



41st ICBDA Convention

July 6-9, 2017

Town & Country Resort, San Diego, California



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If I Ain't Got You by Pamela & Jeff Johnson	
I'm Coming Back as a Man by Joe & Pat Hilton	
In Times Like These by Karen & Ed Gloodt	
Lost Touch by Kenji & Nobuko Shibata	
Malaguena by Curt & Tammy Worlock	
Monkey Around by Milo & Cinda Molitoris with Peggy Roller / Presented by Bill Bingham and Peggy Roller	
My Love and I by Bill & Carol Goss	
My Way by Takao & Setsuko Ito	
Our Moon Waltz by Steve & Lori Harris	
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The Lion Jives Tonight by Paul & Debbie Taylor	
Where Do I Begin by Bob & Sally Nolen	
You're The Top Cha Cha by Jim & Bobbie Childers	





INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

Welcome to the 41st ICBDA Convention 2017

Well, our long anticipated new site is finally here! Tammy and I, along with Bill and Carol, are thrilled that you are here and want to welcome you to San Diego. Together we planned this location several years ago, and we certainly hope it will be a great Convention for all of you attending. We also hope you take the time to just enjoy the beautiful grounds on this lovely resort in the heart of historic Mission Valley.

ICBDA is very blessed to have so many volunteers who make this event function smoothly. Please take the time to thank not only the teachers, who give of their time and talent, but the cuers, MC's, committee members, board members, and of course – all of you! Without your support, none of this would be possible, and there would be no Convention, so enjoy all that it has to offer you.

Make sure to fill out your survey about the Convention, while the memories are fresh in your mind. We do listen to your concerns and ideas and try our best to address all issues for future Conventions. Also, try to attend the annual General Meeting held on Sunday afternoon. After all, this is your organization, and you should know what's going on, what we are working on, and how you might get involved to help us make it better.

If you have any questions or need assistance in any way, don't hesitate to let a committee or board member know, and we will do our best to accommodate you any way we can.

Happy Dancing!

Curt and Tammy Worlock
Convention Chaircouple

Bill and Carol Goss
Assistant Convention Chaircouple





INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

Welcome from the Chairman of the Board

Dear ICBDA Convention 41 Attendees,

Sally and I want to welcome you to San Diego, California! 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. Those two people who are the leaders of **all** of this are Curt and Tammy Worlock 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. Thank you Curt and Tammy!

This is our first time to have our convention in San Diego. The Town and Country Resort is all ready for us. It is a beautiful facility. We have all of our wood flooring ready for you. At the last convention in Reno, Nevada, we had all of our wood flooring – 29,000 square feet of floating wood floors. This year, we have a very similar number of square feet.

As you can see, this is a dream of a dance convention. The facility should be a phenomenal place to dance and stay. We start on Wednesday night with an informal Trails End Dance. We then start Thursday with a full day of dance education workshops. Note that education videos are available if you purchase the workshop DVDs and possibly we will have the videos available as downloads. Our focus rhythms are Paso Doble and Argentine Tango in Phase VI, and in the Phase IV and V halls, we will have Foxtrot and West Coast Swing. There will be workshops in all 3 halls in the morning and afternoon. We have a great staff of instructors lined up for you as you can see in this syllabus.

The rest of the week is full of learning new dances and dancing at night to great dances chosen by you, the participants. There are also awards for the Top 15 dances in phase III-IV and phases V-VI. We continue to attempt to make each convention better than the last. Please remember that we need to be considerate of all levels of dancer.

We will be dancing the Top 15 dances this year. The voting program was fixed and worked well this year. Thank you for voting. Last year we swapped halls when we saw that the population in each hall was not in the right proportion for the hall size. We will do that again this year if needed.

We hope you will join us in Tulsa, Oklahoma, next year. Paul and Linda Robinson will be the convention chair couple for Tulsa and, as you know, they did a fantastic job in Reno.

We want to thank all of you for supporting our convention. Without you, we cannot hold our convention. You will be given a URL to our survey about the convention. Please use that opportunity to give us your ideas on how we can improve the convention.

Bob & Sally Nolen

Chairman of the Board, ICBDA





Convention 42 – Tulsa, Oklahoma

Hi everyone,

It is time to start planning for ICBDA 42 in Tulsa, Oklahoma. Many dancers are very excited about Tulsa having the honor of hosting Roundalab preceding ICBDA 42. Roundalab will be July 7-10, 2018 with ICBDA following July 11-14, 2018. They are in the same facility and back to back for the first time ever! Try to attend both conventions for the best education, fun and dancing to be had in 2018.

If you have never been to Tulsa, we would suggest you go to the Tulsa Convention & Visitors website to find the specific attractions that will interest you. Tulsa has many attractions including numerous casinos, fine dining, hiking and water sports. In 2018 there is a new park called “The Gathering Place.” It is 100 acres along the Arkansas River with biking and roller skating trails, sand pit volleyball, running paths and outdoor concerts. Tulsa, also, has a great zoo and aquarium.

Downtown Tulsa has the Guthrie Green which has outdoor concerts, a splash pad and many open-air events. The BOK Center, downtown, is rated as one of the top 10 arenas in the United States hosting concerts and special events like “Dancing With The Stars”. If you are an architecture guru, there are many different types of architecture to see and enjoy as you drive or walk around the downtown area.

The host hotel, The Renaissance, provides a free shuttle service for the 10 mile trip to and from the airport. Some of the casinos provide shuttle services from the hotel to their establishments. Once you are at the hotel, if you have a car, parking is free. However, a car is not needed because restaurants and shopping are within walking distance

RV’s are allowed to dry dock at the hotel for no fee. There will be more information later for the RV parks with hook ups.

If you are hungry, the hotel has 2 restaurants with 15 more within walking distance. Some of the better known restaurants are Cheddars, Chipotle, Chick Fil-A, Abuelos, Fish Daddy’s and the Texas Roadhouse Steak House. Too tired from dancing to walk, Panera Bread delivers. There should be something to fit everyone’s taste buds.

Shopping, if you have forgotten something, Super Target is within 500 feet with a Walmart a half mile away. In addition, there are two shopping strips with a Kohl’s, Dress Barn and several other stores.

We will have three halls, with our wooden flooring sitting on carpet, to give us the great dance experience we have come to expect. Many instructors have said they will be attending, so we will have a great teaching staff. The committee is already at work. Come share the excitement and join us for ICBDA 42 and Roundalab.

Keep Smiling and Dancing,

Linda and Paul Robinson

ICBDA 42 Convention Chair

Bob and Sally Nolen

ICBDA 42 Co-Chair





Committee Chairs – Convention 41



General Chaircouple
Curt & Tammy Worlock



Assistant Chaircouple / Day Chair
Bill and Carol Goss



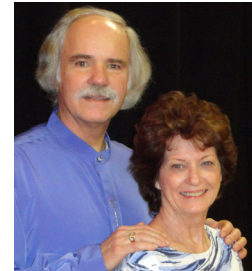
Evening Program Chaircouple
George & Pamela Hurd



Flooring Chair
Bob Nolen & Bob Bahrs



Hospitality Chaircouple
Paul & Linda Robinson



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
Joe & Jan Lotze



Video Chaircouple
Ulla Figwer & Dave Goss





2017 Week at a Glance

Thursday – July 6th

Times	Hall A	Hall B	Hall C
9:30–12:00	Mark & Pam Prow <i>Paso Doble Clinic</i> Phase 6 MC: Joe & Debbie Krivan	Paula & Warwick Armstrong <i>Foxtrot Clinic</i> Phase 5 MC: Anita Froehlich	Paul & Linda Robinson <i>West Coast Swing Clinic</i> Phase 4 MC: Rey & Sherry Garza
12:00–2:00	Lunch / All Halls Closed		
2:00–4:30	Rey & Sherry Garza <i>Argentine Tango Clinic</i> Phase 6 MC: Regina Aubrey	David Goss & Ulla Figwer <i>West Coast Swing Clinic</i> Phase 5 MC: Diana & Earl Roy	Randy Lewis & Debbie Olson <i>Foxtrot Clinic</i> Phase 4 MC: Rick Linden & Nancy Kaszney
4:30	Showcase Practice / Halls Closed		
4:30–7:00	Dinner		
7:00–7:30	Let's Dance Together		
7:30–8:25	Opening Ceremonies / Showcase	Hall Closed	Hall Closed
8:30–10:30	Program Dancing	Program Dancing	Program Dancing

Friday – July 7th

Times	Hall A	Hall B	Hall C
9:00–11:30	Curt & Tammy Worlock Paso Doble Phase 6 <i>Malagueña</i> MC: Harry & Gladys Newton	Ken & Sue Davis Quickstep Phase 5 <i>Fat Sam's Grand Slam</i> MC: Mary & Bob Townsend-Manning	Joe & Pat Hilton Foxtrot Phase 4 <i>I'm Coming Back as a Man</i> MC: Debbie & Paul Taylor
11:30–1:00	Lunch / All Halls Closed		
1:00–1:45	Review Worlock	Review Davis	Review Hilton
1:45–2:00	Equipment Change		
2:00–4:30	Randy & Marie Preskitt Bolero Phase 6 <i>I See The Light</i> MC: Cheryl & Geoffrey Manley	Jim & Bobbie Childers "Oldie" Cha Cha Phase 5 <i>You're The Top Cha Cha</i> MC: Pamela & Jeffrey Johnson	Ed & Karen Gloodt West Coast Swing Phase 4 <i>In Times Like These</i> MC: Tami Helms & Tim Keck
4:30	Showcase Practice / Halls Closed		
4:30–6:30	Dinner		
6:30–7:15	Review Preskitt	Review Childers	Review Gloodt
7:20–7:45	Let's Dance Together		
7:45–8:25	Showcase	Hall Closed	Hall Closed
8:30–10:30	Program Dancing	Program Dancing	Program Dancing





2017 Week at a Glance (continued)

Saturday – July 8th

Times	Hall A	Hall B	Hall C
9:00–11:30	George & Pamela Hurd Argentine Tango Phase 6 <i>Tentacion</i> MC: Fred & Linda Ayres	Chris & Rose Cantrell Foxtrot Phase 5 <i>Excuse My French</i> MC: Shirley Ernst & Bob Anderson	Peter & Chama Gomez Quickstep Phase 4 <i>Box of Secrets</i> MC: Hershell Allen
11:30–1:00	Lunch / All Halls Closed		
1:00–1:45	Review Hurd	Review Cantrell	Review Gomez
1:45–2:00	Equipment Change		
2:00–4:30	Kenji & Nobuko Shibata Rumba Phase 6 <i>Lost Touch</i> MC: Marlyn & Michele Batcheller	Bill Bingham & Peggy Roller West Coast Swing Phase 5 <i>Monkey Around</i> MC: Dan & Sandi Finch	Steve & Lori Harris Waltz Phase 4 <i>Our Moon Waltz</i> MC: Peg & John Kincaid
4:30	Showcase Practice / Halls Closed		
4:30–6:30	Dinner		
6:30–7:15	Review Shibata	Review Bingham/Roller	Review Harris
7:20–7:45	Let's Dance Together		
7:45–8:25	Showcase / Hall of Fame	Hall Closed	Hall Closed
8:30–10:30	Program Dancing	Program Dancing	Program Dancing

Sunday – July 9th

Times	Hall A	Hall B	Hall C
9:00–11:30	Bill & Carol Goss Hesitation Canter Waltz Phase 6 <i>My Love and I</i> MC: John & Connie Hibner	John & Karen Herr Bolero Phase 5 <i>Feel My Love Bolero</i> MC: Peggy Roller	MaryAnn Callahan & Craig Cowan Hall of Fame Dance <i>TBA</i> MC: Lisa Wall & Mary Rozza
11:30–1:00	Lunch / All Halls Closed		
1:00–2:00	Annual General Meeting (AGM)		
2:00–2:45	Review Goss	Review Herr	Review Callahan/Cowan
2:45–4:45	Dance Thru All Teaches Twice	Hall Closed	Hall Closed
4:45–7:30	Dinner / Halls Closed		
7:30–8:00	Let's Dance Together		
8:00–8:25	Closing Ceremony / Awards	Hall Closed	Hall Closed
8:30–10:30	Program Dancing	Program Dancing	Program Dancing





Thursday Evening Festivities

Let's Dance Together – 7:00

Opening Ceremonies / Dance Showcase – 7:30

Friday Morning Dances

Slow Two Step – Phase 4 Standby – JL and Linda Pelton
Spending Time With Friends

Foxtrot – Phase 4 – Joe and Pat Hilton
I'm Coming Back as a Man

Quickstep – Phase 5 – Ken and Sue Davis
Fat Sam's Grand Slam

Paso Doble – Phase 6 – Curt and Tammy Worlock
Malagueña

Friday Afternoon Dances

West Coast Swing – Phase 4 – Karen and Ed Gloodt
In Times Like These

“Oldie” Cha Cha – Phase 5 – Jim and Bobbie Childers
You're The Top Cha Cha

Bolero – Phase 6 – Randy and Marie Preskitt
I See The Light

Friday Evening Festivities

Let's Dance Together – 7:20

Dance Showcase – 7:45

Saturday Morning Dances

Jive – Phase 4 Standby – Debbie and Paul Taylor
The Lion Jives Tonight

Quickstep – Phase 4 – Peter and Chama Gomez
Box of Secrets

Foxtrot – Phase 5 – Chris and Rose Cantrell
Excuse My French

Argentine Tango – Phase 6 – George and Pamela Hurd
Tentacion

Saturday Afternoon Dances

Waltz – Phase 4 – Steve and Lori Harris
Our Moon Waltz

West Coast Swing – Phase 5 – Bill Bingham and Peggy Roller
Monkey Around

Rumba – Phase 6 – Kenji and Nobuko Shibata
Lost Touch





Saturday Evening Festivities

Let's Dance Together – 7:20

Dance Showcase – 7:45

Standby Dances

Merengue – Phase 5 Standby – Mary and Bob Townsend-Manning
Better Merengue

Waltz – Phase 5 Standby – Pamela and Jeff Johnson
If I Ain't Got You

Foxtrot – Phase 6 Standby – Bob and Sally Nolen
Where Do I Begin

Waltz – Phase 6 Standby – Takao and Setsuko Ito
My Way

Sunday Morning Dances

Bolero – Phase 5 – John and Karen Herr
Feel My Love Bolero

Hesitation Canter Waltz – Phase 6 – Bill and Carol Goss
My Love and I

MaryAnn Callahan and Craig Cowan
Hall of Fame Dance

Annual General Meeting

The Annual General Meeting (AGM) will be in the Town & Country Room. All dance halls will be closed during the meeting. At the conclusion of the meeting, Sunday morning dance reviews will be conducted in their respective halls. All teach dances will then be danced twice in Hall A – starting approximately 2:45 p.m.



Sunday Evening Festivities

Let's Dance Together – 7:30

Closing Ceremonies and Awards – 8:00





Cuers and Masters of Ceremony

Convention 41 Cuers

Paula and Warwick Armstrong
Fred and Linda Ayres
Bill Bingham
Maryann Callahan and Craig Cowan
Chris and Rose Cantrell
Richard and Judith Cartwright
Bobbie and Jim Childers
Ken and Sue Davis
Anita Froehlich
Rey and Sherry Garza
Karen and Ed Gloodt
Peter and Chama Gomez
Bill and Carol Goss
David Goss and Ulla Figwer
Steve and Lori Harris
Tami Helms and Tim Keck
John and Karen Herr

Pat and Joe Hilton
George and Pamela Hurd
Pamela and Jeff Johnson
Judith Keller
Peg and John Kincaid
Bob and Sally Nolen
Randy Lewis and Debbie Olson
Oberdan and Vanessa Otto
JL and Linda Pelton
Randy and Marie Preskitt
Mark and Pam Prow
Ron Rumble
Debbie and Paul Taylor
Debby and Tim Vogt
Lisa Wall
Curt and Tammy Worlock
Mary and Bob Townsend-Manning

Convention 41 Masters of Ceremony

Hershell Allen
Regina Aubrey
Shirley Ernst and Bob Anderson
Fred and Linda Ayres
Marlyn and Michele Batcheller
Sandi and Dan Finch
Anita Froelich
Rey and Sherry Garza
John and Connie Hibner
Pamela and Jeff Johnson
Tami Helms and Tim Keck

John and Peg Kincaid
Joe and Debbie Krivan
Rick Linden and Nancy Kasznay
Cheryl and Geoffrey Manley
Harry and Gladys Newton
Peggy Roller
Diana and Earl Roy
Debbie and Paul Taylor
Mary and Bob Townsend-Manning
Lisa Wall and Mary Rozza





ICBDA Board of Directors

Executive Officers

President: Bob and Sally Nolen
Secretary: Anita Froehlich
Vice President: Bob Anderson and Shirley Ernst
Treasurer: Rick Linden / Nancy Kasznay

Board of Directors

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

Term Ends 9/30/19

Dan and Sandi Finch
Tom and Rita Flanagan
Ed and Karen Gloodt

Bill and Carol Goss
John and Peg Kincaid
Joe and Pat Hilton

ICBDA Committee Appointments

Newsletter Editors
Membership/Computer Services
Convention 41 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
Curt and Tammy Worlock
Ulla Figwer and David Goss
Rick Linden
Marv and Wanda Sorvala
Joe and Debbie Krivan
Joe and Pat Hilton
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
- Roy and Janet Williams – 2016
- 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.

2015 Michael and Diana Sheridan
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

Ken and Irene Slater
2016





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 few years, four to five routines were selected. 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 in addition to the top voted dance selection each year, any dances that consistently remained on the ballot for 15 years since their initial eligibility are also recognized as Hall of Fame dances the following year. For a complete list of Hall of Fame dances prior to 1990, see the ICBDA website at www.icbda.com, login and then click on the Hall of Fame Dances link in the left menu.

2016	All That Jazz	Dwain and Judy Sechrist
	La Gloria	Brent and Judy Moore
	Wounded Heart	Curt and Tammy Worlock
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





Video Order Form

41st ICBDA Convention – San Diego, California

The video package includes Showcase Demos and Thursday Clinics.

	Price Per Video Package (USD)	Quantity	Total
For Shipment to US Address			
2017 Videos – Attendee	\$45.00		\$
2017 Videos – Non-attendee	\$60.00		\$
For Shipment to Address Outside the US			
2017 Videos – Attendee	\$50.00		
2017 Videos – Non-attendee	\$65.00		
	Totals		\$

These videos are available to ICBDA members only.

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

Address: _____
(Street)

(Street) _____
(City) (State) (Zip Code)

(Telephone) (Email)

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

Mail To:

Ulla Figwer
4 Upland Avenue
Shrewsbury, MA 01545

Email: 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.







Let's Dance Together – Hall A

Thursday Evening

7:00–7:30

Candle on the Water (5 WZ Preskitt)
Beach Party Cha (3 CH Williams)
Cuando Me Enamoro (4 RB Gloodt)
Warm and Willing (5 FT Childers/Slotsve)
I Wanta Quickstep (3 QS Palmquist)
El Reloj (4 BL Trankel/Gilder)
You Say You Will (5 WCS Rumble)

Friday Evening

7:20–7:45

Scheherazade IV (4 WZ Gloodt)
Too Many Rivers (4 STS Hooper)
Sugar, Sugar (4 CH Worlock)
Younger Than Springtime (5 FT Nelson)
Breaking Up Jive (3 JV Croft)
Jean V (5 WZ Lamberty)

Saturday Evening

7:20–7:45

West Coast Swingin' (4 WCS Nelson)
Pop Goes The Movies (3 MX Raye)
I Do, I Do, I Do (5 FT Blackford)
Calendar Girl (4 JV Rotscheid)
Feed The Birds (3 WZ Buck)
Mermaid in the Night (5 WCS Goss/Figwer)

Sunday Evening

7:30–8:00

Waltz Tramonte (5 WZ Britton)
Just Another Woman in Love (3 RB Nolen)
Let Me Show You How (4 JV Slater)
I Want a Love That Will Last (4 BL Parker)
Under the Boardwalk (5 WCS Williams)
Axel F (3 CH Mathewson)





Programmed Dances – Hall A

Arranged Alphabetically

A Guy is a Guy (5 JV Preskitt)
A Wink and a Smile (5 FT Rumble)
Abrazame (5 BO Worlock)
Adeline (6 STS Shibata)
Agua De Mar (5 BL Goss/Figwer)
All That Jazz (5 FT Sechrist)
Am I Blue (6 FT Lamberty)
And I Love You So (5 RB Childers)
Anticipation (6 WZ Goss)
Appalachian Lullabye (6 WZ Worlock)
Are You Still Mine (6 STS Goss)
At Your Service (5 QS Nelson K & B)
Au Revoir Paris (6 WZ Preskitt)
Beat of Your Heart (5 STS Preskitt)
Begin to Color Me (6 WZ Read)
Besame Mucho (5 RB Rumble)
Big, Blonde, and Beautiful (5 WCS Goss)
Black Horse (6 WCS Worlock)
Boogie Bumper (5 QS Schmidt)
Boulavogue (6 WZ Lamberty)
Candlelight (5 WZ Goss)
Can't Stop the Feeling (6 WCS Worlock)
Capone (5 FT Armstrong)
Chalita (6 AT Goss)
Cuando Me Cha (5 CH Preskitt)
Dark Waltz (6 WZ Vogt)
Easy Money (5 WCS Goss/Figwer)
Evergreen (6 STS Goss)
Forrest Gump (5 WZ Moore)
Hallelujah Waltz (6 HCW Read)
Haunted Guitar 5 (5 WZ Sheridan)
Hit Me with a Hot Note (5 WCS Goss)
Hola Amor (5 BL Goss/Figwer)
How Lucky Can One Guy Be (5 JV Preskitt)
I Am Just a Girl (5 FT Worlock)
I Like to Lead When I Dance (5 FT Vogt)
Java Jive (5 WCS Childers)
Jurame (5 RB Worlock)
Just A Tango (5 TG Childers)
Kiss Me Goodbye Rumba (6 RB Lawson)
La Gloria (6 BL Moore)
Last Night Cha (5 CH Worlock)
Later, Alligator (5 JV Rumble)
Los Rayos del Sol (5 RB Moore)
Lost (6 STS Preskitt)
Maps (6 CH Goss)
Mint Julep (6 WCS Rother)
Moonlight Memories (6 FT Worlock)
Mujer VI (6 RB Read)
My First, My Last, My Everything
(6 FT Preskitt)
On Days Like These (6 BL Preskitt)
Only Time (6 RB Worlock)
Orient Express Foxtrot (5 FT Moore)
Papillon (6 WZ Lamberty)
Perfidia in Brazil (5 RB Hurd)
Puttin On the Ritz (6 QS Goss)
Regresa a Mi (6 BL Shibata)
Remember When (5 STS Worlock)
Right Here Waiting for You (5 RB Preskitt)
River Waltz (6 WZ Rumble)
Sea in Autumn (6 RB DeChenne)
Secret Garden Rumba (6 RB Goss)
Sleeping Beauty (5 BL Moore)
Smoke Gets In Your Eyes (6 FT Rumble)
St. Michel's Quickstep (6 QS Casey)
Stier Tango (5 TG Worlock)
Summertime (6 FT Rotscheid)
Sunflower (5 JV Tonks)
Symphony (6 FT Slater)
Tampa Jive (5 JV Macuci)
The Best Things Happen While You're Dancing
(5 FT Bradt)
The Human Thing to Do (5 FT Sheridan)
The Last Blues Song (5 FT Scherrer)
The Outcasts (6 WZ Worlock)
The Phantom (6 TG Worlock)
Theme from Shrek (5 WZ Worlock)
Unchained (6 WZ Worlock)
Uptown Funk (5 CH Gibson)
Valentine VI (6 BL Worlock)
Where or When (6 FT Worlock)
Wounded Heart (5 BL Worlock)
You Raise Me Up (6 STS Read)
You're My World (6 HCW Prow)
You're the Top Cha (5 CH Childers)





Programmed Dances – Hall B

Arranged Alphabetically

A Guy is a Guy (5 JV Preskitt)
A Long and Lasting Love (5 STS Gloodt)
A Thousand Years (4 RB Armstrong)
A Wink and a Smile (5 FT Rumble)
Agua De Mar (5 BL Goss/Figwer)
All I Do Is Jive (4 JV Hurd)
All That Jazz (5 FT Sechrist)
Am I Blue IV (4 FT Slater)
And I Love You So (5 RB Childers)
Beat of Your Heart (5 STS Preskitt)
Beauty and the Beast (4 BL Kincaid)
Besame Mucho (5 RB Rumble)
Black Satin (4 JV Gloodt)
Blueberry Hill (5 WCS Buck)
Boogie Bumper (5 QS Schmidt)
Buy Me A Rose (4 RB Read)
Candlelight (5 WZ Goss)
Capone (5 FT Armstrong)
Carnival (4 RB Rumble)
Castles And Kings (5 WZ Slater)
Coney Island IV (4 WZ Gloodt)
Cuando Me Cha (5 CH Preskitt)
Dance with the Devil (4 CH Pelton)
Dancing at Washington Square (4 MX Robertson)
Dedication (4 WZ Rumble)
Ding Dong Mambo (4 MB Collipi)
Donde Estas Yolanda (4 MB Parker)
Doolittle Cha (4 CH Goss)
Dream a Little Dream of Me (5 FT Shibata)
Fine Brown Frame (4 JV Hurd)
Forrest Gump (5 WZ Moore)
Fur Elise (4 WZ Rumble)
Gina (4 AT Garza)
Haunted Guitar 5 (5 WZ Sheridan)
Hit Me with a Hot Note (5 WCS Goss)
Hola Amor (5 BL Goss/Figwer)
How Lucky Can One Guy Be (5 JV Preskitt)
I Am Just A Girl (5 FT Worlock)
I Like to Lead When I Dance (5 FT Vogt)
I Want A Love That Will Last (4 BL Parker)
I'm Alive (4 CH Renauld)
It Takes Two (4 STS Goss)
Jurame (5 RB Worlock)
Just A Tango (5 TG Childers)
Ladyhawk (5 WZ Armstrong)
Last Night Cha (5 CH Worlock)
Later, Alligator (5 JV Rumble)
Laurann (4 WZ Preskitt)
Legends of The Fall (4 WZ Gloodt)
Los Rayos del Sol (5 RB Moore)
Maria Elena (5 FT Ward)
Mi Vida Sin Tu Amor (4 BL Gloodt)
Mi Vida (4 RB Read)
Moon River (4 WZ Rumble)
Moves Like Jagger (4 CH Kincaid)
My Heart Will Go On (4 BL Vogt)
No Walls (4 WZ Worlock)
Once Upon a December (4 VW Vogt)
Orient Express Foxtrot (5 FT Moore)
Out of Africa (4 WZ Shibata)
Perfidia in Brazil (5 RB Hurd)
Pink Cadillac (5 JV Lawson)
Rachel's Song (4 STS Stairwalt)
Rainbow Connection (4 WZ Childers)
Right Here Waiting for You (5 RB Preskitt)
Riviere de Lune (5 WZ Palmquist)
Sam's New Pants (4 FT Finch)
Senorita Tango (4 TG Rumble)
Sleeping Beauty (5 BL Moore)
Solitude City (4 FT Gibson)
Sunflower (5 JV Tonks)
Tampa Jive (5 JV Macuci)
The Best Things Happen While You're Dancing
(5 FT Bradt)
The Human Thing to Do (5 FT Sheridan)
The Last Blues Song (5 FT Scherrer)
The Spinning Wheel (4 WZ Smith)
The Sun, The Sea & The Sky (4 WZ Bradt)
Theme from Shrek (5 WZ Worlock)
Uptown Funk (5 CH Gibson)
Wendy (5 WZ Slater)
Witchcraft IV (4 FT Slater)
Wyoming Lullaby (5 WZ Palmquist)
You Decorated My Life (4 BL Gloodt)
You Make My Pants Want to Get Up and Dance
(4 JV Hixson)





Programmed Dances – Hall C

Arranged Alphabetically

- A Thousand Years (4 RB Armstrong)
A Wink and A Smile III (3 FT Gloodt)
Adagio IV (4 WZ Lamberty)
All I Ask of You (3 RB McGee)
All I Do Is Jive (4 JV Hurd)
Almost Like Being in Love (4 QS Preskitt)
Am I Blue IV (4 FX Slater)
Answer Me (3 WZ Palmquist)
Any Dream Foxtrot (3 FT Pinks)
Baby, You've Got What It Takes (3 JV Parker)
Beauty and the Beast (4 BL Kincaid)
Black Horse & Cherry Tree Cha (3 CH Hattrick)
Black Satin (4 JV Gloodt)
Black Tie Tango (4 TG Moore)
Boogie Time (4 JV Gloodt)
Buy Me A Rose (4 RB Read)
Carnival (4 RB Rumble)
Carolina Moon (3 WZ Rumble)
Cheek to Cheek (4 FT Chadd)
Coney Island IV (4 WZ Gloodt)
Cuando Me Enamoro (4 RB Gloodt)
Dance with the Devil (4 CH Pelton)
Dancing at Washington Square (4 MX Robertson)
Dedication (4 WZ Rumble)
Ding Dong Mambo (4 MB Collipi)
Donde Estas Yolanda (4 MB Parker)
Esta Rumba (3 RB Barton)
Fine Brown Frame (4 JV Hurd)
First Flower (3 WZ Nelson)
Folsom Prison Blues (3 CH Peterman)
Fur Elise (4 WZ Rumble)
Ginny Come Bolero (3 BL Galbraith)
Girl Crush (4 STS Ahart)
Haunted Guitar (4 WZ Moore)
Hideaway Tango (3 TG Prow)
I Can See Clearly Now (3 CH Rumble)
I Talk to the Trees (3 RB Gloodt)
I'm Alive (4 CH Renault)
Irish Washerwoman (3 CH Buckmaster/Reigel)
It's Always New to Me (4 FT Goss/Figwer)
La Vie En Rose (3 FT Molitoris)
Lady Marmalade (4 CH DeChenne)
Last Night III (3 CH Speranzo)
Laurann (4 WZ Preskitt)
Legends of The Fall (4 WZ Gloodt)
Manuela (4 WZ Rumble)
Maria Elena Bolero III (3 BL Palenchar)
Mi Vida Sin Tu Amor (4 BL Gloodt)
Mi Vida (4 RB Read)
Milica (4 FT Liggin)
Molly Maguire's Waltz (4 WZ Lamberty)
Moon River (4 WZ Rumble)
Moves Like Jagger (4 CH Kincaid)
My Heart Will Go On (4 BL Vogt)
No Walls (4 WZ Worlock)
Non Dimenticar (3 RB Rumble)
Ob-La-Di, Ob-La-Da (3 CH Rumble)
Out of Africa (4 WZ Shibata)
Perfidia 3 (3 RB Gomez/Lee)
Play a Simple Melody (3 MX Gloodt)
Pontoon (3 CH Cleek)
Rachel's Song (4 STS Stairwalt)
Rainbow Connection (4 WZ Childers)
Rainbow Foxtrot (4 FT Blackford)
Roses for Elizabeth (3 TS Bliss)
Sam's New Pants (4 FT Finch)
Scheherazade IV (4 WZ Gloodt)
Send Her Roses (4 FX Palmquist)
Senorita Tango (4 TG Rumble)
Solitude City (4 FT Gibson)
Someone Must Feel Like a Fool Tonight
(3 WZ Collier)
Spaghetti Rag (3 TS Gniewek)
Tango Mannita (3 TG Smith)
Tears in Heaven (4 RB Shibata)
The Best of Me (4 BL Goss/Figwer)
The Old House (4 WZ Lamberty)
The Spinning Wheel (4 WZ Smith)
The Sun, The Sea & The Sky (4 WZ Bradt)
This Is the Life (4 FT Rumble)
Un Tango Del Cuore (3 TG Schmidt)
Uptown III (3 JV Gloodt)
Valentine Bolero (3 BL Donoughe)
Wedding Planner (4 TG Garza)
White Sport Coat (4 FT Lefeavers)
Witchcraft IV (4 FT Slater)
Woodchoppers Ball (3 MX Lawson)
You Decorated My Life (4 BL Gloodt)
You Make My Pants Want to Get Up And Dance
(4 JV Hixson)





Clinic and Dance Instructors

Thank you to the following staff members who have made Convention 2017 such a success!

Clinic Instructors

Paula and Warwick Armstrong
Rey and Sherry Garza
Dave Goss and Ulla Figwer
Randy Lewis and Debbie Olson
Mark and Pam Prow
Paul and Linda Robinson

Dance Instructors

Bill Bingham and Peggy Roller
MaryAnn Callahan and Craig Cowan
Chris and Rose Cantrell
Jim and Bobbie Childers
Ken and Sue Davis
Karen and Ed Gloodt
Peter and Chama Gomez
Bill and Carol Goss
Steve and Lori Harris
John and Karen Herr
Joe and Pat Hilton
George and Pamela Hurd
Takao and Setsuko Ito
Pamela and Jeff Johnson
Bob and Sally Nolen
JL and Linda Pelton
Randy and Marie Preskitt
Kenji and Nobuko Shibata
Debbie and Paul Taylor
Mary and Bob Townsend-Manning
Curt and Tammy Worlock





Paula and Warwick Armstrong Tamborine, Queensland, Australia

Warwick has been going to dances all his life with his Mum and Dad learning to Square Dance in the fifties. In 1979, at the age of 16 he started attending beginner courses in Round Dancing with Elva Hoppe and the Carousel Round Dance Club. The next year he was teaching Rounds at the start of the night at the Allemander Square Dance Club at Annerley.

In 1984 Paula first started going along to the Carousel Round Dance Club with Warwick. In August of 1988, after the club records were given to them, Paula and Warwick started the Allemander Round Dance club at Calamvale Community hall, where they still dance today. Currently they are running two nights at Calamvale and one night at Logan Village through the week, and run the only Carousel status club in Australia once a month

While relatively new to festivals in the USA, they have been active in Australia at all major festivals and conventions for the last 20 years. They have now had the privilege of teaching and presenting their own material at Roundalab, ICBDA and the NSDA.

Paula and Warwick have been responsible for facilitating the Round Dance Conference held now for the last five years in Australia. Warwick is currently the President of the Queensland Round Dance Association and both are currently the Education Officers for the Australian Round Dance Association.

The Armstrongs have been blessed with three children who have all had small stints of dancing, but at this stage in their lives would prefer the company of friends doing other things.

Bill Bingham and Peggy Roller Ventura and Los Angeles, California

Bill lives in Ventura, California, and began round dancing about 27 years ago. A member of Roundalab and the International Choreographed Ballroom Dance Association, he has showcased and taught at various events, most notably ICBDA, National Square Dance Conventions (beginning with Oklahoma City in 2003) and California State Conventions. He has choreographed what some might consider a non-trivial number of rounds and fully intends to continue until he finally gets one right.

Bill has one daughter, Kelly, whose age is apparently now unseemly to reveal and who dances ballroom competitively (the talent for which she got from neither parent). Retired after well over a quarter of a century with the County of Ventura, predominantly as a senior buyer in the Purchasing Department, Bill now pursues whatever interests catch his attention and as time and wallet allow.



Peggy Roller lives in Los Angeles, California, has showcased round dance choreography at ICBDA, national and state dance conventions, and has taught medical seminars at Roundalab conventions over the past 10 years. She is a professor of physical therapy and graduate coordinator at California State University, Northridge where she teaches examination and management of patients with neurologic system pathology 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.



Chris and Rose Cantrell Broomfield, 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 individuals. 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 can more effectively help dancers with 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 dancers wish to climb to advanced levels, however, these principles still apply.

Together they bring more than 20 years' experience in round and ballroom dancing and teaching. They teach and participate in dance events including ICBDA/URDC, Roundalab, weekends, state conventions, BYU Ballroom Dance Camps, private lessons, and other classes. They have served in state and national dance organizations as officers and convention chairs. Recent choreography includes: *Infiltrado* (Phase VI Tango), *Isn't It Romantic* (Phase V Foxtrot), and *Forever Love* (Phase IV Waltz).





Jim and Bobbie Childers Maple Valley, Washington

Jim and Bobbie have been dancing together for 39 years. In 1987, they attended their first URDC (ICBDA) convention, in Seattle, where they presented their *And I Love You So*. Jim and Bobbie have taught across the US, in Canada, Japan, and Germany. They served two terms on the URDC Board, were on the TAC committee, and hosted two weekends a year in Seattle. They trained and competed under several eagle-eyed coaches, including several world champions. In 1994, they retired to stay home as a family. During these years, Bobbie choreographed for several musicals, church productions, and the former Bellevue Opera for which Jim provided the sound design. In 2010, while staying with Dan and Sandy Finch to attend Audrey Palmquist's 100 birthday party, Dan thoroughly inspired Jim and Bobbie with all the latest world-class lecture and teaching CDs. Jim and Bobbie, now empty nesters, decided it was time to begin training again.

Jim and Bobbie are presently coached by Stephen and Cora Lynn Uczekaj and Beth Knoll and work with world-class coaches when they come through town. They have a passion for studying, sharing, and teaching technique and serve on the ICBDA TAC Committee. Jim serves on the Board of Directors for the Washington Chapter of USA Dance, the amateur Dance Sport Association.

Jim is a journeyman cabinetmaker and has his own sound design business, Clear Audio Reinforcement. Bobbie is the program coordinator for the Music and Theatre Department at Seattle Pacific University (SPU) and is SPU's Social Ballroom Dance Techniques instructor.

Ken and Sue Davis Mesa, Arizona

Ken and Sue began round dancing in 2005 after moving to Mesa, Arizona. In Mesa they have been able to dance during the fall-spring season as many as ten times per week. They have also been studying with a ballroom instructor to improve their dance skills.

In 2006 they began writing round dance choreography and have danced demos of several of their dances at ICBDA, Fontana, DRDC, Mesa AutumnFest, and the Roundarama Institute at Purdue.

In early 2010 they began leading a community round dance workshop (currently a Carousel Club) in Mesa, at phases 4-6, and have continued weekly workshop sessions during each dance season. Also for several years they have cued a monthly phase 4-6 round dance in Mesa. In their travels they have had the opportunity to teach dances at round dance events and clubs in eight states. They have also served as the ballroom dance instructors on Royal Caribbean cruises.

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

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



Rey and Sherry Garza Vista, California

Rey and Sherry have showcased and taught at national and state square dance conventions and various special square and round dance events internationally and throughout the country.

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 retired elementary school secretary and has lived in California since 1988. She started dancing ballet and tap at age 3 and studied jazz and international folkdance during college. She began ballroom and round dance in 2006 and square dancing in 2007.



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 on SDRDI, are members of Roundalab and ICBDA, and serve on the TAC and various committees within the organizations.

Rey and Sherry live in Vista, California where they enjoy home projects, traveling, hiking, biking, dance instruction and choreography. They recently became first-time grandparents to a beautiful granddaughter and love the time they spend with her.

Most recent choreographies include: *Tango Moo* (Phase 5 Tango), *Let's Stay Together* (Phase 4 West Coast), *Distant Melody 4* (Phase 4 Waltz), *Gina* (Phase IV Arg. Tango), *Boogie Blues IV* (Phase IV Jive), *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: *Wedding Planner* (Phase IV Tango), *Burlesque* (Phase V Tango), and many others in all rhythms, including Bachata.



Ed and Karen Gloodt Ardmore, Oklahoma

Ed and Karen 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 for Rainbow Rounds in Fort Worth, Texas, and Karen cues for a square dance club there. They are members of ICBDA, DRDC, ORDA, TRDTA, NTCA, and Roundalab, and they are honored to teach again at ICBDA.

Karen and Ed's choreography includes *Forever We'll Be In Love*, *Mi Vida Sin Tu Amor*, *Legends of the Fall*, *Baby Please Come Home*, *Black Satin*, *Boogie Time*, *Coney Island IV*, *Uptown III*, *Scheherazade IV*, *Swing Lover*, *You Decorated My Life*, *A Wink and a Smile III*, *Cuando Me Enamoro*, *Angel on My Shoulder*, *Michelle*, *Play a Simple Melody*, *New York City Blues*, *Snap Your Fingers*, *The Other Side*, *I Have Dreamed*, *A Long and Lasting Love*, and many others.

Ed is retired from the vocational system in Ardmore, and Karen is a retired Spanish and English teacher. They love spending time with their daughters and the grandkids, and in October they will celebrate their 60th wedding anniversary.





