



INTERNATIONAL CHOREOGRAPHED
BALLROOM DANCE ASSOCIATION



Convention 39
Greensboro, North Carolina
July 8 - 11, 2015

This Syllabus belongs to:

Just a reminder...

- Saving seats is not permitted. The only way to “save” a seat is to sit in it.
- Please quickly and quietly form a looking circle as soon as you stop dancing during the teaches.

Greensboro Information

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



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

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

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

Attractions include:

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





WELCOME!

On behalf of the citizens of Greensboro and the Greensboro City Council, it is my pleasure to extend a warm and cordial welcome to the attendees of the International Choreographed Ballroom Dance Association's Annual Meeting being held July 8 – 11, 2015.

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

Again, we welcome you to our City! If we in City government can be of assistance to you during your stay in Greensboro, please let us know. We hope your stay in our City will be a pleasant one and we encourage your return.

Sincerely,

A handwritten signature in cursive script that reads "Nancy Vaughn".

Nancy Vaughn
Mayor



WELCOME TO GREENSBORO, NC

Dear ICBDA Convention 39 Attendees,

Sally and I want to welcome you to North Carolina! 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, and then follow-up, *etc.* The two people who are the leaders of ALL of this are Roy & Janet Williams! They have made our job as presidents so easy; thank you Roy and Janet!!

Last year in Waco, Texas, we had 30,000 sq ft of floating wood floors. This year we are on all-wood permanent floors of approximately the same square footage.

This is going to be a dream of a dance convention with everything under one roof. We start on Tuesday night with an informal Trail's End Dance coordinated by Tim Eum. We then start Wednesday with a full day of dance education workshops (education videos are available if you purchase the workshop DVDs), with our focus rhythms being Foxtrot and Bolero. There will be workshops in all 3 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. We also have Ben Goldberg providing professional sound.

The rest of the week is full of learning new dances and dancing at night to great dances chosen by you the participants, as well as awards and Top 15 dances in III-IV and V-VI sets. We continue to attempt to make each one of these better than the last. We hope you will join us in Reno, Nevada next year.

We want to thank all of you for supporting our convention, for without you we cannot hold our convention. Please use the survey to give us your ideas. An email will come to you after the convention notifying you when the survey is ready to take. You can come to the Annual General Meeting on Saturday at 2:15 PM and voice your ideas or concerns. You can always contact any of us on the board if you would like input on any topic.

Bob & Sally Nolen

ICBDA Presidents



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

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

It is important to keep us all dancing a core repertoire, and the Hall of Fame selections are supposed to help us to do just that. Again this year we are providing the usual teach of the new Hall of Fame dance, and in addition a catch-up teach of an older dance on the Hall of Fame ballot: My Heart Will Go On. This year for the first time, ten additional dances have been added to the Hall of Fame. The ICBDA Board decided to take into the Hall of Fame any dance that has been on the voting list for fifteen years or more. These dances are hardly strangers to us; all but one received enough votes to make the program. We will celebrate these beautiful dances.

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

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

Roy and Janet Williams

General Chaircouple, Convention 39





**39th ICBDA
Convention**

Personnel

Committees

Cuers & MCs

Vendors

ICBDA Convention 39

Committee Members



General Chaircouple
Janet & Roy Williams



Assistant Chaircouple
John & Karen Herr



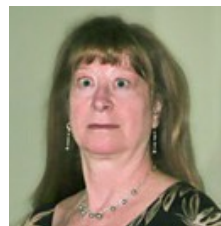
Program – Day
Karen & Ed Gloodt



Program – Evening
Marie & Randy Preskitt



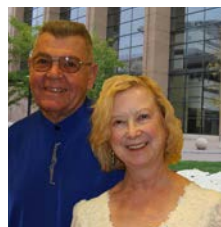
Syllabus & Printing
Warren & Colleen Lieuallen



Registration
Debbie Hawks



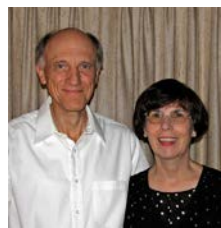
Awards / Facilities
Debbie & Joe Krivan



Hospitality
Bob Anderson & Shirley Ernst



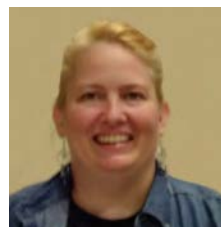
Sound
Ben Goldberg



Decorations / Signage
Bob & Joanne Kowalczyk



Education Videos
Ulla Figwer



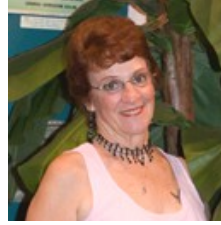
Photographer
Cindy Hadley

ICBDA Convention 39

Committee Members



Publicity
Sally & Bob Nolen



Vendors
Sharon Roberts



Treasurer
Mike & Lisa Dawson



Ribbons
Louise & Jerry Engleking



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

You are cordially invited to attend the

Annual General Membership Meeting

*Saturday, July 11, 2:15pm
in the Grandover Room (3rd Floor)*





ICBDA Convention 39

Cuers



Paula Armstrong

Fred Ayres

Doug Bird

Ken Davis

Randal Diamond

Tim Eum

Anita Froehlich

Rey Garza

Karen Gloodt

David Goss

Steve Harris

John Herr

Pat Hilton

Eileen Hopper

George Hurd

Gloria Jackson

Martha Koslosky

Randy Lewis

Brent Moore

Kristine Nelson

Bob Nolen

Sally Nolen

Oberdan Otto

JL Pelton

Randy Preskitt

Mark Prow

Carol Simondson

Debbie Taylor

Mary Townsend-Manning

Debby Vogt

Roy Williams

Randy Wulf



Masters of Ceremony



Fred & Linda Ayers

Herb & Cece Colson

Ken & Sue Davis

Mike & Leisa Dawson

Randal & Marilyn Ann Diamond

Jerry & Louise Engleking

Tim Eum & Cindy Hadley

Anita Froehlich

Tim Eum & Cindy Hadley

Gloria Jackson & Larry Frank

Rey & Sherry Garza

Debbie Hawks

Don & Linda Hichman

Jack & Sharie Kenny

Al & Lou Krech

Joe & Debbie Krivan

Rick Linden & Nancy Kasznay

Randy Lewis & Debbie Olson

Bruce & Kristine Nelson

JL & Linda Pelton

Bob & Mary Townsend-Manning

Tom & Tanny Weisgram

Roy & Janet Williams

ICBDA Convention 39

Vendor List



*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





**39th ICBDA
Convention**

Organization

Officers and Board

Appointments

Golden Torch Award

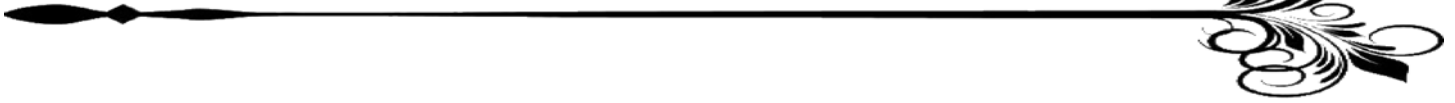
Special Service Award

Hall of Fame Dances

Top 15 Dances



International Choreographed Ballroom Dance Association



Executive Officers, 2015

President: Bob & Sally Nolen

Vice President: Joe & Debbie Krivan

Secretary: Bob Anderson & Shirley Ernst

Treasurer: Mike & Leisa Dawson

Board of Directors

to 2015

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

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

to 2016

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

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

to 2017

Mike & Leisa Dawson
Jack & Sharie Kenny
Bob & Kay Kurczewski
Randy Lewis & Debbie Olson

JL & Linda Pelton
Jim & Kathi Shideler
Marv & Wanda Sorvala





International Choreographed Ballroom Dance Association

Committee Appointments



Newsletter Editor: Randy Lewis & Debbie Olson
Membership / Computer Services: Jerry & Louise Engelking
Convention 39 (2015) Chair: Roy & Janet Williams
Educational Tapes: David Goss & Ulla Figwer
Parliamentarian: Rick Linden
Hall of Fame: Marv & Wanda Sorvalla
Golden Torch / Distinguished Service: Joe & Debbie Krivan
Elections: Alan & Mary Johnstone
Convention Guidelines: Sandy Nolen & Linda Robinson
Legal Advisor: Dan & Sandi Finch
ICBDA Carousel Clubs: Glen & Helen Arceneaux
Technical Advisory (TAC) & Education: Sandy Finch
Bylaws / Standing Rules: Roy & Janet Williams
Website Manager: JL & Linda Pelton
Executive Ambassador to Japan: Kenji & Nobuko Shibata



Golden Torch Award

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

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

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



2011: Ralph & Joan Collipi



2013: Bill & Martha Buck



2014: Kay & Joy Read

Special Service Award

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

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


2010	Glen & Helen Arcenaeux
2011	Paul & Linda Robinson
2013	Jerry & Louise Engelking

Hall of Fame Dances

In 1977 the ICBDA membership initiated the Hall of Fame award to recognize popular dances by choosing 14 dance routines. The next four years, 5 routines were selected each year. Four dances were chosen in 1982. From 1983 to 1987, 2 dances were chosen each year. From 1988 to 2014, the Hall of Fame selection was limited to one dance per year.

The purpose of the ICBDA Hall of Fame is to recognize dances which have remained popular over time. By 2014, it had become apparent that this limitation was creating a backlog of deserving dances. Some older dances have been nominated by dancers for the Hall of Fame ballot year after year (some for decades). Earlier this year, the ICBDA Board of Directors decided to honor dances that have been voted by the membership to the Hall of Fame ballot for 15 or more years with a Hall of Fame Award. These dances have withstood the test of time and remain popular year after year. As a result, ICBDA will provide Hall of Fame awards to these dances, in addition to the annual winner.

July, 2015:

 (You'll find out on Friday!)

January, 2015:

ARE YOU STILL MINE (Michael Kiehm; cue sheet by Bill & Carol Goss) Slow Two-step. 1992

BEGIN TO COLOR ME (Kay & Joy Read) Waltz. 1999

JAVA JIVE (Jim & Bobbie Childers) West Coast Swing. 1988

MUJER (Kay & Joy Read) Rumba. 1996

PA 6-5000 (Art & Emma Glover) Foxtrot/Jive/Mixed. 1982

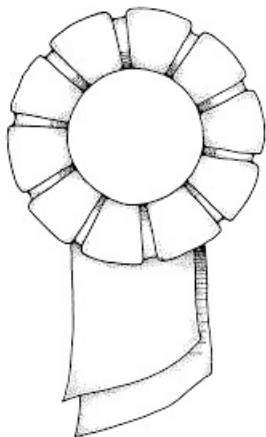
RAINBOW FOXTROT (Wayne & Barbara Blackford) Foxtrot. 1983

SUGAR SUGAR (Curt & Tammy Worlock) Cha. 1989

THE OLD HOUSE (Richard Lamberty & Marilou Morales) Waltz. 1990

THE BARD (Richard Lamberty & Marilou Morales) Waltz. 1991

WARM & WILLING (Jim & Bobbie Childers and Wayne & Donna Slotsve) Foxtrot. 1995



Hall of Fame Dances

- | | | | |
|-------------|-----------------------------------|-------------|---------------------------------------|
| 2014 | Perfidia in Brazil (Hurd) | 1982 | Carmen (Walker) |
| 2013 | Beat of Your Heart (Preskitt) | | El Coco (Easterday) |
| 2012 | Forrest Gump (Moore) | | Lisbon Antiqua (DeMaine) |
| 2011 | Last Night Cha (Worlock) | | Sugarfoot Stomp (Easterday) |
| 2010 | Carnivál (Rumble) | 1981 | Butterfly (Proctor) |
| 2009 | Dark Waltz (Vogt) | | Dance (Merola) |
| 2008 | Beale Street Blues (Lillefield) | | Lovely Lady (Palmquist) |
| 2007 | Laurann (Preskitt) | | Tango Capriccioso (Ward) |
| 2006 | Sunflower (Tonks) | | Wyoming Lullaby (Palmquist) |
| 2005 | Boulavogue (Lamberty) | 1980 | Caress (Roberts) |
| 2004 | Smoke Gets In Your Eyes (Rumble) | | Dancing in the Dark (Roberts) |
| 2003 | Kiss Me Goodbye Rumba (Lawson) | | Kiss Me Goodbye (Tullus) |
| 2002 | I Wanta Quickstep (Palmquist) | | Till (Moss) |
| 2001 | Symphony (Slater) | | Waltz Tramonte (Britton) |
| 2000 | Papillon (Lamberty) | 1979 | Autumn Leaves (Moss) |
| 1999 | Bye Bye Blues Foxtrot (Palmquist) | | Let's Dance (Stone) |
| 1998 | Sleeping Beauty (Moore) | | The Singing Piano Waltz (Marx) |
| 1997 | Orient Express Foxtrot (Moore) | | Smile (Handy) |
| 1996 | St. Michel's Quickstep (Casey) | | Three A.M. (Moss) |
| 1995 | London by Night (Goss) | 1978 | Fascination (Moss) |
| 1994 | Spanish Eyes (Rother) | | In the Arms of Love (Morrison) |
| 1993 | Fortuosity (Rother) | | Mardi Gras (Palmquist) |
| 1992 | And I Love You So (Childers) | | Melody Waltz (Moss) |
| 1991 | Tampa Jive (Macuci) | | Riviere de Lune (Palmquist) |
| 1990 | Sam's Song (Shawver) | 1977 | 12 th Street Rag (Simmons) |
| 1989 | Autumn Nocturne (Palmquist) | | A Continental Goodnight (Murbach) |
| 1988 | Amor Cha (Barton) | | Boo Hoo (Stone) |
| 1987 | Answer Me (Palmquist) | | Charlie My Boy (Handy) |
| | Cavatina (Barton) | | Elaine (Highburger) |
| 1986 | Andante (Howard) | | Green Door (Proctor) |
| | Lonely is the Name (Roberts) | | Gypsy Eyes (Coutu) |
| 1985 | Para Esto (Roberts) | | In My Dreams (Palmquist) |
| | Send Her Roses (Palmquist) | | Maria Elena (Ward) |
| 1984 | Hawaiian Wedding Song (Lovelace) | | Mr. Sandman (Roberts) |
| | Someone Like You (Barton) | | Spaghetti Rag (Griewek) |
| 1983 | Heartache Cha (Highlander) | | Tango Bongo (Adams) |
| | The Homecoming (Ward) | | Tango Mannita (Smith) |
| | | | Wonderland by Night (Moss) |

Top 15

2013		2014	
	<i>(phase III/IV)</i>	<i>(phase V/VI)</i>	
	<i>(phase III/IV)</i>	<i>(phase V/VI)</i>	<i>(phase III/IV)</i>
	<i>(phase V/VI)</i>	<i>(phase III/IV)</i>	<i>(phase V/VI)</i>
1	Carnival	Forrest Gump	Carnival
2	Me and My Sister	Beat of Your Heart	Mi Vida
3	No Walls	And I Love You So	Cuando Me Enamoro
4	Laurann	Haunted Guitar 5	Sugar Sugar
5	Sam's New Pants	How Lucky Can One Guy Be?	Me and My Sister
6	The Sun, the Sea and the Sky	Hit Me with a Hot Note	The Sun, the Sea and the Sky
7	Mi Vida	Sleeping Beauty	No Walls
8	Sugar Sugar	The Human Thing to Do	Sam's New Pants
9	Black Tie Tango	Los Rayos del Sol	El Reloj
10	El Reloj	Dark Waltz	Laurann
11	It Takes Two	Last Night Cha	A Thousand Years
12	Am I Blue	On Days Like These	Calendar Girl
13	Calendar Girl	Júrame	Dancing at Washington Square
14	Cuando Me Enamoro	I Am Just a Girl	I Wanna Quickstep
15	My Heart Will Go On	Boulavouge	Rainbow Connection

Will **your** favorites make it to the **Top 15** in 2015? Only if you voted!





**39th ICBDA
Convention**

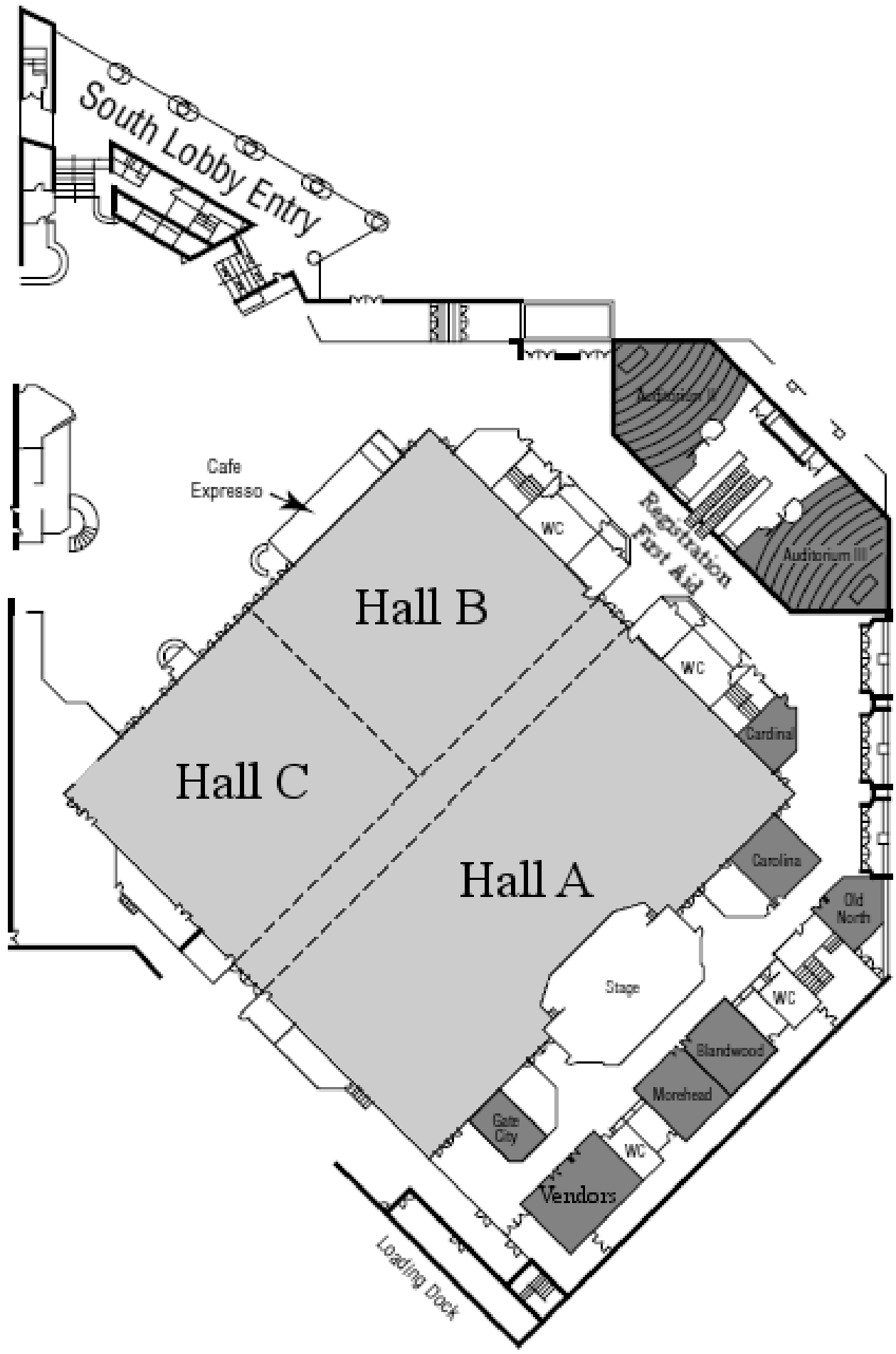
Schedule

Facility Map

“Week at a Glance”

“Day at a Glance”

Evening Program List



Week at a Glance - ICBDA Convention 39, Greensboro, NC, July 8 -- July 11, 2015

	Hall A (Phase V/VI)	Hall B (Phase IV/V)	Hall C (Phase III/IV)
Wednesday			
9:30 - 12:00	Education Workshop Ron & Mary Noble Phase 6 FT MC: Anita Froehlich	Mark & Pam Prow Phase 4/5 WCS MC: Rey & Sherry Garza	Kristine & Bruce Nelson Phase 3/4 FT MC: Don & Linda Hichman
2:00 - 4:30	Education Workshop Bob & Sally Nolen Phase 5/6 BL MC: Randy Lewis & Debbie Olson	Barbara & Wayne Blackford Phase 4/5 FT MC: Jerry & Louise Engelking	Steve & Lori Harris Phase 3/4 BL MC: Ken & Sue Davis
4:30 - 7:30	Dinner Break	closed	closed
7:30 - 8:10	Opening Ceremony & Showcase	closed	closed
8:10 - 8:40	Top 15s (15-13)	closed	closed
8:40 - 9:05	Hall of Fame dances (5)	closed	Programmed Dancing
9:05 - 10:30	Programmed Dancing	Programmed Dancing	Programmed Dancing
Thursday			
9:30 - 11:45	Clinic/teach Rey & Sherry Garza <i>Loving You Tonight</i> Phase 6 WCS MC: Joe & Debbie Krivan	Dave Goss & Ulla Figwer <i>Agua de Mar</i> Phase 5+1 BL MC: Gloria Jackson & Larry Frank	9:30 JL & Linda Pelton <i>JumpTown Jive</i> Ph 3+ JV 10:45 Fred & Linda Ayres <i>When I Dream of You</i> Ph 3+WZ MC: Ayres / Peltons
1:15 - 2:00	Reviews Review Garza WCS	Review Goss/Figwer BL	Review Pelton JV & Ayres WZ
2:15 - 4:30	Clinic/teach Randy & Marie Preskitt <i>Take It to the Limit</i> Phase 6 WZ MC: Randal & Marilyn Diamond	Paula & Warwick Armstrong <i>Something Better to Do</i> Phase 5 FT MC: Jack & Sharie Kenny	Peg & John Kincaid <i>Cry To Me</i> Phase 4+2 RB MC: Bruce & Kristine Nelson
4:30 - 7:00	Dinner Break	closed	closed
7:00 - 7:45	Reviews Review Preskitt WZ	Review Armstrong FT	Review Kincaid RB
8:00 - 8:25	Showcase	closed	closed
8:30 - 9:05	Top 15s (12-9)	closed	closed
9:05 - 9:25	Hall of Fame dances (5)	closed	Programmed Dancing
9:25 - 10:30	Programmed Dancing	Programmed Dancing	Programmed Dancing
Friday			
9:30 - 11:45	Clinic/teach George & Pamela Hurd <i>When I Dream</i> Phase 6 BL MC: Roy & Janet Williams	Ken & Sue Davis <i>New Fever Waltz</i> Phase 5+1 WZ MC: Bob & Mary Townsend-Manning	Don & Linda Hichman <i>Love for Sale</i> Phase 4+2 FT MC: Tom & Tanny Weisgram
1:15 - 2:00	Reviews Review Hurd BL	Review Davis WZ	Review Hichman FT
2:15 - 4:30	Clinic/teach Mark & Pam Prow <i>Call Me</i> Phase 6 FT MC: Tim Eum & Cindy Hadley	Barbara & Wayne Blackford <i>Take My Love</i> Phase 5+0+2 WCS MC: Debbie Hawks	Karen & Ed Gloodt (Oldie Teach) <i>My Heart Will Go On</i> Phase 4+2 BL by Debby & Tim Vogt MC: Al & Lou Krech
4:30 - 7:00	Dinner Break	closed	closed
7:00 - 7:45	Reviews Review Prow FT	Review Blackford WCS	Review Vogt BL (Gloodts)
8:00 - 8:25	New HoF Award & Showcase	closed	closed
8:30 - 9:10	Top 15s (8-5)	closed	closed
9:10 - 10:30	Programmed Dancing	Programmed Dancing	Programmed Dancing
Saturday			
9:30 - 11:45	Clinic/teach Debby & Tim Vogt New Hall of Fame dance MC: Mike & Leisa Dawson	Ron & Mary Noble <i>El Domingo Pasado</i> Phase 5+2 TG MC: Rick Linden & Nancy Kasznay	Pat & Joe Hilton <i>Lips Are Movin'</i> Phase 4+2 CH MC: Herb & Cece Colson
1:15 - 2:00	Reviews Review new HOF	Review Noble Tango	Review Hilton Cha
2:15	AGM Please come to the Annual General Membership Meeting in the Grandover Room (3rd Floor)		
After AGM	Dance-thrus Dance-thrus of All Dances	closed	closed
~5:00 - 7:30	Dinner Break	closed	closed
7:30 - 8:10	Showcase, Awards & Closing Ceremony	closed	closed
8:15 - 8:55	Top 15s (4-1)	closed	closed
8:55 - 10:30	Programmed Dancing	Programmed Dancing	Programmed Dancing

Standbys

Debbie & Paul Taylor Phase 6 FT
Blue World VI

Bob & Mary Townsend-Manning Ph 5+1+1 MR
After the Disco

Tim Eum & Cindy Hadley Phase 4+2+3 WCS
Runaway Soul

Evening Programmed Dancing in each hall includes Dance-thrus of dances taught that day, scheduled at staggered times.

Wednesday July 8, 2015

	HALL A Phase V/VI	HALL B Phase IV/V	HALL C Phase III/IV
CLINICS 9:30am	Ron & Mary Noble Phase VI Foxtrot MC – Anita Froehlich	Mark & Pam Prow Phase IV/V West Coast Swing MC – Rey & Sherry Garza	Bruce & Kristine Nelson Phase III/IV Foxtrot MC – Don & Linda Hichman
Noon	LUNCH BREAK		
CLINICS 2:00pm	Bob & Sally Nolen Phase V/VI Bolero MC – Randy Lewis & Debbie Olson	Wayne & Barbara Blackford Phase IV/V Foxtrot MC – Jerry & Louise Engelking	Steve & Lori Harris Phase III/IV Bolero MC – Ken & Sue Davis
4:30pm	DINNER BREAK		
7:30pm	Opening Ceremony – Hall A (<i>Halls B & C Closed</i>)		
7:40pm	Showcase – Hall A (<i>Halls B & C Closed</i>)		
	TEACH 1 “Loving You Tonight” VI West Coast Swing – Rey & Sherry Garza TEACH 2 “Agua de Mar” V Bolero – David Goss & Ulla Figwer TEACH 3A “Jumptown Jive” III Jive – JL & Linda Pelton TEACH 3B “When I Dream of You” III Waltz – Fred & Linda Ayres TEACH 4 “Take It to the Limit” VI Waltz – Randy & Marie Preskitt TEACH 5 “Something Better to Do” V Foxtrot – Warwick & Paula Armstrong TEACH 6 “Cry to Me” IV Rumba – John & Peg Kincaid		
8:10pm	Top 15 (#15-13) – Hall A (<i>Halls B & C Closed</i>)		
8:40pm	Hall of Fame dances (5) – Hall A (<i>Hall B Closed</i>)		Evening Program (III/IV)
9:05pm	Evening Program (V/VI)	Evening Program (IV/V)	



Notes & Plans:

Hopes & Dreams:

2015 Top 15 Dances		
	Phase V/VI	Phase III/IV
#15		
#14		
#13		

Thursday July 9, 2015

	HALL A Phase V/VI	HALL B Phase IV/V	HALL C Phase III/IV
TEACHES 9:30am	Rey & Sherry Garza Loving You Tonight VI West Coast Swing MC – Joe & Debbie Krivan	David Goss & Ulla Figwer Agua de Mar V+1 Bolero MC – Gloria Jackson & Larry Frank	JL & Linda Pelton / Fred & Linda Ayres Jumptown Jive / When I Dream of You III+2+1 Jive / III+2+1 Waltz MC – Ayres / Pelton
Noon	LUNCH BREAK		
REVIEWS 1:15pm	Garza VI WCS	Goss/Figwer V Bolero	Pelton / Ayres III Jive / III Waltz
TEACHES 2:15pm	Randy & Marie Preskitt Take It to the Limit VI Waltz MC – Randal & Marilyn Ann Diamond	Warwick & Paula Armstrong Something Better to Do V Foxtrot MC – Jack & Sharie Kenny	John & Peg Kincaid Cry to Me IV+2 Rumba MC – Bruce & Kristine Nelson
4:30pm	DINNER BREAK		
REVIEWS 7:00pm	Preskitt VI Waltz	Armstrong V Foxtrot	Kincaid IV Bolero
8:00pm	<p><i>Showcase – Hall A (Halls B & C Closed)</i></p> <p>TEACH 7 “When I Dream” VI Bolero – George & Pam Hurd TEACH 8 “New Fever Waltz” V Waltz – Ken & Sue Davis TEACH 9 “Love For Sale” IV Foxtrot – Don & Linda Hichman TEACH 10 “Call Me” VI Foxtrot – Mark & Pam Prow TEACH 11 “Take My Love” V West Coast Swing – Wayne & Barbara Blackford OLDIE TEACH “My Heart Will Go On” IV Bolero – Ed & Karen Gloodt</p>		
8:30pm	Top 15 (#12-9) – Hall A (Halls B & C Closed)		
9:05pm	Hall of Fame dances (5) – Hall A (Hall B Closed)		Evening Program (III/IV)
9:25pm	Evening Program (V/VI)	Evening Program (IV/V)	



Notes & Plans:

Ideas & Schemes:

2015 Top 15 Dances		
	Phase V/VI	Phase III/IV
#12		
#11		
#10		
#9		

Friday July 10, 2015

	HALL A Phase V/VI	HALL B Phase IV/V	HALL C Phase III/IV
TEACHES 9:30am	George & Pamela Hurd When I Dream VI Bolero MC – Roy & Janet Williams	Ken & Sue Davis New Fever Waltz V+1 Waltz MC – Bob & Mary Townsend-Manning	Don & Linda Hichman Love for Sale IV+2 Foxtrot MC – Tom & Tanny Weisgram
Noon	LUNCH BREAK		
REVIEWS 1:15pm	Hurd VI Bolero	Davis V Waltz	Hichman IV Foxtrot
TEACHES 2:15pm	Mark & Pam Prow Call Me VI Foxtrot MC – Tim Eum & Cindy Hadley	Wayne & Barbara Blackford Take My Love V+0+2 West Coast Swing MC – Debbie Hawks	Ed & Karen Gloodt My Heart Will Go On IV+2 Bolero (by Vogt) MC – Al & Lou Krech
4:30pm	DINNER BREAK		
REVIEWS 7:00pm	Prow VI Foxtrot	Blackford V West Coast Swing	Gloodt IV Bolero
8:00pm	<p><i>Hall of Fame Award and Showcase – Hall A (Halls B & C Closed)</i></p> <p>HALL OF FAME TEACH – Tim & Debby Vogt TEACH 14 “El Domingo Pasado” V Tango – Ron & Mary Noble TEACH 15 “Lips Are Movin’” IV Cha – Joe & Pat Hilton</p>		
8:30pm	Top 15 (#8-5) – Hall A (Halls B & C Closed)		
9:10pm	Evening Program (V/VI)	Evening Program (IV/V)	Evening Program (III/IV)



Notes & Plans:

Maybe a quick nap...!

2015 Top 15 Dances		
	Phase V/VI	Phase III/IV
#8		
#7		
#6		
#5		

Saturday July 11, 2015

	HALL A Phase V/VI	HALL B Phase IV/V	HALL C Phase III/IV
TEACHES 9:30am	Tim & Debby Vogt Hall of Fame Dance <i>Announced on Friday</i> MC – Mike & Leisa Dawson	Ron & Mary Noble El Domingo Pasado V+2 Tango MC – Rick Linden & Nancy Kasznay	Joe & Pat Hilton Lips Are Movin' IV+2 Cha MC – Herb & Cece Colson
Noon	LUNCH BREAK		
REVIEWS 1:15pm	Vogt Hall of Fame	Noble V Tango	Hilton IV Cha
2:15pm	ICBDA Annual General Membership Meeting in the Grandover Room (3 rd Floor)		
after AGM	<i>Dance Throughs</i> – Hall A (<i>Halls B & C Closed</i>) All Teaches (today's twice and others once)		
5:00pm	DINNER BREAK		
7:30pm	Awards Ceremony – Hall A (<i>Halls B & C Closed</i>) Showcase of Stand-by Dances “Blue World VI” – Paul & Debbie Taylor Phase VI Foxtrot “After the Disco” – Bob & Mary Townsend-Manning Phase V+1+1 Merengue “Runaway Soul” – Tim Eum & Cindy Hadley Phase IV+2+3 West Coast Swing		
8:15pm	Top 15 (#4-1) – Hall A (<i>Halls B & C Closed</i>)		
8:55pm	Evening Program (V/VI)	Evening Program (IV/V)	Evening Program (III/IV)

See you next year in Reno, NV!



Notes & Plans:

What were we thinking?!

