



INTERNATIONAL CHOREOGRAPHED  
BALLROOM DANCE ASSOCIATION



Convention 43  
Orlando, Florida  
July 10 - 13, 2019

# This Syllabus belongs to:

(this makes more sense in the printed version!)

Just a reminder...

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



Please let us know what you think! Take the on-line  
ICBDA Convention survey at:  
<https://www.surveymonkey.com/r/OrlandoFun>  
(password: Magic)

## Orlando Information

When you think of Orlando, the first things you think of are probably:

- Isaac and Aaron Jerrigan, the first permanent settlers of the area
- The Second Seminole War, which resulted in (among other things) a tombstone inscribed “Here lies Orlando”, which is believed to be how the city was named
- The University of Central Florida, which has more students enrolled on campus than any other US college or university
- The Florida Fire Frogs minor league baseball team



Obviously, Orlando is many things to many people. As of July, 2017, it was the 23<sup>rd</sup> largest metropolitan area in the United States (with a population of over 2.5 million, many of them stuck on I-4). To some, Orlando is known as “The Theme Park Capital of the World”; in 2016, it drew more than 72 million visitors (many of them stuck on I-4). And to a discerning few, it is known as the site of the 2019 ICBDA Convention.

Attractions (like you’ll have any time to see ‘em!) include:

- Disney World
- Universal Orlando
- SeaWorld Orlando
- Fun Spot America Theme Parks (in Orlando and Kissimmee [*pronounced kis-im-ee, not kis-eh-mee*])
- Central Florida Zoo and Botanical Gardens (in Sanford)
- Orlando Science Center
- Gatorland (which includes a petting zoo!)
- ICON Orlando (400 foot tall Ferris wheel)
- More golf courses than you can swing a stick at



July 10, 2019



Welcome! On behalf of the City of Orlando, it is my pleasure to welcome you to The City Beautiful for the International Choreographed Ballroom Dance Association's 43rd annual convention.

We're thrilled to be hosting the Association and the 500 dancers who are visiting Orlando for the convention.

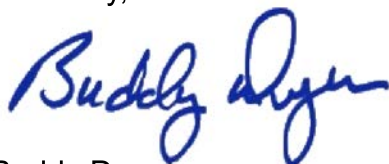
Your event is set in one of the country's fastest-growing and most dynamic cities. With a vibrant dining scene, first-rate hotels, sports and entertainment venues, endless shopping options and many outdoor activities, Orlando has so much to offer.

I invite you to explore our community during your visit. You probably know that Orlando is America's most-visited destination, but there is so much more.

We're proud that our city is diverse, inclusive and welcoming, which is reflected in our arts and cultural offerings. Orlando is filled with theaters, museums, galleries and festivals. From Broadway performances at our state-of-the-art Dr. Phillips Center for the Performing Arts, to thought-provoking collections at the Orlando Museum of Art, the arts come alive in our community.

I hope you have a wonderful convention, but also take some time to discover the other half of Orlando!

Sincerely,



Buddy Dyer  
Mayor



## WELCOME TO ORLANDO!

Dear ICBDA Convention 43 Attendees,

Debbie and I want to welcome you to Orlando, Florida! 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! As the current Presidents of ICBDA, we are looking forward to making this dance organization better in every way. Everyone on the Board is open to suggestions.

We want to thank the Convention 43 volunteers for their hard work bringing this event to you. Chairs Pamela and Jeff Johnson, along with their Assistant Chairs Tammy and Curt Worlock have been working for over two years to make this a fantastic event!

We also want to thank Bob Bahrs and his crew. Bob's efforts not only bring us our wonderful wooden floors but they also produce the convention's videos. 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 our new addition for sound, Phil Farmer and his crew, who have made the promise of letting us enjoy the sound as never before.

Since our membership voted for different rhythms depending on the phase level danced, we have scheduled workshops in suggested 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 3:05 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 & Debbie Krivan*

ICBDA Presidents





Welcome to the 43<sup>rd</sup> ICBDA Convention, 2019. “Magic Time” is here! Jeff and I, along with Curt and Tammy and the entire team are so happy that you are here to share this wonderful activity with us in Orlando. We hope you enjoy everything from the dancing to reconnecting with your friends to taking in some of Orlando’s unique attractions.

Our convention committee has done an amazing job of working together, putting in countless hours of preparation to make sure this event functions smoothly. Please thank all the volunteers who have given their time, heart and soul to this convention. It takes many people with a wide variety of talents to pull off an event of this size. A special thank you goes to dancers who have traveled from far and wide to attend. Without all of you, there would be no convention.

Everyone is invited to attend the Annual General Meeting (AGM) on Saturday afternoon. We encourage all of you to come and learn more about the future of this wonderful organization that you belong to. Your input can and will help keep this organization strong.

Once the convention is over please take some time to fill out your survey. Someone out there has a terrific idea to help us improve on the strengths and weaknesses of this convention. Trust your ideas and please do share them with us. This added insight has the potential to make next year’s convention in Reno even better.

Again we’d like to express our gratitude to everyone. You all have helped to create this International chance to dance. Now let's go make some “Magical Memories” in Orlando!

Hugs and happy dancing,

*Jeff & Pamela Johnson*

General Chaircouple, Convention 43





**43<sup>rd</sup> ICBDA  
Convention**

**Personnel**

**Committees**

**Cuers & MCs**

**Vendors**

*You are cordially invited to attend the*  
Annual General Membership Meeting

*Saturday, July 13, 3:05pm  
in Hall B*





# ICBDA Convention 43

## Committee Members

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*General Chaircouple*  
Jeff & Pamela Johnson



*Assistant Chaircouple*  
Tammy & Curt Worlock



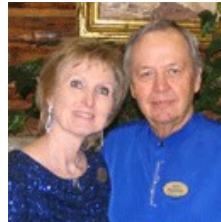
*Program – Day*  
Karen & John Herr



*Program – Evening*  
Ron Rumble



*Syllabus*  
Colleen & Warren Lieuallen



*Registration*  
Louise & Jerry Engelking



*Awards*  
Jim & Kathi Shideler



*First-Timers Party*  
Debbie Olson & Randy Lewis



*Facilities*  
Rick Linden & Nancy Kasznay



*Staff Party*  
Bob Anderson & Shirley Ernst



*Vendors*  
Carolyn Cook



*Signage*  
Cindy & Tom Bunn



## ICBDA Convention 43



### Cuers

Paula & Warwick Armstrong

Fred & Linda Ayers

Don Brown & Ellen Bell

Tom & Cindy Bunn

Doug & Cheryel Byrd

Earle & Carol Collins

Ken & Sue Davis

Tim Eum

Fred & Cathy Fisher

Rey & Sherry Garza

Karen & Ed Gloodt

Connie Goodman

Steve & Lori Harris

Tami Helms & Tim Keck

Pat & Joe Hilton

George & Pamela Hurd

Pamela & Jeff Johnson

Chris Jopek

Judy Keller

Peg & John Kincaid

Kay & Bob Kurczewski

Randy Lewis & Debbie Olson

Stuart Lewis & Fay Samborsky

Linda Liberti

Cheryl & Geof Manley

JL & Linda Pelton

Randy & Marie Preskitt

Linda & Paul Robinson

Ron Rumble

Amy & Ken Shotting

Jim Smith

Ronald & Norma Stairs

Debbie & Paul Taylor

Mary & Bob Townsend-Manning

Debby & Tim Vogt

Curt & Tammy Worlock



### Masters of Ceremony



Don Brown & Ellen Bell

Earle & Carol Collins

Cathy & Fred Fisher

Mike & Mary Foral

Connie Goodman & Dennis Rogers

John & Karen Herr

John & Connie Hibner

Pat & Joe Hilton

Judy Keller-Smith & Jim Smith

Joe & Debbie Krivan

Stuart Lewis & Fay Samborsky

Linda Liberti

Harry & Gladys Newton

Paul & Linda Robinson

Peggy Roller

Earl & Diana Roy

Ron Rumble

Carol Simondson

Susan Snider & Mark Fetzer

Ronald & Norma Stairs

Cynthia Suchy & Bill Samuel

Debbie & Paul Taylor

Mary & Bob Townsend-Manning

## ICBDA Convention 43

### Vendor List

#### Dance Shoes of Tennessee



John & Patsy Wilson  
4556 Stagecoach Circle  
Franklin, TN 37067  
(615) 595-5905

<https://danceshoesoftennessee.com>

Email: [patsy.wilson@comcast.net](mailto:patsy.wilson@comcast.net)



*We are a dance boutique with a big selection and fair prices.  
We create/sew each of our garments, so we can provide beautiful,  
unique outfits you can only get from Flair.  
Fabrics are vibrant, bold, have sparkle, and all move nicely.*

Carolyn Cook & Darrell Newell  
7555 N Valley View Drive  
Lake Havasu City, AZ 86404  
(503) 730-5688

[www.FlairDanceClothing.com](http://www.FlairDanceClothing.com)

Email: [queenbee@flair4me.com](mailto:queenbee@flair4me.com)



#### ICBDA Convention 43 SWAG!!

Get yours today





**43<sup>rd</sup> ICBDA**

**Convention**

**Organization**

**Officers and Board**

**Appointments**

**Golden Torch Award**

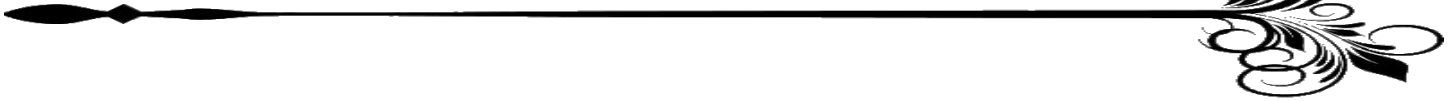
**Special Service Award**

**Hall of Fame Dances**

**Top 15 Dances**



# International Choreographed Ballroom Dance Association



## Executive Officers, 2019

President: Joe & Debbie Krivan

Vice President: Bill & Carol Goss

Secretary: Anita Froehlich

Treasurer: John & Peg Kincaid

## Board of Directors

### to 2019

Dan & Sandi Finch  
Tom & Rita Flanagan  
Ed & Karen Gloodt  
Bill & Carol Goss

Patrick & Eileen Krause  
John & Peg Kincaid  
Joe & Pat Hilton

### to 2020

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

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

### to 2021

Jerry & Louise Engelking  
Anita Froehlich  
Jeff & Pamela Johnson  
Terry & Jan Naylor

Harry & Gladys Newton  
Peggy Roller  
Earl & Diana Roy







# International Choreographed Ballroom Dance Association



## Committee Appointments

Newsletter Editor: Debbie Olson & Randy Lewis

Membership / Computer Services: Jerry & Louise Engelking

Convention 43 (2019) Chair: Jeff & Pamela Johnson

Educational DVDs: Debbie Hawks

Hall of Fame: Terry & Jan Naylor

Golden Torch / Distinguished Service: Jim & Kathi Shideler

Elections: Joe & Pat Hilton

Publicity: Bob & Sally Nolen

Legal Advisor: Dan & Sandi Finch

ICBDA Carousel Clubs: Glen & Helen Arceneaux

Technical Advisory (TAC) & Education: Dan & Sandi Finch

Bylaws, Standing Rules, Parliamentarian: Stuart Lewis

Historian: Roy & Janet Williams

Website Manager: JL & Linda Pelton

Executive Ambassador to Japan: Kenji & Nobuko Shibata





# Golden Torch Award

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

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

1978	Gordon & Betty Moss	1996	Brent & Mickey Moore
1979	Frank & Iris Gilbert	1998	Bill & Elyse Johnson
1980	Eddie & Audrey Palmquist	1999	Bob & Mary Ann Rother
1981	Charlie & Nina Ward	2000	Kenji & Nobuko Shibata
1982	Manning & Nita Smith	2006	Ron & Ree Rumble
1983	Charlie & Betty Procter	2009	Curt & Tammy Worlock
1984	Bud & Lil Knowland	2010	Wayne & Barbara Blackford
1985	Ben Highburger	2011	Ralph & Joan Collipi
1986	Irv & Betty Easterday	2013	Bill & Martha Buck
1989	Phil & Norma Roberts	2014	Kay & Joy Read
1990	Koit & Helen Tullus	2015	Michael & Diana Sheridan
1991	Peter & Beryl Barton	2016	Ken & Irene Slater
1992	Bob & Sue Riley	2017	Ron & Mary Noble
1995	Bill & Carol Goss	2019	<i>You'll find out soon!</i>

# Special Service Award

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

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

2010	Glen & Helen Arceneaux
2011	Paul & Linda Robinson
2013	Jerry & Louise Engelking
2015	Gene & Jean Severance
2016	Roy & Janet Williams
2017	Debbie Hawks
2019	<i>You'll find out soon!</i>

# Hall of Fame Dances

The Hall of Fame award began with URDC's inaugural season in Kansas City in 1977 with 15 awards. The number of awards were reduced to 5 for each year from 1978 through 1982 and further to two awards from 1983 through 1987. In 1988 a single award was given. The single award continued for another 26 years, through 2014. During this time URDC changed to ICBDA and a backlog of popular dances had developed. Consequently by 2015 ICBDA had developed the 15-year award to be given to dances that remain popular for 15 years. Ten were given out that year. The 15-year awards are in addition to the traditional Hall of Fame award for the most votes. These awards help fulfill the purpose of the Hall of Fame which is to recognize popular dances that have remained popular over time. For full award details, members can login to the Hall of Fame website at [www.icbda.com](http://www.icbda.com) and on the left side near the bottom of the page under ICBDA Business click on Bylaws and Standing Rules. The complete list of Hall of Fame dances, including those prior to 1990, are also on the ICBDA website on the left side near the top under the Hall of Fame Dances.

<b>2019</b>	<i>You'll find out soon!</i>	<b>2010</b>	Carnival (Rumble)
<b>2018</b>	Sam's New Pants (Finch) Júrame (Worlock)	<b>2009</b>	Dark Waltz (Vogt)
<b>2017</b>	Cuando Me Enamoro (Gloodt)	<b>2008</b>	Beale Street Blues (Lillefield)
<b>2016</b>	All That Jazz (Sechrist) La Gloria (Moore) Wounded Heart (Worlock)	<b>2007</b>	Laurann (Preskitt)
<b>2015</b>	Adeline (Shibata) Are You Still Mine (Goss/Kiehm) Begin to Color Me (Read) Java Jive (Childers) Mujer (Read) PA6-5000 (Glover) Rainbow Foxtrot (Blackford) Sugar Sugar (Worlock) The Bard (Lamberty) The Old House (Lamberty) Warm & Willing (Childers/Slotsve)	<b>2006</b>	Sunflower (Tonks)
<b>2014</b>	Perfidia in Brazil (Hurd)	<b>2005</b>	Boulavogue (Lamberty)
<b>2013</b>	Beat of Your Heart (Preskitt)	<b>2004</b>	Smoke Gets in Your Eyes (Rumble)
<b>2012</b>	Forrest Gump (Moore)	<b>2003</b>	Kiss Me Goodbye Rumba (Lawson)
<b>2011</b>	Last Night Cha (Worlock)	<b>2002</b>	I Wanna Quickstep (Palmquist)
		<b>2001</b>	Symphony (Slater)
		<b>2000</b>	Papillon (Lamberty)
		<b>1999</b>	Bye Bye Blues Foxtrot (Palmquist)
		<b>1998</b>	Sleeping Beauty (Moore)
		<b>1997</b>	Orient Express Foxtrot (Moore)
		<b>1996</b>	St. Michel's Quickstep (Casey)
		<b>1995</b>	London by Night (Goss)
		<b>1994</b>	Spanish Eyes (Rother)
		<b>1993</b>	Fortuosity (Rother)
		<b>1992</b>	And I Love You So (Childers)
		<b>1991</b>	Tampa Jive (Macuci)
		<b>1990</b>	Sam's Song (Shawver)



# Top 15

2019		
	<i>(phase III/IV)</i>	<i>(phase V/VI)</i>
1	<b>A Thousand Years</b> (RB IV Armstrong)	<b>Forrest Gump</b> (WZ V Moore)
2	<b>Solitude City</b> (FT IV Gibson)	<b>Candlelight</b> (WZ V Goss)
3	<b>Legends of the Fall</b> (WZ IV Gloodt)	<b>Beat of Your Heart</b> (ST V Preskitt)
4	<b>Carnivál</b> (RB IV Rumble)	<b>The Last Blues Song</b> (FT V Scherrer)
5	<b>Sam's New Pants</b> (FT IV Finch)	<b>A Wink and a Smile</b> (FT V Rumble)
6	<b>Für Elise</b> (WZ IV Rumble)	<b>A Guy is a Guy</b> (JV V Preskitt)
7	<b>Cuando Me Enamoro</b> (RB IV Gloodt)	<b>Perfidia in Brazil</b> (RB V Hurd)
8	<b>Girl Crush</b> (ST IV Ahart)	<b>How Lucky Can One Guy Be</b> (JV V Preskitt)
9	<b>No Walls</b> (WZ IV Worlock)	<b>Sleeping Beauty</b> (BL V Moore)
10	<b>El Reloj</b> (BL IV Trankel/Gilder)	<b>Capone</b> (FT V Armstrong)
11	<b>Mi Vida</b> (RB IV Read)	<b>Cuando Me Cha</b> (CH V Preskitt)
12	<b>Thoroughly Modern Millie</b> (QS IV Preskitt)	<b>Hit Me with a Hot Note</b> (WC V Goss)
13	<b>Sugar Sugar</b> (CH IV Worlock)	<b>The Sun, The Sea and The Sky</b> (WZ V Bradt)
14	<b>Laurann</b> (WZ IV Preskitt)	<b>Theme from Shrek</b> (WZ V Worlock)
15	<b>Scheherazade IV</b> (WZ IV Gloodt)	<b>Nightfall</b> (WZ V Rumble)

Did **your** favorites make it to the **Top 15**? Only if you voted!



# 44th ICBDA Convention 2020

INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

Reno, Nevada  
July 8 - 11, 2020

## General Chair

Joe & Jan Lotze  
530-368-7400  
[jlotze1998@gmail.com](mailto:jlotze1998@gmail.com)

## Assistant Chair

Curt & Tammy Worlock  
813-431-3235  
[cworlock@tampabay.rr.com](mailto:cworlock@tampabay.rr.com)

## Registration Chair

Jerry & Louise Engelking  
806-925-6434  
[danznduo@fivearea.com](mailto:danznduo@fivearea.com)

## Program Chairs

### Daytime Program

Carol Goss  
[carolgoss999@gmail.com](mailto:carolgoss999@gmail.com)

### Evening Program

Ron Rumble  
908-330-1701  
[ronrubble@gmail.com](mailto:ronrubble@gmail.com)



## Trails-End Dance

July 7, 2020  
Tuesday Night 7:30 -10pm

## Workshops/Clinics

Wednesday, July 8, 2020  
Morning & Afternoon

## Opening Ceremony & Ball

July 8, 2020  
Wednesday Evening

## Dance Teaches

July 9, 10, & 11, 2020  
Thursday, Friday, Saturday  
Mornings & Afternoons

## Reviews &

**Evening Party Dancing**  
July 9, 10, & 11, 2020  
Thursday, Friday, Saturday

**Clinics ~ Phase 4 thru 6**  
**Dance Teaches ~ Phase 3 thru 6**  
**Reviews & Party Dancing**  
**In 3 Halls ~ Phase 3/4, 4/5, & 5/6**

Featuring World-renowned Instructors

## ATLANTIS CASINO RESORT SPA

(With covered air conditioned skybridge to the dance halls in the Reno Sparks Convention Center)

3800 S. Virginia Street, Reno, NV 89502

<https://www.atlantiscasino.com>

Phone: 800-723-6500 Reservation Identification Code **SICBDA** to receive room rate of **\$134.00+tax**.

**\*\*\* Staying at the host hotel is "requested" to help cover convention hall and flooring expenses \*\*\***

Link for ICBDA hotel room rate reservations: <https://bit.ly/ICBDA2020>

Make reservations before June 5, 2020 as guaranteed room block will be released at that time.

## RV Parks

Grand Sierra Resort RV Park 775-789-2147 - Within 10 Minutes from Reno Sparks Convention Center

Rivers Edge RV Park 775-358-8533 - Within 10 Minutes from Reno Sparks Convention Center

Reno RV Park 775-323-3381 - Within 10 Minutes from Reno Sparks Convention Center

Login to member website [WWW.ICBDA.COM](http://WWW.ICBDA.COM) to register online or fill out form below.

Registration includes all sessions from Tuesday Evening thru Saturday, and downloadable Convention Syllabus 2 weeks early from the website.

<u>Registration Fees (members can pay online +\$5 Conv. Fee)</u>	<u>Couple</u>	<u>Single</u>	<u>Amount Enclosed</u>
Current ICBDA Members	\$195.00	\$100.00	\$ _____
Non Members: Includes membership fee thru 9/30/2020	\$215.00	\$120.00	\$ _____
Optional Paper Newsletter Mailed (US) \$10 (Canada) \$12 (Overseas) \$18			\$ _____
SYLLABUS (Attendee) PAPER COPY # copies _____ @ \$20.00 ea	Flash Drive _____ @ \$12		\$ _____
SYLLABUS (Non-attendee) PAPER COPY # copies _____ @ \$25.00 ea	Flash Drive _____ @ \$18		\$ _____
	TOTAL ENCLOSED		\$ _____

**Order Convention DVDs online or use the order form in the Newsletter.**  
**If you have any questions, contact [video@icbda.com](mailto:video@icbda.com)**

First Time Attendee? YES \_\_\_\_\_ NO \_\_\_\_\_ Teacher \_\_\_\_\_ Dancer \_\_\_\_\_

Name: \_\_\_\_\_  
(Last) (His) (Hers)

Address: \_\_\_\_\_  
(Street) (City) (State) (Zip)

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Please check the dance hall you will be dancing in the most.

Phase 3-4 \_\_\_\_\_ Phase 4-5 \_\_\_\_\_ Phase 5-6 \_\_\_\_\_

Please check if you are willing to Cue \_\_\_\_\_ MC \_\_\_\_\_

Your assistance is always needed & greatly appreciated!

Pay online or make check payable (in US funds on a US bank) to:

*"ICBDA #44 Convention" and mail to:*

*Jerry and Louise Engelking, 1751 County Road CC, Muleshoe, TX 79347*

*Phone: 806-925-6434*

Register before January 1, 2020 and your name is placed into a drawing for a free registration package!!!





**43<sup>rd</sup> ICBDA  
Convention**

**Schedule**

**Facility Map**

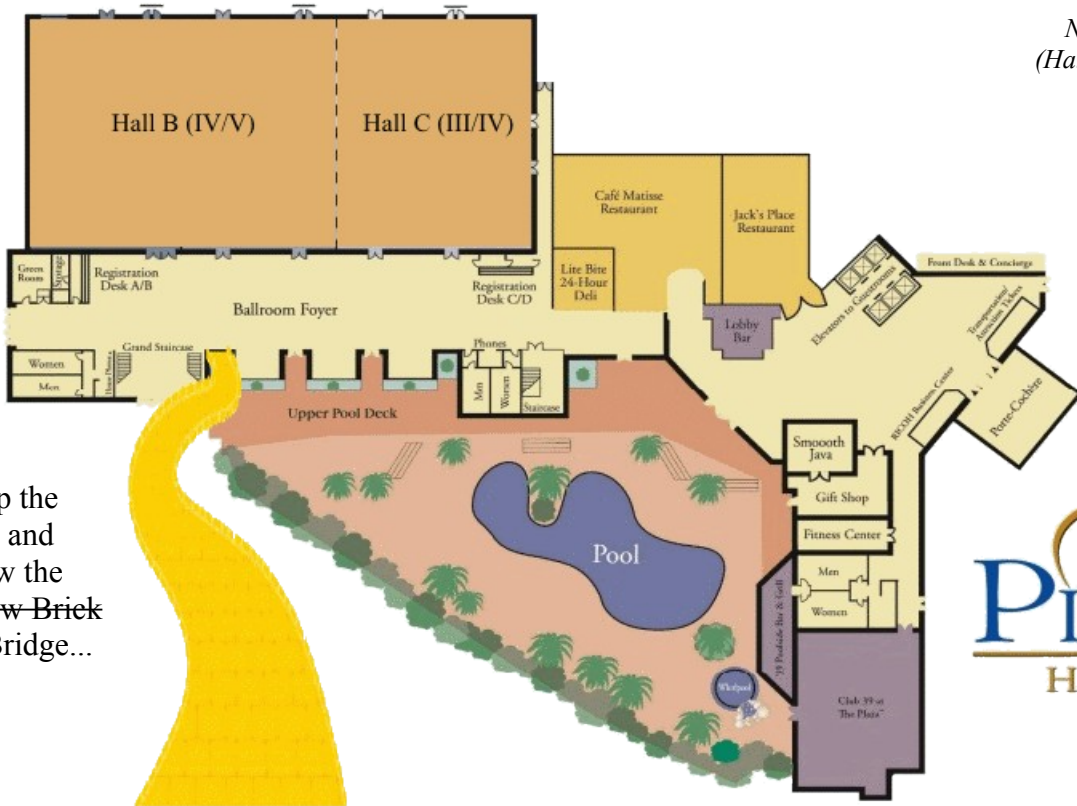
**“Week at a Glance”**

**“Day at a Glance”**

**Evening Program List**



Note: floorplans not to scale  
(Hall A is bigger than it looks!)



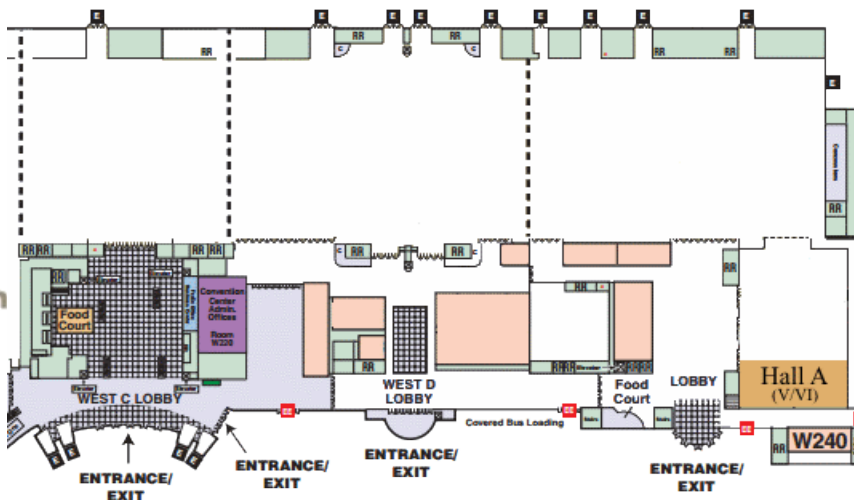
Go up the stairs and follow the Yellow Brick SkyBridge...



... avoiding any hazards



and the field of Poppies ...



... then go down the Escalator and into Hall A!

## Week at a Glance - ICBDA Convention 43, Orlando FL, July 10 – July 13, 2019

### Hall A (Phase V/VI)

### Hall B (Phase IV/V)

### Hall C (Phase III/IV)

#### Wednesday

9:30 - 12:00	<b>Clinic</b>	Randy & Marie Preskitt Jive	Curt & Tammy Worlock International Tango	John & Karen Herr / Tom Hicks & Yvonne Co Waltz / Jive
1:30 - 4:00	<b>Clinic</b>	Rey & Sherry Garza International Tango	Wayne & Barbara Blackford Jive	Paul & Linda Robinson Slow Two-step
6:45 - 7:30	<b>Watch</b>	closed	<b>Opening Ceremony &amp; Showcase</b>	closed
7:30 - 7:55	<b>Dance</b>	closed	<b>Let's Dance Together</b>	closed
8:10 - 10:10	<b>Dance</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>

#### Thursday

9:30 - 12:00	<b>Teach</b>	Kenji & Nobuko Shibata <i>Come Closer to Me VI RB</i>	Ken & Sue Davis <i>Please Mr. Brown V TG</i>	Bob & Kay Kurczewski <i>What Lies Over the Hill IV WZ</i>
1:15 - 1:55	<b>Reviews</b>	Review Shibata Rumba	Review Davis Tango	Review Kurczewski Waltz
2:00 - 4:30	<b>Teach</b>	Richard Lamberty & Alise Halbert <i>Tango Pizzicato VI TG</i>	Randy & Marie Preskitt <i>The Girl from Ipanema V FT</i>	Ed & Karen Gloodt <i>You Are My World IV ST</i>
7:00 - 7:30	<b>Watch</b>	closed	<b>Showcase</b>	closed
7:30 - 7:55	<b>Dance</b>	closed	<b>Let's Dance Together</b>	closed
8:10 - 8:30	<b>Endeavor</b>	<b>Today's Teaches 2X</b>	<b>Today's Teaches 2X</b>	<b>Today's Teaches 2X</b>
8:30 - 10:30	<b>Dance</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>

#### Friday

9:00 - 9:40	<b>Reviews</b>	Review Lamberty/Halbert Tango	Review Preskitt Foxtrot	Review Gloodt Slow Two-Step
9:45 - 12:15	<b>Teach</b>	George & Pamela Hurd <i>Going Back to Louisiana VI JV</i>	Randy Lewis & Debbie Olson <i>Stuck on You V ST</i>	Steve & Lori Harris <i>Hey Baby, Be My Girl IV JV</i>
1:30 - 2:10	<b>Reviews</b>	Review Hurd Tango	Review Lewis/Olson Slow Two-Step	Review Harris Jive
2:15 - 4:45	<b>Teach</b>	Tom Hicks & Yvonne Co <i>The Music Played VI BL</i>	Warwick & Paula Armstrong <i>Up and at 'Em V JV</i>	Mike & Mary Foral / Joe & Pat Hilton <i>Moonlight Waltz III WZ / That's My Old Lady III JV</i>
7:15 - 7:50	<b>Watch</b>	closed	<b>Showcase &amp; Hall of Fame Award</b>	closed
7:50 - 8:15	<b>Dance</b>	closed	<b>Let's Dance Together</b>	closed
8:30 - 8:50	<b>Attempt</b>	<b>Today's Teaches 2X</b>	<b>Today's Teaches 2X</b>	<b>Today's Teaches 2X (1X for Ph III)</b>
8:50 - 10:30	<b>Dance</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>

#### Saturday

9:00 - 9:40	<b>Reviews</b>	Review Hicks Bolero	Review Armstrong Jive	Review Foral Waltz / Hilton Jive
9:45 - 12:15	<b>Teach</b>	Curt & Tammy Worlock 2019 Hall of Fame Dance	Jeff & Pamela Johnson <i>Better Place V RB</i>	Tim & Debby Vogt <i>Summertime IV FT</i>
2:15 - 2:55	<b>Reviews</b>	Review 2019 Hall of Fame	Review Johnson Rumba	Review Vogt Foxtrot
3:05 - 3:45	<b>Attend</b>	closed	<b>Annual General Membership Meeting</b>	closed
3:45 - 5:00	<b>Conquer</b>	closed	<b>All Teaches 1X</b>	closed
7:30 - 8:00	<b>Celebrate</b>	closed	<b>Closing Ceremony &amp; Awards</b>	closed
8:00 - 8:25	<b>Dance</b>	closed	<b>Let's Dance Together</b>	closed
8:40 - 8:50	<b>Persevere</b>	<b>Today's Teach 2X</b>	<b>Today's Teach 2X</b>	<b>Today's Teach 2X</b>
8:50 - 10:30	<b>Dance</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>	<b>Programmed Dancing</b>

# Wednesday July 10, 2019

	<b>HALL A Phase V/VI</b>	<b>HALL B Phase IV/V</b>	<b>HALL C Phase III/IV</b>
<b>CLINICS</b> <b>9:30am</b>	Randy & Marie Preskitt Jive MC – Ronald & Norma Stairs	Curt & Tammy Worlock International Tango MC – Bill Samuel & Cynthia Suchy	John & Karen Herr Tom Hicks & Yvonne Co Waltz / Jive MC – Jim Smith & Judy Keller-Smith
<b>Noon</b>	<b>LUNCH BREAK</b>		
<b>CLINICS</b> <b>1:30pm</b>	Rey & Sherry Garza International Tango MC – Joe & Debbie Krivan	Wayne & Barbara Blackford Jive MC – Linda Liberti	Paul & Linda Robinson Slow Two-Step MC – Fred & Cathy Fisher
<b>4:00pm</b>	<b>DINNER BREAK</b>		
<b>6:45pm</b>	<p><b>Opening Ceremony &amp; Showcase – Hall B</b></p> <p>TEACH 1 “Come Closer to Me” VI Rumba – Kenji &amp; Nobuko Shibata            TEACH 2 “Please Mr. Brown” V Tango – Ken &amp; Sue Davis            TEACH 3 “What Lies Over the Hill” IV Waltz – Bob &amp; Kay Kurczewski            TEACH 4 “Tango Pizzicato” VI Tango – Richard Lamberty &amp; Alise Halbert            TEACH 5 “The Girl from Ipanema” V Foxtrot – Randy &amp; Marie Preskitt            TEACH 6 “You Are My World” IV Slow Two-Step – Ed &amp; Karen Gloodt</p>		
<b>7:30pm</b>	<b>Let’s Dance Together – Hall B</b>		
<b>8:10pm</b>	<b>Evening Program (V/VI)</b>	<b>Evening Program (IV/V)</b>	<b>Evening Program (III/IV)</b>



# Thursday July 11, 2019

	<b>HALL A Phase V/VI</b>	<b>HALL B Phase IV/V</b>	<b>HALL C Phase III/IV</b>
<b>TEACHES 9:30am</b>	Kenji & Nobuko Shibata Come Closer to Me VI Rumba MC – Stuart Lewis & Fay Samborsky	Ken & Sue Davis Please Mr. Brown V Tango MC – Earl & Diana Roy	Bob & Kay Kurczewski What Lies Over the Hill IV Waltz MC – Don Brown & Ellen Bell
<b>Noon</b>	<b>LUNCH BREAK</b>		
<b>REVIEWS 1:15pm</b>	Shibata VI Rumba	Davis V Tango	Kurczewski IV Waltz
<b>TEACHES 2:00pm</b>	Richard Lamberty & Alice Halbert Tango Pizzicato VI Tango MC – Ron Rumble	Randy & Marie Preskitt The Girl from Ipanema V Foxtrot MC – Earle & Carol Collins	Ed & Karen Gloodt You Are My World IV Slow Two-Step MC – Paul & Linda Robinson
<b>4:30pm</b>	<b>DINNER BREAK</b>		
<b>7:00pm</b>	<p style="text-align: center;"><i>Showcase – Hall B</i></p> <p style="text-align: center;">TEACH 7 “Going Back to Louisiana” VI Jive – George &amp; Pamela Hurd            TEACH 8 “Stuck on You” V Slow Two-Step – Randy Lewis &amp; Debbie Olson            TEACH 9 “Hey Baby, Be My Girl” IV Jive – Steve &amp; Lori Harris            TEACH 10 “The Music Played” VI Bolero – Tom Hicks &amp; Yvonne Co            TEACH 11 “Up and at ‘Em” V Jive – Warwick &amp; Paula Armstrong            TEACH 12A “Moonlight Waltz” III Waltz – Mike &amp; Mary Foral            TEACH 12B “That’s My Old Lady” III Jive – Joe &amp; Pat Hilton</p>		
<b>7:30pm</b>	<b>Let’s Dance Together – Hall B</b>		
<b>8:10pm</b>	<b>Today’s Teaches 2X</b>	<b>Today’s Teaches 2X</b>	<b>Today’s Teaches 2X</b>
<b>8:30pm</b>	<b>Evening Program (V/VI)</b>	<b>Evening Program (IV/V)</b>	<b>Evening Program (III/IV)</b>



# Friday July 12, 2019

	<b>HALL A Phase V/VI</b>	<b>HALL B Phase IV/V</b>	<b>HALL C Phase III/IV</b>
<b>REVIEWS</b> 9:00am	Lamberty/Halbert VI Tango	Preskitt V Foxtrot	Gloodt IV Slow Two-Step
<b>TEACHES</b> 9:45am	George & Pamela Hurd Going Back to Louisiana VI Jive MC – John & Connie Hibner	Randy Lewis & Debbie Olson Stuck on You V Slow Two-Step MC – Paul & Debbie Taylor	Steve & Lori Harris Hey Baby, Be My Girl IV Jive MC – Mark Fetzer & Susan Snider
12:15pm	<b>LUNCH BREAK</b>		
<b>REVIEWS</b> 1:30pm	Hurd VI Tango	Lewis/Olson V Slow Two-Step	Harris IV Jive
<b>TEACHES</b> 2:15pm	Tom Hicks & Yvonne Co The Music Played VI Bolero MC – Harry & Gladys Newton	Warwick & Paula Armstrong Up and at ‘Em V Jive MC – Peggy Roller	Mike & Mary Foral/Joe & Pat Hilton Moonlight Waltz/That’s My Old Lady III Waltz/III Jive MC – Pat & Joe Hilton/Mike & Mary Foral
4:45pm	<b>DINNER BREAK</b>		
7:15pm	<p><i>Hall of Fame Award and Showcase</i> – Hall B</p> <p>HALL OF FAME TEACH – Curt &amp; Tammy Worlock</p> <p>TEACH 14 “Better Place” V Rumba – Jeff &amp; Pamela Johnson</p> <p>TEACH 15 “Summertime” IV Foxtrot – Tim &amp; Debby Tim Vogt</p> <p>STAND-BY TEACH “Born Free” VI Foxtrot – Tim Eum &amp; Shirley Ray</p> <p>STAND-BY TEACH “I Only Have Eyes for You” V Jive – Rey &amp; Sherry Garza</p> <p>STAND-BY TEACH “Until Now” IV Foxtrot – Dan &amp; Sandi Finch</p> <p>STAND-BY TEACH “Like a Virgin” III Cha – Bob &amp; Mary Townsend-Manning</p>		
7:50pm	<b>Let’s Dance Together</b> – Hall B		
8:30pm	<b>Today’s Teaches 2X</b>	<b>Today’s Teaches 2X</b>	<b>Today’s Teaches</b>
8:50pm	<b>Evening Program (V/VI)</b>	<b>Evening Program (IV/V)</b>	<b>Evening Program (III/IV)</b>

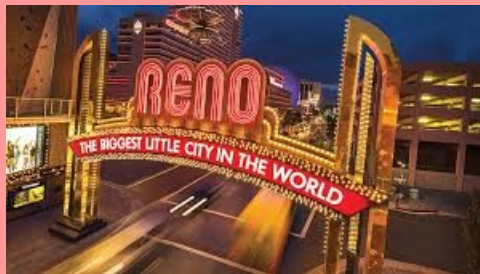




# Saturday July 13, 2019

	<b>HALL A Phase V/VI</b>	<b>HALL B Phase IV/V</b>	<b>HALL C Phase III/IV</b>
<b>REVIEWS 9:00am</b>	Hicks VI Bolero	Armstrong V Jive	Foral/Hilton III Waltz/III Jive
<b>TEACHES 9:45am</b>	Curt & Tammy Worlock Hall of Fame Dance <i>Announced on Friday</i> MC – Bob & Mary Townsend-Manning	Jeff & Pamela Johnson Better Place V Rumba MC – Dennis Rogers & Connie Goodman	Tim & Debby Vogt Summertime IV IV Foxtrot MC – Carol Simondson
<b>12:15pm</b>	<b>LUNCH BREAK</b>		
<b>REVIEWS 2:15pm</b>	Worlock 2019 Hall of Fame	Johnson V Rumba	Vogt IV Foxtrot
<b>3:05pm</b>	<b>ICBDA Annual General Membership Meeting in Hall B</b>		
<b>after AGM</b>	<i>Dance Throughs</i> – Hall B All Teaches once		
<b>5:00pm</b>	<b>DINNER BREAK</b>		
<b>7:30pm</b>	<b>Closing Ceremony &amp; Awards – Hall B</b>		
<b>8:00pm</b>	<b>Let's Dance Together – Hall B</b>		
<b>8:40pm</b>	<b>Today's Teach 2X</b>	<b>Today's Teach 2X</b>	<b>Today's Teach 2X</b>
<b>8:50pm</b>	<b>Evening Program (V/VI)</b>	<b>Evening Program (IV/V)</b>	<b>Evening Program (III/IV)</b>

See you next year in Reno!





# Let's Dance Together!

A Guy is a Guy (JV V Preskitt) #6  
A Thousand Years (RB IV Armstrong) #1  
Answer Me (WZ III Palmquist) **HOF**  
Any Dream Foxtrot (FT III Pinks)  
Axel F (CH III Mathewson)  
Beach Party Cha (CH III Williams)  
Beat of Your Heart (ST V Preskitt) #3, **HOF**  
Boogie Bumper (QS V Schmidt)  
Calendar Girl (JV IV Rotscheid)  
Candlelight (WZ V Goss) #2  
Carolina Moon (WZ III Rumble)  
Cuando Me Enamoro (RB IV Gloodt) #7, **HOF**  
El Reloj (BL IV Trankel/Gilder) #10  
Für Elise (WZ IV Rumble) #6  
Girl Crush (ST IV Ahart) #8  
How Lucky Can One Guy Be (JV V Preskitt) #8  
Nightfall (WZ V Rumble) #15  
No Walls (WZ IV Worlock) #9  
Pop Goes the Movies (MX III Raye)  
Sleeping Beauty (BL V Moore) #9, **HOF**  
Solitude City (FT IV Gibson) #2  
Unchained Waltz (WZ III Taylor)



# Evening Programmed Dances in Hall A (V/VI)

A Wink and a Smile (FT V Rumble)  
Abrázame (BL V Worlock)  
Adagio (WZ VI Worlock)  
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 Kiehm/Goss)  
At Your Service (QS V Nelson)  
Au Revoir Paris (WZ VI Preskitt)  
Begin to Color Me (WZ VI Read)  
Bittersweet Faith (RB VI Goss/Figwer)  
Black Horse (WC VI Worlock)  
Boulavogue (WZ VI Lamberty/Morales)  
Cake by the Ocean (WC VI Rumble)  
Candle on the Water (WZ V Preskitt)  
Can't Stop the Feeling (WC VI Worlock)  
Capone (FT V Armstrong)  
Cavatina (WZ VI Barton)  
Chalita (AT VI Goss)  
Chanel (WZ VI Preskitt)  
Chasing Cars (RB VI Goss)  
Cuando Me Cha (CH V Preskitt)  
Cuppa Joe (WC VI Goss)  
Dark Waltz (WZ VI Vogt)  
Easy Money (WC V Goss/Figwer)  
El Gringo (PD V Goss)  
Forrest Gump (WZ V Moore)  
Fortuosity (QS V Rother)  
Get Down Tonight (QS V Worlock)  
Get It On (WC V Lewis/Olson)  
Hallelujah Waltz (HC VI Read)  
Haunted Guitar 5 (WZ V Sheridan)  
Havana (CH VI Goss)  
He's a Pirate (TG VI Goss)  
Hit Me with a Hot Note (WC V Goss)  
Hola Amor (BL V Goss/Figwer)  
Hushabye Mountain 5 (WZ V Rotscheid)  
I Am Just a Girl (FT V Worlock)  
I Like to Lead When I Dance (FT V Vogt)  
I See the Light (BL VI Preskitt)  
I'm Gonna Sit Right Down (FT V Goss)  
Java Jive (WC V Childers)  
Júrame (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)  
Los Rayos del Sol (RB V Moore)  
Lost (ST VI Preskitt)  
Maps (CH VI Goss)  
Mermaid in the Night (WC V Goss/Figwer)  
Mia Bolero (BL VI Worlock)  
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)  
Perfidia in Brazil (RB V Hurd)  
Remember When (ST V Worlock)  
Right Here Waiting for You (RB V Preskitt)  
River Waltz (WZ VI Rumble)  
Save Room (CH VI Preskitt)  
Sea in Autumn (RB VI DeChenne)  
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)  
Summertime (FT VI Rotscheid)  
Symphony (FT VI Slater)  
The Bard (WZ V Lamberty/Morales)  
The Last Blues Song (FT V Scherrer)  
The Outcasts (WZ VI Worlock)  
The Phantom (TG VI Worlock)  
Theme from Inuyasha (WZ V Hilton)  
Theme from Frozen (WZ VI Worlock)  
Theme from Shrek (WZ V Worlock)  
Unchained (WZ VI Worlock)  
Uptown Funk (CH V Gibson)  
Valentine (BL VI Worlock)  
Violette (WZ VI Nelson)  
Where or When (FT VI Worlock)  
Wounded Heart (BL V Worlock)  
You Say You Will (WC V Rumble)

# Evening Programmed Dances in Hall B (IV/V)

42nd Street 4 You (QS IV Rotscheid)  
A Lady in Red (BL IV Moore)  
A Wink and a Smile (FT V Rumble)  
Alice Blue Gown IV (WZ IV Preskitt)  
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)  
Black Satin (JV IV Gloodt)  
Black Tie Tango (TG IV Moore)  
Blueberry Hill (WC V Buck)  
Boogie Blues IV (JV IV Garza)  
Boogie Time (JV IV Gloodt)  
Capone (FT V Armstrong)  
Carnival (RB IV Rumble)  
Castles and Kings (WZ V Slater)  
Chanel 4 (WZ IV Preskitt)  
Coney Island IV (WZ IV Gloodt)  
Cuando Me Cha (CH V Preskitt)  
Dance with the Devil (CH IV Pelton)  
Fine Brown Frame (JV IV Hurd)  
Forever We'll be in Love (WZ V Gloodt)  
Forrest Gump (WZ V Moore)  
Free Spirit (WZ V Preskitt)  
Get It On (WC V Lewis/Olson)  
Haunted Guitar 5 (WZ V Sheridan)  
Havana IV (CH IV Ayres)  
Hit Me with a Hot Note (WC V Goss)  
Hola Amor (BL V Goss/Figwer)  
How Deep is Your Love (RB IV Rumble)  
Hushabye Mountain 5 (WZ V Rotscheid)  
I Can Love You Like That (BL V Johnson)  
I Do I Do I Do (FT V Blackford)  
I Like to Lead (FT IV Molitoris)  
I Like to Lead When I Dance (FT V Vogt)  
If One Day (BL V Armstrong)  
I'm Gonna Sit Right Down (FT V Goss)  
In Times Like These (WC IV Gloodt)  
Júrame (RB V Worlock)  
Just a Tango (TG V Childers)  
Kindred Spirits (BL IV Gloodt)  
Last Night Cha (CH V Worlock)  
Laurann (WZ IV Preskitt)  
Legend (RB V Nelson)  
Legends of the Fall (WZ IV Gloodt)  
Let Me Show You How (JV IV Slater)  
Let's Get Away from It All (FT IV Johnson)  
Life is a Slow Dance (WZ IV Worlock)  
Los Rayos Del Sol (RB V Moore)  
Me & My Sister (WZ IV Read)  
Mi Amante (BL V Nelson)  
Mi Vida (RB IV Read)  
Mi Vida sin tu Amor (BL IV Gloodt)  
Molly Maguire's Waltz (WZ IV Lamberty)  
Moves Like Jagger (CH IV Kincaid)  
My Heart Will Go On (BL IV Vogt)  
On the Sunny Side of the Street (FT IV Rumble)  
Orient Express Foxtrot (FT V Moore)  
Out of Africa (WZ IV Shibata)  
Perfidia in Brazil (RB V Hurd)  
Pontoon West Coast (WC V Ayres)  
Right Here Waiting for You (RB V Preskitt)  
Sam's New Pants (FT IV Finch)  
Scheherazade IV (WZ IV Gloodt)  
Send Her Roses (FT IV Palmquist)  
Senorita Tango (TG IV Rumble)  
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)  
The Alligator Stroll (WC IV Gloodt)  
The Bard (WZ V Lamberty/Morales)  
The Best Things Happen While You're Dancing (FT V Bradt)  
The Human Thing To Do (FT V Sheridan)  
The Last Blues Song (FT V Scherrer)  
The Sun, The Sea and The Sky (WZ V Bradt)  
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)  
Wedding Planner (TG IV Garza)  
Why Did it Have to be Me (JV V Preskitt)  
Wounded Heart (BL V Worlock)  
You Decorated My Life (BL IV Gloodt)  
You Make My Pants Want To Get Up And Dance (JV IV Hixson)

# Evening Programmed Dances in Hall C (III/IV)

A Man This Lonely (BL III Seurer)  
A Time for Waltz (WZ III Nelson)  
A Wink and a Smile III (FT III Gloodt)  
All Fall Down (BL III Nelson)  
All I Ask of You (RB IV Kenney)  
All I Ask of You 3 (RB III Drake)  
Am I Blue IV (FT IV Slater)  
Baby You've Got What It Takes (JV III Parker)  
Baby's Got Blue Jeans (CH III Maguire)  
Beautiful Dreamer (WZ III Gloodt)  
Beauty and the Beast IV (BL IV Kincaid)  
Black Horse & Cherry Tree Cha (CH III Hattrick)  
Black Satin (JV IV Gloodt)  
Blow the Wind Southerly (WZ III Gloodt)  
Blue Shore Rumba (RB III Maguire)  
Boogie Blues IV (JV IV Garza)  
Breaking Up Jive (JV III Croft/deZordo)  
Candida Rhumba (RB III Seurer)  
Carnivál (RB IV Rumble)  
Cha Cha King (CH III Pelton)  
Cheek to Cheek (FT IV Chadd)  
Come Dance with Me (FT III Hoffman)  
Coney Island IV (WZ IV Gloodt)  
Crazy Eyes (MX III Eddins)  
Dance with the Devil (CH IV Pelton)  
Dancing at Washington Square (MX IV Robertson)  
Die Lorelei (WZ III Bendewald)  
Dream a Little Dream III (FT III Pinks)  
Exodus (ST IV Rogers)  
Feed the Birds (WZ III Buck)  
First Flower (WZ III Nelson)  
Four Walls (WZ IV Buck)  
Hideaway Tango (TG III Prow)  
Hope (WZ III Chadd)  
I Can See Clearly Now (CH III Rumble)  
I Want a Love That Will Last (BL IV Parker)  
I'll Be the One (CH III Jabour)  
I'm Alive (CH IV Renauld)  
In This Life IV (ST IV Gloodt)  
Irish Washerwoman (CH III Buckmaster/Reigel)  
Island Rumba (RB IV Pelton)  
Just Another Woman in Love III (RB III Nolen)  
Kindred Spirits (BL IV Gloodt)  
Lady Marmalade (CH IV DeChenne)  
Last Night (CH III Speranzo/Slater)  
Laurann (WZ IV Preskitt)  
Legends of the Fall (WZ IV Gloodt)  
Let Me Show You How (JV IV Slater)  
Little Deuce Coupe (JV III Koozer)  
Manuela (WZ IV Rumble)  
Maria Elena Bolero (BL III Palenchar)  
Memory Rumba (RB III Molitoris)  
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)  
Night Train (JV III Lawson)  
Nightingale Waltz (WZ III Nelson)  
Non Dimenticar (RB III Rumble)  
Ob-La-Di, Ob-La-Da (CH III Rumble)  
Oh What A Night (CH IV Gloodt)  
One Call Away III (RB III Drumheller)  
Out of Africa (WZ IV Shibata)  
Perfect (ST III Townsend-Manning)  
Pontoon (Party Boat Cha) (CH III Cleek)  
Rachel's Song (ST IV Stairwalt)  
Rainbow Connections (WZ IV Childers)  
Rainbow Foxtrot (FT IV Blackford)  
Sam's New Pants (FT IV Finch)  
Sangria (RB IV Collins)  
Scheherazade IV (WZ IV Gloodt)  
St. Elmo's Fire (ST IV Gloodt)  
Sugar Sugar (CH IV Worlock)  
Summer Place (ST III Buck)  
Sunshine Wine (FT III Healea)  
The Spinning Wheel (WZ IV Smith)  
Theme from The Bible (WZ IV McGlynn)  
Todo 3 (CH III Rotscheid)  
Too Many Rivers (ST IV Hooper)  
Uptown III (JV III Gloodt)  
Valentine Bolero (BL III Donoughe)  
Vitamina Cha (CH IV Johnson)  
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)



# 43<sup>rd</sup> ICBDA Convention Clinic Notes

Randy & Marie Preskitt	VI Jive
John & Karen Herr	IV Waltz
Tom Hicks	IV Jive
Wayne & Barbara Blackford	V Jive
Paul & Linda Robinson	IV Slow Two-Step

# Teaching The Basics of Jive

by Randy & Marie Preskitt

Jive can be one of the most fun rhythms in round dancing due the quick action and bouncy feel but can also be one of the most physically demanding for the same reasons. The main reason many people have difficulty with jive is the tendency to incorporate too much movement in performing the steps.