Peter and Chama Gomez Denver, Colorado

Peter and Chama Gomez began a synchronized ballroom/round dance dancing and teaching partnership in Southern California in 2000. 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 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.

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 (RAL), 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 Mesa, Arizona

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 run a weekly Carousel club in Mesa, AZ, and they average about 10 traveling events per year, teaching in over 35 states, Canada, Japan, Australia, and Europe.

Choreography and styling clinics are two of the loves of Bill and Carol and recent choreography includes *My Baby Just Cares For Me*, *Hit Me With a Hot Note*, *Anticipation*, and *Everything Blue*. *London by Night* was named the 1995 ICBDA Hall of Fame dance and a Golden Classic by Roundalab in 2014, while *Are You Still Mine* was named an ICBDA Hall of Fame dance in 2015.

They are currently taking private ballroom lessons with Yelena Babyuk. Carol and Bill are teaching private lessons in Mesa and beginning ballroom for Leisure World, their new home. Carol is outfitting her new sewing room and will soon be ready to make dance dresses again. Retiring to Mesa from San Diego has been a long process, but Bill and Carol are beginning to feel at home in their new location.



David Goss and Ulla Figwer Shrewsbury, Massachusetts

David and Ulla have been dancing together since they met in 1993, and started teaching and cueing in 2000. In 2005 they began substitute teaching at Roy and Janet Williams' phase IV-VI club (National Carousels Chapter #34), where David also assists with cueing. David and Ulla have taught at all ICBDA conventions since 2010 and teach at several other events each year. David also cues for local square dance clubs.



David and Ulla were the Phase VI Roundalab Round of the Quarter Chaircouple from 2012 to 2017, and were the Phase IV Chaircouple from 2005 to 2012. They have held several board positions for local dance teacher associations and were members of the ICBDA Board of Directors from 2009 to 2015. Ulla was the ICBDA Educational Video Chair from 2014 to 2017.

Some of David and Ulla's choreography includes: *The Best of Me* (2010), *Easy Money* (2012), *Love the Tango* (2013), *Hola Amor* (2014), *Agua de Mar* (2015), *At This Moment* (2016), *Queen of My Heart* (2016), *Mariana Mambo* (2016), *Bittersweet Faith* (2016), and *Mermaid in the Night* (2017).

When not dancing, Ulla works full-time as a project manager, and David works part-time 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.



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 at Venture Out RV Resort. 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, as well as Calgary,

Alberta Canada.

Before cueing and teaching round dancing, Steve was a captain for Continental Airlines for 18 years. He is a Vietnam veteran, and he retired as a Lieutenant Colonel from the U.S. Air Force. He was a military 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, and attending the Roundarama Institute at Purdue University in Indiana is the highlight of their summer travel.

Steve and Lori are excited to present a Phase 4 waltz at the 41st ICBDA Convention!





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, II thru VI, with emphasis on body-mechanics, and having fun. They cue at over ten square dance clubs in the Denver area.

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

John is a software developer, inventor, and author, as well as cue sheet writer, festival program builder (used in many national conventions), and most recently Roundalab Figure Videos (sold by Roundalab). He has also served in political, religious, and various civic positions including Scoutmaster. Karen has spent 34 years as an elementary school teacher. She has received national recognition as a Certified National Master Teacher. She is a leader of many school district level committees and also led the effort to create a state law creating a standardized start date for kindergarteners.

John and Karen are guest instructors at round dance weekends across the United States. 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 and have taught these schools across the world. They have also choreographed many dances over the last 25+ years. Their philosophy is to have **fun**, making learning easier, while emphasizing proper body mechanics.

Joe and Pat Hilton Ballwin, Missouri

Joe and Pat learned to round dance while Joe was stationed in Germany with the U.S. Army. In 1994 they went back to class to relearn the basics and advance into higher level dancing.

Pat started cueing rounds in late 1997, and in 1999 they taught their first round dance class. They are active members of their state and local round dance councils. As members of the International Choreographed Ballroom Dance Association (ICBDA) they have served in numerous convention management positions and are currently serving on the Board of Directors. As members of the International Association of Round Dance Teachers (Roundalab), they have served on its Board of Directors.

Joe and Pat cue for many square dance clubs throughout the St. Louis area. They have cued, exhibited, and taught at local, state, national, and international events. They also enjoy choreographing round dances and have choreographed over 100 dances.

Joe is retired from the US Army and The Boeing Corporation. He is now an on-call sitter for their three granddaughters. Pat is a contracting specialist with the Department of Defense. Although they are native Texans, they have lived in the St. Louis, Missouri area for many years. They spend most of Pat's vacation time attending dance conventions and taking dance classes. They love dancing in all its forms, and enjoy their membership in the various square and round dance organizations.



George and Pamela Hurd Gilmer, Texas / Mesa, Arizona

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

George and Pam taught and cued at the National Convention in Anaheim, California, 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 made their mark, having taught in Germany several times as well as Japan, Scotland, Sweden, the Czech Republic and Slovakia. They love Australia and have been Down Under four times. 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 several dances, most recently *Wait for Me*, *Bob Roberts Society Band*, *When I Dream VI*, *Whistling Away the Dark*, and *All I Do is Jive*. For a complete list of dances, videos, and cuesheets, see the Hurd's website at www.gphurd.com.



Takao and Setsuko Ito Odawara City, Kanagawa, Japan

Takao started square dancing, round dancing and folk dancing all at the same time in 1974. Setsuko had started dancing those same dances in 1970. They began round dancing together in 1977 and they still enjoy square dancing.

Takao and Setsuko have been teaching at their own club, Turtle Round Dance Club since 1990 and they are hosts at 10 other clubs. They hosted two special dances with Kay and Joy Read as special guests in 2000 and 2005. In 2012, they invited Curt and Tammy Worlock as special guests for the 20th anniversary party of their own club.

Takao and Setsuko also enjoy choreographing dances which they have done since 1995. They have now choreographed over 200 dances. Their favorite choreographies include: *Twilight Nocturne* (Foxtrot VI), *Besame Cha* (Cha Cha VI), *Heart and Soul* (Rumba V), and *Time to Say Goodbye* (Foxtrot/Slow Two Step VI). Their recent choreography includes: *Come to the Cabaret* (Quickstep IV), *Besame* (Rumba VI), *El Gato Montez* (Paso Doble VI), and *Monday* (Cha Cha IV).

Takao and Setsuko are members of ICBDA, Roundalab and JRDA, the Japan Round Dance Association. Takao serves on the JRDA board as the current Secretary General.





Pamela and Jeff Johnson

Grand Rapids, Minnesota / Lakeland, Florida

Pamela and Jeff Johnson are the aspiring choreographed ballroom dancers and instructors of Rapid Ballroom, which they founded in 2012. Each hailing from an artistic stock bring not only a background in dance and teaching but an undeniable love and insight to their classes which allows students to progress comfortably and rapidly. At a young age Pamela began taking lessons in ballet and tap. Later on she added modern, jazz and clogging to her studies. For many years she taught dance at the Myles Reif Performing Arts Center in Grand Rapids, Minnesota.

Jeff's parents were beautiful dancers who cultivated a love for dance in their children. Many nights, back on the farm in northern Minnesota, you could find the Johnson's rolling back the living room rug and dancing to the Lawrence Welk show.

The Johnson's are currently taking private ballroom lessons with Paul Botes of American Classic Ballroom and Rea Lyons of Superior Ballroom. Their most recent choreography includes *I Can Love You Like That* and *When We're Dancing*. They are members of Roundalab, International Choreographed Ballroom Dance Association, and Minnesota Round Dance Council.

Pamela and Jeff recently retired from teaching school in northern Minnesota and are moving to central Florida for the winter months. In January 2018 they will be teaching classes for beginners through phase 4 at the Stardust Dance Center under the direction of Curt and Tammy Worlock.

Randy Lewis and Debbie Olson

Beaverton, Oregon

Randy has been dancing, cueing, and teaching rounds for over 25 years and began dancing with Debbie in 2004. They began teaching together in 2007. Randy cues intermediate rounds for a local 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 Oregon Round Dance Teachers Association, Roundalab, and ICBDA, where they currently serve on the Board of Directors and are editors of the *Dancers Gazette*. Debbie is the Vice President of their local square dance club.



Randy and Debbie are club leaders for CC #162 and "Movin' On Up," a phase 3/4 club. They also teach phase 2 and 3/4 beginning group lessons and private lessons. Randy and Debbie's recent choreography includes *I Can't Wait* (Cha 4+2+2), and *I Heard It* (WCS 5+2+3). They love dancing and teaching rounds at all levels. They also host and teach two weekend events with Randy and Marie Preskitt at the Oregon coast.

Randy owns Paragon Cruise and Tour. He has been in the travel business for over 20 years and also works for his church. Debbie is retired from Beaverton School District where she worked for 20 years as a principal's secretary.

We enjoy sharing our love of dancing with everyone we meet. Our approach to dance is to teach in a fun, positive, supportive environment which fosters the growth of the individual dancer and 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 were on 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* Rumba (Round of the Quarter 4th Qtr 2008), *Smile* Foxtrot (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 their 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 (Phase 4-6 club), and cues and teaches at the week-long Thanksgiving Harvest Holiday Festival. He cues for several square dance clubs and routinely teaches at Texas state festivals and Texas Round Dance Teacher (TRDTA) weekends. They have been clinicians for the ICBDA convention since 2014.

JL and Linda are regular attendees at many dance festivals, ICBDA conventions and dance boot camps. They have been featured clinicians at festivals in Texas and Canada. Some of their choreography includes *Dance with the Devil* (4 Cha Cha), *Blow the Wind* (4 Waltz), *Blue Dance* (5 Jive) 2nd Runner Up for Roundalab's Rounds of the Quarter 2016, *Kiss to Build a Dream On* (4 Foxtrot), *From Hello* (4 Slow Two Step) and *Adios Mi Amor* (6 Rumba).

JL and Linda actively serve the dance community. They were Chairmen of Harvest Holiday in 2008 and 2012, served as Roundalab Journal Editor from 2011-2015, served as Syllabus Chair for the ICBDA conventions multiple years and currently serve as members of the ICBDA Board of Directors. JL maintains websites for ICBDA, Swingtime Center, NTCA, We-Dance, and TRDTA.

JL is a retired electronics technician and network administrator from the US Postal Service and Linda works part time for a telecom company as a technical writer.





Randy and Marie Preskitt Everett, Washington

The Preskitts started dancing in the late 60's with teen square dance clubs in the Seattle area. Randy started calling as a teen 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, DRDC 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. 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 dances Phase 5-6 and the Happy Rounders dance Phase 3-4.

To date the Preskitts have choreographed numerous dances including ICBDA Hall Of Fame dances *Laurann* and *Beat of Your Heart*.

Randy and Marie have taught dances and clinics at festivals and weekends in 16 U.S. states, 3 Canadian provinces, Germany, Sweden, Japan and Australia.

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 intermediate 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 St. George, Utah. Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



Paul and Linda Robinson Oologah, Oklahoma

Paul and Linda began teaching choreographed ballroom dancing in Kansas in 1985. They currently teach and cue for the Tanglefooters (Phase II-V) and Carousel Club #110 in Joplin, Missouri.

They are members of ICBDA, Roundalab, Oklahoma Round Dance Association, KRDA, CRDA, DRDC, and MRDA and have held numerous board positions. Paul and Linda are Convention Chaircouple for ICBDA in Tulsa, Oklahoma in 2018 and were Convention Chaircouple for ICBDA in Winston-Salem, NC in 2006 and Reno, NV in 2016.



They received the 'Distinguished Service Award' from ICBDA in 2011. They have been directors of programming, workshops and showcases for National Square Dance Conventions. Teaching engagements include ORDA, MRDA, Roundarama, ICBDA, URDC, 37th European Square and Round Dance College (Cham), various square dance conventions, Accent On Rounds, Florida Round Dance Council and Colorado Round Dance Conventions. Paul and Linda promote dancing by giving lessons to teenagers in the local high schools. They also sponsor a Phase IV-VI weekend, Heartland, every April and a week of dance improvement, Roundarama, at Purdue University. Paul and Linda constantly strive to improve their dancing knowledge by attending week long dance clinics, festival weekends and ballroom lessons.

They have three children: Misty, Shannon and PJ, and four grandsons: Wyatt, Wade, Eli and Noah. Their sincere desire is to give back to the choreographed ballroom world as much as it has given to them.



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 (about 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 – a Seattle dance clothing store.

Debbie and Paul have been cueing and teaching for 35 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 3-4 class, a Phase 4-5 class in the Seattle area, and a Phase 4-5-6 workshop and a Phase 3-4-5 workshop in Yakima. They spend four weeks every summer teaching round dance clinics at Circle 8 Dance Ranch (about 85 miles east of Seattle). In addition to the regular dance events, they have been and are currently the featured cuer for several weekends and festivals in the Pacific Northwest and Canada.

They have attended 24 national square dance conventions and have cued at 22 and taught at 21 of them. They belong to the North West Round Dance Teachers Association. (NWRDTA) in Seattle, Roundalab, (the international round dance leader organization) and ICBDA (International Choreographed Ballroom Dance Association.). They are the past-chairman of Roundalab and were recently re-elected to the Roundalab Board of Directors for another three-year term.

Some of their recent choreography include *This Land Is Your Land II*, *Beautiful Isle of Somewhere III*, *Be-Bop Baby Swing IV* and *Inishannon Serenade V*.

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. They apprenticed under Gus and Lynn DeFore of Camarillo, California.



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 phase II-IV dances at National Square Dance conventions and demonstrated phase V dances at ICBDA Conventions.

Mary and Bob are members of Roundalab and serve on their Board of Directors. Mary is the Roundalab Operations Coordinator, responsible for improvements to the Roundalab Index of Round Dance Routines, a listing of dances and cue sheets available to the general public with over 25,000 dances, and growing. Bob and Mary also serve on several Roundalab standardization committees.

Mary and Bob have choreographed several dances including *Why Don't We Just Dance*, *Sundown*, *All I Want Is You*, *True Blue*, *Hollywood Waltz* and *After The Disco*.



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 38 years and has been teaching for 36 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 20 Boot Camp DVD's, they have also produced a series of 12 DVD's of Phase V/VI figures. An all new series featuring the Phase III/IV figures will be produced and available this Fall. All of these videos can be found on their web site at www.curtandtammy.com.

They have two daughters, Mandi Christine, 31, and Kasandra Marie, 24, as well as a 9-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.





We Want Your Feedback

What Did You Think About the San Diego Convention



How did you like the convention? Take the survey and give us your feedback. Tell us what you liked – what you didn't like. How can we improve your experience next year in Tulsa? Positive suggestions are most welcome.

Your Board of Directors along with the 2018 Convention Chairmen carefully review your answers so they can customize next year's convention to make it more enjoyable for everyone. Your survey responses help the Day and Evening Chairmen program the clinics and rhythm teaches to meet your requests.

ICBDA uses Survey Monkey to develop a user-friendly web-based survey to assist in gathering your feedback. Most questions can be answered by a click on your answer choice. Comment boxes are available for each question if you wish to provide additional information about that particular question. Near the end of the survey are two questions about the entire convention where you can also enter comments about the overall convention.

Here is the link to the ICBDA survey:

<https://www.surveymonkey.com/r/ICBDA2017>





Clinic Notes

Let's Get Smooth – Foxtrot Clinic Phase 4

By Randy Lewis and Debbie Olson

Now that your feet and minds have learned the phase 3 figures, some of the basic phase 4 figures, and you're Movin' On Up, we wish to help you smooth out your Foxtrot. In this clinic we will show you how a good frame and better body mechanics will make your dancing more enjoyable. Some of this information will apply to your Waltz, Quickstep, and Tango too.

How do we get smooth? It truly begins with the Closed Position Frame. Yes, that dreaded "Frame" your teacher should be talking about. Dancing with a proper frame will make your dancing life so much easier as you progress through phase 4 and move up from there. You will want to acquire an understanding of good balance and posture, creating a stable dance frame, use of CBM, (C)ontra (B)ody (M)ovement, correct footwork (use of heels, toes, ankles), rise and fall, and swing and sway. All this and having Fun too!

It will take focus and practice. In the long run, you will find it was worth the effort. It's always easier to create and maintain good frame early on, rather than try and fix it after years of neglect.

We will work hard on helping you create your best frame so that you may enjoy years of happy dancing.

Creating your Frame starts with the 5 points of contact – begin standing facing your partner slightly offset – your right side should align with the partner's midline (think shirt buttons).

- Lead Hands – gently joined, no higher than eye level of the lady – equidistant between partners – arms should have tone (no wet spaghetti) and have a slight curve to them with elbows held up level, not drooping.
- Man's Right Hand – gently but firmly on the ladies left shoulder blade. (I like two fingers on the shoulder blade and two fingers just under the shoulder blade) Fingers should be together and angled down towards the ladies right hip. This helps keep the right elbow up, with tone in the muscles of the upper arm.
- Man's Right Wrist – under the ladies left armpit but not pushing her shoulder up.
- Ladies Left Arm – gently lays on top of man's right arm, no downward pressure making the man hold you up.
- Connect at the Torso – this is probably the most important point of contact and the one least often used. Contact may begin as low as the knees, up through the thighs, the front of the Right hip, the tummy, up to the bottom of the rib cage. This connection is where the man initiates his lead and the lady follows. If there is no connection here, the lady will have no idea what the man wants her to do. Do stay on your own side, as if there were a pane of glass between you and your partner. Don't lean into your partner's space.

Knees and Ankles – Next we need to soften the knees slightly – this will put your weight slightly forward on the balls of your feet and aid in the Torso connection described above.

Body Stretch – take a deep breath, stand up straight, let the breath out, but don't collapse again (upward stretch) – both add a little extra Right side stretch and a "little" backward stretch, away





from partner. This should give you a nice Top Line separation such that you should be able to hold a medium-sized book between your collar bones.

Heads Turned Left – super important, repeat Heads Turned Left – both of you - not just your eyes looking left. It's as if you are lying down in bed and your head gently rolls to the left. That is where it should be. No gazing in your partners eyes. If you dance nose to nose, then you will assuredly dance “toes on toes”, Ouch. No one will be happy. Keep that Head Left.

Keep Bodies Parallel – Bodies should be kept parallel as much as is reasonably possible.

CBM and CBMP

CBM – (C)ontra [Contrary] (B)ody (M)ovement – is upper body action where one side of the body turns towards the moving foot, without producing turn in the foot. CBM is most often used to initiate a turning figure. The man initiates CBM, lady follows.

The man initiates the figure by compressing, commencing upper body rotation, bringing the knee through, pointing the moving foot in the line of direction of movement, stepping straight forward on the foot with no turn of the foot. The moving foot precedes the body core moving forward. CBM will cause thighs and knees to connect.

CBMP – (C)ontra [Contrary] (B)ody (M)ovement (P)osition – is about the feet – it's a foot position where the moving foot dances on or across the line of the supporting foot, while maintaining the upper body line. The most common error is that rotation occurs after the last step of the figure. The body is turned 1/8 less than the direction of movement.

Squaring Up with Partner – begins using the elements of CBM first compressing, then the supporting foot will swivel slightly to align with the squared direction of the rest of the body. The lady should stay in front of the man's hips. Men, don't let her slide off to be side by side.

Turn – in smooth rhythms the amount of turn is described through the feet – 1/8, 1/4, etc. The body core turns 1/8 less than the foot. Turn commences between steps 1 and 2, most of the turn is on 2, finishing on 3 if needed.

Rotation – is CBM in action – it can occur through the individual (body axis) or the axis between partners.

There are many things to consider while dancing – including **Smiling** and having **Fun!**

- Passing steps vs. Closing steps
- Heel Turns
- Rise and Fall
- Spin vs. Swivel
- Swing and Sway

Some figures for today's clinic – while working on the above body mechanics:

- Reverse Turn (2 measures)
- Three Step
- Half Natural Turn
- Spin Turn
- Box Finish
- Open Telemark
- Manuever
- Open Impetus
- Feather
- Closed Telemark
- Open Natural
- Closed Impetus
- Feather Finish
- Three Step
- Feather





Foxtrot Clinic – Phase 5

by Paula and Warwick Armstrong

Foxtrot in our activity is often taken as Waltz done to a different timing. We probably get away with this at the lower levels. But Foxtrot is unique in its technique and its look. The rise and fall in Foxtrot is different from all of the other smooth rhythms. The rise and fall in Foxtrot happens more through the actions of the movement rather than a conscious effort to create the rise and fall. Foxtrot is more about swing and sway rather than lower and rise. We have seen the expression used that Waltz is described as a child's swing, where Foxtrot is more about a monkey swinging from vine to vine. Dancing the Foxtrot will demonstrate smooth travel through space of the upper body.

While there are many movements and variations of movements, Foxtrot gains its identity from the flight across the floor coupled with swing and sway from the execution of the movements. A lot of these movements also require the understanding of CBM (Contra Body Movement) and CBMP (Contra Body Movement Position) as described in the Phase 4 Foxtrot Clinic Notes. The following basic level movements described set the foundation concepts for executing the more complicated movements. While Reverse Turn is specified, the first two steps for almost all the Reverse family will be the same. Movements incorporating a Weave Ending will use the same concepts as the Feather Finish.

In general, we want to move the body so that when we put the foot down, it will land with the big toe under the front of the chest (men, think under your tie), rather than moving the foot and having the body catch up. The swinging leg will move in a forward direction so that it neither crosses over the path of the standing leg, nor opens the leg like you are commencing a turn.

Three Step – More Than Just Three Steps

A rare movement where the men will have two heel leads. Starts with the left foot, heel lead. To keep this nice and level without the body popping up on the next step, the heel of the standing left foot will not come off the floor until the moving right foot is about to pass the standing foot going forward. Second step can then be danced as a heel lead. Slight right side lead on step 1. Small balancing step forward on the ball of the foot for the last step for the man.

The Feather

The feather is one of the most common movements done.

Man – commences on the right foot. We think of the rise being created more of the right leg swinging past the left rather than through the ankle. We compress into the standing left leg. The standing heel only releases from the floor as the right foot passes (beat one). The foot will go directly under the lady. Our rotation is complete at the end of the second beat, or slightly after, as the right heel hits the floor. Rotation should be a gradual occurrence and not just completed through the first beat. The next two steps are outside the lady. There is a steady rise through the body through the next two beats but no more rotation of the body. CBM on step 1 and CBMP on the last step.





Lady - Compress into the standing right leg. There will be rotation through the body as the left leg “feels the floor” and extends back. There should be a sense of the left leg still having the knee towards partner, even though the leg is moving from the hip. The leg will not be straight. At the end of beat two, the body weight will land over the extended foot and it is important to only have the right side (shoulder) leading and not back with two shoulders. Whenever going back, knees are poised towards the partner. As with the man, there will be CBM on step 1 and CBMP on the last step.

The Reverse Turns (incorporating the Feather Finish)

Too many of us try to turn this figure too early, resulting in either the lady being under excess stress during the heel turn or separation in the two bodies.

Man - There is no turn on the first step. Compress into the standing leg; there is rotation commencing in the body but the swinging leg will go straight forward. The second step will also go in a straight line and the turn should occur as a reaction of swinging the right hip. The turn is continual through to step 3 to allow the lady freedom to complete the heel turn. To allow the lady a good heel turn, the man needs to hold weight on the ball of the left foot from step one as long as possible through the rotation before stepping back on step 2. CBM will be initiated late on step 1.

Lady - The swinging right leg needs to go straight back feeling the floor as we compress into the standing leg. There is rotation starting in the body and the right foot will be slightly bent so that the toe will point slightly to the left. The left foot comes back while weight is transferred to the right heel to complete the heel turn, transferring weight onto the left as the man completes the finished alignment. Rise is generated through the ankles for a gathering step forward on the right.

Feather Finish (or completing the Reverse Turn)

Man - The right leg going back is going to incorporate the lady leading with her heel. We need to compress slightly into the standing left leg feeling the floor with the right foot before committing weight back on the first step. If the man compresses too much, this will encourage the lady into a heel lead which is not desired. So we don't leave the lady on the next step, he will momentarily point the left toe in the direction of the new alignment allowing the lady to swing past before he commits weight. The third step is the same as the Feather, CBM on step 1 and CBMP on step 3.

Lady - The heel lead on the first step creates the momentum to finish the movement and creates the flight for the second step to swing past the man. She will compress into the standing right leg and step under the man with a heel lead. The second step will be created by feeling like the right hip is going to swing past the man rather than turning the body. Rotation continues through the second and third step.





Natural Turns

There used to be a saying, left turns late, right turns early. The truth is though that the same technique applied to the Reverse Turn will apply to the Natural Turn family, except that CBM will occur early in step 1. For the man, the right leg will go straight forward and the left leg will swing past and in front of the lady.

The Lady's Heel Turn

Many of our movements will involve the lady completing a heel turn. This can be greatly assisted by the man, whether turning left or right face, by staying on the ball of the foot of the second step for as long as possible. The rise on the second step also needs to be sooner. Landing the third step too soon puts a lot of stress on the lady and will cause imbalance. Also the placement of the second step is on the same alignment as the first. Taking the second step off this alignment will cause the lady to be pulled onto her toes.

The weight through the heel turn is done on the heel of the first step. If the first step back is the right foot, then the turn is done on the heel of the right foot with weight changing at the end of the rotation.

Weave Four Ending

This figure is just the Feather Finish, but with an extra step before it. The man will go back on his left foot but will stay high before going into the normal Feather Finish.

Check & Weave

Ideally, the back checking action will be a back Contra Check and it is this action that is often missing. This back Contra Check will offer greater stability through the checking action. For the second step there is a lowering or softening to allow a heel lead for the man. The second step is to the side; third step is back in CBMP. Finish as described for the Feather Finish.

The Promenade Weave

All Weaves are reverse turning figures. As with the rule for the Reverse Turns, the first step is forward. Rotation only occurs on steps 2 and 5. CBM will occur on steps 1, 4 and 7. The first step is slow with the next six steps quick. Steps 4 through 7 are nothing more than the weave ending.

Natural Weave

Still a reverse turning figure, the Natural Weave is just initiated with an underturned Natural Turn. One of the biggest mistakes made is with the man keeping the lady in closed for too long. The man needs to lead with his left side to put the lady outside on step 3. The man has his right side in the direction of the travel, but he is leading with his left side. Steps 4 through 7 are still the Weave Four Ending.





Argentine Tango Clinic – Phase 6

Walking With Ease

by Rey and Sherry Garza

In the beginning there was Argentine Tango. This was a dance born from the streets as a competition between men to show off their steps. (Sounds a little like Break Dance.) As the dance evolved, we saw the rise of International Tango and American Tango, all codified and danced competitively. It has taken some time for Argentine Tango to come to the books, as many styles developed and were not only regional but viewed as a family secret. The techniques, timing and steps still change often as we observe the many styles of this street dance, but Round Dance has taken basic steps and created choreographies that follows the feeling of Argentine Tango – a fluid organic dance.

This clinic will work on understanding how to move as you dance Argentine Tango, so that any figure will be easy to understand and execute.

- Embrace
- Axis/Posture
- Surrounding your Partner
- Figures and Sequences
 - Basic
 - Caminada/Cambio de peso
 - Cross System
 - Ochos
 - Gancho
 - Boleo
 - Molinette
 - Sentada/Ambush
 - Sacada/Sandwich/Barrida
 - Lapid/ Media Luna





West Coast Swing Clinic – Phase 4

Otherwise known as:
Savoy Style Lindy, Sophisticated Swing, Western Swing and Slop

By Linda and Paul Robinson

West Coast Swing is the state dance for California, but other than that, there are a lot of differing opinions of where it comes from and who was responsible for its growth.

About 1938 through the 1940's, West Coast Swing started to evolve out of the Lindy Hop. Credit for the dances origin has been given to Los Angeles, San Francisco and San Diego, California. So, it is fitting this rhythm is being highlighted at the San Diego, California 2017 ICBDA Convention.

Back to history - Some believe the dance evolved as a slot dance to be done in the cramped clubs, while others believe that many of the sailors in ballrooms were so drunk when they were dancing, that the woman traveled back and forth in the slot to stay with them.

It is apparent that the "Arthur Murray" dance studios in the 1950's were the first entity to standardize and document the dance. They were also important in developing interest for West Coast Swing throughout the United States. Other names influential in West Coast Swing are Dean Collins and Skippy Blair. For Paul and me, our first exposure to West Coast Swing was the very grainy video tapes of Buddy Schwimmer at Brigham Young University. We still have those tapes. Unfortunately, we don't have anything to play them with.

West Coast Swing can be danced to a large array of music. It has been done to Big Band, Rock and Roll, Disco, and Country Western. The tempo varies, as well. These two facts make this rhythm one of the most usable rhythms for the social dancer. It also makes this rhythm a changing and hard to standardize rhythm. Many dance entities have tried to standardize it, including Roundalab. However, the standardization is a beginning, it is not an end. A true West Coast Swing lover looks for challenges using the music to fit how they feel. So, as we learn and work on West Coast Swing, we must remember it is ever-changing. There is not a right and wrong.

Many articles have been written on West Coast Swing, but the one with some of the best information is "West Coast Swing History/Definition." It is ten pages long and well worth reading. It is on the internet at <http://jjkdancin.com/histdefin.htm>.

Remember, Roundalab definitions will be utilized for most round dances, but West Coast Swing is changing and these changes will change the definitions of steps. It is impossible for committees to change definitions as quickly as the steps are changing. ICBDA is a place for dancers to be exposed to these new figures and new definitions.





West Coast Swing Clinic – Phase 5

by David Goss and Ulla Figwer

Roundalab defines the following Phase V West Coast Swing (WCS) figures:

- Alternating Underarm Turn
- Hook Turn
- Surprise Whip
- Whip Turn
- Cheek to Cheek
- Side Whip
- Triple Travel with Roll
- Faceloop
- Sugar Bump
- Tummy Whip

Time permitting, we will review all these figures with the exception of Triple Travel with Roll. Sorry to fans of the Triple Travel, but it is one of those “other” figures that doesn’t fit neatly into the three WCS families (passing, sugar, and whip) and something had to go! Please attend the Bingham and Roller Phase V WCS teach for a killer presentation of that figure.

In addition to figure work, we will discuss some concepts to help you (hopefully) improve your WCS.

The Anchor Step: Creating elasticity between figures

We all know that WCS figures typically end with an anchor step. And we all know that the first step for most figures is back for the man and forward for the lady. But if you haven’t thought about how to blend from one figure to the next, you are missing out on a defining characteristic of WCS: elasticity or stretch.

- Use the first two steps of the anchor to set up optimal spacing from your partner.
- Use the third anchor step to let your centers pull away from each other, creating “away connection”, with your weight rolling back into your heel.
- Leverage that “away connection” to have a meaningful yet comfortable lead for the next figure – not too heavy and not too light.
- Lady has a heel lead on her first step to accelerate her into the next figure.

When you treat ending one and starting the next figure as a continual process – like breathing – you will have more fun dancing and look better doing it. There are lots of other concepts involved in creating that elastic WCS look, but improving your anchor step will get you started.

Count 5 of the Whip: To cross behind or not to cross behind?

Our activity took a snapshot of WCS at a point in time and codified it. Yet WCS is a rapidly evolving dance style with few hard and fast rules. The nice thing about that is there aren’t many things you can do that are flat-out wrong!

For example, Roundalab defines the man’s count 5 of a Whip Turn (and many other figures in the whip family) as “cross right in back of left commence right face turn”. Spend some time on YouTube watching WCS and you’ll likely not see this; instead, a side and forward step is commonly used. If you are a “cross behind”-er, our goal is not to change that (and in fact we dance it both ways depending on the alignment of the stars). But to be successful, the man needs to execute the step not as a hook but as a “cross behind” (latin cross) with strong body rotation and then step side and FORWARD into the slot so that he is always facilitating the lady’s progression down the slot. If she doesn’t feel comfortable executing her part, it is probably his fault!



Cue Sheets by Dance Name



Cue Sheets Arranged Alphabetically

Dance Name	Rhythm and Phase	Choreographers
Better Merengue	Merengue 5	Mary & Bob Townsend-Manning
Box of Secrets	Quickstep 4	Peter & Chama Gomez
Excuse My French	Foxtrot 5	Chris & Rose Cantrell
Fat Sam's Grand Slam	Quickstep 5	Ken & Sue Davis
Feel My Love Bolero	Bolero 5	John & Karen Herr
I See the Light	Bolero 6	Randy & Marie Preskitt
If I Ain't Got You	Waltz 5	Pamela & Jeff Johnson
I'm Coming Back as a Man	Foxtrot 4	Joe & Pat Hilton
In Times Like These	West Coast Swing 4	Karen & Ed Gloodt
Lost Touch	Rumba 6	Kenji & Nobuko Shibata
Malaguena	Paso Doble 6	Curt & Tammy Worlock
Monkey Around	West Coast Swing 5	Milo & Cinda Molitoris with Peggy Roller
My Love and I	Hesitation Canter Waltz 6	Bill & Carol Goss
My Way	Waltz 6	Takao & Setsuko Ito
Our Moon Waltz	Waltz 4	Steve & Lori Harris
Spending Time With Friends	Slow Two Step 4	JL & Linda Pelton
Tentacion	Argentine Tango 6	George & Pamela Hurd
The Lion Jives Tonight	Jive 4	Paul & Debbie Taylor
Where Do I Begin	Foxtrot 6	Bob & Sally Nolen
You're The Top Cha Cha	Cha Cha 5 "Oldie"	Jim & Bobbie Childers





Cue Sheets by Rhythm and Phase



Rhythm and Phase	Dance Name	Choreographers
Argentine Tango 6	Tentacion	George & Pamela Hurd
Bolero 5	Feel My Love Bolero	John & Karen Herr
Bolero 6	I See the Light	Randy & Marie Preskitt
Cha Cha 5 “Oldie”	You’re The Top Cha Cha	Jim & Bobbie Childers
Foxtrot 4	I’m Coming Back as a Man	Joe & Pat Hilton
Foxtrot 5	Excuse My French	Chris & Rose Cantrell
Foxtrot 6	Where Do I Begin	Bob & Sally Nolen
Hesitation Canter Waltz 6	My Love and I	Bill & Carol Goss
Jive 4	The Lion Jives Tonight	Paul & Debbie Taylor
Merengue 5	Better Merengue	Mary & Bob Townsend-Manning
Paso Doble 6	Malaguena	Curt & Tammy Worlock
Quickstep 4	Box of Secrets	Peter & Chama Gomez
Quickstep 5	Fat Sam’s Grand Slam	Ken & Sue Davis
Rumba 6	Lost Touch	Kenji & Nobuko Shibata
Slow Two Step 4	Spending Time With Friends	JL & Linda Pelton
Waltz 4	Our Moon Waltz	Steve & Lori Harris
Waltz 5	If I Ain’t Got You	Pamela & Jeff Johnson
Waltz 6	My Way	Takao & Setsuko Ito
West Coast Swing 4	In Times Like These	Karen & Ed Gloodt
West Coast Swing 5	Monkey Around	Milo & Cinda Molitoris with Peggy Roller



BETTER MERENGUE

Choreographers: Mary and Bob Townsend-Manning
 1238 Sunrise Cir, Washington, UT 84780
 (435) 773-8930, townsendmanning@gmail.com

Record: Better When I'm Dancin' Meghan Trainor 2:56
 Album: The Peanuts Movie – Original Motion Picture Soundtrack
 Available as download from Amazon and itunes

Footwork: Opposite, except where noted

Rhythm/Level: Merengue V+1+1 (Snake)(Continuous Spot Turns) Released July 2017

Sequence: Intro A B C A B C C Int B(1-4) B C C End

INTRODUCTION

1---4 **{BFLY WALL} WAIT; SNAKE;::;**
 1 In CP WALL wait 1 meas;
 2-4 Raising ld hands sip L comm $\frac{3}{4}$ LF trn under ld hands, sip R cont trn, sip L cont trn, sip R comp trn (W sip R, sip L, sip R comm $\frac{1}{4}$ RF trn under ld hands, sip L comp trn) to M's L Hammerlock; Raising ld hands sip L comm $\frac{1}{4}$ RF trn under ld hands, sip R comp trn to bk to bk hands low, raising tr hands sip L comm $\frac{1}{4}$ RF trn under tr hands, sip R comp trn (W sip R comm $\frac{1}{4}$ RF trn under ld hands, sip L comp trn, sip R comm $\frac{1}{4}$ RF trn under tr hands, sip L comp trn) to M's Hammerlock; Raising tr hands sip L comm $\frac{3}{4}$ LF trn under tr hands, sip R cont trn, sip L cont trn, sip R comp trn (W sip R, sip L, sip R comm $\frac{1}{4}$ RF trn under tr hands, sip L comp trn) to BFLY WALL;

PART A

1---4 **STOP AND GO;:: BASIC; GLIDE;**
 1-2 Rk apt L, rec R, fwd L, fwd R ckg (W rk apt R, rec L, fwd R trng $\frac{1}{2}$ LF under joined ld hands, bk L ckg); Rec L, bk R, sd L, cl R (W rec R trng $\frac{1}{2}$ RF under joined ld hands, bk L, sd R, cl L);
 3 Sd L, cl R, sd L, cl R;
 1&2&3&4 4 Sd L/cl R, sd L/cl R, sd L, cl R;

5---8 **LINDY CATCH;:: BASIC; GLIDE;**
 5-6 Rk bk L, rec R, fwd L trng RF around W with R hand on W R hip, fwd R trng RF around W sliding R hand across W back (Rk bk R, rec L, fwd R, fwd L); Fwd L cont trng RF around W, fwd R trng to fc W, sd L, cl R (Bk R, bk L, sd R, cl L);
 7-8 Repeat meas 3-4 of Part A;::

9--12 **BASIC TO HANDSHAKE; UNDERARM TURN TO STACK HANDS; BASIC WITH MAN'S FACE LOOP; BASIC WITH LADY FACE LOOP;**
 9 Repeat meas 3 of Part A to R hndshk;
 10 Sd L, XIB R, rec L, small sd R (Sd R, swvlg $\frac{1}{4}$ RF on ball of R fwd L trng $\frac{1}{2}$ RF, rec R trng $\frac{1}{4}$ RF, small sd L) joining L hands under joined R hands;
 11 Raising R hndshk bhd M's head sd L, cl R releasing R hndshk and rejoining R hands below L hndshk, raising L hndshk bhd M's head sd L, cl R releasing L handshake and rejoining L hands below R hndshk;
 12 Raising R hndshk bhd W's head sd L, cl R releasing R hndshk, raising L hndshk bhd W's head sd L, cl R releasing L handshake to CP WALL;

BETTER MERENGUE
Mary and Bob Townsend-Manning

PART A (CONT)

- 13-16** **ARM SLIDE;; CONTINUOUS SPOT TURNS;;**
13-14 Blending to arm slide position bk L, bk R, bk L, bk R; Bringing joined hnds up and out to the side fwd L, fwd R, fwd L, fwd R;
15-16 Swvl thru L trng ½ RF, rec R trng ¼ RF to fc, sd L, swvl thru R trng ½ LF; Rec L trng ¼ LF to fc, sd L, cl R;

PART B

- 1---4** **OPEN BREAK TO A MAN'S WRAP AND UNWIND;; CONTINUOUS CUCARACHA CROSSES;;**
1-2 Rk bk L, rec R, raising tr arm straight up fwd L, sd and bk R (W Rk bk R, rec L, fwd R comm circ around M, fwd L cont circ); Bk L, hook R, unwind, unwind taking weight on R (W fwd R, fwd L, fwd R, sd L to fc M);
3-4 Sd L, rec R, XLIF, sd R; Rec L, XRIF, sd L, cl R;
- 5--8** **WRAP AROUND;;;;**
5-8 With both hands joined throughout rk apt L, rec R, fwd wheel L, fwd whl R (W rk apt R, rec L, fwd R trng 1/8 LF under joined ld hands to wrap, sm bk L) to DRC; Fwd whl L, fwd whl R, fwd whl L, fwd whl R (W bk whl R, bk whl L, bk whl R, bk whl L) to DRC; Fwd whl L, fwd whl R, fwd whl L, sip R (W comm trng 1+7/8 RF sip R, cont trng sip L, cont trng sip R, comp trng sip L) bringing hands down to HAMMERLOCK LOD; Rk apt L, rec R trng ¼ RF raising ld hands, sip L, sip R (W rk apt R, rec L comm ¾ LF trn under ld hands, cont trng sip R, comp trng sip L) to BFLY WALL;

