

Dancin' on Tulsa Time



Gonna set my watch back to it....

42nd ICBDA Convention
July 11-14, 2018
Renaissance Hotel & Convention Center
Tulsa, Oklahoma



Table of Contents

Welcome to the 42 nd ICBDA Convention 2018	1
Welcome from the Chairman of the Board	2
Convention 43 – Orlando, Florida	3
Committee Chairs – Convention 42	4
2018 Week at a Glance	5
Cuers and Masters of Ceremony	9
ICBDA Board of Directors	10
Distinguished Service Award	11
Golden Torch Award	11
Top 15 Convention Dances	12
Top 15 Convention Dances Statistics	13
Top 10 Dances in Each Phase	14
Hall of Fame Dances	15
Video Order Form	16
Let’s Dance Together – Hall A	18
Programmed Dances – Hall A	19
Programmed Dances – Hall B	20
Programmed Dances – Hall C	21
Clinic and Dance Instructors	22
Paula and Warwick Armstrong	23
Fred and Linda Ayres	23
Wayne and Barbara Blackford	24
Mike and Leisa Dawson	24
John Farquhar and Ruth Howell	25
Dan and Sandi Finch	25
Mike and Mary Foral	26
Ed and Karen Gloodt	26
Steve and Lori Harris	27
John and Karen Herr	27
Tom Hicks	28
Joe and Pat Hilton	28
George and Pamela Hurd	29



Pamela and Jeff Johnson	29
John and Peg Kincaid	30
Kay and Bob Kurczweski.	30
Randy Lewis and Debbie Olson	31
Rick Linden and Nancy Kasznay	31
Bob and Sally Nolen	32
J.L. and Linda Pelton	32
Sue Powell and Loren Brosie	33
Randy and Marie Preskitt	33
Mark and Pam Prow	34
Paul and Linda Robinson	34
Debbie and Paul Taylor	35
Mary and Bob Townsend-Manning	35
We Want Your Feedback	36
Clinic Notes	37
Some Thoughts on Bolero	37
The Lefts and Rights: Improving Your Rotational Figures	39
Smooth Out & Make Your Foxtrot Travel	42
Foxtrot Workshop For The Advanced Dancer	45
Foxtrot Clinic Notes	47
Bolero Clinic	51
Cue Sheets by Dance Name	52
Cue Sheets by Rhythm and Phase	53
Cue Sheets	
<i>All About That Bass Foxtrot</i> , by George & Pamela Hurd	
<i>Cha Cha King</i> , by J.L. & Linda Pelton	
<i>Fallen</i> , by Fred & Linda Ayres	
<i>I Can't Tell You Why</i> , by Mary & Bob Townsend-Manning	
<i>If One Day</i> , by Paula & Warwick Armstrong	
<i>Il Mostro</i> , by Mike & Leisa Dawson	
<i>Just a Taste of Bolero</i> , by Paul & Linda Robinson	
<i>Kindred Spirits</i> , by Karen & Ed Gloodt	
<i>Let's Get Away from It All</i> , by Pamela & Jeff Johnson	
<i>(Let's Marvin Gaye &) Get It On</i> , by Randall Lewis & Debbie Olson	



Night of Stars Tango, by Tom Hicks

Open Arms, by Sue Powell & Loren Brosie

Perhaps Love, by Richard Linden & Nancy Kasznay

Remember Your Smile, by Joe & Pat Hilton

Rockin' Pneumonia III, by Debbie & Paul Taylor

Save Room, by Randy & Marie Preskitt

Swing Uptown, by Mike & Mary Foral

Tico Tico Mambo, by Peg & John Kincaid

Walkin' the Dog, by Ruth Howell & John Farquhar

When I Dream of You IV, by Bob & Kay Kurczewski



Welcome to the 42nd ICBDA Convention 2018

The 42nd ICBDA committee, Paul, Bob, Sally and I would like to welcome you to Tulsa and thank you for attending the 42nd ICBDA Convention in Tulsa, Oklahoma. The Renaissance Hotel is a gem in the middle of the Heartland and they are excited ICBDA is being held in their hotel.

The hotel ballrooms are beautiful and will be great to dance in with the addition of the wood flooring put down in all the halls. As in past years, the wood flooring will be a combination of our own and additional leased flooring to make sure there are wood floors in all the halls.

The committee has put a lot of coordinated effort into making this convention one of the best. Paul, Bob, Sally and I know how hard they have worked and couldn't be more pleased with their performance. We believe all the attendees will enjoy the benefits of their hard work. Much of our direction came from the results of the surveys from past conventions. We urge you to take this year's survey to give input to the Orlando committee to allow them to use your suggestions to make their convention a success.

This organization is operated by volunteers and each of you is very important to the success of the organization and its conventions. We thank all of you for every contribution you make to ICBDA, from attending the convention, to doing an organizational job, being a board member or for being a general member. YOU make this organization what it is and we appreciate and thank you.

Now, on to good times, Let's Dance!

Linda and Paul Robinson
42nd ICBDA Convention Chairs

Bob and Sally Nolen
42nd ICBDA Convention Co-Chairs



Welcome from the Chairman of the Board

Welcome to Tulsa!

Debbie and I want to welcome you to Tulsa, Oklahoma! We are so looking forward to seeing you here and interacting with you! If you see us dancing or wandering around, please stop and introduce yourselves, we'd love to meet you! We are the new Presidents of ICBDA and are looking forward to making this dance organization better in every way. That is a tall order, as Past Presidents Bob and Sally Nolen have been working for the last four years doing just that!

We want to thank the Convention 42 volunteers for their hard work bringing this event to you. Chairs Linda and Paul Robinson along with their Assistant Chairs Sally and Bob Nolen have been working for over three years to make this a fantastic event!

We also have a first at this convention! Roundalab decided to have their annual convention just prior to ours, at the same venue. It began on Friday and ends at Noon on Tuesday. Look for their many workshops, evening dances, and special events. You may visit their website at Roundalab.org for more information. We hope this will be so successful that they will want to continue this effort in other years.

We also want to thank Bob Bahr and his crew. Bob's efforts not only bring us our wonderful wooden floors, but they also produce the convention's videos. Starting this year, members can choose to purchase the videos and have them available for streaming or downloading right from our website sometime after the convention.

One more notable thank you goes to Ben Goldberg and his crew, who have made sure the sound is the best possible for each hall.

Since our membership voted for Bolero and Foxtrot as the featured rhythms for this convention, Linda and Paul have scheduled workshops in these rhythms in all three ballrooms during Wednesday's clinics. Remember, all convention attendees are welcome every day of the convention, in any hall where they feel they will learn. So please come and partake on Wednesday. And don't forget to complete the survey at the end of the convention, so you too can be part of our featured rhythms decision making for next year. We do read every survey and try to improve what we do every year.

Finally, we urge you attend the ICBDA Annual General Membership Meeting (AGM) held on Saturday at 3:15 PM. This meeting is especially for our members. Not only will early registrants have a chance to win a free convention package for next year (you must be present to win), but attendees will learn about future events, as well as what we are doing to make ICBDA the best dance organization in the world.

Joe and Debbie Krivan



Looking Ahead to Convention 43—Orlando, FL

Hi Dancers,

Plans are underway, and you are not going to want to miss out on ICBDA 43 in Orlando Florida. So mark your calendars and start planning your trip to join your dancing family July 10-13, 2019 for a great time on and off the dance floor!

Once again, we will have three beautiful halls with our floating wood floors to give you the great dance experience. There is a wonderful list of talented instructors that are excited about the opportunity to dance and learn with you. As you plan your trip we suggest you go to the Orlando's Official Visitor Center website to find those special attractions you can add to your dance vacation. www.visitorlando.com

Orlando is the theme park capital of the world, with Disney World, Universal Studios and Sea World at the top of the list. Another must see is the Kennedy Space Center. Visit their web site for a variety of tours. One option of many is The Cape Canaveral Early Space Tour. During this fantastic tour you will enjoy a step back in time to the beginning of America's space program. www.kennedyspacecenter.com

Those of you looking for a quieter experience may want to explore some of Orlando's Eco Tours. Air boat rides, swamp buggies, kayaking, natural springs, birding and nature parks are just a few of the many things to do in Orlando's great outdoors.

Thrill seekers will want to check out the indoor skydiving at IFLY Orlando indoor sky diving. If you are looking for night time entertainment, (after the dance of course) this would be your chance to see the famous Blue Man Group. Golfers bring those clubs and take advantage of some of the best golf courses in the country.

The host hotel this year is the beautiful Rozen Plaza Hotel. Once you are at the hotel a car is not needed because of the large number of restaurants within walking distance. The hotel itself has six options of places to eat. Those of you looking to shop will enjoy walking right across the street to a large shopping center with something for everyone.

There are a variety of campgrounds close by. More information will be coming on camping as we move forward. Many people are working in rhythm to put together a terrific convention for you. Keep watching for more details coming your way and start making plans to join us at ICBDA 43 in Orlando. It is sure to be some of the best dancing of 2019.

See you all on the dance floor,

Pamela and Jeff Johnson, ICBDA 43 Convention Chair

Curt and Tammy Worlock, ICBDA 43 Co-Chair



Committee Chairs – Convention 42



General Chaircouple
Linda and Paul Robinson



Daytime Chaircouple
Joe and Pat Hilton



First-timer Chaircouple
Karen and Ed Gloodt



Assistant Chaircouple
Bob and Sally Nolen



Syllabus Chaircouple
Dale and Leslie Simpson



President ICBDA
Joe and Deb Krivan



Registration Chaircouple
Jerry and Louise Engelking



Signage Chaircouple
Bob and Deb Carlson

Facilities & Sound
Ben Goldberg



Floor
Bob Bahr



Evening Programming
Ron Rumble



Hospitality Chaircouple
Terry and Jan Naylor



2018 Week at a Glance

WEDNESDAY CLINICS & EVENING PROGRAM/DANCE

	Phase V/VI Hall A	Phase IV/V Hall B	Phase III/IV Hall C
9:30 - 12:00	Bolero Phase VI Clinic Tom Hicks & Jenny Rozhkova	Improve Your Rotational Figures Clinic Dan & Sandi Finch	Foxtrot Phase III/IV Clinic Mark & Pam Prow
12:00-1:30	Lunch/Hall Closed	Lunch/Hall Closed	Lunch/Hall Closed
1:30 - 4:00	Foxtrot Phase V-VI Clinic Bob & Sally Nolen	Smooth Out & Make Your Foxtrot Travel Clinic Wayne & Barbara Blackford	Bolero Phase III-IV Clinic John & Karen Herr
4:00 - 6:45	Dinner/Hall Closed	Dinner/Hall Closed	Dinner/Hall Closed
6:45 - 7:30	Opening Ceremonies & Showcase		Hall Closed
7:30 - 7:55	Let's Dance Together		Hall Closed
7:55 - 8:05	Break to close partition between Halls A & B		Hall Closed
8:05 - 10:10	Program Dancing	Program Dancing	Program Dancing

THURSDAY TEACHES & EVENING PROGRAM/DANCE

	Phase V/VI Hall A	Phase IV/V Hall B	Phase III/IV Hall C
9:30 - 10:40	Bolero Phase VI Paul & Linda Robinson <i>Just a Taste of Bolero</i>	Waltz Phase V Joe & Pat Hilton <i>Remember Your Smile</i>	Foxtrot Phase IV Pamela & Jeff Johnson <i>Let's Get Away From It All</i>
10:45-12:00			Bolero Phase III Mary & Bob Townsend- Manning <i>I Can't Tell You Why</i>
12:00 - 1:15	Lunch/Hall Closed	Lunch/Hall Closed	Lunch/Hall Closed
1:15 - 1:35	Review – BL Robinson	Review – WZ Hilton	Review – FT Johnson
1:35 - 2:00			Review – BL Townsend- Manning
2:00 - 4:30	Cha Phase VI Randy & Marie Preskitt <i>Save Room</i>	Hall of Fame Dance Steve & Lori Harris	Mambo Phase IV Peg & John Kincaid <i>Tico Tico Mambo</i>
4:30 - 7:00	Dinner/Hall Closed	Dinner/Hall Closed	Dinner/Hall Closed
7:00 - 7:30	Showcase	Hall Closed	Hall Closed
7:30 - 7:55	Let's Dance Together		Hall Closed
7:55 - 8:05	Break to close partition between Halls A & B		Phase III & Phase IV Dance Thru All Dances 2X
8:05 - 8:25	Dance Thru 2X - Both Dances	Dance Thru 2X - Both Dances	
8:25 - 10:30	Program Dancing	Program Dancing	Program Dancing



FRIDAY TEACHES & EVENING PROGRAM/DANCE

	Phase V/VI Hall A	Phase IV/V Hall B	Phase III/IV Hall C
9:00 - 9:40	Review – CH Preskitt	Review – Hall Of Fame Harris	Review – MB Kincaid
9:45 - 12:15	Slow Two Step Phase VI <i>Perhaps Love</i> Rick Linden & Nancy Kasznay	Bolero Phase V Paula & Warwick Armstrong <i>If One Day</i>	Waltz Phase IV Kay & Bob Kurczewski <i>When I Dream of You</i>
12:15 - 1:30	Lunch / Hall Closed	Lunch / Hall Closed	Lunch / Hall Closed
1:30 - 2:10	Review – ST Linden & Kasznay	Review – BL Armstrong	Review – WZ Kurczewski
2:10 - 3:25	Tango Phase VI Tom Hicks & Jenny Rozhkova <i>Night of Stars Tango</i>	Jive Phase V Ruth Howell & John Farquhar <i>Walkin' the Dog</i>	Rumba Phase III Fred & Linda Ayres <i>Fallen</i>
3:25 - 4:45			Cha Phase III JL & Linda Pelton <i>Cha Cha King</i>
4:45 - 7:15	Dinner / Hall Closed	Dinner / Hall Closed	Dinner / Hall Closed
7:15 - 7:45	Showcases		Hall Closed
7:45 - 8:15	Let's Dance Together		Hall Closed
8:15 - 8:25	Break to close partition between Halls A & B		Phase III & Phase IV Dance Thru All Dances 2X
8:25 - 8:45	Dance Thru 2X - Both Dances	Dance Thru 2X - Both Dances	
8:45 - 10:30	Program Dancing	Program Dancing	Program Dancing

SATURDAY TEACHES & EVENING PROGRAM/DANCE

	Phase V/VI Hall A	Phase IV/V Hall B	Phase III/IV Hall C
9:00 - 9:20	Review – TG Hicks & Rozhkova	Review – JV Howell & Farquhar	Review – RB Ayres
9:20 - 9:40			Review – CH Pelton
9:45 - 12:15	Foxtrot Phase VI George & Pam Hurd <i>All About That Bass Foxtrot</i>	West Coast Swing Phase V Randy Lewis & Debbie Olson <i>(Let's Marvin Gaye &) Get It On</i>	Bolero Phase IV Karen & Ed Gloodt <i>Kindred Spirits</i>
12:15 - 2:15	Lunch / Hall Closed	Lunch / Hall Closed	Lunch / Hall Closed
2:15 - 3:00	Review – FT Hurd	Review – WC Lewis & Olson	Review – BL Gloodt
3:05 - 3:45	Hall Closed	Hall Closed	Annual General Membership Meeting – All Attend
3:45 - 5:00	Dance Thru All Teaches - Once		Hall Closed
5:00 - 7:30	Dinner/Hall Closed	Dinner/Hall Closed	Dinner/Hall Closed
7:30 - 8:00	Closing Ceremony		Hall Closed
8:00 - 8:30	Let's Dance Together		Hall Closed
8:30 - 8:40	Break to close partition between Halls A & B		Hall Closed
8:40 - 8:50	Dance Thru 1X – Both Dances	Dance Thru 1X – Both Dances	Dance Thru 2X
8:50 - 10:30	Program Dancing	Program Dancing	Program Dancing

Standby Dances

Phase VI Waltz
Mike & Leisa Dawson

Phase V Waltz
Sue Powell & Loren Brosie

Phase 4 Quickstep
Mike & Mary Foral

Phase III Jive
Debbie & Paul Taylor



Wednesday Evening Festivities

Opening Ceremonies / Dance Showcase – 6:45

Let's Dance Together – 7:30

Thursday Morning Dances

Bolero Phase VI – Paul & Linda Robinson, *Just a Taste of Bolero*

Waltz Phase V – Joe & Pat Hilton, *Remember Your Smile*

Foxtrot Phase IV – Pamela & Jeff Johnson, *Let's Get Away From It All*

Bolero Phase III – Mary & Bob Townsend-Manning, *I Can't Tell You Why*

Thursday Afternoon Dances

Cha Phase VI – Randy & Marie Preskitt, *Save Room*

Hall of Fame Dance – Steve & Lori Harris

Mambo Phase IV – Peg & John Kincaid, *Tico Tico Mambo*

Thursday Evening Festivities

Let's Dance Together – 7:00

Dance Showcase – 7:30

Friday Morning Dances

Slow Two Step Phase VI – Rick Linden & Nancy Kasznay – *Perhaps Love*

Bolero Phase V – Paula & Warwick Armstrong, *If One Day*

Waltz Phase IV – Kay & Bob Kurczewski, *When I Dream of You*

Friday Afternoon Dances

Tango Phase VI – Tom Hicks & Jenny Rozhkova, *Night of Stars Tango*

Jive Phase V – Ruth Howell & John Farquhar, *Walkin' the Dog*

Rumba Phase III – Fred & Linda Ayres, *Fallen*

Cha Phase III – JL & Linda Pelton, *Cha Cha King*



Friday Evening Festivities

7:15 – 7:45 Showcase

7:45- 8:15 Let's Dance Together

Saturday Morning Dances

Foxtrot Phase VI – George & Pam Hurd
All About That Bass Foxtrot

West Coast Swing Phase V – Randy Lewis & Debbie Olson
(Let's Marvin Gaye &) Get It On

Bolero Phase IV – Karen & Ed Gloodt
Kindred Spirits

Standby Dances

Waltz 6 Standby – Mike and Leisa Dawson, *Il Mostro*

Waltz 5 Standby – Sue Powell and Loren Brosie, *Open Arms*

Quickstep 4 Standby – Mike and Mary Foral, *Swing Uptown*

Jive 3 Standby – Debbie and Paul Taylor, *Rockin' Pneumonia III*

Saturday Festivities

3:05 – 3:45 Annual General Meeting, Hall C
All please attend!

7:30 Closing Ceremony

8:00 Let's Dance Together

8:50 Programmed Balls



Cuers and Masters of Ceremony

Convention 42 Cuers

Fred and Linda Ayres
Don Brown and Ellen Bell
Earle and Carol Collins
Kevin and Diane Denning
Tom Denniston
Doug and Leslie Dodge
John Farquhar
Fred and Cathy Fisher
Anita Froehlich
Karen and Ed Gloodt
Steve and Lori Harris
Pat and Joe Hilton
Ruth Howell
George and Pamela Hurd
Pamela and Jeff Johnson
Fran Keller
Judy Keller
Peg and John Kincaid

Martha and Ed Koslosky
Kay and Bob Kurczewski
Randy Lewis and Debbie Olson
Ellen McCabe
Bob Nolen
Sally Nolen
JL and Linda Pelton
Jean Philson
Steve Philson
Randy and Marie Preskitt
Linda Robinson
Paul Robinson
Ron Rumble
Amy and Ken Shotting
Jim Smith
Mary and Bob Townsend-Manning
Debby and Tim Vogt
Randy and Rose Wulf

Convention 42 Masters of Ceremony

Hershell Allen
Regina Aubrey
Fred and Linda Ayres
Marlyn and Michele Batcheller
Don and Ellen Bell Brown
Fred and Cathy Fisher
Anita Froehlich
Jeff and Pamela Johnson
Judy Keller and Jim Smith
Peg and John Kincaid
Kevin and Vicki Klein
Joe and Debbie Krivan

Stuart Lewis and Faye Samborsky
Ken MacKay
Ellen McCabe and Tom Denniston
Harry and Gladys Newton
JL and Linda Pelton
Peggy Roller
Ron and Norma Stairs
Phyllis Stewart
Mary and Bob Townsend-Manning
Lisa Wall and Mary Rozzano
Randy and Rose Wulf



ICBDA Board of Directors

Executive Officers

President: Joe and Debbie Krivan

Secretary: Anita Froehlich

Vice President: Bob Anderson and Shirley Ernst

Treasurer: Rick Linden and Nancy Kasznay

Board of Directors

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

Term Ends 9/30/20

Steve Gibson
Al and Alice Irvine
Tami Helms and Tim Keck
Randy Lewis and Debbie Olson

JL and Linda Pelton
Jim and Kathi Shideler
Paul and Linda Robinson

ICBDA Committee Appointments

Newsletter Editors
Membership/Computer Services
Convention 42 Chair (2018)
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
Paul and Linda Robinson
Debbie Hawks
Rick Linden
Terry and Jan Naylor
Jim and Kathi Shideler
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
Jerry and Louise Engelking – 2013

Gene and Jean Severance – 2015
Roy and Janet Williams – 2016
Debbie Hawks– 2017

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.

Past recipients:

2017 Ron and Mary Noble
2016 Ken and Irene Slater
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



Ron and Mary Noble 2017



2018 ICBDA Top 15 Convention Dances

Phase III - IV

1. *Fur Elise*
R Rumble IV Waltz
2. *Carnival*
R & R Rumble IV Rumba
3. *Cuando Me Enamoro*
K & E Gloodt IV Rumba
3. *Solitude City*
S Gibson IV Foxtrot
5. *Sam's New Pants*

D & S Finch IV Foxtrot
6. *A Thousand Years*
P & W Armstrong IV Rumba
6. *Legends Of The Fall*
K & E Gloodt IV Waltz
8. *El Reloj*
M Trankel, D Gilder IV Rumba
9. *Mi Vida*
K & J Read IV Rumba
10. *Girl Crush*
C & T Ahart IV Slow 2 Step
11. *The Sun, The Sea & The Sky*
S & I Bradt IV Waltz
12. *Dance With The Devil*
JL & L Pelton IV Cha
13. *Thoroughly Modern Millie*
R & M Preskitt IV Quickstep
14. *You Make My Pants WTGUAD*
C & T Hixon IV Jive
15. *Laurann*
R & M Preskitt IV Waltz

Phase V - VI

1. *Forrest Gump*
B & J Moore V Waltz
2. *Candlelight*
B & C Goss V Waltz
3. *Beat Of Your Heart*
R & M Preskitt V Slow 2 Step
4. *A Guy Is A Guy*
R & M Preskitt V Jive
5. *How Lucky Can One Guy Be?*
R & M Preskitt V Jive
6. *A Wink And A Smile*
R & R Rumble V Foxtrot
7. *Perfidia In Brazil*
G & P Hurd V Rumba
8. *Cuando Me Cha*
R & M Preskitt V Cha
8. *Sleeping Beauty*
B & M Moore V Bolero
10. *Theme From Shrek*
C & T Worlock V Waltz
11. *Capone*
P & W Armstrong V Waltz
11. *Hit Me With A Hot Note*
B & C Goss V West Coast Swing
13. *The Last Blues Song*
H & J Scherrer V Foxtrot
14. *Uptown Funk*
S Gibson V Cha
15. *Boogie Bumper*
M & R Schmidt V Quickstep
15. *Solitaire*
B & C Goss V Bolero



2018 ICBDA Top 15 Convention Dances Statistics

Phase III - IV		Total Votes By 5/21/2018	% Total Voters (138)	% Total Attendees (414)
1.	Fur Elise - R Rumble IV WZ	138	100%	33%
2.	Carnival - R & R Rumble IV RB	127	92%	31%
2	Cuando Me Enamoro - K & E Gloodt IV RB	127	92%	31%
4.	Solitude City - S Gibson IV FT	125	91%	30%
5.	Sam's New Pants - D & S Finch IV FT	122	88%	29%
6.	A Thousand Years - P & W Armstrong IV RB	121	88%	29%
6.	Legends Of The Fall - K & E Gloodt IV WZ	121	88%	29%
8.	El Reloj - M Trankel, D Gilder IV RB	120	87%	29%
9.	Mi Vida - K & J Read IV RB	108	78%	26%
10.	Girl Crush - C & T Ahart IV STS	107	78%	26%
11.	The Sun, The Sea & The Sky - S & I Bradt IV WZ	105	76%	25%
11.	Dance With The Devil - JL & L Pelton IV CH	105	76%	25%
13.	Thoroughly Modern Millie - R & M Preskitt IV QS	104	75%	25%
14.	You Make My PWTGUD - C & T Hixon IV JV	102	74%	25%
14.	Laurann - R & M Preskitt IV WZ	102	74%	25%
Phase V-VI				
1.	Forrest Gump - B & J Moore V WZ	133	96%	32%
2.	Candlelight - B & C Goss V WZ	131	95%	32%
3.	Beat Of Your Heart - R & M Preskitt V STS	126	91%	30%
4.	A Guy Is A Guy - R & M Preskitt V JV	123	89%	30%
5.	How Lucky Can 1 Guy Be? - R & M Preskitt V JV	117	85%	28%
6.	A Wink And A Smile - R & R Rumble V FT	116	84%	28%
7.	Perfidia In Brazil - G & P Hurd V RB	114	83%	28%
8.	Cuando Me Cha - R & M Preskitt V CH	112	81%	27%
8.	Sleeping Beauty - B & M Moore V BO	110	80%	27%
10.	Theme From Shrek - C & T Worlock V WZ	108	78%	26%
11.	Capone - P & W Armstrong V WZ	107	78%	26%
11.	Hit Me With A Hot Note - B & C Goss V WCS	107	78%	26%
13.	The Last Blues Song - H & J Scherrer V FT	106	77%	26%
14.	Uptown Funk - S Gibson V CH	104	75%	25%
15.	Boogie Bumper - M & R Schmidt V QS	103	75%	25%
15	Solitaire - B & C Goss V BO	103	75%	25%



2018 ICBDA Top 10 Dances in Each Phase

Phase III		Votes	Phase V		Votes
1.	<i>I Wanna Quickstep</i> E & A Palmquist QS	71	1.	<i>Forrest Gump</i> B & J Moore WZ	133
2.	<i>Beach Party Cha</i> R & J Williams CH	69	2.	<i>Candlelight</i> B & C Goss WZ	131
3.	<i>Black Horse & Cherry Tree</i> J Buckmaster & Z Reigel - CH	67	3.	<i>Beat Of Your Heart</i> R & M Preskitt STS	126
3.	<i>Any Dream Foxtrot</i> V & J Pinks FT	67	4.	<i>A Guy Is A Guy</i> R & M Preskitt JV	123
5.	<i>A Wink And A Smile III</i> K & E Gloodt FT	65	5.	<i>How Lucky Can One Guy Be?</i> R & M Preskitt JV	117
6.	<i>Valentine Bolero</i> J Donouge BO	64	6.	<i>A Wink And A Smile</i> R & R Rumble FT	116
7.	<i>Just Another Woman In Love III</i> B & S Nolen RB	62	7.	<i>Perfidia In Brazil</i> G & P Hurd RB	114
7.	<i>Hope</i> TJ & B Chadd WZ	62	8.	<i>Cuando Me Chia</i> R & M Preskitt CH	112
9.	<i>Carolina Moon</i> R & R Rumble WZ	56	9.	<i>Sleeping Beauty</i> B & M Moore BO	110
9.	<i>First Flower</i> K & B Nelson WZ	56	10.	<i>Theme From Shrek</i> C & T Worlock WZ	108
Phase IV			Phase VI		
1.	<i>Fur Elise</i> R Rumble WZ	138	1.	<i>Dark Waltz</i> D & T Vogt WZ	94
2.	<i>Carnival</i> R & R Rumble RB	127	2.	<i>Papillon</i> R Lamberty WZ	90
2.	<i>Cuando Me Enamoro</i> K & E Gloodt RB	127	2.	<i>Adeline</i> K & N Shibata STS	90
4.	<i>Solitude City</i> S Gibson IV FT	125	4.	<i>On Days Like These</i> R & M Preskitt BO	85
5.	<i>Sam's New Pants</i> D & S Finch IV FT	122	5.	<i>La Gloria</i> B & J Moore BO	83
6.	<i>A Thousand Years</i> P & W Armstrong RB	121	5.	<i>Valentine</i> C & T Worlock BO	83
6.	<i>Legends Of The Fall</i> K & E Gloodt WZ	121	7.	<i>Summertime</i> S & GJ Rotscheid FT	78
8.	<i>El Reloj</i> M Trankel & D Gildner BO	120	8.	<i>Boulavogue</i> R Lamberty WZ	75
9.	<i>Mi Vida</i> K & J Read RB	108	9.	<i>Symphony</i> K & I Slater FT	65
10.	<i>Girl Crush</i> C & T Ahart STS	107	10.	<i>Au Revoir Paris</i> R & M Preskitt WZ	63
			10.	<i>Cake By The Ocean</i> R Rumble & R Martin WCS	63



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.

2017 *Cuando Me Enamoro*
2016 *All That Jazz*
La Gloria
Wounded Heart
2015 *Adeline*
Are You Still Mine
Begin To Color Me
Java Jive
Mujer
PA 6-5000
Rainbow Foxtrot
Sugar Sugar
The Bard
The Old House
Warm & Willing
2014 *Perfidia in Brazil*
2013 *Beat of Your Heart*
2012 *Forrest Gump*
2011 *Last Night Cha*
2010 *Carnival*
2009 *Dark Waltz*
2008 *Beale Street Blues*
2007 *Laurann*
2006 *Sunflower*
2005 *Boulavogue*
2004 *Smoke Gets In Your Eyes*
2003 *Kiss Me Goodbye Rumba*
2002 *I Wanta Quickstep*
2001 *Symphony*
2000 *Papillon*
1999 *Bye Bye Blues Foxtrot*
1998 *Sleeping Beauty*
1997 *Orient Express Foxtrot*
1996 *St. Michel's Quickstep*
1995 *London by Night*
1994 *Spanish Eyes*
1993 *Fortuosity*
1992 *And I Love You So*
1991 *Tampa Jive*
1990 *Sam's Song*

Karen and Ed Gloodt
Dwain and Judy Sechrist
Brent and Judy Moore
Curt and Tammy Worlock
Kenji and Nobuko Shibata
Michael Kiehm and Bill and Carol Goss
Kay and Joy Read
Jim and Bobby Childers
Kay and Joy Read
Art and Emma Glover
Wayne and Barbara Blackford
Curt and Tammy Worlock
Richard Lamberty and Marilou Morales
Richard Lamberty and Marilou Morales
Jim and Bobbie Childers/Wayne and Donna Slotsve
George and Pamela Hurd
Randy and Marie Preskitt
Brent and Judy Moore
Curt and Tammy Worlock
Ron and Ree Rumble
Tim and Deb Vogt
Al and Carol Lillefield
Randy and Marie Preskitt
Derek and Jean Tonks
Richard Lamberty and Marilou Morales
Ron and Ree Rumble
Richard and Joann Lawson
Eddie and Audrey Palmquist
Ken and Irene Slater
Richard Lamberty
Eddie and Audrey Palmquist
Brent and Mickey Moore
Brent and Mickey Moore
Russ and Barbara Casey
Bill and Carol Goss
Bob and Mary Ann Rother
Bob and Mary Ann Rother
Jim and Bobbie Childers
John and Mary Macuci
Sam and Jody Shawver



2018 ICBDA Video Order Form

42nd ICBDA Convention – Tulsa, Oklahoma

The video package includes Showcase Demos and Wednesday Clinics.

	Price Per Video Package (USD)	Quantity	Total
For Shipment to US Address			
2018 Videos - Attendee	\$50.00		\$
2018 Videos - Non-attendee	\$65.00		\$
For Shipment to Address Outside the US			
2018 Videos - Attendee	\$55.00		
2018 Videos - Non-attendee	\$70.00		
	Totals		\$

These videos are available to ICBDA members only.

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

Address: _____
 (Street)

 (City) (State) (Zip Code)

 (Telephone) (Email)

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

MAIL TO:

Debbie Hawks
 P.O. Box 265
 Rosemount, MN 55068

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 Debbie at video@icbda.com.



Let's Dance Together – Hall A

Wednesday 7:30 – 7:55 PM

Pop Goes The Movies (MX III Raye)
Nightfall (WZ V Rumble)
Dance With The Devil (CH IV Pelton)
The Last Blues Song (FT V Scherrer)
Just Another Woman In Love III (RB III Nolen)
Fur Elise (WZ IV Rumble)

Thursday 7:30 – 7:55 PM

Axel F (CH III Mathewson)
No Walls (WZ IV Worlock)
A Thousand Years (RB IV Armstrong)
Boogie Bumper (QS V Schmidt)
First Flower (WZ III Nelson)
A Guy Is A Guy (JV V Preskitt)

Friday 7:45 – 8:15 PM

I Wanta Quickstep (QS III Palmquist)
Sam's New Pants (FT IV Finch)
Sleeping Beauty (BL V Moore)
Girl Crush (ST IV Ahart)
Any Dream Foxtrot (FT III Pinks)
Perfidia In Brazil (RB V Hurd)
The Sun, The Sea & The Sky (WZ IV Bradt)

Saturday 8:00 – 8:30 PM

Carolina Moon (WZ III Rumble)
Cuando Me Enamoro (RB IV Gloodt)
A Wink And A Smile (FT V Rumble)
Calendar Girl (JV IV Rotscheid)
The Bard (WZ V Lamberty/Morales)
Beach Party Cha (CH III Williams)
Solitude City (FT IV Gibson)



Programmed Dances—Phase V-VI Hall A

Arranged Alphabetically

6.3.4.5.7.8.9. (JV VI Shibata)
Abrazame (BL V Worlock)
Adagio (WZ VI Worlock)
Addicted To You (ME V Kincaid)
Adeline (ST VI Shibata)
Am I Blue (FT VI Lamberty)
Anticipation (WZ VI Goss)
Appalachian Lullabye (WZ VI Worlock)
Are You Still Mine (ST VI Goss/Kiehm)
At Your Service (QS V Nelson)
Au Revoir Paris (WZ VI Preskitt)
Beat Of Your Heart (ST V Preskitt)
Begin To Color Me (WZ VI Read)
Besame Mucho (RB V Rumble)
Bittersweet Faith (RB VI Goss/Figwer)
Black Horse (WC VI Worlock)
Boulavogue (WZ VI Lamberty)
Cake By The Ocean (WC VI Rumble)
Candle On The Water (WZ V Preskitt)
Candlelight (WZ V Goss)
Can't Stop The Feeling (WC VI Worlock)
Capone (FT V Armstrong)
Cavatina (WZ VI Barton)
Chalita (AT VI Goss)
Cuando Me Cha (CH V Preskitt)
Dark Waltz (WZ VI Vogt)
Easy Money (WC V Goss/Figwer)
El Gringo (PD V Goss)
Footprints In The Sand (RB VI Hicks)
Forrest Gump (WZ V Moore)
Fortuosity (QS V Rother)
Hallelujah Waltz (HC VI Read)
Hit Me With A Hot Note (WC V Goss)
Hit The Road Jive (JV V Hicks)
Hola Amor (BL V Goss/Figwer)
Home (ST V Goss)
How Lucky Can One Guy Be? (JV V Preskitt)
I Am Just A Girl (FT V Worlock)
I See The Light (BL VI Preskitt)
Java Jive (WC V Childers)
Jurame (RB V Worlock)
Just Another Woman In Love (RB VI
(Anderson)
Kiss Me Goodbye Rumba (RB VI Lawson)
La Gloria (BL VI Moore)
Last Night Cha (CH V Worlock)
Later, Alligator (JV V Rumble)
Lost (ST VI Preskitt)
Malaguena (PD VI Worlock)
Maps (CH VI Goss)
Mermaid In The Night (WC V Goss/Figwer)
Mint Julep (WC VI Rother)
Monsters, Inc. (QS V Preskitt)
Moonlight Memories (FT VI Worlock)
Mujer (RB VI Read)
My Confession (BL VI Rumble)
My First, My Last, My Everything (FT VI
(Preskitt)
On Days Like These (BL VI Preskitt)
One Call Away (RB V Goss)
Only Time (RB VI Worlock)
Papillon (WZ VI Lamberty)
Remember When (ST V Worlock)
Right Here Waiting For You (RB V Preskitt)
River Waltz (WZ VI Rumble)
Sea In Autumn (RB VI DeChenne)
Secret Garden Rumba (RB VI Goss)
She Bangs (CH V Hurd)
Smoke Gets In Your Eyes (FT VI Rumble)
Solitaire (BL V Goss)
St. Michel's Quickstep (QS VI Casey)
Stier Tango (TG V Worlock)
Strangers In The Night (RB V Preskitt)
Summertime (FT VI Rotscheid)
Symphony (FT VI Slater)
Tango Capriccioso (TG V Ward)
That Man (QS V Worlock)
The Outcasts (WZ VI Worlock)
The Phantom (TG VI Worlock)
The Water Is Wide V (ST V Preskitt)
Theme From Shrek (WZ V Worlock)
To All The Girls (BL VI Goss/Kiehm)
Trouble (WC VI Hurd)
Unchained (WZ VI Worlock)
Uptown Funk (CH V Gibson)
Valentine (BL VI Worlock)
Violette (WZ VI Nelson)
Warm & Willing (FT V Childers/Slotsve)
Where Or When (FT VI Worlock)
Wounded Heart (BL V Worlock)
You Needed Me (ST V Worlock)
You Raise Me Up (ST VI Read)
You Say You Will (WC V Rumble)



Programmed Dances—Phase IV-V Hall B

Arranged Alphabetically

42nd Street 4 You (QS IV Rotscheid)
A Long And Lasting Love (ST V Gloodt)
Agua De Mar (BL V Goss/Figwer)
Alice Blue Gown IV (WZ IV Preskitt)
All I Ask Of You Foxtrot (FT IV Rotscheid)
All I Do Is Jive (JV IV Hurd)
All That Jazz (FT V Sechrist)
Am I Blue IV (FT IV Slater)
And I Love You So (RB V Childers)
Beat Of Your Heart (ST V Preskitt)
Berkeley Square Foxtrot (FT IV Slomcenski)
Black Satin (JV IV Gloodt)
Black Tie Tango (TG IV Moore)
Blueberry Hill (WC V Buck)
Boogie Blues IV (JV IV Garza)
Buy Me A Rose (RB/CH IV Read)
Candle On The Water (WZ V Preskitt)
Candlelight (WZ V Goss)
Capone (FT V Armstrong)
Carnival (RB IV Rumble)
Castles and Kings (WZ V Slater)
Coney Island IV (WZ IV Gloodt)
Cuando Me Cha (CH V Preskitt)
Dedication (WZ IV Rumble)
Easy Money (WC V Goss/Figwer)
El Reloj (BL IV Trankel/Gilder)
Fine Brown Frame (JV IV Hurd)
Forever, We'll Be In Love (WZ V Gloodt)
Forrest Gump (WZ V Moore)
Gardenia Tango (TG IV Parker)
Haunted Guitar 5 (WZ V Sheridan)
He's A Tramp (FT V Preskitt)
Hit Me With A Hot Note (WC V Goss)
Hola Amor (BL V Goss/Figwer)
How Lucky Can One Guy Be? (JV V Preskitt)
Hushabye Mountain 5 (WZ V Rotscheid)
I Am Just A Girl (FT V Worlock)
I Can Love You Like That (BL V Johnson)
I Do I Do I Do (FT V Blackford)
I Like To Lead When I Dance (FT V Vogt)
I Want A Love That Will Last (BL IV Parker)
In Times Like These (WC IV Gloodt)
Jean (WZ V Lamberty)
Jurame (RB V Worlock)
Just A Tango (TG V Childers)
Lasso The Moon (WZ IV Chadd)
Last Night Cha (CH V Worlock)
Laurann (WZ IV Preskitt)
Legends Of The Fall (WZ IV Gloodt)
Let Me Show You How (JV IV Slater)
Los Rayos Del Sol (RB V Moore)
Marilyn, Marilyn (WZ IV Palmquist)
Me & My Sister (WZ IV Read)
Mermaid In The Night (WC V Goss/Figwer)
Mi Amante (BL V Nelson)
Mi Vida (RB IV Read)
Mi Vida Sin Tu Amor (BL IV Gloodt)
Moon River (WZ IV Rumble)
My Heart Will Go On (BL IV Vogt)
On The Sunny Side Of The Street (FT IV
(Rumble)
One Call Away (RB V Goss)
Orient Express Foxtrot (FT V Moore)
Out Of Africa (WZ IV Shibata)
Pontoon West Coast (WC V Ayres)
Rainbow Foxtrot (FT IV Blackford)
Reggae Cowboy (CH IV Bond)
Right Here Waiting For You (RB V Preskitt)
Riviere De Lune (WZ V Palmquist)
Scheherazade IV (WZ IV Gloodt)
Send Her Roses (FT IV Palmquist)
Senorita Tango (TG IV Rumble)
She Bangs (CH V Hurd)
Solitaire (BL V Goss)
Strangers In The Night (RB V Preskitt)
Sugar Sugar (CH IV Worlock)
Sunflower (JV V Tonks)
Tampa Jive (JV V Macuci)
Tears In Heaven (RB IV Shibata)
The Best Things Happen While You're Dancing
(FT V Bradt)
The Human Thing To Do (FT V Sheridan)
The Old House (WZ IV Lamberty/Morales)
The Water Is Wide V (ST V Preskitt)
Theme From "Inuyasha" (WZ V Hilton)
Theme From Shrek (WZ V Worlock)
This Is The Life (FT IV Rumble)
Thoroughly Modern Millie (QS IV Preskitt)
Uptown Funk (CH V Gibson)
West Coast Swingin' (WC IV Nelson)
When You're In Love (CH IV Preskitt)
You Decorated My Life (BL IV Gloodt)
You Make My Pants Want To Get Up And
Dance (JV IV Hixson)



Programmed Dances—Phase III-IV Hall C

Arranged Alphabetically

- A Man This Lonely (BL III Seurer)
A Taste Of The Wind (RB III Eddins)
A Time For Waltz (WZ III Nelson)
A Wink And A Smile III (FT III Gloodt)
Adagio III (WZ III Speranzo)
After Winter (WZ III Kenny)
All Fall Down (BL III Nelson)
All I Ask Of You (RB IV Kenney)
All I Ask Of You 3 (RB III Drake)
Almost Bolero (BL IV Collipi)
Almost Jamaica (CH III Juhala)
Angel On My Shoulder (FT IV Gloodt)
Answer Me (WZ III Palmquist)
Ascot's Rumba (RB III Kennedy)
Bali Ha'I IV (RB IV Gloodt)
Beautiful Dreamer (WZ III Gloodt)
Beauty And The Beast IV (BL IV Kincaid)
Black Horse & A Cherry Tree Cha (CH III Hattrick)
Black Satin (JV IV Gloodt)
Blow The Wind Southerly (WZ III Gloodt)
Boogie Time (JV IV Gloodt)
Breaking Up Jive (JV III Croft/de Zordo)
Camino Verde (RB III Nelson)
Candida Rhumba (RB III Seurer)
Carnival (RB IV Rumble)
Cheek To Cheek (FT IV Chadd)
Coney Island IV (WZ IV Gloodt)
Dancing At Washington Square (MX IV Robertson)
Die Lorelei (WZ III Bendewald)
Ding Dong Mambo (MB IV Collipi)
Donde Estas Yolanda (MB IV Parker)
Doolittle Cha (CH IV Goss)
Dream On, Little Dreamer (FT IV Gloodt)
El Reloj (BL IV Trankel/Gilder)
Esta Rumba (RB III Barton)
Exactly Like You (FT IV Slater)
Fascination (WZ IV Crapo)
Feed The Birds (WZ III Buck)
Four Walls (WZ IV Buck)
Ginny Come Bolero (BL III Galbraith)
Hideaway Tango (TG III Prow)
Hope (WZ III Chadd)
I'm Alive (CH IV Renauld)
In The Misty Moonlight (RB III Skillett)
Irish Washerwoman (CH III Buckmaster/Reigel)
Island Rumba (RB IV Pelton)
Kiss To Build A Dream On (FT IV Pelton)
La Vie En Rose (FT III Molitoris)
Lady Marmalade (CH IV DeChenne)
Last Night (CH III Speranzo/Slater)
Laurann (WZ IV Preskitt)
Legends Of The Fall (WZ IV Gloodt)
Let It Go (WZ III Blackford)
Little Deuce Coupe (JV III Koozer)
Manuela (WZ IV Rumble)
Maria Elena Bolero III (BL III Palenchar)
Memory Rumba (RB III Molitoris)
Mi Vida (RB IV Read)
Milica (MX IV Tikkanen)
Molly Maguire's Waltz (WZ IV Lamberty)
Moves Like Jagger (CH IV Kincaid)
Night Train (JV III Lawson)
Non Dimenticar (RB III Rumble)
Ob-La-Di, Ob-La-Da (CH III Rumble)
Oh, What A Night! (CH IV Gloodt)
Out Of Africa (WZ IV Shibata)
Play A Simple Melody (MX III Gloodt)
Pontoon (Party Boat Cha CH III Cleek)
Rachel's Song (ST IV Stairwalt)
Rainbow Connections (WZ IV Childers)
Roses For Elizabeth (TS III Bliss)
Rumba Del Corazon (RB IV Gloodt)
Rumba Lenta (RB IV Pelton)
San Antonio Stroll (CH III Wantanabe)
Scheherazade IV (WZ IV Gloodt)
Snow Blossom (WZ III Rumble)
Sugar Sugar (CH IV Worlock)
The Spinning Wheel (WZ IV Smith)
Theme From The Bible (WZ IV McGlynn)
This Is Our Dance (WZ III Borengasser)
Todo 3 (CH III Rotscheid)
Too Many Rivers (ST IV Hooper)
Uptown III (JV III Gloodt)
Valentine Bolero (BL III Donoughe)
Watermark 4 (WZ IV Brewer)
Welcome To New York (MX III Preskitt)
White Sport Coat (FT IV Lefeavers)
Witchcraft IV (FT IV Slater)
Wonderful Rain (ST III Young)
You Decorated My Life (BL IV Gloodt)
You Make My Pants Want To Get Up And Dance
(JV IV Hixson)



Clinic and Dance Instructors

Thank you to the following staff members who have made Convention 2018 a great success!

