



***U.C.W.D.C. 1997 Competition Rules & Scoring Format  
for Couple, Line & Team Dancing  
U.C.W.D.C. WORLDS V Festival  
& Competition Results  
...and much more!!***



***Larry & Laurie Sepulvado***

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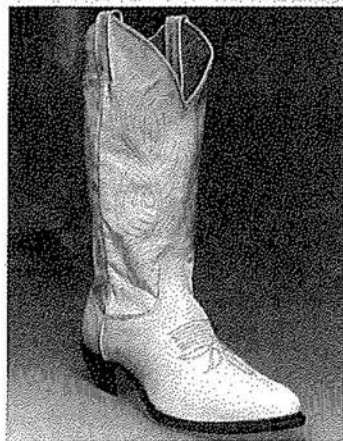
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**Notice**

As a courtesy to our many readers for whom English is a second language, portions of this issue of *CDL* are printed in hillbonics, y'all.

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The 1997  
**COUNTRY WESTERN DANCE**  
**CWDI**  
 INTERNATIONAL  
 The Middle of the Road Dancer Friendly Organization



## Schedule of Events

**March 1 - Cat. 2**  
**BEANS & JEANS JAMBOREE**  
 Cambria CA  
 Vern & Lois Black 805 773-4356

**March 14, 15, 16 - Cat. 5**  
**NATIONAL CAPITAL BOOTSCOOT**  
 Canberra City, ACT Australia  
 Jenny Cryer & Phil Bates, Ph616-228 8481

**March 21, 22, 23 - Cat. 1**  
**MISSION COUNTRY FESTIVAL\***  
 Riverside CA  
 Paul McClure 909 305-0505

**March 28, 29 - Cat. 1**  
**VENTURA WESTERN DAYS**  
 Ventura CA  
 Rick & Jamie Henderson 805 646-1679

**April 11, 12, 13 - Cat. 2**  
**MIDWEST SHOWDOWN INVITATIONAL**  
 Sioux Fall SD  
 Terry & Lori Bonsall 605 368-2661

**April 26 - Cat. 4**  
**CALIF. WESTERN DANCE WORKSHOP**  
 Ventura CA  
 Vince & Madeline Fiske 805 643-8833

**April 26, 27 - Cat. 5**  
**GONE CTRY NEWCASTLE CHALLENGE**  
 Newcastle-Hunter Valley, Australia  
 W. O'leary & Jean Tremenheere  
 Ph. 049533553

**May 2, 3 - Cat. 4**  
**SILVER STATE DANCE FESTIVAL**  
 Reno NV  
 Maggie Green 702 359-3616

**May 17 - Cat. 5**  
**BRISBANE STAMPEDE**  
 Brisbane, Australia  
 Ralf Ballsmieter 0607 388-30931

**May 22, 23, 24, 25 - Cat. 1**  
**CWDI INTERNATIONAL CHAMPIONSHIPS**  
 Salt Lake City UT  
 Ken & Elizabeth Box 801 261-5538

**June 13, 14, 15 - Cat. 1**  
**BIG SKY DANCE FESTIVAL**  
 Billings MT  
 Art Hobart & Sharon Luloff 406 252-6615

**July 4, 5, 6 - Cat. 1**  
**WILD WEST FESTIVAL\***  
 Sacramento CA  
 Greg & Eve Holmes 707 451-1160

**July 25, 26, 27 - Cat. 1**  
**SOUTHWESTERN C/W DANCE FIESTA**  
 Tucson AZ  
 Dyanna & Billy Bob Waters 520 290-5731

**August 1, 2, 3 - Cat. 3**  
**ALL VALLEY C/W DANCE FESTIVAL\***  
 Northridge CA  
 Mike & Marie Bendavid 818 349-8788

**August 2 - Cat. 5**  
**SUNSHINE STATE CLASSIC**  
 Brisbane, Australia  
 Terry Hogan 0617-335-79947

**August 8, 9, 10 Cat. 1**  
**SAMS TOWN DANCE FESTIVAL**  
 Las Vegas NV  
 Pete & Peggy Sigler 702 456-3533

**August 15, 16, 17 - Cat. 1**  
**CANADIAN FINALS DANCE FESTIVAL**  
 Edmonton AB Canada  
 Glen Cymbaluk & Betty Hazard 403 413-9797

**September 12, 13, 14 - Cat. 1**  
**RANCHO EL PISMO WESTERN DAYS\***  
 Pismo Beach CA  
 Vern & Lois Black 805 773-4356

**September 27 - Cat. 5**  
**GOLDEN GATE CLASSIC LD COMP.\***  
 San Francisco Bay Area CA  
 Charlotte Skeeters 510 462-6572

**October 3, 4, 5 - Cat. 2**  
**CAL WESTERN DANCE INVITATIONAL\***  
 Venture CA  
 Vince & Madeline Fiske 805 643-8833

**October 17, 18, 19 - Cat. 2**  
**CALIF. C/W HARVEST FESTIVAL**  
 Hollister CA  
 Pam McCrumb 408 449-0938

**October 30, November 1, 2 - Cat 5**  
**THIRD ANNUAL SANDGROPPERS STOMP**  
 Inglewood, Perth, Australia  
 Cindy Truelove 0619 271-8171



### Categories:

1. Full Competition/Wkshp
2. Limited Competition/Wkshp
3. Teams only Competition/Wkshp
4. Workshops Only
5. Line Dance Competition/Wkshp

\*A CWDI Judging Clinic will be held at these events to meet annual certification requirements for judges. Additional Events will be added during the year following Trustee approval.

For more info about CWDI call or write:  
**VERN BLACK, President**  
 420 Dell Ct., Pismo Beach CA 93449  
 Phone 805 773-4356

# 5TH ANNUAL



# SILVER STATE COUNTRY WESTERN DANCE FESTIVAL.

MAY 2 & 3, 1997

RENO-SPARKS CONVENTION CENTER RENO, NEVADA  
SPONSORED BY THE SILVER STATE SQUARE AND ROUND DANCE FESTIVAL

DEDICATED TO THE NON-COMPETITIVE DANCER

2nd ANNUAL NO HOLDS BARRED  
ALMOST ANYTHING GOES  
TEAM MADNESS

ALL TEAMS WELCOME  
LINE-PARTNER-EXHIBITION/DEMO/COMPETITION

### RULES

NO LESS THAN 5 OR MORE THAN 50  
TEAM MEMBERS DANCING  
MUSIC MUST BE C/W-COSTUMES AND PROPS OK  
5 MINUTE TOTAL PERFORMANCE REQUIRED  
NO LIFTS, DROPS, FLIPS, DIPS, OBSCENE OR  
OVERLY SUGGESTIVE MOVEMENTS

- \* 15 HOURS OF LINE DANCES - BILL BADER, MICHELLE BURTON, LINDA GILBERT, DIANE MONTGOMERY, NEIL HALE, PAT NOWLAN, KNOX RHINE, CHARLOTTE SKEETERS AND JIM WILLIAMS.
- \* 3 HOURS OF PATTERN PARTNER DANCES WITH KATHIE ROSS, KNOX AND BETTE RHINE, AND DAVE AND CATHY WILLIAMS.
- \* 12 HOURS OF COUPLES DANCES AT THE BEGINNING, INTERMEDIATE AND ADVANCED LEVELS ARE: EAST COAST SWING - PAT EODICE; TWO STEP - DAVE AND CATHY WILLIAMS; WEST COAST SWING - DENNIS & CONNIE MCGUIRE; HUSTLE - TONI BEELER & TONY CORSO  
\* MUSIC BY THE COASTSIDE KICKERS

### TEAM MADNESS

TEAM NAME \_\_\_\_\_  
NO. OF TEAM MEMBERS \_\_\_\_\_ ATTACH NAME & ADDRESS LIST  
TEAM CONTACT \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_

\$35 ENTRY FEE MUST ACCOMPANY REGISTRATION  
ALL TEAM MEMBERS MUST BE REGISTERED FOR FESTIVAL  
ENTRY FEE MUST BE RECEIVED BY APRIL 15, 1997

TEAM MADNESS CASH PRIZES  
LIMITED TO 10 TEAMS  
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# CDL 1997 MAJOR COMPETITION EVENTS CALENDAR

The CDL Major Competition Events Calendar welcomes all major C/W dance competition events. See articles and/or ads for details, or call the phone numbers listed for more information about these events. See CDL Workshops & Special Events Calendar for non-competition events. UCWDC= United Country Western Dance Council (LA)=Licensed Affiliate; CWDI=Country Western Dance International; IC=Independent Country; CDA= Country Dance Assoc. Others are independent of affiliations.

