



*Best Dancing in the West*

*Reno, Nevada*

*July 6–9, 2016*

*International Choreographed  
Ballroom Dance Association*





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Note: Refer to the ICBDA website at [www.icbda.com](http://www.icbda.com) for the most current information on Convention 41.

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**INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION**

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## *Welcome to ICBDA Convention 2016*

Paul and I along with Shirley and Bob are so excited to have all of you at this year's convention. It is the second time for the convention to be held in Reno, and we think this convention will be even better than the last. Please take time to enjoy the resort as well as the wonderful instruction and dancing.

ICBDA is very lucky to have a wonderful pool of resources to pull the teachers from. Remember, ICBDA is unique because the teachers are giving their time and talents freely. Appreciation should not only be given to the teachers, but to the MC's, the convention committee members, cuers, board members and to all of you for attending. ICBDA is a wonderful place to try new things – so enjoy!

We have read all the evaluations from the last time we were in Reno. We are responding by having more Phase III teaches and having the competitive ballroom floor in all three halls. Make time during the convention, or shortly afterward, to fill out the online survey. Your responses are taken to heart and the next convention will try to improve the following convention. Please plan to attend the General Membership meeting Saturday. This is your organization, and your thoughts are important.

Do not hesitate to come to any of the convention committee members or ICBDA board members if you need assistance. We are all here to make your experience the best it can be.

Keep Smiling and Dancing,

*Linda and Paul Robinson*  
Convention Chaircouple

*Shirley Ernst and Bob Anderson*  
Assistant Convention Chaircouple





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## INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

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### *Welcome ICBDA Attendees to Convention 40 Reno*

Sally and I want to welcome you back to Reno, Nevada! 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 to make this convention a success. The two people who are the leaders of all of this are Paul and Linda Robinson and their committee members! Sally and I know what it takes to put on a convention after doing their job in Reno in 2013. They have made our job as presidents so easy. We thank you, Paul and Linda!

The last time in Reno, Nevada, we had all wood flooring – 27,000 square feet of wood floors. Of that, 20,000 sq. ft. were floating wood floors from Bob Bahrs and 7000 sq. ft. were the hotels parquet flooring. We had some complaints over the hotel flooring, so this year we increased the number of square feet to 28,500 and are using all Bob Bahrs manufactured flooring:

- Phase III-IV Hall – 6500 sq. ft.
- Phase IV-V Hall – 7000 sq. ft.
- Phase V-VI Hall – 15,000 sq. ft. (ICBDA's purchased flooring from Bob Bahrs)

The facility is a phenomenal place to dance and stay. We start on Tuesday night with an informal Trails End Dance. Then Wednesday starts with a full day of dance education workshops both morning and afternoon in all three halls. Our focus rhythms this year are Slow Two Step and Rumba.

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**Note:** Education videos are available if you purchase the workshop DVDs for these clinics.

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The rest of the week is full of learning new dances and dancing at night to great dances chosen by you. We have a great staff of instructors lined up for you as you can see in this syllabus.

We continue to work to make each convention better than the last. We hope you will join us in San Diego, California, next year with Curt and Tammy Worlock as the convention chairs. Information about the San Diego convention follows this welcome letter.

Thank you again for supporting our convention. Without you we cannot hold our convention. Also please be considerate of all levels of dancer. We will be dancing the Let's Dance Together dances in one hall and that hall does not belong to any one phase dancer. Please be especially considerate of the new lower phase dancer as they are the newest in our organization.

Finally, please use the online survey after convention to give us your feedback and ideas. The survey will be available on the ICBDA website at [www.icbda.com](http://www.icbda.com) and an email reminder with link will be sent to you after convention.

*Bob & Sally Nolen*

Chairmen of the Board, ICBDA





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## Convention 41 – San Diego, California



Hi Everyone,

Mark your calendars now for Convention 41 in San Diego, California to be held at our highly anticipated new venue – the Town and Country Resort & Convention Center. The dates to plug in to your calendar are Thursday thru Sunday, July 6-9, 2017. We will have three great ballrooms under one roof with our wood flooring laid over carpet – all within a short walk of each other.

The Resort is located on 40 lushly landscaped acres in the heart of San Diego – Mission Valley, only 7 miles from the San Diego International Airport, as well as 10 minutes from attractions such as their world class zoo, Sea World, and a sparkling beach.

Once you get there, there is no need for a car. There are several restaurants within walking distance on property, as well as the open air Fashion Valley Mall with over 200 places to dine and shop. Want more? Jump on the light-rail trolley that stops right at the Town & Country's backyard and head to more dining and shopping options, or visit one of the top tourist attractions at the downtown waterfront of Seaport Village.

To top it off, with 80 million dollars in renovations already started, everyone will have a newly remodeled room at \$129+tax (currently 13.1%) per night, making our stay not only very comfortable, but affordable. This rate will be extended five nights prior and four nights after our convention dates. Room layouts vary on a first come first served basis and all of them will include refrigerators. Each room also includes daily bottled water, in-room coffee, newspaper, and free Internet. They even have garden rooms, located on the ground floor, that are pet friendly. For a pet, the charge is only \$50 for the length of your stay for up to 2 pets with a combined weight of 70 pounds. As of this writing, there are no refrigerators in these rooms, and if you want one, it would cost another \$20 for the length of your stay.

If you feel you absolutely need a car, parking is \$5 per day for hotel guests, \$12 per day for non-guests, and RVs \$20 per day. However, hook-ups are not available and dry camping is not allowed. The success of this convention is relying heavily on everyone staying at the convention hotel, and we think you will be glad you did. Room nights is how we pay for the use of the ballrooms. Registration for those staying at the Resort is \$205 per couple. For those not staying at the Town & Country Resort, registration will be at the higher rate of \$455 per couple to help defray the cost of the convention.

With over 300 sunny days year round, San Diego offers some of the best weather in the world. We hope the gorgeous mild climate, combined with a beautifully renovated Resort and indoor air-conditioned dancing in three ballrooms, is the perfect mix for your convention or an extended dream vacation. Looking forward to seeing all of you there in 2017!

*Curt & Tammy Worlock*

Convention 41 Chair Couple







## Committee Chairs – Convention 40



General Chaircouple  
Paul & Linda Robinson



Assistant Chaircouple  
Shirley Ernst & Bob Anderson



Day Program Chaircouple  
Mike & Leisa Dawson



Evening Program Chaircouple  
Randy & Marie Preskitt



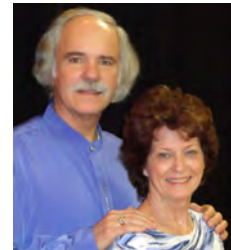
Facility Chaircouple  
Joe & Jan Lotze



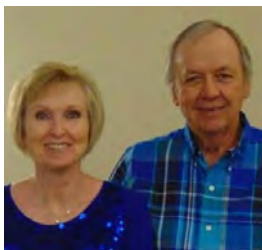
Flooring Chair  
Bob Nolen



Hospitality Chaircouple  
Terry & Jan Naylor



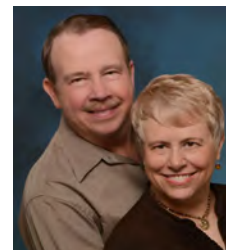
Newsletter Editors  
Debbie Olson & Randy Lewis



Registration Chaircouple  
Jerry & Louise Engelking



Signage Chaircouple  
Bob & Deb Carlson



Syllabus Chaircouple  
JL and Linda Pelton



Treasurer, ICBDA  
Rick Linden & Nancy Kasznay



Vendor Chaircouple  
Tammy & Curt Worlock



Video Chaircouple  
Ulla Figwer & Dave Goss







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# *Cuers and Masters of Ceremony*

## *Convention 40 Cuers*

Fred and Linda Ayres  
Chris and Rose Cantrell  
TJ and Bruce Chadd  
Ken and Sue Davis  
Doug and Leslie Dodge  
Anita Froehlich  
Rey and Sherry Garza  
Ed and Karen Gloodt  
Peter and Chama Gomez  
Bill and Carol Goss  
David Goss and Ulla Figwer  
Steve and Lori Harris  
Pat and Joe Hilton  
George and Pamela Hurd  
Jack and Sharie Kenny

Bob and Sally Nolen  
Kay and Bob Kurszewski  
Randy Lewis and Debbie Olson  
Oberdan and Vanessa Otto  
JL and Linda Pelton  
Randy and Marie Preskitt  
Mark and Pam Prow  
Paul and Linda Robinson  
Ron Rumble  
Debbie and Paul Taylor  
Mary and Bob Townsend-Manning  
David Vomocil & Kathy Baumhardt  
Curt and Tammy Worlock  
Randy and Rose Wulf

## *Convention 40 Masters of Ceremony*

Regina Aubrey  
Fred and Linda Ayres  
Marlyn and Michele Batcheller  
TJ and Bruce Chadd  
Shirley Ernst and Bob Anderson  
Gary and Blandine Evans  
Joe and Esther Fabian  
Sandi and Dan Finch  
Anita Froelich  
Peter and Chama Gomez

Alan and Mary Johnstone  
Jack and Sharie Kenny  
Joe and Debbie Krivan  
Kay and Bob Kurczewski  
Rick Linden and Nancy Kasznay  
Harry and Gladys Newton  
Linda and Paul Robinson  
Mike and Pat Schrant  
Randy and Rose Wulf

# *ICBDA Board of Directors*

## *Executive Officers*

President: Bob and Sally Nolen  
Secretary: Anita Froehlich  
Vice President: Joe and Debbie Krivan  
Treasurer: Rick Linden / Nancy Kasznay





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## *Board of Directors*

### *Term Ends 9/30/16*

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

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

### *Term Ends 9/30/17*

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

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

### *Term Ends 9/30/18*

Jerry and Louise Engelking  
Anita Froehlich  
Rick Linden and Nancy Kasznay  
Ed and Sharleen Martin

Terry and Jan Naylor  
Ron and Norma Stairs  
Curt and Tammy Worlock

## *ICBDA Committee Appointments*

Newsletter Editors  
Membership/Computer Services  
Convention 40 Chair (2016)  
Educational Tapes (Audio/Video)  
Parliamentarian  
Hall of Fame  
Golden Torch and Distinguished Service  
Elections  
Publicity/Advertising  
Convention Guidelines  
  
Legal Advisor  
ICBDA Carousel Clubs  
Technical Advisory (TAC) and Education  
Bylaws/Standing Rules  
Website Manager  
Special Assignment: Exec. Ambassador Japan

Randy Lewis and Debbie Olson  
Jerry and Louise Engelking  
Linda and Paul Robinson  
Ulla Figwer and David Goss  
Rick Linden  
Marv and Wanda Sorvala  
Joe and Debbie Krivan  
Alan and Mary Johnstone  
Bob and Sally Nolen  
Sally Nolen  
Linda Robinson  
Sandi and Dan Finch  
Glen and Helen Arceneaux  
Sandi Finch  
Roy and Janet Williams  
JL and Linda Pelton  
Kenji and Nobuko Shibata



## *Distinguished Service Award*

The Distinguished Service Award honors and acknowledges ICBDA general members who have well served the organization over time by providing their knowledge, time and efforts to ICBDA and to Choreographed Ballroom Dancing in the areas of service and support. These members have provided service and support to the many aspects of the choreographed ballroom dance community as a whole or to a region and are an unchallenged asset to the round dance community.

- Glen and Helen Arceneaux – 2010
- Paul and Linda Robinson – 2011
- Jerry and Louise Engleking – 2013
- Gene and Jean Severence – 2015

## *Golden Torch Award*

The Golden Torch Award is an award of high distinction for outstanding service to Choreographed Ballroom Dancing. Recipients have:

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

2014 Kay and Joy Read  
2013 Bill and Martha Buck  
2011 Ralph and Joan Collipi  
2010 Wayne and Barbara Blackford  
2009 Curt and Tammy Worlock  
2006 Ron and Ree Rumble  
2000 Kenji and Nobuko Shibata  
1999 Bob and Mary Ann Rother  
1998 Bill and Elyse Johnson  
1996 Brent and Mickey Moore  
1995 Bill and Carol Goss  
1992 Bob and Sue Riley  
1991 Peter and Beryl Barton  
1990 Koit and Helen Tullus  
1989 Phil and Norma Roberts  
1986 Irv and Betty Easterday  
1985 Ben Highburger  
1984 Bud and Lil Knowland  
1983 Charlie and Betty Procter  
1982 Manning and Nita Smith  
1981 Charlie and Nina Ward  
1980 Eddie and Audrey Palmquist  
1979 Frank and Iris Gilbert  
1978 Gordon and Betty Moss

Michael & Diana Sheridan  
2015





## Hall of Fame Dances

In 1977, ICBDA initiated the Hall of Fame award for dance routines that have remained popular over time with a selection of 14 dance routines. During the next four years, five routines were selected each year. In 1982, there were four dances chosen. From 1983 to 1987, two dances were chosen each year. Since 1988, the Hall of Fame award has been limited to one dance per year. Beginning in 2014 there was a change in the Hall of Fame selection process. In addition to the top voted dance selection each year, any dances that have consistently remained on the ballot for 15 years since their initial eligibility will also be recognized as Hall of Fame dances the following year.

2015	Adeline	Kenji and Nobuko Shibata
	Are You Still Mine	Michael Kiehm and Bill and Carol Goss
	Begin To Color Me	Kay and Joy Read
	Java Jive	Jim and Bobby Childers
	Mujer	Kay and Joy Read
	PA 6-5000	Art and Emma Glover
	Rainbow Foxtrot	Wayne and Barbara Blackford
	Sugar Sugar	Curt and Tammy Worlock
	The Bard	Richard Lamberty and Marilou Morales
	The Old House	Richard Lamberty and Marilou Morales
	Warm and Willing	Jim and Bobbie Childers / Wayne and Donna Slotsve
2014	Perfidia in Brazil	George and Pamela Hurd
2013	Beat of Your Heart	Randy and Marie Preskitt
2012	Forrest Gump	Brent and Judy Moore
2011	Last Night Cha	Curt and Tammy Worlock
2010	Carnival	Ron and Ree Rumble
2009	Dark Waltz	Tim and Deb Vogt
2008	Beale Street Blues	Al and Carol Lillefield
2007	Laurann	Randy and Marie Preskitt
2006	Sunflower	Derek and Jean Tonks
2005	Boulavogue	Richard Lamberty and Marilou Morales
2004	Smoke Gets In Your Eyes	Ron and Ree Rumble
2003	Kiss Me Goodbye Rumba	Richard and Joann Lawson
2002	I Wanta Quickstep	Eddie and Audrey Palmquist
2001	Symphony	Ken and Irene Slater
2000	Papillon	Richard Lamberty
1999	Bye Bye Blues Foxtrot	Eddie and Audrey Palmquist
1998	Sleeping Beauty	Brent and Mickey Moore
1997	Orient Express Foxtrot	Brent and Mickey Moore
1996	St. Michel's Quickstep	Russ and Barbara Casey
1995	London by Night	Bill and Carol Goss
1994	Spanish Eyes	Bob and Mary Ann Rother
1993	Fortuosity	Bob and Mary Ann Rother
1992	And I Love You So	Jim and Bobbie Childers
1991	Tampa Jive	John and Mary Macuci
1990	Sam's Song	Sam and Jody Shawver
1989	Autumn Nocturne	Eddie and Audrey Palmquist





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1988	Amor Cha	Peter and Beryl Barton
1987	Answer Me	Eddie and Audrey Palmquist
	Cavatina	Peter and Beryl Barton
1986	Andante	Paul and Lorraine Howard
	Lonely is the Name	Phil and Norma Roberts
1985	Para Esto	Phil and Norma Roberts
	Send Her Roses	Eddie and Audrey Palmquist
1984	Hawaiian Wedding Song	Charlie and Madeline Lovelace
	Someone Like You	Peter and Beryl Barton
1983	Heartache Cha	Ben and Vivian Highburger
	The Homecoming	Charlie and Nina Ward
1982	Carmen	Lloyd and Nan Walker
	El Coco	Irv and Betty Easterday
	Lisbon Antiqua	Charles and Dorothy DeMaine
	Sugarfoot Stomp	Irv and Betty Easterday
1981	Butterfly	Charlie and Bettye Proctor
	Dance	Paul and Laura Merola
	Lovely Lady	Eddie and Audrey Palmquist
	Tango Capriccioso	Charlie and Nina Ward
	Wyoming Lullaby	Eddie and Audrey Palmquist
1980	Caress	Phil and Norma Roberts
	Dancing in the Dark	Phil and Norma Roberts
	Kiss Me Goodbye	Koite and Helen Tullus
	Till	Gordon and Betty Moss
	Waltz Tramonte	Bill and Dorothy Britton
1979	Autumn Leaves	Gordon and Betty Moss
	Let's Dance	Chick and Ieleen Stone
	The Singing Piano Waltz	John and Goldie Marx
	Smile	Ann and Andy Handy
	Three A.M.	Gordon and Betty Moss
1978	Fascination	Gordon and Betty Moss
	In the Arms of Love	Bill and Irene Morrison
	Mardi Gras	Eddie and Helen Palmquist
	Melody Waltz	Gordon and Betty Moss
	Riviere de Lune	Eddie and Audrey Palmquist
1977	12th Street Rag	Bob and Joanne Simmons
	A Continental Goodnight	Pete and Carmel Murbach
	Boo Hoo	Chick and Ieleen Stone
	Charlie My Boy	Ann and Andy Handy
	Elaine	Ben and Vivian Highburger
	Green Door	Charlie and Bettye Proctor
	Gypsy Eyes	Al and Carmen Coutu
	In My Dreams	Eddie and Audrey Palmquist
	Maria Elena	Charlie and Nina Ward
	Mr. Sandman	Phil and Norma Roberts
	Spaghetti Rag	Sue and Con Gniewek
	Tango Bongo	Bea and Blake Adams
	Tango Mannita	Manning and Nita Smith
	Wonderland	Gordon and Betty Moss





# Programmed Dances – Hall A

Arranged Alphabetically

- A Daisy in December (WZ 6 Hurd)  
A Moment Lost (WZ 6 Shibata)  
A Wink and a Smile (FT 5 Rumble)  
Abrazame (BO 5 Worlock)  
Adagio (WZ 6 Worlock)  
Adeline (ST 6 Shibata)  
And I Love You So (RB 5 (Childers)  
Anticipation (WZ 6 Goss)  
Appalachian Lullabye (WZ 6 Worlock)  
Are You Still Mine (ST 6 Goss)  
At Your Service (QS 5 Nelson KB)  
Au Revoir Paris (WZ 6 Preskitt)  
Beale Street Blues (JV 5 Lillifield)  
Beat of Your Heart (ST 5 Preskitt)  
Begin To Color Me (WZ 6 Read)  
Besame Mucho (RB 5 Rumble)  
Beyond (RB 5 Shibata)  
Big, Blonde, And Beautiful (WC 5 Goss)  
Black Horse (WC 6 Worlock)  
Boulavogue (WZ 6 Lamberty)  
Burlesque (TG 5 Garza)  
Cavatina (WZ 6 Barton)  
Chalita (TG 6 Goss)  
Coco Beach (FT 6 Prow)  
Contigo (BO 6 Shibata)  
Cuando Me Cha (CH 5 Preskitt)  
Dark Waltz (WZ 6 Vogt)  
Doin' the West Coast Swing (WC 5 Goss)  
Encadenados (BO 5 Goss)  
Exactly Like You Foxtrot (FT 5 Goss)  
Fascinating Rhythm (FT 6 Vogt)  
Forrest Gump (WZ 5 Moore)  
Fortuosity (QS 5 Rother)  
Haunted Guitar 5 (WZ 5 Sheridan)  
Hit Me With a Hot Note (WC 5 Goss)  
Hola Amor (BO 5 Goss/Figwer)  
How Lucky Can One Guy Be (JV 5 Preskitt)  
I Am Just A Girl (FT 5 Worlock)  
I've Got You Under My Skin (FT 5 Goss)  
Jurame (RB 5 Worlock)  
Just Another Woman In Love VI (RB 6 Anderson)  
Kiss Me Goodbye Foxtrot (FT 6 Tullus)  
Kiss Me Goodbye Rumba (RB 6 Lawson)  
Kiss On My List (CH 5 Preskitt)  
La Gloria (BO 6 Moore)  
Last Night Cha (CH 5 Worlock)  
London By Night (WZ 6 Goss)  
Look At Me I'm Sandra Dee (VW 5 Goss)  
Los Rayos del Sol (RB 5 Moore)  
Lost (ST 6 Preskitt)  
Love In Portofino (RB 5 Goss)  
Mint Julep (WC 6 Rother)  
Mujer VI (RB 6 Read)  
My First, My Last, My Everything (FT 6 Preskitt)  
My Sweet Catherine (WZ 6 Goss)  
On Days Like These (BO 6 Preskitt)  
Only Time (RB 6 Worlock)  
Papillon (WZ 6 Lamberty)  
Paso Cadiz PD 5 Goss)  
Pastorale (WZ 6 Goss)  
Peligro (TG 6 Goss)  
Perfidia (RB 6 Slater)  
Perfidia in Brazil (RB 5 Hurd)  
Pink Cadillac (JV 5 Lawson)  
Puttin On The Ritz (QS 6 Goss)  
Remember When (ST 5 Worlock)  
Sam's Song (WZ 6 Shawver)  
Sea In Autumn (RB 6 DeChenne)  
Serenade (WZ 6 Rumble)  
Smoke Gets In Your Eyes (FT 6 Rumble)  
St. Michel's Quickstep (QS 6 Casey )  
Stier Tango (TG 5 Worlock)  
Sugar (FT 6 Goss)  
Symphony (FT 6 Slater)  
Teacher's Pet (JV 6 Preskitt)  
That Man (QS 5 Worlock)  
The Bard (WZ 5 Lamberty)  
The Masochism Tango (TG 6 Goss)  
The Phantom (TG 6 Worlock)  
The Tide Is High (RB 6 Worlock)  
Theme from Shrek (WZ 5 Worlock)  
Tu Me (RB 5 Preskitt)  
Unchained (WZ 6 Worlock)  
Valentine VI (BO 6 Worlock)  
Violette (WZ 6 Nelson KB)  
Where Or When (FT 6 Worlock)  
Wounded Heart (BO 5 Worlock)  
You Needed Me (ST 5 Worlock)  
You Raise Me Up (ST 6 Read)  
You've Got A Friend In Me (FT 6 Preskitt)







# Programmed Dances – Hall B

Arranged Alphabetically

A Thousand Years (RB 4 Armstrong)  
A Wink and a Smile (FT 5 Rumble)  
All I Do Is Jive (JV 4 Hurd)  
All That Jazz (FT 5 Sechrist)  
Almost Like Being in Love (QS 4 Preskitt)  
Am I Blue IV (FT 4 Slater)  
And I Love You So (RB 5 Childers)  
Beat of Your Heart (ST 5 Preskitt)  
Black Satin (JV 4 Gloodt)  
Boogie Bumper (QS 5 Schmidt)  
Capone (FT 5 Armstrong)  
Carnival (RB 4 Rumble)  
Castles And Kings (WZ 5 Slater)  
Chaka Chaka (CH 4 Phillips)  
Chewin' Gum (QS 4 Moore)  
Cool Yule (JV 5 Goss)  
Cuando Me Cha (CH 5 Preskitt)  
Cuando Me Enamoro (RB 4 Gloodt)  
Dance To The Heartbeat (MB 4 Shibata)  
Dance with the Devil (CH 4 Pelton)  
Dancing In September (CH 5 Rumble)  
Dancing Queen (QS 4 Prow)  
Dream a Little Dream of Me (FT 5 Shibata)  
Eager Beaver (FT 5 Moore)  
Easy Money (WC 5 Goss/Figwer)  
El Reloj (BO 4 Trankel/Gilder)  
Entre Mis Recuerdos (BO 4 Gloodt)  
Exactly Like You (FT 4 Slater)  
Fine Brown Frame (JV 4 Hurd)  
Forrest Gump (WZ 5 Moore)  
)Haunted Guitar 5 (WZ 5 Sheridan)  
Hit Me With a Hot Note (WC 5 Goss)  
Hola Amor (BO 5 Goss/Figwer)  
Hooked On Swing (MX 4 Windhorst)  
How Lucky Can One Guy Be (JV 5 Preskitt)  
I Can't Go For That (CH 4 Goss)  
I Do I Do I Do (FT 5 Blackford)  
I Got a Girl (MB 4 Preskitt)  
I Like to Lead When I Dance (FT 5 Vogt)  
It Makes No Difference (FT 4 Preskitt)  
It Takes Two (ST 4 Goss)  
It's Always New To Me (FT 4 Goss/Figwer)  
Java Jive (WC 5 Childers)  
Just A Tango (TG 5 Childers)  
Ladyhawk (WZ 5 Armstrong)  
Lady Marmalade (CH 4 DeChenne)  
Laurann (WZ 4 Preskitt)  
Maria Elena (FT 5 Ward)  
Mi Vida (RB 4 Read)  
My Heart Will Go On (BO 4 Vogt)  
Night Lights (FT 5 Shibata)  
Orient Express Foxtrot (FT 5 Moore)  
PA 6-5000 (MX 5 Glover)  
Perfidia in Brazil (RB 5 Hurd)  
Rabbit Tango (TG 5 Davis)  
Rama Lama Ding Dong (JV 5 Worlock)  
Riviere de Lune (WZ 5 Palmquist)  
Sam's New Pants (FT 4 Finch)  
Send Her Roses (FT 4 Palmquist)  
Should I Do It (JV 4 Read)  
Sleeping Beauty (BO 5 Moore)  
Solitude City (FT 4 Gibson)  
Something Stupid (RB 4 Shibata)  
Sugar Sugar (CH 4 Worlock)  
Sunflower (JV 5 Tonks)  
Sway 4 Me (CH 4 Rumble)  
Sweet and Gentle (CH 4 Armstrong)  
Tampa Jive (JV 5 Macuci)  
Tango Capriccioso (TG 5 Ward)  
Tango Jack (TG 5 Goss)  
The Bard (WZ 5 Lamberty)  
The Best Of Me (BO 4 Goss/Figwer)  
The Best Things Happen When Your Dancing  
(FT 5 Bradt)  
The Best You Can (JV 4 Read)  
The Human Thing To Do (FT 5 Sheridan)  
The Last Blues Song (FT 5 Scherrer)  
The Way We Ought to Be (FT 4 Preskitt)  
Theme from Shrek (WZ 5 Worlock)  
This Is The Life (FT 4 Rumble)  
Ven Conmigo (CH 4 Davis)  
Warm & Willing (FT 5 Slotsve/Childers)  
Wendy, Phase 5 (WZ 5 Slater)  
Witchcraft IV (FT 4 Slater)  
Wyoming Lullaby (WZ 5 Palmquist)  
You Decorated My Life (BO 4 Gloodt)  
You Make Me Feel So Young (FT 5 Krol)  
You Say You Will (WC 5 Rumble)  
You're The Top Cha Cha (CH 5 Childers)  
Younger Than Springtime (FT 5 Nelson KB)





# Programmed Dances – Hall C

Arranged Alphabetically

- A Man This Lonely (BO 3 Seurer)  
A Thousand Years (RB 4 Armstrong)  
A Wink and A Smile III (FT 3 Gloodt)  
Adagio III (WZ 3 Speranzo)  
Almost Jamaica (CH 3 Juhala)  
Angel On My Shoulder (FT 4 Gloodt)  
Answer Me (WZ 3 Palmquist)  
Any Dream Foxtrot (FT 3 Pinks)  
Ascot's Rumba (RB 3 Kennedy)  
Axel F (CH 3 Mathewson)  
Baby, You've Got What It Takes (JV 3 Parker)  
Banana Boat (IV) (CH 4 Filardo)  
Beach Party Cha (CH 3 Williams)  
Beauty and the Beast (BO 4 Kincaid)  
Black Horse & Cherry Tree Cha (CH 3 Hattrick)  
Boogie Time (JV 4 Gloodt)  
Boot Scootin' Boogie (JV 3 Koozer)  
Breaking Up Jive (JV 3 Croft/de Zordo)  
Calendar Girl (JV 4 Rotscheid)  
Carnival (RB 4 Rumble)  
Carolina Moon (WZ 3 Rumble)  
Cheek to Cheek (FT 4 Chadd)  
Concierto De Aranjuez (BO 4 Nolan)  
Coney Island IV (WZ 4 Gloodt)  
Crazy Eyes (JV 3 Eddins)  
Cuando Me Enamoro (RB 4 Gloodt)  
Dance with the Devil (CH 4 Pelton)  
Dancing at Washington Square (FT/JV 4 Robertson)  
Die Lorelei (WZ 3 Bendewald)  
Ding Dong Mambo (MB 4 Collipi)  
Doolittle Cha (CH 4 Goss)  
Dream a Little Dream III (FT 3 Pinks)  
Dream On Little Dreamer (FT 4 Gloodt)  
El Reloj (BO 4 Trankel/Gilder)  
Esta Rumba (RB 3 Barton)  
Feed The Birds (WZ 3 Buck)  
First Flower (WZ 3 Nelson KB)  
Folsom Prison Blues (CH 3 Peterman)  
For A Moment (BO 4 Molitoris)  
Ginny Come Bolero (BO 3 Galbraith)  
Hope III (WZ 3 Chadd)  
I Like to Lead (FT 4 Molitoris)  
I Want a Love That Will Last (BO 4 Parker)  
I Wanta Quickstep (QS 3 Palmquist)  
I'm Alive (CH 4 Renault)  
I've Got A Rock and Roll Heart (CH 4 Gloodt)  
Irish Washerwoman (CH 3 Buckmaster/Reigel)  
Just Another Woman in Love III (RB 3 Nolan)  
La Vie En Rose (FT 3 Molitoris)  
Last Night III (CH 3 Speranzo)  
Legends Of The Fall (WZ 4 Gloodt)  
Let Me Show You How (JV 4 Slater)  
Little Deuce Coupe (JV 3 Koozer)  
Maria Elena Bolero III (BO 3 Palenchar)  
Memory Rumba III (RB 3 Molitoris)  
Milica (FT 4 Tikkanen)  
Moves Like Jagger (CH 4 Kincaid)  
Night Train (JV 3 Lawson)  
Non Dimenticar (RB 3 Rumble)  
Ob-La-Di, Ob-La-Da (CH 3 Rumble)  
Oh What a Night! (CH 4 Gloodt)  
Patricia Quatro (CH 4 Hichman)  
Pontoon (CH 3 Cleek)  
Pop Goes The Movies (MX 3 Raye)  
Rainbow Foxtrot (FT 4 Blackford)  
Reggae Cowboy (CH 4 Bond)  
Roses For Elizabeth TS 3 Bliss)  
Sam's New Pants (FT 4 Finch)  
Santa Catalina Jive (JV 3 Stephenson)  
Solitude City (FT 4 Gibson)  
Someone Must Feel Like A Fool Tonight  
(WZ 3 Collier)  
Spaghetti Rag TS 3 Gniewek)  
Sugar Sugar (CH 4 Worlock)  
Summer Place (ST 3 Buck)  
Tango Mannita (TG 3 Smith)  
Theme From the Bible III (WZ 3 McGlynn)  
This Is Our Dance (WZ 3 Borengasser)  
Todo 3 (CH 3 Rotscheid)  
Un Tango Del Cuore (TG 3 Schmidt)  
Uptown III (JV 3 Gloodt)  
Valentine Bolero (BO 3 Donoughe)  
White Sport Coat (FT 4 Lefeavers)  
Witchcraft IV (FT 4 Slater)  
Wonderful Rain (ST 3 Young)  
Woodchoppers Ball (MX 3 Lawson)  
You Make My Pants Want To Get Up And Dance  
(JV 4 Hixson)





# 2016 Week at a Glance

## Wednesday

Times	Hall A	Hall B	Hall C
9:30–12:00	Curt & Tammy Worlock <i>Picture Figures Clinic</i> Phases 4-6 MC: Joe & Debbie Krivan	Rey & Sherry Garza <i>Rumba Clinic</i> Phase 4–5 MC: Anita Froelich	John & Karen Herr <i>Slow Two Step Clinic</i> Phase 3–4 MC: Sandi & Dan Finch
12:00–1:30	<b>Lunch / All Halls Closed</b>		
1:30–4:00	Jim & Michele Gray <i>Rumba Clinic</i> Phase 5–6 MC: Ron & Norma Stairs	Mark & Pam Prow <i>Tango Clinic</i> Phase 4–5 MC: Peggy Roller	Steve & Lori Harris <i>Rumba Clinic</i> Phase 3–4 MC: Lisa Wall
4:00–6:45	<b>Dinner / Halls Closed</b>		
6:45–7:30	Opening Ceremonies / Showcase	<b>Hall Closed</b>	<b>Hall Closed</b>
7:30–8:00	Let's Dance Together		
8:00–10:00	Program Dancing	Program Dancing	Program Dancing

## Thursday

Times	Hall A	Hall B	Hall C
9:30–10:45	Chris & Rose Cantrell Tango Phase 6 <i>Infiltrado</i> MC: Rick Linden & Nancy Kasznay	Karen & Ed Gloodt Slow Two Step Phase 5 <i>A Long and Lasting Love</i> MC: Randy & Rose Wulf	Peter & Chama Gomez Waltz Phase 3 <i>Three Times a Lady</i> MC: Kay & Bob Kurczewski
10:45–12:00			Kay & Bob Kurczewski Jive Phase 3 <i>Angel Smile</i> MC: Peter & Chama Gomez
12:00–1:15	<b>Lunch / All Halls Closed</b>		
1:15–2:00	Review Cantrell	Review Gloodt	Review Gomez/Kurczewski
2:00–4:30	George & Pamela Hurd Rumba Phase 6 <i>Wait for Me</i> MC: Alan & Mary Johnstone	John Farquher & Ruth Howell Foxtrot Phase 5 <i>La Gatta</i> MC: Mike & Pat Schrant	JL & Linda Pelton Slow Two Step Phase 4 <i>From Hello</i> MC: Jack & Sharie Kenny
4:30–6:30	<b>Dinner / Halls Closed</b>		
6:30–7:15	Review Hurd	Review Farquher/Howell	Review Pelton
7:15–7:30	Dance Thru Twice – Both Dances –	Dance Thru Twice – Both Dances –	Dance Thru Twice – Both Dances –
7:30–8:00	Showcase	<b>Hall Closed</b>	<b>Hall Closed</b>
8:00–8:30	Let's Dance Together		
8:30–10:30	Program Dancing	Program Dancing	Program Dancing





## 2016 Week at a Glance (continued)

### Friday

Times	Hall A	Hall B	Hall C
9:30–12:00	Kenji & Nobuko Shibata Bolero Phase 6 <i>Regresa a Mi</i> MC: Linda & Paul Robinson	MaryAnn Callahan & Craig Cowan <i>Hall of Fame Dance TBA</i> MC: Regina Aubrey	Randy Lewis & Debbie Olson Cha Cha Phase 4 <i>I Can't Wait</i> MC: Marlyn & Michele Batcheller
12:00–1:15	<b>Lunch / All Halls Closed</b>		
1:15–2:00	Review Shibata	Review Callahan/Cowan	Review Lewis/Olson
2:00–3:15	David Goss & Ulla Figwer Waltz Phase 6 <i>At This Moment</i> MC: Harry & Gladys Newton	Bob & Sally Nolen West Coast Swing Phase 5 <i>Put Your Records On</i> MC: Gary & Blandine Evans	Fred & Linda Ayres Foxtrot/Jive Phase 3 <i>Let's Start Tomorrow Tonight</i> MC: TJ & Bruce Chadd
3:15–4:30			TJ & Bruce Chadd Rumba Phase 3 <i>You'll Never Find</i> MC: Fred & Linda Ayres
4:30–6:30	<b>Dinner / Halls Closed</b>		
6:30–7:15	Review Goss/Figwer	Review Nolen	Review Ayres/Chadd
7:15–7:30	Dance Thru Twice – Both Dances –	Dance Thru Twice – Both Dances –	Dance Thru Twice – Both Dances –
7:30–8:00	Showcase	<b>Hall Closed</b>	<b>Hall Closed</b>
8:00–8:30	Let's Dance Together		
8:30–10:30	Program Dancing	Program Dancing	Program Dancing

### Saturday

Times	Hall A	Hall B	Hall C
9:30–12:00	Bill & Carol Goss Slow Two Step Phase 5 <i>Oldie: Evergreen</i> MC: Shirley Ernst & Bob Anderson	Randy & Marie Preskitt Rumba Phase 5 <i>Right Here Waiting for You</i> MC: Craig Cowan & MaryAnn Callahan	Debbie & Paul Taylor Single Swing Phase 4 <i>Be-Bop Baby Swing</i> MC: Joe & Esther Fabian
12:00–1:15	<b>Lunch / All Halls Closed</b>		
1:15–2:00	Review Goss	Review Preskitt	Review Taylor
2:00–2:15	Dance Thru Twice	Dance Thru Twice	Dance Thru Twice
2:15–???	Annual General Meeting / Place to be Announced ~~ All Halls Closed		
3:45–5:00	Dance Thru All Teaches Once	<b>Hall Closed</b>	<b>Hall Closed</b>
5:00–7:00	<b>Dinner / Halls Closed</b>		
7:00–8:00	Closing Ceremony	<b>Hall Closed</b>	<b>Hall Closed</b>
8:00–8:30	Let's Dance Together		
8:30–10:30	Program Dancing	Program Dancing	Program Dancing





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## *Wednesday Evening Festivities*

### **Opening Ceremonies / Dance Showcase – 6:45**

#### **Thursday Morning Dances**

Three Times a Lady – Peter and Chama Gomez

Waltz Phase 3

Angel Smile – Kay and Bob Kurczewski

Jive Phase 3

A Long and Lasting Love – Karen and Ed Gloodt

Slow Two Step Phase 5

Infiltrado – Chris and Rose Cantrell

Tango Phase 6

#### **Thursday Afternoon Dances**

From Hello – JL and Linda Pelton

Slow Two Step Phase 4

La Gatta – John Farquher and Ruth Howell

Foxtrot Phase 5

Wait for Me – George and Pamela Hurd

Rumba Phase 6

#### **Let's Dance Together – 7:30–8:00**

## *Thursday Evening Festivities*

### **Dance Showcase – 7:30–8:00**

#### **Friday Morning Dances**

I Can't Wait – Randy Lewis and Debbie Olson

Cha Cha Phase 4

Hall of Fame Dance TBA – MaryAnn Callahan and Craig Cowan

Regresa a Mi – Kenji and Nobuko Shibata

Bolero Phase 6

#### **Friday Afternoon Dances**

Let's Start Tomorrow Tonight – Fred and Linda Ayres

Foxtrot/Jive Phase 3

You'll Never Find – TJ and Bruce Chadd

Rumba Phase 3

Put Your Records On – Bob and Sally Nolen

West Coast Swing Phase 5

At This Moment – David Goss and Ulla Figwer

Waltz Phase 6

#### **Let's Dance Together – 8:00–8:30**

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**Note:** Program dancing begins each evening once the Let's Dance Together program has concluded.

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## *Friday Evening Festivities*

**Dance Showcase – 7:30–8:00**

### **Saturday Morning Dances**

Be-Bop Baby Swing – Debbie and Paul Taylor  
Single Swing Phase 4

Right Here Waiting for You – Randy and Marie Preskitt  
Rumba Phase 5

Oldie: Evergreen – Bill and Carol Goss  
Slow Two Step Phase 5

### **Standby Dances**

It's Raining Here in Long Beach – Bill Bingham  
Waltz/Quickstep Phase 4

Hollywood Waltz – Mary and Bob Townsend Manning  
Waltz Phase 5

Come Dance With Me – Sandi and Dan Finch  
Cha Cha Phase 5

**Let's Dance Together – 8:00–8:30**

## *Saturday Evening Festivities*

**Closing Ceremony – 7:00**

**Let's Dance Together – 8:00–8:30**

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**Note:** Program dancing begins each evening once the Let's Dance Together program has concluded.