Clinic Instructors

Barbara and Wayne Blackford
Dan and Sandi Finch
John and Karen Herr
Tom Hicks
Bob and Sally Nolen
Mark and Pam Prow

Dance Instructors

Warwick and Paula Armstrong
Fred and Linda Ayres
Mike and Leisa Dawson
John Farquhar and Ruth Howell
Mike and Mary Foral
Ed and Karen Gloodt
Steve and Lori Harris
Tom Hicks and Jenny Rozhkova
Joe and Pat Hilton
George and Pamela Hurd
Pamela and Jeff Johnson
John and Peg Kincaid
Kay and Bob "Ski's" Kurczewski
Randy Lewis and Debbie Olson
Rick Linden and Nancy Kasznay
JL and Linda Pelton
Sue Powell and Loren Brosie
Randy and Marie Preskitt
Paul and Linda Robinson
Debbie and Paul Taylor
Mary and Bob Townsend-Manning



Warwick and Paula Armstrong Tamborine, Queensland, Australia

Since 1980, Warwick has been actively teaching Round Dancing. Paula began Round Dancing in 1984. year. In 1988, Warwick and Paula started their own Round Dance club, Allemander Rounds, which celebrates its 30th birthday this August. They run the club across three nights a week including their Carousel group.

The Armstrongs belong to the Australian Round Dance Association, Queensland Round Dance Association, ROUNDALAB and ICBDA. Warwick is the President of the Queensland Round Dance Association, and together, Paula and Warwick are currently the Education Officers for the Australian Round Dance Association. They are completing their first term on the RAL Board of Directors.

Warwick, an Electrician by trade, is the Operations Manager for a small company making fans and air conditioning components. Paula is an elementary school teacher. The Armstrongs have been blessed with three children, all young adults now.

Paula and Warwick enjoy writing choreography. Dances written appearing on programmes of late include: *Ladyhawk (PH V WZ)*, *Capone (PH V FT)*, *Sweet & Gentle (PH IV CH)*, *A Thousand Years (PH IV RB)*, *Smile (PH III FT)*, *Islands In The Stream (PH III RB)*, *Fly Me to the Moon (PH III FT)* and *Rivertown (PH II+1 TS)*. "We love dancing and music and hope to share that joy with others."



Fred and Linda Ayres Longview, Texas

Fred and Linda began round dancing with Sonny and Charlotte Ezelle in 2004 and later added weekly lessons with Bill and Martha Buck. In 2008, they began their teaching/cueing career. Through "Ayres Pairs" and Carousel Club #374, they sponsor weekly lessons for Phases II to VI and host a monthly dance.

Their first published choreography was a Phase IV Bolero, *I Told You Bolero*. Their other choreography includes *Pontoon*, a Phase V WCS and numerous Phase II and III dances which are mostly enjoyed by their local dancers. They presented their Phase IV Rumba, *Will You Love Me Tomorrow*, as a stand-by at the 2014 ICBDA Festival. For the 2015 ICBDA Festival, they taught their Phase III Waltz, *When I Dream of You*. In 2016 at ICBDA they taught their Phase III Foxtrot & Jive, *Let's Start Tomorrow Tonight*. Their most recent choreography, a Phase IV STS, *Wake Up Dancin'*, was in memory of Bill and Martha Buck.

They have been influenced and encouraged by a great number of dancers, but especially Sonny and Charlotte Ezelle, Bill and Martha Buck, George and Pam Hurd, and Mark and Pam Prow. It is their desire to continue to learn as dancers, cuers, and instructors, and share the fun and fellowship that they have experienced in round dancing.



Wayne and Barbara Blackford Jacksonville, FL & Mesa, AZ

Wayne and Barbara Blackford have been teaching for over 30 years. As full-time teachers/instructors they winter at Towerpoint RV Resort in Mesa, AZ, teaching PHASE IV – VI and travel extensively during the summer conducting many R/D weekends, as well as they own R/D leaders School. They are on staff at many weekend events throughout the country.

They are members of ICBDA (where they conducted many clinics at the Wednesday seminars) and Roundalab, where they served on the Board of Directors and many committees including Phase Figure Standards. They are also members of the Round Dance Council of Florida; DRDC (where they received the Mickey Moore award). And are leaders of National Carousels # 8.

They received both the Silver Circle and Silver Halo award from Roundalab as well as the ICBDA Golden Torch Award. Their primary interest is the education of both teachers and dancers. They continue their own education while in Mesa. And have produced their own series of Instructional Figure DVD's.

Wayne and Barbara have choreographed many dances including *Rainbow Foxtrot*; *I Do I Do I Do*; *Rimini 4*; *Garden of Angels*; *Sambas*, and many more. Wayne and Barbara feel very blessed to be able share their love of dancing with so many others.



Mike and Leisa Dawson Overland Park, Kansas

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

Leisa currently takes ballroom coaching from Rafael Labredo. In addition, they take lessons from Paul Botes, John Swick, Natalie Paramonov, Isabella Jundzill and other high-level ballroom instructors whenever possible.

They were featured clinicians for the Kansas Round Dance Fall Festival in 2010 and 2012, they taught at ICBDA 2011, and were backup teachers at ICBDA in 2014.

Mike and Leisa are Secretary/Treasurer for the Kansas Round Dance Association and former Treasurer for the Missouri Round Dance Association. They served as Treasurer of ICBDA and Daytime Program Chairman for the 2016 Reno ICBDA festival.

They both have jobs in the computer industry (Mike as a programmer and Leisa as a project manager). Mike worked for many years as a Financial Analyst and auditor before transitioning to computer programming at DST Systems. Leisa has a degree in Insurance and works for DXC Technology managing accounts for very large insurance companies. Mike is an avid runner – he has done 2 marathons and 2 half marathons already in 2018.



John Farquhar and Ruth Howell Danbury, Wisconsin

John Farquhar and Ruth Howell met at a dance (of course !!) in 2003 and married in 2004. They have been cueing and teaching Beginners thru Phase 6 for the past eleven years. They are members of Minnesota Round Dance Council, Missouri Round Dance Association and Roundalab.

They have hosted Metro Rounds, a dance in Minneapolis, MN and Dance-A-Round, a weekend festival in Wisconsin Rapids, WI, as well as teaching for 3 seasons in the Rio Grande Valley in Texas, where they had a very full round dance program at Tropic Star resort.

Currently they teach Phase 4-5 and coordinate/teach at Carousel Club #11, both in Minneapolis, MN, and are festival chairs and dance programmers for the Missouri Show Me Festival in Jefferson City, Missouri.

Their choreography includes *Java Two-Step*, *On a Clear Day*, *Workin' on a Groovy Thing*, *La Gatta*, *Tonight I'm Thinking of You*, and *Minor Swing*. Their teaching motto is "Fun, Figures and Finesse."



Sandi and Dan Finch Santa Ana, California

Sandi and Dan have been dancing together for 40 years, transitioning from dancers to teachers in 2001. They host two weekly Carousel Clubs and a weekly advanced basics clinic in Southern California.

They are on the current ICBDA board of directors and also are in charge of ICBDA's Technical Advisory Committee. Sandi is the ICBDA legal adviser. They are also on the current RAL board of directors.

They periodically release "A Few Notes" on the history, characteristics and basic steps of various rhythms, and publish an email newsletter for their round dance community. They have taught or demonstrated at more than a dozen ICBDA conventions and have taught at the annual RAL convention for the past 15 years. They host the annual Palmquist Palm Springs Round-Up, as well as two annual one-day "weekends" in Cypress—Winterfest in January and Springfest in May.

Dan and Sandi learned to dance with Harmon and Betty Jorritsma and were fortunate to spend almost a decade in the hands of the late Eddie and Audrey Palmquist. They work with professional ballroom coaches in smooth and Latin, including Dennis Lyle, former national Fred Astaire Latin and smooth champion, and Slawek Sochacki and Marzena Stachura, four-times undefeated world professional American smooth champions.

Their choreography includes *Sam's New Pants* (phase IV foxtrot); *Apassionata* (phase V waltz); *Crazy World 2001* (phase VI waltz), *Moola Lah* (phase IV mambo) and *Love To You* (phase VI west coast swing), among many others.



Mike and Mary Foral Aurora, Illinois

Mike and Mary first met at a Ballroom dance and they have been dancing together ever since. They got their start in Ballroom dancing in Madison, WI in 1985 (or thereabouts) and while there taught a number of non-credit Ballroom Dance courses through the University of Wisconsin. They later were founding members of the Friendship Rounds club and fell in love with Round Dancing.

After moving to the Chicagoland area they danced with various leaders and taught Ballroom Dance through the local Park District and to groups in their Church, pausing every now and then to concentrate on Mom & Dad duties for their three children.

They currently dance with a Carousel tape club in the Chicagoland area where they share teaching duties in the club and have taught numerous Ph IV, V and VI dances over the years. Mike and Mary began writing their own choreography in 2014 and have written a number of dances over a range of rhythms. Mike and Mary currently reside in Aurora, IL.



Ed and Karen Glodt Ardmore, Oklahoma

Ed and Karen have been active in square and round dancing for 47 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 Ft. Worth, TX, and Karen cues for 3 square dance clubs there. They are members of ICBDA, DRDC, ORDA, TRDTA, NTCA, and ROUNDALAB.

Karen and Ed's choreography includes *Never Let Me Go*, *Love Will Find a Way*, *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*, *You Decorated My Life*, *A Wink and a Smile III*, *Cuando Me Enamoro*, *Angel on My Shoulder*, *Michelle*, *Play a Simple Melody*, *Snap Your Fingers*, *The Other Side*, *A Long and Lasting Love*, *A Mess of Blues*, *When You Tell Me That You Love Me*, *Just One More Kiss*, *Blow the Wind Southerly*, and many others. In 2017, Ed and Karen were thrilled to receive the ICBDA Hall of Fame award for *Cuando Me Enamoro*!



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 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. Lori spent several years in higher education working in public relations and marketing. She also was a community college instructor and taught business and journalism courses.

Steve and Lori are thrilled to be asked to present and teach the Hall of Fame dance at the 42nd 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 4 clubs, teaching phases II thru VI, with emphasis on body-mechanics, and having fun. They cue at over 10 square dance clubs in the 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/Author including Cue Sheet Writer, Festival Program Builder (used in many National conventions), and most recently Figure Videos (sold by Roundalab).

Karen has served 34 Years as an Elementary School Teacher; she has received national recognition as a Certified National Master Teacher. She has been a Leader of many school district level committees and also led the effort to create a state law creating a standardized start date for Kindergartners.

John and Karen have also served as Guest Instructors at round dance weekends across the United States. They are currently one of three Certified Clinician couples for Roundalab Mini-Labs, a 20-hour curriculum. They also run a 40-hour curriculum, Traveling Round Dance Leaders College. They have taught these schools across the world.

John and Karen have also choreographed many dances over the last 25+ years. Their philosophy is to have FUN, making learning easier, while emphasizing proper body mechanics.



Tom Hicks Rancho Palos Verdes, California

Tom was extremely privileged to have Cliff and Marilyn Hicks as parents. They started him Round and Square dancing at the age of 6. He basically was able to dance 5 to 6 nights a week with his mom and all the students for the following 12 years.

He also attended many Round dance weekends, namely the second URDC in Kansas city dancing with the 3 Betty's: Betty Moss, Betty Easterday, and Betty Proctor. What a lucky kid he was. He also attended many Round A Rama's, Hamilton's (in Canada), and Square dance conventions.

In 1985 he left home for college and was very privileged to attend BYU where he started his Ballroom career. He was the US Amateur Latin and 10 dance Champion in 1991, and the US Profession Rising Star Champion in 94. He was the owner of a very successful dance studio in Southern California for over 10 years. He also was the organizer of a Ballroom dance competition in Orange county and competed and still competes with students on a regular basis in dance competitions.

He presently teaches a round class every Sunday in southern California with Jim Smith and Judy Keller. He quite often thinks about how lucky he is to have had the best of both the Round and Ballroom dance worlds. What a joy and privilege it is to still be Round Dancing after 46 years.



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

Joe is retired from the US Army and The Boeing Corporation. He is now an on-call sitter for their three granddaughters. Pat is retired from 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 their travel time attending dance conventions and taking dance classes.



George and Pamela Hurd Gilmer, Texas and 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 have taught and cued at the National Convention in Anaheim, CA; at all National USA West Conventions through 2006; as well as at many URDC's (now ICBDA). They love to travel and have cued and/or taught in 38 of the 50 states. Internationally, they have taught in Germany, Japan, Scotland, Sweden, the Czech Republic, Slovakia, and Australia. They incorporate dancing, cueing, and teaching with their travels. They teach Phase IV – VI in Mesa, AZ 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 & Cuers Association.

George and Pam have choreographed several dances, most recently *Tentacion*, *Trouble*, *Don't Be That Way Foxtrot*, *She Bangs*, *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, videos, and cue sheets, check the Hurd's website, www.gphurd.net.



Pamela and Jeff Johnson Minnesota and Florida

Pamela and Jeff Johnson are choreographed ballroom dancers and instructors of Rapid Ballroom, which they founded in 2014. They 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.

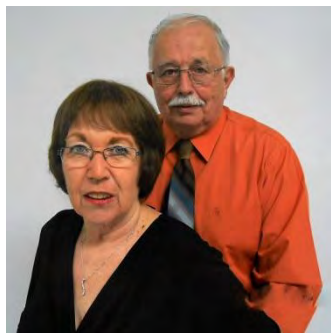
Jeff and Pamela have taken private ballroom lessons with Paul Botes of American Classic Ballroom and Rea Lyons of Superior Ballroom. Their most recent choreography includes *If I Ain't Got You*, *Vitamina Cha*, *I Can Love You Like That*, and *When We're Dancing*.

They are members of Roundalab, ICBDA, Round Dance Council of Florida and Minnesota Round Dance Council. Pamela and Jeff recently retired from teaching school in northern Minnesota and are spending the winters in central Florida. In January 2018 they began teaching classes for beginners through phase 4 at the Stardust Dance Center under the direction of Curt and Tammy Worlock. They continue to teach their classes in Minnesota during the Spring and Fall months.



John and Peg Kincaid College Park, Maryland

John and Peg have been square dancing since 1970, and round dancing since 1975. They are members of RAL, DRDC, and ICBDA and are currently on the Board of ICBDA. They are also members of their local RDTA where they have been both President and Treasurer of the organization. They were Business Chairmen for the 33rd NSDC in 1984 and Directors of Showcase and Workshops for the 49th NSDC in 2000. Peg and John are the Directors of Accent On Rounds, a week long round dance event that is held at Fontana Dam in North Carolina twice a year, May and September. They have been on staff for several weekend events to include the Sweetheart Weekend, Winter Wonder Weekend, and the Ohio State Convention. They are also on several ROQ committees for RAL. The Kincaids have choreographed routines from phase 2 to phase 6. Some of their better-known dances are *Moves Like Jagger*, *Amame*, *Beauty & The Beast*, *Addicted to You*, *One More Tequila*, and *I'll Take Manhattan*. They have a Carousel Club and an intermediate club, and cue frequently at local square and round clubs. John is a CPA with his own practice, and Peg is a registered nurse working in a doctor's office. They have 3 married children and 8 grandchildren, and when they are not at work, or involved in dance related activities, they spend quality time with their family.



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

Bob started Square Dancing in 1964 and Kay in 1965, and Round Dancing in 1965. In 1969 the dancing was put on hold with family obligations, starting back in 1978. In 1982, with their Round Dance leader leaving Germany, Kay attended a cueing course, and they have been going strong since.

In the spring of 1990, the Ski's accepted the opportunity to conduct a Winter Round Dance Program in the Texas Rio Grande Valley, giving them 25 years of enjoyment, and 11 summers conducting a Round Dance Program in Northern California. In 2015, with a new home in the Texas Hill Country, they gave up their Winter Program and are now conducting a Round Dance Program in the Austin Area.

Their teaching experience has included numerous Conventions and Festivals and many of their dances can be found on the "Round-a-Lab Index of Round Dances".

Bob & Kay are members of ICBDA, Round-A-Lab, DRDC (Dixie Round Dance Council), National Carousal Club #340, the Texas Round Dance Teachers Association, and "Life Time Honorary Members" of EAASDC.



Randy Lewis and Debbie Olson Beaverton, Oregon

Randy has been dancing, cueing, and teaching rounds for over 30 years. He 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, National Square Dance Festivals, and at ICBDA conventions. They are members of ORDTA, RAL, and ICBDA, where they currently serve on the Board of Directors and are editors of the "Dancers Gazette" newsletter. Debbie is the Vice President of their local Square Dance Club.

Randy and Debbie are club leaders for NCC #162 and Movin' On Up phase 3/4 club. They also teach phase 2 and 3/4 group lessons and several private lessons. They host and teach two weekend events with Randy and Marie Preskitt at the Oregon coast. They enjoy sharing their love of dancing with everyone they meet. Their 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.

Randy is retired from owning Paragon Cruise and Tour. Debbie is retired from Beaverton School District where she worked for 20 years as a Principal's Secretary.

Randy and Debbie's recent choreography includes *Let Me Go Home*, Phase 3+2+1 Rumba, *I Can't Wait*, Phase 4+2+2 Cha, and *I Heard It*, Phase 5+2+3 WCS.



Rick Linden and Nancy Kasznay Hopewell Junction, New York

Rick was born in Minnesota and moved to New York in 1984, where he was introduced to square and round dancing in 1986. Nancy was born in New York and started square and round dancing in 1991. Rick is the Assistant Superintendent for Business in the New Paltz School District and Nancy is a retired systems analyst. Rick and Nancy have been dancing together since the ICBDA Convention in 2010.

Rick and Nancy teach rounds in Valhalla, New York at Carousel Club #338 and are members of Round-A-Lab and Board members and Treasurers of ICBDA. Both are also ballroom dancers. Rick is a member of the ISTD having passed his professional International Ballroom Associate Exam in 2013.

Rick has choreographed seven Round Dances: *Dances with Wolves III*, Phase III Slow Two Step; *Moon Over The Andes*, Phase VI Tango; *Two Socks at Play*, Phase VI Waltz; *El Toro Rojo*, Phase VI Paso Doble; *To Where You Are*, Phase VI Mixed Rhythm: Slow Two Step / Foxtrot; *Ice Castles*, Phase VI Slow Two Step; *Caro Tango*, Phase VI Tango.

At this year's ICBDA convention, they will be presenting their new Phase VI Slow Two Step *Follow Me* as a backup dance.



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 have a Carousel Club in Los Alamos.

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 just finished 4 years as 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 what began as a close friendship turned into a wedding in 2007 with a square and round dance reception.

In early 2008, JL started cueing, and he and Linda began teaching round dance lessons in 2009. They have a Phase 4 club in Plano and routinely teach basic lessons. JL cues for Harvest Holiday, a Phase 4-6 club, and manages their 2-4 Mini-fest weekend. They regularly teach at Harvest Holiday pre-festivals and Texas Round Dance Teacher Association weekends. They were also featured at the 2017 Harvest Holiday festival with Jim and Bobbie Childers.

JL and Linda served as Harvest Holiday Chairmen in 2008 and 2012, Roundalab Journal Editor from 2011-2015, Syllabus Chair for three ICBDA conventions, and currently serve on the ICBDA Board of Directors. JL is the webmaster for ICBDA and several other round and square dance websites.

JL and Linda attend many dance festivals in Texas and surrounding states, and regularly attend Roundalab, ICBDA conventions, and dance boot camps. They have been featured clinicians in Texas and Canada. Some of their choreography includes *Dance with the Devil* (4 CH), *Adios Mi Amor* (6 RB), *Blue Dance* (5 Jive – 2nd Runner Up for Roundalab's Rounds of the Quarter), *Moments Magiques* (4 FT) and *Spending Time with Friends* (4 STS).

JL retired from the US Postal Service in 2011 as an Electronic Technician and Network Administrator. Linda works part-time as a Technical Writer for a telecommunications company.



Sue Powell and Loren Brosie Newark, Ohio

Sue and Loren are round dance leaders and instructors from Newark, Ohio. They have been cueing and teaching together for over 20 years. They cue at local square dance clubs, have 3 round dance clubs, and teach levels II-VI. They have taught and cued at state conventions and round dance festivals as well as many National Square and Round Dance conventions. They also teach social ballroom at a local adult education program.

They have chaired BRDC's Harvest of Rounds for many years. As RVers, they have hosted and taught at square and round dance weekends for several years as well.

They are members of Roundalab, the Buckeye Round Dance Council (past officers), the Dixie Round Dance Council, and the International Choreographed Ballroom Dance Assoc. Some of their choreography includes *Rose's Theme*, *Rise Rumba*, *All About That Bass Foxtrot*, *Hey Rumba*, *Lullaby Waltz*, *Rock and Roll Waltz*, *You Light Up My life*, *Dreamin' Cha*, and *Goodbye Rumba*.



Randy and Marie Preskitt Everett, Washington

Randy and Marie 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 6 years and chairman of the ICBDA Round Dance Hall of Fame for 6 years. They were also Vice Chairman of Rounds for the 2012 National Square Dance Convention.

Randy and Marie have 2 round dance clubs in Lynnwood, Washington: The Monday Bunch dancing phase 5 & 6 and the Happy Rounders dancing phase 3 & 4. To date the Preskitts have choreographed over 50 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 2 granddaughters.



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 of the same year 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 have taught all levels of round dancing. They were also leaders of ICBDA Carousel Club #228, which they started in 1987. In addition, they have taught Social, American, and International ballroom dancing to individuals and groups.

The Prows have been featured instructors at numerous dance events and dance resorts across the US and abroad. They are members of International Choreographed Ballroom Dance Association, serving 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 dance routines.

After over 30 years of teaching, Mark and Pam will be retiring from teaching at the end of 2018. They have enjoyed the fellowship of many dancers and leaders over the years and plan on continuing being dancers for the foreseeable future.

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 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 including ORDA, KRDA, Round-A-Rama, ICBDA (former URDC), 37th European Square and Round Dance College (Cham), several square dance conventions, Accent On Rounds, Florida Round Dance Council and Colorado Round Dance Convention. Paul and Linda try to promote dancing by giving lessons to teenagers by teaching in the local high schools. They also sponsor a Phase IV-VI weekend, Heartland, every April and a week of dance improvement, Round-A-Rama, at Purdue University. Paul and Linda strive to improve their dancing knowledge by attending week long dance clinics, festival weekends and ballroom lessons.

Their sincere desire is to give back to the choreographed ballroom world as much as it has given to them.



Debbie and Paul Taylor 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 has also retired from working at Petticoat Junction – the local dance clothing store in the Seattle area.

Debbie and Paul have been cueing and teaching for 36 years. They cue for 2 Round Dance Clubs (one is in Seattle CC #369 and the other is in Yakima - 160 miles apart) and 3 Square Dance Clubs. They teach Phase 2-6 classes in the Seattle area and Phase 3-5 classes in Yakima. They spend 6 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 around the Pacific Northwest and Canada.

They have attended 25 National Conventions and have cued at 23 and taught at 22 of them. They belong to North West Round Dance Teachers Assn. (NWRDTA) in Seattle, ROUNDALAB, (the International Round Dance Leader Organization) and ICBDA. They are the past-chairman of ROUNDALAB and were recently re-elected to the RAL Board of Directors for another 3-year term.

Some of their recent choreography includes *This Land Is Your Land II TS*, *Beautiful Isle of Somewhere III WZ*, *Inishannon Serenade V STS*, *If Tomorrow Never Comes V STS* and *Unchained Waltz III*.



Mary and Bob Townsend-Manning St. George, 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 festivals and 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 and Round-A-Rama.

Mary and Bob are members of Roundalab and serve on their Board of Directors. They are also members of ICBDA and RMTCA(Rocky Mountain Teacher and Cuer Association).

Mary and Bob have choreographed several dances including *Why Don't We Just Dance (JV III)*, *Sundown (RB III)*, *The Best Of My Love (RB III)*, *Better When I'm Dancin' (MR III)*, *Like I'm Gonna Lose You (STS IV)*, *True Blue (JV IV)*, *Hollywood Waltz (WZ V)* And *Better Merengue (MR V)*.



We Want Your Feedback

What Did You Think About the Tulsa 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 Orlando? Positive suggestions are most welcome.

Your Board of Directors along with the 2019 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/ICBDA2018>

Password: **tulsa2018**



Clinic Notes

Some Thoughts on Bolero

by John and Karen Herr

We researched through many previous articles in the education syllabi from the last ten years of Roundalab conventions, and we found that there are many of our leaders who have written excellent papers on Bolero. We don't believe that we can do better than they have done, so we have compiled sections from some of these great leaders. We give credit at the end of each section.

Brief History:

Bolero was introduced to the United States in the 1930's and at that time danced in its classical form to the beat of drums. It was originally a 1700's Spanish dance in 3/4 time, and was changed in Cuba to dance in 2/4 time in the 1800's and eventually upon becoming an "American Style" dance was changed to 4/4 timing. The music and atmosphere of the bolero is meant to create a sense of love and romance with smooth movement and dramatic arm styling. The dreamy gliding style of dance makes it appear almost flighted although the feet never leave the floor. It is the slowest rhythm dance characterized by a music tempo of 20-25 measures per minute. [Garza, RAL, 2009]

Rhythm:

The basic rhythm is slow,-,quick,quick; (1,-,3,4;) which is similar to both Foxtrot and Slow Two-step rhythms. Some figures may be danced with 2 slows or 4 quicks and syncopations may be incorporated. [K&B Nelson, RAL, 2007]

Dance Position:

Over the years we have been told to look to the left, to stand tall, and to have the shoulders slightly behind the hips giving the appearance of a slight backward lean. In Bolero, and other Latin dances, we dance with a slight forward poise. The shoulders are just slightly forward of the hips and our focus is to hold our weight on the balls of the feet, not on the heels. There are no heel leads in Bolero or other Latin dances. Furthermore, in Latin, and especially in Rumba and Bolero, the dances of love, we look at our partner while dancing many of the figures. [Sheridan, ICBDA, 2013]

Closed dance position is similar to the smooth rhythms with the woman on the man's right side slightly at an angle and held slightly looser than in the smooth rhythms. The joined man's left and woman's right hands may be held up in standard closed position or held low next to the man's left leg. The body is relaxed with soft knees, but dancers maintain strength and control in the thighs. Both dancers maintain good balance and a 'flat' back. When in an open facing position, the partners maintain tone in the connected arms to facilitate leading and following. ...The free arms are an extension of the body and may be held to the side, side and back, or raised following the movement and the body line. [K&B Nelson, RAL 2007]

Rise and Fall:

Bolero has a definite rise & fall. The action is developed through the leg and body and not the foot. Do not pop back up on the third step. Stay down on steps two and three, transferring weight in a "down" position. Rise occurs by straightening the knee and body and through the feet.



The first slow step begins in a lowered attitude from the previous figure; step side and begin to rise. At the end of the first step, rise to full height. Be on the flat foot (heel not off floor), knees almost straight and body fully and evenly stretched upward. This is as high as we should get. Step two is taken on the ball of the foot quickly and smoothly lowering. It is the shortest step of the three (we usually think of this as a slipping action either forward or back). The third step is usually taken in the opposite direction of the second step, staying low as you transfer weight. This is not a “recover” step; actually, it has slight progression. [Blackford, RAL, 2014]

** end of quotations **

Bolero vs. Rumba:

If you are an observer, watching people dance a Phase III Bolero, you will notice 1) that many of the names of figures are the same as in Rumba, and 2) if you don't pay close attention to their technique, you won't know if they are dancing Rumba or Bolero.

But, here are a few things that make them different:

- 1) Rumba uses quick, quick, slow, -; timing, and Bolero uses slow,-, quick, quick; timing.
- 2) Rumba starts most figures with anything but a side step, and Bolero almost always starts with a side step.
- 3) Bolero has the rise and fall, and Rumba does not.
- 4) Rumba has significant hip action, and Bolero does not (at least not much).
- 5) Bolero music is slower than Rumba music, and its strong side step is designed to use up more music to accommodate that slowness.
- 6) Bolero tends to use more extended hand movements.

Content of Bolero Sessions:

Our session intends to be an introduction to Bolero. But, depending on those who attend our session, we will start with basic figures, or quickly move into intermediate figures. We will also incorporate some figures that will be used in subsequent teaches at ICBDA.

We hope to see you there!

-- john and karen



THE LEFTS & THE RIGHTS: Improving Your Rotational Figures by Dan and Sandi Finch

In the early days of ballroom, the waltz was danced turning only to the rightⁱ. It was done this way for maybe 100 years. It was considered the *natural* thing to do.

In the 1890s, basic steps began to start from line of dance instead of wall, meaning dancers could more easily turn the opposite direction, called reversing the turn. At first not everyone did it, so it was considered polite for a gentleman to ask his partner “do you reverse?”

From that, left turns in general became “reverse” turns and right turns were called “natural” turns. Foxtrot hadn’t been born yet, but when it came onto the ballroom floor, this naming philosophy was carried over to it.

In the development of Round Dancing, Roundalab (RAL) wanted to make a distinction between types of turns. The lefts and rights were named thusly: *Turns to the right that end with passing feet* are natural turns and those that *turn to the left ending with passing feet* are reverse turns. Where the feet close at the end of a turning figure, it is to be called either a *left* turn or *right* turn, as appropriate. Thus, a left turn in foxtrot is called a reverse turn, while its counterpart in waltz is called a left turn. The right-turning figure *open natural* is called that in waltz as well as foxtrot because the figure ends with passing feet.

Now that you know what to call them, you need to understand a few general principles to help you do turns better:

- *Rotation includes turns, spins and pivots, each of which has a different technique.

- *Almost every figure in dancing has some form of rotation.

- *A standard turn rotates 3/8ths. The largest portion of any turn occurs first--1/4th of the turn first, then the remaining 1/8th in a standard turn. The same principle applies if the figure is overturned or underturned. We tell our dancers: Turn early, turn a lot.

- *You need to develop an awareness of who is on the inside and outside of a turn and what each has to do. Some figures start with one partner on the outside but wind up on the inside of a turn. A radical example is *heel pull curved feather*.

- *The amount of turn you get depends on how far one partner moves his (her) spine past the spine of the partner. Turns go bad when one partner lets the side of the body on the outside of the turn lag and not continue moving far enough. You will see this in Man’s second step of a reverse turn from a feather.

Some Basic Points About Turns ⁱⁱ

A “turn” is a form of rotation that occurs *between steps* in foxtrot and the other smooth rhythms—in flight as you go from one foot to the next. If a rotation occurs on a foot, it is a pivot, spin or swivel. (Or you are dancing a Latin rhythm, where turns do occur over a foot). Consider the *spin turn*, which has a spin on one foot and also a turn between feet.

In taking turns, you will be concerned with the direction you are going, the amount of turn being made, when the turn actually occurs, whether the body turns less or more than the feet on any of the steps, and who is on the inside or outside of the movement.



Shape is an all-inclusive term for a variety of actions occurring through the body to assist in turns or to create beautiful movement. It includes *sway* for banking into a turn; *swing*, the windup to create impulsion; *stretch* of one side of the body to create shapes; *side leading*. All are important in rotation.

You also need to find your vertical axis. Think of the body as divided into two halves, down the middle from head to foot. Your spine is the center axis and your torso should be able to rotate around that axis. When both sides of the body move forward at the same speed, you have pure progression, or a *forward step*. When both sides move forward but one side moves more than the other, swing is created, and you have the *start of a turn*. If one side moves forward and the other backward, you have a twist turn or a spiral.

You will hear the beginning of a turn described as *forward commencing to turn*. This means the foot will travel forward but the torso will begin to turn around the spine in the intended direction of the turn. This is CBM (contra body movement), that little tic or impulse the leader gives to signal a turn is coming. It is a slight movement of the opposite side of the torso toward the moving leg.

(Don't confuse CBM with CBMP, contra body movement position. While they sound the same, and the end result may look the same, CBMP occurs because one foot moved onto the track of the other foot. CBM is a movement of the torso.)

The person on the outside of the turn is usually moving forward and will travel more. The partner going backwards will usually be on the inside of the turn, will travel less and his (or her) feet will complete the turn sooner but this partner must keep his (or her) torso to partner (hence the term "body turns less"). *Maneuver* in waltz as well as phase III foxtrot is the simplest example of this.

Our Lefts & Rights

The most common turn to the right that we do in foxtrot at all advanced levels is the Half Natural (SQQ). This requires Lady to step back into a heel turn, then step forward in closed position.

Open Natural Beginning usually in semi-closed position, this is essentially three forward steps for the partner as the leader swings across her path turning right. If she keeps her eyes focused on the same spot in the room, she will find that her head changed from right to left (to go into Banjo position) but she did little or no turn. The body turned under her head.

Want to go left? We have the basic figures Reverse Turn and Promenade Weave. Think about the inside/outside of turn.

Reverse Fallaway & Slip and Three Fallaways increase the difficulty but follow the same rules.

If a figure goes in one direction, can it be done in the opposite direction? In foxtrot, we have Curving Three Step, which turns to the left and Curved Feather, a similar action that turns to the right. Lady will be on the inside of turn in both.

If you can dance Double Reverse Spin, how about Double Natural Spin? Leader puts the partner into a heel turn for both of them, but the follower will need some practice rotating on her left foot in the natural spin.

Pivots are a form of rotation that occur over a foot. Think inside/outside of turn so that one partner can coast as the partner going forward on the outside "works".



Impetus to semi-closed position is usually a problem figure because Lady does not move far enough past her partner (think spine going past her partner's) or Man turns too soon knocking her off her feet (instead of delaying on the inside of the turn).

The rules about turns work when you remember to be consistent. One turn may seem different each time you do it, but that will typically be because of the amount of impulsion coming from the figure preceding the turn. Turn early, turn a lot; move your spine; identify inside and outside of turn—those rules will not fail you.

ⁱ Thomas Wilson, London, 1816

ⁱⁱ A Technique of Advanced Standard Ballroom Figures, Geoffrey Hearn, 2007, and RAL Manual of Standards, as updated through 2017



SMOOTH OUT & MAKE YOUR FOXTROT TRAVEL

By Wayne and Barbara Blackford

A dancer usually moves in a straight line or rotates to change direction. This movement occurs only if a force or torque acts on his or her body. The movement will continue until a new force acts to change it. These forces are the result of gravity, muscle action, a change in speed or direction. Forces occur because your feet push against the floor and the floor pushes back.

- Muscle action sets the initial position and body weight acts through our feet to push against the floor, while the floor pushes back to support you.
- Bending and sending caused by change in muscle energy, increases the force against the floor. This causes your body's center of gravity to move in a straight line and your body to rotate around an axis. Rotation may be just in the upper body or full body by pivoting on the ball of the weighted foot.
- Since we are moving from one foot to the other, our center of gravity and rotation axes are continually shifting to keep us in balance and to be compatible with our partner as we execute a figure. We each have our own frame while we share a composite frame with our partner. They are different and are constantly changing. Smooth, satisfying, flowing dancing happens when minimum effort is needed to maintain these frames.
- Movement requires energy because we do work. Work is a force moving thru a distance or torque acting thru an angle. Energy can also be stored by body position, muscle condition, or speed (how fast we move or rotate).

As young children we learned to walk (in a straight line) but did not do a lot of turning. Then dancing came along. Turns are a fundamental part of dancing. They allow us to change direction. Let's start by having the man do a "reverse turn". This starts with the lead foot and steps straight forward while rotating the upper body to the left and blending into a left side stretch. Your partner starts with her lead foot straight back (no heel in action) but following the rotational lead by rotating on the trailing foot toe to change direction before placing the lead foot down. The man's second step is also forward but ends straight back along the line of dance as his body changes direction by rotating 180 degrees on the toe of his lead foot. His partner responds with a compact heel turn. The man's third step is a placement back along the line of dance in closed position as she steps forward, essentially changing places.

All of the above is wonderful, but all we discussed was our feet. Developing flow (travel) in our dancing (which is connecting one figure to the next with a "seamless" action), is not an easy thing to do and it takes a great deal of attention to some fine details. These details, when incorporated into our dancing, will produce a much smoother dancing couple.

We all understand that there are five points of contact in the smooth dances. As a reminder they are:

- The M's right wrist to just behind the W's left armpit.
- Lead hands
- The W's left hand on the M's right arm
- The M's right hand on the W's back



- Body Contact (thinking from slightly above the M's right rib cage depending on the couple's height.)

Two critical goals are to maintain the offset (centerline relationship/the feeling of having your partner on your right side, and counter balance established at the beginning of closed position (head weight).

FOOTWORK:

That portion of the foot that is in contact with the floor at any moment in time.

Good footwork creates rise & fall of the smooth dances (except Tango).

Example: Footwork - heel, heel to toe, toe, toe to heel, inside edge, whole foot, ball of foot.

In foxtrot, the heel to toe step action of the first weight change indicates early rise; you are up on the second weight change (toe) and up on the third, with a lowering to the heel (toe heel).

STEPPING DIRECTION:

The direction that the moving foot is traveling or it's ending position.

Example: Direction – forward, back, side, side and forward, side and back, etc.

TURN:

Next, flowing from one figure to the next is in how we turn. All turns are challenging because the person on the outside of the turn always has farther to go. Remember, all turns occur between beats, on the "and" count. Turning the body on the standing foot is a basic rule, and then takes weight onto the moving foot. A general rule to follow is: Turns to the left are always late and turns to the right are always early. This does not mean "foot" turn. We prepare a turn by creating the shape for the turn between the last step of the previous figure and the receiving of weight on the first step of the figure being executed. The shape leads to swing, which places the second weight change, and shape helps complete the action into the third weight change.

Example:

Left Turn - the forward moving person creates a slight turning action in the upper body to the left and then steps forward to the partner's right elbow. The back moving partner steps back to his/her right elbow, without foot turn. As weight is taken onto the ball of the foot (heel of the partner moving back) a strong shape is generated that leads to a swing of the right side forward, which creates a foot and body turn resulting in the moving foot landing to the side (but it doesn't completely stop) The shape is held and the turn is completed on the third on the third weight change by stepping back. The shape is then lost as weight comes onto the foot and the heel is lowered to the floor.



Right Turn – All of the above applies but with one exception. Before the first step there is a “commencement of turn on the standing foot, which allows the moving foot to step in the direction indicated by the turn of the body – “EARLY” turn.

TIMING:

The woman dances on time and the man varies his timing slightly, on occasion, by waiting fractions of a beat. One place the man has to wait for the woman is when she is making a transition from forward to back or back to forward (heel turn; feather from SCP; Chasse to BJO from SCP). When the woman is dancing a heel turn, the man should wait for a fraction of a beat before taking his second weight change. This will allow the woman to get fully onto her heel. If he doesn't wait, the woman is often pulled off her heel turn, and the couple's balance is lost.

The same hesitation should occur as the woman dances from SCP to BJO (feather; chasse). There are many other figures where the man should delay, helping the woman to do what she needs to do to make the figures work.

So to make your Foxtrot move more smoothly and create travel (progression), a good knowledge of “technique” is what is required.

So let's all try to follow these ideas:

- Maintain good posture and position
- The moving body places the foot
- Know the difference between “footwork” and “stepping direction”
- Develop shape & swing
- Know when the man can appropriately wait for the woman & when the woman can wait for the man.

A SPECIAL THANKS TO THE FOLLOWING:

Larry Caves – Ballroom Coach
Jim and Jenell Maranto – Ballroom Coach
Ballroom Dance Teachers College Notes
Dancesport News
Dance Magazine
Irv Easterday
Brent Moore
Dick Thorn



FOXTROT WORKSHOP FOR THE ADVANCED DANCER

Bob & Sally Nolen

During the 1920s, English professional dancers and dance teachers set out to find ways of dancing to the new music. In their opinion, what was needed was separate dances for different tempos. So, what happened was that the Foxtrot, which had started off as a mid-tempo dance influenced by ragtime, gradually split into two dances, a Slow foxtrot and a quick foxtrot. The difference in tempo allowed the dances to become, in time, different in style as well as music. The Quickstep (as it was soon called) was influenced by the Charleston and the Slow foxtrot by ideas from the Boston. An American dance called the Boston arrived in England about 1903. This had fairly slow, gliding steps. It is a characteristic of the Foxtrot that in the basic steps, unlike the other dances, the feet slide past each other rather than coming together. The Boston seems to have been the first dance to move the feet in this way. The Boston also was the first ballroom dance to be done with feet parallel (rather than turned out, as in ballet).

The Boston, like much else, was finished off by the First World War. Crowded dance floors in wartime left no room for it, and new musical imports arrived from America.

Where did the name 'foxtrot' come from? It is often said that Foxtrot took its name from its inventor, the vaudeville actor, Harry Fox, however the exact origins are not clear. The dance was premiered in 1914, quickly catching the eye of the talented husband and wife duo Vernon and Irene Castle who lent the dance its signature grace and style.

International foxtrot has 5 basic figures

- Three step
- Feather
- Natural turn
- Reverse turn
- Closed Impetus

Then there are 9 others that they call Standard figures

- Natural Weave
- Basic Weave
- Closed Telemark
- Open Telemark
- Hover Feather
- Hover Telemark
- Hover Cross
- Open Impetus
- Wave

Round dancing has incorporated this style and figures into its syllabus. We tend to waltz our foxtrots much of the time. We, as teachers, get people started with waltz then just say you can do the foxtrot now from what you have learned from waltz. Then it is away we go. They then have a difficult time slowing themselves down for the gliding action that is signature of international foxtrot.



We are going to begin with more of the basic techniques of foxtrot to distinguish it from waltz by first working on the 3 step into the feather. We will give you a drill that will help you dance the foxtrot for any figure. We then progress into the technique necessary for some of the more difficult figures in Phase V & VI Foxtrot, such as the teleronde (Round dance figure), hover crosses, etc. We will workshop these figures then put them into a musical pattern for you to dance.

References:

The historical and definition portion of this write-up was taken from Wikipedia.

We thank many of our coaches over the years for helping us in our advancement of round dancing:

Scott Dodson (deceased)

Cristel Pike (a Scott Dodson protégé)

Wayne and Barbara Blackford

Tom Hicks

Brent and Judy Moore

Betty and Bud Potts (deceased)

Many other round dance instructors over our 48 years of dancing



FOXTROT CLINIC NOTES

Mark and Pam Prow

Foxtrot is perhaps the most challenging of the dance rhythms in Round Dancing. The technique of the rhythm at the beginner level is developed more from waltz figures danced slow, quick, quick. However as we progress to more difficult figures, foxtrot takes on a completely different style, giving it a gliding, flowing property, unique to the rhythm. This discontinuity in Round Dancing makes foxtrot a difficult rhythm to learn since we must undo the habits acquired when we first danced the rhythm. During this clinic we will discuss and work on dancing foxtrot at the intermediate level and taking it beyond the idea of SQQ waltz.

WALTZ VS. FOXTROT

Even though many figures share the same name between waltz and foxtrot, one must be cognizant of the differences between the rhythms. Invariably the average dancer learned to waltz first. With the familiarity of the figure name in waltz, one can fall into the trap of using the waltz technique to execute foxtrot. Even though a couple may have success with this approach, the technique will falter as one learns more difficult figures, leading to frustration when learning and applying. Basic Foxtrot is best learned with a degree of separation from one's waltz knowledge.

Timing. In waltz the basic dance timing it is 3 even beats of music per 3 beat measure. The basic dance timing in foxtrot is 3 step per four beat measure usually described as slow-quick-quick.

Rise and Fall. In Waltz the general technique is to start rise after the first step and continue the rise till the third step, then start to lower. In foxtrot the technique is to complete the rise between at the end of the first step, drift into the remaining steps, then lower in preparation for the next figure.

Drive: Because of the rise and fall characteristics of waltz the drive for many figures continues for the first two steps. In foxtrot most of the drive happens on the first step with the remainder of the steps using impetus derived from the first step.

Turn. Because of the drive continuing through the first steps of waltz the second step can have a turning component throughout most of the figure. In foxtrot, generally most turn is completed before or right as weight is transferred on the second step.

The above differences make foxtrot a more difficult rhythm to accomplish correctly since much depends on proper technique at the beginning and middle of the figure. Also, proper dance frame becomes a crucial part of the couple's success.



FUNDAMENTAL CONCEPTS IN DANCING FOXTROT:

Frame. As with all dance rhythms the most important part of a couple's success is the ability to connect with each other through a proper frame. The good dance frame provides the necessary contact to feel lead, movement, turn, rise and fall, length of steps, and balance. Without a solid connection between the partners, it is difficult to work through the technique of dancing together.

Forward motion on the Diagonal. The majority of forward acting turning figures in Foxtrot and waltz start with the man moving either DLC or DLW. In order to achieve mastery of these figures, one must heed the proper starting direction. In round dancing this can be an issue due to misunderstanding of the diagonal and the instinct of rounding the dance floor corners.

Continuous motion throughout figure by creating impetus on the first step.

Since the rise in foxtrot happens before the second weight change, one must allow the action of the first step to provide impetus for the remaining of the figure. Because the timing of foxtrot is SQQ, dancers will try to artificially create the timing by pausing after the first step. Please realize the foxtrot timing of SQQ is a rough descriptor of the actual rhythm. However since the slow count happens of the first beat of a measure, it is impractical to think that the dancer will lower, move leg, move body, and finish weight transfer all at the first count of the measure. It is more realistic to think of the completion of action of the first step happening around beat 2 of the measure. We suggest that one worry less about actual timing of the dance, and focus on taking 3 steps for 4 beats of music.

Moving in and out of Contra Body Movement Position. CBMP is the position of the feet of a dancer when they are moving on a single line. Many figures in foxtrot require dancers to move in and out of CBMP. Many figures end in CBMP, but the next figure starts in closed position. Adjusting to move in and out of CBMP is accomplished in one of two ways; 1. rotation or 2. direction change. Both techniques will be used in dancing foxtrot although rotation is the most common. The concept of CBMP is used to define our Round Dance Positions of Banjo, Sidecar, and Semi-closed, as well as many of the steps done in shadow position. A dancer will be moving into CBMP with most feather steps. Most figures following a feather move the dancer out of CBMP to CP.



SELECTED FIGURES AND CLASSIFICATIONS

In order to aid with understanding the names of figures, we have broken a variety of round dance figures into classifications that may help bring continuity between them. While not a complete list, it should help with the general idea of what the figure is trying to accomplish.

Chasse	Figures that generally have four steps and either lock or close with syncopation
	Back to Lock
	Thru & chasse
	Forward to Lock
	Tipple Chasse
	Fwd & Chasse
	Bk & chasse
Direction Change	Figures that generally change body alignment or direction of travel with less than 3 weight changes for Man
	Change of Direction
	Drag Hesitation
	Heel Pull
	Hesitation Change
	Outside Swivel
	Whiplash
	Wing
Feather	Figures that generally end in CBMP stepping outside of partner
	Back Feather
	Curved Feather
	Diamond Turn
	Feather
	Feather Finish
	Hover Cross Ending
	Natural Weave
	Open Reverse Turn
	Outside Check
	Promenade Weave
	Quick Back Feather Finish
	Quick Open Reverse
	Running Open Natural
	Weave Ending
	Zig Zag



Hover	Figures generally used to change dance positions and/or direction with or without progression
	Back Hover Telemark
	Cross Hover
	Hover
	Hover Telemark
	Left Whisk
	Natural Hover Fallaway
	Outside Change to BJO
	Outside Change to SCP
	Reverse Fallaway
	Slip Pivot
	Spin Turn
	Whisk
Natural Turn	Figures that turn right and involve a heel turn for the backing partner (except when starting from SCP)
	Closed Impetus
	Half Natural Turn
	Impetus to Semi
	In and Out Runs
	Natural Telemark
	Open Natural Turn
	Natural Hover Cross
Reverse turn	Figures that turn left and involve a heel turn for the backing partner
	Double Reverse Spin
	Reverse Turn Full
	Reverse Turn Half
	Telemark to Banjo
	Telemark to Semi
	Reverse Wave
Spinning	Figures that generally have a static spin step
Spin + feather	Top Spin
Spin + Hover	Outside Spin
Three step	Figures that generally start and end in closed Position with three passing steps
	Back three Step
	Curving Three Step
	Back Curving Three Step
	Three Step
Picture	Figures that strike a line and are relatively static in nature
	Hinge
	Right Lunge
	Promenade Sway
	Oversway (chg sway)



Bolero Workshop

Tom Hicks

What is Bolero? Bolero is a very unique dance in that it incorporates ideas and movement from other dance rhythms. It uses music, Cuban motion and steps from rumba; rise and fall from waltz; and contra body movements/shaping from tango.