**Jan. 9, 10, 11, 12 (UCWDC)**  
UCWDC World IV  
Anaheim CA  
Steve Zener 209 486-1556

**Jan. 25, 26 (UCWDC-LA)**  
Silverado Dance Challenge  
Louisville KY  
Russ Drollinger 812 282-4651

**Jan. 31, - Feb. 2 (UCWDC-LA)**  
Central Florida Stampede  
Orlando FL  
Yvonne Conover 407 380-2937

**Feb. 7, 8, 9 (UCWDC)**  
Atlantic Seashore Dance Faire  
Williamsburg VA  
John/Josie Neel 757 887-9492

**Feb. 13, 14, 15, 16 (UCWDC)**  
Missouri Dance Rodeo  
Joplin MO  
David Thornton 417 782-6055

**Feb. 14, 15, 16 (UCWDC)**  
Sundance Country Boogie  
Buena Park CA  
Tom Mattox 562 923-2623

**Feb. 15, 16 (UCWDC-LA)**  
Belgian Dance Championship  
Brussels, Belgium  
Bieke Wouters 31 45 258 561

**Feb. 21, 22, 23**  
Solvang Dance Faire  
Solvang CA  
Julie Ayers 805 929-2286

**Feb. 28, Mar. 1, 2**  
NTA Convention  
Cincinnati OH  
BruceHalfenberg 513 451-4526

**Feb. 28, Mar. 1, 2**  
Cape Cod Classic  
Cape Cod MA  
Bill/Linda Siebe 207 549-5762

**Feb. 28, Mar 1, 2 (CDA)**  
Space Coast Fest.  
Cocoa Beach FL  
Doc Cross 864 296-2967

**Mar. 1 (CWDI)**  
Beans & Jeans Jamboree  
Cambria CA  
Vern Black 805 773-4356

**Mar. 1, 2**  
Mother Lode LD Fest  
Sonora CA  
Mike Gural 415 592-0829

**Mar. 7, 8, 9**  
Dance Team Showdown  
Ft. Wayne IN  
Dale/TanyaCurry 219 489-9891

**Mar. 7, 8, 9 (UCWDC)**  
Big Apple Fest.  
E. Rutherford NJ  
Anthony Lec 201 896-0500

**Mar. 7, 8, 9 (CWDI)**  
Ventura Western Days  
Ventura CA  
Rick Henderson 805 646-1679

**Mar. 14, 15, 16 (UCWDC-LA)**  
Cowboy Dance Challenge  
Harvey IL  
Carol Waite 616 473-3261

**Mar. 14, 15, 16 (UCWDC)**  
Peach State Festival  
Atlanta GA  
Bill Robinson 404 325-0098

**Mar. 14, 15, 16 (UCWDC)**  
North Bay Invitational  
Rohnert Park CA  
Moe Padden 707 584-5466

**Mar. 20, 21, 22, 23**  
Texas Hoe-Down  
Ft. Worth TX  
Virginia Rainey 817 458-7276

**Mar. 21, 22, 23 (UCWDC)**  
Utah C/W Dance Challenge  
Salt Lake City UT  
Pam Genovesi 801 967-9248

**Mar. 21, 22, 23 (IC)**  
Heartland Hoe Down  
Davenport IA  
Joe Weston 319 323-3729

**Mar. 21, 22, 23 (CWDI)**  
Mission CD Fest.  
Riverside CA  
Lesly Adams 909 783-0627

**Mar. 28, 29, 30**  
Country "A" Fair  
Monterey CA  
Bob/KatHinzman 408 385-4306

**Apr. 11, 12, 13 (UCWDC)**  
Derby City Championships  
Louisville KY  
Russ Drollinger 812 282-4651

**Apr. 11, 12, 13 (CWDI)**  
Midwest Showdown Inv.  
Sioux Falls SD  
Terry Bonsall 605 368-2661

**Apr. 18, 19, 20 (IC)**  
Can-Am Kick Off  
Mahnomon MN  
Mary Faast 612 738-0712

**Apr. 18, 19, 20 (UCWDC)**  
Calgary Stampede  
Calgray AB Canada  
Garry Nanninga 403 283-8002

**Apr. 18, 19, 20 (UCWDC)**  
European Championships  
Gemert, Netherlands  
Geneva Matteis 804 642-3158

**Apr. 18, 19, 20 (UCWDC)**  
Sierra Nevada Fest.  
Lake Tahoe NV  
Leona Schutte 707 575-1385

**Apr. 25, 26, 27**  
Spirit Of St. Louis  
St. Louis, MO  
Jim Ray 314 946-7489

**Apr. 25, 26, 27 (UCWDC)**  
Eastern US Intitational  
Arlington VA  
Barry Durand 800 794-6497

**Apr. 26, 27 (CWDI)**  
Gone Country Newcastle Chal.  
Newcastle/Hunter Vly, Australia  
W. Oleary 049 533 553

**May 2, 3 (CWDI)**  
Silver State Dance Festival  
Reno NV  
Maggie Green 702 359-3616

**May 2, 3, 4 (CDA)**  
Charlston CD Fest.  
Charlestown SC  
Eve Griffin 803 553-4611

**May 9, 10, 11 (UCWDC)**  
Texas Classic  
Houston TX  
Larry Sepulvado 713 589-9535

**May 16, 17, 18**  
Atlantic Spring Faire  
Roanoke VA  
Josie Neel 703 887-9492

**May 17 (CWDI)**  
Brisbane Stampede  
Brisbane Australia  
Ralf Ballsmieter 0617-389-30931

**May 22, 23, 24, 25 (CWDI)**  
CWDI International Championships  
Salt Lake City UT  
Ken & Liz Box 801 261-5538

**May 23, 24, 25**  
Great Plains Spring Fest.  
Wichita KS  
Tom Clay 316 788-4132

**May 23, 24, 25, 26 (UCWDC)**  
Fresno Classic  
Fresno CA  
Steve Zener 209 486-1556

**May 23, 24, 25, 26 (UCWDC)**  
LBOT Convention  
South Bend IN  
Dennis Waite 616 473-3261

**Jun. 6, 7 8 (UCWDC)**  
Arizona Country Classic  
Tucson AZ  
Juanita Schoene 520 825-1498

**Jun. 7 (IC)**  
Kick A Little Fest.  
Staples MN  
Mary Faast 612 738-0712

**Jun. 13, 14, 15 (UCWDC)**  
Star Of The Northland Fest.  
Minn/St. Paul MN  
CarolFritchie 612 429-4785

**Jun. 13, 14, 15 (UCWDC)**  
Orange Blossom Fest.  
Orlando FL  
Grant Austin 305 584-5554

**Jun. 13, 14, 15 (CWDI)**  
Big Sky Dance Festival  
Billings MT  
Sharon Luloff 406 252-6615

**Jun 13, 14, 15 (UCWDC)**  
German Championships  
Aschaffenburg, Germany  
Joerg Hammer 49 621 555 188

**June 20, 21, 22**  
Kickin' Country Classic  
Branson MO  
Darl Cameron 417 753-2723

**Jun. 26, 27, 22. 29 (UCWDC)**  
Colorado Country Classic  
Denver CO  
Scott Lindberg 303 745-0437

**Jul. 4, 5, 6 (CWDI)**  
Wild West Dance Fest.  
Sacramento CA  
Eve/Greg Holmes707 451-1160

**Jul. 4, 5, 6 (UCWDC)**  
Firecracker Fest.  
Dayton OH  
Dorsey Napier 513 890-7238

**Jul. 11, 12, 13 (UCWDC)**  
Chesapeake Jubilee  
Baltimore MD  
Raye Workman 301 953-1989

**Jul. 10 - 14 (UCWDC)**  
Mardi Gras Fest.  
New Orleans LA  
Kellie Hennigan 318 798-6226

**Jul. 18, 19, 20 (UCWDC)**  
Portland Fest.  
Portland OR  
Sue Wagner 503 297-7771

**Jul. 25, 26, 27 (UCWDC)**  
Sundance Summer Fest.  
Palm Springs CA  
Tom Mattox 562 923-2623

**Jul. 25, 26, 27 (CWDI)**  
Southwestern Fiesta  
Tucson AZ  
Dyanna Waters 520 290-5731

**Aug. 1, 2, 3 (IC)**  
River City Classic  
Peoria IL  
Larry James 309 745-8106

**Aug. 1, 2, 3 (CWDI)**  
All Valley Fest.  
Northridge CA  
Mike Bendavid 818 349-8788

**Aug. 2 (CWDI)**  
Sunshine State Festival  
Brisbane Australia  
Terry Hogan 0617 335-79947

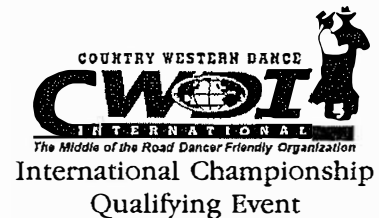
**Aug. 2, 3 (UCWDC-LA)**  
Lone Star Challenge  
San Antonio TX  
Larry Sepulvado 713 589-9535

(More Calendar after next page)

# GOLDEN GATE CLASSIC

LINE DANCE & CHOREOGRAPHERS' COMPETITION

1996 Video Notebooks



**Video Notebook #1 - New Choreography**  
Honey Hush - Younger Men - Reflections - Nightmare - Backroads - Fresh Break  
Jukin' Around - Poodle Skirt - Attitude - Close Encounters

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Each tape filmed with the instructor's back to the camera.  
Dances are taught to the recommended music.  
Notebooks are \$34.00 each.

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Phone (\_\_\_\_\_) \_\_\_\_\_

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Line Dance & Choreographers Competition

Saturday, September 27, 1997  
In the San Francisco Bay Area

Call Charlotte Skeeters for details  
510 462-6572

Send your completed order blank and  
check for total amount to  
**Golden Gate Classic**  
P. O. Box 3151, Half Moon Bay CA 94019-3151

**Aug. 8, 9, 10**  
Mid-America Fest.  
Tulsa OK  
Walt Warner 918 250-8635

**Aug. 8, 9, 10 (UCWDC)**  
Northeast Fest.  
Danvers MA  
John Pearson 401 647-5115

**Aug. 8, 9, 10 (CWDI)**  
Sam's Town Dance Fest.  
Las Vegas NV  
Pete/Peggy Sigler 702 456-3533

**Aug 15, 16, 17 (UCWDC)**  
Desert Dance Camp  
Phoenix AZ  
John Nicholson 800 386-2879

**Aug. 15, 16, 17 (UCWDC-LA)**  
Red Hot Fest.  
Red Deer, AB Canada  
Rob Ironside 403 346-5484

**Aug. 15, 16, 17 (CWDI)**  
Canadian Finals Festival  
Edmonton AB Canada  
Glen Cymbaluk 403 413-9797

**Aug. 22, 23, 24 (UCWDC)**  
Chicagoland Fest.  
Rosemont IL  
Dennis Waite 919 473-3261

**Aug. 22, 23, 24 (UCWDC-LA)**  
Atlantic Summer Faire  
Hampton VA  
Josie Neel 804 887-9492

**Aug. 22, 23, 24**  
Cascade Country Classic  
Klamath Falls OR  
Don Steers 541 882-1152

**Aug. 29-Sep. 1 (UCWDC)**  
South Bay Fling  
San Jose CA  
Dave Getty 714 831-7744

**Aug. 29-Sep. 1 (UCWDC)**  
Music City Challenge  
Nashville TN  
Linda DeFord 615 790-9112

**Sep. 6, 7, 8 (UCWDC-LA)**  
Swiss Championships  
Zurich, Switzerland  
Phil Emch 011 41 63 493 910

**Sep. 11, 12, 13 (UCWDC)**  
TNN Invitational  
Nashville TN  
Wynn Jackson 615 383-4000

**Sep 12, 13 (UCWDC-LA)**  
Indianapolis Classic  
Indianapolis IN  
Carole Rousseau 317 293-1387

**Sep. 12, 13, 14 (CWDI)**  
Pismo Beach Western Days  
Pismo Beach CA  
Vern Black 805 773-4356

**Sep. 19, 20, 21 (IC)**  
Competition & Workshop  
Eau Claire WI  
Norm Nesmith 715 834-6412

**Sep. 19, 20, 21 (UCWDC-LA)**  
Canadian Classic  
Toronto ONT Canada  
Dennis Waite 616 473-3261

**Sep. 26, 27, 28 (UCWDC)**  
New Mexico Fiesta  
Albuquerque NM  
Mike Haley 505 299-2266

**Sep. 26, 27, 28**  
Queen City Classic  
Cincinnati Oh  
Connie Halfenberg 516 451-4526

**Sep. 27 (CWDI)**  
Golden Gate Classic  
Northern California  
Charlotte Skeeters 510 462-6572

**Oct. 3, 4, 5 (UCWDC)**  
Heartland Fest.  
Kansas City MO  
Bob Bahrs 816 542-1676

**Oct. 3, 4, 5 (CWDI)**  
Cal Western Inv.  
Ventura CA  
Madeline Fiske 805 643-8833

**Oct. 10, 11, 12 (IC)**  
Dance Roundup (IC)  
St Paul MN  
Mary Faast 612 738-0712

**Oct. 10, 1, 12 (UCWDC)**  
Southern National Comp.  
Biloxi MS  
Sue Boyd 904 575-6837

**Oct. 17, 18, 19 (UCWDC)**  
Dutch Championships  
Eindhoven, Netherlands  
Herman Falkenberg 31 45 258 561

**Oct. 17, 18, 19 (UCWDC)**  
Fall Fling Fest  
Seattle WA  
Vinita Lombardi 206 813-8010

**Oct. 17, 18, 19 (UCWDC-LA)**  
Walk Across Texas  
Houston TX  
Larry Sepulvado 713 589-9535

**Oct. 17, 18, 19 (CWDI)**  
Cal Co. Harvest Fest.  
Hollister CA  
Pam McCrumb 408 449-0938

**Oct. 24, 25, 26 (UCWDC)**  
Paradise Fest.  
San Diego CA  
John Daugherty 619 538-9538

**Oct. 30 - Nov 1 (UCWDC)**  
Halloween In Harrisburg  
Camp Hill PA  
Jeff Bartholomew 717 731-0500

**Oct. 30 - Nov. 2 (CWDI)**  
Sandgropers Stomp  
Perth, Australia  
Cindy Truelove 0619 271-8171

**Nov. 7, 8, 9 (UCWDC)**  
Dallas Dance Fest.  
Dallas TX  
Jan Daniell 817 571-9788

**Nov. 7, 8, 9**  
Cranberry Classic  
Cape Codd MA  
Bill/Linda Siebe 207 549-5762

**Nov. 7, 8, 9, (UCWDC)**  
River City Fest.  
Edmonton AB Canada  
Rob Tovell 403 439-5773

**Nov 7, 8, 9 (IC)**  
Independent Country Finals  
Davenport IA  
Joe Weston 319 323-3729

**Nov. 7, 8, 9 (UCWDC)**  
Regional Classic  
Fresno CA  
Steve Zener 209 486-1556

**Nov. 8**  
Jamboree BC  
Vancouver BC Can  
Bill Bader 604 684-2455

**Nov. 14, 15, 16 (UCWDC-LA)**  
Atlantic Fall Faire  
Richmond VA  
Josie Neel 804 877-9492

**Nov. 21, 22, 23**  
Desert Sands Festival  
Las Vegas NV  
Bill Ray 702 732-0529

**Nov. 21, 22, 23 (UCWDC)**  
Gateway Fest.  
St. Louis MO  
Beth Emerson 800 386-2879

**Nov. 28, 29, 30 (UCWDC)**  
Sunshine State Fest.  
Ft Lauderdale FL  
Grant Austin 305 584-5554

**Nov. 28 - Dec. 1 (UCWDC)**  
British Championships  
Torquay, Devon, England  
Geneva Matteis 804 642-3158

**Nov. 28, 29, 30 (UCWDC-LA)**  
Honky Tonk Classic  
Kalamazoo MI  
Dennis Waite 616 473-3261

**Dec. 12, 13, 14 (UCWDC)**  
Christmas In Dixie  
Birmingham AL  
Lisa Austin 205 985-7220

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Jerry Rainey

**Master of Music:**

TBD

# DANCE TEAM SHOWDOWN

March 7 - 9, 1997 - Ft. Wayne, IN

## By Dale & Tanya Curry

Attention country music and dance fans! Round up your family and friends and head to Ft. Wayne, Indiana on March 7 - 9, 1997 for the third annual **Dance Team Showdown**. This is an international dance event held to help raise money for the Indiana Children's Wish Fund and D.A.R.E. The Indiana Children's Wish Fund grants wishes to children with a terminal illness and D.A.R.E. helps educate children about alcohol and drug abuse. The 1996 Dance Team Showdown raised \$19,500 after expenses for D.A.R.E. thanks to the participation of 1,750 dancers. Competitors numbered 37 dance teams, 115 line dancers, 51 couples, and 82 choreographers. Response to the upcoming 1997 Dance Team Showdown has been tremendous.

A full weekend of dance excitement awaits 1997 Dance Team Showdown par-

ticipants. The event will be held at the Scottish Rite Auditorium in downtown Ft. Wayne. The facility features hardwood floors for dance workshops and competitions and theater style seating in the competition area. Every seat is the "best seat in the house." Private practice rooms, changing rooms, and costume storage are available for competitors. Food and beverages will be served in the cafeteria. Festivities begin on Friday night at 6:30 with the Pro Am and choreography competition, open dancing, and workshops. Dance team, couples, line, and more choreography competition continues on Saturday and Sunday. Dance workshops and open dancing are in abundance throughout the weekend. The doors open at 7 a.m. on Saturday and Sunday.