While the descriptions of the jive steps in the Round A Lab manual give a good understanding of the count and directions there are important methods that need to be understood to make jive easier for dancers to master the rhythm.

## Rock, Recover

Let's start with the initial step for most movements, the rock, recover. We will refer to the lead foot as the rocking foot for easy reference. The rock is accomplished by placing the lead foot directly behind the trailing foot on the ball of the foot. Press down into the lead foot just touching the heel. This will release weight from the trailing foot allowing the heel to come off the floor. Replace weight back to the trailing foot which releases the lead foot for the next step. This should be accomplished with active use of the knees to perform the lifting of the heel. The rock, recover is done with leg and hip movement. There should be very little backward movement of the body with the rock step. There should not be any feeling of using the joined hands to push or pull to accomplish the rock, recover especially when the rock step is apart from partner.

## Chassé

The chassé step is greatly misunderstood in the description of side/close, side. This leads many dancers to dance jive like two step which is almost impossible to perform at jive speed. The first step of the chassé is performed by lifting the lead foot creating a body sway to the left and then placing the lead foot under the shoulder with partial pressure on the ball of the foot with knee bent. Do not take full weight on the lead foot or allow the heel to touch the floor. Replace to the trailing foot with full weight of the foot flat to the floor. The third step is a small step to the side with the foot flat to the floor. Repeat using the trailing foot press/replace, side. While I use the term foot flat to floor this does not mean the heel should land heavily. The knees should remain flexed which keeps most of the weight forward on the ball of the foot. Jive should be danced lightly with knees always working and feet never landing heavily on the floor.

## Spins

The spin action in Jive is done in many places, most commonly in Right To Left, American Spin and Triple Wheel. The point previously made regarding keep weight off the heel is very important here. All Spins are done on the 3rd step of the triple step action. It is important for the lady to make sure she has weight only on the ball of the foot with her weight directly over the foot. The most common is the Right To Left. After the rock, recover the lady does her triple forward with slight left face turn toward the man. On the 3rd step of the triple she would spin right face under the lead had to face the man and then perform the 2nd triple in place and back. The same idea would apply for American Spin and Triple Wheel with the lady always performing the spin on the 3rd step.

To sum up, Jive is should be danced lightly trying to always keep the knees flexed and keeping the heels from hitting the floor. Use the leg action and keep body movement to a minimum to make the dance light and flowing.



# Suggestions for Better Dancing

by John & Karen Herr

When we first learned how to Round Dance, we were mostly concerned about our footwork. And those of us who moved on to Intermediate lessons, again were concentrated on our footwork. Not often do we get the opportunity to learn about the roles that other parts of our bodies influence how we feel and how we look when we dance. This session is totally geared to showing how our heads, shoulders, arms, legs, and etc. affect our comfort and presentation. The following is a list of those principles. We will try to cover as much as we can in the allotted time.

**Frame**: The number one factor in dancing is the proper usage of the frame. When a man's frame is properly used, the lady will not feel pushed around, dragged around, or feel out of place. And, you will look better on the dance floor. We will demonstrate and practice the proper usage of the frame.

**Head**: This is a very heavy part of your body, and when the head is not in the proper placement, all kinds of movements become much more difficult to perform. For example, for CP left turns, both heads should be to the left.

**Position and Spacing**: Does the lady enjoy looking at the man's chest all night long? Does she enjoy the man's holding her too tight, or so far away that she can't tell what he is doing? Let's take a look at good posture and positioning, and comfortable contact with each other.

**Poise**: We use poise all the time in our regular walking. An example is when we are walking forward and we change our mind and go backwards. That will cause us to use 'back poise' which will help us to go the other way. We can use poise to make our turns easier and to help from falling over or from taking an extra step, due to off-balance.

**Sway**: When we "Sway Left and Right", which part of the body leads the way. And, what is the difference between 'lean' and 'sway'? We will examine this.

**Rotation**: In performing the first step of "One Left Turn", should we step forward and then rotate left, or should we rotate left and then step forward? We will discuss the concept of "Commencement of Turn". How do we create a strong turn, such as in a Telemark, an Open Impetus, or even in a Cross Pivot to Sidecar? The answer is momentum, which requires a strong step. We often see men taking a strong step and then stopping their momentum just before taking the second step of the turn. The strength of the step must be carried into that second step.

**Contra Banjo**: There is not enough time to treat this well. So, we will present only an introduction to it, even though it is of extreme importance if you want to achieve the very best of dancing with your partner, dancing as 'one', rather than as two dancers trying to work together. We will show you a quick technique to be used in Progressive Twinkles that will help you to get the idea of dancing together, with contra positioning.

**Promenade Position**: Is there a difference between a Promenade Position and a Semi-Closed Position? And, does it make a difference? In general, the lady should be slightly behind the man so that the lady's left leg can feel the movement of the man's right leg (such as in a Thru step). We will demonstrate and explain why this is important.

**Pickup**: How this figure is performed can make a big difference in the performance of the next figure. Also, we will demonstrate the effects of “Picking Up with a Lock”. And finally, we will take a look at the “Thru” step.

**Hover Telemark**: This figure may be one of the most incorrectly-done figures in all of our dancing. We will work on this figure. What makes it important? It teaches the use of Rise and Fall, the hovering action, when best to change a lady’s position, and the soft exiting of figures.

**Pivoting**: How many body elements are important in performing a pivot correctly? Well, it includes the frame, the head, the proper placement of the foot between the partner, drive and response, upper body rotation, and usage of heel and toe. The Pivoting figures are not easy figures.

Dip and Twist: Here is a type of rotation that is normally done incorrectly. With proper positioning and with a good frame, incredible twists are possible, without making the lady uncomfortable.

**Summary:**

As you can see, there is a lot to learn about our bodies and how best to use their natural movements for the benefit of our dancing enjoyment.

We suggest that you ask your leaders on how to get more information on this kind of information. And the same goes for those of you who are already experienced in these things. After all, all of us can improve!

# **JIVE: Ideas and Thoughts**

by Tom Hicks

The Jive is a very interesting dance because the speed and bouncy action of the figures will determine the character of the dance. In Round Dancing, do we actually dance a Jive? I will discuss in depth the ideas and thoughts comparing Jive, Swing & West Coast and see if by the end of the lecture you can decide what we are actually teaching.

To begin my discussion, I will try to define the basic Jive chassé and how best to teach the fundamental action. The basic Jive chassé is a series of 3 steps taken in any direction: side, forward, back, diagonal, in place, compact, turning and locking. As you can see the basic chassé can take on the role of many different types which in my opinion makes it not so basic.

The footwork is generally defined as Ball, Ball Flat, Ball flat but this can also be slightly varied depending on the speed of the music. On the first step, the Heel could lower and touch the floor but keep the weight forward over the Ball of Foot. Same for the second step, it could be more Ball then Ball Flat. The third step will always be a full weight change Ball Flat. So it could be described as Ball, Ball, Ball Flat. But important to remember, try to keep weight forward over Balls of feet (Have you ever seen a good tennis player or boxer with their weight on the heels? They would not do well.).

The timing is another issue. Because of the speed, the timing is meant to be syncopated. Instead of having an even chassé of  $\frac{1}{2}$ ,  $\frac{1}{2}$ , whole, we have  $\frac{3}{4}$ ,  $\frac{1}{4}$ , whole. This may seem a little tricky and not a big deal but will be more understood when we discuss the foot, leg and knee action. It would be counted as 1 'a' 2.

The foot, leg and knee action is also a little complicated but ultimately will make the Jive feel more comfortable and capable. Prior to stepping, a slight lifting of the knee precedes the step (another 'a'). The first step is placed in a direction using only a part weight action, flexing the knee and using inside edge of foot. Step 2 moves towards step 1 and is initiated by the straightening of the knee from step 1. A softening of the knee and then a placement of a straightening third step will complete the chassé. I forgot to mention the natural swing of the hip opposite the direction traveling.

Due to the technical aspects of the chassé and the increased speed of the placement of the 3 steps I like to teach my students to think of 'small, small, big' or 'inplace, inplace, step'. This will give a dancer the sense of controlling the rhythm instead of chasing the rhythm.

How does Jive differ or compare to the Swing and West Coast?

The first thing to recognize is the difference in speed of the music. Both Swing and West Coast generally use songs which are much slower. The type of music for Jive has a different feeling, more percussion and big band sounding (typical music from the 40's, the time of the war and the beginnings of Jive). Actually West Coast has the most variety of music applicable to the dance, songs can be slow, fast, contemporary, jazz or pop.

The basic chassé or sugar push actions done in Swing and West Coast have different techniques than Jive. Both Swing and West Coast use the footwork as Ball Flat or Heel Flat footwork throughout and have less ball to foot pressure which eliminates a prominent bounce action. Since the linear bounce action is gone, Swing uses more lateral movement and West Coast has a smooth walking action.

The timing is slightly different when danced in the basic form. The chassé, anchor, run or coaster are danced ½, ½, whole which creates a much smoother and more even action than the Jive. But in more advanced dances, syncopations in both Swing and West Coast can be used to match the timing of the Jive.

The movement in Jive is quite compact as mentioned ‘small, small, big’ but Swing has side steps that are more shoulder width and West Coast uses a forward, backward, in place or side action.

As you can see, there are some differences but to the non-dancers they will look similar enough to look alike. In Round Dancing I would venture to say, even though we call it Jive, most of the dances are more of a swing. If the dance is fast, we would probably be likely to dance a single time swing, double time or lindy.

For this clinic I will workshop some of the steps from my recent choreography call G.I. Jive. I’m not trying to be hypocritical calling it a Jive when the music is really a Swing rhythm but the name of the song is called G.I. Jive. ☺

Figures:

- Basic Rock
- Fallaway Rock
- Right Turning Fallaway Rock
- Change Places R to L and L to R
- Change Hands Behind the Back
- American Spin
- Stop & Go
- Shoulder Shove
- Spanish Arms
- Windmill

Thank you for sharing your love of dance and I hope you were able to learn and understand a little about the character of Jive and its similarities and differences to Swing and West Coast.

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# JIVE CLINIC NOTES - PHASE V

by Wayne & Barbara Blackford  
ICBDA 2019

This clinic is directed for those of us who have already learned the basic jive figures, that are in many of our favorite dances (Crazy Eyes; Calendar Girl; etc.), and are ready for more advanced figures.

Some of the figures we hope to address today are:

- Catapult
- Chassé Roll
- Flicks into Breaks
- Mooch
- Neck Slide
- She Go He Go
- Stop & Go
- Whip Throwaway
- Whip Turn

We might possibly get to a couple of the more “popular” Phase VI figures that we feel are necessary to dance some of the popular/current Jive routines.

- Rolling off the Arm
- Curly Whip
- Coca Rola

As a reminder, here are a couple of “General Tips” on dancing Jive (a relatively fast rhythm):

- Make your steps small – remember chassés do not travel much and should not travel more than shoulder length when going sideways.
- Chassés – When dancing side chassés remember to keep facing partner and keep your shoulders and feet pointed toward your partner.
- Keep your head and chest up and stomach in. Don’t bend over.
- Footwork is mostly ball/flat except when stepping back when you just use the ball of the foot.
- Connection – most often the only connection you have to your partner is one set of joined hands. Be sure you keep that connection firm. It also helps to keep the elbow of the connected arms close to the body.
- Timing – It is normal to dance triples with a Q&Q timing, but add a little emphasis by dancing QaQ instead. You do this by slightly delaying the second step of the triple and then doing it very quickly.
- Movement – Try to learn to move only what is below your waist and only a small movement is needed. Keep your top “silent”.

It is our sincere hope that what we have discussed will HELP you enjoy your dancing and make it more comfortable.

*Wayne & Barbara*



## **Slow Two-Step**

by Paul & Linda Robinson

When Paul and I start putting together notes for a clinic, he usually does the research and I put the information together. It was fun this year because we learned some new things about slow two-step, otherwise known as Night Club Two Step.

Buddy Schwimmer, a ballroom instructor, and his sister developed this rhythm to use to dance to present day ballad music. They actually developed it in the 1960's with Buddy beginning to teach it in his dance studio's in 1978. However, the original form of night club two step actually starts with the behind recover followed by a side step making it quick, quick, slow, not slow, quick, quick. Night club two step was danced mostly on the west coast. Many of the San Diego ballrooms, choreographed ballroom dancing and Roundalab, adopted the side, behind recover or slow quick, quick and that is what will be used in the clinic.

The dance is done, primarily, in a loose closed position. There is a Latin flavor to the movement because of the hip movement, but it has flowing and gliding. For the basic, the dancer will step to the side with a slow and on the quick, quick will place the other foot behind in a fifth position and recover to the previous foot and will repeat the action going in the opposite direction.

Slow two-step was introduced to round dancing by Bill and Carol Goss with Evergreen at the Round-arama Institute in 1991. In 1992, those dances were followed by Even Now by Bill and Carol, Fame and Fortune by Maryann and Bob Rother, Are You Still Mine by Kiehm/ Goss. and Rachel's Song by Helen and Bill Stairwalt. Because of these dances and since these dances, the acceptance and enjoyment of this rhythm has grown dramatically in the round dance world. It has allowed choreographers to use those slow, dreamy ballads and to use more current music. It is danced and enjoyed at all levels. However, as the level progresses upward, more and more figures from other rhythms are incorporated into the choreography. So, round dancers are putting their own influences to the slow two-step rhythm. Remember to move and enjoy the music, this dance was designed for that. Enjoy!



# **43<sup>rd</sup> ICBDA Convention Staff Members**

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

## Clinicians:

Wayne & Barbara Blackford  
Rey & Sherry Garza  
John & Karen Herr  
Tom Hicks

Randy & Marie Preskitt  
Paul & Linda Robinson  
Curt & Tammy Worlock

## Teachers:

Warwick & Paula Armstrong  
Ken & Sue Davis  
Mike & Mary Foral  
Ed & Karen Gloodt  
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Tom Hicks & Yvonne Co  
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# Clinicians:



Wayne and Barbara Blackford



Sherry and Rey Garza



Karen and John Herr



Tom Hicks



Marie and Randy Preskitt



Linda and Paul Robinson



Tammy and Curt Worlock

# Teachers:



Warwick and Paula Armstrong



Sue and Ken Davis



Mike and Mary Foral



Karen and Ed Gloodt



Steve and Lori Harris



Tom Hicks



Joe and Pat Hilton



George and Pamela Hurd



# Teachers:



Pamela and Jeff Johnson



Kay and Bob Kurczewski



Richard Lamberty and Alise Halbert



Randy Lewis and Debbie Olson



Marie and Randy Preskitt



Nobuko and Kenji Shibata



Debby and Tim Vogt



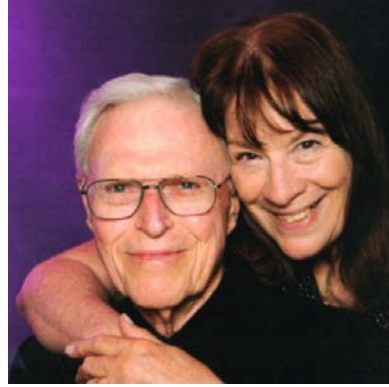
Tammy and Curt Worlock



## Stand-by Teachers:



Shirley Ray & Tim Eum



Dan & Sandi Finch



Sherry & Rey Garza



Bob & Mary Townsend-Manning

Any  
Questions?





## **Wayne and Barbara Blackford**

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 their own R/D Leaders' School. They are on staff at many weekend events throughout the country.

They are members of ICBDA (where they have 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 and 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 they have produced their own series of Instructional Figure DVDs.

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.

When not in Mesa or on the road, they enjoy spending time in Jacksonville with their family. Wayne and Barbara feel very blessed to be able share their love of dancing with so many others.



## **Rey and Sherry Garza**

Rey and Sherry have showcased and taught at National and State Square Dance Conventions and various special Square and Round Dance events internationally and throughout the country.

Rey is a retired Marine, who has been square dancing since 1976 and round dancing since 1981. He started cueing and teaching in 1983 and has lived in and out of California for the last 40+ years. Sherry is a former elementary school secretary and has lived in California since 1988. She started dancing ballet and tap at age 3, and studied jazz and international folk dance during college. She began ballroom and round dance in 2006 and square dancing in 2007.

They currently work with two round dance clubs each week and cue for several square dance clubs in the San Diego area. They hold a Board position on SDRDI, and are members of Roundalab and ICBDA.

Rey and Sherry live in Vista, California where they enjoy home projects, yoga, traveling, hiking, biking, dance instruction and choreography. They love the time they spend with their beautiful granddaughter and grandson by babysitting regularly. Rey and Sherry are currently renovating their 1955 home from the studs up!

Most recent choreographies include: Blues in 42 (Phase IV Arg. Tango), 1, 2, 3 (Phase III Cha), So Much Love (Phase VI Waltz), El Mismo Sol (Phase III & Phase V Cha), Gina (Phase IV Arg. Tango), Boogie Blues IV (Phase IV Jive), Nada Personal (Phase VI Bolero), Loving You Tonight (Phase VI WCS), Copacabana (Phase III Cha), Alejandro (Phase V Samba), and Eucalyptus Forest (Phase IV Waltz).

Other choreographies: Wedding Planner (Phase IV Tango), Burlesque (Phase V Tango), and many others in all rhythms, including Bachata.





## **John and Karen Herr**

Denver, Colorado

John and Karen have been Round Dancing since 1985 and 1977 respectively, and have been teaching since 1987. They currently run a year-round set of classes, and 4 clubs: Beginners, Phase II/III, Phase III/IV, Phase IV-V+, and Advanced Boot-camps. They teach all phase levels with emphasis on body-mechanics, and having fun. They cue at over 10 square dance clubs in the Denver area.

**MEMBERSHIPS:** 1) Within ROUNDALAB: after serving for many years in many capacities, they were elected to the Board of Directors, and then as Chairmen of the Board, and subsequently as Vice Chairmen. Currently they were re-elected to the Board. They have also served in many capacities in local, state, national, and international organizations, including ICBDA. They have also chaired many large RD events such as the 2004 National Convention, State-wide conventions, and have run their own state-wide weekend events.

### **LEADERSHIP/MANAGEMENT:**

John: Software Developer/Inventor/Author including Cue Sheet Writer, Festival Program Builder (used in many National conventions, and most recently Roundalab Figure Videos (sold by Roundalab). He has written a large manual on Round Dancing concepts and progressive teaching techniques with associated tools.

He was a Scoutmaster twice and has served in significant church positions for over 45 yrs; He was elected to educational positions at the local and district levels; He served as Colo. State Chair of a non-partisan political organization. Currently, John is now heavily involved in genealogy research.

Karen: 34 Years as an Elementary School Teacher; She has received national recognition in her status as a Certified National Master Teacher. She also led the effort to create a state law creating a standardized start date for Kindergartners.

In dancing, she has been very active in leadership rolls, including Colorado Round Dance Association. She was also President of a large singles SD/RD club for many years (where she met John).

John and Karen: Guest Instructors at Round dance Weekends across the United States;

They are currently one of six Certified Clinicians for Roundalab Mini-Labs, a 20-hour curriculum. They have taught Mini-Labs in Vancouver Island, BC, and in Australia to name just a few. They also run a 40-hour curriculum Traveling Round Dance Leaders College, which they have taught in various states.

Choreography includes: Watermark (VI), Buddy Love (III), Ebb Tide (IV), Lolita Cha (V), Today '93 (III), Nobody but us Chickens (II - ROQ - with the Penguin Strut), Hey Hey Hey (II), Somewhere Out There (V), My Love is Unbreakable (V), Let's Mambo (IV), Love is like a Butterfly (II), A Prayer (IV), Debajo de la Mesa (IV+), Maddest Kind of Love (V+), Tango the Night (VI), Valerie (II) and many others.

### **PHILOSOPHY:**

John and Karen introduced FUN into Denver's Round Dancing. Their antics have spread across the state and beyond. Their philosophy is to have FUN, making learning easier, while emphasizing proper body mechanics.



## **Tom Hicks**

I am extremely privileged to have Cliff and Marilyn Hicks as parents. They started me Round and Square dancing at the age of 6. I basically was able to dance 5 to 6 nights a week with my mom and all the students for the following 12 years. I 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 I was. Also, I attended many Round-a-Ramas, Hamiltons (in Canada) and Square Dance conventions. In 1985 I left home for college and was very privileged to attend BYU where I started my Ballroom career. I was the US Amateur Latin and 10 Dance Champion in 1991, and US Profession Rising star Champion in 1994. I was the owner of a very successful dance studio in Southern California for over 10 years. I was the organizer of a Ballroom dance competition in Orange County and competed and still compete with students on a regular basis in dance competitions. I presently reside in the Milwaukee area managing a dance studio but return periodically to help teach a round dance class with Jim Smith and Judy Keller. I love being involved in Round Dancing and look forward to the opportunities I have been given. I have taught at RAL, ICBDA, Round-a-Rama, Orlando (Xmas), San Diego and Denver. I quite often think about how lucky I am to have had the best parents who taught me how to dance and to have both the Round and Ballroom dance worlds. What a joy and privilege it is to still be Round Dancing after 46 years.





## **Randy and Marie Preskitt**

Everett, Washington

Randy and Marie started dancing in the late 60s 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 70 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.



## **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 were 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.

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



## **Curt and Tammy Worlock**

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Curt started round dancing at the age of 13, and began cueing at 16. Tammy met Curt when she attended one of his beginner classes at the age of 16. Curt has been cueing for 40 years and they both have been teaching for 38 years making round dancing their career as full-time instructors. Currently, they are members of Roundalab, where they serve on the committee for Phase V & VI Figure Standards. As members of ICBDA, they have served as Board members, Vice President, and President. They are also members of DRDC, and leaders of National Carousel Club #32. They received the Golden Torch Award for outstanding contributions to Round Dancing in 2009.

Some of their past choreographies are “Hola Chica,” “Where or When,” “Adagio,” “Jack is Back,” “No Walls,” “Stier Tango,” “Abrázame,” “Te Quiero,” “Black Horse,” “You Needed Me,” “Unchained,” “Rama Lama Ding Dong,” “The Outcasts,” “That Man,” “Appalachian Lullabye,” “I am Just a Girl,” “Only Time,” “The Phantom,” “Theme from Shrek,” “Can’t Stop the Feeling,” “Moonlight Memories,” “Valentine,” “Malaguena,” “Mia Bolero,” “Theme from Frozen,” and “Life is a Slow Dance”. “Sugar Sugar,” “Wounded Heart,” “Júrame,” and “Last Night Cha” are ICBDA Hall of Fame dances.

They have been on staff at numerous weekends around the US, Canada, Germany, Australia, Sweden, and Japan. They currently conduct 4 classes, under the name Carousel Club #32 from Phase IV-VI, plus give private lessons while working around their weekend schedule. Along with their online teach subscription service and 22 Boot Camp DVD’s, they have also produced a series of DVD’s currently consisting of 12 Volumes titled “Private Lessons with Curt and Tammy”. This educational series is set in a clinic style teaching format dealing with the execution and lead of many figures in various rhythms. All of these, including their schedule, can be found on their web site at [www.curtandtammy.com](http://www.curtandtammy.com)

After seventeen plus years, in 2014, they lost their lease and had to close their beautiful dance hall, the “Stardust Dance Center”, which featured a 5,000 square foot floating hardwood floor. After much planning they built their own new hall where their floor was laid down once again and opened in October for the 2015-16 dance season. They still run their annual week-long event, which celebrated its 17<sup>th</sup> anniversary in January, called the “Colossal Week of Rounds”, formerly held at the Coliseum in St. Petersburg and now at Stardust, as well as recently adding a second Colossal Week in October.

They have two daughters, Mandi Christine, 33, and Kasandra Marie, 27, as well as an 11 year old grand-daughter Brianna Christine and a 10 month old grandson James Samuel. Curt and Tammy say that they are blessed to be able to do something they love, but that they could not do it without the help of God. They are very grateful for all their friends around the dance world, and the opportunity to travel in hopes of giving something back to this great activity that has given them so much enjoyment.



## **Warwick and Paula Armstrong**

Tamborine, Queensland, Australia

Warwick has been actively teaching Round Dancing since 1980 when he commenced with a beginner Round Dance class in the Square Dance Club he was attending. Paula began square dancing in 1983 and began Round Dancing with Warwick the next year. In 1988, Warwick and Paula decided to start their own Round Dance club. That club, Allemander Rounds, will celebrate its 31<sup>st</sup> birthday this August. They run the club across three nights a week, including their Carousel group.

Paula and Warwick enjoy writing choreography. Some of the dances they have written include: Ladyhawk (PH V WZ), Capone (PH V FT), To Be Loved (PH V STS), A Thousand Years (PH IV RB), If One Day (PH V BL), Islands in the Stream (PH III RB), A Walkin' Miracle (Ph III Jive) and Rivertown (PH II+1 TS).

Warwick holds the position of President of the Queensland Round Dance Association, and together, Paula and Warwick are currently the Education Officers for the Australian Round Dance Association. As such, they have been responsible for conducting the Australian Round Dance Conferences for the past seven years and have attended nearly all Australian National Conventions for the last 21 years, as well as many interstate and local festivals within Australia.

They are also members of ICBDA and Roundalab. They are serving their second term on the Board of Directors of Roundalab. Since 2013, Paula and Warwick have traveled to the US to attend and teach at Roundalab and ICBDA Conventions and the NSDC.

Warwick is an Electrician and Paula, an elementary school teacher. Married for 31 years, they have been blessed with three children, all young adults now.

*“We love dancing and music and hope to share that joy to others.”*



## **Ken and Sue Davis**

Mesa, Arizona

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

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

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

They have served two terms on the ICBDA board of directors, were editors of the ICBDA newsletter for four years, and were Evening Program Chairs for the 2014 ICBDA Convention. They are also members of ROUNDALAB and DRDC. Ken held engineering research management positions with the Office of Naval Research and with Motorola. Sue was employed in some part-time work, but focused her main energies on raising their three children, including many hours of volunteer work with schools, scouts, sports, and other activities. They have 13 grandchildren.





**Mike and Mary**  
**Foral**  
Aurora, IL

Mike and Mary first met at a Ballroom dance class, and they've 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 Chicago area they danced with various leaders and also taught Ballroom Dance classes through the local Park District and to groups in their Church, pausing every now and then to concentrate on Mom and Dad duties for their three children (now all grown).

They currently dance with a Carousel tape club in the Chicago 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, including Swing Uptown (Quickstep) and Today Jive. Mike and Mary currently reside in Aurora, IL.





**Ed and Karen  
Gloodt**  
Ardmore, OK

Ed and Karen have been active in square and round dancing for 48 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 completing their second term on the ICBDA board of directors, and they were program chairs for the day program in 2015. They are also members of DRDC, ORDA, TRDTA, NTCA and ROUNDALAB.

Karen and Ed's choreography includes Never Let Me Go, The Alligator Stroll, 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, In Times Like Theses, Blow the Wind Southerly, and many others.

Karen and Ed have taught at several ICBDA conventions, and in 2017 they received the ICBDA Hall of Fame award for Cuando Me Enamoro. This year, Boogie Time became a RAL Golden Classic.

Ed is retired from the vocational system in Ardmore, and Karen is a retired Spanish/English teacher. They have been married 61 years and have 2 daughters and their families, which include 4 grandchildren, and 2 great grandsons!



## **Steve and Lori Harris**

Apache Junction, AZ

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 motorhome 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 also a Vietnam veteran and retired as a Lieutenant Colonel from the U.S. Air Force. Steve was a military pilot and flight instructor and has logged more than 20,000 flying hours since 1966.

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 excited to have the opportunity to teach their new Phase 4 jive routine in Orlando at the 43<sup>rd</sup> ICBDA Convention!



## **Joe and Pat Hilton**

519 Great Hill Drive  
Ballwin, Missouri 63021  
636-394-7380

e-mail: [JoeHilton@swbell.net](mailto:JoeHilton@swbell.net)  
web site: [www.HiltonRounds.com](http://www.HiltonRounds.com)

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 through out the St. Louis area. They have cued, exhibited, and taught at local, state, national, and international events. They also enjoy choreographing round dances and have choreographed over 100 dances.

Joe is retired from the US Army and The Boeing Corporation. 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. They love dancing in all its forms and enjoy their membership in various Square and Round Dance organizations.



## **George and Pamela Hurd**

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 Pamela began taking ballroom lessons to enhance their rounds in 1992 and continue their education while in Mesa, AZ.

George and Pamela taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006 as well as many URDCs (now ICBDA). They love to travel and have cued and/or taught in 38 of the 50 states. Internationally, they have made their mark, having taught in Germany several times as well as Japan, Scotland, Sweden, the Czech Republic and Slovakia. They love Australia and have been Down Under four times. They incorporate dancing, cueing, and teaching with their travels. They teach Phase IV – VI in Mesa, 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 Pamela attended both sessions of the East Coast Round Dance Leader's College in August 1996.

George and Pamela have choreographed several dances, most recently "The Colors of Autumn", "Eso Es", "Tentacion", "Trouble", "Don't Be That Way Foxtrot", "She Bangs", "Perfidia in Brazil", "Bob Roberts Society Band", "When I Dream VI", and "All I Do is Jive". For a complete list, videos, and cuesheets, check the Hurd's website, [www.gphurd.net](http://www.gphurd.net)



## **Jeff and Pamela Johnson**

Pamela and Jeff Johnson are the aspiring choreographed ballroom dancers and instructors of Rapid Ballroom, which they founded in 2014. Each hailing from an artistic stock, 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. Many nights, back on the farm in northern Minnesota, you could find the Johnson's rolling back the living room rug and dancing to the Lawrence Welk show. 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 "Let's Get Away from It All", "If I Ain't Got You", "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.



**Bob and Kay  
Kurczewski**  
Liberty Hill, TX

Bob (known to many as “Ski”) started Square Dancing in 1964 and Kay in 1965 and later that year they were introduced to Round Dancing. They were married in 1966, while Ski was in the military and danced wherever Ski was stationed (Kansas, Texas and Germany). In 1969 their dancing was put on hold while Ski attended various military schools and fulfilled family obligations (their three children took up most of time). In 1978, while Ski was stationed in Germany, they started back to dancing, the three children a year later. In 1982, when their local Round Dance leader was rotating back to the states, Kay decided to try her hand at cueing, and she has been talking into a mic ever since.

After Ski’s military retirement, and achieving his “BS” degree, they accepted an opportunity to conduct a Round Dance Program in the Texas Rio Grande Valley, during the winter season. This gave them over 25 years of teaching enjoyment. They also spent 11 summers conducting a Summer Round Dance Program at a Square and Round Dance Resort in Northern California. In 2015 they gave up the Texas Rio Grande Valley and built their dream home in Liberty Hill, TX, on the edge of the beautiful Texas Hill Country. They are now conducting a Round Dance Program in the Austin, Texas area, while trying their hand at ranching. They also conduct yearly guided tours to Europe in their spare time. This year they established a tour thru the British Isles to their list of tours.

Their teaching experience includes several ICBDA Conventions, National Square Dance Conventions, European Jamborees/Special Dances, along with numerous state and local festivals. Many of their choreographed dances can be found on the “Round-a-Lab Index of Round Dances”. “When I Dream of You” was presented last year at ICBDA.

Bob and Kay are members of ICBDA and were the General Chair Couple for the 34<sup>th</sup> ICBDA Convention in 2010 in San Antonio, Texas. They are also members of Round-A-Lab, DRDC (Dixie Round Dance Council), National Carousel Club #340 and Texas Round Dance Teachers Association. They are past presidents of EAASDC (European Association of American Square Dance Clubs) of which they have been inducted as “Honorary Life Time Members”.





## Richard Lamberty and Alise Halbert

Richard Lamberty first started square dancing and clogging at the age of ten. At the age of fourteen he discovered the wonderful world of round dancing. In the intervening 50 years his dancing has grown to include competitive level ballroom dancing as well as a wide variety of social dancing.

Richard has choreographed over 100 round dances, ranging from the Phase II MORNING HAS BROKEN (Waltz) to the challenging FIVE O'CLOCK WORLD (West Coast Swing). His work is characterized by an exquisite blending of lyrical, flowing choreography with powerful, evocative music.

Some of his most popular routines include:

- A Walk in the Black Forest (Quickstep)
- Am I Blue (Foxtrot)
- Another You (Foxtrot)
- Boulavogue (Waltz)
- Eternity (Bolero)
- Fields of Gold (Rumba)
- Papillon (Waltz)

More recent works include:

- Remember (Waltz)
- 42<sup>nd</sup> Street (Quickstep)
- Tango d'Amore (Int. Tango)
- I Only Wanna Be with You (Rumba)

Richard teaches ballroom (International Style Standard and Latin) as well as Round Dancing. He is widely recognized for his exceptional technical knowledge as well as for the musicality of his dancing.

Richard has been a member of RAL, ICBDA, The National Dance Council Of America, The World Dance and DanceSport Council, the North American Same-Sex Partner Dance Association, and the International Federation of Same-Sex Dance Associations. In addition, Richard has a Licentiate in the Standard dances with the Imperial Society of Teachers of Dance.

Alise Halbert started ballet and tap at a young age. She took up American Style Ballroom in her teens and has continued to broaden and develop her commitment to dancing ever since. She has her Licentiate in both Standard and Latin with the Imperial Society of Teachers of Dance, and teaches classes and private lessons in a wide variety of partner dancing styles.

Alise's dancing is characterized by a lyrical and sensual style that is supported by strong technique. The combination is mesmerizing. Her Round Dance choreography includes:

- Cool and Sweet (Cha)
- Longer (Rumba)
- Alhambra (Waltz)
- Since You Asked (Waltz)
- Happy (Jive)

Alise and Richard started dancing together in June of 1995. They have competed in professional Ballroom, appeared in the dance review MOONLIGHT RHAPSODY, performed at the TOP HAT CLUB in San Francisco, and taught together at a wide variety of events include ICBDA, The European Round Dance Week, WOW (Canada), Star Ball (Mesa, AZ), and in the Czech Republic.

Alise and Richard have combined their talents and styles to produce several Round Dance routines including:

- Come on a My House (Cha)
- Butterfly (Waltz)
- Whisper (Samba)
- Let There Be Love (Foxtrot)
- Sweet Thing (Foxtrot)
- I Will Love You (Waltz)

Their backgrounds and perspectives complement each other's styles making for a well-rounded and very complete package. Although deeply committed to excellence in dancing, their primary goal is that people enjoy to the fullest the rich world of partner dancing.



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

Randy has been dancing, cueing, and teaching rounds for over 35 years. He began dancing with Debbie in 2004. They began teaching together in 2007.

Randy and Debbie are club leaders for NCC #162 and “Movin’ On Up” phase 3-4 club in Portland area. They are also the club leaders for NCC #320 in Salem.

Randy and Debbie’s recent choreography includes Get It On Phase 5+1+1 West Coast, 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.

Randy cues intermediate rounds for a local Square Dance Club and has cued at the Oregon Mid-Winter and Summer Festivals, round and square dance weekends around Oregon, at National Square Dance Festivals, and at ICBDA conventions. They also teach private lessons. They are members of ORDTA, RAL, and ICBDA, where they are currently serving their second term on the Board of Directors and are editors of the “Dancers Gazette” newsletter. Debbie is the past Vice President of their local Square Dance Club. They love dancing and teaching Rounds at all levels.

They host and teach two annual weekend events with Randy and Marie Preskitt at the Oregon coast.

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.

We enjoy sharing our love of dancing with everyone we meet. Our approach to dance is to teach in a fun, positive, supportive environment which fosters the growth of the individual dancer and creates a friendly group of dancers.



## **Kenji and Nobuko Shibata**

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

They traveled to United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years.

They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution to round dance world. Round dances choreographed by the Shibatas have been very well accepted and picked up as Round of the Month or Round of the Quarter by a huge number of round dance organizations all over the world. After 13½ years in the US, they returned to Japan in 2008 to rejoin their family and friends. They currently reside in Saitama, in the metropolitan Tokyo area.

In 2015, their choreography "Adeline" was picked up as Hall of Fame.

They currently conduct a weekly round dance class in Saitama, in addition to three once-a-month special classes and quarterly festivals. They are also invited to various Round Dance events as featured teachers in Japan and the U.S.



## **Tim and Debby Vogt**

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

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

Tim and Debby have been members of Roundalab for 35 years. Their choreography includes 'All Kinds of Everything', 'Dark Waltz', 'My Heart Will Go On', and 'I Like to Lead When I Dance'.

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



## **Tim Eum and Shirley Ray**

Tim started round dancing in 1973 (in California) and teaching in 1976. He has been a club cuer in Germany (1976-79), Texas (1980-1982), Georgia (1983-1987), Virginia (1988-2008), and Alabama (2009-2019) – thus teaching for 43 years. He is currently based in Huntsville, Alabama teaching all levels of round dancing from beginners (phase 1) to advanced (phase 6).

Tim met Shirley at Dixie Round Dance Council (DRDC) weekends in Tennessee and they became dance teaching partners in February 2018. Shirley and Tim wrote their first dance together in 2018, a phase 5 Waltz named “Always” which was Shirley’s parents special song.

Tim and Shirley are the current Chairman of the Dixie Round Dance Council (a regional multi-state organization), President of the Alabama Round Dance Teacher’s Association, and Vice President of the Northern Alabama Square Dance Caller’s Association.

Tim has taught and cued at every National Square Dance Convention since 1995. He has been the featured teacher at international special events in Canada, Australia, Germany and national U.S. weekend events including state conventions in Alabama, Georgia, Tennessee, Mississippi, Minnesota, Kentucky, Ohio, Virginia, Washington and Hawaii.

As a team, Shirley and Tim have taught at the 2018 National Square Dance Convention in Kansas City, MO, the 2018 Tennessee State Convention in Gatlinburg, TN, the 2018 Alabama State Convention in Oxford, AL, Brent and Judy Moore’s round dance club in Knoxville, TN, and Tim’s round dance club in Huntsville, AL.

Tim works as an Information Technology Manager specializing in telecommunications for the Missile Defense Agency. He is a retired Army Lieutenant Colonel. Shirley works in the Actuarial Department of Blue Cross Blue Shield of Tennessee. One of Tim’s two daughters, Christina Eum, is also a well regarded round dance cuer/teacher in the Washington DC area.

Tim is well known for his energetic, melodic cueing and teaching style. Tim and Shirley believe that you should “dance with passion, be playful and smile.”





## **Dan and Sandi Finch**

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 ICBDA Board of Directors for a third term, having been elected the first time in 1988. They are also Chaircouple of ICBDA's Technical Advisory Committee. They have been vice chairmen of Roundalab (RAL), and are also on its board of directors. Sandi served seven years as the RAL Standardization Coordinator responsible for the Manual of Standards. Both have been President of the Round Dance Teachers Association of Southern California; Dan is currently clinic coordinator for RDTA and Sandi is treasurer.

They periodically release articles on dance history, characteristics and basic steps of rhythms, and related information, which are published locally and in dance publications in other parts of the United States, Europe and Australia. They also publish an email newsletter for their round dance community. They regularly present education seminars for RAL, have taught or demonstrated at more than a dozen ICBDA conventions, and have hosted the annual Palmquist Palm Springs Round-Up for 10 years. They also host 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, moved into advanced round dancing with Leo and Marion Crosby and were fortunate to spend almost a decade in the hands of Eddie and Audrey Palmquist. They danced on the Palmquist Formation Team for seven years, until it was disbanded. They work with professional ballroom coaches in Smooth and Latin, including Dennis Lyle, former national Fred Astaire Latin and Smooth champion and now a competition judge, and Marzena Stachura, four-times undefeated world professional American Smooth champion.

Dan is a retired engineer. Sandi, formerly a newspaper reporter and editor, has a law practice with an emphasis on contracts, real estate and family law. They once bred Arabian show horses, but now work with Southern California afghan hound rescue organizations.

Their choreography includes the 2018 Hall of Fame Dance Sam's New Pants (phase IV foxtrot), their latest waltz, Meggie's Love (phase VI) and others.