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## *Annual General Meeting*



The location of the Annual General Meeting (AGM) will be announced at convention. All dance halls will be closed during the meeting. At the conclusion of the meeting, a single dance thru of each convention teach will be held in Hall A – starting approximately 3:45 p.m.





## *2016 ICBDA Video Order Form*

**International Choreographed Ballroom Dance Association  
40th Convention – Reno, NV**

**The video package includes Showcase Demos and Wednesday Clinics.**

	Price Per Video Package (USD)	Quantity	Total
<b>For Shipment to US Address</b>			
<b>2016 Videos - Attendee</b>	<b>\$45.00</b>		\$
<b>2016 Videos - Non-attendee</b>	<b>\$60.00</b>		\$
<b>For Shipment to Address Outside the US</b>			
<b>2016 Videos - Attendee</b>	<b>\$50.00</b>		
<b>2016 Videos - Non-attendee</b>	<b>\$65.00</b>		
	<b>Totals</b>		\$

**These videos are available to ICBDA members only.**

**Name(s):** \_\_\_\_\_  
(Please specify name(s) as shown in the ICBDA membership list)

**Address:** \_\_\_\_\_  
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**Make your check or money order (U.S. Funds Only) payable to “ICBDA Videos”.**

**MAIL TO:**

Ulla Figwer  
4 Upland Ave.  
Shrewsbury, MA 01545

Email: [video@icbda.com](mailto: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 convention for editing and duplicating the videos. If you have not received your video package after 8 weeks, email Ulla at [video@icbda.com](mailto:video@icbda.com).





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## *Clinic and Dance Instructors*

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

### *Clinic Instructors*

Steve and Lori Harris – Rumba Clinic, Introduction to Rumba  
John and Karen Herr – Slow Two Step, Introduction to Slow Two Step  
Rey and Sherry Garza – Rumba Clinic, Phase 5  
Mark and Pam Prow – Tango Clinic, Phase 5  
Jim and Michele Gray – Rumba Clinic, Phase 6  
Curt and Tammy Worlock – Picture Figures

### *Dance Instructors*

Fred and Linda Ayres  
MaryAnn Callahan and Craig Cowan  
Chris and Rose Cantrell  
TJ and Bruce Chadd  
John Farquhar and Ruth Howell  
Ed and Karen Gloodt  
Peter and Chama Gomez  
Bill and Carol Goss  
Dave Goss and Ulla Figwer  
George and Pamela Hurd  
Kay and Bob Kurczewski  
Randy Lewis and Debbie Olson  
Bob and Sally Nolen  
JL and Linda Pelton  
Randy and Marie Preskitt  
Kenji and Nobuko Shibata  
Debbie and Paul Taylor

### *Standby Dance Instructors*

Bill Bingham and Peggy Roller  
Sandi and Dan Finch  
Mary and Bob Townsend-Manning





*Fred and Linda Ayres  
Longview, Texas*

We began round dance lessons with Sonny and Charlotte Ezelle in 2004 and later added weekly lessons with Bill and Martha Buck. In 2008, we began our teaching/cueing career. When Sonny and Charlotte retired in 2012, we were asked to continue as instructors to their dance classes. We sponsor weekly lessons for phases II to V and host a monthly dance.

Our first published choreography was a Phase IV Bolero, "I Told You Bolero," which we taught at the Louisiana Round Dance Convention in 2009. Our other choreography includes "Pontoon," a Phase V WCS and numerous Phase II and III dances which are mostly enjoyed by our local dancers. We were standby instructors and choreographed and danced our Phase IV Rumba, "Will You Love Me Tomorrow," for the 2014 ICBDA Festival. For the 2015 ICBDA Festival, we choreographed and taught our Phase III Waltz, "When I Dream of You." Our most recent choreography, a Phase IV STS, "Wake Up Dancin," was choreographed in memory of Bill and Martha Buck.

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

We have been influenced and encouraged 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. It is our desire to continue to learn more as dancers, cuers, and instructors, and share the fun and fellowship that we have experienced in round dancing.

*Bill Bingham and Peggy Roller  
Ventura and Sylmar, California*

Bill began round dancing about 26 years ago. He is a member of Roundalab and the International Choreographed Ballroom Dance Association. He has showcased and taught at ICBDA, National Square Dance Conventions and California State Conventions, beginning with the Oklahoma City National in 2003. Many of those rounds were written with Bev Oren, an oftentimes choreographic co-conspirator. However, the dance being presented at ICBDA this year is all his fault.

Bill has one daughter, Kelly, who is 29 and has danced ballroom competitively. One thing is certain –she didn't get that from him. Having retired after working well over a quarter of a century for the County of Ventura, predominantly as a senior buyer in the Purchasing Department, Bill now pursues various interests as they catch his attention and as time and wallet allow.

Peggy Roller has been round dancing for 11 years. She has showcased round dance choreography at ICBDA, National and State dance conventions, and has been an invited medical lecturer at Roundalab conventions over the past several years. She is a professor of physical therapy and graduate coordinator at California State University, Northridge where she teaches neurologic examination and rehabilitation in the Doctor of Physical Therapy program. She is an author and editor of the textbook Neurological Rehabilitation, and performs research to determine methods of reducing fall risk in older adults.





## *MaryAnn Callahan and Craig Cowan* *Sacramento, California*

MaryAnn and Craig started teaching round dancing together in 1991 in Mountain View, California.

Craig is a third generation square and round dancer. He started round dancing as a teenager at Phase 3 and fast tracking to Phase 5. After moving to Seattle, Washington, Craig started working with the Seavy's, who were instrumental in training youth dancers for competition and exhibitions. MaryAnn got involved in square and round dancing and clogging as a teenager in Medford, Oregon. Upon moving to Northern California, MaryAnn partnered with Craig for ten years, where they started teaching round dancing. After Craig moved to Seattle, MaryAnn danced and choreographed several routines with other instructors. Craig continued to actively participate in round dancing in Seattle and Sandpoint, Idaho. Based in Northern California, MaryAnn cues and teaches Phase 2-6, teaches a Phase 3-4 transition class and a Phase 4-6 Carousel Club #325 called "Moonlight Dancers" that she and Craig originally started.

MaryAnn and Craig refreshed their partnership in 2013. They have been featured and cued at California, Oregon, Nevada, Washington, and Idaho Festivals and ICBDA conventions. Craig and MaryAnn also work a week at McCloud Dance County's A2 week with Daryl Lipscomb.

They are members of Roundalab, Northern California Round Dance Teacher's Association, and ICBDA (serve on the TAC Committee). They also choreograph routines from Phase 2 to Phase 6 which can be found at [www.mixed-up.com/moonlight](http://www.mixed-up.com/moonlight).

## *Chris and Rose Cantrell* *Parker, Colorado*

Chris and Rose love the art of couple dancing, and they share this love with others through teaching and by example. They bring to the dance floor decades of experience in education, choreography, and movement. They also share their joy and passion for dancing with everyone.

Using a deliberate and systematic approach to teaching, they recognize the various dominant learning styles of students, and strongly believe in incorporating this recognition in all teaching situations, whether large groups, small classes, or individual instruction. Critical to effective teaching includes comprehensive training of the teacher from reputable instructors, the study of figures and movement, and deliberate, systematic and efficient practice. Well-trained teachers are able to more effectively help dancers with more competent and comfortable execution.

Chris and Rose believe strongly in developing high technical skill in their own dancing and that of their students. While dancing is primarily an art form, understanding the details and the nuances of proper execution make dancing more enjoyable and satisfying. They also recognize that not all couples wish to climb to advanced levels of dancing, however, these principles still apply.

Their experience includes more than 20 years in round and ballroom dancing and dance teaching and they have choreographed dance routines in many rhythms at all levels. They attend, teach, and participate in dance events including ICBDA, Roundalab, state conventions, ballroom dance camps, and private lessons, and have served in various leadership positions in state and national dance organizations.





## *TJ and Bruce Chadd* *Boise, Idaho*

TJ began square dancing in 1975 with a teen group in Boise, then taking her first round dance lessons in 1980. TJ danced everywhere she lived, spending time in North Carolina; Okinawa, Japan where she began cueing in 1984; Utah where she continued to cue and taught her first classes, then returning to her hometown of Boise, Idaho in 1991.

Bruce caught the square and round dance bug in 1995 when he attended a square and round dance weekend with his parents. In the spring of 1996 TJ and Bruce were introduced by mutual friends and they began dancing and teaching together, happily saying “I Do” in April 1999. They continue to teach phases II through V three nights a week with their Boise round dance group “Treasure Valley Rounds.” They’ve also had the pleasure of teaching at several weekends throughout the Western United States as well as at Roundalab, USA West and national conventions. TJ and Bruce’s choreography includes many dances that have been chosen for rounds of the month and Roundalab’s Rounds of the Quarter.

They enjoy membership in several dance organizations including ICBDA, Roundalab (where they served on the Board of Directors for three years), Boise Valley Square Dance Hall, Intermountain Square and Round Dance Association, and Dixie Round Dance Council. TJ and Bruce particularly enjoy furthering their dance education with private lessons and by attending weekends whenever they can.

## *Sandi and Dan Finch* *Santa Ana, California*

Sandi and Dan Finch have been dancing together for more than 35 years, becoming teachers in 2001. They host two weekly Carousel Clubs and a weekly clinic on advanced basics in Southern California.

They have been Vice Chair of Roundalab (RAL) and Sandi was RAL Standardization Coordinator for seven years. They served two terms on the URDC board of directors and now are chaircouple of ICBDA’s Technical Advisory Committee. Sandi is president of the Round Dance Teachers Association of Southern California.

They periodically release “A Few Notes” on the history, characteristics and basic steps of various rhythms, and they publish an email newsletter for their round dance community. They host the annual Palmquist Palm Springs Round-Up in September, and two one-day “weekends” in Cypress – Winterfest in January and Springfest in May.

Dan and Sandi learned to dance with Harmon and Betty Jorritsma, moved into advanced round dancing with Leo and Marion Crosby and were fortunate to spend almost a decade in the hands of Eddie and Audrey Palmquist. They continue to work on their dancing with professional ballroom coaches Dennis Lyle, former national Fred Astaire champion and DVIDA examiner, and Marzena Stachura, four-times world professional American smooth champion.

Dan is a retired engineer; Sandi, formerly a newspaper editor, is an attorney. They once bred Arabian show horses but now work with Southern California Afghan hound rescue. Their choreography includes *Sam’s New Pants* (Phase IV FT); *Crazy World 2001* (Phase VI W), and *Love To You* (Phase VI WCS).





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*John Farquhar and Ruth Howell*  
*Danbury, Wisconsin*

John Farquhar and Ruth Howell became a round dance team when they met at a dance in 2003 and married in 2004. Drawing on their combined dance experience of over 50 years they have taught beginners through Phase 6 for nine years. They host Dance-a-Round, a festival in Wisconsin, are active in the Show Me Festival in Jefferson City, Missouri, and participate in round dance events in the Minneapolis, Minnesota area. They have taught or cued in eight states and one Canadian province. They teach all phases in the Rio Grande Valley in Texas during the winter season. They are members of the Round Dance Associations of Minnesota and Missouri, Roundalab, and ICBDA.



Their teaching motto is “Fun, Figures, Finesse.” Their greatest delight is to teach a figure, then see the smile on the dancers’ faces when it is executed successfully. Their goal as they teach is to help dancers execute figures with accuracy and ease, and to help them have fun.

When they’re not dancing, cueing, or teaching, John, Ruth, and their giant dog, Benjamin, enjoy working and playing on their 10-acre hobby farm in northern Wisconsin.

They are excited to be here and dance with you !



*Rey and Sherry Garza*  
*Vista, California*

Rey is a retired Marine, who has been square dancing since 1976 and round dancing since 1981. He started cueing and teaching in 1983 and has lived in and out of California for the last 40 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 folk dance during college. She began ballroom and round dancing 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 two round dance clubs each week and cue for several square dance clubs in the San Diego area. They hold a board position for the San Diego Round Dance Instructors (SDRDI), are members of Roundalab and ICBDA, and serve as part of the TAC and various committees within those organizations.

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

Most recent choreographies include: Nada Personal (Phase VI Bolero), Loving You Tonight (Phase VI WCS), Copacabana (Phase III Cha), Alejandro (Phase V Samba), and Eucalyptus Forest (Phase IV Waltz). Other choreographies include Wedding Planner (Phase IV Tango) and Burlesque (Phase V Tango), and many other dances in all rhythms, including Bachata.





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

After graduating from Wichita State University, the Gloodts moved to Ardmore, OK. Ed taught at the Vo-Tech school and 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.

Karen and Ed have been active in square and round dancing for 45 years and have been guest caller and/or cuer for many area festivals. Ed has retired from calling, but they still teach and cue in Ardmore and for Rainbow Rounds and the Roadrunners Square Dance Club in Ft. Worth, Texas. They are members of ICBDA, DRDC, ORDA, TRDTA, NTCA, and Roundalab.

Karen and Ed's choreography includes *Forever We'll Be In Love*, *Mi Vida Sin Tu Amor*, *Until It's Time for Me to Go*, *The Truth About Love*, *Legends of the Fall*, *Baby Please Come Home*, *Black Satin*, *Boogie Time*, *Coney Island IV*, *Jesse*, *Uptown III*, *Scheherazade IV*, *Swing Lover*, *You Decorated My Life*, *A Wink and a Smile III*, *Cuando Me Enamoro*, *Angel on My Shoulder*, *After All These Years*, *Michelle*, *Play a Simple Melody*, *A Night for Dreaming*, *In This Life IV*, and many others.

In August, Karen and Ed welcomed their first great grandchild, and in October, they celebrated their 58th wedding anniversary! They love spending time with the kids and grandkids whenever possible, but especially on the yearly family trips.

## *Peter and Chama Gomez* *Denver, Colorado*

Peter and Chama Gomez began synchronized ballroom/round dance dancing and teaching partnership in Southern California in 2000. Their dancing partnership quickly grew when their dancing style and music choices for their choreography were very similar. Peter and Chama introduced their InSync Dancers Social Round Dance Club a couple years later and sealed their dancing partnership. Peter and Chama were married in 2009 after a five-year courtship. They live their lives in the metropolitan Denver area where they both have successful and enjoyable careers.



Peter and Chama offer Phase I through Phase V social dance lessons throughout the year at their weekly beginner and intermediate classes. Peter and Chama enjoy supporting and promoting the round dance activity. They often attend and cue dances at many local and national dance festivals and often are featured instructors at round dance weekends throughout the United States.

Peter and Chama attend ballroom dance clinics, educational seminars, and round dance weekends to learn new dance styling and teaching techniques from some of the finest dance instructors in the country. Peter and Chama are members of the International Association of Round Dance Instructors (Roundalab), the International Choreographed Ballroom Dance Association (ICBDA), the San Diego Round Dance Instructors (SDRDI), and the Colorado Round Dance Association (CRDA).



*Bill and Carol Goss  
San Diego, California*

Bill and Carol have been dancing and teaching for over 40 years. They are members of ICBDA and Roundalab and have passed their tests for standard ballroom teachers with the North American Dance Teachers Association. They received the Golden Torch Award from ICBDA in 1995 and the Silver Halo Award from Roundalab in 2012 for outstanding contributions to round dancing.



They average about 10 traveling events per year, teaching in over 30 states, Canada, Japan, Australia, and Europe. Choreography and styling clinics are two of the loves of Bill and Carol and recent choreography include Masochism Tango, Hit Me with a Hot Note, Candlelight, Secret Garden Rumba, and Encadenados. London by Night was named the 1995 ICBDA Hall of Fame dance and a Golden Classic in 2014, while Are You Still Mine was named an ICBDA Hall of Fame dance in 2015.

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

Carol teaches private dance students at Dance For 2 ballroom studio and makes dance clothing, while Bill is the Head of Upper School at The Bishop's School in La Jolla, California. At the end of this month, they will retire to Mesa, Arizona where they hope to expand their dance teaching, both group and private lessons in Mesa, and festivals around the world.



*David Goss and Ulla Figwer  
Shrewsbury, Massachusetts*

David and Ulla have been dancing together since they met in 1993. They did not meet through round dancing, although amazingly they both round danced before they met.

David and Ulla started teaching and cueing in 2000. They periodically teach beginner classes through adult education programs in the hopes of attracting new dancers to choreographed ballroom dancing. In 2005, they began substitute teaching at Roy and Janet Williams' "Touch of Classics" club (National Carousels Chapter #34). David and Ulla have taught at all ICBDA conventions since 2010 (San Antonio) where they taught their Phase IV Bolero, The Best of Me. David and Ulla teach at a few events each year, and they hope to do more when their day jobs become less demanding.

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 several board positions for local dance teacher associations in their area, and were members of the ICBDA Board of Directors from 2009 to 2015. Ulla has been the ICBDA Educational Video Chair since 2014.

When not dancing, Ulla works full-time as a software project manager, and David works part-time for a real-estate marketing company doing software quality assurance (but he prefers to think of himself as semi-retired). David and Ulla also enjoy outdoor activities such as kayaking and tennis, indoor activities including billiards and bridge, and spending time with family and friends.







*Jim and Michele Gray*  
*Portland, Oregon*

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

Jim's love of dance began in his childhood. Introduced to square dancing by his father, he soon jumped into round dancing and then social ballroom. Before long, he turned to competitive ballroom in order to master a higher level of technique and precision. He and his first partner rose to a second place ranking in the US International

Dance Sport Federation before he turned professional. Along the way, he placed first nationwide in bronze, silver, gold, novice and pre-championship levels at the US National Championships.

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

Jim and Michele continue to fly to Los Angeles or New York for training once a month, or bring their coaches in to Portland, so that their students can benefit from their guidance as well.

Most importantly, they've been blessed with a precious daughter Jordan (5yr) and son James (1yr). They are the sweetest and funniest little people, and much adored.

*Steve and Lori Harris*  
*Apache Junction, Arizona*

Steve and Lori began square dancing in 1986 and round dancing in 1990. Since 2008, they have been teaching round dancing during the winter in Mesa, Arizona. They have five weekly workshops from Phase 2 through Phase 5 and also host numerous round dance parties.

During the summers since 2006, they have traveled in their motor home and enjoyed cueing and teaching at many square and round dance festivals. They have been hired to teach in Montana, New Mexico, Colorado, Kansas, Missouri, California and Utah. Steve and Lori will be working for the first time in Calgary, Alberta, Canada at the October 2016 FallFest, sponsored by the CueSteps Round Dance Club.



Before cueing and teaching, Steve was a captain for Continental Airlines for 18 years. He is a Vietnam veteran, who retired as a Lieutenant Colonel from the U.S. Air Force. He was a pilot and flight instructor and has logged more than 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 understanding of dance technique, Steve and Lori take weekly private ballroom lessons with Diana Berry in Scottsdale, Arizona. They also look forward to dance weekends. Attending the Roundarama Institute at Purdue University in Indiana is a highlight of their summer. Steve and Lori feel fortunate to be hosting the Phase 3-4 Rumba education clinic at the 40th ICBDA Convention!



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*John and Karen Herr*  
*Denver, Colorado*

John and Karen have been Round Dancing since 1985 and 1975 respectively, and have been teaching since 1987. They currently run a year-round set of classes and four clubs, teaching all phase levels. They cue at over ten square dance clubs in the Denver area. They have also choreographed many dances over the last 25+ years.

Within Roundalab they have served in many capacities, including Board of Directors and Chairmen of the Board. They have also served in numerous local and state positions.

John is a software developer/inventor/author including Cue Sheet Writer, Festival Program Builder, and most recently Roundalab Figure Videos (sold by Roundalab). He has also served in political, religious, and various civic positions including Scoutmaster. Karen spent 34 years as an elementary school teacher and has received national recognition in her status as a Certified National Master Teacher. She led the effort to create a state law creating a standardized start date for Kindergartners.

They are currently one of three Certified Clinicians for Roundalab Mini-Labs, a 20-hour curriculum. They also run a 40-hour curriculum Traveling Round Dance Leaders College. They have taught these schools across the world. John and Karen introduced FUN into Denver's Round Dancing. Their philosophy is to have FUN, making learning easier, while emphasizing proper body mechanics.



*George and Pamela Hurd*  
*Gilmer, Texas*

George and Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. George and Pam began taking ballroom lessons to enhance their rounds in 1992 and continue their education while in Mesa, Arizona.

George and Pam have taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006, as well as many URDC's (now ICBDA). They love to travel and have cued and/or taught in 38 of the 50 states. Internationally, they have taught in Germany several times as well as Japan, Scotland, Sweden, the Czech Republic and Slovakia. They love Australia and have been Down Under four times. They incorporate dancing, cueing and teaching with their travels. They teach Phase IV – VI in Mesa, Arizona from November through March.

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

George and Pam have choreographed many dances, most recently *Bob Roberts Society Band, When I Dream VI, Whistling Away the Dark, and All I Do is Jive*. For a complete list, videos, and cuesheets, see the Hurd's website at [www.gphurd.com](http://www.gphurd.com).





## *Kay and Bob "Ski's" Kurczewski* *Liberty Hill, Texas*

Bob started dancing in 1964 and Kay in 1965. Once married they danced in Kansas and Germany where Bob was stationed with the military. In 1969 the dancing was put on hold while Bob was attending school and family obligations took up their time. They started back dancing in 1978, the children a year later, while Bob was stationed in Germany. In 1982, with their local leader leaving, Kay decided to try her hand at cueing and the rest is history.

In the spring of 1990, Kay and Bob accepted the opportunity to conduct a Round Dance Program in the Texas Rio Grande Valley during the winter season, and for 11 summers they also conducted a Round Dance Program at a resort in Northern California. They now sponsor small guided tours to Europe in their spare time. In 2015, with a new home on the edge of the Texas Hill Country northwest of Austin, they gave up their Winter Program in the Rio Grande Valley and are now conducting a Round Dance Program in the Austin, Texas area.

Bob and Kay are members of ICBDA and were the General Chair Couple for the 34th Convention in 2010 in San Antonio, Texas. They also are members of Roundalab, DRDC (Dixie Round Dance Council), National Carousal Club #340, the Texas Round Dance Teachers Association, and are Life Time Honorary Members of EAASDC (European Association of American Square Dance Clubs).

## *Randy Lewis and Debbie Olson* *Beaverton, Oregon*

Randy has been dancing, cueing and teaching rounds since 1982. He began dancing with Debbie Olson in 2004. They began teaching together in 2007. Randy cues intermediate rounds for a square dance club and has cued at the Oregon Mid-Winter and Summer Festivals, at National Square Dance Festivals and at ICBDA conventions. They are members of the Oregon Round Dance Teachers Association, Roundalab, and ICBDA, where they currently serve on the Board of Directors and are editors of the *Dancers Gazette* newsletter. Debbie is the Vice President of their local square dance club.



Randy and Debbie are club leaders for NCC #162 and Movin' On Up, a Phase 3-4 club. They teach phase 2 and 3-4 group lessons and several private lessons. Randy has choreographed several Phase 2-6 dances. They love dancing and teaching rounds at all levels. They teach at two dance weekends each year, held at the Oregon coast in the city of Garibaldi: Beach Ball, Phase 4/5, in February, and Fall Fling By The Sea, a Phase 3/4, in November, with instructors Randy and Marie Preskitt.

Randy works full time for his church as custodian and landscaper. Debbie is retired from the Beaverton School District where she worked for 20 years as a Principal's Secretary.

They enjoy sharing their love of dancing with everyone they meet. Their approach to dancing is to teach in a fun, positive, supportive environment which fosters the growth of the individual dancer, as well as creates a friendly group of dancers.





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

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

Throughout their dancing career they have actively served the dance community in various positions. They have been members of Roundalab for 40 years as well as various state round dance organizations. Bob and Sally have served on the Board of Directors for both Roundalab and ICBDA, and are currently the ICBDA presidents.

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 also conducted a school for cuers in San Antonio with Don and Pete Hickman. They actively promoted and were the local staff for Round-A-Rama weekends in San Antonio, Texas and Los Alamos, New Mexico. They attended the first URDC convention when it was held in Kansas City and taught at the URDC Convention in Grand Rapids, MI in the early 80's.

Bob and Sally have written a number of dances which have been recognized with Roundalab's Rounds of the Quarter awards. These include *Perfidia Bolero* (1st Runner Up, 2005), *Just Another Woman in Love III* (Round of the Quarter 4th Qtr 2008), *Smile FT* (2nd Runner Up, 2010), and *Concierto De Aranjuez Bolero* (Phase IV Round of the Quarter 3rd Qtr 2012).



*JL and Linda Pelton*  
*Dallas, Texas*

JL and Linda met in 2004 dancing and what began as a close friendship turned into a wedding in 2007 with a square and round dance reception.

In early 2008, JL decided to try his hand at cueing and he and Linda began teaching round dance lessons in 2009. They currently teach a Phase 4 club in Plano. JL is a Harvest Holiday cuer, cues for the monthly fun dances and the Phase 4-6 Harvest Holiday Festival as well as several square dance clubs. They routinely teach at Harvest Holiday pre-festival teaches, Texas state festivals, and Texas Round Dance Teacher (TRDTA) weekends. They also taught at ICBDA 2015 and were standby teachers for ICBDA 2014.

JL and Linda were Chairmen of Harvest Holiday in 2008 and 2012. They served as Roundalab Journal Editor from 2011-2015, were the Syllabus Chair for the ICBDA 2013, 2014, and 2016 conventions and currently serve as members of the Board of Directors of ICBDA. JL and Linda attend many dance festivals in Texas, Louisiana, Oklahoma, Colorado and Arkansas and regularly attend Roundalab, ICBDA conventions, and dance boot camps. They have been featured clinicians in Texas and Canada. Some of their choreography includes *Dance with the Devil* (4 Cha Cha), *Blow the Wind* (4 Waltz) and *Blue Dance* (5 Jive) which was recognized as 2nd Runner Up for Roundalab's Rounds of the Quarter 2016.

JL retired from the US Postal Service in 2011 as an Electronics Technician and Network Administrator. Linda works part time for a telecom company as a technical writer. JL maintains websites for ICBDA, Swingtime Center, and TRDTA. JL and Linda thoroughly enjoy dancing and love teaching others to dance.





## *Randy and Marie Preskitt Everett, Washington*

The Preskitts started dancing in the late 60s with teen square dance clubs in the Seattle area. Randy stated calling in 1971 and got his first club in 1977 as caller/cuer. Randy and Marie met in 1978 at a square dance jamboree in British Columbia, Canada and were married in 1979.

Randy and Marie are members of Roundalab and ICBDA. They were on the ICBDA Board of Directors for six years and Chairman of the ICBDA Round Dance Hall of Fame for six years. Two of their dances have received the Hall of Fame award: Laurann and Beat of Your Heart. They were also Vice Chairman of Rounds for the 2012 National Square Dance Convention.

Randy and Marie have two round dance clubs in Lynnwood, Washington: The Monday Bunch dancing phase 5-6 and the Happy Rounders dancing phase 3-4. The Preskitts have choreographed numerous dances including Laurann, Beat of Your Heart, My First My Last My Everything, On Days Like These, Tu Me, How Lucky Can One Guy Be?, Cuando Me Cha, Teacher's Pet, Au Revoir Paris, He's A Tramp, When You're In Love and Lost. Randy and Marie have taught dances and clinics at festivals and weekends in 16 U.S. states, three Canadian provinces, Germany, Sweden, Japan and to Australia in 2016.

Randy retired in July 2014 after 36 years with the Boeing Company and Marie retired from Macy's in March of 2015 after 27 years. They have 3 children and 1 granddaughter.

## *Mark and Pam Prow Houston, Texas*

Mark and Pam have been teaching dancing for over 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 also leaders of ICBDA Carousel Club #228, which they started in 1987. In addition, they teach social, American, and International ballroom dancing privately 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, have served on the board and program chairman for several conventions. They are also members of the Texas Round Dance Teachers Association and Roundalab. Their choreography includes over 50 dances. 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 Austin, Texas. Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



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

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



They have traveled to the United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and instructed dancing at a dance studio in Tokyo for two years. They moved to California after Kenji's retirement in 1995. ICBDA presented them with the Golden Torch Award in 2000 for their contribution to the round dance world.

Round dances choreographed by the Shibatas have been excitingly well accepted and recognized as Round of the Month or Round of the Quarter by many round dance organizations all over the world. After staying in the US for almost 14 years, they returned to Japan in 2008 to rejoin family and old friends. They currently reside in Saitama, a Metropolitan Tokyo area where they conduct weekly round dance classes, in addition to many special classes, quarterly festivals, and annual round dance weekends.

In 2015, their choreography "Adeline" was chosen as an ICBDA Hall of Fame dance.



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

Debbie and Paul Taylor are from Cle Elum, Washington (100 miles east of Seattle). In their lives away from the dance world, Paul is a retired Boeing Lead Mechanic and Debbie is retired from working at Petticoat Junction – the local dance clothing store in the Seattle area.

Debbie and Paul have been cueing and teaching for 34 years. They cue for two round dance clubs, one in Seattle, CC #369, and the other in Yakima, 160 miles apart, and four square dance clubs. They teach a Phase 1-2, Phase 3-4 and a Phase 4-5 class in the Seattle area and a Phase 4-5-6 workshop, a Phase 4-5 Foxtrot class and a Beginner Rumba class each week in Yakima. They spend four weeks every summer teaching round dance clinics at Circle 8 Dance Ranch 85 miles east of Seattle. In addition to regular dance events, they are the featured cuer for several weekends and festivals around the Pacific Northwest and Canada.

They belong to North West Round Dance Teachers Association, Roundalab, and ICBDA. They served six years on the Roundalab Board of Directors with one year as chairman. They are chairman of the Phase III ROQ committee and members of several other Roundalab committees. Some of their recent choreography includes This Land Is Your Land II, Beautiful Isle of Somewhere III, Inishannon Serenade V and Blue World VI.







## *Mary and Bob Townsend-Manning* *Washington, Utah*

Mary Townsend-Manning is a retired U.S. Navy Captain and Bob Townsend-Manning is a retired U.S. Navy Lieutenant Commander. Combined they served 58 years, and served and danced all over the country. They have been square dancing together since 1982, and round dancing together since 1992. When Mary and Bob decided to retire to St. George, Utah, in 2007, they were dismayed to find no round dancing in the area, so they began cueing, teaching and choreographing round dancing for the folks in Southern Utah.

Mary and Bob teach beginning, intermediate and advanced round dance, and lead Carousel Club #367. They support two St. George square dance clubs, and they have been featured cuers at special dances in Utah, Nevada and California. They have taught at national square dance conventions, and demonstrated their Phase V Merengue, After the Disco, at the ICBDA Convention in Greensboro, North Carolina.

Mary and Bob are members of Roundalab and serve on their Board of Directors. Mary is the Roundalab Operations Coordinator, currently working on re-engineering the Roundalab Index of Round Dance Routines, a listing of dances and cue sheets available to the general public with over 16,000 dances, and growing. Bob and Mary also serve on several Roundalab standardization committees.

Mary and Bob have choreographed several dances including Eagles Saturday Night (WZ III), Why Don't We Just Dance (JV III), Sundown (RB III), All I Want Is You (SS IV), and After the Disco (MR V).

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

Curt started round dancing at the age of 13, and cueing at 16. Tammy met Curt when she attended one of his beginner classes at 16. Curt has been cueing for 37 years and has been teaching for 35 years making round dancing their career together as full-time instructors. Currently, they are members of Roundalab and serve on the committees for both the Phase VI ROQ and the Phase V Figure Standards. As members of ICBDA, they serve as Board members and have been Vice President, as well as past President. They are also members of DRDC, and leaders of National Carousel Club #32. They received the Golden Torch Award for outstanding contributions to Round Dancing in 2009.



They have been on staff at numerous weekends around the US, Canada, Germany, Australia, Sweden, and Japan. They currently conduct their busy Florida home season dancing from late October thru March, plus give private lessons while working around their weekend travel schedule. Along with their online teach subscription service and 18 Boot Camp DVD's, they have also produced a series of 12 DVD's of Phase V/VI figures. All of these can be found on their web site at [www.curtandtammy.com](http://www.curtandtammy.com).

They have two daughters, Mandi Christine, 30, and Kasandra Marie, 23, as well as a eight-year old granddaughter, Brianna Christine. Curt and Tammy say that they are blessed to be able to do something they love, but that they could not do it without the help of God. They are very grateful for all their friends around the dance world, and the opportunity to travel in hopes of giving something back to this great activity that has given them so much enjoyment.





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# *Clinic Notes*

## *Getting That Rumba Flavor*

By Steve & Lori Harris

As dancers, we enjoy Latin music and the rumba rhythm. Why? It's slow, intense, "earthy," romantic and flirtatious all at once!

Unlike smooth rhythms, such as waltz or foxtrot (where we should strive to keep our heads to the left), we actually get to look at each other whenever it's possible since rumba is known as the "Dance of Love." Having eye contact with our dance partner is not only nice and different, but it also helps with lead and follow and helps ensure that you will be dancing as a couple – rather than individually.

Rumba is a versatile rhythm and can be danced to any type of 4-count music. It's not uncommon for choreographers to choose country-western music, easy listening (elevator) music, oldies and even rock and roll instead of a Latin song when they write rumba routines. There are even some rumba Christmas dances!

Rumba music is 4/4 with a tempo of around 26 to 36 measures per minute. We take three steps in the four beats of each measure. Basic timing is quick, quick, slow. Probably one of the more difficult things for beginning rumba dancers is to take full advantage of the slow count.

Our goal for this clinic is to review what we believe are the important characteristics of rumba:

- Forward posture
- Weight distribution
- Natural hip movement
- Small (yet deliberate) steps
- Still and toned upper body
- Eye contact

### *Understanding the Natural Hip Movement*

Before we begin to walk and take that first rumba walking step, we need to understand how our hips are able to settle naturally. Here is a good exercise to practice:

1. Stand with equal weight on both feet, and place your weight forward (so it seems as though your weight is over your toes and on the balls of your feet).
2. Settle into the left hip slowly until there is no weight on your right leg. (Try to ensure that 100 percent of your weight is on the left foot.)





3. Practice slowly straightening your right knee and bending your left knee. If you put your hands on your hips, you can feel how the hips lower and raise alternately. Keep in mind that there should not be any movement from the shoulders, neck or head.
4. Imagine your hips performing a “sleeping” or horizontal Figure 8 motion as your hips move easily and freely from side-to-side.
5. Now we can practice walking – but not with our heels as we would normally walk. Instead point with your toe out with a slightly bent knee and onto a straight leg, taking full weight on the supporting foot (which allows our hip to settle). Make a rule that you can’t start the next step until you are fully weighted on the supporting leg. Remember to move the foot first and then the body. Again, your upper body stays still, and your weight is always forward as if you are being pulled from the front of your chest.

Rumba has no rise and fall, and we should think of dancing “into the floor” at all times. Imagine the moving foot hesitating just a bit before taking the step – but once it happens, the weight is transferred fully onto the stepping foot. Remember we should never have weight on both legs at the same time.

Proper hip movement is probably the most difficult goal to achieve as we try to improve on rumba technique. We should think of settling our hip on the slow count (QQS). It’s not a jerking action; it’s subtle and natural, and your upper body stays toned. All the action is below the waist. Don’t worry. With practice until it begins to feel more natural!

### *Figure Review*

As time permits, we will also review the following figures. We will also show you how you can incorporate technique with these figures and give you practical lead and follow tips.

- Progressive walks
- Spot turn
- Reverse underarm turn
- Alemana
- Trade places
- Switch (and variations)
- Fan
- Hockey stick
- Aida
- Cross body

Thanks for being with us today. We hope you enjoy Convention 40!







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# *Slow Two-Step Notes*

by John & Karen Herr

## *History of Slow Two Step*

The Slow Two-Step rhythm was introduced to round dancing in August, 1991, by Bill and Carol Goss with the dance named “Evergreen.” Evergreen was not an easy dance, and there had been no figures defined for Slow Two-Step at the time, so it did not catch on as a regular rhythm for Roundalab until some years later.

In 1994, Gil and Judy Martin introduced Slow Two-Step at the Roundalab convention where many of us first learned the Slow Two-Step figures and later we learned “Rachel’s Song” as our first Slow Two-Step dance. The Martins submitted a set of Slow Two-Step figures to Roundalab, which were accepted and are now in our figure manuals, along with many other figures that were added later.

## *Music and Timing*

The music for Slow Two-Step is in 4-count measures, and is typically slower music. It has an almost dreamy feeling, not to the same extent as Bolero, which is definitely dreamy and even slower than Slow Two-Step music. A few Slow Two-Step dances use 6/8 timing, which is similar to the Hesitation Canter rhythm, but will not be addressed in this session.

The earlier choreographies of Slow Two-Step dances used this slower music, but in more recent times we are finding that more dances are being written to not-so-slow music. An example would be the dance “Rachel’s Song.” In the most recent years, we have had to speed up the music for a dance, as it was being played faster across the country than in previous years.

Although it is called a “two-step,” the timing is like Foxtrot (Slow Quick Quick), with a slight difference. We like to slow down the “Slow” just slightly, and speed up the “Quicks” just slightly. We often refer to it as “Sloooow Ta Da”.

The body actions have a somewhat Latin, rumba-like flavor, and some of the figures, which are now defined within Roundalab, are patterned after Bolero figures of the same name. The figures that are like Bolero, are generally not found in the Roundalab figure manuals, but they are heavily used in Slow Two-Step. This would include figures such as: Fence Line, Shoulder to Shoulder, Hand to Hand, Lariat, etc. So within the Slow Two-Step rhythm we see a combination of familiar figures and some uniquely new figures.





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## *Figures in Slow Two Step*

In this ICBDA Slow Two-Step clinic, we will be introducing the Slow Two-Step rhythm by explaining the techniques used, demonstrating samples of Slow Two-Step music and teaching the Phase III and IV most used figures. These figures will include:

- Side Basic (also called Basic)
- Open Basic
- Lunge Basic
- Underarm Turn
- Reverse Underarm Turn
- Left Turn with Inside Roll
- Right Turn with Outside Roll
- Switches

Other figures may be included if time permits.

## *A Word on Technique*

Unlike Bolero, which has a lot of technique, Slow Two-Step is a much more casually danced rhythm. There are a few things that will be shown to make the figures comfortable for dancing, but they are not required or documented as such. One example would be the hip action.

We hope that you will join us.



