; OUTSIDE SWIVELS SSQQS;;	
	1-2	{Wait} Wait 2 meas No hnds fcg ptr & DRW trail foot free for both;;
SS SS	3-4	{Slow Circular Walk 4 Face RC} Sd & fwd R curvg LF,-, Sd & fwd curv LF,-; Sd & fwd R curvg LF,-, Sd & fwd L curvg LF,-;
SSQQS	5-6	{Argentine Basic} Bk R,-, sd & fwd L trng body slightly RF to BJO/RC,-; Fwd R in CBJO/RC, fwd L, cl R to L (W XLIF of R) to end BJO/RC,-;
SSQQS	7-8	{Outside Swivels} Bk L, trn bdy RF to lead W swivel RF, rec R, trn bdy LF to lead W swivel LF; rec L/ trn bdy RF to lead W swivel RF, rec R/ trn bdy LF to lead W swivel LF, rec L, trn bdy RF to lead W swivel RF;

PART A

1-8	LADY OUT TO REVERSE BOTH POINT ON 4; TWO QUICK CROSS POINTS TO HANDSHAKE; QUICK OPEN CONTRA CHECK LADY SPIRAL; TWIST TURN TO DC; PROMENADE LINK; TWO FULL VIENNESE TURNS;; CONTRA CHECK REC TAP;	
QQQ-	1	{Lady out to reverse both point on 4 } Rec R, cl L, sd R, pt L (fwd L, fwd R trn LF 1/2, bk L, pt R);
QQQQ	2	{Two quick cross points to handshake} Fwd cross L, pt R, fwd cross R, pt L join right hands;
QQS	3	{Quick open contra check Lady spiral} Fwd L lead lady back, rec R, sd & fwd L, spiral lady lf change to lead hnds (Bk R, rec L, fwd R, spiral LF);
Q— (QQS)	4	{Twist turn to DC} Bk R under body, comm twist RF on ball of R & heel of L, cont twist RF on both ft, shift wgt to R (W fwd L w/ L-sd lead comm trng RF, cont trng RF fwd R outside ptr around M, cont trng RF sd & fwd L swiveling RF on L, -) end SCP fcg DC;
SQ-	5	{Promenade link} SCP/LOD fwd L, -, fwd R CP/DC, - (W SCP/LOD fwd R, -, fwd L rf trn CP fc DRW, -);
QQ&QQ& QQ&QQ&	6-7	{Two Full Viennese turns} fwd L comm trng LF, sd & fwd R around W trng LF/XLIF end momentary CP M fcg RLOD, bk R comm trng LF, ad L small step cont trng LF to fc DLW/cl R (W bk R comm Trng LF, sd L small step cont trng LF to fc LOD/cl R, fwd L comm trng LF, sd & fwd R around M cont trng LF/XLIF) end CP M fcg DLW; Repeat meas 6 of part A;
QQ--	8	{Contra check recover tap} Comm upper body trn LF flexing R-knee fwd L, rec R, tap L (W comm upper body trn LF flexing L-knee bk R, rec L, tap R) end semi LOD;

PART B

1-8		WALK 2; OPEN FAN BRUSH TAP; ROLL ACROSS TWICE FACE WALL;; THRU TOUCH LADY UNDER TWO; FWD PRESS SLOW WAIT; CLOSE TO SHADOW, FWD REV DEVELOPE; FWD REV DEVELOPE, FWD TOUCH TO SHADOW;
SS	1	{Walk 2} Walk fwd L,-, fwd R bring lead hnds down,- (W folds LF of M);
QQ-&Q	2	{Open fan brush tap} Chk fwd L, trn RF to rec R fc wall to LOP, -, on & ct brush L to R/tap L to sd twd ptr (W bk R trn LF, sd & bk L to fc wall,-, brush R to L/ tap R);
QQS QQS	3-4	{Roll across twice face wall} Sd L spin LF one full trn, cl R to L, sd L,-; Sd R spin RF one full trn, cl L to R, sd R,-;
Q-QQ	5	{Thru touch lady under two} Thru L twd wall, trn LF face ptr touch R, sd R, cl L (thru R twd wall, trn RF face ptr touch L, sd & fwd L twd wall, full spin LF face ptr, cl R) end LOD facing ptr;
Q---	6	{Fwd press slow wait} Swivel ¼ RF Fwd R twd wall place ladies right wrist in R hnd, press L, hold, hold lf hand out behind lady (Swivel ¼ LF fwd L, press R, hold, hold left arm out);
Q-Q- (QQQ-)	7	{Close to shadow M transition} Cl L trn lf 3/8 th R hnd leads lady to dc, hold end R hnds joined IF of W, (Rec R trn rf 5/8 th to dc L hand on man's R shoulder, cl L,) {Fwd rev develop} Same ft work Fwd R, brush L fwd kicking ft bending knee;
Q-Q-	8	{Fwd rev develop} Fwd L, brush R fwd kicking ft bending knee, {Fwd touch to shadow} Fwd R, touch L into shadow;

9-16		TWO SHADOW REVERSE TURNS;; REC CLOSE PT LADY ROLL TO SEMI; STALKING WALKS; FALLAWAY PROMENADE; NATURAL TWIST TURN;;
QQS QQS	9-10	{Two shadow reverse turns} Same ft work fwd L start LF trn, sd R cont LF trn, bk L fc RLOD,-; Bk R cont LF trn, sd L cont LF trn, fwd R fc DLW,-;
QQ-- (QQQ-)	11	{Rec close pt lady roll to semi} Rec L, sd & bk R, touch L to R, tap; (Rec L, sd & bk R rt trn ½ to face, cl L to R, tap R to semi;)
SS	12	{Stalking walks} Sd & fwd L, lifting R knee, Fwd R, pt L;
SQQ SQQ	13-14	{Fallaway promenade} Sd & fwd L DLW PP, -, fwd R in PP & CBMP, sd & fwd L PP fcg DRW; w/slight RF trn stp sd & bk R twd DLC in fallaway, -, L back in CBMP & fallaway twd centre, cl R to L to end SCP DLW w/feet closed (Sd & fwd R PP, -, fwd L PP & CBMP, sd & fwd R PP & CBMP; w/slight RF trn stp sd & bk L fallaway,-, R back CBMP & fallaway, cl L to R to end in SCP DLW w/feet closed) ;
SQQ S-- (SQQ SQQ)	15-16	{Nat Twist Trn to SCP} SCP fcg DLW sd & fwd L, -, thru R comm trng RF, cont trng RF sd & bk L around W (W sd & fwd R, -, thru L trng RF, fwd R btwn M's ft) end momentary in BJO M fcg RLOD; Bk R under body, comm twist RF on ball of R & heel of L, cont twist RF on both ft, shift wgt to R (W fwd L w/ L-sd lead comm trng RF, cont trng RF fwd R outside ptr around M, cont trng RF sd & fwd L swiveling RF on L, -) end SCP fcg LOD;

PART C

1-6	PROMENADE SWAY; SLOW CHANGE TO OVERSWAY; FALLAWAY RONDE AND SLIP; OPEN REVERSE TURN, OPEN FINISH;; OUTSIDE SWIVEL THRU TAP;	
S--	1	{Promenade sway} Sd & fwd L, -, stretch body upward to look over joined hands still in SCP LOD, -;
---	2	{Slow Change to Oversway} 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;
SQQ	3	{Fallaway ronde and 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	4	{Open Reverse Turn} Fwd L comm trng LF, cont trng LF sd & bk R, bk L to BJO RLOD,-;
QQS	5	{Open Finish} Bk R comm LF trn, cont trng LF sd & fwd L twds DLW, fwd R outsd ptr to CBJO DLW,-;
SQ-	6	{Outsd Swvl Thru Tap} Bk L bringing right side bk trng the lady RF to SCP ,-, thru R, tap L to SCP LOD;