PART C

- 1---4** **CONGA WKS L & R;; CONGA WKS FWD & BK;;**
1-2 Sd L, XRIF, sd L, pt R; Sd R, XLIF, sd R, pt L;
3-4 Fwd L, fwd R, fwd L, pt R; Bk R, bk L, bk R, pt L;

INTERLUDE

- 1---4** **BASIC; SNAKE;;;;**
1 Repeat meas 3 of Part A;
2-4 Repeat meas 2-4 of Intro;;;;

END

- 1---4+** **SNAKE;;; AIDA; EXTEND ARMS,**
1-3 Repeat meas 2-4 of Intro;;
4 Sd L, thru R, sd L trng ½ RF, sd & bk R to V position;
+ Extend tr arms,



Box of Secrets

Choreographer: Peter & Chama Gomez Frederick, CO 80530 **Date:** 05/31/2017 v.1
Web Site: <http://www.InSyncDancers.org> **E-mail:** peterandchama@insyncdancers.org
Artist: Zarif **Record:** *Box of Secrets - EP* **CD Track:** 2
Merchant: 1. iTunes **Time:** 3:43 **Dance:** 2:12 Edited
 2. [Amazon:](https://www.amazon.com) **Time:** 3:43 **Dance:** 2:12 Edited
Footwork: Opposite unless noted (Woman's footwork in parenthesis)
Rhythm: Quickstep Phase IV+1+2 (Tipple Chasse) + (Scatter Chasse Trns, Flicker)
Sequence: Intro - A - B - Brg - C - Ending

Intro

1-11 WAIT ;;; WLK CHK ; SLO FSHTL ;; QTR TRN & PROG CHASSE - FWD LKS ;;;;

1-6 **[Wait]** Wait in OP FCG DLOD WALL lead feet free then moving to CP by meas.3 ;;; **[Wlk Chk]** Fwd L, -, fwd R to BJO chkg prog, - ; **[Slo Fshtl]** In BJO XLIB R, comm RF trn sd R completing ¼ RF body trn, fwd L with L shldr lead, cross R beh L ;

7-11 **[Qtr Trn Prog Chasse]** Fwd L, -, fwd R trng RF 1/8, - ; sd L, cl R trng RF 1/8, sd & bk L DLOD/COH, - ; bk R trn LF 1/8, -, sd L, cl R trn LF 1/8 ; sd & slightly fwd L to BJO DLOD/WALL, - **[Fwd Lks]** Fwd R, fwd L, cl R, fwd L ;

12-16 NAT TRN ½ ; SPIN TRN 4 ;; SD DRW L & R ;;

12-16 **[Nat Trn ½]** Comm RF trn fwd R, -, sd L acr LOD, bk R (Comm RF trn bk L, -, cl R to L [heel trn] cont RF trn, fwd L) ; **[Spin Trn 4]** Comm RF upper body trn bk L toe piv ½ RF face DLOD/WALL, -, fwd R btwn W's ft heel to toe cont RF trn keeping L leg ext bk & sd, - ; comp trn sd & bk L, -, bk R fcg DLOD/WALL (Comm RF upper body trn fwd R btwn M's ft heel to toe piv ½ RF, -, bk L toe cont trn brush R to L, - ; comp trn sd & fwd R, -, fwd L) - ; **[Sd Drw L & R]** Sd L, -, drw R to L, - ; sd R, -, drw L to R, - ;

Part A

1-10 QTR TRN & PROG CHASSE - FWD LKS ;;;; NAT TRN ½ ; SPIN TRN 4 ;; PROG CHASSE L & R ;;

1-10 Repeat meas. 7-14 of Intro ;;;; **[Prog Chasse L & R]** Sd L twd LOD, cl R, sd L comm LF trn, - ; cont trn sd R twd LOD, cl L, sd R to BJO, - ;

11-24 RUNNG BK LKS - IMP ;;;; STEP HOPS - SCATTER CHASSE w/TRNS ;;;;

11-14 **[Runng Bk Lks]** Bk L, -, bk R, lk L in fr of R ; bk R, bk L, bk R, lk L in frt of R ; bk R, - **[Imp]** Comm RF upper body trn bk L, -, cl R to L [heel trn, usually a 3/8 trn] cont RF trn, - ; comp trn fwd L in SCP, - (Comm RF upper body trn fwd R otsd ptr piv ½ RF, -, sd & fwd L cont RF trn arnd M brush R to L, - ; comp trn fwd R in SCP), - ;

15-24 **[Step Hops]** Fwd R, hop on R, fwd L, hop on L ; fwd R fc ptr, - **[Scatter Chasse w/ Trns]** Moving along LOD sd L, cl R, sd L comm RF trn, cont RF trn drw R past L ; cont moving along LOD sd R, cl L, sd R, cl L ; sd R, cl L, sd R comm RF trn, cont RF trn drw L past R ; cont moving along LOD sd L, cl R, sd L, cl R ; sd L, cl R, sd L comm RF trn, cont RF trn drw R past L ; cont moving along LOD sd R, cl L, sd R, cl L ; sd R, cl L, sd R comm RF trn, cont RF trn drw L past R ; cont moving along LOD sd L, cl R, sd L, cl R ; sd L, cl R -

Part B

1-11 SD DRW CLS ; FLICKER ; CHARLESTONS ;;; QTR TRN & PROG CHASSE - FWD LKS ;;;;

1-6 **[Sd Drw Cls]** Sd L, -, drw cl R to L, - ; **[Flicker]** In CP standing on toes with both ft tog trn both heels out, bring both heels bk tog/trn both heels out, bring both heels tog, - ; **[Charlestons]** Fwd L, -, pt fwd R, - ; bk R, -, pt bk L, - ; fwd L, -, pt fwd R, - ; bk R, -, pt bk L, - ;

7-11 Repeat meas. 7-11 of Intro ;;;;



Part B cont

12-24 NAT TRN ½ ; TIPPLE CHASSE - LDY ROLL ACR to OP ;;;; CHARLESTONS ;;;;;;

12-16 **[Nat Trn ½]** Comm RF trn fwd R, -, sd L acr LOD, bk R (Comm RF trn bk L, -, cl R to L [heel trn] cont RF trn, fwd L) ; **[Tipple Chasse]** Comm RF trn bk L, -, sd R with slight L sd stretch comp ¼ RF trn, cl L ; sd and slightly fwd R comm RF trn, -, cont trn fwd L, lk R beh L ; fwd L to SCP, - **[Ldy Roll Acr]** Thru R, -, sml fwd L, - ; rec onto R to OP fcg WALL (Thru L comm LF trn, -, sd R cont trn, - ; sd L comp trn to OP fcg WALL) , - ;

17-24 **[Charlestons]** Fwd L, -, pt fwd R, - ; bk R, -, pt bk L, - ; fwd L, -, pt fwd R, - ; bk R, -, pt bk L, - ; fwd L, -, pt fwd R, - ; bk R, -, pt bk L, - ;

Brg

1-8 STP X UNWIND ;;; WLK CHK ; SLO WHLTL ;;;;

1-8 **[Stp X Unwind]** Fwd L, -,XRIF of L, - ; unwind LF, -, cont LF to fc DLOD/WALL, - ; hold, -, hold (Fwd R, -, fwd L) , - ; **[Wlk Chk]** Fwd L, -, fwd R, - ; **[Slo Whltl]** In BJO XLIB of R, -, comm RF trn sml sd R comp ¼ RF trn, - ; fwd L with L shldr lead, -, XRIB of L, - ; sd L comm LF trn, -, cl R comp ¼ LF trn, - ; XLIB of R comm RF trn, -, sd R comp ¼ RF trn, - ;

Part C

1-10 QTR TRN & PROG CHASSE - FWD LKS ;;;; NAT TRN ½ ; SPIN TRN 4 ;; PROG CHASSE L & R ;;

1-10 Repeat meas. 1-10 of Part A ;;;;;;; -

11-16 RUNNG BK LKS - IMP ;;;; RUNNG FWD LKS into ;;

11-16 Repeat meas. 11-14 of Part A ;;;; **[Runng Fwd Lks]** Fwd R, -, fwd L, lk L beh R ; fwd L, fwd R, fwd L, lk R beh L into the "sd drw cl" of ENDING ;

Ending

1-11 SD DRW CLS ; FLICKER ; CHARLESTONS ;;;; QTR TRN & PROG CHASSE - FWD LKS ;;;;;;

1-11 Repeat meas. 1-11 of Part B ;;;;;;;;

12-16 NAT TRN ½ ; TIPPLE CHASSE - LDY ROLL ACR to OP ;;;;

12-16 Repeat meas. 12-16 of Part B ;;;;;

Excuse My French

Choreographers: Chris & Rose Cantrell, 1110 Sage St., Broomfield, CO 80020

Tel: 303-947-7466, email: christopher.a.cantrell@gmail.com & luvz2coachvb@gmail.com

Music: "Excuse My French" by Caro Emerald, CD: "The Shocking Miss Emerald (Deluxe Edition)",
Track #11, Download from Amazon and other sites

Speed and Length: -10% (40.5 rpm equiv, 26.5 mpm), length edited and at speed: 3:28, length downloaded: 3:47

Editing: Cut 3:14.35 to end, fade out 3:12 to 3:14.35, cut 1st 4.2 secs of music, fade in 1st 1.0 sec

Style & Phase: Foxtrot, V + 2 (Link, Same Foot Lunge) + 3 (Jazz Box, Prepare, Heel Turn)

Degree of Difficulty: Average (18 phase IV, 13 phase V)

Steps: Opposite unless noted (W's steps in parentheses)

Timing: Unless noted: SQQ

Released: 8 July 2017, v1.0

Sequence: Introduction A B C A B C[1-12] End



Introduction

1-6 Wait 2 Meas ; ; to RLOD Front Vine 3 & Ronde ; Beh Vine 3 & Ronde ; XLIF Rec Sd Rec ; XLIF Tch on Toe X Arms & Look ;

- 1-2 { **Wait 2 Meas** } Wait 2 meas LOP both fc Wall no hnds jnd L ft free ; ;
- QQS 3 { **Front Vine 3 & Ronde** } XLIF, sd R, XLIB, ronde R CW , ; (W XLIF, sd R, XLIB, ronde R CW , ;)
- QQS 4 { **Beh Vine 3 & Ronde** } XRIB, sd L, XRIF, ronde L CW , ; (W XRIB, sd L, XRIF, ronde L CW , ;)
- QQQQ 5 { **XLIF Rec Sd Rec** } XLIF chkg, rec R, sd L chkg, rec R ; (W XLIF chkg, rec R, sd L chkg, rec R ;)
- 6 { **XLIF tch tip of toe X arms & Look** } XLIF w/ tip of toe tchng floor, X arms at chest, look at ptr & nod, ; (W XLIF w/ tip of toe tchng floor, X arms at chest, look at ptr & nod , ;)

7-10 Roll 4 fc LOD Tandem LOD ; S Point L Forward & Back ; Jazz Box ; W Turn LF M Forward Trans CP-DLC ;

- QQQQ 7 { **Solo Roll 4 Tandem LOD** } Fwd L LOD trn LF, sd & bk R cont trn, sd & fwd L fc LOD, fwd R tandem WIF fc LOD ; (W fwd L LOD trn LF, sd & bk R cont trn, sd & fwd L fc LOD, fwd R tandem fc LOD ;)
- 8 { **S Pt L Fwd & Bk** } Pt L fwd w/o wgt trn bdy sltly LF rt arm fwd lft arm bk , , pt L bk w/o wgt trn bdy sltly RF lft arm fwd rt arm bk ; (W pt L fwd w/o wgt trn bdy sltly LF rt arm fwd lft arm bk , , pt L bk w/o wgt trn body sltly RF lft arm fwd rt arm bk ;)
- QQQQ 9 { **Jazz Box** } XLIF, bk R, sd L, fwd R ; (W XLIF, bk R, sd L, fwd R ;)
- QQQQ (SQQ) 10 { **W Trn LF M Fwd Trans CP-DLC** } Fwd L, fwd R, fwd L, fwd R crvg LF CP-DLC ; (W fwd L comm LF trn , , sd & bk R cont trn, bk L CP fac DRW ;)

Part A

1-4 Bounce Reverse Fallaway Slip ; Change of Direction ; Open Telemark LOD, Thru Bfly ; S Sd Draw Cls ;

- QQQQ 1 { **Bounce Reverse Fallaway Slip** } Fwd L LOD w/ qk rise comm LF trn, sd & bk R lwrg, bk L in CBMP, sml bk R as L ft stays fwd in CBMP trn LF turn CP-DLW ; (W bk R trn bdy LF, bk & sd L, bk R in CBMP comm LF trn, fwd L cont LF trn CP fc DRC ;)
- SS 2 { **Change of Direction** } Fwd L comm LF trn , , fwd & sd R cont trn draw L to R CP-DLC , ; (W bk R comm LF trn , , bk & sd L cont trn draw R to L CP fc DRW , ;)
- QQQQ 3 { **Open Telemark LOD, Thru Bfly** } Fwd L comm LF trn, cont trn sd R, cont trn sd & fwd L LOD in SCP, thru R to fc Bfly ; (W bk R comm LF trn, cont trn cl L to R [heel trn], cont trn fwd R LOD in SCP, thru L to fc Bfly ;)
- S-Q 4 { **S Sd Draw Cls** } Sd L w/ rt sway , , draw R to L, cl R to L remove sway ; (W sd R w/ lft sway , , draw L to R, cl L to R remove sway ;)

- 5-8 Vine 3 Cl/Pt ; to RLOD Front Vine 3 Cl/Pt ; Fwd & Open Natural Turn ; Heel Pull SCAR-DLW ;**
- QQQ&- 5 { *Vine 3 Cl/Pt* } sd L, XRIB, sd L / cl R to L, pt L sd ; (W sd R, XLIB, sd R / cl L to R, pt R sd ;)
- QQQ&- 6 { *to RLOD Front Vine 3 Cl/Pt* } XLIF, sd R, XLIB / cl R to L, pt L sd twd LOD ; (W XRIF, sd L, XLIB / cl L to R, pt R sd twd LOD ;)
- QQQQ 7 { *Fwd & Open Natural Turn* } Fwd L blend SCP, fwd R comm RF trn, cont trn sd L CP, cont trn bk R prep to stp in BJO-DRC ; (W fwd R blend SCP, fwd L bdy trn RF, fwd R CP cont bdy trn, fwd L cont body trn DLW prep to stp in BJO ;)
- SS 8 { *Heel Pull SCAR-DLW* } Bk L BJO comm RF turn , , sd R sml stp cont trn SCAR-DLW , ; (W fwd R BJO comm RF trn , , sd L cont trn, draw R to L SCAR ;)
- 9-12 Hover Cross Ending ; Reverse Turn 1/2 ; M's Q LF Heel Trn , Run 2 DLW ; Right Lunge , Rock 2 ;**
- QQQQ 9 { *Hover Cross Ending* } W/ rt sd stretch fwd L in CBMP on toe, rec R trn RF, w/ lft sd lead sd & fwd L, fwd R BJO-DLC ; (W w/ lft sd stretch bk R in CBMP on toe, rec L trn RF, w/ rt sd lead sd & bk R sml stp, bk L BJO ;)
- QQQQ 10 { *Reverse Turn 1/2* } fwd L comm LF trn , , sd R cont trn, bk L CP-RLOD ; (W bk R comm LF trn , , cl L to R [heel trn] cont trn, fwd R CP fc LOD ;)
- QQQQ 11 { *M's Q LF Heel Turn, Run 2 Twd DLW* } Bk R comm LF trn, cont trn cls L to R [heel trn] fc DLW, fwd R, fwd L CP-DLW ; (W fwd L comm LF trn, sd R cont trn, bk L, bk R CP fc DRC ;)
- 12 { *Right Lunge, Rock 2* } Flex L knee LF trn sd & fwd R twd DLW flex rt knee sway rt & look rt chkg , , rec L, fwd & sd R chkg ; (W flex R knee comm LF trn sd & bk L twd DLW flex lft knee sway lft & look lft chkg , , rec R, bk & sd L chkg ;)
- 13-16 Roll & Q Feather Finish Chkg ; Top Spin (DRW) ; Double Reverse Spin (DRC) ; Contra Check and Switch (DLW) ;**
- QQQQ 13 { *Roll & Q Feather Finish Chkg* } Rec L bdy trn RF CP, bk R trng LF, sd & fwd L cont trn, fwd R chkg BJO-DLC ; (W rec R bdy trn RF, fwd L trng LF, sd & bk R cont trn, bk L chkg BJO ;)
- QQQQ 14 { *Top Spin* } On ball of R spin LF then bk L, bk R trn LF, sd & stly fwd L, fwd R BJO-DRW ; (W on ball of L spin LF then fwd R, fwd L trn LF, sd & stly bk R, bk L BJO ;)
- SQ- (SQ&Q) 15 { *Double Reverse Spin* } Fwd L comm LF trn , , sd R cont LF trn, spin LF on R tch L to R CP-DRC ; (W bk R comm LF trn , , cl L to R [heel turn]/sd & stly bk R cont trn, XLIF of R CP fc DLW ;)
- 16 { *Contra Check and Switch* } fwd L chkg in CBMP stly flexing knees bdy trn LF look rt , , rec R comm RF trn leaving L in plc, cont RF trn rec L chkg w/ R xtnded fwd CP-DLW ; (W bk R chkg in CBMP stly flexing knees bdy trn LF look lft , , rec L comm RF leaving L in plc, cont RF trn rec R chkg w/ L xtnded bk CP fc DRC ;)

Part B

- 1-4 Extended Natural Weave ; ; , Tipple Chassé Pivot ; Feather DLC ;**
- SQQ QQ 1 { *Extended Natural Weave* } Fwd R comm RF trn , , cont trn RF sd L, bk R ; bk L BJO, bk R, bk L BJO, bk R comm LF trn ; sd & fwd L cont trn, fwd R BJO-DLW , (W bk L comm RF trn , , cls R to L cont RF trn [heel turn], fwd L ; fwd R BJO, fwd L, fwd R BJO, fwd L comm to trn LF ; sd R & bk R cont trn, bk L BJO ,)
- QQQ 3.5 { *Tipple Chassé Pivot* } Trng RF sd L DLW/cls R to L cont RF trn, sd & bk L pivot RF CP-DLC ; (W trng RF sd R/cls L to R cont RF trn, fwd R pivot RF CP fc DRW ;)
- Q&Q 4 { *Feather* } Fwd R , , bdy trn RF fwd & sd L, fwd R BJO-DLC ; (W bk L , , bdy trn RF bk & sd R, bk L BJO ;)

5-8 Reverse Turn 1/2 ; Back 3 SCAR Chkg ; Cross Swvl BJO, Link to SCP-DLW ; Running Open Natural Turn ;

- 5 { *Reverse Turn 1/2* } fwd L comm LF trn , , sd R cont trn, bk L CP-RL0D ; (W bk R comm LF trn , , cl L to R [heel trn] cont trn, fwd R CP fc LOD ;)
- 6 { *Back 3 SCAR Chkg* } Bk R comm LF body trn , , bk L cont LF body trn, bk R SCAR-RL0D chkg ; (W fwd L comm LF body trn , , fwd R cont LF body trn, fwd L SCAR chkg ;)
- 7 { *Cross Swvl BJO, Link to SCP* } Fwd L swvl LF BJO-LOD , , fwd R brush L to R body trn RF, sd & fwd L SCP-DLW ; (W bk R swvl LF BJO , , bk L brush R to L trn RF, fwd R SCP ;)
- 8 { *Running Open Natural Turn* } Fwd R comm RF trn , , sd & bk L cont trn CP/bk R cont trn, bk L BJO-DRC ; (W fwd L comm RF bdy trn , , fwd R cont bdy trn/fwd L cont bdy trn, fwd R BJO ;)

Part C

1-4 Right Turning Lock LOD ; Open Natural Turn ; Outside Spin 4 ; Back Hover

- 1 { *Right Turning Lock LOD* } Bk R trn RF/XLIF of R cont RF trn, fwd & sd R trn SCP, fwd & sd L SCP-LOD , ; (W fwd L trn RF/XRIB of L cont RF trn, sd & bk L trn SCP, fwd R SCP , ;)
- 2 { *Open Natural Turn* } Fwd R comm RF trn , , sd & bk L cont trn CP, bk R cont trn prep to stp BJO-DRC ; (W fwd L comm RF bdy trn , , fwd R cont bdy trn, fwd L cont RF bdy trn prep to stp BJO ;)
- 3 { *Outside Spin 4* } Bk L trng RF sml stp , fwd R BJO-DLW trng RF, cont RF turn sd L CP, bk R CP-DRC ; (W fwd R DLW BJO trng RF, cl L to R cont trn RF on toes, cont trn fwd R CP, fwd L CP fc DLW ;)
- 4 { *Back Hover Telemark* } Bk L comm RF trn , , sd & bk R slt rise cont trn, fwd & sd L SCP-DLC ; (W fwd R comm RF trn , , sd & fwd L slt rise cont trn brush R to L, fwd R SCP ;)

5-8 Promenade Weave ; ; Forward, Open Natural Turn ; Double Outside Swivel ;

- 5-6 { *Promenade Weave* } Fwd R , , fwd L comm LF trn CP, sd & bk R ; bk L in BJO, bk R to CP comm LF trn, sd & fwd L cont trn, fwd R DLW BJO-DLW ; (W fwd L comm LF trn , , sd & sltly bk R cont trn, sd & fwd L ; fwd R BJO, fwd L to CP comm LF trn, sd & bk R cont trn, bk L BJO
- 7 { *Forward, Open Natural Turn* } Fwd L, fwd R comm RF trn, sd & bk L cont trn CP, bk R cont trn prep to stp BJO-DRC ; (W bk R, bk L comm RF trn, fwd R cont trn, fwd L cont trn prep to stp BJO ;)
- 8 { *Double Outside Swivel* } Bk L DLW trn RF to SCP , , fwd R DRC trn LF prep to stp BJO-DRC ; (W fwd R DLW swvl RF to SCP , , fwd L DRC swvl LF prep to stp BJO ;)

9-12 Back Feather ; Check and Weave ; ; Hover Telemark LOD ;

- 9 { *Back Feather* } Bk L , , bk & sd R RF bdy trn, bk L BJO-DRC ; (W fwd R , , fwd & sd L RF bdy trn, fwd R BJO ;)
- 10-11 { *Check and Weave* } Bk & sd R CP LF bdy trn chkg , , fwd L comm LF trn, sd R cont trn ; bk L in BJO, bk R comm LF trn, sd & fwd L cont LF trn, fwd R BJO-DLW ; (W fwd L CP LF bdy trn chkg , , bk R comm LF trn, sd L cont trn ; fwd R in BJO, fwd L comm LF trn, sd & bk R cont LF trn, bk L BJO ;)
- 12 { *Hover Telemark LOD* } Fwd L , , fwd R trn RF, fwd & sd L SCP-LOD ; (W bk R , , bk L trn RF, fwd R SCP ;)

13-16 Through Prepare, Same Foot Lunge ; , Change Sway / W Pickup ; Open Reverse Turn ; Q Back to Left Whisk ;

- 13 { *Through Prepare, Start Same Foot lunge* } Thru R trn RF fc Wall, cls L to R w/ lft sway, flex lft knee xtnd R sd & fwd xfer wgt remove sway , ; (W thru L, tch R to L w/ rt sway, flex lft knee xtnd R bk xfer wgt remove sway , ;)
- 14 { *Finish Same Foot Lunge & Chg Sway / W Pickup* } Cont sway chg to rt & look rt , , bdy trn RF chg to lft sway & look lft , / w/o wgt chg trn LF lead W to pickup CP-LOD ; (W cont sway chg & look lft , , body trn RF chg to rt sway & look rt , / rec L & trn sharply LF CP ;)

- 15 **{ Open Reverse Turn }** Fwd L comm LF trn , , sd & bk R cont trn, bk L BJO-LOD ; (W bk R comm LF trn , , sd & fwd L cont trn, fwd R BJO ;)
- 16 **{ Q Back to Left Whisk }** Bk & sd R comm LF trn, sd & fwd L cont trn, lwr into lft knee and loosely XRIB partial wgt w/ knees tog fc DLW look at ptr , ; (W fwd L comm LF trn, sd & bk R cont trn, XLIB loosely and flex lft knee pt R fwd fc RLOD look lft , ; [option: W flick R ft lftward & acrs lft knee])
- 17 **Unwind 4 CP-DLC ;**
- 17 **{ Unwind 4 CP-DLC }** Trn RF as W circles gradually xfer full wgt to R CP-DLC , , , ; (W fwd R BJO trn RF, fwd L cont RF trn, fwd R cont RF trn, fwd L fold CP ;)

Part A

Part B

Part C (1-12)

End

- 1-4 Through Prepare, Same Foot Lunge ; , Change Sway / Both Rec ; W Slow**
Developé ; Q Same Foot Lunge.
- 1 **{ Through Prepare, Start Same Foot lunge }** Thru R trn RF fc Wall, cls L to R w/ lft sway, flex lft knee xtnd R sd & fwd xfer wgt remove sway , ; (W thru L, tch R to L w/ rt sway, flex lft knee xtnd R bk xfer wgt remove sway , ;)
- 2 **{ Finish Same Foot Lunge & Chg Sway / Both Rec }** Cont sway chg to rt & look rt , , bdy trn RF chg to lft sway & look lft , / rec L remove sway fc Wall ; (W cont sway chg & look lft , , body trn RF chg to rt sway & look rt , / rec L remove sway fc LOD ;)
- 3 **{ W Slow Developé }** Hold , , , ; (W lift R along lft leg until ft even w/ lft knee , , xtnd R fwd twd LOD , / tch R to L prep stp bk ;)
- 4 **{ Q Same Foot Lunge }** With cont mvmt flex lft knee xtnd R sd & fwd xfer wgt remove sway - chg sway to rt & trn head to rt , (W w/ cont mvmt flex lft knee xtnd R bk xfer wgt remove sway - chg to rt sway & look lft ,)

Introduction

Wait 2 Meas ; ; to RLOD Front Vine 3 & Ronde ; Beh Vine 3 & Ronde ; XLIF Rec Sd Rec ; XLIF Tch on Toe X Arms & Roll 4 fc LOD Tandem LOD ; S Point L Forward & Back ; Jazz Box ; W Turn LF M Forward Trans CP-DLC ;

Part A

Bounce Reverse Fallaway Slip ; Change of Direction ; Open Telemark LOD, Thru Bfly; S Sd Draw Cls ; Vine 3 Cl/Pt ; to RLOD Front Vine 3 Cl/Pt ; Fwd & Open Natural Turn ; Heel Pull SCAR-DLW ; Hover Cross Ending ; Reverse Turn 1/2 ; M's Q LF Heel Trn , Run 2 DLW ; Right Lunge , Rock 2 ; Roll & Q Feather Finish Chkg ; Top Spin (DRW) ; Double Reverse Spin (DRC) ; Contra Check and Switch (DLW) ;

Part B

Extended Natural Weave ; ; , Tipple Chassé Pivot ; Feather DLC ; Reverse Turn 1/2 ; Back 3 SCAR Chkg ; Cross Swvl BJO, Link to SCP-DLW ; Running Open Natural Turn ;

Part C

Right Turning Lock LOD ; Open Natural Turn ; Outside Spin 4 ; Back Hover Telemark ; Promenade Weave ; ; Forward, Open Natural Turn ; Double Outside Swivel ; Back Feather ; Check and Weave ; ; Hover Telemark LOD ; * Through Prepare, Same Foot Lunge ; , Change Sway / W Pickup ; Open Reverse Turn ; Q Back to Left Whisk ; Unwind 4 CP-DLC ;

Part A

Part B

Part C to *

End

Through Prepare, Same Foot Lunge ; , Change Sway / Both Rec ; W Slow Développé ; Q Same Foot Lunge.

FAT SAM'S GRAND SLAM

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

Phone: 480-699-4713

email: davisfam2@cox.net

Website: www.davisfam.info/dance/

Release Date: July 2017

Rhythm: Quickstep

Phase: 5+1U(chasse weave)

Footwork: Opposite except where W's noted by (); Timing in margin represents weight changes

Music: "Fat Sam's Grand Slam" (from "Bugsy Malone") Artist: Renee Gautier (from the album "Ballroom Fascination") (music available from Casa Musica)

Sequence: Intro-A-B-A(1-8)mod-C-B-End

Speed: Slow about 8% to 41.5 rpm

INTRO

1-4 (CP DLC, LEAD FEET FREE) WAIT;; ONE LEFT TURN; OPEN FINISH;

1-2 (CP DLC) *{wait}* wait 2 meas;;
SQQ 3 *{one L trn}* fwd L comm LF trn,-, sd & fwd R cont LF trn, cl L to CP RLOD;
SQQ 4 *{op fin}* bk R comm LF trn, -, cont LF trn sd & fwd L toward DLW, fwd R outsd ptr to BJO DLW;

PART A

1-4 RUNNING FORWARD LOCKS;; FORWARD, FORWARD/LOCK; FORWARD & CHECK;

QQQQ;QQS 1-2 (BJO DLW) *{running fwd lks}* fwd L, lk RIB of L, fwd L, fwd R; fwd L, lk RIB of L, fwd L,-;
SQQ 3 *{fwd, fwd/lk}* fwd R,-, fwd L, lk RIB of L;
SS 4 *{fwd & chk}* fwd L, -, chk fwd R outsd ptr, -;

5-7 SLOW OUTSIDE SWIVEL; SWAY CHANGES; PICKUP, TOUCH;

S-- 6 *{slo outsd swvl}* bk L, -, ld W to swivel RF to SCP DLW & pt R ft bk, -;
---- 7 *{sway chgs}* sharp LF body rotation chg sway to CP DRW, -, sharp RF body rotation chg sway back to SCP DLW, -;
S-- 8 *{pu, tch}* thru R (thru L trng LF) to CP DLW, -, tch L to R, -;

8-12 CHANGE OF DIRECTION (COUNT 3 SLOWS); -, MINI TELESPIIN;;; CONTRA CHECK & SWITCH;

SS; --, 8-9 *{chg dir}* fwd L,-, fwd R comm LF trn, -; draw L to R cont LF trn to CP DLC, -,
S;S--;SS 9-11 *{mini telespin}* fwd L DLC trng LF, -; sd R cont LF trn, -, pt L sd & bk toward LOD, trn LF w/ no wt chg; fwd L toward LOD in CP trng LF, -, cont LF trn small sd R toward DLC, draw L to R
(S;SQQ;SS) (bk R DLC trng LF, -; cl L to R heel trn, -, fwd R LOD, fwd L LOD trng LF;
fwd R cont LF trn to CP, -, trng LF small sd L, draw R to L) end fcg DRC;
SQQ 12 *{contra chk & switch}* comm upper body LF trn flexing knees w/ R shldr lead chk fwd L in CBMP, -, rec R comm strong RF trn leaving L ft almost in place, cont strong RF trn rec L (bk R in CBMP looking well to L, -, rec L comm RF trn leaving R ft almost in place, cont RF trn rec R bet M's feet) to end CP DLW;

13-16 MANEUVER1, BACK; BACK/LOCK, BACK; RUNNING FINISH to SCP; WALK 2 (to OPEN);

SS 13 *{manuvr1, bk}* fwd R trng RF,-, cont RF trn bk L to BJO DRC,-;
QQS 14 *{bk/lk, bk}* bk R, lk LIF of R, bk R,-;
SQQ 15 *{running fin to SCP}* bk L trng RF, -, fwd R between W's feet, fwd L SCP LOD;
SS 16 *{wk 2 (to OP)}* thru R trng to OP LOD release hnds,-, fwd L no hnds,-;

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PART B

1-4 CHARLESTONS (4 POINTS);;;;

S--;S-- 1-2 (OP LOD) *{charlestons (4 pts)}* fwd R,-, pt L fwd & across R,-; bk L,-, pt R bk & across L,-;
S--;S-- 3-4 repeat Part B, meas 1-2;;

5-8 PICKUP, CROSS CHASSE;; FISHTAIL; WALK 2;

S, 5 *{pu}* trn RF fwd R to DLW (fwd L trng LF to fc ptr), -,
S;QQS 5-6 *{X chasse}* blending to CP fwd L DLW,-; sd & fwd R with slight LF turn, cont LF trn cl L, fwd R
outsd ptr to BJO DLC,-;
QQQQ 7 *{fishtail}* lk LIB of R comm trng RF, fwd & sd R outsd ptr, fwd L with left sd ld, lk RIB of L end
BJO DLC;
SS 8 *{wk 2}* in BJO fwd L,-, fwd R,-;

9-12 CHASSE WEAVE;;;;

SQQ;SS; 9-12 *{chasse weave}* fwd L trng LF to CP COH, -, sd R, cl L; sd R cont slight LF trn, -, bk L CBMP, -;
SQQ;SS bk R CP RLOD trng LF to CP WALL, -, sd L, cl R; sd L slight LF trng to BJO DLW, -, fwd R, -;

13-16 TURN LEFT & CHASSE BJO; -, & CHECK BACK; FORWARD & SIDE CHASSE to a LEFT WHISK;;

SQQ;SS 13-14 *{trn L & chasse BJO & chk bk}* fwd L comm LF trn, -, sd R cont LF trn, cl L; bk R to BJO DRC, -,
chk bk L in BJO, -;
SQQ;SS 15-16 *{fwd & sd chasse to a L whisk}* fwd R blend to CP COH, -, sd L, cl R; sd L, -, XRIB of L partial wt, -;

17-18 LADY RUN AROUND 4; to BJO DLW, & FLICKER;

---- (QQQQ) 17 *{W run around 4}* unwind RF on both ft (fwd around M R, L, R, L) to BJO DLW;
---- 18 *{to BJO DLW, & flicker}* hold BJO DLW, rise to toes, with weight on both feet turn heels out / heels
together, turn heels out / heels together [*click heels together 2x, timing & Q&Q w/ no wt chg*];

PART A(1-8)mod

1-8 RUNNING FORWARD LOCKS;; FORWARD, FORWARD/LOCK; FORWARD & CHECK; SLOW OUTSIDE SWIVEL; SWAY CHANGES; PICKUP (BJO), TOUCH; 4 QUICK RUN;

1-6 (BJO DLW) repeat Part A, meas 1-6 ;;;;;
S-- 7 *{pu to BJO, tch}* thru R (thru L trng LF) to BJO DLW, -, tch L to R, -;
QQQQ 8 *{4 qk run}* fwd L, fwd R, fwd L, lk RIB of L;

PART C

1-4 FORWARD to 1/4 TURN & PROGRESSIVE CHASSE & FORWARD;;;;

SS 1-4 (BJO DLW) *{fwd to 1/4 trn & prog chasse & fwd}* fwd L,-, fwd R trng RF to CP WALL,-;
QQS; sd L, cont RF trn cl R, sd & bk L toward DLC,-;
SQQ;SS bk R trng LF to CP WALL,-, sd L, cl R; cont trng LF sd & fwd L to BJO DLW,-, fwd R,-;

5-8 3 TIPPLE CHASSES; & SD DRAW (DLC);

QQS 5-7 *{3 tipple chasses}* w/ left body sway sd L, cl R, trng RF to DRW sd & bk L pivoting RF
(w/ rt body sway sd R, cl L, trng RF fwd R bet M's feet pivoting RF) to CP COH, -;
QQS w/ rt body sway sd R, cl L, trng RF to DLC fwd R bet W's feet pivoting RF
(w/ left body sway sd L, cl R, trng RF sd & bk L pivoting RF) to CP WALL, -;
QQS w/ left body sway sd L, cl R, trng RF to DRW sd & bk L pivoting RF
(w/ rt body sway sd R, cl L, trng RF fwd R bet M's feet pivoting RF) to CP COH, -;
S-- 8 *{& sd draw}* trn RF sd R to CP DLC, -, draw L toward R, -;

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9-12 SLOW ZIG ZAG 4; to BJO; HITCH 4; ONE LEFT TURN;

SS;SS 5-6 {slo zig zag 4} fwd L, -, cl R to L fc DRC, -; bk L, -, cl R to L to BJO DLC, -;
QQQQ 7 {hitch 4} fwd L, cl R, bk L, cl R;
SQQ 8 {one L trn} fwd L blend to CP comm LF trn,-, sd & fwd R cont LF trn, cl L to CP RLOD;

13-16 BK & CHASSE to CP; -, & FLICK SCP; SLOW THRU VINE 4 to OPLOD;;

SQQ;S-- 5-6 {bk & chasse & flick SCP} bk R trng LF to CP WALL,-, sd L, cl R; sd L, -, trn to SCP LOD & flick R ft bk, -;
SS;SS 7-8 {slo thru vine 4 to OPLOD} thru R, -, trn to fc & sd L, -; bhd R, -, trn to OPLOD & fwd L no hnds, -;

repeat PART B

1-18 CHARLESTONS (4 POINTS);;;; PICKUP, CROSS CHASSE;; FISHTAIL; WALK 2; CHASSE WEAVE;;; TURN LEFT & CHASSE BJO; -, & CHECK BACK; FORWARD & SIDE CHASSE to a LEFT WHISK;; LADY RUN AROUND 4; to BJO DLW, & FLICKER;

1-18 (OPLOD) repeat Part B, meas 1-18 ;;;;;;;;;;;

END

1-6 RUNNING FORWARD LOCKS;; FORWARD, FORWARD/LOCK; FORWARD & CHECK; SLOW OUTSIDE SWIVEL; SWAY CHANGES;

1-6 (BJO DLW) repeat Part A, meas 1-6 ;;;;;

7-8 THRU to HIGH LINE; ,, QUICK CHANGE SWAY;

SS 7 {thru to hi-line} thru R, -, sd & fwd L in SCP with strong R sd stretch, -;
---- 8 {qk chg sway} -, chg to L sd stretch w/ small LF trn to CP, - -;

Feel My Love Bolero

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

Music: To Make You Feel My Love, by Bennie Johnson

Album: Latin Music 1, on Casa Musica Speed up by 16%

Rhythm: V+1+1 Bolero (VI:Turkish Towel, UnPh:Chkd Left Side Pass)

Sequence: Intro A B C A(mod) End

Difficulty: Average+

Date: July 1st, 2017

Intro

- 1-7 [BFLY COH, LEAD FEET FREE] WAIT 2;;
DBL HND HOLD OPNG OUTS 3X TO HNDSHK;;; 1/2 MOON;;
- 1-2 wait 2 meas;;
- 3-5 [opn outs 3x] in BFLY cl L trng LF (W sd R trng LF), -, lwr in L & pt R to sd (W bk L), rise in L to fc (W fwd R to fc);
repeat last meas w/ other feet & direction;
repeat again switching feet;
- 6-7 [1/2 moon] in HNDSHK sd R,-,stp thru L(W thru R) to OP,rec R to fc;
in HNDSHK sd L, -, bk R ldg W to X in frnt of M, fwd L to fc WALL;

Part A

- 1-6 [HNDSHK] CONTRA BRK; [HNDSHK] UNDRM TRN [FC LOD];
TO TURKISH TOWEL 2X;; MAN OVR TO SKTRS; FWD 3;
- 1-1 [c-brk] R HNDSHK sd & fwd R, -, chk fwd L trng body slightly LF
(W chk bk R), rec R;
- 2-2 [u-trn] sd L,-,ldg W under jnd lead hnds XRIBL(W trng under ld hnds),
rec L trng to fc LOD (W sd R,-, under lead hnds XLIFR trng RF 3/4
to fc RVS, sd L trng RF 1/2 to end beh M and to his rt sd in VARSUV
LOD);
- 3-4 [trk twl 2x] VARSUV sd R (W sd L), -, right hnds over M's head XLIBR
(W XRIFL), rec R (W rec L); sd L (W sd R), -, left hnds over M's head
XRIBL (W XLIFR), rec L (W rec R);
- 5-5 [m ovr] w/ left hnds jnd sd & bk R, -, hnds ovr W's head sd L beh W,
XRIFL to SKTRS (W sd L,-,fwd R, sm fwd L);
- 6-6 [fwd 3] fwd L, -, fwd R, L;
- 7-10 SPIRAL & FWD 2 [TO FC]; RIFF TRNS; OUT TO FAN; [SLO] HIP RK R/L;
- 7-7 [sprl & fc] fwd R spiralg LF (W fwd L spiralg RF), -, fwd L, R to fc;
- 8-8 [rif trns] sd L ldg W under jnd ld hnds (W full RF spin on R), cl R
(W cl L), sd L ldg W under jnd ld hnds (W full RF spin on R),
cl R (W cl L);
- 9-9 [to fan] sd L (W trn 1/8 RF fwd R), -, cls R(W trng 1/8 LF fwd L),
cls L(W trng 1/4 LF sm bk R) to FAN position Lead hnds jnd;
- 10-10 [hp rk] bk L, -, rec R, -;
- 11-16 ALEMANA;; PREPARATION TO AIDA; BK & ROLL 2; [ATTACK] SWITCH & RCVR;
NYKR IN 4;
- 11-12 [almna] sd R,-, fwd L, rec R (W bk L,-, cl R, fwd L); cl L,-, bk R,
rec L (W fwd R to fc M, -, fwd L to M's left sd trng RF, cont trn fwd
R to fc M);
- 13-13 [prep] sd R trng RF (W LF), -, thru L to RVS w/ strong trn LF to fc,
cont LF trn sd & bk R to sd-sd pos fcg LOD (almost to an Aida
position);

