

Try to Remember

A waltz written by Enid Obee Cocke of Pasadena, California.

Music: "Try to Remember"

Record: LS 269/270

Position: Open, for introduction and to begin dance.

Footwork: Opposite throughout, directions given for man.

Introduction: 4 meas. Wait 2 meas, then acknowledge partner.

Measures:

1-4 STEP, SWING, ; STEP, SWING, ; WOMEN RF TURN;
STEP, STEP, CLOSE

Moving slightly in LOD, step L, swing R, ; step R, swing L, ; releasing hands, woman does a RF turn in LOD in front of man, backing away from him very slightly, ending with her back to LOD, facing man, while man steps (small steps) L, R, L, facing woman but keeping the slight distance between them; in the fourth meas, man moves fwd in one waltz to overtake woman who still waltzes a tiny bit away from him (bwd), and takes her in closed pos with her back to LOD.

5-8 DIP; MANEUVER; WALTZ; WALTZ

Dip bwd twd RLOD on man's L (woman's R); maneuver man's back twd LOD; two meas of RF turning waltz, ending in open pos, facing LOD.

9-16 Repeat meas 1-8.

17-20 WALTZ AWAY; WOMAN CROSSES; FWD WALTZ;
STEP, TOUCH,

Waltz apart (out to arms' length); releasing hands, woman does a LF turn in front of man, ending on his L side, while

man moves slightly to R (R, L, R) to facilitate her movement, taking her R hand in his L; in L open pos, do one waltz fwd in LOD; step, touch to face each other, woman's back to COH, man's back to wall, both hands momentarily joined.

21-24 CHANGE PLACES, 2, 3; 4, 5, 6; BAL APART; BAL TOGETHER

Woman turns under the lead hands (her L, man's R) to change pos with each other in 6 steps; bal apart to arms' length, with both hands joined, man twd COH, woman twd wall; bal together, arms out to butterfly pos.

25-28 TWINKLE; TWINKLE; AROUND, 2, 3; WOMAN TURNS TO VARSOUVIANNA POS

In butterfly pos, both crossing in front, twinkle twd RLOD, man stepping L, R, close; repeat twinkle twd LOD; in butterfly banjo pos, dance half way around in 3 steps, putting woman's back to COH; woman does a RF spot turn in 3 steps into Varsouvianna pos, while man steps in place, both ending facing LOD.

29-32 WALTZ FWD, 2, 3; WOMAN LF TWIRL; WALTZ FWD; EASE TO OPEN POS

In Varsouvianna pos, take one waltz step fwd in LOD; keeping L hands joined, woman does a LF twirl in front of man (man steps in place, R, L, R) ending again in Varsouvianna pos, facing LOD; waltz fwd; ease into open pos, taking woman's L hand in man's R, while stepping slightly back and away on inside feet, and touch hold on outside feet, ready to start the dance again.

Sequence: The above routine is danced three times. On the third time through, ease apart, and bow.

Note: This dance is designed for waltzers who are in love with waltzing (or who would like to be).

The music is unusual, and it does not follow the standard 8/8/16 bar format. The second part of Part A is really a 6-meas break. This makes possible an experiment in following this somewhat irregular tune and waltzing to it without too much cerebration.

In other words, you dance without thinking, even though what you are doing looks rather difficult on the face of it! In this lovely music, a series of held notes occurs, instead of a melody, in the last 8 meas of Part A and the last 16 meas of Part B. (This trick in the music begins on meas 15 in both parts.) During this time you waltz to the accompaniment. This semi-free waltzing gives an open and continuing effect. It dances beautifully and feels wonderful even hypnotic.

But, the sequence is long, and it is hard to remember, as it has a sort of drifting pattern. It seems too bad to have to think about what to do when doing it is so simple.

There are cues available by Don Armstrong where he cues the whole dance. In experiments with dance groups, it works beautifully. Once you have learned the simple patterns of the first 16 meas of both parts A and B, you simply relax into the prompted version; the sly little cues become a gentle instrument in the orchestra you scarcely notice them and you dance the lovely flowing pattern to your heart's content. You simply do what the cues tell you to do, no sooner. Later, you will find that you can dance it without the cues. Your feet will have learned it.

If you really love waltzing, this dance is for you.