Dancers of all age and experience levels are invited. Over 80 dance work-

shops are planned for the weekend (5-6 workshops every hour). Dance instructors from across the country will be in Ft. Wayne to share their knowledge of dancing and event participants. Dancers can learn how to do the 2-Step, Waltz, Swing (East or West Coast style), Hustle, Cha Cha, Polka, or Double 2-Step. There will be many other partner and line dance workshops, even a special "for kids only" dance class. Step descriptions will be provided to all workshop participants.

This is a family event. Bring the grandparents and kids to watch the show or participate in the dancing. A Friday and Saturday night dance will be held as part of the festivities.

**Attention Dance Competitors!** The Dance Team Showdown offers dance competitions for line, couples, choreography, and team competitors. Pre-Teen, Teen, Adult 1 (18-40), and Adult 2 (41 and older) line dancers will dance the Tush Push and Heartbreak Hotel line dances - two very popular line dances in the Midwest. Couples will dance the 2-Step, Waltz, and/or East Coast Swing in the First Timers, Novice, Intermediate, Advanced, Showtime, or Show-Stopper divisions. Pro Am competitors will dance the 2-Step, Waltz, West Coast Swing, and/or Cha Cha. Choreographers will participate in the line and partner dance choreography competition. The top winners of the choreography competition will teach their dance at the Dance Team Showdown on Sunday. Competition music is released in advance for the line and couples dance competitions (except couples Show-Stopper). Couples competition is "finals only." Competitors will follow the 1997 Dance Team Showdown Rules and Guidelines for all dance competitions.

**Teams!** Forty-five dance teams are expected to compete at this event. Adults and kids teams participate in the Show, Demonstration, Line, and Show-Stopper team competitions. The Show-Stopper team competition is big again this year, with teams performing elaborate dance routines utilizing props, theme costumes, and special staging. No one leaves their seat during this competition. The Dance Team Showdown is again giving away a Grand Champion Team Award. Dance teams will be rated on dance ability, team spirit, and community involvement.

Dance teams workshops will be held throughout the weekend. These workshops will focus on team management, team choreography, team dynamics, execution of the dance routines, and team competition. Team captains, choreographers, team members, or those interested in forming a team, are encouraged to attend.

**Special Interest Workshops!** In addition to the many line, couple, and partner dance workshops held throughout the weekend, special workshops cover other topics such as choreography, dance technique, dance styling, and competition tips. Experienced instructors and competitors will share their secrets with you.

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## SATURDAY

\$5 Dance Workshops 9-6  
UCWDC Preliminaries 8-5  
Pro Am, Line Dance  
Dinner Show 6:30 - 8:30  
Jack & Jill  
\$5 Open Dance

## SUNDAY

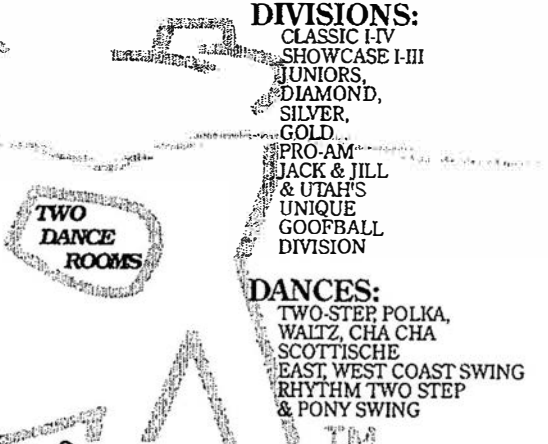
\$5 Dance Workshops 9-5  
UCWDC Finals 8-4  
Pro-Am  
Goofball Division  
Reverse Jack & Jill  
Awards 6 p.m.

## DIVISIONS:

CLASSIC I-IV  
SHOWCASE I-III  
JUNIORS  
DIAMOND,  
SILVER,  
GOLD  
PRO-AM  
JACK & JILL  
& UTAH'S  
UNIQUE  
GOOFBALL  
DIVISION

## DANCES:

TWO-STEP POLKA,  
WALTZ, CHA CHA  
SCOTTISCHE  
EAST, WEST COAST SWING  
RHYTHM TWO STEP  
& PONY SWING



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**DANCE COMPETITIONS**

- \* Team Competition
- \* Show Teams and Demo Teams
- \* Line Dance Teams
- \* Young Country Teams
- \* Show-Stopper Teams
- \* Grand Champion Dance Team Award

- \* Couples Competition: First-Timers, Novice, Intermediate, Advanced, Showtime, Couples Show-Stopper, Pro Am and Young Country Couples
- \* Line and Partner Dance Competition
- \* Choreography Competition

\$25 Weekend pass includes all dance workshops, competitions and Saturday night dance. Vendor booths, Silent Auction, Door Prizes and more. Seating for 2000 people. Designated smoking area. Daily passes available. Food and beverages available on-site. No additional competition fee. Dance Team Showdown Rules and Scoring format for 1997 apply. Competition music released in advance.

**Event Directors: Dale & Tanya Curry and Gary & Karen Metzger**

For a registration packet, write to: 1102 Easton Trail, Ft. Wayne, IN 46825, 219-489-9891.

**Host: The Hardwood Shiners Dance Team and Friends.**

For hotel reservations in Ft. Wayne call:  
Holiday Inn Downtown 219-422-5511  
Ft. Wayne Marriott 219-484-0411  
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Ask for the Dance Team Showdown rate.  
Please make your reservations early.

All profits benefit: The Indiana  
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**Dance Instructors!** If you teach C/W dancing or would like to learn how to be a country dance instructor, there will be workshops for you to improve your teaching skills. Speaking of dance instructors, celebrity guest instructor JO THOMPSON, will be our EmCee again this year, along with the "master of the mic", DAVE SHAW. Jo will be teaching a few of her original dances. Jo is guest host of TNN's Club Dance and Wildhorse Saloon television programs and had her own dance show a few years ago called "Dance Line." She now travels the country teaching C/W dancing and hosts the dance video magazine called "Dance Link."

The 1997 Dance Team Showdown is featuring other well known instructors such as MAX PERRY, KEVIN & VICKI VANCE-JOHNSON, and RON "DOC" HOLIDAY. You may recognize a few of these participating instructors as well: LARRY & DEBBIE ALDERSON; JOHN & JOAN ALVAREZ; RICK & DEBBIE BATES; MIKE & MARI BEALL; SHIRLEY BELL; MARK BRADBURN; KEITH & WENDY

BRADLEY; STEVE & JAN BROWN; DALE & TANYA CURRY; JAMIE DAVIS; JOE DUMAS; PAM DURICK; JIM & ROBIN EWERS; DEAN & MARY FAAST; JACKIE GRAINGE; DEB GROVER; BRUCE & CONNIE HALPENBERG; DEB HALL; JIM HARVEY; RUSSELL & DAWN HILL; GENE & SALLY KESSLER; EAGLE LINDSEY; FLOYD & ELLIE MEERMAN; PETER MELTELNICK; JANE MONTGOMERY; JEFF & RENEE MUNDY; RICK PEASE; GENE & MARIE PHIPPS; BRIAN & LISA POKUTA; JOE & LAURA REVELL; CORRY RILEY; JOHN ROBINSON; BERNIE & HOLLY RUSCHMAN; LAURIE SCHOTZ-PEARCE; KATHY SHARPE; DAVE & BARB SHAW; PARRY SPENCE; ROD & BRENDA SPRADER; RICK THACKER; PAT TREECE; LORIN VAN METER; DENNIS & CAROL WAITE; CAL & KATHY WALKER; TAB WALTON; TODD WALTON; and HERB & SHIRLEY WATSON.

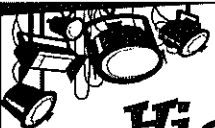
The Dance Team Showdown is hosted by the Hardwood Shiners, Inc. and is sponsored by the Ft. Wayne National Bank, the Holiday Inn Downtown, the Ft. Wayne Marriott, Lee's Inn, and K105 ra-

dio. Many Ft. Wayne area businesses have donated gifts for the silent auction and door prizes that will be given away throughout the weekend.

How much would you pay for all of this? Not \$100, \$60, or \$40. It's only \$25 and a smile for a weekend pass. All competition fees, workshops, competitor scores, dance notes, and competition rules are included in the \$25 fee. Daily passes are available. Remember, all proceeds benefit the Indiana Children's Wish Fund and D.A.R.E. You won't be sorry you came - just that you had to leave.

For hotel reservations, call the Holiday Inn Downtown at 219/422-5511, the Ft. Wayne Marriott at 219/484-0411, or Lee's Inn at 219/489-8888. Ask for the Dance Team Showdown room rate. Please make your reservations early. All competitions and workshops will be professionally videotaped and available for purchase after the event. A professional photographer will also be set up to take studio style pictures of your group.



For a registration packet, call Dale & Tanya Curry at 219/489-9891 or write to 1102 Easton Trail, Ft. Wayne, IN 46825. We'll send you information as soon as possible. And we'll see you at the Dance Team Showdown.



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GMS-9411 Int./Adv. WEST COAST SWING - Vol. 1.....	Robert Royston & Laureen Baldovi
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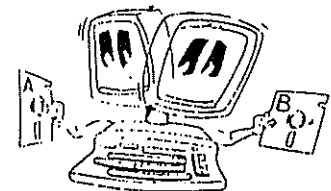
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**15 Div I Couples  
6 Gold Couples  
13 Dance Teams  
23 Div IV Couples**

## LETTERS

### MORE TOP 20 DANCES

After reading over the "Top 20 Dance Survey", I was very pleased to see "Cotton Eye Joe" (the line dance) come in at number 8. I find this incredible as I have never sent a dance in for publication. They just float across the country as I respond to each and every letter and phone call. I have been blessed with the success of "Cotton Eye Joe" and now with the publication of "Dancin Feet" in Jo Thompson's Volume 5. I guess I must take that statement back, as when another publication started, one of my friends urged me to send them my dances, and I sent them these two dances just after they were choreographed, but they never published them.

Unfortunately, I did not see the survey in your July issue, as well as many other

people I have talked to since this publication. My recognition may have been slightly different than what I saw published from my area. My husband, Harry, and I teach five nights a week in a vast area of northern Indiana. Most of what we teach sets the standard for what becomes popular and is danced in this area. After reading your entire article, I saw no respondents from this area. There were only two names that I recognized and who only represent small pockets of dancers - 30 people or so. I was pleased to see Rick & Deborah Bates recognized as they are fine up and coming choreographers in our area. They have worked very hard and have won many competitions performing their dances. "Go Go" (Gloria) & Emmitt Nelson have also made their mark in our community with "Go

Go Stomp" and "Swngin Sashay." One more couple, Larry & Terri Boezeman, have made an incredible splash with their partner dances "Cha Cha Del Rio", "Kiss in the Dark", and the line dance "No Way Out." I would not want these people to go unrecognized as they will certainly be on top in next year's survey. Nancy Martin, who choreographed "The Shadow," is a very good friend of mine. Her dance also would have been one of my choices, as well as Jim & Mary Ann Higgins who choreographed "L.C. Memphis," a standard in this area and in many other areas I have visited around the country.

Just for the record, I was credited for choreographing the 24 count dance called "Earthquake." Please take note that I take credit for "authoring" this dance. Yes, it wouldn't be a dance if I had not authored it, but original choreography it was not! A man showed up at a dance establishment from Kansas and did a dance. You know the type. A new dancer, never did it the same way twice, couldn't get a count or a pattern, yet everyone wanted to do the dance. I sat down with my dance class from Bremen IN and we wrote the dance. The only original counts from the dance were the toe taps. It became known fondly as "The South Bend National Anthem," and may be the same around the country! Whatever you call it, it's fun.

Thank you to all the dancers who have enjoyed my dances. I hope to give you more fun in the future. Isn't this what it's all about?

**SUSAN BROOKS**  
Walkerton IN

### MRS. MORRISSEY WRITES

This letter is a request to change my name in the Instructor Directory. Due to marriage my new last name is Morrissey.

I want to take this opportunity to compliment you on such a great magazine. I have enjoyed every single issue and I read it from cover to cover. There is always some little bit of information that helps me and/or my students. Several of my students have subscribed to **CDL** (including one from Canada and one from England). After receiving each issue we get together to discuss different articles.

My husband, Rick, and I teach at the newest club in our area, Ricochet in Fort Myers and at GM Dance Time in Cape Coral. We also teach two nights a month for the Florida C/W Dance Association which holds dances of Friday nights in Ft. Myers. If you are visiting our area please give us a call at 941 542-6619.