## **Bob and Mary Townsend-Manning**

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, California, Oregon and Minnesota. They have taught phase II-V dances at National Square Dance conventions, USA West 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)
- I Can't Tell You Why (BL III)
- Better When I'm Dancin' (MR III)
- Like I'm Gonna Lose You (ST IV)
- Better Merengue (MR V)
- The Magic of Love (WZ V)
- Honky Tonk Man (TS II)
- Perfect Tonight (ST V)



# 43<sup>rd</sup> ICBDA

## Convention

# Dances Taught

### Alphabetically by Title

<u>Title</u>	<u>Phase and Rhythm</u>	<u>Choreographer</u>
Better Place	V Rumba	Johnson
Come Closer to Me	VI Rumba	Shibata
Going Back to Louisiana	VI Jive	Hurd
Hey Baby, Be My Girl	IV Jive	Harris
Moonlight Waltz	III Waltz	Foral
Please Mr. Brown	V Tango	Davis
Stuck on You	V Slow Two-Step	Lewis/Olson
Summertime IV	IV Foxtrot	Vogt
Tango Pizzicato	VI Tango	Lamberty/Halbert
That's My Old Lady	III Jive	Hilton
The Girl from Ipanema	V Foxtrot	Preskitt
The Music Played	VI Bolero	Hicks
Up and at 'Em	V Jive	Armstrong
What Lies Over the Hill	IV Waltz	Kurczewski
You Are My World	IV Slow Two-Step	Gloodt

### Standby Dances

Born Free	VI Foxtrot	Eum
I Only Have Eyes for You	V Jive	Garza
Like a Virgin	III Cha	Townsend-Manning
Until Now	IV Foxtrot	Finch

## Better Place

**Choreographers:** Pamela & Jeff Johnson  
**Phone:** 1.218.256.1873 | 28838 Oak Bend Dr. Grand Rapids, MN 55744  
**E-Mail:** rapidballroom@gmail.com  
**Music:** Better Place  
Avail for download from [www.casa-musica-shop.de](http://www.casa-musica-shop.de)  
**Album:** Latin Music 14, The Latin League  
**Speed:** Slowed down from 25 BPM to 24 BPM  
**Footwork:** Opposite for lady except where noted  
**Rhythm/Phase:** Rumba Phase 5+2 (Advanced Hip Twist, Three Alemanas)  
[NOTE Optional Rope Spin Part B Measure 4]  
**Sequence:** Intro-A-A-B-END

### INTRO

**BOTH FACE WALL IN TANDEM, ARMS LENGTH APART, LEAD HANDS JOINED, LEAD FEET FREE AND POINTED BACK, WAIT PICKUP NOTE, LADY TURN TO BACK**  
1-4 **WALK 3 ; MEN CLOSE; ALEMANA TURN TO CP ; OPEN OUT TO SIDE LUNGE LADY SIT LINE & HOLD;**  
1-2 **{W Turn to back walk 3 men close}** Wait 1 pickup note , Raise trail arms ,-, M lead lady to turn ½ RF on 4,- ; Bk L , bk R, cl L ;  
3 **{Alemana Turn to CP}** Bk R slightly across body leading W under leads hnds, rec L, cl R,- (W fwd L DLC under lead hands trng ½ RF, fwd R DRW trng ¼ RF, fwd L M's R sd,-) ; CP WALL  
4 SS **{Open Out to Side Lunge Lady Sit Line & Hold}** Lead W to swivel RF ¼ sd to lunge ,-, hold (W swvl ¼ RF, bk R to sit line ,-, slowly extend left arm up ,-) ;

### PART A

1-8 **2 SLOW X-SWIVELS ; QUICK TELEMARQUE WITH SEPARATION ; FAN ; STOP AND GO HOCKEY STICK ; ; HOCKEY STICK OVERTURNED TO FACE AND JOIN RIGHT HANDS ; ; SHADOW NEW YORKER TO AN L ;**  
1 SS **{2 SL X-Swivels}** Rk sd R as lead W to swvl,-, recov L lead W to swvl,- (W fwd L, swvl ½ LF, fwd R, swvl ½ RF to fc LOD) ;  
2 **&QQS {Quick Telemarque with separation}** On the & ct slip bk R trng LF/fwd L trng LF to CP, fwd & sd R arnd W, sd L fc WALL leave W behind by keeping arms to her (W qk step fwd L pick up CP/bk R trn LF, cl L to R heel trn, replace wgt onto R & press LF with L knee bend,-) ;  
3 **{Fan}** Rk bk R, recov L, sd R to fan pos (W fwd L, fwd R trn LF, bk L leave R extended fc RLOD,-) ;  
4-5 **{Stop & Go Hockey Stick}** Rk fwd L, recov R, small sd L leading W to LF underarm trn (W cl R to L, fwd L, fwd R trn LF under joined lead hnds fc LOD,-) ; Lunge thru R with knee bend look twd W, recov L, sd R leading W under joined lead hnds bk to fan pos (W bk L, recov R, fwd L trng RF under joined lead hnds leave R leg pointing fwd in fan pos,-) ;  
6-7 **{Hockey Stick Overturned to Face & Join R hands}** Rk fwd L, recov R, cl L to R bring joined lead hnds up and btwn faces twd RLOD (W cl R, fwd L, fwd R,-) ; Trn slgt RF small chk bk R under body, recov L to WALL leading W LF under joined lead hnds, sd R join R hands fc WALL (W fwd L begin slgt LF trn, fwd R to DRW trn under lead hnds LF, sd L,-) ;

- 8           **{Shadow New Yorker to an L}** With R hnds joined   trn RF fwd L RLOD  
L arm to sd M's arm behind W, rec R trn LF to WALL, sd L & lead W to fc  
LOD, (W trn LF fwd R RLOD, rec L trn RF to LOD, sm fwd,-) L postion;
- 9-16   **ALTERNATING X-BODY (4 MEASURES) ; ; ; LAST ONE JOIN LEAD  
HANDS ; AIDA ; SWITCH CROSS TO LEFT OPEN REVERSE;  
RUMBA WALK 6 TO FACE ; ;**
- 9           **{Alternating X-body}**  
With R hnds joined Bk R, rec L trng LF, sd & fwd R fc LOD extend L arm  
sd, - (W fwd L, fwd R trn ½ LF, cont trn sd & bk L fc wall, -);
- 10          Fwd L, fwd R trng ½ LF, cont trn sd & bk L fc wall, - (W bk R, rec L trng LF,  
sd & fwd R fc LOD extend L arm sd, -);
- 11          Bk R, rec L trng LF, sd & fwd R fc LOD extend L arm sd, - (W fwd L, fwd R  
trn ½ LF, cont trn sd & bk L fc wall, -);
- 12          **{Last One Join Lead Hands}** Fwd L, fwd R trng ½ LF join lead hnds, cont  
trn sd & bk L fc wall, - (W bk R, rec L trng LF, fwd R extend L arm sd, -);
- 13          **{Aida}** Thru R to LOD bringing trailing arms thru, sd L trng RF, bk R to V bk  
to bk pos trailing arms bk & up, -;
- 14          **{Switch X to LOP Reverse}** Bring L foot and lead arms thru to LOD sd L,  
rec R trng Rf to LOP RLOD, fwd L,-;
- 15-16      **{Rumba Walk 6 To Face }** Fwd, R, L, R,-; fwd L, R, L,-;
- 17-20   **CUCARACHA CROSS TO CP ; INTO CRAB WALK ; ALEMANA TURN  
TO LOOSE CLOSED ; ADVANCED HIP TWIST ;**
- 17          **{Cucaracha Cross to CP}** Turning LF Sd R, rec L, cross RIF ;
- 18          **{Into Crab Walk}** Sd L, cross RIF, sd, L raise Lead hand-;
- 19          **{Alemana Turn to Loosed CP}** Bk R slightly across body leading W under  
leads hnds, rec L, cl R,- (W fwd L DC under lead hands trng ½ RF, fwd R  
DRW trng ¼ RF, fwd L M's R sd,-) ; CP
- 20          **{Advanced Hip Twist}** Fwd L, rec R, XLIB , -; (W swvl on weighted foot ½  
RF bk R, rec L swvl 5/8 LF, fwd R outside ptnr swvl ¼ RF,-) ;

### REPEAT PART A

### PART B

- 1-9    **CROSS BODY TO CENTER LEAD HANDS LOW ; 2 SLOW HIP ROCKS ;  
ALEMANA TO LARIAT ; ; ; TO CLOSED COH ; BREAK BACK TO  
HALF OPEN REVERSE; START IN & OUT RUN ; WITH CUDDLE  
PIVOT ENDING (COH) ;**
- 1           **{X-body to COH Lead Hands Low}** Bk R trng LF ¼, rec L, continue trng to  
COH sd R lead hands low,- (W fwd L trng LF ¼, fwd R continue tng LF ¼,  
sd L,-) ;
- 2 SS      **{2 SL Hip Rocks}** Sd L,-, Sd R,-;
- 3-4      **{Alemana to Lariat to CP COH}** Fwd L, rec R, cl L raise L hands to sd, -  
(W bk R, fwd L, fwd R trng RF fc M, -) ; Bk R lead W under lead hands, rec  
L to fc COH, cl R, - (W fwd L DRW under lead hands swiv RF ½, fwd R  
DLC trng RF, sd L, -) to CP COH;  
**[NOTE Optional Rope Spin Here]**
- 5-6      Keeping lead hands joined lead W to circle Rf around M sd L, rec R, Cl L,-;  
bk R, rec L, Cl R leading W to CP-, (W circle RF around M fwd R, L, R,-;  
fwd L, R, L,-) ; CP COH
- 7           **{Break Back to ½ Open Reverse}** Releasing Lead hands Bk L trng LF ¼ to  
Fc RLOD, rec R, fwd L,-;



- 8-9 {Start In & Out Run with Cuddle Pivot Ending COH}**  
 Fwd R, fwd & acrs W L to fc LOD, trn to fc RLOD in LEFT HALF OP stepping fwd R (W fwd RLOD L,R,L,-) ;  
 Fwd RLOD L, fwd R between W's ft pvt ¼ RF to fc COH w/ arms arnd W, sd L (W fwd R, fwd & acrs M L pvt RF to fc WALL placing arms on M's shldr, sd R,-) to CUDDLE POS COH ;
- 10-16 HIP ROCK 3 LADY CARESS ; BASIC CROSS BODY ; JOIN RIGHT HANDS ; SHADOW BREAK LADY SPIRAL TO FAN ; MEN SPOT TURN WITH HAND CHANGE BEHIND BACK ; HOCKEY STICK OVERTURNED TO FACE; LEAD HANDS LOW ;**
- 10 {Hip Rock 3 W Caress}** Moving through hips rk sd R, rk sd L, rk sd R,-; (Caress M's face with both hands while moving through hips rk sd L, sd R, sd L,-) ;
- 11-12 {Basic X-body Join R Hands}** Blending to CP rk fwd L, rec R trng ¼ LF to fc RLOD blending to "L" pos joining ld hnds, sd L WALL (W rk bk R, rec L, fwd R,-) ; Rk bk R, rec L trng ¼ LF to fc WALL, sd & fwd R to fc ptr (W fwd L, fwd R trng ½ LF to fc ptr, bk & sd L,-) join R hnds ;
- 13 {Shadow Break Lady Spiral to a Fan}** Trn LF to fc LOD rk bk L, rec R, fwd L (W trn RF tofc LOD rk bk R, rec L, fwd R spiral LF under joined R hnds,-) ;
- 14 {Men Spot Turn With Hand Change Behind Back}** Fwd R trn ½ LF & bring R hnds behind bk, chg to lead hnds joined fwd L trn ¼ LF, sd R in fan pos (W fwd L, fwd R trn ½ LF, bk L leave R extended fwd in fan,-) ;
- 15-16 {Hockey Stick Over Turned Lead Hands Low}** Rk fwd L, recov R, cl L to R bring joined lead hnds up and btwn faces twd RLOD (W cl R, fwd L, fwd R,-) ; Trn slgt RF small chk bk R under body, recov L to WALL leading W LF under joined lead hnds, sd R lead hnds low fc WALL (W fwd L begin slgt LF trn, fwd R to DRW trn under lead hnds LF, sd L,-) ;

**END**

- 1-6 THREE ALEMANAS ; ; ; TO CP ; FORWARD BASIC TO CUDDLE CORTE ; EMBRACE ;**
- 1-4 {Three Alemanas to CP}** LOP-FCG/WALL fwd L, rec R, cl L raising jnd lead hnds, - (W bk R, rec L, fwd R, -) ; Bk R slightly across body leading W trn RF, rec L, cl R, - (W fwd L across body under jnd lead hnds comm trng RF, cont trng RF fwd R, cont trng RF sd & fwd L swiveling RF to fc DLW, -) end W slightly to his R-sd ; Sd L raising jnd lead hnds to lead W fwd, rec R, cl L, - (W fwd R comm sharp LF trn, fwd L cont trng LF under jnd lead hnds, sd & fwd R to fc M, -) ; Bk R slightly across body leading W trn RF, rec L, sd R joining R-hnds, - (W fwd L across body under jnd lead hnds comm trng RF, cont trng RF fwd R, cont trng RF sd & fwd L to fc M, -) CP ;
- 5-6 {Forward Basic to Cuddle Corte}** Fwd L, rec R, sd & bk L;  
**{Embrace}** In cuddle position W lay head on M's R Shoulder ;

# BORN FREE

<b>Choreographer:</b>	<b>Rhythm:</b>	Waltz
Tim Eum & Shirley Ray	<b>Phase:</b>	VI+0+2 (Natural Preparation; Recover-Hover Transition to BJO;)
437 Nature's Way SW Huntsville, AL 35824-3116	<b>Footwork:</b>	Opposite except where <i>(italicized, bold and red)</i>
(256) 655-6522	<b>Date:</b>	May 2019
<a href="mailto:TimEum@gmail.com">TimEum@gmail.com</a>	<b>Sequence:</b>	<b>Intro - A - B - C - A - D - C - END</b>
<a href="mailto:ShirleyRay1@gmail.com">ShirleyRay1@gmail.com</a>	<b>Speed:</b>	Original (i.e. 45 RPM)
	<b>Length:</b>	Original is 2:48
<b>Music:</b>	<p>“Born Free” by Matt Monro. MP3 at Amazon.com at <a href="https://www.amazon.com/Born-Free/dp/B07BYPXTGS">https://www.amazon.com/Born-Free/dp/B07BYPXTGS</a>            On Facebook at <a href="https://www.youtube.com/watch?v=IfNDcvtALQg">https://www.youtube.com/watch?v=IfNDcvtALQg</a></p>	

## INTRODUCTION:

1	<b>Wait OPF-RL0D ;</b>	Wait two measures in Low-BFLY ~ lead foot free ;;
2	<b>Explode Apart &amp; Rec;</b>	Apart L sweeping lead arm up and out away from partner, - . Recover R, - ;
3	<b>Roll Across in 2 ;</b>	Fwd L trng RF ¼ passing partner, - . side R trng RF 3/8, - ;
4	<b>Cross Lunge Apart with Arms &amp; Recover ;</b>	XLIF to DRW extending arms, - , Recover on R, - ;
5	<b>Side Close ~ Lady Pickup in 2 to CP-Wall ;</b>	Side L, - Cl R to CP-wall, - ; <i>(W sd R trng RF ½, - , side L to CP-wall ; )</i>
6	<b>Promenade Sway w/hold ;</b>	Side L to SCP-LOD with left sway, - , Hold, - ;
7	<b>Right Lunge &amp; Recover ;</b>	Fwd & sd R lowering into a lunge, - , rec L to CP-wall, - ;
8	<b>Box Finish to face DLW ;</b>	Bk R, - , sd L, cl R to CP-DLW ;

## PART A:

1	<b>Traveling Contra Check ;</b>	Fwd & sd L lowering with initial contra body shaping but changing to turn ¼ RF to side lunge with man's upper body swaying to his right, Cl R rising and changing sway with man's upper body swaying to his left, - , sd & fwd L to SCP-DLW ;
2	<b>Open Natural ;</b>	Fwd R initiating RF turn on ball of foot, - , continue RF turn with sd L maneuvering across in front of lady, bk R to BJO-DRC ; <i>(W fwd L, - fwd R, fwd L to BJO; )</i>
3 - 4	<b>Outside Spin &amp; Twist to CP-DRW ;;</b>	Bk L pivoting RF, - , fwd R continuing RF pivot, sd & bk L completing RF pivot to BJO-DRC; XRIB with partial weight allowing W to “unwind” man RF, continue RF “unwind”, complete RF “unwind” taking full weight onto R into CP-DRW, Bk L ; <i>(W fwd R pivoting RF, - , sd &amp; bk L continuing RF pivot , cl R to BJO; Quick fwd L/fwd R wheeling RF around man, fwd L turning RF to CP, fwd R between man's feet; )</i>
5	<b>Tumble Turn ;</b>	Bk R trng LF ¼, Sd & fwd L to BJO-DLW, XRIF rising & slightly swiveling LF toward LOD, Fwd L lowering and pivoting LF to CP-DRC ;
6	<b>Back Three Step ;</b>	Bk R, - , Bk L, Bk R ;

7	<b>Running Spin ;</b>	Bk L pivoting RF ½ , - , Fwd R continuing RF pivot to CP-wall/Bk & Sd L trng RF to CP-DRW, Bk R ;
8	<b>Hesitation Change ;</b>	Bk L trng RF, - Sd R to CP-DLC, Draw L to R ;

**PART B:**

1 - 2	<b>Telespin to SCP;;</b>	Fwd L trng LF about ¼ to face DRC, - , Sd R continuing LF trn another 3/8 to face wall ( <i>W bk R trng LF, - , Cl L with heel turn to SCP-LOD,</i> ) , point L foot to LOD but continue turning upper body LF ( <i>W Fwd R/fwd L picking up to CP-LOD</i> ) ; Fwd L trng LF about 3/8, - , Sd R continuing LF trn another ¼ to CP-DRW ; Sd & fwd L to SCP-DLW ;
3	<b>Natural Preparation ;</b>	Fwd R trng RF maneuvering in front of W ( <i>W fwd L</i> ) , - , Sd & bk L continuing RF turn to face COH ( <i>W fwd R w/no turn</i> ) , Touch R to L ( <i>W fwd L trng RF ½ to place left hip into contact with front of M's right hip</i> ) ;
4	<b>Same Foot Lunge ;</b>	Lowering step Sd & slightly fwd R ( <i>W XRIB lowering with head looking well left,</i> ) - , Hold , - ;
5	<b>Recover-Hover Transition to BJO-DRW ;</b>	Recover onto L rising, - , Touch R to L ( <i>W swivel LF and close R to CP</i> ) , Bk R to BJO-DRW backing toward DLC ;
6	<b>Back, Back/Lock, Back ;</b>	Bk L, - , Bk R/Bk L, Bk R ;
7	<b>Weave Ending ;</b>	Bk L, Bk R trng LF to face wall, Sd L trng LF to BJO-DLW, Fwd R ;
8	<b>Change of Direction ;</b>	Fwd L trng LF ¼ to face DLC, - , Sd R, Draw L to CP-DLC ;

**PART C:**

1 - 3	<b>Triple Traveler ;;;</b>	Fwd L trng LF ¼ ( <i>W Bk R trng LF ¼</i> ) , Sd & fwd R raising lead hands high ( <i>W fwd L twirling LF ½ twd LOD</i> ) , Sd & fwd L ( <i>W fwd R twirling LF another ½</i> ) to LOP-LOD ;  Fwd R man spiraling LF to face LOD, - , Fwd L, Fwd R ; ( <i>W Fwd L, - , Fwd R, Fwd L ;</i> )  Fwd L ( <i>W Fwd R</i> ) , - , Fwd R take lead hands down & back CW ( <i>W fwd L trng RF ¼</i> ) , Fwd L to face partner CW movement of lead hands/arms continuing up & then CW down ( <i>W fwd R trng RF ½ to end facing M</i> ) ;
4	<b>Step/Ronde &amp; Slip ;</b>	Side R/Ronde L CCW, - , XLIB, Sd & bk R trng LF ; ( <i>Sd L/Ronde R CW, - , XRIB, Fwd L trng LF into CP-DLW;</i> )
5	<b>Double Reverse ;</b>	Fwd L trng LF, Sd & bk R trng LF, - , - ; ( <i>W Bk R trng LF with heel turn, Close L completing heel turn and rising to toe , Sd R continuing LF turn, XLIF finishing LF turn to CP-DLW</i> ) ;
6	<b>Three Step;</b>	Fwd L, - , Fwd R, Fwd L ;
7	<b>Curved Feather Check;</b>	Fwd R curving RF, - , Fwd L curve RF, Fwd L to BJO-DRW ;
8	<b>Hesitation Change ;</b>	Bk L trng RF ½, - , Sd R, Draw L to R to CP-DLC ; :

**REPEAT PART A:**

**PART D:**

1 - 3	<b>Three Fallaways with Feather Finish ;;;</b>	Fwd L trng LF to CP-COH, Sd R, XLIB to SCP-RL0D, Bk R trng LF to CP-wall ;
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		Sd L, XRIB to RSCP, Sd & fwd L trng LF to CP-LOD, Fwd & sd R trn LF to CP-COH ; XLIB to SCP-RLOD, Bk R trn LF to CP wall , Sd & fwd L trng LF 1/8 , XRIF ( <i>W XLIB</i> ) to BJO DLW ;
4	Hover Telemark ;	Fwd L, - , Fwd & sd R trng RF ¼ to CP-DRW, Sd & Fwd L to SCP-DLW ;
5 - 6	Natural Hover Cross ;;	Thru R trng RF maneuvering in front of W, - , Bk L trng RF to CP-COH, Sd R trng RF to SCAR-DLW ( <i>W Thru L, - ,Fwd R trng RF, sd L ;</i> ) ; Rk fwd L, Rec R trng LF to CP-LOD, Sd & fwd L to BJO-DLC, Fwd R ;

**REPEAT PART C:**

**ENDING:**

1	Traveling Contra Check ;	Fwd & sd L lowering with initial contra body shaping but changing to turn ¼ RF to side lunge with man's upper body swaying to his right, Cl R rising and changing sway with man's upper body swaying to his left, - , sd & fwd L to SCP-DLW ;
2	Open Natural ;	Fwd R initiating RF turn on ball of foot, - , continue RF turn with sd L maneuvering across in front of lady, bk R to BJO-DRC ; ( <i>W fwd L, - fwd R, fwd L to BJO;</i> )
3 - 4	Outside Spin & Twist to CP-DRW ;;	Bk L pivoting RF, - , fwd R continuing RF pivot, sd & bk L completing RF pivot to BJO-DRC; XRIB with partial weight allowing W to "unwind" man RF, continue RF "unwind", complete RF "unwind" taking full weight onto R into CP-DRW, Bk L ; ( <i>W fwd R pivoting RF, - , sd &amp; bk L continuing RF pivot , cl R to BJO; Quick fwd L/fwd R wheeling RF around man, fwd L turning RF to CP, fwd R between man's feet;</i> )
5	Back to a Hinge ;	Bk R trng LF to CP-wall, - , Sd L trng upper body LF leading lady to swivel LF, Lower with left side stretch ; ( <i>W Fwd L trng LF, - , Sd R swiveling LF ¼ to face RLOD, XLIB lowering by bending L knee while pointing R toe fwd toward RLOD and using upper body right side stretch ;</i> )
6	Rise & Hold ~ Lady Develope ;	Rise while still on L, - , - , - ; ( <i>W rise on her L, - , bend R knee while lifting R leg up, then straighten leg forward, out and back down, - ;</i> )
7	Hover Transition (man in 2) to SCP-DLC ;	Sd R rising, - , Hold, Sd & fwd L to SCP-LOD ; ( <i>W fwd R swiveling RF to face M, - , Cl L, Sd &amp; fwd R to SCP ;</i> )
8	Slow Side Lock ;	Thru R, - , Sd & fwd L turning upper body LF, XRIB to CP-DLC; ( <i>W Thru L begin turning LF to face M, - , Sd &amp; Bk R continue LF turn, XLIF completing turn to CP;</i> )
9 - 11	Three Fallaways & Back to Throwaway Oversway ;;;	Fwd L trng LF to CP-COH, Sd R, XLIB to SCP-RLOD, Bk R trng LF to CP-wall ; Sd L, XRIB to RSCP, Sd & fwd L trng LF to CP-LOD, Fwd & sd R trn LF to CP-COH ; XLIB to SCP-RLOD, Bk R trn LF to CP wall , Sd & fwd L trng LF to CP-LOD, Lower while expanding top frame with sway toward wall and pointing trail foot back ;



## BORN FREE – QUICK CUES

*Tim Eum & Shirley Ray*

Dance with passion, be playful and smile

SEQUENCE: A – B – C – A – D – C -- END



### INTRO:

Wait 1 measure facing RLOD ;  
Explode apart & Recover ;  
Roll Across in 2 ;  
Cross Lunge Apt w/arms & Rec ;  
Sd CI ~ Lady PU 2 to CP-wall ;  
Side Promenade Sway w/hold ;  
Right Lunge & Recover ;  
Box Finish to face DLW ;

### PART A (Born Free):

Traveling Contra Check (SCP-DLW) ;  
Open Natural (BJO-RLOD) ;  
Outside Spin and Twist to CP-DRW ;;  
Tumble Turn (CP-DRC) ;  
Back Three Step (CP backing DLW);  
Running Spin (CP-backing DLW) ;  
Hesitation Change (CP-DLC);

### PART B (Live Free):

Telespin to SCP-DLW ;;  
Natural Preparation ;  
Same Foot Lunge ;  
Recover/Hover Transition to BJO ;  
Back, Back/Lock, Back ;  
Weave Ending ;  
Change of Direction ;

### PART C (Stay Free):

Triple Traveler ;;;  
Step/Ronde & Slip (CP-DLW) ;  
Double Reverse ;  
Three Step ;  
Curved Feather Check (BJO-DRW) ;  
Hesitation Change ;

### PART A (Born Free):

Traveling Contra Check (SCP-DLW) ;  
Open Natural (BJO-RLOD) ;  
Outside Spin and Twist to CP-DRW ;;  
Tumble Turn (CP-DRC) ;  
Back Three Step (CP backing DLW);  
Running Spin (CP-backing DLW) ;  
Hesitation Change (CP-DLC);

### PART D:

Three Fallaways w/Feather Finish ;;;  
Hover Telemark ;  
Natural Hover Cross ;;

### PART C (Stay Free):

Triple Traveler ;;;  
Step/Ronde & Slip ;  
Double Reverse ;  
Three Step ;  
Curved Feather Check ;  
Hesitation Change ;

### END:

Traveling Contra Check (SCP-DLW) ;  
Open Natural (BJO-RLOD) ;  
Outside Spin and Twist to CP-DRW ;;  
Back to a Hinge ;  
Rise & Hold ~ Lady Developpe ;  
Hover Transition (man in 2)  
to SCP-DLC ;  
Slow Side Lock ;  
Three Fallaways &  
Back to Throwaway Oversway ;;;



# Come Closer To Me

## (Acercate Mas)



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

Music: "Acercate Mas" Artist: Natalie Cole & Nat "King" Cole

CD: Natalie Cole En Espanol Track #3

or download from music websites (Amazon, iTunes and others)

Suggested Speed: 25MPM as on CD

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

Rhythm & Phase: Rumba VI

Basic Rhythm: QQS otherwise noted

Sequence: **Intro A B C B-Modif**

Released: March, 2019 Version 1.2

### Meas

### INTRO

#### 1-4 **WAIT; CUCARACHA CROSS TO HAMMERLOCK; FWD BASIC;**

##### **W REV UNDERARM SPIN TO FC;**

- 1 Wait pick-up notes & 1 meas in BFLY/WALL trail ft free pointed sd;
- 2 **{Cucaracha Cross to Hammerlock}** Sd R extending jnd trail hnd outs to sd, rec L, XRIF trng LF 1/4 raising jnd lead hnds to lead W trn RF, - (W sd L extending jnd trail hnds out to sd, rec R, XLIF trng RF under jnd lead hnds to fc RLOD, -) end HAMMERLOCK Pos M fcg LOD (W fcg RLOD) jnd lead hnds high above W's head jnd trail hnds at W's R-hip;
- 3 **{Fwd Basic}** Fwd L, rec R, bk L, -;
- 4 **{W Rev Underarm Spin to Fc}** Trng RF to fc WALL sd R leading W spin LF, cl L, sd R, - (W fwd L spinning LF under jnd lead hnds to fc ptr & COH, cl R, sd L, -) end LOP-FCG/WALL;

### PART A

#### 1-8 **OPEN HIP TWIST; FAN; HOCKEY STICK LEAD w/ HEAD LOOP; RK TO FAN; HOCKEY STICK;; FWD BASIC; NAT TOP;**

- 1 **{Open Hip Twist}** LOP-FCG/WALL fwd L, rec R, cl L leading W swivel, - (W bk R, rec L, fwd R swiveling RF to fc LOD, -) end L-SHAPE Pos/WALL (W fcg LOD);  
(Option: W may perform free spin RF 1-1/4 on R to fc LOD instead of swiveling RF 1/4. In this case, M release lead hnds after leading W spin RF & rejoin lead hnds after free spin.)
- 2 **{Fan}** Bk R, rec L, sd R, - (W fwd L, fwd R trng LF 1/2, bk L, -) end FAN/WALL;
- 3 **{Hockey Stick Lead w/ Head Loop}** Fwd L, rec R raising jnd lead hnds over W's head, sd L lowering jnd lead hnd to W's L-shoulder placing R-hnd at W's R-hip, - (W cl R, fwd L, fwd R checking, -) end T-shape Pos M fcg WALL (W fcg RLOD);
- 4 **{Rk to Fan}** Rk sd R, rec L, releasing lead hnds sd R and rejoining lead hnds, - (W bk L, rec R checking, bk L long step, -) end FAN/WALL;
- 5-6 **{Hockey Stick}** Fwd L, rec R, cl L raising jnd lead hnds, - (W cl R, fwd L, fwd R, -); Slightly trng RF bk R, rec L lowering jnd lead hnds, fwd R twd DRW, - (W slightly trng LF fwd L twd DRW passing under jnd lead hnds, fwd R trng LF 1/2 to fc ptr, bk L, -) end LOP-FCG/DRW;
- 7 **{Fwd Basic}** Fwd L, rec R, sd & bk L assuming CP, - end CP/RLOD;
- 8 **{Nat Top}** XRIB, trng RF sd & fwd L, fwd R outside ptr to fc COH, - (W sd & fwd L, trng RF XRIF, sd & fwd L, -) end BJO/COH;

#### 9-16 **CONT HIP TWIST TWICE;;; OPENING OUT W SPIRAL; M BK TO AIDA; CL FWD FWD RONDE; FENCE LINE w/ ARM;**

- 9-12 **{Cont Hip Twist Twice}** BJO/COH fwd L leading W swivel RF, rec R trng LF, XLIB, - (W swiveling RF 1/2 on L bk R, rec L swiveling LF 1/2, fwd R outside ptr swiveling RF to fc DRC, -); Releasing lead hnds sd & bk R, rec comm trng RF, cont trng RF strongly RF to fc LOD fwd R, - (W fwd L swiveling LF 1/2, fwd R, sd & fwd L, -) end BJO/LOD;  
Repeat Meas 9-10 of PART A end BJO/WALL;;
- 13 **{Opening Out W Spiral}** Sd & fwd L leading W swivel RF, rec R, cl L raising jnd lead hnds, - (W swiveling RF 1/2 on L bk R, rec L, fwd R small step spiraling LF to fc LOD, -);
- 14 **{M Bk to Aida}** Swiveling RF on L to fc RLOD bk R, bk L, bk R, - (W fwd L, fwd R trng LF to fc RLOD, bk L, -) end AIDA LINE/RLOD
- 15 **{Cl Fwd Fwd Ronde}** Cl L, fwd R, fwd L ronde R CCW (W CW) swiveling LF to fc ptr free trail hnds high, - end LOP-FCG/WALL;
- 16 **{Fence Line w/ Arm}** XRIF flexing knee lowering trail hnds thru twd LOD, rec L, trng RF sd R, - end LOP-FCG/WALL;

## PART B

- 1-8 REV UNDERARM TRN; REV TOP FC RLOD; OPPOSITION BREAK; ALEMANA TRN W SPIRAL; CONT ROPE SPIN;; FWD SD BHND RONDE; BHND SD CL JOIN R-HNDS;**
- 1 **{Rev Underarm Trn}** LOP-FCG/WALL XLIF raising jnd lead hnds, rec R, sd & fwd L small step, - (W XRIF trng LF 3/4 under jnd lead hnds to fc LOD, rec L trng LF1/4 to fc COH, sd & bk R, -) end CP/WALL;
- 2 **{Rev Top Fc RLOD}** Comm trng LF swiveling LF on L sd R, cont trng LF XLIF small step, swiveling LF on L sd R, - (W comm trng LF XLIB, cont trng LF sd R, cont trng LF XLIB, -) end CP/RLOD;
- 3 **{Opposition Break}** XLIF, rec R, sd L, - (W sd R, rec L, XRIF, -);
- 4 **{Alemana Trn W Spiral}** Bk R raising jnd lead hnds, rec L, cl R leading W spiral RF, - (W swiveling RF on R XLIF under jnd lead hnds, trng RF fwd R, swiveling RF on R sd & fwd L spiraling RF under jnd lead hnds, -) end SD-by-SD/RLOD R-shoulders adjacent jnd lead hnds above W's head;
- 5-6 **{Cont Rope Spin}** Leading W walk around sd L, rec R, sd & fwd L trng LF to fc WALL, - (W fwd R, L, R walking around M CW to fc WALL, -) end momentary LOP/WALL; Swiveling LF on L to fc LOD cl R raising jnd lead hnds sharply to lead W spiral RF end SD-by-SD/LOD R-shoulders adjacent (W fcg RLOD) jnd lead hnds above head, sd L, rec R trng LF to fc COH, - (W fwd L across body spiraling RF under jnd lead hnds, fwd R, L walking around M CW to fc COH, -) end LOP/COH;
- 7 **{Fwd Sd Bhnd Ronde}** Fwd L swiveling LF to fc ptr, sd R assuming BFLY, XLIB ronde R CW (W CCW), - end BFLY/RLOD;
- 8 **{Bhnd Sd Cl join R-hnds}** XRIB, sd L, cl R joining R-hnds, - end FCG/RLOD R-hnds jnd;
- 9-16 R-HNDS ALEMANA W OVERTRN TO DBL RONDE;; SLIDE ACROSS TO M'S SKATERS; LUNGE STORK LINE W SYNC ROLL ACROSS TO SHADOW; SHADOW FRONT VINE 4; SHADOW FENCE LINE; BK W DEVELOPE; W ROLL OUT TO FC M TRANS;**
- 9-10 **{R-hnds Alemana W Overtrn to Dbl Ronde}** FCG/RLOD R-hnds jnd fwd L, rec R, cl L raising jnd R-hnds, - (W bk R, rec L, fwd R trng RF, -); Bk R, rec L, fwd R leading W overtrn ronde L CW, - (W fwd L passing under jnd R-hnds & trn RF, fwd R trng RF, sd & fwd L to M's Right side swiveling RF on L ronde R CW placing L-hnd on M's R-shoulder, -) end momentary SD-by-SD both fcg RLOD jnd R-hnds extended sd W's L-hnd on M's R-shoulder;
- 11 **{Slide Across to M's Skaters}** XLIF, trng RF to fc COH sd R, cl L joining L-hnds, - (W XRIB, trng RF to fc COH sd L, fwd R, -) end M's Skaters/COH jnd L-hnds extended sd jnd R-hnds at M's R-hip;
- QQS 12 **{Lunge Stork Line W Sync Roll Across to Shadow}** Releasing R-hnds sd R flexing knee, (W QQ&S) leading W roll RF rec L checking, sd R assuming SHADOW Pos, - (W sd L trng RF to fc LOD Lifting R-knee across body R-hnd straight up, fwd R comm rolling RF/cont rolling RF sd & bk L passing IF of M to fc COH, sd R, -) end SHADOW/COH; (now same footwork)
- QQQQ 13 **{Shadow Front Vine 4}** XLIF, sd R, XLIB, sd R;
- 14 **{Shadow Fence Line}** XLIF flexing knee, rec R, sd L, -;
- S-- 15 **{Bk W Develope}** Bk R flexing knee, -, straighten R-knee, - (W bk R flexing knee, -, straightening R-knee lift L along R-leg, extend L-toe fwd & lower) end SHADOW/COH;
- SS 16 **{W Roll Out to Fc M Trans}** Fwd L leading W fwd releasing L-hnds, -, fwd R joining lead (W QQS) hnds, - (W fwd L, fwd R trng LF 1/2 to fc M, bk L, -) end LOP-FCG/COH;

## PART C

- 1-8 START THREE THREES;; ADV SLIDING DOOR w/ UNDERARM TRN TWICE;;; ADV OPENING OUT TO FC RLOD; W ROLL OUT TO FC;**
- 1-2 **{Start Three Threes}** LOP-FCG/COH fwd L, rec R, cl L leading W spin RF placing both hnds on W's shoulders, - (W bk R, rec L, fwd R spinning RF 1/2 to fc COH, -) end TANDEM/COH; Sd & bk R, rec L, leading W spin LF fwd R to W's left side, - (W step in pl L, R, step L spinning LF full trn, -) end SHADOW/COH;
- 3-6 **{Adv Sliding Door w/ Underarm Trn Twice}** Joining L-hnds fwd L, rec R, XLIB, - (W bk R, rec L, XRIF, -); Raising jnd L-hnds sd R flexing knee, rec L leading W roll RF, fwd R, - (W swiveling RF 1/4 on R under jnd L-hnds bk L flexing knee, rec R comm rolling RF, sd & bk L cont rolling to fc COH, -) end SHADOW/COH L-hnds jnd; Repeat Meas 3-4 PART C;;
- 7 **{Adv Opening Out to Fc RLOD}** Fwd L, rec R trng LF 1/4 to fc RLOD, bk L, - (W bk R, rec L trng LF to fc RLOD, fwd R, -) end SHADOW/RLOD;
- 8 **{W Roll Out to Fc}** Leading W fwd bk R & release hnds, rec L, fwd R joining R-hnds, - (W fwd L, fwd R trng LF 1/2, bk L, -) end FCG/RLOD R-hnds jnd;

## PART C (cont'd)

- 9-16 TRADE PLACES TWICE;; OPEN BREAK W SPIRAL M'S HEAD LOOP TO L-HALF-OP; WALK 3; W ROLL ACROSS; MANUV PIVOT TO RUDOLPH RONDE; SYNC INSIDE UNDERARM TRN; W CROSS SWIVELS M RKS;**
- 9-10 **{Trade Places Twice}** FCG/RL0D R-hnds jnd apt L, rec R passing R-sd of ptr release hnds, fwd L trng RF 1/2 joining L-hnds, - (W apt R, rec L passing R-sd of ptr release hnds, fwd R trng LF 1/2 joining L-hnds, -) end FCG/LOD L-hnds jnd; Apt R, rec L passing L-sd of ptr release hnds, fwd R trng LF 1/2 joining R-hnds, - (W apt L, rec R passing L-sd of ptr release hnds, fwd R trng RF 1/2 joining R-hnds, -) end FCG/RL0D R-hnds jnd;
- 11 **{Open Break W Spiral M's Head Loop to L-Half-OP}** Apt L, rec R raising jnd R-hnds, leading W spiral LF fwd L swiveling RF 1/2 to fc LOD jnd R-hnds over head & drop to M's R-shoulder assuming L-HALF-OP Pos, - (W apt R, rec L, fwd R spiraling full trn under jnd R-hnds to fc LOD, -) end L-HALF-OP/LOD;
- 12 **{Walk 3}** Fwd R, fwd L, fwd R, -;
- 13 **{W Roll Across}** Fwd L leading W roll across, fwd R, fwd L, - (W fwd R IF of M, sd & fwd L comm trng LF, cont trng LF fwd R, -) end HALF-OP/LOD;
- 14 **{Manuv Pivot to Rudolph Ronde}** Fwd R IF of W trng RF assuming CP/RL0D, bk L pivoting RF, cont pivoting RF sd & fwd R leading W ronde, - (W fwd L small step, fwd R pivoting RF, cont pivoting RF sd & bk L around M ronde R CW, -) end SCP/LOD;
- QQ&S 15 **{Sync Inside Underarm Trn}** Bk L, trng RF to fc WALL sd R raising jnd lead hnds/cl L, sd R, - (W bk R, trng LF sd & fwd L comm spinning LF under jnd lead hnds/cont spinning LF to fc COH cl R, sd L, -) end BFLY/WALL;
- SS 16 **{W Cross Swivels M Rks}** Sd L leading W XIF, -, sd R leading W XIF, release trail hnds, - (W XRIF swiveling RF, -, XLIF swiveling LF,-) end LOP-FCG/WALL;

## PART B - MODIF

- 1-11 REV UNDERARM TRN; REV TOP FC RL0D; OPPOSITION BREAK; ALEMANA TRN W SPIRAL; CONT ROPE SPIN;; FWD SD BHND RONDE; BHND SD CL JOIN R-HNDS; R-HNDS ALEMANA W OVERTRN TO DBL RONDE;; SLIDE ACROSS TO M'S SKATERS;**
- 1-11 Repeat Meas 1-11 PART B;;;;;;;
- 12-16 LUNGE & STORK LINE HOLD; ROLL ACROSS TO OP; W ROLL IN TO BOLERO BJO; WHEEL 4; CUDDLE CORTE & TWIST w/ LEG CRAWL;**
- S-- 12 **{Lunge & Stork Line Hold}** M's SKATERS/COH releasing R-hnds sd R flexing knee, -, hold, - (W sd L swiveling RF to fc LOD Lifting R-knee across body R-hnd straight up, -, hold, -);
- 13 **{Roll Across to OP}** Rec L comm rolling LF, cont rolling LF sd & bk R passing WALL side, joining trailing hnds sd L to fc COH, - (W sd R comm rolling RF, cont rolling RF sd & bk L passing COH side, sd R to fc COH, -) end OP/COH;  
(Note: Starting from Meas 13 music slightly retards)
- 14 **{W Roll In to Bolero-Bjo}** Sd & fwd R leading W roll LF, fwd L walking around W, fwd R to fc WALL, - (W sd L small step comm rolling LF, sd & bk R cont rolling LF to fc COH, sd L, -) end BOLERO-BJO/WALL M's R-hnd around W's waist W's R-hnd rest on M's L-shoulder free L-hnds extended sd;
- QQQQ 15 **{Wheel 4}** Wheel RF fwd L, R, L, R rotating full trn to fc WALL assuming CUDDLE Pos (W wheel RF fwd R, L, R, L swiveling RF to fc M) end CUDDLE/WALL;
- S-- 16 **{Cuddle Corte & Twist w/ Leg Crawl}** Bk L flexing knee, -, twist upper body LF (W L-knee crawl along M's R-leg) free L-hnd extended out, -;

## GOING BACK TO LOUISIANA

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

Website: [www.gphurd.net](http://www.gphurd.net)

Email: [pam@gphurd.com](mailto:pam@gphurd.com)

Phone: 602-321-2078

Rhythm: Jive

Speed: Slow to 30 MPM (42.5 RPM)

Time: 2:34 @ 30 MPM

Music: Download from Amazon.com Artist: Delbert McClinton CD: Classic's Vol. 1, Track 5  
(Cut first 20.28 seconds, music starts with vocal "I'm Going Back", then slow 3% or 42.5 RPM)

SEQUENCE: INTRO-ABC-B(Mod)-END

Phase V + 1 (Simple Spin) + Unphased

Footwork: Opposite for Woman ([except where noted](#))

Release Date: July 2019 Ver 1.0

### INTRO

#### **1-4 WAIT,, FALLAWAY RK,;, FALLAWAY THROWAWAY,;; QUICK SIDE BREAKS;**

[Wait] Wait approx. 2 quick beats dance starts on the word "Back",-

[Falawy Rk] CP Fcg WALL rk bk L trng 1/8 LF, rec R trng RF, chasse sd L/cl R, sd L;

Chasse sd R/cl L, sd R to CP Fcg Wall,

[Falawy Throwawy] Rk bk L trng 1/8 LF, rec R to SCP; Chasse fwd & sd L/R, L, trng LF  
chasse fwd R/L, R lwr hands leading lady away to LOP (Rk bk R trng 1/4 RF, rec R comm LF;  
Cont trn chasse R/L, R, cont trn chasse bk L/R, L comp 1/2 LF trn) to end LOP Fcg LOD;

[Qk Sd Brks] Keep ld hnds jnd push off R stp sd L/push off L stp sd R end with both legs  
straight, cl L twd R/cl R lwr sltly into both knees, push off R stp sd L/push off L stp sd R end  
with both legs straight, cl L twd R/cl R lwr sltly into both knees;

### PART A

#### **1-8 RK APT TO DOUBLE HIP BUMPS w/ARMS & SPIN TRIPLE TO FC;;;**

**KICK/BALL CHG TWICE,;,, LINK RK,;;**

**LINK & DBL WHIP TO FC WALL w/CONTINUOUS CHASSE RIGHT (Shk Hnds);;;**

[Rk Apt to Dbl Hip Bump w/Arms & Spin Trpl to FC] Rk apt L, rec R comm trng RF (LF),  
sd L completing 1/4 RF trn w/R sway (L sway) tch M's L to W's R hip while extending both  
arms diagonally up & out,-; Rec R swlvg LF (RF) drop arms to sds,-, sd L trng RF w/R sway  
(L sway) tch M's L to W's R hip while extending both arms diagonally up & out,-; Comm to  
drop hnds spin triple RF (LF) R/L R to end LOP M Fcg LOD,-,

[Kick/Ball Chg 2X] Kick L fwd twds floor with toe turned out/step L near R ft, in place R;

Kick L fwd twds floor with toe turned out/step L near R ft, in place R,

[Link Rk] Rk apt L, rec R comm trng RF; Small chasse fwd L/R, L completing 1/4 RF trn to CP,  
chasse sd R/L, R to end CP WALL;

[Link to Dbl Whip w/Cont Chasse] Rk apt L trng LF, rec R comm RF trn, chasse fwd L/R,  
CP WALL; revolving RF over 4 steps XRIB of L, sd L, XRIB of L, sd L (Sd L, XRIF of L btwn  
M's ft, sd L, XRIF of L btwn M's ft) to end CP WALL; Chasse R/cl L, R/cl L, R/cl L, R joining  
R hnds to end M Fcg ptr & WALL;

#### **9-16 RK w/SHOULDER CHK & BK TO FC,;, CHG SDS L TO R w/XTRA TURN,;;**

**RK w/SHOULDER CHK & BK TO FC,;, CHG SDS L TO R w/XTRA TURN (BFLY),;;**

**PROGRESSIVE RK 4; TRAVELING SAND STEP;**

[Rk w/Shldr Chk & Bk to FC] Rk apt L, rec R trng lady LF to Tandem WALL touching lady's  
L shldr w/L hnd triple in place L/R, L leading lady to trn bk 1/2 RF on last step, triple in place  
R/L, R (Rk bk R, rec L trng 1/2 LF in triple in place R/L, R trng 1/2 RF on last step on the triple in  
place L/R, L) to end M Fcg ptr & WALL w/R hnds jnd;