PART D

1-8	CHASE WITH CHASSE ENDING;; TANGO DRAW; DOUBLE REVERSE; FULL VIENNESE TURN; TURNING BRUSH TAP; FULL VIENNESE TURN; CONTRA CHECK REC TAP;	
SQQ QQ Q&Q	1-2	{Chase with chasse ending} 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 RF trn to fc COH sd R/cl L cont RF trn, sd R to fc DC;
QQ--	3	{Tango draw} Fwd L, fwd & sd R, draw L,- (W pick-up);
SQ- (SQ&Q)	4	{Double reverse} Fwd L comm trng LF, -, cont trng LF sd & fwd R around W, spin LF on R to fc LOD (W bk R comm trng LF, -, cont trng LF on R-heel cl L to R/cont trng LF sd & fwd R, spinning LF on R XLIF) ;
QQ& QQ&	5	{Full Viennese turn} fwd L comm trng LF, sd & fwd R around W trng LF/XLIF end momentary CP M fcg RLOD, bk R comm trng LF, ad L small step cont trng LF to fc DLW/cl R (W bk R comm Trng LF, sd L small step cont trng LF to fc LOD/cl R, fwd L comm trng LF, sd & fwd R around M cont trng LF/XLIF) end CP M fcg DLW;
QQ--	6	{Turning brush tap} Fwd L, trng LF 1/4 sd R twd DLW, brush L-knee twd R-knee/tap L sd, hold end CP M fcg DLC;
QQ& QQ&	7	{Full Viennese turn} fwd L comm trng LF, sd & fwd R around W trng LF/XLIF end momentary CP M fcg RLOD, bk R comm trng LF, ad L small step cont trng LF to fc DLW/cl R (W bk R comm Trng LF, sd L small step cont trng LF to fc LOD/cl R, fwd L comm trng LF, sd & fwd R around M cont trng LF/XLIF) end CP M fcg DLW;
QQ--	8	{Contra check rec tap} {Contra check recover tap} Comm upper body trn LF flexing R-knee fwd L, rec R, tap L (W comm upper body trn LF flexing L-knee bk R, rec L, tap R) end semi LOD;

REPEAT PART B

ENDING

1-7	PROMENADE SWAY; SLOW CHANGE TO OVERSWAY; FALLAWAY RONDE AND SLIP; WALK 2; OPEN FAN BRUSH TAP; THRU TOUCH LADY UNDER TWO; FWD PRESS HOLD;	
S--	1	{Promenade sway} Sd & fwd L, -, stretch body upward to look over joined hands still in SCP LOD, -;
---	2	{Slow Change to Oversway} 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;
SQQ	3	{Fallaway ronde and 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;
SS	4	{Walk 2} Walk fwd L,-, fwd R bring lead hnds down,-;
QQ- &Q	5	{Open fan brush tap} Chk fwd L, trn RF to rec R fc wall to LOP, -, on & ct brush L to R/tap L to sd twd ptr (W bk R, sd & bk L to fc wall,-, brush R to L/ tap R);
Q-QQ	6	{Thru touch lady under two} Thru L twd wall, trn LF face ptr touch R, sd R, cl L (thru R twd wall, trn RF face ptr touch L, sd & fwd L twd wall, full spin LF face ptr, cl R) end LOD facing ptr;
Q---	7	{Fwd press slow wait} Fwd R twd wall place ladies right wrist in R hnd, press L, hold, hold lf hand out behind lady (fwd L, press R, hold, hold left arm out);

VALENTINE

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

MUSIC: "Valentine" CD – Martina McBride "Evolution" – Track #14 or Greatest Hits CD

FOOTWORK: Described for M - W opposite (or as noted) **SPEED:** Slowed to 21 MPM

SEQUENCE: Intro, Dance, Dance, Br, Dance (9-22), Ending **E-Mail:** cworlock@tampabay.rr.com

RHYTHM: Bolero **PHASE:** VI **RELEASED:** July 2014 **WEB:** www.stardustdancecenter.com

INTRO

1 - 5 WAIT; TOGETHER TURN TO OPENING OUTS TWICE;; TO CHECKED ROPE SPIN; MAN FACE WALL & FENCE RECOVER w/ARM;

- 1 - Wait 1 meas about 2' apart M fcng RLOD on outside slot of circle W fcng LOD on inside slot of circle both w/trailing foot free pointed bk w/knees connected & low double handhold between you;
- s-- 2 - Fwd R trng ¼ RF & blending to BFLY,-, lower in R to pt L to sd with lead hnds down & trn slgt RF to (SQQ) DLC, comm to rise in R (fwd L trn ½ RF,-, bk R LOD, fwd L);
- s-- 3 - Cl L to R,-, lower in L to pt R to sd with trail hnds down & slgt LF trn to DRC, comm to rise in L (W fwd (SQQ) R trn ½ LF,-, bk L RLOD, fwd R);
- 4 - Cl R to L placing lead hands over W's head to lead spiral,-, sd L, sd R (fwd & sd L to M's R sd, spiral 7/8 RF on L, fwd R, fwd L around M to fc RLOD);
- 5 - Sd L/swvl ½ LF on L to point R sd RLOD,-, soften L knee fwd & across R LOD flexing R knee taking trailing arm through leading from wrist, bk L trng RF as you pull arm back through to extend out to sd (fwd R/swvl ¼ RF on R to point L sd RLOD,-, soften R knee fwd & across L LOD flexing L knee taking trailing arm through leading from wrist, bk R trng LF as you pull arm back through to extend out to sd) to LEFT OPEN FCING M FCING WALL;

DANCE

1 - 4 LUNGE BREAK; CHECKED RIGHT PASS; w/M UNDERARM TURN TO HANDSHAKE; CROSS BODY w/LADY SYNC INSIDE TURN IN 5;

- s-- 1 - Sd & fwd R to fc wall,-, lower in R knee keeping a straight back allowing L ft to slide sd & bk, start to (SQQ) rise (sd & bk L to fc ptr & COH,-, bk R, fwd L);
- 2 - Fwd & sd L comm RF trn raising lead hands high and placing R hand on the front of W's R hip,-, cont RF trn XRIB of L lowering lead hands in front of W to check her, cont RF trn sd & fwd L (fwd R,-, fwd & across L twd COH no turn, bk R) to end with lead hands joined in front of W's L hip to MOD WRAP POS both FCING COH;
- 3 - Fwd R twd DLC swvlng 3/8 RF as you ronde L foot CW to fc ptr & WALL,-, fwd L twd W trng ½ RF under joined lead hands, fwd R as you change to R hands (bk L,-, bk R, fwd L) to end both fcng COH;
- SQQ 4 - Sd & fwd L,-, bk R leading W by you, fwd L (fwd R,-, fwd L/fwd R spiral LF on R, fwd L under joined (S&Q&Q) R hands/fwd R trn LF completing 1 ½ LF trn under R hands) to end fcng w/handshake M fcng COH;

5 - 8 SHADOW NEW YORKER STACK HANDS; CROSS HAND UNDERARM TURN FC REV & TURKISH BREAK;; R HANDS (TO WALL) X-BODY LADY SYNC ROLL LEFT IN 5 TO FC;

- 5 - Sd & fwd R,-, trng slightly RF fwd L LOD, bk R trng LF (cont LF trn sd & fwd L,-, fwd R, bk L trng RF);
- 6 - Sd L raising R hands & joining L hands low,-, bk R taking R arm over W's head, rec L taking L arm first over W's head (sd R,-, fwd & across L trng RF under joined R hands, then L hands fwd R cont RF trn);
- 7 - Trng LF while going under L arm sd R twd COH bringing R hands back up to R shoulder level,-, bk L, fwd R (trng RF sd L twd WALL,-, fwd R, bk L) to momentary M's VARSOUV POS FCING RLOD;
- SQQ 8 - Sd L releasing L hand hold,-, bk R LOD trng LF leading W across w/R hand then release, cont LF trn (S&Q&Q) fwd L (sd R,-, trng LF fwd L twd WALL /fwd R free spiral LF, fwd L/fwd R trn LF completing 1 ¾ LF roll) to end LEFT OPEN FCING M FCING WALL;

9-12 NEW YORKER; SPOT TURN M SYNC IN OPPOSITION; BOLERO WHEEL SYNC; TURN IN RONDE TO DOUBLE HANDHOLD & VINE 2 FACE CENTER;

- 9 - Sd & fwd R,-, trng RF fwd L RLOD, bk R trng LF;
- S&QQ 10 - Sd L,-/rec R, fwd & across L twd RLOD trng RF, cont RF trn fwd R (sd R,-, fwd & across L twd LOD (SQQ) trng RF, cont RF trn fwd R) to end apart but fcng ptr M fcng DLW & W fcng DRC;
- S&QQ 11 - Blending to BOLERO BJO M's R hand around W's R side and W's R hand on M's L shoulder both w/L arms extended out to side wheel making ¾ RF trn fwd L,-, fwd R/L, fwd R to end approximately M fcng DLC;
- 12 - Fwd L DLC trng ½ RF as you ronde R ft CW sd & bk and release ptr to low double handhold,-, XRIB of L, sd & slightly fwd L to end low double handhold M almost fcng COH & W almost fcng WALL;

13-16 M HOLD LADY CURL & SLOW CROSS SWVL; M CLOSE LADY CURL & CROSS BODY TO; 2 HAND FORWARD BREAK; M TOUCH LADY QK TOGETHER CLOSE w/SUNBURST;

