

AUTUMN NOCTURNE

October, 1981

By Eddie & Audrey Palmquist, El Toro, Ca.

RECORD: Telemark 4012A (Nocturne)

SEQUENCE: INTRO, A, A, B, A, B, TAG

TEMPO: 43RPM

INTRODUCTION

- 1,2 WAIT 2 meas in OP FCG DLW M's L & W's R hds joined;;  
3 M fwd L (W fwd R) twd ptrn to CP DLW, Tch R to L, -;  
4 Bk R DRC trn LF, Side L, Close R to L to CP (DCL);

PART A

- 1-4 REV FALLAWAY & SLIP PIVOT; DBLE REVERSE OVERSPIN; BK HOVER CORTE; BK RT CHASSE RLOD;  
1 (Rev Fallaway & Slip Pivot) Fwd L DLC trn LF, side R DLC/XLIB to Fallaway (WXRIB)  
12&3 (like WHISK POS), bring W to CP step R bk & pivot to CP LOD (W trn LF on R to face M & slip L fwd & pivot);  
2 (Dble Rev Overspin) M fwd L trn LF, side & fwd R LOD, spin LF on R tch L end CP LOD/  
12&3& in place L cont pivot LF ½ face RLOD CP (W Bk R trn LF, close L to R heel trn on R face LOD/fwd R, trn LF XLIF of R/in place R pivot LF ½);  
3 (Bk Hover Corte) Bk R LOD, small side step LOD on L toe stretch Lt side, side & bk R RLOD Rt side lead (W fwd L LOD, side R, brush L to R side & fwd L Lt side lead);  
4 (Rt Chasse) Bk L LOD Contra Bjo, side R RLOD trn RF/Close L to R cont RF trn, side  
12&3 & fwd R to CP RLOD M stretch Rt side sway Lt (W sway Rt head to Rt); This is in preparation for the RUMBA X.  
5-8 RUMBA X; FALLAWAY WHISK & PROM PIVOT; HINGE; BK, HOVER, SCP COH;  
5 (Rumba X) Fwd L heel lead long step strong Lt side lead/XRIB of L like 'side lock' stretching Lt side, trn RF pivoting on L, side R to Wall CP LOD (W Bk R rt side lead/  
1&23 XLIF of R trn head to Lt, Trn RF pivoting on R, side L to Wall CP);  
6 (Fallaway Whisk & Prom Lilt Pivot) XLIB of R (WXRIB) SCP face COH ball flat, Thru R  
123 heel to toe rising trn LF to face RLOD CP, CHECK fwd L on toe (W thru L heel to toe trn LF to face ptrn CP, CHECK bk on R toe) CP RLOD;  
7 (Hinge) CP RLOD Bk R LOD trn LF, side R LOD, relax L knee & lower Rt hip in OVERSWAY (W fwd L LOD, fwd R LOD/quickly XLIB, lower into L trng head to Lt in HINGE LINE);  
8 (Bk HOVER brush to SCP) M hold ct l bring W fwd onto her R, both step side RLOD (M R, (W L), HOVER & BRUSH side & fwd L LOD in SCP);  
9-16 CHASSE TO BJO; MANUV; SPIN & TWIST TO SCP;; WEAVE;; MANUV; HESITATION CHANGE;  
9 (SCP LOD) Thru R & Chasse to Contr Bjo;  
10 Manuv, Side, Close CP face RLOD;  
11,12 (Spin & Twist to SCP) CP RLOD Bk L pivot RF ½, Fwd r RLOD pivot RF, side L DLW; Quickly  
123 XRIB of L twist trn RF on both feet/cont trn transfer all wt to R rise CP DLW,  
&123 Side & Fwd L DLC in SCP (W fwd R pivot RF, Side & Bk L DLW, trn RF close R to L CP DLC; On toes fwd around M L/R, side & fwd L DLW trn RF to CP, brush R to L side & fwd R DLC in SCP);  
13,14 (Prom Weave) SCP DLC Weave 6 to Contra Bjo DLW RLR; LRL;  
15 Manuv, Side, Close CP RLOD;  
16 (Hesitation Change) Bk L LOD, pull R heel small step side RLOD, Brush L to R CP DLC (W Fwd R, Side L, Draw R to L);