[Chg Sds L to R w/Xtra Trn] Rk apt L, rec R trng 1/4 RF (LF) raising jnd R hnds high to  
momentary Tandem RLOD; Cont trng RF L/R, L while leading ptr to trn LF (R/L,R) to end M  
fcg ptr & COH with R hnds still jnd high, cont trng ptr LF chasse sd R/L, R (L/R, L) then  
immediately lwr the jnd R hnds to end M Fcg ptr & COH with R hnds jnd;

[Rk w/Shldr Chk & Bk to FC] Repeat measures 9 & first ½ of measure 10 of PART A above to end M Fcg ptr & COH w/R hnds still jnd;,-,

[Chg Sds L to R w/Xtra Trn to BFLY] Repeat last ½ of measure 10 & measure 11 of PART A above to end BFLY WALL,;;

[Prog Rk] In BFLY pos rk apt L, XRIF of L, rk apt L, XRIF of L progress twds LOD;

[Trvlng Sand Stp] Swvl RF on R tch L toe to R instep, swvl LF on R sd L, swvl RF on L tch R heel sd, swvl LF on L XRIFL;

**PART B**

**1-8 THROWAWAY; STOP & GO;; LINK RK;;**  
**OVERTURN FALLAWAY THROWAWAY & TURN BK TO FC;;**  
**CHICKEN WKS (2 SLO & 4 QKS);;**

[Throwawy] In BFLY WALL chasse fwd & sd L/R, L lwrng jnd hands & releasing R hnd hold (chasse fwd R/L, R trng LF) to lead lady away to LOP, trng slightly LF chasse sd & fwd R/L, R (cont trng LF chasse bk L/R, L) to end LOP Fcg LOD;

[Stop & Go] Rk apt L, rec R raise jnd ld hnds to trn lady under LF, fwd chasse L/R, L trng lady ½ LF under jnd ld hnds place R hnds on lady’s L shldr blade ld hnds jnd low (Rk bk R, rec L trng LF, cont trng LF chasse R/L, R completing ½ LF trn undr jnd ld hnds) to sd by sd fcg LOD; Fwd R soft knee looking bk at lady, rec L raise lead hnds to trn lady under RF, small bk chasse R/L, R (Rk bk L soften into knee extend trlng arm straight up, rec R trng RF, chasse L/R, L completing ½ RF trn under ld hnds) to end LOP Fcg LOD;

[Link Rk] Repeat measures 3 ½ thru 4 of PART A to CP WALL; ,-,

[Ovrtrn Falawy Throwawy & Trn Bk to FC] Rk bk L trng ⅛ LF, rec R comm to trn L to SCP; Cont trng LF chasse fwd L/R, L rotating L wrist CW to trn ptr to Tandem DLW, trng LF chasse diagonally fwd R/L, R trng L wrist CCW to trn ptr bk to fc end LOP Fcg LOD; (Bk R trng ¼ RF, rec L trng LF to SCP; Small steps run fwd R/L, R in front on M’s body spiraling ⅞ LF to fc DLW ld hnds still jnd bhnd lady’s bk, trng slightly LF chasse fwd chasse L/R, L {Optional fwd/lk, fwd} trn RF ½ on the L ft to end LOP Fcg RLOD);

[Chkn Wks] Bk L, -, bk R (Swvl on L stp fwd R, -, swvl on R stp fwd L),-; Bk L, bk R, bk L, bk R (Swvl on L stp fwd R, swvl on R stp fwd L, swvl on L step fwd R, swvl on R stp fwd L);

**9-16 CHG L TO R w/GLIDE TO SD TO FC REV;; NYKR w/SIMPLE SPIN (SHK HND);**  
**TRIPLE WHEEL w/LADY TURN UNDER 2 TO FC WALL;;**  
**STOP & GO (OVERTURN THE STOP);;**

[Chg L to R w/Glide to Sd] Rk apt L, rec R raise jnd ld hnds, chasse fwd L/R, L trng ¼ RF (chasse fwd R/L, R trng ¾ LF undr ld hnds) to LOP Fcg WALL; Sd R, lowering on R XLIF of R (XRIF of L), chasse R/L, R trng RF (LF) on the last step to end LOP both Fcg RLOD;

[Nykr w/Simple Spin] Chkng fwd L, rec R comm leading ptr to trn RF, trng LF sd & bk L take jnd ld hnds bk twds LOD releasing hnds to spin lady RF, cl R to L shake R hnds (chkng fwd R, rec L comm to trn RF, swvl RF on L ft fwd R release hnds comm to spin RF, cont spinning RF on R ft step sd & slightly bk L join R hnds) to end M Fcg ptr & WALL with R hnds jnd;

[Trpl Wheel w/Lady Under in 2] Rk bk L, rec R lead ptr fwd twd R sd, trng RF chasse fwd L/R, L trng ptr LF & tch lady’s bk with L hnd; Cont trng chasse fwd R/L, R trng lady RF, raise jnd R hands to lead lady’s LF trn cont to wheel RF fwd L, fwd R (fwd R trng LF undr jnd ld hnds cont fwd L trng LF) tch lady’s bk with L hnd to momentary tandem DLW; Chasse fwd L/R, L trng lady LF tch lady’s bk with L hnd, gently lead lady to spin RF using jnd R hnds & release chasse R/L, R to LOP Fcg WALL;





**END**

**1-8 SLINGSHOT RUNAWAY IN 6 TO FC & HOLD;; RK TO THE WHIP KICK;; KICK/BALL CROSS TO/A L TO R;;, RK & CHASSE ROLL 2 TRIPLES TO FC;; SD CLOSE LUNGE w/ARMS;**

**[Slingshot Runaway in 6 to Fc & hold]** Lunge sd L xtnd arms while lead lady to step bk, rec R, small fwd L trng lady LF by rolling wrist CW, small fwd R; Bk L lead ptr to trn ½ RF rotating ld hnds CCW, fwd R twds WALL trng ¼ LF, pt L ft sd twds COH (Swvl RF ¼ on L ft step bk R, rec L, fwd R spiraling LF ⅞, fwd L twds LOD; Fwd R swvl RF ½ to Fc RLOD, step sd L twds WALL, pt R ft sd twds COH) hold in LOP Fcg LOD,-;

**[Rk to the Whip Kick]** Rk apt L, rec R, fwd L blending to CP, fwd R trng to fc wall maintain loose arm hold to allow lady to also fc Wall hands low in front of body (W rk apt R, rec L, fwd R to CP trng RF, fwd & sd L cont RF trn to fc WALL);

Kick L ft twds LOD looking to left/XLIF, fwd R RLOD, fwd L to RLOD trng RF releasing CP, small bk R (Kick R twds RLOD looking to right/XRIB of L, fwd L to LOD, fwd R, trng RF (LF) small bk L) to end LOP Fcg LOD;

**[Kick/Ball Cross to/a L to R]** Flick L ft fwd twds floor with toe turned out/step L near R ft, trng ⅛ RF XRIF of L, chasse sd & fwd L/R, L trng ¼ RF (trng ¾ LF); Sd R/cl L, sd R to LOP Fcg WALL,

**[Rk & Chasse Roll 2 Trpls to Fc]** Rk apt L, rec R; Chasse sd L/R, L release hnds trng RF to bk to bk pos, chasse sd R/L, R trng RF to fc ptr & WALL no hnds jnd;

**[Sd CL Lunge w/Arms]** Sd L, cl R, lunge sd L soft knee extend both arms sd;

## HEY BABY, BE MY GIRL

**Choreographer:** Steve and Lori Harris 33 S. Sixshooter Rd. Apache Junction, AZ 85119  
Ph: 480-664-0805 Email: [tsandleh@cox.net](mailto:tsandleh@cox.net) Website: [www.SLHarris.net](http://www.SLHarris.net)

**Music:** "Hey Baby" (Remastered) Artist: Bruce Channel Available from Amazon MP3

**Time/Speed:** Time @ Download: 2:23 Speed as downloaded 34 MPM Slow 6% to 31 MPM

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

**Degree of Difficulty:** Above average

**Rhythm/Phase:** Jive IV+2+1 (Stop & Go, Whip Trn) (Shoulder Shove With Clap)

**Sequence:** I ABCD E **Released:** July 2019

### INTRODUCTION

- 1-3 WAIT; FALLAWAY THROWAWAY MAN PRESSLINE LADY OVERTURN,,;**  
1 [Wait] Wait LCP M fc Wall Ldy LOD;  
2-3 [Falwy Thrwy Man Press Ldy OvrTrn] Rk Bk L, Rec R, Fwd L Pressline, Take Wgt on 4;  
XRib, Sd L, Sd R fc LOD, (Rk Bk R, Rec L, Fwd R/Fwd L, Fwd R Trn LF;  
Fwd L Trn LF/Fwd R, Fwd L LOD,)
- 3-6 CHICKEN WALKS 2 SLOW; 4 QUICK; CHANGE LEFT TO RIGHT LOP,,;**  
3-5 [Chkn Wlks 2Slo; 4Qk;] Bk L,-, Bk R,-; Bk L, Bk R, Bk L, Bk R;  
(Swvl Fwd R,-, Swvl Fwd L,-; Swvl Fwd R, Swvl Fwd L, Swvl Fwd R, Swvl Fwd L);  
5-6 [Chg L to R LOP] Rk Bk L, Rec R, Sd L/CI R, Sd L; Sd R/CI L Trn, Fwd R LOP RLOD,  
(Rk Bk R, Rec L, Fwd R/CI L, Fwd R Trn; Sd L/CI R, Sd L Trn LOP RLOD,)
- 7-8 SLOW SWIVELS TO BFLY; SAILOR SHUFFLES;**  
7 [Slo Swvls] Swvl to fc Fwd & Sd L,-, Swvl Fwd & Sd R Bfly,-;  
8 [Sailor Shuffles] XLib, Sd R, Sd L; XRib, Sd L, Sd R;

### PART A

- 1-4 SPANISH ARMS TWICE WITH LADY SPIN ON FIRST;;; PROGRESSIVE ROCK 4;**  
1-3 [Span Arms 2xs Spn on 1<sup>st</sup>] Rk Bk L, Rec R Trn, Sd L/CI R, Sd L Trn; Sd R/CI L, Sd R,  
Rk Bk L, Rec R Trn; Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R; (Rk Bk R, Rec L Trn, Sd R/CI L,  
Sd R Trn; Sd L Spn/CI R, Sd L, Rk Bk R, Rec L Trn; Sd R/CI L, Sd R Trn, Sd L/CI R, Sd L);  
4 [Prog Rk 4] Rk Apt L, XRif, Rk Apt L, XRif;
- 5-8 SAND STEPS QQS TWICE;; TWO TRAVELING SAND STEPS INTO;;**  
5-6 [Sand Steps QQS Twice] Toe L, Heel L, XLif, -; Toe R, Heel R, XRif, -;  
7-8 [2 Traveling Sand Steps] Toe L, Step L, Heel R, XRif; Toe L, Step L, Heel R, XRif;
- 9-12 PRETZEL TURN DOUBLE ROCK UNWRAP;;; DOUBLE ROCK INTO;**  
9-11 [Prtzl Trn Dbl Rk Unwrp] Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R;  
Rk Fwd L, Rec R, Rk Fwd L, Rec R; Sd L/CI R, L Trn, Sd R/CI L, Sd R;  
12 [Dbl Rk] Rk Bk L, Rec R, Rk Bk L, Rec R;
- 13-16 CHANGE RIGHT TO LEFT; SHOULDER SHOVE WITH CLAP,,;  
CHANGE LEFT TO RIGHT,,;**  
13 [Chg R to L] Sd L/CI R, Sd L, Fwd R/CI L, Sd R; (Sd R/CI L, Fwd R Trn, Bk L/CI R, Bk L);  
14-15 [Shldr Shove w/ Clap] Rk Bk L, Rec R Clap,-, Fwd L Trn ¼ RF Tch Shldrs Arms Up;  
Sd R/CI L Trn, Sd & Bk R fc LOD;  
15-16 [Chg L To R] Rk Bk L, Rec R, Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R fc Wall;  
(Rk Bk R, Rec L, Fwd R/CI L, Fwd R Trn; Sd L/CI R, Sd L & Trn,)

**PART B**

- 1-4 AMERICAN SPIN BFLY,,; ROCK TO SLOW KICK BALL CROSS TWICE,,;;**  
 1-2 [Amer Spn] Rk Bk L, Rec R, SdL/CI R, Sd L; Sd R/CI L, Sd R,  
 (Rk Bk R, Rec L, Sd R/CI L, Sd R Spn RF; Sd L/CI R, Sd L,)  
 2-4 [Rk Slo Kck Ball X 2xs] Rk Bk L, Rec R Swvl RF; Kck L RLOD/Ball L,-, XRif,-;  
 Swvl RF Kck L RLOD/Ball L,-, XRif,-; **{Note: Timing on slow kick ball cross is SaS.}**
- 5-8 THROWAWAY; STOP AND GO;; 2 SLOW CHICKEN WALKS AND SHAKE HANDS;**  
 5 [Thrwy] Fwd & Sd L/CI R, Fwd & Sd L, Sd & Fwd R/CI L, Sd & Fwd R;  
 (Fwd R/Fwd L, Fwd Trn R, Sd & Bk L/CI R, Sd & Bk L;)  
 6-7 [Stop and Go] Rk Bk L, Rec R, Fwd L/CI R, Fwd L; Rk Fwd R, Rec L, Bk R/CI L, Bk R;  
 (Rk Bk R, Rec L, Fwd R Trn/CI L, Bk R; Rk Bk L, Rec R Trn, Fwd L Trn/CI R, Bk L;)  
 8 [2 Slo Chkn Wlks HndShk] Bk L,-, Bk R Hndshk,-; (Swvl Fwd R,-, Swvl Fwd L Hndshk,-;)
- 9-12 TRIPLE WHEEL 3 TO FACE RLOD,,; CHANGE LEFT TO RIGHT FACE COH,,;**  
 9-11 [Trpl Whl 3 RLOD] Rk Apt L, Rec R, Sd L/CI R, Sd L Trn; Sd R/CI L, Sd R Trn,  
 Sd L/CI R, Sd L Trn; Sd R/CI L, Sd R fc RLOD, (Rk Apt R, Rec L Trn, Sd R/CI L, Sd R Trn;  
 Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R Spn RF Full Trn; Sd L/CI R, Sd L to fc,)  
 11-12 [Chg L To R] Rk Bk L, Rec R; Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R fc COH;  
 (Rk Bk R, Rec L; Fwd R/CI L, Fwd R Trn, Sd L/CI R, Sd L & Trn;)
- 13-16 LINK ROCK TO FACE WALL,,; ROCK TO 4 POINT STEPS,,;;**  
 13-14 [Link Rk Wall] Rk Bk L, Rec R, Fwd L/CI R, Fwd L; Sd R/CI L, Sd R fc Wall,  
 14-16 [Rk to 4 Pt Stps] Rk Bk L, Rec R; Pt L, Stp L, Pt R, Stp R; Pt L, Stp L, Pt R, Stp R;

**PART C**

- 1-4 2 FWD TRIPLES; CHASSE LEFT AND RIGHT;  
 DOUBLE ROCK TO CHANGE RIGHT TO LEFT;;**  
 1 [2 Fwd Trpls] Fwd L/Stp R, Stp L, Fwd R/Stp L, Stp R;  
 2 [Chasse L and R] Sd L/CI R, Sd L, Sd R/CI L, Sd R;  
 3-4 [Dbl Rk R to L] Rk Bk L, Rec R, Rk Bk L, Rec R; Sd L/CI R, Sd L, Sd & Fwd R/CI L, Sd R;  
 (Rk Bk R, Rec L, Rk Bk R, Rec L; Sd R/CI L, Fwd R & Trn, Sd & Bk L/CI R, Sd & Bk L;)
- 5-8 CHANGE LEFT TO RIGHT WITH GLIDE TO SIDE;;  
 RIGHT TURNING FALLAWAY COH ROCK TO;;**  
 5-6 [Chg L to R w/Glide Sd] Rk Bk L, Rec R, Sd L/CI R, Sd L; Sd R, XLif, Sd R/CI L, Sd R;  
 7-8 [R Trn Falwy Rk] Rk Bk L, Rec R fc, Trn RF Sd L/CI R, Sd L; Trn RF Sd R/CI L, Sd R,  
 Rk Bk L, Rec R COH;
- 9-13 2 FWD TRIPLES RLOD; SWIVEL WALK 4 INTO; CHANGE RIGHT TO LEFT;  
 CHANGE HANDS BEHIND BACK LOD,,;**  
 9 [2 Fwd Trpls] Fwd L/Stp R, Stp L, Fwd R/Stp L, Stp R;  
 10 [Swvl Wlk 4 Into] Fwd L, Fwd R, Fwd L, Fwd R;  
 11 [Chg R to L] Sd L/CI R, Sd L, Fwd R/CI L, Sd R; (Sd R/CI L, Fwd R Trn, Bk L/CI R, Bk L;)  
 12-13 [Chg Hnds Bhnd Bk] Rk Apt L, Rec R, Fwd L/CI R, Fwd L Trn;  
 Sd & Bk R/CI L, Sd & Bk R Trn,
- 13-16 LINK TO WHIP TURN COH;; RIGHT TURNING FALLAWAY WALL,,;**  
 13-15 [Link to Whp Trn] Rk Bk L, Rec R, Fwd L/CI R, Fwd L;  
 XRib Trn, Sd L Trn, Sd R/CI L, Sd R fc COH;  
 (Rk Bk R, Rec L, Fwd R/CI L, Fwd R; Fwd L Trn, XRif, Sd L/CI R, Sd L;)  
 15-16 [R Trn Falwy] Rk Bk L, Rec R fc; Trn RF Sd L/CI R, Sd L, Trn RF Sd R/CI L, Sd R Wall;

**PART D**

- 1-4 AMERICAN SPIN BFLY,,, ROCK TO SLOW KICK BALL CROSS TWICE,,,;**  
 1-2 [Amer Spn] Rk Bk L, Rec R, SdL/CI R, Sd L; Sd R/CI L, Sd R,  
 (Rk Bk R, Rec L, Sd R/CI L, Sd R Spn RF; Sd L/CI R, Sd L,)  
 2-4 [Rk Slo Kck Ball X 2xs] Rk Bk L, Rec R Swvl RF; Kck L RLOD/Ball L,-, XRif,-;  
 Swvl RF Kck L RLOD/Ball L,-, XRif,-; **{Note: Timing on slow kick ball cross is SaS.}**
- 5-8 THROWAWAY; STOP AND GO;; 2 SLOW CHICKEN WALKS;**  
 5 [Thrwy] Fwd & Sd L/CI R, Fwd & Sd L, Sd & Fwd R/CI L, Sd & Fwd R;  
 (Fwd R/Fwd L, Fwd Trn R, Sd & Bk L/CI R, Sd & Bk L;)  
 6-7 [Stop and Go] Rk Bk L, Rec R, Fwd L/CI R, Fwd L; Rk Fwd R, Rec L, Bk R/CI L, Bk R;  
 (Rk Bk R, Rec L, Fwd R Trn/CI L, Bk R; Rk Bk L, Rec R Trn, Fwd L Trn/CI R, Bk L;)  
 8 [2 Slo Chkn Wlks] Bk L,-, Bk R Hndshk,-; (Swvl Fwd R,-, Swvl Fwd L Hndshk,-;)
- 9-12 LINK ROCK SCP,,, JIVE WALKS INTO,,, PRETZEL TURN;**  
 9-10 [Link Rk SCP] [Link Rk Wall] Rk Bk L, Rec R, Fwd L/CI R, Fwd L; Sd R/CI L, Sd R SCP,  
 10-11[Jive Wlks] Fwd L/Stp R, Stp L, Fwd R/Stp L, Stp R;  
 12 [Prtzl Trn] Sd L/CI R, Sd L Trn, Sd R/CI L, Sd R;
- 13-16 DOUBLE ROCK UNWRAP;; DOUBLE ROCK TO; THROWAWAY;**  
 13-14 [Dbl Rk UnWrp] Rk Fwd L, Rec R, Rk Fwd L, Rec R; Sd L/CI R, L Trn, Sd R/CI L, Sd R;  
 15 [Dbl Rk to] Rk Bk L, Rec R, Rk Bk L, Rec R;  
 16 [Thrwy] Fwd & Sd L/CI R, Fwd & Sd L, Sd & Fwd R/CI L, Sd & Fwd R;  
 (Fwd R/Fwd L, Fwd Trn R, Sd & Bk L/CI R, Sd & Bk L;)

**ENDING**

- 1-4 SHOULDER SHOVE WITH CLAP,,, ROCK AND SLOW SWIVEL BACK TO BACK,,, ARMS UP AND HOLD;**  
 1-2 [Shldr Shove w/ Clap] Rk Bk L, Rec R Clap,-, Fwd L Trn ¼ RF Tch Shldrs Arms Up;  
 Sd R/CI L Trn, Sd & Bk R fc LOD,  
 2-3 [Rk Slo Swvl Bk to Bk] Rk Apt L, Rec R; Fwd L Slow Swvl Dwn,-, Up Bk to Bk,-;  
 4 [Arms Up Hld] Both arms up and hold;



## I ONLY HAVE EYES FOR YOU

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

**MUSIC:** I Don't Want Nobody To Have My Love But You. Artist: Ronnie Milsap. Albumn: Just For A Thrill .99 cent download from Amazon

**FOOTWORK:** Opposite (Woman in parenthesis)

**RHYTHM:** Roundalab Phase V + 1 Jive (Rolling Of The Arm)

**SEQUENCE:** Intro-ABC-A-D-End Released 7/13/2019

### INTRO

- 1-6 LOP FACING PARTNER & WALL;; TOG FACE REV BACK TO FACE; QUICK CHICKEN WALK 4; LINDY CATCH WITH; SWEETHEART LADY SPIN EXIT FACE REV;**
- 1-2** [Starting Pos] LOP Fcg ptr & WLL jn ld hnds ld ft free;;
- 3-4** [Tog & Bk Fc Chicken Wlks] Trng ¼ RF (LF) stp tog L, trail arms up & out, trng ¼ LF (RF) bk R, fc ptr & WLL; Bk L, R, L, R (Swvl fwd R, L, R, L);
- 5-6** [Lindy Catch With Sweetheart] Rk apt L, rec R twd W R sd rel ld hnds, fwd L/cl R, fwd R moving RF around W catching her with R hnd at her waist fc COH; XRif of L ckg, rec L, spin RF R/L, R (Bk R, rec L, fwd R/cl L, fwd R ckg; XLib of R ckg, rec R, spin RF L/R, L) fc ptr & REV LOD;
- 7-12 LEFT TO RIGHT; WITH LADY INSIDE TURN FACE COH; LINDY CATCH WITH; SWEETHEART LADY SPIN EXIT FACE LOD; LEFT TO RIGHT; WITH LADY INSIDE TURN FACE WALL;**
- 7-8** [L To R With Insd Trn] Rk apt L, rec R, in pl L/cl R, small fwd & sd L trng ¼ RF trn ldg W to trn ¾ LF undr ld hnds; Cont to ld W to trn once more sd R, cl L, sd R/cl L, sd R (Rk apt R, rec L, fwd R/cl L, fwd R trng ¾ LF undr ld hnds; Cont LF trn under ld hnds fwd L, fwd R, sd L/cl R, sd L) blend BFLY fcg ptr & COH;
- 9-10** [Lindy Catch With Sweetheart] Repeat meas 5-6 of intro end fcg ptr & LOD;;
- 11-12** [L To R With Insd Trn] Repeat meas 7 & 8 of intro end BFLY fcg ptr & WLL;

### PART A

- 1-8 JIVE WALKS;;, SWIVEL WALK 4; ROLL 2 TO FACE; SLOW SIDE BREAKS SHAKE HANDS; TRIPLE WHEEL 4 WITH INSIDE TURN END FACING WALL;;; SLOW SIDE BREAKS;**
- 1-4** [Jive Wlks] Rk apt L, rec R SCP LOD, fwd L/R, L; Fwd R/L, R,  
[Swivel walk] On weighted R ft swvl LF/fwd L, repeat action L ft swvl RF/fwd R; Repeat action 2 more times, ,  
[Roll 2] Trn 1 comp revolution LF (RF) fwd L trng fwd R comp trn fc ptr & WLL;  
[Sd Breaks] Step sd L, sd R, cl R, cl L shk hnds;
- 5-8** [Triple Wheel] Rk apt L, rec R start RF wheel, sd L/cl R, sd L trng twd ptr & tch her bk with L hnd; Cont RF wheel sd R/cl L, sd R trng away from ptr, cont RF wheel sd L/cl R, sd L trng twd ptr & tch her bk with L hnd; Cont RF wheel sd R/cl L, sd R trng away from ptr, ld W to trn LF sml fwd L, sd R (Rk apt R, rec L, trn ¼ LF start RF wheel sd R/cl L, sd R trng away from ptr; Cont RF wheel sd L/cl R, sd L trng twd ptr & tch his bk with L hnd, cont RF wheel sd R/cl L, sd R trng away from ptr; Cont RF wheel sd L/cl R, sd L trng twd ptr & tch his bk with L hnd, under shk hnds trn LF fwd R, fwd L) no hnds;  
[Sd Breaks] Step sd L, sd R, cl R, cl L ld hnds;
- 9-12 LINK TO 4 TURNING TRIPLES;;; & THROWAWAY 2 FC LOD; SLOW SIDE BREAKS;**
- 9-12** [4 Trng Triples & Throwawy] Rk apt L, rec R blend to loose CP, start trng 1 ¾ RF rotation sd L/cl R, sd & fwd L trng ½ fc COH; Sd R/cl L, sd & fwd R trng ½ fc WLL, sd L/cl R, fwd L trng ½ fc COH; Sd R/cl L, sd & fwd R trng ¼ to fc LOD, in plc L, R (Rk apt R, rec L blend to loose CP, start trng 1 ¾ RF rotation sd R/cl L, sd & fwd R trng ½ fc WLL; Sd L/cl R, fwd L trng ½ fc COH, sd R/cl L, sd & fwd R trng ½ fc WLL; Sd L/cl R, sd & fwd L ¼ to fc RLOD, bk R, bk L) no hnds;  
[Sd Breaks] Repeat meas 8 of part A ld hnds: **Note: 2<sup>nd</sup> time thru part A end in shk hands.**

**PART B**

**1-6 LEFT TO RIGHT INTO TRAVELING PATTY CAKES & ROLL 2;; END FACING PARTNER PTR RLOD; SLW SD BREAKS; RIGHT TO LEFT WITH EXTRA OUTSIDE TURN;;**

**1-4** [Chg L to R Into Traveling & Rll 2] Rk apt L, rec R, raise ld hnds fwd L/cl R, fwd & sd L trng ¼ RF leading W to a ¾ LF trn under ld hnds rel hnds jn R hnds; Twd RLOD sd R/cl L, sd & fwd R trng ½ RF, rel hnds jn L hnds sd L/cl R, sd & fwd L trng ½ LF rel hnds jn R hnds; Sd R/cl L, sd & fwd R trng ½ RF fc COH rel hnds, rll RF ¾ fwd L, fwd R (Rk apt R, rec L, raise ld hnds fwd R/cl L, fwd R spiral LF ¾ jn R hnds; Traveling RLOD sd L/cl R, sd & fwd L trng RF ½ fc WLL rel hnds jn L hnds, sd R/cl L, sd & fwd R trng ½ LF fc COH rel hnds jn R hnds; Sd L/cl R, sd & fwd L trng RF, rll RF 1 ¼ fwd R, fwd L) end fcg ptr & RLOD;

[Sd Breaks] Repeat meas 8 of part A ld hnds:

**5-6** [R to L With Extra Out Sd Trn Fc LOD] Rk apt L, rec R comm ½ LF trn, smll sd L/cl R, sd L ldg W to a 1 & ½ RF trn under ld hnds; In pl R, smll fwd L, in pl R/L, R comp trn (Rk apt R, rec L, fwd R/cl L, fwd R comm 1 & ½ RF trn under ld hnds; Cont trn fwd L, R, sd L/cl R, sd L) end fcg ptr LOD;

**7-12 LEFT TO RIGHT IN 4 FACING WALL; SLOW SIDE BREAKS; BFLY CHASSE LEFT & RIGHT; SHE GO HE GO;;, SPANISH ARMS BFLY WALL;;**

**7-8** [Chg L to R in 4] Rk apt L, rec R raising jnd ld hnds, sd L to fc ptr & Wall, cl R (Rk bk R, rec L, fwd R trng ¾ LF to fc ptr, cl L) BFLY Wall;

[Sd Breaks] Repeat meas 8 of part A BFLY WLL:

**9-12** [Chasse L & R] Sd L/cl R, sd L, sd R/cl L, sd R;

[She Go He Go] Rk apt L, rec R ld W to trn LF under ld hnds fwd L/cl R, fwd L trn LF; Cont trn fwd R to fc ptr & COH/cl L, sd R (Rk apt R, rec L, fwd R trn LF/cl L cont trn, fwd R to fc ptr & WLL; Sd L/cl R, sd L) end BFLY WLL,

[Spanish Arms] Rk apt L, rec R start trng ½ RF ldg W to trn ¼ LF; Sd L/cl R, sd L ldg W to spin ¾ RF comp M's RF trn, sd R/cl L, sd R (Rk apt R, rec L trng ¼ LF under ld hnds; Sd R/cl L, sd R trng ¾ RF, sd L/cl R, sd L) BFLY fcg ptr & WLL;

**PART C**

**1-12 STOP & GO;; WHIP TURN WITH INSIDE TURN;; CHASSE ROLLS;;; BFLY; NECK SLIDE;; ROLLING OFF THE ARM FACE WALL;;**

**1-2** [Stop & Go] Rk apt L, rec R, fwd L ld W to trn LF undr ld hnds/cl R, fwd L catch W's R shldr with R hnd; Rk fwd R, rec L, bk R/cl L, bk R (Rk apt R, rec L, fwd R comm ½ LF undr ld hnds/cl L, bk R comp trn end on M's R sd fcg Wll; Rk bk L, rec R, fwd L comm ½ RF trn undr ld hnds/cl R, bk L comp trn) to LOP fcg prt WLL;

**3-4** [Whip Trn] Rk apt L, rec R, trng ¼ RF fwd L/cl R, fwd L blend loose RLOD; Ld W to trn LF undr ld XRib of L cont RF, sd L cont trn fc WLL sd R/cl L, sd R (Rk apt R, rec L, start ¼ RF fwd R/cl L, fwd R blend to loose CP fc LOD; Undr ld hnds fwd L trng LF, fwd R cont LF trn fc ptr & COH, sd L/cl R, sd L) loose CP WLL;

**5-8** [Chasse Rolls] Rk bk L, rec R to fc, rel hnds down lod sd L/cl R, sd & fwd L trng RF to bk to bk; Sd R/cl L, sd R trng RF to fc ptr & Wll, sd L/cl R, sd L (Rk bk R, rec L to fc, No hnds joined sd R/cl L, sd & fwd R trng LF to bk to bk; Sd L/cl R, sd L trng LF to fc ptr & COH, sd R/cl L, sd R) end fcg ptr & WLL; Rk bk R to L ½ OP, rec L to fc, No hnds joined sd R/cl L, sd & fwd R trng LF to bk to bk; Sd L/cl R, sd L trng LF to fc ptr & WLL, sd R/cl L, sd R (Rk bk L to L ½ OP, rec R to fc, rel hnds down lod sd L/cl R, sd & fwd L trng RF to bk to bk; Sd R/cl L, sd R trng RF to fc ptr & COH, sd L/cl R, sd L) end in BFLY WLL;

**9-10** [Neck Slide] Rk apt L, rec R, bring hnds up & ovr each other's heads L hnds over M's head R hnd ovr W head fwd L/cl R, fwd L trn end on W's R sd fc RLOD rel hnds; Let W's R hnd slide on M's R arm wheel ½ RF fwd R, L, fwd R trn fc WLL/cl L, sd R (Rk apt R, rec L, jnd hnds up & ovr each other's head fwd R/cl L, fwd R trng RF end on M's R sd rel hnds; Wheel RF ½ fwd L, R, fwd L cont trn/cl R, sd L) shk hnds end fcg ptr & WLL;

Part C continued

- 11-12 [Rolling Off The Arm] Rk apt L, rec R start ¼ RF trn, gently fold W hnd in her bk fwd L/cl R, fwd L end on W's R sd fc RLOD keep R hnds hld on W's bk; Wheel ½ fwd R, fwd L ld W to unwind fwd R trn fc WLL/cl L, sd R (Rk apt R, rec L, fwd R trn LF 1/4 into M's R arm/cl L, sd R, end fcg RLOD; Wheel ½ RF bk L, bk R, spin RF fwd L/cl R, fwd L) blend to BFLY;

PART A

- 1-12 JIVE WALKS;;, SWIVEL WALK 4; ROLL 2 TO FACE; SLOW SIDE BREAKS SHAKE HANDS; TRIPLE WHEEL 4 WITH INSIDE TURN END FACING WALL;;; SLOW SIDE BREAKS; LINK TO 4 TURNIGN TRIPLES;;;, & THROWAWAY 2 FC LOD; SLOW SIDE BREAKS SHAKE HANDS;

PART D

- 1-8 LEFT TO RIGHT TANDEM LOD;;, EXTENDED CATAPULT; TO TANDEM RLOD; EXTENDED CATAPULT; TO FACE PARTNER & RLOD ; ROCK RECOVER; CHICKEN WALK 2 SLOW; 4 QUICK SHAKE HANDS;

- 1-6 [Chg L to R Tandem] Rk apt L, rec R, raise R hnds smll sd & fwd L/cl R, fwd & sd L creating space for W to pass under jnd R hnds; Slide in frnt of W sd R/cl L, sd R (Rk apt R, rec L, under R hnds fwd R/cl L, fwd R trn ½ LF fc LOD bhnd M; Sd L/cl R, sd L) jn L hnds, [Extended Catapult] Rk fwd L extnd arms bk, rec R slightly sd to R rel R hands; Ld W to M's L sd in pl L/R, L (Rk bk R, rec L; Rel R hnds moving past M's L sd fwd R/cl L, fwd R), Rk bk R, ld W to trn RF trn rec L comm ½ RF; In pl R/L, R comp RF trn (Comm 1 ½ RF trn fwd L, R; Cont RF trn L/R, L) end tandem RLOD bth hnds jnd bhnd M,

- [Extended Catapult Rk Apt Rec] Rk fwd L extnd arms bk, rec R slightly sd to R rel R hands; Ld W to M's L sd in pl L/R, L (Rk bk R, rec L; Rel R hnds moving past M's L sd fwd R/cl L, fwd R), Rk bk R, rec L ld W to trn RF; In pl R/L, R (Comm 1 & ½ RF trn fwd L, R; Cont RF trn L/R, L) end LOP fcg RLOD, rk apt L (R), rec R(L);

- 7-8 [Chicken Wlks] Ldg W to swvl bk L, -, bk R, -; Bk L, R, L, R (Swvl fwd R, -, L, -; Swvl fwd R, L, R, L) shk hnds;

- 9-12 MIAMI SPECIAL FACE LOD;;, KICK BALL CHANGE; LEFT TO RIGHT FACE WALL; KICK BALL CHANGE;

- 9-12 [Miami Special Kick Bll Chg] Rk apt L, rec R, fwd L/R, L trng ¾ RF leading W trn LF under jnd R hnds & over M's head plcg hnds bnd M's neck; Rel hnds trng ¼ LF sd R/cl L, sd R (Rk apt R, rec L, fwd R/L, fwd R trn ¾ LF under jnd R hnds; Rel hnds trng ¼ RF sd L/R, let R arm slide down on M's L arm sd L jn ld hnds) end LOP fcg ptr & LOD, kick L fwd/take weight of ball of L, chg weight to R (Kick R fwd/take weight of ball of R, chg weight to L);

- 11-12 [L To R Kick Bll Chg] Rk apt L, rec R, in pl L/cl R, small fwd & sd L trng ¼ RF trn ldg W to trn ¾ LF undr ld hnds; Sd R/cl L, sd R (Rk apt R, rec L, fwd R/cl L, fwd R trng ¾ LF undr ld hnds; Sd L/cl R, sd L) BFLY fcg ptr & Wll, kick L (R) fwd/take weight of bll of L (R), chg weight to R (L);

END

- 1-11.5 LINDY CATCH WITH,, SWEET HEART LADY SPIN EXIT TO FACE REVERSE;; LEFT TO RIGHT WITH LADY INSIDE TURN; FACE COH; LINDY CATCH WITH,, SWEET HEART LADY SPIN EXIT TO FACE LOD;; LEFT TO RIGHT WITH LADY INSIDE TURN; FACE BFLY WALL; RK APT TO LADY WRAP 1 TRIPLE CHECK BACK HOLD;;, ROLL LDY OUT; & LADY REWRAP;

- 1-8 Repeat meas 5-12 of Intro;;;;;;

- 9-11.5 [Ldy Wrap Hold] In BFLY rk apt L, rec R, keeping trail hnds lw bring ld hnds up ldg W fwd in pl L/R, L; Bring ld hnds down in frnt of W smll bk R, - (Rk apt R, rec L, fwd R/L, R trng ½ LF under ld hnds bring hnds dwn; Smll bk L, -),

- [Ldy Rll Out] Hold, -; Step sd L, extend L hnds up & out (Rll out 1 comp RF trn R, L; R, extend R hnd up & out),

- [Ldy Rewrap] Ld W wrap LF, -; Rec R, (Rll int 1 comp LF trn L, R; L,) jn ld hnds in frnt,

**Short Cues for: I Only Have Eyes For You by: Rey & Sherry Garza**

**Intro**

**1-12 Lop fcg ptr & wll;; Tog fc rev & to fc; Qk chkn wlk 4; Lindy catch with; Sweet heart ldy spin exit to fc rev; L to R with ldy insd trn; To fc coh; Lindy catch with; Sweet heart ldy spin exit to fc lod; L to R with ldy insd trn; fc ptr & wll;**

**Part A**

**1-12 Jive wls;,, Swvl wlk 4; Rll 2 to fc; Slw sd brks shk hnds; Triple wheel 4 with insd trn end fc wll;;; Slw sd breaks; Link to 4 trng triples;,, & throwaway 2 fc lod; Slw sd breaks;**

**Part B**

**1-12 L to R into traveling patty cakes & roll 2;; end fc ptr rlod; Slw sd breaks; R to L with extra outsdtrn;; L to R in 4 fc wll; Slw sd breaks; Bfly chasse L & R; She go he go;,, Spanish arms bfly wll;;**

**Part C**

**1-12 Stop & go;; Whip trn with insd trn;; Chasse rolls;;; bfly; Neck slide;; Rolling off the arm fc wll;;**

**Part A**

**1-12 Jive wls;,, Swvl wlk 4; Rll 2 to fc; Slw sd brks shk hnds; Triple wheel 4 with insd trn end fc wll;;; Slw sd breaks; Link to 4 trng triples;,, & throwaway 2 fc lod; Slw sd breaks;**

**Part D**

**1-12 L to R tandem LOD;,, Extended catapult; End tandem RLOD; Extended catapult; End LOP FCG RLOD; Rk rec; Chkn wlk 2 slw; 4 Qk shk hnds; Miami special fc lod;,, Kick bll chg; L to R fc WLL; Kick bll chg ld hnds;**

**End**

**1-12 Lindy catch with,, sweet heart ldy spin exit fc rev;; L to R with ldy insd trn; Fc COH; Lindy catch with,, sweet heart ldy spin exit fc lod;; L to R with ldy insd trn; BFLY WLL; Rk apt to ldy wrap 1 triple chk bk hold;,, Rll ldy out; & ldy rewrap;**

## LIKE A VIRGIN

**Choreographers:** Mary and Bob Townsend-Manning  
 1238 Sunrise Cir, Washington, UT 84780  
 (435) 773-8930, townsendmanning@gmail.com  
**Music:** Like a Virgin Artist: Madonna  
 Album: The Immaculate Collection 3:11 @ 45 rpm  
**Footwork:** Opposite, except where noted. Locks refer to Latin locks.  
**Rhythm/Level:** Cha III+1+1 (Umbrella Turn)(Chase Full Turn) Released Jun 2019  
**Sequence:** Intro A B A B C A(9-18) B End

### INTRODUCTION

**1---4** {BFLY WALL} WAIT;; ½ BASIC TO A WRAP; BK ½ BASIC UNWRAP;  
 1-2 BFLY WALL wait;;  
 3-4 Fwd L, rec R, wrapping W sip L/sip R, sip L (W bk R, rec L, wrapping fwd R trng ½ LF/sip L, sip R); Bk R, rec L, unwrapping W sip R/sip L, sip R (W bk L, rec R, unwrapping fwd L trng ½ RF/sip R, sip L);

### PART A

**1---4** CHASE FULL TRN;; SPOT & TIME; TIME & SPOT;  
 1-2 Fwd L trng ½ RF, fwd R trng ½ RF, bk L/lk R, bk L (Bk R, rec L, fwd R/lk L, fwd R); Bk R, rec L, fwd R/lk L, fwd R (W Fwd L trng ½ RF, fwd R trng ½ RF, bk L/lk R, bk L);  
 3-4 XLif comm RF trn, rec R comp RF trn, sd L/cl R, sd L (W XRib, rec L, sd R/cl L, sd R); XRib, rec L, sd R/cl L, sd R (W XLif comm RF trn, rec R comp RF trn, sd L/cl R, sd L);

**5---8** NEW YORKER; UNDERARM TRN TO A LARIAT ;;;  
 5-6 XLif with straight leg, rec R, sd L/cl R, sd L; XRib, rec L, sd R/cl L, sd R (W XLif comm RF trn under jnd ld hnds, rec R comp RF trn, sd L/cl R, sd L to M's sd);  
 7-8 Press sd L, rec R, sip L/sip R, sip L (W Around M fwd R, fwd L, fwd R/fwd L, fwd R); Press sd R, rec L, sip R/sip L, sip R (W Cont around M fwd L, fwd R, fwd L/fwd R, fwd L) to BFLY WALL;

**9--12** NEW YORKER KEEP LD HND; TIME & SPOT TO LADY NECK WRAP; TIME & SPOT UNWRAP; FENCE LINE;  
 9 Repeat meas 5 of Part A keeping ld hnds jnd for next 3 meas;  
 10 Keeping jnd ld hnds at W shldr height XRib, rec L, sd R/cl L, sd R (XLif comm RF trn allowing jnd hnds to come to neck, rec R comp RF trn, sd L/cl R, sd L) to neck wrap position facing RLOD;  
 11 XLib, rec R, sd L/cl R, sd L (XRif comm LF trn, rec L comp LF trn unwrapping, sd R/cl L, sd R) to BFLY WALL;  
 12 XRif, rec L, sd R/cl L, sd R;



**LIKE A VIRGIN**

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**PART A CONTINUED****13-18 BRK BK TO OP; WLK 2 & CHA; FWD & BK BASIC; CIRC AWAY & TOG;;**

13-14 Trng LF away from ptr bk L, rec R to fc LOD, fwd L/lk R, fwd L; Fwd R, fwd L, fwd R/lk L, fwd R;

15-16 Rk fwd L, rec R, bk L/lk R, bk L; Rk bk R, rec L, fwd R/lk L, fwd R;

17-18 Circle CCW (CW) fwd L, fwd R, fwd L/lk R, fwd L; Cont circle bk to ptr fwd R, fwd L, fwd R/lk L, fwd R;

**PART B****1---4 2 CUCARACHAS W/ ARMS;; SHOULDER TO SHOULDER 2X; TO A L-HND STAR;**

1-2 Sweeping ld arm out and up then down sd L, rec R, cl L/sip R, sip L;

Sweeping tr arm out and up then down sd R, rec L, cl R/sip L, sip R;

3-4 XLif, rec R, sd L/cl R, sd L (W XRib, rec L, sd R/cl L, sd R); XRif, rec L, sd R/cl L, sd R (W XLib, rec R, sd L/cl R, sd L) raising L hnds to a L HND STAR;

**5---8 UMBRELLA TRN;;;;**

5-6 Fwd L, rec R, bk L/cl R, bk L (W Bk R, rec L, fwd R trng ½ LF under jnd L hnds/cl L, bk R); Bk R, rec L, fwd R/cl L, fwd R (W Bk L, rec R, fwd L trng ½ RF under jnd L hnds/cl R, bk L);

7-8 Repeat meas 5 of Part B; Bk R, rec L trng ¼ LF to fc ptr, sd R/cl L, sd R (W Bk L, rec R, fwd L trng 1/4 RF under jnd L hnds to fc ptr/cl R, sd L) to BFLY WALL;

**REPEAT PART A AND PART B****PART C****1---4 CHASE W/ UNDERARM PASS;; SAND STPS 2X;;**

1-2 Fwd L comm ½ RF trn keeping ld hnds jnd, rec fwd R, fwd L/cl R, fwd L (W Bk R keeping ld hnds jnd, rec L, fwd R/cl L, fwd R twd M's L sd); Bk R raising jnd ld hnds, rec L, small sd R/cl L, small sd R (W Fwd L, fwd R trng ½ LF under jnd ld hnds to fc ptr, sd L/cl R, sd L) to BLFY COH;

3-4 Toe L, heel L, XLif/sd R, XLif; Toe R, heel R, XRif/sd L, XRif;

**5---8 TRAVELING DOORS 2X;; OP BRK; WHIP;**

5-6 Rk sd L, rec R, XLif/sd R, XLif; Rk sd R, rec L, XRif/sd L, XRif;

7-8 Bk L (W bk R), rec R, sd L/cl R, sd L; Bk R trng 1/4 LF, rec fwd L trng ¼ LF, sd R/cl L, sd R (W Fwd L outside M's L sd, fwd R trng LF to fc ptr, sd L/cl R, sd L) to BFLY WALL;

**REPEAT PART A MEAS 9-18 AND PART B**

**LIKE A VIRGIN**  
Mary and Bob Townsend-Manning

**END**

- 1---8**      **CHASE W/ UNDERARM PASS;; SAND STPS 2X;; TRAVELING DOORS**  
**2X;; OP BRK; WHIP;**  
1-8 Repeat meas 1-8 of Part C;;; ;;;
- 9--10**      **½ BASIC TO A WRAP; & HOLD;**  
9-10 Repeat meas 3 of Intro; and hold, -, -, -;

**HEAD CUES - LIKE A VIRGIN - CH III+1+1**

**INTRO**

(BFLY WALL) WAIT ;; ½ BAS TO WRP ; BK ½ BAS UNWRP ;