- s 13 - Hold & shape leading W under lead hands placing R hands on W's L shoulder blade,-, sd R leading W (SS) W to swivel LF (fwd R LOD trng ½ LF,-, fwd L RLOD swvl LF) to loose CLOSED "L" POS,-;
- 14 - Cl L to R trng slightly LF leading W under lead hands,-, bk R LOD trng LF leading W across, cont LF trn fwd L (XRIF of L trng 5/8 LF under joined lead hands,-, twd WALL fwd L, fwd R trng ½ LF) joining both hands low FCING PTR & almost WALL;
- 15 - Sd & fwd R to fc WALL,-, fwd L, bk R;
- 16 - Quickly bring W twd you tch L to R/all hands up, slowly sweep arms out (small fwd R/cl L to R as (&Q---) hands go straight up between ptrs together, slowly sweep arms out) to end BFLY WALL;

17-20 EGGBEATER TURN; TO WRAP WALL RIGHT LUNGE; 2 PARALLEL BREAKS w/LADY CARESS;;

- 17 - Sd L raising lead hands but also taking trailing hands thru twd LOD at shoulder level,-, XRIB of L trng W under lead hands, rec L taking lead hands to M's upper R arm to release hand hold & immediately re-join under M's R arm while trng W under trailing hands (trng RF sd & fwd R,-, fwd & across L trng RF under joined lead hands, fwd R cont RF trn under trailing hands);
- s-- 18 - Sd R leading W under trailing hands again,-, flex R knee in lunge line (sd & fwd L twd RLOD trng ½ RF (SS) on L under joined trailing hands,-, small sd R flex knee in lunge line) to end in R lunge WRAP POS FCING WALL; **NOTE:** Same footwork now for next 2 ½ measures.
- 19 - Sd L trng RF taking L hand to W's L hip & R arm out to sd,-, bk R, fwd L (sd L trng RF placing L hand on top of M's at L hip,-, bk R using R hand to caress R sd of M's fc, fwd L);
- 20 - Comm LF trn sd R trng LF taking R hand to W's R hip & L arm out to sd,-, bk L, fwd R (sd R trng LF placing R hand on top of M's at R hip,-, bk L using L hand to caress L sd of M's fc, fwd R);

21-22 FWD SPIRAL & FWD LADY RIFF TURN TO FACE; FENCE LINE w/ARM; *NOTE

- ss 21 - Fwd L, tug slightly on W's R hip spiral 7/8 RF, fwd R trng RF,- (fwd L, spiral 7/8 RF, fwd R, spin RF (SQQ) cl L to R to fc ptr & COH);
- 22 - Sd L sweep trailing arm up,-, soften L knee fwd & across R LOD flexing R knee taking trailing arm through leading from wrist, bk L trng RF as you pull arm back through to extend out to sd;
- * **NOTE:** 3rd time thru meas 22 music retards, so hold side step w/arm about 2 beats longer to match music.

BRIDGE**1 - 4 HORSESHOE TURN;; OPEN BREAK; LEFT SIDE PASS;**

- 1 - Sd & fwd R,-, trng RF fwd L, rec R to end both facing RLOD checking;
- 2 - Fwd L toeing in raising lead hands and shaping twd ptr,-, curving LF (RF) fwd R changing sides w/W going under M's L arm, cont LF trn fwd L twd LOD;
- 3 - Cont slight LF trn sd R to fc COH staying close to ptr,-, apt L, rec R;
- 4 - Cl L to R leading W to turn RF,-, trng LF bk R, cont LF trn fwd L (fwd R twd M's L sd trng RF as if to wrap in M's L arm momentarily,-, sd & fwd L trng LF, fwd R twd WALL trng ½ LF) to end LEFT OPEN FCING POS M FCING WALL;

ENDING**1 - 7 OPENING OUTS TWICE;; TO CHECKED ROPE SPIN; M FC COH,-, CLOSE & CUDDLE CORTE TO; SLOW AROUND THE WORLD;; & EMBRACE;**

- s-- 1 - Sd R blending to BFLY,-, lower in R to pt L to sd with lead hnds down & trn slgt RF to DRW, comm to (SQQ) rise in R (sd L trng slightly RF,-, bk R RLOD, fwd L);
- s-- 2 - Cl L to R,-, lower in L to pt R to sd with trail hnds down & slgt LF trn to DLW, comm to rise in L (W fwd (SQQ) R trn ½ LF,-, bk L LOD, fwd R);
- 3 - Cl R to L placing lead hands over W's head to lead spiral,-, sd L, sd R (fwd & sd L to M's R sd, spiral 7/8 RF on L, fwd R, fwd L around M to fc LOD);
- 4 - Sd L/swvl ½ LF on L to point R sd LOD,-, cl R to L placing both hands on W's shoulder blades, bk & sd L (fwd R/swvl ¼ RF on R to point L sd LOD,-, cl L to R placing both hands on top of M's shoulders, fwd R) to end in CUDDLE CORTE POS; **NOTE:** No more steps or weight changes.
- 5-7 - Soften L knee as you turn LF allowing L ft to point DRW w/R sway, over this meas & the next slowly roll her to your R trng RF allowing L ft to point COH straightening from sway & rise bringing W back up to look at each other;; Slowly wrap arms further around partner and lower heads into each other;

NOTE: Timing is standard SQQ unless noted on side by the measure and refers to actual weight changes.

VEN CONMIGO

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: July 2014

{ video on website }

Rhythm: Cha Cha

Phase: 4 + 2 (Sweetheart, Double Cuban Break)

Footwork: Opposite except where W's noted by (), or otherwise noted; Timing 123&4 except as noted

Music: "Ven Connigo (Solamente Tu)", on album "Mi Reflejo"

Artist: Christina Aguilera (music available online at iTunes Music Store, AmazonMP3)

Sequence: A, B, C, Interlude, B, C, Amod, D, Cmod1, Cmod2 Speed: slow to 43 rpm (29 mpm)

PART A

1-4 WAIT; SHOULDER TO SHOULDER; REVERSE UNDERARM TURN; BACK

SHOULDER TO SHOULDER;

- 1 [BFLY WALL trailing feet free] *{wait}* wait 1 meas;
- 2 *{shldr to shldr}* trng to BFLY BJO fwd R outsd ptr, rec L to fc, sd R/cl L, sd R;
- 3 *{rev undrm trn}* slight RF trn XLIF raising jnd ld hnds, rec R fc ptr, sd L/cl R, sd L (comm LF trn XRIF trn 1/2 LF under jnd ld hnds, rec L cont trn to fc, sd R/cl L, sd R) to BFLY;
- 4 *{bk shldr to shldr}* trng to BFLY SCAR ck bk R, rec L to fc, sd R/cl L, sd R;

5-8 NEW YORKER; UNDERARM TURN TO CP; CROSS BODY & SHAKE HANDS;;

- 5 *{NY}* swvl RF on R to sd by sd fwd L w/ straight leg, rec R swvl to fc, sd L/cl R, sd L;
- 6 *{undrm trn}* slight RF trn XRIB raising jnd ld hnds, rec L fc ptr, sd R/cl L, sd R (comm RF trn XLIF trn 1/2 RF under jnd ld hnds, rec R cont trn to fc, sd L/cl R, sd L) to CP;
- 7-8 *{cross body}* fwd L, rec R comm LF trn, sd L/cl R, sd L; slip bk R trn LF, rec L to fc COH, sd R/cl L, sd R (bk R, rec L, fwd R/cl L, fwd R; fwd L comm LF trn, fwd R trn 1/2 LF to fc ptr in CP, sd L/cl R, sd L) blending to handshake COH;

PART B

1-4 OPEN BREAK TO FLIRT; WHEEL w/ CHA; WHEEL AGAIN TO FACE WALL;

SWEETHEART TO A FAN;

- 1 [OP fcg handshake, M fc COH] *{op brk to flirt}* rk apt L, rec R, sd L/cl R, sd L trng slightly RF to fc DLC (rk apt R, rec L trng LF, cont LF trn to Varsouvienne POS sd R/cl L, sd R) to Varsouvienne DLC;
- 2-3 *{wheel 2x}* trng RF in Varsouvienne POS fwd R, fwd L, fwd R/cl L, fwd R; fwd L, fwd R, fwd L/cl R, fwd L (trng RF bk L, bk R, bk L/cl R, bk L; bk R, bk L, bk R/cl L, bk R) ending in Varsouvienne POS both fcg WALL;
- 4 *{sweetheart to fan}* ck fwd R w/ L sd lead into contra ck like action, rec L to Varsouvienne, release L hnds sd R/cl L, sd R (ck bk L, rec R, trn to fc RLOD bk L/lk RIF, bk L) changing to ld hnds to FAN POS;

5-8 HOCKEY STICK (OVERTURN TO FACE);; FENCE LINE; (KEEP LEAD HANDS)

TIME-SPOT TO NECK WRAP;