A very important part of bolero character is the music. Originally the music came from Spain and was 3/4 time (it's only an assumption but maybe that's one of the reasons it obtained the rise and fall similar to the 3/4 time waltz). It eventually switched to the more common 4/4 time that we use today. The music itself is of utmost importance to enhance the sense of love and romance portrayed in the dancing of a bolero. The bolero music is also the slowest of the Latin rhythms which allows for a slow but beautiful glide across the floor enhanced by arm styling and body shapes defining the bolero as the "Dance of Love".

The basic movement (forward or backward) is a 6-step figure similar to the forward or back rumba basic but using the technique called glide, drop and drift. The first step is an extended sideways movement gliding across the floor on the slow beat. A rise is created through the use of the standing leg with attempts to control the rise as to not achieve the completion of rise until the end of the of the slow. Generally, foot rise is created but due to newer styles of dancing only body rise is an option. Next, a small step forward or backwards in a Cuban cross position is used with the dropping of weight vertically downwards on the first quick. followed with a medium size step which is then drifted forward or backwards on the second quick sustaining the dropped position created on the first quick. Luckily, once learned, the technique of the basic movement is the foundation of all basic actions used in the bolero.

Steps that we will cover in the workshop include the following:

- Full Basic
- Spot Turn
- Half Moon
- Turning Basic
- Lunge Break
- Checked Right Pass
- New Yorker



Cue Sheets by Dance Name



Dance Name	Rhythm and Phase	Choreographers
<i>All About That Bass Foxtrot</i>	Foxtrot 6	George and Pam Hurd
<i>Cha Cha King</i>	Cha Cha 3	JL and Linda Pelton
<i>Fallen</i>	Rumba 3	Fred and Linda Ayres
<i>I Can't Tell You Why</i>	Bolero 3	Mary and Bob Townsend-Manning
<i>If One Day</i>	Bolero 5	Paula and Warwick Armstrong
<i>Il Mostro</i>	Waltz 6	Mike and Leisa Dawson
<i>Just a Taste of Bolero</i>	Bolero 6	Paul and Linda Robinson
<i>Kindred Spirits</i>	Bolero 4	Ed and Karen Gloodt
<i>Let's Get Away from it All</i>	Foxtrot 4	Pamela and Jeff Johnson
<i>(Let's Marvin Gaye &) Get It On</i>	West Coast Swing 5	Randy Lewis and Debbie Olson
<i>Night of Stars Tango</i>	Tango 6	Tom Hicks and Jenny Rozhkova
<i>Open Arms</i>	Waltz 5	Sue Powell and Loren Brosie
<i>Perhaps Love</i>	Slow Two Step 6	Rick Linden and Nancy Kaszney
<i>Remember Your Smile</i>	Waltz 5	Joe and Pat Hilton
<i>Rockin' Pneumonia III</i>	Jive 3	Debbie and Paul Taylor
<i>Save Room</i>	Cha 6	Randy and Marie Preskitt
<i>Swing Uptown</i>	Quickstep 4	Mike and Mary Foral
<i>Tico Mambo</i>	Mambo 4	Peg and John Kincaid
<i>Walkin' the Dog</i>	Jive 5	Ruth Howell and John Farquhar
<i>When I Dream of You IV</i>	Waltz 4	Bob and Kay Kurczewski



Cue Sheets by Rhythm and Phase



Rhythm and Phase	Dance Name	Choreographers
Bolero 3	<i>I Can't Tell You Why</i>	Mary and Bob Townsend-Manning
Bolero 4	<i>Kindred Spirits</i>	Ed and Karen Gloodt
Bolero 5	<i>If One Day</i>	Paula and Warwick Armstrong
Bolero 6	<i>Just a Taste of Bolero</i>	Paul and Linda Robinson
Cha Cha 3	<i>Cha Cha King</i>	JL and Linda Pelton
Cha Cha 6	<i>Save Room</i>	Randy and Marie Preskitt
Foxtrot 4	<i>Let's Get Away from it All</i>	Pamela and Jeff Johnson
Foxtrot 6	<i>All About That Bass Foxtrot</i>	George and Pam Hurd
Jive 3	<i>Rockin' Pneumonia III</i>	Debbie and Paul Taylor
Jive 5	<i>Walkin' the Dog</i>	Ruth Howell and John Farquhar
Mambo 4	<i>Tico Tico Mambo</i>	Peg and John Kincaid
Quickstep 4	<i>Swing Uptown</i>	Mike and Mary Foral
Rumba 3	<i>Fallen</i>	Fred and Linda Ayres
Slow Two Step 6	<i>Perhaps Love</i>	Rick Linden and Nancy Kaszney
Tango 6	<i>Night of Stars Tango</i>	Tom Hicks and Jenny Rozhkova
Waltz 4	<i>When I Dream of You IV</i>	Bob and Kay Kurczewski
Waltz 5	<i>Remember Your Smile</i>	Joe and Pat Hilton
Waltz 5	<i>Open Arms</i>	Sue Powell and Loren Brosie
Waltz 6	<i>Il Mostro</i>	Mike and Leisa Dawson
West Coast Swing 5	<i>(Let's Marvin Gaye &) Get It On</i>	Randy Lewis and Debbie Olson

ALL ABOUT THAT BASS FOXTROT

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
Special thanks to our coach Yelena Babyuk for assisting with the choreography

Rhythm: Foxtrot Speed: Slow to 28 MPM

Phase: VI

Music: "All About That Bass" – (2015 European Cast) Artist: Scott Bradlees Postmodern Jukebox

Download from Amazon Time: 4:01 Original music cut at 2:26 After cut slow to 28 MPM

Website: www.gphurd.net Email: gphurd@aol.com Release Date: 14 July 2018 Ver 1.0

SEQUENCE: INTRO-AB-INTERLUDE-C-B(Mod) Footwork: Opp for Lady (except where noted)

INTRO

1-4 WAIT., PASSING CROSS HOVER; THRU SIDE w/HIP LIFT TO FC (LT HNDS); PASSING CROSS HOVER (RT HNDS); M WHEEL LADY UNDER RT SHAD/LN;

-- [Wait] M fcg DLW & W fcg DRC about 2 ft apt no hnds jnd both w/R ft free
Hold thru the words "Because you know" dance starts on the word "It's" ,-,

SQQ [Passng Cross Hvr] Identical footwork stp fwd R comm to pass by ptr,-, fwd L rising
and comm trng ½ RF, rec R completing RF trn to end fcg DRW (W fcg DLC) w/M still
on insd track & W on outsd track;

S&-- [Thru Sd w/Hip Lift] Stp fwd L comm to pass by ptr,-/fwd R rising and comm trng LF
draw L ft twds R ft w/no wgt quickly lift, & lwr the L hip joining L hnds to end M fcg
LOD (W fcg RLOD) end w/M on the outsd track & W on the insd track;

SQQ [Passng Cross Hvr] Stp fwd L comm to pass by ptr,-, fwd R rising and comm trng ½
LF, rec L completing LF trn joining R hnds to end fcg DRC (W fcg DLW) w/M still on
outsd of track & W on insd of track w/R hnds jnd in hndshk pos;

SQQ [M Wheel Undr Rt to Shad Ln] Wheel RF fwd R comm to trn ptr RF undr jnd R hnds
,-, L, R (fwd R comm to trn RF under jnd R hnds,-, fwd L cont RF trn, sd & fwd
completing trn) to end SHAD/LOD;

5-8 CROSS POINT & HIP LIFT; CROSS SIDE BOTH TOUCH LADY CARESS; LADY ROLL 2 M FWD 1 TO FC; HOVER (SCP);

S-- [Cross Pt & Hip Lift] XLIF of R pt R ft sd twds DLW,-, lift the R hip w/o wgt, lwr the
R hip w/o wgt to end SHADOW both fcg DLC;

SQ- [Cross Sd both Tch] XRIF of L twds DLC,-, sd L trng slightly RF, tch R to L w/o wgt
(W caress the L sd of the M's face w/R hnd) to end SHADOW both fcg DLW;

--S (SS) [Lady Roll 2 M Fwd 1] M hold leading ptr to free roll RF,-, fwd R (twds DLW fwd R
trng RF,-,cont trng RF bk L) to end slightly apt nothing touching M fcg ptr & DLW,-;

SQQ [Hvr] Fwd L comm blndng to CP,-, sd & slightly sd R rising, sd & fwd L to SCP/DLC;

PART A

1-3 PROMENADE WEAWE;; 3 STEP;

SQ- [Prom Weave] Thru R comm trng LF,-, fwd cont LF trn, sd & slightly bk R cont LF trn
(Thru L comm LF trn,-, cont trng LF sd & bk R in front of M, sd & fwd L);

QQQQ Bk L in CBJO, bk R to CP strtg to trn LF, trn LF sd & fwd L, fwd R (fwd R in outside
ptr, fwd L to CP strtg to trn LF, trn LF sd R, bk L) in CBJO/DLW;

SQQ [3 Step] Fwd L,-, fwd R heel rising to toe w/slight R sd lead, fwd L to CP/DLW;

4-8 NATURAL HOVER CROSS CHK'D TO CONTINUOUS HOVER CROSS;;; TELESPIN TO OK THROWAWAY/OVERSWAY;;;

SQQ [Nat'l Hvr X Chk'd to Cont Hvr X) Fwd R commence RF trn,-, cont trng RF stp sd L,
strongly trng RF on L stp sd & fwd R toe pts almost LOD body trns less fcg DLC (bk L
comm trng RF,-, heel trn cl R to L, cont trng RF sd & bk L) to SCAR DLC;

QQQQ Rk fwd L, rec R, slightly XLIF of R, trng body RF cl R to L (rk bk R, rec L, slightly
XRIB of L, trng RF stp sd L) fcg LOD;

- QQQQ** Bk L w/R side lead ptr outsd, bk R trng to CP, sd & fwd L w/L side lead, fwd R outsd ptr (fwd R outsd ptr w/L side lead, fwd L, sd & bk R w/R side lead, bk L outsd ptr) to end CBJO/DLC;
- SQ-** [Telespin to Qk Throwaway Oversway] Fwd L comm trng LF,-, fwd & sd R cont trng
(SQQ) LF, sd & slightly bk L LOD w/partial wgt now fcg DRW (bk R,-, heel trn cl L to R, sd & fwd R twds LOD collect L ft under the body w/o wgt);
- QQS** Cont trng upper body LF to lead ptr fwd/take full wgt on the L ft cont trng LF to CP, fwd
(&QQS) & sd R cont trng LF, sd & fwd L to SCP/DLW trng thru the hips to CP/DLW lwr into L knee allow the R ft to point bk (fwd L twds LOD trng LF/fwd & sd R DLC, trng LF cl L to R toe spin to CP, sd & fwd R trng LF thru the hips to CP allow the R ft to swvl collect L ft under the body w/o wgt lwr into R knee extend L ft bk twds DLW) maintain hips up twds ptr,-;
- 9-12** **LINK TO SEMI; OPEN NATURAL TO BFLY; BK CHASSE TWIRL BFLY SCAR; CHK FWD LADY DEVELOPE;**
- QQ** [Link Semi] Rise on the L blnd to CP,-, cont to rise w/L side stretch (Lady's head L) cl R to L rising on toes, correct sway sd & fwd L to SCP LOD;
- SQQ** [Op Nat'I] Thru R comm trng RF,-, fwd & sd L cont RF trn to CP RLOD, cont RF trn bk & sd R (fwd L,-, fwd R between M's ft, sd & fwd L) to BFLY backing DLW;
- SQ&Q** [Bk Chasse Twirl Scar] Bk L trng RF raise jnd ld hnds to lead ptr's RF twirl,-, sd R/cl L, sd & fwd R (fwd R,-, trn RF L/R, L) to end BFLY/SCAR LOD;
- S--** [Chk Fwd Develope] Chk fwd L & hold shape strongly L (chk bk R draw L leg up the outside of the R knee & extend L ft fwd lwr L leg beside the R ft);
- 13-16** **BK TO OUTSIDE CHK; HEEL PULL CURVED FEATHER; MHEEL PULL LADY ROLL RT 4 TO FC; LOWER & RISE;**
- SQQ** [Bk to Outsd Chk] Bk R trng LF,-, sd & fwd cont trng LF, fwd R in CBJO/DRC w/checking action;
- QQQQ** [Heel Pull Curv'd Fea] Trng RF bk L, comm trng RF pull R ft just past L taking wgt CP/LOD, fwd L comm outsd ptr w/strong RF body trn, fwd R outsd (W fwd R outsd ptr comm RF trn, sd & bk R to CP, bk R w/strong RF body trn, bk L) to end CBJO DRW;
- QQ--** [M Heel Pull Lady Roll Rt 4 to Fc] Trng RF bk L, comm trng RF pull R ft just past L
QQQQ taking wgt on R while leading ptr to cont RF roll & release all hnds end fcg DLC {see note below} (W rolling RF fwd R,L,R,cl L to R end fcg M & DRW) no hnds jnd approx 1-2 ft apt; {Note}: Man may elect to step in place or fwd L, R to maintain proper spacing.
- [Lwr & Rise] With ft tog soften into both knees lwr slide hnds along your own sds,-, rise straighten knees M place both hnds on ptr's waist (Lady's hnds up & over her head her head palms out),-;

PART B

- 1-4** **OPEN REVERSE TURN; OPEN FINISH LADY WRAPS; SLOW FWD & THRU TO BFLY/WALL; SIDE SWAY L & R;**
- SQQ** [Op Rev Trn] With both hnds still on her waist trng LF fwd L w/slight L sway,-, sd R cont trng LF blend to normal CP, bk L dissolving any sway to end BJO RLOD;
- SQQ** [Op Fin Lady WRAP] Bk R w/slight RF sway comm to raise jnd ld hnds,-, sd L trng LF under jnd ld hnd, fwd R lwrng ld hnds dissolve any sway joining R hnds at ptr's R sd to end in Wrapped pos both fcg LOD;
- SS** [Slo Fwd & Thru BFLY] Step fwd L release trng hnds,-, thru R trng RF (trn LF) blndng to BFLY/WALL,-;
- SS** [Sd Sway L & R] Lwr to step sd L soften knee slightly draw R slightly to L as you straighten,-, sd R soften knee draw L to R as you straighten,-;

5-8 LADY RIFF TURN 2 & SIDE CLOSE (DW); HOVER SEMI; LADY ROLL LOP/LOD; LADY ROLL BACK M TRANS SHAD/LN;

- QQQQ** [Lady Riff Trn 2 & Sd Cl] Sd L raise jnd lead hnds trng ptr RF, cl L, trng slightly LF small sd L, cl R (sd R trng RF one full trn under jnd ld hnds, cl L, trng slightly LF sd R, cl L) blend to CP/DLW;
- SQQ** [Hover] Fwd L,-, sd & slightly fwd R rising, sd & fwd L to SCP/DLC;
- QQS** [Lady Roll to LOP/LOD] Leading ptr to roll out XRIF of L, rec L, sd R (fwd L comm trng LF, fwd R cont LF trn sd L) to end sd by sd in LOP/LOD,-;
- SS (QQS)** [Lady Roll Bk M Trans Shad/Ln] Leading ptr thru jnd lead hnds to roll bk RF rk sd L,-, rec sd R (fwd R comm trng RF, fwd L cont trng RF, sd R) to end SHAD/LOD both w/L ft free,-;

9-12 SHADOW CROSS HOVER; SHADOW FEATHER; LADY ROLL M TRANS LOP/LOD; TOGETHER & APART;

- SQQ** [Shad Cross Hvr] Identical footwork slightly XLIF of R comm to rise trng LF,-, sd & slightly fwd R cont to rise trng LF, diagonally fwd L to SHAD/DLC;
- SQQ** [Shad Fea] Fwd R,-, fwd L, fwd R end CBMP/DLC;
- SS (QQS)** [Lady Roll M Trans to LOP/LOD] Leading ptr to roll out sd & fwd L,-, rec sd R (fwd L comm trng LF, fwd R cont LF trn, sd L) to end sd by sd in LOP/LOD,-;
- SS** [Tog & Apt] Step tog L (tog R) trng to fc ptr tch trlng hnds low palm to palm w/jnd ld hnds up & out,-, push apt sd R (sd L) sweep trlng hnds up & out,-,

13-16 M ROLL LADY WHEEL 4 (BOL/BJO); M WHEEL LADY ROLL IN 4 (CP/DW); HOVER TELEMAR; SLOW THRU & POINT (SEMI);

- QQQQ** [M Roll Lady Wheel 4 BOL/BJO] Trng LF small fwd L place ptr's R hnd at M's waist raise R arm straight up, cont trng LF fwd & sd R comm to lwr R arm and comm to raise L arm, trng RF small fwd L raise L arm straight up, cont trng RF fwd R lwr L arm to the sd placing R arm around ptr's waist (maintain R hnd contact on M's waist xtnd L arm to the sd trng RF around M fwd R,L,R,L to fc DLW) to end approx BOL/BJO M fcg DRC;
- QQQQ** [M Wheel Lady Roll in 4 CP/DW] Trng RF fwd L lead ptr to free roll RF off the M's R arm, cont trng RF fwd R,L,R blndng to CP (fwd R comm to roll RF, release hnds from M's waist extend both arms straight up roll RF L,R,L to fc DRC) M fc ptr & DLW;
- SQQ** [Hvr Tele] Fwd L blend to CP,-, sd & fwd R btwn ptrs ft trng RF, fwd L to SCP/LOD;
- S--** [Slo Thru & Pt] Thru R,-, point L ft fwd LOD to SCP/LOD,-;

INTERLUDE

1-4 SLOW SWAY R & L; QK SWAY R & L SIDE CLOSE (SCAR); SLOW CROSS SWIVEL BJO/LN; STEP RONDE SCAR & FWD LADY LEG LIFT;

- [Slo Sway R & L] Soften into R knee sway strongly R no wgt chg,-, sway strongly L straighten knee no wgt chg,- still SCP/LOD,-;
- QQ** [Qk Swy R & L Sd Cl SCAR] Qk sway R no wgt chg, sway L no wgt chg, small sd L lead ptr to step further to M's L sd, cl R (ptr longer sd R, cl L) to end SCAR/DLW;
- S--** [Slo Cross Swvl BJO LN] Fwd L swvl slightly LF leave R ft ptnd bk (L ft ptnd fwd) end BJO/LOD;
- SS** [Stp Ronde SCAR & Fwd Lady Leg Lift] Fwd R ronde L ft CW trng to SCAR RLOD,-, fwd L w/checking action (bk L ronde R ft CW to SCAR RLOD,-, step bk R chkng, flick L ft in front of R at knee level) now in SCAR/RLOD,-;

5-8 BACK VINE 3 LADY RONDE; BACK WRAP M TRANS TO SHADOW LOD; (LT FT) 2 MONKEY WALKS; FWD 3 TO SHADOW CONTRA CHK;

- QQS** [Bk Vn 3 Lady Ronde] Bk R trng LF, sd L, XRIF of L CP/WALL lwr into R knee strongly rotate body RF to lead ptr to ronde (fwd L trng LF, sd R, XLIB of R ronde R ft CW to end w/R ft pointed bk twds RLOD),-;

- QQ--(QQS)[Bk Wrap M Trans Shad/Ln]** Bk L trng slightly LF, bk R raise ld hnds trng ptr LF, tch L to R join ld hnds (bk R comm to trn LF, fwd L trng LF, cont trng LF bk R) blending to SHAD/LOD both w/L ft free,-;
- SS** [2 **Monkey Wks**] Sweep L ft fwd & then to the L/as you step sd & fwd L (W's step is in front of M's L hip),-, Sweep R ft fwd & then to R/as you step sd & fwd R in front of W's R hip,-;
- QQS** [Fwd 3 to Shad Contra Chk] Cl L to R (fwd L), sd fwd R bhnd W between her ft (fwd R), both fwd L w/contra chk action R sd lead in CBJO SHAD fcg LOD,-;

PART C

- 1-8** **BOOTY BACK 2 SLOWS & HOLD;,, M BACK TCH LADY SLIP PVT (CP/DC);, 3 QK FALLAWAYS w/OUTSIDE CHK ENDNG;;; HEEL PULL CURVED FEATHER; M HEEL PULL LADY ROLL RT 4 TO FC; LOWER & RISE;;**
- SS--** [Booty Bk 2 Slos & Hold] Bk R,-, bk L drop hnds,-; With ft tog both lwr slide hnds along your own sds, rise M place both hnds on ptr's waist (Lady's hnds up & over her head palms out),
- QQ** [M Bk Tch Lady Slip Pvt to CP] leading ptr to trn LF thru contact w/hips bk R release hold, tch L to R (trng LF bk R toe turned undr , cont trng LF fwd L pvtng LF) to CP/DC;
- QQQQ** [3 Qk Fallaways w/Outsd Chk Endng) Fwd L turning LF, sd R, XLIB (W XRIB), bk R turning ptr LF to CP RLOD;
- QQQQ** Cont trng LF sd L, XRIB (W XLIB) under body keep R sd to ptr, cont trng LF fwd L LOD, cont trn fc COH sd R;
- QQQQ** XLIB (W XRIB), cont trn bk R trng ptr to CP, sd & fwd L, fwd R CBJO/RLOD;
 [Heel Pull Curv'd Fea] Repeat measure 14 of PART A;
 [M Heel Pull Lady Roll Rt 4 to Fc] Repeat measure 15 of PART A;
 [Lwr & Rise] Repeat measure 16 of PART A;

PART B (MOD)

- 1-4** **OPEN REVERSE TURN; OPEN FINISH LADY WRAPS; SLOW FWD & THRU TO BFLY/WALL; SIDE SWAY L & R;**
- 5-8** **LADY RIFF TURN 2 & SIDE CLOSE (DW); HOVER SEMI; LADY ROLL LOP/LOD; LADY ROLL BACK M TRANS SHAD/LN;**
- 9-12** **SHADOW CROSS HOVER; SHADOW FEATHER; LADY ROLL MTRANS LOP/LOD; TOGETHER & APART;**
- 13-15+** **WHEEL 4 BOL/BJO; M WHEEL/LADY ROLL IN 4 (CP/DW); QK SIDE TOUCH TWICE; QK CUDDLE CORTE w/LEG CRAWL,**
- Q-Q-** [Qk Sd Tch Twice] In CP/DW sd L, tch R, sd R, tch L;
- &-** [Cuddle Corte w/Leg Crawl] Blnd Cuddle pos sd & bk L soften into L knee/straighten L knee (Lady bring L leg up along outsd of M's R leg),

CHA CHA KING



Choreographers: JL and Linda Pelton, 4032 Briarbend Rd, Dallas, TX 75287
Phone: (972) 822-1926, email: peltondances@gmail.com
Music: Willi The Cha Cha King (Remix) - Twins Project Casa Musica
Time/Speed: 2:20 as downloaded, slowed 5.2% to 2:28 for comfort, MPM 29.4
Rhythm/Phase: Cha Cha, Phase 3+2+1 (Alemana, Fan / unphased chase full turn)
Footwork: Opposite throughout except where noted
Difficulty: Easy
Released: July 2018
Sequence: Intro A, B, Interlude, A, C, Bridge, D, B, C, Ending

INTRO:

- 1-4 BFLY WAIT PICKUP NOTES AND 2 MEASURES ; ; FENCE LINE TWICE ; ;**
1-2 Bfly wall lead foot free wait pickup notes and two measures;;
3-4 {fence line} Cross lunge L in front of right (W cross R in front of left) w/bent knee, recover R, side L/close R, side L; cross lunge R in front of left (W cross L in front of right) w/bent knee, recover L, side R/close L, side R;

PART A:

- 1-4 SAND STEP TWICE ; ; SIDE WALKS 1/2 ; WHIP ;**
1-2 {sand step} Bfly wall touch L toe to instep of R foot, touch L heel to instep of R foot, cross L in front of right/side R, cross L in front of right; touch R toe to instep of L foot, touch R heel to instep of L foot, cross R in front of left/side L, cross R in front of left;
3 {side walks 1/2} side L, close R, side L/close R, side L;
4 {whip} Back R commence 1/4 left face turn, continue turn 1/4 recover forward L to face center of hall, side R/close L, side R;
- 5-8 CRAB WALKS ; ; NEW YORKER ; WHIP ;**
5-6 {crab walks} Bfly center of hall cross L in front of right, side R, cross L in front of right/side R, cross L in front of right; side R, cross L in front of right, side R/close L, side R;
7 {new yorker} Swivel thru L with straight leg to a side by side position, recover swivel to face R, side L/close R, side L;
8 {whip} Back R commence 1/4 left face turn, continue turn 1/4 recover forward L to face wall, side R/close L, side R;

PART B:

- 1-4 BASIC ; ; SPOT TURN ; NEW YORKER ;**
1-2 {basic} Bfly wall fwd L, recover R, side L/close R, side L; back R, recover L, side R/close L, side R;
3 {spot turn} Swiveling 1/4 on ball of supporting foot step fwd L turning 1/2, recover R turning 1/4 to face partner, side L/close R, side L;
4 {new yorker} Swivel thru R with straight leg to a side by side position, recover swivel to face L, side R/close L, side R;

5-8 CRAB WALKS ; ; SPOT TURN ; FENCE LINE ;

- 5-6 {crab walks} Bfly wall cross L in front of right, side R, cross L in front of right/side R, cross L in front of right; side R, cross L in front of right, side R/close L, side R;
- 7 {spot turn} Swiveling 1/4 on ball of supporting foot step fwd L turning 1/2, recover R turning 1/4 to face partner, side L/close R, side L;
- 8 {fence line} Cross lunge R in front of left (W cross L in front of right) w/bent knee, recover L, side R/close L, side R;

INTERLUDE**1-4 CHASE WITH UNDERARM PASS ; ; NEW YORKER ; WHIP ;**

- 1-2 {chase underarm pass} Bfly wall fwd L commence 1/2 right face turn keeping lead hands joined, recover fwd R, fwd L/close R, fwd L (W back R keeping lead hands joined, recover L, fwd R/close L, fwd R toward man's left side); Back R raising joined lead hands leading woman to turn left face, recover L, small side R/close L, small side R (W fwd L, fwd R turning 1/2 left face under joined lead hands to face partner, small side L/close R, small side L) end facing center of hall;
- 3 {new yorker} Swivel thru L with straight leg to a side by side position, recover swivel to face R, side L/close R, side L;
- 4 {whip} Back R commence 1/4 left face turn, continue turn 1/4 recover forward L to face wall, side R/close L, side R;

PART C**1-4 BASIC ; ; ALEMANA ; ;**

- 1-2 {basic} Bfly wall fwd L, recover R, side L/close R, side L; back R, recover L, side R/close L, side R;
- 3-4 {alemana} Fwd L, recover R, back and side L/close R, back and side L raise lead hand to lead W under (W back R, recover L, fwd and side R/close L, fwd and side R); Back R behind left leading W under joined hands, recover L face wall, in place R/close L, R (W fwd L toward M's left side under joined hands turning right face 1/2, fwd R DRW turning right face moving to M's right side, fwd L/close R, fwd L);

5-8 LARIAT TO HANDSHAKE ; ; SHADOW NEW YORKER TWICE ; ;

- 5-6 {lariat} With lead hands joined leading W to M's right side step side L, recover R, in place step L/step R, step L (W fwd R, fwd L, fwd R/close L, fwd R); side R, recover L, in place step R/step L, step R change to R handshake (W fwd L, fwd R, fwd L/close R, side L to face M);
- 7-8 {shadow new yorker} Retaining R hand hold swivel thru L with straight leg to a side by side position, recover swivel to face R, side L/close R, side L; Retaining right handhold swivel thru R with straight leg to a side by side position, recover swivel to face L, side R/close L, side R;

BRIDGE**1-2 CHASE FULL TURN ; ;**

- 1-2 {chase full turn} Bfly wall fwd L turning 1/2, fwd R turning 3/8, side L/close R, back L to face wall (W back R, recover L, fwd R/lock L in back, fwd R); Back R, recover L, fwd R/lock L, fwd R (W fwd L turning 1/2, fwd R turning 3/8, side L/close R, back L);

PART D:**1-4 HALF BASIC ; FAN ; ALEMANA ; ;**

- 1 {half basic} Bfly wall fwd L, recover R, back and side L/close R, back and side L (W back R, recover L, fwd and side R/close L, fwd and side R);
- 2 {fan} Back R, recover L, side R/close L, side R (W fwd L, turning left face step side and back R making 1/4 turn to left, back L/lock R in front, back L leaving right extended fwd with no weight);
- 3-4 {alemana} Fwd L, recover R, side L/close R, side L raise lead hand to lead W under (W close R, fwd L, fwd R/close L, fwd R swivelling right face to face man); Back R behind left leading W under joined hands, recover L face wall, in place R/close L, R (W fwd L toward M's left side under joined hands turning right face 1/2, fwd R DRW turning right face moving to M's right side, fwd L/close R, fwd L);

5-8 LARIAT ; ; SHOULDER TO SHOULDER TWICE ; ;

- 5-6 {lariat} With lead hands joined leading W to M's right side step side L, recover R, in place step L/step R, step L (W fwd R, fwd L, fwd R/close L, fwd R); side R, recover L, in place step R/step L, step R (W fwd L, fwd R, fwd L/close R, side L to face M);
- 7-8 {shoulder to shoulder} Fwd L to BFLY sidecar, recover R to face, side L/cl R, side L (W back R to BFLY sidecar, recover L to face, side R/cl L, side R); Fwd R to BFLY banjo, recover L to face, side R/cl L, side R (W back L to BFLY banjo, recover R to face, side L/cl R, side L);

ENDING:**1-2 CHASE FULL TURN ; ;**

- 1-2 {chase full turn} Bfly wall fwd L turning 1/2, fwd R turning 3/8, side L/close R, back L to face wall (W back R, recover L, fwd R/lock L in back, fwd R); Back R, recover L, fwd R/lock L, fwd R (W fwd L turning 1/2, fwd R turning 3/8, side L/close R, back L);

3-5.5 HALF BASIC ; UNDERARM TURN ; CRABWALKS 1/2 ; STEP SIDE STOMP 3 TIMES ;

- 3 {half basic} Bfly wall fwd L, recover R, back and side L/close R, back and side L (W back R, recover L, fwd and side R/close L, fwd and side R);
- 4 {underarm turn} Raising joined lead hands turn body slightly right face back R, recover L squaring body to face partner, side R/close L, side R (W swiveling 1/4 right face on ball of supporting foot step fwd L turning 1/2 right face, recover R turning 1/4 right face to face partner, side L/close R, side L);
- 5 {crab walks 1/2} Cross L in front of right, side R, cross L in front of right/side R, cross L in front of right (W cross R in front of left, side L, cross R in front of right/side L, cross R in front of left);
- 5.5 {step side stomp 3} Step side R, in place stomp L/R/L;

Note: As an alternate ending, you can lunge to line on the very last step with lead arms raised at an angle and trailing arms lowered.

HEAD CUES
Cha Cha King

Sequence: Intro A, B, Interlude, A, C, Bridge, D, B, C, Ending

Intro

BFLY Wall lead foot free;;
Fence Line Twice;;

Part A

Sand Step Twice;; Side Walks 1/2; Whip;
Crab Walks;; New Yorker; Whip;

Part B

Basic;; Spot Turn; New Yorker;
Crab Walks;; Spot Turn; Fence Line;

Interlude

Chase with Underarm Pass;; New Yorker; Whip;

Part A

Sand Step Twice;; Side Walk 1/2; Whip;
Crab Walks;; New Yorker; Whip;

Part C

Basic;; Alemana;;
Lariat to a Handshake;; Shadow New Yorker Twice;;

Bridge

Chase Full Turn;;

Part D

Half Basic; Fan; Alemana;;
Lariat;; Shoulder to Shoulder Twice;;

Part B

Basic;; Spot Turn; New Yorker;
Crab Walks;; Spot Turn; Fence Line;

Part C

Basic;; Alemana;;
Lariat Handshake;; Shadow New Yorker Twice;;

Ending

Chase Full Turn;; Half Basic; Underarm Turn;
Crab Walks 1/2; Step Side ~ Stomp 3 times;

FALLEN

Released: July 2018

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

Music: Fallen Artist: Lauren Wood Album: Cat Trick U. S. Release, Track 7, Single available for download

Time: As downloaded 3:41, Cut at 3:18, fade from 3:10-3:18 Recommend speed: slow to 27 mpm (approx. 43.4 in Dancemaster)

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

Rhythm: Rumba Phase: III+2+1 (Aida, Hip Rocks) (Twisty Serpiente)

Difficulty: Average

Sequence: INTRO, A, B, A(1-8), C, B, BRG, A, D, END

INTRO

1-4 (BFLY/WALL) LD FT FREE WAIT 2 MEAS ; ; ½ BASIC ; UNDERARM TURN TO WOMAN'S TAMARA ;

- (1-2) **{BFLY/WALL Wait 2 Meas}** Wait ; ;
- QQS (3) **{1/2 Basic}** fwd L, rec R, sd L, - ;
- QQS (4) **{Underarm Turn}** Raising jnd ld hnds keeping trail hnds jnd low trn body slightly RF bk R, rec L squaring body to fc ptr, cl R keeping ld hnds raised to Tamara, - ; (Swiveling ¼ RF fwd L trng ½ RF, rec R trng ¼ RF to fc ptr, sd L keeping ld hnds jnd to W's Tamara, - ;)
- ### **5-8 WHEEL 3 ; UNWRAP & REWRAP ; WHEEL 3 ; UNWRAP (BFLY/WALL) ;**
- QQS (5) **{Wheel 3}** moving CW fwd L, fwd R, fwd L, - ; (moving CW fwd R, fwd L, fwd R, - ;) (COH)
- QQS (6) **{Unwrap & Rewrap}** cont CW movement fwd R leading W to comm LF trn undr jnd ld hnds to unwrap, fwd L leading W cont LF trn undr jnd ld hnds, fwd R to wrap, - ; (fwd L comm ½ LF trn, fwd R cont LF trn, sd L trng LF undr ld hnds, - ;) (WRAPPED/WALL)
- QQS (7) **{Wheel 3}** in wrapped pos moving CW fwd L, fwd R, fwd L, - ; (bk R, bk L, bk R, - ;) (both fc COH)
- QQS (8) **{Unwrap}** fwd R lead W to trn RF undr jnd ld hnds, fwd L, sd R, - ; (bk L, sd & fwd R comm RF trn undr jnd ld hnds, cont trn sd & fwd L to fc ptr, - ;) (BFLY/WALL)

PART A

1-4 ½ BASIC ; THRU SERPIENTE ; ; FENCE LINE ;

- QQS (1) **{1/2 Basic}** fwd L, rec R, sd L, - ;
- QQS QQS (2-3) **{Thru Serpiente}** thru R, sd L, bhd R, fan L CCW, ; bhd L, sd R, thru L, fan R CCW, ; (thru L, sd R, bhd L, fan R CW, ; bhd R, sd L, thru R, fan L CW, ;)
- QQS (4) **{Fence Line}** X lun thru R w/bent knee looking in the dir of lun, rec L trng to face partner, sd R, - ; (X lun thru L w/bent knee looking in the dir of lun, rec R trng to face partner, sd L, - ;)
- ### **5-8 M FRT TWISTY SERPIENTE to RLOD ; ; SHOULDER – SHOULDER (2X) ; ;**
- QQS QQS (5-6) **{Twisty Serpiente}** thru L, sd R, bhd L, fan R CW, ; bhd R, sd L, thru R, fan L CW, ; (bhd R, sd L, thru R, fan L CW, ; thru L, sd R, bhd L, fan R CW, ;)
- QQS QQS (7-8) **{Shoulder-Shoulder (2X)}** fwd L to BFLY/SCAR, rec R to fc, sd L, - ; fwd R to BFLY/BJO, rec L to fc, sd R, - ;
- ### **9-12 REVERSE UNDERARM TURN ; UNDERARM TURN ; LARIAT ½ MAN FACE COH ; FENCE LINE ;**
- QQS (9) **{Rev Underarm Turn}** Raising jnd ld hnds XLif, rec R, sd L, - ; (Swvlg ¼ LF fwd R trng ½ LF under ld hnds, rec L trng ¼ LF to fc ptr, sd R, - ;)
- QQS (10) **{Underarm Turn}** Raising jnd ld hnds trn body slightly RF bk R, rec L squaring body to fc ptr, sd R, - ; (Swvlg ¼ RF fwd L trng ½ RF under jnd ld hnds, rec R trng ¼ RF to fc ptr, sd L, - ;)
- QQS (11) **{Lariat ½ M - COH}** Raising jnd ld hnds sd L, rec R, cl L, sharply swvlg ½ LF under jnd ld hands to FC COH, - ; (fwd R, fwd L, fwd R trng RF to fc ptr & wall, - ;) BFLY/COH
- QQS (12) **{Fence Line}** X lun thru R w/bent knee looking in the dir of lun, rec L trng to face partner, sd R, - ; (X lun thru L w/bent knee looking in the dir of lun, rec R trng to face partner, sd L, - ;)

- 13-16 AIDA ; HIP ROCK 3 TO FACE ; SIDE WALK 3 to RLOD ; WHIP (LD HANDS/WALL) ;**
- QQS (13) **{Aida}** thru L trng LF, sd R continue LF trn, bk L to bk-bk V pos, - ; (thru R trng RF, sd L continue RF trn, bk R to bk-bk V pos, - ;) (BK-BK V/RLOD)
- QQS (14) **{Hip Rock 3}** rk fwd R rolling hip sd & bk, rec L with hip roll, rec R trng RF to fc ptr, - ; (rk fwd L rolling hip sd & bk, rec R with hip roll, rec L trng LF to fc ptr, - ;) (BFLY/COH)
- QQS (15) **{SD Walk}** sd L, cl R, sd L, - ;
- QQS (16) **{Whip}** slip bk R comm ¼ LF trn, rec fwd L trng ¼ LF to complete trn, sd R, - ; (fwd L outside man on his L sd, fwd R comm ½ LF trn, sd L, - ;)
1st Time (LD HNDS/WALL) **2nd Time** (BFLY/WALL)

PART B

- 1-4 CHASE W/ UNDERARM PASS ; ; ½ BASIC ; UNDERARM TURN (CP/COH) ;**
- QQS QQS (1-2) **{Chase with Underarm Pass}** fwd L comm ½ RF trn keeping ld hnds jnd, rec R, cl L, - ; bk R raising jnd ld hnds, rec L, sd R, - ; (bk R, rec L, fwd R to man's L sd, - ; fwd L, fwd R trng ½ LF under jnd ld hnds, sd L, - ;) (BFLY/COH)
- QQS (3) **{1/2 Basic}** fwd L, rec R, sd L, - ;
- QQS (4) **{Underarm Turn}** Raising jnd ld hnds trn body slightly RF bk R, rec L squaring body to fc ptr, sd R, - ; (Swiveling ¼ RF fwd L trng ½ RF under jnd ld hnds, rec R trng ¼ RF to fc ptr, sd L, - ;) CP/COH
- 5-8 BREAK BACK to ½ OP/RLOD ; PROGRESSIVE WALK 3 ; SLIDING DOOR ; CUCARACHA to FACE (BFLY) ;**
- QQS (5) **{Break Back}** swvlg LF ¼ on R bk L to ½ OP, rec R, fwd L, - ; (swvlg RF ¼ on L bk R, rec L, fwd R, - ;)
- QQS (6) **{Progressive Walk 3}** fwd R, fwd L, fwd R, - ; (fwd L, fwd R, fwd L, - ;)
- QQS (7) **{Sliding Door}** rk apt L, rec R relg hnds, XLif chgg sds Xib of W, - ; (rk apt R, rec L relg hnds, XRif chgg sds Xif of M, - ;)
- QQS (8) **{Cucaracha}** sd R, rec L swvlg LF to fc ptr, cl R, - ; (sd L, rec R swvlg RF to fc ptr, cl L, - ;)
1st Time (BFLY/WALL) **2nd Time** (CP/WALL)

REPEAT PART A 1-8**PART C**

- 1-4 START A CHASE TO (TANDEM/WALL) ; ; SOLO FENCE LINE (2X) ; ;**
- QQS QQS (1-2) **{Start a Chase}** no hnds jnd fwd L trng RF ½ rec R, fwd L, - ; fwd R trng LF ½, rec L, fwd R, - ; (bk R, rec L, fwd R, - ; fwd L trng RF ½, rec R, fwd L, - ;)
- QQS QQS (3-4) **{Solo Fence Line}** X lun thru L w/bent knee looking in the dir of lun, rec R, sd L, - ; (X lun thru R w/bent knee looking in the dir of lun, rec L, sd R, - ;) X lun thru R w/bent knee looking in the dir of lun, rec L, sd R, - ; (X lun thru L w/bent knee looking in the dir of lun, rec R, sd L, - ;)
- 5-8 BOTH TURN TO COH ; CUCARACHA CROSS (2X) ; ; FINISH CHASE MAN FACE WALL (LEAD HANDS JOINED) ;**
- QQS (5) **{Both Turn to COH}** fwd L trng RF ½, rec R, fwd L, - ; (fwd R trng LF ½, rec L, fwd R, - ;)
- QQS QQS (6-7) **{Cucaracha Cross}** sd R, rec L, XRif, - ; (sd L, rec R, XLif, - ;) sd L, rec R, XLif, - ; (sd R, rec L, XRif, - ;)
- QQS 8 **{Finish Chase}** fwd R trng LF ½, rec L, fwd R, - ; (fwd L, rec R, bk L, - ;) (ld hnds/WALL)

REPEAT PART B END IN CP/WALL**BRIDGE**

- 1 CORTE & RECOVER ;**
- SS (1) **{Corte & Recover}** bk & sd L using lowering action with supporting leg relaxed, - , rec R, - ;

REPEAT PART A BLEND ½ BASIC TO BFLY/WALL, MEAS 16 END WHIP IN BFLY/WALL

PART D

- 1-4 BASIC ; ; NEW YORKER ; AIDA ;**
 QQS QQS (1-2) **{Basic}** fwd L, rec R, sd L, - ; bk R, rec L, sd R, - ;
 QQS (3) **{New Yorker}** swvlg ¼ RF thru L with straight leg to a sd by sd pos, rec R trng LF to fc ptr, sd L, - ; (swvlg ¼ LF thru R with straight leg to a sd by sd pos, rec L trng RF to fc ptr, sd R, - ;)
 QQS (4) **{Aida}** thru R trng RF, sd L continue RF trn, bk R to bk-bk V pos, - ; (thru L trng LF, sd R continue LF trn, bk L to bk-bk V pos, - ;) (BK-BK V/RLOD)
- 5-8 HIP ROCK 3 to FACE ; SIDE WALK 3 to RLOD ; HAND to HAND (2X) ; ;**
 QQS (5) **{Hip Rock}** rk fwd L rolling hip sd & bk, rec R with hip roll, rec L trng LF to fc ptr, - ; (rk fwd R rolling hip sd & bk, rec L with hip roll, rec R trng RF to fc ptr, - ;) BFLY/WALL
 QQS (6) **{Side Walk}** sd R, cl L, sd R, - ;
 QQS QQS (7-8) **{Hand to Hand}** swvlg ¼ LF bk L to OP, rec R trng ¼ RF to fc ptr, sd L, - ; (swvlg ¼ RF bk R to OP, rec L trng ¼ LF to fc ptr, sd R, - ;) swvlg ¼ RF bk R to LOP, rec L trng ¼ LF to fc ptr, sd R, - ; (swvlg ¼ LF bk L to LOP, rec R trng ¼ RF to fc ptr, sd L, - ;) (BFLY/WALL)

END

- 1-4 ½ BASIC ; UNDERARM TURN to TAMARA ; WHEEL 3 ; UNWRAP & REWRAP ;**
 QQS QQS (1-4) Repeat Intro measures 3-6; ; ;
 QQS QQS
- 5-8 WHEEL 3 ; UNWRAP to BFLY/WALL ; BASIC ; ;**
 QQS QQS (5-6) Repeat Intro measures 7-8; ;
 QQS QQS (7-8) Repeat Part D measures 1-2; ;
- 9-12 NEW YORKER ; AIDA ; HIP ROCK 3 ; BK to AIDA LINE & HOLD ;**
 QQS QQS (9-10) Repeat Part D measure 3-4; ;
 QQS (11) **{Hip Rock 3}** rk fwd L rolling hip sd & bk, rec R w/ hip roll, rec L w/hip roll, - ; (rk fwd R rolling hip sd & bk, rec L w/hip roll, rec R w/hip roll, - ;)
 S- (12) **{Aida Line}** rk bk R to bk-bk V pos, - - - ; (rk bk L, - - - ;)

QUICK CUES

INTRO

(BFLY/WALL) LD FT FREE WAIT 2 MEAS ; ; ½ BAS ; UNDRM TRN TO W'S TAMARA ;
WHL 3 (COH) ; UNWRP & REWRP (WALL) ; WHL 3 (COH) ; UNWRP (BFLY/WALL) ;

PART A

½ BAS ; THRU SERP ; ; FNC LINE ;
M FRT TWISTY SERP to RLOD ; ; SHLDR-SHLDR (2X) ; ;
REV UNDRM TRN ; UNDRM TRN ; LARIAT ½ M (COH) ; FNC LINE ;
AIDA ; HIP RK 3 TO FC (BFLY/COH) ; SD WLK 3 to RLOD ; WHIP (LD HNDS/WALL) ;

PART B

CHASE W/UNDRM PASS (BFLY/COH) ; ; ½ BAS ; UNDRM TRN (CP/COH) ;
BRK BK TO ½ OP/RLOD ; PROG WLK 3 ; SLIDING DR ; CUCA to FC (BFLY/WALL) ;

PART A (1-8)

½ BAS ; THRU SERP ; ; FNC LINE ;
M FRT TWISTY SERP to RLOD ; ; SHLDR-SHLDR (2X) (BFLY/WALL) ; ;