- 14-14 [bk & roll] bk L, -, roll RF (W LF) R, L to fc;
 15-15 [swtch rcvr] trng RF (W LF) to fc lunge R chkg & bringing jnd hnds thru,-, rec L to fc,-;
 Note: The switch is intended to look like the M is attacking the W by having his left palm chest high fcg the W, while the W has her right palm chest high fcg the M in a 'protection' attitude.
 16-16 [nykr 4] sd R, stp thru L to OP, rec R to fc, in plc L;

Part B

- 1-6 FWD BRK; LFT SD PASS [TO OPN LOD]; SLD DR W/ LUNGE 3X;;;**
SPT TRN [APRT];
 1-1 [F-brk] sd & fwd R, -, chk fwd L (W bk R), rec R;
 2-2 [L-pass] sd & fwd L ldg W to trng RF (W fwd R trng RF),-, rec R trng LF (W fwd L trng LF across M), sd & fwd L to fc LOD (W fwd R to fc L-OPN LOD);
 3-5 [sld drs] lunge aprt R (W L) lead hnds jnd trng to fc w/ bent RT knee and trail hnds extended twd LOD, -, rcvr L beh W, XRIFL to OPN LOD; repeat last meas twice switching feet and hnds;;
 6-6 [spt trn] sd L to COH (W to WALL), -, XRIFL trng LF (W RF), cont trn rec L to fc prtnr & WALL;

7-9 MAN INSD ROLL [TO BJO]; WHL 3 [TO WALL]; OPN BRK;
CHK'D LFT SD PASS [fc COH];
 7-7 [M roll] fwd R passg rt shoulders trng LF w/ rt-hnd sweep up & over the W, -, cont LF trn L, R to BJO COH (W fwd L,-,trng RF arnd M fwd R,L to BJO);
 8-8 [whl 3] in BJO trng 1/2 RF fwd L, R, L, -;
 9-9 [O-brk] sd R, -, bk L extendg R arm (W bk R), rec R (W rec L);
 10-10 [chkd L-pass] sd L ldg W to trng RF to WRAP fcg WALL, -, release lead hnds fwd R arnd the W trng LF, cont trn fwd L to fc W & COH (W sd R trng sharply 1/2 RF,-,sd L,bk R) end fcg prtnr & COH;

11-14 [TO] FWD BRK; RT SD PASS [TO FC LOD]; FWD 3 [TO CP]; BK HIP RK 3;
 11-11 [F-brk] sd & fwd R, -, chk fwd L (W bk R), rec R end CP;
 12-12 [R-pass] sd & fwd L raising ld hnds to window (W fwd R), -, XRIBL (W fwd L trng LF under jnd ld hnds), fwd L to fc LOD(W fin trn sd & bk R to fc RVS) total 1/4 trn;
 13-13 [fwd 3] CP LOD fwd R, -, fwd L, R;
 14-14 [hp rk] in CP w/ slight LF rotation bk L, -, rcvr R, rcvr L;

15-15 RONDE THE LDY & QK VIN 3 [TO OPN RVS];
 15-15 [ronde vin] strong fwd R causing W to Ronde (bk L w/ Ronde of RT foot CW), -, rec L/sd R to RVS (W XRIBL/sd L to RVS), XLIFR (W XRIFL) to L-OPN RVS;

Part C

- 1-8 HORSESHOE TRN;; HORSESHOE TRN [HNDSHK];; TRADE PLCS W/ SD X [HNDSHK];;**
TRADE PLCS W/ SD X [TO HNDSHK];;
 1-4 [hors trn 2x] in L-OPN fcg RVS fwd R, -, chk fwd L, rec R; fwd L, -, ldg W under ld hnds circ wk fwd R (W insd circ fwd L) M circs on outsd, fwd L (W fwd R) to L-OPN LOD w/ HNDSHK ; repeat last 2 meas to fc prtnr & WALL w/ HNDSHK;;
 5-8 [trd plcs 2x] hndshk sd R, -, rk bk L, fwd R passg rt shoulders begin trng RF (W LF); sd L cont trn RF 1/2 to fc W, -, sd R, XLIFR

(W sd R cont trn LF 1/2 to fc M, -, sd L, XRIFL) end fcg prtnr & COH;
repeat previous 2 meas end fcg prtnr & WALL w/ HNDSHK;;

Part A modified

- 1-8 **CONTRA BRK; UNDRM TRN; TURKISH TOWEL 2X;; MAN OVR TO SKTRS; FWD 3;
SPIRAL & FWD 2 [TO FC]; RIFF TRNS;**
1-8 repeat meas 1-8 of Part A;;;;;;;;
- 9-10 **[SLO] HIP RK L/R; OUT TO FAN;**
9-9 [hip rk] sd L, -, sd R, -;
10-10 repeat meas 9 of Part A;
- 11-15 **[SLO] HIP RK R/L; ALEMANA;; PREP TO AIDA [to RVS]; AIDA LN & HIP RKS;**
11-14 repeat meas 10-13 of Part A;;;;
15-15 [ln & rks] trng LF (W RF) bk L to V pos, -, rec fwd R, rec bk L;
- 16-17 **SLO FWD 2 TO PROM SWAY [& HOLD]; SLIP & CHASSE [TO RVS];**
16-16 [prom swy] fwd R, -, fwd L to tight SCP stretching the right side w/
fwd & upward poise to LOD, & hold;
17-17 [slip & chasse] trng LF bk R bringg W to CP to fc COH, -, chasse to
RVS L/R, L;

End

- 1-6 **BOTH RONDE & QK VIN 3 [TO FC]; DBL HND HOLD OPNG OUTS 3X TO HNDSHK;;;;
1/2 MOON;;**
1-1 [ronde vin] flair R foot CW beh L (W flair L foot CCW beh R, -,
XRIBL/sd L, XRIFL to BFLY COH;
Note: In actual performance of the Ronde, the trail feet should
ronde at the time of the last step of the chasse (of the previous
figure).
Note: This means that the ronde will take a little longer as it should
begin on the last step in measure 17 of Part A(modified), and last
until the QK VIN 3 is executed.
2-6 repeat meas 3-7 of Intro;;;;;
- 7-8 **[BFLY] VIN 3 & LDY WRAP; SLOW SD LUNGE & TWST;**
7-7 [vin & wrp] sd R, XLIBR, sd R, lead W LF undr lead hnds to WRAP and
release hnds;
8-8 [sd & twst] in tandem both sd L with all arms extended both rotate
LF 1/4 with bent left knees;

I See The Light

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 or mariepreskitt@hotmail.com
Music: Mandy Moore & Zachary Levi (Songs & Story, Tangled) 3:42 on Amazon.com
Footwork: Opposite except where noted (Same foot for Intro & 3 measures of Part A)
Rhythm/Phase Bolero Phase VI Speed: 43 rpm to suit
Sequence: Intro-A-B-C-A-B(Mod)-E Release July 7, 2017

INTRO

1 - 4 **WAIT ; ; LUNGE & ROLL REV ; SHDW FENCE LINE ;**
1 Shadow skaters pos fc wall both wth left foot free wait (note same foot for intro & 3 meas of A);
2 Wait;
SQQ 3 Lunge sd L on soft knee & sweep L arm up & out CCW, -, rec R trng RF, cont trng bk L fc Wall;
SQQ 4 Sd R, -, XLIF on soft knee in shdw extend both arms out to sd, rec R;

PART A

1 - 4 **SHADOW TURNING BASIC ; ; SHDW TRNG BASIC LADY SYNC FC ; FWD BREAK ;**
SQQ 1 In shadow skaters sd L w/lft sd stretch, -, bk R trng LF, rec L cont LF trng fc COH in Shdw;
SQQ 2 Sd R, -, chk fwd L, rec R;
SQQ 3 In shadow skaters sd L w/lft sd stretch, -, bk R trng LF, rec L cont LF trng fc wall in LOFP
(SQ&Q) [\(W sd L, -, bk R trng LF/fwd L twd wall cont LF trn, bk R fc M\);](#)
SQQ 4 Sd R, -, chk fwd L, rec R;

5 - 8 **CHKED RIGHT PASS ; W/MAN UNDRARM TURN ; CROSS BODY ; NEW YORKER ;**
SQQ 5 Fwd & sd L comm RF trn raising lead hands high and placing R hand on the front of W's R hip,-, cont RF trn XRIB of L lowering lead hands in front of W to check her, cont RF trn sd & fwd L [\(W fwd R,-, fwd & across L twd COH no turn, bk R\)](#) to end with lead hands joined in front of W's L hip to MOD WRAP POS both FCING COH;
SQQ 6 Fwd R twd DLC swvling 3/8 RF as you ronde L foot CW to fc ptr & WALL,-, fwd L twd W trng 1/2 RF under joined lead hands, fwd R [\(W bk L,-, bk R, fwd L\)](#) to end both fcing COH;
SQQ 7 Sd & fwd L,-, bk R lead W by you, fwd L [\(W fwd R,-, fwd L trng LF sd R\)](#) to LOFP fcing COH;
(Note: Optional for Woman to syncopate free spin SQ&Q&)
SQQ 8 Sd R trng RF to LOP, -, fwd L, rec bk R trng LF to fc ptr;

9 - 12 **ADVANCED ALEMANA ; OPENING OUT ; SPIRAL WRAP CROSS BODY HNDSHK ; START 1/2 MOON ;**
SQQ 9 Sd & bk L trng RF raise lead hnds, -, XRIB, sd L DC [\(W fwd R to RLOD comm RF turn under lead hands, -, fwd L RLOD cont RF trn, fwd R to DW trng RF\);](#)
S - - 10 Join trailing hands to BFLY fwd R to LOD trng RF fc Wall, -, lower on R extend L leg bk & sd in lunge line, rise on R
(SQQ) [\(In BFLY W fwd L to RLOD trng 1/2 RF, XRIB, rec fwd L\);](#)
SQQ 11 Small sd & bk L lead W to turn LF under lead hands, -, bk R trng LF, fwd L join R hands [\(W fwd R spiral LF under lead hands to wrap pos, -, fwd L to COH trng LF, sd R\);](#) LOFP COH
SQQ 12 Sd R trng RF to L shdw, fwd L to LOD, rec bk R trng LF to fc ptr;

PART A (Cont.)

- 13 - 16 **FINISH ½ MOON ; SHDW NEW YORKER ; CROSS HAND UNDERARM TURN ;
FWD BREAK ;**
- SQQ 13 Sd & fwd L twd RLOD trng LF to L pos, -, bk R cont LF trng, fwd L fc wall
(W sd & fwd R to RLOD, -, fwd L twd wall trng LF, sd R);
- SQQ 14 Sd R trng RF to L shdw, fwd L to RLOD, rec bk R trng LF to fc ptr;
- SQQ 15 Join L hands under R sd L, -, XRIB lead W under R hands, rec L bring L hands over W head
(W sd R comm RF turn, -, fwd L under joined R hands, fwd R under L hands fc ptr);
- SQQ 16 Sd R, -, chk fwd L, rec bk R;

PART B

- 1 - 4 **TCH TO SUNBURST ; AIDA - & HIP ROCK 2 ; ; SWIV FC SPOT TURN ½ BK TO BK ;**
- - - 1 Tch L to R extend both arms up looking up, -,sweep arms out & down to side, -;
- SQQ 2 Join trailing hands sd L trng LF to LOD, -,fwd R trng RF, sd L;
- SQQ 3 Cont trng RF bk R to bk to bk V pos extend arms up, -, fwd L sweep arms fwd, bk R sweep
arms bk;
- SQQ 4 Fwd L swivel to fc, -, XRIF trng LF, sd L to bk to bk pos M fc COH;
- 5 - 8 **CL TO SUNBURST ; BK TO BK FENCE LINE ; SWIV FC HIP ROCKS ;
UNDERARM TURN TAMARA ;**
- S - - 5 Cl R to L extend both arms up looking up, -,sweep arms out & down to side, -;
- SQQ 6 Sd L to RLOD, -, XRIF on soft knee extend arms to sd, rec L;
- SQQ 7 Sd R swivel RF to fc prt, -, rk sd L, rec R;
- SQQ 8 Keep both hands joined sd L, -, XRIB lead W under lead hands, fwd L keep lead hands high
(W sd R, -, trng RF fwd L under lead hands, fwd R to tamara pos L hand beh back);
- 9 - 13 **BK TO BK LARIAT ; LADY SPIN TO FC ; CP FWD BASIC ;
SYNC TURN BASIC W/ PIVOT TO ;**
- SQQ 9 Fwd R to wall under lead hands, -, fwd & across L to wall bring lead hands down to waist level
and trailing hands up behind M's head, bk R bring trailing hands over M's head
(W fwd L past M, -, sd R, bk L);
- SQQ 10 Sd L release trailing hands, - with lead hand lead W to free spin RF sd R, cl L
(W XRIB start RF spin, -, free spin RF L, R completing double spin) blend to CP
- SQQ 11 In CP sd R, -, chk fwd L, rec bk R;
- S&QQ 12 Sd L body trn RF,-/trn LF slip pvt action bk R, sd & fwd L trn LF, sd & fwd R pvt LF fc DRW
(sd & fwd R body trn RF look rght,-/trn LF cl head fwd L, sd & bk R trn LF, cl L pvt LF);
- 13 - 16 **THROWAWAY OVERSWAY ; FALLAWAY RONDE & SLIP ; TELESPIN SCP ; ;**
- S - - 13 Sd & bk L trn LF,-, soft knee slght body trn LF extnd R leg bk,-(W sd & fwd R shrp trn LF
swvl extnd L leg bk LOD,-, develop sway L & extend top up & out,-);
- SQQ 14 Slight RF trng rec R ronde L CW, -, bk L, slip R bk LF turn to CP DC
(W rec L ronde R CCW, -, bk R, trng LF slip L fwd to CP);
- SQ- 15 Fwd L comm trng LF around W, -, cont trng LF sd & bk R, extend L bk partial weight
(W bk R comm trng LF, -, cont trng LF cl L, fwd R in SCP/fwd L small step swiveling LF);
- (SQQ&)
SQQ 16 Sd L comm LF spin LF, -, cont trng LF sd & bk R, cont trng LF sd & fwd L (W sd & bk R
trng LF, -, cont trng LF cl L, cont trng LF sd & fwd R) end SCP/LOD;

PART B (Cont.)

- 17 - 21 **CHAIR REC REV UNDERARM SPIN ; LUNGE BREAK ; HIP ROCKS HANDSHK ;
CONTRA BREAK ;**
- QQQQ 17 Chk fwd R on soft leg, rec L trng RF, sd R, cl L(W chk fwd on L soft leg, rec R trng LF, sd L
spin LF under lead hands, cl R);
- SQQ 18 Sd R, -, lower on R ext L leg bk & sd extend trailing arm to sd, rise on R (sd L, -, bk R, rec L);
- SQQ 19 In low BFLY sd L, -, sd R, sd L change to R hands joined;
- SQQ 20 Sd R, -, chk fwd L LF contra body trn, rec R;

PART C

- 1 - 4 **FULL MOON ; ; ; ;**
- SQQ 1 Trng LF sd & fwd L,-, bk R, cont LF trn fwd L bringing R hands up behind W to lead spiral
(W trng RF sd & fwd R,-, fwd L, fwd R twd COH/spiral 7/8 LF);
- SQQ 2 Fwd R COH joining L hands to varsouvienne COH,-, fwd L, releasing L hands bk R
(W cont LF trn fwd L COH to varsouvienne COH,-, fwd R, bk L trng RF);
- SQQ 3 Trng LF Bk L, cont LF trn bk R, cont LF trn fwd L bring R hands up behind W to lead spiral
(W fwd R twd M's R sd trng RF,-, fwd L, fwd R twd WALL/spiral 7/8 LF);
- SQQ 4 Fwd R WALL join L hands to varsouvienne WALL,-, fwd L, releasing L hands bk R
(W cont LF trn fwd L WALL to varsouvienne WALL,-, fwd R, bk L trng RF);
- 6 - 8 **HIP TWIST TO FAN ; PREPARE ALEMANA TO ; EGG BEATER TURN ;
WRAPPED RT LUNGE ; SYNC HIP ROCKS TO SHADOW ;**
- SQQ 5 Cl L to R leading W to trn RF, -, bk R, rec L change to lead hand hold
(W fwd R twd M R sd trng ¼ RF fc LOD, -, fwd L LOD, fwd R trng LF);
- SQQ 6 Sd & fwd R, fwd L, rec R(W bk L to Fan Pos, -,cl R to L, fwd L);
- SQQ 7 Sd L raising lead hands & taking trailing hands thru twd LOD at shoulder level,-, XRIB of L
trng W under lead hands, rec L taking lead hands to M's upper R arm to release hand hold &
re-join under M's R arm while trng W under trailing hands
(W fwd R trng RF to fc M,-, fwd & across L to LOD trng RF under joined lead hands,
fwd R cont RF trn under trailing hands);
- S - 8 Sd R leading W under trailing hands again,-, flex R knee in lunge line, -
(SS) (W sd & fwd L twd RLOD trng ½ RF on L under joined trailing hands,-, small sd R flex knee in
lunge line, -); end in R lunge wrap Pos wall
- SQ&Q 9 Both on same foot Sd L, rec R/sd L, rec R to shdw skaters;

PART A

- 1 - 4 **SHADOW TURNING BASIC ; ; SHDW TRNG BASIC LADY SYNC FC ; FWD BREAK ;**
- 5 - 8 **CHKED RIGHT PASS ; W/MAN UNDRARM TURN ; CROSS BODY ; NEW YORKER ;**
- 9 - 12 **ADVANCED ALEMANA ; OPENING OUT ; SPIRAL WRAP CROSS BODY HNDSHK ;
START 1/2 MOON ;**
- 13 - 16 **FINISH ½ MOON ; SHDW NEW YORKER ; CROSS HAND UNDERARM TURN ;
FWD BREAK ;**

PART B (Mod)

- 1 - 4 TCH TO SUNBURST ; AIDA – & HIP ROCK 2 ; ; SWIV FC SPOT TURN ½ BK TO BK ;
5 - 8 CL TO SUNBURST ; BK TO BK FENCE LINE ; SWIV FC HIP ROCKS ;
UNDERARM TURN TAMARA ;
9 - 13 BK TO BK LARIAT ; LADY SPIN TO FC ; CP FWD BASIC ;
SYNC TURN BASIC W/ PIVOT TO ;
13 - 16 THROWAWAY OVERSWAY ; FALLAWAY RONDE & SLIP ; TELESPIN SCP ; ;
17 - 19 CHAIR REC UNDERARM SPIN ; LUNGE BREAK ; SLOW HIP ROCK 2 & HOLD ;
Repeat Part B Measures 1-18
SS 19 In low BFLY on “Now” slow sd L, -, slow sd R, hold as music continues to slow;

ENDING

- 1 - 3 EGG BEATER TURN ; SLOW WRAPPED RIGHT LUNGE ; EXTEND W/ARM SWEEP ;
SQQ 1 On “You” sd L raising lead hands & taking trailing hands thru twd LOD at shoulder level,-, XRIB of L trng W under lead hands, rec L taking lead hands to M’s upper R arm to release hand hold & re-join under M’s R arm while trng W under trailing hands
(W trng RF sd & fwd R,-, fwd & across L to LOD trng RF under joined lead hands, fwd R cont RF trn under trailing hands);
S- 2 Sd R leading W under trailing hands again,-, flex R knee in lunge line, -
(SS) (W sd & fwd L twd RLOD trng ½ RF on L under joined trailing hands,-, small sd R flex knee in lunge line, -); end in R lunge wrap Pos wall
- - 3 On last note of music both slowly sweep left arm from wrapped pos down & out to LOD and up, -, -, -;

If I Ain't Got You

Choreographers: Pamela & Jeff Johnson
28838 Oak Bend Drive, MN 55744
218.256.1873 rapidballroom@gmail.com

Music: "If I Ain't Got You" (Slow Waltz)
Artist Ballroom Orchestra & Masters Of Modern Singers,
Album 13 Amazon Download, Also available Casa Musica

Time/Speed: Cut first 31 seconds /As downloaded 29 Bpm

Footwork: Described for M - W opposite (or as noted)

Rhythm/Phase: Waltz 5+2 Spin & Twist, Continuous Hover Cross
Released July 2017

Degree of Difficulty: AVG

Sequence: A, B, C, A Modified, B, C Modified

PART A

1-16 WAIT; EXPLODE APART; FRONT VINE; TWIRL VINE; PICKUP; REVERSE FALL-AWAY & SLIP; OPEN TELEMAR; NATURAL HOVER FALLAWAY; SLIP TO BANJO DLW; CURVED FEATHER; OUTSIDE SPIN; RISING LOCK; VIENNESE TRN;; OPEN REV; BACK TURN LEFT CHASSE BJO;

- 1 **{Wait}** DRW ld ft free & ld hands joined;
- 2 **{Explode Apt}** Step sd L twd DLC sweep lead arm up & out CCW, -, - ;
- 3 **{Front Vine}** XRIF, sd L, XRIB;
- 4 **{Twirl Vine}** Sd L M leads lady turn under lead arm, XRIB, sd L (sd R comm trn RF, fwd L trng RF under lead arm, cont trng RF sd R) WALL;
- 5 **{Pickup}** Thru R comm trn LF, cont LF trn fwd L, fwd R (fwd L trn in front of M LF to CP, bk R, bk L) end DLC;
- 6 **{Rev Falwy & Slip}** fwd L comm LF trn/sd R cont LF trn, bk L under body toward DLC to SCP, w/ slight LF upper body trn slip R behind L cont LF trn (swvl LF on R & step fwd L bet M's feet) to end CP DLW;
- 7 **{Op Tele}** Fwd L to CP comm LF trn, sd R cont trn, sd & fwd L (Bk R comm LF trn, cl L to R for heel trn, sd & fwd R) SCP WALL;
- 8 **{Nat Hvr Falwy}** Thru R comm RF trn, fwd L cont trng RF, bk R (thru L, fwd R toe pointing to M's L instep trng RF, bk L) to SCP DRW;
- 9 **{Slip to BJO}** Bk L, trng W to CP bk R trng LF, cont LF trn sd & fwd L (bk R, trng LF to CP slip fwd L, cont LF trn sd & bk R) to CBJO DLW;
- 10 **{Curved Feather}** Fwd R comm RF trn, with L side stretch cont trn RF trn sd & fwd L, cont upper body trn to R outside ptr (bk L, sd & bk R, bk L under body) BJO/DRW;
- 11 **{Outsd Spin}** Using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, cont slight RF trn bk & slightly sd L (fwd R around M, cl L to R for toe spin, fwd R between M's feet) to CP DRW;
- 12 **{Rising Lk}** Bk R comm LF trn, sm bk & sd L cont trn, cont LF trn lk RIB of L (lk LIF of R) to CP DLC;
- 13-14 **{Vien Trns}** Fwd L comm LF trn, cont trn fwd & sd R, XLIF of R (cl R to L) to CP RLOD; bk R comm LF trn, cont trn bk & sd L, cl R to L (XLIF of R) to CP DLC;
- 15 **{Op Rev}** Fwd L comm LF trn, fwd & sd R cont LF trn, cont trng LF bk L (Fwd R outsd ptr) in CBJO RLOD;
- 16 **{Bk Trn L Chasse to BJO}** Bk R trn LF, sd L cont LF trn/ cl R to L cont LF trn, sd & fwd L in BJO DLW

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PART B

1-16 NATURAL WEAVE;; CURVED FEATHER; BACK PASSING CHANGE; OUTSIDE CHECK; OUTSIDE SPIN & TWIST SEMI;; THRU SEMI CHASSE; SLOW LILT PIVOT; RIGHT LUNGE ROLL & SLIP; DIAMOND TURN 3/4 END DLW;;; BK & SD CHASSE BJO; MANEUVER; SPIN OVERTURNED TO;

- 1-2 **{Natural Weave}** Fwd R trng RF, sd L, bk R (bk L heel trn RF, cl R, fwd L outs ptr) to BJO DRW; Bk L, bk R in CP trng LF, cont LF trn fwd L to BJO DLW ;
- 3 **{Curved Feather}** Fwd R comm RF trn, with L side stretch cont trn RF trn sd & fwd L, cont upper body trn to R outside ptr to BJO/DRW; (Bk L, sd & fbk R, bk L under body);
- 4 **{Bk Passing Change}** Bk L, bk R w/ R sd stretch to open W's head, bk L BJO DRW;
- 5 **{Outsd Check}** Bk R trng slightly LF, cont slight LF trn sd & fwd L, fwd R outsd ptr to BJO DRW;
- 6-7 **{Outsd Spin and Twist SEMI}** Using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, cont slight RF trn bk & slightly sd (L fwd R around M, cl L to R for toe spin, fwd R between M's feet) to CP; XRIB partial wt, unwind RF changing wt to R, cont RF trn stp sd L (Fwd L/R around M, fwd L trng RF, sd R) LOD;
- 8 **{Thru Semi Chasse}** Thru R, sd L/cl R, sd L to SCP;
- 9 **{SI Lilt Pvt}** thru R w/ liltng action picking up W w/ LF trn to CP, -, fwd L lowering & pivoting LF to CP DLC;
- 10 **{Right Lunge Roll and Slip}** Flexing L-knee sd & fwd R twd WALL sway R looking at W (W look well L), rec L rotating body RF, swiveling LF on L slip R bk under body end CP/DLC;
- 11- 13 **{Diamond Trn 3/4}** Fwd L trning LF on the diagonal, continuing LF trn sd R, bk L with the ptr outside the Man in BJO to fc DRC; Trning LF bk R, sd L, fwd R out side ptr in BJO to fc DRW; Fwd L trning LF on the diagonal, sd R, bk L with the Lady outside the Man in BJO ending DLW;
- 14 **{Bk & Sd Chasse to BJO}** Bk R twds DRC, sd & fwd L twds DLC/cl R to L, sd & fwd L to BJO DLW;
- 15 **{Manuv}** Fwd R outside ptr comm RF trn, fwd & sd L cont RF trn, cl R to L to CP/ RLOD;
- 16 **{Spin Ovrtrn to}** Using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, contrRF trn bk & slightly sd L (Fwd R between M's feet, pivoting RF, bk & rise L, sd & fwd R) to CP RLOD;

PART C

1-16 RIGHT TURNING LOCK; THRU TO A HIGH LINE; FALLAWAY AND SLIP; OPEN REVERSE; OPEN FINISH; HOVER TELEMAR; CONTINUOUS HOVER CROSS;;; OPEN TELEMAR; WHIPLASH; OUTSIDE SWIVEL; MANEUVER; PIVOT 3; HOVER BRUSH TO SEMI LINE; THRU TO A HINGE;

- 1 **{Right Trng Lk}** Bk R LOD with R sd leading/XLIF of R cont RF rotation hips almost COH, still trng RF sd & slightly fwd R between W's feet rise to CP trng RF, sd & fwd L to SCP DLC;
- 2 **{Thru to a Highline}** Thru R, sd L stretch body upward, cont stretch looking over ld hnds to SCP LOD;

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- 3 **{Falwy & Slip}** Bk R, BK L in SCP fcg DLW, swiveling LF on L slip R bk under body (Bk L , BK R SCP, swiveling LF on R to fc M fwd L small step) end CP M fcg DLC;
- 4 **{Op Rev}** Fwd L comm LF trn, fwd & sd R cont LF trn, cont trng LF bk L (Fwd R outsd ptr) CBJO DRW;
- 5 **{Op Fin}** Bk R trng LF, sd & fwd L, fwd R outsd ptr to BJO;
- 6 **[Hover Telemark]** Fwd L, fwd & sd R trn RF, fwd & sd L to semi DLW;
- 7-9 **{Continuous Hvr X}** Fwd R trng RF, Sd L cont RF trn, sd & fwd R (Fwd L, fwd R comm trn RF, cont trn sd & bc L) to SCAR LOD; Fwd L, cl R stretch L sd lead W across body, bk L BJO(W bk R behind L, sd L, fwd R BJO); Bk R slight trn LF, sd & fwd L DLC, fwd R (W fwd L trn LF, sd & bk R, bk L) CBJO DLC;
- 10 **{Op Tele}** Fwd L to CP comm LF trn, sd R cont trn, sd & fwd L (Bk R comm LF trn, cl L to R for heel trn, sd & fwd R) SCP DLW;
- 11 **[Whiplash]** Fwd R trng body sharply RF, pt L twd DLW to BJO, extend line (W fwd L swvl sharply LF, pt R twd LOD blnd BJO, extend line);
- 12 **{Outsd Swvl}** Bk L LOD leaving R foot fwd & slowly lead W to swvl RF (Fwd R outsd ptr & slowly swvl RF) to SCP DW;
- 13 **{Manuv}** Fwd R outside ptr comm RF trn, fwd & sd L cont RF trn, cl R to L to CP/ RLOD;
- 14 **{Pivot 3}** Bk L pivot ½ RF, fwd R pivot ½ RF, bk L pivot ½ RF to CP DLC;
- 15 **{Hover Brush Ending to SEMI LOD}** fwd R heel lead between W's feet cont RF trn rise & stretch R sd, sd & fwd L to SCP LOD;
- 16 **{Thru to Hinge}** Thru R, comm LF trn sd & fwd L facing wall rotate slightly LF, lower slightly to extend the line (Thru L, comm LF trn fwd & sd R, XLIB of R lower slightly head to L);

PART A MODIFIED

1-16 HOVER OUT TO SEMI; THRU RIPPLE VINE; MANEUVER; SPIN TURN; OPEN FINISH; REVERSE FALLAWAY & SLIP; OPEN TELEMARCK; NATURAL HOVER FALLAWAY; SLIP TO BANJO DLW; CURVED FEATHER; OUTSIDE SPIN; RISING LOCK; VIENNESE TRN;; OPEN REV; BACK TURN LEFT CHASSE BJO;

- 1 **{Hvr Out To SCP}** Comm to rise leading W to rec out of hinge, trng slightly RF sd R cont rising, sd & fwd L (Rec R comm to rise trng RF, sd L cont rise trng RF, sd & fwd R) to SCP DLW;
- 2 **{Thru Ripple Vine}** Thru R, assuming CP sd L/XRIB flexing knee w/ sway to R, rising on R & changing sway to L sd & fwd L end SCP/DLW;
- 3 **{Manuv}** Fwd R comm RF trng, fwd sd L cont trng, cl R CP (Fwd L, fwd & R, cl L) RLOD;
- 4 **{Spin Trn}** Bk sd L pivoting RF, fwd & rise R, sd bk L (Fwd R between M's feet pivoting RF, bk & rise L, sd & fwd R) DLW;
- 5 **{Op Fin}** Bk R trng LF, sd & fwd L, fwd R outsd ptr to BJO; DLC

Repeat Measures 6 -16

PART B

1-16 NATURAL WEAVE;; CURVED FEATHER; BACK PASSING CHANGE; OUTSIDE CHECK; OUTSIDE SPIN & TWIST SEMI;; THRU SEMI CHASSE; SLOW LILT PIVOT; RIGHT LUNGE ROLL & SLIP; DIAMOND TURN 3/4 END DLW;;; BK & SD CHASSE BJO; MANEUVER; SPIN OVERTURNED TO;

If I Ain't Got You

PART C MODIFIED

1-16 RIGHT TURNING LOCK; THRU TO A HIGH LINE; FALLAWAY AND SLIP; OPEN REVERSE; OPEN FINISH; HOVER TELEMAR; CONTINUOUS HOVER CROSS;;; OPEN TELEMAR; WHIPLASH; OUTSIDE SWIVEL; MANEUVER; OPEN IMPETUS; THRU TO A HINGE; EXTEND;

1-13 Repeat measures 1-13

14 {Open Impetus} Bk L LOD comm RF trn, cl R to L heel trn, sd & fwd L (fwd R comm RF trn, fwd & sd L cont RF trn, sd & fwd R) to SCP DLC;

15 {Thru to a Hinge} Thru R, comm LF trn sd & fwd L facing wall rotate slightly LF, lower slightly to extend the line (Thru L, comm LF trn fwd & sd R, XLIB of R lower slightly head to L);

16 {Extend} Slowly extend L arms out to the sd;

HEAD CUES

PART A

1-16 WAIT; EXPLODE APART; FRONT VINE; TWIRL VINE; PICKUP; REVERSE FALLAWAY & SLIP; OPEN TELEMAR; NATURAL HOVER FALLAWAY; SLIP TO BANJO DLW; CURVED FEATHER; OUTSIDE SPIN; RISING LOCK; VIENNESE TRN;; OPEN REV; BACK TURN LEFT CHASSE BJO;

PART B

1-16 NATURAL WEAVE;; CURVED FEATHER; BACK PASSING CHANGE; OUTSIDE CHECK; OUTSIDE SPIN & TWIST SEMI;; THRU SEMI CHASSE; SLOW LILT PIVOT; RIGHT LUNGE ROLL & SLIP; DIAMOND TURN 3/4 END DLW;;; BK & SD CHASSE BJO; MANEUVER; SPIN OVERTURNED TO;

PART C

1-16 RIGHT TURNING LOCK; THRU TO A HIGH LINE; FALLAWAY AND SLIP; OPEN REVERSE; OPEN FINISH; HOVER TELEMAR; CONTINUOUS HOVER CROSS;;; OPEN TELEMAR; WHIPLASH; OUTSIDE SWIVEL; MANEUVER; PIVOT 3; HOVER BRUSH TO SEMI LINE; THRU TO A HINGE;

PART A MODIFIED

1-16 HOVER OUT TO SEMI; THRU RIPPLE VINE; MANEUVER; SPIN TURN; OPEN FINISH; REVERSE FALLAWAY & SLIP; OPEN TELEMAR; NATURAL HOVER FALLAWAY; SLIP TO BANJO DLW; CURVED FEATHER; OUTSIDE SPIN; RISING LOCK; VIENNESE TRN;; OPEN REV; BACK TURN LEFT CHASSE BJO;

PART B

1-16 NATURAL WEAVE;; CURVED FEATHER; BACK PASSING CHANGE; OUTSIDE CHECK; OUTSIDE SPIN & TWIST SEMI;; THRU SEMI CHASSE; SLOW LILT PIVOT; RIGHT LUNGE ROLL & SLIP; DIAMOND TURN 3/4 END DLW;;; BK & SD CHASSE BJO; MANEUVER; SPIN OVERTURNED TO;

PART C MODIFIED

1-16 RIGHT TURNING LOCK; THRU TO A HIGH LINE; FALLAWAY AND SLIP; OPEN REVERSE; OPEN FINISH; HOVER TELEMAR; CONTINUOUS HOVER CROSS;;; OPEN TELEMAR; WHIPLASH; OUTSIDE SWIVEL; MANEUVER; OPEN IMPETUS; THRU TO A HINGE; EXTEND;

I'M COMING BACK AS A MAN

Released: July 2017
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262
Phone: (636) 394-7380 Web Site: HiltonRounds.com Email: joe Hilton@swbell.net
Music: Coming Back As A Man (Acoustic Version) Artist: Caro Emerald
Album: The Shocking Miss Emerald Acoustic Sessions, Track 2
Available as a single download from amazon.com
Time/Speed: Time @ RPM: 3:35 @ 46.6 RPM [+4%] = 112 BPM [28 MPM] or speed to suit
As downloaded 3:39 @ 45 RPM = 108 BPM or 27 MPM
Footwork: Opposite unless indicated (Woman's footwork in parentheses)
Rhythm/Phase: **Foxtrot Phase 4+2 [Natural Weave, Natural Fallaway Weave]**
Degree of Difficulty: AVG
Sequence: INTRO A B A B mod C END

MEAS:

INTRODUCTION

1-4 ABOUT 6 FEET APART MAN FACING PARTNER & DLW LEAD FEET FREE NO HANDS JOINED WAIT 1 MEAS ; CROSS POINT TOGETHER 4 TIMES TO CP DLW ; CHANGE OF DIRECTION ;

- 1 Wait ;
Q-Q- 2 {**X PT TOG 4X**} XLif, point R slightly to sd & fwd, XRif, pt L slightly to sd & fwd (*W XRif, point L slightly to sd & fwd, XLif, pt R slightly to sd & fwd*) ;
Q-Q- 3 XLif, point R slightly to sd & fwd, XRif, pt L slightly to sd & fwd ending CP DLW (*W XRif, point L slightly to sd & fwd, XLif, pt R slightly to sd & fwd ending CP DRC*) ;
SS 4 {**CHG OF DIR**} Fwd L, -, fwd R DLW trng LF to DLC, draw L [no weight] CP DLC (*W Bk R, -, bk L trng LF to DRW, draw R [no weight] CP DRW*) ;

PART A

1-4 REVERSE TURN ; ; HOVER TO LOD ; THRU SYNCOPATED TWIRL TO SCP LOD ; SQQ 1 {REV TRN} Fwd L commence LF bdy trn, -, sd R cont trn, bk L LOD to CP RLOD (*W Bk R commence LF trn, -, cl L to R [heel trn] cont trn, fwd R to CP LOD*) ; SQQ 2 Bk R cont LF trn, -, sd & slightly fwd L DLW, fwd R to BJO DLW (*W Fwd L cont LF trn, -, sd R to DLW, bk L to BJO DRC*) ; SQQ 3 {**HVR TO LOD**} Fwd L, -, fwd & slightly sd R rising to ball of foot, sd & slightly fwd L to tight SCP LOD (*W Bk R, -, bk & slightly sd L rising to ball of foot, sd & slightly fwd R to tight SCP LOD*) ; SQ&Q 4 {**THRU SYNC TWRL TO SCP LOD**} Thru R raising lead hnds, -, fwd L/cl R, fwd L to SCP LOD (*W Thru L, -, sd & fwd R trng 1/2 RF undr jnd lead hnds/cl L to R cont trng RF, fwd R to SCP LOD*) ; 5-9 OPEN NATURAL ; QUICK OUTSIDE SWIVEL TWICE ; IMPETUS TO SCP ; PROMENADE WEAVE ; ;