- 5-6 *{hockey stick}* fwd L, rec R, in pl L raise jnd ld hnds up & fwd between ptrs/in pl R, in pl L (cl R, fwd L, fwd R/lk L, fwd R); bk R trn 1/8 RF, fwd L lead W LF undrm trn, fwd R trn to fc/cl L, sd R (fwd L, fwd R trn LF under jnd ld hnds, bk L trn to fc/cl R, sd L) to BFLY WALL;
- 7 *{fence line}* cross lunge thru L, rec R to fc ptr, sd L/cl R, sd L;
- 8 *{time-spot to neck wrap}* release trlg hnds XRIB raising jnd ld hnds just to W's chin height, rec L, sd R/cl L, sd R (comm RF trn XLIF trn 1/2 RF wrapping into jnd ld hnds into neck wrap, rec R, fwd L/cl R, fwd L);

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9-12 UNWRAP TO BFLY; DOUBLE CUBAN BREAK; 1/2 BASIC; DOUBLE CUBAN BREAK;

- 9 {unwrap} fwd L outsd ptr, rec R to fc, sd L/cl R, sd L (fwd R trn 1/2 LF unwrapping jnd ld hnds, rec L cont trn to fc, sd R/cl L, sd R) to BFLY WALL;
[OPTION: replace meas 8-9 with "UNDERARM TURN; REVERSE UNDERARM TURN;"]
1&2&3&4 10 {dbl Cuban brk} XRIF/rec L, sd R/rec L, XRIF/rec L, sd R (XLIF/rec R, sd L/rec R, XLIF/rec R, sd L);
11 {1/2 bas} fwd L, rec R, sd L/cl R, sd L;
1&2&3&4 12 {dbl Cuban brk} XRIF/rec L, sd R/rec L, XRIF/rec L, sd R (XLIF/rec R, sd L/rec R, XLIF/rec R, sd L);

13-16 CROSS BODY;; NEW YORKER IN 4; 1/2 BASIC;

- 13-14 {cross body} blend to CP fwd L, rec R comm LF trn, sd L/cl R, sd L; slip bk R trn LF, rec L to fc COH, sd R/cl L, sd R (bk R, rec L, fwd R/cl L, fwd R; fwd L comm LF trn, fwd R trn 1/2 LF to fc ptr in CP, sd L/cl R, sd L) blending to LOP fcg COH;
1234 15 {NY in 4} swvl RF to sd by sd fwd L w/ straight leg, rec R swvl to fc, rk L, rk R;
16 {1/2 bas} fwd L, rec R, sd L/cl R, sd L;

PART C

1-4 BREAK BACK TO LEFT OPEN LOD & TRIPLE CHAS;; ROCK FORWARD, RECOVER & BACK TRIPLE CHAS;;

- 1-2 [BFLY COH] {brk bk to LOP & triple chas} swvl RF on L foot bk R to LOP, rec L, trn slightly twd ptr fwd R/lk L, fwd R; trn slightly away from ptr fwd L/lk R, fwd L, trn slightly twd ptr fwd R/lk L, fwd R;
3-4 {rk fwd, rec & bk triple chas} fwd L w/ straight leg, rec R, trn slightly twd ptr bk L/lk R, bk L; trn slightly away from ptr bk R/lk L, bk R, trn slightly twd ptr bk L/lk R, bk L;

5-8 HAND TO HAND; AIDA; SWITCH ROCK; FRONT TWIST VINE 4;

- 5 {hnd to hnd} bk R to LOP, rec L trn to fc ptr, sd R/cl L, sd R;
6 {Aida} swvl RF on R to LOP thru L, swvl LF on L to fc sd R & swvl LF to OP, bk L/lk R, bk L to Aida line;
7 {switch rk} swvl RF on L to fc ptr ck sd R to BFLY, rec L, sd R/cl L, sd R;
1234 8 {front twist vine 4} trn to BFLY SCAR XLIF outsd ptr, trn to fc sd R, trn to BFLY BJO XLIB, trn to fc sd R (trn to BFLY SCAR XRIB, trn to fc sd L, trn to BFLY BJO XRIF outsd ptr, trn to fc sd L);

INTERLUDE

1-4 SHOULDER TO SHOULDER; UNDERARM TURN; LARIAT & SHAKE HANDS;;

- 1 [BFLY COH] {shlder to shldr} trng to BFLY SCAR fwd L outsd ptr, rec R to fc, sd L/cl R, sd L;
2 {undrm trn} slight RF trn XRIB raising jnd ld hnds, rec L fc ptr, sd R/cl L, sd R (comm RF trn XLIF trn 1/2 RF under jnd ld hnds, rec R cont trn to fc, sd L/cl R, sd L);
3-4 {lariat} rk sd L, rec R taking jnd ld hnds over head, in pl L/R, L; rk bk R, rec L, in pl R/L, R (circle man clockwise w/ jnd ld hnds fwd R, fwd L, fwd R/cl L, fwd R; fwd L, fwd R, fwd L/cl R fc ptr, sd L) shake hnds;

repeat PART B

1-16 OPEN BREAK TO FLIRT; WHEEL w/ CHA; WHEEL AGAIN TO FACE WALL;

SWEETHEART TO A FAN;

HOCKEY STICK (OVERTURN TO FACE);; FENCE LINE; (KEEP LEAD HANDS)

TIME-SPOT TO NECK WRAP;

UNWRAP TO BFLY; DOUBLE CUBAN BREAK; 1/2 BASIC; DOUBLE CUBAN BREAK;

CROSS BODY;; NEW YORKER IN 4; 1/2 BASIC;

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repeat PART C

- 1-8 BREAK BACK TO LEFT OPEN LOD & TRIPLE CHAS;; ROCK FORWARD,
RECOVER & BACK TRIPLE CHAS;;
HAND TO HAND; AIDA; SWITCH ROCK; FRONT TWIST VINE 4;**

PART Amod

- 1-8 SHOULDER TO SHOULDER 2X;; REVERSE UNDERARM TURN; BACK
SHOULDER TO SHOULDER;
NEW YORKER; UNDERARM TURN TO CP; CROSS BODY TO BFLY;;**

1 [BFLY COH] *{shlder to shldr}* trng to BFLY SCAR fwd L outsd ptr, rec R to fc, sd L/cl R, sd L;
2-8 repeat Part A meas 2-8, ending in BFLY WALL

PART D

- 1-4 CUCARACHA L&R;; FENCE LINE 2X;;**

1-2 [BFLY WALL] *{cucar L&R}* rk sd L, rec R, cl L/in pl R, in pl L; rk sd R, rec L, cl R/in pl L, in pl R;
3-4 *{fence line 2x}* cross lunge thru L, rec R to fc ptr, sd L/cl R, sd L; cross lunge thru R, rec L to fc ptr, sd R/cl L, sd R;

- 5-8 SPOT TURN TO BFLY; NEW YORKER TO LOD; NEW YORKER IN 4; 1/2 BASIC;**

5 *{spot trn to BFLY}* release hnds comm RF trn XLIF trn 1/2 RF, rec R cont trn to fc, sd L/cl R, sd L to BFLY;
6 *{NY}* swvl LF on L to sd by sd fwd R w/ straight leg, rec L swvl to fc, sd R/cl L, sd R;
1234 7 *{NY in 4}* swvl RF to sd by sd fwd L w/ straight leg, rec R swvl to fc, rk L, rk R;
8 *{1/2 bas}* fwd L, rec R, sd L/cl R, sd L;

PART Cmod1

- 1-8 BREAK BACK TO LEFT OPEN RLOD & TRIPLE CHAS;; ROCK FORWARD,
RECOVER & BACK TRIPLE CHAS;; HAND TO HAND; AIDA; SWITCH ROCK;
SHOULDER TO SHOULDER;**

1-7 [BFLY WALL] repeat Part C meas 1-7
8 *{shlder to shldr}* trng to BFLY SCAR fwd L outsd ptr, rec R to fc, sd L/cl R, sd L;

PART Cmod2

- 1-9 BREAK BACK TO LEFT OPEN RLOD & TRIPLE CHAS;; ROCK FORWARD,
RECOVER & BACK TRIPLE CHAS;; HAND TO HAND; AIDA; SWITCH ROCK;
FRONT TWIST VINE 5 w/ a CHECK & HOLD;;**

1-7 [BFLY WALL] repeat Part C meas 1-7
1234 8-9 *{front twist vine 5 w/ a ck & hold}* trn to BFLY SCAR XLIF outsd ptr, trn to fc sd R, trn to BFLY BJO XLIB, trn to fc sd R (trn to BFLY SCAR XRIB, trn to fc sd L, trn to BFLY BJO XRIF outsd ptr, trn to fc sd L); trn to BFLY SCAR ck LIF outsd ptr (ck RIB), hold,-,-;
1---