PART C

START A CHASE (TANDEM/WALL) ; ; SOLO FNC LINE (2X) ; ;
BOTH TRN (COH) ; CUCA X (2X) ; ; FIN CHASE (LD HNDS/WALL) ;

PART B

CHASE W/UNDRM PASS (BFLY/COH) ; ; ½ BAS ; UNDRM TRN (CP/COH) ;
BRK BK TO ½ OP/RLOD ; PROG WLK 3 ; SLIDING DR ; CUCA to FC (CP/WALL) ;

BRIDGE

CORTE & REC ;

PART A

½ BAS (BFLY/WALL) ; THRU SERP ; ; FNC LINE ;
M FRT TWISTY SERP to RLOD ; ; SHLDR-SHLDR (2X) ; ;
REV UNDRM TRN ; UNDRM TRN ; LARIAT ½ M FC COH ; FNC LINE ;
AIDA ; HIP RK 3 TO FC (BFLY) ; SD WLK 3 to RLOD ; WHIP (BFLY/WALL) ;

PART D

BAS ; ; NY ; AIDA ;
HIP RK 3 to FC (BFLY/WALL) ; SD WLK 3 to RLOD ; HND-HND (2X)(BFLY/WALL) ; ;

END

½ BAS ; UNDRM TRN TO W TAMARA ; WHL 3 (COH) ; UNWRP & REWRP (WALL) ;
WHL 3 (COH) ; UNWRP (BFLY/WALL) ; BAS ; ;
NY ; AIDA ; HIP RK 3 ; BK TO AIDA LN & HOLD ;

I CAN'T TELL YOU WHY

Choreographers: Mary and Bob Townsend-Manning
 1238 Sunrise Cir, Washington, UT 84780
 (435) 773-8930, townsendmanning@gmail.com
Music: I Can't Tell You Why (The Voice Performance) Artist: The Swon Brothers
 Album: The Complete Season 4 Collection (The Voice Performance)
 3:17 @ 45 rpm 22 mpm Speed for comfort, if desired
Footwork: Opposite, except where noted
Rhythm/Level: Bolero III + 2 + 1 (Aida, Hip Rocks)(Break Back) Released July 2018
Sequence: Intro A Brg B C A End

INTRODUCTION

1---4 {LOW BFLY WALL, TR FT FREE} WAIT 2 MEAS;; HIP RKS {SQO}; 2 SLOW HIP RKS;
 1-2 In LOW BFLY WALL, tr ft free wait 2 meas;;
SQO; SS; 3-4 Rk sd R, -, rec L, rec R to LOW BFLY WALL; Rk sd L, -, rec R, - to BFLY WALL;

PART A

1---4 BASIC;; FENCE LINE WITH ARMS 2X;;
 1-2 Sd L, -, slip bk R, fwd L; Sd R, -, slip fwd L, bk R to BFLY WALL;
 3-4 With tr arm moving up over and down throughout figure Sd L, -, X lunge R, bk L; With ld arm moving up over and down throughout figure Sd R, -, X lunge L, bk R to BFLY WALL;

5---8 SHOULDER TO SHOULDER; LUNGE BRK TO LOW BFLY; HIP LIFT; 2 SLOW HIP RKS;
 5-6 Sd L, -, slip XRIF, bk L to LOP WALL; Sd and fwd R, -, extend L bk and sd, rise (W Sd & bk L, -, slip bk R, fwd L) to LOW BFLY WALL;
 7-8 Sd L, -, bring R to L no wgt lift R hip, lower R hip; Repeat meas 4 of Intro to LOW BFLY WALL;

9--12 SHOULDER TO SHOULDER; AIDA WITH 2 HIP RKS;; REC SWVL TO FC FOR SPOT TRN;
 9 Sd R, -, slip XLIF, bk R to BFLY WALL;
 10-11 Sd L, -, thru R, trng RF bk L; Trng RF bk R to AIDA LINE DRC (W AIDA LINE DRW), -, rk L, rec R to AIDA LINE DRC (DRW);
 12 Rec L swvl LF to fc ptr and pt R, -, XRIF trng LF ½, fwd L trng LF to fc ptr to LOP WALL;

13-14 FWD BRK; HAND TO HAND;
 13 Sd and fwd R, -, slip fwd L, bk R (W Sd & bk L, -, slip bk R, fwd L) to BFLY WALL;
 14 Sd L, -, swvl bk R to LOP RLOD, fwd L trng to fc ptr to BFLY WALL;

**I CAN'T TELL YOU WHY
Mary and Bob Townsend-Manning**

BRIDGE

1---2 **HIP RKS {SQQ}; 2 SLOW HIP RKS;**
SQQ; SS; 1-2 Repeat meas 3-4 of Intro to BFLY WALL;;

PART B

1---4 **UNDERARM TRN TO LARIAT 3; FC LOD; FWD SWVL TO FC FOR
SPOT TRN; OP BRK TO HANDSHAKE;**
1-2 Sd L, -, XRIB, fwd L leading W to M's R sd (W Sd R, -, XLIF trng RF ½, fwd R trng to fc COH at M's R sd); Sip R, -, sip L, sip R trng LF ¼ (W Fwd R, -, fwd L, fwd R) to LOP LOD;
3 Fwd L swvl LF to fc ptr and pt R, -, XRIF trng LF ½, fwd L trng LF to fc ptr to LOP COH;
4 Sd and fwd R, -, slip bk L, fwd R (W Sd & bk L, -, slip bk R, fwd L) to R HNDSHK COH;

5---8 **SHADOW NY; REV UNDERARM TRN; SHADOW NY; SPOT TRN
BFLY;**
5-6 Keeping R HNDSHK sd L, -, thru R with straight leg then slip, bk L trng to fc ptr to R HNDSHK COH; Sd R, -, XLIF, bk R (W Sd L, -, XRIF trng LF ½, fwd L trng to fc ptr) to R HNDSHK COH;
7-8 Repeat meas 5 of Part B; Dropping R HNDSHK sd R, -, XLIF trng LF ½, fwd R trng to fc ptr in BFLY COH;

9---12 **UNDERARM TRN TO LARIAT 3; FC RLOD; FWD SWVL TO FC FOR
SPOT TRN; OP BRK TO HANDSHAKE;**
9-10 Repeat meas 1-2 of Part B to LOP RLOD;;
11-12 Repeat meas 3-4 of Part B to R HNDSHK WALL;;

13-16 **SHADOW NY; REV UNDERARM TRN; SHADOW NY; SPOT TRN LOW
BFLY;**
13-16 Repeat meas 5-8 of Part B to LOW BFLY WALL;;;

17-18 **HIP LIFT; HIP RKS {SQQ};**
17-18 Repeat meas 7 of Part A; Rk R, -, rec L, rec R to BFLY WALL;

PART C

1---4 **HAND TO HAND; BRK BK TO OP; BOLERO WKS 6; TO FC BFLY;**
1 Sd L, -, swvl bk R to LOP RLOD, rec L trng to fc ptr to BFLY WALL;
2 Sd R, -, swvl bk L to OP LOD, fwd R to OP LOD;
3-4 Fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R trng fc ptr BFLY WALL;

5---8 **CRAB WKS;; NY; FENCE LINE;**
5-6 Sd L, -, XRIF, sd L; XRIF, -, sd L, XRIF to BFLY WALL;
7 Sd L, -, thru R with straight leg then slip, bk L trng to fc ptr BFLY WALL;
8 Sd R, -, XLIF with soft knee, bk R BFLY WALL;

I CAN'T TELL YOU WHY
Mary and Bob Townsend-Manning

REPEAT PART A

ENDING

- 1---4** **OP BRK TO A HANDSHAKE; SHADOW NY; REV UNDERARM TRN;**
SHADOW NY;
1-4 Repeat meas 12-15 of Part B to BFLY WALL;;;;
- 5---6+** **SPOT TRN TO LOW BFLY; HIP RKS {SQO}; STP SD & CARESS.,**
5 Repeat meas 16 of Part B to LOW BFLY WALL;
6 Repeat meas 18 of Part B to LOW BFLY WALL;
+ Sd R (W Sd L with caress of M's face), -,

I CAN'T TELL YOU WHY
Mary and Bob Townsend-Manning

HEAD CUES

INTRO

LOW BFLY WALL TR FT FREE WAIT;; HIP RKS {SQQ}; 2 SLO HIP RKS;

A

BASIC;; FENCE LINE W/ ARMS 2X;;
SHLDR-SHLDR; LUNGE BRK TO LOW BFLY; HIP LIFT; 2 SLO HIP RKS;
SHLDR-SHLDR; AIDA W/ 2 HIP RKS;; REC SWVL TO FC FOR SPOT TRN;
FWD BRK; HND-HND;

BRG

HIP RKS {SQQ}; 2 SLO HIP RKS;

B

UNDRM TRN TO LARIAT 3; FC LOD; FWD SWVL TO FC FOR SPOT TRN;
OP BRK TO R HNDSHK;
SHDW NY; REV UNDRM TRN; SHDW NY; SPOT TRN BFLY COH;
UNDRM TRN TO LARIAT 3; FC RLOD; FWD SWVL TO FC FOR SPOT TRN;
OP BRK TO R HNDSHK;
SHDW NY; REV UNDRM TRN; SHDW NY; SPOT TRN LOW BFLY WALL;
HIP LIFT; HIP RKS {SQQ};

C

HND-HND; BRK BK TO OP; BL WKS 6; TO FC IN BFLY;
CRAB WKS;; NY; FENCE LINE;

A

BASIC;; FENCE LINE W/ ARMS 2X;;
SHLDR-SHLDR; LUNGE BRK TO LOW BFLY; HIP LIFT; 2 SLO HIP RKS;
SHLDR-SHLDR; AIDA W/ 2 HIP RKS;; REC SWVL TO FC FOR SPOT TRN;
FWD BRK; HND-HND;

END

OP BRK TO HNDSHK; SHDW NY; REV UNDRM TRN; SHDW NY;
SPOT TRN LOW BFLY; HIP RKS {SQQ}; STP SD & CARESS,

If One Day**Release July 2018 Version 1.0**

CHOREO: Paula & Warwick Armstrong, 18 Curlew Court, Tamborine, QLD 4270, Australia,
e-mail: splash_in@bigpond.com or paula1563@gmail.com

MUSIC: "If One Day You Should Go" CD "Giants of Latin -Ti Mon Bo" Track #21 Download CASA MUSICA (length 3:41)

RHYTHM: BOLERO PH V

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

TIMING: Standard Bolero timing, unless noted. Timing reflects actual weight changes

SEQUENCE: Intro A, B, INT, A(3-10), B*, C, End

INTRO [V BK to BK Pos / RLOD lead hands joined -both with the lead feet free]

- 1-4** **WAIT ; FWD /SWIVEL TO FC; FORWARD BREAK; BK to CORTE w/HIP ROCKS;**
- 1 {Wait} lead hnds jnd in V bk to bk pos fcg RLOD / Both with the lead feet free
- S- 2 {Fwd swiv to Fc} Fwd L (R) swivelling to fc join both hnds low trail feet pointed to RLOD,-, hold,;
- 3 {Fwd Break} releasing M's R (L) arm to extend side Sd & fwd R, -, fwd L , bk R ;
- 4 {Bk to Corte w/Hip Rocks} Sd & bk L blending to Corte position, -, rk fwd R , rk bk L
(W sd & fwd R to corte, -, rk bk L, rk fwd R);

PART A [CP/ WALL]

- 1-4** **BK SHOULDER TO SHOULDER; SPOT TURN TO HANDSHAKE; HALF MOON;;**
- 1 {Bk Sh toSh } Sd R blending to BFY ,-, Trng LF XLIB chking, rec R BFLY/WALL;
- 2 {Spot Turn to Hndshake } Sd L to fc LOD,-, fwd R trning LF to fc RLOD, recov fwd L to comp LF trn to
RT HNDSHAKE/ WALL;
- 3-4 {Half Moon} Sd R trng RF to L shdw,-, fwd L to RLOD, rec bk R trng LF to fc ptr; Sd & fwd L twd LOD trng LF
to L pos, -, bk R cont LF trng, fwd L (W sd & fwd R to LOD, -, fwd L twd wall trng LF, sd R) HNDSHAKE/COH;
- 5-8** **REV UNDERARM TRN; TIMESTEP w/ARMS; SYNCOP HIP ROCKS; FWD BREAK;**
- 5 {Rev Underarm Trn} Rt hnds joined sd R, -, XLif, rec R to fc (sd L, -, XRif, rec L to fc ptr);
- 6 {Time step w/ Arms} releasing hnds Sd L w/ bdy rise, -, XRib extending arms to sds
(W XLif bringing arms in the sweep toward man and out to sides) , fwd L ;
- SQ&Q 7 {Sync Hip Rocks} hnds low sd R, -,rec L/ rec R, rec L (Sd L, -,rec R/ rec L, rec R);
- 8 {Fwd Break} releasing M's R (L) arm to extend side Sd & fwd R, -, fwd L , bk R to LOP/COH;
- 9-12** **TURNING BASIC;; UNDERARM TRN/ LADY OVERTRN to TANDEM/WALL;**
CLOSE w/ SUNBURST;
- 9-10 {Turning Basic } blendg to CP Trning RF sd & bk L to CP,-, bk R trn ¼ LF with slip pivot action,
sd & fwd L trning ¼ LF to fc wall; Sd R body rise,-, fwd L slip action, rec bk R to CP/ WALL;
- 11 {Underarm trn Ldy OT to TANDEM/ WALL} Sd L,-, XRIB flex knee raise lead hds, fwd L (W sd R,-, XLIF
flex knee trn ¾ RF under jnd Lead hds, fwd R cont trn to fc wall) to end Tandem/ Wall W in front of M ;
- Q--- 12 {Cl w/Sunburst} Close R to L (Cl L to R) /all hands up, slowly sweep arms out and down to join L hnds
with R arms extended to side TANDEM /WALL W in front of M ;
- 13-16** **[MOD] SWEETHEART BREAKS TWICE;; SPOT TURN TO FC/ LOW HNDS ; HIP LIFT;**
- 13 {Sweetheart Brks 2X} In TANDEM /WALL Sd L, -, shaping body to W fwd R to jn L hnds extend R arm to
sd, rec L slight LF trn comm to fc Wall leading W fwd to trn RF (Sd R trng LF to shape to M & LOD, -, with jnd
L hnds bk L to a sit-line extend R arm straight up, rec fwd R comm RF trn to fc WALL) releasing hnds ;
- 14 Sd R, -, shaping body to W fwd L to jn R hnds extend L arm to sd, rec R slight RF trn fc Wall leading W fwd
(Sd L trng RF to shape to M & RLOD, -, jng R hnds bk R to a sit-line extend L arm straight up, rec fwd L comm
slight LF trn Wall) releasing hnds ;
- 15 {Spot Trn to fc} Sd L to fc LOD,-, fwd R trning LF to fc RLOD, recov fwd L to comp LF trn
(Sd R to fc RLOD,-, fwd L trning RF to fc ptrnr , rec R) to LOW DBLE HNDHOLD /WALL;
- S 16 {Hip Lift} Sd R,-, draw L to R press wt on L to lift L hip, lower hip;

PART B [BFY WALL]

- 1-4** **PREPARE AIDA; AIDA LINE & HIP ROCKS; FWD SWIVEL to FC & ROLL RLOD; FENCELINE;**
- 1 {Aida Prep} Blending to BFY Sd L comm LF trn, -, thru R, trng RF sd L;
- 2 {Aida Line with Hip Rks} Cont RF trn bk R in aida line,-, rk fwd L, rec R;
- 3 {Fwd to Fc & roll RLOD} Fwd L swivelling in to fc ptrnr to m's Rt hand (L hnd) palm to palm, -,
Roll RF (LF) towards RLOD R, L commencing to fc partner ;
- 4 {Fenceline} sd R,-,XLIF of R , bk R to fc;

(Part B Cont)

- 5-8** **OPENING OUT TWICE;; CROSS BODY w/LADY'S SYNCOP TRN IN 5; NEW YORKER;**
 S(SQQ) 5 { **Opening Out twice** } Maintaining BFLY sm sd L trng LF, -, lower on L extending R ft to sd & shaping to ptr, rise rotating back to BFLY WALL (Sd & bk R rotating LF, -, XLib lowering, fwd R to BFLY);
 S(SQQ) 6 Maintaining BFLY sm sd R trng RF, -, lower on R extending L ft to sd & shaping to ptr, rise rotating back to BFLY WALL (Sd & bk L rotating RF, -, XRib lowering, fwd L to BFLY);
 SQQ 7 { **Cross Body w/ Ldy's Syncop Trn in 5** } Trning body LF to open the door for W's cross bdy
 (SQ&Q&) sd L,-, XRIB of L trning LF as trn W under joined lead hnds, fwd L (W fwd R w/sltg RF bdy trn,-, qk LF dbl underarm trn fwd L/ cont trn small bk R, fwd L cont trn/ small bk R cont trn)LOP/COH;
 8 { **New Yrker** } Sd R trng RF trn w/ rise to fc LOD,-, ck thru L soft knee, rec R trn LF to LOP/COH;
- 9-12** **RIFF TRN; LEFT SIDE PASS; HORSESHOE TURN;;**
 QQQQ 9 { **Riff Trn** } to RLOD Sd L raise ld hnds, cl R, smll sd L, cl R (W sd & fwd R comm RF spin, cl L full RF spin, fwd R comm RF spin, cl L full spin undr jnd hnds) to BFY/COH
 10 { **Left Sd Pass** } Fwd L, -, trn & slip bk R, fwd L (Fwd R trn RF 1/2, -, fwd L trn LF 1/2, bk R) LOP/WALL;
 11-12 { **Horseshoe Trn** } Sd & fwd R,-, slip thru L chkg, rec R; Raising ld hnds fwd L twd RLOD preparing to cross IF of W,-, fwd R comm circ wlk, fwd L compl circ wlk to fc ptr (Sd & fwd L,-, slip thru R chkg, rec L; Fwd R und jnd hnds,-, fwd L tight RF circ wlk, fwd R to fc ptr) LOP/COH;
- 13-16** **OPEN BREAK; RIGHT SIDE PASS; SYCOPATE VINE 4 to HANDSHAKE; CONTRA BREAK;**
 13 { **Open Break** } Sd & fwd R, -, apt L, rec R;
 14 { **Right Sd Pass** } Fwd & sd L w/slight RF trn raise ld hnds to create window, -, XRib of L trn RF, fwd L (Fwd R look at ptr thru window, -, fwd L trn LF, bk R trng LF und jnd hnds) to fc WALL;
 SQ&Q 15 { **Syncop VN 4** } taking BFY Sd R, -, XLIB of R/ sd R, XLIF of R JOIN RT HNDS;
 16 { **Contra Break** } with Rt Hands joined Sd & fwd R, -, w R sd ld slp fwd L w contra chk like action, bk R (Sd & bk L, -, w L sd ld slp bk R w contra check like action, fwd L);

INTERLUDE [LOP/WALL]

- 1-4** **PREPARE FAN; INTO HOCKEYSTICK; w/ LADY'S SPIRAL & OVERTURN to FC;**
SYNCOP HIP ROCKS to HANDSHAKE;
 1 { **Prep Fan** } Sd L, -, bk R, M transferring Ldy's R hand to his L hnd/ rec L fcg WALL (Sd & fwd R, -, fwd L, fwd R commencing LF trn) ;
 2 { **Hockeystick** } Sd R RLOD to fan position,-, fwd L,rec R (cont LF trn bk L LOD to fan pos,-, cl R to L, fwd L);
 3 { **w/Ldy's spiral & Ov/trn to Fc** } Cl L to R,-, trng slightly RF bk R, fwd L (fwd R, spiral 7/8 LF under joined lead hands, cont LF trn fwd L, fwd R trng LF under joined lead hands);
 SQ&Q 4 { **Sync Hip Rocks** } hnds low sd R, -,rec L/ rec R, rec L (Sd L, -,rec R/ rec L, rec R) join Rt hnds;

REPEAT PART A MEASURES 3-10**REPEAT PART B [MOD*]**

1-15 repeat PART B measures 1-15

- 16 mod*** **CONTRA BREAK w/ LADY TO TANDEM/WALL ;**
 16 { **Contra Break** } with Rt Hands joined Sd & fwd R, -, w R sd ld slp fwd L w contra chk like action, bk R leading Ldy to commence LF trn (Sd & bk L, -, w L sd ld slp bk R w contra check like action, fwd L comm LF trn) blending to TANDEM/WALL;

PART C [TANDEM/WALL]

- 1-4** **SWEETHEARTS ; ; SPOT TURN to RT HANDSHAKE; SHADOW NEW YORKER;**
 1-2 { **Sweethearts Twice** } Sd L, -,fwd R w/ slight RF trn [R hnds high],rec L (sd R, -,bk L w/slight LF trn, rec R); Sd R, -,fwd L w/ slight LF trn [L hnds high], rec R (sd L, -,bk R w/ slight RF trn, rec L) ;
 3 { **Solo Spot Trn to RT Hndshake** } Sd L to fc LOD,-, fwd R trning LF to fc RLOD, recov fwd L to comp LF trn (Sd R to fc RLOD,-, fwd L trning RF to fc ptrnr , rec R) to Rt Handshake /DRW;
 4 { **Shadow New Yorker** } With R hnds jnd sd R comm RF trn extend L hnd beh W's back, -,fwd L, rec bk R trng LF to fc (Sd L comm LF trn extend L hnd to sd, -, fwd R, rec bk L trng RF to fc);
- 5-8** **[RIGHT HAND] UNDERARM TURN; CONTRA BREAK; LADY SPIRAL/ MAN CIRCLE to VARSOUVIENNE /LOD; BOLERO WLKS ;**
 5 { **Underarm Trn** } Sd L raising jnd R hnds, -, XRIF ldg W to trn und jnd hnds, rec L to fc (Sd R comm RF trn, -, fwd L cont RF trn, rec R trng RF to fc);
 6 { **Contra Break** } with Rt Hands joined Sd & fwd R, -, w R sd ld slp fwd L w contra chk like action, bk R (Sd & bk L, -, w L sd ld slp bk R w contra check like action, fwd L);
 7 { **Ldy Spiral/ Man Circle to Vars/LOD** } Fwd &Sd L lead W to spiral LF comm RF circle, -, fwd R, fwd L cont RF circle to take Varsouvienne pos behind Lady (Fwd R spiral LF 7/8, - fwd L, fwd R to LOD) to VARSOUV/LOD;
 8 { **Bolero Wilks** } In Varsouvienne looking at ptrnr walk Fwd R,-, fwd L, fwd R in VARSOUV/LOD;

(Part C cont)

- 9-12** **[CONTINUE WALKS] TO PREPARE FAN ; into a HOCKEYSTICK; w/ LADY'S SPIRAL & OVERTURNED to FC; TWO HAND CONTRA CHECK ;**
- 9 **{Continue Wlks to Fan}** Fwd L, -, Raising joined Rt Hnds high to lead Ldy into fan Fwd R checking, rec bk sml L to fc WALL (fwd R to LOD, -, fwd L, fwd R commencing LF trn);
- 10 **{Hockeystick}** Sd R RLOD to fan position,-, fwd L, rec R (cont LF trn bk L LOD to fan pos,-, cl R to L, fwd L);
- 11 **{w/Ldy's spiral & Ov/trn to Fc}** Cl L to R,-, trng slightly RF bk R, fwd L (fwd R, spiral 7/8 LF under jnd lead hnds, cont LF trn fwd L, fwd R trng LF under jnd lead hnds) to join all hands low;
- 12 **{Contra Check}** keeping two hands joined Sd & fwd R, -, w R sd ld slp fwd L w contra chk like action, bk R (Sd & bk L to CP, -, w L sd ld slp bk R w contra check like action, fwd L);

ENDING

- 1** **BK TO CORTE ;**
- 1 **{Bk to Corte}** Corte Bk L (Fwd R)with LF body trn softening well down into leg with jnd lead hnds going up look at partner,-,hold, -;

Head Cues***If One Day Bolero V***

INTRO [V BK to BK Pos / RLOD lead hands joined -both with the lead feet free]

- 1-4 WAIT ; FWD /SWIVEL TO FC; FORWARD BREAK; BK to CORTE w/HIP ROCKS;

PART A [CP/ WALL]

- 1-4 BK SH TO SH; SPOT TRN TO HND SHAKE; HALF MOON;;
- 5-8 REV UNDERARM TRN; TIMESTEP w/ARMS; SYNC P HIP ROCKS; FWD BREAK;
- 9-12 TURNING BASIC;; UNDERARM TRN/ LADY OV/TRN to TANDEM/WALL; CLOSE w/

SUNBURST;

- 13-16 SWEETHEART BREAKS TWICE;; SOLO SPOT TRN TO FC/ LOW HNDS ; HIP LIFT;

PART B [BFY WALL]

- 1-4 PREP AIDA; AIDA LINE & HIP RKS; FWD SWIVEL to FC & ROLL to RLOD; FENCELINE ;
- 5-8 OPENING OUT TWICE;; CROSS BODY w/ LDY'S SYNC TRN IN 5; NYKER;
- 9-12 RIFF TRN; LEFT SD PASS; HORSESHOE TURN;;
- 13-16 OPEN BREAK; RT SIDE PASS; SYNC VINE 4 JOIN RT HNDS; CONTRA BREAK ;

INTERLUDE (RT HND SHK/WALL)

- 1-4 PREP FAN; HOCKEY STICK WITH LDY SPIRAL;; to LOW HNDS SYNCOP HIP ROCKS;

PART A 3-10 [BFY/ WALL]

- 3-4 HALF MOON;; TO LOP/COH
- 5-8 REV UNDERARM TRN; TIMESTEP w/ARMS; SYNC P HIP RCKS; FWD BREAK;
- 9-10 TURNING BASIC;; TO CP/WALL

PART B (MEAS 16 MOD**)

- 1-4 1-4 PREP AIDA; AIDA LINE & HIP RKS; FWD SWIVEL to FC & ROLL to RLOD; FENCELINE ;
- 5-8 OPENING OUT TWICE;; CROSS BODY w/ LDY'S SYNC TRN IN 5; NYKER;
- 9-12 RIFF TRN; LEFT SD PASS; HORSESHOE TURN;;
- 13-15 OPEN BREAK; RT SIDE PASS; SYNC VINE 4 JOIN RT HNDS;
- 16** CONTRA BREAK/ LADY TO TANDEM /WALL;

PART C

- 1-4 SWEETHEARTS TWICE;; SOLO SPOT TURN TO RT HND SHAKE ; SHADOW NEW YR KER
- 5-8 UNDERARM TRN ; LUNGE BREAK;
- 9-12 LADY SPIRAL/ MAN CIRCLE TO VARSOUVIENNE/LOD; TO LOD BOLERO WLKS;
- 9-12 CONTINUE WLKS TO PREP FAN; into a HOCKEYSTICK;
- 9-12 w/ LADY'S SPIRAL & OVERTURNED to FC; LOW HANDS CONTRA CHECK &;

END

- 1 BK TO DEEP CORTE ;

IL MOSTRO

BY	Mike and Leisa Dawson (jmikedawson@yahoo.com)	
MUSIC	Casa Musica Download (https://www.casa-musica-shop.de) The Ballroom Mix 10, Il Mostro – Slow to 43 RPM	
FOOTWORK	Lady opposite (except as noted)	
RHYTHM/PHASE	Waltz VI	
SEQUENCE	Intro, A, B, C, D, B, C Mod, Ending	
INTRO		
1-4	WAIT ONE MEASURE; HOVER TELEMAR; OPEN NATURAL; BACK CHASSE LADY OUTSIDE TURN;	
	1	{Wait} CP DLW, Lead feet free, wait;
	2	{Hover Telemark} Fwd L, sd & slightly fwd R cont rising brush L twd R, sd & fwd L to SCP LOD;
	3	{Open Natural} Thru R, sd & Back L, BK R RLOD;
	4	{Back Chasse, Lady Outside turn} Back L trn rt 1/4, sd R, cl L, fwd R to LOD M takes small steps to allow lady to move farther down line than M DLC (fwd R, fwd L turning ½ RF DRW, bk R turning ½ RF DLC, fwd L turning ½ RF DRW) ;
5-8	FWD WALTZ RIGHT HAND STAR; FWD WALTZ LEFT HAND STAR; FWD WALTZ RIGHT HAND STAR; FWD CHASSE, LADY TURN TO SHADOW;	
	5	{Fwd Waltz Right Hand Star} Fwd L, trn lf 1/8 th sd R, cl L rt hands touch, DLC;
	6	{Fwd Waltz Left Hand Star} Fwd R, trn rf 1/4 sd L, cl R lf hands touch, DLW;
	7	{Fwd Waltz Right Hand Star} Fwd L, trn lf 1/4 sd R, cl L rt hands touch, DLC;
	8	{Fwd Chasse, Lady turn to Shadow} Fwd R trn rf DLW, sd L, cl R, sd L (Bk L toe in, rf trn fwd R, fwd L to shadow DLW);
PART A		
1-4	CROSS PIVOT; LADY WHISK; CROSS PIVOT; HOVER TO SHADOW;	
	1	{Cross Pivot to Left Shadow} Fwd R comm RF trn, fwd & sd L pivot RF, sd & fwd R DLW rel R hnd hld (Fwd R comm RF trn, cl L toe-pivot RF, sd & fwd R twd DLW);
	2	{Lady Whisk to Shadow DW} XLIF of R with L hnd on W's waist lead W twd DLW - checking motion - , XRIB trng slightly RF, sd & fwd L to end with L sd lead in Shadow Pos fcg DLW (XLIF of R twd DLW passing in front of M, cont with R sd lead as stp sd & fwd R DLW to end in frnt of M, trng upper body RF allow L to XIB of R to end in Shadow Pos fcg DLW);
	3	{Cross Pivot to Left Shadow} Fwd R comm RF trn, fwd & sd L pivot RF, sd & fwd R DLW rel R hnd hld (Fwd R comm RF trn, cl L toe-pivot RF, sd & fwd R twd DLW);
	4	{Hover to Shadow} XLIF of R, sd & slightly fwd R cont rising brush L twd R, sd & fwd L to Shadow DLC;
5-8	HOVER TO LEFT SHADOW; M CHECK TO BOLERO BANJO; SYNC RUN AROUND; LADY SYNC ROLL OUT;	
	5	{Hover to Left Shadow} XRIF of L, sd & slightly fwd L cont rising brush R twd L, sd & fwd R to Left Shadow DLW;
	6	{M Check to Bolero Banjo} XLIF of R, rec R trn rf, sd & back L DRW arms to Bolero Banjo (XLIF of R, bk R trn lf, fwd L DLC);
12&3	7	{Sync Run Around} In Bolero Banjo trning rf full turn fwd R, fwd L, fwd R, fwd L DRW;
123 (12&3)	8	{Lady Sync Roll Out} trning rf cl R, cl L, fwd R DLC (fwd L, fwd R turning ½ RF DRW, bk L turning ½ RF DLC, fwd R turning ½ RF DRW);

PART B		
1-4	HOVER; VIENNESE CROSS; BK TRN LF & CHASSE TO BJO; MANUV;	
	1	{Hover } Fwd L, fwd & slightly sd R between W's feet rising & trng RF, cont RF trn sd & fwd L to SCP DLC;
(123&)	2	{Viennese Cross} Thru R, fwd L commence LF trn, fwd & sd R cont LF trn w/slight R sd stretch/XLif of R (cl R to L keeping hd to R);
(12&3)	3	{Bk Trn LF & Chasse To BJO} Bk R commencing to trn LF to fc Wall, sd & fwd LOD L/cl R to L, sd & fwd L (W sd & bk R) to BJO DLW;
	4	{Manuv} Fwd R outsd ptr commencing RF trn, fwd & sd L cont RF trn, cont slight RF trn cl R to L to CP RLOD;
5-8	SPIN TURN OVERTURNED; TWO RIGHT TURNING LOCKS;; CHAIR AND SLIP;	
	5	{Spin Turn Overturned} BK comm trng RF, cont trng RF fwd R twd LOD, cont trng RF bk L twd LOD end CP/RLOD;
(1&23) (1&23)	6-7	{Two Right Turning Locks} } Bk R w/ R-shoulder lead comm trng RF/XLIF cont trng RF to fc almost COH, cont trng RF sd & slight fwd R btwn W's ft comm pivoting RF, cont pivoting RF bk L twd LOD (W fwd L w/ L-shoulder lead comm trng RF/XRIB cont trng RF, cont trng RF sd & bk L comm pivoting RF, cont pivoting RF fwd R) end CP/RLOD; Bk R w/ R-shoulder lead comm trng RF/XLIF cont trng RF to fc almost COH, cont trng RF sd & slightly fwd R btwn W's ft rising momentary CP, cont trng RF to SCP sd & fwd L (W fwd L w/ L-shoulder lead comm trng RF/XRIB cont trng RF, cont trng RF sd & fwd L around M, cont trng RF to SCP sd & fwd R) end SCP/DLC;
	8	{Chair & Slip} Lower in L knee lunge fwd R w/fwd poise, rec L comm LF trn rise thru body trng W square, bk R to CP DLC;
9-12	OPEN REVERSE; TUMBLE TURN; BK TRN LF & CHASSE TO BJO; OPEN NATURAL;	
	9	{Open Reverse} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L to CBJO DRC;
12&3	10	{Tumble Trn} Bk R trng LF, sd L/fwd R outside ptr comm trng LF, cont trng LF slip L fwd lowering (W fwd L trng LF, sd R/bk L ptr outside comm trng LF, cont trng LF slip R bk lowering) end CP M fcg DRC;
12&3	11	{Bk Trn LF & Chasse To BJO} Bk R commencing to trn LF to fc Wall, sd & fwd LOD L/cl R to L, sd & fwd L (W sd & bk R) to BJO DLW;
	12	{Open Natural} Fwd R comm RF trn, sd L cont RF trn, cont RF trn sd & bk R (fwd L, fwd R between M's feet, sd & fwd L) to CBJO DRC;
13-16	OUTSIDE SPIN DRW; TURNING LOCK; FWD CHASSE TO SEMI; RUNNING FEATHER TO SEMI;	
	13	{Outside Spin} Using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, cont slight RF trn bk & slightly sd L (fwd R around M, cl L to R for toe spin, fwd R between M's feet) to CP DRW;
1&23	14	{Turning Lock} Bk R with R sd lead/XLIF, bk R comm LF trn, sd & slightly fwd L to BJO/DLW;
12&3	15	{Fwd-Chasse To Semi} Fwd R (W bk L RF trn), facing prtnr sd L / cl R, sd L to SCP ;
1&23	16	{Running Feather To Semi} Thru R/fwd L stay low lead W to trn LF, fwd R outsd ptr rising to toe trng W bk RF, sd & fwd L to SCP DLW;

PART C		
1-5	OPEN NATURAL; OUTSIDE SPIN DRW; RISING LOCK; DBL OPEN TELEMAR;;	
	1	{Open Natural} Fwd R comm RF trn, sd L cont RF trn, cont RF trn sd & bk R (fwd L, fwd R between M's feet, sd & fwd L) to CBJO DRC;
	2	{Outside 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;
	3	{Rising Lock} Bk R comm LF, cont LF trn bk & sd L, cont LF trn XRIB of L to CP DLC;
123 1&23	4-5	{Dbl Open Telemark} Fwd L comm LF trn, fwd & sd R cont LF trn (cl heel trn), sd & fwd L to SCP LOD; Thru R trng W square/fwd L, fwd & sd R cont LF trn (cl toe trn), sd & fwd L to SCP DLW;
6-8	CHAIR & SLIP; DOUBLE REVERSE; OPEN REVERSE TURN;	
	6	{Chair & Slip} Lower in L knee lunge fwd R w/fwd poise, rec L comm LF trn rise thru body trng W square, bk R to CP DLC;
12- (12&3)	7	{Double Reverse} Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn touch L to R (bk R comm LF trn, cl L to R heel turn, cont LF trn sd & slightly bk R/XLIF of R) to CP DLC;
	8	{Open Reverse Turn} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L to CBJO DRC;
9-12	OPEN FINISH; HOVER; BIG TOP; HOVER TELEMAR;	
	9	{Open Finish} Bk R blending to CP comm LF trn, sd & fwd L toe pointing DLW, fwd R outsd ptr to BJO DLW;
	10	{Hover} Fwd L, sd & slightly fwd R cont rising brush L twd R, sd & fwd L to SCP DLC;
123 (1&-3)	11	{Big Top} Fwd R then lead W fwd again while trng LF on R leaving L ft bk and moving it well behind R, press upward on ball of L down LOD cont LF trn brushing R to L, cont LF trn small bk R (fwd L/fwd & sd R past M trng LF to square with M, brush L to R on toes while allowing M to continue LF trn, small fwd L) to CP DLW;
	12	{Hover Telemark} Fwd L, sd & slightly fwd R cont rising brush L twd R, sd & fwd L to SCP DLC;
13-16	MANUV; CONTINUOUS HAIRPINS;; IMPETUS;	
	13	{Manuv} Fwd R outsd ptr commencing RF trn, fwd & sd L cont RF trn, cont slight RF trn cl R to L to CP RLOD;
123& 123&	14-15	{Continuous Hairpins} Bk L toeing in and pvt ½ RF, fwd R between W's feet cont RF trn, fwd L to Wall cont RF trn/cont RF trn fwd R outsd ptr to BJO DRW; Rpt commencing w/ W stepping outsd of M to BJO DRW;
	16	{Impetus} Bk L LOD comm RF trn, cl R to L heel trn, sd & fwd L (W fwd R comm RF trn, fwd & sd L cont RF trn, sd & fwd R) to SCP DLC;
PART D		
1-4	MAN ACROSS; VINE 3 WITH ARMS; ROLL 3; SYNCO VINE;	
	1	{Man Across} Fwd R start to XIF of W, trn RF to step fwd & sd L across W, trn RF to step fwd R in half LOP fc DLC (W fwd L, R, L);
	2	{Vine 3 With Arms} Thru L, sd R, bring trail hnds up and over twd RLOD behind L;
	3	{Roll 3} Free roll RF fwd R, bk L, fwd R to LOP DLC;
1&23	4	{Synco Vine} Fwd L to fc ptr in BFLY/ sd R, XLIB of R, fwd R to LOP LOD;
5-8	SYNCO VINE; SYNCO TWIRL TO SIDECAR; HOVER TELEMAR; THRU SIDE CLOSE;	
1&23	5	{Synco Vine} Fwd L to fc ptr in BFLY/ sd R, XLIB of R, fwd R to LOP LOD;
12&3	6	{Synco Twirl To SC} Fwd L, sd R/ cl L, sd R leading W to RF twirl to SC fc DLW (W fwd R to twirl under lead hnds, bk L/ fwd R, bk L);
	7	{Hover Telemark} Fwd L in SCAR, fwd R trning ¼ RF, fwd L in SCP DLW;
	8	{Thru Side Close} Thru R, Side L, Close R to CP DLW;

PART B		
PART C MOD		
1-5	OPEN NATURAL; OUTSIDE SPIN DRW; RISING LOCK; DBL OPEN TELEMARK;;	
	1-5	See PART C (1-5)
6-8	CHAIR & SLIP; DOUBLE REVERSE; OPEN REVERSE TURN;	
	6-8	See PART C (6-8)
ENDING		
1	BACK SIDE, LADY TO SHADOW;	
12 (123)	1	{Back side, Lady to Shadow} Bk R trning ¼ LF, sd & fwd L to shadow position (Fwd L, fwd R, Fwd L) DLW;
2-5	CROSS PIVOT; LADY WHISK; CROSS PIVOT; HOVER TO SHADOW;	
	2-5	See PART A (1-4)
6-8	HOVER TO LEFT SHADOW; M CHECK TO BOLERO BANJO; LADY SYNC ROLL OUT;	
	6-8	See PART A (5,6,8)
9	BACK TO SIT LINE;	
	9	{Back to Sit Line}Switch to trail hands Bk L to Sit Line, trail feet pointing forward and trail hands up LOD;

JUST A TASTE OF BOLERO

Choreographers: Paul & Linda Robinson, 14471 South 4050 Rd, Oologah, OK 74053
Phone: 918-640-9831 E-mail: pldance@yahoo.com
paulandlindarobinson.com

Music: Sabor A Mi – Kenny G – Download from Amazon - Time 4:20
Phase: VI – Rhythm: Bolero – Difficulty: Hard
Speed: Slow To Suit (~42.5 RPM)
Footwork: Opposite unless otherwise noted

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

Released: July 2018

Intro

1-4 1 Measure Wait ; Shadow Right Lunge; Step Back – W Develope ; Pivot 4 ;
{1 Measure Wait} Shadow FC Wall – R Foot Free For Both – Wait Intro Notes ;
s - {Shadow R Lunge} Fwd R DRW, -, -, -, (Fwd R, extend R arm, -, -) ;
s - {Step Back (DC) - W Develope} Bk L lwrng DLC, rise up & out, -, - (Bk L
lwrng, rise up & out, develope R ft, -) ;
QQQQ {Pivot 4} Comm RF trn fwd R, bk L cont RF trn, fwd R cont RF trn, bk L cont RF
trn (Comm RF trn fwd R, bk L cont RF trn, fwd R cont RF trn, bk L cont RF trn)
fc COH ; [Note: Pivot is 1 ½ Revolutions]

5-6 W Roll Out & Ronde – Man Fwd 3 ; 2 Riff Turns - M Trans 3 (FC Wall) ;
QQS {Man Fwd 3} Fwd R, fwd L, fwd R jn trail hnds, jn trail hnds lead W bk for ronde
(QQ&S) {W Roll Out & Ronde} (Comm RF trn fwd R 1/2, fwd L spiral 1/2 / fwd R trng RF
1/2, bk L ronde R take wght on L, - to fc) ;
sQQ {2 Riff Turns} Cls L comm slw RF trn, -, sd R cont RF trn, cls L
(&QQQQ) (Sd & fwd R RF spin to fc, cls L to R undr ld hnds, fwd R RF spin, cls L to R
undr ld hnds) fc wall ;

7-9 Lunge Break ; Check Right Pass ; Forward Break Ending ;
s - {Lunge Break} Sd & fwd R with bdy rise to LOP, -, comm slight R FC bdy trn
lwrng on R ldg W bk extend L to sd & bk, comm slight LF bdy trn rising on R
to rec
(sQQ) (Sd & bk L with bdy rise to LOP, -, bk R with contra chck like action, fwd L) ;
sQQ {Check Right Pass} Fwd & sd L with L sd strch comm RF trn raising jnd ld hnds
high & placing R hnd on the frnt of W R hip, -, cont RF trn XRIB of Left chcking
W's motion with R hnd, cont RF trn lowering Jnd ld hnds sd & fwd L to a
momentary modified wrapped pos (Fwd R with R sd strch raising jnd ld hnds
high, -, fwd & across L in front of R with no trn, bk R brng jnd ld hnds down
to a momentary wrap pos) ;
sQQ {Forward Break Ending} Sd & fwd R with bdy rise to LOP, -, fwd L with contra
chck like action, bk R fc wall
(Sd & bk L with bdy rise to LOP, -, bk R with contra chck like action, fwd L) ;

Part A

1-3 Back To Sync Hip Rocks ; Turning Basic ;
sQQ& {Back To Sync Hip Rocks} Bk L DLC, -, rec R, rec L/rec R ;
sQQ {Turning Basic} Sd L dwn LOD, -, bk R trng 1/4 LF with slip pvt action, sd & frd L
trng 1/4 LF (Sd R, -, fwd L trn 1/4 LF with slip pvt action, sd & bk R trn 1/4 LF) fc
COH ;
sQQ Sd R, -, fwd L with contra chck like action, bk R (Sd L, -, bk R with contra chck

like action, fwd L) fc COH ;

4-5 Back Slow - W Curl - M Close ; W Unwrap To Sync Telemark & Back Corte ;
SS {Back Slow - W Curl - M Close} Bk L, -, crcl L hnd ovr W hd cls R, - (Bk R, -, trn ½ LF, -);

QQS {W Unwrap To Sync Telemark & Back Corte} - Comm LF trn fwd L, sd R cont LF trn, bk L, -
&QQS (Comm LF trn fwd L / bk R, cls L to R, fwd R, -) to DLC ;

6-7 M Lunge Fwd - W Back Eros Line - W Spin ; Corte – Spot Pivot 2 ;

S - {M Lunge Forward - W Back To Eros Line - W Spin} Fwd R, -, -, - ;
(SS) (Bk L swng R hip bk with bent knee to raise R ft toe pnt to floor, -, bring R sd fwd and knee dwn to cause LF spn LF on L FC, -) ;

SQQ {Corte - Pivot 2} Bk L to DLC, -, comm RF pvt fwd R, cont trn, bk L ;

8-9 Rudolph - Wrap To Skaters - W Transition ; 2 Romantic Walks ;

SQQ {Rudolph - Wrap To Skaters - W Transition} Start the W then comm RF trn fwd R, -, fwd L, cls R wrap W

S&QQ (Bk L ronde R, -, bk R trng LF / fwd L ¼ LF trn, cls R) wrap pos fc DLW ;

SS {2 Romantic Walks} DLW fwd L, -, fwd R, - (Fwd L, -, fwd R, -) ;

10-11 Telemark To M Back Corte ; Rise - W Turn Half – W Turn To FC;

QQS {Telemark To M Back Corte} ; Forward left comm to turn LF trng W to cls, fwd & sd R around W cls to W's ft trng LF, bk L end in a lunge pos to wall, - ;

&QQS (Fwd L / comm trng LF fwd R to cls heel trn on R heel bringing L beside R with no weight, cont LF trn on R heel & chng weight to L, fwd R) ;

SQQ {Rise - W Turn Half – W Turn To FC} On L ft rise thru knee, -, cls R to L, fwd L (On R ft rise, -, fwd L trn RF, sd R, -) fc COH ;

12-14 Forward Break Ending ; Right Side Pass With Reverse Underarm Turn ;

Turn 2 - Right Lunge ;

SQQ {Forward Break Ending} Sd R, -, fwd L, bk R (Sd L, -, bk R, rec fwd L) ;

SQQ {Right Side Pass With Rev Underarm Turn} Comm RF trn sd L, -, cont RF trn XRBL, sd L (Fwd R, -, fwd L, comm LF trn bk R) ;

SQQ {Turn 2 – Right Lunge} Sd R, -, cls L, sd R fc wall (Cont LF trn fwd L, -, fwd R, sd L) ;

15-16 Hold - Rock 2 – Lady Caress ; Step Back - W Curl ;

SQQ {Hold - Rock 2 – Lady Caress} -, -, rec L, rec R (-, -, rec R, rec L W caress M cheek) ;

SS {Step Back - W Curl} Sd L to SCP, -, ld W to spiral, - (Sd R, -, spiral LF, -) ;