**WENDY JEAN MORRISSEY (was Hatton)**  
Cape Coral FL

*Congratulations, and thanks for the good words. Ed.*

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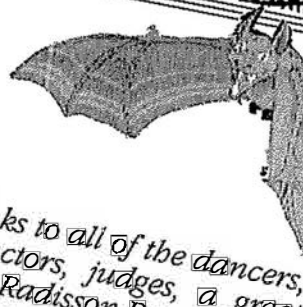
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and the N.T.A. and the media, and all who  
helped make the 1996 HALLOWEEN IN  
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ful weekend.  
Best wishes to everyone for a Happy and  
Prosperous New Year and I hope to see all  
of you October 30 through November 3 for  
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**-Jeff**

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# TEAM TALK

By Dale & Tanya Curry

Breaking up is hard to do, but staying in an unhappy relationship is harder. The relationships among members of a C/W dance team can be very fulfilling and satisfying. It can also be very destructive and annihilating. You can make long lasting friendships or lose friends that you've had for a long time. If you are a team captain or member, this article might help you.

Dance teams spend hours practicing, performing and competing, and may spend more time with members of the dance team than with members of their own family. Because of this, it is very important for team members to be open-minded, patient, understanding, and willing to compromise with everyone else on the dance team. Team members should take responsibility for their own emotions and react appropriately to those emotions. The team director, captain, or choreographer must maintain a positive and open relationship with everyone on the dance team and enforce rules and guidelines to avoid conflict among members.

Even the best managed dance team will eventually have to deal with members who are not following through with their commitment to the team. How do you deal with the team member who is consistently late to practices, misses practices, doesn't pay attention during practice, or doesn't show up for a performance or team meeting that he/she committed to? As team captain you have several options in dealing with this person.

Your management philosophy and experience in dealing with this person and other team members might lead you to taking one of three paths. You could ask this person to remain on the dance team, take a leave of absence, or leave the group. Perhaps this person is going through a difficult time in life and has personal problems not related to the dance team. Perhaps this person is having health, financial, or job-related problems and their commitment to the dance team is the last thing on their mind. If you are aware of these problems you can better handle the situation. Before taking action, have a heart-to-heart talk with this person and find out exactly what is going on in their life. If the conflict is health, family, or work-related, you might want to make an exception and give this person one more chance.

Everyone on the dance team should be willing and able to attend practices, performances, and group meetings as specified in your bylaws, rules or regulations. Of course, there are exceptions. You might want to specify that members can miss no more than three practices, performances, or meetings over a period of six months (or something along those lines). These exceptions should be outlined in writing so everyone on the team knows what is expected of them. But, making one too many exceptions defeats the purpose of having bylaws, rules, or regulations. Be careful when making exceptions to the rules. You'll need to be consistent and deal with each person equally.

If you determine that the problem member is just going through a tough time in life, make an exception and do **nothing**, but explain to this person that their responsibility to the group is important, that they are holding a position on the team that is very valuable, and that everyone in the group is relying on them to pull through and "get back into the swing of things."

Another option is to ask this person to take a leave of absence until they are ready to return to the group and be completely committed. You could specify a three or six month period to allow them time off to handle the situation that is taking them away from the group. Again, be very specific in making this exception. Is it family, health, or work-related? Be careful. If someone is having problems with their boyfriend or girlfriend, wants to take the summer off to spend time at the beach, or would rather watch their favorite television program than commit to the group, you might not want to allow them to return to the group anyway. As team captain, you'll have to determine what reasons are valid for someone to take a leave of absence from the group. Remember, you might have to make make make make this exception for someone else at a later date. Be cautious in making exceptions.



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Allowing a team member to take a leave of absence poses a few problems in itself. The position held by this person is now vacant. Do you hold this position until the person returns? Do you fill it with a new member? If you hold the position open, how will this affect the group's ability to continue practicing, performing, or competing? If you fill it with a new member, what will happen when the person who took the leave of absence returns? If you have alternates or extra dancers in the group, then you don't need to answer these questions. One option would be to fill this position and allow the person who took a leave of absence to return only if and when you need an extra or alternate dancer. Think about what will happen long-term when you take this alternative.

Your last and final option in dealing with a team member who is unable to commit to the dance team is to ask this person to leave the group. Breaking up is hard to do but remaining in an unhappy relationship is harder. If this person is unhappy then that unhappiness is going to rub off on others. It may be best to ask this person to leave the group. This is the most difficult position a team captain can ever be put in. Take this option only if you have to.

How do you ask someone to leave the dance group? You've already had a heart-to-heart talk with this person so you know and understand the situation and problems that are causing this person to pull away from the dance group. If this person has been a dedicated and valuable member, let him know that he has been an integral part of the team and that you would like him to remain as a

member, but remind him how important teamwork is and that he must be as committed as everyone else. Tell this person that since he cannot commit to the group right now it would be best for him to focus on other things in life that are consuming his attention versus hurting the dance group. Tell this person it would be best to leave the group as a dancing member, but that he would still be welcome to participate in group activities (socials) as a non-dancing member. Perhaps he could return if there is an opening and if he is able to commit at a later time.

If this person has not been a valuable member, then asking this person to permanently leave the group might be easier. Again, explain to this person how important commitment and dedication are and that other people in the group are relying on him. Since he is unable to satisfy these requirements, then it would be best for him to leave the group and return when he is able to be committed. Explain to this person how important the bylaws, rules, and guidelines are, and that you are treating him the same way you would treat any other member who did not live up to these requirements.

When asking someone to leave the group you might have to deal with other members who may not agree with your decision to take this course of action. Again, this is where the bylaws, rules, and guidelines come in handy. If everyone knows what is expected of them and that breaking the rules could result in termination from the group, then you should not have a problem. If you do need to take this course of action, immediately tell the group what you have done and why - not to justify your action, but to avoid rumors and get things back on track. Every team captain that has ever had to take this course of action should be commended for facing the most difficult challenge they will deal with in their position as team captain.

Breaking up is hard to do, staying together is easy when everyone works together. That's what dance teams are all about.

Dale & Tanya Curry are directors and choreographers for the Hardwood Shiners Dance Team. For more information about forming or managing a dance team or if you are interested in team competition, contact them at 219/489-9891 or write to them at: 1102 Easton Trail, Ft. Wayne, IN 46825.

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1. Rompin' Stompin' - 2:46 - 96BPM - 2, \*Line
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3. Shadows In The Night - 3:46 - 108BPM - \*\*Cha
4. What Kind Of Fool - 3:23 - 116BPM - \*\*T2, \*\*WCS, 3
5. It's A Merry Go Round - 3:47 - 152BPM - \*Line, ECS
6. Twistin' The Night Away - 3:01 - 160BPM - \*ECS, \*Line
7. Honey Hush - 3:15 - 128BPM - \*WCS, \*Line
8. Rock & Roll Waltz - 3:00 - 100BPM - \*Waltz, \*Line
9. If You Only Knew - 4:04 - 72BPM - Slow 2, Slow T2
10. You Know Where I Am - 2:35 - 140BPM - \*ECS

\*Line = This song has a line dance by the same name as the song. A real dancy CD. **CDL** will publish the step descriptions as soon as our proofs are approved by the choreographers.

## GENE WATSON The Good Ole Days

Step One Disc - STP 104

1. The Good Ole Days Are Right Now - 2:42 - 88BPM - \*\*2, Sw
  2. No Goodbyes - 3:38 - 76BPM - \*\*Waltz
  3. You Pushed Me To The Limit - 2:30 - 80/160BPM - \*2, \*\*ECS
  4. Change Her Mind - 4:19 - Ballad
  5. The Man That Broke Your Heart - 3:10 - 140BPM - \*ECS
  6. I Don't Need A Thing At All - 3:15 - 84BPM - Ballad
  7. Speak Softly - 2:17 - 94BPM - \*\*2
  8. Somewhere Beyond Nowhere - 2:57 - 112BPM - \*T2
  9. Love In The Hot Afternoon - 3:21 - 112BPM - \*Waltz
  10. Getting Over You Again - 3:39 - 80BPM - Ballad
  11. Where I'm Concerned - 2:53 - 140BPM - \*ECS
- Good dancin', and the big band sound is refreshing.

## MARY CHAPIN CARPENTER A Place In The World

Columbia Disc - COL 67501

1. Keeping The Faith - 5:19 - 120BPM - \*Sch, \*WCS, \*T2
  2. Hero In Your Own Hometown - 3:50 - 140BPM - ECS
  3. I Can See It Now - 3:34 - 116BPM - Ballad, T2, Cha
  4. I Want To Be Your Girlfriend - 3:50 - 148BPM - ECS
  5. Let Me Into Your Heart - 2:45 - 116BPM - T2, Sch, WCS
  6. What If We Went To Italy - 3:38 - 88BPM - Ballad, Cha
  7. That's Real - 3:53 - 120BPM - Sch, T2, WCS
  8. Ideas Are Like Stars - 4:05 - Ballad
  9. Naked To The Eye - 3:54 - 120BPM - Sch, T2, WCS
  10. Sudden Gift Of Fate - 5:05 - 96BPM - Cha, Ballad
  11. The Better To Dream Of You - 3:18 - 136BPM - Ballad, Sw
  12. A Place In The World - 4:06 - Ballad
- More 'filosofizin' than dancin' here.

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**DAVID KERSH Goodnight Sweetheart**

CURB Disc - CURB 77848

1. **Breaking Hearts & Taking Names** - 3:41 - 160BPM - \*\*ECS, \*\*Lines
2. **She Wants Me To Stay (Stay Gone)** - 2:42 - 140BPM - \*ECS, Sch
3. **Goodnight Sweetheart** - 3:28 - Ballad
4. **Things Your Danddy Wouldn't Want Us To Do** - 3:29 - 144BPM - \*\*ECS, Lines
5. **Until Now** - 3:19 - Ballad
6. **Day In, Day Out** - 3:23 - 120BPM - Sch, WCS
7. **The Love Of A Man** - 3:26 - Ballad
8. **Boys Will Be Boys** - 3:14 - 116BPM - \*\*T2, \*Wcs
9. **One Good Reason** - 2:50 - 84BPM - 84BPM - \*\*2
10. **Another You** - 3:51 - Ballad
11. **Louisiana Country Mile** - 3:09 - 132BPM - WCS, ECS, Sch, 3

**BOBBY BARE The Great Bobby Bare**

Goldies Disc GDIS 63211

1. **For The Good Times** - 92BPM - Ballad
2. **Sylvia's Mother** - 2
3. **Loving Her Was Easier** - Ballad
4. **Me And Bobby McGee** - 80BPM - 2
5. **Don't It Make You Want To Go Home** - 120BPM - T2
6. **Leaving On A Jet Plane** - Ballad
7. **Hello Darlin'** - 84BPM - Waltz
8. **That's How I Got To Memphis** - 112BPM - Cha, T2
9. **Mrs. Jones You Daughter Cried All Night** - 116BPM - T2
10. **Mabel** - 68BPM - Sw
11. **I Took A Memory To Lunch** - Ballad
12. **When Love Is Gone** - Ballad
13. **The Year That Clayton Delaney Died** - Ballad
14. **Help Me Make It Through The Night** - Ballad  
*Times not included with package.*

**TRACY BYRD Big Love**

MCA Disc - MCA 11485

1. **Big Love** 3:39 - 116BPM - \*Sch, \*T2, \*WCS, \*Lines
2. **Cowgirl** - 2:47 - 92BPM - \*\*2!!!
3. **Good Ol' Fashioned Love** - 2:59 - Ballad
4. **Don't Take Her She's All I Got** - 3:26 - 132BPM - Sw, Sch
5. **If I Stay** - 3:09 - 96BPM - 2, 3 (*Rhythm like Glen Campbell's Gentle On My Mind*)
6. **Don't Love Make A Diamond Shine** - 3:19 - 152BPM - \*ECS
7. **Tucson too Soon** - 3:21 - 106BPM - Waltz
8. **I Don't Believe That's How You Feel** - 2:46 - 96BPM - \*2 (TexMex feel)
9. **Driving Me Out Of Your Mind** - 3:17 - 144BPM - \*ECS
10. **I Love You, That's All** - 3:26 - 96BPM - \*\*Waltz

**VARIOUS ARTISTS Rockin' Country Blues Vol. 1**

MCA Disc - MCAS 20966

1. **Better Not Look Down (B B King)** - 4:11 - 96BPM - WCS, 2
2. **Liza Jane (Vince Gill)** - 2:53 - 92BPM - \*\*2
3. **Should I Do It (Tanya Tucker)** - 2:59 - 128BPM - Sw
4. **Tempted (Marty Stuart)** - 3:13 - 132BPM - \*Sch, 3, Shuffle, Polka, Sw
5. **Little Richard's Boogie (Little Richard)** - 2:48 - 160BPM - ECS (*this sounds like an old live studio tape*)
6. **Stir It Up (Patti LaBelle)** - 3:35 - 104BPM - 2, Sw, Lines (*Disco*)
7. **Love Overboard (Gladys Knight & The Pips)** - 4:25 - 108BPM - Disco
8. **High-Tech Redneck (George Jones)** - 2:26 - 140BPM - \*ECS
9. **Crazy In Love (Conway Twitty)** - 3:45 - Ballad
10. **Tell It Like It Is (Aaron Neville)** - 2:39 - 64BPM - Ballad