WILL YOU LOVE ME TOMORROW

Released: July 2014
Choreo: Fred & Linda Ayres, 1413 Rosedown St., Longview, TX, USA, 75604
Tele: [903] 295-2999, lkayres@att.net
Music: Will You Love Me Tomorrow, Neil Diamond, Up on the Roof, Songs from the Brill Building, Single available for download Amazon, Itunes, etc.
Time/Speed: As downloaded 3:29
Footwork: Opposite unless noted (Woman's footwork in parentheses)
Rhythm/Phase: Rumba Phase IV + 2 (Spiral, Sweetheart)
Difficulty: Average
SEQUENCE: INTRO-A-BRIDGE-B-C-A-END

INTRO

1-4 **WAIT 2 MEAS (NO HNDS) ; ; ALTERNATIVE BASIC (2X) ; ;**
1-2 [WAIT] Open facing wall no hands joined, lead feet free, wait 2 meas ; ;
3-4 [ALTERNATIVE BASIC (2X)] Close left to right in place, close right to left in place, side left, - ;
Close right to left in place, close left to right in place, side right, - ;
5-8 **BRK BK TO ½ OP/BTH SPIRAL ; AIDA ; SWITCH X ; SD WALK 3 (HNDSHK) ;**
5 [BRK BK TO ½ OP/BTH SPIRAL] CP / WALL left turn back left to ½ OP/ LOD, recover fwd right,
fwd left with spiral, - ;
6 [AIDA] fwd right LOD, fwd left right face turn, back right to AIDA LINE, - ;
7 [SWITCH-X] back & side left, recover side right, XLIF (W XRIF) to BFLY/WALL, - ;
8 [SD WLK 3] side right, close left, side right to handshake, - ;

PART A

1-4 **FLIRT to/a FAN ; ; START HOCKEY STK (TAND/WALL) ; OPPOSITE FENCE LINE (M IN 2 & PT) ;**
1-2 [FLIRT to/a FAN] Fwd left, recover right, side left, - ; Back right, recover left, side right joining lead hands, - ; (W Back right, fwd left, fwd right turning left face ½ to Varsouvienne Position, - ; Back left, XRIF, side left making ¼ turn to right, - ;)
3 [START HOCKEY STK] Fwd left, recover right, close left, - ; (W Close right, fwd left, fwd right, making ¼ turn to left to face wall, - ;)
4 [OPP FENCE LINE/M IN 2 & PT] cross lunge with right with bent knee looking in the direction of lunge, recover left, point right and join left hands, - ; (W cross lunge with left with bent knee looking in the direction of lunge, recover right, side left, - ;)
5-8 **SHADOW SERPIENTE ; ; R FC UNDERARM ROLL (COH) ; SHADOW FENCE LINE ;**
5-6 [SHADOW SERPIENTE] thru right, side left, behind right, fan left counterclockwise; behind left, side right, thru left, fan right counter clockwise, ; (W thru right, side left, behind right, fan left counterclockwise; behind left, side right, thru left, fan right counter clockwise, ;)
7 [R FC UNDERARM ROLL] XRIF, side left commencing ½ right face turn to face COH, side right, - ; (W XRIF, side left commencing ½ right face turn to face COH, side right, - ;)
8 [SHADOW FENCE LINE] cross lunge with left with bent knee looking in the direction of lunge, recover right, side left, - ; (W cross lunge with left with bent knee looking in the direction of lunge, recover right, side left, - ;)
9-12 **SPOT TRN ½ & XIF (SHADOW/WALL) ; SHADOW CRAB WALK 3 ; FAN/LADY IN 4 (M FC WALL) ; START HOCKEY STK (LOW BFLY) ;**
9 [SPOT TRN ½ & XIF (SHADOW/WALL)] Swiveling LF 1/4 on ball of left foot step fwd right turning ¼ to face wall, recover left, XRIF, - ; (W Swiveling left face ¼ on ball of left foot step fwd right turning ¼ to face wall, recover left, XRIF, - ;)
10 [SHADOW CRAB WALK 3] side left, XRIF, side left, - ; (W side left, XRIF, side left, - ;)
11 [FAN/LADY IN 4 (M FC WALL)] XRIF, close left to right, side right, - ; (W XRIF swiveling ¼ left face, fwd left, fwd right turning left face ½ to face reverse, back left, ; QQQQ)
12 [START HOCKEY STK] Fwd left, recover right, close left, turning toward partner to low BFLY, - ; (W Close right, fwd left, fwd right, - ;)

13-16 HIP RK 4 ; FINISH HOCKEY STK (BFLY/SCAR) ; CK FWD/LADY DEVELOPE ; BK, SD, CL (CP/WALL) ;

13 [HIP RK 4] Rock Back right, rock fwd left, rock back right, rock fwd left, QQQQ ; (W bk L, fwd R, bk L, fwd R, QQQQ ;)

14 [FINISH HOCKEY STK] back right turning to face wall, recover left, fwd right following the woman to BFLY/SCAR DRW, - ; (W fwd left, fwd right turning left face to face partner, side and back left to BFLY/SCAR DLC, - ;)

15 [CK FWD/LADY DEVELOPE] Fwd Left, - ; (Back right, bring left foot up right leg to inside of right knee, extend left foot fwd w/toe pointed down, - ;)

16 [BK, SD CL] Back right, side left turning to face wall, close right (CP/WALL), - ;

BRIDGE**1-2 ALEMANA (HNDSHK) ; ;**

1-2 [ALEMANA] Fwd left, recover right, close left leading woman to turn right face, - ; back right, recover left, side right to handshake, - ; (W Back right, recover left, fwd & side right swiveling right face 1/8 , - ; fwd left continuing right face turn 1/2 under joined lead hands, fwd right continuing right face turn to face partner, side left, - ;)

PART B**1-4 FLIRT to (L VARS) ; ; SWEETHEART (2X) ; ;**

1-2 [FLIRT to (L VARS)] Fwd left, recover right, side left, - ; back right, recover left, side right, - ; (W Back right, fwd left, fwd right turning left face to Varsouvienne Position, - ; back left, recover right, side left moving to her left in front of the man to end in Left Varsouvienne Position, - ;)

3-4 [SWEETHEART (2X)] Check fwd left with right side lead into contra check like action, recover right straightening body, side left to Varsouvienne Position, - ; (W Back right turning upper body to face partner, recover left, straightening body, side right, - ;) Check fwd right with left side lead into contra check like action, recover left straightening body, side right, - ; (W Back left turning upper body to face partner, recover right, fwd left toward LOD, - ;)

5-8 LADY LF LARIAT (STACKED HNDS L OVR R) ; ; TRADE PLACES UNDER STACKED HNDS (2X) ; ;

5-6 [LADY LF LARIAT] w/both hands joined Step in place left, right, left, - ; right, left, right (Stacked hands left over right), - ; (W Circle man counter-clockwise raising joined hands over M's head fwd right, fwd left, fwd right, - ; fwd left, fwd right, side left ending facing man, - ;)

7-8 [TRADE PLACES (2X)] with Stacked Hands, Back left, recover right, raising hands fwd left turning right face 1/2, - ; (W Back right, recover left, fwd right turning left face 1/2 under raised hands, - ;) Back right, recover left, raising hands fwd right turning left face 1/2, - ; (W Back left, recover right, fwd left turning right face 1/2 under raised hands, - ;)

9-12 OP BRK (w/STACKED HNDS) ; HIP RK 3 (w/STACKED HNDS) ; REV UNDRM TRN (w/STACKED HNDS) ; UNDRM TRN (w/STACKED HNDS) ;

9 [OP BRK] With stacked hands Rock apart strongly on left, recover on right, side left, - ;

10 [HIP RK 3] with stacked hands step in place right, left, right, - ;

11 [REV UNDRM TRN] Raising stacked hands, Cross left in front leading lady to a left face turn, recover right, side left, - ; (W Swiveling 1/4 left face on ball of left foot step fwd right turning 1/2 left face under stacked hands, recover left turning 1/4 left face to face partner, side right, - ;)

12 [UNDRM TRN] Raising stacked hands turn body slightly right face back right leading lady to a right face turn, recover left squaring body to face partner, side right, - ; (W Swiveling 1/4 right face on ball of right foot step fwd left turning 1/2 right face under stacked hands, recover right turning 1/4 right face to face partner, side left, - ;)

13-16 BRK BK w/M's HEAD LOOP (1/2 OP/LOD) ; KIKI WALK 6 ; ; THRU, FC, CL (CP/WALL) ;

13 [BRK BK w/M's HEAD LOOP] Releasing right hands swivel LF 1/4 on right foot step back left looping left hands over man's head, recover fwd right, fwd left (1/2 OPEN/LOD), - ;