Part B

1-3 Rumba Aida - (Man Backup) ; Hold - Rock 2 ; FC & Rock 2 ;

QQS {Rumba Aida - M Backup} LOD bk R, bk L, bk R, - (Fwd L comm LF trn, sd R, bk L, -) ;

SQQ {Hold - Rock 2} -, -, rec R, rec L (-, -, rec L, rec R) sweeping arms out at chest Level fc RLOD;

SQQ {FC & Rock 2} Fwd L trn LF to FC, -, sd R, rec L (Fwd R trn RF to fc, -, sd L, rec R) ;

4-6 Sync Spot Turn (To An) ; Aida Line - Rock 2 ;
FC - Lunge – Chaine [Shay – Nay] Turn To Line ;
 SQQ& {Sync Spot Turn} Sd R with bdy rise comm RF trn, -, XLIF lowering & cont RF trn on crossing foot ½ trn / fwd R cont trng RF / cls L cont RF trn (Sd L with bdy rise comm LF trn, -, XRIF lowering & cont LF trn on crossing foot ½ trn / fwd L cont trng LF / cls R cont RF trn) ;
 SQQ {Aida Line - Rock 2} Bk R, -, rec L, rec R (Bk L, -, rec R, rec L) sweeping arms fc RLOD;
 &SQQ {FC - Lunge - Chaine Turn To Line} Fwd L trn FC prtnr / sd R to RLOD, -, comm LF trn sd L, cls R to fc ;

7-8 New Yorker ; Spot Turn ;
 SQQ {New Yorker} Sd L with bdy rise, -, fwd R with slipping action lwrng & comm trn to sd by sd pos, bk L comm trn to FC prtnr;
 SQQ {Spot Turn} Sd R with bdy rise comm bdy trn, -, cross L in front lwrng & cont trn on crossing ft ½ trn, fwd R complt trn 1/4 to FC prtnr;

Part A Mod

1-3 Back To Sync Hip Rocks ; Turning Basic ;;
4-5 Back Slow - W Curl - M Close ; W Unwrap To A Sync Telemark & Back Corte ;
6-7 M Lunge Fwd - W Bck Eros Line - W Spin ; Corte – Spot Pivot 2 ;
 Repeat Measures 1-7 of Part A ;;
8 Spot Pivot 2 - M Hook - W Spiral ;
 QQS {Spot Pivot 2 - M Hook - W Spiral} Cont RF trn fwd R, bk L, XRIB of L, - (Bk L, fwd R, fwd L spiraling);

Interlude

1-2 W Roll (RF) - M Unwind – Both Back 2 & Present ; Present Arms (Close Feet) ;
 SQQ {W Roll Out (RF) - M Unwind - Back 2 & Present} (Same Ft Work For Both) On R trn RF ½ trn, -, cont RF trn bk L fc prtnr, bk R (Cont RF trn fwd R to fc prtnr, -, bk L, bk R) [~ 10 to 15 ft apart] ;
 SS {Present Arms - Close Feet} Mv arm fwd & out, -, cls L to R, - (Mv arm fwd & out, -, cls L to R, -) ;

3-4 (Right Foot) 2 Cross Points ;
W Roll 2 – M Fwd 2 – Wrist Outside Roll 2 – W Transition ;
 SS {2 Cross Points} XRIF of L RF trn to present L sd pnt L hnd to prtnr pnt sd L, -, XLIF of R LF trn to present R sd pnt R hnd to prtnr pnt sd R, - (XRIF of L RF trn to present L sd pnt L hnd to prtnr pnt sd L, -, XLIF of R LF trn to present R sd pnt R hnd to prtnr pnt sd R, -);
 QQQQ {M Fwd 2 – Wrist Outside Roll – W Trans} Fwd R, fwd L, jn M L & W R wrist sd R, cls L,
 QQQQ&(W Roll - Wrist Outside Roll – W Trans)
 (Comm RF roll fwd R, cont RF roll fwd L, cont RF roll fwd R, L spiraling / fwd R to fc) – cls up ;

5 Right Lunge ;
 SQQ {Right Lunge} Sd lunge R, - rec L, rec R (Fwd L, -, rec L, rec R) ;

END

1-3 Back To Sync Hip Rocks ; Turning Basic ;;
4-5 Back Slow - W Curl - M Close ; Turn 2 - W Unwrap & Back Corte ;

6-7 M Lunge Fwd - W Back Eros Line - W Spin ; Corte – Spot Pivot 2 ;
8-9 Rudolph - Wrap To Skaters - W Transition ; 2 Romantic Walks ;
10-11 Telemark To M Back Corte ; Rise - W Turn Half – Out 2 ;
12-13 Forward Break Ending ; Right Side Pass – Rev Underarm Turn ;
 Repeat Measures 1-13 of Part A ;
14-16 W Wrap – Slow Walk ; Slow Walk – Telemark (&QQ) ; Corte ;
 ss {*W Wrap – Slow Walk*} Sd R, - fc DLW, fwd L, -
 QQS (*Cont LF trn fwd L, cont LF trn fwd R to wrap fc DLW, fwd L, -*) ;
 sQQ {*Slow Walk – Telemark*} Fwd R, -, pck W up / comm LF trn fwd L, cont trn fwd &
 sd R arnd W to cls pos
 s&QQ (*Fwd R, -, fwd L comm LF trn / cont LF trn bk R, brng L to*
R cont LF trn chng weight to L) ;
 s - {*Corte*} Stp bk on L (*Stp fwd R*) ;

[Note: Need to fade Music out]

KINDRED SPIRITS

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

MUSIC: "Kindred Spirits", *Heartland: The Composer's Salute to Celtic Thunder*,
Available as a download from Amazon, cut at 3:41 and fade out, slow 3% (or
as desired) and normalize the crescendos
https://www.amazon.com/Kindred-Spirits/dp/B005JBE7PY/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1525579607&sr=1-1&keywords=KINDRED+SPIRITS%2C+PHIL+COULTER
(youtube location; bottom of p. 3)

RHYTHM: Bolero
PHASE IV+1 UNPH (switch) average difficulty
FOOTWORK: Opposite (W's footwork in parentheses)
SEQUENCE: INTRO A B C B C A(1-8) ENDING

Released : July 2018

INTRODUCTION

1-4 LOW BFLY WALL TRAIL FT FREE WAIT; HIP ROCKS BLENDING TO CP; BASIC;;

- 1 {wait} In low BFLY WALL trail ft free wait;
- 2 {hips rks to CP} Sd R w/ hip roll, -, rec L w/ hip roll, rec R w/ hip roll blending to CP;
- 3-4 {basic} Sd L, -, slip bk R, fwd L; Sd R, -, slip fwd L, bk R;

PART A

1-4 CROSS BODY; FORWARD BREAK; UNDERARM TURN; LUNGE BREAK;

- 1 {x body} Sd & bk L trng LF, -, bk R w/slipping action, fwd L cont trn to COH (Sd & fwd R, -, fwd L Xng IF of M trng LF, sm step sd R);
- 2 {fwd brk} Sd & fwd R, -, fwd L, bk R;
- 3 {underarm trn} Sd L, -, XRib leading W to trn RF und ld hnds, rec L (Trng RF sd & fwd R, -, fwd L cont RF trn, sd & fwd R to fc ptr);
- 4 {lunge brk} Sd & fwd R, -, lower on R extending L sd & slightly bk, rise on R bringing lady fwd (Sd & bk L, -, bk R contra ck sit line, rec fwd L);

5-8 LEFT PASS; NEW YORKER; CRAB WALKS;;

- 5 {L pass} Cl L leading W to trn RF, -, trng LF slip bk R, fwd L to WALL (Fwd R trng RF w/ bk to M, -, sd & fwd L w/ strong LF trn, bk R);
- 6 {NY} Sd R, -, thru L to fc RLOD, bk R blending to BFLY;
- 7-8 {crab walks} Sd L, -, XRif, sd L; XRif, -, sd L, XRif (Sd R, -, XLif, sd R; XLif, -, sd R, Xlif);

9-12 UNDERARM TURN; REVERSE UNDERARM TURN; SHOULDER TO SHOULDER 2X;;

- 9 {underarm trn} Sd L, -, XRib leading W to trn RF und ld hnds, rec L (Trng RF sd & fwd R, -, fwd L cont RF trn, sd & fwd R to fc ptr);
- 10 {rev underarm trn} Sd R, -, XLif leading W to trn LF und ld hnds, rec R (Sd L, -, XRif trng LF, sd & fwd L);
- 11-12 {shld to shld 2x} Blending to BFLY sd L, -, XRif, rec L (Sd R, -, XLib, rec R); Sd R, -, XLif, rec R (Sd L, -, XRif, rec L);

13-16 LUNGE & TWIRL RLOD; PREP AIDA; AIDA LINE & SWITCH LUNGE; 2 SL ROCKS TO LOW BFLY;

- 13 {lunge & twrl RLOD} Lunge sd L ckg Lady w/ R hnd on her R hip, -, raising ld hnds rec R leading W to twrl LF, XLif (Lunge sd R ckg, -, twrl LF L, R,);
- 14 {prep aida} Sd R, -, thru L, sd R to fc (Sd L, -, thru R, sd L);
- 15 {aida line & switch lunge} Bk L to aida line, -, sd R to BFLY lunge, - (Bk R to aida line, -, sd L to lunge, -);
- 16 {2 sl rks to low BFLY} Sd L w/ hip roll, -, sd R w/ hip roll to lo BFLY, -;

PART B

- 1-4** START FAN; HOCKEY STICK;; FORWARD BREAK;
- 1 {start fan} Sd L, -, bk R bringing lady fwd, rec L (Sd & fwd R, -, fwd L, bk R trng LF);
- 2 {start hockey stk} Sd R, -, fwd L, bk R (Sm bk L to fan pos, -, cl R, fwd L);
- 3 {fin hockey stk} Sd L & slightly bk, -, sd & fwd R w/slight RF trn, fwd L DRW (Fwd R, -, fwd L, fwd R trng LF ½ und jnd hnds);
- 4 {fwd brk} Sd & fwd R, -, fwd L, bk R;
- 5-8** RIGHT PASS; TO A NEW YORKER; FENCELINE W/ ARM SWEEPS 2X;;
- 5 {R pass} Fwd L w/slight RF trn raise ld hnds to create window, -, XRib of L trn RF, fwd L to fc COH (Fwd R look at ptr thru window, -, fwd L trn LF, bk R trng LF und jnd hnds);
- 6 {NY} Sd R, -, thru L to fc LOD, bk R blending to BFLY;
- 7-8 {fence line w/ arm sweep 2X} Sd L sweeping trailing arms up & over, -, XRif hnds twd RLOD, rec L; Sd R sweeping arms up & over, -, XLif twd LOD, rec R to BFLY;
- 9-12** UNDERARM TURN TO HANDSHAKE; SHADOW NY; CROSS BODY; SHADOW NY TO STACKED HND S ON TOP;
- 9 {underarm trn to hndshk} Sd L, -, XRib leading W to trn RF und ld hnds, rec L joining R hnds (Trng RF sd & fwd R, -, fwd L cont RF trn, sd & fwd R to fc ptr);
- 10 {shad NY} R hnds joined sd R, -, thru L to fc LOD, bk R to fc;
- 11 {X body} R hnds joined sd & bk L trng LF, -, bk R w/slipping action, fwd L cont trn fc WALL (Sd & fwd R, -, fwd L Xing IF of M trng LF, sm step sd R);
- 12 {shad NY to stkd hnds R on top} R hnds joined sd R, -, thru L to fc RLOD, bk R to fc joining L hnds und R;
- 13-16** X HAND UNDARM TRN; BRK BK W/ M's HEADLOOP TO ½ OP; SWITCH & WALK 2 RLOD; SWITCH & WALK 2 TO CP;
- 13 {X hnd underarm trn} Sd L raising R hnds, -, raising L hnds & lowering R hnds XRib leading W to trn RF, lowering L hnds rec L to stkd hnds L on top (W/ slight RF trn sd & fwd R, -, fwd L trng RF to fc RLOD, sd R to fc ptr);
- 14 {brk bk w/ M's headloop to L ½ OP} Sd R raising L hnds and looping over M's head lowering hnds to M's shoulder & releasing both hnds, -, brk bk L, fwd R to L ½ OP LOD;
- 15 {switch & walk 2 RLOD} Sd & fwd L trng to L ½ OP, -, fwd R, fwd L;
- 16 {switch & walk 2 LOD to CP} Sd & fwd R trng to ½ OP, -, fwd L, fwd R blending to CP;

PART C

- 1-4** TURNING BASIC;; TURNING BASIC 1/2; OPEN BREAK;
- 1-2 {trng basic} Sd & fwd L w/ slight RF upper body trn, -, trng LF bk R w/ slip piv action, sd & fwd L to fc COH; Sd & fwd R, -, fwd L w/ contra ck action, rec R);
- 3 {trng basic 1/2} Repeat meas 1, Part C to fc WALL;
- 4 {op brk} Sd & fwd R, -, sm apt L, rec R;
- 5-8** DOUBLE HAND OPENING OUT 2X;; LUNGE & TWIRL RLOD; FORWARD ½ BASIC TO CP;
- 5-6 {dbl hnd openg out 2X} Blending to BFLY cl L trng LF, -, lower on L extending R ft to sd & shaping to ptr, rise rotating back to BFLY WALL (Sd & bk R rotating LF, -, XLib lowering, fwd R to BFLY); Maintaining BFLY cl R trng RF, -, lower on R extending L ft to sd & shaping to ptr, rise rotating back to BFLY WALL (Sd & bk L rotating RF, -, XRib lowering, fwd L to BFLY);
- 7 {lunge & twrl RLOD} Lunge sd L ckg Lady w/ R hnd on her R hip, -, raising ld hnds rec R leading W to twrl LF, XLif (Lunge sd R ckg, -, twrl LF L, R);
- 8 {fwd ½ basic} Sd R blending to CP, -, slip fwd L, bk R;
- 9-10** PROMENADE SWAY; TO RIGHT LUNGE & ROCK 2;
- 9 {prom sway} Sd L & fwd w/ right sd stretch looking over ld hnds, -, relax L knee lowering, - (Sd & fwd R to SCP w/ L sd stretch looking over ld hnds, -, relax R knee, -);
- 10 {R lunge & rk 2} With slight rolling action sd & fwd R softening R knee & looking twd W, -, w/ hip roll action rk bk on L, rec fwd on R (With slight rolling action sd & bk L softening L knee & looking well to L, -, w/ hip roll action rk fwd on R, rec bk on L); [figures in meas 9 & 10 keep timing count thru silence]

REPEAT B
REPEAT C
REPEAT A (1-8)

ENDING

1-4 UNDERARM TURN; HIP ROCKS SLOWING; PROMENADE SWAY; TO RIGHT LUNGE & HOLD;

- 1 *{underarm trn}* Sd L, -, XRib leading W to trn RF und ld hnds, rec L (Trng RF sd & fwd R, -, fwd L cont RF trn, sd & fwd R to fc ptr);
- 2 *{hip rks}* Blending to CP sd R w/ hip roll, -, rec L w/ hip roll, rec R w/ hip roll;
- 3 *{prom sway}* Sd L & fwd w/ right sd stretch looking over ld hnds, -, relax L knee lowering, - (Sd & fwd R to SCP w/ L sd stretch looking over ld hnds, -, relax R knee, -);
- 4 *{R lunge & hold}* With slight rolling action sd & fwd R softening R knee & looking twd W, -, hold as music fades, - (With slight rolling action sd & bk L softening L knee & looking well to L, -, hold, -);

KINDRED SPIRITS

INTRO: LOW BFLY WALL TRAIL FT FREE WAIT; HIP RKS TO CP; BASIC;;

A

X BODY TO COH; FWD BRK; UNDARM TRN; LUNGE BRK; L PASS FC WALL; NY; CRAB WALKS;; UNDRM TRN; REV UNDRM TRN; SHLD TO SHLD 2X;; LUNGE & TWIRL RLOD; PREP AIDA; AIDA LINE & SWITCH LUNGE; 2 SL RKS TO LOW BFLY;

B

START A FAN; TO A HOCKEY STICK;; FWD BRK; R PASS FC COH; TO A NY; FENCELINE W/ ARM SWEEP 2X;; UNDRM TRN TO HND SHAKE; SHAD NY; X BODY TO WALL; SHAD NY TO STKD HNS R ON TOP; X HND UNDRM TRN; BRK BK W/ M'S HEADLOOP TO ½ OP; SWITCH & WALK 2 RLOD; SWITCH & WALK 2 TO CP;

C

TRNG BASIC TO COH;; TRNG BASIC ½ TO WALL; TO OP BRK; DBL HND OPENING OUT 2X;; LUNGE & TWIRL RLOD; FWD ½ BASIC; PROM SWAY; TO R LUNGE & RK 2;

B

START A FAN; TO A HOCKEY STICK;; FWD BRK; R PASS TO COH; TO A NY; FENCELINE W/ ARM SWEEP 2X;; UNDRM TRN TO HND SHAKE; SHAD NY; X BODY TO WALL; SHAD NY TO STKD HNS R ON TOP; X HND UNDRM TRN; BRK BK W/ M'S HEADLOOP TO ½ OP; SWITCH & WALK 2 RLOD; SWITCH & WALK 2 TO CP;

C

TRNG BASIC TO COH;; TRNG BASIC ½ TO WALL; TO OP BRK; DBL HND OPENING OUT 2X;; LUNGE & TWIRL RLOD; FWD ½ BASIC; PROM SWAY; TO R LUNGE & RK 2;

A (1-8)

X BODY TO COH; FWD BRK; UNDRM TRN; LUNGE BRK; L PASS TO WALL; NY; CRAB WALKS;;

ENDING

UNDRM TRN; HIP RKS SLOWING; PROM SWAY; TO R LUNGE & HOLD;

http://r.search.aol.com/_ylt=A0PDsBvK3vhadK0AMKppCWVH;_ylu=X3oDMTEyaGM3MnEzBGNvbG8DYmYxBHBvcwMzBHZ0aWQDQjU4MzRfMQRzZWMDc3I-/RV=2/RE=1526288203/RO=10/RU=https%3a%2f%2fwww.youtube.com%2fwatch%3fv%3dFzckLuAbFQQ/RK=0/RS=z58Wf1lfGVReEWCgrJQFhbg04Bc-

Let's Get Away From It All

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

Music: "Let's Get Away From It All"
Download: Amazon
Artist: Justin Marcus
Album: Ask Me How Do I Feel
Time/Speed: 2:30 as downloaded 45 RPM slow down to 43 RPM or speed to suit
Footwork: Opposite man unless noted (W in parentheses)
Rhythm/Phase: Fox Trot / Phase 4
Released: July 2018
Degree of Difficulty: Easy
Sequence: Intro, A, B, A 1-8, C, B, A 1-8, End

INTRO

1-4 FWD LOCK FWD TWICE ; ; LUNGE APART & TOGETHER TO CP WALL ;
1 Wait OP LOD lead feet free & pointed to side trail hands joined ;
2-3 {Fwd Lk Fwd Twice} Fwd L, lk RIB of L (both lk IB), fwd L,- ; Fwd R, lk LIB of R (bth lk IB), fwd R OP LOD,- ;
4 {Lunge Apart & Together to CL WALL} Trng slightly LF/sd L flexing L knee in lunge line swaying R to look at ptr (trng slightly RF/sd R flexing R knee in lunge line swaying L to look at ptr) to end in OPEN lunge apt pos fcng LOD ,-, Together R, trng slightly RF draw L to R blending in frame (together L trng LF blending in frame) to CP WALL ;

PART A

1-16 HOVER ; THRU FACE CLOSE ; TWIST VINE 3 ; MANUEVER ; SPIN TURN ; ½ BOX BACK TO SCAR ; CROSS HOVER TO SCP LOD ; THRU VINE 4 SCP ; FEATHER DLW ; THREE STEP ; FEATHER ; WHISK ; WING ; TURN L & R CHASSE TO BJO ; IMPETUS SCP ; FEATHER DLC ;
1-2 {Hover} Fwd L, -, Fwd & sd rise R, sd & fwd L (bk R, -, bk & sd rise L, sd & fwd R) SCP LOD ;
{Thru Face Close} Thru R,-, sd L trn to fc partner, cl R CP WALL ;
3-4 {Twist Vine 3} Sd L, -, XRIB, sd L (sd R, -, XLIF, sd R) BJO DLW ;
{Maneuver} Fwd R comm RF trn,-, cont RF trn to fc ptr & RLOD sd L, cl R ;
5-6 {Spin Turn} Bk L comm toe pvt 1/2 RF,-, fwd rise R cont RF trn LOD, rec sd & bk L (fwd R between M's feet comm pvt 1/2 RF,-, bk L toe cont trn, fwd R) CP LOD ;
{½ Box Back to SCAR} Bk R,-, sd L, cl R Blend to SCAR DLW ;
7-8 {Cross Hover to SCP LOD} Fwd L trng RF, -, fwd & sd R rising, cont trng sd & fwd L to

SCP LOD

(Bk R crossing IF of M, -, sd L trng RF, sd & fwd R) SCP LOD ;

{Thru Vine 4 to SCP} Thru R, sd L, XRIB, fwd L SCP LOD ;

9-10 {Feather DLW} Thru R, -, fwd L, fwd R to BJO (thru L starting LF trn, -, cont trng sd & bk R, bk L) BJO DLW ;

{Three Step} Fwd L heel lead blending to CP,-, fwd R heel lead w/slight right shoulder lead rising to toe, fwd L end CP DLW ;

11-12 {Feather} Fwd R,-, fwd L w/slight left shoulder lead to BJO, fwd R DLW ;

{Whisk} Fwd L, sd & slightly fwd R, XLIB to SCP LOD ;

13-14 {Wing} Fwd R comm LF trn, cont upper body rotation & tch L leading W to SCAR, (fwd L, R, L, to SCAR w/ R stretch keeping head in CP) DLC ;

{Turn L & R Chasse to BJO} Fwd L trng LF, -, bk & sd R/L, R cont trng to BJO fcg DRC ;

15-16 {Impetus SCP} Bk L comm RF trn, -, cl R cont RF heel trn, sd & fwd L (W fwd R, -, sd & fwd L trng RF, fwd R) SCP DLC ;

{Feather DLC} Fwd R,-, fwd L w/slight left shoulder lead to BJO, fwd R DLC ;

PART B

1-8 DIAMOND TURN ; ; ; TELEMARK SCP ; THRU FACE CLOSE ; SIDE STAIR 4 ; SIDE DRAW CLOSE ;

1-4 {Diamond Turn} Fwd L trng on diag,-, sd R cont trng LF, bk L BJO DRC ; Bk R trng LF,-, sd L, fwd R BJO ; Fwd L trng on diag DRW,-, sd R cont trng LF, bk L BJO DLW ; Bk R trng LF,-, sd L, fwd R BJO to DLC ;

5-6 {Telemark to SCP} 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 ;

{Thru Face Close}; Thru R,-, sd L trn to fc partner, cl R CP WALL ;

7-8 {Side Stair 4} Sd L, cl R, fwd l, cl R CP WALL ;

{Side Draw Close} Sd l,-, draw R, cl R CP WALL ;

REPEAT PART A 1-8

1-8 HOVER ; THRU FACE CLOSE ; TWIST VINE 3 ; MANUEVER ; SPIN TURN ; ½ BOX BACK TO SCAR ; CROSS HOVER TO SCP LOD ; THRU VINE 4 SCP ;

PART C

1-16 WING ; CROSS HOVER BANJO ; CROSS HOVER SCAR ; CROSS HOVER SCP LOD ; IN AND OUT RUNS ; ; THRU SIDE BEHIND ; WALK 2 TO OPEN LOD ; STEP KICK 4X ; ; FORWARD LOCK FORWARD TWICE ; ; VINE APART AND TOGETHER TO FC ; ; TWIRL VINE 3 DLC ; FEATHER DLC ;

1-4 {WING} Fwd R comm LF trn, cont upper body rotation & tch L leading W to SCAR, (fwd L, R, L, to SCAR w/ R stretch keeping head in CP) DLW ;

{Cross Hover BJO} XLIF, -, sd & fwd rise R, fwd & sd L(XRIB, -, sd & bk rise L, bk & sd R) DLC ;

{Cross Hover SCAR } XRIF, -, sd & fwd rise L, fwd & sd R; (XLIB, -, sd & bk rise R, bk & sd L) DLW ;

{Cross Hover SCP LOD} Fwd L trng RF, -, fwd & sd R rising, cont trng sd & fwd L to SCP (Bk R crossing IF of M, -, sd L trng RF, sd & fwd R) SCP LOD ;

5-6 {In and Out Runs} thru R comm RF trn, -, sd & bk L to CP RLOD, bk R (W fwd L, R, L) to BJO RLOD ; bk L trn RF, -, sd & fwd R cont RF trn, fwd L (W fwd R outsd ptr comm RF trn,

- fwd & sd L cont RF trn, sd & fwd R) to SCP/LOD ;
- 7-8 **{Thru Side Behind}** Thru R,-, sd L, XRIB ;
{Walk 2 to OP LOD} Fwd L,-, fwd R,-, blending to OP LOD ;
- 9-10 **{Step Kick 4 X}** Fwd L, kck R, fwd R, kck L ; fwd L, kck R, fwd R, kck L ;
- 11-12 **{Fwd Lk Fwd Twice}** Fwd L, lk RIB of L (both lk IB), fwd L,- ; Fwd R, lk LIB
of R (bth lk IB), fwd R OP LOD,- ;
- 13-14 **{Vine Apart and Together to FC}** Sd L, XRIB, sd L, tch R; Sd R, XLIB, Sd R trn RF to fc
partner, tch L join lead hands WALL ;
- 15-16 **{Twirl Vine 3 to DLC}** Ldng W to twirl under lead arms Sd L,-, XRIB, sd L(fwd R comm
turn,-, bk turn L, sd R) SCP DLC ;
{Feather DLC} Fwd R,-, fwd L w/ slight left shoulder lead to BJO, fwd R DLC ;

REPEAT PART B

**1-8 DIAMOND TURN ; ; ; TELEMARK SCP ; THRU FACE CLOSE ; SIDE STAIR 4 ; SIDE
DRAW CLOSE ;**

REPEAT PART A 1-8

**1-8 HOVER ; THRU FACE CLOSE ; TWIST VINE 3 ; MANUEVER ; SPIN TURN ; ½ BOX
BACK TO SCAR ; CROSS HOVER TO SCP LOD ; THRU VINE 4 SCP ;**

END

1-4 IN AND OUT RUNS ; ; SLOW THRU QUICK VINE 4 ; & HOLD EXPLODE APART

1-2 **{In and Out Runs}** thru R comm RF trn, -, sd & bk L to CP RLOD, bk R (W fwd L, R, L) to
BJO RLOD ; bk L trn RF, -, sd & fwd R cont RF trn, fwd L (W fwd R outsd ptr comm RF trn,
fwd & sd L cont RF trn, sd & fwd R) to SCP/LOD ;

3-4 **{Slow Thru Quick Vine 4 & Hold}** Thru R,-, sd L/XRIB, sd L/XRIF ; hold,-,
{Explode Apart} Trng slightly LF/sd L flexing L knee in lunge line sweep L arm up & out
swaying R to look at ptr (trng slightly RF/sd R flexing R knee in lunge line sweep R arm up
& out swaying L to look at ptr) to end in OPEN lunge apt pos fcing LOD ;

[NOTE Timing of last 2 measures: Slow Thru on beats 1-2

Quick Vine 4 on beats 3&4& Hold beats 5-6 Explode on beat 7 last beat of dance]

(Let's Marvin Gaye & Get It On

Choreo : Randall Lewis / Debbie Olson (503) 645-9233 rcl831@frontier.com
1596 N.W. Tanasbrook Ct. / Beaverton Oregon 97006-3261
Record : Marvin Gaye (feat Meaghan Trainor) / Artist: Charlie Puth / Amazon Download
https://www.amazon.com/s/ref=nb_sb_ss_i_1_14?url=search-alias%3Ddigital-music&field-keywords=charlie+puth+marvin+gaye+feat.+meghan+trainor&sprefix=Marvin+Gaye+fe%2Cdigital-music%2C258&crd=3MJ4ICDGVV24V
Phase : 5 + 1 + 1 (Rock Whip) (Left Circle Pass)
Rhythm: West Coast Speed: 41.4 rpm (-8% in DM)
Footwork : Opposite Except where noted release : Jul 2018

Seq - Intro , A B C , A D , B C , A (Mod) , A (Mod) , D , End

Intro - Lop Fcg / LOD - Wait Pick Up Notes :

---- In Lop Fcg / LOD - Wait Pick Up notes (3 beats) ;

A - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,

123&4 {Extended Left Side Pass} (Lop Fcg/LOD) Bk L comm 1/8 LF trn, sm bk R 1/8 LF trn out of slot, leading W to pass sd L/cl R, trng 1/8 LF fwd L
(Fwd R, fwd L, fwd R/cl L, fwd R) ;

123&4 XRIFL, sd and fwd L, (Fwd L, fwd R trng 1/2 LF,) anchor R/L, R (Lop/RLOD) ;

12-4 5&6 {Tuck and Twirl} (Lop Fcg/RLOD) Bk L, bk R bring lead hand in to left shldr lead lady to W Rt sd lead fwd, tap L w/ left shldr back slightly, fwd L w/ left sd lead to lead W's RF twirl (Fwd R, fwd L, tap R, bk and sd R trng RF(twirl) 1/2 to fc ptrn) ; Anchor R/L, R (Lop Fcg/RLOD) ,

Rock Whip , ; ; ; , , Sugar Push Lady Kick , ; ;

123&4 {Rock Whip} (Lop Fcg/RLOD) Bk L, rec R across L comm RF trn ; cont RF trn sd & fwd L/rec R, sd & fwd L (fwd R, fwd L trng RF, bk R/cl L, fwd R) momentary CP / W,

1234 Trng RF strongly on L fwd R RLOD between W's feet, cont RF to rec L face COH ;
cont RF trn fwd R LOD between W's feet, cont RF trn rec L face Wall,

123&4 Cont RF trn fwd R RLOD raising joined lead hands, fwd L checking ;
(cont RF trn fwd R between M's feet, bk L completing RF turn to fc M,) Anchor R/L, R (Lop Fcg/RLOD) ,

12-4 5&6 {Sugar Push / Lady Kick} (Lop Fcg/RLOD) Bk L, bk R ; Tap L, fwd L (Fwd R, fwd L, kick R across L outside man, bk R) , Anchor Step R/L, R (Lop Fcg/RLOD) ;

B - Lop / RLOD - Chicken Walk 2 Slows ; ; Left Circle Pass ; ; Chicken Walk 2 Slows ;

1 - 3 - {Chicken Walks 2 Slows} (Lop Fcg/RLOD) Bk L, -, bk R, - ; (Lop Fcg/RLOD)

123&4 {Left Circle Pass} (Lop Fcg/RLOD) Bk L beh R join trailing hnds, sd & fwd R lead W fwd to M's L sd, raise jnd lead hnds over M's head small sd L/cl R, sd L M pass under joined lead hnds (fwd R, fwd L toward M's Lft sd, trng LF 1/2 sd R beh M/XLIB, Sd & fwd R) end in M's wrapped pos W to M's R sd ;

(Let's Marvin Gaye & Get It On

- 123&4 Release trailing hnds bk R lead W fwd, rec L raise jnd lead hnds to lead W 1.5 LF trn, anchor R/L, R (fwd L, fwd and sd R trng LF 1/2, trng LF 1/2 fwd L /fwd R & sd trng LF 1/2 to face M, small bk L) (Lop Fcg/RL0D) ;
- 1 - 3 - {Chicken Walks 2 Slows} (Lop Fcg/RL0D) Bk L, -, bk R, - ; (Lop Fcg/RL0D)

Tummy Whip w/ Rock 4 ; ; ; Side Break and Hold ;

- 123&4 {Tummy Whip w/ Rock 4} (Lop Fcg/RL0D) Bk L, rec R acrs L comm RF trn pleg R hnd on W's R hip cont RF trn sd L/rec R, sd & fwd L crossing beh W (fwd R, fwd L, fwd R/cl L, bk R) ;
- 1234 Chk fwd R pleg R hnd on W's bk to stop her motion, rec L lead W fwd, chk bk R pleg L hnd on W's L hip to stop her fwd motion, rec L trng RF leading her bk (chk bk L, rec fwd R, chk fwd L, rec bk R) ;
- 123&4 XRIBL comm RF trn, sd & fwd L comp 1/2 RF trn, anchor R/L, R (bk L, bk R, anchor L/R, L jn lead hnds) ; (Lop Fcg/RL0D)
- &1 - - - {Side Break and Hold} (Lop Fcg/RL0D) Sd L/sd R free hnd on hip, - , - , - ; (Lop Fcg/RL0D)

C - Lop/ RL0D - Whip w/ Hand Change Behind the Back ; ; Face Loop Sugar Push w/ Rock 2 ; ;

- 123&4 {Whip w/ Hand Change Behind the Back} (Lop Fcg/RL0D) Bk L, rec R acrs L comm RF trn, Cont RF trn sd & fwd L/rec R, sd & fwd L fold W's R arm bhd her bk Man take W's R hnd bhd her back trng RF (W fwd R, fwd L trng RF 1/2, bk R/cl L, fwd R comm trng RF) to mom CP ;
- 123&4 trng RF XRIBL, fwd & sd L, anchor R/L, R (sd & fwd L trng RF 1/2, fwd R trng RF 1/2 , finish RF trn sd & fwd L, sml bk R, rec L) (Handshake Fcg/RL0D) ;
- 12-4 {Face Loop Sugar Push w/ Rock 2} (Handshake Fcg/RL0D) Bk L, bk R slight RF body trn raise jnd R hnds, tap L loop jnd R hnds over M's head placing L hnd at W's R hip, rock fwd L ;
- 123&4 Rec R, release R hands fwd L join lead hnds, anchor R/L, R ; (Lop Fcg/RL0D)

Sugar Push w/ Left Twist 2 ; ; Surprise Whip ; ;

- 12 - 4 {Sugar Push w/ Left Twist 2} (Lop Fcg/RL0D) Bk L, bk R, tap L, fwd and sd L ;
- 123&4 XRIBL (XLIFR), sd L, anchor step R/L, R (Lop Fcg/RL0D) ;
- 123&4 {Surprise Whip} (Lop Fcg/RL0D) Bk L, rec R trng RF, fwd L/rec R trng RF, fwd L CP (W fwd R, fwd L trng RF bk R/cl L, fwd R) ;
- 123&4 Check thru R leading W to turn RF, rec L lead W fwd under raised ld hands, anchor R/L, R (W swvl sharply on R bk L, rec R trng RF under jnd ld hands fc M, anchor L/R, L) (Lop Fcg/RL0D) ;

Repeat A

D - Lop/ RL0D - Wrapped Whip Lady Twirl Out ; ; Sugar Push ; ;

- 123&4 {Wrapped Whip Lady Twirl Out} (Lop Fcg/RL0D) Bk L dble handhold, fwd R raise jnd lead hnds over W's head M trng RF, sd L cont RF trn /cl R, sd & fwd L lower hnds to loose wrapped pos at W's waist man to W's left sd (Fwd R, fwd L, fwd R/cl L, bk R) ;

(Let's Marvin Gaye & Get It On

123&4 XRIBL trng RF raise jnd ld hands lead lady to turn RF, sd & fwd L trng RF to fc RLOD,
(Bk L trng 1/2 RF under jnd lead hds, fwd R trn 1/2 RF,) anchor R/ L, R ; (Lop Fcg/RLOD)
12-4 5&6 {Sugar Push} (Lop Fcg/RLOD) Bk L, bk R, tap L, fwd L; Anchor Stp R/L, R (Lop Fcg/RLOD),

Sugar Back Double Travel w/ Rolls , ; ; ; Side Break 2 Slows ;

123&4 {Back Double Travel w/ Rolls} (Lop Fcg/RLOD) Bk L, bk R trng 1/4 LF to Rt hnd star ;
sd L/cl R, sd L trng RF 1/2 ,
123&4 Cont RF trn sd & fwd R trng 1/2 RF, cont RF trn sd & fwd L trng 1/2 RF;
sd R/cl L, sd L trng LF 1/2 ,
1&234 sd L/cl R, sd L trng RF 1/2 ; cont RF trn sd & fwd R trng 3/8 RF, cont RF trn sd & fwd L
trng 3/8 RF,
1&2 Anchor step R/L, R (Lop Fcg/RLOD) ;
&1- &3- {Side Break 2 Slows} (Lop Fcg/RLOD) Keeping ld hnds jnd trail hds on hip sd L/sd R, - ,
tog L/cl R to L, - (Lop Fcg/RLOD) ;

Repeat B - Repeat C

A (Mod) - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,

Repeat part A meas 0-3.5

Cheek to Cheek ~ Under Arm Turn ; ; ; Sugar Push Lady Kick , ; ;

12-4 5&6 {Cheek to Cheek} (Lop Fcg/RLOD) Bk L, rec R comm trng RF; swvl RF on R lift up touching
M's L hip to W's R hip, XLIF of R swvng LF to fc ptr; anchor R/L, R
(W fwd R, fwd L comm trng LF; swvl LF on L lift up touching R hip to M's L hip, XRIF of L
swvng RF to fc ptr, anchor L/R, L) (Lop Fcg/ RLOD) ;
123&4 5&6 {Under Arm Turn} (Lop Fcg/RLOD) Bk L, fwd & acrs R to W's R sd comm RF trn raise jnd
ld hnds to lead ptr under psng M Rt sd, cont RF trn sd L/rec R, fwd L to fc ptr ; anchor R/L, R
(fwd R, fwd L under jnd ld hnds comm trng LF; cont LF trn sd R/XLIF, sd & bk R trng to fc
LOD, anchor L/R, L) (Lop Fcg/LOD) ,
Repeat part A meas 6.5-8

Repeat A (Mod)

Repeat D (opposite facing directions)

End - Lop Fcg/ LOD - Whip Turn ; ; Side Break 2 Slows ; In In ;

123&4 {Whip Turn} (Lop Fcg/LOD) Bk L, XRIFL moving twd R sd of W blend loose CP swivel
1/4 RF on R, sd L/rec R trng 1/4 RF, fwd L CP ; XRIBL comm RF trn, sd & fwd L comp
1/2 RF trn, anchor R/L, R (Fwd R, fwd L trn 1/2 RF, bk R/cl L, fwd R btwn M's ft to CP ;
On R swvl sharply 1/2 RF bk L, bk R, anchor L/R, L) (Lop Fcg/LOD) ;
&1- &3- {Side Break 2 Slows} (Lop Fcg/LOD) Keeping ld hnds jnd trail hds on hip sd L/sd R, - ,
tog L/cl R to L, - (Lop Fcg/LOD) ;
&1 - - - {In In} (Lop Fcg/LOD) Lift slightly stp fwd L twd ptr trng lead shldr twds ptr/cl R to L, - , - , - ;

(Let's Marvin Gaye &)
GET IT ON

5 + 1 + 1 WestCoat

41.4 (-8%)

Seq - Intro , A B C, A D , B C, A (Mod) , A (Mod) , D , End

Intro - Lop Fcg / LOD -

wait 3 pick up beats ;

A - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,
Rock Whip , ; ; , , Sugar Push Lady Kick , ; ;

B - Lop Fcg / RLOD - Chicken Walk 2 Slows ; Left Circle Pass ; ;
Chicken Walk 2 Slow ; Tummy Whip w/ rock 4 ; ; ; Side Break and Hold ;

C - Lop Fcg / RLOD - Whip with Hand Change Behind the Back ; ;
Face Loop Sugar Push w/ Rock 2 ; ;
Sugar Push w/ Left Twist 2 ; ; Surprise Whip ; ;

A - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,
Rock Whip , ; ; , , Sugar Push Lady Kick , ; ;

D - Lop Fcg / RLOD - Wrapped Whip / Lady Twirl Out ; ; Sugar Push ; , ,
Sugar Back Double Travel w/ Rolls , ; ; ; Slow Side Breaks ;

B - Lop Fcg / RLOD - Chicken Walk 2 Slows ; Left Circle Pass ; ;
Chicken Walk 2 Slow ; Tummy Whip w/ rock 4 ; ; ; Side Break and Hold ;

C - Lop Fcg / RLOD - Whip with Hand Change Behind the Back ; ;
Face Loop Sugar Push w/ Rock 2 ; ;
Sugar Push w/ Left Twist 2 ; ; Surprise Whip ; ;

A (Mod) - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,
Cheek to Cheek , ; ; Under Arm Turn ~ Sugar Push Lady Kick ; ; ;

A (Mod) - Lop Fcg / LOD - Extended Left Side Pass ; ; Tuck and Twirl ; , ,
Cheek to Cheek , ; ; Under Arm Turn ~ Sugar Push Lady Kick ; ; ;

D - Lop Fcg / LOD - Wrapped Whip / Lady Twirl Out ; ; Sugar Push ; , ,
Sugar Back Double Travel w/ Rolls , ; ; ; Slow Side Breaks ;

End - Lop Fcg / LOD - Whip Turn ; ; Slow Side Breaks ; Slow In In and Hold ;

Choreo - Lewis, Randy / Olson, Debbie

Jul 2018 - ICBDA 2018

NIGHT OF STARS TANGO

Choreographer: Tom Hicks
Address: 30679 Palos Verdes Dr. East, Rancho Palos Verdes, CA. 90275
Phone & Email: 310-714-2440 T.Hicks6@Gmail.com
Music & Rhythm: “Noche de Estralles” Alfred Hause Tangos, track #1 available as single download on iTunes or Amazon Phase VI (medium difficulty)
Footwork: Opposite unless indicated (W’s footwork in parentheses)
Sequence: A(2—8)-A-B-C-C-D-D-Ending

PART A

1-8 **Contra Check & Rec to SCP; Bk Twinkle; Fallaway Promenade w/ Chasse & Slip;; Lf Twist vine 4 to SCAR; Rev Outside Swivel; Thru Tap,,Closed Promenade;;**
 1-2 [Contra Check & Rec to SCP] (SQQ) Lower into R leg extend fwd L with R sd leading,-, Rec bk R, Pt sd L w/o wgt tap inside edge of T in SCP LOD; [Bk Twinkle] (QQS) Bk L in SCP, trng to CP WALL cl R to L, Pt sd L w/o wgt tap inside edge of T in SCP LOD,-;
 3-4 [Fallaway Promenade w/ Chasse & Slip] (SQQ Q&QQQ) Fwd L in SCP,-, fwd & across R in SCP comm RF trn, sd & slightly fwd L fac WALL in SCP; Cont trn body to R in Fallaway pos sd & bk R/cl L to R, sd & bk R in Fallaway fac DWR, Bk L in Fallaway, Bk R small step T trned in slipping W to CP LOD;
 5-6 [Lf Twist vine 4 to SCAR] (QQQQ) Fwd L trng LF, Sd R, XLIB of R trng RF, Sd L in SCAR LOD; [Rev Outside Swivel] (QQS) Fwd L SCAR LOD, sd R small step, bk L in BJO LOD trng hips RF to lead W’s swvl leave R ft fwd (bk R comm LF trn, Sd L big step, fwd R outsd ptr in BJO, swvl RF on R) to SCP LOD,-;
 7-8 [Thru Tap] (QQ)Thru R, tap L fwd in SCP LOD, [Closed Promenade] (SQQS) Sd & fwd L,-; thru R, slight hip trn RF sd & fwd L, cl R to CP DW LOD, -(sd & fwd R, -; thru L trng LF, sd & bk R, cl L to CP, -);

PART B

1-8 **2 Walks; Progressive Sd Step,, Progressive Link,, Natural Twist Turn w/ Pivot;; Bk Check,, 3 Bk Contra Walks,,; Bk Sync Chasse; Sd Promenade Sway,, Change Sway;;**
 1-2 [2 Walks] (SS) Fwd L,-, Fwd R curving to fac LOD,-; [Prog Sd Step] (QQ) Fwd L, Sd & sl bk R, [Prog Link] (QQ) Fwd L, sd & slightly bk R trng slightly RF trng W to SCP LOD;
 3-4 [Nat Twist Trn w/ Pivot] (SQQ QQS) Fwd L in SCP,-,Fwd & acrs R trng RF to CP facing RLOD, side L; hook XRIB of L with weight on Ball of RF & heel of LF,-, Twist RF on ball of R and heel of L transferring weight to flat of LF, Fwd R between W’s Feet pvtg 1/2 RF to CP RLOD; (Fwd R,-, Fwd L, Fwd R between Man’s feet small step; Fwd L left side leading preparing to step in Banjo,-, Fwd R in Banjo swivel RF 1/2 on ball of R to CP fac RLOD, Bk & sd L pvtg to CP fac LOD;)
 5-6 [Bk Check] (S) Sd & bk L in CP ckg w/ strong L sd sway,-, [Bk Contra Wk] (QQ) Bk R in contra CP w/L sd leading, Sd & bk L in CP ckg w/ strong L sd sway; [Bk Contra Wk] (QQ)Bk R in contra CP w/L sd leading, Sd & bk L in CP ckg w/ strong L sd sway, [Bk Contra Wk] (QQ)Bk R in contra CP w/L sd leading, Sd & bk L in CP ckg w/ strong L sd