REPEAT PART A

PART B

- 1-4 TRAVELLING CONTRA CHECK; OPEN NATURAL; OPEN IMPETUS; SLO, SIDE, LOCK CP DLC;  
1 (Travelling Contra Check) CP DLC Relax R knee fwd L Lt side lead moving slightly around W delay getting wt onto L lower Rt side & roll W ard R hip, Close R to L on toes knees well relaxed, rise side & fwd L DLW in SCP (W bk R, follow M's body trn close L to R on toe knees relaxed, rise Side & Fwd R SCP);  
2 (Open Natl) Fwd R trn RF, side & bk L DLW, cont trn side & bk R Contra Bjo DRC (W thru L, fwd R between M's feet, fwd L lt side leading);  
3 OPEN IMPETUS to SCP DLC L, R, L;  
4 (Slo Side Lock to CP DLC) Thru R, side & slightly fwd L rise, slowly XRIB of L trn LF CP DLC (W thru L, side & bk R move in front of M, slowly XRIF of R CP);

- 5-8 DBLE REVERSE TO SPLIT RONDE;; CONTRA CHECK TO SCP;CURVED FEATHER CHECK;  
 5,6 (Dble Rev to Split Ronde)CP DLC Fwd L trn LF,side & bk R DLC,spin LF on R tch L to R CP DLW(W bk R DLC trn LF,close L to R heel trn on R/Fwd R, trn LF tch L to R);  
 12&3 M & W end on R toes(SPLIT RONDE)both lower into R pushing R knee fwd trn slightly LF so that W's R knee will be outside M's R knee,RONDE L to side standing tall do not sway XLIB of R twist trn 1/2 LF to face DLR CP(W Ronde L to side,moving ard M XLIB of R/side R,XLIF of R)CP DLR;  
 7 (Contra Check)Relax supporting leg fwd L slight LF trn CHECK,Recov R, trn LF side & fwd L DLW SCP(W bk R CHECK,Recov L,side & fwd R SCP no turn);  
 8 (Curve Feather Check)Thru R,side & fwd L Lt side leading,Fwd R in Contra Bjo DRW (W thru L,side R face M,Bk L Contra Bjo);  
 9-12 BK,RT CHASSE PIVOT;PIVOT(RF)THREE;RUDOLPH RONDE;OPEN TELEMARK;  
 9 (Contra Bjo DRW)Bk L trn RF,Side R LOD/close L to R,fwd & side R LOD between W's feet pivoting RF to face RLOD CP;  
 10 Pivot RF L,R,L 3/8 CP DLC;  
 11 (Rudolph Ronde)Small step fwd R relax knee strong rotation of body to face LOD causing W's R leg to RONDE M's L foot will end behind R no wt,Recov bk on L rise, closing W slip R bk to CP DLC(W small side step L as M trns her RF causing her R leg to RONDE toe touching floor with relaxed L knee,XRIB of L head to Rt fallaway position,pivot LF on R to face ptrn CP small step fwd L trng LF);  
 12 OPEN TELEMARK to SCP DLW L,R,L;  
 13-16 PROMENADE SWAY & CHANGE OF SWAY;HOVER BRUSH TO SCP;CHAIR & SLIP TO CP;CHANGE OF DIRECTION;  
 13 (Prom Sway)SCP DLW thru R DLW,side & fwd L DLW head to left(W side & fwd R head to rt),Relax L knee lower R hip trn body LF 1/8 & change to OVERSWAY LINE(W lower into R stretch Lt side trn head well to Lt into OVERSWAY LINE);  
 14 (Hover Brush to SCP)Recover side R rise & HOVER,brush L to R,side & fwd L SCP DLW;  
 15 (Chair)Thru R fwd poise CHAIR,Recov L,Bk R W slip to CP LOD;  
 16 (Change of Direction)Fwd L trn LF,side R,Draw L to R CP DLC;

REFER TO SEQUENCE

T A G

- 1-3 DBLE REVERSE TO SPLIT RONDE;;CONTRA CHECK HOLD;  
 1,2 Dble Reverse to Split Ronde as in Measures 5 & 6 PART B;;  
 3 CONTRA CHECK hold;

HEAD CUES

INTRODUCTION

To CP hold;Bk trn,side,close;