- 14-15 [KIKI WALK 6] In ½ OPEN placing each foot directly in front of supporting foot fwd right, fwd left, fwd right, - ; fwd left, fwd right, fwd left, - ;
 16 [THRU, FC, CL] Fwd right, fwd left turning to face partner, close right (CP/WALL), - ;

PART C

- 1-4 CORTE w/RK 2 ; R FC PIVOT & RK 2 (COH) ; BASIC (BFLY) ; ;**
 1 [CORTE w/RK 2] in Closed Position step back and side left using lowering action with supporting leg relaxed, recover right, recover left, - ;
 2 [R FC PIVOT & RK 2] Fwd right pivoting ½ right face, back left, recover right (COH), - ;
 3-4 [BASIC] Fwd left, recover right, side left, - ; back right, recover left, side right (BFLY), - ;
5-8 NY ; AIDA ; SWITCH RK ; FENCE LINE (CP/COH) ;
 5 [NY] Swiveling RF on right foot bring left foot thru (W right foot thru) with straight leg to a side by side position, recover right swiveling to face partner, side left, - ;
 6 [AIDA] Swiveling LF on left foot, Fwd right turning right face, side left continuing right face turn, back right, - ; (W Swiveling RF on right foot, Fwd left turning left face, side right continuing left face turn, back left, - ;)
 7 [SWITCH RK] Turning left face to face partner side left checking bringing joined hands thru, recover right, side left (BFLY/COH), - ; (W Turning right face to face partner side right checking bringing joined hands thru, recover left, side right, - ;)
 8 [FENCE LINE] In Butterfly cross lunge thru right (W thru left) with bent knee looking in the direction of lunge, recover left turning to face partner, step side right (CP/COH), - ;
9-12 CORTE w/RK 2 ; R FC PIVOT & RK 2 (WALL) ; BAS (BFLY) ; ;
 9 [CORTE w/ RK 2] in Closed Position step back and side left using lowering action with supporting leg relaxed, recover right, recover left, - ;
 10 [R FC PIVOT & RK 2] Fwd right pivoting ½ right face, back left, recover right (WALL), - ;
 11-12 [BASIC] Fwd left, recover right, side left, - ; back right, recover left, side right (BFLY), - ;
13-16 NY ; AIDA ; SWITCH RK; FENCE LINE (HNDSHK/WALL) ;
 13 [NY] Swiveling on right foot bring left foot thru (W right foot thru) with straight leg to a side by side position, recover right swiveling to face partner, side left, - ;
 14 [AIDA] Swiveling on left foot, Fwd right turning right face, side left continuing right face turn, back right to Aida line, - ; (W Swiveling on right foot, Fwd left turning left face, side right continuing left face turn, back left, - ;)
 15 [SWITCH RK] Turning left face to face partner side left checking bringing joined hands thru, recover right, side left (BFLY/WALL), - ; (W Turning right face to face partner side right checking bringing joined hands thru, recover left, side right, - ;)
 16 [FENCE LINE] In Butterfly cross lunge thru right (W thru left) with bent knee looking in the direction of lunge, recover left turning to face partner, step side right to/handshake, - ;

REPEAT PART A (ending with no hands joined)

ENDING

- 1-4 ALTERNATIVE BASIC (2X) ; ; BRK BK TO ½ OP/BTH SPIRAL ; AIDA ;**
 1-2 [ALTERNATIVE BASIC (2X)] Close left to right in place, close right to left in place, side left, - ;
 Close right to left in place, close left to right in place, side right, - ;
 3 [BRK BK TO ½ OP/BTH SPRL] CP / WALL left face turn back left ½ OP/ LOD, recover fwd right, fwd left with Spiral, - ;
 4 [AIDA] fwd right LOD, fwd left right face turn, back right to AIDA LINE, - ;
5-8 SWITCH X ; SLOW SD X; WRAP IN 2/SLOWLY LOWER & PT ; ;
 5 [SWITCH-X] back & side left, recover side right, XLIF (W XRIF) to BFLY/WALL, - ;
 6 [SLOW SD X] Slow Side right,- Slow XLIF (W XRIF) (SS), - ;
 7-8 [WRP IN 2/SLOWLY LOWER & PT] Side right, close left, slowly bend left knee to lower & point right, - ; (W Side left commencing ½ left face turn to face wall, side right, slowly bend right knee to lower and point left, - ;)

QUICK CUES

INTRO

WAIT ; ; ALTERNATIVE BASIC (2X) ; ; BRK BK TO 1/2 OP BOTH SPIRAL ; AIDA ; SWITCH X ; SD WALK 3 (HNDSHK) ;

PART A

FLIRT to/a FAN ; ; START HOCKEY STK (TAND/WALL) ; OPPOSITE FENCE LINE/M IN 2 & PT ; THRU to SHADOW SERPIENTE ; ; FWD, UNDRM ROLL (FC COH) ; SHADOW FENCE LINE ; SPOT TRN 1/2 & XIF (SHADOW/WALL) ; SHADOW CRAB WALK 3 ; FAN/Lady IN 4 (M FC WALL) ; START HOCKEY STK (LOW BFLY) ; HIP RK 4 ; FINISH HOCKEY STK (BFLY/SCAR) ; CK FWD/Lady DEVELOPE ; BK, SD, CL (CP/WALL) ;

BRIDGE

ALEMANA (HNDSHK) ; ;

PART B

FLIRT to L VARS ; ; SWEETHEART (2X) ; ; Lady LF LARIAT (Stack hnds L over R) ; ; TRADE PLACES UNDER STACKED HNDS (2X) ; ; OP BRK (w/STACKED HNDS) ; HIP RK 3 (w/STACKED HNDS) ; REV UNDRM TRN (w/STACKED HNDS) ; UNDRM TRN (w/STACKED HNDS) ; BRK BK w/ M's HEAD LOOP (1/2 OP) ; KIKI WLK 6 ; ; THRU, FC, CL (CP/WALL) ; ;

PART C

CORTE w/RK 2 ; R FC PIVOT & RK 2 (COH) ; BASIC (BFLY) ; ; NY ; AIDA ; SWITCH RK ; FENCE LINE (CP/COH) ; CORTE w/RK 2 ; R FC PIVOT & RK 2 (WALL) ; BASIC (BFLY) ; ; NY ; AIDA ; SWITCH RK ; FENCE LINE (HNDSHK/WALL) ;

PART A

FLIRT to/a FAN ; ; START HOCKEY STK (TAND/WALL) ; OPPOSITE FENCE LINE/M IN 2 & PT ; THRU to SHADOW SERPIENTE ; ; FWD, UNDRM ROLL (FC COH) ; SHADOW FENCE LINE ; SPOT TRN 1/2 & XIF (SHADOW/WALL) ; SHADOW CRAB WALK 3 ; FAN/Lady IN 4 (M FC WALL) ; START HOCKEY STK (LOW BFLY) ; HIP RK 4 ; FINISH HOCKEY STK (BFLY/SCAR) ; CK FWD/Lady DEVELOPE ; BK, SD, CL (NO HANDS JOINED/WALL) ;

ENDING

ALTERNATIVE BASIC (2X) ; ; BRK BK TO 1/2 OP BOTH SPIRAL ; AIDA ; SWITCH X ; SLOW SD X ; WRAP IN 2/SLOWLY LOWER & PT ;

WITH ALL MY HEART

(CON TODO MI CORAZON)

Choreographer: Steve and Lori Harris 33 S. Sixshooter Rd. Apache Junction, AZ 85119
Ph: 480-664-0805 Email: tsandleh@cox.net Website: www.slharris.net
Music: "Con Todo Mi Corazon" Prandi "All Stars Ballroom Dances Vol 5 Tk 7"
MP3 download available from Casa Musica (Prandi Sound C. Novelli).
Time/Speed: Time @ 32 BPM 2:24 Slow 6% or slow to suit
Footwork: Opposite unless noted (W footwork in parentheses)
Degree of Difficulty: Difficult
Rhythm/Phase: Tango Ph V+2+1 [Nat Twist Turn & 4 by 5 Step] + [Trng OutSd Swvl Link]
Sequence: INTRO, A, B, Int, C, B(1-15) END **Released:** July 2014

INTRO

- 1-4 WAIT 1; CORTE & REC; PROG LINK & CL PROM;;**
1 {Wait CPWall Lead ft free;}
2 {Corte & Rec} Bk & Sd L, -, Rec R, Tch L; (Fwd & Sd R,-, Rec L, Tch R;)
3-4 {Prog Link & CL Prom} Fwd L, Sd & Bk R, (Bk R, Trn Sd & Bk L,) Sd & Fwd L, -, Thru R, Sd & Fwd L, Cl R, -;; (Sd & Fwd R, -, Thru L, Sd & Bk R, Cl L, -;;)