- SQQ 5 {**OP NAT**} Commence RF bdy trn thru R heel to toe, -, sd L acrs LOD, cont slight RF bdy trn bk R leading ptr to stp outsd end BJO DRC (*W Thru L, -, fwd R to CP, fwd L outsd the M to BJO DLW*) ;
Q-Q- 6 {**QK OUTSD SWVL 2X**} Bk L in CMBP, XRif of L w/ no wgt leading W to swvl 1/2 to SCP DRC, step fwd R leaving L foot pointed bk [no wgt] leading W to swvl 1/2 LF end BJO DRC (*W Fwd R, swvl 1/2 RF on ball of R foot to SCP DRC, fwd L, swvl 1/2 LF on ball of L foot to BJO DLW*) ;
SQQ 7 {**IMP TO SCP**} Flexed knees throughout begin RF bdy trn bk L, -, cl R to L [heel turn] cont RF trn, comp trn fwd L to SCP DLC (*W Flexed knees throughout begin RF bdy trn fwd R outsd M's feet heel to toe pvt 1/2 RF, -, sd & fwd L cont trn arnd M brush R to L, comp trn fwd R SCP DLC*) ;
SQQ 8 {**PROM WEV**} Thru R, -, fwd L commence LF trn, sd & slightly bk R fc BJO DRW (*W Thru L, -, sd & slightly bk R commence LF trn to BJO DRW, cont trng on R foot until fcg LOD then fwd L DLC*) ;
QQQQ 9 Bk L DLC, bk R commence LF trn & lead W to CP, sd & slightly fwd L DLW, fwd R outsd ptr to BJO DLW (*W Fwd R, fwd L DLC commence LF trn, cont LF trn sd & slightly bk R fcg COH, bk L to end fcg BJO DRC*) ;
10-12 QUICK DIAMOND 4 ; DIP BACK RECOVER ; TURN LEFT & RIGHT CHASSE TO BJO ;
QQQQ 10 {QK DIAM 4} Fwd L on diagonal commence LF trn, continue LF trn sd R, bk L, bk R to BJO DLC (*W Bk R on diagonal commence LF trn, continue LF trn sd L, fwd R, fwd L to BJO DRW*) ;
SS 11 {**DIP BK REC**} Bk L stp DRW, -, rec R to BJO DLC, - (*W Fwd R BJO DRW, -, rec L BJO DRW*) ;
SQ&Q 12 {**TRN L & R CHASSE TO BJO**} Fwd L commence LF bdy trn, -, cont LF trn sd R/cl L, sd R fc BJO DRC (*W Bk R commence LF bdy trn, -, cont LF trn sd L/cl R, sd L to BJO DLW*) ;
13-16 OUTSIDE CHANGE TO SCP ; NATURAL FALLAWAY WEAVE ; DRAG HESITATION ;
SQQ 13 {OUTSD CHG TO SCP} Bk L, -, bk R trng LF, sd & fwd L to SCP DLW (*W Fwd R, -, fwd L trng LF, sd & fwd R to SCP DLW*) ;
SQQ 14 {**NAT FALWY WEV**} Thru R w/ right sd stretch begin RF bdy trn, -, fwd L rise on toe cont trng 1/4 RF, bk R end SCP DRW (*W Thru L with left sd stretch, -, fwd R rising to toe between M's feet*) ;

- begin RF trn, cont trng 1/4 RF bk L end SCP DRW* ;
- QQQQ 15 Bk L [toward DLC] losing stretch, slip bk R commence LF trn to CP, sd & fwd L with L sd stretch, fwd R outsd ptr to BJO DLW (*W Bk R on toe, trng LF slip L fwd to CP, sd & bk with right sd stretch, bk L backing DLW to end BJO DRC*) ;
- SS 16 {**DRAG HES**} Fwd L, -, commencing LF trn sd R cont LF trn, draw L twd R ending BJO DLC, - (*W Bk R, -, commencing LF trn sd L cont LF trn, draw R twd L ending in BJO DRW*) ;

PART B

- 1-4** **TELEMARK TO BANJO ; NATURAL WEAVE ; ; FORWARD HOVER TO BANJO ;**
- SQQ 1 {**TELE TO BJO**} Fwd L commencing LF trn, -, fwd & sd R arnd W cl to W's feet trng LF, fwd & sd L to end BJO DLW (*W Bk R commencing LF heel trn on R heel bringing L beside R w/ no weight, -, cont LF trn on R heel & chg wgt to L, bk & sd R to BJO DRC*) ;
- SQQ 2 {**NAT WEV**} Fwd R commence RF trn, -, sd L w/ L sd stretch [undr 1/4 RF trn between stps 1 & 2], w/ R sd lead bk R DLC preparing to lead W outsd ptr [slight RF trn between stps 2 & 3] (*W Bk L commence to RF trn, -, bk R w/ right sd stretch trng 1/4 RF between stps 1 & 2, w/ L sd lead fwd L preparing to stp outsd ptr*) ;
- QQQQ 3 With R sd stretch bk L in CBMP, bk R commence LF trn passing through CP, with L sd stretch sd & fwd L preparing to stp outsd ptr trng 1/4 LF between stps 5 & 6 body trns less, with L sd stretch fwd R to BJO DLW (*W With L sd stretch fwd R in CBMP outsd ptr, fwd L commence LF trn passing through CP, with R sd stretch sd R trng LF face 1/8 between stps 5 & 6, with R sd stretch bk L trng LF 1/8 between stps 6 & 7 bdy trns less end BJO DRC*) ;
- SQQ 4 {**FWD HVR TO BJO**} Fwd L, -, fwd & sd R rising to ball of foot, w/ slight LF bdy trn rec L to BJO DLW (*W Bk R, -, bk & sd L, w/ a slight rise trng LF to fc DRC rec fwd R to BJO DRC*) ;
- 5-8** **FRONT TWISTY VINE 4 ; CROSS PIVOT TO SCAR ; FRONT TWISTY VINE 8 ; ;**
- QQQQ 5 {**FRONT TWISTY VIN 4**} XRif of L trng slightly RF, sd L to LOD cont RF trn to SCAR DRW, XRif of L begin to trn LF, sd & fwd L to BJO DLW (*W XLib of R trng slightly RF, sd R to LOD cont RF trn to SCAR DLC, XLif of R begin to trn LF, sd & bk R to BJO DRC*) ;
- SQQ 6 {**X PVT TO SCAR**} Fwd R outsd W beginning to trn RF, -, sd & fwd L across W cont RF trn, cont RF trn stepping sd & fwd R to SCAR DLC (*W Bk L small step commence RF trn, -, sd & fwd R between M's feet heel to toe pvt 1/2 RF, sd & bk L to SCAR DRW*) ;
- QQQQ 7 {**FRONT TWISTY VIN 8**} XLif of R trng slightly LF, sd R to LOD trng LF to BJO DRC, XLib of R beginning to trn RF, sd & fwd R to BJO DLC (*W XRif of L begin to trn LF, sd L to LOD cont LF trn to BJO DLW, XRif of L begin to trn RF, sd & bk L to BJO DRW*) ;
- QQQQ 8 XLif of R trng slightly LF, sd R to LOD trng LF to BJO DRC, XLib of R beginning to trn RF, sd & fwd R to BJO DLC (*W XRif of L begin to trn LF, sd L to LOD cont LF trn to BJO DLW, XRif of L begin to trn RF, sd & bk L to BJO DRW*) ;
- 9-12** **CROSS HOVER TO SCP LOD ; THRU SCP CHASSE ; OPEN NATURAL ; HESITATION CHANGE TO LOD ;**
- SQQ 9 {**X HVR TO SCP LOD**} XLif of R, -, sd & slightly fwd R cont to rise & comp 1/4 LF trn, diagonally fwd to SCP LOD (*W XRif of L, sd & slightly bk L with rise & strong RF turn, fwd R to SCP LOD*) ;
- SQQ&Q 10 {**THRU SCP CHASSE**} Thru R, -, sd & fwd L/cl R, fwd L to SCP LOD (*W Thru L, -, sd & fwd R/cl L, fwd R to SCP LOD*) ; **[NOTE: Both remaining in SCP throughout figure]**
- SQQ 11 {**OP NAT**} Same as Part A meas 5 ;
- SS 12 {**HES CHG TO LOD**} Commence RF bdy trn bk L, -, sd R cont RF trn to **LOD** drawing L to R over remainder of meas end CP LOD, - (*W Commence RF bdy trn fwd R, -, sd L cont RF trn to RLOD drawing R to L over the remainder of the meas end CP RLOD, -*) ;
- 13-16** **THREE STEP ; 1/2 NATURAL ; CLOSED IMPETUS ; FEATHER FINISH ;**
- SQQ 13 {**3 STP**} Fwd L heel lead, -, fwd R heel lead rising to toe, fwd L toe heel (*W Bk R, -, bk L, bk R*) ;
- SQQ 14 {**1/2 NAT**} Commence RF bdy trn fwd R heel to toe, -, cont RF trn sd L acrs LOD, bk R end CP RLOD (*W Commence RF bdy trn bk L, -, cl R [heel trn] cont trn, fwd L to CP LOD*) ;
- SQQ 15 {**CL IMP**} Commence RF bdy trn bk L, -, cl R to L [heel trn] cont trn, sd & bk L to CP DLW (*W Commence RF bdy trn fwd R between M's feet heel to toe trng 3/8 RF, -, sd & fwd L cont RF trn arnd M & brush R to L, fwd R between M's feet to CP DRC*) ;
- SQQ 16 {**FTHR FIN**} Bk R trng LF, -, sd & fwd L, fwd R outsd W X R leg in front of L at thighs end BJO DLC (*W Fwd L trng LF, -, sd & bk R, bk L crossing leg in bk of R at thighs end BJO DRW*) ;

REPEAT A**PART B MODIFIED**

- 1-4** **TELEMARK TO BANJO ; NATURAL WEAVE ; ; FORWARD HOVER TO BANJO ;**
- 1-4 Same as Part B meas 1-4 ; ; ;

- 5-8** FRONT TWISTY VINE 4 ; CROSS PIVOT TO SCAR ; FRONT TWISTY VINE 8 ; ;
 5-8 Same as Part B meas 5-8 ; ; ; ;
- 9-12** CROSS HOVER TO SCP LOD ; THRU SCP CHASSE ; OPEN NATURAL ; HESITATION CHANGE TO LOD ;
 9-12 Same as Part B meas 9-12 ; ; ; ;
- 13-14** REVERSE WAVE ; ;
 SQQ 13 {REV WAV} Fwd L starting 1/4 LF bdy trn, -, sd R LOD, bk L WALL (*W Bk R starting 1/4 LF body trn, -, cl L to R [heel trn], fwd R to WALL*) ;
 SQQ 14 Bk R WALL, -, bk L curving LF, bk R to end fcg CP RLOD (*W Fwd L, -, fwd R curving, fwd L to end CP LOD*) ;

PART C

- 1-5** BACK FEATHER ; BACK 3 STEP ; IMPETUS TO SCP LOD ; IN & OUT RUNS ; ;
 SQQ 1 {BK FTHR} Bk L, -, bk R w/ R shldr leading, bk L to BJO RLOD (*W Fwd R, -, fwd L w/ L shldr leading, fwd R to BJO LOD*) ;
 SQQ 2 {BK 3 STP} Bk R, -, bk L, bk R to CP RLOD (*W Fwd L w/ heel lead, -, fwd R w/ heel lead & rising to toe, fwd L toe heel to CP LOD*) ;
 SQQ 3 {IMP TO SCP LOD} Bk L trng LF, -, cl R to L cont heel trn, sd & fwd L SCP LOD (*W Fwd R between M's feet trng RF, -, sd L cont trng, sd & fwd R to SCP LOD*) ;
 SQQ 4 {I/O RUNS} Fwd R starting RF trn, -, sd & bk L DLW to CP, bk R to BJO RLOD (*W Fwd L, -, fwd R between M's feet, fwd L outsd M to BJO LOD*) ;
 SQQ 5 Using CBM bk L trng RF, -, sd & fwd R between W's feet cont RF trn, fwd L to SCP LOD (*W Using CBM fwd R starting RF trn, -, sd & bk L cont RF trn, fwd R to SCP LOD*) ;
- 6-8** CHAIR & SLIP ; TURN LEFT & RIGHT CHASSE TO BJO ; OUTSIDE CHANGE TO BJO ;
 SQQ 6 {CHR & SLP} Ck thru R w/ lun action, -, rec L [no rise], w/ LF bdy trn slip R bhd L cont LF trn to CP DLC (*W Ck thru L w/ lun action, -, rec R [no rise], swvl LF on R & stp fwd L outsd M to CP DRW*) ;
 SQ&Q 7 {TRN L & R CHASSE TO BJO} Fwd L begin LF bdy trn, -, sd R cont trn LF/cl L, sd R comp trn to BJO DRC (*W Bk R begin LF bdy trn, -, sd L cont LF trn/cl R, sd L comp trn to BJO DLW*) ;
 SQQ 8 {OUTSD CHG TO BJO} Bk L, -, bk R trn LF, sd & fwd L outsd ptr to BJO DLW (*W Fwd R, -, fwd L trng LF, sd & bk R to BJO DRC*) ;

END

- 1-4** FRONT TWISTY VINE 4 ; CROSS PIVOT TO SCAR ; FRONT TWISTY VINE 8 ; ;
 1-4 Same as Part B meas 5-8 ; ; ; ;
- 5-8** REVERSE TURN 1/2 ; HOVER CORTE ; BACK WHISK ; THRU SCP CHASSE ;
 SQQ 5 {REV TRN 1/2} Fwd L starting LF bdy trn, -, sd R cont trn, bk L LOD to CP RLOD (*W Bk R starting LF bdy trn, -, cl L to R [heel trn] cont trn, fwd R to CP LOD*) ;
 SQQ 6 {HVR CORTE} Bk R trng LF, -, sd & fwd L w/ hovering action cont bdy trn, rec bk & sd R end BJO DLW (*W Fwd L trng LF, -, sd & fwd R w/ hovering action, rec fwd & sd L to BJO DRC*) ;
 SQQ 7 {BK WSK} Bk L, -, bk & sd R, XLib to SCP DLW (*W Fwd R, -, fwd & sd L, XRib to SCP DLW*) ;
 8 {THRU SCP CHASSE} Same as Part B meas 10 ;
- 9-12** THRU TO A LEFT WHISK ; UNWIND IN 6 TO BJO LOD QUICK OUTSIDE SWIVEL TO SCP DLC ; ; THRU SCP CHASSE ;
 SQQ 9 {THRU TO L WSK} Thru R in momentary SCP, -, sd & fwd L trng body LF to CP, XRib of L to RSCP trng bdy LF (*W Thru L, -, sd & slightly bk R to CP, cross L well bhd R*) ;
 QQQQ 10 {UNWIND IN 6 TO BJO LOD} M rotate [for 6 beats] RF on ball of R & heel of L with no weight change to end BJO LOD, -, -, - (*W Unwind RF fwd R, fwd L, fwd R, fwd L*) ; [NOTE: All stps are around M causing him to unwind to BJO LOD]
 QQQ- 11 -, - [end BJO LOD] (*W Fwd R, fwd L to BJO RLOD*) , {QK OUTSD SWVL TO SCP DLC} Bk L in CMBP, XRif of L w/ strong RF body trn no weight change (*W Fwd R, swvl RF on ball of R foot to SCP DLC*) ;
- SQ&Q** 12 {THRU SCP CHASSE} Same as Part B meas 10 except it moves DLC ;
- 13-15+** PROMENADE WEAVE ; ; FORWARD RIGHT LUNGE ; QUICK CHANGE SWAY ,
 13-14 {PROM WEV} Same as Part A meas 8-9 ; ; ;
 SS 15 {FWD R LUN} Fwd L DLW, -, flex L knee move sd & slightly fwd R keep L sd in twd ptr & as wgt is taken flex R knee & make slight LF bdy trn & look at ptr, - (*W Bk R, -, flex R knee move sd & slightly bk L keep R sd in twd ptr & as wgt is taken flex L knee & make slight LF bdy trn, -*) ;
 Q + {QK CHG SWAY} Qk stretch R sd to open W's head as M looks L on last note of music (*W Qk stretch L sd of bdy to open head to R on last note of music*) , [1 beat]

IN TIMES LIKE THESE

Released: July 2017

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

MUSIC: "In Times Like These", Barbara Mandrell, *Ultimate Collection: Barbara Mandrell*, (available as a download from Amazon)

RHYTHM/PHASE West Coast Swing, IV+2+2 (sd whip, triple travel w/ roll, UNPH push brk & turkey walks)

FOOTWORK: Opposite unless otherwise noted

SPEED Slow 12-13% (39.5 in Dancemaster) or as desired.

SEQUENCE: INTRO A A B A INTERLUDE B A ENDING

INTRODUCTION

- 1-6** **WAIT;; PUSH BREAK & KICK BALL CHG;; SIDE WHIP;;**
- 1-2 *{wait}* LOP slightly V'd to ptr LOD wait;;
- 3-4 *{push break & KB chg}* Bk L, bk R joining both hnds low, bk L/cl R, fwd L; Anchor R/ L, R** to ld hnds, kick L fwd/cl L on ball of ft, sip R (Fwd R, fwd L close to M, fwd R/cl L, bk R; Anchor L/R, L, kick R fwd /cl R on ball of ft, sip L);
- 5-6 *{side whip}* Bk L, rec R trng 1/4 RF to "L" pos, point L sd twd LOD, hold; Hold, fwd L leading W to fc, anchor R/ L, R to LOP LOD (Fwd R, fwd L trng 1/2 RF, bk R/cl L, fwd R; Fwd L, fwd R trng 1/2 LF, anchor L/R, L);

PART A

- 1-4** **SUGAR PUSH W/ROCK 2;; UNDERARM TURN & KICK BALL CHANGE;;**
- 1-2 *{sugar push w/rk 2}* Bk L, sm bk R, tch L, fwd L; Rk bk R, fwd L, anchor R/L, R (Fwd R, fwd L, tap R in bk, rk bk R; Rk fwd L, bk R, anchor L/R, L);
- 3-4 *{und arm trn & KB chg}* Bk L raising ld hnds leading W to pass R sd, XRif starting RF trn, sd L/cl R, sd & fwd L completing RF trn; Anchor R/L, R, kick L fwd/cl L on ball of ft, sip R (Fwd R, fwd L trng LF, sd R cont trn/XLif, bk R completing 1/2 LF trn: Anchor L/R, L, kick R fwd /cl R on ball of ft, sip L);
- 5-8** **TUCK AND SPIN ~ LEFT SIDE PASS W/ TUCK & SPIN;;; 2 SAILOR SHUFFLES;**
- 5-7 *{tuck & spin~L sd pass w /tuck & spin}* Bk L, bk R bringing ld hnd to center, tap L to R, fwd L leading W to spin RF; Anchor R/ L, R (Fwd R, fwd L, tch R, trng 1/2 fwd R spinning 1/2 RF; Anchor L/R, L) *{L sd pass w/ tuck & spin}* bk L comm 1/4 LF trn, sm bk R out of slot completing trn; Tap L to R, fwd L leading W to trn RF, anchor R/L, R (fwd R, fwd L trng L fc; Tch R to L, trng RF fwd R trng RF 1/2, anchor L/R, L);
- 8 *{2 sailor shuffles}* XLib/sd R, sd L, XRib/sd L, sd R (XRib/ sd L, sd R, XLib/ sd R, sd L);
- 9-12** **WRAPPED WHIP;; LEFT SIDE PASS & KB CHANGE;;**
- 9-10 *{wrapped whip}* Bk L joining trl hnds, XRif of L trng RF to W's R sd raising jnd L hnds and leaving jnd R hnds low, sd L LOD/ rec R trng RF, sd & fwd L (Fwd R, fwd L, fwd R/cl L, bk R) to wrapped pos RLOD W slightly to R of M; XRib of L trng RF raising jnd R hnds and keeping L hnds low allowing W to bk under R hnds, fwd L cont RF to fc ptr & LOD, anchor R/L, R (Bk L und R hnds, bk R, anchor L/R, L joining ld hnds);
- 11-12 *{L sd pass & KB chg}* Bk L comm 1/4 LF trn, sm bk R out of slot completing 1/4 trn, leading W to pass sd L/cl R, fwd L trng 1/4; Anchor R/L, R, kick L fwd/cl L on ball of ft, sip R (Fwd R, fwd L comm LF trn, sd R/XLif, bk R completing 1/2 trn to fc M; Anchor L/R, L, kick R fwd /cl R on ball of ft, sip L);

REPEAT A

PART B1-6 UNDERARM TURN TO TRIPLE TRAVEL W/ ROLL;;;;; ~ M'S UNDARM TURN TO FC WALL;;;

1-6 *{und arm trn to triple travel w/ roll}* Bk L comm RF trn, fwd R, sd L/cl R, fwd L to fc WALL joining R hnds palm to palm (Fwd R, L, R/XLif, bk R twd RLOD passing M und jnd hnds trng LF $\frac{3}{4}$ on last stp to fc COH); Sd chasse R/L, sd & fwd R starting RF trn, pushing lightly w/ R hnds fwd L, fwd R rolling RF $\frac{1}{2}$ to fc COH joining L hnds palm to palm; Sd chasse L/R, sd L & fwd trng $\frac{1}{2}$ LF chg to R hnds palm to palm, sd chasse R/L, sd & fwd R trng $\frac{1}{2}$ RF chg to L hnds palm to palm; Sd chasse L/R, sd & fwd L pushing lightly w/ L hnds, fwd R, fwd L completing a LF roll 1 $\frac{1}{4}$ joining ld hnds to fc RLOD & ptr; Anchor R/ L, R, (Sd chasse L/R, sd & bk L trng RF, roll L, R to L palms fcg Wall; Sd chasse R/L, bk R trng $\frac{1}{2}$ LF to R palms, sd chasse L/R, bk L trng RF to L palms; Sd chasse R/L, bk R comm LF roll, Fwd L, bk R to fc M joining ld hnds; Anchor L/R, L, *{man's underarm trn to fc WALL}* bk L, rec R trng $\frac{1}{4}$ RF; Fwd L trng $\frac{1}{4}$ RF und ld hnds/cl R, fwd L to fc LOD anchor R/L, R to fc WALL releasing hnds (fwd R, fwd L; Fwd R/XLif, R trng LF to fc M, anchor L/R, L to end fcg WALL);

7-9 TURKEY WALKS TO FC;; SLOW SIDE BREAKS TO LEAD HANDS;

7-8 *{turkey walks to fc}* Passing beh W w/ small stps & jazz hands Sd L, cl R, sd L, cl R; Curving to fc ptr & RLOD Sd L, cl R, sd L, cl R; (Passing IF of M sd R, cl L, sd R, cl L; Curving to fc ptr & LOD sd R, cl L, sd R, cl L);

9 *{sl sd brks}* On & ct sd L/ sd R, hold, cl L/ cl R, hold joining ld hnds;

REPEAT AINTERLUDE1-4 WRAPPED WHIP W/ SWEETHEARTS;;;;;

1-4 *{wrapped whip w/ sweethearts}* Bk L, XRif of L trng RF to W's R while raising jnd L hnds and leaving jnd R hnds low, sd & fwd L/ rec R trng RF, sd L (Fwd R, fwd L, fwd R/cl L, bk R) to wrapped pos RLOD W slightly to R of M; [sweethearts] With loose hnd hold & looking at ptr rk fwd R, rec L, sd R/cl L, cl R sliding beh W; Rk fwd L, rec R, sd L/cl R, sd L sliding bk to W's L sd (Looking at ptr rk bk L, rec R, sd L/cl R, sd L; Rk bk R, rec L, sd R/cl L, sd R); XRif of L trng RF raising jnd R hnds and keeping L hnds low allowing W to bk under R hnds, fwd L cont RF to fc ptr & LOD, anchor R/L, R (Bk L und R hnds, bk R, anchor L/R, L ld hnds joined);

REPEAT BREPEAT AEND1-8+ WRAPPED WHIP W/ SWEETHEARTS;;;;; PUSH BREAK & KICK BALL CHG;; SIDE WHIP;; & PT;

1-4 *{wrapped whip w/ sweethearts}* Repeat meas 1-4 of interlude;;;;;

5-6 *{push brk & KB chg}* Repeat meas 3-4 of intro;;

7-8+ *{side whip & pt}* Repeat meas 5-6 of intro;; Pt ld ft to ptr & hold as music fades;

** anchor step: M sm stp bk R toes turned out/ rec slightly fwd L, slightly bk R, (W sm bk L toes turned out/rec slightly fwd R, slightly bk L)

Lost Touch

(Nunca Supe Mas De Ti)



Choreographers: Kenji & Nobuko Shibata
 Misugidai 2-2-1-512, Hanno-shi, Saitama-ken, 357-0041 JAPAN
 Phone: 042-981-9809 e-mail: kenjinobuko@gmail.com

Music: Artist: Jessica "Nunca Supe Mas De Ti"
 CD: Casa Musica The Latin Mix Disc 1 CM-DCD 501 Track #4
 Original music: 3:54@23MPM Music edited: Cutoff at 3:09, then fadeout 3:03-3:09
 (Contact choreographers for edited music)

Suggested speed: 23MPM as on CD

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

Rhythm & Phase: Rumba VI Basic Rhythm: QQS otherwise noted

Sequence: **Intro A B C A(9-16) B End**

Released: June, 2017

Meas

INTRO

- 1-8 **WAIT; BK-TO-BK SWEETHEART TO FC; CUCARACHA CROSS TWICE;;**
OPPOSITION SPOT TRN M PT; CROSS W SWIVEL TO TAMARA & DEVELOPE;
W SYNC INSIDE UNDERARM SPIN TO WRAP; OPPOSITION BREAK W SYNC ROLL OUT TO FC;
- 1 Wait pick-up notes & 1 meas in BK-to-BK/COH (W fcg WALL) L-ft free for both slightly offset to R;
- 2 **{Bk-to-Bk Sweetheart to Fc}** XLIF extend both hnds out to sd, rec R, sd L small step swiveling LF 1/2 to fc WALL joining L-hnds, - end L-hnd STAR Pos/WALL;
- 3-4 **{Cucaracha Cross Twice}** Sd R pressure step extending R-hnd out to sd, rec L, XRIF sliding across joining R-hnds, - end R-hnd STAR Pos/WALL; Sd L pressure step extending L-hnd out to sd, rec R, XLIF sliding across joining L-hnds, - end L-hnd STAR Pos/WALL;
- QQ-- 5 **{Opposition Spot Trn M Pt}** Releasing L-hnds XRIF comm trng LF, cont trng LF fwd L twd RLOD, (W QQS) cont trng on L pt R sd twd RLOD joining both hnds, - (W XRIF comm trng LF, cont trng LF fwd L twd LOD, cont trng LF on L sd R, -) end BFLY/WALL; Now opposite footwork
- S-- 6 **{Cross W Swivel to Tamara & Develope}** XRIF flexing knee, -, raising jnd lead hnds to lead W swivel RF move jnd trailing hnds thru btwn bodies slightly rising on R-knee, - (W XLIF flexing knee, -, swivel RF 3/4 on L to fc RLOD slightly rising on L lift R along L-leg, extend R twd RLOD) end TAMARA Pos/LOD (W fcg RLOD) jnd lead hnds above W's head R-hnds at W's bk W's L-hnd extended sd;
- QQ-- 7 **{W Sync Inside Underarm Spin to Wrap}** Rec L, trng RF to fc WALL sd R small step leading W spin (W QQ&S) LF, pt L fwd twd WALL, - (W fwd R, fwd L comm spinning LF 1-1/4 under jnd lead hnds/cont spinning LF cl R, cont spinning LF to fc WALL cl L, -) WRAPPED Pos/WALL;
- QQ&S 8 **{Opposition Break W Sync Roll Out to Fc}** Releasing & placing R-hnd at W's bk fwd L flexing knee looking at ptr, rec R leading W fwd/cl L, fwd R, - (W bk R raising L-hnd straight up looking R, fwd L/fwd R trng LF 1/2 to fc COH, bk L, -) end LOP-FCG/WALL;

PART A

- 1-8 **ALEMANA W SPIRAL;; CONTINUOUS ROPE SPINS;; SYNC OUTSIDE ROLL TO BFLY;**
BREAK BK W SPIRAL TO WRAP; MANUV PIVOT TO RUDOLPH RONDE;
SYNC INSIDE UNDERARM TRN;
- 1-2 **{Alemana W Spiral}** LOP-FCG/WALL fwd L, rec R, cl L raising jnd lead hnds, - (W bk R, rec L, fwd R, -); Bk R slightly across body leading W trn RF, rec L, cl R stretching L-sd of body & raising jnd lead hnds sharply to lead W spiral RF, - (W fwd L across body under jnd lead hnds comm trng RF, cont trng RF fwd R, cont trng RF sd & fwd L spiraling RF to fc COH, -) end SD-by-SD/WALL (W fcg COH) R-shoulders adjacent jnd lead hnds above head;
- 3-4 **{Continuous Rope Spins}** Leading W walk around sd L, rec R, sd & fwd L trng LF to fc LOD, - (W walking RF around M fwd R, L, R to fc LOD, -) end momentary LOP/LOD; Swiveling LF to fc COH cl R raising jnd lead hnds sharply to lead W spiral RF end momentary SD-by-SD/COH (W fcg WALL) jnd lead hnds above head, sd L, rec R trng LF to fc RLOD, - (W fwd L across body spiraling RF under jnd lead hnds, walking RF around M fwd R, L to fc RLOD, -) end LOP/RLOD;
- QQ&S 5 **{Sync Outside Roll to Bfly}** Fwd L, raising jnd lead hnds to lead W trn RF fwd R/L, trng LF to fc WALL sd R joining trailing hnds, - (W fwd R comm trng RF under jnd lead hnds, sd L cont trng LF/cont trng LF cl R to fc COH, sd L, -) end BFLY/WALL;

PART A (cont'd)

- 6 **{Break Bk W Spiral to Wrap}** Releasing lead hnds trng LF to fc LOD bk L, rec R joining lead hnds, fwd L raising jnd lead hnds to lead W spiral LF, - (W trng RF to LOD bk R, rec L, fwd R spiraling LF under jnd lead hnds to fc LOD, -) end WRAPPED Pos both fcg LOD;
- 7 **{Manuv Pivot to Rudolph Ronde}** Releasing trailing hnds fwd R IF of W trng RF assuming CP/RLOD, bk L pivoting RF, cont pivoting RF sd & fwd R leading W ronde, - (W fwd L small step, fwd R pivoting RF, cont pivoting RF sd & bk L around M ronde R CW, -) end SCP/LOD;
- QQ&S 8 **{Sync Inside Underarm Trn}** Bk L, trng RF to fc WALL sd R raising jnd lead hnds/cl L, sd R joining R-hnds, - (W bk R, trng LF sd & fwd L comm spinning LF under jnd lead hnds/cont spinning LF under jnd lead hnds to fc COH cl R, sd L, -) end FCG Pos/WALL R-hnds jnd;
- 9-16 **R-HNDS CURL; HOLD & W SYNC ROLL ACROSS TO LOP; M ROLL IN W RK 2 TO TANDEM; SYNC HIP RKS TO L-LUNGE; M ROLL OUT w/ RONDE (W SPIN 2 & FWD); HOCKEY STICK ENDING OVERTRN TO TANDEM; W SWITCH TO BASIC; NAT TOP;**
- 9 **{R-hnds Curl}** FCG Pos/WALL R-hnds jnd fwd L, rec R, keeping jnd R-hnds low cl L leading W spiral LF, - (W bk R, rec L, fwd R spiraling LF in M's R-arm to fc LOD & raising L-hnd straight up, -) end M fcg WALL W fcg LOD at M's R-sd jnd R-hnds bhnd her bk at W's R-hip;
- Q&S 10 **{Hold & W Sync Roll Across to LOP}** Hold extending L-sd of body w/ R-sway looking at W holding W's bk w/ R-arm, bk R leading W fwd/rec L joining lead hnds, sd R, - (W extending upper body w/ sway to R both hnds straight up, fwd L comm trng LF/sd & fwd R cont trng LF to fc WALL, sd L, -) end LOP/WALL;
- QQS (W SS) 11 **{M Roll In W Rk 2 to Tandem}** Sd & fwd L IF of W comm rolling LF releasing lead hnds, sd & bk R cont rolling LF to fc WALL, sd L twd LOD, - (W rk R, -, rec L holding M's R-hip w/ R-hnd, -) end TANDEM/WALL M slightly to her R-sd M's hnds extended sd W's R-hnd at M's R-hip & L-hnd extended sd;
- QQ&S 12 **{Sync Hip Rks to L-Lunge}** Rk R sd, rec L/rk sd R, rec L flexing knee extending R-arm straight fwd twd WALL W keeps R-hnd at M's R-hip, -;
- QQ-- (W QQS) 13 **{M Roll Out w/ Ronde (W Spin 2 & Fwd)}** Sd & fwd R comm rolling RF, sd & bk L cont rolling LF to LOD ronde R CW joining lead hnds, pt bk, - (W sd & fwd R comm spinning RF, cont spinning RF cl L, fwd R twd DRW, -) end LOP-FCG/LOD (W fcg DRW);
- 14 **{Hockey Stick Ending Overtrn to Tandem}** Bk R raising jnd leading hnds, rec L swiveling RF to fc DRW, fwd R, - (W fwd L passing under jnd lead hnds, fwd R spiraling LF full trn to fc DRW, fwd L, -) end TANDEM/DRW M bhnd W lead hnds jnd;
- 15 **{W Switch to Basic}** Fwd L leading W swivel RF, rec R, sd & fwd L trng RF, - (W swiveling RF on L to fc M bk R, rec L, sd & fwd R trng RF, -) end CP/DRC;
- 16 **{Nat Top}** XRIB comm trng RF, cont trng RF sd L, cont trng RF cl R, - (W sd & fwd L comm trng RF, cont trng RF XRIF, cont trng RF sd & fwd L,-) end CP/WALL W slightly to his R-sd;

PART B

- 1-8 **CONT HIP TWIST w/ SPIRAL TWICE TO FC COH;;; NAT OPENING OUT W SPIRAL; TO FAN; M ROLL IN TRANS W HIP RKS TO M'S SKATERS; SYNC WALKS;**
- 1-4 **{Cont Hip Twist w/ Spiral Twice to Fc COH}** CP/WALL W slightly to his R-sd fwd L leading W swivel RF, rec R trng LF, XLIB, - (W swiveling RF 1/2 on L bk R, rec L swiveling LF 1/2, fwd R outside ptr swiveling RF to fc DLW, -); Releasing lead hnds sd & bk R, rec L comm trng RF, cont trng strongly RF to fc RLOD fwd R, - (W fwd L swiveling LF 1/2, fwd R spiraling LF 5/8, sd & fwd L, -) end CP/RLOD W slightly to his R-sd; Repeat Meas 1-2 of Part B starting CP/RLOD & end CP/COH W slightly to his R-sd;;
(Option: W may omit spiraling LF 5/8 on the 5th step and perform ordinary Cont Hip Twist)
- 5 **{Nat Opening Out W Spiral}** Fwd L leading W swivel RF, rec R, cl L raising jnd lead hnds to lead W spiral LF, - (W swiveling RF on L bk R, rec L swiveling LF, fwd R small step spiraling LF under jnd lead hnds to fc RLOD, -) end momentary L-shape Pos M fcg COH (W fcg RLOD);
- 6 **{to Fan}** Bk R leading W fwd, rec L, sd R, - (W fwd L, fwd R trng LF 1/2 to fc LOD, bk L, -) end FAN Pos/COH;
- QQ-- (W QQS) 7 **{M Roll In Trans W Hip Rks to M's Skaters}** Sd & fwd L comm rolling LF, sd & bk R cont rolling LF to fc LOD, pt L fwd twd LOD joining R-hnds at M's R-hip, - (W rk R fwd, rec L, fwd R, -) end M's SKATERS/LOD R-hnds jnd at M's R-hip L-hnds jnd & extended sd;
- QQ&S 8 **{Sync Walks}** Walk fwd L, R/L, R, - end M's SKATERS/LOD;

PART B (cont'd)

- 9-12 M TRN TO RONDE W CROSS HNDS UNDERARM TRN TO TANDEM;
SD LUNGE w/ ARM TO SHADOW; SHADOW CONTRA CHECK; W SYNC ROLL ACROSS TO FC:**
- &SS (W SQQ) 9 **{M Trn to Ronde W Cross Hnds Underarm Trn to Tandem}** M's SKATERS/LOD releasing R-hnds sd & fwd L IF of W comm trng LF/cont trng LF sd R ronde L CCW re-joining R-hnds under L-hnds & raising both hnds lead W spin RF, -, cont trng LF to fc WALL on R XLIB, - (W fwd L small step comm trng LF under jnd both hnds, cont trng LF under both hnds to fc WALL, -, cl L, cl R) end TANDEM Pos/WALL M bhnd W both hnds above head;
- S-- 10 **{Sd Lunge w/ Arm to Shadow}** Sd R flexing knee lowering both hnds out to sd, -, slightly rising on R rotate upper body LF looking L assuming SHADOW Pos/WALL, -;
- 11 **{Shadow Contra Check}** Fwd L checking slightly across body w/ R-shoulder lead, rec R, sd & bk L w/ sway to L looking LOD, -;
- QQS (W QQ&S) 12 **{W Sync Roll Across to Fc}** Bk R, rec L trng LF to fc LOD releasing hnds, sd & fwd R joining R-hnds, - (W bk R, rec L trng LF to fc LOD/fwd R trng LF 1/2 to fc RLOD, bk L, -) end FCG Pos/LOD R-hnds jnd; (2nd time join lead hnds to end in LOP-FCG/LOD)

PART C

- 1-8 THREE ALEMANAS;;; CIRCULAR HIP TWISTS w/ W'S SPIRAL;;; W OUT TO FC:**
- 1-4 **{Three Alemanas}** R-hnds/LOD fwd L, rec R, cl L, - (W bk R, rec L, fwd R, -); Raising jnd R-hnds bk R slightly trng RF, rec L, cl R leading W swivel RF extend jnd R-hnds out to sd, - (W fwd L across body comm trng RF under jnd R-hnds, cont trng RF fwd R, cont trng RF fwd L & swivel RF to LOD, -) end Sd-by-Sd Pos both fcg LOD W on M's R-sd R-hnds jnd; Sd L raising jnd R-hnds to lead W fwd, rec R, cl L, - (W fwd R comm sharp LF trn, fwd L cont trng LF under jnd lead hnds, sd & fwd R to fc M, -); Bk R slightly across body raising jnd R-hnds to lead W trn RF, rec L, sd R, - (W fwd L across body under jnd R-hnds comm trng RF, cont trng RF fwd R, cont trng RF sd & fwd L to fc M, -) end FCG Pos/LOD R-hnds jnd;
- 5-7 **{Circular Hip Twists w/ W's Spiral}** Sd & fwd L leading W swivel RF, rec R, XLIB, - (W placing L-hnd on M's R-shoulder & swiveling RF on L bk R, rec L swiveling LF, cl R, -); Comm circling CCW sd & bk R leading W fwd, XLIB, sd & bk R leading W fwd, - (W comm circling CCW swiveling RF fwd L, swiveling LF cl R, swiveling RF fwd L, -); Cont circling CCW XLIB, sd & bk R to fc WALL leading W fwd, cl L raising jnd R-hnds to lead W spiral LF, - (W cont circling CCW swiveling LF cl R, swiveling RF fwd L, sd & fwd R spiraling LF under jnd R-hnds to fc WALL, -) end SD-by-SD Pos both fcg WALL W at M's R-sd R-hnds jnd IF of W's body W's L-hnd on M's R-shoulder;
- 8 **{W Out to Fc}** Bk R leading W fwd, rec L, fwd R, - (W fwd L twd WALL, fwd R trng LF 1/2 to fc COH, bk L, -) end FCG Pos/WALL R-hnds jnd;

END

- 1-8 ALEMANA;; EXTENDED CUDDLE;; CUDDLE INTO RF PIVOT w/ CHECK & SLIP;;
CUDDLE TELEMARCK TO OVERSWAY;;**
- 1-2 **{Alemana}** LOP-FCG/LOD fwd L, rec R, cl L, - (W bk R, rec L, fwd R, -); Raising jnd lead hnds bk R slightly trng RF, rec L, cl R assuming CP, - (W fwd L across body comm trng RF under jnd lead hnds, cont trng RF fwd R, cont RF to fc M sd & fwd L, -) end CP/LOD;
- QQS& QQS 3-4 **{Extended Cuddle}** Releasing lead hnds sd L leading W swivel RF, rec R, cl L holding W's bk w/ both hnds for CUDDLE Pos, -/shift wgt to R (W swiveling RF on L bk R, rec L comm trng LF, cont trng LF to fc M sd R, -/shift wgt to L) end CUDDLE Pos/LOD; Releasing lead hnd sd L leading W swivel RF, rec R, cl L holding W's bk w/ both hnds (W swiveling RF on L bk R, rec L comm trng LF, cont trng LF to fc M sd R, -) end CUDDLE Pos/LOD M's hnds around W's bk W's hnds on M's shoulders;
- QQS QQS& 5-6 **{Cuddle into RF Pivot w/ Check & Slip}** Releasing trailing hnds sd R leading W swivel LF, rec L, assuming CUDDLE Pos fwd R btwn W's feet commencing RF pivot full trn, - (W swiveling LF on R bk L, rec R comm trng RF, cont trng RF sd & bk L commencing RF pivot full trn, -) end CUDDLE Pos/DLW; Cont pivoting RF sd & bk L, cont pivoting RF sd & fwd R, cont pivoting RF to fc DLW sd & fwd L w/ checking motion, -/swiveling LF on L slip R bk under body (W cont pivoting sd & fwd R, cont pivoting RF sd & bk L, cont pivoting RF sd & bk R w/ checking motion, -/swiveling LF on R slip L fwd) end CUDDLE Pos/DLC;
- QQS ---- 7-8 **{Cuddle Telemark to Oversway}** Fwd L comm trng LF, cont trng LF sd & bk R around W, cont trng LF to fc WALL sd L twd LOD w/ sway to L looking LOD, - (W bk R comm trng LF, cont trng LF cl L, cont trng LF sd R twd LOD w/ sway to R looking LOD, -) end CUDDLE Pos/WALL; Flexing L-knee slowly chg sway to R extending R twd RLOD looking at W (W look well), hold as music fades out, -, -;