# Cue Sheets



## Cue Sheets Arranged Alphabetically by Dance Name

<u>Rhythm and Phase</u>	<u>Dance Name</u>	<u>Choreographers</u>
A Long and Lasting Love	Slow Two Step Phase 5	Karen & Ed Gloodt
Angel Smile	Jive Phase 3+1+2	Kay & Bob Kurczewski
At This Moment	Waltz Phase 6	David Goss & Ulla Figwer
Be-Bop Baby Swing	Single Swing Phase 4+1	Debbie & Paul Taylor
Come Dance With Me	Cha Cha Phase 5	Sandi & Dan Finch
Evergreen [Oldie]	Slow Two Step Phase 5	Bill & Carol Goss
From Hello	Slow Two Step Phase 4+2	JL & Linda Pelton
Hollywood Waltz	Waltz Phase 5+1+2	Mary & Bob Townsend Manning
I Can't Wait	Cha Cha Phase 4+2+2	Randy Lewis & Debbie Olson
Infiltrado	Tango Phase 6	Chris & Rose Cantrell
It's Raining Here in Long Beach	Waltz/Quickstep Phase 4	Bill Bingham
La Gatta	Foxtrot Phase 5+0+1	John Farquher & Ruth Howell
Let's Start Tomorrow Tonight	Foxtrot/Jive Phase 3+2	Fred & Linda Ayres
Put Your Records On	West Coast Swing Phase 5+2+2	Bob & Sally Nolen
Regresa a Mi	Bolero Phase 6	Kenji & Nobuko Shibata
Right Here Waiting for You	Rumba Phase 5+2+1	Randy & Marie Preskitt
Three Times a Lady	Waltz Phase 3+2+1	Peter & Chama Gomez
Wait for Me	Rumba Phase 6	George & Pamela Hurd
You'll Never Find	Rumba Phase 3+2	TJ & Bruce Chadd





## Cue Sheets Arranged by Rhythm and Phase



<b>Rhythm and Phase</b>	<b>Dance Name</b>	<b>Choreographers</b>
Bolero Phase 6	Regresa a Mi	Kenji and Nobuko Shibata
Cha Cha Phase 4+2+2	I Can't Wait	Randy Lewis and Debbie Olson
Cha Cha Phase 5	Come Dance With Me	Sandi and Dan Finch
Foxtrot Phase 5+0+1	La Gatta	John Farquher and Ruth Howell
Foxtrot/Jive Phase 3+2	Let's Start Tomorrow Tonight	Fred and Linda Ayres
Jive Phase 3+1+2	Angel Smile	Kay and Bob Kurczewski
Rumba Phase 3+2	You'll Never Find	TJ and Bruce Chadd
Rumba Phase 5+2+1	Right Here Waiting for You	Randy and Marie Preskitt
Rumba Phase 6	Wait for Me	George and Pamela Hurd
Single Swing Phase 4+1	Be-Bop Baby Swing	Debbie and Paul Taylor
Slow Two Step Phase 4+2	From Hello	JL and Linda Pelton
Slow Two Step Phase 5	A Long and Lasting Love	Karen and Ed Gloodt
Slow Two Step Phase 5	Evergreen [Oldie]	Bill and Carol Goss
Tango Phase 6	Infiltrado	Chris and Rose Cantrell
Waltz Phase 3+2+1	Three Times a Lady	Peter and Chama Gomez
Waltz Phase 5+1+2	Hollywood Waltz	Mary and Bob Townsend Manning
Waltz Phase 6	At This Moment	David Goss and Ulla Figwer
Waltz/Quickstep Phase 4	It's Raining Here in Long Beach	Bill Bingham
West Coast Swing Phase 5+2+2	Put Your Records On	Bob and Sally Nolen



## A LONG AND LASTING LOVE

**CHOREO:** Karen and Ed Gloodt, 300 Beaumont, Ardmore, OK 73401  
Email: [egloodt@netscape.net](mailto:egloodt@netscape.net), 580-226-0445, website: [gloodts-letsdance.com](http://gloodts-letsdance.com)

**MUSIC:** "A Long and Lasting Love", Jennylyn Mercado, *Love Is?*,  
Available as download from Amazon (slow 7-8%, or as desired)

**RHYTHM:** Slow Two Step

**PHASE:** PH V+2 (fallaway ronde & slip & same foot lunge) +2 (the square, &  
traveling right turn w/ outside roll) Average Difficulty

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

**SEQUENCE:** INTRO A B A B A (1-11) ENDING

### INTRODUCTION

1-4 LOW BFLY LOD WAIT;; 2 TRAVELING CROSS CHASSES TO FACE WALL;;

1-2 *{wait}* Low BFLY LOD ld feet free wait;;

3-4 *{2 traveling x chasses}* W/ hnds at waist level elbows in fwd L trng slightly LF, -, sd & fwd R, XLIF (W bk R slight LF trn, -, sd & bk L, XRIF); Fwd R trng slightly RF, -, sd & fwd L, XRIF to fc WALL (Bk L trng slightly RF, -, sd & bk R, XLIF);

5-8 UNDERARM TURN; OPEN BREAK; CHANGE SIDES UNDARM TO CP; FALLAWAY RONDE & SLIP;

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

6 *{op brk}* Sd R, -, rk apt L, rec R;

7 *{chg sds}* Fwd L spiraling LF ½ & leading W to trn LF under joined hnds, -, sd R to fc COH, XLIF (Fwd R spiraling LF ½ und joined hnds to fc ptr, -, sd L fcg ptr & WALL, XRIF);

8 *{fallaway ronde & slip}* blending to CP sd & bk R to SCP w/ ronde leading lady to ronde to SCP, -, XLIB, bk slipping lady to CP RLOD (Sd & bk L w/ ronde, -, XRIB, fwd L to CP);

9-11 CORTE & REC; LEFT TURN INSIDE ROLL; BASIC ENDING TO BFLY;

9 *{corte & rec}* Dip bk L, -, rec R, -;

10 *{left trn inside roll}* Fwd L trng LF to fc WALL, -, sd R, XLIF (Bk R trng LF ¼, -, sd L trng LF und lead arms, sd R to fc ptr);

11 *{basic ending BFLY}* Sd R, -, XLIB, rec R to BFLY (Sd L, -, XRIB, rec L);

### PART A

1-4 LUNGE BASIC; SWEETHEART WRAP/LADY IN 2; SWEETHEART RUNS TO;;

1 *{lunge basic}* Sd L, -, rec R, XLIF (Sd R, -, rec L, XRIF);

2 *{sweetheart wrap/lady in 2}* Sd R, -, XLIB leading W to trn LF, rec R wrapping lady to fc LOD (Sd L, -, XRIF trng LF, -);

3-4 *{sweetheart runs}* In wrapped pos same ft free fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R curving RF;

5-8 SWEETHEART SWITCH; LADY ACROSS TO SHADOW; SHADOW REVERSE TRN;;

5 *{sweetheart switch}* Trng RF fwd & sd L across W both spinning RF to fc LOD W now on M's L sd, -, fwd R, fwd L (Trng RF fwd & sd L in wrapped trng RF to L wrap pos LOD, -, fwd R, fwd L);

6 *{lady across to shad DLC}* Sm stp fwd R moving lady across body, -, fwd L, fwd R blending to SHAD DLC (Fwd R across M, -, fwd L, fwd R to SHAD DLC);

7-8 *{SHAD rev trn}* In SHAD w/ same ft work fwd L trng LF, -, cont trn sd & bk R, bk L to fc RLOD; Bk R trng LF, -, cont trng sd & fwd L, fwd R to SHAD DLW;

## PART A (CONTINUED)

**9-11 SHADOW WHISK; FWD SIDE CLOSE/LADY RIGHT ROLL 2 TO CP; SWAY LEFT & RIGHT;**

- 9 {*shad whisk*} Fwd L, -, sd R, XLIB to whisk line fcg LOD;  
 10 {*fwd sd cl/lady R roll 2 to CP*} Fwd R, -, sd L, cl R to CP WALL (Trng RF fwd R trng to fc RLOD, -, bk L trng RF blending to CP, -);  
 11 {*sway L & R*} Sd L w/ L sd stretch, -, sd R w/ R sd stretch, -;

**12-15 OPEN BASICS;; SWITCHES TO;;**

- 12-13 {*open basics*} Sd L, -, trng to left ½ OP brk bk R, rec L to cuddle pos; Sd R, -, trning to ½ OP brk bk L, rec R preparing to fold across lady;  
 14-15 {*switches*} Crossing IF of W sd & Bk L trng RF, -, cont trng fwd R, fwd L toeing twd ptr to L 1/2 OP (Fwd R betw M's feet, -, fwd L, fwd R preparing to XIF of M); Fwd R betw W's feet, -, fwd L, fwd R (Crossing IF of M sd & bk L trng RF, -, cont trng fwd R to ½ OP, fwd L toeing twd ptr to 1/2 OP);

**16-19 THE SQUARE;;;;**

- 16-19 {*the square*} Like a switch sd L crossing IF of W, -, trng RF sd R twd COH in L ½ OP, XLIF of R (Fwd R, -, sd L twd COH, XRIF of L starting to XIF of M); Fwd R, -, sd L twd RLOD, XRIF of L starting to XIF of W (Like a switch sd L crossing IF of M, -, trng RF sd R twd RLOD in ½ OP, XLIF of R); Like a switch sd L crossing IF of W, -, trng RF sd R twd WALL in L ½ OP, XLIF of R (Fwd R, -, sd L twd WALL, XRIF of L starting to XIF of M); Fwd R, -, sd L twd LOD, XRIF; (Like a switch sd L crossing IF of M, -, trng RF sd R twd LOD in ½ OP, XLIF of R);

**20-22 SIDE BASIC; FALLAWAY RONDE & SLIP; CORTE & RECOVER;**

- 20 {*sd basic*} Sd L blending to CP, -, XRIB (W XLIB), rec L;  
 21 {*fallaway ronde & slip*} Sd & bk R w/ ronde leading lady to ronde to SCP, -, XLIB, bk slipping lady to CP DLC (Sd & bk L w/ ronde, -, XRIB, fwd L to CP);  
 22 {*corte & rec*} Dip bk L, -, rec R, -;

## PART B

**1-4 TRIPLE TRAVELER;;; OPEN BREAK;**

- 1-3 {*triple traveler*} Fwd L trng LF to fc COH, -, sd R, XLIF (Bk R trng LF ¼, -, sd L trng LF und lead hnds, sd R cont trng LF to fc ptr); Sd & fwd R spiraling LF und jnd hnds, -, hnds extended LOD fwd L, R (Trng to fc LOD fwd L, -, fwd R, fwd L); Fwd L bringing hnds down & bk starting circular motion, -, fwd R bringing hnds up around leading W to roll RF, XLIF to fc COH (Fwd R comm RF trn, -, sd & bk L trng RF und jnd hnds, cont RF trn fwd R toeing to ptr);  
 4 {*op brk*} Sd R, -, rk apt L, rec R;

**5-8 CHANGE SIDES UNDERARM; BASIC ENDING; LUNGE BASICS TO TANDEM LOD;;**

- 5 {*chg sds underarm*} Fwd L spiraling LF ½ & leading W to trn LF under joined hnds, -, sd R to fc WALL, XLIF (Fwd R spiraling LF ½ und joined hnds to fc ptr, -, sd L fcg ptr & COH, XRIF);  
 6 {*basic ending*} Sd R, -, XLIB, rec R to BFLY (Sd L, -, XRIB, rec L);  
 7-8 {*lunge basics*} Sd L, -, rec R, XLIF; Sd R, -, rec L, XRIF leading W to tandem (Sd R, -, rec L, XRIF; Sd L, -, rec R, XLIF to tandem LOD);



## PART B (CONTINUED)

**9-12 CROSS HOVER 4X TO FACE WALL;:::**

9-12 *{X hov 4X to fc WALL}* Crossing beh W fwd L twd DLW, -, sd & fwd R W/ rise to fc DLC, rec L; Crossing beh W fwd R, -, sd & fwd L w/ rise to fc DLW, rec R; Crossing beh W fwd L twd DLW, -, sd & fwd R w/ rise to fc DLC, rec L; Crossing beh W fwd R, -, sd & fwd L to fc WALL, slightly fwd XRIF to fc WALL; (Crossing IF of M und ld hnd fwd R, -, sd & fwd L w/rise to fc DLW, rec R; Crossing IF of M und ld hnd fwd L, -, sd & fwd R w/ rise to fc DLC, rec L; Crossing IF of M und ld hnd fwd R, -, sd & fwd L w/ rise to fc DLW, rec R; Crossing und ld hnd fwd L comm to fc M, -, sd & fwd R to fc ptr, XLIF to fc ptr & COH);

**13-16 UNDERARM TURN; BASIC ENDING; TRAVELING RIGHT TURN; OUTSIDE ROLL TO BFLY;**

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

14 *{basic ending}* Blending to CP sd R, -, XLIB, rec R comm RF trn;

15 *{traveling R trn}* Cont trng RF crossing IF of W sd & bk L to fc RLOD, -, XRIB, twist trn RF 5/8 on both ft to fc DLW shifting wgt to L to fc DLW (Fwd R betw M's ft, -, fwd L, fwd R around M to BJO);

16 *{outside roll}* Fwd R trng slightly RF to fc WALL & raising ld hnds to lead W to trn RF, -, sd L, XRIF to fc ptr & WALL (Trng RF bk L to fc ptr, -, cont trng RF und jnd ld hnds fwd R trng RF to fc RLOD, bk L trng RF to fc M);

**REPEAT A****REPEAT B****REPEAT A (1-11)**

## ENDING

**1-3+ TWIST VINE 3; NATURAL PREPARATION FC COH; HOLD 2 & LOWER TO SAME FOOT LUNGE; [HOLD AS MUSIC FADES]**

1 *{twist vine 3}* Sd L, -, XRIB, sd L (Sd R, -, XLIF, sd R);

2 *{nat prep to fc COH}* Fwd R crossing IF of W to fc RLOD, -, bk L LOD trng RF, tch R to L fcg COH (Bk L trng RF to CP, -, fwd R trng RF, cl L rising to toes to CP body slightly to DRW);

3+ *{hold 2 & lower to same ft lunge}* Hold, w/ slight R stretch open W's head, relax L knee moving R slightly sd & fwd, transfer wgt to R w/ soft knee on word "love" (Hold, w/ slight L sd stretch open head, reach bk with R toe well under body, take wgt on R head to left);



# “Angel Smile”

Choreographers: Bob & Kay “Ski’s” Kurczewski, P.O. Box 1271, Liberty Hill, TX 78642

E-Mail: RoundsbySkis@Juno.com Phone: (956) 781-8453 Cell: (956) 460-7520

Music: “Angel Smile” by Nat King Cole Album: The Complete US & UK Hits 1942-62, Vol 2 (2:31 mins)

Download: Amazon.Com Speed: As Downloaded Rhythm: Jive Difficulty: Above Average

Phase: III+1 (Glide to the Side) +2 (Progressive Pretzel, Hip Sways) Release Date: July 2016

**Sequence: Intro-A2-8-B-A-B-C-B-C-End**

## INTRO

**1-5 Wait 1 Meas in Semi LOD; Fallaway Throwaway Lady Overturn it;,,**  
**Pass in 4: Rock Apart, Recover, 2 Tripples to Face;,,**

- 1 {**Wait 1 Measure**} In SPC fcing LOD with Man’s L – Women’s R foot free.
- 2-3.5 1,2 3a4 1a2 {**Fallaway Throwaway Lady Overturn It**} Rk bk L to SCP LOD, rec R, fwd & sd L/cl R, fwd & sd L leading ptr to turn ½ LF; sd & fwd R/cl L, sd & fwd R allowing ptr to turn ½ LF to tandem pos fcing LOD with lead hands joined, (*Rk bk R to SCP LOD, rec L, fwd R/cl L, fwd R turn ½ LF; continue turn LF to fc wall sd L/cl R, fwd L to fc LOD,*)
- 3.5-4.5 3,4,1,2 {**Pass in 4**} Keeping lead hands joined fwd L to LOD, fwd R passing ptr on your left sd; Fwd L turning LF, continue turn sd & bk R to fc ptr & RLOD; (*Bk R to RLOD, bk L passing ptr on your right sd, bk R, bk L,*)
- 4.5-5 3,4 1a2 3a4 {**Rock Apart, Recover, 2 Tripples to Face**} Rk apt L, rec R; Fwd L/cl R, fwd L turning LF to fc ptr to CP fc wall, sd R/cl L, sd R; (*Rk apt R, rec L; Fwd R/cl L, fwd R turning LF to fc ptr in CP, sd L/cl R, sd L;*)

## PART A

**1-8 Jive Chasse Left & Right; \*\* Right-to-Left;,, Left-to-Right to Face;,,**  
**Rock Apart, Rec, Step Kick 2X, Rock Apart, Rec; Hip Sway 8;**

**\*\*NOTE\*\* First Time “A” begins on measure 2.**

- 1 1a2 3a4 {**Jive Chasse L & R**} In CP wall sd L/cl R, in place L, sd R/cl L, sd R; (*Sd R/cl L, sd R, sd L/cl R, sd L;*)
- 2-3.5 1,2 3a4 1a2 {**Right to Left**} Turn to SCP rk bk L, rec R, sd L/cl R, sd L start ¼ LF turn; Sd & fwd R/cl L, sd R, (*Turn to SCP rk bk R, rec L, sd R/cl L, fwd R start ¾ RF turn under joined lead hands; Sd & slightly bk L/cl R, sd & bk L,*)
- 3.5-5 3,4 1a2 3a4 {**Left to Right to Fc**} Rk bk L, rec R, sd L/cl R, sd L start ¼ RF turn to LOP fcing ptr; Sd R/cl L, sd R, (*Rk bk R, rec L, fwd R/cl L, fwd R start up to ¾ LF turn under joined lead hands; Sd L/cl R, sd L complete LF turn to LOP fcing ptr,*)
- 5-7 1,2,3,4  
1,2,3,4 {**Rock Apart, Rec, Step Kick 2X, Rock Apart, Rec**} Rk apt L, rec R, step L, kick R fwd between ptr’s feet; Cl R to L, kick L fwd/slightly sd, rk apt L, rec R; (*Rk apt R, rec L, step R, kick L fwd/slightly sd; Cl L to R, kick R fwd between ptr’s feet, rk apt R, rec L;*)
- 7-8 1,2,3,4  
1,2,3,4 {**Hip Sway 8**} Sd L w/both arms & hips swaying L, -, rec R w/both arms & hips swaying R, -; Sd L w/both arms & hips swaying L, -, rec R w/both arms & hips swaying R, -; (*Sd R w/both arms & hips swaying R, -, rec L w/both arms & hips swaying L, -; Sd R w/both arms & hips swaying R, -, rec L w/both arms & hips swaying L, -;*)

**PART B**

- 1-8 Link Rock to Semi LOD;,, Start a Right Turning Fallaway & Glide to the Side;;  
Link Rock to Semi RLOD;,, Start a Right Turning Fallaway & Glide to the Side;;  
Rock Apart, Recover, Side, Close;**
- 1-2.5 1,2 3a4 1a2 {**Link Rock**} Rk apt L, rec R, small triple fwd L/R, L to CP fcng wall; To RLOD sd R/cl L, sd R, (*Rk apt R, rec,L, small triple fwd R/L, R to CP; to RLOD sd L/cl R, sd L,*)
- 2.5-4 3,4 1a2 {**Start a Right Turning Fallaway & Glide to the Side**} Turn to SCP LOD rk bk L rec R; Start ¼ RF turn sd L/cl R, sd L to fc COH, releasing trail hands & moving LOD sd R, XLIF of R; Sd R/cl L, sd R, (*Turn to SCP LOD rk bk R, rec L; Start ¼ RF turn fwd R/cl L, fwd R to fc ptr & COH, releasing trail hands and moving LOD sd L, XRIF of L; Sd L/cl R, sd L,*)
- 4-5.5 3,4 1a2 3a4 {**Link Rock**} Rk apt L, rec R; Small triple fwd L/R, L to CP fcng Ctr, to LOD sd R/cl L, sd R; (*Rk apt R, rec L small triple fwd R/L, R to CP; To LOD sd L/cl R, sd L,*)
- 5.5-7 1,2 3a4 {**Start a Right Turning Fallaway & Glide to the Side**} Turn to SCP RLOD rk bk L, rec R, start ¼ RF turn sd L/cl R, sd L to fc wall; Releasing trail hands & moving RLOD sd R, XLIF of R,; sd R/cl L, sd R, (*Turn to SCP RLOD rk bk R, rec L, start ¼ RF turn fwd R/cl L, fwd R to fc ptr & wall; Releasing trail hands and moving RLOD sd L, XRIF of L, sd L/cl R, sd L;*)
- 8 1,2,3,4 {**Rock Apt, Recover, Side Close**} Fcing ptr rk apt L, rec R, sd L, cl R to L to CP wall; (*Rk apt R, rec L, sd R, cl L to R to CP;*)

**PART A**

- 1-8 Jive Chasse Left & Right; Right-to-Left;,, Left-to-Right to Face;,,  
Rock Apart, Rec, Step Kick 2X, Rock Apart, Rec;; Hip Sway 8;;**
- 1 1a2 3a4 {**Jive Chasse L & R**} In CP wall sd L/cl R, sd L, sd R/cl L, sd R; (*sd R/cl L, sd R, sd L/cl R, sd L;*)
- 2-8 Repeat Measures 2-8 of Part A

**PART B**

- 1-8 Link Rock to Semi LOD;,, Start a Right Turning Fallaway & Glide to the Side;;  
Link Rock to Semi RLOD;,, Start a Right Turning Fallaway & Glide to the Side;;  
Rock Apart, Recover, Side, Close;**
- 1-8 Repeat Measures 1-8 of Part B

**PART C**

- 1-8 Progressive Pretzel;:::: (Semi) Double Rock to Face; Hip Sway 8;;**
- 1-5 1,2 3a4 {**Progressive Pretzel**} Turn to SCP rk bk L, rec R turning RF to fc ptr, sd L/cl R, 1a2 3,4 sd L turning ½ RF keeping lead hands joined [ptrs are in a bk-to-bk pos]; 1,2 3a4 Sd R/cl L, sd R turning up to ¼ RF fcng DLC [ptrs are in a “V” bk-to-bk pos with lead hands joined behind backs], rk fwd XLIF twd LOD with right hand extended fwd, rec R turning ¼ LF to bk-to-bk pos; Rk sd L twd RLOD pointing right hand to RLOD, rec R releasing lead hands & joining trail hands turn ½ RF to fc ptr, releasing trail hands & joining lead hands sd L/cl R, sd L turning ½ RF [ptrs are in a bk-to-bk pos]; Sd R/cl L, sd R turning up to ¼ RF [ptrs are in a “V” bk-to-bk pos with lead hands joined behind backs], rk fwd XLIF twd LOD with

right hand extended fwd, rec R turning to bk-to-bk pos; Sd L/cl R, sd L turning ½ LF to fc ptr still retaining lead hand hold, sd R/cl L, sd R to SCP; *(Rk bk R, rec L turning LF to fc ptr, sd R/cl L, sd R turning ½ LF keeping lead hands joined [ptrs are in a bk-to-bk pos]; Sd L/cl R, sd L turning up to ¼ LF fcng DLW [ptrs are in a “V” bk-to-bk pos with lead hands joined behind backs], rk fwd XRIF twd LOD with left hand extended fwd, rec L turning ¼ RF to bk-to-bk pos; Rk sd R twd RLOD pointing left hand to RLOD, rec L releasing lead hands & joining trail hands turn ½ LF to fc ptr, releasing trail hands & joining lead hands sd R/cl L, sd R turning ½ LF [ptrs are in a bk-to-bk position]; Sd L/cl R, sd L turning up to ¼ LF [ptrs are in a “V” bk-to-bk pos with lead hands joined behind backs], rk fwd XRIF twd LOD with left hand extended fwd, rec L turning to bk-to-bk pos; Sd R/cl L, sd R turning ½ RF to fc ptr still retaining lead hand hold, sd L/cl R, sd L to SCP*

- 6 1,2,3,4 {**Double Rock to Face**} In SCP rk bk L, rec R, rk bk L, rec R; *(In SCP rk bk R, rec L, rk bk R, rec L;)*
- 7-8 1,2,3,4 {**Hip Sway 8**} Repeat meas 7-8 of Part
- 1,2,3,4

**PART B**

- 1-8 **Link Rock to Semi LOD;,, Start a Right Turning Fallaway & Glide to the Side;;**  
**Link Rock to Semi RLOD;,, Start a Right Turning Fallaway & Glide to the Side;;**  
**Rock Apart, Recover, Side, Close;**
- 1-8 Repeat measures 1-8 of Part B

**PART C**

- 1-8 **Progressive Pretzel;,,,, (Semi) Double Rock to Face; Hip Sway 8;;**
- 1-8 Repeat Measures 1-8 of Part C

**END**

- 1-8 **Link Rock to Semi LOD;,, Start a Right Turning Fallaway & Glide to the Side;;**  
**Rock Apart, Recover (Semi), 2 Forward Tripples;,, Swivel Walk 2, 4 Point Steps,**  
**Point & Freeze;,,;**

- 1-2.5 1,2 3a4 1a2 {**Link Rock to Semi**} Repeat Meas 1-2.5 of Part A
- 2.5-4.5 3,4 1a2 {**Start a Right Turning Fallaway & Glide to the Side**}
- 3,4 1a,2 Repeat Meas 2.5-4 of Part B
- 4.5-6 3,4 1a2 3a4 {**Rock Apt, Rec, 2 Fwd Tripples**} Rk apt L, rec R to SCP; Fwd L/cl R, fwd L, fwd R/cl L, fwd R; *(Rk apt R, rec L to SCP; Fwd R/cl L, fwd R, fwd L/cl R fwd L;),*
- 6-8 1,2,3,4 {**Swivel 2, 4 Point Steps, Point & Freeze**} Fwd L, fwd R, pt fwd L w/outside edge of L foot in contact w/floor, small step fwd L; Pt fwd R w/outside edge of R foot in contact w/floor, small step fwd R, pt fwd L w/outside edge of L foot in contact w/floor, small step fwd L; Pt fwd R w/outside edge of R foot in contact w/floor, small step fwd R, pt fwd L, hold; *(Fwd R, fwd L, pt fwd R w/outside edge of R foot in contact w/floor, small step fwd R; Pt fwd L w/outside edge of L foot in contact w/floor, small step fwd L, pt fwd R w/outside edge of R foot in contact w/floor, small step fwd R; Pt fwd L w/outside edge of L foot in contact w/floor, small step fwd L, pt fwd R, hold;)*





# At This Moment

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

**Released:** July 2016, Cue Sheet v1.2

**Phone:** 978-846-5219

**Email:** daveulla@gmail.com

**Music:** "At This Moment" by Michael Bublé CD: "Crazy Love", Track 11 (Download from Amazon, Length: 4:35)

**Music Modification:** Cut at 3:37 (while Mr. Bublé is singing "again" but before the instruments rejoin), and optionally amplify from 3:32 to 3:37 and fade from 3:35 to 3:37. Or contact the choreographer.

**Recommended Speed:** +3%

**Rhythm/Phase:** Waltz VI

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

**Sequence:** Intro A A(mod1) B A(mod2) Interlude C Ending

**Timing:** 1 2 3 unless noted. Timing reflects actual weight changes.

## INTRO

1-4 WAIT 1 MEASURE ; EXPLODE APART ; ROLL ACROSS 3 CHECKING ;  
LUNGE TOGETHER w/ ARM SWEEP ;

- 1 **{Wait 1 Meas}** Wait 1 measure OP WALL in "V" shape M fcg DRW (*W fcg DLW*) with low double handhold and lead ft free;
- 1-- 2 **{Explode Apt}** Slight LF trn sd L flexing L knee sweeping lead hnd up & out while still looking at ptr,-,- end OP WALL;
- 3 **{Roll Across}** Roll RF behind the lady R, L, R joining lead hnds checking your motion end LOP WALL;
- 1-- 4 **{Lunge Tog}** Sd L flexing L knee shaping twd ptr sweeping trail hnd twd ptr,-,-;

5-9 TURN AWAY & HOVER to FACE ; BJO WHEEL to RLOD ; WHEEL (LADY INSIDE  
TURN) CP DLW ; FORWARD & RIGHT LUNGE ; RECOVER, DRAW, CLOSE ;

- 5 **{Turn Away & Hover}** Release hnds trn RF fwd R twd RLOD, fwd L rising & trng RF, fwd R end M fcg ptr & LOD;
- 6 **{BJO Wheel}** Stepping to loose BJO wheel RF L, R, L end BJO M fcg RLOD;
- 7 **{Wheel Lady Inside Turn}** Raise lead hnds to lead W under LF tight wheel R, L, R (*W under lead hnds fwd L comm LF trn, trng LF bk R, small bk L to fc ptr*) end LOP FCG POS DLW;
- 12- 8 **{Fwd & Rt Lunge}** Blending to CP fwd L, fwd & sd R with flexed R knee, - end RIGHT LUNGE POS DLW;
- 1-3 9 **{Rec Draw Cl}** Rec L w/ slight R sway, draw R to L losing sway, cl R end CP DLW;

## PART A

1-4 CLOSED CHANGE ; MANEUVER ; OVERSPIN TRN to a ; QUICK LOCK SLOW LOCK ;

- 1 **{Closed Change}** Fwd L, sd & fwd R, cl L end CP DLW;
- 2 **{Maneuver}** Fwd R comm RF trn, fwd & sd L cont RF trn, cont slight RF trn cl R end CP RLOD;
- 3 **{Overspin}** Bk L pivot ½ RF, fwd R heel lead between W's ft rising cont RF turn, sd & bk L end BJO DRW;
- 1&23 4 **{Qk Lk Sl Lk}** Bk R with R sd leading/lk LIF of R, bk R, lk LIF of R end BJO DRW;

5-8 BACK to SLOW HINGE ; ; & PIVOT to QUICK FALLAWAY WHISK ;  
THRU, FAN, TOUCH CP DLW ;

- 12- (123) 5 **{Bk to Sl Hinge}** Bk R comm LF trn, cont LF trn sd & fwd L fc WALL, rotate slightly LF & lower slightly (*W fwd L comm LF trn, fwd & sd R cont LF trn, XLIB of R lowering slightly & head to L*) end HINGE LINE M fcg WALL;
- 6 Over the measure cont to rotate slightly LF w/ slight R sway to extend the line looking twd & over W (*W head well to L*),-,-;
- 12&3 (&12&3) 7 **{& Pivot to Qk Fallaway Whisk}** On & count of prev meas trn strongly RF without taking weight to pick up W to CP RLOD (*W rec fwd R turning RF*)/fwd R between W's feet pivot ½ RF, bk L pivot ¼ RF/sd R twd RLOD trng W to SCP, XLIB of R end SCP LOD;
- 1-- 8 **{Thru Fan Tch}** Thru R, fan L CW (*W fan R CCW swvling to fc M*), tch L to R end CP DLW;

9-12 HOVER ; BIG TOP DLW ; CHANGE OF DIRECTION ; TELESPIIN ;

- 9 **{Hover}** Fwd L, sd & slightly fwd R rising (*W sd & slightly bk L rising & brush R to L*), sd & fwd L end SCP DLC;
- 123 (1&-3) 10 **{Big Top}** Thru R comm trng LF leaving L leg bk tucked behind the R/leading W to stp fwd & sd spin LF on ball of R, cont LF spin XLIB of R, cont LF spin slip R bk under body (*W thru L/fwd & sd R past M trng LF*)

to square with M close head, brush L to R on toes while allowing M to cont LF trn, small fwd L between M's ft) end CP DLW;

- 12- 11 **{Change of Dir}** Fwd L, fwd R toe pointing LOD comm LF trn, cont LF trn touch L to R end CP DLC;
- 12- 12 **{Start Telespin}** Fwd L comm LF trn, fwd & sd R around W cont LF trn, sd & bk L partial wgt keeping L sd of  
(123&) body twd W/swvl LF on R picking W up (W bk R comm LF trn, cont LF trn cl L to R heel turn, cont LF trn fwd R/fwd & sd L trng LF to fc M) end momentary CP LOD M's L extended fwd;
- 13-16 To SCP LOD ; THRU HOVER to BJO ; MAN CHECK BACK & WHEEL to RLOD ;  
WHEEL (LADY INSIDE TURN) CP DLW ;
- 13 **{Finish Telespin}** Fwd L comm LF trn, cont LF trn sd & fwd R around W, cont LF trn sd & fwd L (W bk R comm LF spin, cl L toe spin LF, cont LF turn sd & fwd R) end SCP LOD; NOTE: 2<sup>nd</sup> time through end SCP DLW;
- 14 **{Thru Hover BJO}** Fwd R, fwd L rising on toe leading W to trn LF, rec R (W fwd L, fwd R rising on toe trng LF to fc M, rec L) end BJO M fcg LOD;
- 15 **{M Ck Bk & Wheel}** Bk L toe in comm RF trn checking but leading W fwd, wheel RF fwd R, L (W stepping outsd ptr wheel RF R, L, R) end BJO M fcg RLOD;
- 16 **{Wheel Lady Inside Turn}** Repeat Measure 7 of Intro;
- 17-18 FORWARD & RIGHT LUNGE ; RECOVER, DRAW, CLOSE ;
- 17-18 Repeat Measures 8-9 of Intro;;

## PART A(mod1)

- 1-8 CLOSED CHANGE ; MANEUVER ; OVERSPIN TRN to a ; QUICK LOCK SLOW LOCK ;  
BK to SLO HINGE ; ; & PIVOT to QK FALLAWAY WHISK ; THRU FAN TCH CP DLW ;
- 9-16 HOVER ; BIG TOP DLW ; CHANGE OF DIRECTION ; TELESPIIN ; To SCP ;  
THRU HOVER to BJO ; RUNNING OPEN FINISH ; DOUBLE REVERSE DLC ;
- 1-14 Repeat Measures 1-14 of Part A;,,,,,,,,,,,,;
- 1&23 15 **{Running Open Finish}** Bk L/Bk R comm LF trn, cont LF trn sd & fwd L, fwd R outsd ptr end BJO DLC;
- 12- 16 **{Dbl Rev}** Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn touch L to R completing full trn (W bk R  
(12&3) comm LF trn, cl L to R heel trn/cont LF trn sd & slightly bk R, XLIF of R completing full trn) end CP DLC;

## PART B

- 1-4 DOUBLE REVERSE OVERSPIN ; BACK to SLOW THROWAWAY OVERSWAY ; ;  
LINK SCP DLW ;
- 12-& 1 **{Dbl Rev Overspin}** Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn to fc DLC touch L to R/sm fwd L  
(12&3&) pivot  $\frac{3}{8}$  LF (W bk R comm LF trn, cl L to R heel trn/cont LF trn sd & slightly bk R, XLIF of R/sm bk R pivot  $\frac{3}{8}$  LF open head to the right) end CP RLOD;
- 12- 2 **{Bk to Slow Throwaway Oversway}** Bk R comm LF trn, sd L cont LF trn using hips to trn W LF to CP DLW, soften the L knee & trn LF bringing R sd to W leaving R ft pointed twd RLOD (W fwd L comm LF trn, sd R cont LF trn swvl LF on R ft to CP & bring L foot next to R foot, soften in R knee keeping L toe on floor extend L ft bk twd LOD trng head well to L) end THROWAWAY OVERSWAY LINE M fcg DLW;
- 3 Develop the line by softening the L knee & trng slightly LF bringing R sd twd W end THROWAWAY OVERSWAY LINE M FCG LOD;
- 23 4 **{Link}** Draw R to L rotating RF to bring lady square, cl R rising & trng to SCP, sd & fwd L (W swing L past R trng RF to fc ptr, sm sd L rising & trng to SCP, sd & fwd R) end SCP DLW;
- 5-8 CHAIR & SLIP ; TELEMARK SCP ; CURVED FEATHER ; BACK PASSING CHANGE ;
- 5 **{Chair & Slip}** Lower in L knee lunge fwd R w/ fwd poise, rec L comm LF trn rise thru body trng W square, cont LF trn bk R end CP DLC;
- 6 **{Telemark SCP}** Fwd L comm LF trn, fwd & sd R cont LF trn (W cl heel trn), sd & fwd L end SCP DLW;
- 7 **{Curved Feather}** Thru R comm RF trn, cont RF turn sd & fwd L twd WALL passing through CP, cont trng upper body RF fwd R outsd ptr checking (W thru L comm trng RF, cont trng RF sd & bk R, cont trng upper body RF bk L checking) end BJO M fcg DRW;

- 8 **{Back Passing Change}** Bk L, bk R w/ R sd stretch to open W's head, bk L end BJO M fcg DRW;
- 9-12 QUICK BACK for TUMBLE TURN ; HOVER CORTE ; BACK & RT CHASSE to CP DRW ; SLOW CONTRA CHECK [4 BEATS] ;
- 1&23 9 **{Tumble Turn}** Bk R comm LF trn/cont LF trn sd & fwd L, fwd R LOD outsd ptr rising with slight R sway, trng LF with L sway small fwd L lowering & swvling LF (*W fwd L outsd ptr comm LF trn/cont LF trn sd & bk R, bk L LOD rising slight R sway, trng LF with L sway bk R open head to R swvling LF*) end CP DRC;
- 10 **{Hover Corte}** Bk R comm LF trn, cont LF trn sd L rising with slight LF trn, rec sd & bk R (*W fwd L comm LF trn, cont LF trn sd R hovering, cont trng LF rec L outsd ptr*) end BJO DLW;
- 12&3 11 **{Bk & Rt Chasse}** Bk L comm RF trn, slight RF trn to fc WALL sd R/cl L, slight RF trn sd & fwd R end CP DRW;
- 1-- 12 **{Contra Check}** Lower keeping hips up to ptr fwd L with R sd leading looking twd but over W (*W head well L*) & extend line for 3 more beats,-,-;
- 13-16 -, RECOVER & FWD to BJO ; OUTSIDE RUN & PIVOT ; CHECKED NATURAL & SLIP ; REVERSE FALLAWAY & SLIP ;
- 23 13 **{Cont Contra Check, Rec, Fwd}** Cont extending contra check, rec R, trng LF fwd L outsd ptr end BJO M fcg DLW;
- 1&23 14 **{Outside Run & Pivot}** Outsd ptr fwd R/L, R rising & trng RF folding to CP DRW then lowering, bk L pivot ½ RF (*W bk L/R, L rising & trng RF then lowering, fwd R heel lead between M's ft pivot ½ RF*) end CP DLC;
- 15 **{Checked Nat Slip}** Cont RF trn fwd R twd LOD between W's feet, with L sd leading fwd & sd L look LOD, trng LF on L bk R (*W bk L, cl R to L heel trn RF checking head now to R, trng LF on R fwd L*) end CP DLC;
- 1&23 16 **{Rev Fallaway Slip}** Fwd L comm LF trn/cont LF trn sd R twd DLC, XLIB of R SCP DRW, swvling LF on L slip R bk (*W bk R comm LF trn/cont LF trn sd L twd DLC, XRIB of L SCP DRW with head to L, swvling LF on R slip L fwd*) end CP DLW;

## PART A(mod2)

- 1-11 CLOSED CHANGE ; MANEUVER ; OVERSPIN TRN to a ; QUICK LOCK SLOW LOCK ; BK to SLO HINGE ; ; & PIVOT to OK FALLAWAY WHISK ; THRU FAN TCH CP DLW ; HOVER ; BIG TOP DLW ; CHANGE OF DIRECTION ;
- 12-14 DOUBLE TELESPIN ; ; to BJO ;
- 1-11 Repeat Measures 1-11 of Part A,,,,,,,,,,,,;
- 12- (123&) 12 **{Dbl Telespin BJO}** Fwd L comm LF trn, fwd & sd R around W cont LF trn, sd & bk L partial wgt keeping L sd of body twd W/swvl LF on R picking W up (*W bk R comm LF trn, cont LF trn cl L to R heel turn, cont LF trn fwd R/fwd L trng LF to fc M*) end momentary CP LOD M's L extended fwd;
- 12- (123&) 13 Fwd L comm LF trn, fwd & sd R around W cont LF trn, sd & bk L partial wgt keeping L sd of body twd W/swvl LF on R picking W up (*W bk R comm LF trn, cont LF trn cl L to R heel turn, cont LF trn fwd R/fwd L trng LF to fc M*) end momentary CP LOD M's L extended fwd;
- 14 Fwd L comm LF trn, cont LF trn sd & fwd R around W, cont LF trn fwd L outsd ptr (*W bk R comm LF spin, cl L toe spin LF, cont LF trn bk R*) end BJO M fcg DLW;