**A**

CHASE FULL TRN ;; SPT & TIME ; TIME & SPT ; NY ; UNDRM TRN TO LARIAT ;; ;  
NY KEEP LD HNDS ; TIME & SPT TO W NECK WRAP ; TIME & SPT UNWRP ; FNC LINE ;  
BRK BK TO OP ; WLK 2 & CHA ; FWD & BK BAS ;; CIRC AWAY & TOG ; ;

**B**

2 CUCA W/ ARMS ;; SHLDR-SHLDR 2X ; TO A L-HND STAR ; UMBR TRN ;; ; ;

**A**

CHASE FULL TRN ;; SPT & TIME ; TIME & SPT ; NY ; UNDRM TRN TO LARIAT ;; ;  
NY KEEP LD HNDS ; TIME & SPT TO W NECK WRAP ; TIME & SPT UNWRP ; FNC LINE ;  
BRK BK TO OP ; WLK 2 & CHA ; FWD & BK BAS ;; CIRC AWAY & TOG ; ;

**B**

2 CUCA W/ ARMS ;; SHLDR-SHLDR 2X ; TO A L-HND STAR ; UMBR TRN ;; ; ;

**C**

CHS W/ UNDRM PASS ;; SAND STP 2X ;; TRAV DR 2X ;; OP BRK ; WHP ;

**A(9-18)**

NY KEEP LD HNDS ; TIME & SPT TO W NECK WRAP ; TIME & SPT UNWRP ; FNC LINE ;  
BRK BK TO OP ; WLK 2 & CHA ; FWD & BK BAS ;; CIRC AWAY & TOG ; ;

**B**

2 CUCA W/ ARMS ;; SHLDR-SHLDR 2X ; TO A L-HND STAR ; UMBR TRN ;; ; ;

**ENDING**

CHS W/ UNDRM PASS ;; SAND STP 2X ;; TRAV DR 2X ;; OP BRK ; WHP ;  
½ BAS TO WRP ; & HOLD ;

# MOONLIGHT WALTZ

**BY:** Mike & Mary Foral, 3083 Fairfield Lane, Aurora, IL 60504. (630)-820-6750. [mjforal@yahoo.com](mailto:mjforal@yahoo.com)  
**MUSIC:** "Moonlight Waltz" by Kim Yoon. Track 3 of Album "The Ballroom Mix 9". Available on Casa Musica.de.  
**RHYTHM/PHASE:** Waltz, Phase III + 2 (Hover Corte, Open In & Out Runs)  
**TIME/SPEED:** 3:10 @ 30meas/min (48 RPM = +7%). As downloaded 3:24 @ 28meas/min (45 RPM)  
**FOOTWORK:** Described for Man. Woman opposite (*or as noted*)      **RELEASED:** v1 July 2019  
**SEQUENCE:** Intro, A, B Amod, A(1-8), C, D, D, Ending

## INTRO

### **1-4 WAIT ; BALANCE APART ; WRAP THE LADY FC RLOD ; WHEEL 3 FC LOD ;**

- 1 {Wait} Fcng POS M fc WALL w low double handhold lead feet free - slowly raise hand to BFLY ;
- 2 {Balance Apart} Step apart L bringing jnd hnds betw ptrs, bk R (*W: bk L*) like a rock apart, rec L to W's R sd ;  
{Wrap the Lady} Raising jnd lead hands keeping jnd trail hands low fwd R twd Wall comm to
- 3 change sds while trng W LF to wrap under jnd lead hands, fwd & sd L trng RF to fc RLOD, cl R to L (*W: Fwd L twd M's R sd comm LF trn, step in place R complete ¼ LF trn to fc RLOD, cl L to R*) end WRAPPED POS RLOD ;
- 4 {Wheel 3} RF Wheel Fwd L, R, L (*W: Bk R, L, R*) end WRAPPED POS LOD ;

### **5-8 FWD 3 RELEASING FOR ; SOLO ROLL 3 ; THRU, FACE, CLOSE ; CANTER ;**

- 5 {Fwd 3 Releasing} Both Fwd R, fwd L, fwd R releasing tr hands & changing lead hands to palm-to-palm end SD-BY-SD POS both fcng LOD w lead hands in front Palm-to-Palm ;
- 6 {Solo Roll 3} Fwd L comm LF (*W: RF*) roll, sd & bk R cont LF (*W: RF*) roll, bk & sd L blending to Half Open Pos ;
- 7 {Thru Face Close} Thru R, sd L trng to fc ptr blending to CP, cl R to L to end CP WALL ;
- 1-3 8 {Canter} Sd L, draw R to L, cl R to L end CP WALL ;

## PART A

### **1-4 TWISTY BALANCES L & R ; ; TWIRL VINE TO BFLY ; THRU VINE 3 TO LOW HANDHOLD ;**

- 1 {Twisty Bal L} With sl RF trn sd L, XRIB (*W: XLIF*), rec L to end BFLY WALL ;
- 2 {& R} With sl LF trn sd R, XLIB (*W: XRIF*), rec R to end BFLY WALL ;
- 3 {Twirl Vine} Sd L raising jnd ld hnds, XRIB leading W RF trn, sd L jng tr hands (*W: Sd & fwd R comm RF trn under jnd ld hnds, sd & bk L cont RF trn, sd R*) to end BFLY WALL ;
- 4 {Vine 3} Thru R, sd L, XRIB of L dropping jnd hands to LOW HANDHOLD POS ;

### **5-8 AWAY POINT ; SPIN MANUV TO BJO ; WHEEL 6 ; FC RLOD & CHECK ;**

- 1 -- 5 {Away Point} Releasing ld hands & trng LF sd & fwd L twd DLC (*W: DLW*), cont LF trn on weighted L foot pt jnd tr hands to LOD and tr foot to DLW (*W: DLC*) extending ld hands up & out fr shoulder, hold in Bk-to-Bk V POS ;  
{Spin Manuever to BJO} Fwd onto ptd R comm RF trn leading W to spin LF w/ jnd trail hnds before
- 6 releasing, fwd & sd L cont RF trn to fc RLOD, fwd R cont RF trn to BJO (*W: Sd & fwd L almost twd COH comm spin LF full trn, cont LF spin step R, L almost in plc*) end BJO RLOD ;
- 7 {Wheel 6} RF Wheel Fwd L, fwd R, fwd L (*W: Fwd R, fwd L, fwd R*) end approx. BJO LOD ;
- 8 {fc RLOD & Check} Cont RF Wheel Fwd R, fwd L, fwd R to fc RLOD and check (*W: Fwd L, fwd R, fwd L*) end BJO RLOD ;

### **9-12 BK & BK/LK BK ; 1 RT TRN TO BJO LOD ; FWD & FWD/LK FWD ; MANUV ;**

- 12&3 9 {Bk & bk/lk bk} Bk L, bk R/lk LIF, bk R end BJO RLOD ;
- 10 {1 Rt Turn to BJO} Bk L (*W: Fwd R outsd ptr*) comm RF trn, sd & fwd R cont RF trn blend to momentary CP, cont RF trn fwd L twd LOD to end BJO LOD ;
- 12&3 11 {Fwd & fwd/lk fwd} Fwd R outsd ptr, fwd L/lk RIB, fwd L end BJO LOD ;
- 12 {Maneuver} Fwd R comm RF trn, fwd & sd L cont RF trn, cl R to CP RLOD ;

### **13-16 SPIN TRN ; HOVER CORTE ; IMPETUS TO SCP LOD ; THRU, FACE, CLOSE TO BFLY ;**

- 13 {Spin Turn} Comm RF trn bk L pvtg ½, fwd R betw W's legs rise cont trn to fc DLW, bk L (*W: Comm*)

# MOONLIGHT WALTZ

*RF trn fwd R betw M's legs pvtg ½, bk L cont RF trn brush R to L, fwd R) to end CP DLW ;*

- 14 **{Hover Corte}** Bk R twd DRC comm LF trn, cont LF trn sd & fwd L DRC rising (*W: brush L to R*), compl 1/2 LF tm rec sd & bk R to end BJO DRC ;
- 15 **{Impetus to SCP LOD}** Bk L comm RF tm, cl R to L w heel tm rising to toes cont RF tm, sd & fwd L to LOD (*W: strong fwd R, fwd & around ptr L rising brush R to L, sd & fwd R*) end SCP LOD ;
- 16 **{Thru Face Close}** Thru R, fwd & sd L trng to fc ptr, cl R to L blending to BFLY WALL ;

## PART B

### 1-4 BALANCE APART ; WRAP THE LADY FC RLOD ; WHEEL 3 FC LOD ; FWD 3 RELEASING FOR ;

- 1 **{Balance Apart}** Repeat Meas 2 of Intro ;
- 2 **{Wrap the Lady}** Repeat Meas 3 of Intro ;
- 3 **{Wheel 3}** Repeat Meas 4 of Intro ;
- 4 **{Fwd 3 Releasing}** Repeat Meas 5 of Intro ;

### 5-9 SOLO ROLL 3 ; THRU CHASSE TO SCP ; MANUV ; 2 RT TRNS ; FC WALL ;

- 5 **{Solo Roll 3}** Repeat Meas 6 of Intro ;
- 12&3 6 **{Thru Chasse to SCP}** Thru R, fwd & sd L blending to SCP/cl R to L, sd & fwd L end SCP LOD ;
- 7 **{Maneuver}** Thru R comm RF trn, fwd & sd L cont RF trn to fc RLOD, cl R to L (*W: Thru L, sm fwd R, cl L to R*) end CP RLOD ;
- 8 **{2 Rt Turns}** Bk L comm RF trn, sd & fwd R cont RF trn, cl L end CP approx DLC ;
- 9 **{Fc Wall}** Fwd R comm RF trn, fwd & sd L cont RF trn to fc Wall, cl R to L end CP WALL ;

## PART A MOD

### 1-4 TWISTY BALANCES L & R ; ; TWIRL VINE TO BFLY ; THRU VINE 3 TO LOW HANDHOLD ;

Repeat Meas 1-4 of Part A ; ; ; ;

### 5-8 AWAY POINT ; SPIN MANUV TO BJO ; WHEEL 6 ; FC RLOD & CHECK ;

Repeat Meas 5-8 of Part A ; ; ; ;

### 9-12 BK & BK/LK BK ; 1 RT TRN TO BJO LOD ; FWD & FWD/LK FWD ; MANUV ;

Repeat Meas 9-12 of Part A ; ; ; ;

### 13-17 SPIN TRN ; HOVER CORTE ; IMPETUS TO SCP LOD ; THRU, FACE, CLOSE ; CANTER ;

Repeat Meas 13-15 of Part A ; ; ; ;

- 16 **{Thru Face Close}** Repeat Meas 16 of Part A but remain in CP to fc WALL ;

- 1-3 17 **{Canter}** Repeat Meas 8 of Intro ;

## PART C

### 1-4 BK & BK/LK BK ; IMPETUS TO SCP DLC ; THRU, SIDE, CLOSE [DLW] ; WHISK ;

- 12&3 1 **{Bk & bk/lk bk}** Repeat Meas 9 of Part A ;
- 2 **{Impetus to SCP DLC}** Bk L comm RF tm, cl R to L w heel tm rising to toes cont RF tm, sd & fwd L to DLC (*W: strong fwd R, fwd & around ptr L rising brush R to L, sd & fwd R*) end SCP DLC ;
- 3 **{Thru Side Close}** Thru R, fwd & sd L trng to fc ptr, cl R to L end CP DLW ;
- 4 **{Whisk}** Fwd L, fwd & sd R w rise & ld W RF trn, XLIB (*W: Bk R, bk & sd L w 1/4 RF trn & rise, XRIB*) to end SCP LOD ;

### 5-8 THRU & SEMI CHASSE ; PICKUP DLC ; 1 LEFT TRN ; BACK TRN L & CHASSE TO BJO ;

- 12&3 5 **{Thru & Semi Chasse}** Thru R, sd & fwd L/cl R to L, sd & fwd L end SCP DLC ;
- 6 **{Pickup to DLC}** Thru R, sm sd & fwd L lead LF trn, cl R to L (*W: Thru L comm LF trn, fwd & sd R cont LF trn to fc ptr, cl L to R*) end CP DLC ;
- 7 **{1 Left Turn}** Fwd L comm LF trn, fwd & sd R cont LF trn to FC RLOD, cl L to R end CP RLOD ;
- 12&3 8 **{Bk Trn L & Chasse to BJO}** Bk R comm LF trn, sd L/cl R to L, sd L trng LF to end BJO LOD ;

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**9-12 FWD CHECK & HOLD ; REC & CHASSE TO SCAR ; FWD CHECK & HOLD ; REC & TRN TO HALF OPEN LOD :**

- 1 -- 9 {**Fwd Check & Hold**} Fwd R w CBMP, slowly stretch the L sd over next 2 beats, - ;  
 Option: Lady can Developé during beats 2 & 3.
- 12&3 10 {**Rec & Chasse to SCAR**} Rec L comm RF trn, cont RF trn sd R/cl L to R, sd R end SCAR RLOD ;
- 1 -- 11 {**Fwd Check & Hold**} Fwd L w CBMP, slowly stretch the R sd over next 2 beats, - ;  
 Option: Lady can Developé during beats 2 & 3.
- 12- 12 {**Rec & Trn to Half Open**} Rec R comm LF trn, sd & fwd L releasing lead hands & blending to HOP LOD, - (*W: Rec L, fwd R, -*) to end HALF OPEN POS LOD ;

## PART D

**1-4 OPEN IN & OUT RUNS ; END SCP ; MANUV ; PIVOT TO SCP :**

- 1 {**Open In & Out Runs**} Fwd R comm RF trn, sd L cont RF trn across ptr scooping up ptr w L arm under W's R arm, cont RF trn sd & fwd R LOD (*W: Fwd L comm slight RF trn, fwd R between M's feet cont RF trn, sd & fwd L*) to V-SHAPE LEFT HALF OPEN LOD ;
- 2 {**end SCP**} Fwd L comm slight RF trn, fwd R between W's feet cont RF trn scooping up ptr w R arm under W's L arm, fwd & sd L blending to SCP (*W: Fwd R comm RF trn, sd L cont RF trn across ptr, cont RF trn sd & fwd R*) to end SCP LOD ;
- 3 {**Manuv**} Repeat Meas 7 of Part B ;
- 4 {**Pivot to SCP**} Bk L trn  $\frac{3}{8}$  RF, fwd R heel lead twd LOD between W's feet RF body trn, sd & fwd L (*W: fwd R heel lead betw M's feet trng RF, bk L cont RF trn, sd & fwd R*) end SCP LOD ;

**5-8 THRU HOVER BJO ; BK FACE CLOSE ; SWAY RT ; STEP TO HALF OPEN [2<sup>ND</sup> TIME SCP] LOD :**

- 5 {**Thru Hover to BJO**} Thru R, fwd L rising to toe, bk R to BJO DLW;(*W: Thru L, fwd & sd R trng LF rising to toe & brushing L to R, cont LF trn fwd L*) end BJO LOD ;
- 6 {**Bk Fc Close**} Bk L comm RF trn, sd R trng RF to fc ptr & WALL, cl L to R end CP WALL ;
- 1 -- 7 {**Sway Rt**} Sd R w partial wt stretching R sd, transf wt to R comm straighten body comm to slowly draw L to R, compl draw L to R ;
- 1 -- 8 {**Step to HOP**} Releasing ld hands sd & fwd L to DLC (*W: DLW*) to HOP LOD, slowly sweep ld arm to extend out to DLC (*W: DLW*), - end HOP LOD ; (2<sup>nd</sup> time the step ends SCP LOD)

## ENDING

**1-2 THRU & SEMI CHASSE ; DO IT AGAIN [SLOWING DOWN] ; CHECK THRU w ARM SWEEP ,**

- +1
- 1 {**Thru & Semi Chasse**} Repeat Meas 5 of Part C ;
- 2 {**Thru & Semi Chasse**} Slowing down with the music repeat the previous measure end SCP LOD ;  
 {**Check Thru w Arm Sweep**} Bring jnd lead hands betw ptrs at chest level & soften L knee/check thru R, as last note fades slowly sweep lead arms down then out twd LOD & up
- 1 +1 Note: as arm sweeps up ptrs should slowly extend chest up and out to end w slightly arched back looking up and out at extended ld hand.

# MOONLIGHT WALTZ

## HEAD CUES

### INTRO

WAIT ; BALANCE APART ; WRAP THE LADY FC RLOD ; WHEEL 3 FC LOD ;  
FWD 3 RELEASING FOR ; SOLO ROLL 3 ; THRU, FACE, CLOSE ; CANTER ;

### PART A:

TWISTY BALANCES L & R ; ; TWIRL VINE TO BFLY ; THRU VINE 3 TO LOW HANDHOLD ;  
AWAY POINT ; SPIN MANUV TO BJO ; WHEEL 6 ; FC RLOD & CHECK ;  
BK BK/LK BK ; 1 RT TRN TO BJO LOD ; FWD FWD/LK FWD ; MANUV ;  
SPIN TRN ; HOVER CORTE ; IMPETUS TO SCP LOD ; THRU, FACE, CLOSE TO BFLY ;

### PART B:

BALANCE APART ; WRAP THE LADY FC RLOD ; WHEEL 3 FC LOD ; FWD 3 RELEASING FOR ;  
SOLO ROLL 3 ; THRU CHASSE TO SCP ; MANUV ; 2 RT TRNS ; FC WALL ;

### PART A MOD:

TWISTY BALANCES L & R ; ; TWIRL VINE TO BFLY ; THRU VINE 3 TO LOW HANDHOLD ;  
AWAY POINT ; SPIN MANUV TO BJO ; WHEEL 6 ; FC RLOD & CHECK ;  
BK BK/LK BK ; 1 RT TRN TO BJO LOD ; FWD FWD/LK FWD ; MANUV ;  
SPIN TRN ; HOVER CORTE ; IMPETUS TO SCP LOD ; THRU, FACE, CLOSE ; CANTER ;

### REPEAT PART A 1-8

TWISTY BALANCES L & R ; ; TWIRL VINE TO BFLY ; THRU VINE 3 TO LOW HANDHOLD ;  
AWAY POINT ; SPIN MANUV TO BJO ; WHEEL 6 ; FC RLOD & CHECK ;

### PART C:

BK & BK/LK BK ; IMPETUS TO SCP DLC ; THRU SD CLOSE [DLW] ; WHISK ;  
THRU SEMI CHASSE ; PICKUP DLC ; 1 LEFT TRN ; BACK TRN L & CHASSE TO BJO ;  
FWD CHECK & HOLD ; REC & CHASSE TO SCAR ; FWD CHECK & HOLD ; REC & TRN TO HALF  
OPEN LOD ;

### PART D:

OPEN IN & OUT RUNS ; TO SCP ; MANUV ; PIVOT TO SCP ;  
THRU HOVER BJO ; BK, FACE, CLOSE ; SWAY RT ; STEP TO HALF OPEN LOD ;

### REPEAT PART D:

OPEN IN & OUT RUNS ; TO SCP ; MANUV ; PIVOT TO SCP ;  
THRU HOVER BJO ; BK, FACE, CLOSE ; SWAY RT ; STEP TO SCP LOD ;

### ENDING:

THRU & SEMI CHASSE ; DO IT AGAIN [SLOWING DOWN] ; CHECK THRU w ARM SWEEP ,



## **PLEASE MR. BROWN**

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

Phone: 480-699-4713 email: [davisfam2@cox.net](mailto:davisfam2@cox.net)

Website: [www.davisfam.info/dance/](http://www.davisfam.info/dance/) Release Date: July, 2019

Rhythm: Tango Phase: 5 + 1 (4x5 step)

Footwork: Opposite except where W's noted by ( ), timing in margin represents weight changes,  
[ ] indicates tap with no weight change

Music: "Please Mr. Brown" (from the album "The Complete Sarah Vaughan on Mercury Vol. 2")

Artist: Sarah Vaughan (music available online at iTunes Music Store)

Sequence: INTRO-A-Amod-B-C-D-END Speed: as original - 45 rpm

### **INTRO**

#### **1-4 (SCP LOD, LD FEET FREE) WAIT; OPEN PROMENADE; -, OUTSIDE SWIVEL; PICKUP, PROGRESSIVE LINK (to DLC);**

- 1 *{wait}* wait 1 meas;  
SQQ;S 2-3 *{op prom}* sd & fwd L, -, thru R, sd & fwd L (sd & fwd R, -, thru L trng LF to CP, bk R); fwd R outsd ptr in BJO LOD (bk L in BJO), -;  
S; *{outsd swvl}* bk L in CBMP leaving R foot pointed fwd ld W to swivel (fwd R outsd ptr swvl RF) to SCP LOD), -;  
S 4 *{pu}* thru R sm step to CP LOD (thru L trn LF to CP), -,  
QQ; *{prog link}* fwd L, sd & bk R trng W to SCP DLC;

### **PART A**

#### **1-4 CLOSED PROMENADE; -, DROP OVERSWAY;; QUICK RECOVER, WHISK & TAP;**

- SQQ;S 1-3 *{cl prom}* sd & fwd L, -, thru R, sd & fwd L (sd & fwd R, -, thru L trn LF to CP, bk R) to CP LOD; cl R, -,  
QQ;S[S]; *{drop ovrswy}* fwd L DLC comm LF trn, cont LF trn sd R (cl L to R tango heel trn); sd & fwd L to SCP DLW, -, sharply flex L knee and sway R sliding R foot to pt sd while looking at ptr keeping body and knees fcg ptr & DRW (sharply flex R knee and sway L sliding L foot to pt sd while looking well to the left keeping body and knees fcg ptr), -;  
QQ&[S]; 4 *{qk rec, whisk & tap}* rec R, XLIB of R to SCP DLW/rec R, tap L fwd, -;

#### **5-8 PROMENADE w/ TAP ENDING; -, BACK OPEN PROMENADE CHECKING;; TURNING 4 STEP (to DLC);**

- SQQ&[S] 5-7 *{prom w/ tap endg}* sd & fwd L DLW in SCP, -, thru R, fwd L/cl R; tap L fwd SCP DLW, -,  
S;QQS; *{bk op prom}* fwd L, -; fwd & across R comm RF trn, cont RF trn sd & slightly bk L, bk R chkg w/ L sd leading to CP DRW, -;  
QQQQ; 8 *{trng 4 step}* fwd L com LF trn, cont LF trn sd & slightly bk R, bk L, cl R trng W to SCP DLC (bk R trng LF, cont LF trn sd & fwd L, fwd R outsd ptr, trng RF cl L to SCP) end SCP DLC;

### **PART Amod**

#### **1-4 CLOSED PROMENADE; -, DROP OVERSWAY;; QUICK RECOVER, WHISK & TAP;**

1-4 repeat Part A, meas 1-4;;;;

#### **5-8 PROMENADE w/ TAP ENDING; -, PROMENADE LINK; -, SYNCOPATED 5 STEP;;**

- SQQ&[S] 5-8 *{prom w/ tap endg}* sd & fwd L DLW in SCP, -, thru R, fwd L/cl R; tap L fwd SCP DLW, -,  
S;Q[Q] *{prom link}* sd & fwd L, -; thru R small step, trn body LF tap L sd (sd & fwd R, -; thru L swvl LF to fc M, tap R sd) to CP DLW,  
QQ;S&[S]; *{sync 5 step}* fwd & across L, sm sd & bk R; bk L in BJO, -/sm sd & bk R to CP, trn hips & body slightly RF (swvl to SCP) & tap L fwd to SCP LOD,-; {option: standard 5 step timing QQ;QQ[S];}

**PART B**

**1-4 STALKING WALKS; (to a RIGHT LUNGE); BACK ROCK 2 & HI LINE; BACK CHASSE TAP SCP;**

- S--;S--; 1-2 {*stalking wks*} sd & fwd L lifting R knee slightly using a full measure move R ft fwd to end thru to LOD, - - -; fwd & across R swvl RF to fc DRW using a full measure to shape into R lunge line, - - -;  
QQS; 3 {*bk rk 2 & hi line*} trng RF rk bk L, rec R, sd & fwd L look RLOD w/ strong R sd stretch, -;  
QQ&[S]; 4 {*bk chasse tap SCP*} bk R trng LF to CP WALL, sd L/cl R, trn to SCP LOD tap L fwd, -;

**5-8 PROMENADE ROCKS; PROMENADE ROCKS to FC; SD, CL, TAP SCP, QUARTER BEATS; -, & HOLD;**

- QQS; 5 {*prom rks*} fwd L, rec R, fwd L in SCP, -;  
QQS; 6 {*prom rks to fc*} ck thru R, rec L, thru R trng to CP WALL, -;  
QQ[Q]Q&; 7-8 {*sd, cl, tap SCP, 1/4 beats & hold*} sd L, cl R, trn to SCP LOD tap L fwd, bk L/trn to CP WALL  
Q&[S]-; small sd R; rec sd L/cl R, trn to SCP LOD tap L fwd, -,-; {*option: do quarter beats in SCP throughout*}

**PART C**

**1-4 PROMENADE LINK; TURNING TANGO DRAW; REVERSE FALLAWAY SLIP; WALK 2 (to DLW);**

- SQ[Q]; 1 {*prom link*} sd & fwd L, -, thru R small step, trn body LF tap L sd (sd & fwd R, -, thru L swvl LF to fc M, tap R sd) to CP DLW;  
QQ[S]; 2 {*trng tango draw*} fwd L comm LF trn, cont LF trn sd R, draw tch L to R in CP DLC, -;  
QQQQ; 3 {*rev falwy slip*} fwd L comm LF trn, cont LF trn sd & bk R w/ R sd ld, bk L well under body to SCP DRW, slip R past L trng LF to CP DLW;  
SS; 4 {*wk 2*} fwd L, -, fwd R to CP DLW, -;

**5-8 4 BY 5 STEP;; -, QUICK FORWARD, LADY ROLL to LUNGE APART & LEG FLICK;;**

- QQQQ; 5-8 {*4x5 step*} fwd & across L, sm sd & bk R, bk L in BJO, cl R to L trng RF to SCAR;  
QQQQ;[S] fwd L outsd ptr trng LF, cont LF trn sm sd & bk R, bk L in BJO, sm sd & bk R to CP; trn hips & body slightly RF (swvl to SCP) & tap L fwd to SCP LOD, -,  
QQ;QQ--; {*qk fwd, W roll to lunge apt & leg flick*} fwd L, thru R; cl L to R, bk R leaving L foot fwd, hold, -  
(QQ;QQ&[S]); (fwd R, thru L trng LF; sd R cont LF trn, lunge L toward LOD looking away from ptr/qk flick R leg w/ toe ptd down bhd L calf, pt L leg toward ptr & look at ptr, -) end ld hnds jnd M fc LOD (W fc WALL looking at ptr);

**PART D**

**1-4 CIRCLE UNDERARM 2; REVERSE TURN (LADY FORWARD 3) into; QUICK BACK CONTRA WALKS 4; CLOSED FINISH;**

- SS; 1 {*cir u/a 2*} fwd L raise ld hnds circle CCW, -, fwd R curv CCW to fc DLC (fwd R toward RLOD, -, fwd L toward RLOD trn RF undr ld hnds to fc LOD, -);  
QQS; 2 {*rev trn (W fwd 3)*} fwd L comm LF trn, cont LF trn blend to CP sd & bk R, bk L (fwd R, fwd L blending to CP, fwd R) to CP RLOD, -;  
QQQQ; 3 {*qk bk contra wk 4*} bk R w/ L sd leading, bk L w/ R sd leading, bk R w/ L sd leading, bk L w/ R sd leading;  
QQS; 4 {*cl fin*} bk R comm LF trn, cont LF trn sd & fwd L pt toe DLW, cl R to CP DLW, -;

**5-8 CURVE WALK 2 (to DLC); REVERSE TURN CORTE; RECOVER (LADY KICK BACK), CORTE; RECOVER, CONTRA CHECK;**

- SS; 5 {*crv wk 2*} fwd L crvg LF, -, fwd R crvg LF to CP DLC, -;  
QQS; 6 {*rev trn corte*} fwd L comm LF trn, cont LF trn sd & bk R to CP RLOD, bk & sd L flex L knee L sd stretch keeping R leg extended,-;  
SS; 7 {*rec (W kick bk), corte*} rec R to loose CP RLOD (rec L stretching top away from ptr looking well to R bending R knee to kick bk R), -, bk & sd L flex L knee L sd stretch keeping R leg extended, -;  
SS; 8 {*rec, contra chk*} rec R to CP RLOD, -, comm upper body trn to L flexing knees w/ strong R sd ld chk fwd L in CBMP (bk R toward RLOD in CBMP hd well to L), -;

**9-10 OPEN FINISH CHECKING (LADY FLICK); BACK TWIST VINE 4;**

QQS; 9 {*op fin chkg (W flick)*} bk R comm LF trn, cont LF trn sd & fwd L pt toe DLW, fwd R outsd ptr in (QQQ[Q]); BJO DLW (bk L in BJO/flick R in front of L leg), -;  
QQQQ; 10 {*bk twist vine 4*} bk L in BJO trng to CP WALL, sm sd R trng to SCAR DRW, fwd L outsd ptr trng to CP WALL, sm sd R trng to BJO DLW;

**11-14 SLOW OUTSIDE SWIVEL; THRU, -, HI LINE, -; BACK CORTE; TURNING BRUSH TAP (to DLC);**

S--; 11 {*slo outsd swvl*} bk L in CBMP leaving R foot pointed fwd ld W to swivel taking the whole measure (fwd R outsd ptr swvl RF) to SCP DLW, - - -;  
SS; 12 {*thru, -, hi line, -*} thru R, -, sd & fwd L strong R sd stretch, -;  
QQS; 13 {*bk corte*} bk R comm LF trn, cont LF trn sd & fwd L, cl R to CP LOD, -;  
QQ[&S]; 14 {*trng brush tap*} fwd L, trng LF sd R/brush L to R, tap L sd to CP DLC, -;

**15-18 OPEN REVERSE; CLOSED FINISH; WHISK & THRU (4 QUICKS); CHASSE TAP & HOLD;**

QQS; 5 {*op rev*} fwd L comm LF trn, cont LF trn sd & slightly bk R, bk L in BJO RLOD (fwd R outsd ptr), -;  
QQS; 6 {*cl fin*} bk R comm LF trn, cont LF trn sd & fwd L pt toe DLW, cl R to CP DLW, -;  
QQQQ; 7 {*whisk & thru*} fwd L, fwd & sd R, XLIB trng to SCP LOD chkg, thru R;  
Q[&S]-; 8 {*chasse tap & hold*} fwd & sd L/sl R, tap L fwd SCP LOD, hold, -;

**END**

**1-4 PROMENADE LINK; TURNING TANGO DRAW; REVERSE FALLAWAY SLIP; WALK 2 (to DLW);**

1-4 repeat Part C, meas 1-4;;;;

**5-9 4 BY 5 STEP;; -, PROMENADE LINK; -, REVERSE TURN CORTE; -, RECOVER (LADY KICK BACK);**

QQQQ; 5-9 {*4x5 step*} fwd & across L, sm sd & bk R, bk L in BJO, cl R to L trng RF to SCAR;  
QQQQ;[S] fwd L outsd ptr trng LF, cont LF trn sm sd & bk R, bk L in BJO, sm sd & bk R to CP; trn hips & body slightly RF (swvl to SCP) & tap L fwd to SCP LOD, -,  
S;Q[Q] {*promenade link*} sd & fwd L, -; thru R small step, trn body LF tap L sd (sd & fwd R, -; thru L, swvl LF to fc M tap R sd) to CP DLW,  
QQ;S {*rev trn corte*} fwd L comm LF trn, cont LF trn sd & bk R to CP RLOD; bk & sd L flex L knee L sd stretch keeping R leg extended, -,  
S; {*rec (W kick back)*} rec R to loose CP RLOD (rec L stretching top away from ptr looking well to R bending R knee to kick bk R), hold;

# Stuck On You

Choreo : Randy Lewis / Debbie Olson (503) 645-9233 rcl831@frontier.com  
1596 N.W. Tanasbrook Ct. / Beaverton Oregon 97006-3261

Record : Stuck On You / Artist: Lionel Richie / Amazon Download

[https://www.amazon.com/Cant-Slow-Down-Lionel-Richie/dp/B0013F2BW6/ref=sr\\_1\\_5?crid=1Z12FJND5YF8W&keywords=lionel+richie&qid=1553279455&s=dmusic&sprefix=lionel%2Caps%2C565&sr=1-5](https://www.amazon.com/Cant-Slow-Down-Lionel-Richie/dp/B0013F2BW6/ref=sr_1_5?crid=1Z12FJND5YF8W&keywords=lionel+richie&qid=1553279455&s=dmusic&sprefix=lionel%2Caps%2C565&sr=1-5)

Phase : 5 + 0 + 2U (Traveling Right Turn, Forearm Pass)

release : Jul 2019

Rhythm : Slow Two Step

Speed: 40.5 rpm (-10% in DM)

Footwork : Opposite Except where noted

Timing: Sqg except where noted

**Seq - Intro , A , Intr , B , Intr , C , A , Br , End**

## **Intro - Low BFLY / W - Wait 2 ; ; Under Arm Turn ; Open Break ;**

1-2 In Low BFLY / W - Wait 2 meas ; ;

3 {Under Arm Turn}(BFLY) Sd L raise lead hnds, - , XRIBL lead W under raised lead hnds, rec L  
(W sd R comm RF trn, - , fwd L trng RF 3/4 under lead hnds, fwd R trn to face ptrn) ;

4 {Open Break}(Lop Fcg / W) Sd R, - , brk apt L, rec R ;

## **5-6 Change Sides Inside Turn ; Open Basic ;**

5 {Change Sides Inside Turn}(Lop Fcg / W) Fwd L twd W's R sd trng RF 1/2 leading  
W to roll LF, - , sd R, XLIFR (W fwd R twd M's R sd trng LF 1/2 to fc man, - , sd L, XRIFL)  
Lop M fcg COH ;

6 {Open Basic}(Lop fcg / COH) Sd R to half open, - , XLIBR, rec R comm RF trn ;

## **7-9 Man Switch ; Basic Ending BFLY ; Hip Rock 2 Slows ;**

7 {Man Switch}(Half Open) Cont RF trn sd & fwd L, - , cont trn sd & fwd R to Lft Half Open,  
fwd L (W fwd R btwn M's feet, - , fwd L, fwd R fc ptrn) ;

8 {Basic Ending BFLY}(Left Half Open) Sd R, - , XLIBR, rec R to low BFLY / W ;

9 SS {Hip Rock 2 Slows} (BFLY) Sd L, - , sd R, - release hnds ;

## **A - Low BFLY / W - Open Twisty Basics ; ; Traveling Right Turn ; w/ Outside Roll to ;**

1-2 {Open Twisty Basics}(BFLY) Sd L comm RF trn extending Rt arm out to sd, - , bk R to  
Bolero SCAR, rec L (sd R comm RF trn extending Rt arm out to sd, - , fwd L, rec R) end  
Boleros SCAR / RW w/ R arms extended out to sd ; Sd R trng LF Bolero BJO extending L  
arm out to sd, - , bk L, rec R (sd L trng LF extending Lft arm out to sd, - , fwd R, rec L)  
end Bolero BJO man fcg LW w/ L arms extended out to sd ;

3 {Traveling Right Turn}(BJO/LW) Keeping L arms extended fwd L crossing in front of W  
trng RF in BJO, - , XRIBL trn RF, rec L trng to fc LOD join lead hnds on his L shoulder  
(fwd R between M's feet, - , fwd L, fwd R trng RF around M checking)  
end Bolero BJO M Fcg LOD man ;

4 {w/ Outside Roll to}(Bolero BJO / LOD) Fwd R slight RF trn to fc wall raise jnd lead hnds  
to lead W RF trn, - , sd L, XRIFL (W bk & sd L start RF trn, - , cont RF trn under jnd lead  
hnds R, L) end LOP fcg / wall ;

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## 5-6 **Hip Check w/ Inside Roll BFLY ; Lunge Basic ;**

- 5 {Hip Check w/ Inside Roll BFLY}(Lop Fcg / W) Lunge sd L man place Rt hnd on ladies Rt hip, - , rec R leading lady into LF roll under lead hds, XLIFR (Lady lunge sd R, under jnd lead hds rec L trng LF, cont LF trn sd L) fc ptrn BFLY ;
- 6 {Lunge Basic}(BFLY) Lunge sd R, - , rec L, XRIFL fc ptrn ;

## 7-10 **Solo Turn 6 low BFLY ; ; Drift Basic\* ; Turning Drift Basic\* ;**

- 7 {Solo Turn 6}(BFLY) Comm LF (RF) trn fwd L, - , fwd R cont LF (RF) trn, cont slight LF (RF) trn cl L fc RLOD ;
- 8 Bk R LOD, - , trng LF (RF) sd L, cl R low BFLY ;
- 9 {Drift Basic}(Low BFLY / W) Sd L, - , bk R, push off supporting foot leading with hip and Rt (Lft) side stretch XLIFR low BFLY / W ;
- 10 {Turning Drift Basic}(Low BFLY/LW) Sd R, - , trng LF 1/8 XLIBR, push off supporting foot leading with hip and Lft (Rt) side stretch XRIFL low BFLY / LW ;

## 11-13 **Left Turn Inside Roll ; into Lariat 3 / man turn left ; w/ Outside Roll ;**

- 11 {Left Turn Inside Roll}(low BFLY / LW) Fwd L trng LF fc COH, - , lead W under lead hnds sd R, XLIFR fc COH (W bk R trng LF, - , sd L start LF underarm roll, sd & bk R to fc LW) ;
- 12 S - -{Lariat 3 / man turn left}(Lop / LC) Sd & fwd R twd LC soften R knee & lead W to lariat, - , (Sqq) trn LF, - take Lft arm over head lead W to lariat arnd man (fwd L, fwd R, fwd L) Lop / RLOD ;
- 13 {w/ Outside Roll}(Lop / RLOD) Fwd L bring jnd hnds down & bk, - , fwd R bring jnd hnds up & over leading W to roll RF, fwd L (W fwd R comm RF trn, - , fwd & sd L trng RF under joined hnds, cont RF trn fwd R) Lop Fcg / wall ;

## 14-16 **Open Basic ; Switches low BFLY ; ;**

- 14 {Open Basic}(Lop Fcg / W) Sd R, - , XLIBR to Half Open, rec R comm RF trn ;
- 15 {Switches low BFLY}(Half Open) Cont RF trn sd & fwd L, - cont trn sd & fwd R to Lft Half Open, fwd L (W fwd R btwn M's ft, - , fwd L, fwd R comm RF trn) ;
- 16 Fwd R btwn W's ft, - , fwd L, fwd R comm RF trn (W cont RF trn sd & fwd L, - cont trn sd & fwd R to Half Open, fwd L) low BFLY ;

## **Intr - Low BFLY / W - Turning Drift Basics\* LOD ; ; Hip Rock 2 Slows ;**

- 1 {Turning Drift Basics}(Low BFLY / W) Sd L, - , bk R trng 1/8 LF, push off supporting foot leading with hip and Rt (Lft) side stretch XLIFR ;
- 2 Sd R, - , trng LF 1/8 XLIBR, push off supporting foot leading with hip and Lft (Rt) side stretch XRIFL to low BFLY / LOD ;
- 3 SS {Hip Rock 2 Slows}(Low BFLY / LOD) Sd L, - , Sd R, - ;

## 4-5 **Under Arm Turn Overturn Shadow ; Basic / Man in 2 ;**

- 4 {Under Arm Turn Overturn Shadow} Sd L raise jnd lead hnds, - , XRIBL lead W under raised lead hnds, rec L (sd R comm RF trn, - , fwd L trng RF 3/4 under lead hnds, fwd R trng RF) ;
- 5 S - q {Basic / Man in 2}(Lop / Lod) Sd R blending to Shadow / LOD, - , - , rec L twd LC (Sqq) (cont RF trn to end Shadow / LOD sd L, - , bk R, rec L twds LC) ;

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6-8 **Shadow Cross Hover 3 times end Shadow LW ; ; ;**

6-8 {Shadow Cross Hover 3 times - end Shadow LW}(Shadow / LC) Lead hds jnd trail hnd on W's waist XRIFL, - , sd L w/ rise trng 1/4 RF, rec R ; XLIFR, - , sd R w/ rise trng 1/8 LF, rec L ; XRIFL, - , sd L w/ rise trng 1/4 RF, rec XRIFL end shadow LW ;

**B - Shadow/ LW - Lunge Basic ; Lunge Basic / Lady in 2 to face ; Under Arm Turn ;**

1 {Lunge Basic}(Shadow / LW) Cont RF trn sd L to fc wall flexing knee, - , rec R, XLIFR ;

2 Sqq {Lunge Basic / Lady in 2 to face} Trng slightly LF sd R flexing knee, - , rec L, XRIFL

(SS) (Lady trng slightly LF sd R flexing knee, - , sd L trng LF to fc man, -) Lop Fcg / W ;

3 {Under Arm Turn}(Lop Fcg / W) Sd L, - , XRIBL lead W under raised lead hnds, rec L (W sd R comm RF trn, - , fwd L trng RF under lead hnds, fwd R trn to face ptrn) ;

4-6 **Open Break ; Stop and Go ; ;**

4 {Open Break}(Lop Fcg / W) Sd R, - , brk apt L, rec R ;

5 {Stop and Go}(Lop Fcg / W) Fwd L raise jnd lead hds, - , leading W under jnd lead hds ck fwd R rotating upper body RF to look at woman catching her Lt shoulder blade w/ Rt hnd, raise jnd lead hds rec L lead W fwd under jnd lead hds

(Fwd R comm 1/2 LF trn, under jnd lead hds fin 1/2 LF trn bk L, rec R comm 1/2 RF trn) ;

6 Bk R, - , ck bk L, rec R (under jnd hds fwd L fin 1/2 RF trn, bk R, rec L) Lop Fcg / W ;

7-9 **Forearm Pass ; Open Basic ; Turning Cross Chasse fc wall shake hands ;**

7 {Forearm Pass}(Lop Fcg / W) Fwd L trng RF 1/4 chkg & catch W's Rt forearm w/ Rt hnd leading W into RF spin, - , sd R, XLIFR (fwd R, fwd L w/ spiraling action RF, fwd R fin RF trn) to end fcg man no hnds jnd ;

8 {Open Basic}(Op Fcg / RLOD) Sd R, - , XLIBR to 1/2 OP, rec R comm LF trn ;

9 {Turning Cross Chasse fc wall shake hnds}(Half Open /Fcg wall) Fwd L trng LF, sd R fc wall, XLIFR shake Rt hnds ;

10-12 **Open Break ; Trade Places Twice ; ;**

10 {Open Break}(Rt Handshake) Sd R, - , brk apt L, rec R ;

11 {Trade Places Twice} Pull by ptrn release Rt hnd hold passing Rt shoulders fwd L trng 1/2 RF, - , join Lft hnds rk apart R extending Rt arm out to sd, rec L ;

12 Pull by ptrn release Lft hnd hold passing Lft shoulders fwd R trng 1/2 LF, - , join lead hnds apart L extending trail arm out to sd, rec R ;

13-14 **Change Sides Inside Turn BFLY ; Basic Ending ;**

13 {Change Sides Inside Turn}(Lop Fcg / W) Fwd L twd W's Rt sd trng RF 1/2 leading W to roll LF, - , sd R, XLIFR (W fwd R twd M's R sd trng LF 1/2 to fc man, - , sd L, XRIFL) Lop M fcg COH ;

14 {Basic Ending} BFLY sd R, - , bk L, rec R ;



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## 15-16 Trail Hand Curving Cross Chasse ; Basic Ending BFLY ;

- 15 {Trail Hand Curving Cross Chasse}(BFLY) Comm LF trn fwd L lead W under jnd trail hnds, - , cont LF trn sd & fwd R, XLIFR (under jnd trail hds comm RF trn fwd R, - , sd & fwd L, XRIFL) end fcg ptng BFLY ;
- 16 {Basic Ending}(BFLY) Sd R, - , bk L, rec R ;

## Repeat Intr

### C - Shadow / LW - Shadow Diamond Turns ; ; ; ; Lunge Basic ;

- 1-4 {Shadow Diamond Turns}(Shadow / LW) Fwd L trng LF 1/4, - , sd & bk R LC, bk L ; Bk R trng LF 1/4, sd & fwd L RC, fwd R ; Fwd L trng LF 1/4 , - , sd & bk R RW, bk L ; Bk R trng LF 1/4 , sd & fwd L LW, fwd R end Shadow LW ;
- 5 {Lunge Basic}(Shadow / LW) Cont RF trn sd L to fc wall flexing knee, - , rec R, XLIFR ;

### 6-8 Lunge Basic / Lady in 2 to face ; Under Arm Turn ; Open Basic into ;

- 6 Sqg {Lunge Basic / Lady in 2 to face} Trng slightly LF sd R flexing knee, - , rec L, XRIFL (SS) (Trng slightly LF sd R flexing knee, - , rec L trng 1/2 LF) join lead hnds ;
- 7 {Under Arm Turn}(Lop Fcg / W) Sd L, - , XRIBL lead W under raised lead hnds, rec L (W sd R comm RF trn, - , fwd L trng RF under lead hnds, fwd R trn to face ptrn) ;
- 8 {Open Basic}(Lop Fcg / W) Sd R, - , XLIBR to 1/2 Open, rec R comm LF trn ;

### 9-11 Right Turn Inside Roll ; Reverse Under Arm Turn ; Break Back / Lady Head Loop ;

- 9 {Right Trn Inside Roll}(Half Open / W) Join/raise lead hnds fwd L twd LW 1/2 RF trn w/ strong lead side stretch, - , sd & fwd R lead W to RF underarm trn, XLIFR (W fwd R chg sides, - , fwd L LF trn under lead hnds, cont LF trn fwd R fc man) Lop Fcg / COH ;
- 10 {Reverse Under Arm Turn}(Lop Fcg / COH) Under jnd lead hnds sd R lead W into LF under arm trn, XLIFR, sd R (sd L comm LF trn, - , XRIFL LF trn 3/4, fwd L LF trn 1/4) ;
- 11 {Break Back / Lady Head Loop}(Lop Fcg / COH) Sd L raise jnd lead hnds, trng 1/4 RF bk R looping jnd lead hnds over ladies head, cl L (sd R trng LF under jnd lead hnds, bk L loop jnd lead hnds over head, cl R) momentary wrap pos fcg LOD ;

### 12-15 Slow Lunge Apart ; Slow Recover Cross ; Slow Lunge Apart ; Slow Recover Cross ;

- 12 S - -{Slow Lunge Apart}(Lop Fcg / RLOD) Release all hnds slow sd lunge R slowly sweep trail arm CW (CCW) until extended, - , - , - ;
- 13 SS {Slow Recover Cross}(Lop Fcg / RLOD) Slow rec L, - , slow XRIFL, - ;
- 14 S - -{Slow Lunge Apart}(Lop Fcg / RLOD) Slow sd lunge L slowly sweep lead arm CCW (CW) until extended, - , - , - ;
- 15 SS {Slow Recover Cross}(Lop Fcg / RLOD) Slow rec R, - , slow XLIFR, - ;

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- 16-20 **Spot Turn to face Shake Hands ; Shadow Break Twice ; ; Half Moon ; ;**  
16 {Spot Turn to face Shake Hands}(Op / Fcg LOD) Sd & fwd R comm RF trn, - , XLIFR trng 3/4 RF, fwd R shake R hnds ;  
17-18 {Shadow Break Twice}(Handshake / COH) Sd L, - , trng RF 1/4 bk R, trng LF 1/4 sd L; Sd R, - , trng LF 1/4 bk L, trng RF 1/4 sd R fc ptrn ;  
19 {Half Moon}(Handshake / COH) Sd L, - , bk R trng 1/4 LF, fwd L trng 1/4 LF (Sd R, fwd L across man trng LF 1/2, sd R) ;  
20 Sd R, - , trng 1/4 RF fwd L chkg, rec R trng 1/4 LF (Sd L, trng LF 1/4 fwd R chkg, rec R trng 1/4 RF) fc ptrn release handshake ;

## Repeat A

### **Br - Low BFLY / W - Hip Rock 2 Slows ;**

- 1 SS {Slow Rock 2}(Low BFLY) Sd L, - , Sd R, - ;

### **End - BFLY - Side Basic ; Sweetheart Wrap ; Sweetheart Run ;**

- 1 {Side Basic}(BFLY) Sd L, - , bk R, rec L ;  
2 {Sweetheart Wrap}(BFLY) Sd R, - , lead W to trn under lead hnds XLIFR maintain trailing hnds, trng slightly LF sd & fwd R (sd L, - , fwd & across R trng LF under joined lead hnds, cont LF trn sd & fwd L) to end in Wrap Pos LOD ;  
3 {Sweetheart Run} Fwd L, fwd R, fwd L ;

### **4-5 Lady Roll Out / Man Chair Recover Point / Hold ; Cross Lunge and Extend ;**

- 4 qq - - {Lady Roll Out / Man Chair Recover Point / Hold }(Wrapped / LOD) Fwd R checking, (Sqq) rec L, Hold - , - (fwd L comm RF trn, fwd R trng RF, sd & bk L trng LF, - ) Lop / fcg wall ;  
5 S - - {Cross Lunge and Extend}(Lop / Fcg wall) XRIFL compress into R leg and extend arms, - , - , - ;

\*Note: Drift Basic action may be danced as a Standard Basic.