2015 Top 15 Dances		
	Phase V/VI	Phase III/IV
#4		
#3		
#2		
#1		

Evening Programmed Dances in Hall A (V/VI)

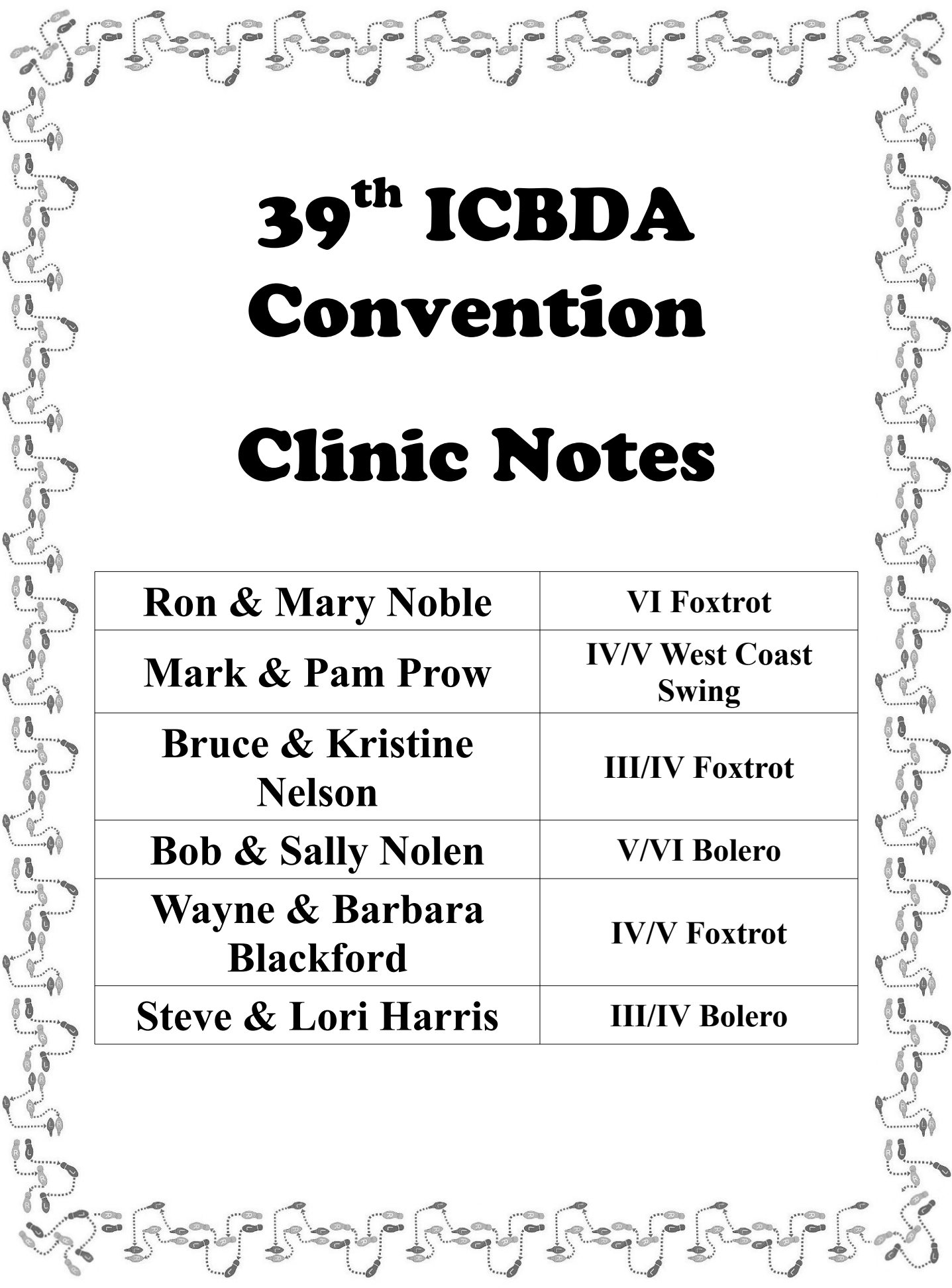
A Moment Lost (WZ 6 Shibata)	My First, My Last, My Everything (FT 6 Preskitt)
A River Runs Through It (WZ 6 Goss)	Only Time (RB 6 Worlock)
Abrazame (BL 5 Worlock)	Papillon (WZ 6 Lamberty)
Adagio (WZ 6 Worlock)	Perfidia VI (RB 6 Slater)
Adeline (ST 6 Shibata)	Rama Lama Ding Dong (JV 5 Worlock)
All That Jazz (FT 5 Sechrist)	Remember When (ST 5 Worlock)
Appalachian Lullaby (WZ 6 Worlock)	Scheherazade (WZ 6 Moore)
At Your Service (QS 5 Nelson K&B)	Sea in Autumn (RB 6 DeChenne)
Au Revoir Paris (WZ 6 Preskitt)	Silence of the World (WZ 5 Moore)
Black Horse (WC 6 Worlock)	Slow Boat to Jive (JV 5 Worlock)
Blown Away (FT 6 Worlock)	Smoke Gets in Your Eyes (FT 6 Rumble)
Boogie Bumper (QS 5 Schmidt)	Sprint (WZ 5 Shibata)
Boulavogue (WZ 6 Lamberty)	St Michel's Quickstep (QS 5 Casey)
Capone (FT 5 Armstrong)	Stier Tango (TG 5 Worlock)
Cavatina (WZ 6 Barton)	Symphony (FT 6 Slater)
Chalita (AT 5 Goss)	Tango Capriccioso (TG 5 Ward)
Coco Beach (FT 6 Prow)	Tango Jack (TG 5 Goss)
Contigo (BL 6 Shibata)	Teacher's Pet (JV 6 Preskitt)
Dancing in September (CH 5 Rumble)	The Phantom (TG 6 Worlock)
Doin' the West Coast Swing (WC 5 Goss)	The Thornbirds (WZ 5 Shibata)
Easy Money (WC 5 Goss/Figwer)	The Tide is High (RB/CH 6 Worlock)
Fascinating Rhythm (FT 6 Vogt)	Tu Me (RB 5 Preskitt)
Feel My Love (BL 6 Worlock)	Unchained (WZ 6 Worlock)
Fortuosity (QS 5 Rother)	Valentine (BL 6 Worlock)
Hallelujah Waltz (HC 6 Read)	Violette (WZ 6 Nelson)
Júrame (RB 6 Worlock)	Where or When (FT 6 Worlock)
Just Another Woman in Love (RB 6 Anderson)	Wounded Heart (BL 5 Worlock)
Kiss Me Goodbye Rumba (RB 6 Lawson)	Wyoming Lullabye (WZ 5 Palmquist)
La Barca (BL 5 Goss)	You Deserve (FT 6 Read)
La Gloria (BL 6 Moore)	You Needed Me (ST 5 Worlock)
Long as I Live (ST 6 Worlock)	You Raise Me Up (ST 6 Read)
Los Rayos del Sol (RB 5 Moore)	You've Got a Friend in Me (FT 6 Preskitt)
Love Grows (CH 5 Worlock)	Younger Than Springtime (FT Nelson)
Love in Portofino (RB 5 Goss)	

Evening Programmed Dances in Hall B (IV/V)

Adagio IV (WZ 4 Lamberty)	Manuela (WZ 4 Rumble)
Ain't Misbehavin' (FT 5 Slater)	Maria Elena (FT 5 Ward)
Alhambra (WZ 4 Lamberty)	Marilyn Marilyn (WZ 4 Palmquist)
Am I Blue IV (FT 4 Slater)	Molly Maguire's Waltz (WZ 4 Lamberty)
Amore Secondo (RB 4 Moore)	Movin' On Up (CH 4 Shibata)
And I Love You So (RB 5 Childers)	My Heart Will Go On (BL 4 Vogt)
Autumn Leaves (MX 4 Moss)	Orient Express Foxtrot (FT 5 Moore)
Beale St. Blues (JV 5 Lillifield)	Peyton Place (WZ 5 Lamberty)
Beautiful Isle of Somewhere (WZ 4 Preskitt)	Pink Cadillac (JV 5 Lawson)
Beauty and the Beast (BL 4 Kincaid)	Rabbit Tango (TG 5 Davis)
Black Satin (JV 4 Gloodt)	Riviere de Lune (WZ 5 Palmquist)
Blueberry Hill (WC 5 Buck)	Scheherazade IV (WZ 4 Gloodt)
Buy Me a Rose (RB/CH 4 Read)	Singing Piano (WZ 5 Marx)
Chaka Chaka (CH 4 Phillips)	Sinti (RB 5 Slater)
Chewin' Gum (QS 4 Moore)	Smoke Gets in Your Eyes (ST 4 Blackford)
Cool Yule (JV 5 Goss)	Solitude City (FT 4 Gibson)
Dedication (WZ 4 Rumble)	Something Stupid (RB 4 Shibata)
Donde estas Yolanda (MB 4 Parker)	Sway for Me (CH 4 Rumble)
Dream On Little Dreamer (FT 4 Gloodt)	Tampa Jive (JV 5 Macuci)
Hello Memory (WZ 4 Shibata)	Tango Parisienne (TG 4 Moore)
Hola Amor (BL 5 Goss/Figwer)	Te Quiero (RB 4 Worlock)
Hooked On Swing (MX 4 Windhorst)	The Bard (WZ 5 Lamberty)
I Do I Do I Do (FT 5 Blackford)	The Best Of Me (BL 4 Goss/Figwer)
I Got a Girl (MB 4 Preskitt)	The Best Things Happen When You're Dancing (FT 5 Bradt)
I Like to Lead When I Dance (FT 5 Vogt)	The Last Blues Song (FT 5 Sherrer)
In Love with You Rumba (RB 5 Preskitt)	This is the Life (FT 4 Rumble)
It Takes Two (ST 4 Goss)	Ven Conmigo (CH 4 Davis)
Jean V (WZ 5 Lamberty)	Wedding Planner (AT 4 Garza)
Just a Tango (TG 5 Childers)	Wendy (WZ 5 Slater)
Lady Marmalade (CH 4 DeChenne)	West Coast Swingin' (WC 4 Nelson K&B)
Ladyhawk (WZ 5 Armstrong)	You Decorated My Life (BL 4 Gloodt)
Legends of the Fall (WZ 4 Gloodt)	You Make Me Feel So Young (FT 5 Krol)
Let Me Show You How (JV 5 Slater)	You Say You Will (WC 5 Rumble)
Lovey Dovey (WC 4 Blackford)	

Evening Programmed Dances in Hall C (III/IV)

A Brief Romance (WZ 4 Rumble)	I Love Beach Music (WC/JV 4 Raybuck)
A Wink and a Smile (FT 3 Gloodt)	I Wanna Quickstep (QS 3 Palmquist)
Adagio (WZ 3 Speranzo)	I Want a Love That Will Last (BL 4 Parker)
All Fall Down (BL 3 Nelson A&L)	I'm Alive (CH/FT 4 Renault)
Almost Bolero (BL 4 Collipi)	Irish Washerwoman (CH 3 Buckmaster/Reigel)
Amafidia (RB 3 Heath)	It's Always New to Me (FT 4 Goss/Figwer)
Answer Me (WZ 3 Palmquist)	Just Another Woman in Love (RB 3 Nolen)
Antichi Waltz (WZ 4 Molitoris)	Kokomo (CH 3 Filardo)
Any Dream III (FT 3 Pinks)	La Vie en Rose (FT 3 Molitoris)
Ascot's Rumba (RB 3 Kennedy)	Lasso the Moon (WZ 4 Chadd)
Axel F (Ch 3 Mathewson)	Last Night Cha 3 (CH 3 Speranzo)
Beach Party Cha (CH 3 Williams)	Little Deuce Coupe (JV 3 Koozer)
Beautiful Dreamer (WZ 3 Gloodt)	Maria Elena Bolero (BL 3 Palenchar)
Belsize Waltz (WZ 4 Huffman)	Milica (FT 3 Tikkanen)
Berkely Square (FT 3 Baldwin)	Moves Like Jagger (CH 4 Kincaid)
Black Horse and Cherry Tree (CH 3 Hattrick)	Non Dimenticar (RB 3 Rumble)
Boogie Time (JV 4 Gloodt)	O Bla Di, O Bla Da (CH 3 Rumble)
Breaking Up Jive (JV 3 Croft/DeZordo)	Oh What a Night (CH 4 Gloodt)
Calendar Girl (JV 4 Rotscheid)	Out of Africa (WZ 4 Shibata)
Candida Rumba (RB 3 Seurer)	Perhaps (RB 4 Easterday)
Carolina Moon III (WZ 3 Rumble)	Play a Simple Melody (JV 3 Gloodt)
Cheek to Cheek (FT 4 Chadd)	Pontoon (CH 3 Cleek)
Continental Goodnight (QS 3 Murbach)	Pop Goes The Movies (MX 3 Raye)
Dance with the Devil (CH 4 Pelton)	Rachel's Song (ST 4 Stairwalt)
Ding Dong Mambo (MB 4 Collipi)	Rainbow Connection IV (WZ 4 Childers)
Doolittle Cha (CH 4 Goss)	Rumba del Corazon (RB 4 Gloodt)
El Reloj (BL 4 Gilder)	Snow Blossom (WZ 3 Rumble)
Esta Rumba (RB 3 Barton)	Someone Must Feel Like a Fool Tonight (WZ 3 Collier)
Exactly Like You (FT 4 Slater)	Spaghetti Rag (TS 3 Gniewick)
Exodus (ST 4 Rogers)	Spinning Wheel (WZ 4 Smith)
Fascination (WZ 4 Crapo)	Tango Mannita (TG 3 Smith)
Feed the Birds (WZ 3 Sanders)	The Way We Ought to Be (FT 4 Preskitt)
Fine Brown Frame (JV 4 Hurd)	This is Our Dance (WZ 3 Borengasser)
Four Walls (WZ 4 Buck)	Too Many Rivers (ST 4 Hooper)
Gardenia Tango (TG 4 Parker)	Valentine Bolero (BL 3 Donoughe)
Gazpacho Cha (CH 4 Lawson)	White Sport Coat (FT 4 Lefeavers)
Ginny Come Bolero (BL 3 Galbraith)	Witchcraft IV (FT 4 Slater)
Hope (WZ 3 Chadd)	You Make My Pants Want to ... Dance (CH 4 Hixson)



39th ICBDA Convention Clinic Notes

Ron & Mary Noble	VI Foxtrot
Mark & Pam Prow	IV/V West Coast Swing
Bruce & Kristine Nelson	III/IV Foxtrot
Bob & Sally Nolen	V/VI Bolero
Wayne & Barbara Blackford	IV/V Foxtrot
Steve & Lori Harris	III/IV Bolero

FOXTROT CLINIC

PHASE VI

ICBDA Convention # 39

Ron and Mary Noble

When you ask a dancer which dance rhythm they like best, the answer often is the “FOXTROT”. When you ask a dancer which dance rhythm is the most difficult, the answer usually is the “FOXTROT.”

The Clinic will be covering aspects of movement that can make your dancing more efficient and thereby easier. Some of these aspects are:

1. Usage and Effect of Lowering “Locomotive Action”

The first step of each figure is a “locomotive” action where the Man rolls to full weight over his whole foot placing the Woman’s weight over her whole foot.

2. Changing the Woman’s Alignment

Changing the Woman’s alignment (shoulders) can be demonstrated by using a PVC pipe. Increasing the speed of the Man’s shoulder (and not raising shoulder) causes the Woman to change her alignment.

3. Rotation – “A Piece of Cake”

Because Foxtrot is a continuous movement, the figures can be danced easily by allowing rotation to continue through the upper body (shoulders) to positions such as Promenade, Closed, Banjo, and Sidecar.

West Coast Swing

West Coast Swing Today

In the almost 30 years since West Coast Swing was introduced to round dancing, the rhythm has experienced an explosive growth and has evolved into one of the most popular swing rhythms in the US. It has more varieties of dance style and technique than any other dance rhythm. The styles vary from social to competition and also vary based upon geographic location.

Dance Characteristics

Style: West Coast Swing (WCS) is a dance style in the swing family of dances, including Jive, Lindy, East Coast Swing and Single Swing. WCS is a slotted dance. The man generally dances across the slot while the woman moves up and down along the slot. In round dancing the slot alignment is generally along the line of dance. The dance should be able to be performed in a 3'x6' or 3'x8' area of floor. In the basic figures, the man generally does not move much along the slot. However, figure variations can have more movement for the man along the slot or the woman off the slot.

Rhythm: Like many other swing rhythms, West Coast Swing is characterized with two basic rhythm timings: 6 count - 1,2,3&4,5&6 and 8 count – 1,2,3&4,5,6,7&8. The 6 count and 8 count are the basic rhythm timing for all actions. There can be variations from the timings, usually called syncopating up or down. An example of syncopating up would be to do a heel ball change for the first two counts. An example of syncopating down would be a touch step instead of the first triple.

Hold: The basic hold in West Coast swing is with one or both hands joined low. As with other swing dances, the man generally offers palm up and the lady palm down. The arm from the shoulder down should run alongside the body. Hand height is around the natural waist level. The elbows of the connecting arms should lock position relative to the body and should not end up moving out to the side or across the body. When dancing closed position figures the lead arms should remain down at waist level. The trailing arms when connected should be in a normal closed position hold.

Basic West Coast Swing Figures

WCS figures have 3 basic parts, which could be called: the start, the action, and the finish.

The start generally has the man leading the woman toward him through the hand connection. In many figures the start will consist of body turn or movement off the slot to prepare for the action.

The action usually commences with a triple. Body turn, hand movement, blocking, or a combination of these motions, lead the action. At the conclusion of the first triple of the action, you are preparing for the finish, or preparing for more action. If there is more action as in whip figures, the triple is followed by even count (1, 2).

The finish is normally a triple that is relatively static in nature. There is a variety of steps that can be executed including a rock 3 (anchor), sailor shuffle (M coaster), Cuban break, cucaracha, hitch (W coaster), hook turn, or others. Choreography can dictate endings as preparation for the next figure.

Newer Ideas for West Coast in Round Dancing

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

The Start (first 2 steps) – lead/follow

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

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

In WCS the man generally moves away from the woman and the woman moves toward the man on the first step. On Sugar (blocking) figures the man remains in the slot, allowing the gap to close by the end of the second step.

On passing movements (including whip figures) it is helpful for the man to clear the slot on the finish of the first step. This action sets up the woman to know she will be passing by the man early. This allows the partnership to focus on the remainder of the current figure.

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

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

The Finish. Previously thinking was the finish setup a tension in the arm connection between partners leading to the next figure. Current dance styles in WCS diminish bounce and hip action. This is also maintained in the finish where the current action is more of a step in place without hip rock, movement, or bounce.

Lead/Follow

Remember dancing together depends on communication between the partners. Communication can take many forms. In dance styles that consist of mainly hand contact, the lead is developed through tone in the arms. The lead should be a suggestion of what to do next, not a forced pull or push through the movement. Don't underestimate the importance of eye contact. In any open style of dancing the eyes can provide information as to the leader's intent before any hand action. Eye contact also helps keep the partnership in unison. Developing your lead/follow techniques in Round Dancing will allow you to enjoy your dancing even more. Remember good leading is a process of suggestions, just like the cues from the cuer.

Summary

West Coast Swing continues to evolve at a fast pace. As dancing continues to evolve, new ideas and trends make dancing more versatile and enjoyable. As with any rhythm, you should do what feels good and makes you feel good. If you find something you like, try to incorporate it into your dancing.

Happy Dancing

Mark and Pam Prow

Float and Flight and Fun... It's Foxtrot!

Foxtrot is such a wonderful rhythm! Most dancers say it is their favorite! So how do you attain the gloriously free feeling of dancing foxtrot and love it too? Let's have some fun....

Some Necessary Facts and Key Characteristics

Timing: Foxtrot rhythm is denoted using 4/4 count. Foxtrot in Round Dancing is generally SQQ timing. Normally three steps to a measure with a count of SQQ. Some alternate timings may be used such as SS or SQ&Q or SQQQQQQ. Or whatever a choreographer hears in the music and can express on a cue sheet.

Keys: To successfully dance foxtrot dancers must have an understanding of [or learn]: good balance and posture, stable dance frame, Contra Body Movement (CBM), footwork (use of heels and toes), rise and fall (much less than in Waltz), sway and swing.

Movement/Rise and Fall: For foxtrot the body is relaxed with soft knees with weight on the forward part of the weighted foot with minimum weight on the heel. Before taking step 1, the body must have a softening or slight lowering action throughout the leg of the weighted foot to create a heel lead with the moving foot. This step is followed by two "floating" steps on the ball of the foot. Figures are danced with "flight", taking long reaching or gliding steps keeping the body constantly in motion. Each figure does not "end" but moves through or connects to the next figure. Foxtrot's subtle rise and fall will happen naturally with correct footwork and commitment to flight.

Turns: Turning to the left or right requires specific technique. For natural [right] and reverse [left] turns, the man will have a slight early body rise at the end of step 1 to lead the woman into a heel turn. For natural turns - the upper body commences turn before the step is taken [EARLY TURN]. For reverse turns - upper body turn (CBM) prepares the woman for her turn and the man turns at the end of the forward (first) step and continues to turn through step 2 [LATE TURN].

Some Figure Notes:

Three Step: The three step [and 4,5,6 of reverse wave] has a specific rise and fall pattern. It is danced with delayed rise which occurs on the second weight change causing two consecutive heel leads for the forward moving partner [heel, heel, toe].

Feather(s) and Feather Finish: The feather footwork is heel, toe, toe utilizing the rise on the second step to assist body turn as required for the various figures.

Telemark: The "tele" figures are heel turns for the lady and as such are danced with early rise for the man. This action blocks the lady's rise and causes her to turn on the heel of the back stepping foot. As the man swings by the lady, he clears the block and allows her to rise. This late rise is characteristic for the one on the inside of any heel turn. Natural turns danced from closed position use the same technique causing her heel turn.

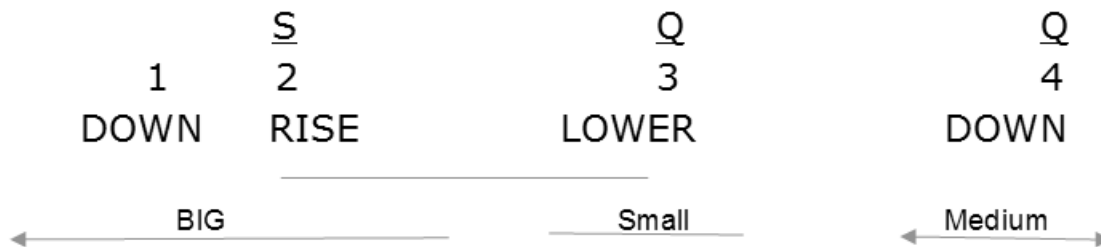


Bolero Dance – An American Dance

Many consider the modern Bolero to be one of the most beautiful, graceful, and romantic dances ever created. The original Spanish Bolero was invented by Sebastian Cerézo about 1780, who used the Spanish folk Boléro as a basis for his French ballet. It was then popularized in the 1930s at the same time that one of the most famous examples of Bolero music was written, by French composer Maurice Ravel -- Bolero, 1928 -- which was danced by Bronislava Nijinska.

In round dancing, we use many of the names and movements from this modern Bolero but have “normalized” others to be more in line with other Latin rhythm movements used in round dancing. The current Bolero done in round dancing was introduced by George and Mady Deloiso at the 1983 URDC Convention in San Antonio, Texas. They also taught a workshop on Advanced Bolero. Sally and I were there; when we saw what was being taught, we looked at each other and said “That will not last”. Well, nothing like eating your own words. It was sometime before Bolero took off, by three dances that were released at approximately the same time in 1996 by three different major choreographers. It is a unique blend of Rumba (in its arm styling, and flowing movement), Tango (lots of CBMP), Waltz (having rise and fall), and finally it is like a Smooth rhythm in that we dance it in closed dance position with firm body contact. In addition, unlike other Latin rhythms in round dancing, there is almost no Cuban motion used, except in specialized movements like Hip Rocks. The Bolero in round dancing uses a strong rising action in the first half measure, followed by a quick return to the starting level for the rocking steps. All of these factors combine to create a very sensuous and powerful dancing experience.

The timing and actions are depicted below:



Rise – Change of Elevation (Up)

Down – Stay same level in down position

Lower – Change of Elevation (Down)

Big, Small, Medium – size of steps

For this workshop we will start from the beginning and change the complexity of the basic movement to a more advanced movement being used today in competition, more contra body. Since ICBDA considers itself to push the envelope of advanced dancing, we bring more and more ballroom into round dancing, some will say not good and others think it most appropriate. We will workshop the Phase V and VI figures and put them to music. They are, by Roundalab's phasing system:

Phase V

- Contra Break
- Half Moon
- Riff Turn
- Cuddle
- Horseshoe Turn
- Sweetheart

Phase VI

- Checked Right Pass
- Full Moon

We will also review a few more of the complex sequences in some of the most popular boleros in round dancing and introduce some new figures, time allowing.

Phase IV and V Foxtrot

ICBDA 2015

Wayne and Barbara Blackford

Foxtrot at all levels is a gliding dance intended to cover ground. It is a smooth, flowing dance style with grace and elegance. Many refer to it as the “Rolls Royce” of dances. It is danced with a soft rise and fall. A very important element to dancing foxtrot is to dance “UP” as though you are “skimming” (floating across) the floor. This is achieved by the use of “soft” knees (even when on toes the knees should be soft and flexed), by placing the rise at the end of the first beat from heel to toe (except in the 3-step where the rise is at the end of the second beat) keeping the knees “soft/slightly flexed”, and by lowering to the heel at the end of the fourth beat where you will compress the knees.

As Round Dancers we are all moving through the different Phases of dancing at a “speedy” pace. When we all first started dancing Foxtrot very little thought was given to the body mechanics (often mis-labeled as styling) that is necessary to execute figures with comfort.

At Phase III we learned to “walk” the figures, which was the initial introduction to the rhythm. As we progress up the ladder into Phase IV and V figures we find that adding proper technique (body mechanics) will make dancing the figures more comfortable. Technique/body mechanics start with good closed position (create “counter balance”) and maintaining that position throughout the routine. A good point to remember is that from a stationary position, your body commences to move slightly before the foot.

Some of the techniques we will be discussing are:

Lowering – learning to lead the woman into figures by “compressing”

Releasing – learning how to release; giving yourself and your partner “space”

Rotation – Staying out of your partners way

Sway – important to dancing and executing proper turns

Swing – to create turn

Some of the figures we plan to address today are:

PHASE IV

Feather

Natural Hover Fallaway

Natural Turn

Promenade Weave

Reverse Turn

Reverse Wave

Telemark

Three Step

PHASE V

Curving 3

Double Reverse

Natural Hover Cross

Natural Weave

Outside Spin

Reverse Fallaway and Slip

Telespin

Top Spin

Turning Lock (Right and Left)

Bolero Fundamentals

Greensboro, North Carolina
ICBDA Convention – July 2015

by
Steve and Lori Harris

Introduction:

There is no doubt that as dancers, we all enjoy the romance and beauty of the bolero rhythm as it combines the Latin and smooth rhythms. We love the music and treasure the slowness and softness of bolero. Our goal for this clinic today is to review the fundamentals of bolero, some of the challenges it creates and to discuss basic figures that may need additional practice.

One of the challenges in the bolero rhythm – especially for new dancers – is simply the crucial side step. It's easy to begin dancing bolero and soon realize that we have turned our figures and movement into rumba. We sometimes ask ourselves, "When and how did that happen?" We will try to help answer that question.

Another challenge in bolero is dancing too "squarely" to each other and sometimes even without feeling or expression. Using a slight sway or body turn in your bolero dancing will help make your figures more comfortable. We should be using our whole bodies, not just our arms as we execute the figures. If we use our arms intentionally and strongly, our bolero figures will become much easier and more fluid.

The Basics of Bolero:

Bolero music is 4/4 with a tempo of 24-26 MPM.

Figures are normally three steps to each measure of music with a slow, quick, quick count. While the figures are Latin figures, the movement, hold and sway are more akin to the smooth dances, lacking the sharpness of the Latin dances.

As we dance bolero, we should consider some of the following:

- Maintaining a strong and fluid rise and fall action, but how much rise and when?
- Keeping our posture strong and our head above our spine.
- Lowering or compressing into the weighted foot to create a pushing action. As we do this, we should think of our weighted foot and leg as the power, which will propel us as we move to the side. The weight is transferred slowly through the knees to the opposite leg with a gradual rising action. This is followed by a sharper lowering into the second step and remaining down for the third.

Figure Review:

Some of the figures that we intend to review in the clinic include:

- Bolero basic
- Bolero walks
- Spot turn
- Side passes (L and R)
- Aida
- Cross body
- Turning basic
- Break figures
- Switch cross
- Switch rock
- Opening outs
- Rumba figures in bolero

“Dancing is nothing if you don’t dance with every fiber of your being.” -- Bill Goss
Bolero Rhythm and Figure Clinic, conducted by Bill and Carol Goss
31st URDC Convention, Joplin, MO
July 25-28, 2007



39th ICBDA Convention Staff Members

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

Clinicians:

Wayne & Barbara Blackford
Steve & Lori Harris
Bruce & Kristine Nelson

Ron & Mary Noble
Bob & Sally Nolen
Mark & Pam Prow

Teachers:

Warwick & Paula Armstrong
Fred & Linda Ayres
Wayne & Barbara Blackford
Ken & Sue Davis
Rey & Sherry Garza
Ed & Karen Gloodt
Dave Goss & Ulla Figwer
Don & Linda Hichman

Joe & Pat Hilton
George & Pamela Hurd
John & Peg Kincaid
Ron & Mary Noble
JL & Linda Pelton
Randy & Marie Preskitt
Mark & Pam Prow

Hall of Fame Teachers:

Tim & Debby Vogt

Standby Teachers:

Tim Eum & Cindy Hadley
Bob & Mary Townsend-Manning

Paul & Debbie Taylor

Clinicians:



Wayne and Barbara Blackford



Mary and Ron Noble



Steve and Lori Harris



Sally and Bob Nolen



Bruce and Kristine Nelson



Mark and Pam Prow

Teachers:



Warwick and Paula Armstrong



Karen and Ed Gloodt



Ken and Sue Davis



David Goss and Ulla Figwer



Sherry and Rey Garza



Linda and Don Hichman

Teachers:



Joe and Pat Hilton



Fred and Linda Ayres



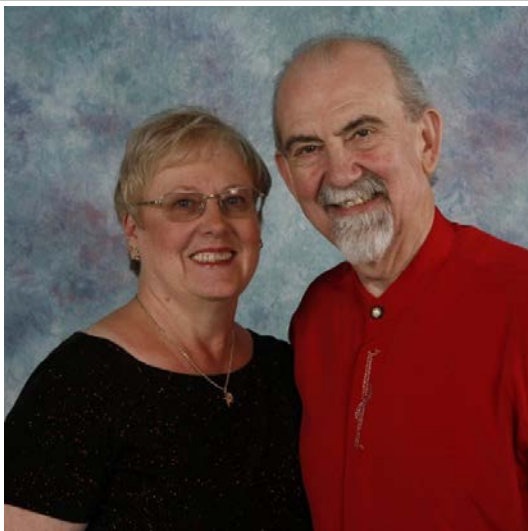
JL and Linda Pelton



George and Pam Hurd



Marie and Randy Preskitt



Peg and John Kincaid



Debby and Tim Vogt



Wayne and Barbara Blackford
Jacksonville, Florida and Mesa, Arizona

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

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

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

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching PH 4 through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, *i.e.* Fontana's Accent on Rounds; Star Spangled Banner Festival (Hunt Valley); Roundarama; WASCA; McCloud Dance Country; The Holiday Round Dance Ball; and many more. They have conducted clinics and workshops at both the ICBDA and Roundalab conventions as well as the annual ICBDA's Wednesday Seminar and Roundalab Teachers Seminars. They also served as Roundalab's Standardization Chairman for many years, helping to develop the Phase System of Standards that we now use. Wayne and Barbara are featured clinicians on the original Roundalab video tapes, as well as the addendum tapes.

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

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

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

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

Steve and Lori Harris
Apache Junction, Arizona



Steve and Lori began square dancing in 1986 after being coaxed by Steve's parents. They enjoyed new friendships and a great amount of fun, and through square dancing, they were introduced to round dancing.

Since their first round dance class in 1990, 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 since 2008 during the winter months in Mesa, Arizona. They have five workshops each week from Phase 2 through Phase 5 and also

host weekly round dance parties. In addition, Steve cues at weekly square dances in Mesa.

During the summers since 2006, they have traveled in their motor home and enjoyed cueing and teaching at numerous square dance festivals. They have been hired to teach round dancing in Montana, Colorado, Kansas, California and Utah. Steve and Lori will be working at a weekend sponsored by the CueSteps Round Dance Club in 2016 in Calgary, Alberta Canada. In addition, they are staff members for the annual Colorado Gala in 2016.

Their choreography includes With All My Heart (which they presented at the 38th ICBDA Convention), Goodnight Sweetheart, The Breeze and I Rumba, Arizona, Juanita's Cantina and other dances as well.

Before Steve began his third career (as a round dance cuer and 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.

To improve their dancing skills and understanding of technique, Steve and Lori look forward to weekly private ballroom lessons with Diana Berry in Scottsdale, Arizona. They also enjoy attending as many dance weekends as possible to gain more knowledge about round dancing, especially the annual Roundarama Institute at Purdue University in West Lafayette, Indiana.

They are excited to be hosting one of the educational clinics at the 39th ICBDA Convention!

Kristine & Bruce Nelson **Arizona & Illinois**



Kristine began dancing in 1963 and has been teaching since 1964 (50 years!). Bruce began dancing in 1980. They have taught together since 1987.

For over 12 years they have conducted a winter round dance program in Arizona for beginners thru Phase VI. Before Arizona they taught in Illinois. They have been featured instructors at regional and national square dance festivals, weekends and conventions across the USA and in Germany.

They are Charter members and Past Chairman of Roundalab and are certified Roundalab Mini-Lab Clinicians and have taught several Mini-Labs. They are members of ICBDA and DRDC.

They have conducted dance improvement clinics, workshops and educational seminars for ROUNDALAB, ICBDA and the US National Square Dance Convention. They currently conduct three dance boot camp summer vacation weeks in Arkansas.

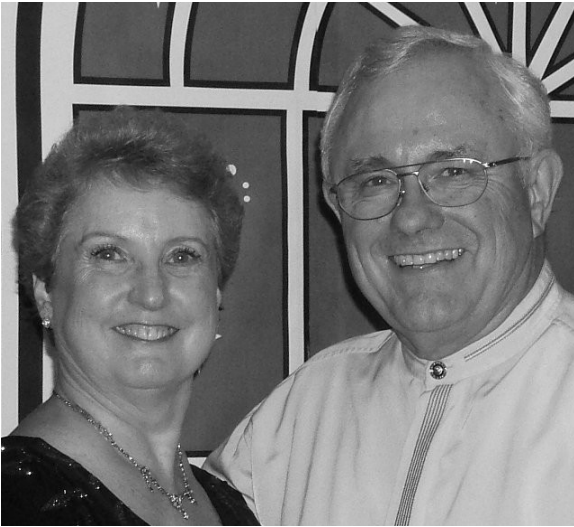
Their goal is to continue improving and learning as much as possible about dance technique by attending dance institutes, seminars, clinics, workshops and conventions. They also study with a private coach.

Their dance choreography includes: At Your Service, Abraca-cha, Dancing Leaves, Enchanted Rumba, Younger than Springtime, Paper Kisses, Violette, Portrait, Kiss Me Slow, West Coast Swingin', Tango Reverie, A Time for Waltz, C'est Si Bon Cha, 2000 Blues and others!

Kristine & Bruce are retired from careers in the computer technology field and enjoy traveling to teach and of course visit family. They have two amazing sons, two wonderful daughters-in-law and 3 adorable grandchildren.

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

Ron & 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 Vals from the Soul, Illusion of My Life, and El Aeroplano, 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.

Mark and Pam Prow **Houston, Texas**



Mark and Pam Prow have been teaching dancing for 30 years. They graduated in April 1984 as beginner round dancers and started their first round dance class in July, 1984 in Houston. Moving to North Carolina in 1992 they continued teaching until 1995. After a short break from teaching due to Mark's business travel schedule, and relocations to Minnesota and Paris, France, they resumed teaching in North Carolina in 2000.

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

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

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

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



Warwick and Paula 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**



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

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

Their first published choreography was a Phase IV Bolero, “I Told You Bolero”, which they taught at the Louisiana Round Dance Convention in 2009. In 2013, they choreographed “Pontoon”, a Phase V WCS. They were stand-by instructors and choreographed and danced their Phase IV+2 Rumba, “Will You Love Me Tomorrow” for the 2014 ICBDA Festival. In addition, they have choreographed several Phase II and III dances which are mostly enjoyed by our local dancers.

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

Their family includes 2 sons, Matthew and Joshua, 2 daughters, Jenny and Amanda, and 6 grandchildren, Makaela, Ravyn, Noah, Aubrey, Emma, and Avery.

Throughout their dancing years they have been influenced by a great number of dancers/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 Fred and Linda continue to progress in their dancing skills. Although relatively new to the Round Dance community, they desire to learn more as dancers, cuers and instructors, and share the fun and fellowship that they have experienced in round dancing.

Ken and Sue Davis Mesa, Arizona



Ken and Sue began dancing International ballroom in the late 70's in the Virginia suburbs of Washington, DC. In 2005, after 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 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:

Ven Conmigo (CH-4)

Did You Ever (BL-5)

Sleepsong (WZ-4)

Bring It On Home to Me (STS-5)

I Can't Dance (FT-4)

Rabbit Tango (TG-5)

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

Say You'll Love Me (RB-6)

In early 2010 they began leading a community round dance club in Mesa, at phases 4-6, and have continued weekly sessions during each dance season. Beginning last season they have cued a monthly phase 4-6 round dance in Mesa. In their travels they have had the opportunity to teach dances at round dance events and clubs in Tennessee, Texas, South Carolina, Nevada, and Alaska. They have also served as the ballroom dance instructors on Royal Caribbean cruises.

They have served two terms on the ICBDA board of directors, were editors of the ICBDA newsletter for four years, and were Evening Program Chairs for the 2014 ICBDA Convention. They are also members of ROUNDALAB and DRDC.

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



Rey & 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 (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 & Karen Gloodt **Ardmore, Oklahoma**



After graduating from Wichita State University, the Gloodts moved to Ardmore, OK. Ed taught at the Vo-Tech school and opened a custom jewelry store, and Karen taught Spanish and English near Ardmore.

In 1971, Ed humored Karen by taking square dance lessons, and about a year later, he began calling. Then, Karen convinced Ed to try round dancing, and they 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 still teach and cue for Rainbow Rounds and the Roadrunners Square Dance Club in Ft. Worth, TX. They are

members of ICBDA, DRDC, ORDA, TRDTA, NTCA, and ROUNDALAB.

Karen and Ed's choreography includes Legends of the Fall, Baby, Please Come Home, Black Satin, Boogie Time, Coney Island IV, Jesse, Uptown III, Scheherazade IV, New York City Blues, 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 & Roll Heart, Angel on My Shoulder, Raining in My Heart, Tango Roma, St. Elmo's Fire, After All These Years, Cherry Pink, Michelle, Play a Simple Melody, Lollipops and Roses, Rumba del Corazon, Swing Lover, A Night for Dreaming, 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. In July, Karen and Ed will welcome their first great-grandchild, and in October, they will celebrate their 58th wedding anniversary!



David Goss and Ulla Figwer Shrewsbury, Massachusetts

David and Ulla have been Round Dancing together since they met in 1993, 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 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.

David and Ulla have taught at five 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)
- It's Always New to Me (2014)
- Hola Amor (2014)

When 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.

Don & Linda Hichman
Asheville, NC



Don & Linda started dancing together in 1989 and started teaching and cueing rounds that same year. At the present time they cue for three square dance clubs. They also run two round dance clubs – The Twisty Vines & Carousel Club #328 – which meet weekly to learn and dance rounds.

Festivals that Don & Linda have worked at one time or the other are:

- Winter Wonderland, Shelby, NC
- Turkey Strut, Cherokee, NC
- Pipestem Funseekers Weekend, Pipestem, WV
- Florida Round Dance Council Spring Festival
- Dancing At The Gorge, Pipestem, WV
- Spring Cotillion at Chantilly Hall, Charlotte, NC
- Annual Dixie Jamboree at Montgomery, AL
- Florida Winter Festival, Lakeland, FL
- Cary Cross Trailers Annual Fall Festival, Cary, NC

Both are members of Roundalab, ICBDA (International Choreographed Ballroom Dancers Assn.), Dixie Round Dance Council, NC Round Dance Assn., Metrolina Callers & Cuers Assn., & NC Square, Round & Folk Dances Federation. Both actively teach & cue at functions by these associations as available. They have taught extensively at the NC state convention in August, specializing in rhythm clinic work.