MALAGUENA

Page 1 of 3

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-431-3235

MUSIC: "Malaguena" Casa Musica CD - La Musica Del Caribe - Track #13 (Orquesta Del Tendido)

SEQUENCE: Intro, A, B, C, Ending **SPEED:** 55-56 MPM **RELEASED:** July 2017

RHYTHM: Paso Doble **PHASE:** VI

WEBSITE: www.curtandtammy.com

FOOTWORK: Described for M - W opposite (or as noted)

E-Mail: cworlock@tampabay.rr.com

INTRO

1 - 4 WAIT; CLOSE POINT HOLD; 3 TIMES;;

- 1 - Wait 1 measure fcng ptr about 8-10 feet apart M FCING WALL both w/lead foot pointing sd twds LOD elbows out & hands held in front of hips but not touching them;
- &---- 2 - Close L to R/point R sd twd RLOD sharply taking both arms across to extend twds RLOD, hold,;;
- &---- 3 - Close R to L/point L sd twd LOD sharply taking both arms across to extend twds LOD, hold,;;
- &---- 4 - Close L to R/point R sd twd RLOD sharply taking both arms across to extend twds RLOD, hold,;;

5 - 8 APPEL SIDE CLOSE &,,, CIRCLE 4 TO FACE;,,, TOGETHER 3 BOTA FOGOS;; TO JOIN LEAD HANDS;

- 5 - Appel R keeping L arm folded in front & folding R arm behind back, sd L, cl R to L, comm LF trn fwd L twd LOD (comm RF trn fwd R twd LOD w/R arm folded in front & L arm folded behind back);
- 6 - Cont LF circle fwd R twd COH, fwd L twd RLOD, fwd R twd DRW, fwd L DRW comm to switch arms (cont RF circle fwd L twd WALL, fwd R twd RLOD, fwd L twd DRC, fwd R DRC comm to switch arms);
- 7 - Sd & fwd R trng ¼ LF now w/R arm folded in front & L arm behind, rec L to fc DLW, fwd R DLW comm to switch arms, sd & fwd L trng ¼ RF now w/L arm folded in front & R arm behind (sd & fwd L trng ¼ RF now w/L arm folded in front & R arm behind, rec R to fc DLC, fwd L DLC comm to switch arms, sd & fwd R trng ¼ LF now w/R arm folded in front & L arm behind);
- 8 - Rec R to fc DRW, fwd L DRW comm to switch arms, sd & fwd R trng ¼ LF now w/R arm folded in front & L arm behind, rec L to fc DLW (rec L to fc DRC, fwd R DRC comm to switch arms, sd & fwd L trng ¼ RF now w/L arm folded in front & R arm behind, rec R to fc DLC) joining lead hands;

PART A

1 - 4 TRAVELLING SPINS FROM PROMENADE (2 SPINS);,,, PROMENADE CLOSE TO; CURVING ELEVATIONS UP; & DOWN (FC CTR);

- 1 - Appel R, sd & fwd L as in SCP but keep R arm extended out to sd, fwd & across R leading W to spiral, sd & fwd L (appel L, sd & fwd R as in SCP but keep L arm extended out to sd, fwd & across L taking L arm down to side spiral RF to fc M, cont RF trn sd & fwd R);
- 2 - Fwd & across R leading W to spiral, sd & fwd L taking a loose SCP, fwd & across R lowering lead hands, trng 1/8 RF cl L to R sharply raising joined lead hands (fwd & across L spiral RF to fc M, cont RF trn sd & fwd R, fwd & across L in SCP, trng 1/8 LF cl R to L) to CP WALL;
- 3 - Trn 1/8 RF sd R high on toes looking R, cl L to R, trn 1/8 RF sd R, cl L to R now CP RLOD;
- 4 - Bringing joined lead hands down to change shape & look L trn w/slight flexed knees trn 1/8 RF sd R, cl to R, trn 1/8 RF sd R, raising joined lead hands cl L to R now CP FCING COH;

5 - 8 PROMENADE;; COUPE DE PIQUE;;

- 5 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cont RF trn sd & bk L (appel L, trng RF sd & fwd R to SCP, cont RF trn fwd & across L, fwd R) to CP LOD;
- 6 - Bk R w/R sd leading, bk L comm RF trn, cont RF trn sd R, cl L to R to CP WALL;
- 234 7 - Trng LF pt R fwd & across LOD w/L knee flexed, trng RF cl R to L on toes, trng LF bk L, trng RF cl R to L on toes;
- 12&34 8 - Trng LF bk L, trng RF sd R/cl L to R, sd R, cl L to R to CP WALL;

9-14 CHASSE CAPE;,,,,; w/CHASSE POINT SHAPE DOWN & UP;

- 9 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cont RF trn sd & bk L (appel L, trng RF sd & fwd R to SCP, cont RF trn fwd & across L, fwd R) to CP RLOD;
- 1234& 10 - Bk R w/R sd leading, trng RF bk L twd WALL, trng RF fwd R outside ptr, trng RF sd L backing COH/almost cl R to L (fwd L w/L sd leading, trng RF fwd R twd WALL outside ptr, trng RF cl L to R, sd R backing WALL/almost cl L to R);
- 1234& 11 - Sd & slightly bk L to SDCAR DRW, trng LF bk R twd COH, trng LF fwd L outside ptr, trng LF sd R backing WALL/almost cl L to R (sd & slightly fwd R, trng LF fwd L twd COH outside ptr, trng LF cl R to L, sd L backing COH/almost cl R to L);

- 1234& 12 - Sd & slightly bk R to BJO DRC, trng RF bk L twd WALL, trng RF fwd R outside ptr, trng RF sd L backing COH/almost cl R to L (sd & slightly fwd L, trng RF fwd R twd WALL outside ptr, trng RF cl L to R, sd R backing WALL/almost cl L to R);
- 1234& 13 - Sd & slightly bk L to SDCAR DRW, trng LF bk R twd COH, trng LF fwd L outside ptr, trng LF sd R backing WALL/cl L to R (sd & slightly fwd R, trng LF fwd L twd COH outside ptr, trng LF cl R to L, sd L backing COH/cl R to L);
- 14 - Point R sd twd LOD, tch R to L now w/both knees flexed as you sharply lower joined lead hands, sharply raise lead hands straightening legs, hold (point L sd twd LOD, tch L to R now w/both knees flexed as you sharply lower lead hands, sharply raise lead hands straightening legs, hold) CP COH;

PART B

1 - 4 SYNCOPATED SEPARATION;;; (TO CLOSED LOD);

- 1 - Appel R, fwd L twd COH, cl R to L releasing R hand hold, in place L to end L OP FCING (appel L, bk R, bk L, cl R to L) to end L OPEN FCING POS M FCING COH;
- 2 - Loosely XRIB of L, XLIB of R, XRIB of L, XLIB of R (XLIF of R, XRIF of L, XLIF of R, XRIF of L);
- &-&-3&4 3 - Cl R to L/point L sd w/R knee flexed, cl L to R/point R sd w/L knee flexed, bk R toe turned in/sd & slightly fwd R cont LF trn, small fwd & across R (cl L to R/point R sd, cl R to L/point L sd, fwd & across L/sd R cont LF trn small bk R) to momentary loose BJO M FCING DRW;
- 4 - Twist to L over this measure allowing feet to uncross to end R ft weighted bk (sd & slightly fwd R to (1234) SCP, fwd L, fwd R, w/M's lead bringing lead hands up sharply trng LF cl L to R) to CP LOD;

5 - 8 LEFT FOOT VARIATION;; TWIST TURN (TO CP COH);;

- 123- 5 - Fwd L, fwd R, fwd & slightly leftwards w/L sd leading, point R fwd outside ptr w/L knee slightly flexed;
- &-234 6 - Cl R to L/point L sd w/R knee slightly flexed & lead hands low, raise lead hands high cl L to R, sd R, cl L to R to CP LOD;
- 7 - Appel R, trng LF sd & fwd L to SCP COH, fwd R comm RF trn, cont RF trn sd & bk L to CP WALL;
- 34 8 - XRIB of L, twist ½ RF w/wgt on both feet to end with wgt on L, sd R, cl L to R (comm RF trn fwd L toe (1234) pting DLC, cont RF trn fwd R twd LOD, cont RF trn sd L, cl R to L) to end CP COH;

9-15 FREGOLINA;;;;;;

- 9 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cont RF trn sd & bk L (appel L, trng RF sd & fwd R to SCP, cont RF trn fwd & across L, fwd R) to CP LOD;
- 10 - Bk R w/R sd leading, bk L comm RF trn, cont RF trn cl R to L to fc WALL, Sur Place L (fwd L w/L sd leading, fwd R outsd ptr comm RF trn, cont RF trn sd & slightly bk L, cont RF trn bk R) to end M fcing WALL in double hand hold w/trailing hands high & lead hands low W fcing LOD to M's R sd w/L knee flexed in Spanish line;
- 11 - Hold position w/feet together gradually trng body to L (fwd L, R, comm LF trn fwd L, cont LF trn fwd R (1234) to M's L sd spiral LF under joined trailing hands) to end M fcing WALL & W fcing COH at M's L sd;
- 12 - Hold circling R arm CCW over head & lower it to end fwd at R sd while L arm goes behind bk (1234) gradually trng body to R (cont LF trn fwd L, comm RF trn fwd R, cont RF trn sd & slightly bk L, cont RF trn bk & slightly across R to Spanish line) to end looking at each other M fcing WALL W at his R sd fcing COH;
- 13 - Hold reversing arm positions so L arm is fwd at L sd and R arm is behind bk gradually trng body to L (1234) (comm LF trn fwd L, cont LF trn sd & slightly bk R, cont LF trn bk & slightly across L, bk R to Spanish line) to end looking at each other M fcing WALL W at his L sd fcing COH;
- 3- 14 - Hold releasing joined lead hands but lead W to circle behind you,, bk L twd COH, tch R to L (circle ½ (123-) LF around M fwd L, R, L, trng ¼ LF/press R twd LOD in front of M) to end at 90 degree angle w/lead palms pressed tog;
- 34 15 - Hold w/wgt on L, resume normal CP, sd R, cl L to R (take wgt on R & spin RF ¾ to fc M, tch L to R, (1-34) sd L, cl R to L) to end CP WALL;

16-17 ½ EXTRA SIDE CLOSE &, ECART;,, PROMENADE CLOSE w/SHAPE DOWN & UP;,,

- 16 - Sd R, cl L to R, appel R, fwd L twd WALL;
- 17 - Sd & slightly bk R, XLIB of R to SCP LOD, fwd & across R, trng 1/8 RF cl L to R flexing knees w/lead hands low;
- 17 ½ - Sharply raise lead hands straightening legs, hold in CP WALL,
NOTE: Extra 2 beats here to make a total of 17 ½ measures.

PART C**1 - 4 SIXTEEN;;;:**

- 1 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cont RF trn sd & bk L (appel L, trng RF sd & fwd R to SCP, cont RF trn fwd & across L, fwd R) to CP RLOD;
- 2 - Bk R w/R sd leading, bk L comm RF trn, cont RF trn cl R to L to fc WALL, in place L (fwd L w/L sd leading, fwd R outsd ptr comm RF trn, cont RF trn sd L, cont RF trn rec R);
- 3 - Sur Place in place R, L, R, L (fwd & across L, comm LF trn sd R, cont LF trn rec L, fwd & across R);
- 4 - Sur Place in place R, L, R, L (comm RF trn sd L, cont RF trn rec R, comm LF trn small fwd L twd M, cont LF trn cl R to L) to CP COH;

5 - 8 LA PASSE;;; TO SIDECAR:

- 5 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cont RF trn sd & bk L (appel L, trng RF sd & fwd R to SCP, cont RF trn fwd & across L, fwd R) to CP RLOD;
- 123- 6 - Bk R w/R sd leading, trng 1/8 RF small bk L twd DRC toe turned in, trng 1/8 RF fwd R twd WALL, hold position as you lead W across (fwd L w/L sd leading, fwd R, trng RF bk & sd L backing WALL, sd R);
- 2-- 7 - Cont to lead W across, fwd L twd WALL, hold position as you lead W across, cont to lead W across (1234) (fwd & across L, trng LF bk & sd R backing WALL, sd L, fwd & across R);
- 1-4 (1234) 8 - Fwd R twd WALL, hold position as you lead W across, cont to lead W across, sharply raise joined lead hands cl L to R (trng RF bk & sd L, sd R, fwd & across L, cl R to L) to SDCR WALL;

9-12 BANDERILLAS;;; PROMENADE LINK FACE WALL:

- 9 - Sharply changing shape to M's L bringing joined lead hands down low but keeping eye contact with each other throughout figure Sur Place R, L, R, L;
- 10 - Appel R, wide step sd L sharply changing shape to M's R bringing joined lead hands up again maintaining eye contact, cl R to L, Sur Place L (appel L, Sur Place R, L, R) to end BJO WALL;
- 11 - Fwd R twd WALL outsd ptr, small sd & slightly fwd L, cl R to L, Sur Place L (bk L twd WALL, sd & slightly bk R, cl L to R, Sur Place R) to CP WALL;
- 12 - Appel R, trng LF sd & fwd L to SCP, fwd R comm RF trn, cl L to R;

ENDING**1 - 6 SYNCOATED SEPARATION;;; (TO CP RLOD); LEFT FOOT VARIATION;;;:**

- 1 - Appel R, fwd L twd WALL, cl R to L releasing R hand hold, in place L to end L OP FCING (appel L, bk R, bk L, cl R to L) to end L OPEN FCING POS M FCING WALL;
- 2 - Loosely XRIB of L, XLIB of R, XRIB of L, XLIB of R (XLIF of R, XRIF of L, XLIF of R, XRIF of L);
- &-&-3&4 3 - Cl R to L/point L sd w/R knee flexed, cl L to R/point R sd w/L knee flexed, bk R toe turned in/sd & slightly fwd R cont LF trn, small fwd & across R (cl L to R/point R sd, cl R to L/point L sd, fwd & across L/sd R cont LF trn small bk R) to momentary loose BJO M FCING DLC;
- 4 - Twist to L over this measure allowing feet to uncross to end R ft weighted bk (sd & slightly fwd R to (1234) SCP, fwd L, fwd R, w/M's lead bringing lead hands up sharply trng LF cl L to R) to CP RLOD;
- 123- 5 - Fwd L, fwd R, fwd & slightly leftwards w/L sd leading, point R fwd outside ptr w/L knee slightly flexed;
- &-234 6 - Cl R to L/point L sd w/R knee slightly flexed & lead hands low, raise lead hands high cl L to R, sd R, cl L to R to CP RLOD;

7-9+ APPEL TO GRAND CIRCLE 10;;; TO SEMI LINE,, THRU TURN TO; OK SPANISH LINE,

- 123- 7 - Appel R, trng LF sd & fwd L to SCP WALL, fwd & across R, hold position comm trng body LF, (appel (1234) L, trng RF sd & fwd R to SCP WALL, fwd & across L, comm circling LF around M fwd R);
- 3- 8 - Cont to twist to L w/wgt on R,, cont to twist allowing feet to uncross start to transfer wgt, to end w/wgt (1234) on L in SCP LOD, (cont to circle M fwd L, R, L, R) to end approximately SCP DRW;
- 34 9 - Now turning LF on L keeping R ft bk,, fwd & across R LOD comm RF trn, cont RF trn sd & bk L (1234) (cont to circle M fwd L, R to SCP LOD, fwd & across L LOD comm LF trn, cont LF trn sd & bk R);
- 1 + - Releasing lead hand hold cont RF trn bk R as you flex L knee in Spanish Line w/lead arm now curved in front of chest palm in & trailing arm extended up high above head palm out fingers spiked,
NOTE: There is just 1 extra beat of music to strike the Spanish Line here.

NOTE: This cue sheet is written using 4 beats to the measure, instead of 2 as in Paso Doble, for ease of reading and keeping the figures more together. Unless noted, timing is standard 1234 and all timing listed is reflective of actual weight changes.

MONKEY AROUND

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Music: "Monkey Around" by Travis Tritt, *My Honky Tonk History* CD, Trk #7

Seq: Intro, A, A, B, C, B, End Time: 3:15 Release: July 2017

Rhythm & Phase: WCS, Phase 5+1+2 (Whip w/ Inside Turn, Sugar Toe Heel Cross, Shoulder Wrap)

Difficulty Level: Above Average



INTRO

1-4 FCG PTRN AND LOD LEAD FT FREE WAIT 1; BK 2- DOUBLE HIPS BUMPS W/ PUSH BREAK ENDING;-;-;

- 1 Fcg Ptnr and LOD lead ft free lead hands joined wait 1;
- 2 [Bk 2-Dbl Hip Bumps 123-; 1-3-; 123a4;] Bk L, bk R, fwd L trng LF, tch R to L tch lead hips;
- 3 Rec R trng to fce ptnr, pt L twd ptnr, fwd L trng LF, tch R to L tch lead hips;
- 4 Rec R trng to fce ptnr L LOD, fwd L twd ptnr ld hnds to lead W back (*W bk R*), anchor R/L, R;

PART A

1-4 HALF WHIP RLOD;-; LEFT SIDE TUCK & SPIN-LADY ROLL 2 LOD-ANCHOR;-;

- 1-2 [Half Whip 123a4; 567a8;] Bk L, rec fwd sd R moving to W's R sd trng RF to loose CP, sd L trng RF/fwd R, sd & fwd L fce RLOD (*W fwd R, fwd L trng 1/2 RF to CP, bk R/cis L, fwd R between M's feet*); fwd R, fwd L to LOP, anchor R/L, R (*W bk L, bk R, anchor L/R, L*);
- 3-4 [Left Side Pass w/ Tuck & Spin-Lady Roll 2 12-4; 567a8;] Bk L, rec R in plc lead W to M's left side tuck W in with ld hands tch L, cls L; trng fce LOD fwd R, fwd L, anchor R/L, R (*W fwd R, L, tuck in LF twd M tch R, trng strongly RF fwd R twd LOD; cont trng RF roll L, R to fce M anchor L/R, L*);

5-10 SUGAR TOE HEEL CROSSES;-; DOUBLE TUCK w/ SWVLS & LADY SPIN-ANCHOR-KICK BALL CHG;-; SIDE WHIP LOD;-;

- 5-6 [Sugar Toe Heel Crosses 12--; 5--8;] Bk L, bk R (*W fwd R, fwd L*) to tight BFLY, swivel RF on R tch L toe to R instep, swivel LF on R tch L heel sd & fwd; swivel RF on R XLIF, swivel LF on L tch R toe to L instep, swivel RF on L tch R heel sd & fwd, swivel LF on L XRIF;
- 7-8 [Dble Tuck w/ Swvls & Spin – Anchor-- Kick Ball Chg; - - - 4; 5a67a8;] Tch L swvl RF on R tuck W in slightly LF moving ld hands in btwn ptnrs, with weight still on R swvl LF untuck W but maintain ld hand hold, with weight still on R swvl RF tuck W in slightly moving ld hands in btwn ptnrs, swvl LF fwd L lead W to spin RF (*W step on R spin one full trn to fce ptnr*); anchor R/L, R, kick L/stp on ball of L, step on R;
- 9-10 [Side Whip 123-; -67a8; (123a4; 567&8;)] Bk L, rec fwd R to W's rt side trng RF to "L" pos trn W to SCP, fwd L press partial weight, hold; hold, take full weight on L trng LF, anchor R/L, R (*W fwd R, fwd L trng 1/2 RF, bk R/cis L, fwd R, fwd L trng 1/2 LF, fwd R cont trng to fce ptnr, anchor L/R, L*) fce LOD;

11-16 WHIP w/HAND CHANGE BEHIND BACK FACE LOD;-; FACE LOOP SUGAR PUSH BOTH FACE WALL-TURKEY WALK 4 LADY FACE LOD JOIN LEFT HANDS-SLINGSHOT TUCK & SPIN LOD;-;-;

- 11-12 [Whip Turn w/ Hand Chg Bhd the Bk 123a4; 567a8;] Bk L, rec fwd & sd R moving to W's R sd trng RF to loose CP, sd L trng RF/fwd R, sd & fwd L fce (*W fwd R, fwd L trng 1/2 RF to CP, bk R/cis L, fwd R between M's feet*); Place ld hnds bhnd W's back trng 1/2 RF XRIB, chg W's rt hand to M's rt hand bhnd W's back cont trng RF fwd L to LOP Fcg, to end hndshk anchor R/L, bk R (*W trng 1 1/2 RF bk L, bk R, anchor L/R, L*);

- 13-16 [Fce Loop Sugar Push Fce Wall 12-4; 5a6 Turkey Walk 4 78; 12] In hndshk bk L, fwd R bring jnd hands over M's head, tch L, fwd L release hndshk both trng to fce Wall with W on M's left side; anchor R/L, R, moving bhnd W with palms out twd Wall fingers extended sd L, cls R (*W moving in frnt to M sd R, cls L*); sd L, cls R (*W moving in frnt of M sd R, cls L trng to fce LOD*);
- [Slingshot Tuck & Spin 34; -67a8:] In "L" Pos M fcg Wall W fcg LOD join left hands sd L twd LOD shape twd W lead W to rk bk, rec R; tch L lead W to tuck in, fwd L to fce LOD spin W RF, trng to fce LOD anchor R/L, R (*W rec bk R, rec fwd L twd LOD, tuck in twd M, fwd R twd LOD spin RF, anchor L/R, L*);

PART B

1-6 UNDRARM TURN w/ M HOOK TURN to RIGHT HANDSHAKE-SHOULDER WRAP-UNWRAP TO STACKHANDS-Start STRAIGHT WHIP-SLINGSHOT TO SURPRISE ENDING JOIN LEAD HANDS;-;-;-;-;

- 1-6 [Underarm Turn –M Hook Turn 123&4; 5&6] Bk L, fwd R comm RF trn raising ld hnds (*W fwd R, fwd L trng LF under jnd ld hands*); Sd & fwd L trng RF/rec R trng RF, fwd L to RLOD; trng RF hook R bhnd L unwind R/L, R fce wall W fcg LOD jn rt hnds (*W sd R/XLIF, bk R, anchor L/R, L*),

[Shoulder Wrap 78; 1a2] Sd L twd LOD lead W fwd, rec R join left hands take rt hands down and up trng W LF; cont trng W to bring jnd rt hands up bhnd W's bk to end with W on M's rt side with joined rt hands low on W's shoulders L/R, L, (*W fwd R, fwd L trng LF under joined hands to fce LOD on M's rt side, R/L, R*)

[Unwrap to Stackhands 34; 5a6] Rk fwd R comm trng W RF bring rt hands back and down left hands high, rec bk L cont trng W RF bringing left hands over and down in frnt of W (*W fwd L, fwd R trng under RF to fce ptr,*); anchor R/L, R (*W anchor L/R, L*) to end dbl hand hold left hands over right hands M fcg LOD,

[Straight Whip-Slingshot to Surprise Ending 78; 1a234; 567a8:] Bk L, XRIF of L trng RF to W's R raising jnd L hnds and leaving jnd R hnds low; small sd & fwd L/rec R trng RF, sd L (*W fwd R undr jnd L hnds, fwd L, fwd R/cls L, bk R*) to Shad RLOD w/ W IF and slightly to R of M, rk fwd R with shape twd W keep dbl hand hold leading the W to rk bk, rec L; rk bk R, rec L lead W to turn RF under dbl hand hold, anchor R/L, R to fce RLOD join lead hands (*W rk bk L, rec R, fwd L, fwd R trng RF under jnd dbl hands to fce M, anchor L/R, L join lead hands*);

7-10 SUGAR PUSH W/ EXTRA ROCK;-; WHIP TURN RLOD;-;

- 7-8 [Sugar Push w/ Extra Rock] 12-4; 567a8:] Bk L, bk R, tch L to R bring W in close, fwd L; rk bk R, fwd L lead W out twd RLOD, anchor R/L, R;

- 9-10 [Whip Turn 123a4; 567a8:] Bk L, rec fwd & sd R moving to W's R sd trng RF to loose CP, sd L trng RF/fwd R, sd & fwd L fce (*W fwd R, fwd L trng 1/2 RF to CP, bk R/cls L, fwd R between M's feet*); Trng 1/2 RF XRIB, fwd L to LOP fcg pos, anchor R/L, bk R (*W trng 1/2 RF bk L, bk R, anchor L/R, L*);

11-16 UNDERARM TURN LOD-PUSH BREAK;-;-; Start WRAP WHIP Man in 4 TANDEM RLOD; HIP ROLL 4; LADY FACE SUGAR PUSH ENDING RLOD;

- 11-13 [Underarm Turn – Push Break 123&4; 5&678; 1a23a4:] Bk L, fwd R comm RF trn raising ld hnds, sd & fwd L trng RF/rec R trng RF, fwd L to RLOD (*W fwd R, fwd L trng LF under jnd ld hands, W sd R/XLIF, bk R*); anchor R/L, R, bk L, bk R (*W fwd R, fwd L*); bk L/cls R, strong fwd L lead W back, (*W fwd R/cls L, strong bk R*), anchor R/L, R;

- 14 [Wrapped Whip M in 4 1234; (123a4:)] Bk L jnd both hnds, raising M's L & W's R above W's head rec R trng RF, bring M's L & W's R hnds over W's head sd L cont RF trn, cls R lowering hnds to wrapped pos RLOD (*W fwd R, fwd L, fwd R/cls L, small bk R*);

- 15 ---- [Hip Roll 4 1234:] Wrapped POS RLOD both left ft free roll thru hips weight on L lower and roll hips in figure 8 motion roll weight to rising R, roll weight to L lowering, roll weight to R rising;

- 16 [Sugar Push Ending -23a4; (123a4:)] Release trail hands lead W out to fce with joined lead

hands tch L, fwd L, anchor R/L, R (*W fwd L trng LF, fwd R trng to fce ptrn, anchor L/R, L*);

PART C

1-6 UNDERARM TRIPLE TRAVELER W/ ROLLS LOD-CHK TO CHK;-;-;-;-;

1-6 [Undrm Trn to Trpl Travel w/ Rolls 123a4; 1a234; 1a23a4; 1a234; 1a2] Fcg RLOD Bk L, XRIF of L, trng RF triple in plc L/R, L raising jnd ld hnds while trng W LF (*W fwd R, L, trng LF undr jnd ld hnds stp fwd sd & fwd R/XLIF of R, sd & bk R*) to end in a rt hand star; Chasse sd R/cls L, sd R releasing hnds on last stp and both trng RF, sd L both rolling RF, sd R both cont to roll RF joining lft hnds in lft hand star; Chasse sd L/cls R, sd L releasing hnds on last stp and both trng RF joining rt hnds in rt hnd star, chasse sd R/cls L, sd R releasing hnds on last stp and both trng LF joining L hnds in L hand star; Chasse sd L/cl R, sd L releasing hnds on last stp and both trng LF, sd R both rolling LF, sd L both cont roll to end in LOP LOD; anchor R/L,R join lead hands,

[Cheek to Cheek 34; -67a8;] Bk L, rk fwd R trng RF; tch lead hips, XLIF swvl LF fce ptrn, anchor R/L, R;

7-8 WHIP W/ INSIDE TURN LOD;-;

7-8 [Whip with Inside Turn 123a4; 567a8;] Join lead hands bk L, fwd R trng RF to loose CP, sd L/cls R, fwd L completing RF trn (*W fwd R, fwd L completing trn to loose CP, bk R/cls L, fwd R*); Raising ld hnds leading W to trn LF XRIB, sd & fwd L complete full trn, anchor R/L, R (*W fwd L starting LF trn und ld hnds, fwd R cont trn to fce ptrn, anchor L/R, L*);

END

1-9 PUSH BREAK-SUGAR BUMP;-;-; Start WRAPPED WHIP M IN 4 LOD; 4 TANDEM POINT STEPS LOD;-; SLOW HIP ROLL 4;-; SLOW LEFT LUNGE HOLD-LOOK;...

1-3 [Push Break-Sugar Bump 123a4; 5a678; -23a4;] Bk L, bk R, bk L/cls R, strong fwd L lead W back (*W fwd R, fwd L, fwd R/cls L, strong bk R*); anchor R/L, R, bk L, rec fwd R trng RF, bump lead hips cont trng RF on weighted R foot, fwd L twd RLOD XIF of R cont trng to fce ptrn, anchor R/L, R;

4 [Wrapped Whip M in 4 1234; (123a4;)] Bk L jnd both hnds, raising M's L & W's R above W's head rec R trng RF, bring M's L & W's hnds over W's head sd L cont RF trn, cls R lowering hnds to wrapped pos immediately release hands to place on W's hips in tandem LOD (*W fwd R, fwd L, fwd R/cls L, small bk R*);

5-6 [Tandem Pt Steps -2-4; -2-4;] In Tandem both with left ft free pt L fwd, step on L, pt R fwd, stp on R; pt L fwd, stp on L, pt R fwd, stp on R;

7-8 [Hip Roll 4 1-3-; 1-3-;] Slow hip rolls to match the music take weight on L, -, lower and roll hips in figure 8 motion chg weight to R, -; roll L, -, roll R,-;

9 [Left Lunge & Hold 1---] Slowly lunge left on L M look RF at W as W looks LF at M, soften knee, hold, -;

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The Water Is Wide, Track 5

CD: Believe by Celtic Woman

Phase VI Hesitation Canter Waltz Released July 9, 2017

Sequence: INTRO, A, INT, A, B, C, INT, A, B, END

Speed: 45 rpm

INTRO

1-4 WAIT;; EXPLODE APT RECOV CL; TO REV EXPLODE APT RECOV CL;

- 1-2 {Wait} Fc ptr & wall low dbl hand hold lead ft free;;
1--4-6 3-4 {Explode Apt Recov Cl} Step strongly apt L with lead arm
1--4-6 sweep CCW to OP fc LOD,,, recov to fc R,, cl L; {To Rev
Explode Apt Recov Cl} Step strongly apt R with trail arm sweep
CW to LOP fc RLOD,,, recov to fc L,, cl R;

PART A

1-4 WALTZ AWAY; WALTZ TOG WITH LADY INSIDE UNDERARM TRN TO PICK-UP; 2 SLOW VIENNESE TRNS;;

- 1--4-6 1-2 {Waltz Away} Trn to fc LOD in OP fwd L,,, fwd R cont LF body
1--4-6 trn but look twd LOD with trail arm fwd LOD,, cl L in slgt "V"
back to back still looking LOD; {Waltz Tog with Lady Inside
Underarm Trn to Pick-up} Fwd R start RF body trn,,, connect
lead hnds to trn W under LF fwd L,, small fwd R picking W up to
CP LOD (W fwd L with LF body trn connect lead hnds,,, trn
under lead hnds LF bk R,, cont LF trn fwd L cont LF trn to CP);
1--4-6 3-4 {2 Slow Viennese Trns} Fwd L trn LF,,, sd R cont LF trn,, XLIF
1--4-6 of R (W cl R) fc DRC; cont LF trn bk R trn LF,,, sd L cont LF
trn,, cl R (W XLIF of R) fc DW;

5-8 CANTER DBL REV WITH SPLIT RONDE;; CONTRA CHK & SWITCH; DBL RONDE TWIST TRN;

- 1-3- 5-6 {Canter Dbl Rev with Split Ronde} Cont LF trn fwd L with LF
(W1-3456) trn,, sd R arnd W cont LF trn, spin LF on R to CP fc DW,, (W bk
---4-6 R,, cl L to R heel trn, cont LF trn sd R, XLIF of R end CP, small
(W---456) sd R); Lower in R leg as ronde L fwd and arnd CCW,,, XLIB of
R trn LF,, small sd R fc DRC (W lower in R leg as ronde L fwd &
arnd CCW,,, XLIB of R, sd R, XLIF of R);
1--4-6 7-8 {Contra Chk & Switch} Opening heads momentarily start to
1--4-6 slide L ft fwd chg to closed head as chk fwd L,,, recov R,, trning
RF switch bk to L ft in CP fc DW; {Dbl Ronde Twist Trn}
Strong fwd R trning RF to cause W to ronde M ronde L CW,,, sd
L fc RLOD,, XRIB of L (W sd & fwd L arnd M's R leg trning RF
ronde R leg CW,,, XRIB of L,, sd L);

9-12 TO SEMI; WEAVE 6 TO BJO;; MANUV;

- 6 9-10 {To Semi} Unwind RF shifting all wgt to R,,,,, to SCP sd & fwd

- (W&1-34-6)
 1--4-6
 1--4-6
 1--4-6
- L DC (W unwind M start on & ct fwd R/ fwd L,, fwd R trning RF, fwd L trning to SCP,, sd & fwd R in SCP DC); **{Weave 6}**
 Fwd R,, fwd L trning LF W in front,, sd R to BJO fc DRC;
 11-12 **{To BJO}** Bk L cont LF trn,, bk R cont LF trn,, fwd L to BJO
 DW; **{Manuv}** Fwd R start RF trn,, sd L cont RF trn,, cl R to L end CP RLOD;
- 13-16 OVERTRN SPIN; CANTER RT TRNING LK TO SEMI; CHAIR & SLIP; CANTER DBL REV;**
- 1--4-6
 1-34-6
- 13-14 **{Overtrn Spin}** Bk L pivot ½ RF,, fwd R pivot ½ RF,, bk L with R sd bk fc RLOD; **{Canter Rt Trning Lk to Semi}** Bring R sd bk step bk R,, lk LIF of R, trn RF to step fwd R btwn W's ft trn RF to SCP,, sd & fwd L in SCP DC (W fwd L,, XRIB of L, fwd L trn RF to SCP,, sd & fwd R in SCP);
- 1--4-6
 1-3---
 (W1-34-6)
- 15-16 **{Chair & Slip}** Lunge thru R,, recov L,, slip RF bk R (W slip fwd L to CP); **{Canter Dbl Reverse}** Fwd L start LF trn,, sd R arnd W cont LF trn, spin LF on R to CP fc DW,, (W bk R,, cl L to R heel trn, cont LF trn sd R,, XLIF of R end CP);

INTER

- 1-2 HOVER TELEMARCK; THRU SD BEHIND BFLY;**
- 1--4-6
 1--4-6
- 1-2 **{Hover Telemark}** Fwd L,, sd & fwd R btwn W's ft trning RF,, fwd L in SCP LOD; **{Thru Sd Behind Bfly}** Thru R,, sd L,, XRIB of L to BFLY;

REPEAT A END FC DC**PART B**

- 1-4 OPEN REV TRN; LADY ROLL TO SHADOW MAN IN 2; SHADOW NAT TRN; BK & SOLO ROLL RT;**
- 1--4-6
 1--4--
 (W1--4-6)
- 1-2 **{Open Rev Trn}** Trn LF fwd L,, sd R cont LF trn,, bk L in BJO fc RLOD; **{Lady Roll to Shadow Man in 2}** Cont LF trn bk R rolling upper body CCW & raise joined lead hnds to cause W to trn inside of M's frame LF to shadow,, fwd L in shadow fc DW,, (W fwd L start LF body roll CCW,, small bk R on toe fc RLOD cont LF trn to shadow,, fwd L in shadow);
- 1--4-6
 1--4-6
- 3-4 **{Shadow Nat Trn}** Both fwd R start RF trn,, sd & bk L as M crosses to other sd of W,, bk R with R sds fwd in strong contra body pos still in shadow fc RLOD; **{Bk & Solo Roll Rt}** Like an outside spin trn RF to step bk on L as lead W to roll away RF by pulling R hnd on her hip toward M,, match W as she continues her roll fwd R trning ½ RF,, bk L trning ½ RF now fcng LOD with W in front of M (W roll twd LOD bk L trning ½ RF,, fwd R trning ½ RF,, bk L trning ½ RF now fcng LOD in front of M);
- 5-8 STEP RONDE CROSS IN FRONT; BK TRN L TO CP M IN 2; SLOW HINGE; RISE LADY SWVL TO SAME FOOT LUNGE LINE;**
- 1--4--
- 5-6 **{Step Ronde Cross in Front}** Both step fwd R & ronde L fwd

- 1----6
(W1--4-6) CCW as R arms come up over head and L arms go straight out twd DW,,, XLIF of R as cont RF body trn to fc DW,,,; **{Bk Trn L to CP M in 2}** Bk R trning LF with sway twd W and LOD arms to sd,,,,, sd L into CP ready for hinge (W bk R trning LF,,, fwd L twd RLOD,,, fwd R trn LF to CP);
- 7-8
(W1-----)
--3--
(W1-----) **{Slow Hinge}** Trn body LF lower twd W (W XLIB of R and as M continues LF body trn brush R ft bk to XIF of L),,,,,; **{Rise Lady Swvl to Same Foot Lunge Line}** Rise & trn RF to put W on her ft,, cont RF trn cl R to L, cont trn pt L sd & bk in same ft lunge line,, (W recov fwd R trning RF but keeping head closed swvl on R & pt L thru to RLOD as slowly open head,,,,,);

9-12 TRNING HOVER TO BJO TRANS; OUTSIDE CHG SEMI; THRU TO PROM SWAY QK CHG OF SWAY; FALLAWAY RONDE AND SLIP SLOWING WITH MUSIC;

- 1----6 9-10
(W1--4-6) **{Trning Hover to BJO Trans}** Lead W out to a trning hover by stepping sd L and trning body LF,,,,, recov R in BJO fc RLOD (W fwd L,,, fwd R trning LF with hover action,, recov L);
- 1--4-6 **{Outside Chg to Semi}** Bk L,,, bk R trning LF to SCP DW,,, fwd L in SCP (W fwd R,,, fwd L to SCP,,, fwd R);
- 1-3-- 11-12
1--4-6 **{Thru to Prom Sway Qk Chg of Sway}** Thru R,,, sd & fwd L to promenade sway, chg sway,,, **{Fallaway Ronde And Slip Slowing with Music}** Sd & bk R & ronde L leg CCW well under body,,, take wgt on L to rise and trn body LF,,, slip bk R to CP slowing with the music thruout the figure (W sd & bk L & ronde R leg CW well under body,,, take wgt on R to rise and begin LF trn to slip to CP,,, slip fwd L into CP);

PART C

1-4 CANTER REV FALLAWAY & SLIP; CURVING 3-STEP; BK LEFT FEATH AND FWD TO;;

- 1-34-6 1-2
1--4-6 **{Canter Rev Fallaway & Slip}** Trning LF fwd L,,, cont LF body trn sd R, bk L in fallaway pos well under body,,, rise & trning LF slip R bk under body (W bk R,,, sd & bk L, bk R,,, rise & trning LF slip fwd L to CP) fc LOD; **{Curving 3-Step}** Trning LF fwd L,,, stretch R sd curving LF fwd R,,, fwd L in CP fc RLOD;
- 1--4-6 3-4
1-34-- **{Bk Left Feather & Fwd to}** Bk R,,, trning body LF to step bk L,,, R to SCAR still fcng RLOD; Bk L trning LF,,, fwd R in BJO, blend to CP but with heads well to COH & R sd stretch fwd L,,,;

5-8 RT LUNGE ROLL AND SLIP; DBL TELESPIN TO SEMI;;;

- 1--4-6 5-6
1--4--
(W1--4-6) **{Rt Lunge Roll & Slip}** Trning body LF lunge sd R into W & close heads with L sd stretch,,, with RF body roll recov L,,, slip LF bk R under body to CP DC; **{Dbl Telespin to Semi}** Trning LF fwd L,,, fwd & sd R arnd W,,, pt L sd & bk with partial wgt still fcng W & DRW (W bk R,,, cl L to R heel trn,,, fwd R twd LOD);
- 1--4-- 7-8 **{Cont Dbl Telespin to Semi}** Lead the W to run by as trn LF on