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1. **Look At Her** - 3:13 - 128BPM - Polka, Shuffle
  2. **Eatin' Crow** - 2:59 - 132BPM - Polka, Shuffle
  3. **Message From The Grave** - 2:40 - 160BPM - Fast Polka, Shuffle
  4. **Fork In The Road** - 3:45 - 118BPM - Polka, Shuffle, 3
  5. **River** - 4:50 - 108BPM - 2, 3
  6. **Glorybone** - 3:28 - 120BPM - Polka, Shuffle
  7. **Funny Things** - 3:13 - 148BPM - Polka, Shuffle
  8. **I'll Be The First** - 3:06 - 116BPM - Polka, Shuffle
  9. **Sky Above Me** - 5:45 - Ballad
  10. **Gone Far Away** - 3:31 - 168BPM - Fast Waltz
  11. **Brady's Leap** - 2:54 - 148BPM - Polka, Shuffle
  12. **Spaghetti** - 5:07 - 116BPM - 3, Polka, T2
  13. **All The Way Home** - 3:26 - 124BPM - Polka, Shuffle
  14. **X-Ray Vision** - 4:02 - 132BPM - Polka, Shuffle
- Punk-a-polka??? Certainly not "Boxcar Willie", and not as 'country' as the bin it was in.*

**ALAN JACKSON Everything I Love**

Arista Disc ARI 18813

1. **Little Bitty** - 2:38 - 84BPM - 2 *Takes a rhythm pause*
2. **Everything I Love** - 3:06 - Ballad
3. **Buicks To The Moon** - 2:36 - 72BPM - 2
4. **Between The Devil And Me** - 4:21 - 2
5. **There Goes** - 3:55 - 116BPM - \*T2, Sch
6. **A House With No Curtains** - 3:25 - 80BPM - Waltz
7. **Who's Cheatin' Who** - 4:01 - ECS, 3, Lines *(The Janie Frickie version is more dynamic)*
8. **Walk On The Rocks** - 3:30 - Waltz Ballad
9. **Must've Had A Ball** - 3:34 - 124BPM - T2, Sw, Sch
10. **It's Time You Learned About Good-Bye** - 3:11 - 100BPM - \*2

**CARL JACKSON Nashville Country**

Magnum America Disc - MAGA 35

1. **Gone Gone Gone (w/Ricky Skaggs)** - 3:37 - 132BPM - \*\*Polka, \*\*Shuffle
  2. **To Keep Your Memory Green (w/Sharon White & Cheryl White)** - 3:27 - Ballad
  3. **Under Your Spell Again (w/Emmylou Harris)** - 2:56 - 74BPM - 2
  4. **Walk Through This World With Me (w/Emmylou Harris)** - 2:41 - 80BPM - 2
  5. **All That's Left For Me** - 2:49 - 64BPM - Ballad
  6. **Something Draws Me To You (w/E H)** - 2:45 - 92BPM - \*\*Waltz
  7. **When My Blue Moon Turns To Gold Again (w/E H)** - 3:22 - 92BPM - \*\*Waltz
  8. **You Made A Memory Of Me (w/S W & C W)** - 2:43 - 92BPM - \*Waltz
  9. **I Take The Chance (w/E H)** - 2:25 - 108BPM - T2
  10. **Before I Met You (w/R S)** - 3:06 - 144BPM - Fast Waltz
  11. **We Must Have Been Out Of Our Minds (w/E H)** - 2:33 - 92BPM - \*\*Waltz
  12. **Dyin' On Sorrow's Wine** - 3:23 - 128BPM - Sw, WCS, Sch
  13. **The Best We Could Do** - 3:41 - Ballad
  14. **Nobody's Darlin' But Mine** - 3:47 - 92BPM - \*\*Waltz
- FIVE! Count 'em, FIVE 92BPM - 6 beat phrased Waltzes on one CD!! Not to forget that Polka/Shuffle at the beginning!*

**RONNA REEVES After The Dance**

River North Disc - RNN 1142

1. **Rodeo Man** - 4:00 - 132BPM - \*ECS, \*WCS
2. **Not Yet But I'm Gettin' There** - 3:06 - 78BPM - 2
3. **I Kon't Know Nothin' At All** - 3:06 - 120BPM - Sch, T2, WCS
4. **Collect From Wichita** - 4:05 - Ballad
5. **Big Night Out** - 3:52 - 128BPM - Sch, Sw, 3
6. **My Heart Wasn't In It** - 3:06 - 124BPM - T2
7. **Next Train Out** - 4:19 - Ballad
8. **Mind Over Matters Of The Heart** - 3:23 - Ballad
9. **One Way Ticket** - 4:03 - 132BPM - Sch, Sw
10. **After The Dance** - 3:55 - Ballad

**LYNN ANDERSON Cowboy's Sweetheart**

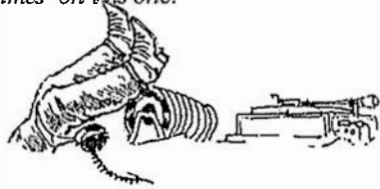
Laserlight Disc - LALI 12128

1. **I Want To Be A Cowboy's Sweetheart** - 2:50 - 128BPM - \*\*Polka, \*\*Shuffle, \*Pony (*Warning: Portions of this song are sung in Hillbonics - yo de lay a te, y'all!*)
2. Ponies - 4:16 - Ballad
3. Desperado - 3:23 - Ballad
4. **Even Cowgirls Get The Blues** - 3:02 - 92BPM - \*2
5. **Run For The Roses** - 4:03 - 94BPM - \*\*Waltz
6. **Someday Soon** - 3:52 - 116BPM - T2
7. **Don't Fence Me In** - 2:57 - 104BPM - T2, Slow Swing
8. **The Wayward Wind (w/Emmylou Harris)** - 3:26 - 114BPM - T2
9. **The Red River Valley (w/Marty Stuart)** - 4:19 - 120BPM - \*WCS
10. **Happy Trails** - 2:42 - 100BPM - T2

**DON WILLIAMS Flatlands**

American Harvest Disc - AMEH 57707

1. Shadowland - 3:45 - Ballad
  2. What Does It Matter To Me - 3:46 - Ballad
  3. **Glass House** - 3:14 - 132BPM - Sw
  4. We Should Only Have Time For Love - 2:59 - Ballad
  5. **I Need You To Want Me** - 3:56 - 68BPM - Stroll
  6. **This Side Of The Sun** - 5:11 - 104BPM - Ballad, Cha
  7. Gulf Shore Line - 3:37 - Ballad
  8. **Wash It All Away** - 3:49 - 88BPM - Reggae
  9. **Which Way Is Santa Fe** - 3:13 - 104BPM - \*Cha
  10. **No Problem** - 2:59 - 64BPM - Ballad
  11. **Leaving For The Flatlands** - 3:46 - 68BPM - Ballad
  12. **Silver Turns To Gold** - 3:31 - 104BPM - Ballad, T2
  13. Restless - 5:18 - Ballad
- No "Tulsa Times" on this one.



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Step, Cha Cha
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2Step, WCS, 5th-Cha Cha
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4th-ECS
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- 4 Daniel Law & Rendi Murphree

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3 Mike Brucker & Martha Hughes  
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S-Cha Cha, G-2 Step, WCS G/H-Waltz

**SILVER NEW FEMALE OVERALL**

1 Peggy Glenn & Jim Farhadi  
1st Overall, G-Cha Cha, Waltz, G/H-2 Step, WCS

2 Ardys Goodridge & Paul Johnson  
2nd Overall, S-Cha Cha, ECS, 2 Step, Waltz

3 Lareida Stutsman & Don McCarty  
3rd Overall, B-Cha Cha, 2 Step, WCS, Waltz, S-ECS

**SILVER NEW MALE OVERALL**

1 Ed Bednar & Maggie Tennesen  
B-2 Step, Waltz, S-WCS

**SILVER INT. FEMALE OVERALL**

1 Maxine Collins & Kevin Taff  
1st Overall, S-Cha Cha, 2 Step, WCS, G-ECS, Polka, Waltz

2 Terry Clay & Jojo Belmonte  
2nd Overall, S-ECS, 2 Step, G-Cha Cha, Waltz

3 Beverly Grant & Kal Branson  
3rd Overall, B-Polka, WCS, S-Cha Cha, 2 Step, G-ECS, Waltz

4 Joann Windler & Bob Bahrs  
4th Overall, B-ECS, 2 Step, S-Polka, WCS, Waltz, G-Cha Cha

5 Mickey & Toby Munroe  
5th Overall, B-WCS, S-Cha Cha, 2 Step, Waltz

**SILVER NOV. FEMALE OVERALL**

1 Arline Winerman & Earl Strom  
S-WCS, G-Waltz, G/H-Cha Cha, 2 Step

2 Shirley Council & Kal Branson  
S-Cha Cha, 2 Step, WCS, Waltz, G-ECS, Polka

3 Priscilla Turner & Paul Johnson  
B-Cha Cha, 2 Step, WCS, Waltz

**SILVER NOV MALE OVERALL**  
1 Rodney Anderson & Lisa Strom  
S-Polka,WCS,Waltz,G-ECS,2Step

**SILVER INT. MALE OVERALL**  
Marshal Crawford & Debbie Monk  
B-WCS, S-ChaCha, Waltz,G-2Step

**SILVER ADV. FEMALE OVERALL**  
1 Jane Long & Bob Bahrs  
B-2 Step, S-ECS, Polka, WCS, G-Cha Cha, G/H-Waltz

**OPEN NEW FEMALE OVERALL**  
1 Sue Swade & Kal Branson  
S-Polka, G-Cha Cha, 2 Step, Waltz, G/H-ECS, WCS

2 JeanMcKee&Frank Glowczewskie  
S-2 Step, Waltz, G-ECS, WCS, G/H-Cha Cha

3 Lynne Downs & Mike Wagner  
S-Polka,WCS,Waltz, G-ECS, 2Step

4 Jennifer Vernon & Bob Bahrs  
S-ChaCha,2Step,Waltz, G/H-WCS

5 Monica Brown & Kal Branson  
B-Polka, S-Cha Cha, 2 Step, WCS, Waltz, G-ECS

**OPEN NEW MALE OVERALL**  
1 Victor Almond & Cindy Paisley  
S-Cha Cha, Waltz, G-ECS, WCS, G/H-2 Step

2 Joe Clark & Vickie Dunn  
G-Cha Cha, ECS, Polka, 2 Step, Waltz

3 Pat Young & Melissa Seib  
G-Cha Cha, ECS, Polka, 2Step, Waltz, WCS

4 David Moag & Lisa Fay  
B-Waltz, S-Cha Cha, 2Step, WCS

5 David Lambert & Debbie Campos  
B-2Step, S-Cha Cha, WCS, Waltz.

**OPEN NOVICE MALE OVERALL**  
1 Larame Spence&Resa Henderson  
G-ChaCha,G/H-2Step,WCS, Waltz

2 Andrew Knight&Carole Rousseau  
S-Waltz, G-ECS, G/H-2Step, WCS, Cha Cha

(Cont'd on inside back cover)

# ASCAP/BMI LICENSE & INSURANCE FOR C/W INSTRUCTORS THROUGH AMERICAN CALLERS ASSOCIATION

ACA ASCAP & BMI REGISTRATION FIXED RATES  
**APRIL 1, 1997 - MARCH 31, 1998**  
Fees listed below include BMI/ASCAP fees, ACA Membership & Group Liability Insurance

**Schedule A:**  
(Covers music for classes, dances and local exhibitions)  
Average No. of Students or Participants Weekly Instructional Use and Dances Only

_____ Under 60 .....	\$200
_____ 60 - 124 .....	\$281
_____ 125 & Over .....	\$363

**Schedule B:**  
(Covers background music, dances, workshops, & local competition)  
Average No. of Students or Participants Weekly Background & Instructional Use - One Floor

_____ Under 60 .....	\$246
_____ 60 - 124 .....	\$379
_____ 125 & Over .....	\$508

I understand that this coverage is for individual dance instructors only and that it does not cover business establishments.

Signature \_\_\_\_\_ Date \_\_\_\_\_

(Most C/W instructors will fall into the Instructional Use Only Category. Where background music is used for dancing or listening, use Background & Instructional.)

Make check payable to ACA and mail to Mac Letson, P. O. Box 2406, Muscle Shoals AL 35662. Phone 205 383-7585. Fax 205 383-7583.

Liability coverage is \$2 million per member with coverage anytime you are performing or teaching.

For faster service, please include a self-addressed stamped business-sized envelope and allow 30 days for actual return of license.

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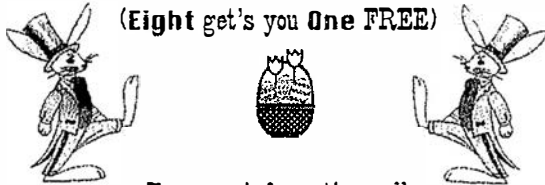
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—St. Louis—  
Theme Park  
A Time Warner Entertainment Company

**Saturday, September 13, 1997**



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- \* Dance groups & clubs will have the opportunity to perform at one of three themed areas.
- \* For more information contact Lisa Early (314) 938-5300.