PART A

REV FALLAWAY & SLIP PIVOT;OVERSPIN;BK HOVER CORTE;BK & RT CHASSE RLOD;RUMBA X;  
 FALLAWAY WHISK & LILT PIVOT;HINGE;BK HOVER BRUSH SCP;CHASSE TO BJO;MANUV;  
 SPIN & TWIST TO SCP;;WEAVE;;MANUV;HESIATION CHANGE;

PART B

TRAVELING CONTRA CHECK;OPEN NATURAL;OPEN IMPETUS;SLO SIDE LOCK;  
 DBLE REVERSE TO SPLIT RONDE;;CONTRA CHECK TO SCP;CURVE FEATHER CHECK;  
 BK TRN CHASSE PIVOT;PIVOT 3;RUDOLPH RONDE & SLIP;OPEN TELEMARK;THRU PROM SWAY & CHANGE SWAY;HOVER BRUSH SCP;CHAIR & SLIP;CHANGE OF DIRECTION;

TAG

DBLE REVERSE TO SPLIT RONDE;;CONTRA CHECK HOLD;

Saturday, August 1, 2009

Some newer teachers picking up this dance are getting what I believe is an incorrect cue sheet. The difference is the direction that the rumba cross in Part A goes (to RLOD or LOD). The standard way is to go LOD, but this dance was written in 1981 before the figure was standardized. And, of course, that difference means dancers who know the dance and those who are being taught the dance now are going to be colliding on the floor. Attached is the original cue sheet.

I prepared a history of the dance for a group of local teachers who never danced with Eddie and Audrey.

Here is the story of Autumn Nocturne:

In the late 1970s, Russ and Barbara Casey started a weekend festival in Claremont called the Septemberfest. It ran for about four years. Jim Cullip, an English ballroom coach, came every year to do a clinic and Sam and Jodi Shawver were the regular featured teachers. There was always another couple—the Tulluses, the Procters and the Stones were among them. Sam Shawver died in December 1980 and the Caseys asked Eddie and Audrey to take the Shawvers' place for 1981.

The Caseys told the Palmquists they wanted A HARD DANCE, not one the dancers could do on cues. The latest advanced choreography was danced at that weekend, and usually without cues in those days. For the 1981 weekend, Eddie wrote Autumn Nocturne, which he called a challenge waltz. (Koit and Helen Tullus were the other teachers that year and they wrote a samba called Manana.) (I have the syllabus from those weekends, if anyone questions this.)

With the admonition that it had to be hard, Eddie and Audrey went to their professional coaches (John and Jill Morton from London) and asked them for the newest thing in competition choreography, and what they got became part of Part A of Autumn Nocturne.

When Autumn Nocturne was voted into the URDC Hall of Fame in 1989, we were honored to be asked to present it at the convention that year (in Detroit). We asked Eddie's coach Jill Morton to help us prepare for that performance. Our understanding of the dance, therefore, is based on having had several teaches from Eddie and Audrey and working it over the course of two months with Jill Morton in preparation for doing the exhibition of it.

I have Eddie and Audrey's original cue sheet from their files, which I have attached. From the back hover corte (meas. 3, Part A), Eddie's direction is clear. It ends with Man stepping side and back toward RLOD. The right chasse turns and ends facing in CP RLOD (meas. 4) With this set up, the only way the rumba cross can go is to RLOD. All of the rest of the ending figure positions follow correctly from that. He also showed in the head cues at the end that the back 7 right chasse went to RLOD.

The confusion may have originated with a typo in the cue sheet, where (in meas. 4), it says the Man steps back L **LOD** to start the back and right chasse. That's impossible given where his left foot is at the end of the back hover corte. The cue sheet that is circulating (from mixed up rounds) is an edited version published in March 1982 in Cue Sheet Magazine. I am told that the round dance magazines felt empowered to correct cue sheets in those days. Whoever edited it added a note at the end of meas. 5 that the rumba cross starts slightly DLW and removed "RLOD" after back and right chasse in the head cues. Audrey says they did not change the original cue sheet, and I can assure you that Eddie was teaching it in 1986, when we first learned it, with the rumba cross going to RLOD.

Sandi Finch

PS. Audrey Palmquist was just at our Wednesday Carousel Club this week to celebrate her 99th birthday.