## INTERLUDE

- 1-4 CONTINUOUS HOVER CROSS ; ; ; OPEN REVERSE TURN ;
- 1-3 **{Cont Hover Cross}** Fwd R outsd ptr comm RF trn, cont RF trn sd & bk L twd DLW, strong RF trn sd & slightly fwd R (*W bk L comm RF trn, cont RF trn cl R heel turn, cont trng RF sd L & slightly bk*) end SCAR M fcg DLC; With L sway XLIF outsd ptr, lose sway comm RF body trn cl R to CP, with R sway cont RF body trn bk L (*W XRIB, sd L comm RF body trn, cont RF body turn fwd R outside ptr*) end BJO M fcg DLW; bk R losing sway, sd & fwd L, fwd R outsd ptr (*W fwd L outsd ptr, LF sd & bk R, bk L ptr outsd*) end BJO M fcg DLC;
- 4 **{Op Rev Turn}** Fwd L comm LF trn, fwd & sd R cont LF trn, bk L (*W fwd R outsd ptr*) end BJO DRC;

- 5-8 OUTSIDE CHECK ; OUTSIDE SPIN & TWIST ; to CP DRW ; BOX FINISH ;
- 5 **{Outside Check}** Bk R comm LF trn blending to CP, sd & fwd L cont LF trn to BJO DRW, fwd R outsd ptr checking end BJO DRW;
- 123 (123&) 6 **{Outside Spin & Twist}** Using strong RF rotation small bk L toe in, fwd R around W heel lead rising to toe cont RF trn, cont RF trn bk & slightly sd L/XRIB of L with partial weight (*W fwd R around M, cl L to R for toe spin, fwd R between M's feet/fwd L outsd ptr*);
- 1-3 (123) 7 Unwind RF change weight to R, cont RF trn no weight change, step sd & bk L (*W fwd R arnd M, fwd L trng RF, fwd R between M's feet*) end CP DRW;
- 8 **{Box Finish}** Bk R comm LF trn, sd & fwd L cont LF trn, cl R end CP DLW;

## PART C

- 1-8 HOVER ; BIG TOP DLW ; CHANGE OF DIRECTION ; DOUBLE TELESPIN ; ; to BJO ; MANEUVER ; IMPETUS SCP ;
- 1-6 Repeat Measures 9-14 of Part A(mod2);;;;;;
- 7 **{Maneuver}** Fwd R outsd ptr comm RF trn, fwd & sd L cont RF trn, cont slight RF trn cl R end CP RLOD;
- 8 **{Impetus SCP}** Bk L comm RF trn, cl R to L heel trn, sd & fwd L (*W fwd R between M's feet comm RF trn, fwd & sd L cont RF trn, sd & fwd R*) end SCP DLC;
- 9-12 QUICK OPEN REVERSE ; BK to LEFT WHISK ; SYNC UNWIND to BJO LOD ; SLOW OUTSIDE SWIVEL ;
- 12&3 9 **{Qk Op Rev}** Thru R, fwd L trng LF to CP/cont LF trn sd & bk R, bk L end BJO DRC;
- 10 **{Bk to Left Whisk}** Cont LF trn bk R, cont LF trn sd L, XRIB of L end LEFT WHISK POS M fcg WALL;
- (12&3) 11 **{Sync Unwind to BJO}** With weight on both ft lead W to run around RF, cont to unwind, finish unwind shifting weight to R (*W fwd outsd ptr R, L/R, L*) end BJO M fcg LOD;
- 1-- 12 **{Slow Outside Swivel}** Bk L leaving R ft fwd & lead W to slowly swvl RF over rest of measure (*W fwd R outsd ptr & slowly swvl RF*),-,- end SCP LOD;

## ENDING

- 1-4 THRU, SIDE, BEHIND ; ROLL 3 to BFLY ; THRU, SIDE, THRU to SCP ; PROM SWAY ;
- 1 **{Thru Sd Bhd}** Thru R, sd L, XRIB of L releasing closed hold pressing lead palms end LOP FCG POS WALL;
- 2 **{Roll 3}** Rolling LF fwd L twd LOD, bk R, sd L end BFLY WALL;
- 3 **{Thru Sd Thru}** XRIF of L, sd L, XRIF of L blending to SCP LOD;
- 1-- 4 **{Prom Sway}** Slowly sd & fwd L with upward body stretch looking over lead hnds,-,-;
- 5-9 CHANGE SWAY & RISE ; RIGHT LUNGE ; CHANGE SWAY ; RECOVER to CUDDLE POSITION ; EMBRACE ;
- 5 **{Change Sway & Rise}** Soften L knee leaving R leg extended twd RLOD slight LF rotation stretch L sd of body look DRW (*W head well left*),-,- rise losing sway end CP WALL;
- 1-- 6 **{Rt Lunge}** Slowly fwd & sd R then soften R knee looking twd but over W (*W head well left*),-,-;
- 7 **{Change Sway}** Over the measure rotate RF and stretch R sd to open W's head,-,-;
- 1-- 8 **{Rec to Cuddle CP}** On "a-" of "again" slowly rec L changing hold to W's arms around M's neck and M's arms around W's waist & look at ptr,-,- end CUDDLE CP WALL;
- 9 **{Embrace}** On "-gain" of "again" slowly soften L knee while wrapping arms slightly tighter around ptr & lowering heads,-,- end in collapsed CUDDLE CP WALL with heads down;

## BE-BOP BABY SWING

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: Greatest Hits (Digitally Remastered) Track 10      Download from Amazon or I-Tunes  
ARTIST: Ricky Nelson      SPEED: 40 RPM or to suit  
FOOTWORK: Opposite Throughout Except Where Noted (*Lady*)      ORIG. LENGTH: 2:00  
PHASE: Phase IV + 1 (Stop & Go)      RHYTHM: Single Swing  
SEQUENCE: INTRO-A-B-Bridge-A-B-Bridge-A-B-END      RELEASED: JULY 2016

### INTRODUCTION

- 1-2 **SCP LOD LD FOOT FREE FOR BOTH WAIT ; ;**  
1-2] In SCP ld ft free for both wait ; ;  
3-4 **SLOW ROCK THE BOAT & HOLD & A QUICK ROCK THE BOAT ; ;**  
3] Fwd L w/straight knee leaning fwd, -, relax knees cl R leaning bk, - ;  
4] -, -, fwd L leaning fwd, relax knees cl R leaning bk ;

### PART A

- 1-5.5 **THROWAWAY ; CHANGE LEFT TO RIGHT , , ; WINDMILL TWICE ; ; ;**  
1] Fwd & sd L leading W to trn ½ LF, -, sd & fwd R to LOP FCG POS LOD, - ;  
*(Fwd R trng ½ LF, -, sd & bk L, - ;)*  
2-2.5] Rk apt L, rec R raising jnd ld hnds, fwd L trng ¼ RF, - ; sd L, - *(Rk apt R, rec L, fwd R spin ¾ LF, - ; sd L, -)*  
2.5-5] Rk apt L, rec R comm LF trn ; Sd & fwd L comp LF trn fc COH, -, sd R, - ; Repeat to fc WALL , , ;  
5.5-8 **SHOULDER SHOVE TO HANDSHAKE , , ; ROCK APART RECOVER SIDE CLOSE ;**  
5.5-7] Rk apt L, rec R trng RF *(LF)* ; Sd L brng ld shldr tog trng LF to fc, -, bk R, - to R handshake ;  
8] Rk apt L, rec R, sdl L, cl R ;

### PART B

- 1-4.5 **MIAMI SPECIAL , , ; SOLE TAP , , ; CHANGE HANDS BEHIND THE BACK , , ;**  
1-1.5] Rk apt L, rec R, fwd L turn ¾ RF ld W to trn LF undr jnd hnds putting jnd nds over M's head & rest momentarily behind his neck - ; sd R, - *(release & slide R hnd down M's L arm in LOP fcg LOD)* ,  
1.5-3] X Rk bhnd L, rec R ; Sd L to sd by sd, bend L leg to tch M's R shoe sole to W's L shoe sole bhnd legs, sd & bk to fc ptr, - ;  
4-4.5] Rk apt L, rec R placing R hnd over W's R hnd, fwd L trng ¼ LF plcg L hnd bhnd bk, - ; Transfer W's R hnd to M's L hnd cont LF trn to fc ptr & WALL sd & bk , - ,  
4.5-8 **STOP & GO ; ; LINK ROCK TO CP , , ;**  
4.5-6.5] Rk apt L, rec R ; Fwd L catching W with R hnd on her L shldr blade, - rk fwd R, rec L ; Bk R, - ,  
*(Rk apt R, rec L ; Fwd R trng ½ LF, -, rk bk L, rec R ; Fwd L trng ½ RF to fc ptr - ,)*  
6.5-8] Rk apt L, rec R ; Fwd L to CP, -, sd R, - ;  
9-12 **SLOW MARCHESI ; ; ; TO BFLY ;**  
9-10] Press L heel fwd, rec R, press L toe bk, rec R ; Press L heel fwd, rec R, press L heel fwd, rec R ;  
11-12] Press L toe bk, rec R, press L heel fwd, rec R ; Press L toe bk, rec R, press L toe bk, rec R to BFLY ;  
13-14 **SIDE CLOSE 2 X ; CROSS & UNWIND ;**  
13] Sd L, cl R, sd L, cl R ;  
14] XLIF, comm RF trn on toes to fc ptr , cont RF trn to BFLY, transfer weight to R ;  
15-18 **SLOW TRAVELING SAND STEP 2 X ; ; ; TO SCP ;**  
15-16] Swvl RF, tch L toe to instep , swvl LF , sd L ; Swvl RF , tch R heel to floor, swvl LF , XRIF ;  
17-18] Repeat meas. 15 & 16 ending in SCP LOD ; ;

### BRIDGE

- 1-4 **1 SLOW ROCK THE BOAT & HOLD & A QUICK ROCK THE BOAT ; ;**  
**SLOW ROCK THE BOAT & HOLD A QUICK ROCK THE BOAT ; ;**  
1-2] Repeat intro meas. 3 & 4 ; ;  
3-4] Repeat intro meas. 3 & 4 ; ;

### ENDING

- 1-2 **SIDE DRAW CL ; DIP BACK & LEG CRAWL ;**  
1] Sd L, -, draw R, cl R ;  
2] Bk L leaving R leg extended fwd , - , - , - *(lift L leg up along M's outer thigh)* ;

# BE-BOP BABY SWING

PHASE IV + 1 SINGLE SWING  
(STOP & GO)

INTRO: SEMI LOD WAIT ; ;  
1 SLOW ROCK THE BOAT HOLD & A QUICK ROCK THE BOAT ; ;

A: THROWAWAY ; CHANGE LF TO RT , , ;  
WINDMILL 2 X ; ; ;  
SHLDR SHOVE TO HANDSHAKE , , ;  
RK APT REC SD CL ;

B: MIAMI SPECIAL , , ; SOLE TAP , , ;  
CHANGE HANDS BHND BK , , ;  
STOP & GO ; ; LINK ROCK TO CP , , ;  
MARCHESSI ; ; ; TO BFLY ;  
SD CLS 2 X ; CROSS & UNWIND ;  
SLOW TRAVELING SAND STEP 2 X ; ; ; TO SEMI ;

BRG: 1 SLOW ROCK THE BOAT HOLD & A QUICK ROCK THE BOAT ; ;  
1 SLOW ROCK THE BOAT HOLD & A QUICK ROCK THE BOAT ; ;

A: THROWAWAY ; CHANGE LF TO RT , , ;  
WINDMILL 2 X ; ; ;  
SHLDR SHOVE TO HANDSHAKE , , ;  
RK APT REC SD CL ;

B: MIAMI SPECIAL , , ; SOLE TAP , , ;  
CHANGE HANDS BHND BK , , ;  
STOP & GO ; ; LINK ROCK TO CP , , ;  
MARCHESSI ; ; ; TO BFLY ;  
SD CLS 2 X ; CROSS & UNWIND ;  
SLOW TRAVELING SAND STEP 2 X ; ; ; TO SEMI ;

BRG: 1 SLOW ROCK THE BOAT HOLD & A QUICK ROCK THE BOAT ; ;  
1 SLOW ROCK THE BOAT HOLD & A QUICK ROCK THE BOAT ; ;

A: THROWAWAY ; CHANGE LF TO RT , , ;  
WINDMILL 2 X ; ; ;  
SHLDR SHOVE TO HANDSHAKE , , ;  
RK APT REC SD CL ;

B: MIAMI SPECIAL , , ; SOLE TAP , , ;  
CHANGE HANDS BHND BK , , ;  
STOP & GO ; ; LINK ROCK TO CP , , ;  
MARCHESSI ; ; ; TO BFLY ;  
SD CLS 2 X ; CROSS & UNWIND ;  
SLOW TRAVELING SAND STEP 2 X ; ; ; TO CP ;

END: SD DRAW CL ; DIP BK & LEG CRAWL ;

DEBBIE & PAUL TAYLOR

CD: Greatest Hits (Digitally Remastered) Track 10 OR Download from Amazon or I-Tunes  
(Ricky Nelson)

RELEASED JULY 2016 ICBDA RENO, NEVADA

SLOWED TO 40 RPM





## COME DANCE WITH ME

By: Dan and Sandi Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, (714) 838-8192  
email: [sandi@sandance.us](mailto:sandi@sandance.us)

**Rhythm:** Cha cha      **Phase:** VI      **RAL Difficulty Rating:** Soft

**Music:** "Come Dance With Me," Michael Bublé, To Be Loved CD, Amazon download

**Sequence:** Intro, A, B, Interlude, C, A, B (1-8), End      **Time/MPM:** 2:56 @ 30 mpm (Slowed -8% or to suit)

**Footwork:** Described for man—woman opposite (or as noted)      **Timing:** 123&4 unless otherwise noted

### INTRO

#### 1-4 WAIT; MERENGUE 4; SIDE CHA; CLOSE POINT & FLICK;

- 1 [Wait 1 meas.] Man fcg wall & ptr in BFLY, lead feet free;
- 2 [Merengue 4 123&4] Sd L, cl R, sd L, cl R;
- 3 [Side cha] Sd L, cl R, sd L/cl R, sd L;
- 4 [Close point & flick 12-/4] Cl R, pt L, hold/flick L behind, point L to sd and extend trail hands up;

### PART A

#### 1-5 OPEN HIP TWIST; FAN; HOCKEY STICK TO RUNAWAY TRIPLE CHA;;;

- 1 [Open hip twist] Chk fwd L, rec R, sml bk L/cl R, bk L with resistance in lft arm to lead ptr to turn; (*Bk R, rec L, fwd R/lk LIB, fwd R swvlg 1/4 RF on right;*)
- 2 [Fan] Bk R, rec L, sd R/cl L, sd R; (*Fwd L, fwd R swvlg 1/2 LF, bk L/lk RIF, bk L;*)
- 3 [Hockey stick 123&4] Fwd L, rec R, in pl L/R,L; (*Cl R, fwd L, fwd R/lk LIB, fwd R;*)
- 4-5 [Runaway triple cha 123&4 5&6 7&8] Bk R, rec L bring lead hnds to hip level, fwd R/XLIB, fwd R; Fwd L/XRIB, fwd L, fwd R/XLIB, fwd R ckg; (*Fwd L RLOD, fwd R trng LF to fc ptr/cont trn away from ptr on R, fwd L DRW/fwd R, fwd L/trn RF to fc ptr; Bk R/XRIF, bk R/trn LF away from ptr, fwd L DRW/fwd R, fwd L ready to swivel RF to fc ptr;*)

#### 6-8 2 SLOW SWIVELS; 2 QUICK SWIVELS & CHA; UAT;

- 6 [Slow swivels SS (&SS)] Sd L,-, sd R with cucaracha action,-; (*Swvl on L RF on &tp fc ptr/fwd R DLW swvlg LF on R,-, fwd L DLC swvl RF on L,-;*)
- 7 [Quick swivels & cha 123&4] Sml bk L, bk R, bk L/XRIF, bk L; (*Fwd R swvlg, fwd L swvlg, fwd R/lkLIB fwd R;*)
- 8 [Underarm turn] Bk R, rec L, sd R RLOD/cl L, sd R low BFLY wall; (*Fwd L swvlg RF, fwd R swvlg RF to fc ptr, sd L/cl R, sd L BFLY fcg COH;*)

#### 9-12 SHOULDER TO SHOULDER 2X;; ALEMANA;;

- 9-10 [Shoulder to shoulder twice] Sd & fwd L to BFLY SCAR hands low, rec R to fc, sd L/cl R, sd L; Sd & fwd R to BFLY BJO, rec L to fc, sd R/cl L, sd R;
- 11-12 [Alemana] Fwd L, rec R, bk L/cl R, sml bk L leading ptr to turn RF; Bk R, rec L, sd R/cl L, sd R CP wall; (*Bk R, rec L, fwd R/cl L, fwd R comm. RF trn; Cont RF trn under jnd lead hands fwd L, fwd R trng RF to fc ptr, sd L, cl R, sd L;*)

#### 13-16 ADVANCED HIP TWIST; FAN; HOCKEY STICK OT'D TO FC;;

- 13 [Advanced hip twist 123&4 (123&4&)] Ck fwd L with slt RF body trn, rec R, sml bk L [toe to heel]/cl R, sml bk L lowering lft arm and holding it firm to lead woman's hip twist; (*Swvlg 1/2 RF on L step bk R, rec L comm. LF swvl, fwd R to ptr's rt sd/cl L swvlng LF, fwd R swvlg RF to fc LOD;*)
- 14 [Fan] Repeat meas. 2;
- 15-16 [Hockey stick to fc wall] Fwd L, rec R, in pl L/R,L; (*Cl R, fwd L, fwd R/lk LIB, fwd R;*) Bk R, Rec L, fwd R/cl L, fwd R wall; (*Fwd L, fwd R swvlg LF to fc ptr, bk L/cl R, bk L;*)

**PART B****1-8 CHALLENGE CHASE 1/2;; ALEMANA TO ROPE SPIN;;; MODIFIED ROLLING OFF THE ARM;;**

- 1-2 [Challenge chase] Fwd L trng ½ RF, fwd R, cont trn RF 1 ½ trn L/R/L to fc ptr; Rk bk R, rec fwd L, fwd R/lk LIB, fwd R; (*Bk R, rec L, fwd R/lk LIB, fwd R; Fwd L trng ½ RF, fwd R, cont trn RF 1 ½ trn L/R,L;*)
- 3-4 [Alemana to 123&4 123&4 (123&4 123&4&)] Fwd L, rec R, sd L/clR, sd L lead ptr to trn under lead hnds; (*Bk R, rec L, fwd R/lk LIB, fwd R;*) Bk R, rec L, in pl R.L,R; (*XLIF swvl RF, fwd R away from ptr swvl RF, fwd L/lk RIB, fwd L to Man's rt sd spiral RF under lead hnds;*)
- 5-6 [Rope spin] Sd L, rec R, in pl fcg wall L/R,L leading ptr arnd to rtn to fc; (*Fwd R, L, fwd R/lk LIB, fwd R;*) Rk bk R, rec L, sd R/cl L, sd R join rt hnds; (*Fwd L, R to end fcg ptr, sd L/cl R, sd L;*)
- 7-8 [Rolling off the arm] OP Man fcg wall rt hands jnd apt L, rec R, sd L/cl R, sd L trng ¼ RF fcg RLOD in skaters; Fwd R comm. wheel, fwd L, fwd R/cl L, fwd R trng to fc wall take lead hnds compltg full trn take lead hands; (*Bk R, rec L, fwd R/cl L, sd R trng ¼ LF into crook of Man's rt arm fcg RLOD loop lft arm over his shoulders; Bk wheel L, R, cont bk crvg to wall L/R,L;*)

**9-12 CURL; FAN; BRING LADY TO TANDEM; SPOT TURN;**

- 9 [Curl] Chk fwd L, rec R, bk L/pull R to L, sd & fwd L raising lead hnds to trn ptr LF; (*Bk R, rec L, fwd R/cl L, fwd R swvl LF into ptr's rt arm fcg LOD;*)
- 10 [Fan] Repeat Part A, meas. 2;
- 11 [Bring Lady to shadow 123&4] Fwd L, rec R trng to fc wall, ronde L to XLIB/sml sd R, sd L to end tandem fcg wall Man beh ptr slightly to her L; (*Cl R, fwd L, fwd R/lk LIB, fwd R trng ¼ to fc wall;*)  
[Note: Both on same feet for meas. 12-15]
- 12 [Spot turn] Swiveling 1/4 on ball of R foot step fwd L turning 1/2, rec R trng 1/4 to fc wall in offset tandem, sd L/cl R, sd L;

**13-16 HIP TWIST CHASSE; RONDE CHASSE; BREAK BACK; HOCKEY STICK ENDING TO WALL;**

- 13 [Hip twist chasse] Bk R, rec L, XRIF trng hips LF/cl L trng hips RF, sd R fcg wall;
- 14 [Ronde chasse] Fwd L, rec R, ronde L sd & bk XLIB/sml sd R, sd L;
- 15 [Break back 123&4] Bk R, rec L, fwd R/cl L, fwd R; [Both on same feet]
- 16 [Hockey stick ending to wall] Bk L, tap R, fwd R/cl L, fwd R wall; (*Fwd L, fwd R swvl LF to fc ptr, bk L/cl R, bk L;*)

**INTERLUDE****1-6 BASIC ;; NEW YORKER; DOUBLE CUBANS EACH WAY;; SPOT TURN;**

- 1-2 [Basic] Fwd L, rec R, sd L/cl R, sd L; Bk R, rec L, sd R/cl L, sd R;
- 3 [New Yorker] Swiveling on supporting foot, thru L twd RLOD, rec R swvl to fc ptr, sd L/cl R, sd L;
- 4-5 [Double Cubans 1&2&3&4 1&2&3&4] XRIF/ rec L, sd R/ rec L, XRIF/ rec L, sd R; XLIF/ rec R, sd L/ rec R, XLIF/ rec R, sd L; (*XLIF/ rec R, sd L/ rec R, XLIF/ rec R, sd L; XRIF/ rec L, sd R/ rec L, XRIF/ rec L, sd R;*)
- 6 [Spot turn] Swiveling 1/4 on ball of supporting foot fwd R trng 1/2, rec L trng 1/4 to fc ptr, sd R/cl L, sd R;

**PART C****1-4 RONDE CHA BOX 2X;;;:**

- 1-2 [Ronde cha box] XLIF, sd R, w/lft sd lead, bk L/XRIF bk L/ronde R CW; (*XRIB, sd L, fwd R/XLIB, fwd R/ronde L CW;*) XRIB, sd L, w/ rt sd lead fwd R/XLIB, fwd R/ronde L CW; (*XLIF, sd R, bk L/XRIF, bk L/ronde R CW;*)
- 3-4 [Ronde cha box] Repeat meas. 1-2;;

**5-8 HALF BASIC WITH INSIDE TURN TO NATURAL TOP HALF FC WALL;; ADVANCED SLIDING DOOR;;**

- 5 [Half basic w/inside trn] Fwd L, rec R comm. RF trn, bk L trng/cl R, sd L trng ¼; (*Bk R, rec L comm. LF trn under jnd lead hnds, cont trn R/L,R to CP fcg LOD;*)
- 6 [Natural top] XRIB trng RF, sd L cont trn, XRIB cont trn/sd L cont trn, XRIB cont trn to fc wall; (*Sd L trng*

*RF, XRIF cont trn, sd L cont trn/XRIF cont trn, sd L cont trn;)*

- 7-8 [Advanced sliding door] Fwd L, rec R, XLIB/sd R; Sd R in R lunge line looking at ptr, rec L, XRIF/ sd L, XRIF shad pos fcg wall; (Swvlg RF on L bk R, rec L, XRIF/sd L, XRIF; Swvlg RF on R under jnd left hnds bk L in sit line, rec R trng RF, cont trng sd L/cl R, sd fcg ptr;)

**9-12 NATURAL OPENING OUT; AIDA; SWITCH W/CUBAN BREAK; THRU KNEE LIFT & CHA;**

- 9 [Opening out] Fwd L, rec R, sml sd L/cl R, in pl L end fcg ptr; (Swvlg RF on L bk R, rec L, fwd & acrs R trng 1/8 LF, cl L, sml fwd R spiral LF on R end fcg ptr;)
- 10 [Aida] Thru R trng RF, sd L cont RF trn, bk R/lk LIF, bk R; (Thru L trng LF, sd R cont trng, bk L/lk RIF, bk L;)
- 11 [Switch w/Cuban break] Swvlg LF on R, ckg sd L BFLY, rec R, XLIF/ rec R, sd L BFLY fcg wall; (Swvlg RF on L, sd R, rec L, XRIF, rec L, sd R;)
- 12 [Thru knee lift & cha] Swvlg LF thru R, raise L foot to R knee, sd L/cl R, sd L; (Swvlg RF thru L, raise R foot to L knee, sd R/cl L, sd R;)

**13-16 KICK TO THE 4 & CHA; SPOT TURN; CRAB WALK; SIDE CLOSES WITH SHIMMY;**

- 13 [Kick to the 4 & cha] Swvlg LF on L kick R fwd & acrs twd LOD, swvl RF on L bringing R foot to L knee creating a "4" shape with legs, fwd R/cl L, fwd R;
- 14 [Spot turn] Fwd L twd RLOD turning 1/2, rec R trng to fc ptr, sd L/cl R, sd L BFLY;
- 15 [Crab walk] XRIF, sd L, XRIF/sd L, XRIF;
- 16 [Side closes with shimmy 1234] No hands sd L, cl R, sd L, cl R hands on hips & admire the shimmy ; (Sd R, cl L, sd R, cl L with shimmy;)

**Repeat PART A**

**Repeat PART B (1-8)**

**1-8 CHALLENGE CHASE;; ALEMANA TO ROPE SPIN;;; ROLLING OFF THE ARM;;**

Repeat Par B, meas. 1-8;;; ;;; Ends fcg wall

**END**

**1-4 FULL BASIC;; MERENGUE APART 4 & TOGETHER 4;;**

- 1-2 [Full basic] Fwd L, rec R, sd L/cl R, sd L; Bk R, rec L, sd R/cl L, sd R; (Bk R, rec L, sd R/cl L, sd R; Fwd L, rec R, sd L/cl R, sd L;)
- 3 [Merengue apart 1234] Fwd sml steps twd wall L, R, L, R with merengue hip action; (Bk R,L,R,L;)
- 4 [Merengue together 1234] Bk L, R, L, R to CP; (Fwd R, L, R, L;)

**5-8 VALENTINO WALKS TO LOD & TO RLOD;; FWD 2 & CHA; FWD & SLIDE APART LADY STORK LINE;**

- 5 [Valentino walks to LOD 1234] Swvling to SCP on trail feet with lead hnds extended in exaggerated SCP fwd L, fwd R, fwd L trng on L to fc RLOD in reverse SCP chng to trail hnds extended in exaggerated pos, tap R;
- 6 [Valentino walks to RLOD 1234] In reverse SCP fwd R, fwd L, fwd R trng on R to fc LOD, tap L;
- 7 [Forward 2 & cha] Fwd L, R blending to half open, fwd L/lk RIB, fwd L; (Fwd R, L, fwd R/lk LIB, fwd R;)
- 8 [Fwd slide apart Lady stork line 1234] Fwd R, sd L maintaining trail handhold, hold,-; (Fwd L, sd R, lift L up side of rt leg, extend rt arm up looking at ptr;)



## EVERGREEN

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Evergreen-Barbra Streisand -Memories Tr. 7

Footwork: Opposite unless noted

Original Release 8/15/1991 Revised: 7/4/2016

Slow Two-Step Phase V+1

Speed: As on CD

SEQ: INTRO, A, A, B, B, ENDING

### INTRO

#### 1-4 WAIT;; FULL BASIC;;

1-2 {Wait} Wait two meas in BFLY fc ptr & LOD lead ft free;;  
SQQ 3-4 {Full Basic} Sd L,-, XRIB of L, recov L; Sd R,-, XLIB of  
SQQ R, recov R;

#### 5-8 MIRANDA ROLLS WITH OUTSIDE ROLL & BASIC ENDING;;;:

SQQ 5 {Miranda Rolls with Outside Roll & Basic Ending} Sd L  
start raising both joined hnds up with the lead arms going  
straight up and the trail arms going up less and moving twd  
the other arm,-, XRIB of L, recov L while leading W to trn  
under RF (W start RF circle diag fwd R,-, fwd L trn to fc  
wall like a spot trn, fwd R trn ¼ to fc M) end with R arm  
bent at elbow & straight up and L arm coming to rest in  
hollow of R all hnds still joined;

SQQ 6 Step in pl R (W sd L to his R sd) to end with L arm in  
crook of R arm like Carmen Miranda samba arms,-, use the  
R arm to lead the W arnd M in a circle like a lariat in pl L,  
step R while bringing the L arm over the M's head (W fwd  
R, fwd L arnd M to the back of his L sd);

SQQ 7 Small chk fwd L trn ¼ LF with L arm up at right angle and  
R arm horizontal on the outside of L elbow like Carmen  
Miranda (W fwd R to fc LOD to start RF twirl),-, XRIB of  
L start ¼ RF trn, step in pl L to fc LOD (W twirl RF L, R  
to end BFLY);

SQQ 8 Sd R,-, XLIB of R, recov R to end BFLY fc LOD;

### PART A

#### 1-4 UNDERARM TRN; 3 TRAVELING CROSS CHASSES;;;:

SQQ 1 {Underarm Trn} Sd L,-, XRIB of L, recov L while leading W  
under lead hnds fc LOD (W sd & fwd R start RF trn,-, under lead  
hnds fwd L trn RF to fc wall, fwd R trn RF to fc RLOD);

SQQ 2-4 {3 Traveling Cross Chasses} Sd & fwd R blend to L shoulder  
SQQ lead with both joined hnds going down & in to hip level,-, sd &  
SQQ fwd L DC, XRIF of L DC (W sd & bk L,-, sd & bk R, XLIF of

R); Sd & fwd L DC trn body to R shoulder lead,-, sd & fwd R DW, XLIF of R (W sd & bk R,-, sd & bk L, XRIF of L); Sd & fwd R DW trn body to L shoulder lead,-, sd & fwd L DC, XRIF of L (W sd & bk L,-, sd & bk R, XLIF of R);

- 5-8**     **TRIPLE TRAVELER OVERTURNED TO HALF OPEN;;;;**  
 SQQ       5-8     {**Triple Traveler Overtrned to Half Open**} Sd & fwd L DC (W sd & bk R prepare to trn LF),-, fwd R, fwd L (W twirl LF under lead hnds L, R); Fwd R spiral LF under joined hnds (W fwd L),-, use the joined hnds to lead the W fwd slightly ahead fwd L, fwd R; Fwd L begin to bring joined hnds down & bk (W fwd R start to XIF of M as twirl RF),-, fwd R, L (W twirl across in front of M L, R); Fwd R trning her to ½ OP fc LOD (W sd & bk L trn RF to ½ OP),-, fwd L, fwd R start to XIF of W for switches;
- 9-12**    **SWITCHES;; RIGHT TRN WITH OUTSIDE ROLL TO M TUNNEL;;**  
 SQQ       9-10    {**Switches**} XIF of W sd L trn to ½ LOP (W fwd R),-, fwd R, fwd L (W fwd L, fwd R start to XIF of M); Fwd R (W XIF of M sd L trn to ½ OP),-, fwd L, fwd R start to XIF of W (W fwd R, fwd L);  
 SQQ       11-12   {**Rt Trn with Outside Roll to M Tunnel**} XIF of W sd & bk L stay fc RLOD join lead hnds (W fwd R),-, like a nat top XRIB of L trning RF while leading the W under joined lead arms (W fwd L spin RF), fwd L to fc LOD (W cont spin R to fc RLOD); Fwd R (W fwd L to end fc RLOD on his R sd) his R arm behind her bk lead hnds joined and up slightly,-, ronde L to XLIF of R going under joined lead hnds, sd R (W start circle arnd M fwd R, L);
- 13-16**   **LADY CIRCLE WRAP THE MAN;; SPIN THE LADY; BASIC ENDING;**  
 SQQ       13-14   {**Lady Circle Wrap the Man**} Bk L to LOP fc LOD,-, ronde R to XRIB of L, sd L (W cont to circle arnd M R,-, L, R); Fwd R to pl W's R hnd above M's waist,-, ronde L ft to XLIF of R no hnds joined M's arms out to side, sd R (W cont circle arnd M L to f c RLOD,-, R, L with R arm caress M's bk);  
 SQQ       15-16   {**Spin the Lady**} Bk L to join L hnds W taking his wrist to commence RF spin,-, ronde R foot to XRIB of L, recov L (W fwd R fc LOD start RF spin,-, cont to spin to fc M L, R to end BFLY) fc LOD; {**Basic Ending**} Sd R,-, XLIB of R, recov R;

**REPEAT PART A TO CP**

**PART B**

- 1-4**     **LEFT TRN INSIDE ROLL WITH BASIC ENDING PICKING UP TO ;;**  
**LEFT TRN INSIDE ROLL BASIC ENDING;;**  
 SQQ       1-2     {**Left Trn Inside Roll With Basic Ending Picking Up**} Fwd L start ¼ LF trn fc COH,-, sd & fwd R lead W to LF underarm trn, XLIF of R fc COH (W bk R start LF trn,-, fwd L trn LF under lead hnds, cont trn LF bk R to fc ptr); sd R,-, XLIB of R, recov R picking W up to CP RLOD;  
 SQQ       3-4     {**Left Trn Inside Roll With Basic Ending**} Fwd L trn LF ¼ to fc



- SQQ wall,-, sd R, XLIF of R (W bk R trn LF ¼,-, sd L trn LF under lead hnds, cont trn LF to fc ptr R) to CP wall; Sd R,-, XLIB of R, recov R;
- 5-8 FULL BASIC;; RT TRN OUTSIDE ROLL TO OPEN HND SHAKE;;**
- SQQ 5-6 {Full Basic} Sd L,-, XRIB of L, recov L; Sd R,-, XLIB of R, recov R to SCP M start to XIF of W;
- SQQ 7-8 {Rt Trn Outside Roll to Open Hnd Shake} XIF of W sd & bk L stay fc RLOD,-, like a nat top XRIB of L trning RF while leading the W under joined lead hnds, fwd L to fc LOD (W fwd R LOD commence RF twirl under lead hnds,-, twirl L, R in front of M); Fwd R,-, fwd L, fwd R to R hnds joined sd by sd fc LOD (W bk L to trn RF fin OP hnd shake fc LOD,-, fwd R, fwd L);
- 9-12 LADY NECK WRAP; LADY UNWRAP; LADY REWRAP; FWD TO SKATERS;**
- SQQ 9-10 {Lady Neck Wrap} Fwd L (W fwd R spiral LF to neck wrap)-, fwd R, fwd L; {Lady Unwrap} Fwd R (W fwd L spiral RF to unwrap)-, fwd L, fwd R bk to sd by sd shake hnds LOD;
- SQQ 11-12 {Lady Rewrap} Repeat meas 9 part B; {Fwd to Skaters} Fwd R release R hnds and come to L hnds joined in sktrs pos,-, fwd L, fwd R (W fwd L,-, fwd R, fwd L);
- 13-16 FWD 3; MAN RK BK LADY ROLL ACROSS TO LOP; TWIRL THE LADY IN FRONT; BASIC ENDING;**
- SQQ 13-14 {Fwd 3} Fwd L,-, fwd R, fwd L; {Man Rk Bk Lady Roll Across to LOP} Rk bk R,-, fwd L, R as roll the lady across to LOP (W fwd L DC roll LF across M to LOP,-, sd R trning LF to fc LOD, fwd L lead hnds joined);
- SQQ 15-16 {Twirl the Lady In Front} Small fwd L,-, fwd R, fwd L to CP LOD leading W in RF twirl (W twirl in front of M fwd R DW start RF twirl,-, sd L cont twirl, sd R cont twirl to CP- twirl is 1 & ½ revolutions) fc LOD; {Basic Ending} Sd R,-, XLIB of R, recov R;

**REPEAT B****ENDING**

- 1-8 FULL BASIC;; MIRANDA ROLLS WITH OUTSIDE ROLL & BASIC ENDING;;; FULL BASIC BLEND TO CP;;**
- SQQSQQ 1-2 {Full Basic} Repeat meas 3-4 of intro;;
- SQQSQQ 3-6 {Miranda Rolls with Outside Roll & Basic Ending} Repeat meas 5-8 of intro BFLY LOD;;;;
- SQQ 7-8 {Full Basic Blend to CP} Repeat meas 3-4 of intro end CP LOD;;
- 9-14 LEFT TRN INSIDE ROLL WITH OPEN BREAK ENDING;; ARM CHK; CL & LUNGE APT; WRAP THE LADY TO CUDDLE CP; LADY LAY BK;**

- SQQ 9-10 **{Left Trn Inside Roll With Open Brk Ending}** Fwd L trn LF  
 SQQ ¼,-, sd R, XLIF of R fc COH (W bk R trn LF ¼,-, sd L trn LF  
 under lead hnds, cont trn LF to fc ptr R); Sd R to lead hnds  
 joined,-, rk bk L, recov R);
- SQQ 11-12 **{Arm Chk}** Fwd L twd W put R hnd on her R forearm (W fwd  
 SS R),-, fwd R trn RF go by the W to spin her RF, fwd L trn RF to fc  
 LOD (W fwd L start RF spin, cont spin R); **{Cl & Lunge Apt}** Cl  
 R to L fc LOD in OP,-, lunge apt L,-;
- S- 13-14 **{Wrap the Lady To Cuddle CP}** Recov R to lead the W to wrap  
 (WQQS) (W wrap into M's R arm sd L with LF spin, cont wrap R end IF  
 S- of M L), fc LOD release wrapped hnds,-; **{Lady Lay Back}** Sd L  
 with body trn to fc DC put both arms arnd W's bk with L hnd at  
 her shoulder blade and R hnd at waist (W sd & bk R),-, lower  
 slowly with music lower head close to her chest (W lower and lay  
 head bk as far as comfortable drop L arm down twd floor),-;

# FROM HELLO



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

**Music:** "You Had Me From Hello" by Kenny Chesney CD: Everywhere We Go, Track 3  
Music Length: 3:50 as downloaded slowed 13%

**Rhythm/Phase:** Slow Two Step 4+2 (Sweethearts, Triple Traveler)

**Released:** July 2016

**Footwork:** Opposite except where noted

**Difficulty:** Difficult

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

## INTRO:

- 1-4 WAIT 2 MEASURES ; ; OPEN BASIC TWICE ; ;**
- 1-2 BFLY wall wait two measures;;
- 3-4 {open basics} Sd L, -, turning to left ½ OP break bk R, rec L to cuddle position; Sd R, -, turning to ½ OP break bk L, rec R preparing to pickup lady;
- 5-8 LEFT TURN INSIDE ROLL ; BASIC ENDING ; LEFT TURN INSIDE ROLL ; BASIC ENDING ;**
- 5 {left turn inside roll} Fwd L turning LF to face COH, -, sd R, XLIF (bk R turning LF ¼, -, sd L turning LF under lead arms, sd R continue turning LF to face partner);
- 6 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);
- 7 {left turn inside roll} Fwd L turning LF to face WALL, -, sd R, XLIF (bk R turning LF ¼, -, sd L turning LF under lead arms, sd R continue turning LF to face partner);
- 8 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);