- (W&1--4-6) R ft to pl wgt on L fc LOD,,, fwd & sd R arnd W,, pt L sd & bk with partial wgt still fcng W & DRW (W run by M starting on & ct fwd L/ fwd R,,, cl L to R toe spin,, fwd R twd LOD); Lead the W to run by as trn LF on R ft to pl wgt on L fc LOD,,, fwd & sd R arnd W,, fwd & sd L to SCP DW (W run by M starting on & ct fwd L/ fwd R,,, cl L to R toe spin,, fwd R twd DW);
- 9-12 NAT HOVER CROSS;; TELE SEMI; OPEN NAT;**
- 1--4-6 9-10 {**Nat Hover Cross**} Fwd R,,, trning RF sd & fwd L arnd W,, cont RF trn step fwd R DW in SCAR fc DC (W fwd L,,, fwd R btwn M's feet trn strongly RF,, bk L in SCAR); XLIF of R fwd DW chking,, recov R, trning LF sd L,, fwd R in BJO DC;
- 1--4-6 11-12 {**Tele Semi**} Trning LF fwd L,,, sd & fwd R arnd W,, sd & fwd L to SCP DW (W bk R,,, cl L to R heel trn,, sd & fwd R); {**Open Nat**} Fwd R,,, trning RF sd & fwd L XIF of W,, bk R with R sd bk in BJO fc RLOD (W fwd L,,, fwd R,, fwd L);
- 13-16 3 OUTSIDE SWVLS TO LILT PIVOT;; CANTER BK ZIG ZAG 4; FEATH FIN;**
- 1--4-- 13-14 {**3 Outside Swvls to Lilt Pivot**} Bk L trn body RF to cause W to swvl to SCP (W fwd R trning body RF to swvl on R end SCP RLOD),,, fwd R trn body LF to cause W to swvl to BJO (W fwd L trn body LF to swvl on L) end BJO RLOD,,, Bk L trn body RF to cause W to swvl to SCP (W fwd R trning body RF to swvl on R end SCP RLOD),,, fwd R picking W up by trning body LF,, fwd L lowering in CP fc RLOD (W fwd L trn LF to CP,, chk bk R);
- 1-34-6 15-16 {**Canter Bk Zig Zag 4**} Bk R trning LF to fc wall,, sd L cont trn to BJO LOD, fwd R trning RF to fc wall,, sd L cont trn to SCAR; {**Feath Fin**} Bk R in SCAR fc DRW trning LF,,, cont LF trn sd & fwd L,, fwd R to BJO fc DW;

REPEAT INTER, PART A END DC, PART B

ENDING

- 1-3 SLOW CONTRA CHECK; RUNAROUND FC WALL; SAME FT LUNGE WITH LADY'S ARM;**
- 1----- 1-2 {**Slow Contra Chk**} Opening heads slowly start to slide L ft fwd chg to closed head as chk fwd L,,,,; {**Runaround Fc Wall**} Recov R trning body RF, start runaround in BJO bk L trning RF like the beginning of outside spin, run fwd R, L, R, cl L to CP fc wall (W recov L, run around fwd R, L, R, L, trn to preparation position with no wgt chg);
- 1-- 3 {**Same Ft Lunge with Lady's Arm**} Lower in L reach sd R rolling into same ft lunge (W bk R open head strongly to L lift trail arm up and curved twd COH in mod same ft lunge);

MY WAY

Choreographers: Takao & Setsuko Ito 4-2-43 Honcho Odawarashi Kanagawaken

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Music "My Way" Download Casa Musica

Rhythm : Waltz ph VI

Speed : Slow to Suit

Date : December 2016 Ver.1.1

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

Sequence : Intro - A - B - C - B - Cmod - Ending



Meas

INTRO

1~ 2 CP/DW lead foot free for both Wait 2 Meas;;

1- 2 Closed position fc DW lead foot free for both wait 2 meas;;

Meas

PART A

1~ 8 Hover Telemark; OP Nat; OP Impetus; Q OP Rev; Hover Corte; Royal Spin; Manuv; Hesitation Chg(CP/DC);

- 1 (Hover Telemark) Fwd L, fwd R lead W RF trn, sd & fwd L to SCP/DW;
2 (OP Nat) Fwd R commence RF trn, cont RF trn sd L fc RDC, bk R contra Bjo;
3 (OP Impetus) Bk L commence RF trn, cl R cont RF trn(heel trn), SCP/DC fwd L(W fwd R heel to toe pivot 1/2 RF, sd & fwd L cont RF trn around man brush R to L, fwd R);
12&3 4 (Q OP Rev) Fwd R commence LF trn, fwd L cont LF trn/sd R & bk cont LF trn, right sd stretch bk L twd DC in contra Bjo;
5 (Hover Corte) Bk R commence LF trn, sd L cont LF trn and body stretch, cont LF trn Bjo/DW rec bk R twd RDC;
6 (Royal Spin) Bk L right sd lead commence body trn to right 3/8 RF trn, fwd R outsd partner heel to toe cont RF trn, left sd lead sd & fwd L 5/8 RF trn between 2 and 3(W fwd R heel to toe outsd partner, cont RF trn as left foot curls in small ronde CW raising knee to bring left foot to right knee toes point down 5/8 RF trn on ball of R between 1 and 2, 3/8 RF trn on ball of R between 2 and 3 tch L to R);
7 (Manuv) Fwd R(W bk L) commence RF trn, cont RF trn sd L, cl R CP/RL0D;
8 (Hesitation Chg) Bk L commence RF trn, sd R cont RF trn fc DC, draw L to R;

9~16 OP Rev Trn; Outsd Ck; Bk Tipple Chasse Pivot; Spin Trn Overtrn; R Trning Lk(SCP/DC); Chair & Slip; Double Rev Spin; Chg Of Direction(CP/DC);

- 9 (Op Rev Trn) Fwd L commence LF trn, cont LF trn sd R, bk L contra Bjo fc RL0D;
10 (Outsd Ck) Bk R commence LF trn, sd L cont RF trn, ck fwd R fc RDW;
12&3 11 (Tipple Chasse Pivot) Bk L Commence RF trn, cont RF trn sd R slight left sd stretch/cl L, sd & slightly fwd R cont RF trn fc RDW;
12 (Spin Trn Overtrn) Cont RF trn bk L pivot 1/2 RF, fwd R between W's feet heel to toe cont RF trn fc RDW, sd & bk L(W fwd R between M's feet heel to toe pivot 1/2 RF, bk L cont RF trn brush R to L, sd & fwd R);
1&23 13 (R Trning Lk) Bk R right sd lead commence RF trn/ XLIF of R to fc COH, slight left sd lead cont trn sd & fwd R between W's feet, cont RF trn fwd L to SCP/DC (W fwd L commence RF trn/XRIB of L, fwd & sd L cont trn, fwd R to SCP);
14 (Chair & Slip) Thru R relax right knee, rec L commence LF trn, slip R bk cont LF trn on ball of R(W thru L relax left knee, rec R, swivel LF on R fwd L)end CP/DC;
12- (12&3) 15 (Dbl Rev Spin) Fwd L commence LF trn, cont trn sd R, spin LF on ball of R bring L foot under body beside R no weight fc DW (W bk R commence LF trn, cl L to R heel trn cont LF trn heel to toe/sd & slightly bk R cont trn, cont body trn XLIF of R);
16 (Chg of Direction) Fwd L, fwd R right shoulder lead and LF trn, draw L to R and brush CP/DC;

Meas

PART B

1~ 8 OP Telemark; Curved Feather; Bk Passing Chg; Bk to Tumble Trn; Bk to Slow OP Hinge;; Sync Pivot to Whisk(SCP/LOD); Wing to Scar;

- 1 (OP Telemark) Fwd L commence LF trn, sd R cont LF trn, sd & slightly fwd L to end SCP/DW(W bk R commence LF trn bring L beside R with no weight, cont LF trn on R heel and change weight to L, sd & fwd R);
2 (Curved Feather) Fwd R commence RF trn, left sd stretch cont RF trn sd & fwd L, cont RF trn fwd R fc RDW;
3 (Bk Passing Chg) Bk L, right shoulder lead bk R right sd stretch, bk L contra Bjo;

- 1&23 4 (Bk to Tumble Trn) Bk R commence LF trn/cont LF trn sd & fwd L left side stretch, fwd R outsd partner rise maintaining left side stretch rotate upper body LF bringing W in front of M, fwd L lowering changing to right side stretch creating LF pivoting action (W fwd L commence LF trn/sd & bk R, bk L under body with left sway, bk R lowering and changing from left to right sway with LF pivoting action;
- 12- 5- 6 (Bk to Slow OP Hinge) Bk R commence LF trn, cont LF trn sd L release joined lead hands, (123) hold left sd stretch leading W XLIB of R (W fwd commence LF trn L, cont LF trn sd R release joined lead hands right hand on M's left shoulder, XLIB of R):
- relaxing L knee and veering R knee to sway R extend left arms (W relaxing L knee head to L), -, -;
- 12&3 7 (Sync Pivot to Whisk) Lead W rec commence body trn RF fwd R twd RLOD, cont RF pivot (&12&3) sd & bk L/cont pivot fc Wall sd R blend SCP, XLIB of R lead W swivel RF (W rec R commence RF trn/cont RF pivot sd & bk L, cont pivot fwd R/cont pivot fc COH sd L blend SCP, swivel RF on L XRIB of L) SCP/LOD;
- 1-- 8 (Wing) Fwd R, draw L to R trning body trn LF, tch L to R (W across front of M fwd L commence LF trn, cont LF trn fwd R, cont LF trn fwd L) SCAR/DC;

9~16 Trn L & R Chasse to Bjo; Outsd Chg to Bjo; Nat Hover Cross; Sync Ending; Telemark to Throwaway Oversaw;; Link to SCP; Slow Sd Lk(CP/DC);

- 12&3 9 (Trn L & R Chasse Bjo) Fwd L commence LF trn, cont LF trn sd R/cl L, sd & bk R to Bjo/RDC;
- 10 (Outsd Chg to Bjo) Bk L, bk R trning LF, sd & fwd L (W fwd R, fwd L commence LF trn, Cont LF trn sd & bk R) to Bjo/DW;
- 11 (Nat Hover Cross) Fwd R commence RF trn, sd L cont RF trn, cont trn sd R fc DC (W bk L commence RF trn, cl R to L heel trn with right sd stretch, cont RF trn sd L);
- 12&3 12 (Sync Ending) XLIF of R outsd partner, rec R/sd & fwd L, fwd R outsd partner Bjo/DC;
- 123 13-14 (Telemark to Throwaway Oversaw) Fwd L commence LF trn, sd R cont LF trn, sd & slightly --- bk L swivel LF on L; Relax knee and body trn left fc DW keeping right sd and point R bk, -, - (W bk R commence LF trn bring L beside R with no weight, cont LF trn on R heel and change weight to L, sd & fwd R swivel LF on R to bring L leg under body; Extend bk L leg twd DW, -, -);
- 23 15 (Link to SCP) Rise on L, cl R to L, fwd L to SCP/LOD;
- 16 (Slow Sd Lk) Thru R, sd L lead W pickup, slightly LF trn XRIB of L (W thru L commence LF trn, cont LF trn sd R, cont trn XLIF of R) fc DC;

Meas

PART C

1~ 8 Double Rev Spin; Split Ronde(CP/RDC); Contra Ck & Switch; Rudolph Ronde & Slip; Telespin to Bjo;; Nat Trn Prep; Same Foot Lunge;

- 12- 1 (Dbl Rev Spin) Fwd L commence LF trn, cont trn sd R, spin LF on ball of R bring L (12&3) foot under body beside R no weight fc DW (W bk R commence LF trn, cl L to R heel trn cont LF trn heel to toe/sd & slightly bk R cont trn, cont body trn XLIF of R);
- 23 2 (Split Ronde) Lower on R ronde left leg CCW commence LF trn, cont LF trn XLIB of R, (123&) cont trn slip bk R (W sd R lower on R ronde left leg CCW commence LF trn, cont trn XLIB of R, cont trn sd R/ slip fwd L) end CP/RDC;
- 3 (Contra Ck & Switch) Commence upper body LF trn flexing knees with strong R side lead ck fwd L, rec R commence strong RF trn leaving left foot almost in place, cont strong RF trn rec L soft knees CP/DW;
- 4 (Rudolph Ronde & Slip) music slow down Fwd R flex knee body trn RF lead W ronde, rec L rise commence LF trn, slip bk R cont LF trn on ball of R (W sd & bk L R foot ronde CW, bk R rise on R commence LF trn, cont trn on R fwd L front of man) end to CP/DC;
- 123 5- 6 (Telespin to Bjo) Fwd L commence LF trn, fwd & sd R cont LF trn, sd & bk L with partial weight (W bk R commence LF trn bring L beside R with no weight, cont LF trn on R heel and chg weight to L, fwd R cont LF trn);
- 123 Spin L taking weight to L/cont spin, sd R cont LF trn, sd & fwd L (W fwd L/fwd R cont (&123) LF trn toe spin on R, cl L, sd & bk R) Bjo/DW;
- 12- 7 (Nat Trn Pre) Fwd R commence RF trn, sd L cont RF trn, cont trn tch R to L fc COH (W bk L commence RF trn, cl R to L heel trn with right sd stretch, cont RF trn sd L);
- 1-- 8 (Same Foot Lunge) Sd & slightly fwd R with right sd stretch looking R, extend (W bk R well under body trning body to L and looking well to L, extend), -;

9~12 Telespin Ending(SCP/LOD); Thru Prom Sway; Chg Oversway; Fallaway Ronde & Slip(CP/DC);

- 123 9 (Telespin Ending) Lead W Pickup fc RLOD/ fwd L commence LF trn, sd R cont LF trn, (&123) sd & fwd L(W fwd L/fwd R cont LF trn toe spin on R, cl L, sd & fwd R) SCP/LOD;
 12- 10 (Thru Prom Sway) Thru R, sd & fwd L stretch left sd look over joined lead hand,-;
 --- 11 (Chg Oversway) Relax L knee keeping R leg extended, slight LF trn stretch L sd of body, cont sway & look W(W look L);
 12 (Fallaway Ronde & Slip) Rec R ronde L CCW(W CW), XLIB and rise commence LF trn, slip R bk cont LF trn on ball of R end to CP/DC;

Meas PART Cmod

1~ 8 Double Rev Spin; Split Ronde(CP/RDC); Contra Ck & Switch; Rudolph Ronde & Slip; Telespin to Bjo;; Nat Trn Prep; Same Foot Lunge;

1- 8 Repeat meas 1-8 of Part C;;;;;;

9~13 Telespin Ending(SCP/LOD); Thru Sync Vine; Thru Prom Sway; Chg Oversway; Fallaway Ronde & Slip(CP/DC);

- 9 Repeat meas 9 of Part C;
 12&3 10 (Sync Vine) Thru R, sd L/XRIB of L, sd L;
 11-13 Repeat meas 10-12 of Part C;;;

Meas ENDING

1~10 Telespin to Bjo;; Nat Trn Prep; Same Foot Lunge; & Extend Arms; Telespin Ending(SCP/LOD); Slow Sd Lk(CP/DC); OP Telemark; W Roll Out(M Spiral & Fwd); X Ck & Hold Extend Arms;

- 1- 3 Repeat meas 5-7 of Part C;;;
 1-- 4 5 (Same Foot Lunge & Extend) Sd & slightly fwd R with right sd stretch looking R, extend (W bk R well under body trning body to L and looking well to L, extend), release joined lead hands; Extend arms;
 --- 6 (Telespin Ending) Lead W Pickup fc RLOD/ fwd L commence LF trn, sd R cont LF trn, (&123) sd & fwd L(W fwd L/fwd R cont LF trn toe spin on R, cl L, sd & fwd R) SCP/LOD;
 7 (Slow Sd Lk) Thru R, sd L lead W pickup, slightly LF trn XRIB of L(W thru L commence LF trn, cont LF trn sd R, cont trn XLIF of R) fc DC;
 8 (OP Telemark) Fwd L commence LF trn, sd R cont LF trn, sd & slightly fwd L to end SCP/DW(W bk R commence LF trn bring L beside R with no weight, cont LF trn on R heel and change weight to L, sd & fwd R);
 -23 9 (W Roll Out M Spiral & Fwd) Lead W roll LF, fwd R spiral LF on R, fwd L(W fwd L commence (123) roll LF, sd & fwd R cont LF roll spiral action, fwd L twd DW) mod tandem M behind W Slightly left sd;
 1-- 10 (X Ck & Hold) Same foot work ck XRIF of L, extend arms left arm high,-;

OUR MOON WALTZ

Choreographer: Steve and Lori Harris 33 S. Sixshooter Rd. Apache Junction, AZ 85119
Ph: 480-664-0805 Email: tsandleh@cox.net Website: www.SLHarris.net

Music: "Moon Waltz" Artist: Novelli-Chojwa-S. Nanni Album: All Stars Ballroom Dances
Vol 5 Track 16. No vocals. Available as MP3 download from "Casa Musica"

Time/Speed: Time @ Download: 2:16 Speed as downloaded 28 MPM

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

Degree of Difficulty: Difficult

Rhythm/Phase: Waltz Phase IV+2+1 (Double Reverse + Natural Weave) (Turning Check & Weave)

Released: July 2017

Sequence: INTRO A B A ENDING

INTRODUCTION

1-4 OPEN FACING DLW NO HANDS WAIT; JOIN LEAD HANDS; TOGETHER TOUCH; BOX FINISH DLC;

- 1 [Wait] In OP FCG man facing DLW lead feet free;
- 2 [Jn LD hnds] Jn man's L and woman's R hnds;
- 3 [Tog tch blend CP] Fwd L,-, Tch R,-; (Fwd R,-, Tch L,-);
- 4 [Box fin DLC] Bk R Trn, Sd L, Cl R;

PART A

1-4 VIENNESE TURNS;; FORWARD WALTZ; MANEUVER;

- 1-2 [Vien trns] Fwd L Trn, Sd R, XLif; Bk R Trn, Sd L, Cl R;
(Bk R Trn, Sd L, Cl R; Fwd L Trn, Sd R, XLif;)
- 3 [Fwd WZ] Fwd L, Fwd and slightly Sd R, Cl L;
- 4 [Manuv] Fwd R Trn, Trn Sd L, Cl R; (Bk L Trn, Trn Sd R, Cl L;)

5-8 SPIN TURN; BOX FINISH; OPEN REVERSE TURN; HOVER CORTE;

- 5 [Spn trn] Bk L Pvt, Fwd R Rise, Sd & Bk L; (Fwd R Pvt, Bk L Rise Brush, Sd & Fwd R;)
- 6 [Box fin DLC] Bk R Trn, Sd L, Cl R;
- 7 [Op rev trn] Fwd L Trn, Trn Sd R, Bk L;
- 8 [Hvr Corte] Bk & Trn R, Sd & Fwd L Rise, Rec R; (Fwd L, Sd & Fwd R Rise, Rec L;)

9-12 BACK RIGHT CHASSE BFLY SIDECAR; CHECK FORWARD WOMAN DEVELOPE; BACK LEFT CHASSE BANJO; MANEUVER;

- 9 [Bk R chasse SCAR] Bk L, Sd R/Cl L, Sd R to Bfly SCAR;
- 10 [Ck fwd Bfly SCAR W Develope] Fwd Ck L, -, -; (Bk R, left knee up, extend and lower leg;)
- 11 [Bk L chasse BJO] Bk R, Sd L/Cl R, Sd L BJO;
- 12 [Manuv] Same as A 4

13-16 CLOSED IMPETUS; BOX FINISH; CLOSED TELEMAR; CLOSED WING;

- 13 [CL imp] Bk L, Heel Trn L Cl R, Sd & Bk L; (Fwd R, Sd & Fwd L Trn & Brush, Fwd R;)
- 14 [Box fin DLC] Same as A 6
- 15 [CL tele] Fwd Trn L, Fwd & Sd R Trn, Fwd & Sd L; (Bk R, Heel Trn R Cl L, Bk & Sd R;)
- 16 [CL wing] Fwd R, Draw, Tch L; (Bk L, Sd R, Fwd L;)

PART B

- 1-4 CROSS HOVER THREE TIMES;;; START NATURAL WEAVE;**
 1-3 [X Hvr 3x] XLif, Sd & Fwd R Rise, Fwd & Sd L; (XRib, Sd & Bk L Rise, Bk & Sd R;)
 XRif, Sd & Fwd L Rise, Fwd & Sd R; (XLib, Sd & Bk R Rise, Bk & Sd L;)
 XLif, Sd & Fwd R Rise, Fwd & Sd L; (XRib, Sd & Bk L Rise, Bk & Sd R;)
 4 [Start Nat Wev] Fwd R Trn, Sd L Trn, Bk R; (Bk L, Heel Trn L Cl R, Sd & Fwd L;)
- 5-8 FINISH NATURAL WEAVE; MANEUVER; OPEN IMPETUS; SLOW SIDE LOCK;**
 5 [Fin Nat Wev] Bk L, Bk R Trn, Sd & Fwd L; (Fwd R, Fwd L Trn, Sd & Bk R;)
 6 [Manuv] Same as A 4
 7 [Op imp] Bk L, Cl R Trn, Fwd L; (Fwd R, Sd & Fwd L Trn, Fwd R;)
 8 [Slow sd/lk] Thru R, Sd & Fwd L, XRib; (Thru L Trn, Sd & Bk R Trn, XLif;)
- 9-12 DOUBLE REVERSE SPIN TWICE DLW;; ONE LEFT TURN DLC;
 START TURNING CHECK AND WEAVE;**
 9-10 [Dbl rev spn 2x DLW] Fwd L Trn, Sd R, Spn Tch L;
 (Bk R, Heel Trn R Cl L/Sd & Bk R Trn, XLif;)
 Fwd L Trn, Sd R, Spn Tch L; (Bk R, Heel Trn R Cl L/Sd & Bk R Trn, XLif;)
 11 [1 L trn DLC] Fwd L Trn, Sd Trn R, Cl L;
 12 [Start Trng ck & wev] Bk R CBM, Fwd L Trn, Sd R fc DRC;
- 13-16 FINISH TURNING CHECK AND WEAVE; MANEUVER; BACK HOVER TELEMAR;
 PICK UP WALTZ;**
 13 [Fin Trng ck & wev] Bk L backing LOD, bk R, sd & slightly fwd L BJO DLW;
 14 [Manuv] Same as A 4
 15 [Bk hvr tele] Bk L Trn, Sd & Fwd R Rise & Trn, Fwd L;
 (Fwd R Trn, Sd & Fwd L Rise & Trn, Fwd R;)
 16 [Pu wz] Thru R, Fwd & Sd L, Cl R; (Thru L Trn, Fwd & Trn R, Cl L;)

REPEAT A**ENDING**

- 1-4 CROSS HOVER THREE TIMES TO HALF OPEN LOD;;;
 START OPEN IN AND OUT RUNS;**
 1-3 [X Hvr 3x to ½ OP LOD] XLif, Sd & Fwd R Rise, Fwd & Sd L;
 (XRib, Sd & Bk L Rise, Bk & Sd R;)
 XRif, Sd & Fwd L Rise, Fwd & Sd R; (XLib, Sd & Bk R Rise, Bk & Sd L;)
 XLif, Sd & Fwd R Rise, Fwd & Sd L to ½ OP LOD;
 (XRib, Sd & Bk L Rise Trn, Fwd & Sd R ½ OP LOD;)
 4 [Start op in & out runs] Fwd R Trn, Sd L Trn, Fwd R to Left ½ OP;
 (Fwd L, Fwd R, Fwd L to Left ½ OP;)
- 5-9 FINISH OPEN IN AND OUT RUNS; THRU CHASSE SCP; OPEN NATURAL;
 RIGHT TURN WITH WOMAN'S INSIDE TWIRL LOD; LUNGE APART WITH ARMS;**
 5 [Fin op in & out runs] Fwd L, Fwd R, Fwd L to ½ OP; (Fwd R Trn, Sd L Trn, Fwd R to ½ OP;)
 6 [Thru chasse SCP] Thru R, Sd L/Cl R, Sd L SCP;
 7 [Op nat] Fwd R Trn, Sd L, Bk R right shldr lead;
 (Fwd L, Fwd R CP, Fwd L left shldr lead;)
 8 [R trn w/ W insd twrl LOD] Bk L Trn, Fwd & Sd R Trn, Cl L;
 (Fwd R Trn LF, Sd & Bk L Trn, Cl R;) **Note:** Ends in close low bfly LOD.
 9 [Lunge apt w/ arms] Sd R (L), Sweep trail arms in an arc to end FCG wall,-;

SPENDING TIME WITH FRIENDS



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

Music: Spending Time With Friends, The Best Ever Celtic Duets, volume 2 track 16

Time/Speed: Length 3:38, cut at 3:10 faded from 3:06, Increase speed 7.5%

Rhythm/Phase: Slow Two Step Phase 4+1+2 (Triple Traveler, Traveling Right Turn Outside Roll, Tunnel Exit)

Released: July 2017

Footwork: Opposite except where noted

Difficulty: Difficult

Sequence: Intro, A, B, C, C mod

INTRO:

- 1-5 WAIT PICKUP NOTES AND 1 MEAS ; LUNGE BASIC TWICE PICKING UP LOW BFLY ; ; TRAVELING CROSS CHASSE TWICE ; ;**
- 1 Bfly wall wait pickup notes and 1 measure;
- 2-3 {lunge basic} Side L, -, recover R, XLIF; side R, -, recover L, XRIF turning to face line leading lady to pickup low BFLY (W XLIF folding in front of man);
- 4-5 {traveling cross chasse} Fwd L turning slightly LF, -, side & fwd R, XLIF (W back R slight LF turn, -, back & side L, XRIF); turning RF fwd R, -, side & fwd L, XRIF (W back L turning RF, -, back & side R, XLIF);

PART A:

- 1-4 TRIPLE TRAVELER ; ; ; TUNNEL EXIT ;**
- 1-3 {triple traveler} Raising lead hand fwd L turning LF to face DLC, -, side R, XLIF (W back R turning LF ¼, -, side L turning LF under lead hands, side 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 & back, -, side & fwd R bringing hands up around leading W to roll RF, XLIF [COH] (W fwd R commence RF turn, -, side & back L turning RF under joined hands, continue RF turn fwd R);
- 4 {tunnel exit} Side R, -, recover L turning LF to face reverse, fwd and side R (W fwd L, -, R, L curving strongly right face around man to face reverse);
- 5-8 OUTSIDE ROLL ; LUNGE BASIC ; RIGHT TURN OUTSIDE ROLL ; BASIC ENDING ;**
- 5 {outside roll} Fwd L bringing joined hands down & back, -, fwd R, fwd L bringing hands up & around leading W to roll RF (W fwd R commence RF turn, -, side & back L turning RF under joined hands, continue RF turn fwd R);
- 6 {lunge basic} Side R blending to BFLY, -, recover L, XRIF;
- 7 {right turn outside roll} Crossing in front of W side & back L face RLOD, -, side & back R turning RF to face COH lead W under joined lead arms, XLIF of R face COH (W fwd R LOD commence RF twirl under lead arms, -, twirl L, R to face);
- 8 {basic ending} Side R, -, XLIB, recover R;
- 9-12 LEFT TURN TO BFLY ; BREAK BACK LADY HEAD LOOP ; SWEETHEART RUNS ; ;**
- 9 {left turn bfly} Fwd L RLOD turning left face, -, side R, XLIF (W fwd R turning left face, -, side L, XRIF) to BFLY face WALL;
- 10 {break back lady head loop} Side R loop M's right W's left hands over W's head placing hand on W's right shoulder, -, back L, recover fwd R (W side L, -, back R, recover fwd L) to face LOD;
- 11-12 {sweetheart run} Forward L, -, forward R, forward L; forward R, -, forward L, forward R releasing right hand from ladies left;

- 13-16 HANDSHAKE SHADOW BREAKS TWICE ; ; UNDERARM TURN ; BASIC ENDING ;**
- 13-14 {shadow break} To handshake forward and side L commencing $\frac{1}{4}$ RF to face joining right hands, -, continue turn $\frac{1}{4}$ RF rock back R, recover fwd L to face; side R, -, turn $\frac{1}{4}$ LF rock back L, recover fwd R to face;
- 15 {underarm turn} Keep handshake side L, -, XRIB, recover L (W side R commence to turn RF under right hands, -, XLIF turning to face RLOD, fwd R commence to face M) to BFLY;
- 16 {basic ending} Side R, -, XLIB, recover R;

PART B:

- 1-4 LEFT TURN INSIDE ROLL ; BASIC ENDING ; SIDE BASIC ; LUNGE BASIC;**
- 1 {left turn inside roll} Side L turning LF to face LOD, -, fwd R turning to face COH, XLIF (W side R turning LF $\frac{1}{4}$, -, side L turning LF under lead arms, side R continue turning LF to face partner);
- 2 {basic ending} Side R, -, XLIB, recover R;
- 3 {side basic} Side L, -, XRIB, recover L;
- 4 {lunge basic} Side R, -, recover L, XRIF;
- 5-8 RIGHT TURN OUTSIDE ROLL ; OPEN BASIC ; SWITCHES ; ;**
- 5 {right turn outside roll} Crossing in front of W side & back L face LOD, -, side & back R turning RF to face WALL lead W under joined lead arms, XLIF of R face WALL (W fwd R LOD commence RF twirl under lead arms, -, twirl L, R to face);
- 6 {open basic} Side R, -, turning to half open break back L, recover R stay in half open [LOD];
- 7-8 {switches} fwd L changing sides & sharply turning RF to left half open, -, fwd R, fwd L (W fwd R, -, fwd L, fwd R) to end in left half open LOD; fwd R, -, fwd L, fwd R (W fwd L changing sides & sharply turning RF to half open, -, fwd R, fwd L) to end in half open;
- 9-12 SIDE BASIC ; LUNGE BASIC TWICE ; ; BASIC ENDING ;**
- 9 {side basic} Side L, -, XRIB, recover L;
- 10-11 {lunge basic} Side R, -, recover L, XRIF; side L, -, recover R, XLIF;
- 12 {basic ending} Side R, -, XLIB, recover R;

- 13-16 TRAVELING RIGHT TURN OUTSIDE ROLL ; ; UNDERARM TURN ; BASIC ENDING ;**
- 13 -14 {traveling right turn w/outside roll} Crossing in front of W side & back L to face RLOD, -, XRIB, twist turn RF $\frac{5}{8}$ on both feet to face DLW & shift weight to L (W fwd R between M's ft, -, fwd L, R around M RF) end BJO M facing DLW; Fwd R slightly turning RF to face WALL raising joined lead hand to lead W turn RF, -, side L, XRIF (W back L commence turn RF under joined lead hands, -, continue turn RF under joined lead hands R, L) end in LOP facing M facing WALL;
- 15 {underarm turn} Keep handshake side L, -, XRIB, recover L (W side R commence to turn RF under right hands, -, XLIF turning to face RLOD, fwd R commence to face M) to BFLY;
- 16 {basic ending} Side R, -, XLIB, recover R;

- 17 SLOW ROCK 2 ;**
- 17 {slow rock 2} Side L, -, recover R, -;

PART C:

- 1-4 SIDE BASIC ; LUNGE BASIC TWICE ; ; BASIC ENDING PICKING UP LOW BFLY ;**
- 1 {side basic} Side L, -, XRIB, recover L;
- 2-3 {lunge basic} Side R, -, recover L, XRIF; side L, -, recover R, XLIF;
- 4 {basic ending} Side R, -, XLIB, recover R [LOD] (W side L, -, XRIB, recover L folding in front of M low BFLY);

- 5-8 TRAVELING CROSS CHASSE TWICE TO FACE ; ; OPEN BASIC TWICE ;
MAN IN 2 TO SHADOW RIGHT FOOT ;**
- 5-6 {traveling cross chasse} Fwd L slight LF turn, -, side R, XLIF (W back R slight LF turn, -, back & side L, XRIF); turning RF fwd R, -, side & fwd L, XRIF (W back L turning RF, -, back & side R, XLIF) turning to face wall;
- 7-8 {open basic} Side L, -, turning to half open break back R, recover L turning to face partner; side R, -, XLIB turning to face LOD in shadow, -;
- 9-12 FORWARD RUN 2 ; TWO SHADOW LEFT TURNS ; ; SHADOW WHISK ;**
- 9 {forward run 2} Forward R, -, forward L, forward R to DLC;
- 10-11 {left turn} Forward L turning LF face COH, -, continue LF turn side and back R face RLOD, close L; back and side R continuing LF turn, -, side L face wall, close R;
- 12 {whisk} Forward L, -, side and forward R, XLIB;
- 13-16 THRU SIDE CLOSE ; SHADOW TWISTY VINE 6 ; ; SHADOW LUNGE BASIC ;**
- 13 {thru side close} Thru R, -, side L, close R;
- 14-15 {twisty vine} Side L, -, XRIB, side L; XRIF, -, side L, close R;
- 16 {lunge basic} Side L, -, recover R, XLIF;
- 17 LUNGE LADY TURN TRANSITION TO FACE ;**
- 17 {lunge} Side R, -, recover L, close R (W side R, -, recover L turning left face to face partner, -) to BFLY wall;

PART C MOD:

- 1-4 SIDE BASIC ; LUNGE BASIC TWICE ; ; BASIC ENDING PICKING UP LOW BFLY ;**
- 1 {side basic} Side L, -, XRIB, recover L;
- 2-3 {lunge basic} Side R, -, recover L, XRIF; side L, -, recover R, XLIF;
- 4 {basic ending} Side R, -, XLIB, recover R [LOD] (W side L, -, XRIB, recover L folding in front of M low BFLY);
- 5-8 TRAVELING CROSS CHASSE TWICE TO FACE ; ; OPEN BASIC TWICE ;
MAN IN 2 TO SHADOW RIGHT FOOT ;**
- 5-6 {traveling cross chasse} Fwd L slight LF turn, -, side R, XLIF (W back R slight LF turn, -, back & side L, XRIF); turning RF fwd R, -, side & fwd L, XRIF (W back L turning RF, -, back & side R, XLIF) turning to face wall;
- 7-8 {open basic} Side L, -, turning to half open break back R, recover L turning to face partner; side R, -, XLIB turning to face LOD in shadow, -;
- 9-12 FORWARD RUN 2 ; TWO SHADOW LEFT TURNS ; ; SHADOW WHISK ;**
- 9 {forward run 2} Forward R, -, forward L, forward R to DLC;
- 10-11 {left turn} Forward L turning LF face COH, -, continue LF turn side and back R face RLOD, close L; back and side R continuing LF turn, -, side L face wall, close R;
- 12 {whisk} Forward L, -, side and forward R, XLIB;
- 13-16 THRU FACE CLOSE LADY IN 2 TO FACE ; TWISTY BASIC ; ; LUNGE BASIC ;**
- 13 {thru face close} Thru R, -, side L, close R (W thru R, -, side L turning LF to face partner, -) to BFLY wall;
- 14-15 {twisty basic} Side L, -, XRIB, recover L (W side R, -, XLIF, recover R); side R, -, XLIB, recover R (W side L, -, XRIF, recover L) to BFLY wall;
- 16 {lunge basic} Side L, -, recover R, XLIF;
- 17-18 LUNGE BASIC CLOSING UP ; SIDE CORTE ;**
- 17 {lunge basic} Side R, -, recover L, XRIF blending to close;
- 18 {side corte} Step side L relaxing supporting knee leaving right leg extended with toe pointing to floor [may cuddle if you like];

HEAD CUES

Seq: Intro, A, B, C, C-mod

Wait pickup notes and one measure;

Intro

Lunge Basic Twice; Picking up;

Travelling Cross Chasse Twice;;

Part A

Triple Traveler;;; Tunnel Exit; Outside Roll;

Lunge Basic; Right Turn Outside Roll; Basic Ending;

Left Turn Bfly; Break Back Lady Head Loop;

Sweetheart Run Twice; to Face Handshake; Shadow Breaks Twice;;

Underarm Turn; Basic Ending;

Part B

Left Turn Inside Roll; Basic Ending; Side Basic;

Lunge Basic; Right Turn Outside Roll; Open Basic;

Switches;; Side Basic; Lunge Basic Twice;;

Basic Ending; Traveling Right Turn Outside Roll;;

Underarm Turn; Basic Ending; Slow Rock 2;

Part C

Side Basic; Lunge Basic Twice;;

Basic Ending Picking Up Low Bfly; Traveling Cross Chasse Twice;

to Face; Open Basic Twice; Man in 2 to Shadow Right Foot;

Forward Run 2; Two Shadow Left Turns;; Shadow Whisk;

Thru Side Close; Shadow Twisty Vine 6;;

Shadow Lunge Basic; Lunge Lady Turn Transition to Face;

Part C mod

Side Basic; Lunge Basic Twice;;

Basic Ending Picking Up Low BFLY; Traveling Cross Chasse Twice;

to Face; Open Basic Twice; Second Man in 2 to Shadow R Foot;

Forward Run 2; Two Shadow Left Turns;; Shadow Whisk;

Thru Face Close Bfly Lady in 2; Twisty Basic;;

Lunge Basic Twice; Closing up; Side Corte;

TENTACION

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
 Rhythm: Argentine Tango Speed: 28 MPM Unphased (Difficult 5 or soft 6)
 Music: "Tentacion" Artist: Prandi Sound Tango Orchestra MP3 download from Casa Musica
 Website: www.gphurd.com E-mail: gphurd@aol.com Time: 1:43 @ 30 MPM
 SEQUENCE: INTRO-A-B-BRIDGE-C-D-END Footwork: Opp for Lady (except where noted)
 Release Date: July 2017 Ver 1.1

INTRO**1-4 WAIT; TRN LADY TO FC; M SLOW FWD TO CP; M BK LADY RONDE XIF;**

---- [Wait] In Tandem pos fcg DLW Lady in front abt 2' apt with her L pointed fwd & M's R ft ptnd bk hands at sds;
 ---- [Trn Lady to Fc] M hold place R hand on W's R shoulder and turn her RF ½ to fc (swvl RF on wgt R ft allow L ft to loosely XIB of R at ankle level w/o wgt to fc) M fcg DLW;
 S--(----) [M fwd to CP] M fwd R blending to CP/DLW (Lady hold in place);
 SS [M Bk Lady Ronde XIF (Volcada)] M bk & slightly sd L to a slight lean pos comm to rotate upper body RF to lead ptr to ronde her L ft CW,-, cont with L sd lead stp fwd R causing ptr to XLIF of R (with slight lean twds ptr top line close tog ronde the L leg fwd with CW rotation,-, cont to ronde allow L ft to XIF of R taking wgt on the L ft,) to end CBJO/LOD,-;

PART A**1-8 EL GATO BASIC;; (TO) REVOLVING FWD OCHOS 4;;; OCHO w/LADY EMBELLISH; QK PKUP & TANGO CL;**

SS QQ-- [El Gato Basic] Sd L wide step outstepping ptr,-, strong fwd R outsd ptr leading ptr to stp bk, after the step is taken rotate body slightly RF to encourage ptr to stp small sd (sd R,-, bk L, trng RF small sd R twds DLC); Sd L, cl R to L, lead ptr to swvl LF (fwd L twds DLC,-, swvlng LF on L ft feet tog) to end approx BJO/DLC,-;
 S-- [Revolving Fwd Ochos 4] XLIB of R trng LF,-, cl R to L w/o wgt (fwd R outsd ptr,-, swvl RF on R ft feet tog) to end "V'd" in twds ptr both fcg COH,-;
 S-- Almost in place slight sd & fwd R trng LF,-, bring L to R w/o wgt (fwd L outsd ptr,-, swvl LF on L ft feet tog) to BJO/ROD,-;
 S-- XLIB of R trng LF,-, cl R to L w/o wgt (fwd R outsd ptr,-, swvl RF on R ft feet tog) to end "V'd" in twds ptr both fcg Wall,-;
 S-- Almost in place slight sd & fwd R trng LF,-, bring L to R w/o wgt (fwd L outsd ptr,-, swvl LF on L ft feet tog) to BJO/LOD,-;
 S-- [Ocho w/Lady Embellish] Bk L rotate upper torso RF,-, cl R to L w/o wgt (fwd R outsd ptr swvl RF,-, drag the L heel acrs & bk in front of R w/o wgt) sd by sd approx fcg LOD;
 &QQS [Qk Pkup & Tango Close] M small fwd R & fold her LF to CP/fwd L, sd R, cl L to R (fwd L trng LF to CP/bk R, sd L,-, cl R to L) to end CP/LOD w/trlng ft free for both,-;