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5 + Slow Two Step

40.5 (-10%)

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

**Intro - low BFLY / W -** Wait 2 ; ; Under Arm Turn ; Open Break ;  
Change Sides Inside Turn ; Open Basic ;  
Man Switch ; Basic Ending BFLY ; Hip Rock 2 Slows ;

**A - BFLY -** Open Twisty Basics ; ; Traveling Right Turn ; w/ Outside Roll to ;  
Hip Check w/ Inside Roll BFLY ; Lunge Basic ; Solo Turn 6 BFLY ; ;  
Drift Basic ; Turning Drift Basic ; Left Turn Inside Roll ; into Lariat 3 / man turn left ;  
w/ Outside Roll ; Open Basic ; Switches BFLY ; ;

**Intr - BFLY -** Turning Drift Basics face LOD ; ; Hip Rock 2 Slows ;  
Under Arm Turn Overturn Shadow ; Basic / Man in 2 ;  
Shadow Cross Hover 3 times end Shadow Wall ; ; ;

**B - Shadow Wall -** Lunge Basic ; Lunge Basic / Lady in 2 to face ; Under Arm Turn ;  
Open Break ; Stop and Go ; ; Forearm Pass ; Open Basic ;  
Turning Cross Chasse fc wall shake hands ; Open Break ; Trade Places Twice ; ;  
Change Sides Inside Turn BFLY ; Basic Ending ;  
Trail Hand Curving Cross Chasse ; Basic Ending BFLY ;

**Intr - BFLY -** Turning Drift Basics fc LOD ; ; Slow Rock 2 ; Under Arm Turn Overturn Shadow ;  
Basic / Man in 2 ; Shadow Cross Hover 3 times end Shadow LW ; ; ;

**C - Shadow LW -** Shadow Diamond Turns ; ; ; ; Lunge Basic ;  
Lunge Basic / Lady in 2 to face ; Under Arm Turn ; Open Basic into ;  
Right Turn Inside Roll ; Reverse Under Arm Turn ; Break Back / Lady Head Loop ;  
Slow Lunge Apart ; Slow Recover Cross ; Slow Lunge Apart ; Slow Recover Cross ;  
Spot Turn to face Shake Hands ; Shadow Break Twice ; ; Half Moon ; ;

**A - Handshake / W -** Open Twisty Basics ; ; Traveling Right Turn ; w/ Outside Roll to ;  
Hip Check w/ Inside Roll BFLY ; Lunge Basic ; Solo Turn 6 BFLY ; ;  
Drift Basic ; Turning Drift Basic ; Left Turn Inside Roll ; into Lariat 3 / man turn left ;  
w/ Outside Roll ; Open Basic ; Switches BFLY ; ;

**Br - BFLY -** Hip Rock 2 Slows ;

**End - BFLY -** Side Basic ; Sweetheart Wrap ; Sweetheart Run slowing down ;  
Lady Roll Out / Man Chair Recover Point / Hold ; Cross Lunge and Extend ;

## SUMMERTIME IV

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218  
Email: dntvogt@embarqmail.com  
Music: 'Summertime' (from 'Porgy & Bess' Dancelife Masters of Modern 12, track 5)  
Available from Casa Musica  
Rhythm/Phase: Foxtrot 4 + 1 (Curved Feather) Speed - as downloaded  
Timing: SQQ unless indicated  
Sequence: Intro A B C Ending Released: July 2019

### INTRO

#### 1-6 FCG PARTNER/WALL;; CIRCLE SNAP 4;; APART POINT; TOGETHER TOUCH CP/DLW;

1-2 Fcg Ptr/Wall no hnds joined;;  
SSSS 3-4 {Circle snap 4} Circle LF L, snap fingers of lead hand, R, snap; L, snap, R, snap to fc ptr;  
S--S-- 5-6 {Apt pt - Tog tch} Apt L,-, pt R,-; Fwd R,-, tch L,- (Apt R,-, pt L,-; Fwd L,-, tch R,-) to CP/DLW;

### PART A

#### 1-4 HOVER; PROMENADE WEAVE;; CHANGE OF DIRECTION;

1 {Hvr} Fwd L,-, diag sd & fwd R w/rise, fwd L to SCP/DLC (W bk R,-, sd & bk L w/rise, fwd R to SCP);  
2-3 {Prom Weave} Fwd R,-, fwd L trn LF to CP, sd & bk R to BJO (W fwd L,-, sd & bk R comm LF trn, cont trn fwd  
QQQQ L); Bk L DW, bk R trn LF, sd & fwd L, fwd R (W fwd R in BJO, fwd L to CP, sd & bk R, bk L) to BJO/DLW;  
SS 4 {Chg of dir} Fwd L DLW,-, fwd R DLW R shoulder lead & trn LF, draw L to R fc DLC;

#### 5-8 TELEMAR to SCP; FEATHER; WHISK; WING;

5 {Tele to SCP} Fwd L comm LF trn,-, sd R cont trn, sd & fwd L (Bk R comm LF trn bring R to L with no weight,-, trn LF on R heel chg weight to L, sd & fwd R to SCP) to SCP/DLW;  
6 {Fthr} Thru R,-, fwd L, fwd R outsd ptr (Thru L trng LF,-, sd & bk R, bk L) to BJO/DLW;  
7 {Whsk} Fwd L to CP,-, fwd & sd R with rise, XLib (Bk R,-, bk & sd L with rise, XRib) to SCP/DLC;  
S-- 8 {Wing} Fwd R,-, draw L to R, tch L to R turng upper body LF (Fwd L comm LF trn,-, fwd R around M cont  
(SQQ) trn, fwd L) to SCAR/DLC;

#### 9-12 REVERSE WAVE;; BACK FEATHER; BACK THREE STEP;

9-10 {Rev wav} Fwd L comm 3/8 LF trn,-, sd R, bk L (Bk R comm LF trn,-, cl L to R heel trn, fwd R); Bk R,-, bk L, bk R curvg LF to fc RLOD;  
11 {Bk fthr} Bk L,-, bk R with R shldr lead, bk L to BJO;  
12 {Bk 3 stp} Bk R blendg to CP,-, bk L, bk R;

#### 13-16 CLOSED IMPETUS; FEATHER FINISH DLC; REVERSE TURN;;

13 {Clsd imp} Comm RF trn bk L,-, cl R to L heel trn cont trn, sd & bk L (Fwd R trng 1/2 RF,-, sd & fwd L cont trn & brush R to L, fwd R between M's feet) to CP/DLW;  
14 {Fthr fin} Bk R trng LF,-, sd & fwd L, fwd R outsd ptr to BJO/DLC;  
15-16 {Rev trn} Fwd L comm LF trn,-, sd & fwd R, bk L to CP/RLOD (Bk R comm LF trn,-, cl L to R heel trn, fwd R); Bk R comm LF trn,-, sd & fwd L DLW, fwd R outside ptr to BJO/DLW;

### PART B

#### 1-4 HOVER TELEMAR; OPEN NATURAL; BACK TWISTY VINE 4; HESITATION CHANGE;

1 {Hvr tele} Fwd L,-, sd & fwd R rising slightly with body trng 1/8 RF, fwd L (Bk R,-, sd & bk L with RF body trn, fwd R) to SCP/DLW;  
2 {Op nat} Comm RF upper body trn fwd R,-, sd L across LOD, bk R to BJO (Thru L,-, fwd R to CP, fwd L);  
QQQQ 3 {Bk twisty 4} Bk & sd L trng LF, sd R, XLif, sd & bk R to BJO/DRC;  
SS 4 {Hest chg} Comm RF upper body trn bk L,-, sd R cont RF trn, draw L to R to CP/DLC;

#### 5-8 DIAMOND TURN 1/2;; QUICK DIAMOND 4 to CP/DLW; DIP BACK & RECOVER;

5-6 {Diam trn 1/2} Fwd L trng LF,-, sd R, bk L to BJO; Bk R trng LF,-, sd L, fwd R outside ptr in BJO;  
QQQQ 7 {Qk diam 4} Fwd L trng LF, cont LF trn sd R, bk L, bk R to CP/DLW;  
SS 8 {Dip & rec} Bk L,-, rec R,-;

**PART B continued**

**9-12 THREE STEP; HALF NATURAL; BACK FEATHER; FEATHER FINISH;**

- 9 {Three stp} Fwd L,-, fwd R, fwd L;
- 10 {Half nat} Comm RF trn fwd R,-, sd L, bk R (W comm RF trn bk L,-, cl R to L heel trn, fwd L) to CP/RL0D;
- 11 {Bk fthr} Bk L,-, bk R with R shldr lead, bk L to BJO;
- 12 {Fthr fin} Bk R trng LF,-, sd & fwd L, fwd R outsd ptr to BJO/DLW;

**13-16 HOVER; FEATHER DLC; REVERSE TURN;:**

- 13 {Hvr} Fwd L,-, diag sd & fwd R, fwd L (W bk R,-, sd & bk L, fwd R to SCP) to SCP/DLC;
- 14 {Fthr} Fwd R,-, fwd L, fwd R outsd ptr (Thru L trng LF,-, sd & bk R, bk L) to BJO/DLC;
- 15-16 {Rev trn} Fwd L comm LF trn,-, sd R cont trn, bk L to CP/RL0D (W bk R comm LF trn,-, cl L to R heel trn, fwd R); Bk R cont LF trn,-, sd & fwd L DLW, fwd R outside ptr to BJO/DLW;

**PART C**

**1-4 HOVER TELEMAR; CHASSE BJO; CURVED FEATHER; BACK FEATHER;**

- 1 {Hvr tele} Fwd L,-, sd & fwd R rising slightly with body trng 1/8 RF, fwd L (Bk R,-, sd & bk L with RF body trn, fwd R) to SCP/DLW;
- SQ&Q 2 {Chasse BJO} Thru R,-, sd L/cl R, sd & fwd L (Thru L,-, sd R/cl L, sd & bk R) to BJO/DLW;
- 3 {Crvd fthr} Fwd R comm RF trn,-, w/ L sd lead fwd L cont RF trn, w/ L side lead fwd R checkg in BJO/DRW;
- 4 {Bk fthr} Bk L,-, bk R with R shldr lead, bk L in BJO;

**5-8 HOVER CORTE; BACK CHASSE SCAR; CHECK FORWARD LADY DEVELOPE; FEATHER FINISH;**

- 5 {Hvr corte} Bk R startg LF trn,-, sd & fwd L w/hoverg action cont trn, rec R to BJO;
- SQ&Q 6 {Bk chasse SCAR} Bk L trng RF,-, sd R/cl L, sd & fwd R to SCAR/DRW;
- S--- 7 {Chk fwd W developpe} Fwd L outsd ptr chkg,-,- (Bk R chkg,-, bring L ft up to inside of R knee & extend L ft,-);
- 8 {Fthr fin} Bk R trng LF,-, sd & fwd L, fwd R outsd ptr to BJO/DLW;

**9-12 THREE STEP; FEATHER; TURN LEFT & RIGHT CHASSE; IMPETUS TO SCP/DLC;**

- 9 {Three stp} Fwd L,-, fwd R, fwd L;
- 10 {Fthr} Fwd R,-, fwd L, fwd R outsd ptr to BJO/DLW;
- SQ&Q 11 {Trn L & R chasse} Fwd L comm LF trn to CP,-, sd R/cl L, sd & bk R to BJO/DRC;
- 12 {Imp to SCP/DLC} Bk L trng RF,-, cl R to L heel trn, cont body trn RF sd & fwd L (W fwd R trn RF,-, sd & fwd L trn RF, sd & fwd R to SCP) to SCP/DLC;

**13-16 THRU HOVER to BJO; BACK HOVER to SCP; THRU CHASSE SCP; THRU FACE CLOSE;**

- 13 {Thru hvr to BJO} Thru R,-, sd & fwd L with rise, rec bk R (Thru L,-, fwd R trng LF, rec fwd L) to BJO/DLC;
- 14 {Bk hvr to SCP} Bk L,-, sd & bk R with rise, rec fwd L (Fwd R,-, sd & fwd L trng RF, fwd R) to SCP/LOD;
- SQ&Q 15 {Thru chasse SCP} Thru R,-, sd L/cl R, sd & fwd L (Thru L,-, sd R/cl L, sd & fwd R) to SCP/DLW;
- 16 {Thru fc cl} Thru R,-, fwd & sd L fc WALL, cl R to L (Thru L,-, fwd & sd R fc ptrn, cl L to R) to CP/WALL;

**ENDING**

**1-4 CIRCLE SNAP 4; QUICK APART POINT HOLD; QUICK TOG & SIDE CORTE;**

- SSSS 1-2 {Circle snap 4} Circle LF L, snap fingers of lead hand, R, snap; L, snap, R, snap to fc ptrn;
- &---- 3-4 {Qk apt pt hold} on '&' count of previous measure stp apt L (R) & pt R (L) twd ptr,-,-,-; {Qk tog & sd corte} on '&'
- &S-- count of previous measure stp tog R (L) to CP/ Sd L w L side stretch,-,-,-;

## Tango Pizzicato

		<b>RELEASED:</b>	July 11, 2019
		<b>EDITED:</b>	May 14, 2019
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<b>MUSIC:</b>	Tango Pizzicato (See below for sources)		
<b>RHYTHM:</b>	Tango	<b>TIME @ BPM:</b>	Slow as needed
<b>PHASE (+):</b>	VI		
<b>FOOTWORK:</b>	Opposite unless indicated [ <i>W: Woman's foot in italics</i> ]		
<b>SEQUENCE:</b>	INTRODUCTION A B C D A B C D A (1 – 7) ENDING		

### Introduction

<b>1 – 4</b>	<b>Wait; Wait; Side Corte w/ Leg Crawl; Right Lunge, -, Shrug to SCP, -;</b>
1 – 2	Wait in Closed Position facing WALL with lead feet free for two measures; ;
3	<p><b>[Side Corte w/ Leg Crawl (SS)]</b> Lunge side L blending to CP and leaving R extended side toward RLOD with head to left and sway level and hips level, -, rise slightly in left knee as Woman does a leg crawl, -;</p> <p>Note: Man may look slight right as Woman does leg crawl.</p> <p><i>[W: Lunge side R blending to CP and leaving L extended to side toward RLOD with head closed and sway level and hips level with a strong upper body stretch to the left (without losing body contact), -, rising slightly draw left knee up the outside of the Man's right leg by bending the knee and keeping the left foot pointed as it comes off the floor, -;]</i></p> <p>Note: Woman may turn head slightly to right during the leg crawl.</p>
4	<p><b>[Right Lunge, Shrug to SCP (SS)]</b> Lunge R toward DRW leaving left leg extended and sway slight right looking right hips level, -, turn body very slightly LF (to prepare Woman for the turn to SCP) / turning body slightly RF swivel 1/4 LF on ball of right foot to point toward DLW turn sharply to SCP LOD and hold, -;</p> <p><i>[W: Lower left leg then lunge L leaving right leg extended and sway level and hips level head to left, -, as Man's body turns very slightly RF extend head slightly leftward / as Man swivels turn head sharply to SCP and hold, -, ]</i></p>

### Part A

<b>1 – 8</b>	<b>Natural Pivot Twist Turn; ; -, -, Closed Promenade; ; Left Pivot to Throwaway Oversway; ; Change to Right Lunge w/ Head Change; Promenade Sway w/ Head Change, Close;</b>
1 – 3	<p><b>[Natural Pivot Twist Turn to SCP (SQQ QQS QQ)]</b> Forward L in SCP, -, thru R and turn RF to CP facing RLOD (maneuver), back L pivot RF 3/8; Continue RF turn 1/4 forward R toward DLW wide step, side L around Woman [<i>W: Heel Close</i>] continue RF turn, hook Rxib weight between feet now backing LOD, -; With weight on heel of L and ball of R twist RF 3/8 over two beats to end in SCP DLC, -;</p> <p><i>[W: Forward R in SCP, -, thru L allow Man to maneuver to CP, forward R between Man's feet pivot 3/8; Continue RF turn side and slightly back across LOD to end backing DLW, close R heel to L heel with toes of R foot pointing LOD allowing L foot to 'roll' to facing LOD after weight is transferred (Heel Close (NOT a Heel Turn)), forward L with left side leading preparing to step in Banjo, -; Forward R in Banjo toward DLW, swivel RF on R holding L foot slightly back then transfer weight to L to end in SCP DLC,]</i></p>



3 – 4	<b>[Closed Promenade (S QQS)]</b> Forward L in SCP moving toward DLC, -; Thru R, side L toe pointing DLC, close R end in CP DLC, -; <i>[W: Forward R in SCP moving toward DLC, -; Thru L, turning to CP side and slightly back R, close L end in CP backing DLC, -;]</i>
5 – 6	<b>[Left Pivot to Throwaway Oversway (QQS; HH)]</b> Forward L commence LF turn, side and around Woman R <i>[W: heel close]</i> now backing LOD and lower to flat of foot soften knees and sway slightly to left, reach back L then placing foot to side pointing DLW body still facing WALL, -; Turn body LF til center faces DLW leaving R leg extended toward RLOD and shape to right allowing Woman to extend the line and hold; <i>[W: Back R, close L with heels touching and L foot pointing LOD (heel close) and turning head to R, reaching forward R then step side and slightly back, -; Extend L leg back down LOD turning head to L and extend the line.]</i>
7	<b>[Change to Right Lunge w/ Head Change (SH)]</b> Turn body RF allowing Woman to come to CP WALL (Man's head to right with right sway) then transfer weight to R toward DRW leaving left leg extended side toward LOD (Right Lunge), -, change sway to left turning head to left, -; <i>[W: Swivel RF on ball of right foot to CP backing WALL leaving head to left then leading with the head weight lunge side and back L (Right Lunge), -, change sway to right turning head to right, -;</i>
8	<b>[Promenade Sway w/ Head Change, Close (SS)]</b> Leading with the head weight side L maintaining left sway (Promenade Sway) then change sway to right turning head to right, -, draw close R returning to normal upright posture ending in CP DLW, -; <i>[W: Side R keeping head to right (Promenade Sway) then change sway to left turning head to left, -, draw close L returning to normal upright posture in CP backing DLW, -;]</i>
NOTE	Measures 7 and 8 should be danced with a continuous, fluid movement (Legato). Ideally we maintain a solid connection through the centers (without peeling away from each other). The woman uses her head weight to 'draw' the man into the Right Lunge. Then the man uses his head weight to 'draw' the woman into the Promenade Sway. At no point should either person allow their head weight to collapse inward.
	<b><u>Part B</u></b>
<b>1 – 8</b>	<b><u>Slow Forward to Right Lunge; Rock Turn; ; Back to Hinge; Spot Pivot 3; Pivot to Right (Natural) Hinge; Recover, Close, Contra Check; Recover and Pivot to Rudolf Ronde; Back Twinkle;</u></b>
1	<b>[Slow Forward to Right Lunge (SS)]</b> Forward L, -, forward R checking, -;
2	<b>[Rock Turn (QQS)]</b> Rock side and back L turning RF to face WALL, recover R turning RF to face DRW, back L (small step) in CP facing DRW, -; <i>[W: Rock side and forward R turning RF, recover L turning RF to facing DLC, forward R (small step) in CP facing DLC, -;]</i>
3	<b>[Back to Hinge (QQH)]</b> Back R commence LF turn, continue LF turn side L toes pointing LOD, continue LF body rotation as Woman hinges, - / commence RF body turn allowing Woman to recover; <i>[W: (QQS&amp;) Forward L commence LF turn, continue RF turn side R, whisk L Xib allowing right foot to swing across left leg, - / recover R commencing strong RF turn;]</i>
4	<b>[Spot Pivot 3 (QQS)]</b> Continue RF body turn allowing Woman to come to CP facing WALL then forward R between Woman's feet and moving toward DRW small step pivot RF 3/8 to back WALL, side and back L continue RF pivot 3/8 to face DLW, forward R between Woman's feet continue RF pivot 3/8 to end in CP backing LOD, -; <i>[W: Continuing the body rotation from the recover coming to CP backing WALL then side and back L toward DRW pivot RF 3/8 to face WALL, forward R between Man's feet continue RF pivot 3/8 to backing DLW, side and back L continue RF pivot 3/8 to end in CP facing LOD, -;]</i>

5	<b>[Pivot to Right Hinge (QQH)]</b> Back L commence RF turn, side R toes pointing DLC, continue RF body rotation as Woman hinges, - / commence LF body turn allowing Woman to recover; <i>[W: (QQS&amp;) Forward R between Man's feet commence RF turn, side L backing DLC, continue RF turn whisk R Xib allowing left foot to swing across right leg, - / recover L commencing LF turn;]</i>
6	<b>[Recover Close Contra Check (QQS)]</b> Forward L toward DRC, turning body LF to face DLW close R and slightly left sway allowing Woman to keep her head open, lowering well into R knee forward L checking, -; <i>[W: Side R starting to turn to CP, L Xif turning to CP and leaving head to right, lowering well into L knee back R checking and closing head, -;]</i>
7	<b>[Recover and Pivot to Rudolf Ronde (QQS)]</b> Recover to R commence RF turn, back L pivot RF 3/8 to face LOD, forward R wide step toward DLW keeping left leg back and allowing Woman to ronde, -; <i>[W: Recover L commence RF turn, forward R between Man's feet pivot RF 3/8 to end backing LOD, side and back L across the LOD, turning head to right but keeping body as square to Man as possible swivel RF on ball of L and ronde R CW in air or on the floor, -;]</i>
8	<b>[Back Twinkle (QQS)]</b> Back L in Fallaway, side and back R small step (nearly closing), tap L to side in SCP, -;
<b><u>Part C</u></b>	
<b>1 - 8</b>	<b><u>Walk, Manuver; Slow Pivot 2; Running Spin; Quick Back to Pickup Lock; Quick Viennese to Back Check; Slow Contra Check, Recover; Turning Four by Four Step; ;</u></b>
1	<b>[Walk Manuver (SS)]</b> Forward L in SCP, -, thru R then turn RF to CP facing RLOD, -;
2	<b>[Slow Pivot 2 (SS)]</b> Back L pivot RF 3/8, -, forward R down LOD between Woman's feet continue RF pivot to end in CP backing LOD, -; <i>[W: Forward R between Man's feet pivot RF 3/8, -, side and back L across the LOD continue RF pivot to end in CP LOD, -;]</i>
3	<b>[Running Spin (QQQQ)]</b> Back L pivot RF 3/8, forward R down LOD between Woman's feet, continue RF turn side and back L end backing DLC, continue RF body turn then back R in Banjo; <i>[W: Forward R between Man's feet pivot RF 3/8, side and back L across the LOD, continue RF turn side R small step toes pointing DLC, continue RF body turn then forward L to end in Banjo;]</i>
4	<b>[Quick Back to Pickup Lock (QQQQ)]</b> Back L in Banjo, back R blending to CP commence LF turn, side L pointing DLC, close R end in CP DLC; <i>[W: Forward R in Banjo, forward L blending to CP commence LF turn, side R continue RF turn, L Xif end in CP backing DLC;]</i>
5	<b>[Quick Viennese To Back Check (Q&amp;QS)]</b> Forward L commence LF turn / side R in CP turning to face RLOD, L Xif in CP backing LOD, back R checking, -; <i>[W: Back R commence LF turn / side L pointing LOD, close R in CP LOD, forward L checking, -;]</i>
6	<b>[Slow Contra Check, Recover (SS)]</b> Lowering well into R knee forward L checking, -, recover R stay in CP, -;
7 - 8	<b>[Turning Four by Four Step (QQQQ QQQQ)]</b> Forward L toward DRW commence LF turn, side R moving toward RLOD toes pointing DLW, back L in Banjo, turning LF side R moving toward RLOD toes pointing DRW preparing to step in Sidecar; Forward L in Sidecar commence LF turn, side R moving toward RLOD toes pointing DLW, back L in Banjo, close R to end in SCP LOD; <i>[W: Back R commence LF turn, side L moving toward RLOD toes pointing DRC, forward R in Banjo, turning LF side L moving toward RLOD toes pointing DLC preparing to step in Sidecar; Back R in Sidecar commence LF turn, side L moving toward RLOD toes pointing DRC, forward R in Banjo, swivel RF 1/4 then close L to end in SCP LOD;]</i>

<b><u>Part D</u></b>	
<b>1 - 8</b>	<b><u>Walk 2 in SCP; Quick Double Chasse Point; Ronde and Flair; Quarter Beats; Vine 4; Quick Side, Flick /Swivel, Thru, Tap; Side Corte w/ Leg Crawl; Right Lunge and Shrug to SCP;</u></b>
1	<b>[Walk 2 (SS)]</b> Forward L, -, thru R, -;
2	<b>[Quick Double Chasse Point (Q&amp;Q&amp;S)]</b> Turning to CP WALL side L / close R, side L / close R, point L in SCP LOD, -;
3	<b>[Ronde and Flair (SS)]</b> Ronde L CCW to point side and back, -, then flair CW to point in SCP, -; <i>[W: Ronde R CW, -, then flair CCW to point in SCP, -;]</i>
4	<b>[Quarter Beats (Q&amp;Q&amp;S)]</b> Back L in Fallaway small step / close R, side L in SCP small step / close R, point L in SCP, -;
5	<b>[Vine 4 (QQQQ)]</b> Blending to Butterfly side L, behind R, side L, thru R;
6	<b>[Side, Flick / Swivel, Thru, Tap (QQ&amp;QQ)]</b> Side L to face in Butterfly, point R behind and across / swiveling LF to Butterfly SCP then flick right off floor by bending just at the knee and keeping toes pointed, thru R, turning to CP WALL tap side L;
7 – 8	Blending to CP repeat measures 3 and 4 from the Introduction; ;
<b>Repeat Part A</b> <b>Repeat Part B</b> <b>Repeat Part C</b> <b>Repeat Part D</b> <b>Repeat Part A (1 – 7)</b>	
<b><u>Ending</u></b>	
<b>1</b>	<b><u>Side Corte w/ Leg Crawl.</u></b>
1	<b>[Side Corte w/ Leg Crawl (S)]</b> Side corte L then rise slightly allowing Woman to draw her left knee up the side of the Man's right leg.

**Links:**

Purchase: iTunes: <https://itunes.apple.com/us/album/tango-pizzicato/283309378?i=283309704>

Purchase: Amazon: [https://www.amazon.com/Tango-Pizzicato/dp/B0028FQEKU/ref=sr\\_1\\_10?keywords=tango+pizzicato&qid=1556308015&s=gateway&sr=8-10](https://www.amazon.com/Tango-Pizzicato/dp/B0028FQEKU/ref=sr_1_10?keywords=tango+pizzicato&qid=1556308015&s=gateway&sr=8-10)

Listen to whole song: [https://www.youtube.com/watch?v=UNYgiB\\_aGG8](https://www.youtube.com/watch?v=UNYgiB_aGG8)

**TANGO PIZZICATO – LAMBERTY/HALBERT – TG VI – 2:33****INTRO (4 meas)**

CP WALL lead ft free wait 2 ;; Side Corte w/ Leg Crawl ; Right Lunge, Shrug SCP ;

**PART A (8 meas)**

Slow Forward to Natural Pivot Twist Turn to SCP ;; Closed Promenade ;;  
Left Pivot to Slow Throwaway Oversway ;; Change to Right Lunge w/ Head Change ;  
Promenade Sway w/ Head Change, Close ;

**PART B (8 meas)**

Slow Forward, Right Lunge ; Rock Turn (Rev and Wall) ; Quick Back to Hinge ;  
And Spot Pivot 3 (Fc RLOD) ; Pivot to Right Hinge ; Quick Pickup, Close, Contra Check ;  
Quick Recover Pivot Rudolf Ronde ; Back Twinkle ;

**PART C (8 meas)**

Slow Forward, Manuver ; Slow Pivot 2 (Fc RLOD) ; ; Running Spin 4 Quicks ;  
Qk Back to Pickup Lock ; Qk Viennese Turn to Back Check ;  
Slow Contra Check, Recover ; Turning Four by Four Step ;;

**PART D (8 meas)**

Semi Line Slow Walk 2 ; Qk Double Chasse and Point ; Ronde and Flair ; Quarter Beats ;  
Butterfly Vine 4 ; Side, Flick / Swivel, Thru, Tap ;  
Side Corte w/ Leg Crawl ; Right Lunge, Shrug SCP ;

**PART A (8 meas)**

Slow Forward to Natural Pivot Twist Turn to SCP ;; Closed Promenade ;;  
Left Pivot to Slow Throwaway Oversway ;; Change to Right Lunge w/ Head Change ;  
Promenade Sway w/ Head Change, Close ;

**PART B (8 meas)**

Slow Forward, Right Lunge ; Rock Turn (Rev and Wall) ; Quick Back to Hinge ;  
And Spot Pivot 3 (Fc RLOD) ; Pivot to Right Hinge ; Quick Pickup, Close, Contra Check ;  
Quick Recover Pivot Rudolf Ronde ; Back Twinkle ;

**PART C (8 meas)**

Slow Forward, Manuver ; Slow Pivot 2 (Fc RLOD) ; ; Running Spin 4 Quicks ;  
Qk Back to Pickup Lock ; Qk Viennese Turn to Back Check ;  
Slow Contra Check, Recover ; Turning Four by Four Step ;;

**PART D (8 meas)**

Semi Line Slow Walk 2 ; Qk Double Chasse and Point ; Ronde and Flair ; Quarter Beats ;  
Butterfly Vine 4 ; Side, Flick / Swivel, Thru, Tap ;  
Side Corte w/ Leg Crawl ; Right Lunge, Shrug SCP ;

**PART A (8 meas)**

Slow Forward to Natural Pivot Twist Turn to SCP ;; Closed Promenade ;;  
Left Pivot to Slow Throwaway Oversway ;; Change to Right Lunge w/ Head Change ;

**ENDING (1 meas)**

Side Corte w/ Leg Crawl

# THAT'S MY OLD LADY

Released: July 2019  
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262  
Phone: (636) 394-7380 Web Site: HiltonRounds.com Email: joe Hilton@swbell.net  
Music: That's My Old Lady Artist: Roller Derby Queens Album: Roller Derby Queens - EP, Track 6  
Available as a single download from [www.Amazon.com](http://www.Amazon.com)  
**AMAZON:** [https://www.amazon.com/gp/product/B075C3D13Y/ref=dm\\_ws\\_sp\\_ps\\_dp](https://www.amazon.com/gp/product/B075C3D13Y/ref=dm_ws_sp_ps_dp)  
Time/Speed: Time @ BPM: 2:56 @ 140 [35 MPM] as downloaded  
Suggested speed @ 41.2 RPM in DM = 128 BPM [32 MPM] or **Slow to desired speed**  
Foot work: Opposite unless indicated (Woman's foot work in parentheses)  
Rhythm/Phase: Jive Phase 3+2 [Continuous Chasse, Chicken Walks] + 1 UP [Rooster Walks]  
Sequence: INTRO A B C A D C 1-8 END

## MEAS:

## INTRODUCTION

### **1-4 ABOUT 4 FEET APART MAN FCG PTR & WALL WAIT 2 MEAS ; ; ROCK RECOVER CHASSE LEFT ; ROCK RECOVER CHASSE RIGHT ;**

1-2 About 4 feet apt M fcg ptr & WALL Wait ; Wait ;  
1 2 3a 4 3 {**Rk Rec Chasse L**} Bk L, rec R, sd L/cl R, sd L (*W Bk R, rec L, sd R/cl L, sd R*) ;  
1 2 3a 4 4 {**Rk Rec Chasse R**} Bk R, rec L, sd R/cl L, sd R (*W Bk L, rec R, sd L/cl R, sd L*) ;

## PART A

### **1-4 LINK TO BFLY ; VINE 5 TO RLOD ~ SCP JV WALKS ; ; ;**

1 2 3a 4 1 {**Link to BFLY**} Rk bk L, rec R, trpl fwd L/R, L to BFLY WALL (*W Rk bk R, rec L, trpl fwd R/L, R to BFLY COH*) ;  
1 2 3 4 2 {**Vin 5 to RLOD**} Sd R, bhd L, sd R, in front L BFLY WALL (*W Sd L, bhd R, sd L, in front R BFLY COH*) ;  
1 - 3 4 3 Sd R, - (*W Sd L, -*) ; {**JV Wiks**} Rk bk L, rec R to SCP LOD (*W Rk bk R, rec L to SCP LOD*) ;  
1a 2 3a 4 4 Fwd L/cl R, fwd L, fwd R/cl L, fwd R SCP LOD (*W Fwd R/cl L, fwd R, fwd L/cl R, fwd L SCP LOD*) ;

### **5-8 SWIVEL WALK 4 ; POINT STEPS 4 TIMES ; ; THROWAWAY ;**

1 2 3 4 5 {**Swvl Wik 4**} Placing each foot in front of the other fwd L, thru R, fwd L, thru R to SCP LOD (*W Placing each foot fwd toward LOD swvl LF on L sd R swvl RF, thru L swvl LF, sd R swvl RF, thru L to SCP LOD*) ;  
- 2 - 4 6 {**Pt Stps 4X**} Pt L fwd w/ outsd edge of foot in contact w/ floor, fwd L, pt R thru w/ outsd edge of foot in contact w/ floor and in line w/ weighted foot, fwd R (*W Point R fwd w/ outsd edge of foot in contact w/ floor, fwd R, pt L thru w/ outsd edge of foot in contact w/ floor and in line w/ weighted foot, fwd L*) ;  
- 2 - 4 7 Same as Part A meas 6 ;  
1a 2 3a 4 8 {**Thrwy**} Fwd L/cl R, fwd L leading W to trn LF 1/2 to fc M, fwd R/cl L, fwd R to LOP LOD (*W Fwd R/cl L, fwd R trn LF 1/2 to fc M, bk L/cl R, bk L to LOP RLOD*) ;

### **9-12 ROOSTER WALKS 2 SLOW ; 4 QUICK ; START CHANGE LEFT TO RIGHT TO ; CONTINUOUS CHASSE ;**

1 - 3 - 9 {**Rooster Wiks 2 Slo**} M stand tall puff out chest & strut fwd L, -, fwd R, - (*W Lead M by stepping bk R, -, bk L, -*) ;  
1 2 3 4 10 {**4 Qk**} M stand tall puff out chest & strut fwd L, fwd R, fwd L, fwd R (*W Lead M by stepping bk R, bk L, bk R, bk L*) ;  
1 2 3a 4 11 {**Start Chg L to R**} Rk bk L, rec R, sd L/cl R, sd L trng 1/4 RF trn to fc LOP FCG WALL (*W Rk bk R, rec L, fwd R/cl L, fwd R trng up to 3/4 LF trn undr jnd lead hnds to fc ptr & LOP FCG COH*) ;  
1a 2a 3a 4 12 {**Cont Chasse**} Sd R/cl L, sd R/cl L, sd R/cl L, sd R to LOP FCG WALL (*W Sd L/cl R, sd L/cl R, sd L/cl R, sd L to LOP FCG COH*) ;

### **13-16 CHANGE HANDS BEHIND BACK TO BFLY ~ VINE 4 ~ LINK ROCK TO COH TO CUDDLE POSITION ; ; ; ;**

1 2 3a 4 13 {**Chg Hnds Bhd Bk to BFLY**} Rk apt L, rec R, placing R hnd over W's R hnd lead W to R sd releasing L hnd hold commence LF trn chasse L/R, L (*W Rk apt R, rec L, fwd R/cl L, fwd R trng 1/4 RF*) ;  
1a 2 3 4 14 Continue trng LF place W's R hnd back into M's L hnd behind his back chasse R/L, R to join hnds to BFLY COH (*W Continue RF trn chasse L/cl R, sd L to fc ptr join hnds to BFLY WALL*), {**Vin 4**} Sd L, bhd R (*W Sd R, bhd L*) ;  
1 2 3 4 15 Sd L, X R in front (*W Sd R, X L in front*), {**Link Rk to COH to Cuddle Pos**} Rk apt L rec R, (*W Rk apt R, rec L*) ;  
1a 2a 3a 4 16 Small trpl fwd L/cl R, fwd L, sd R/cl L, sd R to Cuddle pos (*W Small trpl fwd R/cl L, fwd R, sd L/cl R, sd L to Cuddle pos*) ;

### **17-20 KNEE SWIVELS DOWN ; & UP LADY SHIMMY ; BFLY PROGRESSIVE ROCK 4 ; THROWAWAY TO RLOD ;**

1 2 3 - 17 {**Knee Swvls Down**} With wgt on balls of both feet swvl knees L, R, L, - lowering with each swvl action (*W With wgt on balls of both feet swvl knees R, L, R, - lowering with each swvl action*) ;  
1 2 3 - 18 {**& Up Lady Shimmy**} With wgt on balls of both feet swvl knees R, L, R, - rising to flexed knees on the final swvl action with lead foot free (*W With wgt on balls of both feet swvl knees L & transfer weight to L foot, rise up higher than M [no weight change], with flexed knees shimmy shoulders for 2 beats, -*) ;  
1 2 3 4 19 {**BFLY Prog Rk 4**} Blend to BFLY Rk apt L, XRif of L, rk apt L, XRif of L (*W Blend to BFLY Rk apt R, XLif of R, rk apt R, XLif of R*) ;  
1a 2a 3a 4 20 {**Thrwy**} Sd L/cl R, sd L lower joined lead hnds & releasing trail hnds trn LF 1/4 leading W to trn LF, fwd R/cl L, fwd R to LOP FCG RLOD (*W Sd R/cl L, sd R turning LF 1/2 to fc M release trail hnds, bk L/cl R, bk L to LOP FCG LOD*) ;

- 21-24 CHICKEN WALKS 2 SLOW ; 4 QUICK ; START CHANGE LEFT TO RIGHT [COH] TO ; CONTINUOUS CHASSE ;**
- 1 - 3 - 21 **{Chkn Wiks 2 Slo}** Small bk L lead W to swvl on her foot, -, small bk R lead W to swvl on her foot, - (*W Maintain resistance to M's lead in sit position swvl on L stp fwd R, -, swvl on R stp fwd L, -*) ; **[NOTE: W's swvls are caused by M leading w/ slight turning of W's hand in direction of her foot travel W should be reluctant to go M should entice W]**
- 1 2 3 4 22 **{4 Qk}** Small bk L lead W to swvl on her foot, small bk R lead W to swvl on her foot, small bk L lead W to swvl on her foot, small bk R lead W to swvl on her foot to LOP FCG RLOD (*W Maintain resistance to M's lead in sit position swvl on L stp fwd R, swvl on R stp fwd L, swvl on L stp fwd R, swvl on R stp fwd L to LOP FCG LOD*) ;
- 1 2 3a 4 23 **{Start Chg L to R to COH}** Same as Part A meas 11 except end in LOP FCG COH (*W End in LOP FCG WALL*) ;
- 1a 2a 3a 4 24 **{Cont Chasse}** Same as Part A meas 12 except end in LOP FCG COH (*W End in LOP FCG WALL*) ;

**PART B**

- 1-4 LINK ROCK TO SCP RLOD ~ RK RECOVER ; ; SLOW ROCK THE BOAT TWICE ; ;**
- 1 2 3a 4 1 **{Link Rk to SCP RLOD}** Rk bk L, rec R, small trpl fwd L/R, L to CP COH (*W Rk bk R, rec L, small trpl fwd R/L, R to CP WALL*) ;
- 1a 2 3 4 2 **Sd R/L, R SCP RLOD** (*W Sd L/R, L SCP RLOD*), **{Rk Rec}** R bk L, rec R SCP RLOD (*W Rk bk R, rec L SCP RLOD*) ;
- 1 - 3 - 3 **{Slo Rk The Boat}** Fwd L w/ straight knee leaning fwd, -, w/ rocking motion & relaxed knees cl R leaning backward, - (*W Fwd R w/ straight knee leaning fwd, -, w/ rocking motion & relaxed knees cl L leaning backward, -*) ;
- 1 - 3 - 4 **{Slo Rk The Boat}** Same as Part B meas 3 ;
- 5-8 QUICK ROCK THE BOAT TWICE ; THROWAWAY TO RLOD ; SLOW SWIVEL TOGETHER ; & APART ;**
- 1 2 3 4 5 **{Qk Rk The Boat 2X}** Fwd L with straight knee leaning fwd, with/ rocking motion & relaxed knees cl R leaning backward, fwd L with straight knee leaning fwd, with rocking motion & relaxed knees cl R leaning backward (*W Fwd R with straight knee leaning fwd, with rocking motion & relaxed knees cl L leaning backward, fwd R with straight knee leaning fwd, with rocking motion & relaxed knees cl L leaning backward*) ;
- 1a 2a 3a 4 6 **{Thrw to RLOD}** Fwd L/cl R, fwd L leading W to trn LF 1/2 to fc M, fwd R/cl L, fwd R to LOP RLOD (*W Fwd R/cl L, fwd R trn LF 1/2 to fc M, bk L/cl R, bk L to LOP LOD*) ;
- 1 - - - 7 **{Slo Swvl Tog}** Softening both knees stp fwd & sd L, trng RF to V bk to bk & rising, pt R ft twd DLC, - (*W Softening both knees stp fwd & sd R, trng LF to V bk to bk & rising, pt L ft twd DRC, -*) ;
- 1 - - - 8 **{Slo Swvl Apt}** Softening both knees rec R, trng LF to fc ptr & rising, pt L twd RLOD, - (*W Softening both knees rec L, trng to fc ptr & rising, pt R twd LOD, -*) ;
- 9-12 CHANGE RIGHT TO LEFT TO WALL ~ BACK CLOSE APART TWICE ~ TRIPLE TOGETHER ; ; ; CONTINUOUS CHASSE ;**
- 1 2 3a 4 9 **{Chg R to L to WALL}** Rk bk L to SCP, rec R, sd L/cl R, sd L raise joined lead hnds lead W to trn RF under hnds (*W Rk bk R to SCP, rec L turning to fc M, sd R/cl L, sd & fwd R commence 3/4 RF trn undr jnd lead hnds*) ;
- 1a 2 3 4 10 **Sd & fwd R/cl L, sd R to fc WALL** (*W Sd & slightly bk L/cl R, sd & bk L to fc COH*), **{Bk Cl Apt}** Bk L, cl R (*W Bk R, cl L*) ;
- 1 2 3a 4 11 **{Bk Cl Apt}** Bk L, cl R (*W Bk R, cl L*), **{Trpl Tog}** Fwd L/cl R, fwd L join lead hnds (*W Fwd R/cl L, fwd R join lead hnds*) ;
- 1a 2a 3a 4 12 **{Cont Chasse}** Sd R/cl L, sd R/cl L, sd R/cl L, sd R to LOP FCG WALL (*W Sd L/cl R, sd L/cl R, sd L/cl R, sd L to LOP FCG COH*) ;