## PART A:

- 1-4 UNDERARM TURN ; OPEN BREAK ; CHANGE SIDES UNDERARM ; BASIC ENDING ;**
- 1 {underarm turn} Sd L, -, XRIB, rec L (Sd R commence to turn RF under lead arms, -, XLIF turning to face RLOD, fwd R commence to face M);
- 2 {open break} Sd R, -, apt L, rec R;
- 3 {change sides underarm} Leading W to turn LF under join hands fwd L turning RF to face DRW, -, sd R to face COH, XLIF (W fwd R turning LF under joined hands to momentarily face DRW, -, sd L to face partner & WALL, XRIF to BFLY);
- 4 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);
- 5-8 TWISTY BASIC ; ; RIGHT TURN OUTSIDE ROLL ; BASIC ENDING ;**
- 5-6 {twisty basic} Sd L, -, XRIB, rec L (sd R, -, XLIF, rec R); sd R, -, XLIB, rec R (sd L, -, XRIF, rec L);
- 7 {right turn outside roll} Crossing in front of W sd & bk L face LOD, -, sd & bk R turning RF to face WALL lead W under joined lead arms, XLIF of R face WALL (fwd R LOD commence RF twirl under lead arms, -, twirl L, R to face);
- 8 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);
- 9-12 BASIC ; ; LUNGE BASIC TWICE ; ;**
- 9-10 {basic} Sd L, -, XRIB, rec L; sd R, -, XLIB, rec R;
- 11-12 {lunge basics} Sd L blending to BFLY, -, rec R, XLIF (XRIF); Sd R, -, rec L, XRIF (XLIF);
- 13-16 UNDERARM TURN ; OPEN BREAK ; OPEN BASIC TWICE PICKING UP ; ;**
- 13 {underarm turn} Sd L, -, XRIB of L, rec L (Sd R commence to turn RF under lead arms, -, XLIF turning to face RLOD, fwd R commence to face M);
- 14 {open break} Sd R, -, apt L, rec R;

15-16 {open basics} Sd L, -, turning to left ½ OP break bk R, rec L to cuddle position; Sd R, -, turning to ½ OP break bk L, rec R leading lady to pickup [LOD];

**17-20 TRIPLE TRAVELER ; ; ; BASIC ENDING ;**

17-19 {triple traveler}; Raising lead hand fwd L turning LF to face DLC, -, sd R, XLIF (W bk R turning LF ¼, -, sd L turning LF under lead hands, sd R continue turning LF to face partner); Fwd R spiral LF under joined hands, -, lowering hands fwd L, R (W turn face LOD fwd L, -, fwd R, fwd L); Fwd L bringing hands down & bk, -, sd & fwd R bringing hands up around leading W to roll RF, XLIF [COH] (W fwd R commence RF turn, -, sd & bk L turning RF under joined hands, continue RF turn fwd R);

20 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);

**21-24 3 ALTERNATING UNDERARM TURNS LADIES ; MEN ; LADIES ; BASIC ENDING PICKING UP LOW BFLY [RLOD] ;**

21 {underarm turn} Sd L, -, XRIB of L, rec L (Sd R commence to turn RF under lead arms, -, XLIF turning to face RLOD, fwd R commence to face M);

22 {man underarm} Sd R commence to turn RF under trail arms, -, XLIF turning to face LOD, fwd R to face Lady (W offering left palm face upward Sd L, -, XRIB of L, rec L);

23 {underarm turn} Sd L, -, XRIB of L, rec L (Sd R commence to turn RF under lead arms, -, XLIF turning to face RLOD, fwd R commence to face M);

24 {basic ending} Sd R, -, XLIB, rec R [RLOD] (Sd L, -, XRIB, rec L folding in front of M low BFLY);

**PART B:**

**1-4 4 TRAVELING CROSS CHASSES ; ; ; FACE CENTER ;**

1-4 {traveling cross chasse} Fwd L slight LF turn, -, sd R, XLIF (W bk R slight LF turn, -, bk & sd L, XRIF); turning RF fwd R, -, sd & fwd L, XRIF (W bk L turning RF, -, bk & sd R, XLIF); fwd L turning slightly LF, -, sd & fwd R, XLIF (W bk R slight LF turn, -, bk & sd L, XRIF); turning RF fwd R, -, sd & fwd L to face center, XRIF (W bk L turning RF, -, bk & sd R, XLIF);

**5-8 LUNGE BASIC TWICE ; ; RIGHT TURN OUTSIDE ROLL ; BASIC ENDING ;**

5-6 {lunge basics} Sd L, -, rec R, XLIF (XRIF); Sd R, -, rec L, XRIF (XLIF);

7 {right turn outside roll} Crossing in front of W sd & bk L face LOD, -, sd & bk R turning RF to face WALL lead W under joined lead arms, XLIF of R face WALL (fwd R LOD commence RF twirl under lead arms, -, twirl L, R to face);

8 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);

**9-12 LEFT TURN INSIDE ROLL ; OPEN BASIC ENDING TO FACE [RLOD] ; SWITCHES ; ;**

9 {left turn inside roll} Fwd L turning LF to face COH, -, sd R, XLIF (bk R turning LF ¼, -, sd L turning LF under lead arms, sd R continue turning LF to face partner);

10 {open basic ending} Sd R, -, turning to ½ OP break bk L, rec R stay in ½ OP [RLOD];

11-12 {switches} fwd L changing sides & sharply turning RF to left ½ OP, -, fwd R, fwd L (W fwd R, -, fwd L, fwd R) to end in left ½ OP/LOD; fwd R, -, fwd L, fwd R (W fwd L changing sides & sharply turning RF to ½ OP, -, fwd R, fwd L) to end in ½ OP;

**13-16 SIDE BASIC ; OPEN BREAK ; BOLERO WHEEL 6 ; ;**

13 {side basic} Sd L blending to face center, -, XRIB, rec L;

14 {open break} Sd R, -, rk apt L, rec R;

15-15 {bolero wheel} Fwd L, -, fwd R, fwd L (fwd R, -, fwd L, fwd R); fwd R, -, fwd L, cl R (fwd L, -, fwd R, cl L);

**17-20 MAN CHANGE SIDES UNDERARM TURN ; BASIC ENDING ; SIDE BASIC ; SWEETHEART WRAP ~ LADY TRANS ~ LEFT FOOT [LOD] ;**

17 {man change sides underarm} Fwd L turning left face under joined lead hands, -, sd R, XLIF [WALL] (fwd R, -, sd L, XRIF);

- 18 {basic ending} Sd R, -, XLIB, rec R (Sd L, -, XRIB, rec L);  
 19 {side basic} Sd L, -, XRIB, rec L;  
 20 {sweetheart wrap lady trans} Sd R, -, XLIB bringing lead hands around W head to wrap, rec R [LOD] (W sd L, -, XRIF turning LF under joined lead hands to wrap position face DW, -);

### INTERLUDE

#### 1-4 SWEETHEART RUN 6 ; ; SWEETHEART SWITCH ; LADY ACROSS ;

- 1-2 {sweetheart runs} Loose wrap position same foot fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R commence right face turn;  
 3 {sweetheart switch} Continuing in loose wrapped position fwd & sd L across W turning RF face, -, continuing turn to LOD moving W to left side fwd R, fwd L;  
 4 {lady across} Fwd R small step moving W across body, -, fwd L, fwd R (W fwd R across M, -, fwd L, fwd R) end wrap position shaping to DLW;

#### 5-8 SHADOW LUNGE BASIC ; SHADOW LUNGE ~ LADY TURN TRANS TO FC ; BASIC ; ;

- 5 {shadow lunge basic} Releasing hands both turn right to face wall lunge sd L extend left arms, -, rec R bringing arms in, XLIF;  
 6 {shadow lunge lady transition to face} Lunge sd R extend R arms, -, rec L, cl R (W lunge sd R, -, rec L turning LF to face M, -) to CP face wall;  
 7-8 {basics} Sd L blending to loose CP, -, XRIB, rec L; Sd R, -, XLIB, rec R;

### PART C:

#### 1-4 SWEETHEART RUN 6 BOTH FACE WALL ; ; SHADOW LUNGE BASIC ; SHADOW LUNGE ~ LADY TURN TRANS TO FACE ;

- 1-2 {sweetheart runs} Wrap position same foot fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R commence R face turn;  
 3 {shadow lunge basic} Releasing hands turn right to face wall lunge sd L extend left arms, -, rec R bringing arms in, XLIF;  
 4 {shadow lunge lady transition to face} Lunge sd R extend R arms, -, rec L, cl R (W lunge sd R, -, rec L turning LF face M, -) to CP to face;

#### 5-8 BASIC ; ; UNDERARM TURN HANDSHAKE ; SHADOW BREAK ;

- 5-6 {basic} Sd L blending to loose CP, -, XRIB, rec L; Sd R, -, XLIB, rec R;  
 7 {underarm turn handshake} Sd L, -, XRIB, rec L (Sd R commence to turn RF under lead arms, -, XLIF turning to face RLOD, fwd R commence to face M) joining R hands;  
 8 {shadow break} Sd R, -, turn ¼ LF rk bk L, rec fwd R to face;

#### 9-12 SHADOW BREAK TO STACKED HANDS LEFT OVER RIGHT ; OPEN BREAK TO TANDEM RLOD IN VARSU ; SWEETHEART TWICE ; ;

- 9 {shadow break} Sd L, -, turn ¼ RF rk bk R, rec fwd L to face stacking hands L over R;  
 10 {open break to tandem varsu} Sd R, -, apt L, fwd R turning ¼ RF to face RLOD (Sd L, -, apt R, fwd L turning ¼ LF to momentary Varsu);  
 11-12 {sweethearts} Sd L, -, fwd R w/ slight RF body turn [R hands high], rec L (sd R, -, bk L w/ slight LF body turn, rec R); Sd R, -, fwd L w/ slight LF turn [L hands high], rec R (sd L, -, bk R w/ slight RF turn, rec L);

#### 13-16 SWIVEL LADY TO CROSS BODY ; OPEN BASIC ENDING ; FORWARD AND RUN 2 TWICE [LOD] ; ;

- 13 {swivel lady to cross body} Sd L lowering L hands in front of W's leading her to swivel RF, -, slip bk R, fwd L [WALL] (fwd R swiveling RF ½ to face M & DLW, -, fwd L to Wall, sd R to face partner);  
 14 {open basic ending} Sd R, -, turning to ½ OP break bk L, rec R stay in OP;  
 15-16 {forward run 2} Fwd L, -, fwd R, fwd L; fwd R, -, fwd L, fwd R;

**17-18 PREPARE AIDA ; AIDA LINE SWITCH RECOVER ;**

- 17 {prepare aida} Fwd L, -, fwd R commence RF turn shaping to partner, sd & bk L (fwd R, -, fwd L, sd & bk R) [LOD];
- 18 {aida line switch rec} Continue RF turn bk R (bk L), sweeping arms back and up, turning LF (RF) bringing joined hands thru to face partner [WALL] side L (R) checking, recover R (L);

**ENDING:****1-4 BASIC ; ; LUNGE BASIC TWICE ; CLOSING UP ;**

- 1-2 {basic} Sd L blending to loose CP, -, XRIB, rec L; Sd R, -, XLIB, rec R;
- 3-4 {lunge basics} Sd L, -, rec R, XLIF (XRIF); Sd R, -, rec L, XRIF (XLIF) blending to closed;

**5 SIDE CORTE ;**

- 5 {side corte} Sd L lowering leaving R leg extended, -, -, -;

**HEAD CUES**

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

**INTRO**

WAIT 2 Measures;;

Open Basic Twice;; Left Turn Inside Roll; Basic Ending;

Left Turn Inside Roll; Basic Ending;

**PART A**

Underarm Turn; Open Break; Change Sides Underarm; Basic Ending;

Twisty Basic;; Right Turn Outside Roll; Basic Ending; Basic;;

Lunge Basic Twice;; Underarm Turn; Open Break; Open Basic Twice;

Picking Up to Line; Triple Traveler;;; Basic Ending; 3 Alternating Underarm Turns Ladies;

Men; Ladies; Basic Ending PU Reverse Low BFLY;

**PART B**

4 Travelling Cross Chasses;;; Face Center; Lunge Basic Twice;;

Right Turn Outside Roll; Basic Ending; PU Left Turn Inside Roll;

Open Basic Ending to Face Reverse; Switches;; Side Basic; Open Break; Bolero Wheel 6;;

Man Change Sides Underarm Turn; Basic Ending; Side Basic;

Sweetheart Wrap ~ Lady Trans ~ Left Foot Face Line;

**INTERLUDE**

Sweetheart Run 6;; Sweetheart Switch; Lady Across; Shadow Lunge Basic;

Shadow Lunge ~ Lady Turn Trans to Face; Basic;;

**PART A****PART B****PART C**

Sweetheart Run 6; Both Face Wall; Shadow Lunge Basic;

Shadow Lunge ~ Lady Turn Trans to Face; Basic;; Underarm Turn Handshake;

Shadow Break; Shadow Break to Stacked Hands L over R;; Open Break Tandem RLOD In Varsu;

Sweetheart Twice;; Swivel Lady to Cross Body; Open Basic Ending;

Forward and Run 2 Twice to Face;; Prepare Aida; Aida Line Switch Recover;

**ENDING**

Basic;; Lunge Basic Twice; Closing Up; Side Corte;



## HOLLYWOOD WALTZ

**Choreographers:** Mary and Bob Townsend-Manning  
 1238 Sunrise Cir, Washington, UT 84780  
 (435) 773-8930, townsendmanning@gmail.com  
**Record:** Hollywood Waltz Artist: Starsound Orchestra  
 Album: Hits of the Eagles (itunes) 3:25 @ 45 rpm  
 Slow to 44 rpm  
**Footwork:** Opposite, except where noted Released Jul 2016  
**Rhythm/Level:** Waltz V+1+2 (Throwaway Oversway)(Semi Chasse, Natural Fallaway Weave)  
**Sequence:** Intro A A B Int A B End

### INTRODUCTION

**1** **{BJO LOD} WAIT 1 MEAS;**  
 1 {BJO LOD M L ft ptd bk W R ft ptd fwd} Wait;

### PART A

**1---4** **{BJO LOD} SLO OUTSD SWVL; WEAVE TO BJO;; RUNNING OP NAT;**  
 1 -- 1 {Slow Outside Swivel} Bk L, XRIF no wgt leading W to swvl, - (W Fwd R, swvl ½ RF, -);  
 2-3 {Weave to Banjo} Fwd R, fwd L trng LF, sd & bk R; Bk L in CBMP, bk R trng LF, sd & fwd L to BJO DLW;  
 1&23 4 {Running Open Natural} Fwd R comm RF trn/fwd & sd L cont RF trn, cont RF trn sd & bk R, bk L (W Bk L comm trng RF/sd R comp RF trn, fwd L, fwd R) to BJO DRC;  
**5---9** **OP FIN; WHISK; QK OP REV; BK TO SLO OP HINGE;;**  
 5 {Open Finish} Bk R trng LF, sd & fwd L, XRIF (W Fwd L trng LF, sd & bk R, bk L) to BJO DLW;  
 6 {Whisk} Fwd L, fwd & sd rise R, XLIB (W Bk R, bk & sd rise L, XRIB) to SCP DLC;  
 1&23 7 {Quick Open Reverse} Fwd R/fwd L trng LF, sd & bk R, bk L (W Fwd L comm LF trn/sd & bk R comp LF trn, sd & fwd L, fwd R) to BJO DRC;  
 12 -; - - - ;  
 (123; - - - ;)  
**10-13** **HVR REC SCP; OP NAT; OUTSD SPIN; R TRNG LK SCP;**  
 -23 10 {Hover Recover to SCP} Lead W to rec, sd & rise R, rec L (W Rec R, sd & rise L, rec R) to SCP LOD;  
 (123) 11 {Open Natural} Fwd R trng RF, sd L, bk R (W Fwd L, fwd R, fwd L) to BJO DLW;  
 12 {Outside Spin} Bk L comm RF trn, fwd R cont RF trn, sd & bk L (W Fwd R comm RF trn, cl L cont RF toe spin, fwd R) to CP RLOD;  
 1&23 13 {Right Turning Lock to SCP} Bk R comm RF trn/XRIF, sd & fwd R cont RF trn, fwd L (W Fwd L comm RF trn/XRIB, sd L cont RF trn, fwd L to SCP LOD);

**HOLLYWOOD WALTZ**  
**Mary and Bob Townsend-Manning**

- 14-18**     **I/O RUNS;; NAT WEAVE BJO LOD;; FWD DEVELOPE;**  
 14-15 {In and Out Runs} Fwd R trng RF, sd & bk L, bk R (W Fwd L, fwd R, fwd L); Bk L trng RF, sd & fwd R trng RF, fwd L (W Fwd R trng RF, fwd & sd L trng RF, fwd R) to SCP DLC;  
 16-17 {Natural Weave} Fwd R comm RF trn, sd L w L sd stretch comp RF trn, bk R (W Fwd L, fwd R, fwd L) to BJO DRW; Bk L, bk R comm LF trn passing through CP, sd & fwd L (W Fwd R, fwd L comm LF trn, sd & bk R) to BJO LOD;  
 1 - -     18 {Forward Developpe} Fwd R, -, - (W Bk L, lift R toe to knee and extend, with straight leg lower R toe to floor);

**REPEAT PART A**

**PART B**

- 1---5**     **{BJO LOD}SLO OUTSD SWVL; NAT FALWY WEAVE TO BJO;; FWD CHASSE CP; R LUNGE ROLL & SLIP;**  
 1 Repeat meas 1 of Part A;  
 2-3 {Natural Fallaway Weave to BJO} Thru R comm RF trn, fwd L cont trng RF, bk R (W Thru L, fwd R toe ptg to M's L instep trng RF, bk L) to SCP DRW; Bk L, trng W to CP bk R trng LF, cont LF trn sd & fwd L (W Bk R, trng LF to CP slip fwd L, cont LF trn sd & bk R) to BJO DLW;  
 12&3     4 {Forward Chasse to CP} Fwd R to CP, sd L/cl R, sd L to CP DLW;  
           5 {Right Lunge Roll and Slip} Sd & fwd R, rolling RF rec L, slip R past L (W Sd & bk L, rolling RF rec R, fwd L) to CP DLC;  
**6--10**     **DBL REV; DRAG HES; IMP; THRU PROM SWAY; CHG SWAY;**  
 12 -     6 {Double Reverse Spin} Fwd L comm LF trn, sd R, spin on R tch L (W Bk R comm LF trn, cl L heel trn ½ LF/sd & bk R cont LF trn, XLIF) to CP DLC;  
 (12&3)   12 -     7 {Drag Hesitation} Fwd L comm LF trn, sd R cont LF trn, draw L toward R to BJO DRC;  
 12 -     8 {Impetus} Bk L comm RF upper body trn, cl R heel trn cont RF trn, fwd L (W Fwd R comm RF trn, sd & fwd L cont RF trn, fwd R) to SCP DLC;  
 12 -     9 {Thru Promenade Sway} Thru R, fwd L with left side stretch, relax L knee;  
 - - -     10 {Change Sway} No wgt chg rotate LF to CP, -, -;  
**11-14**     **SD HVR SCP; SCP CHASSE; NAT HVR X;;**  
 1 - 3     11 {Side Hover SCP} Sd R, hover brush L, fwd L to SCP LOD;  
 12&3     12 {Semi Chasse} Thru R, fwd L/cl R, fwd L;  
 123     13-14 {Natural Hover Cross} Fwd R comm RF trn, sd L cont RF trn, sd R comp RF trn (W Fwd L, fwd & sd R trng RF, sd & bk L) to SCAR DLC; Fwd L/rec R, sd L, fwd R (W Bk R/rec L, cl R, bk L) to BJO DLC;  
 1&23

**HOLLYWOOD WALTZ**  
**Mary and Bob Townsend-Manning**

**15-18**

**DIAMOND TRN;;;;**

15-16 {Diamond Turn} Fwd L, sd R to BJO, bk L; Bk R, sd L, fwd R;  
17-18 Fwd L, sd R, bk L; Bk R, sd L, fwd R to BJO DLC;

**INTERLUDE**

**1---4**

**{BJO DLC} TELE BJO; FWD FWD/LK FWD; FWD DEVELOPE;**

1 {Telemark to BJO} Fwd L comm LF trn, fwd & sd R cont LF trn, fwd & sd L  
(W Bk R, cl L heel trn LF, sd & bk R) to BJO DLW;

**12&3**

2 {Forward Forward/Lock Forward} Fwd R, fwd L/lk R, fwd L to BJO LOD;  
3 Repeat meas 18 of Part A;

**REPEAT PARTS A AND B**

**ENDING**

**1---5+**

**{BJO DLC} TELE BJO; FWD FWD/LK FWD; FWD DEVELOPE; SLO  
OUTSD SWVL; THRU TO THROWAWAY OVERSWWAY;;**

1-2 Repeat meas 1-2 of Interlude;;

3 Repeat meas 18 of Part A;

4 Repeat meas 1 of Part A;

5+ {Thru to Throwaway Oversway} Thru R, sd L trng LF to CP, relax L knee (W  
Thru L, sd R trng RF to CP, relax R knee and extend L leg bhd); -,



# I CAN'T WAIT

Choreo: Randy Lewis / Debbie Olson E-Mail: rcl831@frontier.com  
1596 NW Tanasbrook Ct. - Beaverton, Oregon 97006  
Phone: (503) 645-9233 or Randy's Cell (503) 318-8831  
Music: I Can't Wait - Album: Essential 80's Funky Dance - Artist: Nu Shooz  
(3:42 time) at Amazon.com  
Footwork: Opposite, 123&4, except where noted  
Rhythm/Phase Cha Phase IV +2 +2 (Double Cuban, Stop and Go Hockey Stick) +  
(Wrapped Whip Cha, Trade Places)  
Sequence: Intro , A , Inter 1 , B C D , Inter 2 , B C D , End Release 1.0 July 2016

## Intro - Open Fcg / 8 feet apart / Right foot free for both -

- 1-4 Wait 2 ; ; Cross Point 4 w/ Arms ; BFLY ;
- 1-2 Wait 2 measures ; ;
- 3 1-3- XRIFL, Point L, XLIFR, Point R ;
- 4 1-3- XRIFL, Point L, XLIFR, Point R ;

## A - BFLY -

- 1-4 Right Foot Circle Vine 4 release ; Solo Fence Line Twice ; ; Solo Spot Turn BFLY ;
- 1 1234 Circling RF 1/2 - XRIFL, sd L, XRIBL, sd L release hands ;
- 2 Cross lunge thru R w/ bent knee look in dir of lunge, rec L trng to fc ptr, sd R/cl L, sd R ;
- 3 Cross lunge thru L w/ bent knee look in dir of lunge, rec R trng to fc ptr, sd L/cl R, sd L ;
- 4 Swlg on ball of L foot step fwd R LOD trng 1/2 , rec L trng 1/4 to fc ptr, sd R/cl L, sd R ;
  
- 5-8 Left Foot Circle Vine 4 release ; Solo Fence Line Twice ; ; Solo Spot Turn / Man in 4 ;
- 5 1234 Circling LF 1/2 - XLIFR, sd R, XLIBR, sd R release hands ;
- 6 Cross lunge thru L w/ bent knee look in dir of lunge, rec R trng to fc ptr, sd L/cl R, sd L ;
- 7 Cross lunge thru R w/ bent knee look in dir of lunge, rec L trng to fc ptr, sd R/cl L, sd R ;
- 8 1234 Swlg on ball of R ft fwd L LOD trng 1/2, rec R trng 1/4 to fc ptr, sd L, rec R  
(123&4) (sd L/cl R, sd L) end Op / Fcg no hands ;

## Inter 1 - Op / Fcg / W -

- 1-4 Peek - A - Boo Chase ; ; ; BFLY ;
- 1 Fwd L trn 1/2 RF fc COH, rec fwd R, fwd L/cl R, fwd L  
(W rk bk R, rec L, fwd R/ cl L, fwd R) ;
- 2 Rk sd R look over L shoulder, rec L, in pl cha R/L, R  
(W rk sd L look at ptr, rec R, in pl cha L/R, L) ;
- 3 Rk sd L look over R shoulder, rec R, in pl cha L/R, L  
(W rk sd R look at ptr, rec L, in pl cha R/L,R) ;
- 4 Fwd R trn LF 1/2, recov L, fwd R/ cl L, fwd R  
(W rk fwd L, recov R, bk L/cl R, bk L) ;

**B - BFLY –****1-4 Traveling Door Twice ; ; Crab Walk Ending ; Whip ;**

- 1 Rk sd L, rec R, XLIFR/sd R, XLIFR ;
- 2 Rk sd R, rec L, XRIFL/sd L, XRIFL ;
- 3 Sd L, XRIFL, sd L/ cl R, sd L ;
- 4 Trng LF 1/4 bk R, rec L cont LF trn fc COH, sd R/cl L sd R  
(W fwd L twds man's lf sd, fwd R trng LF, sd L/cl R, sd L) ;

**5-8 New Yorker ; Back Shoulder to Shoulder ; Twice ; Whip ;**

- 5 Trng RF (W LF) fwd L RLOD, rec R trng LF (W RF) to fc ptr, sd L/cl R, sd L ;
- 6 XRIBL (W XLIFR), rec L, sd R/cl L, sd R ;
- 7 XLIBR (W XRIFL), rec R, sd L/cl R, sd L ;
- 8 Trng LF 1/4 bk R, rec L cont LF trn fc wall, sd R/cl L sd R  
(W fwd L twds man's lf sd, fwd R trng LF, sd L/cl R, sd L) ;

**C - Lop / W –****1-4 Alemana ; ; Lariat 1/2 to face ; One Side Walk ;**

- 1 Fwd L, rec R, small bk L/cl R, bk L trng 1/8 RF raise lead hands  
(W bk R, rec L, fwd R/L R trng 1/8 RF twds M's left sd) ;
- 2 Bk R, rec L trng 1/8 LF, in plc R/L,R trng mans upper body RF to lead lady to mans rt sd  
(W fwd L diag undr lead hnds trn RF 1/2, fwd R trn RF fwd L/cl R, fwd L to M's rt sd) ;
- 3 In plc L, R, L/R, L trng 1/2 LF under jnd lead hnds to fc ptr  
(W fwd L, fwd R, fwd L/cl R, fwd L trng RF to fc ptr) ;
- 4 Sd R, cl L, sd R/cl L, sd R ;

**5-8 Reverse Under Arm Turn ; Fan ; Stop and Go Hockey Stick ; ;**

- 5 XLIFR, rec R, sd L/cl R, sd L  
(W Swvl 1/4 left face on ball of L ft fwd R trng 1/2 LF, rec L trng 1/4 LF, sd R/cl L, sd R) ;
- 6 Bk R, rec L, sd R/cl L, sd R  
(W fwd L, trng Lf 1/4 bk R, bk L/XRIF, bk L to Fan Rt toe pointed fwd) ;
- 7 Fwd L, rec R, sd L/cl R, sd L lead W under lead hands place R hnd on W's back  
(W cl R, fwd L, fwd R/cl L, fwd R trn LF 1/2 under hnds) ;
- 8 Flex L knee XRIF with check, rec L leading W bk under lead hnds, sd R/cl L, sd R  
(W chk bk L, rec R comm RF 1/2 trn under lead hnds, bk L/XRIF, bk L to Fan Rt toe pointed fwd) ;

**9-12 Start Alemana ; Aida ; Switch Rock ; Spot Turn Shake Hands ;**

- 9 Fwd L, rec R, small sd & bk L/cl R, sd & bk L raise lead hands  
(W cl R, fwd L, fwd R/fwd L, fwd R trng 1/4 RF to fc M) ;
- 10 Thru R, trn RF sd L, cont RF trng bk R/XLIF, bk R trailing arm up and back ;
- 11 On supporting foot swvl LF (W RF) and rk sd L to BFLY, rec R, sd L/cl R, sd L ;
- 12 Trng LF 1/4 fwd R trng LF 1/2, rec L trng 1/4 LF, sd R/cl L, sd R shake R hnds ;

**13-16 Trade Places Twice ; CP ; Cross Body ; BFLY ;**

- 13 Rk apt L, rec R trng 1/4 RF beh W releasing jnd R hds momentary Tandem Pos,  
comm trng 1/4 RF sd & bk L/cl R, sd & bk L join L hnds ;
- 14 Rk apart R, rec L trng 1/4 LF beh W releasing jnd L hds to momentary Tandem Pos,  
comm trng 1/4 LF sd & bk L/cl R, cl L CP ;
- 15 Fwd L, rec R trng 1/4 RF, sd L/cl R, sd L



- (W Bk R, rec L, fwd R/cl L, fwd R on M's Rt sd in an L-shaped Pos) ;  
 16 Bk R, rec L trng LF 1/4, sd R/ cl L, sd R (W fwd L, fwd R trng LF 1/2, sd L/cl R, sd L) ;

**D - BFLY –**

- 1-4 Wrapped Whip Cha ; ; Chase w/ Under Arm Pass ; Shake Hands ;  
 1 Rk fwd L [raise jnd lead hnds], trng 1/4 RF rec R [lead W fwd under jnd hnds],  
 trng 1/4 RF sd L/cl R, sd L [wrap W to M's Rt sd - 1/2 RF over the meas]  
 (W bk R, rec L under jnd hnds, fwd R/fwd L, in pl R wrapped pos) ;  
 2 Bk R comm RF body trn, rec fwd L in frnt of W trng RF to fc W, fwd R/cl L, fwd R  
 (W sm bk L, sm bk R, bk L/cl R, bk L) ;  
 3 Fwd L trng 1/2 RF keep lead hands joined, fwd R COH, fwd L/XRIB, fwd L  
 (W bk R, rec L, fwd R/XLIB, fwd R) ;  
 4 Rk bk R lead W to turn under lead hands, rec L, sd R/cl L, sd R shake R hands  
 (W fwd L, fwd R under lead hands trng LF fc M, sd L/cl R, sd L) ;
- 5-8 Flirt ; to a Fan ; Alemana ; ;  
 5 Fwd L, rec R, sd L/cl R, sd L (W bk R, rec L trng LF, trng LF sd R/cl L, sd R Vars Pos) ;  
 6 Bk R, rec L, sd R/cl L, sd R (W bk L, rec R, sd L/cl R, sd & bk L trng RF 1/4 to Fan) ;  
 7 Fwd L, rec R, small bk L/cl R, bk L trng 1/8 RF raise lead hands  
 (W bk R, rec L, fwd R/cl L fwd R trn 1/8 RF twds M's left sd) ;  
 8 Bk R, rec L trng 1/8 LF, in sd R/cl L, sd R  
 (W fwd L diag under lead hnds trn RF 1/2, fwd R trn 3/8 RF fc M, sd L/cl R, sd L) ;

**Inter 2 - BFLY / COH –**

- 1-4 Double Cubans ; ; Sand Step Twice ; ;  
 1 1&2&3&4 XLIF/rec R, chk sd L/rec R, XLIF/rec R, sd L ;  
 2 1&2&3&4 XRIF/rec L, chk sd R/rec L, XRIF/rec L, sd R ;  
 3 -- 3&4 Swvl on wgt'd foot L toe to R instep, L heel to R instep, XLIFR/sd R, XLIFR ;  
 4 -- 3&4 Swvl on wgt'd foot R toe to L instep, R heel to L instep, XRIFL/sd L, XRIFL ;

Repeat **B, C, D**

**End - BFLY –**

- 1-4 Half Basic ; Whip into Fwd Triple Chas ; ; Aida ;  
 1 Fwd L, rec R, sd & fwd L/cl R, sd L ;  
 2 Trng 1/4 LF bk R, trng 1/4 LF rec L "V" fcg LC, sd R/cl L, sd & fwd R trng RF  
 (W thru L trng LF 1/2, sd & bk R "V" fcg LW, sd L/cl R, sd & fwd L trng LF) ;  
 3 1&2 3&4 Trng RF 1/4 fwd L/cl R, fwd L, trn LF fwd R/cl L, fwd R ;  
 4 Thru L twds LOD trng LF, sd R trng RF to OP, bk L/XRIF, bk L to bk to bk V pos ;
- 5-8 Switch Cross ; Vine 2 and Cha ; Whip ; New Yorker in 4q ;  
 5 Trng RF sd R chkg in BFLY, rec L, XRIF/sd L, XRIF ;  
 6 Sd L, XRIB, sd L/cl R, sd L ;  
 7 Trng 1/4 LF bk R, trng 1/4 LF rec L BFLY, sd R/cl L, sd R  
 (W thru L trng LF 1/2, sd & bk R BFLY, sd L/cl R, sd L) ;  
 8 1234 Trng RF (W LF) fwd L RLOD, rec R trng LF (W RF) to fc ptr, sd L, rec R BFLY ;
- 9-10 Quick Cucarachas ; Side Close Lunge Side ;  
 9 1&2 3&4 Rk sd L/rec R, in plc L, rk sd R/ rec L/in plc R ;  
 10 1& - 3 - Sd L/cl R, -, lunge sd L, - ;



# Infiltrado



Choreography: Chris and Rose Cantrell, 1110 Sage St, Broomfield, CO 80020  
 Tele: 303-947-7466, Email: christopher.a.cantrell@gmail.com

Rhythm: Tango (Mixed) Phase VI

Music: "Infiltrado" by Bajofondo, available from Amazon; the version on the CD The Best of Ballroom Music, Vol 36 has been edited & will require additional editing for use with this routine

Speed: -3% (30mpm) Editing: cut at 2:20, & fade last 10 secs

Sequence: **Introduction A B A B A End** Released: July 7, 2016, v1.0

## Introduction

- Timing\* 1-4 Wait CP-Wall; Corte, Rec; Contra Chk Rec Tap SCP; S Fwd Manuv;**
- 1 { **Wait** } Wait 1 meas CP-Wall;
- SS 2 { **Corte, Rec** } Bk & sd L chkg, , rec R (W fwd & sd R, , rec L) CP-Wall ; *[Option on corte: W wraps rt lwr leg arnd M's hips resting rt thigh on M's lft thigh]*
- SQq 3 { **Contra Check Rec Tap SCP** } Fwd L in CBMP, , rec R, pt L fwd & sd in SCP (Bk R in CBMP, , rec L, pt R fwd & sd in SCP) SCP-LOD;
- SS 4 { **Fwd Maneuver** } Fwd L, , thru R in CBMP trn RF, (W fwd R, , thru L in CBMP trn slt RF,) CP-RL0D;
- 5-8 LaCobra 3 w/ Prom Link End; ; Walk 2 SCP-LOD & Tap ; Quarter Beats;**
- SS Sq- 5-6 { **La Cobra 3 w/ Prom Link End** } Bk & sd L trn RF flair R CW SCP, , thru R in CBMP trn RF (W fwd R swvl RF SCP, , thru L in CBMP trn slt RF) CP-LOD ; Bk & sd L trn RF flair R CW SCP, , fwd R in CBMP trn LF, pt L sd (fwd R swvl RF SCP, , fwd L in CBMP trn LF CP, pt R sd) CP-LOD;
- SQq 7 { **Walk 2 SCP-LOD & Tap** } Fwd L in CBMP, , sd & sltly fwd R trng RF SCP-LOD, pt L fwd & sd in SCP (W Bk R in CBMP, , sd L trng RF SCP-LOD, pt R fwd & sd in SCP) SCP-LOD; *[Note: W adjust 2<sup>nd</sup> walk sd & sltly fwd or bk to remain on M's rt sd before & after trn to SCP]*
- Q&Q&s 8 { **Quarter Beats** } Bk L in CBMP on B no rise / cls R on B to L no rise, fwd L on B no rise / cls R on B to L no rise, pt L fwd & sd as R lwrs to flat, (W Bk R in CBMP on B no rise / cls L on B to R no rise, fwd R on B no rise / cls L on B to R no rise, pt R fwd & sd as L lwrs to flat,) SCP-LOD; *[Option: Both can trn heads to prtnr on the 2<sup>nd</sup> cls and then trn back to LOD on the tap in SCP]*

## Part A

- 1-4 Back Open Promenade; , Q Fwd Rk 2 to; Trng Five Step; , Q Whisk & Rec to;**
- SQQS 1 { **Back Open Promenade** } Sd L in SCP, -, fwd R in CBMP in SCP, trng RF 1/4 sd & sltly bk L ; bk R in CBMP chkg, (W sd R in SCP, -, fwd L in CBMP in SCP, trng RF 1/4 sd & sltly fwd R; fwd L in CBMP chkg,) CP-DRW,
- QQ 2.5 { **Q Fwd Rk 2 to** } Fwd L in CBMP, rec R chkg (W bk R in CBMP, rec L chkg) CP-DRW;
- QQQQs 3 { **Turning Five Step** } Fwd L in CBMP trng LF, sd & bk R cont trng, bk L in CBMP BJO, bk R sml stp; trng sharply LF to SCP pt L fwd & sd in SCP, (W Bk R in CBMP trng LF, sd & fwd L cont trng, fwd R in CBMP BJO, fwd L sml stp; trng sharply RF to SCP pt R fwd & sd in SCP, ) SCP-LOD, *[Note: Alternate timing is QQS&-]*
- QQ 4.5 { **Q Whisk & Rec to** } XLIB of R in CBMP release R heel no rise trn body sltly RF, rec R (W XRIB of L in CBMP release L heel no rise, rec L) SCP-LOD;

## 5-8 2 Flick/Ball Crosses; Promenade Link DLC; Rev Fallwy & Slip; Viennese Turns;

- 5 { **2 Flick/Ball Crosses** } Flick L fwd & sd LOD by raising lft knee & xtndg toe twd floor / sml stp fwd L, thru R in CBMP, flick L fwd & sd LOD by raising lft knee & xtndg toe twd floor / sml stp fwd L, thru R in CBMP (W Flick R fwd & sd LOD by raising rt knee & xtndg toe twd floor / sml stp fwd R, thru L in CBMP, flick R fwd & sd LOD by raising rt knee & xtndg toe twd floor / sml stp fwd R, thru L in CBMP) SCP-LOD;
- 6 { **Promenade Link DLC** } Sd & fwd L, , fwd R in CBMP trn LF, pt L sd (W Sd & fwd R, , fwd L in CBMP trng LF CP, pt R sd) CP-DLC;
- 7 { **Reverse Fallaway & Slip** } Fwd L in CBMP comm LF trn, sd & bk R LOD, bk L in CBMP SCP bkg twd DLC, bk R COH trn LF (W Bk R in CBMP trng LF, sd & bk L, bk R in CBMP SCP twd DLC, trn LF fwd L in CBMP cont LF trn) CP-DLW;
- 8 { **Viennese Turns** } Fwd & sd L twd LOD, trng LF sd & sltly bk R / trng LF XLIF of R fc DRC, bk & sd R twd LOD, trng LF fwd & sd L / trng LF cl R to L (W Bk & sd R, trng LF fwd & sd L / trng LF cl R to L fc DLW, fwd & sd L twd LOD, trng LF sd & sltly bk R / trng LF XLIF of R fc DRC) CP-DLW;

### **Part B**

#### 1-5 Walk 2; Prog Sd Stp Rev Trn w/ Fwd Chk; , Q Bk Rk 2 to; Bk Corté; , Prog Link;

- 1 { **Walk 2** } fwd L in CBMP, , fwd & sd R, (W Bk R in CBMP, , bk & sd L, ) CP-DLC ;
- 2 { **Prog Sd Stp Rev Trn w/ Fwd Chk** } Fwd L in CBMP, sd & sltly bk R trn 1/4 LF, fwd L in CBMP trn 1/8 LF; Fwd R twd RLOD rt sd leading chkg, (W bk R in CBMP, sd & sltly fwd L trn 1/4 LF, bk R in CBMP trn 1/8 LF; Bk L twd RLOD lft sd leading,) CP-DRW rdy to mv LOD,
- 3.5 { **Q Bk Rk 2 to** } Bk L lft sd leading, fwd R (W fwd R rt sd leading, bk L) ;
- 4 { **Bk Corté** } Bk L lft sd leading, , bk R in CBMP trng LF, sd & slt fwd L trng LF; cl R to L, (W Fwd R rt sd leading, , fwd L in CBMP trng LF, sd & slt bk R trng LF; cl L to R, ) CP-DLW, [Note: the "Q bk rk 2 to Bk Corte" could be cued "Bk rk 3 to clsd finish" with the same timing]
- 5.5 { **Progressive Link** } Fwd L in CBMP, trng the bdy RF on L ft sd & bk R under rt shldr (W Bk R in CBMP, swvl RF on R ft sd & bk L) SCP-LOD;

#### 6-9 Natl Twist Trn Ovrtrn CP-DRW; ; Bk Rk 3; Q Bk SCP Sd/Cls Tap;

- 6-7 { **Natural Twist Turn** } Sd & fwd L, , fwd R in CBMP comm RF trn, trng RF sd L IF of W; XRIB of L and twist RF xfrg wgt to R CP, , , (W sd & fwd R, , fwd L in CBMP, fwd R CP; fwd L trng slt RF, , trng RF fwd R in BJO and CBMP swvl RF, fwd & sd L CP) CP-DRW;
- 8 { **Bk Rk 3** } Bk L lft sd leading, fwd R rt sd leading, bk L lft sd leading, (W fwd R rt sd leading, bk L lft sd leading, fwd R rt sd leading,) CP bodies trnd LF rdy to mv LOD;
- 9 { **Q Bk SCP Sd/Cls Tap** } Bk R in CBMP lft sd leading, bk L trng LF SCP / cls R to L, pt L fwd & sd, (W Fwd L in CBMP rt sd leading, fwd R to SCP / cls L to R, pt R fwd & sd,) SCP-LOD;

#### 10-13 Double Chase; ; , Right Chase; Whisk & Prom Link End DLC;

- 10-12.5 { **Double Chase** } Sd & fwd L, , fwd R LOD in CBMP, trng RF sd L fcg Wall; fwd R in CBMP in BJO chkg, cont trn bk L in CBMP BJO-RLOD, trng RF fwd & sd R twd LOD, trng RF sd L fcg Wall ; fwd R in CBMP BJO chkg, cont trn bk L in CBMP BJO-RLOD (W Sd & fwd R, , fwd L LOD in CBMP, trng LF into CP sd R fcg COH; XLIB of R in CBMP BJO chkg, cont trn sml fwd R in CBMP BJO, strong trn RF sd L IF of M, trng RF sd R fcg COH; XLIB of R in CBMP BJO chkg, cont trn sml fwd R in CBMP BJO) BJO-RLOD,
- 12.5 { **Right Chase** } Cont RF trn sd R twd LOD / cls L to R, cont RF trn sd R (W cont RF trn sd L twd LOD / cls R to L, cont RF trn sd L) CP-LOD;
- 13 { **Whisk & Prom Link End DLC** } XLIB of R in CBMP release R heel no rise trng RF SCP-DLC, , fwd R in CBMP trn LF, pt L sd (W XRIB of L in CBMP, , fwd L in CBMP trng LF CP, pt R sd) CP-DLC;

**14-16 Op Rev Trn; Op Finish w/ Gancho; OS Swvl, Thru Tap SCP-LOD;**

- QQS 14 { **Op Rev Trn** } Fwd L in CBMP, trng LF sd & bk R, bk L in CBMP & BJO, (W Bk R in CBMP, trng LF sd & fwd L, fwd R in CBMP & BJO, ) BJO-RL0D;
- QQS (QQQq) 15 { **Op Finish w/ Gancho** } Bk R, trng LF sd & fwd L, cont LF trn fwd & sd R w/ bk to W, (W Fwd L, trng LF sd & bk R, cont LF trn bk & sd L w/ bk to M, flick R bk & up bending from knee between M legs) position of lwr bodies bk to bk upper bodies in mod CP ;
- SQq 16 { **OS Swvl, Thru Tap SCP-LOD** } Rec L trn RF SCP, , fwd R in CBMP, pt L fwd & sd in SCP (W rec R trn RF SCP, ; fwd L in CBMP, pt R fwd & sd in SCP) SCP-LOD,

**Repeat Part A**

**Repeat Part B**

**Repeat Part A**

**End**

**1-4 Op Telemark; Thru, W Developé; W Swvl M Cls to Hinge Line; Rec W Swvl & Stp to Fac, Corte;**

- QQS 1 { **Op Telemark** } Fwd & sd L comm LF trn, sd R cont trn, fwd & sd L (W Bk & sd R comm LF trn, cls L to R cont trn, sd & fwd R) SCP-LOD, ;
- SS 2 { **Thru, W Developé** } Fwd R in CBMP and hold, , , (W Fwd L in CBMP, , bring R to L raising R ft to rt knee, xtnd R twd LOD strgtng knee keeping toes ptd,) SCP-LOD;
- qQs (ss) 3 { **W Swvl M Cls to Hinge Line** } Lead W swvl RF, cls L to R, xtnd R bk & sd trng head rt, (W Lwr rt leg from developé while swvl LF, , pt R fwd twd RL0D with head well lft,) Hinge line;
- SS (QQS) 4 { **Rec W Swvl Stp Fac, Corte** } Rec sd R trn CP-Wall, , bk & sd L, (W Fwd R swvl RF CP, stp sml sd L, fwd & sd R lower into knee, ) ; [Option on Corte: W wraps R lwr leg arnd M's lft hip resting right thigh on M's left thigh]

\* Upper case letters refer to timing of steps (weight changes). Lower case letters refer to timing of actions without weight changes (e.g. tap, point).