Don & Linda have choreographed over 90 round dance routines. They have attended 23 National SD Conventions and Roundalab conventions and have taught and cued at all conventions attended since 1989. They cue and teach at all phase levels.

Don & Linda have taught throughout the U.S.A. and have taught abroad in Australia & New Zealand as well as on a Caribbean cruise. They have attended and cued at the Great Britain convention in England. Don & Linda also teach ballroom dance and are the ballroom instructors for the City of Gastonia Recreation Department. Both are members of the Phase III, Phase IV and Phase V Roundalab Phase Committees where they evaluate and consider choreography for Round of the Quarter. The Hichmans recently served a 3 year term on the Roundalab Board of Directors.

Joe and Pat Hilton **Ballwin, Missouri**



Joe and Pat learned to Round Dance while Joe was stationed in Germany with the U.S. Army. They danced at the round dance Phase II level sporadically for some years until they went back to classes in 1994 to relearn the basics and advance into higher level dancing.

Pat started cueing rounds in late 1997, and in 1999 they taught their first Round Dance class. They are active members of their state and local Round Dance Councils. As members of the International Choreographed Ballroom Dance Association (ICBDA) they have served in various convention management capacities including Co-Chairing the first convention held in Joplin, MO with Hardie and Sara Hartung. They are members of

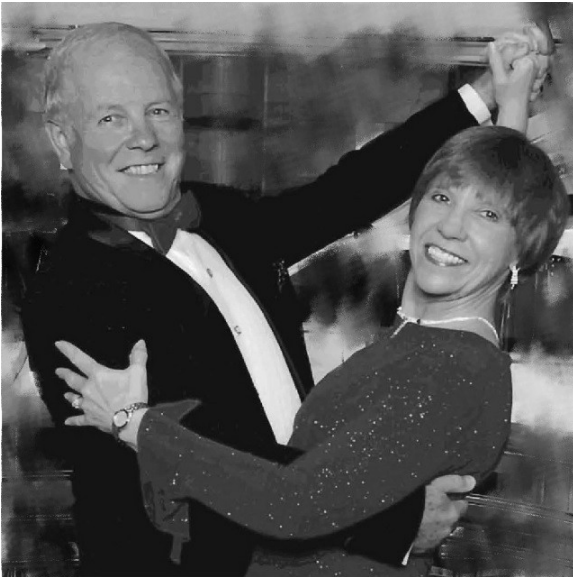
the International Association of Round Dance Teachers (ROUNDALAB) and have served on its Board of Directors.

Joe and Pat cue for many square dance clubs throughout the St. Louis area. They have cued, exhibited, and taught at local, state, national, and international events. They also enjoy choreographing round dances. Old Time Rock and Roll, Scarlet Ribbons, My Heart Cries For You, If I Said You Had A Beautiful Body, Spirit In The Sky, When I Grow Too Old To Dream, Goodnight Sweetheart, Stars And Midnight Blue, The Answer To Our Life, Marble Halls, Rolling In The Deep, Take Me To Your Heart Again, Everybody Loves A Lover, and Can't Even Get The Blues are a few of the dances they have choreographed.

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

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

George and Pamela Hurd **Gilmer, Texas**



George and 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 of 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.

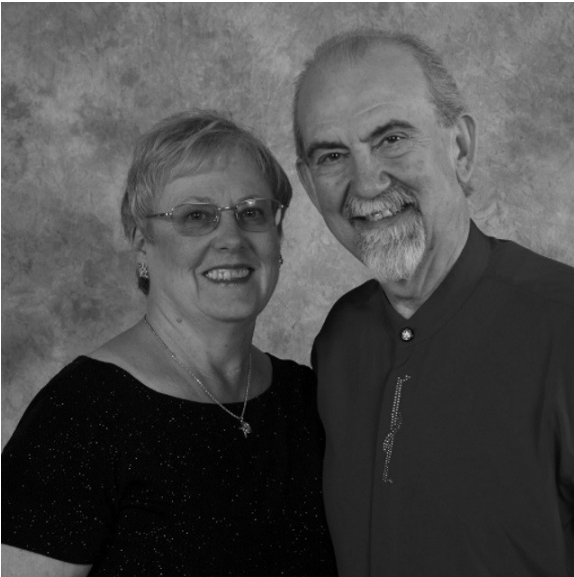
George and Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006 as well as many URDCs (now ICBDA). They cue and teach for many festivals and clinics around the US and Canada. They

love to travel and have cued and 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 4 times, having cued and taught in 5 of the 6 states in Australia and the North Island of New Zealand. They both retired in February 1998 (both from the Air Force and George from Teamsters as well) and love traveling in their retirement home on wheels. They incorporate dancing, cueing and teaching with their travels. They teach Phase IV through VI in Mesa, AZ from November through March. Their Mesa sessions represent The Dancing GyPsies (Carousel Club 323) and Carousel Club 203 which they inherited from Bob & MaryAnn Rother in Fall 2003. George enjoyed cueing for several Square Dance sessions in Mesa over their 16 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 & Cuers Association. George and Pam attended both sessions of the East Coast Round Dance Leaders' College in August 1996.

George and Pam have choreographed several dances, most recently Seawind, Fire Tango, All I Do is Jive, La Plaza, Speaking of Happiness, Bamboozled by You, Six Blue Roses, Ole Guapa VI, Conquest of Heaven, Venetian Serenade, Perfidia in Brazil, Fiesta Madrilena, A Daisy in December, Dance In Portugal, Cumparsita Argentina, and Fine Brown Frame. For a complete list, videos, and cuesheets, check the Hurds' website: www.gphurd.com.

John and Peg Kincaid
College Park, Maryland



Peg & John Kincaid are from College Park, MD. They have been round dancing for over 30 years and have been round dance leaders for 16 years. They are the Directors of Accent On Rounds held Spring & Fall at Fontana Village, NC.

Peg & John have choreographed several round dances . Some of their better known dances are I'll Take Manhattan, Paparazzi, Amame, Beauty and the Beast, Cup of Love, and Moves Like Jagger. They have two beginner classes, an intermediate class, and an advanced club. They also cue for several square/round dance clubs.

They were treasurers for the 33rd National Square Dance Convention in 1984 and they were Directors of Showcase and Workshops for the 49th National Convention in 2000. They have been officers and Festival Directors for their local dance organization WASCA. In addition they have been Presidents of their local RDTA, and John is the current Treasurer. They are members of RAL, DRDC and ICBDA and are on the current ICBDA Board.

Peg & John have 3 children and 8 grandchildren, and they both work full time in addition to their dance activities.

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 relationship turned into a wedding in 2007 with a square and round dance reception.

In early 2008, JL decided to try his hand at cuing and they began teaching beginning round dance lessons in 2009. JL and Linda currently teach at their Phase 4 Dance Arounds club in Plano as well as beginning lessons. JL is a Harvest Holiday cuer and cues for the monthly Harvest Holiday Fun Dances (Phases 3-6) and the Harvest Holiday Phase 4-6 Festival held the week of Thanksgiving in Dallas.

JL and Linda regularly attend Roundalab and ICBDA conventions, Curt and Tammy Worlock's Boot Camps and many regional dance festivals. They were featured clinicians at the 2013 North Texas Roundup where they introduced Dance with the Devil (4 Cha) and Texas Association of Single Square Dancers in 2014 where they introduced Daddy's Girl (Two Step). Some of their other choreography includes Island Rumba (4), Magic Moments (5 Foxtrot), and Blue Dance (5 Jive).

JL and Linda were Chairmen of the Harvest Holiday week-long dance Festival in 2008 and 2012 and currently chair the yearly Texas Round Dance Teachers North Dance Festival. Linda served four years as the Roundalab Journal Editor. JL served as the 2008 ICBDA Convention Treasurer, and he and Linda served as the Syllabus Chair for ICBDA Conventions 2013 and 2014. JL and Linda currently serve as members of the Board of Directors of ICBDA and Swingtime Center (a square and round dance facility owned and operator by dancers).

JL retired from the US Postal Service in 2011 where he worked as an Electronics Technician and Network Administrator while Linda still works as a technical writer in the telecom industry. In his spare time when he's not cuing or teaching, JL maintains five web sites including the ICBDA site.

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. Dancing should always be about having fun.

Randy & 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'Alhambra, 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 worked at the Boeing company on the 767. Marie worked 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.

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



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

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

Tim and Debby have been members of Roundalab for 30 years. Their choreography includes All Kinds of Everything, Open Arms, Dark Waltz, My Heart Will Go On, Lazy Crazy Days, Big Spender, Midnight Tango VI (2011), I Like To Lead When I Dance and Fascinating Rhythm.

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

39th ICBDA Convention

Standby Teachers

These heroes prepare their presentations “just in case”.

They help keep this event running smoothly.

Many heartfelt thanks!



Tim Eum & Cindy Hadley
Huntsville, Alabama

- Round Dance teaching and cueing Phase I thru Phase VI
 - Tim started dancing in 1973 and teaching in 1976.
 - Tim and Cindy have been teaching together since 2008.
 - Tim has been a member of Roundalab from 1978 to 1987 and 1998 to present.
 - Tim served on the Roundalab Board of Directors from 2000 to 2006
 - Tim and Cindy are currently chairmen of DRDC (Dixie Round Dance Council) and presidents of the Alabama Round Dance Teachers Association.
- Tim has taught and cued at every National Square Dance Convention since 1998.
 - Tim has been a featured teacher at international special events in Canada, Australia, Germany and US weekend events including state conventions in Alabama, Georgia, Kentucky, Minnesota, Mississippi, Ohio, Tennessee, Virginia, Washington and Hawaii.
 - Tim has been the featured teacher at several DRDC weekends and has presented at several Roundalab National Conventions.
 - Tim and Cindy are members of International Choreographed Ballroom Dance Association where they serve on the TAC committee.
 - Tim cues and teaches his home club, the Rocket Rounds in Huntsville, AL. The Rocket Rounds are National Carousel club number 361.

Bob and Mary Townsend-Manning
St. George, Utah



Mary and Bob Townsend-Manning are both retired naval officers who have been cueing, teaching and choreographing Round Dance in St. George, Utah for eight years.

They have appeared at Square and Round Dance festivals in Utah, Nevada and California, as well as National Square Dance Conventions and ICDBA Conventions.

They serve on the Board of Directors of Roundalab, and are members of ICBDA.

Mary and bob have choreographed several dances including World of our Own (TS II), Why Don't We Just Dance (JV III) and All I Want is You (SS IV). After the Disco is their first Phase V choreography.

Paul and Debbie Taylor **Cle Elum, Washington**



Debbie and Paul Taylor are from Cle Elum, Washington (about 100 miles east of Seattle).

In their lives away from the dance world, Paul is a retired Boeing Lead Mechanic and Debbie is now a domestic engineer retired from working at Petticoat Junction – the local dance clothing store in the Seattle area.

Debbie & Paul have been cueing and teaching for 33 years. They cue for 2 Round Dance Clubs (one is in Seattle and the other is in Yakima - 160 miles apart) and 5 Square Dance Clubs as well as teach a Phase 1-2 class, a Phase 3-4 class, a Phase 4-5 class in the Seattle area and a Phase 4-5-6 workshop, a Phase 3-4-5 workshop and a Phase 2 beginner class in Yakima. They spend 4 weeks every summer teaching Round Dance clinics at Circle 8 (Dance) Ranch which is about 85 miles East of Seattle. In addition to the regular dance events, they have been and are currently the featured cuer for several weekends and festivals around the Pacific Northwest and Canada.

Some of their choreography includes Almost A Year (Ph 6 West Coast Swing), Sometimes (Ph 6 Rumba), Innashanon Serenade (Ph 5 Slow Two Step), No One Else on Earth (Ph 5 West Coast Swing), Bailamos Merengue (Ph 4 Merengue), Dancing in the Fog (Ph 4 Waltz), Unburn All Our Bridges (Ph 4 Slow Two Step), The Love We Share Today (Ph 4 Slow Two Step), Beautiful Isle of Somewhere III (Ph 3 Waltz), Dancing Moon III (Ph 3 Two Step), Makin' Whoopee III (Ph 3 Cha) which was a Round of the Quarter, Apple Blossom Two Step (Ph 2 Two Step), Dancing Moon II (Ph 2 Two Step), God Bless the USA Again (Ph 2 Two Step), This Land is Your Land (Ph 2 Two Step), Mira River Waltz (Ph 2 Waltz) a Washington State Round of the Month, Celtic Melody II (Ph 2 Waltz) a Washington State ROM, Prima Donna II (Ph 2 Waltz) and Boogie Fever 1.5 (Ph 1 ½ Two Step) plus many more.

Beautiful Isle of Somewhere III is the 2015 Phase 3 Round of the Quarter for the 2nd quarter.

They have attended 22 National Conventions and have cued and taught at 20 of them (they were brand new dancers at their first one in Seattle in 1981 and were Assistant Vice Chairman of Rounds in Portland in 2005). They belong to North West Round Dance Teachers Assn. (NWRDTA) in Seattle, ROUNDALAB, (the International Round Dance Leader organization) and ICBDA (International Choreographed Ballroom Dance Assn.). They are the past-chairman of ROUNDALAB and recently retired from the RAL Board of Directors after 6 years of service. They were the Round Dance Program Chairman for the 2012 National Square Dance Convention in Spokane, WA. To keep busy and active they serve on several other ROUNDALAB and NWRDTA committees.



39th ICBDA Convention

Dances Taught

Alphabetically by Title

<u>Title</u>	<u>Phase and Rhythm</u>	<u>Choreographer</u>
Agua de Mar	V+1 Bolero	David Goss & Ulla Figwer
Call Me	VI Foxtrot	Mark & Pam Prow
Cry to Me	IV+2 Rumba	John & Peg Kincaid
El Domingo Pasado	V+2 Tango	Ron & Mary Noble
Jumptown Jive	III+2+1 Jive	JL & Linda Pelton
Lips Are Movin'	IV+2 Cha	Joe & Pat Hilton
Love for Sale	IV+2 Foxtrot	Don & Linda Hichman
Loving You Tonight	VI West Coast Swing	Rey & Sherry Garza
My Heart Will Go On	IV+2 Bolero	Ed & Karen Gloodt
New Fever Waltz	V+1 Waltz	Ken & Sue Davis
Something Better to Do	V Foxtrot	Warwick & Paula Armstrong
Take It to the Limit	VI Waltz	Randy & Marie Preskitt
Take My Love	V+0+2 West Coast Swing	Wayne & Barbara Blackford
When I Dream	VI Bolero	George & Pamela Hurd
When I Dream of You	III+2+1 Waltz	Fred & Linda Ayers

Standby Dances

After the Disco	V+1+1 Merengue	Bob & Mary Townsend-Manning
Blue World VI	VI Foxtrot	Paul & Debbie Taylor
Runaway Soul	IV+2+3 West Coast Swing	Tim Eum & Cindy Hadley

AFTER THE DISCO

Choreographers: Bob and Mary Townsend-Manning
 1238 Sunrise Cir, Washington, UT 84780
 (435) 773-8930, townsendmanning@yahoo.com
Record: After the Disco Artist: Broken Bells
 Album: After the Disco (itunes)
Footwork: Opposite, except where noted
Rhythm/Level: Merengue V + 1(Snake) +1U (Circle Walk Right) Released February 2014
Sequence: Intro A B C Intld Amod B C End 3:39 @ 45 rpm

INTRODUCTION

1---4 {ARM SLIDE POSITION} WAIT 2 MEAS;; ARM SLIDE;;
 1-2 In arm slide position wait 2 meas;;
 3-4 Bk L, bk R, bk L, bk R (W bk R, bk L, bk R, bk L); Fwd L, fwd R, fwd L,
 fwd R (W fwd R, fwd L, fwd R, fwd L);
5---8 CONGA WKS L AND R;; CONGA WKS FWD AND BK {BFLY WALL};;
 5-6 Sd L, XRIF, sd L, tap R; Sd R, XLIF, sd R, tap L;
 7-8 Fwd L, fwd R, fwd L, tap R; Bk R, bk L, bk R, tap L;

PART A

1---6 BASIC; ROLL; SD SEPARATION;;;
 1-2 Sd L, cl R, sd L, cl R; Sd and fwd L trng ½ LF, sd and bk R trng ½ LF, sd L,
 cl R;
 3-4 Sd L, cl R, sd L, tch R (W sd R, cl L, sd R, cl L); Sd R, cl L, sd R, tch L (W
 sd R, cl L, sd R, tch L) to a L-hand star;
 5-6 Sd L, cl R, sd L, cl R (W sd L, cl R, sd L, cl R); Sd L, cl R, sd L, cl R (W sd
 L, cl R, sd L, tch R) to a R-hand star;
7---10 CIRCLE WK R {CP WALL};; BASIC; ROLL {SCP LOD};
 7-8 Fwd L, fwd R, fwd L, fwd R; Fwd L, fwd R, sd and fwd L, cl R (W fwd R,
 fwd L comm LF trn under joined R hands, bk R comp LF trn, cl L) to CP WALL;
 9-10 Repeat meas 1-2 of Part A to SCP LOD;;
11---14 PROMENADE TURNAWAY;; CONTINUOUS NEW YORKERS {SCP
 LOD};
 11-12 Fwd L, fwd R comm RF trn, sd L comp ¼ RF trn to fc ptr, rec R trng ¼ RF
 to LOP RLOD; Fwd L trng ¼ to bk to bk, rec R trng ¼ RF to LOP LOD, sd L
 trng ¼ RF to fc ptr, cl R;
 13-14 Swvl thru L, rec swvl R to fc, sd L, swvl thru R; rec swvl L to fc, sd L, cl R
 to SCP LOD;

AFTER THE DISCO
Bob and Mary Townsend-Manning

PART B

- 1---4** **PROMENADE TWICE;; RK BK REC TO PROMENADE SWIVEL 6;;**
 1-2 Fwd L, thru R, sd L, cl R; Fwd L, thru R, sd L, cl R;
 3-4 Rk bk L, rec R to SCP, swvl sd L to CP, swvl fwd R to SCP; Swvl sd L to CP,
 swvl fwd R to SCP, swvl sd L to CP, cl R;
- 5---7** **CONTINUOUS CUCARACHA X'S;; BREAK TO TANDEM LOD;**
 5-6 Sd L, rec R, XLIF, sd R; Rec L, XRIF, sd L, cl R;
 7 Swvl bk L, rec R, leading W to TAND LOD small fwd L, small fwd R (W swvl
 bk R, rec L, fwd R, fwd L) to TAND LOD;
- 8---10** **CONTINUOUS CUCARACHA X'S {OP LOD};; MR WHISK TO BFLY**
WALL;
 8-9 Repeat meas 5-6 of Part B to OP LOD;;
 10 XLIB, rec R, sd L trng ¼ RF to fc ptr, cl R to BFLY WALL;

PART C

- 1---4** **BACK TO BACK {BFLY WALL};;;:**
 1-2 With ld hands high sip L comm LF trn, sip R cont LF trn, sip L cont LF trn,
 sip R comp LF trn to bk to bk; Sd L, cl R, sd L, cl R;
 3-4 With tr hands high sip L comm LF trn, sip R cont LF trn, sip L cont LF trn,
 sip R comp LF trn to fc ptr; Sd L, cl R, sd L, cl R to BFLY WALL;
- 5---8** **SNAKE {BFLY WALL};;; BASIC;**
 5-7 Raising ld hands sip L comm ¾ LF trn under ld hands, sip R cont trn, sip L
 cont trn, sip R comp trn (W sip R, sip L, sip R comm ¼ RF trn under ld hands, sip
 L comp trn) to M's L Hammerlock; Raising ld hands sip L comm ¼ RF trn under
 ld hands, sip R comp trn to bk to bk hands low, raising tr hands sip L comm ¼ RF
 trn under tr hands, sip R comp trn (W sip R comm ¼ RF trn under ld hands, sip L
 comp trn, sip R comm ¼ RF trn under tr hands, sip L comp trn) to M's
 Hammerlock; Raising tr hands sip L comm ¾ LF trn under tr hands, sip R cont
 trn, sip L cont trn, sip R comp trn (W sip R, sip L, sip R comm ¼ RF trn under tr
 hands, sip L comp trn) to BFLY WALL;
 8 Repeat meas 1 of Part A;

INTERLUDE

- 1---4** **GLIDE TWICE;; ARM SLIDE;;**
 1 Sd L/cl R, sd L/cl R, sd L, cl R;
 2 Repeat meas 1 of Interlude;
 3-4 Repeat meas 3-4 of Intro;;
- 5---8** **CONGA WKS L AND R;; CONGA WKS FWD AND BK;;**
 5-8 Repeat meas 5-8 of Intro;;;;

AFTER THE DISCO
Bob and Mary Townsend-Manning

PART A MODIFIED

- 1---4** **STOP AND GO;; OPEN BREAK TO A MAN’S WRAP AND UNWIND;;**
 1-2 Rk apt L, rec R, fwd L, fwd R ckg (W rk apt R, rec L, fwd R trng ½ LF under joined ld hands, bk L ckg); Rec L, bk R, sd L, cl R (W rec R trng ½ RF under joined ld hands, bk L, sd R, cl L);
 3-4 Rk bk L, rec R, raising tr arm straight up fwd L, sd and bk R (W Rk bk R, rec L, fwd R comm circ around M, fwd L cont circ); Bk L, hook R, unwind, unwind taking weight on R (W fwd R, fwd L, fwd R, sd L to fc M);
- 5—18** **BASIC; ROLL; SD SEPARATION;;; CIRCLE WK R;; BASIC; ROLL {SCP LOD}; PROMENADE TURNAWAY;; CONTINUOUS NEW YORKERS {SCP LOD};;**
 5-18 Repeat meas 1-14 of Part A;;; ;;;; ;;;; ;;

REPEAT PART B

REPEAT PART C

ENDING

- 1---4** **WRAP AROUND {BFLY WALL};;;;**
 1-4 With both hands joined throughout rk apt L, rec R, fwd wheel L, fwd whl R (W rk apt R, rec L, fwd R trng 1/8 LF under joined ld hands to wrap, sm bk L) to DRC; Fwd whl L, fwd whl R, fwd whl L, fwd whl R (W bk whl R, bk whl L, bk whl R, bk whl L) to DRC; Fwd whl L, fwd whl R, fwd whl L, sip R (W comm trng 1+7/8 RF sip R, cont trng sip L, cont trng sip R, comp trng sip L) bringing hands down to HAMMERLOCK LOD; Rk apt L, rec R trng ¼ RF raising ld hands, sip L, sip R (W rk apt R, rec L comm ¾ LF trn under ld hands, cont trng sip R, comp trng sip L) to BFLY WALL;
- 5---8** **GLIDE TWICE;; ARM SLIDE;;**
 5-6 Repeat meas 1-2 of Interlude;;
 7-8 Repeat meas 3-4 of Intro;;
- 9--12** **CONGA WKS L AND R;; CONGA WKS FWD AND BK;;**
 9-12 Repeat meas 5-8 of Intro;;;;
- 13--17** **BASIC; STOP AND GO;; OPEN BREAK TO A MAN’S WRAP AND UNWIND;;**
 13 Repeat meas 1 of Part A;
 14-15 Repeat meas 1-2 of Part A Mod;;
 16-17 Repeat meas 3-4 of Part A Mod;;
- 18-20+** **BASIC; PT STPS 4;; AND PT,**
 18 Repeat meas 1 of Part A;
 19-20+ Pt L, stp L, pt R, stp R; Pt L, stp L, pt R, stp R; Pt L,

Agua de Mar

By: David Goss & Ulla Figwer, 4 Upland Ave, Shrewsbury, MA 01545 **Released:** July 2015, Cue Sheet v1.0

Phone: 978-846-5219 **Email:** daveulla@gmail.com

Music: "Agua de Mar" by Alejandro Fernández CD: "Entre Tus Brazos", Track 7 (Download from iTunes)

Music Modification: Cut the first 54 seconds of music

Rhythm: Bolero **Phase:** V + 1 (Rudolph Rondé) **Recommended Speed:** Increase by 3%

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

Sequence: A, B, C, D, A, A(1-7), B, C MOD, ENDING

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

There is no introduction. Start with a HANDSHAKE Man facing WALL (Lady facing COH) TRAIL FOOT FREE. Wait the pickup notes, about 2 beats.

PART A

1-4 **CONTRA BREAK to STACKED R OVER L ; CROSS-HAND UNDERARM TURN ; BREAK BACK w/ MAN'S HEAD LOOP to 1/2 OP ; SYNC BOLERO WALK MANEUVERING ;**

- 1 **{Contra Break}** Sd & fwd R, -, fwd L across body w/ R shoulder lead, bk R joining left hands under rights (*W sd & bk L, -, bk R under body looking well left, fwd L*) end FCG PTR & WALL HANDS STACKED R OVER L;
- 2 **{Cross-Hand Underarm Turn}** Sd L raising right hands high, -, turning slightly RF XRIB of L leading W to turn RF under R hands then lower R hands and raise L hands, lower L hands fwd L turning slightly LF (*W sd R, -, XLIF of R turning RF under R hands to face RLOD, fwd R cont turning RF under L hands to face M*) end FCG PTR & WALL HANDS STACKED L OVER R;
- 3 **{Break Back}** Releasing R hands and raising L hands sd & bk R turning LF (*W RF*), -, looping L hands over man's head then releasing hands bk L to face DLW (*W DLC*), fwd R end 1/2 OP POS LOD;
- S&QQ 4 **{Sync Walk Maneuvering}** Fwd L, -/R, L, R turning RF in front of W (*W fwd R, -/L, R, L*) end almost CP DRW;

5-8 **CORTE w/ ROCKS ; RUDOLPH RONDE & LARIAT ; [To RLOD] FORWARD LADY OUTSIDE ROLL to LOW BFLY ; 2 SLOW HIP ROCKS ;**

- 5 **{Corte w/ Rocks}** In CP check bk & sd L w/ flexed L knee leaving trail leg extended between lady's feet, -, rec R, rec L (*W fwd R between M's feet checking, -, rec L, rec R*) end CORTE POS RLOD;
- 6 **{Rudolph Ronde & Lariat}** Fwd R between W's feet flexed R knee leaving L ft in place rotate upper body RF causing W to rondé to momentary SCP RLOD, -, raising joined lead hands lead lady to lariat rock sd L, rec R (*W bk L swiveling RF & rondé R ft CW, -, XRIB of L, sd & fwd L crossing behind M*) end almost LOP RLOD;
- 7 **{Fwd w/ Outside Roll}** In place or small fwd L to allow W to catch up to LOP RLOD, -, turning LF fwd & sd R lowering and then raising joined hands to lead W to turn RF, XLIF of R (*W fwd R comm RF turn, -, bk L turning RF, fwd R turning RF to face partner*) end BFLY WALL;
- SS 8 **{Slow Hip Rocks}** Sd R w/ hip roll CW (*W CCW*), -, sd L w/ hip roll CCW (*W CW*), - end BFLY WALL;
NOTE: 2nd time end HANDSHAKE WALL

PART B

1-4 **TWO-HAND FORWARD BREAK ; RIGHT PASS to WRAPPED COH (LADY in 2) ; [R FT] SHADOW FENCELINE ; POINT SIDE, -, FENCE, RECOVER ;**

- 1 **{Two-Hand Fwd Break}** Keeping double handhold sd & fwd R, -, small fwd L w/ R shoulder lead for slight contra check action, bk R end BFLY WALL;
- SQQ (SS) 2 **{Rt Pass to Shadow COH}** Sd & bk L turning body RF stretch L sd raise lead hands, -, turning RF XRIB of L release trail hands, cont RF turn fwd L toward W's L sd lowering lead hands in front of W (*W fwd R, -, fwd L under lead hands, -*) end in momentary ONE-HAND WRAP POS COH;
- 3 **{Shadow Fenceline}** (Now with same footwork) Blending to SHADOW POS sd R, -, XLIF of R, bk R end SHADOW POS COH;
- QQ 4 **{Point & Fenceline}** Pt L sd, -, XLIF of R, bk R end SHADOW POS COH;

5-8 SHADOW TURNING BASIC (LADY SYNC to FACE) ; NEW YORKER to BFLY ; NEW YORKER in 4 ; CROSS BODY ;

- S&S (S&QQ) 5 {Shadow Turning Basic W Sync} Sd L w/ RF upper body rotation, -/comm turn ½ LF bk R w/ slip pivot action, fwd L finish turn, - (W sd L w/ RF upper body rotation, -/comm full turn LF bk R w/ slip pivot action, fwd L cont turn, bk R to face partner) end LOP FCG POS WALL;
- 6 {New Yorker} (Now with opposite footwork) Sd R turning RF, -, fwd L to LOP RLOD, bk R turning LF end BFLY WALL;
- QQQQ 7 {New Yorker in 4} Rk sd L, rec R, turning RF fwd L to LOP RLOD, bk R turning LF end LOP FCG POS WALL;
- 8 {Cross Body} Sd & bk L slight LF turn, -, slip R back under body leading W fwd, fwd L turning LF (W sd & fwd R slight RF turn, -, fwd L turning LF, bk R turning LF to face M) end LOP FCG POS COH;

PART C

1-4 HORSESHOE TURN ; ; REVERSE UNDERARM TURN ; CROSS BODY to HANDSHAKE ;

- 1-2 {Horseshoe Turn} Sd R turning RF, -, fwd L w/ checking action shaping to partner, rec R still shaping to partner (W sd L turning LF, -, fwd R w/ checking action shaping to partner, rec L still shaping to partner) end LOP LOD; Raising joined lead hands fwd L comm LF turn, -, LF circular walk R, L (W fwd R comm RF turn, -, RF circular walk under joined lead hands L, R) end LOP FCG POS WALL;
- 3 {Rev Underarm Turn} Sd R, -, XLIF of R, bk R (W sd L, -, XRIF of L turning LF under lead hands to face LOD, fwd L cont LF turn to face partner) end LOP FCG POS WALL;
- 4 {Cross Body} Sd & bk L slight LF turn, -, slip R back under body leading W fwd, fwd L turning LF joining R hands (W sd & fwd R slight RF turn, -, fwd L turning LF, bk R turning LF to face M) end HANDSHAKE COH;

5-8 HALF MOON ; ; [CHANGE HANDS] NEW YORKER ; AIDA ;

- 5-6 {Half Moon} Sd R turning RF, -, fwd L, bk R turn to face partner (W sd L turning LF, -, fwd R shaping to partner, bk L to face partner) end HANDSHAKE COH; Turn LF sd & fwd L w/L side stretch, -, slip bk R shape to partner, fwd L cont turn to face partner change to lead hands joined (W turning RF sd & fwd R raise L arm turning body slightly away from partner but look at & shape to partner, -, W slip fwd L in front of M turn LF, bk R cont turn to face partner) end LOP FCG POS WALL;
- 7 {New Yorker} Sd R turning RF, -, fwd L to LOP RLOD, bk R turning LF end LOP FCG POS WALL;
- 8 {Aida} Sd & fwd L to slight OP "V" shape, -, thru R, turning RF sd L;

9-12 AIDA LINE w/ HIP ROCKS ; 2 SLOW HIP ROCKS ; FACE for SPOT TURN ; CLOSE UP for HIP LIFT ;

- 9 {Aida Line w/ Hip Rocks} Cont RF turn bk R to back-to-back "V" pos, -, rec L w/ hip roll CCW (W CW), rec R w/ hip roll CW (W CCW) end AIDA LINE RLOD;
- SS 10 {Slow Hip Rocks} Rec L w/ hip roll CCW (W CW), -, rec R w/ hip roll CW (W CCW), - end AIDA LINE RLOD;
- 11 {Face for Spot Turn} Fwd L swiveling sharply LF to momentary BFLY, -, XRIF of L (W XLIF of R) turn LF to face RLOD, fwd L turning LF end LOP FCG POS WALL;
- S-- 12 {Hip Lift} Blending to CP sd R bring L ft to R & lower L hip, -, w/ slight pressure on free L ft lift L hip up, lower L hip down end CP WALL;

PART D

1-4 BASIC ; ; TURNING BASIC ; LUNGE BREAK ;

- 1-2 {Basic} Sd L, -, bk R under body, fwd L; Sd R, -, fwd L across body, bk R end CP WALL;
- 3 {Turning Basic ½} Sd L w/ RF upper body turn (W head closed), -, comm turn ½ LF bk R w/ slip pivot action, fwd L finish turn end CP COH;
- S-- (SQQ) 4 {Lunge Break} Releasing to LOP FCG POS sd & fwd R, -, slight RF body turn lower in R knee letting L ft slide sd & bk no weight, slight LF body turn w/ rise slightly in R knee (W sd & bk L, -, bk R, fwd L) end LOP FCG POS COH;

5-8 ALTERNATING UNDERARM TURNS ; ; ; OPEN BREAK :

- 5-7 {Alt Underarm Turns} Sd L raising lead heads high, -, turning slightly RF XRIB of L leading W to turn RF under joined hands, fwd L turning slightly LF (*W sd R, -, XLIF of R turning RF under lead hands to face LOD, fwd R cont RF turn to face partner*) end LOP FCG POS COH; Releasing lead hands and joining trail hands sd R raising trail hands, -, XLIF of R turning RF under trail hands to face RLOD, fwd R cont RF turn to face partner (*W sd L, -, turning slightly RF XRIB of L, fwd L turning slightly LF*) end OP FCG POS COH; Releasing trail hands and joining lead hands sd L, -, turning slightly RF XRIB of L leading W to turn RF under joined hands, fwd L turning slightly LF (*W sd R, -, XLIF of R turning RF under lead hands to face LOD, fwd R cont RF turn to face partner*) end LOP FCG POS COH;
- 8 {Op Break} Keeping close to partner sd R, -, apt L, fwd R end LOP FCG POS COH;

9-11 RIGHT PASS to BFLY WALL ; SHOULDER to SHOULDER ; HIP ROCKS to HANDSHAKE :

- 9 {Right Pass} Sd & fwd L turning body RF stretch L sd raise lead hands, -, turning RF XRIB of L, cont RF turn fwd L (*W fwd R shaping upper body RF to partner, -, turning LF fwd L turn under lead hands, cont LF turn bk R*) end BFLY WALL;
- 10 {Shoulder to Shoulder} Sd R turning RF to BFLY SCAR, -, fwd L outside partner, bk R turning LF end BFLY WALL;
- 11 {Hips Rocks} Lowering hands to LOW BFLY sd L w/ hip roll CCW (*W CW*), -, rec R w/ hip roll CW (*W CCW*), rec L w/ hip roll CCW (*W CW*) end HANDSHAKE WALL;

PART A

1-8 CONTRA BREAK to STACKED HANDS ; CROSS-HAND UNDERARM TURN ; BREAK BACK w/ MAN'S HEAD LOOP to 1/2 OP ; SYNC BOLERO WALK MANEUVERING ; CORTE w/ ROCKS ; RUDOLPH RONDE & LARIAT ; [To RLOD] FORWARD LADY OUTSIDE ROLL to LOW BFLY ; 2 SLOW HIP ROCKS to HANDSHAKE ;

PART A (1-7)

1-7 CONTRA BREAK to STACKED HANDS ; CROSS-HAND UNDERARM TURN ; BREAK BACK w/ MAN'S HEAD LOOP to 1/2 OP ; SYNC BOLERO WALK MANEUVERING ; CORTE w/ ROCKS ; RUDOLPH RONDE & LARIAT ; [To RLOD] FORWARD LADY OUTSIDE ROLL to LOW BFLY ;

PART B

1-8 TWO-HAND FORWARD BREAK ; RIGHT PASS to WRAPPED COH (LADY in 2) ; [R FT] SHADOW FENCELINE ; POINT SIDE, -, FENCE, RECOVER ; SHADOW TURNING BASIC (LADY SYNC to FACE) ; NEW YORKER ; NEW YORKER in 4 ; CROSS BODY ;

PART C MODIFIED

1-8 HORSESHOE TURN ; ; REVERSE UNDERARM TURN ; CROSS BODY to HANDSHAKE ; HALF MOON ; ; [CHANGE HANDS] NEW YORKER ; AIDA ;

9-11 AIDA LINE w/ HIP ROCKS ; FACE, -, THRU to a ; FAN, -, SLOW TOGETHER w/ ARM SWEEP ;

- 1-9 Repeat Measures 1-9 Part C ; ; ; ; ; ; ; ; ; ; ;
- 10 {Face & Thru to a} Fwd L swiveling sharply LF to face partner and WALL, -, thru R, cl L leading partner to step toward LOD (*W fwd R swiveling RF sharply to face partner, -, thru L, fwd R turning LF*);
- SS 11 {Fan} Sd R RLOD (*W cont LF turn bk L LOD*), - end FAN POS M FCG WALL, {Tog} Rec L shaping toward partner and sweeping trail arms toward partner, -;

ENDING

1-6+ [RECOVER to FAN] HOCKEY STICK ; ; FORWARD BREAK ; QUICK SIDE, CLOSE BFLY WALL, SLOW RIFF TURNS ; ; PAUSE, -, SIDE to SLOW CUDDLE OVERSWAY LOOKING AT PARTNER ...

