

Presented at 58th NSDC by Bob & Sally Nolen

SLEEPING BEAUTY

Composers: Brent & Mickey Moore, 206 Scenic Drive, Oak Ridge, TN 37830, (423) 483-7997

Record: Columbia 38-04217 "I Don't Want To Wake You" Julio Iglesias speed 45 rpm

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

Phase & Rhythm: Unphased Rhythm (see notes page 3) Bolero

Sequence: Intro, Dance, Dance, Ending (Meas 1-7, lunge) 1993

INTRO

1-4 WAIT 1; SIDE LUNGE & ARM SWEEP; RECOVER & SHAPE; HIP ROCKS:

- 1 Open facing but close lead hnds jnd & dwn trail hnds shaped to partner man's R & lady's L foot free pnt sd & bk wait 1 meas;
- 2 [**SIDE LUNGE & ARM SWEEP SS**] Brush R compress to partner/ trn RF lunge sd R fc RLOD,-, look at rght hnd & slowly sweep up out & down,-;
- 3 [**REC & SHAPE SS**] Rec L sharp trn LF to fc partner leave R slghtly sd & bk shape hands to partner,-, cont to shape body to partner,-;
- 4 [**HIP ROCKS SQQ**] Rock sd R roll hip sd & bk jn hnds,-, rec L hip roll, rec R hip roll fc WALL;

DANCE

1-4 NEW YORKER; SPOT TURN; TURNING BASIC TO COH.:

- 1 [**NEW YORKER SQQ**] Sd & fwd L "v" pos LOD,-, ck thru R LOD soft knee slght trn LF, rec L trn to fc soft knee strt to rise;
- 2 [**SPOT TURN SQQ**] Trn RF sd & fwd R "v" pos RLOD,-, thru L soft knee trn RF, rec R cont trn RF to fc sft knee strt to rise;
- 3-4 [**TRN BASIC SQQ SQQ**] Sd L to cp WALL (lady look rght),-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc COH sft knee strt rise; Sd R cp COH,-, body trn LF fwd L contra ck action, rec R sft knee strt rise;

5-8 CROSS BODY TO FACE WALL; LUNGE BREAK; RIGHT PASS; FORWARD BREAK:

- 5 [**X BODY SQQ**] Sd & bk L to "L" shpe COH,-, bk R in sdcr toe in sft knee trn LF, cont LF trn fwd L release hold strt rise fc WALL (sd & fwd R to sdcr,-, fwd L strt LF trn, trn LF sd & fwd R fc man);
- 6 [**LUNGE BREAK SQQ**] Trn LF sd & fwd R to opn fcng fc WALL lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
- 7 [**RIGHT PASS SQQ**] Fwd L slght trn RF to "L" pos fc DRW raise lead hnds to create window look at lady,-, loose XRIBL slght trn RF sft knee, slght trn RF rec L to fc DRC (fwd R look at man thru "window",- , fwd L sft knee strt slght trn LF, fwd R trn LF undr lead hnds fc man & DLW);
- 8 [**FORWARD BREAK SQQ**] Sd & fwd R to opn fcng fc DRC,-, ck fwd L sml stp slght contra ck action jn hnds bfly, rec bk R strt rise (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);

9-12 BACK WALK; OPEN BREAK; NATURAL TOP TO FACE WALL; LUNGE BREAK:

- 9 [**BACK WALK SQQ**] Bk L with hip roll sd & bk fc DRC,-, bk R soft knee hip roll crv LF, bk L hip roll strt rise strt to brng hnds dwn fc RLOD;
- 10 [**OPEN BREAK SQQ**] Bk R with hip roll sd & bk fc RLOD,-, bk L soft knee ck action press lady bk, rec fwd R release trail hnds (fwd L with hip roll,-, bk R sft knee, rec fwd L strt rise);
- 11 [**NATURAL TOP SQQ**] Fwd L to bjo strt trn RF fc DRC,-, XRIBL sft knee slght trn RF, trn RF sd & fwd L strt to release hold (fwd R to bjo,-, fwd L trn RF, fwd R trn RF);
- 12 [**LUNGE BREAK SQQ**] Trn RF sd & slght bk R to opn fcng fc WALL lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);