**Introduction**

Wait 1 meas CP-Wall; Corte Rec; Contra Check Rec Tap SCP; Fwd Manuv;  
La Cobra 3 w/ Prom Link End; ; Walk 2 SCP-LOD & Tap; Quarter Beats;

**Part A**

Back Open Promenade; , Q Fwd Rk 2 to; Turning Five Step; , Q Whisk & Rec to;  
2 Flick/Ball Crosses; Promenade Link DLC; Reverse Fallaway & Slip; Viennese Turns;

**Part B**

Walk 2; Prog Sd Stp Rev Trn w/ Fwd Chk; , Q Bk Rk 2; Bk Corté; , Prog Link;  
Natural Twist Trn Ovrtrn CP-DRW; ; Bk Rk 3; Q Bk SCP Sd/Cls Tap;  
Double Chase; ; , Rt Chasse; Whisk & Prom Link End DLC;  
Op Rev Trn; Op Finish w/ Gancho; OS Swvl Thru Tap SCP-LOD;

**Repeat Part A, Repeat Part B, Repeat Part A**

**End**

Op Telemark; Thru, Developé; W Swvl M Cls to Hinge Line; Rec W Swvl & Stp to Fac, Corte;



# It's Raining Here In Long Beach

Choreo: Bill Bingham, 190 Hillway Cir, Ventura, CA 93003

bbingham\_cbd@rocketmail.com

805-642-1143

Music: It's Raining Here In Long Beach Artist: Nitty Gritty Dirt Band

CD: "Ricochet," "Pure Dirt"

Download: iTunes, Amazon

Rhythm-Phase-Difficulty: Waltz/Quickstep - IV - Avg

Footwork: For M, W opposite except as (noted)

Sequence: Intro - A - Interlude - B - C - D - C<sub>mod</sub> - Ending

Time: 2:25 Music except Intro-A slowed 8%

Released: July 9, 2016

## - INTRODUCTION -

### 1 CP DLC WAIT 1 MEASURE ;

1 Wait CP DLC;

## - PART A -

### 1 - 4 ONE LEFT TURN ; HOVER CORTE ; SYNCOPATED BACK TWISTY VINE ; OUTSIDE SWIVEL [SCP] DLC ;

1 Fwd L comm  $\frac{3}{8}$  LF trn, comp LF trn sd & bk R, cl L CP RLOD;

2 Bk R comm  $\frac{1}{2}$  LF trn, comp trn sd & fwd L (W sd & fwd R) w/ slight rise, rec R BJO LOD;

123& 3 Bk L, trng to fc ptr sd R, trn  $\frac{1}{8}$  RF fwd L SCAR DRW/trng  $\frac{1}{4}$  LF bk R BJO DLW;

4 Bk L/XRif no wgt, -, - (W fwd R, swvl RF on ball of R ft, -) SCP DLC;

### 5 - 8 WEAVE to SCP ; ; CHAIR & SLIP no turn [CP DLW] ; HOVER TELEMARK [SCP DLW] ;

5 Fwd R, fwd L comm LF trn, sd & bk R cont trn DRC;

6 Bk L Id W to BJO cont trn, bk R comp trn, sd & fwd L SCP DLW;

7 Lun thru R, rec L, slip R no trn (W swvl LF on R & fwd L outsd M's R) CP DLW;

8 Fwd L, fwd & slight sd R w/ slight rise trn  $\frac{1}{4}$  RF, fwd L SCP DLW;

### 9 - 12 MANEUVER ; IMPETUS to SCP ; SYNCOPATED VINE ; PICKUP [CP] DLC ;

9 Comm RF trn fwd R, cont RF trn sd L, comp RF trn cl R CP RLOD;

10 Comm upper bdy RF trn bk L, cont  $\frac{3}{8}$  trn cl R heel trn, comp trn fwd L

(W fwd R heel to toe pvt  $\frac{1}{2}$  RF, cont trn sd & fwd L brush R to L, comp trn fwd R) SCP DLC;

1&23 11 Thru R/fc ptr sd L, XRib (W XLib), sd & fwd L SCP DLC;

12 Thru R, fwd & sd L trn LF Id W to CP (W sd & fwd R in frnt of M), cl R CP DLC;

### 13 - 16 TWO LEFT TURNS [WALL] ; ; CANTER LOW BFLY [WALL] ; [hold] ;

13 Fwd L comm  $\frac{3}{8}$  LF trn, comp LF trn sd & bk R, cl L CP RLOD;

14 Bk R comm  $\frac{3}{8}$  LF trn, sd L comp LF trn, cl R CP WALL;

15-16 Sd L, draw R lowering arms to sds, cl R jn trl hds; Hold low BFLY WALL;

## - INTERLUDE -

### 1 - 4 [SLOWLY] RAISE ARMS ; ; [SLOW] VINE 3 KICK [THRU] w/ SNAPS ; ;

1-2 Rel hnds ovr two meas raise arms to sds approx shldr hgt palms dwn fingers prepped for snapping;;

3-4 Sd L, -, XRib (W XLib) snap fingers, -; Sd L, -, kck R twd LOD snap fingers;

### 5 - 8 [SLOW] REVERSE VINE 3 KICK [THRU] w/ SNAPS ; ; SIDE THRU SCP ; STEP HOP TWICE [blend CP WALL] ;

5-6 Sd R, -, XLib (W XRib) snap fingers, -; Sd R, -, kck L twd RLOD snap fingers, -;

7-8 Sd L, blend to SCP LOD, fwd R, -; Fwd L, hop L, fwd R, hop R blend to CP WALL;

## - PART B -

### 1 - 4 TWO TURNING TWO STEPS ; ; SIDE CLOSE TWICE ; SIDE DRAW CLOSE ;

1-2 Trng  $\frac{1}{2}$  RF sd L, cl R, sd & bk L, - CP COH; Trng  $\frac{1}{2}$  RF sd R, cl L, sd & fwd R, - CP WALL;

3-4 Sd L, cl R, sd L, cl R; Sd L, drw R, cl R, - CP WALL;

### 5 - 8 VINE 3 ; FRONT SIDE FRONT ; SIDE CLOSE TWICE ; SIDE HOP\* CROSS BJO [DLW] ;

5-6 Sd L, XRib (W XLib), sd L, -, XRif (W XLif), sd L, XRif (W XLif), - CP WALL;

8:00/&- 7-8 Sd L, cl R, sd L, cl R; Sd L, hop\* L blend to BJO/XRif, -, - BJO DLW;

### 9 - 12 CHARLESTON ; ; RUNNING FORWARD LOCKS [BJO DLW] ; ;

9-10 Fwd L, -, pt fwd R, -; Bk R, -, pt bk L, - BJO DLW;

11-12 Fwd L, lk Rib, fwd L, fwd R; Fwd L, lk Rib, fwd L, - BJO DLW;

### 13 - 14 MANEUVER ~ HESITATION CHANGE w/ [BIG] SWAY [CP DLC] ; ;

13 Trn  $\frac{3}{8}$  RF in frnt of W fwd R, - CP RLOD, comm  $\frac{3}{8}$  RF trn bk L, -;

14 Comp RF trn sd R, -, drw L exaggerate sway w/ strong R sd stretch, - CP DLC;

\* Skipping the Hop, so to speak [I heard that groan all the way over here], is an option [a wimp out, perhaps, but still an option].



# It's Raining Here In Long Beach

Dance by Bill Bingham

## - PART C -

- 1 - 4 VIENNESE TURNS TWICE [CP DLW] ; ; ; ;  
1-2 Fwd L comm LF trn, -, sd R cont LF trn, XLif; Bk R cont LF trn, -, sd L cont LF trn, cl R  
(W Bk R cont LF trn, -, sd L cont LF trn, cl R; Fwd L comm LF trn, -, sd R cont LF trn, XLif;) CP LOD;  
3-4 Rpt Part C, Meas 1-2 CP DLW;;
- 5 - 8 CROSS CHASSE ~ FORWARD LOCK [BJO DLW] ; ; HOVER ~ PICKUP [CP] DLC ; ;  
5-7 Fwd L, -, fwd & sd R, cl L; Fwd R BJO, -, fwd L, lk Rib; Fwd L, -, fwd & slightly sd R rise to ball of ft, - CP DLW;  
8 Sd & slightly fwd L SCP DLC, -, sm fwd R ld W in frnt of M (W fwd L stp in frnt of M trn LF), - CP DLC;
- 9 - 10 REVERSE CHASSE TURN [CP DLW] ; ;  
9 Fwd L trn LF, -, sd R cont LF trn, cl L RLOD;  
S- - (SQQ) 10 Bk R trn LF, -, tch L comp LF trn, - (W fwd L trn LF, -, sd R comp LF trn, cl L) CP DLW;
- 11 - 14 QUARTER TURN and PROGRESSIVE CHASSE ~ PIVOT 1 [CP DRC] ; ; ; ;  
11-12 Fwd L, -, trn 1/8 RF fwd R, -; Sd L, cl R, trn 1/8 RF sd & bk L, -;  
13-14 Bk R trn 1/8 LF, -, sd L, cl R trn 1/8 LF; Sd & fwd L, -, fwd R in frnt of W trn 1/2 RF, - CP DRC;
- 15 - 18 IMPETUS to SCP [LOD] ~ THRU ; ; RUN 4 ; STEP HOP TWICE [blend CP WALL] ;  
15 Comm upper bdy RF trn bk L, -, cont 3/8 trn cl R heel trn, -  
(W fwd R heel to toe pvt 1/2 RF, -, cont trn sd & fwd L brush R to L, -, comp trn fwd R);  
16 Comp trn fwd L SCP LOD, -, thru R, -;  
17-18 Fwd L, fwd R, fwd L, fwd R; Fwd L, hop L, fwd R, hop R blending to CP WALL;

## - PART D -

- 1 - 4 FOUR TURNING TWO STEPS [CP WALL] ; ; ; ;  
1-4 Rpt Part B, Meas 1-2;; Rpt Part B, Meas 1-2 CP WALL;;
- 5 - 8 SIDE CLOSE TWICE ; HOVER to BJO ~ CHECK [BJO DLC] ; ; FISHTAIL [BJO DLW] ;  
5-6 Sd L, cl R, sd L, cl R; Fwd L, -, fwd & slight sd R rise to ball of ft, -;  
7 Comm LF trn sd & slight bk L BJO, -, comp 3/8 trn XRif ckg, - BJO DLC;  
8 XLib comm 1/4 RF trn, comp RF trn sm sd R, w/ L shldr ld fwd L, lk Rib BJO DLW;
- 9 - 12 CHARLESTON TWICE ; ; ; ;
- 13 - 16 RUNNING FORWARD LOCKS [BJO DLW] ; ; MANEUVER ~ HESITATION CHANGE w/ [BIG] SWAY [CP DLC] ; ;  
9-16 Rpt Part B, Meas 9-10;; Rpt Part B, Meas 9-14 CP DLC;.....

## - PART C<sub>MOD</sub> -

- 1 - 4 VIENNESE TURNS TWICE [CP] DLW ; ; ; ;
- 5 - 8 CROSS CHASSE [BJO DLW] ~ FORWARD LOCK ; ; HOVER [SCP DLC] ~ PICKUP [CP] DLC ; ;
- 9 - 12 REVERSE CHASSE TURN [CP DLW] ; ; VINE 4 SCP [DLC] ; WALK & PICKUP [CP] DLC ;  
1-10 Rpt Part C, Meas 1-10 CP DLC;.....  
11 Sd L, XRif (W XLib), sd L, XRif (W XLif) SCP DLC;  
12 Fwd L, -, sm fwd R ld W in frnt of M (W fwd L stp in frnt of M trn LF), - [CP DLC];
- 13 - 18 REVERSE CHASSE TURN ; ; QUARTER TURN and PROGRESSIVE CHASSE ~ PIVOT 1 [CP DRC] ; ; ; ;  
13-18 Rpt Part C, Meas 9-14 CP DRC;.....

## - ENDING-

- 1 - 4 IMPETUS to SCP ~ THRU to CP ; ; SIDE DRAW CLOSE ; VINE 3 [CP WALL] ;  
1-2 Rpt Part C, Meas 15-16 trng to fc ptr CP WALL;;  
3-4 Rpt Part B, Meas 4-5;;
- 5 - 8 FRONT SIDE FRONT ; SIDE CLOSE SIDE HOP\* BJO [DLW] ; CROSS POINT TWICE [CP WALL] ; ;  
5-6 Rpt Part B, Meas 6; Sd L, cl R, sd L, hop L BJO [DLW];  
7-8 XRif, -, fc ptr pt L twd LOD, -; Blend to SCAR DRW XLif, -, fc ptr pt R twd RLOD, - CP WALL;
- 9 - 11 CROSS to PROMENADE SWAY ~ SLOW RISE w/ DRAW ; ; FLICK ;  
9 Blend to BJO DLW XRif, -, sd & fwd L SCP LOD stretching bdy upward look ovr jnd ld hnds, -;  
10 [Rhythm disappears] Relax L knee, -, v-e-r-y slowly blend to CP w/ rise straighten L leg drw R, -;  
11 On cymbal crash quickly bend R knee lift R up & bhd L leg, -, -, -;

# LA GATTA

Choreographers: Ruth Howell & John Farquhar Email: [rehdancer@gmail.com](mailto:rehdancer@gmail.com)  
Phone: 763.226.7386 Released: June 2016  
Phase/Rhythm: 5 +0+1 (prom lock) Foxtrot Speed: No modifications  
Music: Ancona Open Ballroom Vol 10 available at casa-musica.de  
Sequence: Intro A B A Mod B A1-7 Ending Difficulty: Average  
[Woman's footwork opposite unless noted in parentheses \(\)](#) Standard timing unless indicated

Measures:

## INTRO

1-4 **Wait ; Stroll 6 to fc ;:**  
1. op LOD escort pos lead ft free wait 1 meas;  
ssssss 2-4 **{Stroll 6 }** fwd L w/slgt sway,, fwd R w/slgt sway,,; repeat meas 2 twice more end fcg  
prtnr wall blndg to clsd ;;

## A

1-8 **Hover telemark ; Thru chasse semi ; Half natural ; Back feather ; Back three step ;  
Hesitation change to sidecar ; Hover cross ending ; Double reverse face wall ;**  
1. **{hvr tele}** Fwd L, -, diag sd and fwd R rsng slgtly [hvr] w/body trng rf, fwd L sm  
stp on toes to SCP LW;  
2. **{thru chasse to SCP}** Thru R, -, sd L/cls R, sd L to SCP;  
3. **{half nat RC}** Comm rf upper body trn fwd R heel to toe, -, sd L acr LOD, bk R fcg RC;  
(Thru L,-, sd R acr LOD, fwd L)  
4. **{bk fthr}** Bk L, -, bk R w/ rt shldr lead, bk L to bjo;  
5. **{bk 3 stp}** bk R blndg to clsd pos ,-, bk L, bk R,;  
6. **{hes chg sdcr}** comm rf upper body trn bk L, -, sd R cont rf trn strtg to draw L to R & cont  
drawg L to R ovr rest of meas endg in sdcr LC, -;  
7. **{hvr X ending}** w/R side stretch fwd L in CBMP osid prtnr on toe, rec R, w/L sd lead sd  
& fwd L, w/L side stretch fwd R in bjo LC;  
8. **{dbl rev wall}** fwd L comm lf trn, -, sd R [3/8 lf trn btw stps 1 & 2], spin lf btw stps 2 & 3  
on ball of R bringing L undr body besd R w/ no wgt flxd knees fc Wall; (bk R comm lf  
trn, -, L cls to R heel trn /sd & slghtly bk R cont lf trn, XLIFR);

9-16 **Whisk ; Promenade lock ; Open natural ; Impetus semi ; Start a promenade weave ;  
Double back lilt ; Finish the weave ; Double locks line wall ;**  
9. **{wsk}** fwd L in CP, -, fwd & sd R comm rise to ball of foot, XLIBR endg tight SCP;  
sq&q 10 **{prom lock}** thru R ,-, fwd L/XRIBL, fwd L;  
11 **{op nat}** comm rf upper body trn thru R heel to toe, -, sd L acr LOD, cont slgt rf upper  
body trn bk R leadg prtr to stp osd to bjo fc RC;  
12 **{imp semi}** comm rf upper body trn bk L, -, cls R to L [heel turn] cont rf trn, compl trn fwd  
L in tight SCP LC; (Comm rf upper body trn fwd R osid prtnr heel to toe pvtg 1/2 rf, -, sd  
& fwd L cont trn arnd man brsh R to L, compl trn fwd R);  
sq 13 **{start prom wev}** fwd R, -, fwd L comm lf trn, sd & slghtly bk on R to bjo LC,-;  
14 **{dbl bk lilt}** bk L, cls R to L risng to toes & keeping knees bent,-, Repeat ,-;  
qqqq 15 **{finish wev}** bk L LC, bk R comm lf trn & lead W to CP, sd & slghtly fwd L LW, fwd R  
otstd prtnr to bjo LW,-;  
16 **{dbl lk}** fwd L, XRIBL, (bk R, XLIFR) Repeat ,;

## B

- 1-8      Whisk face wall ; Natural fallaway weave ; Forward right lunge ; Recover turn right chasse sidecar reverse wall ; Check forward recover chasse semi line center ; Thru hover banjo ; Back side draw ;
- 1 {wsk} fwd L in CP, -, fwd & sd R comm rise to ball of foot, XLIBR endg tight SCP;  
sqq  
qqqq      2-3 {nat falwy wev LW} fwd R comm rf trn w/r sd stretch, -, fwd L rise on toe cont rf trn, bk R in SCP; bk L losing stretch, slip R bk comm lf trn to CP, sd & fwd L w/l sd stretch, fwd R to bjo LW; (fwd L w/l sd stretch, -, fwd R rise to toe btw man's ft comm rf trn, cont rf trn bk L in SCP; bk R on toe, trng lf slp L fwd to CP, sd & bk R w/r sd stretch, bk L to bjo;  
ss  
sq&q      4 {fwd R lun} fwd L, -, sd & fwd R w/relaxed knee, -;  
q&q&s      5 {rec trn R chasse sdcr RW} rec L fc wall, -, sd R/cls L, sd R to sdcr;  
sqq      6 {ck fwd rec chasse LC} ck fwd L osd prtr, rec R slt rf trn to CP, sd L/cls R, sd L to SCP LC, -;  
qqq      7 {thru hvr bjo} thru R, -, fwd L w/slt rise, rec R trng W to bjo;  
8 {bk sd draw} bk L, sd R, draw L to R LC, -;

## A Mod

- 1-14      Hover telemark ; Thru chasse semi ; Half natural ; Back feather ; Back three step ; Hesitation change to sidecar ; Hover cross ending ; Double reverse ; Three step ; Hairpin ; Heel pull curved feather twice ; Back feather ; Feather finish line wall ;
- 1-8 Repeat Part A meas 1-8 but dbl rev ends fcg LW as normal ;  
sqq      9 {3 stp} fwd L w/heel lead, -, fwd R w/ heel lead, rising to toe fwd L;  
sqq      10 {hairpin RW} fwd R comm trn rf heel to toe btw ptr ft, -, w/l sd stretch fwd L brushg thighs trng rf, cont rf trn swvlg rf w/strong L sd stretch bankg into trn fwd R otsd ptr in tight CBMP on toes; (bk & slightly sd L comm trn rf, -, w/r sd stretch bk R well und body, cont rf trn swvlg rf w/strong R sd stretch bk L in tight CBMP on toes);  
(sqq)  
qqqq      11-12 {heel pull crvd fthr} bk L comm rf trn, pull R just past L trn rf & stp sd btw prtr feet to CP fcg LOD, cont strong rf trn fwd L, fwd R in bjo RW (fwd R comm rf trn, sd L cont rf trn, tight bk R, cont rf trn bk L) ; Repeat ;  
13 {bk fthr} bk L, -, bk R, bk L staying in bjo throughout bkg LC;  
14 {fthr fin LW} bk R trng lf, -, sd & fwd L, fwd R osd prtr crossing RIFL at thighs to bjo;

Repeat B

Repeat A 1-7

## End

- Forward right chasse tap behind with tilt;  
qq&qq      1 {fwd rt chasse COH tap beh w/tilt} fwd L fcg COH, sd R, cls L/ sd R, XLIBR tap L toe w/L sd stretch look R;

# LET'S START TOMORROW TONIGHT

Released: July 2016

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

Music: (Let's Start) Tomorrow Tonight (Smash Cast Version) Artist: Smash Cast, feat Leslie Odom, Jr. With Christian Borle, Wesley Taylor & Savannah Wise, Album: Bombshell, Single available for download

Time: As downloaded 2:55 Recommend speed: slow to 43 rpm

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

Rhythm: Foxtrot/Jive Phase: III+2 [Diamond Turn, Quick Diamond Turn]

Difficulty: Average

Sequence: INTRO- A- B- C- A- D- B- END

## INTRO (JIVE)

- 1-4 **{CP/WALL} WAIT;; SD, TCH, RT CHASSE ; PROG RK 4;**  
(1-2) **{CP/WALL Wait}** Wait;;  
Q-QaQ (3) **{SD, TCH, RT CHASSE}** Sd L to fc, tch R, sd R/cl L, sd R;  
QQQQ (4) **{PROG RK 4}** Keeping both hds joined rk apt L, rec crossing RIF, rk apt L, rec crossing RIF;

## PART A (FOXTROT)

- 1-8 HVR; THRU SD CL; TWRL VN; THRU VN 4; P/U SD CL/DLC; DIAM TRN 1/2;; QK DIAM IN 4;**  
SQQ (1) **{HVR}** Blending to CP Wall Fwd L, -, fwd & slight sd R rising, sd & fwd L to SCP;  
SQQ (2) **{THRU SD CL}** Thru R, -, sd L, cl R to CP;  
SQQ (3) **{TWRL VN }** Sd L leading lady to twrl RF under lead hands, -, xRib, sd L, ;  
QQQQ (4) **{THRU VN 4}** Thru R, sd L, xRib, sd L (Thru L, sd R, xLib, sd R);  
SQQ (5) **{P/U SD CL}** Thru R, -, fwd & sd L trng LF, cl R leading W to P/U DLC;  
SQQ (6-7) **{DIAM TRN 1/2}** Fwd L trng on diag,-, sd R cont trng LF, bk L BJO; Bk R trng LF,-, sd L, fwd R BJO;  
QQQQ (8) **{QK DIAM IN 4}** Fwd L trng LF, sd R cont LF trn, bk L to BJO DLW, bk R to CP LOD;  
**9-16 DIP BK & REC; 2 L TRNS;; SD TO SCP, SWVL TO BJO, SWVL TO SCP; THRU CHASSE (BJO); MANUV SD CL; SPN TRN; BX FIN;**  
SS (9) **{DIP BK & REC}** Dip bk L, -, rec R, -;  
SQQ (10-11) **{2 L TRNS}** Fwd L comm LF trn, -, cont trn sd & bk R, cl L; Bk R comm LF trn, -, cont trn sd & fwd L cont, cl R to fc WALL;  
S-- (12) **{SD TO SCP, SWVL TO BJO, SWVL TO SCP}** Sd L to SCP LOD,-, with no weight chg swvl L LF BJO, with no weight chg swvl L RF to SCP LOD;  
SQ&Q (13) **{THRU CHASSE (BJO)}** Thru R, -, sd L/cl R, fwd L to BJO DLW (Thru L comm LF trn, -, sd R/cl L cont LF trn, bk R);  
SQQ (14) **{MANUV SD CL}** Fwd R trng RF, -, fwd & sd L cont RF trn, cl R to CP RLOD;  
SQQ (15) **{SPN TRN}** Bk L pivoting ½ RF, -, fwd R cont trn, bk and sd L to fc DLW;  
SQQ (16) **{BX FIN}** Bk R, -, sd L trng LF to fc DLC, cl R;

## PART B

- 1-8 DIAM TRNS;;; TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP); THRU CHASSE (BJO);**  
SQQ (1-4) **{DIAM TRNS}** Fwd L trng on diag,-, sd R cont trng LF, bk L BJO; Bk R trng LF,-, sd L, fwd R BJO; Fwd L trng on diag,-, sd R cont trng LF, bk L BJO; Bk R trng LF,-, sd L, fwd R BJO to DLC;

- SQ&Q (5) **{TRN L AND CHASSE (BJO)}** Fwd L trng LF, -, bk & sd R/L, R cont trng to BJO fcg DRC;
- SQ&Q (6) **{BK, BK/LK, BK}** Bk L, -, bk R/XLIF, bk R to BJO DRC;
- SQQ (7) **{IMP (SCP)}** Bk L comm RF trn, -, cl R cont RF heel trn, sd & fwd L SCP LOD (W fwd R, -, sd & fwd L trng RF, fwd R);
- SQ&Q (8) **{THRU CHASSE (BJO)}** Thru R, -, sd L/cl R, fwd L to BJO DLW (Thru L comm LF trn, -, fwd & sd R/cl L, bk R);
- 9-16 MANUV SD CL; 2 R TRNS;; SD DRAW CL; WHISK; THRU HVR (BJO); BK HVR (SCP); P/U SD CL (SCAR);**
- SQQ (9) **{MANUV SD CL}** Fwd R trng RF, -, fwd & sd L cont RF trn, cl R to CP RLOD;
- SQQ (10-11) **{2 R TRNS}** Bk L comm RF trn, -, cont trn sd & fwd R, cl L; Fwd R comm RF trn, -, cont trn sd & bk L, cl R to fc WALL;
- S-Q (12) **{SD DRAW CL}** sd L,-, draw R, cl R;
- SQQ (13) **{WHISK}** Fwd L, -, sd & slightly fwd R, XLIB (XRIB) to SCP LOD;
- SQQ (14) **{THRU HVR (BJO)}** Thru R, -, fwd L w/ slight rise, rec R (W thru L, -, fwd R w/ rise trng LF, rec L to BJO);
- SQQ (15) **{BK HVR (SCP)}** Bk L, -, sd & bk R w/ slight rise, rec L SCP (Fwd R, -, sd & fwd L rising & trng to SCP, fwd R);
- SQQ (16) **{P/U SD CL (SCAR)}** Thru R, -, fwd & sd L trng LF, cl R leading W to SCAR DLW;

**PART C**

- 1-8 X HVR (3X) (SCP);; HVR FALLWAY; SLIP PIV (BJO); FWD SD CL (BFLY); VN 8 (CP/WALL);;**
- SQQ (1-3) **{X HVR (3X) (SCP)}** XLif, -, sd R w/ rise trng slightly LF, sd & fwd L ending in BJO DLC (W XRib, -, sd L w/ rise, sd & bk R); XRif, -, sd L w/ rise trng slightly RF, sd & fwd R to SCAR (W XLib, -, sd R w/ rise, sd & bk L); XLif, -, sd R w/ rise trng slightly LF, sd & fwd L ending in SCP LOD (W XRib, -,sd L w/ rise, trng RF sd & fwd R to SCP);
- SQQ (4) **{HVR FALLWAY}** Fwd R, -, fwd L w/ rise, rec bk R (Fwd L, -, fwd R w/ rise, rec bk L);
- SQQ (5) **{SLIP PIV (BJO)}** Bk L, -, bk R trng LF, fwd L (W bk R piv LF, -, cont trn fwd L, bk R to BJO);
- SQQ (6) **{FWD SD CL (BFLY)}** Fwd R trng RF, -, sd L, cl R BFLY WALL (W bk L, -, sd R, cl L);
- QQQQ (7-8) **{VN 8 (CP/WALL)}** Sd L, xRib, sd L, xRif (Sd R, xLib, sd R, xLif); Sd L, xRib, sd L, xRif (Sd R, xLib, sd R, xLif);

**REPEAT PART A ending CP/LOD****PART D (JIVE)**

- 1-8 CHASSE L&R; CHG L TO R ~ FALLWAY RK (SCP);; RK REC KBC; 2 FWD TRPLS; SWVL WK 4; WK & PU;**
- QaQQaQ (1) **{CHASSE L&R}** Sd L/R, L, sd R/L, R;
- QQQaQ (2) **{CHG L TO R}** Rk apt L, rec R, sd L/R, L trng to fc ptr WALL ( Rk apt R, rec L, fwd chasse R/L, R trng  $\frac{3}{4}$  LF und ld hnds);
- QaQ QQ (3) Sd chasse R/L, R, **{FALLWAY RK (SCP)}**Trng to SCP LOD rk bk L, rec R;
- QaQ QaQ (4) trng  $\frac{1}{4}$  RF (LF) sd L/cl R, sd L, sd R/L, R trng to SCP LOD;
- QQ-aQ (5) **{RK REC KBC}** Rk bk L, rec R, kick L ft fwd & slightly out/pl L ball of ft beh R, rec R;
- QaQQaQ (6) **{2 FWD TRPLS}** Fwd L/cl R, L, R/cl L, R;
- QQQQ (7) **{SWVL WK 4}** Fwd L, R, L, R ( Fwd R swvlng LF, fwd L swvlng RF, fwd R swvlng LF, fwd L swvlng RF);
- SS (8) **{WK & PU}** Fwd L, -, R, - (Fwd R-, L trng LF to p/u, -);

**REPEAT PART B (ending CP/LOD) (FOXTROT)****END (JIVE)**

- 1-8** **CHASSE L&R; CHG L TO R ~ FALLWAY RK (BFLY);;; PROG RK 4; VN 3 & TCH; WRAP 3 & TCH; HOLD, ROLL L OUT to LUNGE APT;**
- (1-4) Repeat Part D measures 1-4 end in BFLY
- (5) Repeat Intro meas 4;
- QQQ- (6-7) **{VN 3 & TCH}** Sd L, XRIB, sd L, tch R (Sd R, XLIB, sd R, tch L); **{WRAP 3 & TCH}** Sd R  
 QQQ- keeping hnds joined, XLIB wrapping lady, sd R, tch L to fc LOD (W trn LF L,R, L, tch R side  
 by side in wrapped pos hnds at waist level);
- Q (8) **{HOLD, ROLL L OUT to LUNGE APT}** -, releasing ld hnds -, -, sd L (-, sd R, trn RF sd L, cont  
 (-QQQ) trng RF sd R);

**QUICK CUES****INTRO (JIVE)**

**(CP/WALL) WAIT;; SD, TCH, RT CHASSE ; PROG RK 4;**

**PART A (FOXTROT)**

**HVR; THRU SD CL; TWRL VN; THRU VN 4;  
 P/U SD CL/DLC; DIAM TRN 1/2;; QK DIAM IN 4;  
 DIP BK & REC; 2 L TRNS;; SD TO SCP, SWVL TO BJO, SWVL TO SCP;  
 THRU CHASSE (BJO); MANUV SD CL; SPN TRN; BX FIN;**

**PART B**

**DIAM TRNS;;;  
 TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP); THRU CHASSE (BJO);  
 MANUV SD CL; 2 R TRNS;; SD DRAW CL;  
 WHISK; THRU HVR (BJO); BK HVR (SCP); P/U SD CL (SCAR);**

**PART C**

**X HVR (3X) (SCP);; HVR FALLWAY;  
 SLIP PIV (BJO); FWD SD CL (BFLY); VN 8 (CP/WALL);;**

**PART A**

**HVR; THRU SD CL; TWRL VN; THRU VN 4;  
 P/U SD CL/DLC; DIAM TRN 1/2;; QK DIAM IN 4;  
 DIP BK & REC; 2 L TRNS;; SD TO SCP, SWVL TO BJO, SWVL TO SCP;  
 THRU CHASSE (BJO); MANUV SD CL; SPN TRN; BX FIN (CP/LOD);**

**PART D (JIVE)**

**CHASSE L&R; CHG L TO R ~ FALLWAY RK (SCP);;  
 RK REC KBC; 2 FWD TRPLS; SWVL WK 4; WK & PU;**

**PART B (FOXTROT)**

**DIAM TRNS;;;;**

**TRN L AND CHASSE (BJO); BK, BK/LK, BK; IMP (SCP); THRU CHASSE (BJO);**

**MANUV SD CL; 2 R TRNS;; SD DRAW CL;**

**WHISK; THRU HVR (BJO); BK HVR (SCP); P/U SD CL (CP/LOD);**

**END (JIVE)**

**CHASSE L&R; CHG L TO R ~ FALLWAY RK (BFLY);;; PROG RK 4;**

**VN 3 & TCH; WRAP 3 & TCH; HOLD, ROLL L OUT to LUNGE APT;**



# PUT YOUR RECORDS ON

**Choreographers:** Bob & Sally Nolen  
**Address:** 790 Camino Encantado, Los Alamos, NM 87544  
**Rhythm & Phase:** WCS Phase V (Cheerleader+Tripple Travel & Roll)  
+(Whip & Flip+Cut Off)  
**Music:** Connie Bailey Rae, Amazon.com & others  
**Speed:** 47 RPM with download at 3.33 min  
from Amazon.com or 3.19 min  
**Sequence:** Intro A B C Intl 1 A B C Intl 2 D C C End

**Tel:** 505-622-7227  
**email:** bob@dreamarounds.com  
**Web Site:** dreamarounds.com  
**Level of Difficulty:** Moderate  
**Released:** July 2016 R0  
**Footwork:** Ladies Opposite Man  
except where noted



## Introduction

### 1-3 Wait Man Facing Rev w/L Hooked Behind R ; ; Unwind to LOP/LOD;

- 1-2 **{Wait 2X}** Wait 2 meas w/man's left ft hooked bhnd rt facng RLOD (ladies opposite) ;  
3 **{Unwind to LOP/LOD}** Unwind to LOP/LOD;

## Part A

### 1-3 Left Side Pass; ,, Underarm Turn; ,,,;

- 1-3 **{Left Side Pass}** bk L turning LF, close R turning LF leading woman to M's L sd, fwd L/close R, fwd L; in place R/ L, R, (fwd R, fwd L passing on M's L sd, fwd R/L, R turning LF; in place L/ R, L, )  
**{Underarm Turn}** bk L turning RF, fwd R turning RF, fwd L/close R, fwd L; in place R / L, R, (fwd R, fwd L under jned lead hands, fwd R/L, R turning LF; in place L/ R, L, )

### 4-6 Cheerleader; ,, Cheek to Cheek; ,,,;

- 4-6 **{Cheerleader}** X L IF/cl's R sd & bk L tap R heel fwd, X R IF/cl's L sd & bk R tap L heel fwd, X L IF/cl's R sd & bk L tap R heel fwd; X R IF/cl's L sd & bk R tap L heel fwd, (X R IF/cl's L sd & bk R tap L heel fwd, X L IF/cl's R sd & bk L tap R heel fwd, X R IF/cl's L sd & bk R tap L heel fwd; X L IF/cl's R sd & bk L tap R heel fwd, )  
**{Cheek to Cheek}** bk L, rec fwd R comm RF turn, lift L knee up cont RF turn touching M's L hip to woM's R hip, X L IF of R turning LF to fac prtnr; in place R/L, R, (fwd R, fwd L comm LF turn, lift R knee up cont LF turn touching R hip to M's L hip, X R IF of L turning RF to fac prtnr; in place L/R, L, )