- 1-2 **{Hockey Stick}** Rec R to FAN POS, -, fwd L, bk R (*W rec L to FAN POS, -, cl R to L, fwd L toward RLOD*); cl L comm turn RF raise joined lead hands across in front to create window, -, cont turn small bk R, fwd L DRW lowering lead hands leading lady to turn under LF (*W fwd R, -, W fwd L, fwd R turn LF under joined hands to face partner*) end LOP FCG POS DRW;
- 3 **{Fwd Break}** Sd & fwd R, -, small fwd L w/ R shoulder lead for slight contra check action, bk R end LOP FCG POS DRW;
- QQ 4-6+ **{Quick Sd Cl}** Sd L turning to face wall, cl R end BFLY WALL,
 NOTE: The remaining music has three distinct notes. Dance the first Riff Turn on the 1st note, the 2nd Riff Turn on the 2nd note, and after a pause step side on the 3rd note. For cuesheet simplicity, each figure is described below as its own measure.
- SQ **{Slow Riff Turn}** To fit the music about 3 beats raise joined lead hands sd L leading W to spin RF, -, cl R (*W fwd R spin RF under joined hands to face partner, -, cl L*);
- SS **{Slow Riff Turn}** To fit the music about 4 beats sd L leading W to spin RF, -, cl R, - (*W fwd R spin RF under joined hands to face partner, -, cl L, -*);
- S **{Sd to Cuddle Oversway}** After a pause on the last note of music sd L closing up to cuddle pos W's arms around M's neck M's arms around W's body, -, as the music fades soften L knee to lower and rotate slightly LF looking at partner end CUDDLE OVERSWAY...

BLUE WORLD VI

CHOREOGRAPHER: Debbie & Paul Taylor debbie@rdcuers.com www.rdcuers.com
1370 Sunlight Dr., Cle Elum, Washington 98922 425-387-1600 or 509-293-1110
RECORD: CD: The Present (Remastered & Expanded) Track 11 or Download from Amazon or I-Tunes
ARTIST: The Moody Blues SPEED: 42 RPM
FOOTWORK: Opposite Throughout Except Where Noted (*Lady*) ORIG. LENGTH: 3:39
PHASE: Phase VI RHYTHM: Foxtrot
SEQUENCE: INTRO-A-B-C-INTERLUDE-A-B-C1-8[MOD]-END RELEASED: JUNE 2015

INTRODUCTION

1-2 SKATERS DLC LEFT FOOT FREE FOR BOTH WAIT ; ;

1-2] In skaters pos L ft free for both DLC wait ; ;

3-6 REVERSE WAVE ½ ; CHECK & WEAVE ; ; HOVER ;

SQQ 3] Fwd L comm LF body trn, -, sd R DLC, bk L fcg DRC ;

SQQ 4] Slip R bk undr body, -, fwd L comm LF trn, cont LF trn sd & bk R with rt sd lead & stretch fc DRW ;

QQQQ 5] Bk L, bk R cont LF trn, sd & fwd L with lf sd stretch & LF trn, fwd R ;

SQQ 6] Fwd L, -, fwd & stly sd R rising, sd & fwd L to Skaters DLC ;

7-8 FEATHER LADY IN 4 [TO BJO] ; DOUBLE REVERSE FULL ;

SQQ (SQ&Q) 7] Fwd R, -, fwd L, fwd R (*Fwd R, -, fwd L comm LF trn/sd & bk R, bk L to Bjo*) DLC ;

SQQ (SQ&Q) 8] Fwd L comm LF trn, -, sd R, spin brng L ft undr body (*Bk R comm LF trn, -, cl L to R heel trn trng ½ LF/sd & bk cont LF trn, XLIF*) ; **NOTE:** Meas. 1-6 are same footwork - lady transitions on meas. 7.

PART A

1-4 TELESPIN TO BJO ; ; TRAVELING HOVER CROSS ; ;

SQQ& 1] Fwd L comm LF trn with R sd stretch, -, fwd & sd R cont LF trn, sd & bk L with partial wt/comm LF body turn (*Bk R comm LF trn, -, brng L to R heel trn cont LF trn, fwd R cont LF trn/keeping R sd twd ptr fwd L*) ;

QQS 2] Taking full wt on L spin LF, sd R cont LF trn, cont LF trn sd & fwd L to BJO DLW, - (*Fwd R comm LF toe spin, cont toe spin cl L, sd & bk R to BJO*) ;

SQQ 3] Fwd R comm RF trn with L sd stretch, -, sd L fcg DRW cont strong RF trn, sd R fc DLC with R sd stretch (*Bk L comm RF trn, -, [heel turn] cl R no weight cont RF trn & trans weight to R, sd L, sd & bk L*) ;

QQQQ 4] Cont RF rotation fwd L across R in CBM, fwd & sd R to CP, fwd L to CBMP, fwd R to BJO (*Cont RF rotation with L sd stretch bk R to CBMP, bk & sd L to CP, bk R to CBMP, bk L to BJO*) ;

5-8 TELEMARK TO SEMI ; NAT FALLAWAY WEAVE ; ; CHANGE OF DIRECTION ;

SQQ 5] Blind to CP fwd L comm LF body trn, -, sd R cont LF trn, sd & fwd L to SCP DLW ; (*Bk R comm LF body trn brng L to R no weight, -, trn LF on R heel [heel trn] & chng weight to L, sd & fwd R*) ;

SQQ 6] Fwd R comm RF trn w/R sd stretch, -, fwd L rise & cont RF trn, bk R in SCP DRLW ; (*Fwd L w/L sd stretch, -, fwd R rising comm RF trn, cont RF trn bk L in SCP*) ;

QQQQ 7] Bk L, slip R bk comm LF trn to CP, sd & fwd L w/L sd stretch, fwd R to BJO DLW ; (*Bk R, trng LF slip L fwd to CP, sd & bk R w/R sd stretch, bk L to BJO*) ;

SS 8] Fwd L blending to CP, -, fwd with R shldr ld trng LF, draw L to R to CP DLC ;

9-12 TELERONDE ; ; TUMBLE TURN ; FEATHER FINISH [DLW] ;

SQQ 9] Fwd L comm LF trn with R sd stretch, -, fwd R cont LF trn, sd & bk L with partial weight keeping L sd to ptr (*Bk R comm LF heel trn, -, cl L no weight & cont heel turn chng weight to L, fwd R*) ;

Q&QS 10] Spin LF taking full weight on L/cont spin, sd R cont LF trn, bk L fcg RLOD, (*Keep R sd in to ptr fwd L lifting R leg up straight fwd trng LF, cont LF trn, fwd R*), - ;

SQ&Q 11] Bk R trng ¼ LF keeping L sd in to ptr, -, sd & fwd L with L sd stretch/fwd R outsd ptr rise brng W in frnt, fwd L lowering chng to R sd stretch pivoting LF fc DRC (*Fwd L trng ¼ LF, sd & bk R/bk L under body, bk R lowering & chng to R sway with LF pivot action*) ;

SQQ 12] Bk R trng LF, -, cont turn sd & fwd L, fwd R with CBM to BJO DLW ;

13-16 3 STEP ; OPEN NATURAL ; BACK TWISTY VINE 4 ; HEEL PULL ;

SQQ 13] Fwd L blindg to CP, -, fwd R, rising to toe fwd L to CP DLW ;

SQQ 14] Comm RF upper body trn fwd R heel to toe, -, sd L across LOD, cont RF upper body trn bk R with CBM Idg ptr to BJO (*Comm RF upper body trn bk L, -, cl R [heel turn] cont trn, fwd L to BJO*) ;

QQQQ 15] Comm RF trn bk L, cont trn sd R, cont RF trn XLIF, trng LF sd R to BJO DRC ;

SS 16] Comm RF upper body trn bk L blend to CP, -, cont RF trn on L heel pull R ft bk to L trans weight to R, (*Fwd R trng RF, -, cont RF trn sd L, draw R to L*) - ;

PART B

1-4 REVERSE WAVE ½ ; OUTSIDE CHECK ; TIPPLE CHASSE TO A RUMBA CROSS ; ;

- SQQ 1] Fwd L comm LF body trn, -, sd R DLC, bk L fcg DRC ;
SQQ 2] Bk R comm RF trn, -, sd & fwd L, chk fwd R with CBM to BJO DRW ;
SQ&Q 3] Comm RF upper body trn bk L trng RF, -, sd R with L sd stretch trng ¼ RF to CP/cl L, sd & fwd R fc LOD ;
Q&QS 4] Rotate upper body RF with L sd stretch & comm RF trn fwd L, cont trn XRIB trng ½ RF/bk L trng ½ RF, fwd R, - ;
5-8 TRAVELING CONTRA CHECK ; RUNNING OPEN NATURAL TO A RIGHT TURNING LOCK ; ; FEATHER ;
SQQ 5] Fwd L w contra bdy motion w LF upper bdy trn, -, cl R rising to toes in CP WALL, sd & fwd L in SCP ;
SQ&Q 6] Thru R comm RF trn, -, sd & bk L with L sd stretch/bk R with R sd ld Idg W to BJO, with R sd stretch bk L in BJO
(Thru L comm RF trn, -, with R sd stretch fwd R/fwd L with L sd ld, with L sd stretch fwd R in BJO) ;
Q&QS 7] Bk R with R sd ld comm RF trn/XLIF, L sd stretch cont RF upper body trn fwd R btwn W's feet, cont trn fwd L to
SCP DLC, - (*Fwd L with L sd ld comm RF trn/XRIB, with R sd stretch fwd & sd L cont RF trn, fwd R, -*) ;
SQQ 8] Fwd R, -, fwd L with slight LF upper body trn, fwd R to BJO DLC ;

PART C

1-4 DIAMOND TURN ½ ; ; QUICK DIAMOND 4 [CP DLW] ; DIP BACK & RECOVER ;

- SQQ 1] Fwd L, -, comm LF trn sd R, bk L to BJO DRC ;
SQQ 2] Stay in BJO bk R, -, trn LF sd L, fwd R in BJO DRW ;
QQQQ 3] Fwd L, comm LF trn sd R, cont LF trn bk L, bk R to CP DLW ;
SS 4] Soften knees bk L, -, rec fwd R CP DLW, - ;
5-8 HOVER ; RIPPLE CHASSE TO BIG TOP ; ; CONTRA CHECK & SLIP ;
SQQ 5] Fwd L, -, fwd & slight sd R, trng to SCP sd & fwd L DLC ;
SQ&Q 6] Thru R, -, sd & slightly fwd L with L sd stretch/cont L sd stretch into R sway cl R look R, sd & fwd L to SCP ;
SQQ 7] Fwd R comm LF spin, -, cont LF spin XLIB, cont LF spin slip R bk (*Fwd L comm LF spin, -, cont LF spin fwd R
arnd M's L sd, cont LF spin brush L to R fwd L*) ;
SQQ 8] Comm LF upper body trn flexing knees with strong R sd ld chk fwd L, -, rec R, slpng L bk under body fc Wall ;
9-12 CONTINUOUS HOVER CROSS . . . ; LEFT FEATHER . . .
SQQ 9] Fwd R comm RF trn, -, cont RF trn sd L with L sd stretch, strong RF trn on L small sd & fwd R fc DLC
(*Bk L comm RF Trn, -, [heel trn] cl R [no weight] cont RF trn chng weight to R, sd & bk L to CP*) ;
QQQQ QQ 10-10½] Fwd L across R, cl R, bk L in CBMP, bk R to CP (*Bk R, sd L to CP, fwd R to
BJO, fwd L to CP*) ; Sd & Fwd L with L sd ld & stretch, fwd R in BJO with L sd stretch (*Sd & bk R, bk L in BJO*) ,
SQQ QQ 10½-12] Fwd L, - ; Fwd R with R sd ld, fwd L to SDCR, fwd & sd R trng 1/8 LF, bk L trng 1/8 LF to BJO DRC ;
13-16 FEATHER FINISH [DLW] ; FORWARD TO RIGHT LUNGE ; ROLL & SLIP ; DOUBLE REVERSE FULL ;
SQQ 13] Bk R comm LF trn, -, trng ¼ LF sd & fwd L, trng ¼ LF fwd R to BJO DLW ;
SS 14] Fwd L blindg to CP, -, flex L knee move sd & slightly fwd onto R keeping L sd to ptr with slight LF body trn, - ;
SS 15] Rolling RF 3/8 rec L, -, slip R past L, - (*Rolling RF 3/8 rec R, -, pvtg LF fwd L, -*) CP DLC ;
SQQ (SQ&Q) 16] Repeat meas. 8 of Intro end CP DLC ;

INTERLUDE

1-4 REVERSE WAVE ½ ; CHECK AND WEAVE ; ; HOVER ;

- SQQ 1] Fwd L comm LF body trn, -, sd R DLC, bk L fcg DRC ;
SQQ 2] Slip R bk undr body, -, fwd L comm LF trn, cont LF trn sd R with rt sd lead & stretch fc DRW ;
QQQQ 3] Bk L, bk R cont LF trn, sd & fwd L with lf sd stretch & LF trn, fwd R ;
SQQ 4] Fwd L, -, fwd & sltly sd R rising, sd & fwd L to SCP DLC ;
5-6 FEATHER ; DOUBLE REVERSE FULL ;
SQQ 5] SQQ (SQ&Q) Fwd R, -, fwd L, fwd R (*Fwd R, -, fwd L comm LF trn/sd & bk R, bk L to Bjo*) DLC ;
SQQ (SQ&Q) 6] Fwd L comm LF trn, -, sd R, spin brng L ft undr body (*Bk R comm LF trn, -, cl L to R heel trn trng
½ LF/sd & bk cont LF trn, XLIF*)

REPEAT PART A

REPEAT PART B

REPEAT PART C

REPEAT PART C 1-8

ENDING

1-5 CURVED FEATHER ; BACK FEATHER ; FEATHER FINISH TO A DOUBLE TOPSPIN ; ; ;

SQQ 1] Fwd R comm RF trn, - , w/L sd lead cont RF trn fwd L, cont RF trn w/L sd lead fwd R chkg to BJO RLOD ;
(Bk L comm RF trn, - , cont RF trn bk R, cont RF trn w/R sd lead chk bk L to BJO in CBMP ;

SQQ 2] In BJO Bk L, - , bk R w/R shldr ld, bk L ;

SQQ 3] Bk R comm LF trn, - , sd & fwd L w/LF trn, chk fwd R to BJO DLW ;

QQQQ 4] Trn 1/8 LF on ball of R ft bk L, bk R trng 1/8, sd & fwd L cont LF trn, chk fwd R to BJO DRC ;

QQQQ 5] Trn 1/8 LF on ball of R ft bk L, bk R trng 1/8, sd & fwd L cont LF trn, fwd R to BJO DLW ;

6-8 HOVER ; FEATHER ; REVERSE FALLAWAY 4 TO BJO ;

SQQ 6] Blndg to CP fwd L, - , fwd & slightly sd R rising to ball of ft, sd & slightly fwd L to SCP DLC ;

SQQ 7] Fwd R, - , fwd L, fwd R to BJO DLC (*Thru L trng to fc ptr, - , sd & bk R, bk L*) ;

QQQQ 8] Fwd L comm LF trn, sd & fwd R cont trn, bk L SCP RLOD, rise on L bk R lead W to trn LF to BJO ;
(*Bk R, bk L, bk R in SCP rising on R, trn LF sd & fwd L to BJO*) ;

9-11 WEAVE ENDING ; 3 STEP ; RUNNING HOVER ;

QQQQ 9] Bk L in BJO, bk R to CP trng LF, sd & fwd L trng LF, fwd R to BJO DLW ;

SQQ 10] Fwd L blndg to CP, - , fwd R, rising to toe fwd L to CP DLW ;

SQ&Q 11] Fwd R to BJO w/L sd stretch, - , fwd L to CP/fwd & sd R w/R sd stretch, fwd L cont R sd stretch ;
(*Bk L, - , bk R/bk & sd L trng to SCP, fwd R*) ;

12 THRU TO THROWAWAY OVERSWAY ;

SS 12] Thru R, - , sd & fwd L brng W in frnt relaxing L knee & allow R to pnt sd & bk keeping R sd twd ptr with L sd stretch, - (*Thru L, - , sd & fwd R trng LF while relaxing R knee & sliding L ft bk under body past the R ft to pnt bk looking well to L & keep L sd twd man, -*) ;

BLUE WORLD VI

PHASE VI FOXTROT

INTRO: SKATERS DLC LF FT FREE FOR BOTH WAIT ; ;
REV WAVE ½ ; CHECK & WEAVE ; ; HOVER ;
FEATHER LADY IN 4 TO BJO ; DBL REVERSE FULL ;

A: TELE**ESPIN** TO BJO ; ; TRAVELING HOVER CROSS ; ;
TELEMARK TO SEMI ; NAT FALLAWAY WEAVE ; ; CHANGE OF DIRECTION ;
TELERONDE ; ; TUMBLE TURN ; FEATHER FINISH DLW ;
3 STEP ; OPEN NAT ; BK TWISTY VINE 4 ; HEEL PULL ;

B: REV WAVE ½ ; OUTSIDE CHECK ; TIPPLE CHASSE TO A RUMBA CROSS ; ;
TRAV CONTRA CHK ; RUNNING OPEN NAT ; RT TURNING LOCK ; FEATHER ;

C: DIAMOND TURN ½ ; ; QK DIAMOND IN 4 [CP DLW] ; DIP BK & REC ;
HOVER ; RIPPLE CHASSE TO BIG TOP ; ; CONTRA CHECK & SLIP ;
CONT HOVER CROSS , , ; ; LEFT FEATHER , , ; FEATHER FINISH [DLW] ;
FWD TO RIGHT LUNGE ; ROLL & SLIP ; DOUBLE REVERSE FULL ;

BRK: REV WAVE ½ ; CHECK & WEAVE ; ;
HOVER ; FEATHER ; DBL REVERSE FULL ;

A: TELE**ESPIN** TO BJO ; ; TRAVELING HOVER CROSS ; ;
TELEMARK TO SEMI ; NAT FALLAWAY WEAVE ; ; CHANGE OF DIRECTION ;
TELERONDE ; ; TUMBLE TURN ; FEATHER FINISH [DLW] ;
3 STEP ; OPEN NAT ; BK TWISTY VINE 4 ; HEEL PULL ;

B: REV WAVE ½ ; OUTSIDE CHECK ; TIPPLE CHASSE TO A RUMBA CROSS ; ;
TRAV CONTRA CHK ; RUNNING OPEN NAT ; RT TURNING LOCK ; FEATHER ;

C: DIAMOND TURN ½ ; ; QK DIAMOND IN 4 [CP DLW] ; DIP BK & REC ;
HOVER ; RIPPLE CHASSE TO BIG TOP ; ; CONTRA CHECK & SLIP ;
CONT HOVER CROSS , , ; ; LEFT FEATHER , , ; FEATHER FINISH [DLW] ;
FWD TO RIGHT LUNGE ; ROLL & SLIP ; DOUBLE REVERSE FULL ;

C: DIAMOND TURN ½ ; ; QK DIAMOND IN 4 [CP DLW] ; DIP BK & REC ;
HOVER ; RIPPLE CHASSE TO BIG TOP ; ; CONTRA CHECK & SLIP ;

END: CURVED FEATHER ; BACK FEATHER ;
FEATHER FINISH TO A DBL TOPSPIN ; ; ; HOVER ;
FEATHER ; REV FALLAWAY 4 TO BJO ; WEAVE ENDING ;
3 STEP ; RUNNING HOVER ;
THRU TO THROWAWAY OVERSWAY ;

DEBBIE & PAUL TAYLOR

CD: THE PRESENT (REMASTERED & EXPANDED) TRACK 11 OR DOWNLOAD FROM AMAZON
(THE MOODY BLUES)

RELEASED JUNE 2015 NSDC SPRINGFIELD, MASS
SLOWED TO 42 RPM

Call Me

released: July, 2015 v1.0

CHOREO: Mark & Pam Prow, 1322 Falling Leaf Lane, Seabrook, TX 77586 713-705-5290 email: mark@mpprow.com
SONG: Call Me – Peter Douglas – Casaphon Premium Standard Ballroom Dreams Track 16, download at casamusica.de
RHYTHM: Foxtrot - Phase VI level of difficulty – average Speed: as on CD 28 mpm
SEQUENCE: Intro, A, A, B, A, End
Footwork Timing represents weight changes

START: ESCORT/LOD TRAILING FREE WAIT ONE MEASURE

INTRO

1-4 WAIT IN ESCORT LOD TRAIL FOOT FREE; WALK 2; WHIPLASH (BJO); BACK HOVER SCP;

1 [wait] in escort LOD looking at prtnr M's R W's L foot free looking at prtnr
SS 2 [walk 2] fwd R,-, fwd L,-'
S 3 [whiplash] fwd R, join ld hnds, point L to LOD allow trailing hnds to move into hold, - (W fwd L, rotate LF, point R bk to LOD); BJO/LOD
SQQ 4 [bk hover SCP] bk L in CBMP, -, bk R slight RF rotation, fwd L (fwd R,-, fwd L rotate RF, fwd R); SCP/DLW

PART A

1-4 RUNNING FEATHER SCP; CROSS PIVOT SCAR; X CHK TO QK HOVER CORTE; WEAVE ENDING;

QQQQ 1 [running feather] fwd R, fwd L, fwd R o/s W, RF rotation fwd L (W fwd L rotate LF, sd R, bk L, rotate RF fwd R); SCP/DLW
SQQ 2 [cross pivot scar] fwd R start RF trn, -, sd L cont trn, sd&fwd R (W fwd L, -, fwd R, trn RF sd& bk L); SCAR/LOD
QQQQ 3 [cross chk to hover corte] fwd L o/s W in SCAR, rec R rotate LF, side L to RLOD cont rotation, rec R bk (W bk R, rec L, sd&fwd R, fwd L); BJO bkng/LOD
QQQQ 4 [weave ending] bk L (W fwd R o/s M), start LF trn bk R, sd& fwd L, fwd R o/s W; BJO/DLW

5-8 THREE STEP; NATURAL TWIST TURN; WITH FEATHER ENDING LOD; CHANGE OF DIRECTION;

SQQ 5 [three step] fwd L, -, R, L; CP/DLW
SSSQQ 6-7 [nat twist trn w/feather end] fwd R, lead W for heel trn RF, sd&bk L/lowering xRib partial weight on toe, unwind on heel of L,- (W bk L, heel trn on L feet tog, cl R/fwd L, fwd R); cont unwind transfer weight to R fc LOD,-, fwd L slight rotate RF, fwd R outside W(W sd L, brush RF, bk R, bk L); BJO/LOD
SS 8 [change of direction] fwd L, rotate LF, fwd&sd R, -; CP/DLC

9-12 DOUBLE REV DLW; THREE STEP; ½ NATURAL TO QK OUTSIDE CK; . . OUTSIDE CHNG SCP;

SS(S&QQ) 9 [double reverse] fwd L start LF trn, lead W for heel trn, cont trn bk R, tch L to R cont trn (W bk R, heel trn/cl L, fwd R cont trn, XLIF); CP/DLW
SQQ 10 [three step] fwd L, -, R, L; CP/DLW
SQQQQ 11-12.2 [1/2 nat to qk o/s chk] fwd R, start RF turn, sd&bk L, bk R to LOD, rotate RF sd & fwd L, fwd R in CBMP outside W chng (W bk L, heel trn on L feet tog, cl R, fwd L, sd& bk R, bk L in CBMP) BJO/ bkng LOD
SQQ 12.3-13.2 [O/S change] bk L in CBMP, rotate to CP bk R cont trn, fwd&sd L, (W fwd R, -, fwd L, fwd R) SCP/DLW

13-16 (FIN O/S CHNG) . . THRU TO; JETE POINT (PNTNG DLW); RUDOLPH FLLWY SLIP; TELEMAR SCP;

S& 13.3-14 [thru jete point] fwd R rising, rotate LF /small sd L on ball; turn W to CP, lower, point R DLW, - (W fwd L rising, rotate LF/sd R; cont rotation to CP, lower, point L sd&bk, -; CP/LOD sway right
SQQ 15 [Rudolph fallaway & slip] staying low fwd R well into W, rotate slightly RF, bk L in fallaway, sm bk R (W bk L, ronde R CW, bk R in fallaway, rotate LF fwd L); CP/DLC
SQQ 16 [telemar scp] fwd L start LF trn, -, cont trn sd R, fwd L (W start LF trn bk R, bring L to R no weight heel turn, cl L, fwd R); SCP/DLW

PART A

1-4 RUNNING FEATHER SCP; CROSS PIVOT SCAR; X CHK TO QK HOVER CORTE; WEAVE ENDING;

5-8 THREE STEP; NATURAL TWIST TURN; WITH FEATHER ENDING LOD; CHANGE OF DIRECTION;

9-12 DOUBLE REV DLW; THREE STEP; ½ NATURAL TO QK OUTSIDE CK; . . OUTSIDE CHNG SCP;

13-16 (FIN O/S CHNG) . . THRU TO; JETE POINT (PNTNG DLW); RUDOLPH FLLWY SLIP; TELEMAR SCP;

PART B

1-4 THRU CHASSE SCP; NAT HOVER FLLWY; W INSIDE SWIVEL AND LINK TO: PROM OVERSWAY:

SQ&Q	1	[thru chasse SCP] fwd R, -,sd L/cl R, fwd L; SCP/DLW
SQQ	2	[nat hover fallaway] fwd R, rotate RF, sd L, bk R in fallaway bkng DLW (W fwd L, -,fwd R rotate RF, bk L) SCP/ bkng DLW
SS	3	[W inside swivel & link] bk L to WALL slight rotate RF but allow W to rotate LF, xRif without weight, fwd R to COH, brush L to R rotate RF rising (W bk R, rotate LF, bk L, brush R to L rotate RF rising) SCP/DLC
S	4	[prom oversway] sd&fwd L DLC in promenade sway, change to oversway over next 3 beats, -,)

5-8 FALLAWAY RONDE SLIP; TELEFEATHER;; HOVER TELEMAR SCP:

SQQ	5	[fallaway ronde slip] lose sway rec R, ronde L CCW, bk L in fallaway, slip R sm bk (W rec L, ronde R CW, bk R/rotate LF fwd L) CP/DLC
SSSQQ (SQQ&QQQQ)	6-7	[telefeather] fwd L start LF trn, lead W for heel trn, cont trn sd&bk R, rotate LF point L to LOD; cont rotation fwd L, sd&bk R cont trn, sd&fwd L, fwd R in CBMP (W bk R, heel trn, cl L, fwd R/fwd L in CBMP; cont rotation bk R, spin on ball, cl L cont spin, sd&bk R, bk L in CBMP) BJO/DLW
SQQ	8	fwd L, -, fwd&sd R rotate RF, fwd L (W bk R, -, bk&sd L, fwd R); SCP/DLW

PART A

1-4 RUNNING FEATHER SCP; CROSS PIVOT SCAR; X CHK TO QK HOVER CORTE; WEAVE ENDING;

5-8 THREE STEP; NATURAL TWIST TURN; WITH FEATHER ENDING LOD; CHANGE OF DIRECTION;

9-12 DOUBLE REV DLW; THREE STEP; ½ NATURAL TO QK OUTSIDE CK; , , OUTSIDE CHNG SCP;

13-16 (FIN O/S CHNG) , . THRU TO; JETE POINT (PNTNG DLW); RUDOLPH FLLWY SLIP; TELEMAR SCP;

END

1-4 OPEN NATURAL; BACK ZIGZAG; BK HOVER TELEMAR BJO; FWD ZIGZAG;

SQQ	1	[op natural] fwd R, start RF turn, bk L, bk R to LOD (W fwd L, -, fwd R, fwd L); BJO/bkng LOD
QQQQ	2	[bk zigzag] bk L rotate RF, cl R, fwd L o/s W rotate LF, sd&bk R (fwd R rotate RF, sd L, bk R rotate LF, sd&fwd L); BJO bkng LOD
SQQ	3	[bk hover telemark] bk L/bring R to L trn RF, fwd R to LOD, fwd L (W fwd R, trn RF bk R, bk L; BJO/LOD
QQQQ	4	[fwd zigzag] fwd R o/s W rotate RF, sd L, bk R, fwd L (W bk L rotate RF, cl R, fwd L o/s W rotate LF, sd R);

5-8 TRAVELLING HOVER CROSS;; REVERSE TURN ½; HOVER CORTE ;

SQQQQQ	5-6	[travelling hover cross] fwd R start RF trn, -, sd L cont trn, sd&fwd R (W bk L,heel trn, sd&fwd R, trn RF sd& bk L); SCAR/LOD fwd L o/s W in SCAR, fwd R, slight RF rotation fwd&sd L, fwd R o/s W in BJO (W bk R, bk L, sd&bk R, bk L); CP/DLC
SQQ	7	[reverse turn ½] fwd L start LF trn, lead W for heel trn, cont trn bk R, bk L (W start LF trn bk R, heel trn on R, cl L, fwd R); CP/bkng LOD
SQQ	8	[hover corte] start LF rotation bk R,- , sd L cont rotation, bk R; BJO/bkng RLOD

9+ BK PREP TO SAME FOOT LUNGE AND CHANGE SWAY;

S Q	9+	[bk prep to SFL] bk L in CBMP, rotate RF to CP/WALL, lower, sd R in SFL (W fwd R, rotate RF to CP, sd L, xRib well under body) extend line then change sway to open W's head line as music fades
-----	----	--

CRY TO ME

PG 1 of 4

CHOREO: Peg & John Kincaid, 9231 Limestone Place, College Park, MD 20740
(301) 935-5227 kincaidcpa@aol.com www.dancerounds.info/kincaid

Music: "CRY TO ME" by Solomon Burke 2:34 download Amazon.com

RHYTHM: RUMBA RAL PHASE 4 + 2 [cuddles, spiral]

FOOTWORK: Opposite unless indicated SPEED: slow 6% adjust for comfort

SEQUENCE: INTRO A A B C END RELEASED: 7/15

INTRO

1-4 WAIT;; DIP BK HOLD; TWIST REC ;

- 1-2 Fcg ptr WALL cuddle pos both with lead ft free wait;;
s 3 [DIP BK] bk L lowering and extending R leg fwd, -, hold,-;
s 4 [REC] sl twist of upper body LF,-, rec fwd R,-;
OPTION: after twist roll upper bdy as you recover.

PART A

1-4 CUDDLE X 3 ;; M IN 2 (SPIRAL ENDG TO FC WALL); SHAD HIP RKS;

- 1 [CUDDLES X 3 W/SPIRAL ENDG] sd L leading W to open out, rec R, cl L to fc ptr in cuddle pos,-(W swiveling 1/2 RF on L foot sd & bk R to 1/2 open, rec L comm LF trn, fwd & sd R to fc ptr in cuddle pos,-);
2 sd R leading W to open out, rec L, cl R to fc ptr in cuddle pos,-(W swiveling 1/2 LF f on R foot sd & bk L to 1/2 open, rec R comm RF trn, fwd & sd L to fc ptr in cuddle pos,-);
3 sd L leading W to open out, rec R, tch L jning lead hnds to lead the W to spiral LF,-(W swiveling 1/2 RF on L ft sd & bk R to 1/2 open, rec L comm LF trn, fwd R spiraling LF on R ft to fc WALL,-) end in wrapped pos tandem WALL;
4 [SHAD HIP RKS] both with L ft free rk sd L, sd R, sd L,-;

5-8 SHADOW FENCE LINE; SHADOW SPOT TRN; SHADOW SERPIENTE;;

- 5 [SHADOW FENCE LINE] releasing jnd hnds both with R ft free XRIF of L w/bent knee, rec L, cl R,-;
6 [SHADOW SPOT TRN] no hnds jnd both with L ft free XLIF of R trng 1/2 RF, rec R trng 1/2 RF to fc WALL, sd L,-;
7-8 [SHADOW SERPIENTE] fcg WALL in tandem pos both with R ft free thru R, sd L, XRIB of L, fan R CCW; XLIB of R, sd R, thru L, fan R CCW;

9-12 SHADOW PROG WLKS 3; FAN MAN IN 2; STRT ALEMANA; THRU TO AIDA;

- 9 [SHADOW PROGRESSIVE WLK 3] jn L/L hnds moving twd LOD fwd R, fwd L fwd R,-;
10 [FAN M IN 2] sd L to fc WALL leading W to fan pos,-, cl R chng to lead hnds jnd,-(W fwd L twd LOD,- fwd R, swiveling LF on R to fc RLOD,bk L to fan pos,);

PART A (CONT)

- 11 [STRT ALEMANA] in fan pos fwd L, rec R, cl L leading W to trn RF,-(W cl R, fwd L, fwd R trng 1/4 RF to fc ptr,-);
- 12 [THRU TO AIDA] thru R twd LOD comm RF trn, sd L cont RF trn, bk L to "V" bk to bk pos,-(W thru L, twd LOD comm LF trn, sd R cont LF trn, bk L to "V" bk to bk pos-);
- 13-16 SWITCH RK; SPOT TRN; DIP BK & HOLD; TWIST REC;
- 13 [SWITCH RK] in aida pos weight on trail foot trn LF to fc ptr sd L bringing jnd hnds thru, rec R, sd L,-;
- 14 [SPOT TRN] fcg ptr WALL trail ft free SRIF of L comm LF trn 1/2, rec L cont trn to fc ptr WALL, sd R blending to cuddle poos,-;
- s 15 [DIP BK & HOLD] REPEAT MEAS 3 INTRO;
- s 16 [TWIST REC] REPEAT MEAS 4 INTRO;

REPEAT PART A

PART B

- 1-4 FWD BASIC; FCG FAN; CHASE 1/2 BOTH FC LOD;;
- 1 [FWD BASIC] fwd L, rec R, sd L,-;
- 2 [FCG FAN] bk R trng 1/4 LF, rec fwd L to fc LOD, fwd R-(W fwd L, comm LF trn sd & bk R, bk L to fc ptr RLOD,-);
- 3-4 [CHASE 1/2 BOTH FC LOD] fwd L trng RF 1/2 to fc RLOD, rec fwd R, fwd L,-(W bk R no trn, rec L, fwd R,-) end both fcg RLOD in tandem; fwd R trng LF 1/2 to fc LOD, rec fwd L, fwd R,-(W fwd L trng RF 1/2 to fc LOD, rec R, fwd L,-) end both fcg LOD in tandem;
- 5-8 KIKI WLK 6 IN TANDEM;; OPPOSITE CUCA TWICE;;
- 5-6 [KIKI WLK 6] Tandem LOD lead ft free fwd L, fwd R, fwd L plcing each ft in frnt of the other,-; fwd R, fwd L, fwd R plcing each ft in frnt of the other,-;
- 7-8 [OPPOSITE CUCA TWICE] sd L taking wt on ball of L ft, rec R, cl L,-; sd R taking wt on ball of R ft, rec L, cl R,-;
- 9-12 CHASE BOTH FC RLOD; PEEK-A-BOO TWICE;; FINISH CHASE TO FAN POS M FC WALL;
- 9 [CHASE BOTH FC RLOD] fwd L trng 1/2 RF to fc RLOD, rec fwd R, fwd L,-(W fwd R trng LF 1/2 to fc RLOD, rec fwd L, fwd R,-) to end tandem RLOD;;
- 10-11 [PEEK-A-BOO TWICE] lead ft free fcg RLOD sd R look over L shldr, rec L, cl R,-; sd L look over R shldr, rec R, cl L,-;
- 12 [FINISH CHASE TO FAN POS M FC WALL] fwd R trng LF 1/4 to fc WALL, rec sd L, cl R trng 1/4 LF to fc WALL, pnt L sd jn lead hnds (W fwd L, rec R, bk L to fc RLOD in fan pos,-);

PART B (CONT)

- 13-16 HKY STK TO FC WALL;; HIP RKS; X UNWIND TO FC;
139-14[HKY STK TO FC WALL] fwd L, rec R, cl L,-(W cl R, fwd L, fwd R look at ptr & caress); bk R, rec L, fwd R,-(W trng 1/4 LF to fc WALL fwd L, fwd R swiveling on R, bk L to fc ptr COH,-);
15 [HIP RKS] fcg ptr WALL with lead ft free rk sd L, rk sd R, rk sd L,-;
s s 16 [X UNWIND TO FC] XRIF of L (W XLIF of R),-, spin full trn to fc ptr WALL taking wt on trail ft blend to BFLY,-;

PART C

- 1-4 FENCE LINE IN 4; FENCE LINE M IN 2 ; CIRCULAR SERPIENTE;;
qqqq 1 [FENCE LINE IN 4] BFLY fcg ptr WALL lead ft free XLIF of R in lunging action, rec R, sd L, cl R;
2 [FENCE LINE M in 2] BFLY WALL lead ft free XLIF of R in lunging action, rec R, pnt L sd,- (W XRIF of L in lunging action, rec L, sd R,-);
3-4 [CIRCULAR SERPIENTE] circling CCW thru L, sd R, XLIB of R fan R CW; circling CW XRIB of L, sd L, XRIF of L, fan L CW (W same footwork as M) end fcg ptr WALL with L ft free for both;
- 5-8 OPPOSITE SPOT TRN M IN 2 BJO; WHEEL 6 SCAR;; FWD LADY DEVELOPE;
5 [OPPOSITE SPOT TRN M IN 2] XLIF of R comm RF trn 1/2 on L foot, rec R to fc ptr, tch L,-(W XLIF of R comm RF trn 1/2 on L foot, rec R to fc ptr, sd L,-) end fcg ptr WALL with lead ft free blend to loose CP;
6-7 [WHEEL 6 SCAR RLOD] in loose CP moving CW fwd L, fwd R, fwd L,-; fwd R, fwd L, fwd R to end DRW in SCAR pos,-;
s 8 [CK FWD LADY DEVELOPE] ck fwd L leading W to developpe,-,hold,-(W bk R raising L leg with bent knee and extend L leg fwd with pointed toe,-,hol,-);
- 9-12 M BK INTO AIDA; SLOW HIP RKS; SWITCH CROSS; SD WLK RLOD;
9 [M BK INTO AIDA] release ptr keeping lead hnds jnd bk R, bk L, bk R to "V" bk to bk pos,-(W REPEAT MEAS 12 PART A);
ss 10 [2 SLOW HIP RKS] in "V" bk to bk pos rk fwd L,-, rk B R,-;
11 [SWITCH CROSS] in "V" bk to bk pos trn LF to fc ptr sd L bringing jnd lead hnds thru, rec R, XLIF of R trng LF to fc ptr,-(W trng RF to fc ptr sd R bringing jnd lead hnds thru, rec L, XRIB of L trng RF to fc ptr,-);
12 [SD WLK RLOD] fcg ptr WALL sd R, cl L, sd R,-; ;
- 13-16 REV U/A TRN; U/A TRN; DIP BK & HOLD; TWIST REC;
13 [REV U/A TRN] XLIF of R leading W to trn LF undr jnd lead hnds, rec R, sd L-(W XRIF of L trng LF undr jnd lead hnds, rec L to finish LF trn to fc ptr, sd R,-);
14 [U/A TRN] Raising jnd lead hnds XRIB of L leading W to trn RF, rec L to fc ptr, sd R,-(W CLIF of R trng RF undr jnd lead hnds, rec R to fc ptr, sd L,);
s 15 [DIP BK & TWIST] REPEAT MEAS 3 INTRO;
s 16 [REC] REPEAT MEAS 4 INTRO;

END

1-2 CUDDLE THREE TIME TO A CUDDLE CORTE & TWIST;;;

1-2 [CUDDLES] REPEAT MEAS 1 & 2 PART A;;

3 [CUDDLE TO CUDDLE CORTE] REPEAT MEAS 3 PART A but on the last step
dip bk L and twist upper bdy sl LF ;

QUICK CUES

INTRO: cuddle pos wait;; dip bk & hold; twist recov;

PART A: cuddle 3 times lady spiral to fc WALL M in 2;;; shadow hip rks;
] shadow fence line; spot trn; shadow serpiente;;
prog wlk 3; lady out to fan M in 2; strt alemana thru to aida;;
switch rk; spot trn; dip bk & hold; twist rec;

REPEAT PART A

PART B fwd basic to fcg fan;; chase 1/2 both fc LOD;;
kiki wlk 6 LOD;; opposite cuca twice;;
chase both fc RLOD; peek-a-boo twice;; finish chase to fan M fc WALL;
hky stk to wall;; hip rks; X unwind to fc;

PART C: fence line in 4; fence line M in 2 BFLY; circular serpiente;;
opposite spot trn BJO M in 2; wheel 6 SCAR RLOD;;
ck fwd lady develope;
M bk into aida; 2 slow hip rks; switch cross both spiral; sd wlk RLOD;
rev U/A trn; U./A trn; dip bk & hold; twist rec;

END: cuddle 3 times to a cuddle corte & twist;;;;

EL DOMINGO PASADO

Choreography: Ron & Mary Noble 7955 June Reid Place NE, Keizer, OR 97303
14767 East 53rd Drive, Yuma, AZ 85367
Rdancer@aol.com 928-345-0760 503-623-3782

Music: "The Last Sunday", CD "Modern Classics 3", Ballroom Orchestra & Singers,
Amazon download Slow music tempo for comfort

Rhythm & Phase: Tango, Phase 5 + 2 + 1 (Nat'l Twist Turn, Same Foot Lunge), (La Cobra)

Footwork: Opposite, Directions for the Man (Woman's noted) DIFFICULTY Moderate

Timing: QQS, except where noted. Timing reflects actual weight changes.