PART A

- 1-4 WLK 2; REV TRN; CL FIN; FWD R LUNGE;**
1 {Wlk 2} Fwd L, Fwd R DLC; (Bk R, Bk L;)
2 {Rev Trn} Fwd L Trn, Sd & Bk R, Bk L, -; (Bk R Trn, Heel Trn L, Fwd R, -;)
3 {Cl Fin} Bk R Trn, Sd & Fwd L, Cl R, -; (Fwd L Trn, Sd & Bk R, Cl L, -;)
4 {Fwd R Lunge;} Fwd L,-, Sd & Fwd R Lun,-; (Bk R,-, Sd & Bk L Lun,-;)
- 5-9 RK TRN;; TURNING OUTSD SWVL LINK 2X;;;**
5-6 {Rk Trn} Bk L Trn, Cont Trn Rk Fwd R, Rec Bk L, -;
Bk R Trn, Cont Trn Sd & Fwd L, Cl R,-;
(Fwd R Trn, Cont Trn Rk Bk L, Rec Fwd R, -; Fwd L Trn, Cont Trn Sd & Bk R, Cl L, -;)
7-9 {Trng OutSd Swvl Lnk 2Xs} Fwd L Trn, Sd R Trn Bjo DRC, Bk L, -, Thru R CP DRC, Tap L;
[QQSQQ] Repeat to DLW
(Bk R Trn, Sd L Trn Bjo, Fwd R Swvl,-; Thru L, Swvl Tap R, [QQSQQ] Repeat to DLW)
- 10-12 FIVE STEP & HEAD FLICK;;; PROM LINK;**
10-11 {Five Stp & Head Flick} Fwd L, Sd & Bk R, Bk L, Sd & Bk R; Trn SCP, -,
Head Flick,-; [M quickly rotates hips to Sd and back again to cause W to snap head from one Sd
to the other and back again.] (Bk R, Sd & Fwd L, Fwd R, Fwd L; Swvl Tap,-,Head Flick,-;)
12 {Prom Lnk} Sd & Fwd L, -, Thru R, Tap L; (Sd & Fwd R, -, Thru L Turn, Tap R;)
- 13-16 WLK 2; TELEMARK SCP; THRU SD CL; CORTE & REC;**
13 {Wlk 2} See PART A meas 1
14 {Tele SCP} Fwd L Trn, Sd R Trn, Sd & Fwd L,-; (Bk R, Heel Trn L, Fwd & Sd R,-;)
15 {Thru Sd CL} Thru R,-, Sd L, CL R; (Thru L,-, Sd R, CL L;)
16 {Corte & Rec} See INTRO meas 2

PART B

- 1-4 WLK 2; REV TRN; CL FIN; FWD R LUNGE;**
1-4 See Part A 1-4
- 5-10 RK TRN;; TURNING SLO OUTSD SWVL LINK 2X;;;**
5-6 {Rk Trn} See Part A 5-6
7-10 {Trng Slo OutSd Swvl Lnk 2Xs} Fwd L Trn, Sd R Trn Bjo DRC, Bk L,-,-,
Thru R CP DRC, Tap L; [QQSSQQ] Repeat to DLW
(Bk R Trn, Sd L Trn Bjo, Fwd R,-; Swvl,-, Thru L, Swvl Tap R; [QQSSQQ] Repeat to DLW)

11-14 FOUR STEP; PROM LINK; WLK 2; REV FALLAWAY & SLIP;

11 {4 Step} Fwd L, Sd & Bk R, Bk L, CL R SCP; (Bk R, Sd & Fwd L, Fwd R Trng R SCP, CL L;)

12 {Prom Lnk} Sd & Fwd L, -, Thru R, Tap L; (Sd & Fwd R, -, Thru L Turn, Tap R;)

13 {Wlk 2} Fwd L, Fwd R DLC; (Bk R, Bk L;)

14 {Rev Fallaway & Slip} Fwd L Trn, Sd R, Xib L, Slp Bk R; (Bk R Trn, Sd L, Xib R, Trn Fwd L;)

15-16 WSK; THRU SD/CL TAP;

15 {Wsk} Fwd L, Fwd & Sd R, Xib L, -; (Bk R, Bk & Sd L, Xib R, -;)

16 {Thru Sd/CL Tap} Thru R,-, Sd L/CL R, Tap L; [SQ&Q] (Thru L,-, Sd R/CL L, Tap R; [SQ&Q])

INT**1-6 NAT TWST TRN;; BK OP PROM ~ FOUR BY FIVE STEP;;;**

1-2 {Nat Twst Trn} Sd & Fwd L, -, Fwd R Trn, Sd & Bk L; Xib R, -, Unwind, SCP;

(Sd & Fwd R, -, Fwd L, Fwd R; Fwd L, -, Fwd R, Swvl Cl L;)

3-6 {Bk Op Prom} Sd & Fwd L, -, Thru R Trn, Sd & Bk L; Ck Bk R, -;

(Sd & Fwd R, -, Thru L, Sd & Fwd R; Ck Fwd L, -,) {4 by 5 Stp} Fwd L, Sd & Bk R, Bk L & Swvl, Cl R; Fwd L, Sd & Bk R, Bk L, Bk R; Trn Tap L SCP, -, (Bk R, Sd & Fwd L, Fwd R & Swvl, Sd & Bk L; Bk R, Sd & Fwd L, Fwd R, Fwd L; Swvl Tap R, -)

7-8 QK FWD CL & PROM;;

7-8 {Qk Fwd CL & Prom} Fwd L, Cl R, Sd & Fwd L, -; Thru R, Sd & Fwd L, Cl R, -; [QQSQQS]

(Fwd R, Cl L, Sd & Fwd R, -; Thru L, Sd & Fwd R, Cl L, -;) [QQSQQS]

PART C**1-4 4 STALKING WLKS;;;**

1-4 {4 Stalking Wlks} Fwd L in SCP lift & comm R ft thru, -, extnd R fwd LOD, -;

fwd R in SCP lift & comm L ft fwd, -, extnd L fwd LOD sway R, -; (Fwd R in SCP lift & comm L ft thru, -, extnd L fwd LOD, -; fwd L in SCP lift & comm R ft fwd, -, extnd R fwd LOD sway L, -;)

5-8 SPAN DRAG 2Xs 2nd With SLIP BK DLW;; PROG SD STEP 2Xs;**CONTRA CK & TAP SCP;**

5-6 {Span Drag 2Xs w/Slip DLW} Rec L Draw, -,Cl R; Sd L Draw, -,Slip Bk R;

(Rec R Draw, -,Cl L; Sd R Draw, -,Slip Fwd L;)

7 {Prog Sd Stp 2Xs} Fwd L, Sd & Bk R, Fwd L, Sd & Bk R;

(Bk R, Sd & Fwd L, Bk R, Sd & Fwd L;)

8 {Contra Ck & Tap SCP} Fwd L in CBMP stlty flexing knees, -, rec R, L ptd to sd SCP LOD;

(Bk R in CBMP stlty flexing knees, -, rec L, R ptd to sd SCP LOD;)

9-16 [REPEAT 1-8 TO CP DLW]

9-15 See Part C 1-7

16 {Contra Ck & Tap CP DLW} Fwd L in CBMP stlty flexing knees, -, rec R, L ptd sd CP DLW;

(Bk R in CBMP stlty flexing knees, -, rec L, R ptd to sd CP DLW;)

REPEAT B (1-15)**ENDING****1 THRU PROM SWAY OVERSWAY;**

1 {Thru,-, Prom sway, Ovrsway} Thru R,-, Fwd L Prom Sway [look LOD], Ovrsway;

[relax weighted leg slight left face rotation and look sharply RLOD] (Lady opp footwork)

YOU KNOW IT'S YOU, v1.0

Choreographer: Oberdan & Vanessa Otto	Music: "Babe" Artist: Piolo Pascual Available from iTunes, \$0.99 download
3286 Penzance Ave	Footwork: W opposite to M except where indicated in ()
Camarillo, CA 93012	Rhythm: Bolero-- all timing SQQ unless indicated otherwise
805-389-0063	Phase: IV + 2 (Sweethearts, Half Moon)
Email: Ootto@Ootto.com	Release Date: July 2014
Sequence: A B C D C Int A(1-4) B(1-8) Ending	Time & Speed: as on CD, 3:53 (Speed Up 5% from CD)

Find descriptions for Standard Figures at: http://www.roundalab.org/_private/Manuals/2013/Phase%204/4BOLERO.pdf
OR <http://icbda.com/manual/> ((Bolero section))