**PART C**

- 1-5 DOUBLE ROCK TO SCP ; 2 RIGHT TURNING TRIPLES ; RIGHT TURNING FALLAWAY TO WALL ~ CHANGE RIGHT TO LEFT ; ; ;**
- 1 2 3 4 1 **{Dbl Rk to SCP}** Rk bk L, rec R, rk bk L, rec R to SCP LOD (*W Rk bk R, rec L, rk bk R, rec L to SCP LOD*) ;
- 1a 2a 3a 4 2 **{2 R Trng Trpls}** Begin 1/4 RF trn sd L/cl R, complete trn sd L, begin 1/4 RF trn sd R/cl L, complete trn sd R to SCP RLOD (*W Begin 1/4 RF trn sd R/cl L, complete trn sd R, begin 1/4 RF trn sd L/cl R, complete trn sd L to SCP RLOD*) ;
- 1 2 3a 4 3 **{R Trng Falwy to WALL}** Rk bk L to SCP, rec R to fc, begin 1/4 RF trn sd L/cl R, complete trn sd L (*W Rk bk R to SCP, rec L to fc, begin 1/4 RF trn sd R/cl L, complete trn sd R*) ;
- 1a 2 3 4 4 **Begin 1/4 RF trn sd R/cl L, complete trn side R to CP WALL** (*W Begin 1/4 RF trn sd L/cl R, complete trn sd L to CP WALL*), **{Chg R to L}** Rk bk L to SCP, rec R (*W Rk bk R to SCP, rec L turning to fc M*) ;
- 1a 2a 3a 4 5 **Sd L/cl R, sd L commence 1/4 LF trn, sd & fwd R/cl L, sd R** (*W Sd R/cl L, fwd R commence 3/4 RF trn undr jnd lead hnds, sd & slightly bk L/cl R, sd & bk L*) ;
- 6-8 CHANGE HANDS BEHIND BACK ~ CHANGE LEFT TO RIGHT TO COH ; ; ;**
- 1 2 3a 4 6 **{Chg Hnds Bhd Bk}** Rk apt L, rec R, placing R hnd over W's R hnd lead W to R sd releasing L hnd hold commence LF trn chasse L/R, L (*W Rk apt R, rec L, fwd R/cl L, fwd R trng 1/4 RF*) ;
- 1a 2 3 4 7 **Continue trng LF place W's R hnd back into M's L hnd behind his back chasse R/L, R to LOP RLOD** (*W Continue RF trn chasse L/cl R, sd L to fc ptr to LOP LOD*), **{Chg L to R to COH}** Rk bk L, rec R (*W Rk bk R, rec L*) ;
- 1a 2a 3a 4 8 **Sd L/cl R, sd L commence 1/4 RF trn to fc COH, sd R/cl L, sd R** (*W Fwd R/cl L, fwd R commence up to 3/4 LF trn undr jnd lead hnds, sd L/cl R, sd L comp LF trn to fc ptr & WALL*) ;



- 9-12 CHANGE HANDS BEHIND BACK TO WALL ~ BACK CLOSE APART TWICE ~ TRIPLE TOGETHER ; ; ; CONTINUOUS CHASSE ;**
- 1 2 3a 4 9 **{Chg Hnds Bhd Bk to WALL}** Rk apt L, rec R, placing R hnd over W's R hnd lead W to R sd releasing L hnd hold commence LF trn chasse L/R, L (*W Rk apt R, rec L, fwd R/cl L, fwd R trng 1/4 RF*) ;
- 1a 2 3 4 10 Continue trng LF place W's R hnd back into M's L hnd behind his back chasse R/L, R to LOP fcg WALL (*W Continue RF trn chasse L/cl R, sd L to fc ptr to LOP fcg COH*), **{Bk Cl Apt}** Drop hnds Bk L, cl R (*W Drop hnds Bk R, cl L*) ;
- 1 2 3a 4 11 **{Bk Cl Apt}** Bk L, cl R (*W Bk R, cl L*), **{Trpl Tog}** Fwd L/cl R, fwd L join lead hnds (*W Fwd R/cl L, fwd R join lead hnds*) ;
- 1a 2a 3a 4 12 **{Cont Chasse}** Sd R/cl L, sd R/cl L, sd R/cl L, sd R to LOP FCG WALL (*W Sd L/cl R, sd L/cl R, sd L/cl R, sd L to LOP FCG COH*) ;

**REPEAT PART A****PART D**

- 1-5 BFLY PROGRESSIVE ROCK 4 TO CP ; CHASSE LEFT & RIGHT ; FALLAWAY THROWAWAY TO RLOD ~ CHANGE LEFT TO RIGHT TO COH ; ; ;**
- 1 2 3 4 1 **{BFLY Prog Rk 4}** Blend to BFLY rk apt L, XRif of L, rk apt L, XRif of L to CP COH (*W Blend to BFLY rk apt R, XLif of R, rk apt R, XLif of R to CP WALL*) ;
- 1a 2a 3a 4 2 **{Chasse L & R}** Sd L/cl R, sd L, sd R/cl L, sd R to CP COH (*W Sd R/cl L, sd R, sd L/cl R, sd L to CP WALL*) ;
- 1 2 3a 4 3 **{Falwy Thryw to RLOD}** Rk bk L to SCP, rec R, fwd & sd L/cl R, fwd & sd L lower lead hnds lead W trn 1/4 LF (*W Rk bk R to SCP, rec L swvl LF to fc M, sd R/cl L, sd R trng 1/4 LF to fc LOD*) ;
- 1a 2 3 4 4 Sd & fwd R trng 1/8 LF to fc W/cl L, fwd R to fc RLOD (*W Bk L/cl R, bk L to fc LOD*) **{Chg L to R to COH}** Rk bk L, rec R (*W Rk bk R, rec L*) ;
- 1a 2a 3a 4 5 Sd L/cl R, sd L commence 1/4 RF trn to fc COH, sd R/cl L, sd R to LOP COH (*W Fwd R/cl L, fwd R commence up to 3/4 LF trn undr jnd lead hnds, sd L/cl R, sd L comp LF trn to fc ptr end LOP WALL*) ;
- 6-8 LINK ROCK TO SCP RLOD ~ JIVE WALKS TO FACE ; ; ;**
- 1 2 3a 4 6 **{Link Rk to SCP RLOD}** Rk bk L, rec R, small trpl fwd L/cl R, fwd L to CP COH (*W Rk bk R, rec L, small trpl fwd R/cl L, fwd R to CP WALL*) ;
- 1a 2 3 4 7 Sd R/cl L, sd R to SCP RLOD (W Sd L/cl R, sd L to SCP RLOD), **{JV Wiks to Fc}** R bk L, rec R to SCP RLOD (*W Rk bk R, rec L to SCP RLOD*) ;
- 1a 2a 3a 4 8 Trpl fwd L/R, L, fwd R/L, R trng to fc ptr & COH (*W Trpl fwd R/L, R, fwd L/R, L trng to fc ptr & WALL*) ;
- 9-12 CHANGE HANDS BEHIND BACK TO WALL ~ BACK CLOSE APART TWICE ~ TRIPLE TOGETHER ; ; ; CONTINUOUS CHASSE ;**
- 9-10 **{Chg Hnds Bhd Bk to WALL}** **{Bk Cl Apt}** Same as Part C meas 9 - 10 ; ;
- 1 2 3a 4 11 **{Bk Cl Apt}** **{Trpl Tog}** Same as Part C meas 11 ;
- 1a 2a 3a 4 12 **{Cont Chasse}** Same as Part A meas 12 [end in LOP FCG M fcg WALL] ;

**PART C MEAS 1-8**

- 1-5 DOUBLE ROCK TO SCP ; 2 RIGHT TURNING TRIPLES ; RIGHT TURNING FALLAWAY TO WALL ~ CHANGE RIGHT TO LEFT ; ; ;**
- 1-5 Same as Part C meas 1-5 ; ; ; ;
- 6-8 CHANGE HANDS BEHIND BACK ~ CHANGE LEFT TO RIGHT TO COH ; ; ;**
- 6-8 Same as Part C meas 6-8 ; ; ;

**END**

- 1-5 CHANGE HANDS BEHIND BACK [WALL] TO BFLY ~ DOUBLE ROCK ~ WRAP IN 2 KEEP LEAD HANDS JOINED ; ; ; LUNGE APART TRAIL ARMS UP ; THEN DOWN ;**
- 1 2 3a 4 1 **{Chg Hnds Bhd Bk to WALL}** Rk apt L, rec R, placing R hnd over W's R hnd lead W to R sd releasing L hnd hold commence LF trn chasse L/R, L (*W Rk apt R, rec L, fwd R/cl L, fwd R trng 1/4 RF*) ;
- 1a 2 3 4 2 Continue trng LF place W's R hnd back into M's L hnd behind his back chasse R/L, R to join all hnds to BFLY WALL (*W Continue RF trn chasse L/cl R, sd L to fc ptr join hnds to BFLY COH*), **{Rk Rec}** Bk L, Rec R (*W Bk R, rec L*) ;
- 1 2 3 4 3 **{Rk Rec}** Bk L, Rec R (*W Bk R, rec L*), **{Wrp In 2}** Keeping both hnds joined stp slightly fwd L raising lead hnds to lead W to trn LF, cl R end in WRPD Pos WALL (*W Fwd R turning LF under lead hnds, comp LF trn cl L to end WRPD Pos WALL*) ;
- 1 - - - 4 **{Lun Apt Trail Arms Up}** Keep lead hnds jnd release trail hnds lun sd L, slowly raising trail arm, -, - (*W Keep lead hnds jnd release trail hnds lun sd R, slowly raising trail arm, -, -*) ;
- - - - 5 **{Then Down}** Slowly lower trail arm, -, -, - (*W Slowly lower trail arm, -, -, -*) ;

## QUICK CUES

- INTRO** 4 Feet Apart Man Fcg Ptr & WALL Wait 2 Meas ; ; Rock Recover Chasse L ; Rock Recover Chasse R ;
- A** Link to BFLY ; Vine 5 to RLOD ~ SCP JV Walks ; ; ;  
Swivel Walk 4 ; Point Steps 4X ; ; Throwaway ;  
Rooster Walks 2 Slow ; 4 Quick ; Start Change Left to Right to ; Continuous Chasse ;  
Change Hands Behind Back to BFLY ~ Vine 4 ~ Link Rock to COH to Cuddle Position ; ; ;  
Knee Swivels Down ; & Up Lady Shimmy ; BFLY Progressive Rock 4 ; Throwaway to RLOD ;  
Chicken Walks 2 Slow ; 4 Quick ; Start Change Left to Right [COH] to ; Continuous Chasse ;
- B** Link Rock to SCP RLOD ~ Rock Recover ; ; Slow Rock The Boat 2X ; ;  
Quick Rock The Boat 2X ; Throwaway to RLOD ; Slow Swivel Together ; & Apart ;  
Change Right to Left to WALL ~ Back Close Apart 2X ~ Triple Together ; ; ; Continuous Chasse ;
- C** Double Rock to SCP ; 2 Right Turning Triples ; Right Turning Fallaway WALL ~ Change Right to Left ; ; ;  
Change Hands Behind Back ~ Change Left to Right to COH ; ; ;  
Change Hands Behind Back to WALL ~ Back Close Apart 2X ~ Triple Together ; ; ; Continuous Chasse ;
- A** Link to BFLY ; Vine 5 to RLOD ~ SCP JV Walks ; ; ;  
Swivel Walk 4 ; Point Steps 4X ; ; Throwaway ;  
Rooster Walks 2 Slow ; 4 Quick ; Start Change Left to Right to ; Continuous Chasse ;  
Change Hands Behind Back to BFLY ~ Vine 4 ~ Link Rock to COH to Cuddle Position ; ; ;  
Knee Swivels Down ; & Up Lady Shimmy ; BFLY Progressive Rock 4 ; Throwaway ;  
Chicken Walks 2 Slow ; 4 Quick ; Start Change Left to Right to ; Continuous Chasse ;
- D** BFLY Progressive Rock 4 to CP ; Chasse L & R ; Fallaway Throwaway to RLOD ~ Change L to R to COH ; ; ;  
Link Rock to SCP RLOD ~ Jive Walks to Face ; ; ;  
Change Hands Behind Back to WALL ~ Back Close Apart 2X ~ Triple Together ; ; ; Continuous Chasse ;
- C 1-8** Double Rock to SCP ; 2 Right Turning Triples ; Right Turning Fallaway WALL ~ Change Right to Left ; ; ;  
Change Hands Behind Back ~ Change Left to Right to COH ; ; ;
- End** Change Hands Behind Back [WALL] BFLY ~ Double Rock ~ Wrap In 2 Keep Lead Hands Joined ; ; ;  
Lunge Apart Trail Arms Up ; Then Down ;

# The Girl From Ipanema

**Choreographers:** Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203  
**Phone:** (425) 348-6030 or Randy's Cell (425) 923-8095 or Marie's Cell (425) 870-2809  
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**Music:** The Girl From Ipanema – Nat King Cole (Album – L-O-V-E)  
Avail for download from Amazon.com  
**Footwork:** Opposite except where noted  
**Rhythm/Phase** Foxtrot Phase 5+1 (Fallaway Ronde & Slip) Speed 42.5 rpm (28 mpm)  
**Sequence:** Intro – A – B – A(1-8) – C – B - AMod(Omit meas 15) – End Release 1.0 July 2019

## INTRO

### 1-4 WAIT ; STROLL 2 ; VINE APART 3 BRUSH ; VINE TOG/LADY ROLL 3 CP ;

--SS 1 -2 In Escort pos LOD lead foot free wait 1 measure ; Fwd L, -, fwd R, -;

QQS 3 Release arm hold sd L to COH, XRIB, sd L, brush R across L ;

QQS 4 Sd R to wall, XLIB, sd R, tch L to R CP DC  
(W roll LF 1 & ½ trns toward M blend to CP);

## PART A

### 1-5 MINI TELESPIN ; ; CONTRA CHECK & SWITCH ; NATURAL WEAVE ; ;

SQ- 1 (Mini Telespin) Fwd L CP DC comm LF turn, -, fwd & sd R cont turn,  
bk L LOD part weight keep L sd twd ptr

(SQQ&) (W bk R, -, draw L heel past R turning LF on R heel cl L to R, fwd R/fwd L);

QQ- 2 Shifting full weight to L spin LF, sd R, -  
(W fwd R comm LF spin, cl L to R, -); end CP DRC

SQQ 3 (Contra Check & Switch) ) Lower on R fwd L in contra body movement rt sd lead look over  
W's head, -,rec R trng 3/8 RF, rec bk L 1/8 LF trn to fc DW;  
(W bk R, -, rec L trng RF, rec fwd R between M's feet);

SQQ 4 (Natural Weave) Fwd R, -,fwd L trng RF, bk R twd DC in BJO  
(W bk L, -,heel trn on L cl R, fwd L DC);

QQQQ5 Bk L, bk R leading W to CP, trng LF sd & fwd L, fwd R CBJO DW  
(W fwd R in BJO, fwd L to CP, trng LF sd & bk R, bk L);

### 6-8 HOVER ; THRU JETE POINT COH ; FALLAWAY RONDE & SLIP DRC;

SQQ 6 (Hover) Fwd L, -, sd & fwd R, trng body LF fwd L SCP DC  
(W bk R, sd & bk L, trng body RF fwd R DC);

S&- 7 (Jete Point) Thru R rotating LF to square W keeping R sd lifted, -,slight spring small fwd L high  
on toe piv twd COH/lower & flex L knee sharply as you extend R ft sd twd LOD w/R sway  
(W thru L comm to fold LF to M w/head staying open to R, -slight spring small sd & bk R twd  
COH/lwr & flex R knee sharply extend L ft to sd head well to left),-;

SQQ 8 (Fallaway Ronde & Slip) Small sd R ronde L CCW, -, bk L under body, bk R trng W to CP DRC  
(W small sd L ronde R CW, -, bk R SCP, trn L fwd R to CP);

## (Cont Part A)

**9-12 FWD HOVER SCP DW ; NATURAL HOVER CROSS ; ; REVERSE WAVE 3 ;**

- SQQ 9 (Fwd Hov SCP) Fwd L, -, fwd & sd R trng LF, fwd L SCP DW(W bk R, -, bk L, fwd R);
- SQQ 10 (Nat Hover Cross) ) Fwd R trng RF, -,sd L cont RF trn, sd & fwd R to SCAR LOD  
(W bk L, -,heel trn on L cl R, sd & bk L);
- QQQQ 11 Fwd L cking outsd ptrn, rec R, sd & fwd L, fwd R to BJO DC(W chk bk R, rec L, sd & bk R, bk L);
- SQQ 12 (Rev Wave 3) Fwd L comm LF trn, -, sd & fwd R cont trn fc DRC, bk L  
(W bk R, -, pull L heel to R turn LF on R heel cl L, fwd R);

**13-16 CHECK & WEAWE ; ; DOUBLE REVERSE ; CHANGE OF DIRECTION ;**

- SQQ 13 (Check & Weave) Chk bk R, -, rec L slight LF trn, sd & bk R DC  
(W chk fwd L, -, rec R trng LF, sd & fwd L);
- QQQQ 14 XLIB, trng LF bk R, trng LF sd & fwd L, fwd R CBJO DW  
(W XRIF, fwd L, trng LF sd & bk R, bk L);
- QQ- 15 (Double Reverse) Slight LF trn fwd L to LOD trng LF, sd & fwd R trng LF fc RLOD  
bring L to R spin LF on R to DW, -  
(QQQQ) (W bk R, drw L past R trn LF on R heel trnsfr wt to L, fwd R past M on toe trng LF, XLIF);
- SS 16 (Change Of Direction) Fwd L DW, -, fwd R toeing in trng LF, drw L to R no weight CP DLC  
(W bk R, -, sd & bk L trng LF, drw R to L);

**PART B****1-4 REVERSE WAVE ; ; TIPPLE CHASSE PIVOT ; BK FEATHER ;**

- SQQ 1 (Reverse Wave Fwd L comm LF trn, -, sd & fwd R cont trn fc DRC, bk L  
(W bk R, -, pull L heel to R turn LF on R heel cl L, fwd R);
- SQQ 2 Bk R, -, bk L slight LF body trn, bk R to LOD  
(W fwd L, -, fwd R heel to toe slight trn LF, fwd L LOD);
- SQ&Q 3 (Tippie Chasse Pivot) Bk L comm RF trn, -, with left sd stretch sd R/cl L, cont RF trn fwd R  
Pivot RF to fc DRW(W fwd R comm RF trn, -, sd L/cl R, bk L pivot RF);
- SQQ 4 (Bk Feather) Bk L, -, bk R with R sd lead, bk L to BJO  
(W fwd R, -, fwd L with L sd lead, fwd R BJO);

**5-8 FEATHER FINISH ; 3 STEP ; NATURAL TELEMAR SCAR ; ZIG ZAG 4 ;**

- SQQ 5 (Feather Finish) Bk R to CP, -, trng LF sd & fwd L, fwd R BJO DW  
(W fwd L to CP, -, trng LF sd & bk R, bk L DW);
- SQQ 6 (3 Step) Fwd L, -, fwd R heel to toe slight trn LF, fwd L LOD(W bk R, -, bk L, bk R);
- SQQ (Nat Telemark SCAR) Fwd R trng RF, -,sd L cont RF trn, sd & fwd R to SCAR DC  
(W bk L, -,heel trn RF on L cl R, cont RF trng sd & bk L);
- QQQQ 8 (Zig Zag 4) Fwd L trng LF, sd R, XLIB, trng RF on L heel cl R to L  
(W bk R trng LF, sd L, XRIF, trng LF sd & bk L);

**(Cont Part B)****9-12 HOVER CROSS ENDING DRC ; TOP SPIN ; HOVER ; DOUBLE LILT ;**

- QQQQ 9 **(Hover Cross Ending DRC)** Fwd L cking outsd ptrnr, rec R, sd & fwd L RLOD, chk fwd R to BJO DRC LF spin 1/8<sup>th</sup> trn  
(W chk bk R, rec L, sd & bk R RLOD, chk bk L slight LF spin 1/8<sup>th</sup> trn);
- QQQQ 10 **(Top Spin)** Bk L in BJO to LOD, bk R to CP, trng LF sd L, fwd R BJO DW  
(W fwd R, fwd L to CP, trng LF sd R, bk R BJO);
- SQQ 11 **(Hover)** Fwd L, -, sd & fwd R, trng LF rec L to SCP DC  
(W bk R, -, sd & bk L, trng RF rec R to SCP DC);
- QQQQ 12 **(Double Lilt)** Thru R rise to toe, small fwd L, lower thru R rise to toe, small fwd L;

**13-16 PROMENADE WEAVE ; ; HOVER ; FEATHER ;**

- SQQ 13 **(Promenade Weave)** Thru R, -, fwd L trng LF, sd & bk R  
(W thru L comm LF trn, -, sd & bk R to CP trn LF, sd & fwd L);
- QQQQ 14 XLIB, trng LF bk R, trng LF sd & fwd L, fwd R BJO DW  
(W XRIF, fwd L to CP, trng LF sd & bk R, bk L BJO DW);
- SQQ 15 **(Hover)** Fwd L to CP, -, sd R, trng LF rec L to SCP DC  
(W fwd R trng RF, -, sd L, trng RF fwd R to SCP);
- SQQ 16 **(Feather)** Thru R, -, fwd L, fwd R BJO DLC(W thru L, -, fwd R trng LF, bk L);

**Part A (1-8)****1-5 MINI TELESPIN ; ; CONTRA CHECK & SWITCH ; NATURAL WEAVE ; ;**  
**6-9 HOVER ; THRU JETE POINT FC COH ; FALLAWAY RONDE & SLIP DRC ;****PART C****1 - 4 FWD HOVER SCP ; THRU SD BEH FLAIR ; BEH SD THRU FLAIR ; HOOK & UNWIND ;**

- SQQ 1 **(Fwd Hover SCP)** Fwd L, -, fwd & sd R trng LF, fwd L SCP LOD(W bk R, -, bk L, fwd R);
- QQS 2 **(Thru Sd Beh Flair)** Thru R, sd L to BFLY wall, XRIB, flair L CCW;
- QQS 3 **(Beh Sd Thru Flair)** XLIB, sd R, thru L RLOD, flair R CCW;
- Q--- 4 **(Hook & Unwind)** XRIF, unwind LF on R to fc W, -, join lead hands LOP fcng;

**5 - 8 HOVER SCP ; FEATHER ; DOUBLE REVERSE ; CHANGE OF DIRECTION ;**

- SQQ 5 **(Hover)** Fwd L, -, sd & fwd R blending to CP, trng body LF fwd L SCP DC  
(W bk R, sd & bk L, trng body RF fwd R DC);
- SQQ 6 **(Feather)** Thru R, -, fwd L, fwd R BJO DLC(W thru L, -, fwd R trng LF, bk L);
- QQ- 7 **(Double Reverse)** Fwd L to CP DC trng LF, sd & fwd R trng LF fc RLOD  
bring L to R spin LF on R to DW, -  
(W bk R, drw L past R trn LF on R heel trnsfr wt to L, fwd R past M on toe trng LF, XLIF);
- (QQQQ)  
SS 8 **(Change Of Direction)** Fwd L DW, -, fwd R toeing in trng LF, drw L to R no weight CP DLC  
(W bk R, -, sd & bk L trng LF, drw R to L);

**PART B**

- 1-4 REVERSE WAVE ; ; TIPPLE CHASSE PIVOT ; BK FEATHER ;**
- 5-8 FEATHER FINISH ; 3 STEP ; NATURAL TELEMAR SCAR ; ZIG ZAG 4 ;**
- 9-12 HOVER CROSS ENDING DRC ; TOP SPIN ; HOVER ; DOUBLE LILT ;**
- 13-16 PROMENADE WEAVE ; ; HOVER ; FEATHER ;**

**PART A (Mod - Omit Part A measure 15 Double Reverse)**

- 1-5 MINI TELESPIN ; ; CONTRA CHECK & SWITCH ; NATURAL WEAVE ; ;**
- 6-9 HOVER ; THRU JETE POINT FC COH ; FALLAWAY RONDE & SLIP DRC ;  
**FWD HOVER SCP DW ;****
- 10-12 NATURAL HOVER CROSS ; ; REVERSE WAVE 3 ;**
- 13-15 CHECK & WEAVE ; ; CHANGE OF DIRECTION ;**

**END**

**1 SLOW CONTRA CHECK/HEAD TICK ;**

- S- 1 (Slow Contra Check) Lower on R slow fwd on L, with weight between feet trn body LF, transferring weight to lead foot continue stretching through last note, -/slight body trn RF to lead lady to look at man on last note as you look at lady  
(W lower on L slow bk on R, trn body LF head well to left, extend, -/look at man);**



## THE MUSIC PLAYED (ALGUIEN CANTO)

Choreographer: Tom Hicks  
Phone & Email: (310)-714-2440 T.hicks6@gmail.com  
Music & Rhythm: "Alguien Canto", Matt Monroe – En Espana/ Grandes Exitos En Espanol  
Footwork: Opp unless indicated (W's footwork in parentheses) Music Avail on Itunes  
Sequence: Intro-A-A-B-C-A-B(Mod)-B(1-4)-End Bolero Phase VI (Easy)

### INTRODUCTION

- 1-4 Wait 1 meas; Opposite Spot Turns w/ Sunburst; Open Same Foot Lunge; Rec Swivel & Under Arm;**
- 1-2 **[Wait 1 meas]** Wgt on L for both in OP fac Wall no hds slightly offset w/ W to M's R sd hold pos; **[Opp Spot Trn (SQQ&)]** Sd R reaching raising both arms circling outwards,-, Fwd & acr L sm stp trng ¼ RF to fac RLOD, Pvtg ½ RF on L to fac LOD fwd R/CI L to R twds W to CP Wall (Sd R reaching raising both arms circling outwards,-, Fwd & acr L trng ¼ RF to fac LOD, Pvtg ½ RF on L to fac RLOD fwd R/CI L to R twds M cont trng RF to CP);
- 3-4 **[Op Same Ft Lunge (S--)]** Flex into L knee sd R reaching twds RLOD into an OP Same foot lunge releasing the ld hds,-,Extend & hold pos,-(Flex into L knee bk R reaching,-,Extend & rotate upper body RF allow R arm to circle & explode to the R); **[Rec Swivel & U/A]** Rec sd L rotating upper body LF regain ld hds leading W to swivel LF,-, Replace wgt to R raising the joined ld hds leading W to trn LF under the hds, CI L to R w/o wgt (Fwd L trng ½ LF ,- ,Fwd R trng ¾ LF under the raised hds, CI L to R compl LF trn) endg in CP fac Wall;

### PART A

- 1-8 Turning Basic; Open Break; Checked Right Pass; Stop & Go w U/A Exit; Hip Rock;Vine 3; Opening Out w Lunge; Carousel;**
- 1-2 **[Trng Basic]** Sd L reaching w/ strong rotation R,-,Bk R small stp comm LF trn, Fwd L cont trn LF to fac LOD; **[Op Brk]** Sd R reaching release R hd to OP fac LOD,-,Fwd L small stp leading W to brk apt, Bk R;
- 3-4 **[Chkd Rt Pass]** Sd & Fwd L trn ¼ to fac wall Raising the joined ld hds placing R hd on W's waist (Fwd R),- ,XRIB of L trng RF to fac RLOD leading W under the joined hds(Fwd L sm stp), Fwd L & sl leftwards lowering the joined hds placing R hd on W's bk (Bk R); **[Stop & Go w U/A (SQ&Q)]** Fwd R chkg look bk at W leading her into the R hd (Bk L bending the L knee raising the L arm),- ,Repl wgt bk to L/CI R to L raising the joined hds leading W to trn RF U/A (Fwd R trng RF/Sd L cont trng RF), Fwd L cont trng W lowering the joined hds at the end of her trn to CP fac Wall (Fwd R comp trn to fac M);
- 5-6 **[Hip Rk]** Sd R swaying R,-,Rec L swaying L, Rec R swaying R; **[Vine 3]** Sd L to SCAR,-, XRIB of L, Sd L to CBJO w/ a slight hug(optional);
- 7-8 **[Opening Out w Lunge]** Fwd R in close CBJO,-, Sd L lunge into L knee trng ¼ RF to fac Wall rotating upper body RF leading W ½ RF trn to stp bk release to BFLY fac DWR (Pvtg ½ RF on L to stp bk R), Rec R trng RF to fac RLOD release trails hds to OP fac (Rec fwd L twds M's L sd to fac LOD); **[Carousel (SQQ&)]** Fwd L curving LF raising the ld hds (Fwd R under the joined hds),- , Fwd R cont curving LF to fac LOD keeping hds raised (Fwd L spot trng ½ RF), Fwd L cont curving LF around the W/Sd R sm stp pvtg LF to CP Wall (Rec R pvtg ½ RF/ CI L to R comp RF trn to CP);

### REPEAT PART A

## PART B

### **1-8 Telespin; Snap U/A Turn to Shadow; Shadow Bk 2x;; W's Turn Check & Roll; Solo Open BK; Split Ronde to M's Wrap; Shadow Fence:**

- 1-2 **[Telespin (S&QQ)]** Sd L to SCP LOD,-/Rep wgt to R rotating body LF to CP facg LOD, Fwd L trng LF, Fwd & sd R cont LF trn to CP fac Wall (Sd & fwd R to SCP,-/Fwd L running past the M, Fwd R trng LF to CP bkg LOD, CI L to R pvtg LF on toes); **[Snap U/A Trn to Shdw (W-SQ&Q)]** Sd L reaching to LOD raising The ld hds,-,Rec sd R trng the W sharply under the ld hds, Rec sd L trng W to Shadow fac LOD (Sd R reaching com RF trn,-,Quickly trn  $\frac{3}{4}$  RF pvtg on the R under the joined ld hds endg bk L/Rec fwd R cont RF trn, Fwd L trn  $\frac{1}{2}$  RF to shad fac LOD);
- 3-4 **[Shad Brk 2x]** Same ft wrk Sd R reaching,-,XLIB of R sm stp, Rec fwd R; Sd L reaching trng  $\frac{3}{8}$  RF to L shadow,-,XRIB of L sm stp, Rec fwd L (W comm to trn LF);
- 5-6 **[W's trn Chk & Roll (W-&SQQ)]** Sd R reaching leading W to trn quickly LF & catch her on the waist w/ the R hd,-,Rec sd L leading W to trn RF, Rec sd R trng RF moving away from the W(CI R to L almost inplace trng  $\frac{3}{4}$  LF to fac M/Sd L chkg wgt into flex L knee w/ arms extended up,-,Rec sd R trng RF, Fwd L to LOD); **[Solo Op Brk]** Trng  $\frac{1}{2}$  RF sd & sl bk L reaching,-, Bk R sm stp, Rec fwd L twds the W (Trng  $\frac{1}{2}$  RF sd & sl bk R reaching,-, Bk L sm stp, Rec fwd R twds the M);
- 7-8 **[Split Ronde to M's Wrap (M-&SQ&Q W-SQ&Q)]** Fwd R to BFLY fac LOD/CI L to R & Ronde R leg outwards,-,XRIB of L trng RF/Sd L trng RF to fac RLOD, Sd R Trng LF to M's wrap facg Wall (Fwd L to BFLY & Ronde R leg outwards,-,XRIB of L trng RF/Sd L trng RF to fac LOD, Fwd R behind the M wrapping him up); **[Shad Fenceline]** Same ft wrk Sd L twds LOD,-, XRIF of L releasing wrap pos & extending arms out to the sd, Rec bk L;

## PART C

### **1-10 Roll W Out to Fac; Lunge Break; Curl w/ Overturned Fan; Fac & Swivel 3x; Alemana; Split Ronde; Wheel 3; Cuddle 2x;; Pivot:**

- 1-2 **[Roll W Out to Fac (M-SQ&Q)]** Sd R to RLOD allowing W to stp passed the M catching her on her waist w/ his R hd,-, Rec L leading W fwd to trn LF with R hd/CI R to L, Fwd L to W endg fac DRW (Sd R passing behd the M extend arms out,-, Fwd L com  $\frac{1}{2}$  trn LF, Sd & sl bk R facg M \*W has an option to do a 4 step trn comp 1  $\frac{1}{2}$  LF trn Q&Q& to fac M\*); **[Lunge Brk]** Fwd & sd R to OP fac pos DRW,-, Bend R knee extend L leg to sd ptg rotating upper body strongly to R, Rise on R knee returning body to OP fac (Bk & sd L,-, Bk R sitting into the R knee rotating upper body strongly LF, Rec fwd L);
- 3-4 **[Curl w/ Overturned Fan]** Bk & sd L leading W fwd raising the ld hds leading her to spirial LF,-, Bk R trng LF, Rec fwd L cont trng LF to fac LOD leading W passed & trng W LF to tandem pos fac LOD (Fwd & acrs R reaching trng LF to spiral full trn,-, Fwd L, Fwd & acrs R trng  $\frac{1}{2}$  LF to fac LOD); **[Fac & Swivel 3x (&SQQ)]** Trng W  $\frac{1}{2}$  RF/Sd R leading W to swivel R,-, Rec sd L leading W to swivel L, Rec sd R leading W to swivel R (Trng RF on the R ft tch L to R w/o wgt/Swivel LF fwd L,-, Swivel RF fwd R, Swivel LF fwd L);
- 5-6 **[Alemana]** Sd L raising the joined ld hds,-,XRIB of L leading W to trn RF under the hds, Rec sd & fwd L leading W to M's R sd (Sd R com RF trn,-, Fwd & acrs L trng  $\frac{1}{2}$  RF under the hds, Fwd R twds the M's R sd); **[Split Ronde]** Fwd R ronde L leg lower the ld hds to M's waist & raise R arm up,-, XLIF of R release ld hds allowing W to walk arnd the M, Bk R trng LF to BJO fac COH (Fwd L trng RF ronde R leg,-,XRIB of L, Sd & fwd L to BJO);
- 7-10 **[Wheel 3]** Sd & Fwd L curving RF in BJO,-, Fwd R cont curving, Fwd L to fac Wall (Fwd R,-, Fwd L, Fwd R curving RF); **[Cuddle 2x]** CI R to L,-, Sd L rotate body RF leading W to stp bk into M's R arm, Rec to R (Fwd L trng RF  $\frac{1}{2}$  ,- , Bk R, Rec fwd L);

CI L to R,-, Sd R rotate body LF leading W to stp bk into M's L arm, Rec to L (Fwd R trng LF ½,-, Bk L, Rec fwd R); **[Pivot]** Fwd R betw the W's ft pvtg RF,-, Sd & bk L stp ard W cont RF trn, Fwd R betw W,s ft cont RF trn to fac Wall CP;

**REPEAT PART A**

**PART B MOD**

**1-10 Telespin; Snap U/A Turn to Shadow; Shadow Bk 2x;; W's Turn Check & Roll; Solo Open BK; Split Ronde; Slow Swivel 2x;; U/A;**

1-6 Repeat meas 1-6;;;;;

7-10 **[Split Ronde (M-&SQQ W-SQQ)]** Fwd R to BFLY fac LOD/CI L to R & Ronde R leg outwards,-,XRIB of L trng RF, Sd L trng RF to BFLY fac RLOD (Fwd L to BFLY & Ronde R leg outwards,-,XRIB of L trng RF, Sd L trng RF to fac LOD in BFLY); **[Slow Swivel 2x (S—S--)]** Fwd R in BJO swivel slowly RF to SCAR fac LOD (Fwd R in BJO swivel slowly RF to SCAR fac RLOD),,,,; Fwd L in SCAR swivel slowly LF to BJO fac RLOD (Fwd L in SCAR swivel slowly LF to BJO fac LOD),,,,; **[U/A]** Fwd R curving RF arnd W raising the joined Id hds,-, Fwd L cont arnd W, Fwd R cont arnd lowering hds to CP Wall (Fwd R trng LF under the joined hds,-, Draw L to R, CI L to R to CP);

**REPEAT PART B(1-4)**

**END**

**1 Corte w/ leg crawl;**

1 Sd & bk L leading W into a lunge shape & sway R as music fades (Strong fwd R into M lifting L leg up M's R leg looking & swaying L);



## UNTIL NOW

By: Sandi & Dan Finch, 12082 Red Hill Avenue, Santa Ana, CA 92705, 714-838-8192, [sandi@sandance.us](mailto:sandi@sandance.us)

Foxtrot; Phase IV + 2 (natural hover cross ending, sit line) + 1 (Fred Astaire kick)

Music: Tami Tappan Damiano, Hot Notes CD, track 3, Amazon download Time & Tempo: 2:45 at 29 mpm

Difficulty Level: Average

Timing: SQQ unless otherwise specified (Lady's if different)

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

Sequence: INTRO A A B A(mod) C

Released: July 9, 2019

### INTRO

#### 1-4 WAIT; SIT LINE REC to CP & TCH; TELEMAR TO SCP; OPEN NATURAL;

- 1 [Wait] OP Man fcg DLC & ptr, trail hnds jnd, lead feet free;
- SS& 2 [Sit line recover to CP] Bk L relaxing knee leave R extended,-, rec R,-/tch L CP DLC;
- 3 [Telemark to SCP] Fwd L comm LF trn,-, sd R cont trn, sd & slt fwd L to SCP DLW;
- 4 [Open natural] Fwd R comm RF upper body trn,-, sd L acrs LOD, cont trn bk R to BJO fcg RLOD;

### PART A

#### 1 - 4 BK RUN 3 BLEND TO CP; BK RUN 2 & SLIDE TO BFLY SCAR DLC; FRONT TWIST VINE 4; HVR TELEMAR DLC;

- QQS 1 [Back run 3 blend to CP] Bk L twd LOD blending to CP, bk R, bk L bkg LOD,-;
- QQS 2 [Back run 2 & slide to BFLY SCAR] Bk R, bk L, releasing CP trng RF sd R w/sliding action BFLY SCAR DLC,-;
- QQQQ 3 [Twist vine 4] Fwd L twd DLC, trng LF sd & bk R, XLIBR, trng RF allowing lady to move in frt fwd & sd R BFLY SCAR DLC; (*Bk R, trng LF sd & fwd L, XRIF, trn RF sd & bk L ahead of man;*)
- 4 [Hover telemark DLC] Fwd L in BFLY,-, fwd & sd R w/hvrg action trng upper body RF blend to SCP, fwd L SCP DLC; (*Bk R in BFLY,-, sd & bk L trng RF to SCP, fwd R SCP DLC;*)

#### 5-8 FTHR; BOUNCE FALLAWAY 4 TO BJO; WEAVE 4 ENDING; CHG OF DIR;

- 5 [Feather] Thru R, fwd L, fwd R BJO DLC; (*Thru L comm LF trn,-, sd & bk R, bk L BJO;*)
- QQQQ 6 [Bounce fallaway to BJO] With lilt action on all 4 steps fwd L comm LF trn, sd & bk R, bk L, bk R to BJO; (*Bk R comm LF trn, sd & bk L, bk R, rise trng LF fwd R to BJO;*)
- QQQQ 7 [Weave 4 ending] Bk L DLC, bk R blend to CP trng LF, cont trn sd & fwd L, fwd R to BJO DLW; (*Fwd R BJO, fwd L trng LF, bk & sd R, bk L BJO;*)
- SS 8 [Change of direction] Fwd L,-, fwd R trng w/R shldr lead to fc DLC blending to CP drawing L to R,-;

#### 9-12 REV WAVE;; BACK & R CHASSE TO SCAR; HVR CROSS ENDING;

- 9 [Rev wave] Fwd L comm LF trn,-, sd & bk R, bk L CP; (*Comm LF trn bk R,-, cl L [heel trn], fwd R;*)
- 10 [finish rev wave] Bk R,-, bk L, bk R bkg LOD; (*Fwd L,-, fwd R, fwd L CP LOD;*)
- SQ&Q 11 [Back & right chasse to SCAR] Bk L,-, comm RF trn sd R/cls L to R, sd & fwd R to SCAR DLC; (*Fwd R,-, comm RF trn sd L/cls R to L, cont trn bk L to SCAR;*)
- QQQQ 12 [Hover cross ending] Fwd L in CBMP SCAR chkg, rec R w/lft sd lead, sd & fwd L, fwd R BJO DLC; (*Bk R, rec L, small sd & bk R, bk L BJO;*)

#### 13-17 TELEMAR TO SCP LOD; THRU CHASSE TO SCP; FTHR; 3 STEP; NAT TRN 1/2;

- 13 [Telemark to SCP LOD] Repeat Intro meas. 3 ending twd LOD;
- SQ&Q 14 [Thru chasse to SCP] Thru R,-, sd & fwd L/cl R, sd & fwd L SCP LOD; (*Thru L,-, sd & fwd R/cl L, sd & fwd R;*)
- 15 [Fthr] Fwd R, fwd L, fwd R BJO DLW (*Bk L, bk R, bk L BJO;*)
- 16 [3 Step] Fwd L w/heel lead,-, fwd R w/heel lead, fwd L to CP DLW; (*Bk R,-, L,R to CP;*)
- 17 [Half natural] Fwd R comm RF trn,-, sd L acrs LOD, bk R in CP bkg LOD; (*Bk L comm RF trn,-, cl R [heel trn], fwd L CP;*)

### REPEAT PART A

## PART B

- 1-4 **IMP TO SCP LOD; LILT RUN 4; FRED ASTAIRE KICK; R LUNGE REC CLOSE;**  
1 [Impetus to SCP] Comm RF trn bk L,-, cont trn cl R [heel trn], cont trn blend to SCP fwd L LOD; (*Comm. RF trn fwd R between prt's feet,-, cont trn sd & fwd L around man brshg R to L, cont trn sd & fwd R SCP;*)  
S&S& 2 [Lilt run 4] Thru R,-/fwd L, thru R,-/fwd L in loose SCP LOD;  
Q- -Q 3 [Fred Astaire kick] Thru R w/chkg action, kick L fwd & up w/straight leg, bring leg downward, place L outsd & parallel to R loose CP LOD; (*Thru L w/chkg action, kick R up & fwd w/straight leg, bring leg down, place R outsd & parallel to L;*)  
4 [R lunge rec close] Flexing L knee sd & fwd R twd wall flexing R knee,-, rec L, cl R CP DLW; (*Flexing R knee sd & bk L,-, rec R, cl L CP;*)
- 5-8 **HVR TO SCP DLC; FTHR; START DIAMOND TRN; BK 3 STEP;**  
5 [Hvr to SCP DLC] Fwd L,-, fwd & sd R rising to ball of ft, sd & fwd L trng to SCP DLC;  
6 [Feather] Repeat Part A, meas. 5;  
7 [Start diamond trn] Fwd L trng LF,-, cont trn sd R, bk L BJO bkg LOD; (*Bk R trng LF,-, con trn sd L, fwd R to BJO;*)  
8 [Back 3 step] Bk R in BJO blending to CP over next 2 steps,-, bk L, bk R CP bkg LOD; (*Fwd L w/heel lead,-, fwd R w/heel lead, fwd L CP;*)

## PART A MOD

- 1-17 **BK RUN 3 BLND TO CP; BK RUN 2 & SLIDE TO BFLY SCAR; FRONT TWIST VINE 4; HOVER TELEMARCK DLC; FTHR; BOUNCE FALLAWAY 4 TO BJO; WEAVE 4 ENDING; CHG OF DIR; REV WAVE;; BK & R CHASSE TO SCAR; HOVER CROSS ENDING; TELEMARCK TO SCP LOD; THRU CHASSE TO BJO; FTHR; 3 STEP; HALF NATURAL;**  
1-17 Repeat Part A, meas. 1-17, ending CP bkg LOD;;;; ;;;; ;;;; ;;;; ;
- 18 **IMP TO SCP;**  
18 [Impetus to SCP] Repeat Part B, meas. 1 ending DLC;

## PART C

- 1-4 **PROMENADE WEAVE;; FORWARD TO SLOW RIGHT LUNGE; SLOW RECOVER & SLIP NO TURN BFLY;**  
SQQ 1 [Prom weave] Thru R,-, fwd L comm LF trn, cont trn sd & bk R BJO; (*Thru L,-, comm LF trn sd & bk R, cont trn fwd L;*)  
QQQQ 2 [Finish prom weave] Bk L leading ptrn to step outsd, bk R cont LF trn, sd & fwd L, fwd R BJO DLW; (*Fwd R, fwd L trng LF, sd & bk R cont trn, bk L BJO;*)  
S S 3 [Fwd slo R lunge] Fwd L,-, sd & fwd R DLW onto flexed knee,-; (*Bk R,-, sd & bk L w/flexed knee,-;*)  
S S 4 [Rec & slip no trn BFLY] Rec L,-, slip R bk past L w/no trn blending to BFLY DLW,-; (*Rec R,-, slip L fwd past R blending to BFLY,-;*)
- 5-8 **CROSS HOVER 3 TIMES;;; FWD 3 SCP;**  
5 [X hvr BJO] Thru Lw/slt crossing action to SCAR,-, fwd & sd R trng LF DLC, fwd L BFLY BJO DLC; (*Bk R w/slt crossing action to SCAR,-, trng LF fwd L fc DRW, bk R BFLY BJO;*)  
6 [X hvr SCAR] XRIF,-, fwd & sd L trng RF DLW, fwd R BFLY SCAR DLW; (*XLIB,-, trng RF sd R fc DRC, bk L;*)  
7 [X hvr SCP] XLIF,-, fwd & sd R trng LF DLC, fwd L BFLY SCP DLC; (*XRIB,-,bk & sd L trng RF to SCP DLC;*)  
8 [Fwd 3] Thru R,-, fwd L, fwd R SCP DLC;
- 9-13+ **OK PROM SWAY CHG SWAY & EXTEND; SLOW SIDE HVR TO SCP LOD; THRU CHASSE TO SCP; OPEN NATURAL; BK RUN 4; OK CORTE,**  
Q-- 9 [Qk prom sway chg sway & extend] Fwd L stretching R sd of body, chg sway stretching L sd of body, extend stretch,-; Body fcg DLW  
S-Q 10 [Slow side hover to SCP LOD] Rec R rising w/hvr action,-,-, fwd L in SCP LOD;  
SQ&Q 11 [Thru chasse to SCP] Repeat Part A, meas. 14;  
12 [Open natrl] Repeat Intro meas 4;  
QQQQ 13 [Back run 4] Using contra action on all 4 steps bk L blending to CP, bk R, bk L, bk R bkg LOD;  
Q + [Qk corte] Bk& sd L lowering into knee stretching L sd, (*Fwd R matching shape of ptrn.*)

# UNTIL NOW

By Sandi & Dan Finch

Phase IV Foxtrot

## HEAD CUES:

### Intro

Wait 1 meas.; Sit line rec to CP & tch; Telemark to SCP; Open natural;

### A (17 meas.)

Bk run 3 to CP; Bk run 2 & slide BFLY SCAR; Front twist vine 4; Hover telemark DLC; Feather; Bounce fallaway 4 to BJO; Weave 4 ending; Chg of direction; Reverse wave;; Back and R chasse SCAR; Hover cross ending; Telemark to SCP LOD; Thru chasse to SCP; Feather; 3 step; Half natural;

### A (17 meas.)

Bk run 3 to CP; Bk run 2 & slide BFLY SCAR; Front twist vine 4; Hover telemark DLC; Feather; Bounce fallaway 4 to BJO; Weave 4 ending; Chg of direction; Reverse wave;; Back and R chasse SCAR; Hover cross ending; Telemark to SCP LOD; Thru chasse to SCP; Feather; 3 step; Half natural;

### B (8 meas.)

Impetus to SCP; Lilt run 4; Fred Astaire kick; Right lunge recover close; Hover to SCP DLC; Feather; Start diamond turn; Back 3 step;