### 7-8 Side Whip; ;

- 7-8 **{Side Whip}** bk L, rec fwd & sd R moving to lady's R sd turning 1/4 RF to an L-shaped SCP placing R hand on lady's bk, point L [no wgt], hold; hold, fwd L turning 1/4 LF, in place R/ L, R; (fwd R, fwd L turning 1/2 RF, bk R/close L to R, fwdR; bk L, bk R turn 1/2 LF to fac prtnr, in place L/R, L; )

## Part B

### 1-5 Underarm Turn; ,, Triple Travel with Roll; ; ; ,,,;

- 1-5 **{Underarm Turn}** bk L turning RF, rec fwd R turning RF, fwd L/close R, fwd L; in place R / L, R, (fwd R, fwd L under jned lead h&s, fwd R/L, R turning LF; in place L/ R, L, )  
**{Triple Travel with Roll}** sd R/close L, sd & fwd R comm RF turn 1/4, fwd L cont RF turn 3/4, fwd R cont RF turn 1/2 [making a 1 1/2 turn] to a lft hand star; sd L/close R, sd L turning LF 1/2 to a rt hnd star, sd R/close L, sd R turning RF 1/2 to a lft hand star; sd L/close R, sd & fwd L comm LF turn 1/4, fwd R cont LF turn 1/2, fwd L cont LF turn 1/2 [making a 1 1/4 turn] to fac prtnr jn lead hands; in place R/ L, R, (sd L/close R, sd & bk R comm RF turn 1/4, fwd R cont RF turn 3/4, fwd L cont RF turn 1/2 [making a 1 1/2 turn] to a lft hand star; sd R/close L, sd R turning 1/2 LF to a rt hand star, sd L/close R, sd L turning RF 1/2 to a lft hand star, sd R/close L, sd & bk R comm LF turn 1/4, fwd L cont LF turn 1/2, fwd R cont LF turn 1/2 [making a 1 1/4 turn] to fac prtnr jn lead hands; in place L/ R, L, )

### 6-8 Surprise Whip; ; Sugar Body Ripple; ,,,;

- 6-8 **{Surprise Whip}** bk L, rec fwd & sd R moving to lady's R sd comm RF turn 1/4 to CP, sd L cont RF turn 1/4 rec fwd R, sd & fwd L complete 1/2 RF turn; chk fwd R CBMP turning upper body strongly to the R leading woman to turn sharply to the rt & stopping woman with M's rt hand on lady's bk ending in an L-shaped SCP looking at prtnr, rec bk L raising jned lead hands, in place R / L, R; (fwd R, fwd L turning RF 1/2, bk R/close L to R, fwd R between M's ft turning sharply RF 1/2 keeping L leg close to R & under the body; chk bk L, rec fwd R turning RF under jned lead hands to fac prtnr, in place L/ R, L; )  
**{Sugar Bdy Ripple}** bk L, bk R, press L fwd & lower to body ripple,-,- ;,,

## Part C

### 1-5 Whip Turn & Flip to LOP/LOD; ; Underarm Man Hook Turn to Left over Right; ,, Traveling Side Pass; ,,,;

1-5 **{Whip & Flip to LOP/LOD}** Bk L, rec fwd & sd R moving to wom's R sd turning 1/4 RF to CP, sd L turning 1/4 RF/fwd R, sd & fwd L & on same track as L ft & while flipping to sdcar LOD; Fwd wide outside ladies R cking, sd L into track, anchor in place R,L,R; (fwd R, fwd L turning LF 1/2 to CP, bk R/close L to R, fwd R between M's ft turning 1/2 RF; bk L, bk R, anchor in place L / R, L;)

**{Underarm Turn Man Hook Trn Lft over Rt}** bk L turning RF, rec fwd R turning RF, fwd L/close R, fwd L; in place R / L, R, (fwd R, fwd L under jned lead hands, fwd R/L, R turning LF; in place L / R, L, )

**{Traveling Side Pass}** sd L, rec sd R, close L/in place R, fwd L; fwd R/fwd L, fwd R, (fwd R, fwd L comm LF turn, in place R/L, fwd R continuing LF trn moving behind man to his rt sd; L/R, L,)

### **6-8 Right Side Pass w/Ladies Inside Underarm Turn to Man's Head Loop; ,, Cut Off ; ,,,:**

6-8 **{Rt Sd Pass w/Ladies Inside Underarm Trn to Man's Head Loop}** From sd by sd Pos fcng wall lft hand joined over right joined hand - rk sd L, rec sd R, swvl 1/4 LF to LOD rec R, cl L to R/in place R, fwd L; bk R under body/replace wt to L, sltly bk & replace wt to R while leading ladies rt hnd over man's head letting go for man's head loop , (From sd by sd Pos fcng wall lft hand joined over right joined hand - fwd R, fwd L, svl 1/4 LF to wall sd R/cl L to R trn 1/4 LF to LOD, strt RF trn to RLOD fwd R spin RF on R to fc LOD; (Fwd L, fwd R while letting go of man's rt hnd & lide rt hnd down man's arm & join rt to lft hnds, replace wt to L, to LOP/LOD)

**{Cut Off}** bk L, rec R, fwd L press while taking bk of rt hnd to bk of ladies rt shoulder blade ,-, rotate rt hand around to palm-; lead lady to turn bk to fc LOD man cross L in frnt of R like a lock, and anchor - R,L,R to LOP/LOD; (fwd R, fwd L, fwd R commencing lft fc trn/fwd L continuing lft fc trn, fwd R completing lft fc trn; bk L/R,L bk to LOP/LOD;)

### **Intl 1**

#### **1-3 Sand Step 2X; ; Even Count Side Breaks:**

- 1 **{Sand Step}** swivel rt fc on R tch L toe to R instep, swivel LF on R tch L heel sd & fwd, swivel rt fc on R cross L in frnt of R/ sd R bhnd L, cross L in front of R;
- 2 **{Sand Step}** swivel lft fc on L tch R toe to L instep, swivel lft fc on L tch R heel sd & fwd, swivel lft fc on L cross R in frnt of L/ sd L bhnd R, cross R in front of L;
- 3 **{Even Count Sd Breaks}** sd L, sd R, sd L, clse R;

### **Repeat Part A,B,C**

### **Intl 2 (Repeat Intl 1, Meas 1-2)**

### **Part D**

#### **1-4 Sugar Push w/Rock 2; ; Wrapped Whip; ;**

1-2 **{Sugar Push w/Rk 2}** bk L, bk R, touch L to R, fwd L; rk bk r, rk fwd L, anchor in place R / L, R, (fwd R, fwd L, touch R to L, bk R rk L, rk bk R; in place L/ R, L, )

3-4 **{Wrapped Whip}** bk L to double h&hold, rec R turning 1/2 RF, bring M's L & woM's R h&s in & over woM's head sd L cont RF turn/close R, sd & fwd L in wrapped pos; X R in bk of L turning RF release M's R & woM's L h&s, sd L turning RF to fac LOD, in place R/ L, R; (fwd R, fwd L, fwd R/close L, bk R; bk L, bk R, in place L / R, L; )

#### **5-8 Sugar Tuck & Twirl; ,, Half Whip; ; Kick Ball Change,,;**

5-8 **{Sugar Tuck & Twirl}** bk L, bk, R tch L, step L leading lady to twirl lft fc bk to fc partner; anchor-bk R/L, R; (fwd R, fwd L, fwd R begin rt fc trn in a twirling action bk to fc partner; anchor - bk L/R, L;)

**{Half Whip}** bk L, rec fwd R leading lady to SCP/LOD, fwd L commencing a lft fc trn/ fwd R, fwd L to CP/RLOD; continue to RLOD fwd R, fwd L chckng, anchor - bk R/L, R; (fwd R, fwd L trning rt fc 1/2 to SCP/LOD, bk R/cl L, fwd R chckng; bk L, bk R, bk L/R, L - anchor;

**{Kick Ball Chnge}** In LOP/RLOD kick L fwd/take wgt on ball of L,replace wgt on R, (In LOP/RLOD kick R fwd/take wgt on ball of R,replace wgt on L,)

### **Repeat Part C 2X Facing Rev**

### **End**

#### **1-3 Sand Steps 2X;; Cls & Sunburst:**

- 1 **{Sand Step}** swivel rt fc on R tch L toe to R instep, swivel LF on R tch L heel sd & fwd, swivel rt fc on R cross L in frnt of R/ sd R bhnd L, cross L in front of R;
- 2 **{Sand Step}** swivel lft fc on L tch R toe to L instep, swivel lft fc on L tch R heel sd & fwd, swivel lft fc on L cross R in frnt of L/ sd L bhnd R, cross R in front of L;
- 3 **{Cls & Sunburst}** cls L & raise arms from center of body up bringing them in & going up straight then out and slowly down as music fades;

## HEAD CUES

### *Introduction*

Wait Man Facing Rev w/Left Hooked Behind R ;; Unwind to LOP/LOD;

#### *Part A*

Left Side Pass;;; Underarm Turn;;;;

Cheerleader;;; Cheek to Cheek;;;; Side Whip; ;

#### *Part B*

Underarm Turn;;; Triple Travel with Roll; ; ; ,,

Surprise Whip; ; Sugar Body Ripple;;;;

#### *Part C*

Whip & Flip to LOP/LOD; ; Underarm Turn Man Hook Trn Lft over Rt; ,,

Traveling Side Pass;;;; Rt Side Pass w/Inside Underarm Trn to Man's Head Loop;;; Cut Off ;;;;

#### *Intl 1*

Sand Step;; Even Count Sd Break;

#### *Part A*

Left Side Pass;;; Underarm Turn;;;;

Cheerleader;;; Cheek to Cheek;;;; Side Whip; ;

#### *Part B*

Underarm Turn; ,, Triple Travel with Roll; ; ; ,,

Surprise Whip; ; Suger Body Ripple;;;;

#### *Part C*

Whip & Flip to LOP/LOD; ; Underarm Turn Man Hook Trn Lft over Rt; ,,

Traveling Side Pass;;;; Rt Side Pass w/Inside Underarm Trn to Man's Head Loop; ,, Cut Off ;;;;

#### *Intl 2*

Sand Step 2X;;

#### *Part D*

Sugar Push w/Rk 2; ; Wrapped Whip; ;

Sugar Tuck & Twirl; ,, Half Whip; ; Kick Ball Chnge ;;;

#### *Part C*

Whip & Flip to LOP/RL0D; ; Underarm Turn Man Hook Trn Lft over Rt; ,,

Traveling Side Pass; ;;; Rt Side Pass w/Inside Underarm Trn to Man's Head Loop; ,, Cut Off ;;;;

#### *Part C*

Whip & Flip to LOP/RL0D; ; Underarm Turn Man Hook Trn Lft over Rt; ,,

Traveling Side Pass;;;;Rt Side Pass w/Inside Underarm Trn to Man's Head Loop; ,, Cut Off ;;;;

#### *Part End*

Sand Step 2X;; Cls to Sunburst;



# Regresa A Mi

(Return To Me)



Choreographers: Kenji & Nobuko Shibata, Misugidai 2-2-1-512, Hanno-shi, Saitama-ken,  
357-0041 JAPAN Phone/FAX: 042-981-9809

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website: <http://www16.plala.or.jp/shibata-web/>

Music: Artist: Gloria Estefan "Regresa A Mi" CD: "Exitos De Gloria Estefan" CD-80432 Track #5

Suggested speed: Speed up to 21.5MPM

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

Rhythm & Phase: Bolero VI Basic Rhythm: SQQ except where noted

Sequence: **Intro A B A B Bridge C C End**

Released: March, 2016

Rev 1.3

## Meas

## INTRO

### 1-4 WAIT; EXPLOSION & ROLL ACROSS; SOLO SPOT TRN;

#### TOG TO BOLERO-BJO WHEEL W TRANS;

- 1 Wait 1 Meas in FCG Pos M fcg DLW X-hnd hold R over L R-ft free for both pointed sd & bk;
- 2 **{Explosion & Roll Across}** Sd R twd RLOD (W twd LOD) swinging R-hnd up & out, -, rec L releasing L-hnds & comm roll LF twd LOD, sd R cont roll LF to fc WALL end momentary SD-BY-SD R-shoulders adjacent M fcg WALL (W fcg COH);
- 3 **{Solo Spot Trn}** Sd L twd LOD (W sd L twd RLOD), -, XRIF flexing both knees comm LF trn, cont LF trn fwd L twd RLOD (W twd LOD) end FCG Pos/RLOD approx 3 ft apt;
- SQQ 4 **{Tog to Bolero-BJO Wheel W Trans}** Fwd R assuming BOLERO-BJO Pos/RLOD M's R-hnd (W SQ&Q) around W's waist (W's R-hnd on M's L-shoulder), -, fwd L comm wheel RF, fwd R cont wheel RF to fc almost WALL (W fwd L comm wheel RF/fwd R cont wheel RF, fwd R trn RF to fc M);

## PART A

### 1-8 TRNG BASIC; OPEN BREAK; FWD & W SYNC SOLO SPIN TRANS TO; SHADOW FENCE LINE; SYNC SHADOW TRNG BASIC TO FC; LUNGE/STORK LINE; W SPIRAL & REV UNDERARM SPIN; NEW YORKER;

- 1 **{Trng Basic}** BOLERO-BJO/Wall assuming CP sd & slightly fwd L trng RF looking well left (W looking right), -, bk R under body comm trng LF, cont trng LF fwd L twd DLC end CP/DLC;
- 2 **{Open Break}** Sd & fwd R releasing trailing hnds, -, bk L under body flexing knee, fwd R (W sd & bk L, -, bk R under body flexing knee, fwd L) end LOP Fcg/DLC;
- SQQ 3 **{Fwd & W Sync Solo Spin Trans to}** Fwd L & trng RF to fc DLW joining R-hnds, -, leading W (W SQ&Q) spin RF & release R-hnds sd R twd RLOD, cl L (W fwd R slightly trng LF to DLW, -, XLIF comm RF spin almost 2 full trn/cont spinning RF on L step R in pl, cont spin RF on R step L to fc WALL) end OP/WALL no hnd jnd;
- 4 **{Shadow Fence Line}** Assuming SHADOW Pos/WALL L-hnds jnd & extended sd M's R-hnd on W's R-shoulder blade sd R, -, XLIF checking W extending free R-hnd sd & fwd, bk R;
- S&QQ 5 **{Sync Shadow Trng Basic to Fc}** Sd & fwd L trng RF looking well left, -/trng LF on L slip R bk under body flexing knee to fc LOD, fwd L leading W trn LF & release, fwd R joining R-hnds (W sd & fwd L trng RF looking well left, -/trng LF on L slip R bk under body flexing knee to fc LOD, fwd L trng LF 1/2 to fc M, bk R) end FCG Pos/LOD R-hnds jnd;
- 6 **{Lunge/Stork Line}** Hold leading W step bk, -, flex R-knee extending L bk slightly rotating body (W S--) LF looking at W, - (W bk L, -, swiveling LF on L lift R-toe along L-leg to the point of L-knee free L-hnd straight up looking at M);
- 7 **{W Spiral & Rev Underarm Spin}** Fwd L trng RF to fc WALL leading W spiral LF, -, sd R leading W spin LF, cl L (W fwd R spiraling LF under jnd R-hnds to fc COH, -, sd L comm spinning LF under jnd R-hnds, cont spinning LF to fc COH cl R) end FCG Pos/WALL R-hnds jnd;
- 8 **{New Yorker}** Sd R joining lead hnds, -, trng RF on R to fc LOD fwd L checking, bk R trng LF to fc WALL end LOP FCG/WALL;

## PART A (cont'ed)

- 9-17 **UNDERARM TRN; OPEN BREAK; CHECKED R-PASS M OVERTRN w/ HND CHG BHND BK;;  
CROSS BODY W FREE ROLL IN 5; AIDA TWD LOD; AIDA LINE & HIP RKS; FC & SPOT TRN;  
RIFF TRN;**
- 9 **{Underarm Trn}** LOP FCG/Wall Sd L raising jnd lead hnds, -, bk R leading W trn RF under jnd lead hnds, fwd L (W sd R, -, XLIF trng RF under jnd lead hnds, cont trng RF sd & fwd R to fc M) end LOP FCG/WALL;
- 10 **{Open Break}** Sd & fwd R, -, bk L under body flexing knee, fwd R (W sd & bk L, -, bk R under body flexing knee, fwd L) end LOP Fcg/WALL;
- 11-12 **{Checked R-Pass M Overtrn w/ Hnd Chg bhnd Bk}** Joining both hnds fwd L twd W's R sd raising jnd lead hnds comm trng RF around W, -, cont trng RF around W XRIB lowering lead hnds, sd & fwd L (W fwd R passing under jnd lead hnds, -, XLIF, bk R) end WRAPPED/COH; Releasing trailing hnds fwd R swiveling RF 1/2 to fc W, -, fwd L trng RF 1/2 to fc COH joining R-hnds bhnd bk, fwd R (W bk L, -, bk R, fwd L) end TANDEM/COH M IF of W R-hnds jnd
- SQQ 13 **{Cross Body W Free Roll in 5}** Fwd L, -, leading W fwd & roll LF & release hnds bk R, fwd L (W SQ&Q&) (W fwd R, -, fwd L small step comm rolling LF/cont spinning cl R, fwd L small step comm rolling LF/cont spinning cl R to fc M) end LOP FCG/COH;
- 14 **{Aida twd LOD}** Joining lead hnds sd & fwd R twd LOD, -, thru L, trng LF sd R;
- 15 **{Aida Line & Hip Rks}** Cont trng LF sd & bk L to AIDA LINE, -, fwd R rolling hips CW (W CCW), rec L rolling hips CCW (W CW);
- 16 **{Fc & Spot Trn}** Fwd R swiveling RF to ptr pointing L sd, -, releasing hnds XLIF comm trng RF, rec R cont trng RF to fc COH joining lead hnds end LOP FCG/COH;
- QQQQ 17 **{Riff Trn}** Sd L raising jnd lead hnds to lead W spin RF, cl R, sd L raising jnd lead hnds, cl R (W sd R comm spinning RF under jnd lead hnds, cont spinning on R to fc M cl L, sd R comm spinning RF under jnd lead hnds, cont spinning on R to fc M cl L) end LOP FCG/COH;

## PART B

- 1-8 **TRNG BASIC OVERTRN TO FC LOD; CONTRA BREAK; HIP RKS M TRANS;  
M LUNGE W LEG LIFT & CROSS BODY; ALTERNATING UNDERARM TRNS;;  
DBL RONDE w/ INSIDE UNDERARM TRN; LUNGE BREAK;**
- 1 **{Trng Basic Overtrn to FC LOD}** LOP FCG/COH assuming CP sd & slightly fwd L trng RF looking well left (W looking right), -, bk R under body comm strongly trng LF, cont trng LF fwd L twd WALL end CP almost fcg DLW;
- 2 **{Contra Break}** Sd & fwd R cont trng LF to fc LOD, -, fwd L across body flexing knee looking at W (W looking well left), bk R end CP/LOD;
- SQQ& 3 **{Hip Rks M Trans}** Sd & bk L, -, rk fwd R rolling hips CW, rk bk L rolling hips CCW/cl R (W sd & (W SQQ) fwd R, -, rk bk L rolling hips CCW, rk fwd R rolling hips CW);
- SQQ 4 **{M Lunge W Leg Lift & Cross Body}** Releasing trailing hnds sd & bk L twd RLOD flexing knee (W --QQ) leading W to hold move, -, leading W fwd bk R under body, trng LF to fc RLOD fwd L (W hold lifting L-toe along R-leg L-hnd straight up, -, fwd L comm trng LF, cont trng LF to fc LOD bk R) end LOP FCG/RLOD;
- 5-6 **{Alternating Underarm Trns}** Joining trail hnds sd twd COH, -, XLIF trng RF under jnd trail hnds, cont trng RF sd & fwd R trng LF to fc W joining lead hnds (W sd L twd COH raising trail hnds, -, bk R, fwd L) end BFLY/RLOD; Sd L raising jnd lead hnds, -, bk R leading W trn RF under jnd lead hnds, fwd L (W sd R, -, XLIF trng RF under jnd lead hnds, cont trng RF sd & fwd R to fc M) end LOP FCG/RLOD;
- SQ&Q 7 **{Dbl Ronde w/ Inside Underarm Trn}** Assuming CP fwd R btwn W's ft trng RF rondel CW, -, sd & fwd L around W raising jnd lead hnds/XRIB leading W spin LF, cl L (W sd & fwd L trng RF ronde R CW, -, cont trng RF XRIB/fwd L spinning LF, cont spinning LF on L cl R) end LOP FCG/WALL;
- S-- 8 **{Lunge Break}** Sd & fwd R, -, flexing R-knee extend L sd & bk, rise on R straightening knee (W (W SQQ) sd & bk L, -, bk R under body flexing knee L extended fwd, fwd L) end LOP FCG/WALL;

## BRIDGE

**1 ROLL 2 SD CL;**

QQQQ 1 **{Roll 2 Sd Cl}** Sd L comm roll LF (W RF), sd R cont rolling LF to fc WALL, sd L, cl R joining R-hnds;

## PART C

**1-8 ALTERNATING CROSS BODY;; X-HND UNDERARM TRN W TRANS w/ M'S HEAD LOOP;  
OPEN SAME FT LUNGE & PICK-UP; TELESPIN TO SCP;; CHAIR REC & REV UNDERARM SPIN;  
SHADOW NEW YORKER:**

- 1-2 **{Alternating Cross Body}** FCG Pos/Wall R-hnds jnd sd L, -, leading W fwd w/ jnd R-hnds bk R under body, fwd L trng LF 1/4 to fc LOD (W slightly trng RF to fc LOD fwd R raising L-hnd straight up, -, fwd L trng LF around M, cont trng LF bk R to fc WALL) end L-Shape Pos M fcg LOD (W fcg WALL); Fwd R raising L-hnd straight up, -, fwd L trng LF around W, cont trng LF bk R to fc WALL (W sd L, -, leading M fwd w/jnd R-hnds bk R under body, fwd L trng LF 1/4 to fc LOD) end L-Shape Pos M fcg WALL (W fcg LOD) R-hnds jnd;
- SQQ 3 **{X-hnd Underarm Trn W Trans w/ M's Head Loop}** Sd L raising jnd R-hnd above head joining (W SQQ&) L-hnds at waist level, -, bk R leading W trn RF raising L-hnds, rec L leading W trn RF under L-hnds & over head for head loop (W fwd R trng LF to fc M, -, XLIF trng RF under R-hnds, cont trng RF sd & fwd R under L-hnds/cont RF to fc M cl L) end Modif CP/WALL M's R-hnd around W's bk W's L-hnd on M's shoulder;
- S-- 4 **{Open Same Ft Lunge & Pick-up}** Sd & fwd R flexing knee, -, hold extending L-hnd sd & bk, - (W S--/&) /swivel LF on R picking up W (W bk R slightly across body flexing knee, -, sway R looking well right extending R-hnd sd & bk, -/rec L swiveling LF to fc M) end CP/LOD knees of supporting ft flexed;
- SQ- 5-6 **{Telespin to SCP}** Fwd L comm trng LF around W, -, cont trng LF sd & bk R, extend L bk (W SQQ&) partial/swivel LF on R to fc LOD picking up W (W bk R comm trng LF, -, cont trng LF cl L, fwd R in SCP/fwd L small step swiveling LF to fc M) end CP/LOD; Fwd L comm trng LF around W, -, cont trng LF sd & bk R, cont trng LF sd & fwd L (W bk R comm trng LF, -, cont trng LF cl L, cont trng LF sd & fwd R) end SCP/LOD;
- QQQQ 7 **{Chair Rec & Rev Underarm Spin}** Fwd R checking, rec L trng RF to fc WALL, sd R raising jnd lead hnds to lead W spin LF, cl L (W fwd L checking, rec R trng LF to fc M, sd L comm spinning LF under jnd lead hnds, cont spinning LF to fc M cl R) end LOP FCG/WALL;
- 8 **{Shadow New Yorker}** Sd R joining R-hnds, -, trng RF on R to fc RLOD fwd L checking, bk R trng LF to fc WALL end FCG Pos/WALL R-hnds jnd;

## END

**1-7 X-HND UNDERARM TRN; CIRCULAR X-HND SPIRALS;; BK BREAK w/ M'S HEAD LOOP;  
FWD MANUV PIVOT; RUDOLPH RONDE w/ SYNC REV UNDERARM TRN; LUNGE/SIT LINE;**

- 1 **{X-hnd Underarm Trn}** FCG/WALL R-hnds jnd sd L raising jnd R-hnds above head joining L-hnds at waist level, bk R leading W trn RF raising L-hnds, rec L leading W trn RF under L-hnds (W sd & fwd R, -, XLIF trng RF under R-hnds, cont trng RF sd & fwd R under L-hnds to fc M) end FCG Pos/WALL L-hnds high above head R-hnds low at waist level;
- 2-3 **{Circular X-hnd Spirals}** Fwd R comm wheel RF, -, fwd L cont wheel RF leading W spiral LF & raising R-hnds, fwd R cont wheel RF to fc COH (W fwd L comm wheel RF, -, fwd R spiraling LF under L-hnds, fwd R cont wheel RF) end FCG Pos/COH jnd R-hnds above head jnd L-hnds at waist level; Fwd L comm wheel RF, -, fwd R cont wheel RF leading W spiral RF & raising L-hnds, fwd L cont wheel RF to fc WALL (W fwd R, comm wheel RF, -, fwd L spiraling RF under R-hnds, fwd L cont wheel RF) end FCG Pos/Wall jnd L-hnds above head jnd R-hnds at waist level;
- 4 **{Break Bk w/ M's Head Loop}** Sd R raising L-hnds over head & place L-shoulder, -, bk L placing R-hnd around W's waist, fwd R end HALF OP/LOD;



## END (cont'ed)

- 5     **{Fwd Manuv Pivot}** Fwd L, -, fwd R trng RF to fc RLOD, bk L pivoting RF 1/2 to fc LOD (W fwd R, -, fwd L, fwd R btwn M's ft pivoting RF 1/2 to fc RLOD) end CP/LOD;
- SQ&Q 6     **{Rudolph Ronde w/ Sync Rev Underarm Trn}** Fwd R btwn W's ft rotating body RF to lead W ronde CW, -, bk L momentary SCP fcg LOD/trng RF to fc WALL sd R leading W LF, cl L (W sd & fwd L around M ronde R CW, -, XRIB/sd L trng LF under jnd lead hnds, cl R) end LOP FCG/WALL;
- S-- 7     **{Lunge/Sit Line}** Sd & fwd R, -, leading W bk flex R-knee extending L sd & bk, - (W sd & bk L, -, (W SS) bk R underbody flexing knee, -) end M's R-Lunge Line (W Sit Line) & hold as music fades out;

# Right Here Waiting For You

**Choreographers:** Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203  
**Phone:** (425) 348-6030 or Randy's Cell (425) 923-8095 or Marie's Cell (425) 870-2809  
**E-Mail** [RKPreskitt@comcast.net](mailto:RKPreskitt@comcast.net) or [mariepreskitt@hotmail.com](mailto:mariepreskitt@hotmail.com)  
**Music:** Right Here Waiting – Ross Mitchell – Album CFD 11 – Movin' On Up  
Download CD from VNDANCE <https://vndance.info/ross-mitchell/page/2/>  
**Footwork:** Opposite except where noted Speed 45 rpm  
**Rhythm/Phase** Rumba Phase V+2+1 (Curl , Continuous Top) (Alternative Basic)  
**Sequence:** Intro – A – B – Brg- A – B – C – Interlude - B - End Released 1.0 July 2016

## INTRO

### **1-4 WAIT ; CUCARACHA ; STEP BK LADY DEVELOPE ; ; HOCKEY STICK END/MAN TRANS ;**

- 1 Shadow Skaters Pos fc Wall both with L foot free wait 1 measure ;
- 2 Sd L, rec R, cl L, -;
- 3 Bk R, -, -, -(W bk R, raise L foot up to R knee, kick L fwd & down , -);
- 4 Fwd L, -, fwd R, -(W fwd L, fwd R trng LF ½ , bk R, -) joining lead hands;

## PART A

### **1-4 OPEN HIP TWIST ; FAN ; STOP & GO HOCKEY STICK W/LUNGE ; ;**

- 1 Fwd L, rec R, cl L lead W to trn RF, - (W bk R, rec L trng RF, fwd R, swiv RF fc LOD);
- 2 Bk R, rec L, sd R, - (fwd L LOD, fwd R trn LF, bk L to LOD extend L arm bk & bk);
- 3 Fwd L, rec R, sd L releasing hands, -(W cl R, fwd L, fwd R trn LF to fc wall, -);
- 4 Soften L knee X lunge RIF to LOD extend arms to side, rec L, sd R fc Wall join lead hands, - (W XLIB, rec R trn RF fc RLOD, bk L to fan pos, -);

### **5-8 HOCKEY STICK 1/2 ; CUCARACHA 2X ; ; FINISH HOCKEY STICK OVERTURN TO FIGURHEAD ;**

- 5 Fwd L, rec R, cl L raise lead hands, -(W cl R, fwd L, fwd R, -);
- 6-7 Sd R, rec L, cl R, -; sd L, rec R, cl L, -;
- 8 Bk R trng 1/8 RF, rec L, fwd R (W fwd L toe pting DRW, fwd R spiral 7/8 LF under joined lead hands, cont LF trn fwd L raise L hand high)  
end lead hands joined low in figurehead position M behind W fc ing DRW,-;

### **9 12 FWD BASIC LADY TURN TO CP ; CONTINUOUS TOP TO LOW HANDSHK ; ; ;**

- 9 Fwd L leading W fwd then flip lead hands to lead W to trn RF, rec R, trng RF sd & slightly fwd L (W fwd R DRW/sharply swvl ½ RF on R, fwd L, fwd R to loose CP DRC,-;
- 10 Trng RF XRIB of L toe to heel, cont RF trn sd L, cont RF trn XRIB of L toe to heel (W trng RF sd L, cont RF trn XRIF of L, cont RF trn sd L) to loose CP approximately DLW,-;
- 11 Cont RF trn sd L leading W fwd, cont RF trn XRIB of L toe to heel, cont RF trn sd L (W fwd R trng LF under joined lead hands, trng RF sd L, cont RF trn XRIF of L) to loose CP approximately DLC,-;
- 12 Trng RF XRIB of L toe to heel, cont RF trn sd & fwd L, sd R (trng RF sd L, fwd R trng LF under joined lead hands, cont LF trn sd L) join R hands fc WALL,-;

## PART B

### **1-4 OPEN BREAK TO SHDW RLOD ; SWEETHEARTS 2X ; ; SKATERS WHEEL 3 LOD ;**

- 1 Apt L, rec R trng RF , sd L release R hands to shdw RLOD, -(W apt R, rec L trng LF, sd R, -);
- 2 Chk fwd R trng body to R, rec L sd R, -(W chk bk L trng body to R, rec R, sd L to L sd of M, -);
- 3 Chk fwd L trng body to L, rec R, sd L, -(W chk bk R, trng body to L, rec L, sd R to R sd of M, -);
- 4 Take skaters pos wheel RF fwd R, L, R, - to fc LOD(W wheel RF bk L, R, L, -);

### **5-8 PROG WALK 3 & SPIRAL ; AIDA ; SWITCH ROCK ; UNDERARM TURN ;**

- 5 Fwd L, fwd R, fwd L spiral RF 7/8 on L, -(W fwd R, fwd L, fwd R spiral LF 7/8 on R, -);
- 6 Fwd R to LOD, fwd L trng RF fc RLOD, bk R to slight bk to bk pos extend trailing arms up & bk, -;
- 7 Pull L thru fc ptr BFLY chk sd L, rec R, sd L, -;
- 8 Bk R beh L lead W to turn under lead hands, rec L, sd R, -  
(W trng RF fwd L under R hands, cont trng fwd R trng fc M, -) to BFLY Wall;  
NOTE: 2<sup>nd</sup> time through B end in CP Wall, 3<sup>rd</sup> time through B end in Right Handshake

## BRIDGE

### **1-2 ALTERNATIVE BASICS ; ;**

- 1-2 Cl L to R, in plc R, sd L, -; Cl R to L, in plc L, sd R, -;

## PART C

### **1-4 CUDDLES 3X ; ; LADY SPIRAL ; FAN ;**

- 1 Slight RF body trn to lead W out sd L sweep L arms to sd, rec R, cl L both arms around W on back, -  
(W trn RF 3/8 bk R sweep R arm out to sd, rec L trng LF, sd & fwd R return hand to M's shoulder, -);
- 2 Slight LF body trn to lead W out sd R sweep R arms to sd, rec L, cl R both arms around W on back, -  
(W trn LF 3/8 bk L sweep L arm out to sd, rec R trng RF, sd & fwd L return hand to M's shoulder, -);
- 3 Slight RF body trn to lead W out sd L sweep L arms to sd, rec R, cl L join lead hands, lead W to spiral under lead hands  
(W trn RF 3/8 bk R sweep R arm out to sd, rec L trng LF, fwd R join lead hands, spiral LF 7/8 under lead hands);
- 4 Bk R, rec, L, sd R, -(W fwd L to LOD, fwd R sharp LF turn, bk R to fan pos, -);

### **5-8 START ALEMANA ; AIDA ; SWITCH ROCK ; SPOT TURN M/POINT TRANS ;**

- 5 Fwd L, rec R, sd L lead W to turn RF, -(W cl R, fwd L, fwd R trng to fc M, -);
- 6 Thru R to LOD, fwd L trng RF fc RLOD, bk R to slight bk to bk pos extend trailing arms up & bk, -;
- 7 Pull L thru fc ptr BFLY chk sd L, rec R, sd L, -;
- 8 Trng LF fwd R, cont trng fwd L fc ptr & wall, point R to sd no weight, -  
(W trng RF, fwd L, cont trn fwd R fc M, sd L, -);

### **9-12 RT FOOT CIRCULAR SERPIENTE ; ; FENCE LINE ; FENCE LINE & POINT ;**

- 9 Same footwork for 8 measures: trng CW around ptrn XRIF, sd L, XRIB, fan L CCW;
- 10 Trng CCW around ptrn XLIB, sd R, XLIF, fan R CW to fc ptrn & wall;
- 11-12 On soft L XRIF, rec L, sd R, -; on soft R XRIF, rec R, point L no weight, -;

### **13-16 LFT FOOT CIRCULAR SERPIENTE ; ; FENCE LINE ; FENCE LINE & LADY POINT TRANS ;**

- 13 Trng CCW around ptrn XLIF, sd R, XLIB, fan R CW;
- 14 Trng CW around ptrn XRIF, sd L, XRIB, fan L CCW fc ptrn & wall;
- 15-16 On soft R XRIF, rec R, sd L, -; on soft L XRIF, rec L, sd R, -(W XRIF, rec L, point R to sd no weight, -);

## INTERLUDE

### **1-4 1/2 BASIC ; CONTINUOUS TOP ; ; ;**

- 1 Fwd L, rec R, sd & fwd L blend to CP fcg RLOD,-(W bk R, rec L, fwd R trng RF to CP);
- 2 Trng RF XRIB of L toe to heel, cont RF trn sd L, cont RF trn XRIB of L toe to heel  
(W trng RF sd L, cont RF trn XRIF of L, cont RF trn sd L) to loose CP approximately DLW,-;
- 3 Cont RF trn sd L leading W fwd, cont RF trn XRIB of L toe to heel, cont RF trn sd L  
(W fwd R trng LF under joined lead hands, trng RF sd L, cont RF trn XRIF of L) to loose CP approximately DLC,-;
- 4 Trng RF XRIB of L toe to heel, cont RF trn sd & fwd L, sd R  
(W trng RF sd L, fwd R trng LF under joined lead hands, cont LF trn sd L) join R hands fc WALL,-;

## END

### **1-4 CHANGE PLACES 2X ; ; CHANGE PLACES LADY UNDERARM ; HOCKEY STICK ENDING ;**

- 1 With R hnds jnd rk apt L, rec R trng ¼ RF to fc LOD beh W then rel jnd R hnds, cont to trn RF to fc ptr & WALL stepping sd & bk L twd COH (W rk apt R, rec L trng ¼ LF to fc LOD in front of M then rel jnd R hnds, cont LF trn to fc ptr & COH stepping sd & bk R twd WALL) joining L hnds,-;
- 2 With L hnds jnd rk apt R, rec L trng ¼ LF to fc LOD beh W then rel jnd L hnds, cont to trn LF to fc ptr & COH stepping sd & bk R twd WALL (W rk apt L, rec R trng ¼ RF to fc LOD in front of M then rel jnd L hnds, cont RF trn to fc ptr & COH stepping sd & bk L twd COH) joining R hnds,-;
- 3 Rk apt L, rec R commencing to pass R shldr while trng ¼ RF and keeping R hnds jnd, cont to trn RF sd L twd COH (W rk apt R, rec L, fwd R fwd WALL spiralling 7/8 LF undr jnd R hnds to end almost fcg WALL),-;
- 4 Bk R, rec L fwd R join lead hands, -(W fwd L, fwd R trng LF fc COH, bk R join lead hands, -);

### **5-9 CHASE W/UNDERARM PASS ; ; ½ BASIC ; NATURAL TOP 3 SLOWING ; SLOW CONTRA CHECK ;**

- 5 Fwd L trn ½ RF fc COH keep lead hands joined low, fwd R, cl L, -(W bk R, rec L, fwd R, -)
- 6 Bk R lead W to pass by left side, rec L lead W under lead hands, sd R, -  
(W fwd L, fwd R trn LF under lead hands fc M, sd L, -);
- 7 Fwd L, rec R, sd & fwd L blend to CP fcg RLOD,-(W bk R, rec L, fwd R trng RF to CP);
- 8 Trng RF XRIB of L toe to heel, cont RF trn sd L, cont RF cl R, -(W trng RF sd L, XRIB, sd L, -) CP Wall;
- 9 Soften knee body trn LF fwd L X body line, slowly trn body slght LF strong stretch up of body look over lady,-, -  
(W soften knee bk R X body line but keep R heel off floor head to right, extnd body & trn head well left stretch up right sd of body,-, -); extend through music





## Three Times A Lady

**Choreographer:** Peter & Chama Gomez Frederick, CO **Date:** 05/15/2016 **v1**  
**Web Site:** <http://www.InSyncDancers.org> **E-mail:** [peterandchama@insyncdancers.org](mailto:peterandchama@insyncdancers.org)  
**Artist:** The Commodores  
**Record:** *Truly: The Love Songs* by Lionel Ritchie **Track:** 3  
**Merchant:** 1. iTunes **Time:** 3:36 **Dance:** 3:36  
 2. [Amazon](#) **Time:** 3:37 **Dance:** 3:37  
**Footwork:** Opposite unless noted (Woman's footwork in parenthesis)  
**Rhythm:** Roundalab Waltz Phase 3+2+1 (Weve, Bk Wsk) + (Weve In & Out)  
**Sequence:** Intro - A - B - Inter - C - D - Ending

### Meas

### Intro

#### 1-2 WAIT ; LDY to CP ;;

1-2 Wait in OP fcg WALL with trail foot free, -, - ; [**Ldy to CP**] and move fwd R to CP, -, - ;