- sway;
- 7-8 **[Bk Sync Chasse] (QQ&QQ)** Bk R trng LF to fac WALL, Sd L/ clo R to L, Sd L, Clo R to L; **[Sd Prom Sway & Change Sway] (SS)** Sd & fwd L stretch body upward to look over joined lead hands still in SCP LOD,-, Chg Sway to R,-;
- 9-16** **Recover,, Same Foot Lunge Line,; 5 Step to SCP & Hold,;, Open Promenade Trn to fac DWR,; Bk Rock on L; Bk Rock on R; Fwd Lock & Unwind; 4 Step to SCP;**
- 9 **[Rec to Same Foot Line] (S&S)** Rise on L return body to CP fac Wall,-, Cl R to L/Lowering into R knee Pt L down LOD in same ft lunge line,-; (Rise on R,-, Bring L leg passed M/ Lowering into R knee Pt L down LOD,-;)
- 10-12 **[Five step] (&SQ&QS)** Rotate upper body LF leading W to step fwd/Fwd L trng LF to CP fac DW,-, sd & bk R/bk L to BJO, sd & bk R sway & look to R; Slowly trn to SCP & hold no weight change,-, (Fwd L trng LF to CP/Sd & bk R,-,sd & fwd L/fwd R to BJO, sd & fwd L sway & look to L; Upper body and head is Slowly trng RF to SCP no weight change,-) **[Open promenade] (SQQS)** Sd & fwd L in SCP, -; Fwd & acrs R, sd & fwd L trng RF to momentary CP leading W to turn LF, fwd R trng RF to BJO fac DWR, -;
- 13-14 **[Bk Rk on L] (QQS)** Bk L in BJO trn sl to bkg LOD, Rk fwd R, Rk bk L,-; **[Bk Rk on R] (QQS)** Bk R to CP bkg LOD, Rk fwd L, Rk bk R,-;
- 15-16 **[Fwd Lk & Unwind] (QQQQ)** Fwd L to BJO RLOD, XRIB of L with weight on Ball of RF & heel of LF, Twist RF on ball of R and heel of L, transferring weight to flat of RF; **[4 Step to SCP] (QQQQ)** Fwd L to CP fac DW, sd & bk R, bk L to BJO, sd & bk R trng to SCP no weight change;
- 17-22** **Promenade Transition (L free for Both M & W); Same Foot Fwd Stairs 8;; Telespin Ending; Slow Spanish Drag,;, Slip,;**
- 17 **[Prom Trans] (SQQ)** Sd & fwd L in SCP, -, Fwd & acrs R, Tch L to R no wgt to OP SCP both have LF free; (Sd & fwd R in SCP, -, Fwd & acrs L, Cl R to L no;)
- 18-19 **[Same Foot Stairs 8] (QQQQ QQQQ)** Fwd L in OP SCP w/ M sl in frt of W, cl R, sd L, cl R; Fwd L, cl R, sd L, cl R;
- 20 **[Telespin Endg] (&QQQQ)** Rotate upper body LF leading W to CP /Fwd L trng LF in CP fac DC LOD, sd & bk R bkg RLOD, Sd L to CP fac Wall, Cl R to L; (Fwd L trng LF to /Fwd R trng LF to CP, Cl L to R toe trn, Sd R, Cl L to R;)
- 21-22 **[Spanish Drag] (SSS)** Sd L strong step lower into L knee while releasing L hip and look R, rise slightly over 6 beats M & W looking at each other,-,-,-, **[Slip] (S)** Bk R small step T trned in slipping W to CP DC/LOD,-;

PART C

- 1-8** **Open Reverse Trn; Open Finish Chg; Recover Trn to BFLY SCAR w/ Gauncho; Recover Turn to BFLY BJO w/Flick; Slow Curl; Roll W Across to LOP; Face Pt., Pick up Tch,; Tango Draw Brush Tap;**
- 1-2 **[Op Rev Trn] (QQS)** Fwd L trng LF, sd & bk R cont LF trn, bk L in BJO RLOD, -; **[Op Finish Chg] (QQS)** Bk R trng LF, sd & fwd L to CP, Fwd R in BJO LOD chkg, -;
- 3-4 **[Rec trn to BFLY SCAR w/ Gauncho] (QQS)** Rec bk L trng RF traveling RLOD, Sd R cont RF trn, Fwd L in BFLY SCAR RLOD, -; (-,hook L leg btwn M's legs,-) **[Rec trn to BFLY BJO w/ Flick] (QQS)** Rec bk R trn LF, sd L cont LF trn, Fwd & sd R to BFLY BJO LOD,-;

- (-,Flick R leg bk XIF of L,-;)
- 5-6 **[Slow Curl] (SS)** Rec bk L raising the lead hds leading W to com LF trn,-,Lead W to Complete 1/2 trn LF endg in wrapped pos fac LOD,-; (Fwd R & acrs comm LF curl,-, Cont trng LF spiraling under the lead hds endg in wrapped pos fac LOD w/LXIF of R,-;) **[Roll W Acrs to LOP] (QQS)**Fwd & acrs R leading W to comm LF trn unwrapping & release the trail hds, Rec bk to L trng RF leading W acrs, sd & sl fwd R leading W to comp LF trn to L OP fac Wall,-; (Fwd L trng LF XIF of M, Fwd & pvt on R trng strongly LF, Sd & fwd L comp LF trn to LOP fac Wall;)
- 7-8 **[Fac Pt & Pick Up] (QQQQ)** Fwd L in LOP fac Wall com LF trn, Pt R to sd w/o wgt cont LF trn to OP facg W lead hds joined, Fwd & acrs R moving to center taking SCP, Trng RF on the R to fac partner tch L to R w/o wgt to CP LOD; **[Tango Draw Brush Tap] (QQ&S)** Fwd L, sd R, brush L to R/tap L to sd endg in CP/LOD, -;

PART D

- 1-8** **2 Walks; Reverse Fallaway & Slip; 4 Step to SCAR RLOD; 2 Walks; Fwd Swivel to Same Foot Point; Telespin to Left Whisk;,, Bk Whiplash; Bk Corte:**
- 1-2 **[2 Walks] (SS)** Fwd L,-, Fwd R curving to fac DLC,-; **[Rev Fallaway & Slip] (QQQQ)** Fwd L comm trn LF, Sd & sl bk R cont trng LF, XLIB well under body to Fallaway pos, Slip bk R toe trn in small step trng LF to CP fac DLW; (Bk R trng LF, Sd & sl bk L, XRIB well under body, Slip fwd L trng LF on R & to CP;)
- 3-4 **[4 Step to SCAR] (QQQQ)** Fwd L, Sd & bk R, Bk L to BJO, Swvl RF on L almost cl R to L in SCAR DRW; **[2 Walks] (SS)** Fwd L,-, fwd R,-;
- 5-6 **[Fwd Swivel to Same Foot Pt] (SQQ)** Fwd L trng LF to fac Wall in momentary CP,-, Fwd R in BJO down LOD trng RF, Pt L to sd w/o wgt fac Wall in same foot line; (Bk R trng LF,-, Bk L trng RF, Cl R to L/ Pt L down LOD in same foot line;) **[Telespin to Lf Whisk] (&QQQQ S)** Rotate upper body LF leading W to CP /Fwd L trng LF in CP fac DC LOD, sd & bk R bkg RLOD, Sd L to CP fac Wall , XRIB of L,-,-, (Fwd L trng LF /Fwd R trng LF to CP, Cl L to R toe trn, Sd R, XLIB of R endg in same foot line;)
- 7-8 **[Bk Whiplash] (QQ)** Rec L trng upper body RF, Pt R to sd w/o wgt strong R sway to SCAR DRW; **[Bk corte] (QQS)** Bk R trng LF, Sd & fwd L to CP, Cl R to L fac LOD endg in CP/LOD,-;

ENDING

- 1-2** **Fwd Cl,, Telemark to Drop Oversway;,::**
- 1-2 **[Fwd Cl] (QQ)** Fwd L, Cl R to L to CP DLC, **[Telemark to Drop Oversway] (QQS S)** Fwd L trn LF, sd & bk R cont trn; sd & fwd L stretching bdy upward,-, flex L knee & sway to R extend R to sd while looking at W,-;(W bk R trn LF, Cl L to R heel trn cont trn; sd & fwd R stretching bdy upward, -, Sharply flex R knee & sway to L, -;)

OPEN ARMS

CHOREO: SUE POWELL & LOREN BROSIE, 1570 DITMORE STROLL, NEWARK, OH, 43055 (740-366-4974)
Music: "Open Arms" by Mariah Carey Album: Daydream Cut @1:40 Available from Amazon

RHYTHM: SLOW WALTZ, ROUNDALAB PHASE V+1
Footwork: OPPOSITE, DIRECTIONS TO MAN

SPEED: 45 RPM or to suit
SEQUENCE: I-A-B--END

MEASURE

INTRO

1 – 10 (**M fcg wall & ptr, hnds jnd in a slight "V" pos**) **WAIT 1; EXPLODE APT w/ ARM SWEEP;**
REC, TCH,- w/ LADYS HEAD LOOP; L. ROLL OUT RF w/ARMS;; L. ROLL[LF] To WRAP
POS; HOLD; RK 3; ROLL L. OUT To LOP/Wall w/ ARMS; L. SYNC UAT To CP\LOD;
(HOLD HERE IF NEEDED)

- 1-5 In tight side by side pos fcg wall w/ hands joined in a slight "V" pos lead ft free Wait 1 meas; Relsg lead hands Sd L(W. Sd R) to lunge line sweeping lead arms up & out; Rec R bringing trlg hands up & over W.'s head in a head loop looking at ptr; Sd L rolling W. out to OP/Wall(W. Roll RF R/L/R); Slow arm sweep,-, rec R;
- 5 - 10 Sd L (W. roll LF L,R,L To wrap pos/wall); HOLD; In wrap pos rock R/L/R; Sd L unwrapping W to LOP/Wall,-, rec R (W. roll LF L,R,L) w/arm sweep; Leading W to underarm trn [RF] Rec L trng to LOD,-, Fwd R to CP(W. RF underarm trn R,L/R,L to CP); (Hold here if needed)

NOTE: INTRO MUSIC HAS NO DISCERNABLE BEAT. NEED TO FIT MOVES TO SINGER. HOLD AT END OF INTRO IF NEEDED TO START DANCE ON BEAT.

PART A

1 – 8 **DIA TRN ;;;; DOUBLE REVERSE 2X;; HVR TELEMAR; O. NATURAL;**

- 1 – 4 Fwd L trng LF, sd R, bk L to Bjo; Bk R trng LF, Sd L, fwd R; Fwd L trng LF, sd R, bk L; Bk R trng LF, sd L, fwd R endg Bjo DLC;
- 5 – 8 Fwd L comm LF trn, fwd & sd R cont LF trn, cont LF trn touch L to R completing full trn to CP LOD (bk R comm LF trn, cl L to R heel turn,cont LF trn sd & bk R/ XLIF of R completing full LF trn) to CP\LOD; Repeat meas 5 to end DLW; Fwd L, fwd R rising & rotating RF, fwd L to SCP(W Bk R, bk L trng RF , fwd R); Fwd R comm RF trn, sd L cont RF trn, cont RF trn sd & bk R (fwd L, fwd R between M's feet, sd & fwd L) to CBJO DRC;
- 9 - 14 **OUSIDE SPIN (DRW); OPEN FIN; FWD WZ; DRIFT APT; THRU TWNKL [Wall];**
THRU TWNKL CP(DLC);
- 9-10 Using strong RF rotation small bk L toe turned in, fwd R around W heel lead rising to toe cont RF trn, cont 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; Bk R comm LF trn, cont LF trn sd & fwd L, fwd R outside ptr to LOD;
- 11-14 Fwd L,R, L relsg ptr & keeping lead hands joined; Step in place R,-, allowing ptr to move away (W Bk L,R,L) to end LOP fcg; Trng twd wall XLIF w/ slight RF trn (W. XRIF), sd R to fc ptr, cl L; (To coh) XRIF w/ slight LF trn (W. XLIF), large sd L, cl R to CP\DLC;

PART B

1 – 8 **TELEMAR To SCP; NATURAL HVR FALLAWAY; SLIP To BJO; NATURAL PREP To**
OPEN SAME FOOT LUNGE; CHANGE SWAY; HVR CORTE EXIT To BOL BJO;
SYNC WHEEL(6); IMP To SCP;

- 1 – 5 Fwd L commg lf trn, fwd and sd R contg lf trn, fwd L to SCP fcg DLW(W Bk R startg slight LF trn bring L to R with no wgt, trn LF on rt heel chg wgt to L, fwd R); Thru R comm rf trn, fwd L cont rf trn w/ chkg action, bk R (W. thru L, fwd R trng rf, bk L) to end SCP DRW; Bk L, trng W. to CP bk R trng lf, comp lf trn sd and fwd L (W. bk R, trng to lf to CP slip fwd L, compl trn sd & bk R) to BJO DLW; Fwd R commeneg RF rotation & rising , sd L conting rotation, trng RF to COH tch R to L, Lower on L with slight L sway/reach sd R toe pnting DLC transfer all weight to R w/soft knee, stretch upward & sway R opening W.'s head (W. Bk L trng RF, cl R rising to toe, bk L bk R beh L well underneath body keeping wgt off heel, head strongly to R); With LF upper body rotation change W. head to CP;
- 6 - 8 Rec L , with LF rotation lead W. to stp fwd to hover trn, rec R to Bol BJO drc(W. rec L, fwd hover R trng LF, rec L to Bol Bjo); sync wheel fwd L/R,L/R,L/R (can be twice around if desired) to end Bol Bjo drc; M. with soft knees & strtg upper body rotation Bk L bringing R to L with no wgt for heel trn, chng wgt to R fin rotatn, fwd L[W. fwd R pvtg ½, fwd L, cont trn 1/2 brushg R to L stp fwd R] to end SCP;

8 – 18 **THRU CHASSE To SCP; THRU To LEFT WHISK; BACK WHISK; O. IN & OUT RUNS;;**
THRU CHASSE\L. ROLL LF To SKATERS; 2 SKATER RT TRNS;; CRS CHECK & HOLD;
RECOVER & SLIP To CP/ M. in 2;

- 8 - 12 Thru R, trng rf to ptr sd L/cl R, sd & fwd L(W fwd R) to SCP; Thru R, sd & fwd L to momentary CP, crs R beh L to sm RSCP(W. thru L, trng LF sd R, crs L well beh); Step in place L, bk R commeng rise to ball of foot, cross L in back of right conting to full rise on ball of foot ending in tight SCP (W. Thru R, trng to CP sd and bk L commeng to rise to ball of foot, cross R in back of L conting to full rise on ball of foot ending SCP); Relsg lead hnds sm Fwd & Sd R comm RF trn, cont rotatn sd & fwd L crsg if of W, cont rotatn fwd R to LHOP\LOD (W Fwd L,R,L); Fwd L,R, L to end HOP\LOD(W. Fwd R comm RF trn, cont rotatn fwd L crsg if of M, cont rotatn fwd R to HOP\LOD);
- 13 -18 Releasg W. Fwd R, fwd L/cl R/fwd L to skater pos DLW(W. fwd L, R, L trng LF to end skater pos); In skaters w/ same ft work fwd R trng RF, cont trn sd L, cont trn bk R w/ R shoulder lead to fc DRC; Bk L trng RF, cont trn sd & fwd R, cont trn fwd L to fc DLW; XRIF of L w/flexed knee twd DLW, hold rest of measure as you extend left arms up & out; Rec L,-, bk R leadg W. to rec to CP DLC(W. REc L w/ strong LF rotn & ext L arm up, cont trn bk R, fwd L to CP);

END

1 – 6 **CURVING 3 STEP; BK To HINGE; SLO SWIVEL To OPEN SAME FOOT LUNGE;**
M. CHASSE\L. SYNC REV TWIRL (5) To ;LUNGE APT w/SLOW ARM SWEEP;
REC R/L. ROLL R To CUDDLE POS & BOTH EXTEND ARMS (OUT);;

- 1 – 6 Fwd L,R,L on LF curving track to DRW; Bk R comm LF trn, cont LF trn sd L facing WALL rotate slightly LF, lower slightly to extend the line (fwd L comm LF trn, fwd & sd R cont LF trn, XLIB of R lowering slightly & head well to L); Rise on L rotating SLOWLY RF/cl R to L swvlg W. RF, lower on R to extend the line, cont to lower allowing L ft to slide sd & slightly bk to RLOD looking twd but over W (W. Rec R/swvl RF on R with left ft ronde head to R, allow L ft to brush next to R, lower on R to extend the line, cont to lower allowing L ft to slide fwd to LOD head well to R) now in Same Foot Lunge Line M Fcing WALL; Rising on R & leadg W to recovr on L to sync rev twirl down LOD chasse L/R/L to LOP wall chkg (W. rec L, trng LF twirl R/L/R/L to LOP wall); Lunge R & slowly sweep R arm up & out(W. lunge L and slowly sweep L arm up & out); Rec L(L. roll RF R,L,R to momentary cuddle pos and both extend arms outward(Open Arms!)

PERHAPS LOVE

BY: Richard Linden, ISTD, & Nancy Kasznay, 311 Woodmont Road, Hopewell Junction, NY 12533

E-MAIL: linden.rick@gmail.com

PHONE: (845) 226-5801

MUSIC: "Perhaps Love", Available on Amazon, from the Album John Denver's Greatest Hits

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

SPEED: 39 in Dance Master (about 15% slower)

SEQUENCE: Intro, A, B, C, D, Interlude, C 9-16, D, Ending

RELEASED: July 2018, ICBDA

RHYTHM: Slow Two Step

PHASE: VI

Revised 6/3/2018

INTRO (9 1/2)

(Man facing Lady DLW, 2' to 4' apart, Both with Left Foot free, both looking down with arms folded down across body)

1-4 Look up;; 2 Slow walks to BFLY;;

1-2 {Look up at partner stretching arms out};;

S-S- 3-4 {Two Slow walks to BFLY} Fwd L,-; Fwd R,-;

5-6 Circle Vine 4;

SSSS 5-6 {Circle Vine 4} Sd L trng ¼ RF, XRIB cont ¼ RF trn , Sd L cont ¼ RF trn, XRIF cont ¼ RF trn;

7-8 Lady Rev Underarm T; M prep for a SFL line;

SS 7 {L Rev Underarm Turn} L sd fc DLW raising L arm to ld W to Rev U/A Trn, -
(fwd L trng LF 1/2, bck R);

SS 8 {M Prep, Same Foot Lunge Line} -, sd R (bck L raising L arm ovr mans head, bck R in SFL);

9-9 1/2 Lady Develop; & P/U for a,

-- 9 {Lady Develop} M trns body twd Lady causing her to Develop R ft,

S 9 1/2 {P/U} on the word "Perhaps" M leads lady to pickup (L ft fwd trng 1/2 to fc M)

PART A(16)

1-4 Traveling Cross Chasse; Passing Cross Chasse;

2 Bk Traveling Cross Chasses; Second one closing up to fc Wall ;

1 {Traveling Cross Chasse} On the word "Love" Trng LF fwd L LOD, -, cont LF trn sd & fwd R twd DLC, XLIF of R to end low BFLY M fcing DLC (trng LF bk R, -, cont LF trn sd & bk L, XRIF of L);

2 {Passing Cross Chasse} Trng RF fwd R fc WALL, -, cont trn sd L passing W, XRIF of L to end low BFLY M fcing RLOD (trng RF bk L fc COH, -, cont RF trn sm sd R, XLIF of L);

3-4 {Two Bk Traveling Cross Chasses closing up to fc Wall} Trng RF bk L,-,cont RF trn sd & bk R twd DRC, XLIF of R to end BFLY M fcing DRC (trng RF fwd R,-, cont RF trn sd & fwd L, XRIF of L);
Trng LF bk R,-,cont LF trn sd & bk L twd WALL, XRIF of L end Closing Up M fcing WALL (trng LF fwd L,-, cont LF trn sd & fwd R, XLIF of R);

5-8 Traving R Trn w Outsd Roll ; ; Lunge Basic W Inside Roll ; Open Basic;

5-6 {Traveling R Turn w/ Outside Roll} Folding RF in front of W sd & bk L to CP RLOD,-,XRIB of L, twist trn 5/8 on both feet to fc DLW & shift full wgt bk to L (fwd R btwn M's feet,-, cont RF trn around M fwd L twd WALL, fwd R twd RLOD) end in ContraBanjo M Fcing DLW;

Fwd R twd LOD outsd ptr raising joined lead hands,-, fwd & sd L, fwd & across R releasing ld hand hold (Fwd L,-, trng RF fwd R under joined lead hands, fwd L cont RF trn) end fcing ptr & WALL;

7 {Lunge Basic/ W Inside Roll} Lunge Sd L cking ptr with R hnd behind W's hip,-, rec sd R lead W LF inside roll, XLIF of R (lunge sd R cking,-, rec fwd L RLOD trng LF under jnd hds, bk R fc ptr COH);

8 {Open Basic} Sd R scoop ptr up w/R arm,-, XLIB of R, rec fwr R to end in V-shape 1/2 OPEN POS LOD (sd L,-, XRIB of L, rec L);

9-12 Triple Traveller ; ; ; Tunnel Exit M fc RLOD ;

9-11 {Triple Traveller} Fwd L trng slight LF fc DC, -, sd & fwd R, fwd L (bk R trng LF, -, sd L trng LF under lead hands,cont LF trng bk R fc wall); Fwd R spiral LF under joined hands, -, fwd L, fwd R; (trn fc LOD fwd L, -, fwd R, fwd L); bringing hands to shoulder level Fwd L bringing joined hands down & bk, - fwd R, fwd L bringing hnds up & around leading W to roll RF (fwd R comm RF trn,-, sd & bk L trng RF under jned hands, cont RF trn fwd R);

12 {Tunnel Exit to Rev} Fwd R chking leading W around in front to wall, - rec L, fwd R trng LF fc RLOD joined hands over M's head [alt for man - trn LF to rev with no wt changes after first slow] (fwd L around M, - fwd R, fwd L fc RLOD) end LOP fc RLOD;

13-16 Lady Outside Roll; Basic Ending; Eggbeater Turn; TO WRAP WALL RIGHT LUNGE

Lady overturn to WALL R Lunge in Shadow (both with L Foot FREE);

13 {Lady Outside Roll} Fwd L bring jnd hands down & bk, - fwd R, fwd L bring hnds up & around lead W to roll RF (*fwd R comm. RF turn, - sd & bk L trng RF under joined hands, cont RF trn fwd R*);

14 {Basic Ending} Sd R,-, XLIB of R, rec R (sd L,-, XRIB of L, rec L);

15 {Eggbeater Turn} Trng RF sd L raising lead hands but also taking trailing hands thru twd LOD at shoulder level,-, XRIB of L trng W under lead hands, rec L taking lead hands to M's upper R arm to release hand hold & immediately re-join under M's R arm while trng W under trailing hands (Trng RF sd & fwd R,-, fwd & across L trng RF ½ under joined lead hands, fwd R cont RF trn under trailing hands);

S (SS) 16 {Lady overturn to WALL R lunge in shadow – both L Foot FREE} Sd R leading W under trailing hands again,-, flex R knee in lunge line -,- Release hands to end in Shadow (sd & fwd L twd RLOD trng ½ RF on L (SS) under joined trailing hands,-, small sd R flex knee in lunge line,-) to end in R lunge Shadow POS FCING DLW both with L Foot FREE;

PART B (16 1/2)

1-4 Shadow Traveling Cross Chasse; Shadow Passing Cross Chasse; 2 Shadow

Back Traveling Cross Chasses; end fc Wall;

1 {Shadow Traveling Cross Chasse} In Shadow BOTH Trng LF fwd L LOD, -, cont LF trn sd & fwd R twd DLW, XLIF of R to end low BFLY M fcing DW ;

2 {Shadow Passing Cross Chasse} In Shadow BOTH Trng RF fwd R fc WALL, -, cont trn sd L passing W, XRIF of L to end low BFLY M fcing RLOD;

3-4 {2 Shadow Bk Trav Cross Chasses end fc Wall} In Shadow BOTH Trng RF bk L,-,cont RF trn sd & bk R twd DRC, XLIF of R to end BFLY M fcing DRC ; Trng LF bk R,-,cont LF trn sd & bk L twd WALL, XRIF of L end fcing WALL ;

5-8 2 Shadow Lunge Basics; Lady fc in 2;

Sd Basic; Open Break to Stacked Hands (R on top);

5 {2 Shadow Lunge Basic} In Shadow BOTH Lunge sd L,-, Rec R, XLIF of R ;

6 {Lady fc in 2} Lunge sd R, -, rec L, cl R [alt. sd R,-,-,-]

(W lunge sd R, rec L trng LF fc M, -) to CP fc wall;

7 {Sd Basic} Sd L,-, XRIB of L, rec L (sd R,-, XLIB of R, rec R);

8 {Open Break to Stacked Hands (R on top)} Sd R,-, apart L joining R hands on top of L hands, rec R (sd L,-, apart R, rec L);

9-12 Passing Alternating Underarm Turns;; Cross Hand Underarm Turn; Sd Basic;

9-10 {Passing Alternating Underarm Turns} Fwd L twd WALL raising R hands,-, fwd & sd R twd WALL trng LF raising L hands & lowering R hands, rec L cont LF trn under joined L hands (fwd R twd COH comm trng RF under joined R hands,-, fwd & sd L twd COH trng RF under joined L hands, rec R cont RF trn);

Bk & sd R twd COH taking R hands over head,-, apart L, rec R (bk & sd L twd WALL,-, apart R, rec L) to end back to where you started

11 {Cross Hand Underarm Turn} Sd L raising R hands & joining L hands low,-, bk R taking taking R arm over W's head, rec L taking L arm over W's head (sd R,-, fwd & across L trng RF first under joined R hands, then L hands fwd R cont RF turn);

12 {Sd Basic} Sd R,-,XLIB of R, rec R to BFLY (sd L,-, XRIB of L, rec L);

13-16 1/2 Double Telespin;; to a Rt Lunge; Roll & Slip;

- SQ- **13-14 {Double Telespin}** Fwd L comm. LF trn,-, fwd & sd R past ptr cont LF trn, fc Wall Point R ft LOD;
- (SQQ&) (bk R,-, close L to R heel trn, fwd R LOD/ fwd L trng sharply LF to fc man);
- SQ- Fwd L cont LF ,-, fwd & sd R past ptr cont LF trn, fc Wall Point R ft LOD
- (SQQ&) (bk R,-, close L to R heel trn, fwd R LOD/ fwd L trng sharply LF to fc man);
- SS (SS) **15 {to a Rt Lunge}** Cont LF trn Fwd L,-,sd & fwd R,- (Bck R,-, Sd & bk L,-);
- SS (SS) **16 {Roll & Slip to DLC}** Rec L,-, slight bk on R,- (Rec R,-, slip L ft fwd between men's ft);

PART C**1-4 Vien Turns to;; Fleckerl;;**

- 1-2 {Vien Turns}** Fwd L, -, fwd R trng 1/4 LF, XLIF of R trng 1/8 RLOD
(bk R, -, sd L trng 3/8, cl R to L fc LOD); bk R,-, sd L trng LF 3/8, cl R to L DLW
(fwd L,-, fwd R trn 1/4, XLIF of R trng 1/8 fc RLOD);
- 3-4 {Fleckerl}** Strong LF rotation fwd L,-, trng LF 1/4 sd R, cont trng LF 1/4 XLIF of R fc DRC
(strong LF rotation bk R, -, trng LF 3/8 XLIB of R, cont trng LF 1/8 sd R fc DLW);
cont strong LF rotation sd R,-, cont trng LF 3/8 XLIB of R,cont trn LF 1/8 sd R DLW
(cont strong LF rotation XLIF of R,-, cont trng LF 1/4 sd R, cont trng LF XLIF of R fc DRC);
[opt turn for full fleckerl – 1/4, 3/8, 3/8 then 1/8, 1/2, 3/8 for 2 full turns]

5-6 L Turn with Inside Roll to DLW; Open Break to stacked hands (R on top);

- 5 {L Trn with Insd Roll to DLW}** Fwd L trng slight LF fc _____, -, sd & fwd R, fwd L
(bk R trng LF, -, sd L trng LF under lead hands,cont LF trng bk R fc center);
- 6 {Open Break to Stacked Hands (R on top)}** Sd R,-, apart L joining R hands on top of L hands, rec R
(sd L,-, apart R, rec L);

7-8 Crosshand Underarm Turn; Sd Basic;

- 7 {Crosshand Underarm Turn}** Sd L raising R hands & joining L hands low,-, bk R taking taking R arm over W's head, rec L taking L arm over W's head (sd R,-, fwd & across L trng RF first under joined R hands, then L hands fwd R cont RF turn);
- 8 {Side Basic}** Sd R,-, XLIB of R, rec R (sd L,-, XRIB of L, rec L);

9-12 M Switch; Open Basic; Man Switch; Open Basic;

- 9 {M Switch}** Fwd L DLW changing sides & sharply trng RF scooping ptr up w/L arm,-, fwd & sd R, fwd & across L (fwd R,-,fwd & sd L, fwd & across R) to end in V-shape Left 1/2 Open Pos Fcing LOD;
- 10 {Open Basic}** Trng LF sd & bk R scooping ptr w/R arm,-, XLIB of R, rec R to end in V-shape 1/2 Open Pos RLOD (Trng RF sd & bk L,-, XRIB of L, rec L to end in V-shape 1/2 Open Pos RLOD);
- 11 {M Switch}** } Fwd L DRC changing sides & sharply trng RF scooping ptr up w/L arm,-, fwd & sd R, fwd & across L (fwd R,-,fwd & sd L, fwd & across R) to end in V-shape Left 1/2 Open Pos Fcing ROD;
- 12 {Open Basic}** Trng LF (RF) sd & bk R scooping ptr w/R arm,-, XLIB of R, rec R to end in V-shape 1/2 Open Pos LOD;

13-14 Underarm Turn; Open Basic Man Fold for;

- 13 {Underarm Trn}** Sd L,-, XRIB of L, rec L (Sd R,-.fwd & across L trng 1/2 RF, rec R);
- 14 {Open Basic Man fold}** Trng LF (RF) sd & bk R scooping ptr w/R arm,-, XLIB of R, rec R folding in front of Lady;

15-16 1/2 Slow Cuddle Pivot 2; Slow Cuddle Corte Hold; Around The World,

- SS **15 {Slow Cuddle Pivot 2}** placing both hands on W's shoulder blades Piv 1/2 RF sd & bk L fcg LOD, cont pivot 1/2 RF sd & fwd R betw Lady's ft fcg RLOD ;
(placing both hands on top of M's shoulders Piv 1/2 RF fwd R betw M's ft, cont pivot 1/2 RF sd & bk L);
- S- **16 {Slow Cuddle Corte}** cont pivot 1/2 sd & bk L end fcg ptr & LOD in Cuddle Corte Pos, hold
(cont pivot 1/2 RF fwd R betw M's ft, hold);

16 ½ {**Around the World**} NOTE: No more steps or weight changes.

Soften L knee as you turn LF allowing L ft to point DRW w/R sway, slowly roll her to your R trng RF allowing L ft to point COH straightening from sway & rise bringing W back up to look at each other;;

PART D

1-3 Rudolph Ronde; Lady Outside Roll; Side Basic fcng Center;

S (SQQ) **1 {Rudolph Ronde}** Rec R trning body sharply to R to lead lady to ronde,-,raising L arm XLIF of R leading Lady to go around man, sd R to L Open Pos;
(sm fwd L trning sharply RF ronde R ft,-, XRIB of L circling around Man, fwd L to L Open Pos);
2 {Lady Outside Roll} bringing hands to shoulder level Fwd L bringing joined hands down & bk, - fwd R,
fwd L bringing hnds up & around leading W to roll RF fc CENTER
(fwd R comm RF trn,-, sd & bk L trng RF under joined hands, cont RF trn fwd R);
3 {Side Basic fcng Center} Sd R,-, XLIB of R, rec R (sd L,-, XRIB of L, rec L);

4-6 2 Turning Sliding Door Basics to fc wall;; Underarm Turn;

4-5{2 Trning Sliding Door Basics} Trning ¼ LF Sd L toward Wall sliding trailing arms to a hand hold,-, XRIB of L, rec L (trning ¼ RF sd R toward Center,-, XLIB of R, rec R);
Sd R toward Center sliding behind W,-, XLIB of R to a lead hand hold, trning ¼ LF to fc Wall XRIF of L;
(sd L toward Wall,-, XRIB of L, trning ¼ RF to fc Center XLIF of R);
6 {Underarm Turn} Sd L,-, XRIB of L, rec L (Sd R,-.fwd & across L trng ½ RF, rec R);

7-8 Open Basic; W wrap 2 to Shadow;

7 {Open Basic} Trng LF sd & bk R scooping ptr w/R arm,-, XLIB of R, rec R to end in V-shape ½ Open Pos LOD (Trng RF sd & bk L,-, XRIB of L, rec L to end in V-shape ½ Open Pos LOD);
S (SS) **8 {W fwd spiral fwd Man in one}** Fwd L,-,-,[opt. fwd L,-,fwd R, fwd L] (Fwd R spiral,-, fwd L,-);

9-10 2 Shadow Underarm Right Turns;;

9-10 {2 Shadow underarm R Turns} Fwd R LOD,-, fwd L comm RF trn loop L arms over W's head, complete ½ RF trn bk R lower L hands in front of W now both FCING RLOD but M still on inside of circle; Bk L LOD comm RF trn joining R hands behind M's back & release L hands,-, trng RF sd R taking R arms over W's head, complete ½ RF trn fwd L joining L hands & releasing R hands to place R hand on W's R hip;

11-12 Left Trn with Inside Roll Man in 2 to fc LOD; Open Break;

11 {Left Turn with Inside Roll Man in 2} Trning slightly LF Fwd R toward LOD,-,fwd L,- (fwd R spiral,-,fwd L trng ½ LF to fc man, sd R);
12 {Open Break} Sd R,-, apart L, rec R (sd L,-, apart R, rec L);

13-16 M bk preparation fc Wall; Same Ft Lunge; Change Sway; Change Sway Man rise to BFLY;

S (SS) **13 {M bk preparation fc wall}** Bk L trning twd Wall,-,ld lady to trn R,- (Fwd R,-, fwd L trning ½ RF,-);
S (S) **14 {Same Foot Lunge}** Sd R,pt L ft twd LOD,-,- (Bk R after brushing to L, pt L ft twd LOD,-,-);
15 {Change Sway};
16 {Change Sway M rise to BFLY}
M rises & loosen up to BFLY;

INTERLUDE

- 1-4 (Both with L ft FREE) Circle Vine 7 CCW and point;;;
 SSSS 1-4 {Circle Vine 7 & pt} Fwd L,-,sd R,-;XLIB of R,-,sd R,-;XLIF of R,-, sd R,-;
 SSS- XLIB of R,-, pt sd R without wt,-;
- 5-8 Circle Vine 3 CW;; W sync Inside Turn closing to man; Bk 3 to SCP and Hold;;
 SSS 5 {Circle Vine 3 CW} Fwd R,-, sd L,-; XRIB of L,- fc Center,
 S(QQ) 6 {W sync Inside Turn} sd L,- (fwd L, fwd R spiral to fc Wall);
 - -S- 7-8 {Rev Underarm Turn to SCP} -,,-,-; trning to fc Wall bk R in SCP,-,-,-;
 (SSS-) (fwd L,-, fwd R trning ½ LF,-; bk R in SCP,-,-,-);

Repeat PART C 9-16

- 9-12 M Switch; Open Basic; Man Switch; Open Basic;
 13-14 Underarm Turn; Open Basic Man Fold for;
 15-16 ½ Slow Cuddle Pivot 2; Slow Corte Hold; Around The World,

PART D mod

- 1-3 Rudolph Ronde; Lady Outside Roll; Open Basic to Rev;
 4-6 2 Turning Sliding Door Basics to fc wall;; Underarm Turn;
 7-8 Open Basic; W wrap 2 to Shadow;
 9-14 4 Shadow Underarm Right Turns;; Left Trn with Inside Roll Man in 2; Open Break;
 15-16 Man Fwd closing prepare for; Same Foot Lunge;

ENDING (Last three notes)

- 1-2 M sd rising, Trning Lady; to Hinge Line,
 S 1 {M sd rising} Sd L rising lding lady to swivel,-, (Fwd L swiveling ½ LF,-,)
 S 2 {Brush to a} Brush R to L,- (Close R to L without wt,-);
 S- 3-4 {Hinge Line} Pt R Ft back,-,-,- (Pt R Ft through to a hinge line,-,-,-);

PERHAPS LOVE – Head Cues

PHASE VI Slow Two Step

By: Richard Linden & Nancy Kasznay

SEQUENCE: Intro, A, B, C, D, Interlude, C 9-16, D mod , Ending

INTRO (8)

(Man facing LOD, 2'-4' apart Both with Left Foot Free, Looking DOWN)

- 1-4 Look Up toward Partner;; 2 Slow Walks to BFLY;;
- 5-6 Circle Vine 4;;
- 8-9 1/2 Lady Underarm Turn; M Prep for Same Foot Lunge Line; Lady Develop; & P/U for a,

PART A

- 1-4 Traveling Cross Chasse ; Passing Cross Chasse ;
2 Bk Traveling Cross Chasses; Second one closing up to fc Wall ;
- 5-8 Traving R Trn w Outsd Roll ; ; Lunge Basic W Inside Roll ; Open Basic;
- 9-12 Triple Traveller ; ; ; Tunnel Exit M fc RLOD ;
- 13-16 Lady Outside Roll; Basic Ending;
Eggbeater Turn; Lady overturn to WALL R Lunge in Shadow (both with L Foot FREE);

PART B

- 1-4 Shadow Traveling Cross Chasse; Shadow Passing Cross Chasse;
2 Shadow Back Traveling Cross Chasses; end fc Wall;
- 5-8 Two Shadow Lunge Basics; Lady fc in 2;
Sd Basic; Open Break to Stacked Hands (R on top);
- 9-12 Passing Alternating Underarm Turns ;; Cross hand Underarm Turn; Sd Basic;
- 13-16 1/2 Double Telespin;; to a Rt Lunge Roll; & Slip;

PART C

- 1-4 Vien Turns to;; Fleckeral;;
- 5-6 L Turn with Inside Roll to DLW; Open Break to stacked Hands (R on top);
- 7-8 Crosshand Underarm Turn; Sd Basic;
- 9-12 M Switch; Open Basic; Man Switch; Open Basic;
- 13-14 Underarm Turn; Open Basic Man Fold for;
- 15-16 1/2 Slow Cuddle Pivot 2; Slow Corte Hold; Around The World,

PART D

- 1-3 Rudolph Ronde; Lady Outside Roll; Sd Basic fcing Center;
- 4-6 2 Turning Sliding Door Basics to fc wall;; Underarm Turn;
- 7-8 Open Basic; W wrap 2 to Shadow;
- 9-12 2 Shadow Underarm Right Turns;; Left Trn with Inside Roll Man in 2 to fc LOD; Open Break;
- 13-16 Man Bk preparation fc WALL; Same Foot Lunge; Change Sway;
Change Sway M rise to BFLY;

INTERLUDE

- 1-4 (Both with L ft FREE) Circle Vine 7 CCW and point;;;;
- 5-8 Circle Vine 3 CW;; W sync Inside Turn; Rev Underarm Turn to SCP;;

Repeat PART C 9-16

- 9-12 M Switch; Open Basic; Man Switch; Open Basic;
- 13-14 Underarm Turn; Open Basic Man Fold for;
- 15-16 1/2 Slow Cuddle Pivot 2; Slow Corte Hold; Around The World,

PART D mod

- 1-3 Rudolph Ronde; Lady Outside Roll; Sd Basic fcing Center;
- 4-6 2 Turning Sliding Door Basics to fc wall;; Underarm Turn;
- 7-8 Open Basic; W wrap 2 to Shadow;
- 9-14 4 Shadow Underarm Right Times;; Left Trn with Inside Roll Man in 2 to fc LOD; Open Break;
- 15-16 Man bk preparation for; Same Foot Lunge;

ENDING (Last three notes)

- 1-4 M sd rising; Trning Lady to a; Hinge Line;

REMEMBER YOUR SMILE

Released: July 2018
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA 63021-6262
Phone: (636) 394-7380 Web Site: HiltonRounds.com Email: joehilton@swbell.net
Music: Remember Your Smile Artist: Enya
CD: Dark Sky Island (Deluxe), Track 14 Time: 2:57 as downloaded
Available as a single download from www.amazon.com Digital Music
Time/Speed: Time @ RPM: 2:51 @ **46.2** [84 BPM / 28 MPM] **speed up 2.5%** [original speed 2:57 @ 45 = 27 MPM]
Footwork: Opposite unless indicated (Woman's footwork in parentheses) ****Adjust speed as desired**
Rhythm/Phase: **Waltz Phase 5+0+1 [Natural Fallaway Weave]**
Degree of Difficulty: AVG
Sequence: INTRO A B C A B Modified

MEAS:

INTRODUCTION

1-2+

MAN FACING PARTNER & WALL STACKED HANDS LEFT OVER RIGHT TRAIL FEET FREE
WAIT 1 MEAS ; REVERSE TWIRL 3 TO CP DLC ; HOLD

1 Wait ;

2+ **{REV TWRL 3 TO CP DLC HOLD}** Sd & fwd R to DLW, fwd L, cl R to CP DLC (*W Sd & fwd L trng 1/4 LF undr stacked hnds, sd & fwd R trng 1/2 LF, sd L trng 1/4 LF to CP DRW*) ; **[Hold while music pauses]**

PART A

1-4

VIENNESE TURNS ; ; OPEN REVERSE ; BACK TURN LEFT & CHASSE TO BJO ;

1 **{VIEN TRNS}** Fwd L commencing LF trn, sd R cont LF trn, XLif of R CP DRW (*W Bk R commencing LF trn, sd L cont LF trn, cl R to L CP DLC*) ;

2 Bk R cont LF trn, sd L cont LF trn, cl R to L CP DLC (*W Fwd L cont LF trn, sd R cont LF trn, XLif of R CP DRW*) ;

3 **{OP REV}** Fwd L starting LF trn, sd & bk R cont LF trn, bk L to BJO RLOD (*W Bk R starting LF trn, sd & fwd L, fwd R outsd ptr to BJO LOD*) ;

1,2&,3 4 **{BK TRN L & CHASSE TO BJO}** Bk R trng LF 1/4, sd L cont LF trn/cl R cont LF trn, sd & fwd L to BJO DLW (*W Fwd L trng LF 1/4, sd R cont LF trn/cl L cont LF trn, sd & bk R to BJO DRC*) ;

5-8

NATURAL WEAVE ; ; CURVED FEATHER CHECKING ; BACK BACK/LOCK BACK ;

5 **{NAT WEV}** Fwd R commence RF trn, sd L with L sd stretch [a little undr 1/4 RF trn between stps 1 & 2], with R sd lead bk R to DLC preparing to lead W outsd ptr [slight RF trn between stps 2 & 3] to BJO DRW (*W Bk L commence RF trn, R foot closes to L heel trn with R sd stretch trng 1/4 RF between stps 1 & 2, with L sd lead fwd L preparing to stp in CBMP outsd ptr to BJO DLC*) ;

6 With R sd stretch bk L in CBMP, bk R start LF trn passing through CP, with L sd stretch sd & fwd L [1/4 LF trn between stps 5 & 6 bdy trns less] to BJO DLW (*W With L sd stretch fwd R in CBMP outsd ptr, fwd L commence to trn LF passing through CP, with R sd stretch sd R [1/4 trn between stps 5 & 6] to BJO DRC*) ;

7 **{CRVD FTHR CKG}** Fwd R commence RF trn, with L sd stretch cont RF trn sd & fwd L, cont bdy trn to R with L sd stretch fwd R outsd ptr ckg to BJO DRW (*W Bk L commence RF trn, staying well in M's R arm with R sd stretch cont RF trn sd & bk R, cont bdy trn to R with R sd stretch bk L ckg to BJO DLC*) ;

1,2&,3 8 **{BK BK/LK BK}** Bk L, bk R/lk Lif of R, bk R to BJO DRC (*W Fwd R, fwd L/lk Rib of L, fwd L to BJO DLW*) ;

9-12

IMPETUS TO SCP LOD ; THRU RIPPLE CHASSE ; NATURAL FALLAWAY WEAVE TO BJO ; ;

9 **{IMP TO SCP LOD}** Soft or flexed knees throughout commence RF bdy trn bk L, cl R [heel trn] cont RF trn, comp trn fwd L in tight SCP LOD (*W Soft or flexed knees throughout commence RF bdy trn fwd R between M's feet heel to toe pvng 1/2 RF, sd & fwd L cont RF trn arnd M brush R to L, comp trn fwd R SCP LOD*) ;

1,2&,3 10 **{THRU RIPPLE CHASSE}** Thru R, sd & slightly fwd L with slight L sd stretch/cont L sd stretch into R sway as you cl R to L looking to R holding sway, sd & fwd L losing sway blending to SCP LOD (*W Thru L, sd & slightly fwd R with slight R sd stretch/cont R sd stretch into a L sway as you cl L to R looking to L holding sway, sd & fwd R losing sway blending to SCP LOD*) ;

11 **{NAT FALWY WEV}** Fwd R commence RF trn with R sd stretch, fwd L rise on toe cont RF trn, bk R in SCP DRW (*W Fwd L with L sd stretch, fwd R rising to toe between M's feet commence RF trn, cont RF trn bk L in SCP DRW*) ;

12 Bk L losing stretch, slp R bk commence LF trn to CP, sd & fwd L with L sd stretch to BJO DLW (*W Bk R on toe, trng LF slp L fwd to CP, sd & bk R with R sd stretch to BJO DRC*) ;

13-16

MANEUVER ; BACK TIPPLE CHASSE PIVOT ; SPIN TURN ; BOX FINISH ;

13 **{MANUV}** Fwd R commence RF bdy trn, cont RF trn to fc ptr sd L, cl R end CP RLOD (*W Bk L commence RF bdy trn, cont RF trn to fc ptr sd R, cl L end CP LOD*) ;

1,2&,3 14 **{BK TIPPLE CHASSE PVT}** Commence RF bdy trn bk L trng RF, sd R with slight L sd stretch trng 1/4 RF between stps 1 & 2/cl L, sd & slightly fwd R between ptr's feet pvt 1/2 RF to CP RLOD (*W Commence RF bdy trn fwd R trng RF, con trng RF sd L with slight R sd stretch trng 1/4 RF between stps 1 & 2/cl R, sd & slightly bk L pvt 1/2 RF to CP LOD*) ;

- 15 {**SPN TRN**} Commence RF bdy trn bk L toe pvt 1/2 RF to LOD, fwd R between W's feet heel to toe cont RF trn keeping L leg extended bk & sd, comp trn & bk L end CP DLW (*W Commence RF bdy trn fwd R between M's feet heel to toe pvt 1/2 RF, bk L toe con trn brush R to L, comp trn sd & fwd R end CP DRC*) ;
- 16 {**BOX FIN**} Bk R commence LF trn, sd L, cl R CP DLC (*W Fwd L commence LF trn, sd R, cl L CP DRW*) ;