INTRO

1	Wait 1;	Both facing wall in Tandem Varsouvienne position, trail feet free, wait 1 measure;
2-3	Two Arm Sweetheart twice; -;	[Two Arm Sweetheart twice] Small step side R gently pushing and turning lady to fc Reverse, -, step fwd L with L hands high above her head & R hands to waist level, cross R behind returning to Tandem Varsu, (Small step side L turning to fc reverse, -, small step back R toward Line, step fwd returning to fc wall in Tandem Varsu); Repeat exchanging R&L and Line&Reverse;
4	Side-Lady Rec Trng & Close-Man In Place 2;	[Side-Lady Rec Trng Close-Man In Place 2] M step side R, -, then close 2 times in place, guiding the woman to turn RF to Closed Position (Step side L, -, then recover R turning RF to face ptrn, close);

PART A

1-2	Turning Basic; -;	[Turning Basic] standard figure; ;
3-4	Fence Line twice; -;	[Fence Line twice] standard figure; ; use Bolero styling, not Rumba
5-6	CrossBody; FwdBrk;	[Cross Body; FwdBrk;] standard figures; ;
7-8	New Yorker twice; -;	[New Yorker twice] standard figure; ; use Bolero styling, not Rumba

PART B

1-2	Aida To Line; with Hip Rocks;	[Aida To Line; with Hip Rocks] standard figure; ;
3	Step & Swivel To Face-Lady Syncopated LF Roll To Line To Face; SQQ (SQ&Q&) [Alternate form: Step & Swivel To Face - Lead Lady To Line To Face); SQQ	[Step & Swivel To Face-Lady Syncopated LF Roll To Line To Fc] Step fwd L swivelling LF to face Ptrn retaining lead hands, -, small break bk turning LF leading lady to line then apply light LF pressure for her spin with lead hand AFTER she has taken her step toward Line, turning LF small step forward and side L to face Ptrn & Line catching lead hands (Step fwd R swivelling RF to face man, -, continue turning RF for strong forward L to Line trng LF {Q} then spin LF RLR {&Q&}, to end facing Ptrn & Reverse); Alternate form: [Step & Swivel To Face Lead Lady To Line To Face] Step fwd L swivelling LF to face Ptrn retaining lead hands, -, small break bk turning LF leading lady to line, turning LF small step forward to face Ptrn & Line (Step fwd R swivelling RF to face man, -, continue turning RF for strong forward L to Line, then swiveling LF close R to L to end facing Ptrn & Reverse);
4	New Yorker To Wall To Bfly;	[New Yorker to the Wall to Bfly] Standard Figure: Side R opening to Wall sweeping trail arms fwd and out, -, small brk fwd L to Wall, push back onto R turning to face Ptrn and Line in Bfly;
5	Step Side-Lady 2 Quick Cross Swivels Man Rocks;	[Step Side-Lady 2 Quick Swivels Man Rocks] Side L turning Lady toward Center, -, rock side R turning Lady toward Wall, rock side L turning Lady toward Center (Side R turning toward Center swiveling RF toward Center, -, X L forward in front of R swiveling LF toward Wall, X R forward in front of L swiveling RF toward Center)
6	2Slows To Face Center;	[2Slows to Face Center] Small back R turning to face Center, -, close L to R, - (Forward L swiveling LF to face Ptrn & Wall, -, close R to L, -);

7-9	Right Hands HfMoon; -toLeadHands; Forward Break;	[Half Moon] standard figure Right Hands; ; end facing Wall lead hands joined [Forward Break] standard figure;
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PART C

1-2	Underarm Turn; Lunge Break;	[Underarm Turn] standard figure; [Lunge Break] standard figure;
3-4	Natural Top 6; -Opening Lady to Wall;	[Natural Top 6; Opening Lady To Wall] Step Fwd and Sd L trng RF, -, XLBehR trng RF, Step Sd L trng RF to face Center (Step Fwd R between Mans legs trng RF, -, Step Sd L trng RF, XLIFofR turning RF to fc Wall); XLBehR trng RF, -, Step Sd L trng RF, small step fwd to Wall trng RF and opening Lady to fc Wall (Step sd L trng RF, XRIFofL turning RF, Step Sd L trng RF backing to wall then swvl to fc Wall with mans help slightly in front of Mans R shoulder);
5-6	ManQkClose&Lunge LadyStepToGancho; Both Recover Lady Swivel & Develope; S- (SS); S-(S-)	[Man Qk Close and Lunge Lady Side & Gancho] Facing Wall Qk Close L to R and lunge R to accept Lady's Gancho, -, -, - (Facing Wall Step Sd R, -, and Gancho L leg to inside of Man's R leg, -); [Both Recover Lady Swivel & Develope;] Recover L swiveling Lady LF, -, to face Rev for develop, - (Rec onto L and swivel LF to fc Rev, -, and Develope, -);
7	Recover to Tandem Varsu-Man Close Lady Side Recover; SS(SQQ)	[Rec to Tandem Varsu-Man Close Lady Side Recover] Small step side R, -, close L to R, - (Forward R to Reverse swiveling LF to face Wall, -, small side L, recover R);
8-9	Two Arm Sweetheart twice; -;	[Two Arm Sweetheart twice] as in Intro Measures 2&3; ;
10	Side-Lady Recover Turning & Close Man In Place 2	[Side-Lady Rec Trng Close Man In Place 2] as in Intro Measure 4;
11	(1st Time) LowBfly-2 Slow Hip Rocks; SS (2nd Time) LowBfly-Hip Rocks; SQQ	1st Time: [2 Slow Hip Rocks] with feet shoulder width apart rock side L with left side stretch, -, rock side R with right side stretch, -; 2ndTime: [Hip Rocks] Standard Figure: with feet shoulder width apart rock side L with left side stretch, -, rock side R with right side stretch, rock side L with left side stretch; {not hip rolls—that is Rumba!}

PART D

1	Right Pass To Center To Bfly;	[Right Pass to Center] Standard Figure: Fwd L trng 1/4 RF to lead hands high to face Ptnr & Reverse, -, slip R under L trng 1/4 RF to Center trng Lady LF to Fc under joined lead hands, Fwd L to Ptnr and Center end in Bfly (Fwd R turning 1/4 RF to face Ptnr & Line, -, Fwd L to center turning 1/2 LF under joined lead hands, Back R end in Bfly)
2-3	Two Double Hand-Hold Opening Outs; -;	[Two Double Hand-Hold Opening Outs] standard figure, retain both hands; ;
4	Spot Turn To Open Face Reverse;	[Spot Turn to Open Face Reverse] Standard Figure: end facing Reverse trail hands joined
5-6	Bolero Walks To Reverse; -to Face;	[Bolero Walks to Reverse] Standard Figure: end facing Ptnr
7-8	Cross Body; Lunge Side Recover Close;	[Cross Body] standard figure; [Lunge Side Recover Close] Lunge side R, -, recover side L; close R to L;

Repeat Part C (2nd time)

INT

1	Open Break;	[Open Break] standard figure;
2	Left Pass To Center;	[Left Pass To Center] standard figure;
3	Hip Lift;	[Hip Lift] Standard Figure: small step side R, draw L to R, with ball of L next to R, push up with L to cause L hip to lift, release the push to cause hip to return to normal;

Repeat PART A Bars 1-4

Repeat PART B Bars 1-8

ENDING

1-2	Forward Break; Left Pass to Center;	[Forward Break] standard figure; [Left Pass to Center] as in Int measure 2
3-4	Open Break; Left Pass to Wall;	[Open Break] as in Int measure 1 [Left Pass to Wall] as in Int measure 2
5-7	Shoulder to Shoulder 3 times;;;	[Shoulder to Shoulder] standard figure 3 times;;;
8-9	Aida to Line; with Rocks;	[Aida to Line; with Rocks] as in B measures 1 and 2
10-11	Step Swivel to Face and Step to Cuddle; and 2 Slow Rocks;	[Step swivel to Face and Step to Cuddle; Two Slow Rocks] Step fwd L Swiveling to fc partner, -, Step R to cuddle position, -: Slo Rock L, Slo Rock R;

LYRICS

Babe I'm leaving I must be on my way
 The time is drawing near My train is going
 I see it in your eyes The love, the need, your tears
 But I'll be lonely without you And I'll need your love to see me through
 So please believe me My heart is in your hands I'll be missing you

'Cause you know it's you babe Whenever I get weary
 And I've had enough Feel like giving up
You know it's you babe Giving me the courage
 And the strength I need Please believe that it's true Babe, I love you

Babe, I'm leaving I'll say it once again
 And somehow try to smile I know the feeling we're trying to forget
 If only for awhile Cause I'll be lonely without you And I'll need your love to see me through
 Please believe me My heart is in your hands 'Cause I'll be missing you
 Babe, I love you Babe, I love you Ooooh, Babe