### Part A

#### 1-8 L TRNG BOX ;;; HVR ; M ACR ; W ACR ; PU ;

1-4 [**L Trng Box**] Fwd L comm ¼ LF trn, comp trn sd R, cl L ; bk R comm ¼ LF trn, comp trn sd L, cl R ; Fwd L comm ¼ LF trn, comp trn sd R, cl L ; bk R comm ¼ LF trn, comp trn sd L, cl R ;

5-8 [**Hvr**] Fwd L, fwd & slightly sd R, sd & slightly fwd L to SCP ; [**M Acr**] Fwd R comm RF trn acr dir of dance, cont trn sd L to otsd ptr in BJO, bk R (Fwd L, fwd R, fwd L) ; [**W Acr**] Bk L comm RF trn, cont trn sml sd R, cont RF rotation fwd L (Fwd R comm RF trn acr dir of dance, cont trn sd L to otsd ptr in BJO, cont RF rotation fwd R) to SCP fcg DLOD/COH ; [**PU**] Thru R comm. LF body rotation, cont. rotation sd L to CP, cl R ;

#### 9-17 2 LF TRNS ;; HVR ; CHASSE ; WEVE ;; MANUV ; SPN TRN ; BK & CHASSE to SCP ;

9-12 [**2 LF Trns**] Fwd L comm. ½ LF trn, cont. LF trn sd R diag. LOD/COH, cont. trn cl L to fc RLOD ; Bk R comm. ¼ LF trn, cont. trn sd L twd LOD to fc WALL, cl R ; [**Hvr**] Repeat 5 ; [**Chasse**] Thru R comm trn to fc ptr, sd L/cl R, sd L to SCP DLOD/COH ;

13-17 [**Weve**] Fwd R, fwd L comm LF trn, cont trn sd & slightly bk R to fc DRLD/COH ; Cont trn bk L twd LOD lead W to stp otsd to CBMP, bk R twd LOD cont LF trn, sd & fwd L to BJO DLOD/WALL ; [**Manuv**] Comm RF trn fwd R, cont trn sd L, cl R to fc RLOD ; [**Spn Trn**] Comm RF trn with toe lead bk L, fwd R btwn W's ft with slight rise cont trn, comp RF trn bk L to fc DLOD/Wall ; [**Bk & Chasse to SCP**] Bk R, sd L/cl R, sd & fwd L twd DLOD/COH to SCP ;

### Part B

#### 1-8 WEVE IN & OUT ;;; BK WSK ; MANUV ; BK WSK ; CHASSE ; WING ;

1-4 [**Weve In & Out**] Fwd R, fwd L comm LF trn, cont trn sd & slightly bk R ; Cont trn bk L twd LOD lead W to stp otsd to CBMP, bk R twd LOD cont LF trn, sd & fwd L to SCP DLOD/WALL ; fwd R DLOD/WALL, fwd L comm LF trn, cont trn sd & slightly bk R to BJO fcg DRLD/COH ; [**Bk Wsk**] Bk L comm RF rotation, sd R, XIB L (Fwd R comm RF rotation, sd L, XIB R) to SCP ;

5-8 [**Manuv**] Comm RF trn fwd R, cont trn sd L, cl R to fc LOD ; [**Bk Wsk**] Bk L comm RF rotation, sd R, XIB L to SCP (Fwd R comm RF rotation, sd L, XIB R) ; [**Chasse**] Thru R comm trn to fc, sd L/cl R, sd L to SCP ; [**Wing**] Fwd R, draw L to R, cont draw to SDCAR - (Fwd L comm trng LF, fwd R cont LF trn, fwd L to tight SDCAR) finish in DLOD/WALL ;

#### 9-16 X HVR ;; MANUV ; BK WSK ; MANUV ; BK WSK ; CHASSE ;

9-16 [**X Hvr**] Fwd L comm LF trn up to ¼, cont. trn sd R, fwd & sd L to BJO ; Fwd R comm RF trn up to ¼, cont. trn sd L, fwd & sd R to SDCAR ; Fwd L, sml sd & slight fwd R moving thru CP, fwd L to BJO DLOD/WALL ; [**Manuv**] Comm RF trn fwd R, cont trn sd L, cl R to fc RLOD ; Repeat meas. 4-7 to SCP DLOD/COH ;;;



## Three Times A Lady

### Interlude

#### 1-6 WEVE to SCP ;; FWD SD X-BEH ; SYNC UNWIND ; DIP ; REC & FWD ;

1-6 **[Weve to SCP]** Fwd R, fwd L comm LF trn, cont trn sd & slightly bk R to fc DRLD/COH ; Cont trn bk L twd LOD lead W to stp otsd to CBMP, bk R twd LOD cont LF trn, sd & fwd L to SCP DLOD/WALL ; **[Fwd Sd X-Beh]** Fwd R comm sml RF rotation, sd L, cross R beh L ; **[Sync Unwind]** M unwinds RF on ball of R foot (Moving arnd & unwinding M fwd R, fwd L/fwd R, fwd L) to CP DLOD/WALL ; **[Dip]** With sml LF rotation move sd & bk L & the R leg extended, -, - ; **[Rec & Fwd]** Rec R, fwd L, - ;

### Part C

#### 1-8 MANUV ; SPN TRN ; BOX FIN ; PROG CHASSE to R ; BK LKS ; IMP ; M ACR ; W ACR ;

1-4 **[Manuv]** Comm RF trn fwd R, cont trn sd L, cl R to fc RLOD ; **[Spn Trn]** Comm RF trn with toe lead bk L, fwd R btwn W's ft with slight rise cont trn, comp RF trn bk L to fc DLOD/Wall ; **[Box Fin]** bk R comm ¼ LF trn, comp trn sd L, cl R ; **[Prog Chasse to R]** Fwd L comm LF trn, cont. trn sd R LOD/cl L, sd R to BJO fcg DRLD/COH ;

5-8 **[Bk Lks]** Bkg DLOD/WALL in BJO bk L, bk R/lk L in frt of R, bk R ; **[Imp]** Comm RF upper body trn bk L, cl R cont RF trn, comp 3/8 trn fwd L to SCP fcg DLOD/COH ; Repeat meas. 6-7 of Part A ;;

#### 9-16 CHK THRU ; REC CLS ; DIP ; BOX FIN ; 2 LF TRNS ;; HVR ; THRU SD BEH ;

9-12 **[Chk Thru]** Thru R, -, - ; **[Rec Cls]** Comm RF rotation rec L to fc ptr, cl R to CP, - ; **[Dip]** With sml LF rotation move sd & bk L with the R leg extended, -, - ; Repeat meas. 3 ;

13-16 Repeat meas. 9-11 of Part A ;;; **[Thru Sd Beh]** Thru R, releasing ptr sd L, cross R beh L to BFLY ;

### Part D

#### 1-8 ROLL 3 ; M ACR ; W ACR ; WEVE ;; MANUV ; SPN TRN ; BK & CHASSE to SCP ;

1-3 **[Roll 3]** Sd L comm LF trn, cont trn sd R, cont trn to fc WALL sd L ; Repeat meas. 6-7 of Part A ;;

4-8 Repeat meas. 13-17 of Part A ;;;;

#### 9-17 CHR REC CLS ; LF TRNG BOX ;;; HVR ; MANUV ; SPN TRN ; BK & CHASSE to SCP ;

9-14 **[Chr Rec Cls]** Fwd R lunge step, rec L, cl R ; Repeat meas 1-5 of Part A ;;;;

15-17 Repeat meas. 15-17 of Part A ;;;

### Ending

#### 1-8 WEVE IN & OUT ;;; BK WSK ; MANUV ; BK WSK ; M ACR ; W ACR ;

1-8 Repeat meas. 1-6 of Part B ;;;;; Repeat meas. 6-7 of Part A ;;

#### 9-16 CHASSE ; FWD SD X-BEH ; UNWIND ; WHL to CP ;;; EMBRACE;

9-16 Repeat meas. 12 of Part A ; Repeat meas. 3 of Inter ; **[Unwind]** M unwinds RF on ball of R foot (Moving arnd & unwinding M fwd R, fwd L, fwd R) ; **[Whl to CP]** Comm wheel fwd R, L, R ; fwd L, R, L ; fwd R, L, R ; fwd L, R, L to CP ; **[Embrace]** Cl R (Cl L), M & W embrace, - ;



WAIT FOR ME

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Phone: 602-321-2078  
 Rhythm: Rumba Speed: Slow to 24 MPM Degree of difficulty: Above average Phase: VI  
 Special thanks to our coach Yelena Babyuk for assisting with the choreography  
 Website: [gphurd.com](http://gphurd.com) E-mail: [gphurd@aol.com](mailto:gphurd@aol.com) Release Date: July 2016  
 Music: WRD Music World CD: Get Up & Dance Latin 8 , Track 12, "Esperame En El Cielo" Time: 2:36  
 SEQUENCE: INTRO-ABC-A-D-E-A(Mod) Footwork: Opposite for Lady (except where noted)  
 Version: 1.0

INTRO

**1-4 WAIT; LADY LWR & RISE; (TO WALL) LADY FWD, FWD SPIRAL, FWD (TAND/WALL);  
 LADY OUT 2 SLOS TO FC (LD HND);**

- [Wait] In bk to bk pos M fcg LOD with ft shoulder length apart & W's ft tog with wgt on both ft arms at sds touching palm to palm start w/M's head looking dn & to the R (L) wait 2 drum bts as music begins M rolls head in a CCW (CW) circle to end looking R (L) twds WALL;  
 Note: Think of drawing a circle CCW (CW) with your chin
- Q [Lady Lwr & Rise] M hold lady lwr & rise with hip roll action maintain palm to palm hold throughout shift wgt to M's L (W's R) on last beat;
- QQS [Lady Fwd, Fwd Spiral & Fwd] Both swvl to fc Wall fwd R, rec bk L, rec R (fwd L, fwd R spiraling LF, fwd L) to end in Tandem Wall M bhnd W no hnds jnd,-;
- SS [Lady Out 2 Slos to Fc] Fwd L,-, fwd R (fwd R trng LF,-, bk L) jn ld hnds to LOP/WALL,-;

PART A

**1-4 OPEN HIP TWIST; SYNC OVERTURNED RUN w/TWIST & SIT;  
 M RISE/LADY SLOW RONDE; ALTERNATIVE BASIC FWD (M RKS);**

- QQS [Op Hip Twst] Fwd L, rec R, cl L brace L hnd & arm for W's hip twst (bk R, rec L, fwd R brace R hnd & arm trng hips sharply RF),-;
- QQ&S [Sync Ovrtrn Run w/Twst & Sit] Bk R, rec L/cl R, sd L lwr into both knees extend trl arm up & out (fwd L, fwd R spiraling LF/fwd L twds LOD, fwd R soften into R knee while twisting torso RF leave L ft ptnd bk twds M) to end both fcg WALL w/lead hnds jnd,-;
- [M Rise/Lady Slo Ronde] Keeping tone in jn ld hnds M slowly rise into both knees (W pull on jnd ld hnds rise & ronde L ft in big CW circle to end w/L ft beside R w/o wgt now fcg RLOD);
- QQS [Alt Basic Fwd M Rks] Rk R, rec L, rec R (in place close L, close R, fwd L),-;

**5-8 (M SD LT) LADY FWD TO SLOW HEAD LOOP; & SLOWLY SPIRAL;  
 LADY LF U/A ROLL TO HND SHK; SYNC HIP RKS TO STORK LN;**

- S-- [Slo Head Loop] Sd L leading W fwd,-, slowly raising jnd ld hnds to loop over W's head & lower on her L shoulder (fwd R,-, allow jnd lead hnds to loop over her head),-;
- [Slo Spiral] With tone in jnd ld hnds & no further wgt chg lead ptr to slowly spiral 7/8 LF over the entire measure;
- QQS [Lady Roll Lt to Hnd Shk] Keep ld hnds jnd high bk R, rec L, sd R (fwd L comm LF trn, sd R cont trn undr jnd ld hnds, sd L) chg to R hnd shk at waist level now offset M fcg WALL & W to M's R sd fcg COH,-;
- QQ&S [Sync Hip Rks to Stork Ln] Rk L, rec R/rec L, rec sd R slightly twds DRW soften into R knee to lunge line extend ld arm up & out (rk R, rec L/rec R, rec sd L soften into L knee while raising R leg to knee toe ptnd to floor extend trlng arm up & out),-;

**PART B****1-4 LADY CIRCLE & LEG LIFT (M CL); & FWD SPIRAL OUT 2 TO FC (NO HANDS);  
CUCARACHA CROSS TWICE TO ½ OP LN;;**

- S-- [Lady Cir & Leg Lift (M Cl)] Rise leading ptr fwd close L to R placing jnd R hnds at M's R shoulder & release,-, trng upper torso LF lift L arm up & over ptr's head & drop on her L shoulder (circle RF bhnd M fwd R, fwd L, fwd R maintain contact on M's shoulder w/R hnd to end to M's L sd w/R arm around M's back R hnd on M's shoulder lift L knee bent in front of R knee w/toe ptnd to the floor) to modified Left ½ OP fcg WALL,-;
- QQS [Spiral & Out to FC] Leading ptr fwd bk R release hold, rec L, fwd R (fwd L spiraling RF, fwd R trng RF, bk L) to end M fcg ptr & WALL no hnds jnd,-;
- QQS [Cucar Cross 2X] Rk sd L w/ld hnd arm sweep, rec R, XLIF of R (rk sd R w/ld hnd arm sweep, rec L, XRIF of L) closing the distance between ptr slightly w/no hnds jnd,-;
- QQS Rk sd R w/trlng hnd arm sweep, rec L, XRIF of L (rk sd L w/trlng hnd arm sweep, rec R, XLIF of R) blending to ½ OP LOD,-;

**5-8 SQUARE HALF;; CUDDLE PIVOT 4 TO FC COH; AROUND THE WORLD;**

- QQS [Square ½ ] Fwd L, fwd R, trng RF sd L while scooping ptr into L arm (fwd R, fwd L, fwd R between ptr's ft trng LF placing R arm ovr M's L arm around his bk) to end in "L" Pos M fcg RLOD W fcg COH,-;
- QQS Cont trn RF fwd R twds COH, fwd L, fwd R between ptr's ft comm to trn RF (fwd L, fwd R, trng RF sd L) blending to cuddle pos Fcg COH,-;
- QQQQ [Cuddle Pvt 4] Like a spot pvt action sd L trng RF, fwd R btwn ptrs ft cont trng RF, sd L trng RF, fwd R btwn ptr's ft trng RF (fwd R btwn ptr's ft trng RF, sd L cont trn, fwd RF btwn ptr's ft trng RF, sd L cont trn) completing one full RF revolution to end cuddle pos fcg COH;
- Q--- [Around The World] Sd L trng body LF moving ptr strongly to the L lwr into both knees support W's bk w/both hnds while lwrng into both knees rotate ptr sd & bk around to the R sd of M rising into both knees (sd R upper body twds RLOD while lwrng into both knees rotate body in a CW circle around and up) to end fcg DLC;

**PART C****1-4 HIP RK 3 LADY RONDE; w/INSD TRN TO TANDEM/DRW;  
FWD 2 LADY TRN TO FC & TCH; LADY LWR & RISE;**

- QQS [Hip Rk 3 Lady Ronde] Rk fwd R, rec bk L blend CP, rec fwd R trng upper body strongly RF to lead ptr's ronde (rk bk L, rec fwd R, bk L trng strongly RF to ronde R bhnd L w/o wgt),-;
- QQS [Insd Trn to Tand/DRW] Circle RF fwd L comm to raise jnd ld hnds, fwd R, fwd L lwr jnd ld hnds bhnd ptr's bk (bk R comm to trn LF, fwd L comm trng LF undr jnd ld hnds, fwd R spiraling LF) end TANDEM M bhnd W fcg DRW w/ld hnds jnd lo,-;
- QQ-- [Fwd 2 Lady Trn to Fc & Tch] Fwd R, fwd L, tch R to L rolling wrist ovr to trn ptr RF (fwd L, fwd R, trng ½ RF on wgt R ft tch L to R w/o wgt to fc ptr) end LOP/DRW,-;
- [Lady Lwr & Rise] M hold lady lwr & rise with hip roll action keep ld hnds jnd no wgt chg;

PART C CONTINUED**5-8 INSD UNDERARM TRN TO LOP/COH; (DN LN) HIP RK 3 TO FC (BFLY);  
SD RK 3; CHG SDS IN 4 TO FC (LD HNDS);**

- QQS [Insd U/A Trn to LOP/COH] Trng RF XRIB of L comm to raise jnd ld hnd, slight sd & bk L trng RF lead ptr to trn undr jnd ld hnds, sd R (fwd L, fwd R trng LF undr jnd ld hnds, sd L) to end LOP/COH,-;
- QQS [Dn LN Hip Rk 3 to Fc] Sharply swvl RF (LF) on wgt'd ft to fc LOD rk fwd L, rec R, fwd L sharply swvl LF (RF) blend to BFLY/WALL,-;
- QQS [Sd Rk 3] Rk sd R, rec L, rec R still in BFLY/WALL,-;
- QQQQ [Chg Sds in 4 to Fc] In BFLY bk L, XRIF of L comm trng RF raise jnd ld hnds, fwd L trng strongly RF trng ptr undr, XRIF of L (bk R, fwd L, fwd R trng LF undr jnd ld hnds, bk L) to end LOP/WALL;

PART A

- 1-4 **OPEN HIP TWIST; SYNC OVERTURNED RUN w/TWIST & SIT;  
M RISE/LADY SLOW RONDE; ALTERNATIVE BASIC FWD (M RKS);**
- 5-8 **(M SD LT) LADY FWD TO SLOW HEAD LOOP; & SLOWLY SPIRAL;  
LADY LF U/A ROLL TO HND SHK; SYNC HIP RKS TO STORK LN;**

PART D**1-4 LADY CIRCLE RIGHT 2 SLOS (CP/COH); INTO NATURAL TOP 6 (COH);  
TO CHK'D ROPE SPIN (FC WALL);**

- SS [Lady Cir 2 Slos to Fc] With R hnds still jnd bk L trng RF,-, XRIF of L trng RF (circle RF fwd R twds DLC,-, sd & fwd L trng RF to fc M) blending to CP COH,-;
- QQS [Nat'l Top 6] Sd L trng RF, XRIB of L, cont trn sd L (XRIF of L trng RF, sd L cont trn, XRIF of L),-;
- QQS XRIB of L trng RF, sd L cont trn, cl R to L raise ld hnds sharply to lead ptr to spiral (sd L trng RF, XRIF of L, sd L spiraling sharply RF to M's R sd) to end M fcg COH & W to M's R sd almost fcg WALL,-;
- QQS [Chk'd Rope Spin] Rk sd L, in place R, sd L trn sharply LF (comm to circle CW fwd R, fwd L, fwd R sharply trng RF to fc M) end in LOP/WALL,-;

**5-8 INTO 3 ALEMANAS (CP);; SYNC CUDDLE TO FAN;**

- QQS [3 Alemanas] Bk R, rec L slightly sd, cl R to L (fwd L trng ½ RF undr jnd ld hnds brushing R to L, fwd R twd DRW trng RF to fc M, fwd L to M's R sd trng almost ½ RF to end almost backing COH),-;
- QQS Sd L, rec R, cl L to R (fwd & across R twds LOD spiral LF on R undr jnd ld hnds to fc DRW, cont LF trn fwd L twd WALL trng ½ LF undr jnd ld hnds, fwd R to M toe ptnd twds DLC),-;
- QQS Bk R, rec L, cl R to L (fwd L trng ½ RF undr jnd ld hnds brushing R to L, fwd R twd DRW trng 3/8 RF to fc M, fwd L) to loose CP WALL,-;
- QQ&S [Sync Cuddle to Fan] Sd L leading W to trn RF releasing ld hnd sweep L arm out to sd, rec R/cl L to R, sd R (swvl 3/8 RF on L ft stp bk R sweep R arm up & out to sd, rec L trng LF/sd & fwd R cont trng LF, stp bk L) to end in Fan Pos M fcg WALL,-;

**PART E****1-4 HOCKEY STICK;; ADVANCED ALEMANA TO SHADOW/COH;;**

- QQS [Hockey Stk] Fwd L, rec R, cl L to R (cl R to L, fwd L, fwd R),-;
- QQS Trng slightly RF rk bk R raise ld hnds, rec fwd L trng ptr undr LF, fwd R (trng LF fwd L, fwd R trng LF under jnd ld hnds, bk L) to LOP/DRW,-;
- QQS (Adv Alemana to Shad) Fwd L, rec R, trng RF sd L comm to raise ld hnds (bk R, rec L, fwd R trng RF),-;
- QQS XRIB of L trng RF leading ptr undr jnd ld hnds, sd L trng RF, cl R to L (fwd L cont RF trn undr jnd ld hnds, fwd R cont RF trn, fwd L twds M's R sd cont trng RF) place both hnds on W's shoulders to slight RT SHAD/COH position,-;

**5-8 INTO LAST 2 OF 3 THREES;; CROSS BODY TO LOP/WALL;;**

- QQS [Last 2 of 3 Threes] Sd & fwd L w/slight RF body trn leading ptr to stp sd & bk & release shoulder hold, rec R trn body slighty LF, cl L to R (sd & bk R slight RF body trn, rec L, fwd R twds COH trng ½ RF to fc M),-;
- QQS Bk R, rec L, cl R to L (fwd L trng ½ RF, fwd R twds COH trng ½ RF, fwd L) blending to loose CP COH,-;
- QQS [Cross Body] Fwd L, rec R trng LF ¼, sd L (bk R, rec L, fwd R) to "L" shaped loose CP pos M fcg RLOD & W fcg WALL,-;
- QQS Bk R, rec L trn LF ¼, sd R (W fwd L, fwd R trng LF ½, sd L) & release to LOP/WALL,-;

**PART A (MOD)****Repeat Measures 1-7 of PART A****1-4 OPEN HIP TWIST; SYNC OVERTURNED RUN w/TWIST & SIT;****M RISE/LADY SLOW RONDE; ALTERNATIVE BASIC FWD (M RKS);****5-7 (M SD LT) LADY FWD TO SLOW HEAD LOOP; & SLOWLY SPIRAL;  
LADY LF U/A ROLL TO HND SHK;****8-10 CIRCLE RF IN 6 BK TO BK (M FC LN);; LADY LWR & RISE; & LOOK;**

- QQS [Cir in 6 Bk to Bk] Both circle RF while lwrng jnd R hnds btwn partnership looking at ptr fwd L, fwd R, fwd L (fwd R, fwd L, fwd R),-;
- QQS Cont fwd R, fwd L, sd R to end w/ft apt at shoulder width (fwd L, fwd R, fwd L trng strongly RF ft tog) end bk to bk pos M fcg LOD & W fcg RLOD jn both hnds low palm to palm,-;
- [Lady Lwr & Rise] M hold w/wgt on both ft lady lwr & rise with hip roll action maintain palm to palm hold throughout at end of the measure M look dn & to the R (W look dn & to the L);
- [Look] As music fades repeat head roll action as in measure 1 of INTRO;

# You'll Never Find

**Choreographers:** TJ & Bruce Chadd, 10400 Overland Rd #161 Boise, ID 83709

**Phone:** (208) 887-1271

**Email:** TJChadd@gmail.com

**Website:** www.dancingchadds.com

**Music:** "You'll Never Find Another Love Like Mine (Live)" by Dancelife Studio Orchestra

**CD:** "Moondance" or single download from www.casa-musica-shop.de

**Original Length of Music:** 3:16

**Release Date:** July 2016

**Rhythm:** Rumba

**Degree of Difficulty:** Average

**Phase:** III + 2 [Cross Body / Facing Fan] + 2 modified [Sync Cucaracha Cross / Fence Line in 4]

**Music Modification:** None

**Sequence:** Intro AB A<sup>mod</sup> BC A<sup>9-16</sup> B<sup>mod</sup> End

**Footwork:** Opposite for Woman unless otherwise noted in ( )

## INTRO [8 Measures]

### CP ~ FCING THE WALL ~ LEAD FEET FREE

1-8 WAIT; WAIT; CUCARACHA 2X;; SD WKS;; CUCARACHA 2X;;

1-2 {Wait; Wait} Man fcng WALL ~ Lady fcng Man ~ CP ~ lead ft free ~ Wait; Wait;

3-4 {Cucaracha 2X} Sd L with partial weight, rec R, clo L, -; Sd R with partial weight, rec L, clo R, -;

5-6 {Sd Wks} Sd L, clo R, sd L, -; Clo R, sd L, clo R, -;

7-8 {Cucaracha 2X} Sd L with partial weight, rec R, clo L, -; Sd R with partial weight, rec L, clo R, -;

## PART A [16 Measures]

1-8 CROSS BODY [COH];; NY; CRAB WK 1/2 [RLOD]; SYNC CUCARACHA CROSS;  
FWD BASIC; FCING FAN FC RLOD; FWD BASIC TO CHEST PUSH;

1-2

{Cross Body [COH]} In CP fcng WALL ~ Fwd L, rec R, sd L trning LF [foot trned about 1/4 trn body trned 1/8 trn], -; Bk R continuing LF trn to fc COH, small fwd L, sd and fwd R, -; (Bk R, rec L, fwd R toward Man staying on his right sd ending in an L-shaped Position, -; Fwd L commencing to trn left, fwd R trning 1/2 LF ending with R ft bk, sd and bk L, -;)

3 {NY} Swiveling on R ft bring L ft thru with straight leg to sd by sd position fcng LOD, rec R swiveling to fc partner in Bfly COH, sd L, -;

4 {Crab Wk 1/2 [RLOD]} In Bfly fcng COH and progressing to RLOD ~ XRIF of L, sd L, XRIF of L, -;

5 {Sync Cucaracha Cross} Sd L with partial weight, rec R/XLIF of R, sd R -;

6 {Fwd Basic} Fwd L, rec R, bk L, -;

7 {Fcng Fan Fc RLOD} Bringing hnds low and in front of body bk R, rec fwd L turning 1/4 LF fc RLOD, fwd R, -; (Fwd L, trning LF step sd & bk R making 1/4 trn to left, bk L leaving right ft extended fwd with no weight, -;)

8 {Fwd Basic to Chest Push} In Low Bfly fcng RLOD ~ Fwd L, rec R, bk L placing right hand on Woman's left hip, -; (Bk R, rec L, fwd R bringing right hand to left sd of Man's chest, -;)

9-16 BK WK 3; BK WK 3 MORE ~ LADY CARESS; BK BASIC TO BFLY; FWD BASIC;  
FACING FAN FC WALL; 1/2 BASIC; SPOT TRN BFLY; SD CLO 2X;

9 {Bk Wk 3} Maintaining Chest Push and with left shoulder lead ~ Bk R, bk L, bk R, -;

10 {Bk Wk 3 More ~ Lady Caress Man's Cheek} Bk L, bk R, bk L, -;

11 {Bk Basic to Bfly} Bk R squaring shoulders to fc RLOD, starting to blend to Bfly rec L, fwd R ending Bfly RLOD, -;

12 {Fwd Basic} In Bfly fcng RLOD ~ Fwd L, rec R, bk L, -;

13 {Fcng Fan Fc WALL} Bringing hnds low and in front of body bk R, rec fwd L turning 1/4 LF fc WALL, fwd R, -; (Fwd L, trning LF step sd & bk R making 1/4 trn to left, bk L leaving right ft extended fwd with no weight, -;)

14 {1/2 Basic} In Low Bfly fcng WALL ~ Fwd L, rec R, sd L, -;

15 {Spot Trn Bfly} Starting in Low Bfly fcng WALL ~ Swiveling 1/4 on ball of L ft step fwd R trning 1/2 LF, rec L trning 1/4 LF to fc partner, sd R ending in Bfly -;

16 {Sd Clo 2X} In Bfly fcng WALL ~ Sd L, clo R, sd L, clo R;

**PART B [8 Measures]**

**1-8** **OP BRK; CRAB WK 1/2 [LOD]; CUCARACHA CROSS;  
QK CUCARACHA CROSS & HOLD ~ FLARING IN TO A; THRU SERPIENTE [RLOD];;  
SD WKS [LOD] TO CP [WALL];;**

- 1 {Open Brk} In Bfly fcing WALL ~ Bk strongly on L to Left Open Facing Position while extending free arm up with palm out or to the sd with palm down, rec on R lowering free arm blending to Bfly, sd L, -;
- 2 {Crab Wk 1/2 [LOD]} XRIF of L, sd L, XRIF of L, -;
- 3 {Cucaracha Cross} Sd L with partial weight, rec R, XLIF of R, -;
- 4 {Qk Cucaracha Cross & Hold ~ Flaring In To A} Sd R with partial weight/rec L, XRIF of L, -, - move the L fwd and out to the sd with the ft slightly off the floor bringing the L around preparing to XLIF of R;
- 5-6 {Thru Serpiente [RLOD]} To RLOD of dance ~ Thru L, sd R, behind L, fan right CW; beh R, sd L, thru R, fan L CW to fc partner in Bfly;
- 7-8 {Sd Wks [LOD] to CP [WALL]} Sd L, clo R, sd L, -; Clo R, sd L, clo R, -;

**PART A MODIFIED [8 Measures]**

**1-8** **CROSS BODY [COH];; NY; CRAB WK 1/2 [RLOD]; SYNC CUCARACHA CROSS;  
NY; SPOT TRN; SD CLO 2X;**

- 1-5 Repeat Part A Measures 1-5
- 6 {NY} Swiveling on R ft bring L ft thru with straight leg to sd by sd position fcing LOD, rec R swiveling to fc partner in Bfly COH, sd L, -;
- 7 {Spot Trn} Starting in Low Bfly fcing COH ~ Swiveling 1/4 on ball of L ft step fwd R trning 1/2 LF, rec L trning 1/4 LF to fc partner, sd R ending in Bfly -;
- 8 {Sd Clo 2X} In Bfly fcing COH ~ Sd L, clo R, sd L, clo R;

**REPEAT PART B FCING COH [8 Measures]**

**1-8** **OP BREAK; CRAB WK 1/2 [RLOD]; CUCARACHA CROSS;  
QUICK CUCARACHA CROSS & HOLD ~ FLARING IN TO A; THRU SERPIENTE [LOD];;  
SD WKS [RLOD] TO BFLY;;**

**PART C [10 Measures]**

**1-10** **VN 3 ~ TRN BK TO BK [NO HANDS]; SD WK 1/2 [RLOD]; FNC LN IN 4; FNC LN;  
TO LOD ~ CRAB WK 1/2; VN 3 ~ TURN TO FC; SD WK 1/2 [LOD]; FWD BASIC;  
FACING FAN [RLOD]; FWD BASIC TO CHEST PUSH;**

- 1 {Vn 3 ~ Trn Bk to Bk [No Hands]} To RLOD ~ Sd L, XRIB of L, sd L trning 1/2 LF and dropping hands to fc WALL ending Bk to Bk with partner, -;
- 2 {Sd Wk 1/2 [RLOD]} Sd R, clo L, sd R, -;
- 3 {Fnc Ln in 4} Cross lunge thru L with bent knee looking to RLOD, rec R trning to fc WALL, sd L, sd R;
- 4 {Fnc Ln} Cross lunge thru L with bent knee looking to RLOD, rec R trning to fc WALL, sd L, -;
- 5 {To LOD ~ Crab Wk 1/2} To LOD ~ XRIF of L, sd L, XRIF of L, -;
- 6 {Vn 3 ~ Trn to Fc} To LOD ~ Sd L, XRIB of L, sd L trning LF to fc COH and partner in Bfly, -;
- 7 {Sd Wk Half [LOD]} Sd R, clo L, sd R, -;
- 8 {Fwd Basic} Fwd L, rec R, bk L, -;
- 9 {Fcing Fan Fc RLOD} Bringing hnds low and in front of body bk R, rec fwd L turning 1/4 LF fc RLOD, fwd R, -; (Fwd L, trning LF step sd & bk R making 1/4 trn to left, bk L leaving R ft extended fwd with no weight, -;)
- 10 {Fwd Basic to Chest Push} In Low Bfly fcing RLOD ~ Fwd L, rec R, bk L placing right hand on Woman's left hip, -; (Bk R, rec L, fwd R bringing right hand to left sd of Man's chest, -;)

**REPEAT PART A MEASURES 9-16 [8 Measures]**

**PART B MODIFIED (9 Measures)**

- 1-9** **OP BREAK; CRAB WK 1/2 [LOD]; CUCARACHA CROSS;  
QK CUCARACHA CROSS & HOLD;  
QK CUCARACHA CROSS & HOLD ~ FLARING IN TO A; THRU SERPIENTE [LOD];;  
SD WKS [RLOD];;**

**1-3** Fcing Partner and WALL ~ Repeat Part B ~ Measures 1-3

**4** {Qk Cucaracha Cross & Hold} Sd R with partial weight/rec L, XRIF of L, -, -;

**5** {Qk Cucaracha Cross & Hold ~ Flaring In To A} Sd L with partial weight/rec R, XLIF of R, -, - move the R fwd and out to the sd with the ft slightly off the floor bringing the R around preparing to XRIF of L;

**6-7** {Thru Serpiente [LOD]} To LOD of dance ~ Thru R, sd L, beh R, fan right CCW; beh L, sd R, thru L, fan R CCW to fc partner in Bfly;

**8-9** {Sd Wks [RLOD] to CP [WALL]} Sd R, clo L, sd R, -; Clo L, sd R, clo L, -;

**ENDING [5 Measures]**

- 1-5** **FCING FAN [LOD]; FWD BASIC TO CHEST PUSH; BK WK 6;; SLO BK AND CORTE;.**

**1** {Fcing Fan [LOD]} Bringing hnds low and in front of body bk R, rec fwd L turning 1/4 LF fc LOD, fwd R, -; (Fwd L, trning LF step sd & bk R making 1/4 trn to left, bk L leaving R ft extended fwd with no weight, -;)

**2** {Fwd Basic to Chest Push} In Low Bfly fcing LOD ~ Fwd L, rec R, bk L bringing Woman's right hnd to left sd of Man's chest and then dropping hnds, -;

**3-4** {Bk Wk 6} Maintaining Chest Push ~ Bk R, bk L, bk R, -; Bk L, bk R, bk L, -;

**5** {Slo Bk and Corte} Maintaining Chest Push ~ Bk R, -, bk and sd L using lowering action with L leg relaxed.

**"You'll Never Find" Quick Cues****Sequence: Intro AB A<sup>mod</sup> BC A<sup>9-16</sup> B<sup>mod</sup> End****Intro:** CP Fcing WALL - Lead Feet Free ~~ Wait; Wait; Cucaracha 2X;; Sd Wks;; Cucaracha 2X;;**A:** X Body [COH];; NY; Crab Wk 1/2;  
Sync Cucaracha X; Fwd Basic; Fcing Fan Fc RLOD; Fwd Basic to Chest Push;  
Bk Wk 3; Bk Wk 3 More ~ Lady Caress; Bk Basic to Bfly; Fwd Basic;  
Fcing Fan to Fc WALL; 1/2 Basic; Spot Trn to Bfly; Sd Clo 2X;**B:** Op Brk; Crab Wk 1/2; Cucaracha X; Qk Cucaracha X & Hold ~ Flaring in to a;  
Thru Serpiente [RLOD];; Sd Wks [LOD] to CPW;;**A<sup>mod</sup>:** X Body [COH];; NY; Crab Wk 1/2;  
Sync Cucaracha X; NY; Spot Trn; Sd Clo 2X;**B:** [COH] Op Brk; Crab Wk 1/2; Cucaracha X; Qk Cucaracha X & Hold ~ Flaring in to a;  
Thru Serpiente [LOD];; Sd Wks [RLOD];;**C:** [COH] Vn 3 ~ Trn Bk to Bk [No Hands]; Sd Wk 1/2 [RLOD]; Fnc Ln in 4; Fnc Ln;  
To LOD ~ Crab Wk 1/2; Vn 3 ~ Trn to Fc Bfly; Sd Wk 1/2; Fwd Basic;  
Fcing Fan [RLOD]; Fwd Basic to Chest Push;**A<sup>9-16</sup>:** Bk Wk 3; Bk Wk 3 More ~ Lady Caress; Bk Basic to Bfly; Fwd Basic;  
Fcing Fan to Fc WALL; 1/2 Basic; Spot Trn to Bfly; Sd Clo 2X;**B<sup>mod</sup>:** Op Brk; Crab Wk 1/2; Cucaracha X; Qk Cucaracha X & Hold;  
Qk Cucaracha X & Hold ~ Flaring in to a; Thru Serpiente [LOD];; Sd Wks [RLOD];;**End:** Fcing Fan Fc LOD; Fwd Basic to Chest Push; Bk Wk 6;; Slo Bk & Corte Holding;.





# Convention #41

## International Round Dance Convention



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# THE ROUND DANCE EVENT OF 2017!!

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**Teaches & dance improvement clinics led by  
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**At least eight dance teaches at the Phase 3-4 Level**

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San Diego, CA

July 6 - 9, 2017 (Thursday thru Sunday)

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813-431-3235  
[cworlock@tampabay.rr.com](mailto:cworlock@tampabay.rr.com)

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[royjanetw@comcast.net](mailto:royjanetw@comcast.net)

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**Daytime Program/Seminars**

Carol Goss  
[carolgoss999@gmail.com](mailto:carolgoss999@gmail.com)

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**Free Trails-End Dance**

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**New Dance Teaches**

July 7, 8, & 9, 2017  
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Mornings & Afternoons

**Reviews & Party Dancing**

July 7, 8, & 9, 2017  
Friday, Saturday, Sunday

## Town and Country Resort & Convention Center

**Clinics ~ Phase 3 thru 6**  
**New Dance Teaches ~ Phase 3 thru 6**  
**Reviews & Party Dancing**  
**In 3 Halls ~ Phase 3/4, 4/5, & 5/6**

### CONVENTION & HOTEL INFORMATION

Town and Country Resort & Convention Center • 500 Hotel Circle North • San Diego, CA 92108

\* **Staying at the Host Hotel is needed to help with Convention expenses and is rewarded with reduced registration below \***

Hotel registration is now open and link to obtain your hotel room online is: <https://resweb.passkey.com/go/ICBDA>

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If calling, mention ICBDA for our special room rate of **\$129/night + taxes (13.1%)**. (Garden rooms are pet friendly)

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Login to the member website at [WWW.ICBDA.COM](http://WWW.ICBDA.COM) to register online or fill out form below.

Registration provides entrance to all sessions, Thursday thru Sunday, & 1 electronic copy (CD) of Convention Syllabus

Registration Fees (payable on-line for members)	Couple staying at		Single staying at		Amount Enclosed
	Host Hotel	Elsewhere	Host Hotel	Elsewhere	
ICBDA Members (electronic newsletter included)	\$205.00	\$455.00	\$102.50	\$227.50	\$ _____
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Optional Paper Newsletter Mailed (USA) \$10 (Canada) \$12 (Overseas) \$18					\$ _____

**New Membership (included with Registration) is effective through September 30, 2017**

**Order Convention DVDs online or via order form in the Newsletter, or contact [video@icbda.com](mailto:video@icbda.com) with questions**

EXTRA SYLLABUS (Attendee)	PAPER COPY _____ @ \$30.00 ea	CD _____ @ \$12 ea	\$ _____
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Please check the dance halls you will be dancing in the most? Phase 3-4 \_\_\_\_\_ Phase 4-5 \_\_\_\_\_ Phase 5-6 \_\_\_\_\_

Please also check if you are willing to Cue \_\_\_\_\_ MC \_\_\_\_\_ Your assistance is always needed & greatly appreciated!

Make check payable (in US funds on a US bank) to: "ICBDA #41 Convention" and mail to:  
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Register before January 1, 2017 and your name will be placed into a drawing for a free registration package!!!