13-16 LEFT PASS; HORSESHOE TURN;; PREPARE AIDA:

- 13 [**LEFT PASS SQQ**] Fwd L to sdcr DRW shpe body DLW to lady trn lady RF,-, rec bk R sft knee strt LF trn, sd & fwd L trn LF strt to opn fc DLC strt rise (fwd R trn RF back to man but shpe head to man, sd & fwd L sft knee strng trn LF, bk R under body fc DLW strt rise);

- 4-15 **[HORSESHOE TURN SQQ SQQ]** Sd & fwd R "v" pos LOD,-, ck thru L LOD soft knee, rec R soft knee strt to rise stay in "v" pos raise lead hnds; Fwd L strt LF circle walk (lady RF cir walk)-, fwd R sft knee cir walk (lady under jnd hnds), fwd L cir walk to RLOD;
- 16 **[PREP AIDA SQQ]** Sd & fwd R "v" pos RLOD,-, thru L sft knee trn LF jn trail hnds (lady trn RF), sd R trn LF release lead hnds strt rise (lady trn RF);

17-20 AIDA LINE & SWITCH LUNGE; SPOT TURN TO BUTTERFLY; SHOULDER TO SHOULDER; CROSS BODY CHANGE HANDS;

- 17 **[AIDA & SWITCH LUNGE SS]** Trn LF bk L slght "V" bk to bk pos LOD lead hnds up & out trail hnds fwd (lady trn RF)-, trn RF bring trail hnds thru (lady LF) to fc sd R soft knee shape to partner,-;
- 18 **[SPOT TURN SQQ]** Trn RF rec sd & fwd L "v" pos LOD,-, thru R soft knee trn LF, rec L cont trn LF to fc sft knee strt to rise;
- 19 **[SHOULDER TO SHOULDER SQQ]** Sd & fwd R to bfly sdcr fc WALL,-, ck fwd L in sdcr slght contra ck action, rec bk R strt rise (sd & bk L to bfly sdcr,-, bk R in sdcr contra ck action slght sit line, rec fwd L strt rise);
- 20 **[X BODY SQQ]** Sd & bk L to sdcr DCL,-, bk R in sdcr toe in sft knee trn LF bring hnds toghtr, cont LF trn fwd L chng to rght to rght hnd hold strt rise fc LOD (sd & fwd R to sdcr,-, fwd L strt LF trn, trn LF chng hnds rght to rght sd & fwd R fc DLW);

21-24 HALF MOON; START HALF MOON; HIP ROCK;

- 21-22 **[HALF MOON SQQ]** Sd & fwd R to lft skaters LOD,-, ck thru L LOD soft knee, rec R trn LF to fc COH soft knee strt to rise (trn LF sd & fwd L to lft sktrs LOD,-, ck thru R sft knee, rec L trn RF to fc man); Trn LF sd & fwd L to "L" pos moving RLOD,-, XRIBL sft knee slght trn LF, slip rec L trn LF (sd & fwd R fc RLOD "L" pos,-, fwd L trn LF sft knee, sd R trn LF);
- 23 **[START HALF MOON SQQ]** Sd & fwd R to lft skaters RLOD,-, ck thru L RLOD soft knee, rec R trn LF to fc WALL soft knee strt to rise chng hnds to jn trail hnds (trn LF sd & fwd L to lft sktrs RLOD,-, ck thru R sft knee, rec L trn RF to fc man chng hnds);
- 24 **[HIP ROCK SQ&Q]** Sd & fwd L "v" pos LOD,-, trn RF (lady LF) rec R to fc collect hnds & shape to partner roll hip sd & bk/rec L body trn LF (lady RF) roll hip sd & bk, rec R body trn RF (lady LF) roll hip sd & bk;