Sequence: Intro, A, A, B, B, C, B, A, A, B, Ending June 2015

-INTRO-

1- 2 SCP LOD Lead feet free WAIT 2 measures;;

1 - 2 wait 2;;

Option: Wait 1 ½ meas; -, -, Head Flicks back, & fwd;

-A-

1 - 4 STEP, KICK, FWD, TCH; WHISK, REC, PT, HOLD; NATURAL TWIST TURN PREP;;

QQQQ 1 [Step, Kick, Fwd, Tch;] Fwd L, Kick R fwd, fwd R, pt L to SCP LOD;
(*W fwd R, Kick L fwd, fwd L, pt R to SCP LOD;*)

QQS 2 [Whisk, Rec, Pt, Hold;] Cross L behind, rec R, & pt L to LOD, -;
(*W cross R behind, rec L, & pt R to LOD, -;*)

SQQ 3 - 4 [Nat'l Twist Turn to Prep;;] Fwd L, -, fwd R trng rf, sd & bk L to CP RLOD; cross R in bk
QQS of L w/no wt on R, -, unwind rf w/wt now on heel of L & toe of R, cont unwinding rf
allowing ft to uncross changing wt to L & ending in an 'L' pos facing WALL;
(*W Fwd R, -, fwd L, fwd R between M's ft to CP; fwd L in CBMP arnd M, fwd R toward
DRW arnd M, swvl sharply rf on R & cl L near R & slightly bk end in an 'L' pos fc LOD, -;*)

5 - 8 SAME FOOT LUNGE, REC, CLOSE (LADY TOUCH), -; CONTRA CHK, REC, PT, -;

FIVE STEP W/SLOW HEAD CHNG;;

S&S 5 [Same Foot Lunge, Rec, Close (Lady Touch, -;)] Lower & extend R sd & slightly
(W SS) fwd in a lunge looking rt towards the W, -, with a small rt fc rotation of body rec L/cl R
to fc Wall, -; (*W Bk R under body looking well to lf, -, small rt fc rotation rec L to CP, -;*)

Option: Lady can flick with Same Foot Lunge:

QQS 6 [Contra Check, REC, Pt, -;] Commence upper body trn to the lf flexing knees w/strong rt
sd lead chk fwd L in CBMP, rec R, pt L, -;
(*W Commence upper body trn to the lf flexing knees w/strong lf sd lead bk R in CBMP
looking well to the lf, rec L, pt R, -;*)

QQQQ 7 - 8 [Five Step W/Slow Head Chng;;] Fwd L, sd & bk R, bk L outside ptr, small sd & bk R
---- to BJO LOD; slow trn & look RLOD, -, slowly trn to SCP LOD, -;
(*W Bk R, sd & fwd L, fwd R outside ptr, small fwd L to BJO; slowly stretch rt sd, -, slowly
trn to SCP LOD stretching lf sd, -;*)

Repeat Part A

-B-

1 - 4 START DOBLE CRUZ UNWIND TO CP RLOD;; LA COBRA TO CP LOD;;

- SQQS- -1 - 2 **[Start a Doble Cruz unwind to CP RLOD]** Fwd L to SCP, -, thru R, sd L to CP; XRIBL, -, (W SQQ slowly unwind rf to CP RLOD; (W fwd R to SCP, -, thru L, sd R to CP; XLIBR, ronde R rf, SQQ) XRIBL trng ¼ rf, fwd & sd L to CP LOD;)
- SSSS 3 - 4 **[La Cobra to CP LOD]** Sd L,, La Piz R fwd R,-; trng rt fc sd L,, La Piz R fwd R to CP LOD;;
(W fwd R between M's ft swvl rf ½ to SCP, -, fwd L, -; Fwd R between M's ft swvl rf ½ to SCP, -,fwd L swvl lf, -;)

5 - 8 TRNG TANGO DRAW to COH; TELEMAR to a; ROLLING OVERSWAY REC to SCP LOD;;

- QQS 5 **[Trng Tango Draw to DLC]** Fwd L, fwd & sd R, draw L to R w/no wt to fc COH, -;
(W Bk R, bk & sd L, draw R to L w/no wt, -;)
- QQS 6 **[Telemark to a;]** Fwd L commencing to trn lf, sd R continuing trn, sd & slightly fwd L to end in SCP leaving R leg extended and rt sd stretch, -;
(W In CP bk R commencing to trn lf fc bringing L heel beside R heel in a "V" pos w/no wt, chng wt to L, stp sd & slightly fwd R to end in SCP, -;)
- 7 - 8 **[Rolling Oversway REC to SCP LOD;;]** Slowly rotate lf while stretching lf sd,-, -; ;
S - - slowly rec on R starting a rt sd stretch, -, draw L to R losing stretch to SCP LOD, -;
(W slowly rotate lf while stretching rt sd, -, -, -; slowly lose stretch rec on L starting a lf sd stretch, -, draw R to L losing stretch to SCP LOD, -;)

Repeat Part B

-C-

1 - 4 PROMENADE LINK; BRUSH TAP; OPEN REV TURN; RK FWD W FLICK, -, RK BK M FLICK;

- SQQ 1 **Promenade Link;** Sd & fwd L, -, thru R, tap L to sd of R;
(W Sd & fwd R, -, thru L trng lf fc to CP, tap R sd of L;)
- QQ&S 2 **[Brush Tap;]** Fwd L trng lf fc, small sd & bk R/ brush L to R, tch L, -; (W Bk R trng lf fc, sd and fwd L/brush R to L, tch R to sd, -;)
- Option: M can do Leg Crawl instead of Brush Tap:**
- QQS 3 - 4 **[Open Reverse Turn; Rk Fwd, L Flick, Rk Bk, M Flick-;]** Sd & fwd L, fwd R trng lf, sd & bk L to BJO RLOD, -; fwd R outside of W, -, rec L flicking R in BJO, -; (W Bk R, sd L trng lf fc, fwd R outside ptr in BJO, -; bk L in CBMP w/flick, -, rec R to BJO, -;)

5 - 8 QUICK VIENNESE TURN; CLOSED FINISH; SPANISH DRAG to SCP;;

- QQ& 1 **[Quick Viennese Turn;]** Back R trng lf fc, sd & fwd L cont trn/cl R in CP facing LOD, fwd L, trn lf fc sd & bk R swivling on R/cross L in front of R to fc RLOD;
(W fwd L trng lf fc, sd & bk R swiveling on R/cross L in front of R in CP, bk R trng lf fc, sd & fwd L cont trn/cl R;)
- QQS 2 **[Closed Finish;]** Bk R trng lf fc, sd & fwd L, cl R to L w/his rt toe even w/his lf instep to fc WALL, -; (W Fwd L trng lf fc, sd & bk R, cl L to R w/her lf heel near her rt instep, -;)
- SS 3 - 4 **[Spanish Drag to SCP;]** Lunge sd L looking away from ptr, -, trn to look at ptr, -; slowly drag R to L, -, cl R/pt L to SCP LOD, -; (W lunge sd R keeping head & shldr to lf, -, trn to look at ptr, -; slowly drag L to R, -; cl L/pt R to SCP LOD, -;)

Repeat Part B

Repeat Part A

Repeat Part A

Repeat Part B to CP WALL

-ENDING-

1 CORTE with LEG CRAWL:

- 1 M steps bk and sd on L using lowering action w/supporting leg relaxed, keeping R leg extended, -, -;
(W steps fwd on R using lowering action w/supporting leg relaxed, lift L leg up along M's outer thigh with toe pointed to floor, -, -;)

QUICK CUES

- INTRO -

- 1- 2 SCP LOD LEAD FEET FREE WAIT 2 MEASURES;;

- PART A -

- 1 - 4 STEP, KICK, FWD, TCH; WHISK, REC, PT, -; NATURAL TWIST TURN TO WALL;;

- 5 - 8 QUICK SAME FOOT LUNGE, REC, CLOSE (LADY TOUCH), -;
QUICK CONTRA CHECK, REC, PT, -; FIVE STEP W/SLOW HEAD CHNG;;

Repeat - PART A -

- PART B -

- 1 - 4 START DOBLE CRUZ UNWIND to CP RLOD;; LA COBRA to CP LOD;;

- 5 - 8 TURNING TANGO DRAW to COH; TELEMAR to a;
ROLLING OVERSWAY REC to SCP LOD;;

Repeat - PART B -

- PART C -

- 1 - 4 PROMENADE LINK; BRUSH TAP; OPEN REV TURN; ROCK FWD LADY FLICK, -,
ROCK BACK MAN FLICK, -;

- 5- 8 QUICK VIENNESE TURN; CLOSED FINISH; SPANISH DRAG to SCP;;

Repeat - PART B -

Repeat - PART A -

Repeat - PART A -

Repeat - PART B -

-ENDING -

- 1** CORTE with LEG CRAWL;

JUMPTOWN JIVE



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

Rhythm/Phase: Jive 3+1+1 (Pretzel Turn, Triple Wheel with Ladies Single Turn)

Music: Blue Dance by Jumptown Daddies, Latin Dream CD 135 – available Casa Musica

Time/Speed: Original music 2:09@43 MPM / 2:49@33 MPM (Slowed 24%) or to suit

Released: July 2015

Footwork: Opposite throughout

Difficulty: Difficult

Sequence: Intro, A, A, B, A, C, B, Ending

INTRO:

- 1-4 4 FT APART WAIT ; ; TWO POINT STEPS WITH SNAPS ; CHASSE LEFT AND RIGHT ;**
- 1-2 Lead foot free about 4 feet apart wait 2 measures;;
- 3 {point steps} Point left, forward left, point right, forward right;
- 4 {chasse left and right} side left/right, left, side right/left, right;

PART A:

- 1-3 PRETZEL TURN TO HANDSHAKE ; ; ;**
- 1-3 {pretzel turn} In SCP rock back left, recover right commencing RF turn (W LF) to face partner, chasse left/right, left keeping lead hands joined low; continue RF turn (W LF) chasse right/left, right to end back-to-back “V” position M facing DC (W facing DW) keeping lead hands joined behind back, rock forward LOD crossing left in front, recover right; [Unwrap] keeping lead hands joined commencing LF (W RF) turn towards RLOD chasse left/right, left, continue LF (W RF) chasse right/left, right end facing partner in handshake;
- 4-6 TRIPLE WHEEL WITH LADY’S SINGLE TURN FACE WALL ; ; ;**
- 4-6 {triple wheel with lady’s single turn} Rock back left, recover right lead partner forward toward right side, turning RF chasse forward left, right/left turning partner LF and pat partner’s back with left hand; continue turning chasse forward right, left/right turning Lady RF, raise joined right hands to lead partner’s LF turn continue to wheel RF forward left, forward right (W forward right turning LF under joined lead hands, continue forward left turning LF) almost to tandem DLW; chasse forward left, right/left (W chasse in place while in tandem), spin partner RF release hands chasse right, left/right to LOP facing partner and Wall;
- 7-9 LINK ROCK ~ JIVE WALKS ; ; ;**
- 7-9 {link rock} Rock back left, recover right, side left/close right, side left; side right/close left, side right,
{jive walks} Turning to SCP LOD rock back left, recover right; forward left/close right, forward left, forward right/close left, forward right;
- 10-12 SWIVEL WALKS ; TWO POINTS STEPS ; CHASSE LEFT AND RIGHT ;**
- 10-12 {swivel walks} Swivel forward left, swivel forward right, swivel forward left, swivel forward right;
{point steps} Point left, forward left, point right, forward right;
{chasse left and right} side left/right, left, side right/left, right;

PART B:

- 1-5 ROCK RECOVER 3 POINT STEPS TO FACE ; ; CROSS KICK STEP 4 TIMES ~ CHECK THRU RECOVER FORWARD ; ; ;**
- 1-5 {rock recover 3 points steps} Rock back left, recover right, point left, step left forward; point right, step right forward, point left, step left forward turning to face;
{cross kick 4 times} Kick right thru, step to right side on right, kick left thru, step to left side on left; kick right thru, step to right side on right, kick left thru, step to left side on left;
1, -, -/a 4; {check thru recover forward} Step forward on right, -, -/recover on ball of left, forward right;
- 6-9 THROWAWAY ; CHANGE LEFT TO RIGHT ~ CHANGE HANDS BEHIND BACK ; ; ;**
- 6-9 {throwaway} In semi-closed position forward and side left/close right, forward and side left leading woman to turn ½ left face, side and forward right/close left, side and forward right;
{change left to right} Rock back left, recover right, side left/close right, side left commence 1/4 right face turn; side right/close left, side right facing partner and Wall,
{change hands behind back} Rock apart left, recover right; forward left starting 1/4 left face turn and placing right hand over woman's right hand/close right, forward left releasing left hand and completing 1/4 left face turn to Tandem Position in front of woman, side and back right starting 1/4 left face turn and placing left hand behind man's back/close left transferring woman's right hand to man's left hand behind his back, side and back right completing 1/4 left face turn;
- 10-12 LINK ROCK FACE CENTER ~ RIGHT TURNING FALLAWAY ; ; ;**
- 10-12 {link rock} Rock back left, recover right, side left/close right, side left; side right/close left, side right blending to CP Center,
{right turning fallaway} Rock back left, recover right turning RF; side left/close right, side left, continue RF turn side right/close left, side right blending to SCP LOD;

PART C:

- 1-3 RIGHT TURNING FALLAWAY TWICE ; ; ;**
- 1-3 {right turning fallaway} Rock back left, recover right turning RF, side left/close right, side left; continue RF turn side right/close left, side right blending to SCP,
{right turning fallaway} Rock back left, recover right turning RF; side left/close right, side left, continue RF turn side right/close left, side right blending to SCP LOD;
- 4-8 JIVE WALKS , , ; SWIVEL WALKS ; THROWAWAY ; CHANGE LEFT TO RIGHT , , ;**
- 4-8 {jive walks} Rock back left, recover right to semi-closed position, forward left/right, left; forward right/left, right,
{swivel walks} Swivel forward left, swivel forward right; swivel forward left, swivel forward right,
{throwaway} Forward and side left/close right, forward and side left leading woman to turn ½ left face; side and forward right/close left, side and forward right,
{change left to right} Rock back left, recover right; side left/close right, side left commence 1/4 right face turn, side right/close left, side right facing partner and Wall;
- 9-11 ROCK RECOVER SIDE CLOSE ; TWO POINT STEPS ; THROWAWAY ;**
- 9-11 {rock recover side close} Rock back left, recover right to face, side left, close right;
{point steps} Point left, step left forward, point right, step right forward;
{throwaway} Forward and side left/close right, forward and side left leading woman to turn ½ left face, side and forward right/close left, side and forward right;

- 12-14 LINK ROCK ~ RIGHT TURNING FALLAWAY ; ; ;**
 12-14 {link rock} Rock back left, recover right, side left/close right, side left; side right/close left, side right blending to CP Center,
 {right turning fallaway} Rock back left, recover right turning RF; side left/close right, side left, continue RF turn side right/close left, side right blending to SCP LOD;
- 15-18 FALLAWAY THROWAWAY , , ; KICK BALL CHANGE TWICE ; CHANGE HANDS BEHIND BACK , , ;**
 15-18 {fallaway throwaway} Rock back left to semi-closed position, recover right, forward and side left/close right, forward and side left leading woman to turn ½ left face; side and forward right/close left, side and forward right,
 {kick ball change} kick left foot forward/take weight on ball of that foot, replace weight on other foot; kick left foot forward/take weight on ball of that foot, replace weight on other foot,
 {change hands behind back} Rock apart left, recover right; forward left starting 1/4 left face turn and placing right hand over woman's right hand/close right, forward left releasing left hand and completing 1/4 left face turn to Tandem Position in front of woman, side and back right starting 1/4 left face turn and placing left hand behind man's back/close left transferring woman's right hand to man's left hand behind his back, side and back right completing 1/4 left face turn;
- 19-21 CHANGE LEFT TO RIGHT ~ CHANGE HANDS BEHIND BACK ; ; ;**
 19-21 {change left to right} Rock back left, recover right, side left/close right, side left commence 1/4 right face turn; side right/close left, side right,
 {change hands behind back} Rock apart left, recover right; forward left starting 1/4 left face turn and placing right hand over woman's right hand/close right, forward left releasing left hand and completing 1/4 left face turn to Tandem Position in front of woman, side and back right starting 1/4 left face turn and placing left hand behind man's back/close left transferring woman's right hand to man's left hand behind his back, side and back right completing 1/4 left face turn;
- 22-24 RIGHT TURNING FALLAWAY ~ FALLAWAY ROCK ; ; ;**
 22-24 {right turning fallaway} Rock back left to semi-closed position, recover right to face, commence 1/4 right face turn side left/close right, complete turn side left; commence 1/4 right face turn side right/close left, complete turn side right,
 {fallaway rock} Rock back left to semi-closed position, recover on right to face; side left/close right, side left, side right/close left, side right;

ENDING:

- 1-3+ JIVE WALKS ~ DROPPING LEAD HANDS TO 3 POINT STEPS WITH [LEAD HAND] SNAPS ~ POINT AND HOLD ; ; , , ,**
 1-3+ {jive walks} Turning to SCP LOD rock back left, recover right, forward left/close right, forward left; forward right/close left, forward right releasing lead hands,
 {point steps} Point left with lead hand snap, forward left; point right with lead hand snap, forward right, point left with lead hand snap, forward left; point right with lead hand snap, and hold,

HEAD CUES

Sequence: Intro, A, A, B, A, C, B, Ending

Intro:

Lead foot free 4 ft apart wait 2 measures;;

Two Point Steps Together with Snaps; Chasse Left and Right;

Part A:

Pretzel Turn to Handshake;;;

Triple Wheel with Lady's Single Turn face Wall;;;

Link Rock,,; Jive Walks,,;

Swivel Walks; Two Points Steps; Chasse Left and Right;

Part A:

Part B:

Rock Recover 3 Point Steps to Face;;

Cross Kick Step 4 Times ~ Check Thru Recover Forward;;;

Throwaway; Change Left to Right,,; Change Hands Behind Back,,;

Link Rock Face Center,,; Right Turning Fallaway,,;

Part A:

Part C:

Right Turning Fallaway Twice;;;

Jive Walks,,; Swivel Walks; Throwaway;

Change Left to Right,,; Rock Recover Side Close;

Two Point Steps; Throwaway; Link Rock,,;

Right Turning Fallaway,,; Fallaway Throwaway,,;

Kick Ball Change Twice; Change Hands Behind Back,,;

Change Left to Right,,; Change Hands Behind Back,,;

Right Turning Fallaway,,; Fallaway Rock,,;

Part B:

Ending:

Jive Walks ~ Dropping Lead Hands to,,; 3 Point Steps with [Lead Hand] Snaps Point and Hold,,;

LIPS ARE MOVIN'

Released: July 2015
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262
Phone: (636) 394-7380 Web Site: HiltonRounds.com Email: JoeHilton@swbell.net
Music: Lips Are Movin' by Meghan Trainor, CD: Title Song: Lips Are Movin' Track 11
Available as a single download from amazon.com
Time/Speed: Time @ BPM: 3:02 @ 140 as downloaded
Slow for comfort: Suggest 39 - 40.5 RPM = 120 [30 MPM] - 124 BPM [31 MPM]
Footwork: Opposite unless indicated (Woman's footwork in parentheses)
Rhythm/Phase: **Cha Cha** Phase 4+2 [Start A Natural Top, Natural Opening Out]
Degree of Difficulty: AVG
Sequence: INTRO A B C D A B C D END

MEAS:

INTRODUCTION

1-4 BUTTERFLY MAN FCG PARTNER & WALL WAIT 2 MEAS ; ; FENCE LINE ; CRAB WALK 4;

- 1-2 {WAIT} {WAIT} BFLY M fcg ptr & WALL wait 2 meas ; ;
3 {FNC LINE} X lun thru L w/ bent knee looking to RLOD, rec R trng to fc ptr, sd L/cl R, sd L to end fcg BFLY WALL (W X lun thru R w/ bent knee looking to RLOD, rec L trng to fc ptr, sd R/cl L, sd R end in BFLY COH) ;
4 {CRB WLK 4} XRif of L, sd L, XRif of L, sd L (W XLif of R, sd R, XLif of R, sd R) ;

5-8 SPOT TURN TO BFLY; SHOULDER-SHOULDER TWICE ; ; NEW YORKER IN 4 WITH CLOSE TO HNDSHK ;

- 5 {SPT TRN BFLY} Swiveling 1/4 on L foot XRif trng 1/2 LF, rec L trng LF to fc ptr, sd R/cl L, sd R to BFLY WALL (W Swiveling 1/4 on R foot XLif trng 1/2 RF, rec R trn RF to fc ptr, sd L/cl R, sd L BFLY COH) ;
6 {SHLDR-SHLDR} Fwd L to BFLY SCAR, rec R to fc, sd L/cl R, sd L BFLY WALL (W Bk R to BFLY SCAR, rec L to fc, sd R/cl L, sd R BFLY COH) ;
7 {SHLDR-SHLDR} Fwd R to BFLY BJO, rec L to fc, sd R/cl L, sd R BFLY WALL (W Bk L to BFLY BJO, rec R to fc, sd L/cl R, sd L BFLY COH) ;
8 {NY IN 4 W/ CL HNDSHK} Swvl on R thru L, rec R swvl to fc ptr, sd L, cl R blending to HNDSHK WALL (W Swvl on L thru R, rec L swvl to fc ptr, sd R, cl L HNDSHK COH) ;

PART A

1-4 CROSS BODY ; WITH REVERSE TWIRL ; SHADOW NEW YORKER ; UNDERARM TURN ;

- 1 {X BDY W/ REV TWRL} Fwd L, rec R trng LF, sd L/cl R, sd L toe pointing LOD (W Bk R, rec L, fwd R/lk Lib of R, fwd R twd M staying on R sd endg in an L-shaped Position) ;
2 Bk R, rec L trng to fc COH raising R hnds to lead W to twrl undr R hnds, sd R/cl L, sd R; (W Fwd L, fwd R twirling LF undr HNDSHK, sd & fwd L/cl R, sd L completing 1 full LF twirl to end fcg ptr & WALL) ;
3 {SHDW NY} In HNDSHK trng RF fwd L to LOD with L arm extended behind W, rec R trng LF to fc ptr, sd L/cl R, sd L endg HNDSHK COH (W Swvl on L foot thru R, rec L swvl to fc ptr, sd RL/cl L, sd R endg HNDSHK WALL) ;
4 {UNDRM TRN} Raising jnd R hnds trn bdy slightly RF bk R, rec L squaring bdy to fc ptr, sd R/cl L, sd R (W Swvl 1/4 RF on ball of R foot stp fwd L trng 1/2 RF, rec R trng 1/4 RF to fc ptr, sd L/cl R, sd L) ;

5-8 SHADOW NEW YORKER WITH TWIRL] ; WHIP TO WALL BFLY ; 1/2 BASIC ; SPOT TURN NO HANDS ;

- 5 {SHDW NY W/ TWRL} In HNDSHK trng RF fwd L to LOD with L arm extended behind W, rec R trng LF to fc ptr, sd L/cl R to L, trng slightly LF sd L toe pointing RLOD (W Swvl on L foot thru R, rec L twirl RF 1 full trn under HNDSHK on cha sd & fwd R/cl L, sd R to end fcg WALL) ;
NOTE: W's LF twirl can be omitted and replaced with sd cha
6 {WHP TO WALL BFLY} Bk R, rec L trng LF to fc WALL sd R/cl L, sd R end HNDSHK WALL (W Fwd L, fwd R trng LF 1/2 to fc COH, sd L/cl R, sd L endg HNDSHK COH) ;
7 {1/2 BAS} Fwd L, rec R, sd L/cl R, sd L (W Bk R, rec L, sd R/cl L, sd R) ;
8 {SPT TRN NO HNDSD} Swivel 1/4 on L foot XRif trng 1/2 LF, rec L trng LF to fc WALL, sd R/cl L, sd R no hnds jnd (W Swivel 1/4 on R foot XLif trng 1/2 RF, rec R trn RF to fc COH, sd L/cl R, sd L no hnds jnd) ;

PART B

1-4 RONDE CHA CHA BOX ; ; TWICE ; ;

- 1 {RONDE CHA CHA BOX} Ronde LIF of R, sd R, bk L/lk Rif of L, bk L (W Ronde Rib of L, sd L, fwd R/lk Lib of R, fwd R) ;
2 Ronde Rib of L, sd L, fwd R/lk Lib of R, fwd R (W Ronde Lif of R, sd R, bk L/lk Rif of L, bk L) ;
3-4 {RONDE CHA CHA BOX} Same as Part B meas 1-2 ; ;

5-8 CHASE FULL TURN BFLY;; NEW YORKER IN 4 WITH CLOSE ; POINT LOD & HOLD ;

- 5 {CHS FULL TRN BFLY} Fwd L trng 1/2 RF, fwd R trng 1/2 RF, bk L/lk Rif, bk L to fc WALL (W Bk R, rec L, fwd R/lk Lib, fwd R) ;
- 6 Bk R, rec L, fwd R/lk L, fwd R WALL BFLY (W Fwd L trng 1/2 RF, fwd R trng 1/2 RF, bk L/lk Rif, bk L to COH BFLY) ;
- 7 {NY IN 4 W/ CL} Swvl on R thru L, rec R swvl to fc ptr, sd L, cl R (W Swvl on L thru R, rec L swvl to fc ptr, sd R, cl L) ;
- 8 {PT LOD & HOLD} Pt L foot twd LOD & trail arm pointed RLOD, hold, -, - (W Pt R foot twd LOD & trail arm pointed RLOD, hold, -, -) ;

PART C**1-5 1/2 BASIC TO FAN ; ; HOCKEY STICK WITH TRIPLE CHA FORWARD ; ; ;**

- 1 {1/2 BAS} Fwd L, rec R, sd L/cl R, sd L (W Bk R, rec L, sd R/cl L, sd R) ;
- 2 {FAN} Bk R, rec L leading W to trn LF i/4, sd R/cl L, sd R (W Fwd L, trng LF sd & bk R making 1/4 trn to fc RLOD, bk L/lk Rif, bk L leaving R foot extended fwd w/ no weight) ;
- 3 {HKY STK W/ TRPL CH FWD} Fwd L, rec R, in pl L/R, L (W Cl R, fwd L, fwd R/lk Lib, fwd R) ;
- 4 Bk R, rec L, twd DRW fwd R/lk Lib, fwd R (W Fwd L, fwd R trng LF 1/2 fc ptr, bk L/lk Rif, bk L on a diag) ;
- 5 Cont twd DRW fwd L/lk Rib, fwd L, fwd R/lk Lib, fwd R (W Bk R/lk Lif, bk R, bk L/lk Rif. Bk L) ;

6-8 FORWARD RECOVER & TRIPLE CHA BACK CP RLOD ; ; START A NATURAL TOP ;

- 6 {FWD REC & TRPL CH BK CP RLOD} Fwd L, rec R, bk L/lk Rif, bk L (W Bk R, rec L, fwd R/lk Lib, fwd R) ;
- 7 Bk R/lk Lif, bk R, bk L/lk Rif. bk L stp slightly to sd to CP RLOD (W Fwd L/lk Rib, fwd L, fwd R/lk Lib, fwd R to CP LOD) ;
- 8 {START NAT TOP} XRib of L trng RF, sd L cont trn, XRib of L cont trn/sd L cont trn to fc ptr & WALL, cl R (W Sd L trng RF, XRif of L cont trn, sd L cont trn/XRif of L cont trn to fc ptr & COH, sd L) ;

9-12 INTO NATURAL OPENING OUT ; TO FAN ; ALEMANA ; BFLY ;

- 9 {NAT OPG OUT} Giving W a slight L sd lead w/ right sd stretch to open W out ck fwd L on ball of foot w/ pressure into floor & shaping to ptr, rec R w/ slight right sd lead to lead W to CP, sd L/cl R, sd L endg CP WALL (W With slight L sd stretch trn 1/2 RF bk R w/ R sd stretch, rec L w/ L sd stretch trng 1/2 LF blending to CP, sd R/cl L, sd R endg CP COH) ;
- 10 {FAN} Same as Part C meas 2 ;
- 11 {ALEMANA TO BFLY} Fwd L, rec R, bk L/cl R, bk L (W Bk R, rec L, fwd R/cl L, fwd R) ;
- 12 Bk R lead W to trn 1/2 RF, rec L lead W to trn 1/2 RF, sd R/cl L, sd R BFLY WALL (W Fwd L trng 1/2 RF undr jnd lead hnds, fwd R trng 1/2 RF undr jnd lead hnds to fc ptr & COH, sd L/cl R, sd L BFLY COH) ;

13-16 1/2 BASIC ; AIDA ; SWITCH CROSS ; CRAB WALK ENDING ;

- 13 {1/2 BAS} Fwd L, rec R, sd L/cl R, sd L (W Bk R, rec L, sd R/cl L, sd R) ;
- 14 {AIDA} Trng LF to LOD thru R, fwd L trng RF 1/2 fc RLOD, bk R/lk Lif, bk R endg in "V" position (W Trng RF to LOD thru L, fwd R trng 1/2 LF to fc RLOD, bk L/lk Rif of L, bk L) ;
- 15 {SWCH X} Trng LF to fc ptr bringing jnd hnds thru sd L ckg, rec R, XLif/sd R, XLif (W Trng RF to fc ptr bringing jnd hnds thru sd R ckg, rec L, XRif/sd L, XRif) ;
- 16 {CRB WLK ENDG} Sd R, XLif, sd R/cl L, sd R (W Sd L, XRif, sd L/cl R, sd L) ;

PART D**1-4 FENCE LINE KEEP LEAD HANDS ; TIME & SPOT TO NECK WRAP ; UNWRAP TO WALL BFLY ; FENCE LINE IN 4 ;**

- 1 {FNC LINE KEEP LEAD HND JND} X lun thru L w/ bent knee looking to RLOD, rec R trng to fc ptr, sd L/cl R, sd L to end fcg WALL release trail hnds keep lead hnds jnd (W X lun thru R w/ bent knee looking to RLOD, rec L trng to fc ptr, sd R/cl L, sd R end fcg COH release trail hnds keep lead hnds jnd) ;
- 2 {TIME & SPT TO NECK WRP} XRib w/ slight RF body trn raising jnd lead hnds just to W's chin height, rec L to Neck Wrp pos fcg RLOD, fwd R/lk Lib, fwd R (W Swvl 1/4 RF on ball of R foot stp fwd L trng 1/2 RF wrapping into jnd lead hnds into neck wrp, rec R fcg RLOD, fwd L/lk Rib, fwd L) ;
- 3 {UNWRP TO WALL BFLY} Fwd L outside ptr, rec R to fc ptr, sd L/cl R, sd L to BFLY WALL (W Fwd R trng 1/2 LF unwrapping jnd lead hnds, rec L cont LF trn to fc ptr, sd R/cl L, sd R to BFLY COH) ;
- 4 {FNC LINE IN 4} X lun thru R w/ bent knee looking to LOD, rec L trng to fc ptr, sd R, cl L to BFLY WALL (W X lun thru L w/ bent knee looking to LOD, rec R trng to fc ptr, sd L, cl R to BFLY COH) ;

5-8 SPOT TURN TO HND SHK ; TRADE PLACES TWICE ; TO BFLY ; CUCARACHA IN 4 WITH CLOSE *TO HANDSHAKE [2Time *TO BFLY] ;

- 5 **{SPT TRN TO HNDSHK}** Swvl 1/4 LF on ball of L foot thru R trng 1/2 LF, rec L trng 1/4 LF to fc ptr & WALL, sd R/cl L, sd R to **HNDSHK** (W Swvl 1/4 RF on ball of R foot thru L trng 1/2 RF, rec R trng 1/4 RF to fc ptr & COH, sd L/cl R, sd L to **HNDSHK**) ;
- 6 **{TRADE PLCS }** Rk apt L, rec R trng 1/4 RF bhd W releasing jnd R hnds to momentary TANDEM, commence trng 1/4 RF sd & bk L/cl R, comp trn to fc ptr sd & bk L to join L hnds in HNDSHK COH (W Rk apt R, rec L trng 1/4 LF in front of M releasing jnd R hnds to momentary TANDEM, commence trng 1/4 LF sd & bk R/cl L, comp trn to fc ptr sd & bk R to join L hnds in HNDSHK WALL) ;
- 7 **{TRADE PLCS BFLY}** Rk apt R, rec L trng 1/4 LF bhd W releasing jnd L hnds to momentary TANDEM, commence trng 1/4 LF sd & bk R/cl L, comp trn to fc ptr sd & bk R to BFLY WALL (W Rk apt L, rec R trng 1/4 RF in front of M releasing jnd L hnds to momentary TANDEM, commence trng 1/4 RF sd & bk L/cl R, comp trn to fc ptr sd & bk L to BFLY COH) ;
- 8 **{CUCA IN 4 w/ CL HNDSHK}** Sd L, rec R, cl L, step in place R endg *HNDSHK WALL (W Sd R, rec L, cl R, step in place L endg *HNDSHK COH) ;
***NOTE: 2nd time end in BFLY [Not HNDSHK]**

REPEAT PARTS A B C & D* [end in BFLY]

END

1-4 CHASE WITH UNDERARM PASS ; BFLY COH ; NEW YORKER ; AIDA ;

- 1 **{CHS W/ UNDRM PASS}** Fwd L trng 1/2 RF to fc COH keeping lead hnds jnd, rec fwd R, fwd L/cl R, fwd L (W Bk R keeping lead hnds jnd, rec L, fwd R/cl L, fwd R twd M's L sd) ;
- 2 Bk R raising jnd lead hnds, rec L leading W fwd & leading W to trn LF, sd R/cl L, sd R to BFLY COH (W Fwd L, fwd R trng 1/2 LF undr jnd lead hnds to fc ptr, small sd L/cl R, small sd L to BFLY WALL) ;
- 3 **{NY}** Swvl RF on R thru L, rec R swvl LF to fc ptr, sd L/cl R, sd L BFLY WALL (W Swvl LF on L thru R, rec L swvl RF to fc ptr, sd R/cl L, sd R BFLY COH) ;
- 4 **{AIDA}** Trng LF to LOD thru R, fwd L trng RF 1/2 fc RLOD, bk R/lk Lif, bk R ckg endg in "V" position (W Trng RF to LOD thru L, fwd R trng 1/2 LF to fc RLOD, bk L/lk Rif of L, bk L ckg) ;

5-8 BACK RECOVER FORWARD CHA ; ROLL 2 & CHA BFLY ; NEW YORKER WITH TRIPLE CHA BACK ; ;

- 5 **{BK REC FWD CHA}** Bk L, rec R, fwd L/lk Rib, fwd L (W Bk R, rec L, fwd R/lk Lib, fwd R) ;
- 6 **{ROLL 2 & CHA BFLY}** Fwd R commencing LF trn 1/2, sd & bk L cont trn to fc LOD, fwd R trng LF to fc ptr & COH/cl L, sd R endg BFLY COH (W Fwd L commencing RF trn 1/2, sd & bk R cont RF trn to fc LOD, fwd L trng RF to fc ptr & WALL/cl R, sd L endg BFLY WALL) ;
- 7 **{NY W/ TRPL CHA BK}** Swvl on R foot thru L, rec R, bk L/lk Rif, bk L, (W Swvl on L foot thru R, rec L, bk R/lk Lif, bk R) ;
- 8 Bk R/lk Lif, bk R, bk L/lk Rif, bk L (W Bk L/lk Rif, bk L, bk R/lk Lif, bk R) ;

9-12 BACK RECOVER & TRIPLE CHA FORWARD BFLY ; ; CHASE WITH UNDERARM PASS ; TO WALL BFLY ;

- 9 **{BK REC TRPL CHA FWD BFLY}** Rk bk R, rec L, fwd R/lk Lib, fwd R (W Rk bk L, rec R, fwd L/lk Rib, fwd L) ;
- 10 Fwd L/lk Rib, fwd L, fwd R/lk Lib, fwd R to fc ptr BFLY COH (W Fwd R/lk Lib, fwd R, fwd L/lk Rib, fwd L to fc ptr BFLY WALL) ;
- 11 **{CHS W/ UNDRM PASS TO WALL BFLY}** Fwd L trng 1/2 RF to fc WALL keeping lead hnds jnd, rec fwd R, fwd L/cl R, fwd L (W Bk R keeping lead hnds jnd, rec L, fwd R/cl L, fwd R twd M's L sd) ;
- 12 Bk R raising jnd lead hnds, rec L leading W fwd & leading W to trn LF, sd R/cl L, sd R to BFLY WALL (W Fwd L, fwd R trng 1/2 LF undr jnd lead hnds to fc ptr, small sd L/cl R, small sd L to BFLY COH) ;

13-16 START A CHASE ; BOTH FACE WALL ; FORWARD CLOSE LADY SHIMMY ; LADY BUMP [1 BEAT]

- 13 **{START A CHS}** Fwd L trng RF 1/2, rec fwd R, fwd L/lk Rib, fwd L (W Bk R, rec L, fwd R/lk Lib, fwd R) ;
- 14 **{BOTH FC WALL}** Fwd R trng LF 1/2, rec fwd L, fwd R/lk Lib, fwd R to fc WALL (W Fwd L trng RF 1/2, rec fwd R, fwd L/lk Rib, fwd L to fc WALL) ;
- 15 **{FWD CL LADY SHIMMY}** Fwd L, cl R bend knees place hnds on W's hips, -, - (W Fwd R, cl L with bent knees, shldr shimmy for 2 beats, -) ;
- 16 **{LADY BUMP}** Chug bk on R & swing L leg bk (W With weight on both feet quickly straighten knees causing feet to slide back & giving the appearance of "bumping" M with W's hips & causing M to move backward) **[1 Beat] MUSIC ENDS**

LOVING YOU TONIGHT

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

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

MUSIC: Loving You Tonight Artist: Andrew Allen, \$1.29 download from Amazon.com or iTunes.