PART B

- 1-4 TELEMARK TO SCP ; OPEN NATURAL ; OUTSIDE SPIN TO ; RIGHT TURNING LOCK TO SCP ;**
- 1 {**TELE TO SCP**} Fwd L commencing LF trn, sd R cont LF trn, sd & slightly fwd L to tight SCP DLW (*W Bk R commencing LF trn bringing L beside R with no wgt, trn LF on R heel [heel trn] & chg wgt to L, sd & slightly fwd R to tight SCP DLW*) ;
- 2 {**OP NAT**} Commence RF bdy trn fwd R heel to toe, sd L acrs LOD, cont slight RF bdy trn to lead ptr to stp outsd bk R with R sd leading to BLO DRC (*W Thru L, fwd R to CP, fwd L with Contra Body Movement to BJO DLW*) ;
- 3 {**OUTSD SPN**} Commence RF bdy trn toeing in with R sd lead bk L in CBMP small stp 3/8 trn to R on stp 1, fwd R in CBMP heel to toe cont to RF trn, [3/8 RF trn between stps 2 & 3] sd & bk L 1/4 RF trn on 3 to CP DRC (*W Commence RF bdy trn with L sd lead staying well in M's R arm fwd R in CBMP outsd ptr heel toe, L foot closes to R foot on toes of both feet 5/8 trn between stps 1 & 2, cont RF trn 1/4 between stps 2 & 3 fwd R between M's feet 1/8 RF trn on stp 3 to CP DLW*) ;
- 1&,2,3 4 {**R TRNG LK TO SCP**} Bk R to DLW with R sd lead commence RF trn/XLif of R to fc COH, with slight L sd stretch cont RF bdy trn sd & fwd R between W's feet cont RF trn, fwd L to SCP DLC (*W Fwd L with L sd lead commence RF trn/XRib of L, with slight R sd stretch fwd & sd L staying well into M's R arm cont RF trn, fwd R to SCP DLC*) ;
- 5-8 RUNNING OPEN NATURAL ; BACK RISING LOCK ; DOUBLE REVERSE TO LOD ; DRAG HESITATION ;**
- 1,2&,3 5 {**RUNNING OP NAT**} Thru R commence RF trn, sd & bk L with slight L sd stretch [3/8 RF trn between stps 1 & 2] / bk R with R sd lead preparing to lead W outsd ptr [1/8 RF trn between stps 2 & 3], with slight R sd stretch bk L in CBMP to BJO DRW (*W Thru L commence RF bdy trn staying well into M's r arm with slight R sd stretch fwd R/fwd L with L sd lead preparing to stp outsd ptr, with slight L sd stretch fwd R outsd ptr in CBMP to BJO DLC*) ;
- 6 {**BK RISING LOCK**} Bk R commence LF trn, sd & fwd L [3/8 LF trn between stps 1 & 2 bdy trns less], XRib of L bdy comp trn to CP DLC (*W Fwd L commence LF trn, sd & bk R [1/4 LF trn between stps 1 & 2], XLif of R [1/8 LF trn between stps 2 & 3] to CP DRW*) ;
- 1,2,- (1,2&,3) 7 {**DBL REV TO LOD**} Fwd L commence LF trn, sd R [3/8 LF trn between stps1 & 2], spn up to 1/2 LF between stps 2 & 3 on ball of R bringing L foot undr bdy beside R no wgt flexed knees to CP LOD (*W Bk R commence LF trn, L foot closes to R heel trn trng 1/2 LF between stps 1 & 2/sd & slightly bk R con LF trn, XLif of R CP RLOD*) ;
- 1,2,- 8 {**DRG HES**} Fwd L commencing LF trn, sd R cont LF trn draw L twd R over rest of meas endg BJO DRC, - (*W Bk R commencing LF trn, sd L cont LF trn draw R twd L over rest of meas endg BJO DLW, -*) ;
- 9-12 BACK BACK/LOCK BACK ; IMPETUS TO SCP ; QUICK OPEN REVERSE; BACK RISING LOCK ;**
- 1,2&,3 9 {**BK BK/LK BK**} Bk L, bk R/lk Lif of R, bk R to BJO DRC (*W Fwd R, fwd L/lk Rib of L, fwd L to BJO DLW*) ;
- 10 {**IMP TO SCP**} Soft or flexed knees throughout commence RF bdy trn bk L, cl R [heel trn] cont RF trn, comp trn fwd L to SCP DLC (*W Soft or flexed knees throughout commence RF bdy trn fwd R between M's feet heel to toe pvtg 1/2 RF, sd & fwd L cont RF trn arnd M brush R to L, comp trn fwd R to SCP DLC*) ;
- 1,2&,3 11 {**QK OP REV**} Thru R in CBMP, fwd L commence LF trn/sd & bk R [1/4 LF trn between stps 2 & 3], with R sd stretch bk L BJO DRW (*W Thru L, fwd R trng LF to CP/sd & fwd L to LOD [3/8 LF trn between stps 2 & 3], with L sd stretch fwd R to BJO DLC*) ;
- 12 {**BK RISING LOCK**} Same as Part B meas 6 ;
- 13-16 DOUBLE REVERSE TWICE ; TO DLW ; FORWARD RIGHT LUNGE ; ROLL RECOVER SLIP DLC ;**
- 1,2,- (1,2&,3) 13 {**DBL REV TO LOD**} Same as Part B meas 7 ;
- 1,2,- (1,2&,3) 14 {**DBL REV TO DLW**} Fwd L commence LF trn, sd R [3/8 LF trn between stps1 & 2], spn up to 1/2 LF between stps 2 & 3 on ball of R bringing L foot undr bdy beside R no wgt flexed knees to CP DLW (*W Bk R commence LF trn, L foot closes to R heel trn trng 1/2 LF between stps 1 & 2/sd & slightly bk R con LF trn, XLif of R to CP DRC*) ;
- 1,2,- 15 {**FWD R LUN**} Fwd L, sd & fwd R to CP DLW, - (*W Bk R, sd & bk L to CP DRC, -*) ;
- ,2,3 16 {**ROLL REC SLP TO DLC**} Rolling RF up to 3/8, rec L, slp R past L to CP DLC (*W Rolling RF up to 3/8, rec R, fwd L trng LF to CP DRW*) ;

PART C

- 1-4** **TELEMARK TO BJO ; NATURAL HOVER CROSS ; ; OPEN REVERSE :**
 1 {TELE TO BJO} Fwd L commencing LF trn, sd R trng LF, fwd & sd L to tight BJO DLW (*W Bk R start LF heel trn on R heel bring L beside R with no wgt, cont LF trn & chg wgt to L, bk & sd R to tight BJO DRC*) ;
 1,2,3 2 {NAT HVR X} Fwd R twd DLW commencing RF trn, sd L with L sd stretch [1/4 RF trn between stps 1 & 2], cont RF trn sd R [1/2 RF trn between stps 2 & 3 bdy trns less] to SCAR DLC (*W Bk L commencing RF trn, R foot closes to L heel trn with R sd stretch trng RF 3/8 between stps 1 & 2, cont RF trn sd L [3/8 RF trn between stps 2 & 3] to SCAR DRW*) ;
 1,2,3& ** 3 With R sd stretch fwd L outsd ptr on toes, rec R with slight L sd lead, sd & fwd L with L sd stretch fwd R to BJO DLC on toes (*W With L sd stretch bk R in SCAR on toes, rec L with slight R sd lead, sd & bk R/with R sd stretch bk L to BJO DRW*) ; **Alternate timing may be used if desired – alternates suggested 1,2&,3 or 1&,2,3
 4 {OP REV} Fwd L starting LF trn, sd & bk R cont LF trn, bk L to BJO RLOD (*W Bk R starting LF trn, sd & fwd L, fwd R outsd ptr to BJO LOD*) ;
- 5-8** **LEFT TURNING LOCK ; FORWARD & CHASSE TO PROM SWAY ; CHANGE TO OVERSWAY ; RISE & SLIP TO DLC ;**
 1&,2,3 5 {L TRNG LK} Bk R trng slightly LF with right sd lead & right sd stretch/XLif of R, bk R trng 1/4 LF, sd & fwd L with left shldr leading to BJO DLW (*W Fwd L trng slightly LF with L sd lead & L sd stretch/XRib of L, fwd & sd L trng 1/4 LF, sd & bk R to BJO DRC*) ;
 1,2&,3 6 {FWD & CHASSE TO PROM SWAY} Fwd R outsd ptr trng to fc ptr, sd L/cl R, sd & fwd L to SCP LOD stretching L sd of bdy slightly upward to look over jnd lead hnds to SCP LOD (*W Bk L trng to fc ptr, sd R/cl L, sd & fwd R to SCP LOD stretching R sd of bdy slightly upward to look over jnd lead hnds to SCP LOD*) ;
 -,,- 7 {CHG TO OVRSWAY} With weight on L slowly relax L knee over entire meas leaving R leg extended & stretching L sd of bdy & looking twd WALL, -, - (*W With weight on R slowly relax R knee over entire meas leaving L leg extended & stretching R sd of bdy & looking well to the L, -, -*) ;
 -,,-,3 8 {RISE & SLIP TO DLC} Commence to rise on L trng bdy LF, cont rise & slight LF trn, slip small bk R to CP DLC (*W Commence to rise on R trng bdy LF, cont rise & slight LF trn, small fwd L to CP DRW*) ;

REPEAT PART A**PART B MODIFIED**

- 1-4** **TELEMARK TO SCP ; OPEN NATURAL ; OUTSIDE SPIN TO ; RIGHT TURNING LOCK TO SCP ;**
 1-4 Same as Part B Meas 1 – 4 ; ; ; ;
- 5-8** **RUNNING OPEN NATURAL ; BACK RISING LOCK ; DOUBLE REVERSE TO LOD ; DRAG HESITATION ;**
 5-8 Same as Part B Meas 5 – 8 ; ; ; ;
- 9-12** **BACK BACK/LOCK BACK ; IMPETUS TO SCP ; QUICK OPEN REVERSE ; OUTSIDE CHECK ;**
 9-10 Same as Part B Meas 9 – 10 ; ;
 1,2&,3 11 {QK OP REV} Thru R in CBMP, fwd L commence LF trn/sd & bk R [1/4 LF trn between stps 2 & 3], with R sd stretch bk L BJO RLOD (*W Thru L, fwd R trng LF to CP/sd & fwd L to LOD [3/8 LF trn between stps 2 & 3], with L sd stretch fwd R to BJO LOD*) ;
 12 {OUTSD CK} Bk R trng LF, sd & fwd L, ck fwd R outsd ptr to BJO DRW (*W Fwd L trng LF, sd & bk R, ck bk L outsd ptr to BJO DLC*) ;
- 13-17** **OUTSIDE CHANGE TO SCP LOD ; THRU RIPPLE CHASSE ; RUNNING OPEN NATURAL ; BACK TO SLOW OPEN HINGE ; EXTEND THE ARMS ;**
 13 {OUTSD CHG TO SCP LOD} Bk L, bk R trng LF, sd & fwd L to SCP LOD (*W Fwd R, fwd L trng LF, sd & fwd to SCP LOD*) ;
 1,2&,3 14 {THRU RIPPLE CHASSE} Thru R, sd & slightly fwd L with slight L sd stretch/cont L sd stretch into R sway cl R to L looking to R holding sway, sd & fwd L losing sway blending to SCP LOD (*W Thru L, sd & slightly fwd R with slight R sd stretch/cont R sd stretch into a L sway cl L to R looking to L holding sway, sd & fwd R losing sway blending to SCP LOD*) ;
 1,2&,3 15 {RUNNING OP NAT} Same as Part B meas 5 ;
 1,2,- (1,2,3) 16 {BK TO SLO OP HINGE} Bk R commence LF trn, sd & slightly fwd L commence L sd stretch leading W to X her L bhd her R keeping L sd in to ptr, relaxing L knee & trng R knee to sway R to look at W (*W Fwd L trng LF 1/4 between stps 1 & 2, sd R commence R sd stretch & swvl LF, XLib of R keeping L sd in twd ptr relaxing L knee [head to L with shldrs almost parallel to ptr] with no wgt on R*) ;

17 **{EXTEND THE ARMS}** Place Lady's R hnd on M's L shldr M cont to relax L knee & extend the line through meas with slight sway R & extend M's L arm out to sd looking twd & over Lady, -, - (*W Place R hnd on M's L shldr Lady cont to relax L knee & extend L arm to sd over the entire meas keeping head well to L, -, -*);

QUICK CUES

INTRO MAN FACING PARTNER & WALL STACKED HANDS LEFT OVER RIGHT TRAIL FEET FREE
WAIT 1 MEAS ; REV TWIRL 3 TO CP DLC ; HOLD ,

PART A VIENNESE TURNS ; ; OPEN REVERSE ; BACK TURN LEFT & CHASSE TO BJO ;
NATURAL WEAVE ; ; CURVED FEATHER CHECKING ; BACK BACK/LOCK BACK ;
IMPETUS TO SCP LOD ; THRU RIPPLE CHASSE ; NATURAL FALLAWAY WEAVE TO BJO ; ;
MANEUVER ; BACK TIPPLE CHASSE PIVOT ; SPIN TURN ; BOX FINISH ;

PART B TELEMARK TO SCP ; OPEN NATURAL ; OUTSIDE SPIN TO RIGHT TURNING LOCK TO SCP ; ;
RUNNING OPEN NATURAL ; BACK RISING LOCK ; DOUBLE REVERSE TO LOD ; DRAG HES ;
BACK BACK/LOCK BACK ; IMPETUS TO SCP ; QUICK OPEN REVERSE ; BACK RISING LOCK ;
DOUBLE REVERSE TWICE ; TO DLW ; FORWARD RIGHT LUNGE ; ROLL RECOVER SLIP DLC ;

PART C TELEMARK TO BJO ; NATURAL HOVER CROSS ; ; OPEN REVERSE ;
L TRNG LK ; FWD & CHASSE TO PROM SWAY ; CHG TO OVRSWAY ; RISE & SLIP TO DLC ;

PART A VIENNESE TURNS ; ; OPEN REVERSE ; BACK TURN LEFT & CHASSE TO BJO ;
NATURAL WEAVE ; ; CURVED FEATHER CHECKING ; BACK BACK/LOCK BACK ;
IMPETUS TO SCP LOD ; THRU RIPPLE CHASSE ; NATURAL FALLAWAY WEAVE TO BJO ; ;
MANEUVER ; BACK TIPPLE CHASSE PIVOT ; SPIN TURN ; BOX FINISH ;

PART B MOD TELEMARK TO SCP ; OPEN NATURAL ; OUTSIDE SPIN TO RIGHT TURNING LOCK TO SCP ; ;
RUNNING OPEN NATURAL ; BACK RISING LOCK ; DOUBLE REVERSE TO LOD ; DRAG HES ;
BACK BACK/LOCK BACK ; IMPETUS TO SCP ; QUICK OPEN REVERSE ; OUTSIDE CHECK ;
OUTSIDE CHANGE TO SCP LOD ; THRU RIPPLE CHASSE ; RUNNING OPEN NATURAL ;
BACK TO SLOW OPEN HINGE ; EXTEND THE ARMS ;

ROCKIN' PNEUMONIA III

CHOREOGRAPHER: Debbie & Paul Taylor
ADDRESS: 1370 Sunlight Drive, Cle Elum, WA 98922
MUSIC: Silver Spotlight Series XW 552 or American Pie 9043
Or download CD: Greatest Hits Track 10
"Rockin' Pneumonia and The Boogie Woogie Flu"
RHYTHM: Jive
PHASE: RAL Phase III + 2 [Continuous Chasse, Pretzel Turn
FOOTWORK: Opposite throughout except where noted (*Lady*)

PHONE: 425-387-1600 or 509-293-1110
E-MAIL: debbie@rdcuers.com www.rdcuers.com
ARTIST: Johnny Rivers
LENGTH: 3:25
SPEED: 100% as downloaded
RELEASE DATE: July, 2018
SEQUENCE: INTRO-A-B-C-B-END

INTRODUCTION

- 1 – 4 CP FCG WALL WAIT ; ; FALLAWAY ROCK , , ; JIVE WALKS , , ;
1] CP WALL lead foot free wait ; ;
2-4] SCP rk bk L, rec R to fc, sd L/cl R, sd L ; Sd R/cl L, sd R, SCP rk bk L, rec R ; Fwd L/R,
L, fwd R/L, R SCP LOD ;
- 5 – 8 SWIVEL WALK 4 ; THROWAWAY ; CHANGE L TO R WITH CONT CHASSE ; ;
5] Swvl RF on R/sm fwd L, swvl LF on L/sm fwd R, repeat beats 1 & 2 SCP LOD ;
6] Fwd & sd L/cl R, fwd & sd L lead W to trn ½ LF, sd & fwd R/cl L, sd & fwd R fc LOP-FCG LOD ;
7-8] 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 trng ¾ LF*
under jnd lead hnds) ; Sd R/cl L, sd R/cl L, sd R/cl L, sd R LOP-FCG WALL ;
- 9 – 12.5 LINK ROCK , , ; CHANGE R TO L , , ; CHANGE HANDS BEHIND THE BACK , , ;
9-9.5] Rk apt L, rec R, sm fwd L/cl R, fwd L to CP ; Sd R/cl L, sd R CP WALL,
9.5-11] SCP rk bk L, rec R ; sd L/cl R, sd L fc LOD, lead W to trn RF under jnd lead hnds
sd & fwd R/cl L, sd R (*Sd R/cl L, fwd R, trng RF ¾ under ld hnds sd L/cl R, sd & bk L*) ;
11-12.5] Rk apt L, rec R take hold of W's R wrist, fwd L/cl R, fwd trng ¼ LF (*RF*) comm to pass
W's R hnd into his L hnd bhnd his bk ; Sd & bk R/cl L, sd & bk R trng ¼ LF (*RF*) to
LOP-FCG RLOD ,
- 12.5 – 17 LINK ROCK FC COH , , ; RT TURNING FALLAWAY WITH CONT CHASSE ; ; RK REC SD CL ;
12.5-14] Rk apt L, rec R ; Fwd L/cl R, fwd L to CP COH, Sd R/cl L, sd R ;
15-16] Rk bk L in SCP, rec R to fc, trng RF 1/2 sd L/cl R, sd L ;
Fcg wall sd R/cl L, sd R/cl L, sd R/cl L, sd R CP WALL ;
17] SCP rk bk L, rec R, fc ptr sd L, cl R CP WALL ;

PART A

- 1 – 3 CHANGE R TO L , , ; LINK ROCK FC WALL , , ;
1-1.5] SCP rk bk L, rec R, sd L/cl R, sd L fc LOD ; lead W to trn ¾ RF under jnd lead hnds
sd & fwd R/cl L, sd R (*Sd R/cl L, fwd R, trng RF ¾ under ld hnds sd L/cl R, sd & bk L*) ,
1.5-3] Rk apt L, rec R ; Fwd L/cl R, fwd L to CP WALL, Sd R/cl L, sd R ;
- 4 – 6 ROCK RECOVER & KICK BALL CHANGE ; AWAY KICK FC TCH 2 X TO SEMI ; ;
4] SCP rk bk L, rec R, kick L/stp on ball L, cl R SCP LOD ;
5] Trng away from ptr to ½ OP sm fwd L, kick R thru LOD, fc ptr sd R, tch R to CP WALL ;
6] Trng away from ptr to ½ OP sm fwd L, kick R thru LOD, fc ptr sd R, tch R to SCP LOD ;
- 7 – 8 2 FWD TRIPLES ; SWIVEL WALK 4 ;
7] Fwd L/cl R, fwd L, fwd R/cl L, fwd R SCP LOD ;
8] Repeat meas. 5 of Intro SCP LOD ;

PART B

- 1 – 4 4 POINT STEPS ; ; THROWAWAY ; ROCK RECOVER & KICK BALL CHANGE ;
1-2] SCP LOD point L fwd, sm fwd L, point R fwd, sm fwd R ; Repeat meas. 1 SCP LOD ;
3] Repeat meas. 6 of Intro LOP-FCG LOD ;
4] Rk apt L, rec R, kick L/stp on ball L, cl R LOP-FCG LOD ;

- 5 – 8 LINK ROCK FC WALL WITH CONT CHASSE ; ; FALLAWAY ROCK & KICK BALL CHANGE ; ;
 5-6] Rk apt L, rec R, fwd L/cl R, fwd L CP ; Sd R/cl L, sd R/cl L, sd R/cl L, sd R CP WALL ;
 7-8] SCP rk bk L, rec R, fc ptr sd L/cl R, sd L ; Sd R/cl L, sd R SCP, kick L/stp on ball L, cl R ;
- 9 – 12 PRETZEL TURN ; ; DOUBLE ROCK BACK ;
 9-11] SCP rk bk L, rec R, trng RF (*LF*) sd L/cl R, trn L ; Sd R/cl L, trn R, w/ ld hnds jnd beh W's/M's
 back rk fwd L, rec R ; Trng LF (*RF*) sd L/cl R, trn L, sd R/cl L, sd R SCP LOD ;
 12] SCP rk bk L, rec R, rk bk L, rec R SCP LOD ;
- 13 – 16 SLOW ROCK THE BOAT ; QUICK ROCK THE BOAT 2 X ; AWAY KICK FC TCH ; STEP KICK 2 X ;
 13-14] Fwd L w/ straight leg, - , cl R w/ rocking action, - SCP LOD ;
 Fwd L w/ straight leg, cl R w/ rocking action, fwd L w/ straight leg, cl R w/ rocking action ;
 15-16] Trng away from ptr to ½ OP sm fwd L, kick R thru LOD, fc ptr sd R, tch R to CP WALL ;
 SIP L, kick R fwd between ptr's feet, SIP R, kick L fwd outsd (*Between*) ptr, - CP WALL ;

PART C

- 1 – 3 BASIC ROCK , , ; CHANGE L TO R , , ;
 1-1.5] Rk apt L, rec R, sd L/cl R, sd L ; sd R/cl L, sd R BFLY WALL,
 1.5-3] Rk apt L, rec R ; Sd L/cl R, sd L trng ¼ RF (*W trns 3/4 LF under ld hnds*), Sd & fwd R/cl L,
 sd R fc LOP-FCG RLOD ;
- 4 – 6 CHANGE HANDS BEHIND THE BACK , , ; LINK ROCK FC WALL , , ;
 4-4.5] Repeat meas. 11-12.5 of Intro , , LOP-FCG LOD ;
 4.5-6] Repeat meas. 5-5.5 of Part B , , CP WALL ;
- 7 – 10 ROCK RECOVER RUN 2 ; RT TURNING TRIPLE ; DOUBLE ROCK BACK ; CHASSE L & R ;
 7] SCP rk bk L, rec R, fwd L, fwd R SCP LOD ;
 8] Comm ½ RF trn sd L/cl R, sd L, comp trn sd R/cl L, sd R fc CP COH ;
 9] SCP RLOD rk bk L, rec R, rk bk L, rec R ;
 10] CP COH sd L/cl R, sd L, sd R/cl L, sd R ;
- 11-13.5 LEFT TURNING FALLAWAY WITH CONT CHASSE ; ; FALLAWAY THROWAWAY , , ;
 11-12] SCP RLOD rk bk L, rec R, trn ½ LF sd L/cl R, sd L ; Sd R/cl L, sd R/cl L, sd R/cl L, sd R CP
 WALL ;
 12-13.5] SCP LOD rk bk L, rec R, fwd & sd L/cl R, fwd & sd L lead W to trn ½ LF ; Sd & fwd/cl L,
 sd & fwd R to LOP-FCG LOD,
- 13.5 – 16 CHANGE L TO R , , ; PROG ROCK TO SEMI ;
 13.5-15] Rk apt L, rec R ; Sd L/cl R, sd L trng ¼ RF, sd R/cl L, sd R BFLY WALL ;
 16] Rk apt bk & sd L, rec slight XRIF, rk apt bk & sd L, rec slight XRIF to SCP LOD ;

REPEAT PART B

ENDING

- 1 – 3 LINK ROCK , , ; JIVE WALKS , , ;
 1-1.5] Rk apt L, rec R, sm fwd L/cl R, fwd L to CP ; Sd R/cl L, sd R CP WALL ,
 1.5-3] SCP rk bk L, rec R ; Fwd L/stp R, stp L, fwd R/stp L, stp R SCP LOD ;
- 4 – 7 SWIVEL WALK 4 ; THROWAWAY ; CHANGE L TO R WITH CONT CHASSE ; ;
 4-7] Repeat meas. 5-8 of Intro ; ; ;
- 8 – 10 LINK ROCK , , ; CHANGE R TO L , , ;
 8-10] Repeat meas. 9-11 of Intro ; ; ;
- 11 – 13 CHANGE HANDS BEHIND THE BACK , , ; LINK ROCK FC COH , , ;
 11-11.5] Repeat meas. 12-14 of Intro ; ; ;
- 14 – 16 RIGHT TURNING FALLAWAY WITH CONT CHASSE ; ; ROCK RECOVER APART POINT HOLD ;
 14-15] Repeat meas. 15-16 of Intro ; ; ;
 16] SCP rk bk L, rec R, fc ptr apt L, point R hold as music fades end OP-FCG WALL ;

ROCKIN' PNEUMONIA III

PHASE III + 2 JIVE (CONT CHASSE, PRETZEL TURN)

- INTRO:** CP WALL WAIT ; ; FALLAWAY ROCK , , ;
JIVE WALKS , , ; SWIVEL WALK 4 ; THROWAWAY ;
CHANGE LEFT TO RT WITH CONT CHASSE ; ; LINK ROCK , , ;
CHANGE RT TO LF , , ; CHANGE HANDS BEHIND THE BACK , , ;
LINK ROCK FC COH , , ; RIGHT TURNING FALLAWAY WITH CONT CHASSE ; ;
RK REC SD CL ;
- A:** CHANGE RT TO LF , , ; LINK ROCK FC WALL , , ;
RK REC & KICK BALL CHANGE ;
AWAY KICK FC TCH 2 X TO SEMI ; ;
2 FWD TRIPLES ; SWIVEL WALK 4 ;
- B:** 4 POINT STEPS ; ; THROWAWAY ; RK REC & KICK BALL CHANGE ;
LINK ROCK FC WALL WITH CONT CHASSE ; ;
FALLAWAY ROCK & KICK BALL CHANGE ; ;
RK TO THE PRETZEL TURN ; ; ; DBL RK BK ;
1 SL ROCK THE BOAT ; QK ROCK THE BOAT 2 X ;
AWAY KICK FC TCH ; STEP KICK 2 X ;
- C:** BASIC ROCK , , ; CHANGE LF TO RT , , ; CHANGE HANDS BEHIND THE BACK , , ;
LINK ROCK FC WALL , , ; RK REC RUN 2 ; RT TURNING TRIPLE ;
DBL RK BK ; CHASSE LF & RT ; LEFT TURNING FALLAWAY WITH CONT CHASSE ; ;
FALLAWAY THROWAWAY , , ; CHANGE LF TO RT , , ; PROG ROCK TO SEMI ;
- B:** 4 POINT STEPS ; ; THROWAWAY ; RK REC & KICK BALL CHANGE ;
LINK ROCK FC WALL WITH CONT CHASSE ; ;
FALLAWAY ROCK & KICK BALL CHANGE ; ;
RK TO THE PRETZEL TURN ; ; ; DBL RK BK ;
1 SL ROCK THE BOAT ; QK ROCK THE BOAT 2 X ;
AWAY KICK FC TCH ; STEP KICK 2 X ;
- END:** LINK ROCK , , ; JIVE WALKS , , ; SWIVEL WALK 4 ; THROWAWAY ;
CHANGE LEFT TO RT WITH CONT CHASSE ; ;
LINK ROCK , , ; CHANGE RT TO LF , , ; CHANGE HANDS BEHIND THE BACK , , ;
LINK ROCK FC COH , , ; RIGHT TURNING FALLAWAY WITH CONT CHASSE ; ;
RK REC APT POINT ;

DEBBIE & PAUL TAYLOR
SILVER SPOTLIGHT SERIES XW 552 OR AMERICAN PIE 9043 OR DOWNLOAD
CD: GREATEST HITS TRACK 10 LENGTH: 3:25
"ROCKIN' PNEUMONIA AND THE BOOGIE WOOGIE FLU"
(JOHNNY RIVERS)
JULY 2018

Save Room

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203
Phone: Randy's Cell (425) 923-8095 or Marie's Cell (425) 870-2809
E-Mail: RKPreskitt@comcast.net or mariepreskitt@hotmail.com
Music: Giants Of Latin (Album – Latin Unplugged) Download: Casa Musica
Footwork: Opposite except where noted Timing QQQ&Q
Rhythm/Phase: Cha Phase VI Speed: 43 or to suit
Sequence: Intro-A-B-A-B-End Release July, 2018 Version 1.0

INTRO

- 1 – 4 WAIT ; ; CHASE WITH UNDER ARM PASS ; ;
1 In left op position fc ptrn & COH lead hands joined lead foot free Wait;
2 Wait;
3 Fwd L trng ½ RF, fwd R to Wall keep lead hands joined behind M's back, fwd L/XRIB, fwd L
(W bk R, rec L, fwd R/XLIB, fwd R);
4 Bk & sd R, rec L lead W under lead hands, sd R/cl L, sd R
(W fwd L to Wall, fwd R trng ½ LF under lead hands, sd L/cl R, sd L);
- 5 – 8 NEW YORKER ; AIDA ; SWITCH WITH CUBAN BREAK ; SPOT TURN ;
5 Swiv RF on R to RLOD fwd L, rec R trng LF fc ptrn, sd L/cl R, sd L;
6 Thru R to LOD, sd L trng LF, bk R/XLIF, bk R extend trailing arms up & bk end bk to bk V pos;
7 Swivel LF to fc ptrn chk sd L, rec R to BFLY, XLIF/rec R, sd L;
8 XLIF to LOD trng ½ LF, rec R to RLOD trng ¼ fc ptrn, sd R/cl L, sd R;

PART A

- 1 - 4 BASIC NATURAL TOP ; ; ADVANCED HIP TWIST ; FACING FAN HANDSHAKE ;
1 Fwd L, rec R, fwd L trng RF/cl R, sd L to CP fc RLOD
(W bk R, rec L, fwd R/XLIB, fwd R trng RF fc M);
2 Trng RF XRIB, sd L, XRIB/sd L, cl R CP Wall(W sd L/XRIF, sd L/XRIF, sd L);
3 Fwd L with RF body turn, rec R trng LF, bk L under body toe to flat/cl R, with RF body trn sd L
(Trng RF on L bk R, rec L with LF swivel to bjo, fwd R outside M's R sd/cl L, swiv RF on L sd R);
4 Bk R, rec L trng LF to LOD, fwd R/XLIB, fwd R to fc W join R hands
(W fwd L to LOD, fwd R trn ½ LF, bk L/XRIF, bk L);
- 5 - 8 TURKISH TOWEL FC CENTER ; ; ; ;
5 Fwd L, rec R, cl L/cl R, cl L bring joined R hands up to lead W under joined R hands
(W bk R, rec L, fwd R/cl L, fwd R);
6 Bk R, rec L trng LF fc COH sd R/cl L, sd R to M's varsouvienne hands shoulder high
(W under R hands fwd L trn RF, fwd R beh M, fwd L/cl R, fwd L to M's L side join L hands w/M);
7 Bk L with RF body turn keep back to W, rec R, sd L/cl R sd L
(W fwd R with RF body turn shape to M, rec L, sd R/cl L, sd R behind M);
8 Bk R with LF body turn keep back to W, rec L, sd R/cl L, sd R
(W fwd L with LF body turn shape to M, rec R, sd L/cl R, sd L behind M);

9 - 12 LADY ROLL ACROSS ; SWEETHEART ; SWEETHEART LADY FACE ; SPOT TURN ;
 9 Release R hands bk L, cl R, sd L/cl R, sd L keeping L hands joined
 (W fwd R in front of M trng to LOD, fwd L trng LF to shadow COH, sd R/cl L, sd R);
 10 Trng body RF fwd R extend R arm to sd, rec L, sd R/cl L, sd R beh W release L & join R hands
 (W bk L extend R arm to sd, rec R, sd L/cl R, sd L release L & join R hands);
 11 Trng body LF fwd L extend L arm to sd, rec R, sd L/cl R, sd L keep R hands joined
 (W bk R extend L arm to sd, rec L, sd R trng RF fc M/cl L, sd R);
 12 Fwd & across R RLOD trng LF, rec L cont LF trng to fc ptr, sd R/cl L, sd R lead hands joined;

13 - 18 ADVANCED ALEMANA FC WALL ; ; THRU FLICK CUBAN BREAK 2X ; ;
DOUBLE CUBAN 2X ; ;
 13 Fwd L, rec R, sd & fwd L/cl R, sd L fc LOD(W bk R, rec L, fwd R/XLIB, fwd R trng RF);
 14 Bk R under body lead W under lead hands, rec L trng RF, sd R/cl L, sd R
 (W under lead hands fwd L trn RF, fwd R to WALL, fwd L cont RF trn/cl R, sd) to BFLY fc Wall;
 Q-Q&Q 15 XLIF, swivel LF flick R to RLOD, XRIF/rec L, sd R;
 Q-Q&Q 16 XLIF, swivel LF flick R to RLOD, XRIF/rec L, sd R;
 Q&Q&Q&Q 17 XLIF/rec R, sd L/rec R, XLIF/rec R, sd L;
 Q&Q&Q&Q 18 XRIF/rec L, sd R/rec L, XRIF/rec L, sd R;

PART B

1 - 4 CHALLENGE CHASE WITH TRIPPLE CHAS ; ; ;
 1 Fwd L trng ½ RF, fwd R COH, comm RF roll fwd L/cl R cont trn, fwd L cont trng fc Wall
 (W bk R, rec L, fwd R/XLIB, fwd R);
 Q&Q&Q 2 Bk R/XLIF, bkR, bk L/XRIF, bk L;
 3 Bk R, rec L, fwd R/XLIB, fwd R
 (W fwd L trng RF, fwd R WALL, comm RF roll fwd L/cl R cont trn, fwd L trng fc COH);
 Q&Q&Q 4 Fwd L/XRIB, fwd L, fwd R/XLIB, fwd R join lead hands;

5 - 8 OPEN HIP TWIST OVERTURN MAN IN 4 ; ROLL 2 & CHA ; SHADOW CRAB WALK ;
TO FAN M/TAP TRANS ;
 QQQQ 5 Fwd L, rec R, bk L, cl R apply pressure thru L arm out to wall to lead W to swiv ½ RF
 (QQQ&Q) (W Bk R, rec L, fwd R/XLIB, fwd R swiv RF 1/2 fc Wall);
 6 Release hands both roll LF to LOD fwd L, bk R, fc Wall sd L/cl R, sd L;
 7 Both XRIF, sd L, XRIF/sd L, XRIF;
 Q-Q&Q 8 Sd L, tap R beh L, join lead hands sd R/cl L, sd R
 (QQQ&Q) (W sd & fwd L to LOD, fwd R trng ½ LF join lead hands, bk L/XRIF, bk L);

9 - 12 ALEMANA TO HANDSHAKE ; ; START CIRCULAR CROSS BODY ; ;
 9 Fwd L, rec R, sd L/cl R, sd & bk L raise lead hand to lead W under
 (W cl R, fwd L, fwd R/XLIB, fwd R swivel ¼ RF to fc M);
 10 Bk R slightly beh L, rec L, small sd R/cl L, cl R
 (W fwd L DC under lead hand trng ½ RF, fwd R DRW trn 1/8 RF, sd L/cl R, sd L); join R hands
 11 Fwd L, rec R, trng ¼ LF to fc LOD, sd COH L/cl R, sd L
 (W rk bk R, rec L, fwd R/L, R)to end w/ M fcg LOD W fcg COH on M's R sd);
 12 Rk bk R, rec L comm LF trn leading W acrs frnt of M w low R hnds, cont trng LF to fc DRC in place
 R/L,R while trng W LF and bringing R hnds up bhd W
 (W fwd L COH, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L) End VARS fcg DRC;

- 13 - 18 CONT CIRCULAR CROSS BODY ; ; ; LADY TO FAN ; HOCKEY STICK ; ;
 13 Rk fwd L, rec R, trng 1/8 LF to fc RLOD stp sd L/cl R, sd L (W fwd R, fwd L releasing jnd L hnds trng 1/2 RF to fc DLW [Note: This 2nd stp will have a Whipping feel for the W], trn another 1/8 RF to fc Wall sd R/cl L, sd & fwd R) to M fcg RLOD (W fcg Wall) w/ R hnds jnd acrs frnt of W; (Note: Optional for ladies to do a RF underarm spin on the R/L, R cha)
 14 Bk R, rec L comm LF trn leading W acrs frnt of M w/ low R hnds, cont trng LF to fc DLW sip R/L,R while trng W LF and bringing R hnds up bhd W (W fwd L Wall, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L) End VARS w/ bth fcg DLW;
 15 Fwd L, rec R, trng slightly LF stp sd L/cl R, sd & fwd L to fc LOD (W fwd R, fwd L releasing jnd L hnds and trng 1/2 RF to fc DRC, trn another 3/8 RF to fc LOD stepping sd R/cl L, sd & fwd R) end bth fcg LOD w/W to R of M and R hnds jnd acrs frnt of W; (Note: Optional for ladies to do a RF underarm spin on the R/L, R cha)
 16 Fwd R trng RF fc Wall, cl L chg to lead hands, sd R/cl L, sd R (W fwd L to LOD, fwd R trng 1/2 LF, bk L/XRIF, bk L);
 17 Fwd L, rec R, in plc L/cl R, in plc L lead W fwd (W cl R, fwd L, fwd R/XLIB, fwd R);
 18 Bk R slightly beh L, rec L DRW trng W LF under lead hands, fwd R/XLIB, fwd R DRW (W fwd L toeing out, fwd R DRW trng LF 1/2 under lead hands, bk L/XRIF, bk L);

PART A

- 1 - 4 BASIC NATURAL TOP ; ; ADVANCED HIP TWIST ; FACING FAN HANDSHAKE ;
 5 - 8 TURKISH TOWEL FC CENTER ; ; ; ;
 9 - 12 LADY ROLL ACROSS ; SWEETHEART ; SWEETHEART LADY FACE ; SPOT TURN ;
 13 - 18 ADVANCED ALEMANA FC WALL ; ; THRU FLICK CUBAN BREAK 2X ; ;
DOUBLE CUBAN 2X ; ;

PART B

- 1 - 4 CHALLENGE CHASE WITH TRIPPLE CHAS ; ; ; ;
 5 - 8 OPEN HIP TWIST OVERTURN MAN IN 4 ; ROLL 2 & CHA ; SHADOW CRAB WALK ;
TO FAN M/TAP TRANS ;
 9 - 12 ALEMANA TO HANDSHAKE ; ; START CIRCULAR CROSS BODY ; ;
 13 - 18 CONT CIRCULAR CROSS BODY ; ; ; LADY TO FAN ; HOCKEY STICK ; ;

ENDING

- 1 - 4 ALEMANA ; ; NATURAL OPENING OUT ; REVERSE TOP ;
 1 Fwd L, rec R, sd L/cl R, sd & bk L raise lead hand to lead W under (W bk R, rec L, fwd R/XLIB, fwd R);
 2 Bk R, rec L, small sd R/cl L, cl R to CP Wall (W fwd L DC under lead hand trng 1/2 RF, fwd R DRW trn 1/4 RF, sd L/cl R, sd L);
 3 Sd L with slight RF body turn bring hand down to lead W to turn away, rec R, sd L/cl R, sd L comm LF turn(W 1/2 RF on L sd & bk R, rec L trng LF to fc M, sd R/cl L, sd R comm LF trn);
 4 Trng LF sd R, XLIF, sd R/XLIF, sd R to fc Wall(W trng LF XLIB, sd R, XLIB/sd R, XLIB);
 5 - 8 1/2 BASIC ; SPOT TURN M IN 4 R/H STAR ; PATTY CAKE & CHA 2X ; ;
 5 Fwd L, rec R, sd L/cl R, sd L to release trailing arms;
 QQQQ 6 Fwd & across R LOD trng LF, rec L cont LF trng to fc ptr, sd R, sd L join R hands ptr well to R sd;
 (QQQ&Q) 6 (W fwd & across L LOD trng RF, rec R cont RF trng to fc ptr, sd L/cl R, sd L join R hands);
 7 Same foot thru end of dance XRIF, rec L, sd R/cl L, sd R join L hands; (Option: RF spin on cha)
 8 XLIF, rec R, sd L/cl R, sd L; (Option: LF spin on cha)
 9 - 11 DO SI DO ; ; CROSS LUNGE ;
 9 Fwd R passing W, fwd L, sd R/cl L, sd R beh W;
 10 Bk L, bk R passing W on L, sd L/cl R, sd L rejoin R hands;
 S- 11 On soft knee XRIF to LOD (W to RLOD) & extend left arms to side turn head to look at ptr;

SWING UPTOWN

BY: Mike & Mary Foral, 3083 Fairfield Lane, Aurora, IL 60504. (630)-820-6750. mjforal@yahoo.com

MUSIC: "Swing Uptown" by the New York Jazz Ensemble. Track 20 of Album "Dinner & Dancing: Swingin' Big Band". Available on Amazon, iTunes and other digital music sources.