### Amod (18 meas.)

Bk run 3 to CP; Bk run 2 & slide BFLY SCAR; Front twist vine 4; Hover telemark DLC; Feather; Bounce fallaway 4 to BJO; Weave 4 ending; Chg of direction; Reverse wave;; Back & R chasse to SCAR; Hover cross ending; Telemark to SCP LOD; Thru chasse to SCP; Feather; 3 step; Half natural; Impetus to SCP;

### C (13+ meas.)

Promenade weave;; Fwd to slow right lunge; Slow recover & slip no turn BFLY; Cross hover 3 times to SCP;;; Fwd 3; Qk promenade sway change sway & extend; Slow side hover to SCP LOD; Thru chasse to SCP; Open natural; Back run 4 blending to CP; Quick corte,



## Up And At 'Em

**CHOREO:** Paula & Warwick Armstrong, 18 Curlew Court, Tamborine, QLD 4270, Australia,  
e-mail: [paula1563@gmail.com](mailto:paula1563@gmail.com) or [warwick6013@gmail.com](mailto:warwick6013@gmail.com)

**MUSIC:** "Up and At 'Em" by Martyn Baylay CD "Le Café de l'Amour"- Track # 4 (length 2:34)  
**Available as a single track Download from Casa Musica –**  
SLOW FOR COMFORT (suggest 36.5 rpm on DanceMaster = 32 mpm)

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

**RHYTHM:** Jive PH V+ 0 + 2 Uph (Under the Arm Behind the Back , Shoulder Spin) ;

**Difficulty:** Average

**SEQUENCE:** Intro A B A BMod\* C A BMod\* C(1-6) End July 2019 version 1.0

### INTRO- FCG PTR/ WALL 6-8 FT APT

- 1-4 **[Fcg Ptr /WALL] WAIT; WAIT; MAN STRUT 4/ LADY TURNING HIP BUMP to SHADOW /WALL;;**
- 1-2 Fcg ptr/WALL 6-8 ft apart with lead ft free- Wait 2 meas;;
- 3 **{M Strut 4/ Ldy Trng Hip Bump}** Fwd L, -, fwd R, -; (W with wt on L start LF trn stepping on ball of R ft to raise R hip, rec L, cont LF trn stepping on ball of R ft to raise R hip, rec L completing ¼ trn;
- 4 Repeat Measure 3 (W repeat measure 3 to trn ¼ more to fc WALL) -both joining left hnds M's rt hand on W's L shoulder blade SHADOW WALL;

### PART A - SHADOW WALL

- 1-4 **RK, REC.&TRIPLE APART ; SLIDE THE DOOR ; CHG L to R w/ A GLIDE TO THE SIDE ;;**
- 1 **{Rk Rec &Triple Apart}** Rk bk L, rec R, sd L/R, L (W rk bk R, rec L, sd R/L, R ) to OP FCG WALL;
- 2 **{Slide the Door}** Cross rk RIB of L, rec L, sd chasse R/L, R crossing bhd W to LOP FCG WALL;
- 3-4 **{Chg L to R w/ Glide to the Sd}** Rk apt L, rec R, trng RF to fc WALL chasse L/R, L (W rk apt R, rec L, trng LF undr jnd ld hnds fwd chasse R/L,R) LOP FCG WALL; Sd R RLOD, lowering on R XLif of R ( XRI of L ), sd R/L, sd R to CP WALL;
- 5-8 **RK, REC, SWIVEL 4 to a ;,THROWAWAY to HANDSHAKE ;,, CHG L to R TO TANDEM LOD;;**
- 5-6 **{Rk Rec Swivel 4}** Rk L to SCP LOD , Rec R , wlk fwd 4 (W swivel 4); ,, **{Throwaway to handshake }** Chasse fwd L/R, L Chng to handshake leading W to fold in frnt (W trng 3/8 LF sd & bk chasse R/L, R ) ;
- 7 sml fwd chasse R/L, R (W cont trng LF bk chasse L/R, L) Handshake M FCG LOD, **{Chg L to R to Tandem LOD}** rk bk L, rec R lead W fwd under R hnds;
- 8 Sml fwd L/R, L, in plc R/L, R joining L hnds to have both joined beh M (W fwd R trng LF under rt hnds/XLIF, sd & bk R, in plc L/R, L to tandem bhd man joining both hnds to M/s hnds) TANDEM LOD;
- 9-12 **CATAPULT; .. ROCK, REC TO CHICKEN WLK 2 SLOW 4 QUICK;;;**
- 9-10 **{Catapult}** Rk fwd L, rec R , releasing R hnds trpl in plc L/R, L leading W fwd w/ L hnds & then releasing them; trpl in plc R/L, R (W rk bk R, rec L; Fwd chasse R/L, R passing M's L sd comm 1 full RF spn on R, cont further ½ RF trn L/R, L) to LOP LOD, **{Rk, Rec}** rk bk L, rec R;
- 11-12 **{Chicken Wlk 2 S 4 Q}** bk L, -, bk R, - (W swvl RF on L/fwd R, -, swvl LF on R/fwd L, -); Bk L, R, L, R (W swvl walk by trning toes out fwd R, L, R, L);
- 13-16 **NO RK CHG L to R WALL; LINDY CATCH;; ROCK, REC, SIDE/ LADY TURN (RF) TO SHADOW/ WALL- L FEET FREE FOR BOTH;**
- 13 **{No Rk Chg L to R }** sd L/R, L ( fwd R/L/ R trng LF under jnd lead hnds) ; sd R/L, R join rt hnds ( sd L/R, L to end fcg M) LOP WALL ;
- 14- **{Lindy Catch}** rk bk L, rec R , fwd L/R, L moving RF around W catching her at waist w/ R hnd (fwd R/L, R,) both fcg COH M beh W;

- 15 Cont around W fwd R, L, R/L, R joining lead hnds to fc (Bk L, R, L/R, L) LOP WALL;  
 16 **{Rk, Rec, Ldy Trn to Shadow}** rk bk L, rec R, tch L leading the W to trn RF ½  
 (W rk R, rec L, in place R spin ½ to fc WALL) SHADOW WALL, - BOTH w/ L feet  
 free;

## **PART B SHADOW WALL(Same Footwork -L feet free)**

- 1-5 NO ROCK CHASSE ROLL LOD;,, ROCK REC CHASSE ROLL RLOD;,,,  
 ROCK, REC to; PT STEPS TWICE;**
- 1 **{No Rk Chasse Roll LOD}** Identical foot work- both w/ L foot free and L hnds  
 joined. both Chasse LOD L/R, L trng ½ RF M leading W RF by circling joined hnds  
 up and over her head to both FC COH, then lowering hnds down M changing W's L  
 hnd bhd his bk into M's R hnd as both chasse LOD R/L, R trn ½ RF leading W RF by  
 circling joined hnds up and over her head;
- 2 Chasse LOD L/R, L to FC WALL with M's R & L's L hnds still joined in front of W,  
**{Rk, Rec to Tandem Chasse Roll RLOD}** placing M's L hnd on W's shoulder blade  
 rk bk R to FC RLOD (W extend R hnd up like op break between self and partner),  
 rec L;
- 3-5 Trng LF to WALL Chasse R/L, R trng ½ LF M leading W LF by circling joined hnds  
 up and over her head to both FC COH, then lowering hnds down M changing W's L  
 hnd bhd his bk into M's L hnd as both chasse RLOD L/R, L trn ½ LF leading W LF by  
 circling joined hnds up and over her head; to FC WALL Chasse RLOD R/L, R,  
**{Rk, Rec to Pt Steps Twice}** Rk Bk L to FC LOD in Shadow, rec R, pt L fwd, step L;  
 pt R fwd, step R;
- 6-8 TWO FWD TRIPLES TO SHADOW WALL ; SYNCOPATED SIDE CROSSES;  
 SIDE DRAW / M CLOSE TO SHADOW WALL ( Lead feet free );**
- 6 **{2 Fwd Triples to WALL}** in Shadow-fwd L/R, L, fwd R/L, R to fc WALL in SHADOW;  
 7 **{Syncop Sd Crosses}** Sd L/ XRIF,-, sd L/ XRIF,-;  
 8 **{Sd Draw /M Close}** Sd L, -, draw R to L, M only cl R to L (W hold) regain L hnds  
 in SHADOW WALL w/ lead feet free;

## **REPEAT PART A**

## **REPEAT PART B \* Modified MEASURE 8**

- 8 **SIDE / LDY TURN TO FC / M CLOSE to HANDSHAKE WALL)**  
**{Sd / Ldy Trn to FC /M Cl}** Sd L leading W to fc, -, draw R to L, cl R to L, hold -  
 (W sd L swiveling LF to fc ptr COH,-, pt R to LOD, hold,-) Handshake WALL lead  
 feet free ;

## **PART C HANDSHAKE WALL**

- 1-3 TRIPLE WHEEL WITH LADY SINGLE TRN TO WALL keep Handshake ;;;**
- 1 **{Triple Wheel w/Ldy Single Trn to Wall}** Rk bk L, rec R lead ptr fwd twd R sd, trng  
 RF chasse fwd L,R/L trng ptr LF & tch ptr's bk with L hand;
- 2 Cont trng chasse fwd R, L/R trng Lady RF, raise jnd R hands to lead ptr's LF trn cont  
 to wheel RF fwd L, fwd R (fwd R trng LF undr jnd ld hnds, cont fwd L trng LF) almost  
 to momentary tandem DLW;
- 3 Chasse fwd L, R/L trng Lady LF & tch Lady's bk, spin ptr RF release hnds  
 chasse R, L/R to LOP Fcg ptr & WALL; to LOP WALL;
- 4-8 UNDER THE ARM BEHIND THE BACK;,, SHOULDER SPIN TO FC (LOP LOD);;  
 SLOW SIDE BREAKS; QUICK SIDE BREAKS ;**
- 4 **{Under the Arm Bhd the Bk}** in Handshake Rk apt L, rec R, leading W to triple to rt  
 Side chasse sml fwd L/R, L trng W LF under jnd lead hnds and brnging hnds down  
 still fcg WALL (W rk apt R, rec L, fwd chasse past M's Rt Side R/L, R trng ½ LF undr  
 jnd ld hnds to end slightly bhd M and fc WALL);

- 5 Chasse bk&sd R/L, R chngng W's R hnd into L hnd bhd bk leadng W to throwawy pos (W chasse sd L/R , L sd &bk to throwaway pos) M fcg WALL ,  
**{Shoulder Spin to FC}** Rk bk L, rec R ;
- 6 lead W like a shoulder shove sd L/cl R, sd L brng Rt hnd to W's Rt shoulder to lead her to spin RF, Trng LF chasse sd & bk R/L, R to LOP LOD;
- 7 **{Slow Sd Breaks}** Stp out L, stp out R, stp in L, stp in R;
- 8 **{Qk Sd Breaks}** Stp out L/stp out R, stp in L/stp in R, stp out L/stp out R, stp in L/stp in R to regain lead hnds LOP LOD;
- 9-14** **SHE GO HE GO;,,,LINK TO;,,, WHIP THROWAWAY TO WALL;,,,**  
**NECK SLIDE;,,, ROCK, REC TO ;**
- 9-14 **{She Go He Go}** Rk apt L, rec R, fwd L/cl R, fwd L trng RF ¼ to look at W's bk ( rk apt R, rec L, fwd R comm LF trn ½ under jnd lead hnds/cl L , fwd R cont LF trn); Fwd R trng LF under jnd lead hnds/clL, sd R (sd L/cl R, sd L to end fcg ptr ) end M fcg RLOD,**{Link to}** Rk apt L, rec R; sml fwd chasse L/R, L completing 3/8 RF trn to CP M fcg DLC, **{Whip Throwaway}** cont RF trn XRIB of L (W fwd L), cont RF trn sd L to LOD(W cont RF tm sml fwd R between M's feet); releasing W to throwaway sml in place chasse R/L, R (W cont RF trn to sd & bk chasse L/R, L to Throwaway Pos) LOP FCG PTR WALL,  
**{Neck Slide}** Rk bk L, rec R ; joining hnds raise both over ptrs head fwd L/cl R, fwd L to rt sds tog release hnds to place rt hnd on ptrs rt shldr, Wheel RF ½ L, R sliding rt hnds down ptrs arm; cont trn 1/4 fwd R/cl L, fc ptrs sml sd R to HANDSHAKE,  
**{Rk, Rec to }** Rk apt L, rec R to release hands ;
- 15-16** **[NO HND] SYNCOPATED SIDE CROSSES:**  
**SIDE / LADY TRN TO SHADOW WALL,- ,BOTH CLOSE,- :**
- a1- a3 - 15 **{Syncop Sd Crosses}** no hnds jnd Sd L/ XRIF,- , sd L/ XRIF,- (W Sd R/ XLIF,- , sd R/ XLIF,- );
- 16 **{Sd /Ldy Trn to Wall Both Cl}** Sd L leading W to trn to wall, -,draw R to L, cl R to L,hold – (W sd R swivel RF to fc WALL,- , cl L to R, hold,-;) lead feet free SHADOW WALL;

## REPEAT PART A

## REPEAT PART B \* Modified MEASURE 8

- 8 **SIDE / LDY TURN TO FC / M CLOSE to HANDSHAKE WALL)**  
**{Sd / Ldy Trn to FC M Cl}** Sd L leading W to fc , -,draw R to L,cl R to L,hold – (W sd L swiveling LF to fc ptr COH,- , pt R to LOD, hold,-) Handshake WALL lead feet free ;

## REPEAT PART C Meas 1 - 6\* SHOULDER SPIN TO BOTH FC WALL

- 6 lead W like a shoulder shove sd L/cl R, sd L brng Rt hnd to W's Rt shoulder to lead her to spin RF, chasse sd & bk R/L, R to BOTH FC WALL no hnds ;

## END SD BY SD FC WALL

- 1-3** **DOUBLE CUBAN 5 & HOLD-; SLOW UNWIND TO FC ; BREAK APT w/ ARMS ;**
- 1a2a3 - 1 **{Double Cuban 5}** XLIF of R twd RLOD / rec R, sd L / rec R, XLIF ,& hold- (W XRIF of L twd LOD / rec L, sd R / rec L, XRIF ,& hold - );
- 2 **{Slow unwind to FC}** with wgt on lead feet Slow unwind to fc ptrnr over piano trill M fc LOD ( W RLOD) ;
- 1--- 3 **{Break apt w/Arms}** on words "Up & At 'Em" Bk R (L) with L(R) arm extended up like an open break and trail arm twds ptr.

## **Up And At 'Em** *Armstrong JV V+0+ 2U (Under the arm behind the back, Shoulder spin)*

SLOW FOR COMFORT (suggest 36.5 rpm on *DanceMaster*)

July 2019 ver 1.0

**SEQUENCE:** Intro A B A BMod\* C A BMod\* C (1-6\*) End

**INTRO 1-4** [OP fc Ptnr /WALL] WAIT 2Meas ;;  
MAN STRUT 4 / LDY TRNG HIP BUMP to SHADOW /WALL;;

### **PART A (Shadow Wall)**

1-4 RK, REC, &TRIPLE APT; SLIDE THE DOOR ; CHG L to R w/ a GLIDE to the SD ;;  
5-8 RK, REC, SWIVEL 4;;;THROWAWY to HND SHAKE ;,, CHG L to R TO TANDEM LOD;;  
9-12 CATAPULT; ,, RK, REC to CHICKEN WLK 2 SL 4 QK;;;  
13-16 NO RK CHG L to R WALL; LINDY CATCH;;  
RK, REC, LDY TRN (RF) TO SHADOW WALL, -;

### **PART B (Shadow Wall) L Feet FOR BOTH;**

1-4 NO RK CHASSE ROLL LOD;;; RK REC CHASSE ROLL RLOD;;;, RK, REC  
5-8 PT STEPS TWICE; 2 FWD TRIPLES TO SHADOW WALL;  
SYNCOP SD CROSSES; SD DRAW/ M CLOSE;

### **PART A (Shadow Wall)**

1-4 RK, REC, &TRIPLE APT; SLIDE THE DOOR ; CHG L to R w/ a GLIDE to the SD ;;  
5-8 RK, REC, SWIVEL 4;;;THROWAWY to HND SHAKE ;,, CHG L to R TO TANDEM LOD;;  
9-12 CATAPULT; ,, RK, REC to CHICKEN WLK 2 SL 4 QK;;;  
13-16 NO RK CHG L to R WALL; LINDY CATCH;;  
RK, REC, LDY TRN (RF) TO SHADOW WALL , -;

### **PART B mod 8\*\* (Shadow Wall) L Feet FOR BOTH;**

1-4 NO RK CHASSE ROLL LOD;;; RK REC CHASSE ROLL RLOD;;;, RK, REC  
5-8\* PT STEPS TWICE; 2 FWD TRIPLES TO SHADOW WALL;  
SYNCOP SD CROSSES; \*SD/ LDY TRN TO FC / M CL HANDSHAKE WALL;

### **PART C (LOP WALL)**

1-3 TRIPLE WHEEL w/LDY SINGLE TRN TO WALL;;;  
4-6 UNDER THE ARM BHD THE BK ;,, SHOULDER SPN TO FC (M LOD);;  
7-8 SLOW SD BREAKS; QK SD BREAKS;  
9-14 SHE GO HE GO;;;, LINK TO;;;, WHIP THROWAWY to WALL ;,,  
NECK SLIDE;;;, RK, REC TO;  
15-16 SYNCOP SD CROSSES; SD / LDY TRN to WALL BOTH CL;

### **PART A (Shadow Wall)**

1-4 RK, REC, &TRIPLE APT; SLIDE THE DOOR ; CHG L to R w/ a GLIDE to the SD ;;  
5-8 RK, REC, SWIVEL 4;;;THROWAWY to HND SHAKE ;,, CHG L to R TO TANDEM LOD;;  
9-12 CATAPULT; ,, RK, REC to CHICKEN WLK 2 SL 4 QK;;;  
13-16 NO RK CHG L to R WALL; LINDY CATCH;;  
RK, REC, LDY TRN (RF) TO SHADOW WALL, -;

### **PART B \* (Shadow Wall) L Feet FOR BOTH;**

1-4 NO RK CHASSE ROLL LOD;;; RK REC CHASSE ROLL RLOD;;;, RK, REC  
5-8\* PT STEPS TWICE; 2 FWD TRIPLES TO SHADOW WALL;  
SYNCOP SD CROSSES; \*SD/ LDY TRN TO FC / M CL HANDSHAKE WALL;

### **PART C 1-6\***

1-3 TRIPLE WHEEL w/LDY SINGLE TRN TO WALL;;;  
4-6 UNDER THE ARM BHD THE BK ;,, \* SHOULDER SPIN BOTH FC WALL;;

### **END**

7-8 DBL CUBAN 5 &HOLD; SLOW UNWIND TO FC; BRK APT w/ARMS;  
MEAS 8 (LEAD ARMS UP like Open Break/ TRAIL ARMS PT TO PARTNER);

# “What Lies Over the Hill IV”

Choreographers: Bob & Kay “Ski’s” Kurczewski, 8521 RR 1869, Liberty Hill, TX 78642

E-Mail: Roundsbyskis@Juno.com

Phone: Kay: 956.460.7520 Bob: 956.781.8453

Music: “What Lies Over the Hill” by Roger Williams (Amazon.Com)

Duration: 3:13

Album: Full Swing from Big Band Speakeasies to Electro Swing

Speed: 50 rpm or to Suit

You Tube Music Link: <https://www.youtube.com/watch?v=HmRq3KzPAZk>

Difficulty: Average

Rhythm: Waltz

Phase: IV+1 (Change of Sway)

Release Date: July 201

Sequence: Intro, A-B-A<sub>9-16</sub>-C-B-C<sub>1-12</sub>-End

## Intro

1-2 **[Hold 2 Measures]** In CP DLW trail foot pointed DRW for both wait 2 measures;;

## Part A

1-4 **Right Lunge & Hold; Recover to Semi DLC & Hold; Chair, Rec, Slip; Open Reverse;**

1 1 - - **[Right Lunge & Hold]** Flex L knee moving sd & slightly fwd R between ptr ft {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}, -, -;*)

2 1-- **[Recover to Semi]** Recover to L ft while turning LF to Semi DLC, hold, hold;  
(*Recover to R ft allowing ptr to turn you to Semi LOD, hold, hold;*)

3 123 **[Chair, Rec, Slip]** Ck thru R with lunge action, rec L, with slight LF upper body turn slip R back behind L continue turn to CP DLC; (*Ck thru L with lunge action, rec R, swivel LF on R to fc ptr & step fwd L outside ptr's R ft to CP;*)

4 123 **[Open Reverse]** Fwd L turn LF ¼, continue LF turn sd R, bk L to BJO DRC; (*Bk R turn LF ¼, continue LF turn sd L, fwd R to BJO DLW;*)

5-8 **Back & Chasse to Bjo; Check Forward/Lady Develope; Back & Chasse to Scar;**  
**Check Forward, Recover, Turn to Semi (DLC);**

5 12&3 **[Back & Chasse to Bjo]** Bk R, turn LF to fc ptr sd L/cl R, sd L to BJO DLW;  
(*Fwd L, turn LF to fc ptr sd R/cl L, sd R to BJO DRC;*)

6 1-- **[Fwd Check/Lady Develope]** Fwd R DLW flex knee & ck fwd motion, hold, hold;  
(*Bk L ck motion, bring R ft up L leg to inside of L knee, extend R ft fwd;*)

7 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;*)

8 123 **[Check Forward, Rec, Turn to Semi]** Fwd L DRW flex knee & ck motion, rec R, turn LF fwd L to Semi DLC; (*Bk R ck motion, rec L, fwd R to Semi DLC;*)

9-12 **Slow Side Lock; Telemark to Semi (DLW); X Pivot to Scar; X Hover to Semi (DLC);**

9 123 **[Slow Side Lock]** Thru R DLC, sd & fwd L lead ptr to CP, XRIB of L; (*Thru L commence LF turn, sd & bk R continue turn to CP, XLIF of R;*)

10 123 **[Telemark to Semi]** Fwd L commence LF turn, sd R continue turn, sd & slightly fwd L to tight Semi DLW; (*Bk R commence turn LF bring L beside R with no weight, turn LF on R heel {heel turn} & change weight to L, step sd & slightly fwd R to tight Semi DLW;*)

11 123 **[X Pivot to Scar]** Fwd R DLW prepare for RF turn in front of ptr, sd L continue RF turn across ptr, fwd R DLW to Scar DLW {complete full RF turn}; (*Small fwd L DLW, fwd R between ptr's ft pivot ½ RF, sd & bk L to SCAR DLC;*)

12 123 **[X Hover to Semi DLC]** Fwd L with slight Xing action commence to rise and begin slight ¼ LF turn, sd & slight fwd R continue to rise & turn RF (Turn ptr to Semi DLC), fwd L in Semi DLC; (*Bk R commence to rise, bk L continue to rise allow ptr to turn you to Semi, fwd R Semi DLC;*)

**13-16 Weave 6 to Semi;; In & Out Runs;;**

- 13-14 123 **[Weave 6 Semi]** Fwd R DLC, fwd L turn LF to CP, sd & slightly bk R fc DRW; Bk L DLC lead ptr to step outside to BJO, bk R turn body LF to CP, sd & fwd L DLW turn ptr to Semi DLW; (Fwd L DLC start LF turn, continue turn sd & slightly bk R to fc DRW, continue turn sd & fwd L DLC; Fwd R DLC outside ptr to BJO, fwd L DLC continue turn, sd R turn to Semi DLW;)
- 15-16 123 **[In & Out Runs]** Fwd R commence RF turn, sd & bk DLW L to CP, bk R with R sd lead to Bjo; Bk L turn RF, sd & fwd R between ptr's ft continue RF turn, fwd L to Semi DLC; (Fwd L, fwd R between ptr's ft, fwd L outside ptr to BJO; Fwd R commence RF turn, fwd L continue turn, fwd R to Semi DLC;)

**Part B**

**1-4 Slow Side Lock; Turn Left & Right Chasse; Back, Back/Lock Back; Outside Change to BJO**

**(DLW);**

- 1 123 **[Slow Side Lock]** Repeat Meas 9 Part A;
- 2 12&3 **[Turn L & R Chasse]** Fwd L turn LF to fc COH, sd R/cl L, sd R turn to BJO DRC; (Bk R turn LF to fc Wall, sd L/cl R, sd L turn to BJO DLW;)
- 3 12&3 **[Back, Bk/Lock, Bk]** Bk L, bk R/XLIF of R, bk R fc DRC in BJO Pos; (Fwd R, fwd L/XRIB of L, fwd L;)
- 4 123 **[Outside Change to Bjo]** Bk L, bk R turn LF, sd & fwd L with L sd lead to BJO DLW; (Fwd R, fwd L turn LF, sd & bk R with R sd lead to BJO;)

**5-8 Maneuver; Closed Impetus; Hover Corte (FC RLOD); Impetus to Semi (DLC);**

- 5 123 **[Maneuver]** Fwd R between ptr ft commence RF turn, sd & bk L turn RF to fc RLOD, cl R to L; (Bk L turn RF, sd & fwd R to fc LOD, cl L to R;)
- 6 123 **[Closed Impetus]** Commence RF upper body turn bk L, cl R {heel turn} continue turn, sd & bk L to CP fc LOD; (Commence RF upper body turn fwd R between ptr's ft heel to toe pivot ½ RF, sd & fwd L continue turn around man brush R to L, fwd R between ptr's ft to CP;)
- 7 123 **[Hover Corte]** Bk R commence ¼ LF turn, sd & fwd L with hovering action turn ¼, rec bk R to BJO RLOD; (Fwd L turn LF ¼, sd & fwd R with hovering action turn ¼, rec L to BJO;)
- 8 123 **[Impetus to Semi]** Bk L turn RF to fc DRC, cl R [heel turn] continue RF turn fc DLC, fwd L to SCP DLC; (Commence RF upper body turn fwd R between ptr's ft pivot ½ RF, sd & fwd L on toe continue RF turn brush R to L to fc DLC, fwd R to Semi DLC;)

**Part A<sub>9-16</sub>**

**9-16 Slow Side Lock; Telemark to Semi (DLW); X Pivot to Scar; X Hover to Semi (DLC); Weave 6 Semi;; In & Out Runs;;**

**Part C**

**1-4 Slow Side Lock; Viennese Turns 2X;;;**

- 1 123 **[Slow Side Lock]** Repeat Meas 1 Part B
- 2-3 123 **[Viennese Turns]** Fwd L commence LF turn, sd R continue LF turn, XLIF of R fc RLOD; Bk R continue LF turn, sd R continue turn, cl R to L fc LOD; (Bk R commence LF turn, sd L continue turn, cl R to L fc LOD; Fwd L continue turn, sd R continue turn, XLIF of R fc RLOD;)
- 4 123 Repeat Meas 2 Part C

**5-8 Finish Viennese Turns; Open Reverse; Outside Check; Back, Back, Lock, Back;**

- 5 123 **[Finish Viennese Turns]** Repeat Meas 3 Part C;



- 6 123 **[Open Reverse]** Repeat Meas 4 Part A
- 7 123 **[Outside Check]** Bk R turn LF, sd & fwd L, ck fwd R outside partner to BJO DRW;  
(Fwd L turn LF, sd & bk R, ck bk L outside partner in BJO;)
- 8 12&3 **[Back, Bk/Lock, Bk]** In BJO DRW bk L, bk R/XLIF of R, bk R fc DRC in BJO Pos;  
(Fwd R, fwd L/XRIB of L, fwd L;)
- 9-12 Impetus to Semi (DLC); Viennese Cross; Back & Chasse to Semi (DLW); Thru to a Left Whisk;**
- 9 123 **[Impetus to Semi]** Repeat Meas 8 Part B end DLC;
- 10 123& **[Viennese Cross]** Thru R DLC with LF upper body rotation, fwd L commence LF turn, sd R continue LF turn/XLIF of R fc RLOD; (Thru L turn LF to CP, bk R commence LF turn, sd L continue LF turn/close R to L to fc LOD;)
- 11 12&3 **[Back & Chasse to Semi]** Bk R turn LF to fc ptr & Wall, sd L/cl R, sd L turn to Semi DLW;  
(Fwd L turn LF to fc ptr, sd R/cl L, sd R turn to Semi DLW;)
- 12 123 **[Thru to a Left Whisk]** Thru R, sd & fwd L to CP Wall, XRIB of L to RSCP turn upper body slightly LF; (Thru L, sd & slightly bk R to CP, XLIB of R;)
- 13-16 Syncopate the Unwind (CP DLC); Diamond Turn ½ Checking;; Impetus to Semi DLC;**
- 13 -- 3 **[Syncopate the Unwind]** On heel of L ft & ball of R ft commence RF body rotation, continue (12&3) rotation to fc DLC, transfer weight to R ft to CP DLC; (Fwd R around ptr, fwd L/fwd R turn to fc ptr to CP, slight sd L;)
- 14-15 123 **[Diamond Turn ½ ]** Fwd L turn LF, continue turn sd R to CP fc COH, bk L continue LF turn to fc DRC in BJO; Bk R continue LF turn, continue LF turn sd L to CP fc RLOD, fwd R continue LF turn to fc DRW in BJO ck body motion; (Bk R turn LF, continue LF turn sd L to CP Wall, fwd R continue LF turn to fc DLW in BJO; Fwd L continue LF turn, continue LF turn sd R to CP LOD, bk L continue LF turn to fc DLC in BJO ck body motion;)
- 16 123 **[Impetus to Semi]** Repeat Meas 8 Part B end DLC;

### Part B

- 1-8 **Slow Side Lock; Turn Left & Right Chasse; Back, Back/Lock, Back; Outside Change to Bjo (DLW);**  
**Maneuver; Closed Impetus; Hover Corte (Fc RLOD); Impetus to Semi (DLC);**

### Part C<sub>1-12</sub>

- 1-12 **Slow Side Lock; Viennese Turns;;; Open Reverse; Outside Check; Back, Back/Lock, Back; Impetus to Semi (DLC); Viennese Cross; Back & Chasse to Semi (DLW); Thru to a Left Whisk;**

### Ending

- 1-5 **Syncopate the Unwind (CP DLC); Telemark to Semi (DLW); (Slowing Down) Thru to Slow Promenade Sway; Slow Change of Sway; Slow Right Lunge; Extend (on Ding),**
- 1 -- 3 **[Syncopate the Unwind]** Repeat Meas 13 Part C end CP DLC;
- 2 123 **[Telemark to Semi]** Repeat Meas 10 Part A end DLW;

**NOTE: Music slows down for next 3 measures.**

- 3 12- **[Thru to Slow 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 look over lead hands, - {relax R knee};)

- 4 --- **[Slow Change of Sway]** Keep weight on L ft 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 ft slowly change R sd stretch to L sd stretch lowering on R knee & change to RSCP over full meas;)*
- 5 1-- **[Slow Right Lunge]** Flex L knee moving sd & slightly fwd R between ptr ft {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}, -, -;)*
- 6 - **[Extend]** On last note (Ding) both increase their top line distance further back,

### "What Lies Over The Hill IV"

#### Quick Cues

##### Intro

- 1-2 **[Hold 2 Measures]** In CP DLW trail foot pointed DRW for both wait 2 measures;;

##### Part A

- 1-8 **Right Lunge & Hold; Recover to SCP DLC & Hold; Chair, Rec, Slip; Open Reverse; Back & Chasse to Bjo; Forward Check/Lady Develope; Back & Chasse to Scar; Check Forward, Recover, Step to Semi (DLC);**

- 9-16 **Slow Side Lock; Telemark to Semi (DLW); X Pivot to Scar; X Hover to Semi (DLC); Weave 6 to Semi;; In & Out Runs;;**

##### Part B

- 1-8 **Slow Side Lock; Turn Left & Right Chase; Back, Back, Lock Back; Outside Change to Bjo (DLW); Maneuver; Closed Impetus; Hover Corte (FC RLOD); Impetus to Semi;**

##### Part A<sub>9-16</sub>

- 9-16 **Slow Side Lock; Telemark to Semi (DLW); X Pivot to Scar; X Hover to Semi (DLC); Weave 6 Semi;; In & Out Runs;;**

##### Part C

- 1-8 **Slow Side Lock; Viennese Turns 2x;; ;; Open Reverse; Outside Check; Back, Back/Lock, Back; Impetus to Semi (DLC);**

- 9-16 **Viennese Cross; Back & Chasse to Semi (DLW); Thru to a Left Whisk; Syncopate the Unwind (CP DLC); Diamond Turn ½ Checking;; Impetus to Semi (DLC);**

##### Part B

- 1-8 **Slow Side Lock; Turn Left & Right Chasse; Back, Back/Lock, Back; Outside Change to Bjo (DLW); Maneuver; Closed Impetus; Hover Corte (FC RLOD); Impetus to Semi (DLC);**

##### Part C<sub>1-12</sub>

- 1-12 **Slow Side Lock; Viennese Turns 2X;; ;; Open Reverse; Outside Check; Back, Back/Lock, Back; Impetus to Semi (DLC); Viennese Cross; Back & Chasse to Semi (DLW); Thru to a Left Whisk;**

##### End

- 1-6 **Syncopate the Unwind (CP DLC); Telemark to Semi (DLW); (Slowing Down) Thru to Slow Promenade Sway; Slow Change of Sway; Slow Right Lunge; Extend (on Ding)**

# YOU ARE MY WORLD

**CHOREO:** Karen and Ed Glodt, 300 Beaumont Dr, Ardmore, OK 73401  
580-226-0445 H, 480-677-0666 C, [eglodt@netscape.net](mailto:eglodt@netscape.net); website: [glodts-letsdance.com](http://glodts-letsdance.com)  
**RELEASED:** July 2019  
**MUSIC:** "You Are My World", Volume 5, Tol & Tol, available as download from Amazon and itunes  
[https://www.amazon.com/You-Are-My-World/dp/B017JNIA68/ref=sr\\_1\\_1?keywords=YOU+ARE+MY+WORLD%2C+TOL+%26+TOL&qid=1552454290&s=dmusic&sr=1-1-spell](https://www.amazon.com/You-Are-My-World/dp/B017JNIA68/ref=sr_1_1?keywords=YOU+ARE+MY+WORLD%2C+TOL+%26+TOL&qid=1552454290&s=dmusic&sr=1-1-spell) [speed slightly if desired] you tube link at end of cue sheet  
**RHYTHM:** Slow Two Step  
**PHASE:** PH IV+1 (triple traveler) + 3 (tunnel exit, fallaway ronde & brk, and the square) Average Difficulty  
**FOOTWORK:** Opposite, unless otherwise noted (W's footwork in parentheses)  
**SEQUENCE:** INTRO A B C A B C BRIDGE B C ENDING

## INTRODUCTION

### 1-5 WRAPPED WALL LEFT FEET FREE FOR BOTH WAIT;; SWAY LEFT & RIGHT; LUNGE BASICS W/ ARMS; 2<sup>ND</sup> ONE MAN CLOSE/LADY FACE IN 2 TO CP;

- 1-2 {wait} Wrapped fcg WALL Both L feet free wait 2 meas;;  
3 {sway L & R} Both sd L, -, sd R, -;  
4-5 {lunge basics/2<sup>nd</sup> one M cl lady fc in 2} Sd L extending L arm, -, rec R, XLIF; Sd R extending R arm, -, rec L, cl R (Sd L extending L arm, -, rec R, XLIF; Sd R extending R arm, -, sd L trng ½ LF, tch R to CP);

## PART A

### 1-4 LUNGE [HIP CK OPTION] & TWIRL [LF] RLOD TO CP; FALLAWAY RONDE BREAK BK & PU; TO LEFT TRN BFLY COH; BREAK BACK W/ LADY'S HEADLOOP TO FC RLOD;

- 1 {lunge [hip ck] & twirl [LF] RLOD to CP} Sd L [placing trl hnd on W's hip], -, rec R leading lady to trn LF, XLIF (Sd R, -, fwd L toeing out & trng LF ½, bk R trng ½ LF to CP);  
2 {fallaway ronde brk bk & PU} Sd & bk R w/ sm L ft ronde to SCP, -, brk bk L, rec R leading W to PU CP LOD (Sd L & bk w/ sm R ft ronde to SCP, -, brk bk R, rec fwd L folding IF of M);  
3 {L trn BFLY COH} In CP Fwd L trn LF, -, sd R, XLIF to fc COH (Bk R trng LF, -, sd L, XRIF to BFLY);  
4 {brk bk w/ lady's headloop} Sd R looping M's R & W's L hnds over W's head, -, trng LF bk L, rec R to RLOD (Sd L, -, trng RF brk bk R, rec L to fc RLOD);

### 5-8 UNDERARM TURN TO STACKED HANDS; OPEN BREAK; CHANGE SIDES UNDERARM TO BFLY; LUNGE BASIC TO LOW BFLY LOD;

- 5 {underarm trn to stkd hnds ld hnds on top} Keeping hnds joined Sd L leading W to trn RF und ld hnds, -, XRIB, rec L to fc COH (Fwd R, -, fwd L trng RF und joined hnds, fwd R to fc ptr & WALL);  
6 {open brk} Sd R, -, apt L, rec R (Sd L, -, apt R, rec L);  
7 {chg sds underarm to BFLY} Fwd L to COH leading W to trn LF und joined hnds, -, sd R, XLIF to BFLY WALL (Fwd R trng LF und joined hnds, -, sd L, XRIF to BFLY);  
8 {lunge basic LOW BFLY LOD} Lunge sd R, -, rec L, XRIF leading W to LOW BFLY LOD (Lunge sd L, -, rec R, XLIF folding IF of M to LOW BFLY);

### 9-14 TRAVELING CROSS CHASSES 4 TO FACE WALL;;; UNDERARM TURN to CP; OPEN BASIC;

- 9-12 {4 traveling X chasses} W/ hnds at waist level elbows in fwd L trng slightly LF, -, sd & fwd R, XLIF (Bk R slight LF trn, -, bk & sd L, XRIF); Trng RF fwd R, -, sd & fwd L, XRIF (Bk L trng RF, -, bk & sd R, XLIF); Fwd L trng slightly LF, -, sd & fwd R, XLIF (Bk R slight LF trn, -, bk & sd L, XRIF); Trng RF fwd R, -, sd & fwd L to fc WALL, XRIF (Bk L trng RF, -, bk & sd R, XLIF);  
13 {underarm trn to CP} Sd L, -, XRIB leading W to trn RF, rec L (Sd R, -, XLIF trng ½ RF, rec R to loose CP);  
14 {open basic} Sd R, -, trng to ½ OP LOD brk bk L, rec R preparing to fold across lady (Sd L, -, trng to ½ OP brk bk R, rec fwd L);

## PART B

### 1-4 THE SQUARE TO BFLY;;;

- 1-4 {the square} Like a switch sd L crossing IF of W, -, trng RF sd R twd COH in L ½ OP, XLIF of R (Fwd R, -, sd L twd COH, XRIF of L starting to XIF of M); Fwd R, -, sd L twd RLOD, XRIF of L starting to XIF of W (Like a switch sd L crossing IF of M, -, trng RF sd R twd RLOD in ½ OP, XLIF of R); Like a switch sd L crossing IF of W, -, trng RF sd R twd WALL in L ½ OP, XLIF of R (Fwd R, -, sd L twd WALL, XRIF of L starting to XIF of M); Fwd R, -, sd L twd LOD, XRIF to BFLY; (Like a switch sd L crossing IF of M, -, trng RF sd R twd LOD in ½ OP, XLIF of R to BFLY);

**PART B (CONTINUED)****5-9 LUNGE BASIC; BASIC ENDING/LADY WRAP; SWEETHEART RUNS; SYNCOPATE THE 2<sup>ND</sup>; PICK UP/LADY LOCK;**

- 5 *{lunge basic}* Sd L, -, rec R, XLIF (Sd R, -, rec L, XRIF);  
 6 *{basic ending/lady wrap}* Sd R leading W to trn LF, -, XLib, rec R to wrapped pos LOD, - (Sd L, - fwd R trng ½ LF, rec L);  
 7-8 *{sweetheart runs/sync 2<sup>nd</sup> one}* Fwd L, -, fwd R, fwd L; Fwd R, -, fwd L/fwd R, fwd L (Fwd R, -, fwd L, fwd R; Fwd L, -, fwd R/L, R);  
 9 *{pickup/lady lk}* Fwd R leading W to PU, -, sd L, cl R to CP (Fwd L folding IF of M, -, sd R, lk L);

**PART C****1-4 TRIPLE TRAVELER;;; TUNNEL EXIT TO FC RLOD;**

- 1-3 *{triple traveler}* Raising lead hnd fwd L trng LF to fc COH, -, sd R, XLIF (Bk R trng LF ¼, -, sd L trng LF und lead hnds, sd R cont trng LF to fc ptr); Sd R spiraling LF und jnd hnds, -, lowering hnds fwd L, fwd R (W trn fc LOD fwd L, -, fwd R, fwd L); Fwd L bringing hnds down & bk, -, sd & fwd R bringing hnds up around leading W to roll RF, XLIF (Fwd R comm RF trn, -, sd & bk L trng RF und jnd hnds, cont RF trn fwd R);  
 4 *{tunnel exit to fc RLOD}* Sd R shaping to lady & leading her to lariat, -, rec L trng LF, sm fwd R to fc RLOD (Circling around M fwd L, -, fwd R, fwd L);

**5-9 OUTSIDE ROLL TO CP; OPEN BASIC; SWITCHES TO CP;; SWAY LEFT & RIGHT;**

- 5 *{outside roll}* Fwd L bringing hnds down & bk, -, fwd R bringing hnds up & around leading W to roll RF, fwd L (Fwd R comm RF trn, -, sd & bk L trng RF und jnd hnds, cont RF trn fwd R);  
 6 *{open basic to CP}* Sd R, -, trning to ½ OP LOD brk bk L, rec R preparing to fold across lady (Sd L, -, trng to ½ OP LOD brk bk R, rec fwd L);  
 7-8 *{switches to CP}* Fwd & sd L crossing IF of W & trng to L ½ OP, -, fwd R, fwd L toeing twd ptr (Fwd R betw M's feet, -, fwd L, fwd R preparing to XIF of M); Fwd R betw W's feet, -, fwd L, fwd R to CP (Fwd & sd L crossing IF of M & trng to ½ OP, -, fwd R, fwd L to CP);  
 9 *{sway L & R}* Sd L w/ sway, -, sd R w/ sway, -;

REPEAT A  
 REPEAT B  
 REPEAT C

**BRIDGE****1-4+ BFLY TWISTY BASICS & QUICK SD CL;;; UNDERARM TURN TO CP; OPEN BASIC;**

- 1-2+ *{twisty basics & qk sd cl}* Blending to BFLY sd L, -, XRIB, rec L; Sd R, -, XLIB, rec R; Sd L, cl R (Sd R, -, XLIF, rec R; Sd L, -, XRIF, rec L; sd R, cl L),  
 3 *{underarm trn to CP}* Sd L, -, XRIB leading W to trn RF, rec L (Sd R, -, XLIF trng ½ RF, rec R to loose CP);  
 4 *{open basic}* Sd R, -, trning to ½ OP LOD brk bk L, rec R preparing to fold across lady (Sd L, -, trng to ½ OP brk bk R, rec fwd L);

REPEAT B  
 REPEAT C

**ENDING****1-4 UNDERARM TRN; REVERSE UNDERARM TRN; SIDE DRAW CLOSE; SIDE TO PROMENADE SWAY & CHANGE SWAY;**

- 1 *{underarm trn}* Sd L, -, XRIB leading W to trn RF, rec L (Sd R, -, XLIF trng ½ RF, rec R to fc ptr);  
 2 *{rev underarm trn}* Sd R, -, XLIF leading W to trn LF, rec R to CP (Sd L, -, XRIF trning LF ½ to fc LOD, rec L to CP WALL);  
 3 *{sd dr cl}* With sway to RLOD sd L, -, dr R, cl R (Sd R, -, dr L, cl L);  
 4 *{sd prom sway & chg sway}* Sd & fwd to SCP w/ L sd stretch to SCP looking over ld hnds, -, softening L knee bring R hip to lady & rotate slightly LF w/ L sd stretch, - (Sd & fwd R to SCP, -, softening R knee & rotating LF w/ R sd stretch head well to L, -);

You tube:

<http://r.search.aol.com/vlt=AwrDQ2q5a9Zcj2wAlrNnCwVH;vlu=X3oDMTBycTlydWI1BHNIYwNzcgRzbGsDdmlkBHZ0aWQDBGdwb3MDOA--/RV=2/RE=1557584954/RO=11/RU=https%3a%2f%2fwww.dailymotion.com%2fvideo%2fx59aeut/RK=0/RS=i4fFbeYBUhpJvhmTHEMr276XM->

STS IV+1+3 YOU ARE MY WORLD

INTRO: WRAPPED WALL L FT FREE FOR BOTH WAIT;;

SWAY L & R; LUNGE BASICS W/ ARMS;

2ND ONE M CL/LADY FC IN 2 TO CP;

A

LUNGE [HIP CK] & TWIRL RLOD; FALLAWAY RONDE BRK BK & PU;

L TRN TO BFLY COH; BRK BK WITH LADY'S HEAD LOOP;

UNDERARM TRN TO STKD HDS; OP BRK;

CHG SDS UNDERARM TO BFLY; LUNGE BASIC TO LOW BFLY LOD;

TRAVELING X CHASSES 4 TO FC WALL;;; UNDARM TRN TO CP;

OP BASIC;

B

THE SQUARE;;; BFLY LUNGE BASIC; BASIC ENDING/ LADY WRAP;

SWEETHEART RUNS; SYNC 2ND ONE; PU LADY LK;

C

TRIPLE TRAVELER;;; TUNNEL EXIT TO RLOD; OUTSIDE ROLL TO CP;

OP BASIC; SWITCHES TO CP;; SWAY L & R;

REPEAT A B C

BRIDGE

BFLY TWISTY BASICS & QK SD CL;;; UNDERARM TRN TO CP;

OP BASIC;

B

THE SQUARE;;; BFLY LUNGE BASIC; BASIC ENDING/LADY WRAP;

SWEETHEART RUNS; SYNC 2ND ONE; PU LADY LK;;

C

TRIPLE TRAVELER;;; TUNNEL EXIT TO RLOD;

OUTSIDE ROLL TO CP; OP BASIC; SWITCHES TO CP;;

SWAY L & R;

END

UNDERARM TRN TO FC; REVERSE UNDERARM TRN TO CP; SD DR CL;

SD TO PROM SWAY & CHG SWAY;

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