FOOTWORK: Opposite (Woman in parenthesis)

RHYTHM: Phase V1 West Coast Swing Unphased (Shadow Tuck & Spin, Inside Whip, Shoulder Wrap Whip, & Sugar Surprise Kick Ball Cross)

SEQUENCE: Intro-AB-AB(1-7)-C-B-End Released 7/9/2015

INTRO

1-2 WITH JOINED R HANDS FCG PARTNER & LOD TRAILING FEET FREE WAIT; FRONT VINE 2 & ANCHOR;

567&8 [Wt Front Vine 2 & Anchor] Fcg ptr LOD with R hnds jnd trail ft free wt; Twds wall sd R, XLif of R, anchor R/L, R (Twds wall sd L, XRif L, anchor L/R, L);

PART A

1-5.5 SHADOW TUCK & SPIN LEAD HANDS;;, SHOULDER WRAP WHIP CHECKED; TO 2 SWEETHEARTS;; WITH LADY OUTSIDE TURN EXIT;

12-4 5&6 [Shadow Tck Spin] Bk L, bk R trng RF ¼ out of slot, tap L, lead ldy to tuck RF
(123&45&6) fwd L release hnds; Flare RXib of L bk on slot/sd L, sd R join lead hnds fc RLOD (Fwd R, fwd L, fwd R/L, tck LF into M's R hnd small fwd R; Release hnds spin RF 1 ¾ L/R, L join lead hnds fc LOD),

781&2 [Shoulder Wrap Whip Chk] Double hnd hold bk L raise lead hnds, XRif L out of slot bring trail hnds up to start shoulder wrap; Sd & bk L lead hnds over W head pl on hnds on W's L shoulder & release/cl R pl trail hnds on W's R shoulder release, sd L M's hnds remain on W's shoulders fc LOD (Fwd R, fwd L; fwd R/cl L, bk R fc RLOD),

345&6 [Sweethearts] XRif of L trng RF look at ptr, rec L; Sd R/cl L, sd R sliding to R bhnd W, XLif of
781&2 R trng LF look at ptr, rec R; Sd L/cl R, sd L sliding bhnd W (XLib of R trng LF look at ptr extend arms to sd, rec R; In pl L/R, L, XRib of L look at ptr extend arms to sd rec L; In pl R/L, R),

345&6 [Lady Outsd Trn Exit] Release hnds from shoulders lead W to step bk fwd R trn RF, sd & bk L on slot fc RLOD; Anchor R/L, R join lead hnds (Bk L start a 1 ½ RF trn, sd & fwd R cont trn; spin L/R, L join lead hnds fc LOD),

5.5-12 WHIP OUTSIDE TURN JOIN LEFT HANDS; BOTH TURN RIGHT LADY UNDER L FACE WALL; STACK HANDS L OVER R TRAVELING SIDE PASS;; TWICE;;, L SIDE PASS WITH LADY'S INSIDE TURN MAN OUT SIDE TURN; FACE PARTNER LINE LEAD HANDS;

781&2 [Whip Outsd Trn] Bk L, fwd R twd W R sd blend Loose CP; Swivel on R ¼ RF sd L partial weight/rec R trn ¼ RF, fwd L join L hnds on M's R shoulder fc LOD (Fwd R, fwd L trng ½ RF fc LOD; Bk R/cl L, fwd R betw M's feet join L hnds),

345&6 [Both Trn R Lady Under L] Fwd R trng RF raise L hnds over W's head, fwd L cont trn bring hnds down; Cont trn R/L, R release L hnds end fc WALL L SHAPE POS W on R sd join R hnds (Fwd L trng RF raise L hnds over head, fwd R cont trn; Cont trn L/R, L release L hnds fc LOD L SHAPE POS join R hnds),

781&23&4 [Traveling Sd Pass] Join L hnds on top of R sd L, rec R raising jnd L hnds lead W L to fc; XLib of R/sd R, small sd L while trng upper body LF raising jnd R hnds & lowering jnd L hnds leading W to a 1 ½ LF twirl W end in bk & slightly to L sd mainting double hnd hold, XRif/sd L, cl R taking jnd L hnds over head end in L SHAPE POS all hnds still jnd L over R (Fwd R, fwd L fc M; Start twirl 1 ½ LF first under jnd L hnds then under jnd R hnds sd R/in pl L, in pl R end bhnd slightly to L sd of M, XLib of R/sd R, fwd L to L SHAPE all hnds still jnd L over R);

567&81&2 [Traveling Sd Pass] With all hnds jnd Repeat meas 7.5 -9 of part A.

Part A cont:

345&67&8 [L Sd Pass With Lady Insd Trn M Outsd Trn] With all hnds jnd L hnds on top of R sd L, rec R raising jnd L hnds lead W to fc; In pl L/R, L leading W to insd underarm trn first under jnd raised L hnds then under R hnds, trn RF under jnd R hnds then under L hnds R/L, R release hnds jnd lead hnds (Fwd R, L; Start a 1 1/4 LF double jnd under arm trn R/L, R fc RLOD, anchor L/R, L release hnds jnd lead hnds);

PART B

1-7 SUGAR SURPRISE KICK BALL X;,, TWICE MAN TOUCH STEP RIGHT HANDS; KICK BALL X SIDE TRIPLE LEFT HANDS; KICK BALL X LADY UNDER TRIPLE MAN IN 2 FACE RLOD LEAD HANDS; BRING LADY TO WRAP MAN IN 4; SIDE SWAYS; THROW OUT MAN TRANS;

1234a5 [Sugar Surprise Kick Ball X Twice M tch Step] Bk L, R of the track, bk L with slight RF upper bdy rotation lead W to trn ½ RF blend to loose SCP, kick R/swivel RF on L weight on ball of R; XLif of R swivel LF on L, kick R/swivel RF on L weight on ball of R fc Wall, tch L to R, blend R hnd star in pl L (Fwd R, L, R swivel on R ½ RF loose SCP, kick L/swivel LF on R weight on ball of L; XRif of L swivel RF on R, kick L/swivel LF on R weight on ball of L, XRif of L, sd L blend R hnd star FCG COH);

6a-8 [Kick Ball X Sd Triple] Kick R across L/sd R, XLif of R, sd R/cl L, sd R blend L hnd star; [Kick Ball X Lady Under Triple] Kick L across R/sd L, XRif of L, lead W to LF underarm trn Under jnd L hnds in pl L, R trng RF fc RLOD join lead hnds (Kick L across R/sd L, XRif of L, trng ¾ LF under jnd L hnds L/R, L fc LOD join lead hnds);

1234 [Bring Lady To Wrap M In 4] Bk L jn trail hnds bk R lead W to LF trn to wrap by raising lead hnds & keeping trail hnds at waist level, in pl L, sd R fc DRC (Fwd R jn trail hnds, fwd L, under lead hnds & keeping jnd trail hnds at waist level trn 3/8 LF L/R, L end in WRAP POS DRC);

5678 [Sd Sways] In wrap sd L with upper bdy L sway, sd R with upper bdy R sway, sd L with upper bdy L sway, sd R with upper bdy R sway;

1-3&4 [Throw Out M in Trans] Lead W out to fc release trail hnds sd L fc RLOD, tap R bhnd L, anchor R/L, R (Sd L trng LF fc RLOD, fwd R trn ½ LF fc LOD, anchor L/R, L);

8-12 START INSIDE WHIP TO CUDDLE FACE DC; DOUBLE BOUNCE; SPOT PIVOT 4 DC; DOUBLE BOUNCE; LADY INSIDE TURN EXIT FACE PARTNER LINE SHAKE HANDS;

567&8 [Start Insd Whip] Bk L, fwd R twd W's R sd out of the slot lead W to LF underarm trn place trail hnd on W's bk, swivel ¼ RF on R sd L partial weight/rec R trng ¼ RF, fwd L blend CUDDLE fc LOD (Fwd R, fwd L trng ½ LF fc RLOD, bk L/cl R, fwd L blend to Cuddle Pos);

1-3- [Double Bounce] Sd bounce up on R(L) by the flexing of the knee, twice, sd bounce up on L (R) repeat knee action, twice;

5678 [Spot Piv 4] Fwd R between W's feet trng RF, Bk L cont RF piv, fwd R between W's feet, bk L comp piv fc LOD (Bk L start RF piv, fwd R between M's feet cont RF piv, bk L cont RF piv, fwd R between M's feet comp piv fc RLOD);

1-3- [Double Bounce] Repeat meas 9 of part B;

567&8 [Lady Insd Trn Exit To Fc] Under lead hns lead W to in roll in pl R, small fwd L, anchor R/L, R (Under lead hnds fwd L roll LF ½ sd bk R comp roll fc RLOD, anchor L/R, L jn R hnds);

***Note last time thru part join lead hnds.**

PART A

1-12 SHADOW TUCK & SPIN LEAD HANDS;,, SHOULDER WRAP WHIP CHECKED; TO 2 SWEETHEARTS;; WITH LADY OUTSIDE TURN EXIT; WHIP OUTSIDE TURN JOIN L HANDS; BOTH TURN R LADY UNDER L FACE WALL; STACK HANDS L OVER R TRAVELING SIDE PASS;; TWICE;,, L SIDE PASS WITH LADY'S INSIDE TURN MAN OUT SIDE TURN; FACE PARTNER LINE LEAD HANDS;

PART B(1-7)

1-7 SUGAR SURPRISE KICK BALL X;,, TWICE MAN TOUCH STEP RIGHT HANDS; KICK BALL X SIDE TRIPLE LEFT HANDS; KICK BALL X LADY UNDER TRIPLE MAN IN 2 FACE RLOD LEAD HANDS; BRING LADY TO WRAP MAN IN 4; SIDE SWAYS; THROW OUT MAN TRANS;

PART C

1-8 TUCK & SPIN LEAD HANDS;,, 4 TRIPLE L SIDE PASS; WITH ALTERNATING INSIDE TURNS; LADY OUTSIDE TURN & ANCHOR; L SIDE PASS WITH TUCK & ROLL;; SURPRISE WHIP;;

123-45&6 (123&45&6) [Tuck & Spin] Bk L, with L shoulder lead bk R lead hnd steady leading W fwd, tap L slightly fwd, fwd L release L hnds; Anchor R/L, R reconnect lead hnds (Fwd R, fwd L with R shoulder lead, press fwd R/rec L start 1 full RF trn, release lead hnds fwd Rcomp RF trn; Anchor L/R, L jnd lead hnds),

781&23&4 5&67&8 [4 Triple L Sd Pass Alternating Insd Trns Lady Outsd Trn & Anchor] Bk L, bk R out of the slot; Fwd triple L/R, L lead W LF trn under lead hnds, trn LF under lead hnds down LOD R/L, R; Triple down LOD bk on slot L/R, L, anchor R/L, R (Fwd R, L; Fwd triple trn LF under lead hnds down LOD R/L, R, fwd triple L/R, L; Trn RF down LOD under lead hnds R/L, R end fc ptr & RLOD, anchor L/R, L)

123-4 (123&4) 567&8 [Lf Sd Pass With Tuck & Roll] Bk L, R trng ¼ LF out of the slot, tap L twds DW, fwd L start full LF roll; Fwd R cont LF roll, sd & fwd L comp roll fc RLDO, anchor R/L, R (Fwd R, fwd L, with R shoulder lead fwd R/L, R tuck LF; Roll RF fwd L, comp RF roll fc LOD, anchor L/R, L);

123&4 567&8 [Surprise Whip] Bk L, XRif of L twds R sd of W blend to loose CP, swivel ¼ RF on R, sd L partial weight/rec R trng ¼ RF, fwd L blend CP RLOD; Turn upper bdy strongly RF trng W sharply RF fwd R outsd ptr with ckg motion stopping W with R hand on W's bk in L shape SCP LOD, rec bk L raise lead hnds leading W to trn RF, anchor R/L, R (Fwd R, fwd L trng RF ½, bk R/cl L, fwd R btwn M's feet; Swvl RF on R bk L, rec R trng RF under lead hnds ptr & RLOD, anchor L/R, bk L);

PART B

1-12 SUGAR SURPRISE KICK BALL X;,, TWICE MAN TOUCH STEP RIGHT HANDS; KICK BALL X SIDE TRIPLE LEFT HANDS; KICK BALL X LADY UNDER TRIPLE MAN IN 2 FACE RLOD LEAD HANDS; LADY TO WRAP MAN IN 4; SIDE SWAYS; THROW OUT MAN TRANS; START INSIDE WHIP TO CUDDLE FACE DC; DOUBLE BOUNCE; SPOT PIVOT 4 DC; DOUBLE BOUNCE; LADY INSIDE TURN EXIT FC PTR LINE LEAD HANDS;

END

1-4.5 ROCK WHIP;; WITH LADY OUTSIDE TURN EXIT; START WHIP TURN TO CUDDLE; LADY LAY BACK,,

123&4 5678 [Rk Whip] Bk L, fwd R moving to Lady' R sd out of slot, sd L trng ¼ RF/rec R trng ¼ RF, fwd L cont trn RF; With strong RF bdy trn on L fwd R btwn lady's feet cont RF trn fc LOD, sd L cont trn, fwd R btwn lady's feet cont RF trn fc RLOD, sd L fc LOD (Fwd R, fwd L trng RF ½ fc LOD, bk R/cl L, fwd R btwn M's feet piv ½ RF; Bk L fc RLOD, rec R btwn M's feet piv ½ RF fc LOD, bk L, rec R btwn M's feet piv ½ RF fc RLOD);

123&4 [Lady Outsd Trn Exit] Raise lead hnds fwd R, lead ldy to a full RF under arm trn fwd L, LOP feg LOD anchor R/L, R (Fwd & sd L trng ½ RF, fwd R trng RF LOP fc RLOD, anchor L/R, L);

567&8 [Start Whip Trn] Repeat foot work for meas 7 of part C blend to CUDDLE POS fc LOD;

1- [Lady Lay Bk] Cont RF trn fc COH sd & fwd R ckg flex knee with strong hold on W with R arm on W middle bk, hold (Sd & bk L ckg lean bk against M's R arm, raise R leg with toes ptg down for counter balance hold),

MY HEART WILL GO ON

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218
Email: dntvogt@earthlink.net
Music: 'My Heart Will Go On' Celine Dion – from 'Let's Talk About Love' Track 12
Measure 42 thru 77 removed - Thanks to Mark Prow for condensing the routine
Rhythm/Phase Bolero 4+2 [Spiral, Horseshoe Turn] Released: June 2005
Sequence: Intro AB Inter B Mod End

INTRO

- 1-8 **TANDEM COH M 3 FT BHD W L FT FREE FOR BOTH; M WK 2; EMBRACE; ARMS TO SHDW; SHDW FENCE; TWICE; SHDW TRNG BASIC SHE TRANS TO FC; LUNGE BRK TO BFLY;**
1-4 Tandem COH M 3 ft beh W L ft free for both; Fwd L,, fwd R, (W Hold); Place hnds on bk of W's hnds raise arms to embrace; Extend arms to SHDW;
5-6 **{SHDW Fence Line Twice}** L hnds joind sd L,, lunge thru R, bk L (Sd L,, lunge thru R, bk L); Sd R,, lunge thru L, bk R (Sd R,, lunge thru L, bk R);
7-8 **{SHDW Trng Basic She Trans to Fc}** Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng LF to LOP/FCG DRW (Sd L,, bk R trng LF w/slip pvt action/fwd L trng LF, sd & bk R); **{Lunge Brk}** Sd & fwd R to LOP/FCG,, lower on R, rise on R (Sd & bk L,, bk R w/contra chk like action, fwd L) to BFLY;

PART A

- 1-8 **BASIC OUTSD PTR;; SPOT TRN; HIP RKS w/CARESS; AIDA; AIDA LINE SWITCH & REC TO LOP; BOLERO WALK REV w/LADY'S SPIRAL; SPOT TRN;**
1-2 **{Basic Outsd Ptr}** Sd L,, bk R, fwd L (Sd R,, fwd L outsd M, bk R); Sd R,, fwd L outsd W, bk R;
3-4 **{Spt Trn}** Sd L,, XRIF trng 1/2 LF, fwd L cont LF trn 1/4; **{Hip Rks w/Caress}** Rk sd R,, rk sd L, rk sd R (W caress);
5-6 **{Aida}** Sd L,, XRIF, sd L trng RF; **{Aida Line Switch & Rec to LOP}** Bk R to "V" pos raise R arm straight up,, bk L trng LF tch trailg palms, rec R trng RF to LOP/RLOD;
7-8 **{Bolero Wk w/Lady's Spiral}** Fwd L leadg W to spiral LF under lead hnds,, fwd R, fwd L (Fwd R spiral LF,, fwd L, fwd R); **{Spt Trn}** Fwd R,, fwd L trng 1/2 RF, fwd R cont RF trn 1/4 BFLY/WALL;
9-16 **FENCE LINE; LUNGE BRK; L PASS; HORSESHOE TRN;; AIDA; AIDA LINE w/HIP RKS; FC & SPOT TRN;**
9-10 **{Fence Line}** Sd L,, lunge thru R, rec L; **{Lunge Brk}** Sd & fwd R to LOP/FCG,, lower on R, rise on R (Sd & bk L,, bk R w/contra chk like action, fwd L) to BFLY;
11-12 **{L Pass}** Fwd L to contra SCAR trn W RF,, bk R with slipg action, fwd L trng LF (Fwd R trn RF with bk to ptr,, sd & fwd L trn LF, bk R); **{Start Horseshoe Trn}** Sd & fwd R to "V" pos,, slip thru L w/chkg action, rec R raisg lead hnds (Sd & fwd L to "V",, slip thru R w/chkg action, rec L);
13-14 **{Finish Horseshoe Trn}** Fwd L commencg LF trn,, fwd R start circle wk, fwd L completing circle wk fc ptr (Fwd R commencing RF trn,, fwd L cont RF circle wk under joind lead hnds, fwd R to fc ptr); **{Aida}** Sd R,, XLIF, sd R trng LF;
15-16 **{Aida Line w/Hip Rks}** Bk L to "V" pos,, rk fwd R, rec bk L; **{Fc & Spt Trn}** Fwd R fc ptr,, XLIF trng 1/2 RF, fwd R cont RF trn 1/4;

PART B

- 1-8 **CROSS BODY FC LOD; FORWARD BREAK TO CP; TURNING BASIC RLOD; OPEN BREAK; UNDERARM TURN; REVERSE UNDERARM TURN LOW BFLY; HIP ROCKS; TWICE;**
1-2 **{Cross Body fc LOD}** Sd & bk L trng LF,, bk R w/slipg action, fwd L trng LF fc LOD; **{Fwd Brk to CP}** Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP/LOD;
3-4 **{Trng Basic RLOD}** Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng 1/4 LF fc RLOD; **{Op Brk}** Sd R,, bk L, fwd R (Sd L,, bk R, fwd L);
5-6 **{Underarm Trn}** Sd L,, XRIB, rec L (Sd R,, XLIF trng 1/2 RF, fwd R cont RF trn 1/4); **{Rev Underarm Trn}** Sd R,, XLIF, rec R (Sd L,, XRIF trng 1/2 LF, fwd L cont LF trn 1/4) to low BFLY;
7-8 **{Hip Rocks}** Low BFLY Rk sd L,, R, L; Rk sd R,, L, R;

9-16 BACK WALKS [OPTIONAL SPIRALS for LADY];: BACK BASIC; FORWARD BREAK; CROSS BODY LOD; FORWARD BREAK; RIGHT PASS TO DRW; FORWARD BREAK;

- 9-12 {Bk Wks} Bk L,, bk R, bk L; Bk R,, bk L, bk R, {Bk Basic} Bk L,, chk bk R, fwd L; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
- 13-14 {Cross Body LOD} Sd & bk L trng LF,, bk R w/slipg action, fwd L trng LF LOD; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
- 15-16 {R Pass to DRW} Fwd & sd L commence RF trn raise lead hnds,, XRIB cont RF trn, fwd L DRW (Fwd R,, fwd L commencing LF trn, bk R cont LF trn under lead hnds fc ptr); {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
- [9-10 Optional footwork for W: (Fwd R spiral LF,, fwd L, fwd R; Fwd L spiral RF,, fwd R, fwd L;)]

INTERLUDE**1-8 CROSS BODY LEAD TO FAN; START A HOCKEY STICK; TO WRAPPED SHDW/WALL HE TRANS; RAISE ARMS; SHDW FENCE; TWICE; SHDW TURNING BASIC [COH] SHE TRANSITION TO FACE; LUNGE BREAK;**

- 1-2 {Cross Body Lead to Fan} Sd & bk L trng LF,, bk R, rec sd L fc WALL (Sd & fwd R,, fwd L trng LF, cont LF trn sd R); {Start a Hky Stk} Sd R,, fwd L, bk R (small bk L to fan pos,, chk bk R, fwd L);
- 3-4 {To Wrapd SHDW/WALL He Trans} Sd L leadg W under,, cl R to L, (Fwd R trng 1/4 LF under jnd hnds,, cl L to R, stp in place R to SHDW/WALL); Raise Arms;
- 5-8 Repeat measures 5-8 in INTRO to end fcg DC;;;;

PART B MODIFIED**1-8 CROSS BODY LEAD FC RLOD; FORWARD BREAK TO CP; TURNING BASIC LOD; OPEN BREAK; UNDERARM TURN; REV UNDERARM TURN; HIP ROCKS; TWICE & STACK HANDS;**

- 1-6 Repeat measures 1-6 of Part B to end fcg LOD;;;;;
- 7-8 {Hip Rks to Stacked Hnds} Low BFLY Rk sd L,, R, L; Jn R hnds over joint L hnds rk sd R,, L, R;

9-16 BACK WALKS w/ARMS;; BACK BASIC w/EXPLOSION; FORWARD BREAK; CROSS BODY FC RLOD; FORWARD BREAK; RIGHT PASS TO DC; FORWARD BREAK;

- 9-10 {Bk Wks w/Arms} Bk L raise jnd R hnds straight up and release,, bk R, bk L; Bk R raise jnd L hnds straight up and release,, bk L, bk R low BFLY;
- 11-12 {Bk Basic w/Exp} Bk L arms straight up between bodies and explode out to sds,, chk bk R, fwd L; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
- 13-14 {Cross Body RLOD} Sd & bk L trng LF,, bk R w/slipg action, fwd L trng LF fc RLOD; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
- 15-16 {R Pass DC} Fwd & sd L commence RF trn raise lead hnds,, XRIB cont RF trn, fwd L DC (Fwd R,, fwd L commencing LF trn, bk R cont LF trn under lead hnds fc ptr); {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;

END**1-11 CROSS BODY LEAD TO FAN; HOCKEY STICK;; FORWARD BREAK TO CP; TURNING BASIC;; UNDERARM TURN TO LOW BFLY; SD DR TCH SHE CL HOLD; SD; CROSS CHECK & EXTEND;;;**

- 1-2 {Cross Body lead to Fan} Sd & bk L trng LF,, bk R, rec sd L fc COH (Sd & fwd R,, fwd L trng LF, cont trn sd R); {Start Hky Stk} Sd R,, fwd L, bk R (small bk L to fan pos,, chk bk R, fwd L);
- 3-4 {Fin Hky Stk} Sd L,, sd & fwd R, fwd L (Fwd R,, fwd L, fwd R trng LF 1/2 under jnd hnds) DC; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;
- 5-6 {Turning Basic} Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng 1/4 LF; Sd R,, fwd L w/contra chk like action, bk R DRW;
- 7-8 {Underarm Trn} Sd L,, XRIB, rec sd L (Sd R,, XLIF trng RF, sd R) low BFLY/WALL; {Sd Dr Tch She Cl Hold} Sd R,, dr L to R, tch L (Sd L,, dr R to L, cl R) Hold;
- 9-11 {Sd Cross Chk & Extend} Sd L,, (Sd L,,); XRIF (XRIF) Slowly extend L arms away from ptr;;

NEW FEVER WALTZ

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 2015

{video on website}

Rhythm: Waltz

Phase: 5 + 1 (Fallaway Ronde & Slip)

Footwork: Opposite except where W's noted by (), or otherwise noted

Music: "The New Fever Waltz", on album "The Diving Board"

Artist: Elton John (music available online at iTunes Music Store, AmazonMP3)

Sequence: A, B, C, Amod, B, C

Music: before slowing, cut at 2:37 with fade, then slow by 16% to 38 rpm (about 29 mpm)

Contact choreographers with any music questions

PART A

1-4 WAIT; SIDE to OVERSWAY; FALLAWAY RONDE & SLIP (DLW); SLOW CONTRA CHECK;

- 1 [CP DRW, ld ft free & pointed to sd] *{wait}* wait 1 meas;
- 1-- 2 *{sd to ovrswy}* sd L trng to SCP/chg to oversway w/ L sd stretch & slight LF trn, -, -;
- 3 *{fulwy ronde & slip}* sd & fwd R between W's feet comm RF trn but stop action by flexing R knee while keeping L foot bk cont body trn allowing L sd to remain toward W (bk L trng RF to SCP allowing R leg to ronde CW keeping R sd toward M w/ R leg crossing behind L leg at end of ronde action), bk L (bk R), rise & slip bk R trng LF (pvt LF on ball of R thighs locked & L leg extended) to DLW;
- 1-- 4 *{slo contra chk}* comm upper body LF trn w/ R shldr lead ck fwd L in CBMP, -, -;

5-8 HOVER BACK to 1/2 OPEN; OPEN IN & OUT RUNS; to BFLY BJO DLW; CHECK FORWARD (W DEVELOPE);

- 23 5 *{hvr bk to 1/2 op}* comm rec, rec bk R w/ rise ckg (rec fwd L w/ rise comm RF trn), release ld hnds rec L to 1/2 OP LOD;
- 6-7 *{op in & out runs to BFLY BJO DLW}* fwd R comm RF turn across front of W, release R hnd sd & bk L to fc RLOD, trn RF to step fwd R toward LOD in L 1/2 OP (fwd L, fwd R, fwd L); fwd L, lead W across LOD fwd R, fwd L trng RF (W fwd R comm RF trn across front of M, sd & bk L across LOD, bk R) to BFLY BJO DLW;
- 1-- 8 *{chk fwd (W develop)}* ck fwd R outsd ptr in BFLY, -, - (ck bk L, bring R foot up L leg to inside of L knee toe pointing to floor, extend R leg fwd outsd ptr parallel to floor);

PART B

1-4 BACK WHISK; THRU CHASSE BJO; NATURAL HOVER CROSS; w/ SYNCOPATED HOVER CORTE ENDING;

- 1 [BFLY BJO DLW] *{bk whisk}* bk L, bk & sd R comm rise, cont rise XLIB of R (fwd R blend to BJO, fwd & sd L trng LF, XRIB of L) to SCP DLW;
- 1&23 2 *{thru chasse BJO}* thru R/sd & fwd L, cl R, fwd L (thru L trng LF across M to BJO/sd & bk R, cl L, bk R) to BJO DLW;
- 3-4 *{nat hvr x; sync hvr corte ending}* fwd R comm RF trn, cont RF trn sd L, cont RF trn sd & fwd R (bk L comm RF trn, cl R to L heel trn, cont RF trn sd L);
- 1&23 ck fwd L sm stp in SCAR/rec bk R, trn LF sd L w/ rise, cont LF trn rec bk R outsd ptr to BJO DRC;

5-8 OUTSIDE SPIN; OK LK, SLOW LK; BOX FINISH; WHISK (DLC);

- 5 *{outsd spin}* using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, cont slight RF trn bk & slightly sd L (fwd R around M, cl L to R for toe spin, fwd R between M's feet) to CP DRW;
- 1&23 6 *{qk lk, slo lk}* bk R in BJO/lk LIF of R, bk R, lk LIF of R;
- 7 *{box fin}* bk R, trng LF sd & fwd L, cl R to L to CP DLW;
- 8 *{whisk DLC}* fwd L, fwd & sd R comm rise w/ LF trn, cont rise XLIB of R (bk R, bk & sd L w/ LF trn, cont rise XRIB of L) to SCP DLC;

9-12 SYNCOPATED WHISK; SLOW SIDE LK; REVERSE FALLAWAY SLIP (DLW); CHANGE OF DIRECTION;

- 1&23 9 *{sync whisk}* thru R/trn RF to fc ptr cl L to R, sd R, XLIB of R to SCP DLC;
- 10 *{slo sd lk}* thru R, sd & fwd L to CP, cl R to L trng slight LF (thru L trng LF across M to CP, sd & bk R, cont slight LF trn XLIF of R) to CP DLC;
- 1&23 11 *{rev falwy slip DLW}* fwd L comm LF trn/sd R cont LF trn, bk L under body toward DLC to SCP, w/ slight LF upper body trn slip R behind L cont LF trn (swvl LF on R & step fwd L bet M's feet) to end CP DLW;
- 12- 12 *{chg dir}* fwd L, fwd R comm LF trn, draw L to R cont LF trn to CP DLC;

13-16 1 LEFT TURN; RISING LK; MINI TELESPIN;;

- 13 *{1 L trn}* fwd L comm LF trn, cont LF trn sd & fwd R, cl L to CP RLOD;
- 14 *{rising lk}* bk R comm LF trn, sm bk & sd L cont trn, cont LF trn lk RIB of L (lk LIF of R) to CP LOD;
- 12-;12- 15-16 *{mini telespin}* fwd L DLC trng LF, sd R cont LF trn, sd & bk pt L LOD in momentary SCAR;
- (123&;12-) trng LF fwd L in CP, cont LF trn sd R DLC, draw L to R (bk R DLC trng LF, cl L to R heel trn, sd & fwd R LOD in momentary SCAR/fwd L LOD trng LF; cont LF trn bk R DLC, trng LF small sd L to CP, draw R to L);

17-18 SLOW CONTRA CHECK; M RECOVER (W FWD) to CP DLC;

- 1-- 17 *{slo contra chk}* comm upper body LF trn w/ R shldr lead ck fwd L in CBMP, -, -;
- 2- 2 *{M rec (W fwd) to CP DLC}* rotate upper body RF to lead W to step fwd past M's R foot (slide L foot fwd), rec R cont RF trn (step fwd L trng RF) to CP DLC, -;

PART C

1-4 DOUBLE REVERSE SPIN (FULL AROUND); CLOSED TELEMAR; MANEUVER; OVERSPIN TURN to;

- 12 1 [CP DLC] *{dbl rev}* fwd L comm LF trn, fwd & sd R cont LF trn, cont LF spin tch L to R
- (12&3) (bk R comm LF trn, cl L to R heel trn/cont LF trn sd & bk R, XLIF of R) to CP DLC;
- 2 *{cl telemark}* fwd L trn LF,-, fwd & sd R trn LF (W heel trn), sd & fwd L BJO DLW;
- 3 *{manuvr}* fwd R comm RF trn, cont RF trn sd L to fc ptr RLOD, cl R to CP RLOD;
- 2 *{ovrspin trn (to)}* bk L pvt RF, fwd R pvt RF, bk L in CP RLOD;

5-8 RIGHT TURNING LK w/ PIVOT into a HESITATION CHANGE;; 1 LEFT TURN; RISING LK;

- 1&23 5-6 *{R trng lk w/ pvt into a hes chg}* bk R trng RF to BJO/XLIF of R (XRIB), cont RF trn fwd R heel lead bet W's feet toward LOD pvt 1/2, bk L trn RF;
- 1-- sd R to fc DLC, draw L to R in CP,-;
- 7 *{1 L trn}* fwd L comm LF trn, cont LF trn sd & fwd R, cl L to CP RLOD;
- 8 *{rising lk}* bk R comm LF trn, sm bk & sd L cont trn, cont LF trn lk RIB of L (lk LIF of R) to CP LOD;