PART B**1-4 START BASIC M CL; SD TO LADY'S BK OCHO M STOP; M SANDWICH & SD TO LADY'S LEG SWEEP TWICE;;**

SS& (SS) [Start Basic M Close] Bk R,-, sd L,-/cl R (fwd L,-, sd R,-) to CP LOD both w/L ft free;
 SS [Sd to Lady's Bk Ocho M Stop] Swvl ptr LF ¼ step sd L trng ptr RF to lead her bk ocho,-, slide R fwd twds outsd of W's L ft taking wgt on R to send her bk to sit ln (swvl ¼ LF on R ft bk L swvl RF with ft tog,-, bk R lwr into R knee to sit pos fcg approx. DLC) M now fcg approx DLW,-;

- SS [M Sandwich & Sd to Lady's Leg Sweep Twice] M trng RF quick tch L to insd of
 ---- W's L ft for momentary trap/trng RF stp sd L,-, w/R ft slide W's L ft sd taking wgt on R
 (W hold pos allow M to move L ft around w/o wgt),-;
- SS M trng RF quick tch L to insd of W's L ft for momentary trap/trng RF stp sd L,-, w/R ft
 ---- slide W's L ft sd taking wgt on R (W hold pos allow M to move L ft around w/o wgt) to
 end W fcg RLOD and M almost fcg DLC,-;
- 5-8 BK TURN TO LADY SENTADA L & R;; LADY FWD OCHO TWICE M TRANS;
 (TO RLOD) PKUP & BOTH CL;**
- Q QS [Bk Trn To Sentada L & R] Bk L trn LF to fc COH, XRIB of L, sd L lwr trng slightly LF
 (QQQ-) into L knee pt R ft twds LOD,- (fwd L trng LF, sd R, XLIB of R with slight LF trn lwr into L
 knee sit action, sharply flick R in front of L knee);
- Q QS Sd R, XLIB of R, sd R lwr into R knee trng body slightly RF pt L ft twds RLOD,- (fwd R
 (QQQ-) RF, sd L, XRIB of L with slight RF trn lwr into R knee sit action, sharply flick L in front
 of R knee);
- S [Lady Fwd Ocho Twice M Trans] M hold on R ft lead ptr to swvl LF,-, bk L lead ptr to
 (SS) swvl RF (fwd L swvl LF ft tog to fc LOD,-. fwd R swvl RF ft tog to fc RLOD),-;
- SS [Pkup & Both Cl] Fwd R trn ptr LF,-, cl L to R (fwd L trng LF,-, cl R to L) to CP/RLOD,-;

BRIDGE

- 1-4 BK TRN SD CL LADY TRANS; M BK LADY RONDE XIF;
 WK 2 SLO BJO (CHKNG); M BK LADY SLO OCHO SCP;**
- Q QS [Bk Trn Sd Cl Lady Trans] Bk R trng LF, sd & fwd L, cl R to L (fwd L trng LF, sd &
 (QQ--) fwd R trng LF, cont trng LF allow L ft to XIB of R at ankle level w/o wgt) to CP/DLW,-;
- [M Bk Lady Ronde XIF (Volcada)] Repeat measure 4 of INTRO to CBJO/LOD;
- SS [Wk 2 to BJO] Fwd L,-, fwd R, checking to CBJO/LOD,-;
- S-- [M Bk Lady Slo Ocho SCP] Bk L,-, swvl ptr RF (fwd R,-, swvl RF ft tog) to
 SCP/LOD,-;

PART C

- 1-3 THRU TO LT WHISK; LADY MOLINETE;
 M BK LADY OCHO & REVERSE DEVELOPE;**
- Q QS [Thru Lt Whisk] Thru R trng RF to fc Wall, sd L, XRIB of L,-;
- [Lady Molinete] M hold with wgt on the R ft strongly unwind ptr RF allow L ft to
 (QQQQ) loosely XIB of R w/o wgt,-,-, (fwd R trn RF ¼ to fc LOD, sd L trn ½ RF to fc RLOD, bk R,
 sd L to M's R sd) to end BJO/LOD;
- S-- [M Bk Lady Ocho & Rev Develope] M bk L lead ptr to swvl RF,-, hold leave R ft ptnd
 fwd twds LOD (fwd R swvl RF ft tog,-, flick the L ft fwd raising the L knee horizontal to
 the floor & lwr the L ft down the outside of the R leg) to SCP/LOD,-;
- 4-6 THRU TO LT WHISK; LADY MOLINETE;
 M BK LADY OCHO & REVERSE DEVELOPE;**
 Repeat measures 1 thru 3 of PART C above;;;
- 7-8 WING; M CIR 4/LADY FAN CL SM FT LUNGE LN;**
- Q-- [Wing] Thru R trng upper body LF, draw L to R, (fwd L comm LF trn, fwd R cont trn,
 (Q QS) fwd L) to SCAR LOD,-;
- QQQQ [M Cir 4 Lady Fan Cl to Sm Ft Lunge Ln] M circle L, R, L, R swvl LF/& quick lwr
 (---Q) to sm ft lunge ln (lwr into the L knee & fan R ft CCW with insd edge of R toe in contact
 with floor,-,-, cl R to L/lwr & pt L ft twds LOD) to end in sm ft lunge ln M fcg WALL;

PART D**1-4 CONTINUOUS SM FT LUNGE w/Lady FLICK & BOLEO;;****CONTINUOUS SM FT LUNGE w/Lady FLICK & BOLEO & CL;;**

- SS [Cont Sm Ft lunge w/Flick & Boleo] Sd & fwd L twds LOD,-, thru R swvl RF,-/lwr to
 (QQQQ) sm ft lunge ln (fwd L, sd R trn LF, bk L, sd R trn RF/lwr & pt L ft thru twds LOD);
 ---- M hold, hold, sharply trn upper torso LF, then RF (sharply flick L ft across R leg, and pt
 L twds LOD, swvl sharply LF on R ft flicking L ft bk knees tog, sharply swvl RF on R ft
 swing L leg in a CW arc and lwr beside R no wgt);
 [Cont Sm Ft lunge w/Flick & Boleo & Close] Repeat measure 1-2 of PART D above
 except Lady/cl L to R on & count of last measure;;

5-8 (M IN FRONT) SLOW BK CONTRA WKS; QK BK CONTRA WKS & CORTE;**SLOWLY RUDOLPH RONDE; QK BK 2 BJO LADY FWD OCHO;**

- SS [Slo Bk Contra Wks] Swvl RF on wgted R ft/stp bk L to CP w/R sd lead,-, bk R w/L
 sd lead, to CP/RLOD,-;
 QQS [Bk Contra Wks & Corte] Bk L w/R sd lead, bk R w/L sd lead, sd & bk L lwr into L
 knee to CP/RLOD,-;
 S-- [Slowly Rud Ronde] Fwd R btwn ptrs ft w/strong upper body RF rotation leaving L ft
 ptnd bk (rec L slowly ronde R ft CW ptnd bk) now in SCP fcg RLOD;
 QQS [Qk Bk 2 BJO Lady Fwd Ocho] Bk L comm to trn ptr LF, bk R trng ptr LF, bk L trng
 upper torso RF (bk R comm to trn LF, cont to trn fwd L to BJO, fwd R outsd ptr swvl
 RF on the R feet tog) to end fcg RLOD,-;

9-12 LA COBRA 2; ROMANTIC IN & OUT RUNS;; PKUP TO BASIC ENDING;

- SS [La Cobra 2] M fwd R trng ½ RF to CP/LOD,-, step bk wide & sd L trng RF thru the
 hips draw R ft twds L completing a small CW circle to end w/R ft fwd twds LOD, (fwd
 L to CP,-, fwd R btwn M's feet trng RF following M's R hip around) to SCP/LOD,-;
 QQS [Romantic In & Our Runs] Fwd R comm RF trn, sd L cont trn allowing ld hnds to fold
 near bk of M's L hip, cont RF trn sd & fwd R twds LOD ld hnds still jnd at bk of M's L hip,-;
 QQS Fwd L comm slight RF trn hnds still jnd at bk of M's L hip, fwd R btwn W's ft begin
 extending jnd ld hnds fwd, sd & fwd L cont to extend jnd ld hnds now in SCP/LOD,-;
 QQS [Pkup to Basic Ending] Thru R trng ptr LF, fwd L trng slightly LF, cl R to L (fwd L
 trng LF, fwd R cont trng LF, XLIF of R) to CP/LOD,-;

END**1-5 SYNC SD TAPS & SD CL; TWICE; INSIDE SWIVEL & THRU (BFLY);****SYNC VN 6 LADY UNDER RT TO QK THROW CORTE;;**

- QQQQ [Sync Sd Taps & Sd Close Twice] Sd L/tap R in bk of L w/R sway, sd R/tap L beside R
 no sway, sd L, cl R to CP/LOD {Timing w/o wgt chg 1&2&34}; Repeat to CP/LOD;
 SS [Insd Swvl & Thru Bfly] Step bk wide & sd L trng RF thru the hips draw R ft twds the
 L completing a small CW circle,-, thru R trng RF (fwd R btwn M's ft trng RF following
 M's R hip around,-, thru L trng LF) to BFLY/WALL,-;
 -Q&Q&Q& [Sync Vn 6 Lady Under RT to Qk Throw Corte] Hold 1 beat, sd L/XRIB, sd L/XRIF,
 sd L/XRIB (hold 1 beat, sd R/XLIB, sd R/XLIF, sd R/XLIB);
 QQ-- Sd & fwd L raise jnd ld hnds trng slightly LF (sd & fwd R comm to trn RF under ld
 hnds), cont trng LF sd & fwd R to fc ptr & LOD (cont trng RF under ld hnds cl L to R) jn
 both hnds low, extend both arms fwd lwr into R knee extend L ft fwd keep bk straight
 look at ptr (lwr into the L leg and pt R ft bk look up at M),-;

THE LION JIVES TONIGHT

CHOREOGRAPHER: Debbie & Paul Taylor
ADDRESS: 1370 Sunlight Drive, Cle Elum, WA 98922
PHONE: 425-387-1600 or 509-293-1110
E-MAIL: debbie@rdcuers.com
MUSIC: The Lion Sleeps Tonight (Slow Jive 34BPM)
WEB SITE: www.rdcuers.com
LENGTH: 2:51 as downloaded SLOW BY 10% to 40 RPM
CD: Giants of Latin: Rumba In The Jungle Track 15
ARTIST: Ballroom & Orchestra Singers
https://smile.amazon.com/dp/B00E3Y0WZW/ref=dm_ws_tlw_trk15
RHYTHM: Jive
SEQUENCE: INTRO-A-B-C-B-C-B-CMOD-A-D-B-A-END
PHASE: Phase IV + 2 + 1 (Mooch, Chasse Roll) (Shuffling Door)
FOOTWORK: Opposite throughout except where noted (*Ladies*)
RELEASE DATE: July 2017

INTRODUCTION

- 1 – 4 LOP BOTH FCG RLOD ; SHOULDER BOUNCE 2 X ; SOLE TAP - RK APT REC ; ;**
1-2] Ld ft free for both wait ; Lower in both knees as roll R (*L*) shldr fwd, rise & return to original pos, repeat beats 1 & 2 ;
3-4] X Rk L bhnd R, rec R , sd L to sd by sd, bend R leg to tch R shoe sole to W's L bhnd L leg ; Trng ¼ LF (*RF*) sd R/cl L, sd R to fc ptr, rk apt L, rec R to BFLY WALL ;

PART A

- 1 – 4 TRAVELING SAND STEPS 2 X ; ; PROGRESSIVE ROCK ; THROWAWAY ;**
1-2] Swvlg RF (*LF*) on R ft tch L toe to R instep, swvlg LF (*RF*) on R ft sm sd L, swvlg RF (*LF*) on L ft tch R heel to floor toe pntd out, swvlg LF (*RF*) on L ft XRIF ; Repeat ;
3] Rk apt L with slight progression, rec R slightly in front of L, rk apt L with progression, rec R in front of L ;
4] BFLY fwd & sd L/cl R, fwd & sd L ldg W to trn LF, sd & fwd R/cl L, sd & fwd R fc LOD in BFLY (*Fwd R/cl L, fwd R trng 3/8 LF, sd & bk L/cl R, sd & bk L*) ;
- 5 – 8 CHANGE L TO R WITH GLIDE TO THE SIDE TO SEMI ; ; JIVE WALKS & KICK BALL CHANGE TO ½ OP* ; ;**
5-6] Rk apt L, rec R, Sd L/cl R, sd L trng ¼ RF (*Rk apt R, rec L, fwd R/cl L, fwd R trn ¾ LF undr jnd ld hnds*) ; Release trlg hnds sd R, XLIF, sd R/cl L, sd to SCP LOD ;
7-8] Rk bk L, rec R, fwd L/R, L (*Trng LF sd & fwd R/cl L, sd & fwd R*) ; Fwd R/cl L, fwd R (*Trng RF fwd L/cl R, fwd L*), kick L fwd/take weight on ball of L ft next to R ft, SIP R to ½ OP LOD *2nd time to loose CP * 3rd time to SCP ;

PART B

- 1 – 5 MOOCH ; ; ; ; ;**
1] Rk bk L, rec R, rise slightly on R kick L, slight lowering on R cl L ;
2] Slight rise on L kick R, lower on L cl R, rk bk L, rec R ;
3] Trng RF to CP sd L/cl R, sd L, trng RF to L ½ OP rk bk R, rec L ;
4] Slight rise on L kick R, lower on L cl R, rise on R kick L, lower on R cl L ;
5] Rk bk R, rec L, trng LF to fc ptr & Wall sd R/cl L, sd R ;
- 6 – 8 CHASSE ROLL ; ; RK & CHASSE TO HANDSHAKE ;**
6] Trng LF to ½ OP rk bk L, rec R, trng to fc ptr no hands sd L/cl R, sd L comm. RF trn ;
7] In bk to bk pos sd R/cl L, sd R trng RF, fc ptr sd L/cl R, sd L ;
8] Trng RF to L ½ OP rk bk R, rec L, trng LF sd R/cl L, sd R to R to R Handshake fcg WALL ;

PART C

- 1 – 5 MIAMI SPECIAL , , ; SHUFFLING DOOR 2 X ; ; SHOULDER SHOVE , , ;**
1-2.5] Rk apt L, rec R, Fwd L/R, L trng LF ¾ undr jnd R hnds putting jnd hnds over M's head so hnds rest bhnd M's neck (*Rk apt R, rec L, fwd R/L, R trng LF ¾ undr jnd R hnds*) ; sd R/cl L, sd R, (*Sd L/cl R, sd L letting R hnd slide down M's L arm*) to LOP both fcg LOD,
2.5-4.5] XLIB, rec RIF ; sd L/cl R, sd L slid across beh W OP LOD, XRIB, rec LIF ; Sd R/cl L, sd R slid across in front of W LOP LOD,
4.5-6] Rk apt L, rec R comm RF (*LF*) trn ; Sd L/cl R, sd L brng lead shldrs tog trng LF (*RF*) jn R hnds, bk R/cl L, bk R fc COH ;
- 6 – 8 LINDY CATCH ; ; RK APT REC SD CL TO ½ OP RLOD [2ND LOD] ;**
6-7] Rk apt L, rec R, releasing L hnd catching her at waist with R hnd fwd L/R, L moving RF around W (*Rk apt R, rec L, fwd R/L, R extend both arms fwd*) ; Fwd R along W's L sd, fwd L trng RF, fwd R/L, R (*Bk L, R, bk L/R, L [opt. comb the hair]*) to LOP/FCG WALL ;
8] Rk apt L, rec R, sd L comm LF trn, cl R end ½ OP RLOD ;

REPEAT PART B TO RLOD
REPEAT PART C
REPEAT PART B TO LOD

PART C – MODIFIED

1 – 5 TRIPLE WHEEL 5 , , , ; ; SPANISH ARMS , , , ;

1-3.5] Rk apt L, rec R comm RF trn, comm RF wheel sd L/cl R, sd L trng twd ptr & tch her bk with L hnd
(Rk apt R, rec L, comm RF wheel swvl ¼ LF sd R/cl L, sd R trng away from ptr) ; Cont RF wheel swvl ¼ LF sd R/cl L, sd R trng away from ptr, cont RF wheel swvl 5/8 RF sd L/cl R sd L trng to tch her bk *(Cont RF wheel swvl ¼ RF sd/L/cl R, sd L trng twd ptr & tch his bk with L hnd, cont RF wheel swvl 3/8 LF sd R/cl L, sd R)* ; Cont RF wheel swvl ¼ LF sd R/cl L, sd R trng away from ptr, cont RF wheel swvl ½ RF sd L/cl R sd L trng to tch her bk *(Cont RF wheel swvl ¼ RF sd/L/cl R, sd L trng twd ptr & tch his bk with L hnd, cont RF swvl 3/8 LF wheel sd R/cl L, sd R)* ; Ldg W to spin RF trn RF sm sd R/cl L, sd R to BFLY COH *(Spinning 1 ½ RF to fc ptr sd L/cl R, sd L to Hndshk)*,

3.5-5] Rk apt L, rec R comm RF trn *(1/4 LF)* ; Sd L/cl R, sd L *(spin ¼ RF)*, cont RF trn fc LOD, sd R/cl L, sd R,
6 – 8 LINDY CATCH ; ; RK APT REC SD CL TO BFLY ;
6-8] Repeat meas. 6-8 of part C to BFLY WALL ; ; ;

REPEAT PART A TO LOOSE CP

PART D

1 – 4 SAILOR SHUFFLE 4 X ; ; RT TURNING FALLAWAY WITH CONT CHASSE ; ;

1-2] XLIB/sd R, rec sd L, XRIB/sd L, rec sd R ; XLIB/sd R, rec sd L, XRIB/sd L, rec sd R ;
3-4] Rk bk L in SCP, rec R comm RF trn, sd L/cl R cont RF trn, sd fc COH ; Sd R/cl L, sd R/cl L, sd R/cl L, sd R ;

5 – 8 SAILOR SHUFFLE 4 X ; ; RT TURNING FALLAWAY WITH CONT CHASSE ; ;

1-2] XLIB/sd R, rec sd L, XRIB/sd L, rec sd R ; XLIB/sd R, rec sd L, XRIB/sd L, rec sd R ;
3-4] Rk bk L in SCP, rec R comm RF trn, sd L/cl R cont RF trn, sd to fc WALL ; Sd R/cl L, sd R/cl L, sd R/cl L, sd R to ½ OP ;

REPEAT PART B
REPEAT PART A END IN SCP

ENDING

1 QUICK LUNGE & TWIST ;

1] Lunge sd L, trn upper body RF *(LF)* to RSCP,

THE LION JIVES TONIGHT

PHASE IV + 2 + 1 JIVE
(MOOCH, CHASSE ROLL)
(SHUFFLING DOOR)

INTRO: LOP BOTH FCG RLOD ; SHLDR BOUNCE 2 X ;
SOLE TAP RK APT REC ; ;

A: TRAVELING SAND STEP 2 X ; ; PROG ROCK ; THROWAWAY ;
CHANGE LF TO RT WITH GLIDE TO SIDE TO SEMI ; ;
JIVE WALKS & A KICK BALL CHANGE TO ½ OP ; ;

B: MOOCH ; ; ; ; ;
CHASSE ROLL ; ; RK & CHASSE TO HANDSHAKE ;

C: MIAMI SPECIAL , , ; SHUFFLING DOOR 2 X ; ; SHLDR SHOVE , , ;
LINDY CATCH ; ; RK APT REC SD CL TO ½ OP ;

B: MOOCH ; ; ; ; ;
CHASSE ROLL ; ; RK & CHASSE TO HANDSHAKE ;

C: MIAMI SPECIAL , , ; SHUFFLING DOOR 2 X ; ; SHLDR SHOVE , , ;
LINDY CATCH ; ; RK APT REC SD CL TO ½ OP ;

B: MOOCH ; ; ; ; ;
CHASSE ROLL ; ; RK & CHASSE TO HANDSHAKE ;

C: TRIPLE WHEEL 5 , , ; ; ; ; SOLE TAP , , ;
LINDY CATCH ; ; RK APT REC SD CL BFLY ;

A: TRAVELING SAND STEP 2 X ; ; PROG ROCK ; THROWAWAY ;
CHANGE LF TO RT WITH GLIDE TO SIDE TO SEMI ; ;
JIVE WALKS & A KICK BALL CHANGE ; ;

D: SAILOR SHUFFLE 4 X ; ;
RT TURNING FALLAWAY WITH CONT CHASSE ; ;
SAILOR SHUFFLE 4 X ; ;
LEFT TURNING FALLAWAY WITH CONT CHASSE TO ½ OP ; ;

B: MOOCH ; ; ; ; ;
CHASSE ROLL ; ; RK & CHASSE TO BFLY ;

A: TRAVELING SAND STEP 2 X ; ; PROG ROCK ; THROWAWAY ;
CHANGE LF TO RT WITH GLIDE TO SIDE TO SEMI ; ;
JIVE WALKS & A KICK BALL CHANGE ; ;

END: QK LUNGE & TWIST ;

DEBBIE & PAUL TAYLOR
CD: GIANTS OF LATIN: RUMBA IN THE JUNGLE TRACK 15 OR
DOWNLOAD AMAZON ID: 239842648
"THE LION SLEEPS TONIGHT" (SLOW JIVE 34BPM)
(BALLROOM ORCHESTRA & SINGERS)
RELEASED JULY 2017 AT ICBDA

WHERE DO I BEGIN

Choreographers: Bob & Sally Nolen W/SCOTT DODSON**
Address: 790 Camino Encantado, Los Alamos, NM 87544
Rhythm & Phase: SLOW FOXTROT- PHASE VI (SQQ unless noted)
Music: WHERE DO I BEGIN - CD-2008 WORLD SUPER
STARS DANCE FESTIVAL-CASA MUSICA-CM-CD 0902
Speed: SLOWED 10.2% FROM CD
Sequence: INTRO A A B B INTL A A(MOD) END

Tel: 505-622-7227
email: bob@dreamarounds.com



released: JULY 2017 R0

TIMING

Introduction

1-4 Wait ; ; Walk Draw 2X ; ;

1-2 {Wait} Wait 2 meas offset with partner man to left behind woman LOD/WALL no hnds both left feet free;

3-4 {Walk Draw 2x} Walk L,-,-; Walk R,-,-;

5-8 Walk Draw ; Walk, Pk Up, Man Cls Ladies HOLD; Step Sd to Small Around the World ; Sync Zig Zag ;

5 {Walk Draw} Walk L,-,-;

6 {Walk Pk Up Man Clse Ladies Hold} Walk R,-, draw L to R,-; (fwd R,-, picking up,- CP/LOD;)

7 {Step Sd to Small Around the World, Rec R} From CP/LOD sd & bk L & shift weight to both feet lower woman clockwise rotation rising after rotation,-, R; (sd & fwd R & shift weight to both feet woman lowers to layback pos while rotating CW & rise after rotation, rec L;)

1&234 8 {Sync Zig Zag} Fwd L in CP/LOD, fwd R/ outside partner to BJO/LOD/COH, bk L , fwd R to SDCAR/LOD/COH, fwd L to CP/LOD/WALL; (bk R in CP/LOD /sd L outside partner to BJO/ROD/WALL, fwd R to SDCAR/ROD/WALL, bk L CP/ROD/WALL;)

Part A

1-4 Right Lunge,-, Roll, Rec ; Right Lunge, Rec, Roll & Slip ; Start Three Fallaways ; ;

1 {Right Lunge,-, Roll, Rec;} Sd & slghtly fwd onto R keeping L sd in twd prtnr & as wgt is taken on R flex R knee & make slght LF body turn & look at prtnr, -, rolling up to 3/8 rec L;

2 {Right Lunge, Rec, Roll & Slip} Sd & fwd R, -, rolling RF up to 3/8, rec L, slip R past L;

sq;sq; 3-4 {Start Three Fallaways} In CP fwd L turning LF [with right sd stretch], -, sd R [with right sd stretch], X L in bk of R to SCP [with right sd stretch]; bk R turning LF to CP [no sway], -, sd & fwd L [with left sd stretch], X R well behind L to BJO/LOD [with left sd stretch]; (In CP bk R, -, sd L, X R in bk of L to SCP/ROD; turning LF fwd L slipping to CP, -, sd & slghtly bk R to reverse SCP, X L well behind R to BJO;

5-8 Finish Three Fallaways ; Feather Finish ; Double Reverse Overspin ; Reverse Wave 1/2 ;

sq; 5 {Finish 3 Fallaways} Fwd L turning LF [blending to left sd stretch], -, sd R [cont left sd stretch], X L in bk of R to SCP/ROD [cont left sd stretch]; (bk R turning left face, -, sd L, X R in bk of L to SCP/ROD;)

6 {Feather Finish} bk R turning left face, -, sd & fwd L, fwd R outsd woman crossing R in front of L at thighs to CBMP; (fwd L turning left face, -, sd & fwd R, bk L crossing leg in bk of R at thighs;)

7 {Double Reverse Overspin} fwd L comm to turn LF, -, sd R [3/8 LF turn between stps 1 & 2], spin up to 1/2 LF between stps 2 & 3 on ball of R bringing L ft under body beside R with no wgt flexed knees & fwd L spin 1/4 CP/ROD/COH; (bk R comm to turn LF, -, L ft closes to R heel turn turning 1/2 left face slghtly bk R cont LF turn, X L IF of R, & bk R spin 1/4 CP/ROD/COH;)

8 {Reverse Wave 1/2} bk R line of progression, -, bk L, bk R curving LF to end facing reverse line of progression; (fwd L, -, fwd R, fwd L curving to end facing line of progression;)

9-10 Tipple Chasse Pivot; Heel Pull & Step Fwd ;

9 {Tipple Chasse Pivot} Comm RF upper body turn bk L turning RF, -, sd R with slght L sd stretch turning 1/4 RF between stps 1 & 2/close L, sd & slghtly fwd R [1/8 RF turn between stps 3 & 4] pivot R, 1/2 to fc RLOD/WALL; (comm RF upper body turn fwd R turning RF, -, cont turning RF small stp sd L /close R, sd & slghtly bk L pivot L, 1/2 to fc LOD/COH;)

- sqg; 10 {*Heel Pull Step Fwd*} bk L starting RF turn, -, continuing turn on L heel pull R ft bk to L transferring wgt to R at end of stp ending sd with ft slghtly apart, step fwd L; (*fwd R turning RF, -, continuing RF turn sd L, draw R to L, step bk R;*)

Repeat Part A

Part B

1-4 Natural Pivot to Rt Lng w/Sway, Rec ; Bk,-,Bk/Lk, Slip (CP/LOD) ; Opn Rev Trn w/Outside Swivel; Opn Natural ;

- sqg 1 {*Natural Pivot to Rt Lng w/Sway*} From BJO/LOD/COH L step fwd & sd R twd RLOD/WALL, -, continue rotation step sd & fwd L twd RLOD/COH, continue rotation to rt & step between ladies feet R into a lng line RLOD/WALL;
- 12&3 2 {*Bk,-,Bk/Lk, Slip*} Rec L, bk R/lock L in frnt of R, bk R slip CP/LOD (*fwd R, fwd L/lock R in frnt of L, fwd L with rt fc rotation to CP/LOD*)
- 3 {*Opn Rev Trn w/Outside Swivel*} Fwd L commcg LF turn, fwd & sd R cont LF turn, bk L well under body cont LF turn, slght swivel LF on L allowing R to X IF no wgt [no sway]; (*bk R comm LF turn, fwd & sd L, fwd R outsd prtner, swivel RF to SCP;*)
- 4 {*Opn Natural*} Comm RF upper body turn fwd R heel to toe, -, sd L across LOD, bk R bringing rt shoulder bk to BJO/LOD/COH; (*comm RF upper body turn fwd L, -, sd & fwd R, sd & fwd L BJO/LOD/WALL;*)

5-6 Opn Impetus; Pk Up in 2 CP LOD/COH ;

- 5 {*Opn Impetus*} In BJO soft or flexed knees throughout comm RF upper body turn bk L, -, close R to L [heel turn] cont RF turn [usually a total of about 3/8 turn], complete turn fwd L in tight SCP; (*in BJO soft or flexed knees throughout comm RF upper body turn fwd R between M's ft heel to toe pivoting 1/2 RF, -, sd & fwd L cont turn around man brush R to L, complete turn fwd R;*)
- 6 {*Walk Pk Up in 2*} Fwd R begin picking lady up,-L cls L complete pick up,-; (*fwd L begin rotation to step in front of man,-, R complete pick up to CP/RLOD*)

Repeat Part B with Man stepping sd & fwd in Meas 6

Part INTL

1 Lady Leg Crawl ;

- 8 {*Lady Leg Crawl*} Man extend his free right leg & lady crawl up his leg with her left leg;

Repeat Part A

Part A(MOD) Repeat Part A through Meas 7 and add a Feather Finish

END

1-4 Slow Contra Check & Extend; Slow Switch ; Bk/Lk/Bk/Lk ; Step Back & Trn Slowly to Challenge Line;

- 1-2 {*Slow Contra Check & Slow Extend*} Commence LF upper body turn flexing knees with strong R sd lead chk fwd L in CBMP, -, rec R comm strong RF turn leaving L ft almost in place, cont strong RF turn rec L soft knees throughout;
- {*Extend*} Man extend up and back through shoulders (*ladies extend up & back pushing hips to man*);
- {*Slow Switch*} Begin rec to L while rotating upper body to RLOD/WALL on L keeping both R & L on the floor transferring weight to R slightly rising to R & lowering; (*ladies rec R beginning rt fc rotation while bringing the L up to instep of R, step fwd L*)
- 3 {*Bk/Lk/Bk/Lk*} Bk R, lock L in front of R, bk R, lock L in front of R ;
- 4 {*Step Back & Trn Slowly to Challenge Line*} Slow back R, begin turning to promenade position (SCP), slow step side and forward on the L, stretch trail side of body forcefully and rise and sway toward supported foot, looking out.

5-6 Throwaway to Oversway on Final Ding; Slow Extend:

- 5 {*Throwaway to Oversway*} On last ding man rotate his body to the left while slightly rising & then lowering by relaxing L knee & allowing R to point sd & bk while keeping R sd in twd woman & looking at her [with L sd stretch keeping R arm up], -, (on last ding lady slightly rise with man turning left face then relaxing R knee & sliding L ft bk under body past the R ft to point bk meanwhile looking well to the L & keeping L sd in twd man, -)
- 6 {*Slow Extend*} Continue to lower into man's lft knee while extending the right leg back into throwaway line;

HEAD CUES

Part Intro

Wait both fcng LOD/WALL (man behind) w/Both Left Feet Free both Looking looking down & towards each other;;
Walk Draw 2x;;Walk Draw;
Both Walk R (Take woman's lft Forearm Pick Up)-, Cls (she hold)-;
Sd L, to Small Around the World,-, Rec R; Snc Zig Zag (1&234);

Part A

Right Lunge,-, Rec-; Right Lunge Roll & Slip; Three Fallaways; ; ;
Feather Finish; Double Reverse Over Spin; Reverse Wave 3;
Tipple Chasse Pivot; Heel Pull & Step Fwd CP/LOD/COH;

Part A

Right Lunge,-, Rec-; Right Lunge Roll & Slip; Three Fallaways; ; ;
Feather Finish; Double Reverse Over Spin; Reverse Wave 3;
Tipple Chasse Pivot; Heel Pull & Step Fwd CP/LOD/COH;

Part B

Natural Pivot to Right Lunge; Bk/Bk/Lk Slip (CP/LOD);
Opn Rev Trn w/Outside Swivel; Opn Natural Turn;
Impetus to Scp; Pk Up in 2 to CP/LOD;

Part B

Natural Pivot to Right Lunge; Bk/Bk/Lk Slip (CP/LOD);
Opn Rev Trn w/Outside Swivel; Opn Natural Turn;
Impetus to Scp; Pk Up in 2 to CP/LOD;

Part INTL

Lady Leg Crawl ;

Part A

Right Lunge,-, Rec-; Right Lunge Roll & Slip; Three Fallaways; ; ;
Feather Finish; Double Reverse Over Spin; Reverse Wave 3;
Tipple Chasse Pivot; Heel Pull & Step Fwd BJO/LOD/COH;

Part A(MOD)

Right Lunge,-, Rec-; Right Lunge Roll & Slip; Three Fallaways; ; ;
Feather Finish BJO/LOD/WALL; Double Reverse Overspin ; Feather Finish ;

END

Slow Contra Check & Extend ; Slow Switch; Bk/Lk/Bk/Lk ;
Step Bk & Turning to a Challenge Line ;
Throwaway on Last Ding ; Slow Extend ;

**

Scott Dodson was our coach in Albuquerque, NM for 3 years before he moved to San Diego where he taught in 4 studios for about 2 years,when he was diagnosed with cancer. He lived for another two years. He and I, Bob, the year before he died spent 2 hours one night writing much of this dance to the music. I found it when he had told me about Arunas Bizokas & Kitusha Dimadova. He felt they were the best at what he was trying to teach us. They were on U-Tube at the Super Stars Dance Festival in Japan in 2008. Sally and I want to dedicate this dance to Scott Dodson,a super technician, loved dance, and a wonderful friend. He is sorely missed!! We also want to thank another couple of coaches, Tom Hicks and Cristel Pike, who have helped us with the final touches on this dance and their encouragement.

YOU'RE THE TOP CHA CHA

Released July, 1988 for URDC

Choreographers: Jim & Bobbie Childers, 21813 SE 271st Pl., Maple Valley, WA 98038

Phone: 206-841-1471

Email: bobbiec@spu.edu

Music: "You're The Top Cha Cha" by Ross Mitchell and Singers 2:17 Available on iTunes

Rhythm: Phase IV+2

Sequence: Intro A B A B (1-13) Ending

Normal opposite except where noted. Directions for Man

INTRO

TWO MEASURE WAIT W/CLAP; BACK BASIC; FACE, POINT LOD, HOLD,-;

Open position LOD no hands joined weight on M's Left W's R wait 1 ½ measures; -,-, on beat 3 shift wait to M's R W's L, clap on beat 4; Rk bk L, rec R, fwd chasse L/cl R, L; Fwd R fc ptr/wall, point L LOD bring hnds twd chest elbows out, join M's R W's R hands L arm extended out to side, -;

PART A

HIP TWIST; FAN; HOCKEY STICK;; RK 4; ALEMANA;; HAND TO HAND;

(Hip Twist) Fwd L, rec R, bk L/XRIFL, Cl L, (W: Bk R, rec L, fwd R/XLIBR, fwd R/trn RF ¼ on R);

(Fan) Bk R, rec L trn 1/8 LF, Sd chasse R/L, R (W: Fwd L, fwd R trn LF to fc M, chasse bk L/R, L;)

(Hockey Stick) Fwd L, rec R, almost in place L/R, L; Bk R trng RF, rec L, chasse fwd DRW R/L, R; (W: Cl R to L, fwd L, chasse fwd R/L, R; Fwd L trn LF 1/8, Fwd R trn LF to fc M, bk chasse L/R, L;)

(Rock 4) M's L W's R hnds jnd waist level w/W's L hnd on L hip rk fwd L, rec R, rk R;

(Alemana) Fwd L (W: Bk R stretch L hnd up and out past L ear), rec R (W rec L w/L hand on L hip), chasse L/R, L raise jnd M's L W's R hands; Bk R, rec L, chasse right R/L, R to BFLY WALL (W: Bk R, rec L, chasse fwd R/L R; Fwd L swivel RF, fwd R swivel RF to fc M, chasse left L/R,L;)

(Hand to Hand) Trng LF to OP/LOD Bk L, rec R trn RF to fc ptr, chasse LOD to BFLY L/R, L;

CRAB WALKS;; NEW YORKER (QOS); SPOT TURN; ALEMANA; HAND TO HAND TO OP LOD; FORWARD, 2, KICK, TCH (DOWN); BODY RIPPLE;

(Crab Walks) XRIF of L, sd L, XRIF of L/sd L, XRIF of L; Sd L, XRIF of L, Sd chasse L/R, L; *styling note: looking at ptr travel very little on first crab walk then make second crab walk slightly larger in order to "crescendo" into the following New Yorker.

(New Yorker QOS) Ck R LOD OP, rec L trn RF release jnd hnds and bring both arms down in front of body, Sd R RLOD facing ptr stretch both arms out to sides, _;

(Spot Turn) Thru L trn RF, rec R trn RF to fc ptr, sd chasse L/R, L;

(Alemana) Bk R, rec L, sd chasse R/L, R to BFLY/WALL (W: Fwd L swivel RF, fwd R swivel RF to fc M, sd chasse L/R, L);

(Hand to Hand to OP) Trng LF to OP/LOD BK L, rec R to BFLY, sd chasse LOD L/R, L commence to OP;

(Fwd, 2, Kick, Tch) Fwd LOD R, L, kick R fwd with lifting action allowing L to swivel so L toes point COH (W's R pointing WALL), tch R just in front of L instep with heel off floor as you bend knees compressing strongly into floor bringing L arm down to L side and R hand to upper R thigh and weight still on L looking LOD in slight bk to bk position.

(Body Ripple) With knees still bent tilt torso upward starting to bring L hand up close to body with palm toward ear, straighten L knee and "settle back" into L hip (allow L hip to go back) creating a body waving action with L arm straight up palm turned out, -, -, -;

PART B

(Op LOD) CUBAN BREAKS;; SPOT TURN; HALF BASIC; FAN; ALEMANA;;

(Cuban Breaks) OP/LOD M's R W's L hands on hip XRIF of L trn slightly RF to look at ptr/rec L, small sd R, XLIF of R trng body slightly LF away from ptr but looking LOD/rec R, small sd L; Repeat 1st measure Part B;

(Spot Turn) Fwd R LOD trn LF, rec L/trn LF to c ptr, sd chasse R/L, R to CP WALL;

(Half Basic) Fwd L, rec R, sd chasse L/R,L;

(Fan) Bk R, rec L trn 1/8 LF bring L hnd to waist, sd chasse R/L, R;

(Alemana) Fwd L, rec R, in place L/R, L rise L hnd; (W: Cl R, fwd L, fwd chasse R/L, R); Bk R, rec L, sd chassee R/L, R to BFLY WALL; (W: Fwd L under jnd hnds swivel RF, fwd R swivel RF to fc M, sd chasse L/R, L;)

HAND TO HAND; NEW YORKER; QUICK NEW YORKERS; NEW YORKER;

(Hand to Hand) Repeat Part A meas. 8;

(New Yorker) Trng LF Fwd L OP LOD, rec L to fc ptr, sd chassee R/L, R to BFLY;

(Quick New Yorkers) Ck RLOD L LOD/rec R trn LF, sd L, ck LOD R OP/rec L trn RF, sd R;

(New Yorker) Fwd L RLOD LOP, rec R/fc ptr, sd chassee L/R, L to BFLY WALL;

DOUBLE CUBANS;; SPOT TURN; HAND TO HAND TO OP; FACE, POINT, -,-;

(Double Cubans)XRIF of L/rec L, sd R/rec L, XRIF of L/rec L, sd R; XLIF of R/rec R, sd L/rec R, XLIF of R/rec R, sd L;

(Spot Turn) XRIF of L trn LF (W RF, rec L/trn LF to fc ptr, sd chassee R/L, R;

(Hand to Hand to OP) Trn LF OP bk L, rec R, fwd chasse L/R, L;

(Face, Point, -,-) Fwd R/trn RF to fc ptr bring hnds to chest elbows out, point L LOD handshake with R hnd extend L arms out to sd, -,-;

ENDING

SPOT TURN (QOS); SPOT TURN (QOS); CK, REC/BK, PT, -;

(Spot Turns;) XRIF of L trn LF, rec L/fc ptr bring both arms down in front of body, sd R stretch both arms out to sd, -; Repeat to RLOD;

(Ck, Rec/BK, Pt, -) Check LOD R with left arm extended in front right arm bk in contra body, rec L/sm bk R (almost in place) in slight bk to bk pos bring both arms down to sides, point L LOD with left arm straight up palm out right arm extended in front palm up;

*option We have written the cue sheet with the standard steps for the HipTwist, Fan, Hockey Stick, and Alemana. However, the standard steps may be replaced with the Ronde Chasse & Hip Twist Chasse where applicable.