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## WORLDS V

# The U.C.W.D.C. WORLDS CHAMPIONSHIPS

*There's Nothing Better In The World Than WORLDS.*

By B. J. Brown

At times the weather was cold and rainy but all weekend long, inside the Disneyland Convention Center, it was sizzling with excitement and sunshine was everywhere. Anaheim, California was the sight of Worlds 5, the UCWDC World Championships of Country Western dance. It is apropos that it occurred here, at the "happiest place on earth", Disneyland. Even Mickey Mouse, himself, was on hand to greet all of us.

This event was presented by the Directors of the United Country Western Dance Council (UCWDC) and was directed by the gifted and talented Steve Zener. Each year Steve offers an memorable experience. This year was no exception.

Throughout the years people have wondered if it could get any better. It did and far beyond one's thoughts. The level of dancing was spectacular. Couples competing in Division 4 looked like they were ready to go into Division 1. Division 2 competitors danced at the level of Masters. The Division 1, Champions and Masters danced beyond belief. Peoples hands were sore from the amount of clapping and many people lost their voices from screaming with exultation at what they were viewing. It is hard to describe the level of dance that everyone witnessed, but believe me, it was stepped up a few notches.

In equal glory were the teams. Twenty-five teams competed in long and short programs which had the audience wondering, "Can it get any better than this?" And it did. The showmanship of Country At Heart (CA) was breathtaking, the precision of Pure Country (NC) was extraordinary, the exhilarating aerobic, high energy of D&S Western Underground (MI) was unbelievable, with an exceptional performance by The Junction Dancers (MD) along with many other stupendous routines made people realize that teams performances are back, stronger and better than ever. Watching the teams alone was well worth the admission price.

Not to be outdone the Pro-Am competitors arrived in massive numbers. At last year's World Championships there were 90 couples, this year there 169. Unbelievable. It took 9 1/2 hours to run their competition and what a show they gave us. I'm sure many of them will be moving directly into Division 4, 3 or even 2 next year.

This was the first year that the



*Showcase Masters (R to L)*



*Classic Champions (L to R) Roy Shafer & Vickie Dunn not pictured.*



*Line Dance Champions*

Photos by *CDL*, (L to R) and (R to L) signifies highest placement. Please see Competition Results for winner's names. Thank you.



**Showcase Div. 1 (R to L)**



**Classic Div. 1 (L to R)**



**Showcase Div. 2 (R to L)**



**Classic Div. 2 (L to R)**

UCWDC offered World Championship titles in Line Dancing. The numbers were a bit lower than expected, but the level of dance made up for that. Competitors from the U.S., Canada and around the world danced their hearts out in a high contention for being crowned the 1st Line Dance World Champion. These people were good, very good. It was a pleasure to watch them and it definitely was not boring. Scott Blevins (IN), notable line dance instructor, stated "the competition was very well organized, I'm very impressed, and the level of dance was beyond belief." Other famous judges instructors that helped make this portion of Worlds 5 a success were Max Perry (CT), Charlotte Skeeters (CA) and that fun duo JG2 (VA). Presiding over the line dance competition was that beautiful Texan lady, now living in Nashville, Jo Thompson. She did a wonderful job and kept everyone enthused and excited.

You may have noticed how many states were highlighted above. They were only a portion of this year's competition. There was a large contingency of Canadian that were waving their red maple leaf flags all weekend and singing "Oh Canada". Not to be outdone were some wild dancers from the Netherlands. They stomped and cheered in large voices for their fellow countrymen. They know how to have a good time. The countries of Germany, Switzerland, France, England and Australia were also represented at this event, making it live true to the title, World Championships.

Each year the directors of Worlds present a Variety show that costs nothing extra and is a beautiful scene to watch. This year was no different with the hilarious antics of the skit entitled "Black Sidney", a skilled rope twirler name Virginia from Paris, France, a salsa number that made everyone's mouth water and much more. It was an excellent show again this year. The only problem, how to top it next year.

Each year the directors of the UCWDC honor a person or group of people with the Directors' Choice Award. Given to someone that goes beyond the normal bounds, puts in the extra hours undauntingly, does their job from the heart and cares not for glamour or glory. This year's recipient is Mr. Steve Stevens, ballroom coordinator extraordinaire. The stands erupted in jubilation when his name was called. An award he truly deserves.

The Worlds is also the sight of announcing the inductee into the Country Western Dancing Hall Of Fame. This year's recipient has been an integral part of country dancing since day, well before the release of the movie, Urban Cowboy. His dance background is filled with years of jazz, ballet, tap and modern. At one time he was also a nationally recognized diver.

His talent, choreography and creativity has influenced countless couples and teams all around the world. This year's inductee is Mr. Barry Durand. This announcement filled everyone's eyes with tears of joy and compassion. It was truly wonderful.

Overall, this year's Worlds was a tremendous success. I'm hoping that next year that there are more competitors from even more countries such as Japan, Korea and Ireland.

Everyone that attended this event were treated to a spectacular performance by all levels of competition and a lasting memorable time. It will be hard to top this event next year in Nashville TN at the sight of Worlds VI, but I wouldn't bet against it. That's what many people said last year and we were wrong. It was an experience. Make sure to make your reservations now. The host hotel, the Nashville Renaissance, is already getting filled. Call them at (615) 255-8400 to reserve your place. See you there!

**From Top Right: Blazin' Boots, Country At Heart, Classic Diamond, Classic Silver, Classic Jr. Teen, Below Left: Showcase Diamond, Showcase Silver, Showcase Jr. Teen**



★ **Worlds V, the World Championship of Country Western Dance**  
Steve Zener & The UCWDC Directors  
(209) 486-1556 Fax (209) 486-0200  
Anaheim, CA  
The Disneyland Hotel - (714) 956-6400  
January 9, 10, 11, 12, 1997



**Derby City Championships\***  
Russ Drollinger  
(812) 282-4651  
Louisville, KY  
Doubletree Club Hotel  
(502) 491-4830  
April 11, 12, 13, 1997

**Firecracker Country Dance Festival\***  
Dorsey Napier  
(513) 890-7238  
Dayton, OH  
Dayton Hara Arena - (513) 423-2002  
July 4, 5, 6, 1997



**Central Florida Country Dance Stampede\*\***  
Wayne & Yvone Conover  
(407) 380-2937  
Orlando, FL  
Sheraton Orlando North - (407) 660-9000  
January 24, 25, 26, 1997

**European Country Western Dance Championship\***  
Herman Falkenberg - 01131-45-258561 (Neth)  
Dick & Geneva Matteis - (804) 642-3158 (USA)  
Derek & Rosie Van Duyn (703) 492-8199 (USA)  
Kerkrade, Netherlands  
Time Out - 011 31 492 363 536  
April 17, 18, 19, 20, 1997



**Chesapeake Country Dance Jubilee\***  
Raye Workman & Kristen Marsteller  
(301) 953-1989  
Baltimore, MD  
Marriott  
July 11, 12, 13, 1997

**Silverado Dance Challenge\*\***  
Russ Drollinger  
(812) 282-4651  
Louisville, KY  
Executive West Hotel - (502) 367-2251  
January 25, 26, 1997



**Calgary Country Dance Stampede\***  
Garry Nanninga  
(403) 283-3149  
Calgary, Alberta  
Venue TBA  
April 18, 19, 20, 1997

**New Orleans Country Dance Mardi Gras\***  
Buzzie & Kellie Hernigan  
(318) 798-6226  
New Orleans, LA  
Radisson Hotel Canal Street - (800) 824-3359  
July 10, 11, 12, 13, 14, 1997

**Atlantic Seashore Dance Faire\***  
John, Josie and Cyndee Neel  
(757) 887-9492  
Williamsburg, VA  
Williamsburg Marriot - (757) 220-2500  
February 7, 8, 9, 1997

**Sierra Nevada Country Western Dance Festival\***  
Leona Schutte  
(707) 575-1385  
Lake Tahoe, NV  
Venue TBA  
April 18, 19, 20, 1997

**Portland Dance Festival\***  
Jack & Sue Wagner  
(503) 297-7111  
Portland, OR  
Holiday Inn Airport - (503) 256-5000  
July 18, 19, 20, 1997

**Missouri Country Dance Rodeo\***  
David and Lynn Thornton  
(417) 782-6055  
Joplin, MO  
Holiday Inn/John Q. Hammons Convention Center  
(417) 782-1000  
February 23, 14, 15, 16 1997

**Eastern US Invitational\***  
Barry Durand  
(800) 794-6497  
Arlington, VA  
Sheraton National - (800) 468-1960  
April 26, 27, 28, 1997



**Sundance Summer Dance Festival\***  
Tom Mattox & Julie Weiskircher  
(310) 923-2623  
Palm Springs, CA  
Riviera Hotel  
July 25, 26, 27, 1997



**Sundance Country Dance Boogie\***  
Tom Mattox & Julie Weiskircher  
(310) 923-2623  
Buena Park, CA  
Venue TBA  
February 14, 15, 16, 1997



**Texas Classic\***  
Larry & Laurie Sepulvado  
(713) 589-9535  
Houston, TX  
Adams Mark Hotel - (713) 978-7400  
May 16, 17, 18, 1997

**Lone Star Country Dance Challenge\*\***  
Larry & Laurie Sepulvado  
(713) 589-9535  
San Antonio, TX  
Coyote's - (910) 647-4695  
August 2, 3, 1997



**Belgian Country Western Dance Championship\*\***  
Bieke Wouters  
31-45-258-561  
Brussels, Belgium  
Venue TBA  
February 22, 23, 1997



**Atlantic Spring Faire\*\***  
John, Josie & Cyndee Neel  
(703) 887-9492  
Roanoke, VA  
Holiday Inn, Tanglewood - (540) 774-4400  
May 16, 17, 18, 1997

**Mid-America Western Dance Festival\***  
Walt Warner  
(918) 865-7881  
Tulsa, OK  
Venue TBA  
August 8, 9, 10, 1997

**NTA Annual Meeting Convention**  
Kelly Gellette  
(513) 451-4526  
Cincinnati, OH  
Drawbridge Estates Hotel - (800) 354-9793  
February 28 - March 1, 2, 1997

**Country Dance Classic\***  
Steve Zener  
(209) 486-1556  
Fresno, CA  
Holiday Inn Centre Plaza - (209) 268-1000  
May 23, 24, 25, 26, 1997

**Northeast Country Western Dance Festival\***  
John & Martha Pearson; Jack & Debbie Paulhus  
(401) 624-3185  
Danvers, MA  
Tara's Ferncroft Conference Resort Center  
508-777-2500  
August 8, 9, 10, 1997

**Big Apple Country Dance Festival\***  
Tony Lee  
(201) 939-4506  
East Rutherford, NJ  
Sheraton Meadowlands Hotel - (201) 896-0500  
March 7, 8, 9, 1997



**Little Bit of Texas Country Dance Convention\***  
Dennis & Carol Waite  
(616) 473-3261  
South Bend, IN  
Marriott Hotel  
May 23, 24, 25, 26, 1997



**Desert Dance Camp\***  
Beth Emerson; John & Pam Nicholson  
(800) FUN-CTRY / (314) 344-3431  
Phoenix, AZ  
Venue TBA  
August 15, 16, 17, 1997

★ **Peach State Country Western Dance Festival\***  
Bill Robinson and Linda Hembree  
(404) 325-0098  
Atlanta, GA  
Crown Plaza Ravinia - (770) 395-7700  
March 14, 15, 16, 1997

**Arizona Country Classic\***  
Bob & Jaunita Schoene  
(520) 825-1498  
Tucson, AZ  
Holiday Inn Palo-Verde - (520) 746-1161  
June 6, 7, 8, 1997

**Red Hot Country Western Dance Festival\*\***  
Rob & Bonnie Ironside  
(403) 346-5484  
Red Deer, Alberta  
Red Deer Westerner Hotel  
August 15, 16, 1997

**North Bay Invitational\***  
Moe Padden  
(707) 584-8352  
Rohnert Park, CA  
Red Lion Hotel - (707) 584-5466  
March 14, 15, 16, 1997

**Orange Blossom Country Western Dance Festival\***  
Grant Austin  
(305) 584-5554  
Orlando, FL  
Marriott Orlando Airport - (800) 766-6752  
June 13, 14, 15, 1997



**Chicagoland Country Western Dance Festival\***  
Dennis & Carol Waite  
(919) 473-3261  
Rosemont, IL  
Holiday Inn O'Hare  
August 22, 23, 24, 1997

**Cowboy Country Dance Challenge\*\***  
Dennis & Carol Waite  
(616) 473-3261  
Harvey, IL  
Venue TBA  
March 14, 15, 16, 1997



**Star of the Northland\***  
Norm & Carol Fritchie  
(612) 429-4785  
Minneapolis/St. Paul, MN  
Venue TBA  
June 13, 14, 15, 1997

**Atlantic Summer Faire\*\***  
John, Josie, & Cyndee Neel  
(804) 887-9492  
Hampton, VA  
Holiday Inn - (804) 838-0200  
August 22, 23, 24, 1997

★ **Utah Country Western Dance Challenge\***  
Pam Genovesi  
(801) 967-9248  
Salt Lake City, UT  
Hilton Hotel - (800) 421-7608  
March 21, 22, 23, 1997