9-12 VIENNESE TURNS;; TURN LEFT & CHASSE BJO; SLOW OUTSIDE SWIVEL;

- 9-10 *{Vien trns}* fwd L comm LF trn, cont trn fwd & sd R, XLIF of R (cl R to L) to CP RLOD; bk R comm LF trn, cont trn bk & sd L, cl R to L (XLIF of R) to CP LOD;
- 1&23 11 *{trn L chasse BJO}* fwd L comm LF trn/sd R cont LF trn, cl L, bk R to BJO RLOD;
- 1-- 12 *{slo outsd swvl}* bk L leaving R foot pointed fwd, ld W to swivel RF to SCP RLOD;

13-16 SLOW LILT PIVOT; M BACK CHASSE (W ROLL 3) to SHADOW; SHADOW

NATURAL WEAVE;;

- 1-3 13 *{slo lilt pvt}* thru R w/ liltng action picking up W w/ LF trn to CP, -, fwd L lowering & pivoting LF to CP DRC;
- 1&23 14 *{M bk chasse (W roll 3) to SHAD}* bk R trng LF releasing hnds/sd L, cl R, sd L
(123) (fwd L trng LF, sd R cont LF trn, sd L) to SHAD DLW;
- 15-16 *{SHAD nat weave}* [same footwork] thru R, fwd L ckg w/ rise & RF trn, rec bk R; bk L, bk R ckg w/ rise & LF trn, fwd L to SHAD DLW;

17-18 SLOW SHADOW CHAIR; & HOLD;

- 1--;--- 17-18 *{slo shad chair & hold}* [same footwork] step thru R lunge toward DLW, slowly bring in L arms & circle arms around to extend in front;;

PART Amod

1-8 REC to CP, M CL; SIDE to OVERSWAY; FALLAWAY RONDE & SLIP (DLW); SLOW CONTRA CHECK;

HOVER BACK to 1/2 OPEN; OPEN IN & OUT RUNS; to BFLY BJO DLW;

CHECK FORWARD (W DEVELOPE);

- 12- (1--) 1 [SHAD DRW] *{rec to CP, M cl}* rec L (rec L), rise cl R to L (rise trn LF to CP DLW), pt L to sd (pt R to sd);
2-8 Repeat PART A, meas 2-8; ; ; ; ; ; ;

repeat PART B

1-18 BACK WHISK; THRU CHASSE BJO; NATURAL HOVER CROSS; w/ SYNCOPATED

HOVER CORTE ENDING;

OUTSIDE SPIN; OK LK, SLOW LK; BOX FINISH; WHISK (DLC);

SYNCOPATED WHISK; THRU SIDE LK; REVERSE FALLAWAY SLIP (DLW);

CHANGE OF DIRECTION;

1 LEFT TURN; RISING LK; MINI TELESPIN;;

SLOW CONTRA CHECK; M RECOVER (W FWD) to CP DLC;

repeat PART C

1-18 DOUBLE REVERSE SPIN (FULL AROUND); CLOSED TELEMAR; MANEUVER;

OVERSPIN TURN to;

RIGHT TURNING LK w/ PIVOT into a HESITATION CHANGE;; 1 LEFT TURN;

RISING LK;

VIENNESE TURNS;; TURN LEFT & CHASSE BJO; SLOW OUTSIDE SWIVEL;

SLOW LILT PIVOT; M BACK CHASSE (W ROLL 3) to SHADOW; SHADOW

NATURAL WEAVE;;

SLOW SHADOW CHAIR; & HOLD;

RUNAWAY SOUL

Choreographers:	Rhythm:	West Coast Swing
Tim Eum & Cindy Hadley	Phase:	IV +2 (Whip Turn, Triple Travel & Roll) + 3 (Push Break, Turkey Walks, Passing Tuck & Spin)
437 Nature's Way SW	Footwork:	Opposite except where <i>(italicized, bold and red)</i>
Huntsville, AL 35824-3116	Date:	April 2015
(256) 457-7875	Sequence:	Intro-A-B-C-D-C-D-A(1-9)-End
TimEum@gmail.com	Speed:	Unchanged from Original
gatorcindy@aol.com	Length:	3:59
Music:	"Runaway Soul" by Ruthie Foster On CD album "Runaway Soul", track #1	
Available at Amazon.com for \$0.99 at: http://www.amazon.com/dp/B005AC1PUC/ref=dm_ws_tlw_trk1		

INTRODUCTION:

1 - 2	Wait in LOPF-LOD ;;	Wait 2 measures in LOPF-LOD lead foot free ;;
3	Step tog trng Bk to Bk ;	Step tog L trng RF <i>(W LF)</i> putting backs together & raising trail arms ;
4	Recover trng to Face ;	Recover R turning LF <i>(W RF)</i> to face partner in LOPF-LOD ;
5	2 Sailor Shuffles ;	XLib/Sd R, Sd L, XRib/Sd L, Sd R ;
6 - 7	Chicken Walks (2 Slow, 4 Quick) ;;	Bk L, -, Bk R, - ; Bk L, Bk R, Bk L, Bk R ; <i>(W swivels toeing out on each step Fwd R, - Fwd L, - ; Fwd R, fwd L, fwd R, fwd L ;)</i>
8	Slow Side Breaks ;	Sd out L/Sd out R, - , step in L/cl R, - ;

PART A:

0 - 1.5	Push Break ;,,	Bk L, bk R to two hnds joined low <i>(W stronger steps to be close to M)</i> , bk L/ cl R, small fwd L <i>(W stronger step bk R)</i> end with lead hnds joined; anchor R/L, R,
1.5 - 3	Left Side Pass ,,,	Bk L, bk R trng ¼ LF to fc COH, <i>(W fwd R, fwd L)</i> ; Sd L/cl R, Fwd L to fc RLOD <i>(W fwd R/L, fwd R trng LF to fc LOD)</i> , anchor R/L, R ;
4	Slow Side Breaks ;	Sd out L/Sd out R, - , step in L/cl R, - ;
4 - 5.5	Sugar Push (join right hands) ,,,	Bk L, Bk R, Tch L, Fwd L ; anchor R/L, R man trng LF ¼ to face wall joining right hands with partner <i>(W remains facing LOD)</i> ,
5.5 - 7	Right Side Pass ,,,	Rk sd & fwd L twd LOD, rec R <i>(W fwd R, L)</i> ; sip L/R, fwd L twd ptrn <i>(W fwd R/L, fwd R trng LF to fc RLOD)</i> , anchor R/L, R ;
8	4 Quick Chicken Walks ;	Bk L, R, L, R ; <i>(W swivels toeing out on each step Fwd R, L, R, L ;)</i>
9	Throwout ;	Bk L trng LF ¼ /cl R, sd & fwd L trng LF ¼ <i>(W fwd R/fwd L, fwd R passing man & trn LF ½ ;)</i> ; anchor R/L, R ;
9- 10.5	Tuck & Spin ,,,	Bk L, bk R, tap L, fwd L <i>(W fwd R, fwd L, tap R, trng RF sd & fwd R to RLOD spinning RF to fc LOD)</i> ; anchor R/L, R ,
10.5-12	Passing Tuck & Spin ..;	Bk L, bk & sd R trng LF ¼ ; tap L, fwd L trng LF ¼, anchor R/L, R ; <i>(W fwd R, fwd L ; Trng to fc ptrn & relaxing knees tap R, sd & fwd R to LOD spinning RF to face RLOD, anchor L/R, L ;)</i>

PART B:

0 – 1.5	Push Break ;,,	Bk L, bk R to two hnds joined low (<i>W stronger steps to be close to M</i>), bk L/ cl R, small fwd L (<i>W stronger step bk R</i>) end with lead hnds joined; anchor R/L, R,
1.5 - 3	Underarm Turn ..;	Bk L, XRif trng RF ¼; raise lead hnds sd L/cl R, sd & fwd R trng RF ¼ , anchor R/L, R ending in LOPF-RLOD ; (<i>W fwd R, fwd L; Under joined lead hands fwd R/fwd L, fwd R trng LF ½, anchor L/R, L ;</i>)
4	Slow Side Breaks ;	Sd out L/Sd out R, - , step in L/cl R, - ;
4 – 5.5	Sugar Push ;..	Bk L, bk R, tap L, fwd R ; Anchor R/L, R,
5.5 - 7	Man's Underarm Trn ,,,;	Bk L, fwd & sd R, Turning RF under joined lead hands sd L/cl R, sd & bk L ending in LOPF-LOD , anchor R/L, R ; (<i>W fwd R, fwd L ; Fwd R/L, fwd R trng LF, anchor L/R, L ;</i>)
8	4 Quick Chicken Walks ;	Bk L, R, L, R ; (<i>W swivels toeing out on each step Fwd R, L, R, L ;</i>)
9	Throwout ;	Bk L trng LF ¼ /cl R, sd & fwd L trng LF ¼ to LOPF-RLOD (<i>W fwd R/fwd L, fwd R passing man & trn LF ½; ;</i>) ; anchor R/L, R ;
10 - 11	Wrapped Whip ;;	Bk L to BFLY, XRif raising lead hands over lady's head, circle RF around lady sd L/cl R, sd L into wrapped position (<i>W fwd R, fwd L, fwd R/cl L, bk R</i>) ; Release trail hands XRib, fwd & sd L to LOPF-RLOD, anchor R/L, R (<i>W bk L, bk R, anchor L/R, L</i>) ;
12	2 Kick Ball Changes ;	Kick L/quick cl L rising up on toe, lower onto R, kick L/quick cl L rising up on toe, lower onto R ;

PART C:

0 – 1.5	Push Break ;,,	Bk L, bk R to two hnds joined low (<i>W stronger steps to be close to M</i>), bk L/ cl R, small fwd L (<i>W stronger step bk R</i>) end with lead hnds joined; anchor R/L, R,
1.5 - 3	Left Side Pass ,,:;	Bk L, bk R trng ¼ LF to fc wall, (<i>W fwd R, fwd L</i>) ; Sd L/cl R, Fwd L to fc LOD (<i>W fwd R/L, fwd R trng LF to fc RLOD</i>), anchor R/L, R ;
4	Slow Side Breaks ;	Sd out L/Sd out R, - , step in L/cl R, - ;
5 - 6	Whip Turn ;;	Bk L, XRif to loose-CP fcg wall, rk sd L/rec R trng RF, fwd L continue trng RF; XRib, fwd L to LOPF-LOD, anchor R/L, R ; (<i>W fwd R, fwd L trng RF, cont trn bk R/cl L, fwd R continuing RF turn ; sd & bk L, bk R, anchor L/R, L ;</i>)
7	4 Quick Chicken Walks ;	Bk L, R, L, R ; (<i>W swivels toeing out on each step Fwd R, L, R, L ;</i>)
8	Throwout ;	Bk L trng LF ¼ /cl R, sd & fwd L trng LF ¼ (<i>W fwd R/fwd L, fwd R passing man & trn LF ½; ;</i>) ; anchor R/L, R ;
9 - 10	Whip Turn ;;	Bk L, XRif to loose-CP fcg COH, rk sd L/rec R trng RF, fwd L continue trng RF; XRib, fwd L to LOPF-RLOD, anchor R/L, R ; (<i>W fwd R, fwd L trng RF, cont trn bk R/cl L, fwd R continuing RF turn ; sd & bk L, bk R, anchor L/R, L ;</i>)
11	4 Quick Chicken Walks ;	Bk L, R, L, R ; (<i>W swivels toeing out on each step Fwd R, L, R, L ;</i>)
12	Throwout ;	Bk L trng LF ¼ /cl R, sd & fwd L trng LF ¼ (<i>W fwd R/fwd L, fwd R passing man & trn LF ½; ;</i>) ; anchor R/L, R ;

PART D:

0 – 4.5	Underarm Turn to Triple Travel Travel with Roll ; ; ; ; ;	Bk L, XRif trng RF ¼; raise lead hnds sd L/cl R, sd L to RH-Star (<i>W fwd R, fwd L, under joined lead hands fwd R/fwd L, fwd R trng LF to RH-Star;</i>); Sd R/cl L, sd R trng RF ½, sd L trng RF ½, sd R trng RF ½ to LH-Star (<i>W sd L/cl R, sd & bk L trng RF ½, sd R trng RF ½, sd L trng R ½;</i>); Sd L/cl R, sd L trng LF ½ to RH-Star, sd R/cl L, sd R trng RF to LH-Star; Sd L/cl R, sd L trng LF ½, sd R trng LF ½, sd L trng LF ¼ to LOPF-RL0D; (<i>W sd R/cl L, sd R trng LF ½ to RH-Star, sd L/cl R, sd L trng RF ½ to LH-Star; sd R/cl L, sd R trng LF ½ to RH-Star, sd Ltrng LF ½, sd R trng LF ¼ to fc ptrn;</i>) Anchor R/L, R,
4.5 - 6	Sugar Push ; ;	Bk L, bk R; Tap L, fwd R, anchor R/L, R ;
6 – 8	Left Side Pass to Left OP facing wall ~ Kick Ball Change ; ;	Bk L, bk R trng ¼ LF to fc Wall, sd L/cl R, fwd L to fc LOD (<i>W fwd R, fwd L, fwd R/L, fwd R trng LF 1/2 to fc RL0D;</i>); Anchor R/L, R trng to LOP-Wall, Kick L/quick cl L rising onto toe, lower onto R ;
9 - 10	4 Turkey Walks to face ; ;	With Jazz Hands sd L, cl R, sd L, cl R ; sd L, cl R, sd L trng to face partner, cl R ;
11 - 12	Side Breaks (2 Slow, 4 Quick) ; ;	Sd out L/sd out R, - , step in L/cl R, - ; Sd out L/sd out R, step in L/cl R, Sd out L/sd out R, step in L/cl R;

ENDING:

1 - 2	Whip Turn ; ;	Bk L, XRif to loose-CP fcg wall, rk sd L/rec R trng RF, fwd L continue trng RF; XRib, fwd L to LOPF-LOD, anchor R/L, R ; (<i>W fwd R, fwd L trng RF, cont trn bk R/cl L, fwd R continuing RF turn ; sd & bk L, bk R, anchor L/R, L ;</i>)
3	Step tog trng Bk to Bk ;	Step tog L trng RF (W LF) putting backs together & raising trail arms ;
4	Recover trng to Face ;	Recover R turning LF (W RF) to face partner in LOPF-LOD ;
5	Start a Wrapped Whip ;	Bk L to BFLY, XRif raising lead hands over lady's head, circle RF around lady sd L/cl R, sd L into wrapped position facing RL0D ; (<i>W fwd R, fwd L, fwd R/cl L, bk R;</i>)
6	Then Wheel 3 ~ Lower & Caress ;	Wheel fwd R, L, R (<i>W wheel bk L, R, L</i>) to face LOD, lower and caress with trail hands ;

Dance with passion, be playful and smile

Tim Cum & Cindy Hadley

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



RUNAWAY SOUL – QUICK CUES

INTRO:

Wait 2 measures in LOPF-LOD ;;
Step Together Turning Back to Back ~
(Trail Arms Up); Recover turning to face ;
2 Sailor Shuffles ;
Chicken Walks (2 Slow, 4 Quick) ;;
Slow Side Breaks ;

PART A:

Push Break ;; Left Side Pass ;; Slow Side Breaks ;
Sugar Push – join right hands ;; Right Side Pass ;;
4 Quick Chicken Walks ; Throwout ;
Tuck & Spin ;; Passing Tuck & Spin ;;

PART B:

Push Break ;; Underarm Turn ;; Slow Side Breaks ;
Sugar Push ;; Man's Underarm Turn ;;
4 Quick Chicken Walks ; Throwout ;
Wrapped Whip ;; 2 Kick Ball Changes ;

PART C:

Push Break ;; Left Side Pass ;; Slow Side Breaks ;
Whip Turn ;; 4 Quick Chicken Walks ; Throwout ;
Whip Turn ;; 4 Quick Chicken Walks ; Throwout ;

PART D:

Underarm Turn to Triple Travel with Roll ;;;;:
Sugar Push ;; Left Side Pass to LOP both face wall
~ Kick Ball Change ;; 4 Turkey Walks to face ;;
Side Breaks (2 Slow ~ 4 Quick) ;;

PART C:

Push Break ;; Left Side Pass ;; Slow Side Breaks ;
Whip Turn ;; 4 Quick Chicken Walks ; Throwout ;
Whip Turn ;; 4 Quick Chicken Walks ; Throwout ;

PART D:

Underarm Turn to Triple Travel with Roll ;;;;:
Sugar Push ;; Left Side Pass to LOP both face wall ~
Kick Ball Change ;; 4 Turkey Walks to face ;;
Side Breaks (2 Slow ~ 4 Quick) ;;

PART A (1-9):

Push Break ;; Left Side Pass ;; Slow Side Breaks ;
Sugar Push – join right hands ;; Right Side Pass ;;
4 Quick Chicken Walks ; Throwout ;

END:

Whip Turn ;;
Step Together Turning Back to Back ~
(Trail Arms Up) ; Recover turning to face ;
Start a Wrapped Whip ;
Wheel 3 ~ Lower & Caress ;

Something Better to Do

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

MUSIC: "Something Better to Do" by Olivia Newton John Album "Gold" iTunes download (length 03.15 @ 100%)

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

RHYTHM: FOXTROT PH V **TIMING:** standard SQQ or as noted in left margin **RELEASED:** July 2015 **Version 1.0**

SEQUENCE: INTRO A B INT A B END

INTRO

1-4 SCAR/ DLC with lead feet free WAIT 1 MEASURE;

FRONT VINE 4; FALLAWAY LILT TO BJO/RL0D ; WEAVE 4 ENDING BJO/DLW ;

- 1 {Wait 1 meas} SCAR/DLC with lead feet free Wait ;
 qqqq 2 {Front vn 4} XLif, sd R, XLib, sd R to SCAR/DLC ;
 qqqq 3 {Fallaway Lilt to BJO} Fwd L DLC comm LF trn, sd & bk R to Fallaway Pos , bk L rise with left sway, bk R & lwr (W bk R , sd & bk L in Fallaway Pos head to left, bk R rise with right sway trng head to right, fwd L in BJO lwr with head to right) to BJO/RL0D ;
 qqqq 4 {Weave 4 ending} Bk L in BJO, bk R to CP trn LF, sd & fwd L DLW to BJO, fwd R in BJO/DLW ;

5-8 FWD , RIGHT LUNGE ; REC SWAY LEFT & RT LUNGE; REC SLOW BK,- to a, BK/LK, BK ; SLOW OUTSIDE SWIVEL to SCP /DLW;

- ss 5 {Fwd & Rt Lunge} Fwd L, -, Sd & fwd R with flexed knee,- (W bk R, -, Sd & bk L, -);
 s-s- 6 {Rec Sway Left & Rt Lunge} Rec & rise on L, swaying left-, Sd & fwd R with flexed knee,- (W rec R rising, swaying right -, sd & bk L, -);
 sq&q 7 {Rec Slow Bk to a Bk/Lk Bk} Bk L, -, Bk R/XLif of R, Bk R CBJO ;
 s--- 8 {Slow outsd swivel } Bk L in CBJO, -, trng bdy RF lead W to swivel slowly RF, - to SCP/DLW ;

PART A

1-4 IN & OUT RUNS to SCP ; ; FEATHER DLC ; DOUBLE REVERSE DLW ;

- 1-2 {In & Out Runs to SCP } Thru R trng RF, -, fwd & sd L in front of W cont trng, bk R CBJO (W thru L, -, fwd R btwn M feet, fwd L CBJO); Bk L trng RF, -, sd & fwd R btwn W feet, fwd L (W fwd R trng RF, -, fwd & sd L in front of M, trn to SCP fwd R) to SCP ;
 3 {Feather } Thru R, -, slight trn LF fwd L, fwd R (W thru L trn LF, -, sd & bk R, bk L) BJO/DLC ;
 sq- (sq&q) 4 {Dbl Rev to Wall Fwd L, -, fwd R trng LF fc RL0D bring L to R no weight, spin on R to fc DLW (W Bk R,-, trn LF on R heel transfer wght to L/fwd & sd R past M on toe trng LF/XLif) CP/DLW ;

5-8 HOVER; PROMENADE WEAVE ; ; CHANGE OF DIRECTION DLC ;

- 5 {Hover } Fwd L, -, fwd & sd R rising to ball of ft, rec fwd L to SCP DLC ;
 sqq 6 {Promenade Weave} Fwd R begin to trn W LF to CP/DLC, -, fwd L begin LF trn, sd & bk R to BJO (W fwd L begin to trn LF to CP, -, sd & bk R cont LF trn to BJO, cont trn fwd L) BJO/DLC ;
 qqqq 7 Cont trn bk L in BJO, bk R cont LF trn, sd & fwd L cont trn, fwd R outside ptr to BJO (W fwd R to BJO, fwd L cont trn, sd & bk R cont trn, bk L) BJO/DLW ;
 ss 8 {Chg of Direction } Fwd L comm LF trn,-, fwd R cont LF trn and draw L to R no wght CP DLC,-;

9-12 REVERSE WAVE (CP/RL0D) ; ; TIPPLE CHASSE to LOD ; CURVING THREESTEP ;

- sqq 9 {Rev Wave} Fwd L, -, fwd R trng LF fc DRC, bk L CP/DRC (W bk R, -, cl L to R lf heel trn, fwdR);
 sqq 10 Bk R slight trn LF, -, bk L, bk R (W fwd L, -, fwd R, fwd L) to CP/RL0D ;
 sq&q 11 {Tipple Chasse} Bk L trng RF, -, sd R slight L side stretch/ cl L, sd and slightly fwd R to LOD (W fwd R trng RF, -, sml sd step L/ cl R to L, sd and slightly bk L) to CP/LOD ;
 12 {Curving Threestep} Fwd L DLC curve LF, -, fwd R with R sd stretch cont LF curve, fwd L rotate body LF cross thighs strongly to CP/ DRC ;

13-16 BK CURVING THREESTEP DLW ; HOVER TELEMAR ; THRU to LEFT WHISK ; UNWIND 4 to CP/DLC ;

- 13 {Bk Curving Threestep} Bk R LOD curve LF, -, bk L cont LF trn, bk R rotate bdy LF strongly to CP/DLW ;
 14 {Hover Telemark} Fwd L,-, fwd & slightly sd R btwn W's ft rising & trng RF, cont RF trn sd & fwd L to SCP/DLW ;
 15 {Thru to Left Whisk} Thru R, -, sd & fwd L comm LF body trn, xRib of L cont bdy trn RSCP (W thru L, -, sd & slightly fwd R comm LF body trn, XLib of R cont bdy trn & look L) RSCP/DRC ;
 (qqqq) 16 {Unwind 4 DLC} On heel of front ft and toe of bk foot unwind RF to CP/DLC chg weight to R foot (W fwd R moving CW unwind M, fwd L, fwd R, fwd L) to CP/DLC ;

PART B

1-4 TELEMARK SCP ; NATURAL HOVER CROSS overtrnd DRC ; ; to a TOPSPIN DLW ;

- 1 { **Telemark SCP** } Fwd L, -, trng LF sd & fwd R fc RLOD, cont trng sd & fwd L SCP (W bk R comm LF trn, -, cl L to R (heel trn) cont trn LF, sd & fwd R) SCP/DLW ;
- sqq 2 { **Natural Hover Cross** } Fwd R comm RF trn, -, sd & bk L cont RF trn, sd & fwd R complete RF trn SCAR (W fwd L, -, fwd R starting RF trn, cont trn sd & bk L) to SCAR /LOD;
- qqqq 3 Fwd L ckg outsd ptrn SCAR, rec R, sd & fwd L start LF trn, cont LF trn fwd R to BJO/DRC (W Bk R, rec L, sm sd R, bk L) to BJO/DRC ;
- &qqq 4 { **Topspin** } Spin 1/8 LF on R ft/bk L LOD, bk R cont LF trn, cont LF trn sd & fwd L, fwd R BJO (W spin LF on L ft/ fwd R outsd ptr, fwd L trn LF, sd and bk R, bk L) to BJO/DLW;

5-8 THREE STEP ; OPEN NATURAL ; IMPETUS SCP ; FEATHER DLC ;

- 5 { **Three step** } Fwd L heel lead blending to CP, -, fwd R heel lead rising to toe, fwd L CP DLW;
- 6 { **Op Natural** } Fwd R comm RF trn, -, sd L across LOD (W heel trn), cont RF trn bk R CBJO/DRC;
- 7 { **Impetus SCP** } Comm RF trn bk L in bjo, -, trn RF on L heel cl R, cont body trn RF sd & fwd L to SCP (trn RF fwd R, -, sd & fwd L trn RF brush R to L, sd & fwd R) SCP/DLC ;
- 8 { **Feather** } Thru R, -, slight trn LF fwd L, fwd R BJO (thru L trn LF,-, sd & bk R, bk L) BJO/DLC;

9-12 REV WAVE 1/2 ; to a CHECK & WEAWE ; ; FORWARD to OVERSWAY;

- 9 { **Rev Wave 1/2** } Fwd L leading W to CP comm LF trn, -, sd R cont LF trn, bk L (W bk R trng LF, -, cl L heel trn, fwd R) to CP/DRC;
- sqq 10 { **Check & Weave** } Slip R bk under body w/slight contra chk action, -, fwd L comm LF trn, sd & slightly bk R slight LF trn w/R sd lead (W slp L fwd w/slight contra chk action, -, bk R comm LF trn, sd L w/L sd lead) to BJO/DLW;
- qqqq 11 Bk L, bk R comm LF trn, sd & fwd L, fwd R outsd partner BJO (W fwd R outsd partner, fwd L comm LF trn, sd R, sd & bk L) BJO/DLW;
- s-- 12 { **Fwd to Oversway** } Sd & fwd L DLW,-, sftn L knee shpe to rt to oversway line, -CP/DRW;

13-16 REV TWIRL TO SCAR/DRC ; FWD SWIVEL THE LADY TO DEVELOPE ; NATURAL WEAWE BJO/DLW ; ;

- 13 { **Rev Twirl to SCAR** } Rec R prepare to lead lady to rev twirl,-,fwd L, fwd R SCAR (W rec fwd L prepare to LF twirl under lead arm,-, fwd R twirl LF, sd & bk L) to SCAR/DRC;
- s-- 14 { **Fwd Swivel Ldy to Developpe** } Sml chk fwd L, -, swivl LF on L leaving R ft extended,- (W bk R undr bdy,-, swivl LF to developpe L ft outsd of ptrnr, bring L ft dwn to R no wght-)BJO/DLW;
- sqq 15 { **Natural Weave** } Comm RF trn fwd R,-, sd L, bk R DLC (W comm RF trn bk L,-, cl R to L heel trn, fwd L);
- qqqq 16 Bk L, bk R comm LF trn, sd & fwd L, fwd R outsd partner BJO (W fwd R outsd ptrnr, fwd L comm LF trn, sd R, sd & bk L) BJO/DLW;

INTERLUDE

1-4 FWD , RIGHT LUNGE ; REC SWAY LEFT & RT LUNGE; REC BK to a BK/LK, BK ; SLOW OUTSIDE SWIVEL to SCP /DLW;

1-4 Repeat measures 5-8 of INTRODUCTION;;;

REPEAT PART A & PART B

ENDING

1-4 WHISK ; THRU VINE 4 SCP ; QUICK OPEN REVERSE; FEATHER FINISH DLW;

- 1 { **Whisk** } Fwd L to CP/WALL, -, sd & fwd R, XLib (W XRib) SCP ;
- qqqq 2 { **Thru Vine 4** } Thru R, sd L, xRib, sd L to SCP/LOD ;
- qqqq 3 { **Quick Op Rev** } Thru R in SCP body trn LF, fwd L trn LF to cp (lady pkup), trn LF sd & bk R to bjo LOD, bk L in BJO/DRW;
- 4 { **Feather Finish** } Bk R to cp trn LF,-, sd & fwd L slight LF trn, fwd R to BJO/DLW;

5-9 FWD , RIGHT LUNGE ; REC SWAY LEFT & RT LUNGE; RUNNING FEATHER FINISH DLC; TELEMARK SCP; THRU TO PROMENADE SWAY /CHANGE SWAY;

- 5-6 repeat meas 5-6 of INTRO ; ;
- qqqq 7 { **Running feather finish** } Bk L, bk R to cp trn LF, sd & fwd L slight LF trn, fwd R to BJO/DLC;
- 8 { **Telemark SCP** } Repeat meas 1 Part B;
- s s& 9 { **Thru to Promenade Sway/ Chg Sway** } Thru R,-,sd & fwd L to SCP relax L knee look over lead hnds leaving R leg extended slowly rotate LF w/ L side stretch chging lady's head DRC;

Take It To The Limit

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203
E-Mail RKPreskitt@comcast.net or mariepreskitt@hotmail.com 425-348-6030
Music: Take It To The Limit – Ross Mitchell CFD-5 or Contact Choreographer
Rhythm/Phase: Waltz Phase VI
Sequence: Intro - A – B – C – A – B – C – Ending Released Date: July 2015
Footwork: Opposite except where noted Version 1.0

INTRO

1 - 4 **WAIT ; ; TOG TCH CP ; RISING LOCK DC ;**
1,2 Left open position fc ptr DRW lead foot free wait 2 measures ; ;
3 1-- Tog L to CP, tch R to L, stretch up & slight rotation RF ;
4 123 Bk R trng LF, sd & fwd L to DC, rising to toes XRIB (W XLIF);

PART A

1 - 4 **TELEMARK SCP ; CURVED FEATHER ; OUTSIDE SPIN ; RT TURNING LOCK ;**
1 123 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);
2 123 Thru R trn RF, sd & fwd L, fwd outsd ptr BJO DRW(W thru L, trng RF sd & bk R, bk L);
3 123 Cl L to R instep trng RF, fwd R around W rising, sd L CP RLW
(W fwd R around M, fwd L cont trn RF, cl R to L);
4 1&23 Bk R comm trng RF/XLIF cont trng RF, cont trng RF fwd R btwn W's ft rising to CP, cont trng
RF to SCP sd & fwd L (W fwd L comm trng RF/XRIB cont trng RF, cont trng RF sd & fwd L
around M, cont trng RF to SCP fwd R) SCP/DLC;

5 - 8 **QUICK OPEN REVERSE ; HOVER CORTE ; BK PREP ; SAME FOOT LUNGE ;**
5 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);
6 123 Bk R, bk & sd L hovering trng LF, rec bk R BJO DLW(W fwd L, fwd & sd R hovering trng LF,
rec L BJO);
7 1-- Bk L trng RF, tch R to L fc COH, -
(12-) (W fwd R trng RF, cl L to R fc LOD, -);
8 1-- Relax L knee & reach sd & slightly fwd R, stretch L sd lead W to look left, -
1--& (W relax L knee & reach bk with R toe well under body head to rt, stretch rt sd trng head L,
-/rec fwd L trn LF);

9 - 12 **TELESPIN ENDING INTO MINI TELESPIN ; ; CONTRA CHECK & SWITCH ;**
NAT HOVER CROSS;
9 12- Taking full weight on L spin LF, sd R cont LF turn, point L bk partial weight
(123&) (W fwd & sd R cont LF trn on toe, cl L cont trng LF, sd & fwd R SCP DW/fwd L);

PART A (Continued)

- 10 12- Cont LF trn fwd L LOD, sd R cont LF trn, tch L to R CP DRC(W trng LF fwd & sd R, cont trn cl L to R, -);
- 11 123 Check fwd L in CBMP slightly flexing knees with strong R side lead, rec R commence RF trn leaving L in place, Cont RF trn to LOD rec L R leg extended between W's legs;
(W Check bk R in CBMP slightly flexing knees with strong L side lead, rec L commence RF trn leaving R in place, cont RF trn to face RLOD rec R with L extended back;)
- 12 123 Fwd R trng RF, sd L cont RF trn, sd & fwd R to SCAR LOD
(W bk L, heel trn on L cl R, sd & bk L)

13 - 16 **CONT NAT HOVER CROSS SYNC END ; OPEN TELEMARQUE ; RIPPLE CHASSE ; CHAIR & SLIP ;**

- 13 1&23 Fwd L cking outsd ptnr/rec R, sd & fwd L, fwd R to BJO DC (W bk R/rec L, sd & bk R, bk L);
- 14 123 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);
- 15 12&3 Thru R, sd & fwd L comm lf sd stretch into rt sway/cl R cont sway look to rt, sd & fwd L trng to SCP;
- 16 123 Lowering on L step thru R with flexed knee, rec bk L, bk R slipping W to CP turning LF 1/4 to DC
(W lwr on R thru L flxd knee, rec bk R comm LF trn, fwd L CP);

PART B

1 - 4 **ONE LEFT TURN ; TUMBLE TURN ; BK CURVING 3 ; HOVER ;**

- 1 123 Fwd L comm LF body turn, fwd & sd R trng LF fc RLOD, cl L(W bk R, bk & sd L, cl R);
- 2 1&23 Bk R comm LF trn/sd & bk L cont trng,fwd R outsd ptnr to LOD with rt sd stretch trng LF, fwd L lowering with LF swivel
(W fwd L comm LF trn, sd & fwd R/bk L with lft sd stretch, bk R lowering with LF swivel);
- 3 123 Bk R comm LF turn, bk L strong turn LF rising lft sd stretch, bk R under body); CP DW
- 4 123 Fwd L, sd & fwd R trng body LF, fwd L SCP DLC(W bk R, bk & sd L, trng body RF fwd R SCP);

5 - 8 **WHIPLASH BJO ; BK HOVER SCP ; WEAVE ; ;**

- 5 1-- Thru R, strong swivel RF pointing fwd L DC, slow stretch lead side trng W to BJO
(W thru L, strong swivel LF point fwd R DC, slow stretch rt sd trng head to left);
- 6 123 Bk L in BJO, bk R rising & trng W RF to SCP, fwd L SCP DC;
- 7 123 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);
- 8 123 XLIB cont trng, bk R trng LF, sd & fwd L BJO DLW(W XRIF CBMP, fwd L CP trng LF, sd & bk BJO);

9 - 12 **MANUEVER ; IMPETUS SCP ; CHASSE SCP ; JETE POINT FC COH ;**

- 9 123 Fwd R outsd ptnr 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);
- 10 123 Bk L, bk R pivoting LF on L heel chg wt to R, rise on R fwd L SCP DC
(W fwd R, fwd & side L trng RF/rise & brush R to L, fwd R);
- 11 123 Thru R trng RF to CP, sd L/cl R, sd L to SCP DLC;
- 12 1&-- Thru R/rising on R cl L, flexing L-knee swivel LF on L extending R twd DLC, -
(W thru L/rising on L sd & fwd R trng LF around M, flexing R-knee swivel LF on R extending L twd DLC); end RSCP trailing ft extended twd DLC looking DLC;

PART B (Continued)

13 - 16 FALLAWAY RONDE SLIP ; WHISK ; OPEN NATURAL ; HESITATION CHNG W/SWAY ;

- 13 123 Sd R ronde L CCW, XLIB in SCP fcg DRW, swiveling LF on L slip R bk under body
(W sd L ronde R CW, XRIB SCP, swiveling LF on R to fc M fwd L small step) end CP M fcg
DLW
- 14 123 Fwd L, sd & fwd R slight RF trn, XLIB of R trng hips LF to SCP LOD
(W bk R, sd & bk L, XRIB of L trng to SCP);
- 15 123 Thru R to SCP trng RF, sd & fwd L in front of W, bk R CBJO (W fwd L, R between M's feet, L);
- 16 12- Bk L, trng RF sd & fwd R, drw L to R no weight stretch rt sd lft sd slightly fwd CP DC
(W fwd R, trn RF sd & bk L, drw R to L);

PART C

1 - 4 RUMBA CROSS 2 ; TO SCAR ; SYNC HOVER CROSS END ; DBLE REVERSE OVERSPIN ;

- 1 1&23 Fwd L with lft sd lead & lft sd stretch/XRIB of L trng RF (W XIF), bk L trng RF, fwd R to CP
LOD;
- 2 1&23 Fwd L with lft sd lead & lft sd stretch/XRIB of L trng RF (W XIF), bk L trng RF L, fwd R slight
overturn to SCAR DLW;
- 3 1&23 Fwd L cking outsd ptrn/rec R, sd & fwd L, fwd R to BJO DC (W bk R/rec L, sd & bk R, bk L);
- 4 12-& Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn touch L to R completing full trn to CP
DLC/small fwd L pivot 3/8 LF
- (12&3&) (W bk R comm LF trn, cl L to R heel turn/cont LF fwd R trng LF, XLIF of R completing full LF
trn/small bk R pivot 3/8 LF) to CP RLOD;

5 - 8 REVERSE CORTE ; CHK BK MAN PIVOT ; RUDOLPE RONDE & SLIP ; TELEMARK BJO ;

- 5 1-- Bk R comm. LF trn, cont trng on R, tch L to R CBJO DW
(123) (W fwd L, fwd R past M trng LF, cl R to L);
- 6 123 Ck bk L in BJO, rec R comm RF trn, cont trn sd & bk L to CP pivot RF to fc DLC and almost
LOD;
- 7 123 Fwd R small step strong body turn RF, rec L, slip bk R pivot LF CP DC
(W sd & bk L flex knee ronde R leg CW, XRIB to SCP, trng LF on R fwd L pivot LF to CP);
- 8 123 Fwd L, fwd & sd R turning LF, fwd L Contra BJO DW
(W bk R, draw L heel past R turning LF close L to R, cont turn to Contra BJO bk R);

9 - 12 MANUVER ; SPIN & TWIST ; ; BK CHASSE FINISH BJO ;

- 9 123 Fwd R outsd ptrnRF trng, fwd & sd L cont trng, cl R CP RLOD (W bk L trng RF, sd & bk R,
cont trng cl L);
- 10 123 Bk L pvtg RF, fwd R cont trn, sd L (Fwd R between M's ft pvtg RF, bk L cont pvt, cl R to L) to
CP/RLOD;
- 11 1-3 XRIB partial wt, unwind RF changing wt to R, cont RF trn stp sd & bk L fc DRW
(1&23) (Fwd L/R around M, fwd L trng RF, fwd R between M's ft) end CP/DRW;
- 12 12&3 Bk R trng Lf, sd L/cl R, sd & fwd L BJO DW(W fwd L trng LF, bk & sd R, cl L, sd & bk R BJO);

PART C (Continued)

13 – 14

MANUEVER ; HESITATION CHANGE ;

- 13 123 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);
- 14 12- Bk L, trng RF sd & fwd R, drw L to R no weight CP DC
(W fwd R, trn RF sd & bk L, drw R to L);

ENDING

1 - 4

DOUBLE REVERSE ; SPLIT RONDE ; SLOW CONTRA CHECK ; REC HIGH LINE SLIP ;

- 1 12- Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn touch L to R completing full trn to CP
LOD
(12&3&) (W bk R comm LF trn, cl L to R heel turn/cont LF fwd R trng LF, XLIF of R complete full LF
trn/stp in pl R);
- 2 123 Ronde L fwd & around to lft (CCW), XLIB trng LF, cont LF trn slip bk R CP DRW
(12&3) (W ronde L fwd & around to lft (CCW), XLIB trng LF/sd R cont trng, slip fwd L to M to CP);
- 3 1-- Lower on R slow fwd on L, trn body LF, cont stretch
(W lower on L slow bk on R, trn body LF head well to left, extend)
- 4 123 Rec R, sd L to DRW stretching up to SCP, bk R slipping W to CP trng LF CP DLW;

5 - 8

HOVER TELEMAR SCP ; CURVED FEATHER ; IMPETUS SCP ; QUICK OPEN REVERSE ;

- 5 123 Fwd L, fwd & sd R trng RF, fwd L SCP DW
(W bk R, bk L trng RF SCP, fwd);
- 6 123 Fwd R starting RF turn, fwd & sd L, with strong body turn RF check fwd R in contra BJO
(W fwd L, sd R, bk L contra BJO);
- 7 123 Bk L, Bk R Pivoting LF on L heel chg wt to R, fwd L SCP DC
(W fwd R, fwd & side L pivoting RF/rise & brush R to L, fwd R);
- 8 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);

9 - 10

BK TO THROWAWAY OVESWAY ; ;

- 9 12- Bk R trng LF, sd L trng LF, lower on L extend R bk RLOD, -
(W fwd L trn LF, sd & bk R LF tch L to R, lwr on R ext L bk to LOD keep head well to L, -); ;



TAKE MY LOVE

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

(10/15) 4860 E. Main St. D-72, Mesa, Az 85205 480/830-6429

e-mail wayneandbarbara@theblackfords.us web site: www.theblackfords.rounddancing.us

Music: "Take My Love" – Casaphone Ballroom Swing CP 5001 TR. # 12 or contact choreographer

Sequence: Intro – A – B – A – B – A mod meas 8 - END PHASE V + 2 + unphased West Coast Swing

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) Degree of difficulty - Average

SLOW FOR COMFORT (Release 07/15) 1.2

INTRO

Meas:

- 1-4 **OP/FC LOD WAIT 2 MS;; SL SWVL BK TO BK ; SL SWVL TO FC;**
1 – 2 [Wait 2 meas] Open facing LOD wait 2 meas;;
1234 3 – 4 [swvl tog bk to bk] Fwd L lower in both knees, - , swvl RF rise in both knees end bk to bk
"V" pos ld hds still joined low & trail arm up, - ; [swvl apt to fc] Fwd R lower in both knees
swvl LF rise in both knees end fc ptr & LOD trail arms down.

