

MUSIC BY SCHROEDER'S PLAYBOYS

KEY

F

TEMPO

132

ORIGINAL DANCE BY:

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Acknowledgement is given to Harriet Kiine
for her contribution to one of the sequences.

RECORD

2516-A

LULLABY WALTZ

POSITION: Loose-closed, M's back to COH for start of dance.

FOOTWORK: Directions for M, W does opposite footwork throughout.

INTRODUCTION: Partners balance slowly apart on first chimes and then recover to loose-closed dance position to begin Measure 1 after introductory chimes have ceased.

DANCE MEASURES:

- 1-4 **BALANCE LEFT, BEHIND, STEP; BALANCE RIGHT, BEHIND, STEP; BALANCE FWD, SIDE, TOGETHER; MANEUVER, STEP, TOGETHER;**
In loose-closed dance position, M balances to L, stepping on L foot, placing R foot behind it, then back to left in a rocking motion. This is repeated balance to M's R with R, L, R. M then steps fwd. to balance L, R, L, then maneuvers $\frac{1}{4}$ R face turn as he steps with R foot and completes a R, L, R, balance to end in closed dance position, M's back RLOD.
- 5-8 **WALTZ, 2, 3; WALTZ, 2, 3; TWIRL, 2, 3; STEP, DRAW, -;**
In closed dance position, M does 2 R face (CW) waltzes, then twirls W under joined M's L, W's R hands; change hands on step draw to trailing hands (M's R, W's L) and greatly extend hands in RLOD, end face to face, open position, M's L, W's R foot pointed LOD.
- 9-12 **WALTZ OUT, 2, 3; GRAPEVINE IN, 2, 3; BOX WALTZ, 2, 3; BOX WALTZ, 2, 3;**
Waltz out at diagonal (M to COH), inside hands joined, then M does grapevine out, side, behind, side (R, L, R) while W makes $\frac{1}{4}$ turn to face M in L, R, L, ending in closed position, M's back RLOD. Do two box waltzes, fwd., side, together (L, R, L) back, side, together (R, L, R).
- 13-16 **TWINKLE, 2, 3; TWINKLE, 2, 3; BALANCE APART, 2, 3; REVERSE TWIRL, 2, 3;**
Cpl. then pivots to sidecar pos. and steps through with L to begin twinkle in LOD (L, R (pivot), L), cpl. then pivots to banjo pos. to complete another twinkle in LOD (R, L, R) to end loose-closed pos. M's back RLOD, cpl. balance apart, (M's, L, R, L, footwork-change weight with each step) with M's R, W's L hand joined, the W does L face twirl in 3 counts (using L, R, L foot movement), M maneuvers with R, L, R to end back to COH, hands extended in butterfly pos.
- 17-20 **BUTTERFLY BALANCE, 2, 3; BALANCE, 2, 3; ROLL, 2, 3; STEP THROUGH, SIDE TOGETHER;**
The balance to L and R is similar to Meas. 1 and 2 (hand styling can be slightly exaggerated). Cpl. then rolls individually in LOD (M L face R, W R face) and then join M's R, W's L hand and step through with M's R, W's L foot and do a side together (M's L, then R) to end open pos. M's back to COH, M's R, W's L hands joined.
- 21-24 **REVERSE TWIRL, 2, 3; BACK-UP WALTZ, 2, 3; RT. FACE WALTZ, 2, 3; WALTZ, 2, 3;**
W does L face twirl under joined hands while M maneuvers $\frac{1}{4}$ to L to end back to LOD, facing W, still only M's R, W's L hands joined. W slides into closed pos. for one back-up waltz, M going bwd. in LOD, then two R face (CW) waltzes to end M's back COH, closed pos.
- 25-28 **BOX WALTZ (OUT), 2, 3; BOX WALTZ (IN), 2, 3; BALANCE BACK, 2, 3; REVERSE TWIRL, 2, 3;**
In closed pos., two box waltzes, starting with M stepping fwd. on L. Upon completion of box waltzes, cpl. balances apart (M's L, R, L footwork) M's R, W's L hands joined, the W does another L face twirl under joined hands while M maneuvers in R, L, R to end back to LOD facing partner, still only M's R, W's L hands joined but sliding into closed pos. for next measure.
- 29-32 **BACK-UP WALTZ, 2, 3; BACK-UP WALTZ, 2, 3; RT. FACE WALTZ, 2, 3; WALTZ, 2, 3;**
Sliding in to closed pos., cpl. does two back-up waltzes, M going bwd. in LOD, then complete with two R face (CW) waltzes to end in loose-closed pos. for beginning of dance except on third time through where the two back-up waltzes are eliminated as indicated on instructions.

REPEAT DANCE TWO MORE TIMES FOR A TOTAL OF THREE TIMES, EXCEPT ON THE THIRD TIME THROUGH SUBSTITUTE THE FOLLOWING FOR MEAS. 29-32

ENDING (3rd CHANGE ONLY):

29-32 RT. FACE WALTZ, 2, 3; WALTZ, 2, 3; TWIRL, 2, 3; BOW, 2, 3.

Note: Due to the slow tempo, styling can be exaggerated to a certain extent to really get the feel of the dance.

Happy Dancing,

BOB and RUTH