**Colorado Country Classic\***  
Scott & Cheryl Lindberg  
(303) 745-0437  
Denver, CO  
Red Lion Hotel - (303) 321-3333  
June 26, 27, 28, 29, 1997



**South Bay Country Western Dance Fling\***  
Dave Getty  
(714) 831-7744  
San Jose, CA  
LeBaron Hotel  
August 29, 30, 31, September 1, 1997



**Music City Country Dance Challenge\***  
 Linda De Ford  
 (615) 790-9112  
 Nashville, TN  
 Nashville Airport Marriot - (800) 770-0555  
 August 29, 30, 31 - September 1, 1997

**Swiss Country Western Dance Championship\*\***  
 Phil Emch  
 011-41-63-493-910  
 Zurich, Switzerland  
 Venue TBA  
 September 6, 7, 8, 1997

**TNN Country Dance Invitational**  
 Wynn Jackson  
 (615) 383-4000  
 Nashville, TN  
 Wildhorse Cafe  
 September 11, 12, 13, 1997

**Indianapolis Dance Classic\*\***  
 Russ Drollinger  
 (812) 282-4651  
 Indianapolis, IN  
 Ramada Inn Airport - (317) 244-3361  
 September 12, 13, 1997

**Canadian Country Classic\*\***  
 Dennis & Carol Waite  
 (616) 473-3261  
 Toronto (Etobicoke), Ontario  
 Plaza International Hotel  
 September 19, 20, 21, 1997

**New Mexico Dance Fiesta\***  
 Mike Haley  
 (505) 299-2266  
 Albuquerque, NM  
 Crowne Plaza Pyramid - (505) 821-3333  
 September 26, 27, 28, 1997

**Heartland Country Western Dance Festival\***  
 Bob & Sarah Bahrs  
 (816) 542-1676  
 Kansas City, MO  
 Hilton Airport Hotel  
 (800) 525-6322  
 October 17, 18, 19 1997

**Southern National Dance Competition\***  
 Sue Boyd  
 (904) 575-6837  
 Biloxi, MS  
 Broadwater Beach Hotel - (601) 388-2211  
 October 10, 11, 12, 1997

**Dutch Country Western Dance Championships\***  
 Herman Falkenberg  
 31-45-258-561  
 Eindhoven, The Netherlands  
 Venue TBA  
 October 24, 25, 26, 1996

**Fall Fling Country Dance Festival\***  
 Don and Vinita Lombardi  
 (206) 813-8010  
 Seattle, WA  
 Double Tree Suites - (206) 575-8220  
 October 17, 18, 19, 1997



**Waltz Across Texas\*\***  
 Larry & Laurie Sepulvado  
 (713) 589-9535  
 Houston, TX  
 Venue TBA  
 October 17, 18, 19, 1997

**German Country Western Dance Championship\*\***  
 Udo & Rose Grimmer  
 00-49-715-865-804  
 Stuttgart, Germany  
 Venue TBA  
 October 18, 19, 20, 1997

**Paradise Country Dance Festival\***  
 John "JD" and Roberta Daugherty  
 (619) 538-9538  
 San Diego, CA  
 Holiday Inn on the Bay - (619) 232-3861  
 October 24, 25, 26, 1997



**Halloween in Harrisburg, The Pennsylvania Classic\***  
 Jeff Bartholomew  
 (717) 731-0500  
 Camp Hill, PA  
 Radisson Penn Harris Hotel - (717) 763-7117  
 October 30, 31, November 3, 1997



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**Dallas Dance Festival\***  
 Tom Daniell  
 (817) 462-8627  
 Dallas, TX  
 Sheraton Grand Hotel - (800) 345-5251  
 November 7, 8, 9, 1997

**Sunshine State Country Western Dance Festival\***  
 Grant Austin  
 (305) 584-5554  
 Ft. Lauderdale, FL  
 Bonaventure Luxury Resort and Spa - (305) 389-3300  
 November 28, 29, 30, 1997

**River City Dance Festival\***  
 Rob and Sherry Tovell  
 (403) 439-5773  
 Edmonton, Alberta  
 Coast Terrace - (403) 437-6010  
 November 7, 8, 9, 1997

**British Country Western Dance Championship\***  
 Dick & Geneva Mateis  
 (804) 642-3158  
 Torquay, Devon, England  
 Barton Hall Chalet Hotel  
 November 28, 29, 30, December 1, 1997

**Regional Dance Classic\***  
 Steve Zener  
 (209) 486-1556  
 Fresno, CA  
 Holiday Inn Centre Plaza - (209) 268-1000  
 November 7, 8, 9, 1997

**Honky Tonk Dance Classic\*\***  
 Dennis & Carol Waite  
 (616) 473-3261  
 Kalamazoo, MI  
 Radisson  
 November 28, 29, 30, 1997



**Atlantic Fall Faire\*\***  
 John, Josie & Cyndee Neel  
 (804) 877-9492  
 Richmond, VA  
 Holiday Inn-Koger - (804) 379-3800  
 November 14, 15, 16, 1997

**Christmas in Dixie\***  
 Lisa Austin  
 (205) 985-7220  
 Birmingham, AL  
 Radisson Hotel Birmingham - (205) 933-9000  
 December 12, 13, 14, 1997

**Gateway Country Classic Dance Festival\***  
 Beth Emerson, Dan & Leigha Eshner  
 (800) FUN-CTRY / (314) 344-3431  
 St. Louis, MO  
 Henry VIII Hotel (Ramada)  
 November 21, 22, 23, 1997

**Worlds VI, The World Championship  
 of Country Western Dance**  
 Steve Zener and The UCWDC Directors  
 (209) 486-1556  
 Nashville, TN  
 The Renaissance Hotel - (615) 255-8400  
 January 8, 9, 10, 11, 1998

\* Sanctioned Event  
 Offers All Level of Competition  
 \*\* Licensed Affiliate  
 Offers Newcomer & Novice Competitions

Please confirm all dates and locations by calling the event director before finalizing any travel arrangements as dates may be subject to change.

# The 1997 U.C.W.D.C. Competition Rules and Scoring Format for Couple, Line & Team Dancing

## Introducing The United Country Western Dance Council

### 1.a Mission

Country Western dance Event Directors have joined together to standardize Country Western dance competitions worldwide. The United Country Western Dance Council (UCWDC) is made up of sanctioned and provisionally sanctioned Events, plus licensed and provisionally licensed Affiliate Events, whose Directors use the UCWDC Rules and Scoring Format in their entirety, without alteration, and have formally pledged their allegiance to both the UCWDC Bylaws and the governing body of the UCWDC. The UCWDC has been formed and incorporated to:

1. Promote and protect, nurture, refine and enhance Country Western Dancing as an art form and competitive sport;
2. Review, sanction, guide, evaluate, and advise UCWDC Event Directors to ensure the consistency of operation between events and the quality of experience for contestants and patrons;
3. Create, revise, and administer the language, principles, and use of a uniform set of dance rules, contest procedures, and scoring format;
4. Produce and present The World Championships of Country Western Dance;
5. Establish a curriculum and process for training and certifying UCWDC Judges to ensure the highest ethical and professional standards;
6. Activate and execute all other policies and procedures as specified in the United Country Western Dance Council Bylaws and other related UCWDC decrees and advisements.

### 1.b Current UCWDC Officers

President, Jeff Bartholomew, (717) 731-0500  
VP World Championships, Steve Zener, (209) 486-1556, szener@psnw.com  
VP Rules & Scoring Format, Dennis Waite, (616) 473-3261, denwaite@aol.com  
VP Judge Certification, Sue Boyd, (904) 575-6837  
Secretary, Jan Daniell, (817) 571-9788  
Treasurer, Russ Drollinger, (812) 282-4651, russld@aol.com

### 1c Current UCWDC Regional Representatives

Northwest Region, Sue Wagner, (503) 297-7111  
Southwest Region, JD Daugherty, (619) 538-9538, jddanc19@ally.iso.com  
Midwest Region, Dorsey Napier, (513) 890-7238  
Southeast Region, Bill Robinson, (404) 325-0098  
Northeast Region, Josie Neel, (757) 887-9492, johnjoneel@aol.com  
Canadian Region, Sherry Tovell, (403) 439-5773  
European Region, Geneva Matteis, (804) 642-3158

### 1.d 1997 UCWDC Calendar of Sanctioned and Licensed Affiliate Events

The UCWDC maintains an annual calendar of over 50 Sanctioned, Provisionally Sanctioned, Licensed Affiliate, and Provisionally Licensed Affiliate events around the world. Its calendar is published in numerous country dance journals and in its Associate Member newsletter, The Forum. It may also be obtained by contacting a UCWDC Event Director near you or sending a SASE with your request to the UCWDC Secretary.

### 1.e Notice To Non-UCWDC Event Directors

The copying and use of the UCWDC Rules and Scoring Format in their entirety, or any portions thereof, is protected

by copyright laws. If you choose to use these Rules and/or Scoring Format, written permission must be obtained from the Office of the Secretary of the UCWDC. If permission is granted the Rules and Scoring Format must be used in their entirety without alteration. It is recommended, or may be required, that an official UCWDC Observer be present to answer questions and advise as to the proper interpretation and execution of the Rules and Scoring Format. The UCWDC is governed by the UCWDC Bylaws that specify the creation, organization and presentation of The World Championships Event, whereby all contestants will have to qualify under these Rules and Scoring Format. If you use the UCWDC Rules & Scoring Format, after proper application and review, your event may qualify for membership status in the UCWDC. Official application for Provisional Event sanctioning or Provisional Affiliate Event licensing may be obtained from the Office of the UCWDC Secretary at the following address:

Jan Daniell, Secretary  
3213 Birch Ave  
Grapevine, TX 76051  
Phone: (817) 571-9788

### 1.f The World Championships

Each year in January, the United Country Western Dance Council (UCWDC) presents The World Championships of Country Western Dance which offers competition for couples, line dancers, and teams. Depending on interest and contest participation during the preceding year, all or a portion of the dance categories listed herein these rules will be offered.

The qualifying criteria for Worlds VI, The World Championships in January, 1998 is:

1. Teams: Any team competing at Worlds VI must have competed at any two UCWDC events during the 1997 calendar year. The team may enter the division of their choice for which they were qualified during the 1997 season.
2. Couples: Any couple dancing at Worlds VI must have competed at any 3 UCWDC fully sanctioned events during the 1997 calendar year, with the exception of Showcase Division I and Classic Division I where couples may enter without prequalification. Couples from Europe must have competed in 3 UCWDC Sanctioned or Licensed Affiliate events. Honky Tonk divisions will not be offered and hence are not qualifying divisions for Worlds VI. Couples may choose to enter either of the two highest divisions for which they were rated during the 1997 season.
3. Line Dance: Any dancer competing at Worlds VI must have competed at any 3 UCWDC fully sanctioned or Licensed Affiliate events during the 1997 calendar year. Detailed information may be obtained from the UCWDC Vice President directing The World Championships:

Steve Zener, VP World Championships  
P.O. Box 4274  
Fresno, CA 93744  
Office Phone: (209) 486-1556  
Fax: (209) 486-0200  
E-Mail: szener@psnw.com

### 1.g Rules & Scoring Format Information

The UCWDC Rules and Scoring Format is reviewed, revised, and published annually for all interested patrons who wish to enter UCWDC contests. A printed copy of the Rules and Scoring Format is available from most Event Directors, the UCWDC Secretary, or by becoming a UCWDC Associate Member. Applications for UCWDC Associate Membership and Rules and Scoring Format questions or inquiries should be directed to your UCWDC Regional

Representative, your nearest UCWDC Event Director, or the UCWDC Vice President, Rules and Scoring Format:

Dennis Waite, VP Rules & Scoring Format  
P.O. Box 27  
Berrien Springs, MI 49103  
Office Phone & Fax: (616) 473-3261  
E-Mail: denwaite@aol.com

### 1.h More UCWDC Information

Further information about the UCWDC, its events, rules, and World Championships may be obtained by connecting to the UCWDC internet web page:  
<http://www.cais.com/ucwdc/>

## Overview of Competition Management & Ethics

### 2.a Judge Certificate Curriculum

Judges will base their assessments of competitive performances upon the comprehensive curriculum that has been developed and made public by the UCWDC Judge Certification Committee. The Judge Certification Curriculum includes the following concepts:

1. Basic timing and rhythm for each specific dance category, with appropriate emphasis and accent of dance patterns ("smooth" vs. "rhythm" dances, identifying proper steps and rhythmic accents for all Universal dances);
2. Footwork, including foot positions and use of the different parts of the feet, balance and proper weight change;
3. Turn technique, including turn concepts and types of turns;
4. Posture and framework, individual and paired;
5. Lead and follow connection technique, for closed, parallel, promenade, two-hand open, and single-hand open positions;
6. Alignment, Body Lines and Shape, Animation;
7. Floorcraft, including proper floor etiquette and use, and presentation given the specific dance's "arena";
8. Choreography, including continuity and difficulty, variety and clarity of movement and position concepts;
9. Phrasing and musical Interpretation, specific to all Showcase, and Masters Divisions.