PART A

- 1-4 **LOP/FC LOD WHIP TRN W SPN LF TO HIP CHECK;; MODIFIED SUGAR WRAP KNEE LIFT & OUT TO FC;;**
123&4 1-2 [whip trn w spn to hip chk] Bk L, recov fwd & sd R moving to W's R sd comm RF trn
¼ to CP, sd L cont RF trn ¼ / fwd R, sd & fwd L (W fwd R, fwd L swvl ½ RF, bk R/cl L to
567 - fwd R); cont trn fwd R,, fwd L, XRIF of L checking look at W & place R hd on W's R hip, - (W spn
(5&6 7 -) LF L/R, L, sd & fwd R checking to fc DLC, -);
1234 3-4 [mod sugar wrap knee lift & out to fc] Trn RF ¼ rec L, sd R, tch L to R, - (W trn LF
5- 7&8 under jnd hds fwd L, cont trn to tandem/loD in pl R, L, lift R knee); [W out to fc] Fwd L, - ,
anchor in place R/L, R (W fwd R/L, R trn LF to fc ptr, anchor in place L/R, L) end M fc LOD;
- SIDE WHIP;; CHICKEN WKS 2 SL & 4 QKS;;**
123- (123&4) 5-6 [side whip] Bk L, rec R trn RF, sd L look at W, - (W fwd R, fwd L trn RF fc LOP, bk R/cl L,
--7&84(567&8) fwd R); Hold, - anchor in pl R/L, R (W fwd L, fwd R trn LF fc M, anchor in pl L/R, L); end LOP/LOD;
1 – 3 7-8 [chicken wk 2 sl & 4 qk] Bk L, - , bk R, - (W fwd R, - , fwd L, -); Bk L, bk R, bk L, bk R
1234 (W fwd R, L, R, L);
- 9-12 **WHIP w/INSIDE TURN;;; SUGAR PUSH w/1 ROCK;;**
123&4 9-10 [whip w/insd trn] LOP/FC LOD Bk L, recov fwd & sd R moving to W's R sd comm RF trn to
567&8 loose CP, sd L cont trn RF/sml stp fwd R, sd & fwd L fc RLOD; cont trn XRIB of L lift ld hds,
sd L cont trn lead W to trn LF, anchor in place R/L, R (W Fwd R, fwd L trn ½ RF to loose CP fc
LOD, bk R/cl L to R, fwd R; fwd L comm LF under lead hds, fwd R cont trn, anchor in pl L/R, L);
1234 567&8 11-12 [sugar push w/rk] LOP/FC LOD bk L, bk R, tap L, fwd L (W fwd R, fwd L, tap R in bk, bk R);
Rk bk R, fwd L, in pl R/L, R (W rk fwd L, bk R, in pl L/R, L);
- 13-16 **TUMMY WHIP w/DBL RKS;; 2 SL CHICKEN WKS;**
123&4 13-15 [tummy whip w/rks] Bk L, rec R to W's R sd trn RF release lead hds plc R hnd on W's R
5678 hip, sd L/rec R, fwd L (W fwd R, fwd L, fwd R/cl L bk R extend arms fwd); Chk fwd R w/R hd
123&4 on W's back, rec , check bk R place L hd on W's hip, rec L (W check bk L, rec R, check fwd
L, rec R); XRIB trn RF, fwd L take lead hds, in pl R/L, R (W bk L, bk R, in place L/R, L);
5 -7 - 16 [2 sl chicken wks] Bk L, - , bk R, - (W fwd R, - , fwd L, -);

PART B

1-6 **UNDERARM TRN TO TRIPLE TRAVEL & ROLL;;;..ROLL PASS...;**
123&4 1-6 [underarm trn to triple travel & roll] Bk L start ½ RF trn, fwd R complete ¼ trn, cl L/R,
5&678 L to R hd star; sd R/cl L, sd R, roll 1 ½ RF L, R to L hd star; sd L/cl R, sd L trn ½ LF to R hd
1&2 3&4 star, sd R/cl L sd R trn ½ RF to L hd star; sd L/cl R, sd L, roll 1 ½ LF R, L to LOFP fc LOD; in
5&6 78 pl R/L R (W fwd R, fwd L, fwd R/fwd L, under joined lead hds trn ¾ LF in pl R to R hd star;
1&2 sd L/cl R, sd L, roll 1 ½ RF R, L to L hd star; sd R/cl L, sd R trn ½ LF to R hnd star, sd L/cl R, sd
L trn ½ RF to L hnd star; sd R/cl L, sd R, roll 1 1/8 LF L, R to LOF/RL0D; in pl L/R,L),
(W fwd R start to trn RF, bk L cont trn/fwd R complete trn, fwd L & trn bk R, anchor in pl L/R, L);
3&4 [roll pass] Bk L, rec R crossing IF of L/sd Lcomm RF trn, cross R IFsd L completing trn 1/2
5&6 7&8 Fwd L twd ptr; anchor in pl R/L,R (W fwd R start RF trn, bk L cont trn/fwd R completing trn, fwd L
& trn, bk R, anchor in pl L/R, L) end fc LOD;

SUGAR PUSH M OT HOOK FREEZE::

1234 7-8 Bk L, bk R, tch L fwd, fwd L; XRIB of L trn RF one complete
567&8 trn/ in pl L, R (W fwd R, fwd L, tch R in back of left, bk R; anchor in L/R, L; hold;

REPEAT PART A

REPEAT PART B

REPEAT PART A MEAS 1 – 7;;;;;;;

8 **CHICKEN WKS 4 QKS M TRANS/TCH BFLY;**
1234 8 [chicken wk 4 qk M tch] Bk L, R, L, tch R to L (W fwd R, L, R, L bfly);

END

1-4 **BFLY LOD SM FT WORK CIRCLE KICK SWIVELS 4 X M TRANS/TCH ;;;;**
1234 1-2 [circle kick swivels] {now on same foot work} R ft free Swivel LF on L kick R across body,
swivel RF on L sd R, swiv LF on R tap L heel sd & fwd, swvl RF on R XLIF completing CCW
circle ¼ ; Repeat Meas 1;
3 Repeat Meas 1:
4 [cont kick swivel M tch] Swivel LF on L kick R across body, swivel RF on L sd R, swiv LF on R
tap L heel sd & fwd, swvl RF on R tap L fwd (W swvl RF on R XLIF) competing 1 complete turn;

5-6 **BK WK 4 CP/LOD ; CORTE & SL AROUND THE WORLD;**
1234 5 [bk wk 4] Bk L, bk R, bk L, bk R to CP/LOD;
6 [corte & arnd the world] Small sd & bk L leading W to come to CP, -, soften L knee trn LF
with strong R sway allowing R ft to extend fwd (W strong fwd R to CP look at ptr , soften R
knee trn LF with strong L sway) supporting W with R hd at center of W's upper back slowly
roll her to R , rise sharply straighten to look at ptr;

WHEN I DREAM VI

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
Rhythm: Bolero Speed: Increase speed to 23 MPM Phase: VI
Website: www.gphurd.com E-mail: gphurd@aol.com Release Date: July 2015
Music: "When I Dream" CD: The Very Best of Carol Kidd Artist: Carol Kidd
MP3 download available from Amazon Music Downloads and others Time: 3:46 @ 23 MPM
SEQUENCE: INTRO-A-B-A(MOD)-B(MOD) Footwork: Opp for Lady (except where noted)
Timing is standard SQQ unless noted on side of the measure and reflects actual weight changes
Ver 1.0

INTRO

1-4 WAIT; U/A TRN (RW); WHEEL 3/LADY WINDWILL TRN IN 4; WHEEL 3 to DW (Jn R Hnds);

- 1 Wait one measure in LOP M Fcg WALL with ld ft free and ptnd sd;
2 Sd L raising jnd ld hnds,-, XRIB of L trng RF, cont trng RF sd L (sd R,-, XLIF of R trng RF
under jnd ld hnds, fwd R cont trng RF) to end approx LOP/DRW;
sqq 3 Release ld hnd placing place R hnds arnd W's waist wheel RF fwd R,-, L, R (bk L cont trng RF
(QQQQ) raise L arm straight up, cont RF trn small bk R lwr L arm comm to raise R arm up, trng LF on
R ft small fwd L raise R arm straight up, cont trng LF small sd R folding L arm in front of body)
to end momentary Mod ½ OP Fcg approx DRC with M's R arm around W's waist & her L arm
folded in front;
4 Cont to wheel RF fwd L,-, R, L allow R arm to track around W's waist to end joining R hnds at
waist level between each other do not pass by ptr at this point (cont trng LF bk L raising L hnd
over M's head & drop on his shldr,-, XRIB of L release hnd from M's shldr, sd & fwd L joining
R hnds with W's L arm now out to the sd) to end with R hnds jnd M Fcg DLW & W Fcg DRC;

5-8 FWD/Lady RONDE & DEVELOPE; Lady SYNC INSIDE U/A TO FC WALL; CONTRA BRK; DIAGONAL HIP RK (2 SLOS);

- s-- 5 Cont RF trn lunge fwd R twds Wall leading W fwd, thru jnd R hnds lead W to swvl RF, & hold
w/L ft ptntd bk,- (fwd R outside ptr twds COH, ronde L ft CW to Fc Wall placing L hnd on M's
R shldr for stability, raise the L knee xtnd L leg fwd twds Wall outsd ptr & lwr L,-);
sqq 6 Rk bk L lead ptr fwd with jnd R hnds,-, rec R raise jnd R hnds over W's head, fwd L lwr jnd R
(SQ&Q) hnds (fwd L comm to trn LF, cont trn bk R/small fwd L trng LF undr jnd R hnds, sd & bk R
cont trn) now LOP Fcg WALL with R hnds jnd;
7 Sd & fwd R,-, chk fwd L with R shoulder lead, rec bk R retain R shldr to R shldr Pos;
ss 8 With R hnds sd & bk L with hip roll,-, rec sd & fwd R with hip roll retain R shldr to shldr pos,-;

PART A

1-4 FULL MOON;;;;

- 1 Sd & slightly fwd L,-, trng LF bk R, cont LF trn fwd L bringing R hands up bhnd W to lead
spiral (sd & fwd R trng RF,-, fwd L trng LF, fwd R twds COH spiraling 7/8 LF);
2 Cont trng LF fwd R twds COH joining L hnds to VARS COH,-, fwd L, releasing L hands bk
R (cont LF trn fwd L COH to VARS COH,-, fwd R, bk L trng RF);
3 Sd & bk L trng 1/8 LF, cont LF trn bk R,-, cont LF trn fwd L bringing R hnds up bhnd W to lead
spiral (fwd R twd M's R sd trng RF,-, fwd L, fwd R twds WALL spiraling 7/8 LF);
4 Cont trng LF fwd R Wall joining L hnds to VARS WALL,-, fwd L, release L hands bk R (cont
LF trn fwd L twds Wall to VARS WALL,-, fwd R, bk L trng RF);

5-8 LADY TRN R TO FC & SLIP TO CP; HIP LIFT; CUDDLES TWICE;;

- 5 With R hnds still jnd small sd lunge L shaping RF to fc ptr (approx DRW),-, chg to lead hnds trng LF slip bk R blend to CP, rec fwd L (small fwd R trng RF shaping to fc M,-, slip sd & fwd L trng LF, rec bk R) now in CP/WALL;
- s- 6 Sd R with body rise bring the L ft alongside the R ft,-, press ball of the L ft in contact with the floor lifting the L hip, relax L knee lowering the hip;
- 7 Close L to R leading W to M's left with L arm around ptr,-, fwd & sd R shaping to ptr, rec L (sd R,-, trng LF bk & sd L shaping to ptr, rec R trng RF) bring trng arms into Cuddle Pos;
- 8 Close R to L leading W to M's right side with R arm around ptr,-, fwd & sd L shaping to ptr, rec R (sd L,-, trng RF bk & sd R shaping to ptr, rec L) joining lead hnds high;

9-14 Lady CURL FWD RONDE & FWD; DBL RONDE SYNC INSD TRN (FC WALL); FWD BRK (R HND); (into) FULL TURN CROSS BODIES;;

- 9 Lunge sd L trng body RF raise ld hnds lead ptr to spiral RF,-, rk sd R trng to fc DLW, rk sd L trng to fc DRW (sd R spiraling $\frac{5}{8}$ LF under jnd ld hnds,-, fwd L twds DLW ronde RF CCW, fwd R to fc M) blending to CP;
- sq&q 10 In CP fwd & sd R twds DRW between lady's feet body trng RF ronde L ft CW,-, cont trng RF fwd L comm to raise jnd lead hnds/XRIB of L comm to trn lady under, cont trng RF sd L (sd & fwd L ronde R ft CW,-, XRIB of L/fwd & sd L comm to trn LF under jnd lead hnds, sd & fwd R cont trng LF to fc M) to end LOP Fcg WALL;
- 11 Sd & fwd R join R hnds,-, fwd L across body, rec bk R comm to trn LF;
- 12 Trng shaply LF XLIB of R toe to heel,-, cont trng LF bk R, rec fwd L (fwd R comm to trn LF,-, trng LF fwd L acrs the M rolling LF, sd & fwd R arnd M cont LF roll) to end sd by sd Fcg COH with R hnds still jnd;
- 13 Cross R ft fwd & acrs L folding in front of ptr trng LF on ball of R ft to Fc WALL,-, fwd L across body, rec bk R comm to trn LF (sd & bk L,-, bk R under body, rec fwd L) now Fcg Ptr & WALL with R hnds joined;
- 14 Repeat measure 12 above with R hnds jnd;

15-16 (Ld Hnds) M TRNS TO FWD BRK; BK CHK & FWD TO SLO OPEN R LUNGE & REC;

- 15 Cross R ft fwd & acrs L change to lead hnds folding in front of ptr trng LF on ball of R ft to Fc WALL,-, fwd L across body, rec bk R (sd & bk L,-, bk R under body, rec fwd L) now in LOP Fcg WALL;
- 16 Sd & bk L chkng allow trng arm to fold in front (W caress M w/L hnd),-, lunge sd & fwd R unfold & xtnd trng hnds fwd at shoulder level,-; -, rec bk L return trng arm to normal pos; [Note] Feels like 2 measures. Music slows - "Bk Chk" feels like a Slow count - "R Lunge" feels like 5 counts - "Rec" feels like single count

PART B

1-4 FWD BRK (Jn R Hnds); U/A TRN (FC LN); into TURKISH BREAKS TWICE;;

- 1 In LOP sd & fwd R join R hnds,-, fwd L across body, rec bk R; [Note]: Fwd Break for this measure begins of the vocal "*Dream*"
- 2 Sd & bk L raising R hands,-, bk R taking R jnd R hnds over W's head, rec L comm to trn LF (sd & fwd R,-, XLIF of R trng RF under jnd R hnds, fwd R cont trng RF);
- 3 Cont trng LF sd R twds WALL joining L hnds,-, shaping twds ptr raise jnd R hnds high chk bk L, rec fwd R (trng RF sd L twd COH,-, shaping twds ptr chk fwd R, rec bk L);
- 4 Sd L twds COH,-, shaping twds ptr raise jnd L hnds high chk bk R, rec fwd L (sd R,-, shaping twds ptr chk fwd L, rec bk R) to end in M's LT VARS LOD w/L hnds jnd high & R hnds low in front of W;

5-8 DBL HND TWRL LADY TO VARS LN; SYNC WHEEL TO TANDEM COH; SWEETHEARTS TWICE (LT HND); (RT HND);

- 5 Sd R comm to raise R hnds while lwrng L hnds to momentary M's VARS LOD,-, chk bk L cont to lwr L hnds in front of W while raising R hnds high lead W to trn RF, XRIF of L twds DLC (sd L,-, fwd R arnd ptr trng RF under jnd R hnds to fc ptr, sd & small fwd L twds M's R sd cont trng RF under jnd R hnds) to end in momentary VARS almost LOD;
- sq&q 6 Wheel RF fwd L,-, R/L, R (cont trng RF bk R,-, L/R, L) to end momentary TANDEM COH with lady in front;
- 7 Sd L release R hnds,-, XRIF of L trng upper body RF, rec bk L (sd R,-, XLIB of R trng upper body LF, rec fwd R);
- 8 Sd R releasing L hnds,-, joining R hnds XLIF of R trng upper body LF, rec bk R (sd L crossing in front of M,-, XRIB of L trng upper body RF, rec bk L) to end in momentary TAND COH with Lady in front and only R hnds jnd;

9-12 LADY FWD SWVL TO SYNC 5 STP SPIN TO FC WALL; NYKR TO REV; U/A TRN TO FC REV; FWD TRN TO COH FOR DBL HND OPNG OUT;

- sq 9 Lunge sd & bk L lwr jnd R hnds lead ptr fwd & swvl her RF thru jnd R hnds,-, bk R trng LF (sq&q&) leading W to pass by release jnd hnds lead ptr to LF free spin, fwd L trng LF join ld hnds (fwd R swvlng to Fc DRW,-, fwd L outsd ptr twds WALL comm LF spin/fwd R free spiral LF, fwd L/fwd R trn LF) to LOP Fcg M Fcg WALL;
- 10 Sd & fwd R,-, trng RF fwd L RLOD, rec bk R;
- 11 Sd & bk L raising jnd ld hnds,-, XRIB of L trng RF, cont trng RF sd & fwd L (sd & fwd R,-, XLIF of R trng RF under jnd ld hnds, fwd R cont trng RF) to end approx LOP Fcg RLOD;
- s-- 12 Fwd R outside ptr trng ¼ RF & blending to BFLY COH,-, lower in R to pt L to sd with lead (sq) hnds down & shape slightly RF twds ptr, comm to rise in R (fwd L trn ½ RF,-, bk R LOD, fwd L);

13-16 LADY FWD SPIRAL TO WRAP & OUT TO FC WALL; SD & THRU SWVLS; LUNGE THRU & SYNC SPIN TO FC; U/A TRN;

- 13 Trng LF close L to R raise ld hnds & lwr trng hnds leading ptr to fwd & spiral to WRAP pos RLOD,-, slip R ft bk release trng hnds trng LF, fwd L cont trng LF (fwd R spiraling LF to wrap pos,-, fwd & acrs L trng LF, fwd R cont trng LF) to end LOP M Fcg ptr & WALL;
- 14 Sd & fwd R,-, thru L to LOP swvl LF (RF), thru R swvl RF (LF) touch trng hnds in momentary BFLY "V" pos Fcg RLOD;
- sq&q 15 Swvlng RF (LF) lunge fwd L (fwd R) to bk to bk "V" pos Fcg RLOD,-, rec bk R start LF (RF) spin LOD/L, R to end LOP M Fcg ptr & WALL;
- 16 Sd & bk L raise lead hnds, bk R lead ptr under jnd ld hnds,-, rec fwd L (sd & fwd R,-, XLIF of R under raised ld hnds, rec fwd R cont to trn RF) to LOP Fcg WALL;

17-20 LADY QK SNAP TRN 2 & FWD 2; FWD BRK; CHK'D R SD PASS; M TRN TO FWD BRK;

- qqqq 17 Sd R raise jnd ld hnds lead ptr to spin RF, cl L to R then lwr jnd ld hnds to ptr's waist level, fwd R, fwd L (sd L spin RF full trn undr jnd ld hnds, cl R to L, bk L, bk R) to LOP Fcg WALL;
- 18 Sd & fwd R join R hnds,-, fwd L across body, rec bk R;
- 19 Fwd & sd L raise ld hnds comm to trn RF place R hnd on front of W's R hip,-, cont trng RF XRIB of L lwr lead hnds in front of W, cont trng RF sd & fwd L (fwd R,-, fwd & acrs L with no trn, bk R) to end in Wrap pos and W to M's R side both Fcg COH;
- 20 Sd & fwd R swvl RF & ronde L ft CW to fc ptr & WALL,-, fwd L across body, rec bk R (bk L,-, bk R, fwd L) to LOP Fcg WALL;

21-22 AIDA (TO); SLO AIDA LN w/ARMS;

- 21 Sd L sweep trailing arm up,-, trlng arm ovr & thru R twds LOD, trng RF (LF) sd L;
s- 22 Cont trng RF (LF) sd & bk R to a "V" bk to bk pos slowly sweep arm CCW (CW) dn & up;
Option: sweep arm CW (CCW) up over & bk

PART A (MOD)

1 SWITCH to/a FULL MOON (Shk Hnds);:::

- 1 Sharply pull jnd ld hnds thru & trng LF sd L to LOD,-, join R hnds cont trng LF bk R, cont LF trn fwd L bringing R hands up bhnd W to lead spiral (trng RF sd R to LOD,-, fwd L outsd ptr trng LF, fwd R twds COH spiraling $\frac{7}{8}$ LF);

2-16 REPEAT MEASURES 2-16 OF PART A

PART B (MOD)

1-20 REPEAT MEASURES 1-20 OF PART B

21-22 SLO FWD to SCP LN & OK PVT TO PREP; SM FT LUNGE & HOLD;

- sq&q 21 Sd & fwd L to SCP LOD,-, fwd R pvt RF to Fc RLOD/cont trng RF sd L, tch R to R fcg COH (Sd & fwd R,-, fwd L/fwd R trng RF, cont trn small sd L to Fc DRW);
s- 22 Lwr on L w/slight left sway stp sd & slightly fwd R (W XRIB of L) twds DLC cont to transfer wgt to R w/soft knee sway to the R (W head well to the L);

WHEN I DREAM OF YOU

Released: July 2015

Choreographers: Fred & Linda Ayres, 1413 Rosedown St., Longview, TX, USA, 75604 Tele: [903] 295-2999, lkayres@att.net

Music: When I Dream of You Artist: Pat Behrens, Album: Step by Step, Single available for download on Casa Musica

Time/Speed As downloaded 3:41@45 Recommend speed, as 45

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

Rhythm/Phase: Waltz Phase III+2+1 [Diamond Turn, Telemark] [Interrupted Box]

Difficulty: Average

Sequence: INTRO- A- B- A(9-16)- B- A(1-8 Mod)- C- A- B- A(9-16)- END

INTRO

1-4 (CONTRA BJO/DRW) WAIT;; DIAM TRN 1/2 ;;

(1-2) {CONTR BJO DRW wait} Wait;;

(3-4) {DIAM TRN 1/2 } In Contra BJO 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;

PART A

1-8 TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP/LOD); THRU SD CL; HVR; MANUV; SPN TRN; BX FIN;

(1) {TRN L AND CHASSE TO BJO } Fwd L comm LF trn, cont LF trn sd & bk R/ cl L, sd & bk R to BJO;

(2) {BK, BK/LK, BK} Bk L, bk R/ lk LIF (lk RIB), bk R still in BJO DRC;

(3) {IMP} Bk L, comm. RF trn, cl R cont RF heel trn, sd & fwd L SCP/LOD (W fwd R, fwd L with RF trn, fwd R);

(4) {THRU SD CL} Thru R trng RF (LF) to fc Ptnr, sd L, cl R to CP/WALL;

(5) {HVR} Fwd L, sd & fwd R w/ rise, rec L to SCP;

(6) {MANUV} Fwd R (sm fwd L) comm RF trn, fwd & sd L (sm fwd R) cont RF trn, cl R to CP/LOD;

(7) {SPN TRN} Bk L toe trned in piv 1/2 RF, fwd R heel lead bet W's feet rise w/ slight RF trn, sd & bk L to CP/ DLW;

(8) {BX FIN} Bk R trng LF, sd L cont trng LF, cl R to fc DLC;

9-16 DIAM TRNS;;; TELE (SCP); HVR FALWY; SLIP PIV (BJO); Fwd FC CL (HNDSHK);

(9-12) {DIAM TRNS} 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;

(13) {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;

(14) {HVR FALWY} Fwd R, fwd L rising & chkg, rec R (Fwd L, ffw R rising & chkg, rec L);

(15) {SLIP PIVOT} Bk L, bk R trng LF, fwd L to BJO (Bk R pivoting LF, fwd L, bk R);

(16) {FWD FC CL} Fwd R, sd L to fc WALL, cl R (Bk L, sd R, cl L) to joined R hands;

PART B

1-8 LADY TWKL U/A (3X) (L HNDSHK); (R HNDSHK); (L HNDSHK); TWST VINE 3 (BOL/BJO); WHEEL 6 (BJO/DLW);; WHISK; THRU & PU (CP/DLC);

(1-3) {LADY TWKL U/A L HNDSHK} Sd L,- (thru R, sd & fwd L trng RF to DLC, cl L) looping joined R hands over lady's head join L hands; {LADY TWKL U/A R HNDSHK} sd R,- (thru L, sd & fwd R trng LF to DRC, cl R) looping joined L hands over lady's head join R hands; {LADY TWKL U/A L HNDSHK} sd L,- (thru R, sd & fwd L trng RF to DLC, cl L) looping joined R hands over lady's head join L hands;

(4) {TWST VINE 3} trng RF XRib, Sd L, trng LF XRif, (W XLif, sd R, trng LF XLlib) to BOL/BJO with L arms extended and man's R hand around lady's waist and lady's R hand on man's L shldr;

(5-6) {WHEEL 6} Moving in clockwise direction and looking at each other, Fwd L, fwd R, fwd L (fwd R, fwd L, fwd R) fwd R, fwd L, fwd R (fwd L, fwd R, fwd L) to BJO/DLW;

- (7) **{WHISK}** Fwd L, sd & slightly fwd R, XLIB to SCP/DLC;
- (8) **{THRU & PU}** Fwd R (fwd L comm LF trn) leading W to pu, sd L, cl R to CP/DLC;

Repeat Part A (9-16)

Repeat Part B

PART A (1-8 Mod)

Repeat Part A (1-7)

- (8) **{Box Bk to SCAR}** Bk R, sd L, cl R to SCAR/DLW;

PART C

1-8 X HVR (3X) (SCP);;; MANUV; 2 R TRNS (WALL);; 1/2 BX; BX FIN (LOD);

- (1) **{X HVR BJO }** XLif outside ptr, sd and fwd R w/ rise trng ¼ LF, fwd and sd L to BJO;
- (2) **{X HVR SCAR}** XRif outside ptr, sd and fwd L w/ rise trng ¼ RF, fwd and sd R to SCAR
- (3) **{X HVR SCP}** XLif outside ptr, sd and fwd R w/ rise trng ¼ LF, fwd and sd L (fwd and sd R) to SCP ;
- (4) **{MANUV}** Fwd R (sm fwd L) comm RF trn, fwd & sd L (sm fwd R) cont RF trn, cl R to CP/RLD;
- (5-6) **{2 R TRNS}** Trng ¼ RF bk L, cont trng sd R, cl L; Cont trn fwd R, sd L, cl R to CP WALL;
- (7) **{1/2 BOX}** Fwd L, sd R, cl L;
- (8) **{BX FIN}** Bk R comm LF trn, sd L cont LF trn, cl R to CP/LOD;

9-16 INTERRUPTED BOX;;; FWD WALTZ; DRIFT APT; TWKL TO WALL; TWKL TO PU;

- (9-12) **{INTERRUPTED BOX}** Fwd L, sd R, cl L; Bk R, sd L, cl R (W fwd L comm RF trn under ld hnds, fwd R cont trn, fwd L); Fwd L, sd R, cl L (W cont RF trn fwd R, fwd L, fwd R completing RF trn to CP); Bk R, sd L, cl R to CP;
- (13) **{FWD WALTZ}** Fwd L, fwd and slightly sd R, cl L;
- (14) **{DRIFT APT}** Taking sm stps R, L, R allowing lady to separate to LOP (Bk L, bk R, bk L);
- (15) **{TWKL TO WALL}** With ld hnds joined thru L comm LF trn to fc, sd R fin trn to fc in V position, cl L;
- (16) **{TWKL TO PU}** With trl hnds joined thru R comm RF trn to fc, sd L fin trn to fc, cl R to CP;

Repeat Part A

Repeat Part B

Repeat Part A (9-16)

END

1-6 HVR; THRU CHASSE (BJO); FWD, FWD/LK, FWD; MANUV; SPN TRN; BK TO SD CORTE;

- (1) **{HVR}** fwd L, sd & fwd R w/ rise, rec L to SCP;
- (2) **{THRU CHASSE (BJO)}** Thru R, sd & fwd L/ cl R, sd & fwd L BJO/DLW (W fwd L comm LF trn, fwd & sd R/ cl L trng LF, bk R);
- (3) **{FWD, FWD/LK, FWD}** Fwd R, fwd L/ lk RIB, fwd L;
- (4) **{MANUV}** Fwd R (sm fwd L) comm RF trn, fwd & sd L (sm fwd R) cont RF trn, cl R to CP/RLD;
- (5) **{SPN TRN}** Bk L toe trned in piv ½ RF, fwd R heel lead bet W's feet rise w/ slight RF trn, sd & bk L to CP DLW;
- (6) **{BK TO SD CORTE}** Sd & bk L, leaving R ft extended lower into L knee stretching L side (W head well to L), hold;

QUICK CUES

INTRO

WAIT (CBO/DRW);; DIAM TRN 1/2 (DLC);;

PART A

**TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP/LOD); THRU SD CL;
HVR; MANUV; SPN TRN; BX FIN;
DIAM TRN;,,,; TELE (SCP); HVR FALLWAY; SLIP PIV (BJO); FWD FC CL
(HANDSHAKE);**

PART B

**LADY TWKL U/A (3X) (L HANDSHAKE); (R HANDSHAKE); (L HANDSHAKE);
TWST VINE 3 (BOL/BJO); WHEEL 6 (DLW);; WHISK; THRU & PU (DLC) ;**

PART A (9-16)

**DIAM TRN;,,,; TELE (SCP); HVR FALLWAY; SLIP PIV (BJO); FWD FC CL
(HANDSHAKE);**

PART B

**LADY TWKL U/A (3X) (L HANDSHAKE); (R HANDSHAKE); (L HANDSHAKE);
TWST VINE 3 (BOL/BJO); WHEEL 6 (DLW);; WHISK; THRU & PU (DLC);**

PART A (1-8 MOD)

**TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP/LOD); THRU SD CL;
HVR; MANUV; SPN TRN; BX BK (SCAR);**

PART C

**X HVR (3X) (SCP);,,,; MANUV; 2 R TRNS (WALL);; 1/2 BOX; BX FIN (LOD);
INTERRUPTED BOX;,,,; FWD WALTZ; DRFT APT; TWKL TO WALL; TWKL TO
PU;**

PART A

**TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP/LOD); THRU SD CL;
HVR; MANUV; SPN TRN; BX FIN;
DIAM TRN;,,,; TELE (SCP); HVR FALLWAY; SLIP PIV (BJO); FWD FC CL
(HANDSHAKE);**

PART B

**LADY TWKL U/A (3X) (L HANDSHAKE); (R HANDSHAKE); (L HANDSHAKE);
TWST VINE 3 (BOL/BJO); WHEEL 6 (DLW);; WHISK; THRU & PU (DLC);**

PART A (9-16)

DIAM TRN;,,,; TELE (SCP); HVR FALLWAY; SLIP PIV (BJO); FWD FC CL;

END

**HVR; THRU CHASSE (BJO); FWD, FWD/LK, FWD; MANUV; SPN TRN; BK TO
SD CORTE;**

2015 ICBDA Video Order Form
39th Convention – Greensboro, NC

The video package includes Showcase Demos and Wednesday Clinics.

	Price Per Video Package (USD)	Quantity	Total
For Shipment to US Address			
2015 Videos - Attendee	\$45.00		\$
2015 Videos - Non-attendee	\$60.00		\$
For Shipment to Address Outside the US			
2015 Videos - Attendee	\$50.00		
2015 Videos - Non-attendee	\$65.00		
	Total		\$

These videos are available to ICBDA members only.

Name(s): _____
 (Please specify name as shown in the ICBDA membership list)

Address: _____
 (Street)

(City)

(State)

(Zip Code)

(Telephone)

(Email)

Make your check or money order (U.S. Funds Only) payable to “ICBDA Videos”.

MAIL TO:

Ulla Figwer
 4 Upland Avenue
 Shrewsbury, MA 01545

E-mail: video@icbda.com

**These videos are produced under the auspices of ICBDA and are for the exclusive use by
 members of ICBDA for educational purposes only.**

Note: Please allow 4-6 weeks after the convention for editing and duplicating the videos. If you have not received your video package after 8 weeks, e-mail Ulla at video@icbda.com.