RHYTHM/PHASE: Quickstep, Phase IV

TIME/SPEED: 2:10 @ 47meas/min (42 RPM = -7%) - As downloaded 2:03 @ 51 meas/min (45 RPM)

FOOTWORK: Described for Man. Woman opposite (or as noted) **RELEASED:** V1 July, 2018

SEQUENCE: Intro, A, B, C, D, A, B, C, Ending

INTRO

1-2 WAIT ; ;

1-2 Wait 2 meas in CP fcng DLC lead foot free ; ;

PART A

1-4 REVERSE CHASSE TURN ; ; QUARTER TURN ; ;

SQQ 1 Fwd L w/ LF trn, -, sd R cont LF trn, cl L to R to end CP RLOD ;
S- 2 Bk R w/ LF trn, -, touch L beside R toe pointing DLW, trn LF on R heel (*W: Fwd L w/ LF trn, -, sd R*
(SQQ) *cont LF trn, cl L to R*) to end CP DLW ;
SS 3 Fwd L, -, fwd R comm RF trn to fc WALL, - ;
QQS 4 Sd L, cl R to L w/ RF trn to fc DRW, sd & slightly bk L to CP DRW, - ;

5-8 PROGRESSIVE CHASSE ~ FWD ; ; [SLOW] HOVER TELEMARCK ~ THRU TO FACE ; ;

SQQ 5 Bk L comm LF trn, -, cont LF trn sd L, cl R to L ;
SS 6 Sd L to BJO DLW, -, fwd R, - end BJO DLW ;
SS 7 Fwd L, -, fwd & slight sd R between W's feet trng RF, - ;
SS 8 Sd & fwd L to SCP LOD, -, thru R trng RF (*W: LF*) to fc ptr, - end CP WALL ;

9-12 SIDE & TAP ; CHASSE TO BJO ; CHECK BK RECOVER ; FWD LOCK FWD ;

S- 9 Sd L, -, relax L knee & tap R toe well behind L foot, - ;
QQS 10 Sd R twd RLOD, cl L to R w/ slight LF trn, sd R cont LF trn to end BJO LOD ;
SS 11 Check bk L twd RLOD in CBMP, -, rec R, - end BJO LOD ;
QQS 12 Fwd L, lock Rib of L, fwd L, - end BJO LOD ;

13-16 MANEUVER SD CL ; PIVOT 2 FC WALL ; SLOW TWIST VINE 4 TO BJO LOD ; ;

SQQ 13 Fwd R comm RF trn, -, comp RF trn sd L to fc RLOD, cl R to L end CP RLOD ;
SS 14 Bk L toeing in pivot ½ RF, -, fwd R pivot ¼ RF to end CP WALL, - ;
SS 15 Sd & bk L LOD, -, X Rib of L, - ;
SS 16 Sd L comm LF trn, -, cont LF trn fwd R twd LOD, - end BJO LOD ;

PART B

1-4 FWD LOCK TWICE ; FWD & CHECK ; FISHTAIL ; WALK & MANEUVER ;

QQQQ 1 Fwd L outsd ptr, lock Rib of L, fwd L, lock Rib of L end BJO LOD ;
SS 2 Fwd L comm 1/8 LF trn, -, fwd R outsd ptr twd DLC checking, - end BJO DLC ;
QQQQ 3 XLIB of R trng 1/8 RF, small fwd & sd R but outsd ptr's R ft trn another 1/8 RF, with L sd leading fwd
L, lock Rib of L to BJO DLW ;
SS 4 Fwd L, -, fwd R comm RF trn, - ;

5-8 SIDE CLOSE BACK ; BACK LOCK BACK ; HEEL PULL FC LOD ; WALK TO BJO & STOMP ;

QQS 5 Comp RF trn sd L fc RLOD, cl R to L to CP RLOD, bk L blending to BJO, - end BJO RLOD ;
QQS 6 Bk R, lock Lif of R, bk R, - end BJO RLOD ;
SS 7 Bk L comm RF trn, -, compl ½ RF trn on L pull R heel to L and change weight to R, - (*W: Fwd R*
comm RF trn, -, sd L in front of Man, draw R to L) end CP LOD ;
SS 8 Fwd L blending to BJO LOD, -, stomp R to L changing weight, - end BJO LOD ;

SWING UPTOWN

PART C

1-4 STEP HOP TWICE ; FWD LOCK FWD ; MANEUVER SIDE CLOSE ; PIVOT 2 FC WALL ;

- Q-Q- 1 Fwd L outsd ptr, lift R knee to create slight hop on L, fwd R, lift L knee to create slight hop on R ;
QQS 2 Fwd L, lock Rib of L, fwd L, - end BJO LOD ;
SQQ 3 Fwd R comm RF trn, -, comp RF trn sd L to fc RLOD, cl R to L end CP RLOD ;
SS 4 Bk L toeing in pivot ½ RF, -, fwd R pivot ¼ RF to end CP WALL, - ;

5-8 STOLLING VINE ; ; ; [STEP CUE: TWIST 2 ; CHASSE TRN LEFT ; TWIST 2 ; CHASSE TRN RT ;]

- SS 5 Sd & bk L LOD, -, XRib of L, - ;
QQS 6 Sd L, cl R to L, sd & fwd trng ½ LF end CP COH ;
SS 7 Sd & bk R, -; XLIB of R, - ;
QQS 8 Sd R, cl L to R, sd & fwd R trng ½ RF end CP WALL ;

9-12 TWIRL VINE ~ THRU TO ; ; APART POINT ; TOG FACE WALL & TOUCH ;

- SS 9 Sd & bk L raise ld hands to start W twirl, -, XRib of L lead W twirl under jnd ld hands, - (*W: Sd & fwd R comm RF trn under jnd lead hands, -, sd & bk L cont RF twirl, -*) ;
SS 10 Sd L blend to SCP LOD changing ld hands to palm-to-palm lead, -, fwd R LOD, - end SCP LOD ;
S-- 11 Sd L twd COH (*W: twd WALL*) sliding hands down ptr's trail arm to join, -, point R twd ptr, - ;
S-- 12 Together R trng to fc ptr & WALL and blending to CP, -, tch L to R, - end CP WALL ;

PART D

1-4 SLOW VINE 3 ~ MANEUVER ; ; SIDE CLOSE ~ SPIN TURN ; ;

- SS 1 Sd L to LOD, -, tight XRib of L, - ;
SS 2 Sd L, -, thru R comm RF trn (*W: thru L*), - ;
QQS 3 Comp RF trn sd L fc RLOD, cl R to L to CP RLOD, bk L LOD toe turned in pivot 3/8 RF (*W: fwd R between M's feet w/ 3/8 RF pivot*), - ;
SS 4 Fwd R DLC between W's feet heel to toe rise trng ¼ RF (*W: brush R to L*), -, bk L end CP DLW, - ;

5-8 [SLOW] HOVER CORTE ~ BACK ; ; BACK LOCK BACK ; HEEL PULL TO DLW ;

- SS 5 Bk R comm LF trn, -, sd & fwd L w/ hovering action, - ;
SS 6 Rec R w/ R sd leading, -, bk L, - end BJO DRC ;
QQS 7 Bk R, lock Lif of R, bk R, - end BJO DRC ;
SS 8 Bk L comm RF trn, -, compl ½ RF trn on L pull R heel to L and change weight to R, - (*W: Fwd R comm RF trn, -, sd L in front of Man, draw R to L*) end CP DLW ;

9-12 QUARTER TURN ; ; PROGRESSIVE CHASSE ~ FWD ; ;

- SS 9 Fwd L, -, fwd R comm RF trn, - ;
QQS 10 Cont slight RF trn sd L, cl R to L, sd & slightly bk L to CP DRW, - ;
SQQ 11 Bk L comm LF trn, -, cont LF trn sd L, cl R to L ;
SS 12 Sd L to BJO DLW, -, fwd R, - end BJO DLW ;

13-16 [SLOW] HOVER [FC DLC] ~ THRU ; ; SEMI CHASSE ; PICKUP SIDE CLOSE DLC ;

- SS 13 Squaring to CP fwd L, sd & fwd R w/ hovering action (*W can brush R to L*), - ;
SS 14 Rec L to SCP DLC, -, thru R, - ;
In SCP fwd L, cl R to L, fwd L, - end SCP DLC ;
QQS 15 Option: Ptrs can face each other on QQ if desired to produce a peekaboo chasse look.
SQQ 16 Thru R (*W: comm LF trn*), -, fwd & sd L w/ slight LF trn leading W to swing in front to pickup, cl R to L end CP DLC ;

SWING UPTOWN

Repeat PART A

Repeat PART B

Repeat PART C

ENDING

1-4 SIDE & TAP ; CHASSE TO BJO ; CHECK BACK RECOVER ; FWD LOCK FWD ;

1-4 Repeat meas 9-12 of Part A ; ; ;

5-12 MANEUVER SIDE CLOSE ; PIVOT 2 FC WALL ; STROLLING VINE ; ; ; ; TWIRL VINE TO SCP ~
CHAIR ; ;

5-6 Repeat meas 13-14 of Part A ; ;

7-11 Repeat meas 5-9 of Part C ; ; ; ;

ss 12 Sd L blend to SCP LOD, -, chair R and look at ptr, - ;

SWING UPTOWN

HEAD CUES

Intro

WAIT ; ;

Part A

REVERSE CHASSE TURN ; ; QUARTER TURN ; ; PROGRESSIVE CHASSE ~ FWD ; ; SLOW HOVER TELEMARK ~ THRU TO FACE ; ;

SIDE & TAP ; CHASSE TO BJO ; CHECK BK RECOVER ; FWD LOCK FWD ; MANEUVER SD CL ; PIVOT 2 FC WALL ; SLOW TWIST VINE 4 TO BJO LOD ; ;

Part B

FWD LOCK TWICE ; FWD & CHECK ; FISHTAIL ; WALK & MANEUVER ; SIDE CLOSE BACK ; BACK LOCK BACK ; HEEL PULL FC LOD ; WALK TO BJO & STOMP ;

Part C

STEP HOP TWICE ; FWD LOCK FWD ; MANEUVER SIDE CLOSE ; PIVOT 2 FC WALL ; STOLLING VINE ; ; ; ;

SLOW TWIRL VINE ~ THRU TO ; ; APART POINT ; TOG FACE WALL & TOUCH ;

Part D

SLOW VINE 3 ~ MANEUVER ; ; SIDE CLOSE ~ SPIN TURN ; ; SLOW HOVER CORTE ~ BACK ; ; BACK LOCK BACK ; HEEL PULL TO DLW ;

QUARTER TURN ; ; PROGRESSIVE CHASSE ~ FWD ; ; SLOW HOVER [DLC] ~ THRU ; ; SEMI CHASSE ; PICKUP SIDE CLOSE [DLC] ;

Repeat Part A

REVERSE CHASSE TURN ; ; QUARTER TURN ; ; PROGRESSIVE CHASSE ~ FWD ; ; SLOW HOVER TELEMARK ~ THRU TO FACE ; ;

SIDE & TAP ; CHASSE TO BJO ; CHECK BK RECOVER ; FWD LOCK FWD ; MANEUVER SD CL ; PIVOT 2 FC WALL ; SLOW TWIST VINE 4 TO BJO LOD ; ;

Repeat Part B

FWD LOCK TWICE ; FWD & CHECK ; FISHTAIL ; WALK & MANEUVER ; SIDE CLOSE BACK ; BACK LOCK BACK ; HEEL PULL FC LOD ; WALK TO BJO & STOMP ;

Repeat Part C

STEP HOP TWICE ; FWD LOCK FWD ; MANEUVER SIDE CLOSE ; PIVOT 2 FC WALL ; STOLLING VINE ; ; ; ;

SLOW TWIRL VINE ~ THRU TO ; ; APART POINT ; TOG FACE WALL & TOUCH ;

Ending

SIDE & TAP ; CHASSE TO BJO ; CHECK BACK RECOVER ; FWD LOCK FWD ; MANEUVER SIDE CLOSE ; PIVOT 2 FC WALL ; STROLLING VINE ; ; ; ; SLOW TWIRL VINE TO SCP ~ CHAIR ; ;

TICO TICO MAMBO

pg 1 of 4

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

MUSIC: "Tico Tico (remastered)" by James Last & his orchestra 3:12
Album: The Story Of James Last & His Orchestra available Amazon.com

RHYTHM: Mambo RAL phase IV + 2 unphased [circular cross body, trng cucarachas]

FOOTWORK: Opposite unless indicated **SPEED:** slowed 9% (41 mpm) adjust for comfort

SEQUENCE: INTRO A B INTER A B C C(mod) INTER A B(1-14) END Released : July, 2018

INTRO

1-4 WAIT;; OP BREAK; SPOT TRN;

- 1-2 Fcg ptr WALL with lead hnds jnd lead ft free wait;;
- 3 {OP BREAK} apart L extending trail arms to the side, rec R, sd L,-;
- 4 {SPOT TRN} trail ft free XRIF of L (W XLIF of R) trng 1/2 LF (W RF), cont LF trn rec L to fc ptr WALL, sd R shake hnds;

PART A

1-8 CIRCULAR CROSS BODY;;;;; AIDA; SWITCH RK; SPOT TRN;

- 1 {CIRCULAR CROSS BODY} handshake fcg WALL lead ft free fwd L, rec R trng 1/4 LF to fc LOD, sd L,-(W bk R, rec L, fwd R,-) end M fcg LOD & W fcg COH trail ft free;
- 2 bk R,rec L comm LF trn leading W across in frnt of M, cont LF trn to fc DRC cl R,-(W fwd L, fwd R comm LF trn, cont LF trn to fc DRC sd L,-) blending to varsuv pos DRC with lead ft free;
- 3 fwd L, rec R trng LF 1/8 to fc RLOD, sd L,-(W fwd R, fwd L releasing jnd L hnds & trng 1/2 RF DLW, cont RF trn to fc WALL sd R,-) end M fcg RLOD & W fcg WALL with R hnds jnd in frnt of the W;
- 4 trail ft free bk R, rec L comm LF trn leading W to cross in frnt of M, cont LF trn to fc DLW cl R,-(W fwd L, fwd R comm LF trn, cont LF trn to fc DLW sd L,-) blending to varsuv pos DLW;
- 5 lead ft free fwd L, rec R trng sl LF, fwd L to fc LOD ,-(W fwd R, fwd L releasing jnd trail hnds & trng RF to fc DRC, cont RF trn to fc LOD sd R,-) end both fcg LOD with R/R hnd jnd and trail foot free;
- 6 [AIDA] fwd R releasing R hnds & joining lead hnds, fwd L comm RF trn, bk R to fc RLOD in "V" bk to bk pos,-(W fwd L, fwd R comm LF trn, bk L to fc RLOD in "V" bk to bk pos,-);
- 7 [SWITCH RK] in aida position fcg RLOD lead hnds jnd sd L (W sd R) trng LF (W RF) to fc ptr and bringing jnd hnds thru, rec R, sd L to fc ptr WALL,-;
- 8 [SPOT TRN] trail ft free XRIF of L (W XLIF of R) trng 1/2 LF (W RF), cont LF trn rec L to fc ptr WALL, sd R blending to CP,-;

9-12 CROSS BODY;; NYR WITH KICK; KNEE SWIVEL 3 TIMES;

- 9-10 {CROSS BODY} CP fcg WALL lead ft free fwd L, rec bk R trng 1/4 LF, cl L to fc LOD,-; bk R, rec fwd L trng 1/4 LF to fc COH, cl R,-;
- 11 {NYR WITH KICK} fcg COH XLIF of R w/straight leg opening out twd LOD, rec R, sd L to fc ptr blending to BFLY, kick R across in frnt of L twd RLOD;
- 12 {KNEE SWIVELS 3 TIMES} cl R to L to fc ptr in BFLY sway knees R, L, R,-;

PART A (CONT)

- 13-16 THRU TO SERPIENTE WITH FLICK;; NYR; CROSS BODY ENDG TO LOP RLOD;
13-14 {THRU TO SERPIENTE WITH FLICK} lead ft free BFLY position fcg COH thru L, sd R, XLIB of R, swivel RF on L flicking R bk; XRIB of L, sd L, XRIF of L, swivel RF on R;
15 {NYR} fcg COH lead ft free XLIF of R w/straight leg opening out twd LOD, rec R, sd L to fc ptr,-;
16 {CROSS BDY ENDG TO LOP RLOD} bk R comm LF trn, sd & fwd L leading W to cross in front of M, cl R,-(W fwd L twd M's L sd, fwd R swiveling on R to fc RLOD, cl L,-) end in LOP fcg RLOD with lead ft free;

PART B

- 1-4 BK BASIC TO PATTY CAKE TAP;; BK BASIC TO PATTY CAKE TAP;;
1 {BK BASIC} LOP RLOD bk L, rec R, fwd L,-;
2 {PATTY CAKE TAP} swiveling LF 1/4 lift R knee touching palms of trail hnds/point thru twd LOD,-, lifting R knee swivel RF 1/4 to fc RLOD/bk R to end LOP RLOD,-;
3-4 REPEAT MEAS 1 & 2 PART B;;
5-8 BK BASIC TO FC; CUCARACHA; BRK BK TO OP LOD; AIDA;
5 {BK BASIC TO FC} lead hnds jnd bk L, rec R, fwd L swiveling 1/4 LF to fc ptr,-;
6 [CUCARACHA] extending trail arms out twd RLOD sd R with weight on ball of R ft, rec L, cl R blending to CP WALL,-;
7 {BRK BK TO OP LOD} bk L swiveling LF on R to fc LOD, rec R, fwd L,-;
8 {AIDA} REPEAT MEAS 6 PART A;
9-16 BK BASIC TO PATTY CAKE TAP;; BK BASIC TO PATTY CAKE TAP;; BK BASIC TO FC ; CUCARACHA; SCALLOP;;
9-14 REPEAT MEAS 1-6 PART B;;;;;;
15-16 {SCALLOP} blending to CP fcg ptr WALL lead ft free brk bk L to fc LOD, rec R trng to fc ptr, sd L,-; thru R, sd L, cl R to end fcg ptr WALL,-;

INTERLUDE

- 1-4 TURNING CUCARACHAS;;;
1 fcg ptr WALL lead ft free lead hnds jnd sd L with weight on ball of L foot, rec R, trng 1/4 RF to fc RLOD cl L to R,-;
2 fcg RLOD sd R with weight on ball of R foot, rec L, release lead hnds trn 1/2 LF to fc LOD joining trail hnds cl R to L,-;
3 fcg LOD sd L with weight on ball of L foot, rec R, release trail hnds trn 1/4 RF to fc ptr WALL cl L to R,-;
4 fcg ptr WALL sd R with weight on ball of R foot, rec L, cl R to L shake hnds,-;

REPEAT PART A
REPEAT PART B

PART C

- 1-8 CHASE 1/2;; CUCARACHA TWICE;; FINISH CHASE;; 1/2 BASIC; U/A TRN TO CP;
1-2 {CHASE 1/2} fcg ptr WALL fwd L, rec R trng 1/2 RF (W no trn), cl L,-; fwd R, rec L trng 1/2 LF (W RF) to both fc WALL M behind W, cl R,-;
3-4 {CUCARACHA X 2} in tandem fcg WALL sd L with weight on ball of L ft, rec R, cl L,-; sd R with weight on ball of R ft, rec L, cl R,-;
5-6 {FINISH CHASE} fwd L, rec R trng RF (W LF), cl L,-; fwd R, rec L trn LF (W no trn), cl R to end fcg ptr WALL in BFLY with lead ft free,-;
7 {1/2 BASIC} fcg ptr WALL fwd L, rec R, cl L,-;
8 {U/A TRN TO CP} raising jnd lead hnds bk R trng RF to lead W to trn RF undr jnd hands, rec L, cl R,-(W XLIF of R trng 1/2 RF undr jnd lead hnds, rec R cont RF trn to fc ptr, cl L,-) end CP fcg ptr WALL with lead ft free;

- 9-12 DIAMOND TRN W/HOPS;;;
9-12 {DIAMOND TRN W/HOPS} in CP WALL fwd L, trng LF sd R, bk L to BJO DLC, hop on lead ft;
bk R, sd L trng LF, fwd R to BJO DRC, hop on trail ft;
fwd L, trng LF sd R, bk L to DRW, hop on lead ft;
bk R, sd L trng LF, fwd R DLW, hop on trail ft;

NOTE: Hop is optional. Without hop hold last beat of the measure.

- 13-16 SCALLOP;; SD CLOSE TWICE; SD DRAW CL;
12-14 {SCALLOP} REPEAT MEAS 15 & 16 PART B;;
15 {SD CLOSE TWICE} sd L, cl R, sd L, cl R;
16 {SD DRAW CL} sd L, draw R to L, cl R,-;

PART C (MOD)

- 1-16 CHASE 1/2;; CUCARACHA TWICE;; FINISH CHASE;; 1/2 BASIC; U/A TRN TO CP;
DIAMOND TRN W/HOPS;;; SCALLOP;; SD CLOSE TWICE; SD HOLD, CL/ PNT;
1-15 REPEAT MEAS 1-15 PART C;;;
16 {SD HOLD CL/PNT} sd L, hold,-, cl R to L/pnt L LOD;

REPEAT INTERLUDE

REPEAT A

REPEAT B (1-14)

END

- 1-2 SD CLOSE TWICE; HOLD & Q APART;
1 REPEAT MEAS 15 PART C;
2 Wgt on trail foot hold,-, step bk & sd L pnt R twd ptr raising outside arms,-;

QUICK CUES

FCG PTR WALL LEAD FT FREE LEAD HNDS JOINED

- INTRO wait;; op break; spot trn & shake hnds;;
- PART A circular cross bdy;;;;; aida; switch rk; spot trn LOD;
cross body to BFLY COH;; NYR with kick & 3 knee swivels;;
thru to serpiente with flick;; NYR; cross body endg LOP REV;
- PART B bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to fc; cucaracha; brk bk to OP LOD; aida;
bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to fc; cucaracha; scallop;;
- INTER trng cucarachas , fc RLOD, fc LOD, fc ptr WALL shake hnds;;;;;
- PART A circular cross bdy;;;;; aida; switch rk; spot trn LOD;
cross body to BFLY COH; NYR with kick and 3 knee swivels;;
thru to serpiente with flick;; NYR; cross body endg LOP REV;
- PART B bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to fc; cuca; brk bk to OP LOD; aida;
bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to fc; cuca; scallop;;
- PART C chase 1/2 both fc WALL;; cuca twice;; finish chase;; 1/2 basic; U/A trn to CP;
diamond trn w/hops;;;;; scallop;; sd cl twice; sd draw cl;
- PART C (mod) chase 1/2 both fc WALL;; cuca twice;; finish chase;; 1/2 basic; U/A trn to CP;
Diamond trn w/hops;;;;; scallop;; sd cl twice; sd hold--cl pnt;
- INTER trng cucarachas, fc RLOD, fc LOD, fc ptr WALL shake hnds;;;;;
- PART A circular cross body;;;;; aida; switch rk; spot trn LOD;
cross body to BFLY; NYR with kick and 3 knee swivels;;
thru to serpiente with flick;; NYR; cross body endg LOP REV;
- PART B(1-14) bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to face; cuca; brk bk to OP LOD; aida;
bk basic to patty cake tap;; bk basic to patty cake tap;;
bk basic to fc; cucaracha;
- END sd cl twice;; hold & Q apart;

WALKIN' THE DOG

Choreographers: Ruth Howell & John Farquhar Email: rehdancer@gmail.com Phone:763.229.7621
Music: Walkin' the Dog by Rufus Thomas, Amazon.com download Mods - Cut @ 2:17, Fade @ 2:10
Rhythm: Jive Phase: 5+0+1 (double whip) Degree of Difficulty : Average Speed: 46 or to suit
Seq: Intro, A, B, A, B, C, Bmod, D, End Woman's footwork opposite or as noted in ()

Measures

INTRO

1-4

Wait ; Run tog 4 ; Stop & go ::

1. Fcg wall 4-6 ft apt lead ft free wait 1 meas ;
2. Fwd L , fwd R , fwd L , fwd R , jn ld hnds ;
3-4. Rk bk L , rec R , fwd L/cls R , fwd L [M catches W w/R hnd on W's L shldr blade at end of trpl to stop her mvt]; rk fwd R , rec L , sm bk R/cls L , bk R fcg wall ; (Rk bk R , rec L , fwd R comm 1/2 LF trn/cls L , bk R comp 1/2 LF trn undr jnd hnds to end at M's R sd; [M catches W w/R hnd on W's L shldr blade at end of trpl to stop her mvt] rk bk L , rec R , fwd L comm 1/2 RF trn/cls R , bk L comp 1/2 RF trn undr jnd hnds to end fcg M ;

A

1-8

Link to dbl whip w/contin chasse ;; Jive wks ,,, Kbchg ,,, Thrwy ; Slo sd brks ; Sd brks ;

1-3.Rk apt L , rec R , comm RF trn fwd L/cls R fwd L to fc RLOD ; Cont RF rotation XRib , sd L , XRib , sd L to fc wall ; twd RLOD sd R , cls L/sd R , cls L/sd R , cls L/sd R ;
4-5. Blendg to SCP LOD rk bk L , rec R , fwd L/cls R , cls L ; fwd R/cls L , cls R , kck L ft fwd/take wgt on ball of L , cls R fcg LOD ;
6. In SCP fwd and sd L/cls R , fwd and sd L ldg W to trn 1/2 LF, sd and fwd R/cls L , sd and fwd R fc LOD ; (fwd R/fwd L , fwd R trng 1/2 LF to fc ptr , sd and bk L/cls R , sd and bk L fc RLOD ;))
7. Push stp L/push stp R ,, cls L/cls R fcg LOD ,,,
8. Push stp L/push stp R, cls L/cls R, push stp L/push stp R, cls L/cls R fcg LOD ;

B

1-8

L to R w/glide to the side hndshk :: Trpl whl fc cntr ,,, Rk rec thrwy tandem fc RLOD ,,, Pass her by to fc LOD ; R to L in 4 COH ;

1-2. Rk bk L , rec R comm 1/4 RF trn to fc wall, sd L/cls R, sd L ; (Rk bk R , rec L comm 3/4 LF trn undr jnd ld hnds to fc ptr , fwd R/cls L , fwd R ;) Sd R , lowrg on R XLif, sd R/cls L , sd R jn R hnds ;
3-6. Rk apt L , rec R in mod OP fcg pos , comm RF whl sd L/cls R , sd L trng in twd ptr and tch W's bk w/M's L hnd ; cont RF whl sd R/cls L , sd R trng away from ptr cont RF whl sd L/cls R , sd L trng in twd ptr and tch W's bk w/M's L hnd ; ldg W to spn RF sd R/cls L , sd R fc COH jn ld hnds , (Rk apt R , rec L trng 1/4 LF, comm RF whl sd R/cls L , sd R trng away from ptr ; cont RF whl sd L/cls R , sd L trng twd ptr and tch M's bk w/W's L hnd , cont RF whl sd R/cls L , sd R spng RF on R ft to fc ptr wall ; sd L/cls R , sd L,) Rk apt L , rec R to SCP , fwd and sd L/cls R , fwd and sd L ldg W to trn LF, sd and fwd R/cls L , sd and fwd R to fc RLOD (W fc RLOD in frnt of M w/R hnd bhd her) ;
7. Fwd L, fwd R trng LF to fc ptr LOD, rk bk L , rec R ; (Bk R , bk L , bk R , rec L ;))
8. Rk bk L , rec R , comm LF trn fwd L to fc COH , cls R ; (Rk bk R , rec L, fwd R comm 3/4 RF trn undr jnd ld hnds , sd L fc wall ;))

REPEAT A fcg COH and traveling LOD

REPEAT B to fc Wall and end in bfly Wall

C

1-8 Flicks into breaks ;;;; ; Thrwy ; Slo sd brks ; Sd brks :

1-5. Rk bk L , rec R , pt L , stp L fwd ; pt R thru , stp R fwd , pt L , stp L fwd ; kck R thru , stp to R sd on R , kck L thru , stp to L sd on L ; kck R thru , stp to R sd on R , kck L thru , stp to L sd on L ; stp fwd on R , -, -/rec on ball of L , fwd R ;
6-8. Repeat Part A Meas 6-8 fcg LOD ;;;

B MOD

1-8 L to R w/glide to the sd hndshk ;; L to R tandm wall ;, Catapult ;, Neck slide ;; L to R in 4 :

1-2. Repeat part B meas 1 and 2 endg in hndshk fcg Wall ;;
3-5. Rk bk L , rec R , raising jnd R hnds fwd L/R , L ldg W twd M's rt sd trng W LF undr jnd R hnds ; sd R/cls L , sd R fc Wall in frnt of W , (Rk bk R , rec L , fwd R/cl L , fwd R , trng LF undr jnd R hnds ; sd l/cl r , sd L to end bhnd M both hnds jnd bhnd M's bk) Fwd L , rec R relg R hnds , in plc L/R , L ldg W to pass M on his L sd ; in plc R/L , R fc Wall , (Rk bk R , rec L , fwd R comm RF trnand passing M on his L sd/sd L cont RF trn , spn RF on R ; in plc L/R , L to fc ptr,
4-5. W/bth hnds jnd fcg ptr and Wall rk bk L , rec R raisg jnd hnds up and ovr ptr's hds, fwd L/cls R , fwd L relg hold and plcg R hnd to rest on ptr's R shldr endg W on M's R sd ; whl 1/2 RF fwd R , fwd L cont RF trn allowg R hnd to sld dwn ptr's arm , fwd R trng 1/4 R to fc LOD/cls L , sm stp sd R to jn R hnds ;
6. Rk bk L , rec R , comm RF trn fwd L to fc Wall , cls R jn ld hnds ; (Rk bk R , rec L , fwd R comm 3/4 RF trn undr jnd R hnds , sd L fc ptr ;)

D

1-13 Chasse roll ;; *Mooch mod ;;;; ; Thru tch into R to L hndshk ;, Trpl whl 1 fc wall ;, Link to whip trn bfly ;:

1-2. Rk bk L to SCP LOD , rec R to fc , sd L/cls R , sd L trn RF on R to Bk-to-Bk Pos ; sd R/cls L , sd R cont RF trn to fc , sd L/cls R , sd L end fcg ptr compl 1 full trn ;
3-8. Cont RF trn rk bk R to LOP fc RLOD , rec L , flk R fwd from knee slightly off floor , cls R ; flk L fwd from knee slightly off floor , cls L , rk bk R , rec L ; trng LF 1/2 sd R/cls L , sd R , rk bk L , rec R ; flk L fwd from knee slightly off floor , cls L , flk R fwd from knee slightly off floor , cls R ; rk bk L , rec R , trng RF 1/4 sd L/cls R , sd L in loose CP Wall ;
****Note**** Mooch starts with the second half of the figure and ends with the first half of the figure
9-11. Thru R , tch L to R , sd L/cls R , sd L comm 1/4 LF trn ; sd and fwd R/cls L , sd R , fcg LOD jn R hnds (Thru L , tch R to L , sd R/cls L , fwd R comm 3/4 RF trn undr jnd ld hnds ; sd and slightly bk L/cls R , sd and bk L , jn R hnds) Rk apt L , rec R in mod OP fcg pos ; comm RF whl sd L/cls R , sd L trng in twd ptr and tch W's bk w/M's L hnd , ldg W to spn RF sd R/cls L , sd R end fcg Wall ;
12-13. Rk apt L , rec R , comm RF trn fwd L/cls R fwd L to fc RLOD ; XRib L toe trnd out comm RF trn , sd L cont RF trn , chasse sd R/cls L , sd R ;

END

1-5 Trav sand stp 2x ;; Pt stps 4 ;; Pt and freeze :

1-2. Swvlg RF on R ft tch L toe to instp of R ft w/toe ptd inwd , swvlg LF on R ft sm sd L , swvlg RF on L ft tch R heel to floor toe ptd outwd , swvlg LF on L ft XRif ; Repeat ;
3-4. Pt fwd L w/outsd edge of ft on floor , sm stp fwd L , repeat w/R ; Repeat ;
5. Pt fwd L looking at ptr and hold ;

When I Dream of You IV

Choreographers: Bob & Kay "Ski's" Kurczewski, 8521 RR 1869, Liberty Hill, TX 78642

E-Mail: Roundsbyskis@Juno.com

Phone: (956) 781-8453

Music: When I Dream of You by Pat Behrens, www.Casa-Musica.de

Length: 3 min 41 sec

Rhythm: Waltz

Phase: 4+1 (Contra Check)

Speed: 44 rpm or Speed to Suit

Sequence: Intro, A, B, C, D, A, B, End

Release: July 2018

Intro

1-4 Wait (DLW) LOP; Wait; Step Tog, Tch; Open Finish (DLC);

1-2 --- Wait in LOP DLW lead foot free;;

3 12- [Step Tog, Tch] Step twd ptr L to CP DLW, tch R to L, -; (*Step twd ptr R, tch L to R, -;*)

4 123 [Open Finish DLC] Bk R start LF turn, sd L, fwd R to BJO DLC; (*Fwd L start LF turn, sd R, bk L;*)

Part A

1-8 Open Reverse; Back & Chasse to Bjo (DLW); Maneuver; Over Spin (DRW);

Open Finish (DLW); Hover Telemark; Open In & Out Runs;;

1 123 [Open Reverse] Start ¼ LF turn fwd L, continue turn sd R {fc DRC}, bk L to BJO DRC;
(*Bk R start ¼ LF turn, continue turn sd L, fwd R to BJO DLW;*)

2 12&3 [Bk & Chasse Bjo] Bk R turn ¼ LF {fc DRW & ptr}, sd L/cl R, sd L to fc BJO DLW; (*Fwd L turn ¼ LF, sd R/cl L, sd R to BJO;*)

3 123 [Maneuver] Fwd R DLW start RF turn, continue turn to fc RLOD & ptr sd & slight bk L, cl R to L end in CP; (*Bk L start RF turn, continue turn to fc LOD sd R, cl L to R;*)

4 123 [Overspin the Spin Turn] Start RF turn bk on L toe pivot ½ RF, fwd R between ptr feet {heel to toe} continue RF turn keep L leg extended bk & sd, complete turn on toe to fc DRW sd & bk L; (*Start RF turn fwd R between M's feet {heel to toe} pivot ½ RF, bk L toe continue turn, complete turn sd & fwd R;*)

5 123 [Open Finish DLW] Bk R start LF turn, sd L, fwd R to BJO DLW; (*Fwd L start LF turn, sd R, bk L;*)

6 123 [Hover Telemark] Fwd L, diag sd & fwd R rising slightly {hovering} with slight RF body turn, fwd L small step on toes to SCP DLW; (*Bk R, diag sd & bk L & turn body RF, fwd R small step on toes to SCP;*)

7-8 123 [Open In & Out Runs] Fwd R start RF roll look at ptr, continue roll sd & bk L, fwd R to ½ open; Small fwd L, fwd R allow ptr to roll across, fwd L end ½ open DLC; (*Small fwd L look at ptr, fwd R allow ptr to roll across, fwd L to ½ open pos; Fwd R start RF roll across, sd & bk L continue roll, fwd R to DLC;*)

9-16 Slow Side Lock; Telemark to Semi; Thru to Slow Whiplash (2 meas to CP); Ronde & Right Chasse to CP; Contra Check, Rec, Step to SCP (DLC); Thru & Chasse to SCP, Slow Side Lock;

9 123 [Slow Side Lock] Thru R, sd & fwd L to CP, XRIB of L turn slightly LF; (*Thru L start LF turn, sd & bk R continue turn to CP, XLIF of R;*)

10 123 [Telemark to Semi] Fwd L start LF turn, fwd R to ptr L sd continue turn on toe fc DLW, sd & slight fwd L to tight SCP DLW; (*Bk R commence LF turn to fc Wall, bring L heel to R heel {toe pointed DLW} change weight to L {heel turn}, step fwd DLW R to tight SCP;*)

11-12 1-- [Thru to Slow Whiplash {2 meas}] Thru R DLW turn to fc Wall while slowly bring L leg around twd LOD, - allow ptr to slowly blend to CP over next two beats -, -; Point L {no weight} to LOD, hold, hold; (*Thru L slowly swivel LF to fc ptr over next two beats, -, -; Point R twd LOD, -, -;*)

13 12&3 [Ronde & Right Chasse] Keeping R leg relaxed throughout measure move L foot CCW to XIB of R twd RLOD, sd R to RLOD/cl L, sd R CP Wall; (*Move R foot CW to XIB of L, sd L/cl R, sd L;*)

14 123 [Contra Check, Recover, Step to SCP] Start upper body LF turn flex knees with strong R sd lead check fwd L to CMBP, rec R to CP, step L to SCP DLC; (*Start upper body LF turn flex knees with L sd lead bk R in CBMP look well to L, rec L, fwd R;*)

15 12&3 [Thru & Chasse to SCP] Thru R, sd L/cl R, sd L to SCP DLC; (*Thru L, sd R/cl L, sd R turn to SCP;*)

16 123 [Slow Side Lock] Thru R, sd & fwd L to CP, XRIB of L turn slightly LF; (*Thru L start LF turn, sd & bk R continue turn to CP, XLIF of R;*)

Part B

- 1-8 (1) Left Turn; Hover Corte; Back & Chasse to SCAR; Fwd Checking, Lady Develope; Bk & Chasse, Lady Roll to Skaters: (R Foot – DLW) 2 Open RF Turns (DLC); Fwd Waltz:
- 1 123 [1 Left Turn] Fwd L turn LF 1/4, continue LF turn sd R fc RLOD, cl L to R; (*Bk R turn LF, sd L to fc LOD, cl R to L;*)
- 2 123 [Hover Corte] Bk R start LF turn, sd & fwd L with hover action continue turn, rec R with R sd lead to BJO fc LOD; (*Fwd L turn LF, sd & fwd R with hovering action, rec L with L sd lead to BJO;*)
- 3 12&3 [Back & Chasse to SCAR] Bk L turn RF to fc ptr & Wall, sd R/cl L, sd L turn to SCAR DRW; (*Fwd R turn RF to fc ptr, sd L/cl R, sd L turn to SCAR DLC;*)
- 4 1-- [Fwd Checking/Lady Develope] Fwd L DRW flexing knee & checking motion, hold, hold; (Bk R checking motion, bring L foot up R leg to inside of R knee, extend L foot fwd;)
- 5 12&3 [Bk & Chasse/Lady Roll to Skaters] Bk R turn LF to fc Wall, sd L/cl R, sd L fc DLW to Skaters Pos; (123) (*Fwd L to fc ptr start LF roll twd LOD, sd R LOD turn ½ to fc Wall, sd & fwd L to Skaters DLW;*)
- NOTE: Next 8 meas same foot work.
- 6-7 123 [2 Open RF Turns] Fwd R start RF turn, continue turn sd L, bk R to fc RLOD with R shoulder lead bk; Bk L start RF turn, continue turn sd R, fwd L DLC with L shoulder lead fwd in Skaters;
- 8 123 [Fwd Waltz] Fwd R DLC, fwd L, fwd R;
- 9-16 (Left Foot) Shadow Diamond Turn ¾;; Back, Side, Close (DLW); Shadow Whisk; Man Chasse/Lady Roll (Bjo); Maneuver; Hesitation Change:
- 9-11 123 [Shadow Diamond Turn ¾] {In Shadow both L foot free turn ¼ LF over each of next 3 meas} Fwd L DLC, 123 sd & bk R, bk L to fc DRC; Continue LF turn bk R, sd & fwd L, fwd R fc DRW; Continue LF trn fwd L, sd & 123 bk R, bk L fc DLW;
- 12 123 [Back, Side, Close (DLW)] Bk R, slight sd L, cl R to L fc DLW;
- 13 123 [Shadow Whisk] Fwd L DLW, sd R rise on ball of foot, XLIB of R on L toe;
- 14 12&3 [Man Chasse/Lady Roll (Bjo)] Thru R, sd & fwd L/cl R, sd & fwd L DLW; (*Thru R start RF turn fold arms (123) in front of body, continue RF turn bk L to fc DRC; bk R open arms to ask man to step to BJO;*)
- NOTE: Now back to opposite foot work.
- 15 123 [Maneuver] Fwd R take ptr in arms to BJO, fwd & sd L turn RF, cl R to L CP fc RLOD; (*Bk L start RF, continue turn to fc LOD sd R, cl L to R;*)
- 16 123 [Hesitation Change] In CP start RF turn bk L, sd R continue turn CP DLC, draw L to R; (*Start RF turn fwd R, sd L continue RF turn, draw R to L;*)

Part C

- 1-8 Turn L & R Chasse (BJO); Back, Bk/Lock, Bk; Impetus to Semi; Weave to BJO;; Maneuver; Hesitation Change; Telemark to Semi:
- 1 12&3 [Turn L & R Chasse] Fwd L turn LF to fc COH, sd R/cl L, sd R turn to BJO fc DRC; (*Bk R turn LF to fc Wall, sd L/cl R, sd L turn to BJO DLW;*)
- 2 12&3 [Back, Bk/Lock, Bk] Bk L, bk R/lock L in front of R, bk R DRC; (*Fwd R, fwd L/lock R in bk of L, fwd L;*)
- 3 123 [Impetus to Semi] Bk L turn RF, cl R {heel turn} continue turn to fc DLC, fwd L DLC to tight SCP; (*Fwd R outside ptr heel to toe pivot ½ RF, sd & fwd L continue RF turn around ptr, complete turn fc DLC fwd R;*)
- 4-5 123 [Weave to BJO] Fwd R, fwd L turning LF to CP, sd & slightly bk R DLC; Bk L DLC turn to BJO, bk R turn 123 LF to CP, sd & fwd L DLW turn ptr to BJO DLW; (*Fwd L, turn LF sd R to CP, continue turn on R to fc LOD then fwd L DLC; Fwd R to BJO, fwd L to DLC turning body LF to CP, sd & bk R to BJO;*)
- 6 123 [Maneuver] Fwd R, fwd & sd L turn RF, cl R to L CP fc RLOD; (*Bk L turn RF to fc LOD, sd R, cl L to R;*)
- 7 123 [Hesitation Change] In CP start RF turn bk L, sd R continue turn CP DLC, draw L to R; (*Start RF turn fwd R, sd L continue RF turn, draw R to L;*)

- 8 123 [Telemark to Semi] Fwd L start LF turn, fwd R to ptr L sd continue turn on toe fc DLW, sd & slight fwd L to tight SCP DLW; *(Bk R commence LF turn to fc Wall, bring L heel to R heel {toe pointed DLW} change weight to L {heel turn}, fwd DLW R to tight SCP;)*
- 9-16 Thru & Chasse to Bjo: Fwd, Fwd/Lock/Fwd; Open Natural (to an); Outside Change SCP; Thru to Promenade Sway; Change of Sway; Rise, Close, Fwd to SCP; Chair, Rec, Slip (DLC);
- 9 12&3 [Thru & Chasse to Bjo] Thru R DLC, turn to fc Wall in CP sd L/cl R, sd L turn to BJO DLW; *(Thru L, turn to CP fc COH sd R/cl L, sd R turn to BJO DLW;)*
- 10 12&3 [Fwd, Fwd/Lock, Fwd] Fwd R, fwd L/lock R in bk of L, fwd L end BJO DLW; *(Bk L, bk R/lock L in front of R, bk R;)*
- 11 123 [Open Natural] Fwd R outside ptr in BJO, fwd & sd L turn RF, bk R to BJO fc DRW; *(Bk L start RF, continue turn to fc LOD slight sd R to BJO, fwd L in BJO;)*
- 12 123 [Outside Change SCP] Bk L, bk R turn LF, sd & fwd L to SCP; *(Fwd R, fwd L turn LF, sd & fwd R;)*
- 13 12- [Thru to Prom Sway] Thru R to CP Wall, sd & fwd L turn to SCP LOD & stretch L sd of body slightly upward to look over joined lead hands, - {relax L knee}; *(Thru L to CP fc COH, sd & fwd R turn to SCP & stretch R sd of body slightly upward to look over joined lead hands, - {relax R knee;})*
- 14 --- [Change of Sway] Keep weight on L foot slowly change L sd stretch to R sd stretch by lowering on L knee & change from SCP to RSCP over full meas; *(Keep weight on R foot slowly change R sd stretch to L sd stretch by lowering on R knee & change from SCP to RSCP over full meas;)*
- 15 -23 [Rise, Close, Fwd to SCP] Rise on L knee draw R to L turn to CP Wall, cl R to L, fwd L to SCP LOD; *(Rise on R knee drawing L to R turn to CP fc COH, cl L to R, fwd R to SCP LOD;)*
- 16 123 [Chair, Rec, Slip] Check thru R with lunge action, rec L, with slight LF upper body turn slip R behind L continue turn to CP DLC; *(Check thru L with lunge action, rec R, swivel LF on R & step fwd L outside ptr's R foot to CP;)*

Part D

- 1-8 Diamond;;; Telemark; to Semi; Maneuver; Spin Turn; Box Finish (DLC);
- 1-4 123 [Diamond Turn] Fwd L DLC, sd & bk R, bk L to fc DRC; Continue LF turn bk R, sd & fwd L, fwd R fc DRW; Continue LF turn fwd L, sd & bk R, bk L fc DLW; Continue LF turn bk R, sd & fwd L, fwd R fc DLC; *(Bk R, sd & fwd L, fwd R DLW; Fwd L, sd & bk R, bk L fc DLC; Bk R, sd & fwd L, fwd R DRC; Fwd L, sd & bk R, bk L fc DRW;)*
- 5 123 [Telemark to Semi] Fwd L start LF turn, fwd R to ptr L sd continue turn on toe fc DLW, sd & slight fwd L to tight SCP DLW; *(Bk R commence LF turn to fc Wall, bring L heel to R heel {toe pointed DLW} change weight to L {heel turn}, step fwd DLW R to tight SCP;)*
- 6 123 [Maneuver] Fwd R, fwd & sd L turn RF, cl R to L CP fc RLOD; *(Bk L start RF, continue turn to fc LOD sd R, cl L to R;)*
- 7 123 [Spin Turn] Start RF turn bk L toe pivot ½ RF to fc LOD, fwd R between ptr feet keep L leg extended bk & sd, complete turn sd & bk L; *(Start RF turn fwd R between ptr feet heel to toe pivot ½ RF, bk L toe continue turn brush R to L, complete turn sd & fwd R;)*
- 8 123 [Box Finish] Bk R start LF turn, sd L, cl R CP DLW; *(Fwd L start LF turn, sd R, cl L;)*
- 9-16 Viennese Turns 2X;;; Fwd Waltz; Maneuver; Spin Turn; Open Finish;
- 9-10 123 [Viennese Turns] Fwd L start ½ LF turn, sd R on toe continue turn fc RLOD, XLIF of R; Bk R start ½ LF turn, sd R continue turn fc LOD, cl R to L; *(Bk R start ½ LF turn, sd L continue turn fc LOD, cl R to L; Fwd L start ½ LF turn, sd R on toe continue turn fc RLOD, XLIF of R;)*
- 11-12 Repeat measures 9 & 10 of Part D end LOD;;
- 13 123 [Forward Waltz] CP LOD fwd L, fwd & slight sd R, cl L to R; *(Bk R, bk & slight sd L, cl R to L;)*
- 14 123 [Maneuver] Fwd R, fwd & sd L turn RF, cl R to L CP fc RLOD; *(Bk L start RF, continue turn to fc LOD sd R, cl L to R;)*

- 15 123 [Spin Turn] Start RF turn bk L toe pivot ½ RF to fc LOD, fwd R between ptr feet keep L leg extended bk & sd, complete turn sd & bk L; (*Start RF turn fwd R between ptr feet heel to toe pivot ½ RF, bk L toe continue turn brush R to L, complete turn sd & fwd R;*)
- 16 123 [Open Finish DLC] Bk R start LF turn, sd L, fwd R to BJO DLC; (*Fwd L start LF turn, sd R, bk L;*)

Part A

- 1-8 Open Reverse; Back & Chasse to Bjo (DLW); Maneuver; Over Spin (DRW); Open Finish (DLW); Hover Telemark; Open In & Out Runs;
- 9-16 Slow Side Lock; Telemark to Semi; Thru to the Slow Whiplash (CP);; Ronde & Right Chasse to CP; Contra Check, Rec, Step to SCP (DLC); Thru & Chasse to SCP, Slow Side Lock;

Part B

- 1-8 (1) Left Turn; Hover Corte; Back & Chasse to SCAR; Fwd Checking, Lady Develope; Bk & Chasse, Lady Roll to Skaters; (R Foot - DLW) 2 Open RF Turns (DLC);; Fwd Waltz;
- 9-16 (Left Foot) Shadow Diamond Turn ¾;;; Back, Side, Close (DLW); Shadow Whisk; Man Chasse/Lady Roll (Bjo); Maneuver; Hesitation Change;

End

- 1-6 Turn L & R Chasse; Back, Bk/Lock, Bk; Impetus to Semi; Thru to Prom Sway; Change Sway; Right Lunge & Hold;
- 1 12&3 [Turn L & R Chasse] Fwd L turn LF to fc COH, sd R/cl L, sd R turn to BJO fc DRC; (*Bk R turn LF to fc Wall, sd L/cl R, sd L turn to BJO DLW;*)
- 2 12&3 [Back, Bk/Lock, Bk] Bk L, bk R/lock L in front of R, bk R; (*Fwd R, fwd L/lock R in bk of L, fwd L;*)
- 3 123 [Impetus to Semi] Bk L turn RF, cl R {heel turn} continue turn to fc DLC, fwd L DLC to tight SCP; (*In BJO fwd R outside ptr heel to toe pivot ½ RF, sd & fwd L continue RF turn, complete turn fc DLC fwd R;*)
- 4 12- [Thru to Prom Sway] Thru R to CP Wall, sd & fwd L turn to SCP LOD & stretch L sd of body slightly upward to look over joined lead hands, - {relax L knee}; (*Thru L to CP fc COH, sd & fwd R turn to SCP & stretch R sd of body slightly upward to look over joined lead hands, - {relax R knee};*)
- 5 --- [Change of Sway] Keep weight on L foot slowly change L sd stretch to R sd stretch by lowering on L knee & change from SCP to RSCP over full meas; (*Keep weight on R foot slowly change R sd stretch to L sd stretch by lowering on R knee & change from SCP to RSCP over full meas;*)
- 6 1-- [Right Lunge & Hold] Flex L knee moving sd & slightly fwd R between ptr feet {with L sd twd ptr} & as weight is taken on R flex R knee to make slight LF body turn & look at ptr, -, -; (*Flex R knee moving sd & bk L {keep R sd in twd ptr & as weight is taken flex L knee to make slight LF body turn - head to L}, -, -;*)

Intro

1-4 Wait (DLW) LOP; Wait; Step Tog, Tch; Open Finish (DLC);

Part A

1-8 Open Reverse; Back & Chasse to Bjo (DLW); Maneuver; Over Spin (DRW);
Open Finish (DLW); Hover Telemark; Open In & Out Runs;;

9-16 Slow Side Lock; Telemark to Semi; Thru to the Slow Whiplash (CP);;
Ronde & Right Chasse to CP; Contra Check, Rec, Step to SCP (DLC);
Thru & Chasse to SCP, Slow Side Lock;

Part B

1-8 (1) Left Turn; Hover Corte; Back & Chasse to SCAR; Fwd Checking, Lady Develope;
Bk & Chasse, Lady Roll to Skaters; (R Foot - DLW) 2 Open RF Turns (DLC);; Fwd Waltz;

9-16 (Left Foot) Shadow Diamond Turn $\frac{3}{4}$;;; Back, Side, Close (DLW); Shadow Whisk;
Man Chasse/Lady Roll (Bjo); Maneuver; Hesitation Change;

Part C

1-8 Turn L & R Chasse (BJO); Back, Bk/Lock, Bk; Impetus to Semi; Weave 6;;
Maneuver; Hesitation Change; Telemark to Semi;

9-16 Thru & Chasse to Bjo; Fwd, Fwd/Lock, Fwd; Open Natural (to an);
Outside Change SCP; Thru to Promenade Sway; Change of Sway;
Rise, Close, Fwd to SCP ; Chair, Rec, Slip (DLC);

Part D

1-8 Diamond;;; Telemark to Semi; Maneuver; Spin Turn; Box Finish;

9-16 Viennese Turns 2X;;; Fwd Waltz; Maneuver; Spin Turn; Open Finish;

Part A

1-8 Open Reverse; Back & Chasse to Bjo (DLW); Maneuver; Over Spin (DRW);
Open Finish (DLW); Hover Telemark; Open In & Out Runs;;

9-16 Slow Side Lock; Open Telemark; Thru to the Slow Whiplash (CP);;
Ronde & Right Chasse to CP; Contra Check, Rec, Step to SCP (DLC);
Thru & Chasse to SCP, Slow Side Lock;

Part B

1-8 (1) Left Turn; Hover Corte; Back & Chasse to SCAR; Fwd Checking, Lady Develope;
Bk & Chasse, Lady Roll to Skaters; (R Foot - DLW) 2 Open RF Turns (DLC);; Fwd Waltz;

9-16 (Left Foot) Shadow Diamond Turn $\frac{3}{4}$;;; Back, Side, Close (DLW); Shadow Whisk;
Man Chasse/Lady Roll (Bjo); Maneuver; Hesitation Change;

End

1-6 Turn L & R Chasse; Back, Bk/Lock, Bk; Impetus to Semi; Thru to Prom Sway;
Change Sway; Right Lunge & Hold;