ENDING

1-4 NEW YORKER; SPOT TURN; TURNING BASIC TO COH;;

- 1 **[NEW YORKER SQQ]** Sd & fwd L "v" pos LOD,-, ck thru R LOD soft knee slght trn LF, rec L trn to fc soft knee strt to rise;
- 2 **[SPOT TURN SQQ]** Trn RF sd & fwd R "v" pos RLOD,-, thru L soft knee trn RF, rec R cont trn RF to fc sft knee strt to rise;
- 3-4 **[TRN BASIC SQQ SQQ]** Sd L to cp WALL (lady look rght)-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc COH sft knee strt rise; Sd R cp COH,-, body trn LF fwd L contra ck action, rec R sft knee strt rise;

5-8 CROSS BODY TO FACE; LUNGE BREAK; RIGHT PASS; FORWARD & LOWER w/SHAPE;

- 5 **[X BODY SQQ]** Sd & bk L to sdcr COH,-, bk R in sdcr toe in sft knee trn LF, cont LF trn fwd L release hold strt rise fc WALL;
- 6 **[LUNGE BREAK SQQ]** Trn LF sd & fwd R to opn fcng fc WALL lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
- 7 **[RIGHT PASS SQQ]** Fwd L slght trn RF to "L" pos fc DRW raise lead hnds to create window look at lady,-, loose XRIBL slght trn RF sft knee, slght trn RF rec L to fc DRC (fwd R look at man thru "window",-, fwd L sft knee strt slght trn LF, fwd R trn LF undr lead hnds fc man & DLW);
- 8 **[FORWARD LOWER TO LUNGE SS]** Sd & fwd R to cp fc DRC,-, lower on R as music fades rght lunge line shape to lady,- (sd & bk L cp,-, lower on L shape to left in right lunge line,-);

One method of describing Bolero, the one we have elected to use, is to start the figures on a slow step followed by a strong lowering action on a quick step and a commencement of rise on a second quick step. This method is advantageous for describing the rhythmic action in the measure of music - SQQ danced on beats 1,-,3,4; - but has some difficulty in using figure descriptions from other rhythms. There is another method that takes a preparatory slow side step on beats 1,2 and starts the figure on beat 3 as a quick with lowering action thus the basics are QQS. The advantage is that other rhythm basics can be copied directly but they will be danced in the middle of the musical bar -3,4; 1-,. The figures and actions are identical; only the method of description for the cue sheet changes. In the method we have chosen, there is a carry-over of familiar figures between bars of music in that the last step of the described figure is, at times, the first step in the next described figure. We have tried to always give position and the facing or moving direction on the slow step of each figure (first step in each measure).

We have also elected to use the familiar terms of rumba as we use them in round dancing instead of those found in various ballroom syllabi. Some examples are the cross over break is our new yorker, the back spot turn is our natural top, and the walk around turn is our spot turn. Because of some specific stepping or shaping action, some bolero terms are used even though there are similar actions in other rhythms.

There is a lot of balletic influence in bolero and a strong rise and fall action in the basic figures. The maximum elevation is on the slow but this elevation is achieved with the leg and body not the ankle and foot as in the smooth dances. In some figures, especially syncopated ones, the elevation is constant - up as on the slow. Unlike the rumba, there is no cuban motion of the hips in the fundamental figures. Hip rolling action is used occasionally as an accent or for contrast. Likewise, the hold is not the same as in latin dances but is a slightly modified smooth dance hold with the partner off-set to the right at a slight angle.

The tempos of bolero are among the slowest in dancing - as low as 22 measures per minute. As such it requires significant patience and a strong commitment to sustaining the movement. Much of the color and flavor of the dance lies in the contrast of strong and soft lines and quick and slow movements. Capturing the romance of the dance lies in execution