The UCWDC Judge Certification Curriculum taught at UCWDC Judge Training Seminars and Judge Testing Seminars (leading to judge certification), is open to all competitors, coaches, teachers, and interested parties, and are often held in conjunction with sanctioned UCWDC events. For further information regarding the UCWDC Judge Certification and the UCWDC Judge Curriculum, contact the UCWDC Judge Certification Chair:

Sue Boyd, VP Judge Certification  
P.O. Box 20954  
Tallahassee FL 32316  
Office Phone: (904) 575-6837

### 2.b Judge Selection Limitations

Event Directors may select competent Judges from the ranks of competitors, as well as from the ranks of other Country Western dance experts, with the following stipulations:

1. No competitor may judge at an event where he/she is actively competing in any division of competition, except Masters and Champions. Division I Classic and Showcase may judge only Teams, ProAm, Line Dance and/or any Honky Tonk.
2. No competitor may judge any division above that for which he/she is currently qualified by their divisional rating, or in which he/she is currently competing.
3. No competitor may judge the division for which he/she is currently qualified or the division in which he/she is competing, without taking a mandatory four (4) month leave of absence from competition (the date determined from the last day the contestant judged his/her own division).

4. No future competitor may judge the division for which he/she intends to compete, or any higher division, without taking a 4 month hiatus from judging those divisions.

5. No person who is part of a dancing couple, whether they are competitively active or retired, or no person who is part of a teaching couple, or no person who is part of a couple that has a "personal" relationship may judge the same division at the same dance event.

6. Directors must use a minimum panel of five or more judges, always using an odd numbered panel (i.e. 5, 7, 9, 11, etc.).

### 2.c Judges Ethics

Judges are allowed to socialize with all who attend the event when not working, provided privileged information about Judges' scoring or contest results is not divulged. As Judges, specific contest observations are to be considered privileged for the duration of the event and may not be revealed to anyone other than appropriate event officials.

Although a Judge may divulge to contestants their own specific opinions and observations after an event has concluded (once award winners have been publicly announced), they may not disclose information about any other Judge's assessments.

Judges are not allowed to actively solicit or conduct private lessons, i.e., teach, coach, critique or advise any competitor within a division they are judging, from the beginning of the Judges' meeting at the event's start, until the conclusion of competition for that division.

Any breach of ethics by a Judge may be reason for probationary action or dismissal. Improper conduct by any contest official, as well as formal contest inquiries or protests should be made in writing and addressed to the Secretary of the UCWDC and the UCWDC Vice President directing Judge Certification, as well as brought to the attention of the Contest Coordinator and the Event Director.

### 2.d Judges Conferences

Any Judge observing a rule violation requiring a mandatory penalty should call a Judges' conference immediately at the end of the heat or performance being danced. A Judges' conference may be called to inquire about some questionable observation that may need other Judges' substantiation, or an official interpretation or clarification of the rules by the Contest Coordinator. A Judge may also call a conference when a competitor has repetitive rhythm or timing problems within a specific dance that the judges wish the Contest Coordinator to address.

Judges are reminded that a conference may not be used to influence an observation, argue an opinion for swaying other Judges' scores, or to make comments not pertaining to a dancer or group of dancers in the current heat of competition.

### 2.e Event Contest Officials

Each event must provide the following positions that will serve to manage the contest on behalf of the UCWDC:

1. A Competitor Coordinator: Responsible for the supervision of all competitor organization heat management in the contest "staging area" (aka "floor coordinator");
2. A Ballot Coordinator: Responsible for the collection, review and delivery of contest ballots to the contest scoring room (aka "ballot runner");
3. A Scoring Coordinator: Responsible for the supervision of all scoring personnel, the administration of all scoring procedures, and all scoring reports;
4. A Contest Coordinator: Responsible for the supervision of all contest officials, including Judges, and the administration of all contest procedures. It is highly recommended that the Contest Coordinator be selected from the ranks of UCWDC voting members, as familiarity with the rules intent may be critical in proper rules interpretation. The Contest Coordinator will;
  - a. be present and accessible for conferences at all times during the actual competition schedule,
  - b. be responsible for notifying all involved persons anytime a Judges' conference is called, regardless of the conference outcome,

- c. present the specific reasons and results of any Judges' conference only to those persons involved,
- d. serve as an executor of rules or penalties when there is an infraction of the rules that requires a mandatory point deduction that has been called in conference by a panel of Judges,
- e. be responsible for the timing of teams and Solo Medley performances.

## Competition Structure & Format For Couples, Line Dance, & Teams

### 3.a Gender & Age Requirements

These dance contests are open to couples ("pairs" of dancers) consisting of one man and one woman, or male or female individual line dancers, or teams of eight members (except Demo, requiring 3-7 members). Teams with partner/couple routines must meet the "couple" definition defined above. Each contestant must be at least 18 years of age, except as specified for the Junior Age Divisions. A Junior competitive couple where one partner has turned 20 years of age and is no longer eligible to compete in the Junior Age Divisions, but his/her partner has not reached 18 years of age, may compete as adults as long as the partner is at least 16 years of age. All age requirements are to be determined as of the first day of the event, subject to the minimum-age laws of the governing state, province, country, or the house rules of the host establishment. Please refer to the event's contest registration forms for any deviation in age requirements.

### 3.b Divisional Structures & Age Limits

The UCWDC offers a variety of Country Western dance forms for competition. They are generically, Couple Dance, Line Dance, and Team Performance.

**1. Couple Dance Competition** includes the following competitive categories:

- a. Showcase Competition: These divisions are dedicated toward excellent dance fundamentals and are designed for competitors desiring an outlet for intense music interpretation and choreographical preparation.
- b. Classic Competition: These divisions are dedicated toward excellent dance fundamentals performed with a focus on well developed lead and follow. Classic is designed for those less concerned with musical interpretation and extensive choreography.
- c. Honky Tonk Competition: These divisions are dedicated to the social/recreational dancer who is developing dance fundamentals and wishes to enter a more relaxed competitive arena and may or may not wish to progress to Showcase or Classic divisions.
- d. ProAm Competition: These divisions are dedicated to dance students engaged in regular dance training wishing to further refine their dance education through competition. ProAm is a generic term which includes Classic ProAm (Classic rules), Showcase ProAm (Showcase rules), ProAm Spotlight (Showcase rules), and Pro/Pro (Showcase rules). Unless otherwise noted, ProAm divisions are split between males and females.

(Please note that many UCWDC events offer a variety of non-sanctioned dance competition such as Jack & Jill, Just Dance, or other contests which are governed by "house rules" specific to that event.)

**2. Line Dance Competition** includes the following competitive categories:

- a. Classic Competition: These divisions are dedicated toward excellent dance fundamentals performed with a focus on specified dance step mastery and dance expression beyond step basics.
- b. Showcase Competition: These divisions are dedicated toward excellent dance fundamentals performed with a focus on innovative choreography and mastery of musical interpretation.

c. Renegade Competition: This division is dedicated toward excellent dance fundamentals performed with spontaneous choreography and musical interpretation.

d. Choreography Competition: This division is dedicated toward exclusive emphasis upon choreographical originality, and dance conceptualization.

Unless otherwise noted, line dance divisions are split between males and females. In all cases, the term line dance, is understood as a "repetitive" step pattern danced in "line" formation.

**3. Team Performance Competition** includes the following competitive categories:

a. Combination-Routine Performance (Long): This category consists of a single long performance danced against all other Combination-Routine Performance teams. Two or more performance categories (solo, line, partner) must be danced, and the entire performance will be judged as a complete performance. Individual routines (ie solo, line, partner) are not judged or awarded separately; this is an "overall performance" competition. Time limits are 7 to 15 minutes.

b. Individual-Routine Performance (Short): This category consists of a single short performance danced against all other Individual-Routine Performance teams, in separate categories, each being awarded and judged separately. Any number of separate category performances may be entered based upon the qualifying content of the specified routine. Time limits are 2 to 7 minutes.

c. Demo-Routine Performance: This category is for teams who perform socially in a non-structured group for public events such as county fairs, festivals, or parties and have between 3 to 7 members. A performance consists of routines typically performed in their local communities. Time limits are 5 to 10 minutes.

d. Cabaret Performance: This category is to be considered "Open," for teams desiring to perform routines primarily for their entertainment value and may include all forms of dance. Emphasis is on "production" and "entertainment." Time limits are 7 to 15 minutes.

**4. Divisional Structures** Each grouping of couples or line dance has a divisional structure that offers ability, age, or gender levels. They are listed below:

a. Showcase includes Divisions III, II, I, Diamond (Advanced), Silver (Advanced), Gold (Advanced), Junior Teen, and Masters.

b. Classic includes Divisions IV, III, II, I, Diamond, Diamond Intermediate, Diamond Advanced, Silver, Silver Advanced, Gold, Junior Primary, Junior Youth, Junior Teen, and Champions.

c. Classic and Showcase age Division limits are as follows (expressed as minimums):

Diamond: 30 or above, combined age of 70

Silver: 40 or above, combined age of 90

Gold: 50 or above, combined age of 115

Jr. Primary: under age 10

Jr. Youth: less than 15, average age less than 13

Jr. Teen: less than 20, average age over 13

d. Honky Tonk includes Divisions Newcomer, Novice, Intermediate, and Advanced. Each ability level is divided by age in the following manner: Open (all adult ages) and Silver (50 and above).

e. ProAm includes Classic Divisions Newcomer, Novice, Intermediate, and Advanced. Each ability level is divided by age in the following manner: Junior (under age 20), Adult (20 and above), Silver (age 45 and above), Gold (age 55 and above). ProAm is further divided between male and female. ProAm Showcase is divided into Junior (under age 20) Adult (20 and above), and Silver (age 45 and above) and Pro/Pro is not rated by age or ability. ProAm Spotlight is not divided by age, gender, or ability levels; Spotlight is performed in a solo format.

f. While all divisions may not appear at each event, the Universal dance categories of Two Step, Waltz, Polka, Cha Cha, East Coast Swing, and West Coast Swing will always be offered.

g. Line Dance Classic includes Newcomer, Novice, Intermediate, and Advanced. Each ability level is divided by age in the following manner:

Gold: 50+



- Silver: 40+
- Diamond: 30+
- Open: All ages
- Jr. Teen: 19 and below
- Jr. Youth: 14 and below
- Jr. Primary: 9 and below

Line Dance Classic is divided between male and female.  
 h. Line Dance Showcase and Renegade are not rated by ability or age levels, but maybe divided between male and female.

i. Line Dance Choreography is not rated by ability, age, or gender levels.

Contestants under the legal age of 18 must be accompanied by a parent, legal guardian, or designated adult who will be responsible for their safety and conduct at all times.

### 3.c Divisional Entry Requirements & Graduation Criteria

Any competitor may enter any division of competition, subject to that division's guidelines. A competitor may not enter more than one division and may not enter a dance category more than once. Competitors may choose to dance in a higher division than the one for which they are currently "rated" except for Masters and Classic Champions Divisions, noting that if they are awarded placements toward Graduation they become subject to the minimum eligibility criteria for the higher division. Couples are "rated" based on Overall Placements, accumulated from UCWDC-sanctioned events held since January 1, 1995 (not to include any first-year Provisionally Sanctioned, Licensed Affiliate, or Provisionally Licensed Affiliate UCWDC events). Overall placements toward graduation are accumulated on an individual basis. Divisional entry and graduation criteria is as follows:

1. Couples, Classic and Showcase: Entry and graduation limit are defined below.

a. Entry into Division IV: Division IV is considered a beginners, entry-level division. A couple is eligible to dance in Division IV if the couple has not earned a first through third overall placement in any higher division or either partner has not earned a first place in any dance category where five or more couples competed.

b. Division IV to III: Any two first place wins in any dance categories, where at least five couples competed,

c. Division III to II: One first place overall where three or more couples competed overall, or one second place overall, where five or more couples competed overall,

d. Division II to I: Two first place overalls, where at least three couples competed overall,

e. Diamond to Diamond Intermediate: One first place overall where three or more couples competed overall, or one second place overall, where five or more couples competed overall,

f. Diamond Intermediate to Diamond Advanced: Two first place overalls, where at least three couples competed overall,

g. Silver to Silver Advanced: Two first place overalls, where at least three couples competed overall,

h. Division I to Masters or Champions: Four first place overalls, where at least 3 couples competed overall, with mandatory graduation after eight first place overalls.

2. ProAm: When there are three or more couples, first place overall graduates as defined below. With five or more couples, first and second place overall moves up as defined below:

a. Entry into Newcomer: Newcomer is for new dancers with no dance competition experience and minimal dance training.

b. Newcomer to Novice: Nine gold medals with no less than two gold medals in three Universal dance categories,

c. Novice to Intermediate: Nine gold medals with no less than two gold medals in three Universal dance categories,

d. Intermediate to Advanced: Nine gold medals with no less than two gold medals in three Universal dance categories.

3. Honky Tonk: When there are three or more couples, top three overall or dance placements graduates as defined below:

a. Entry into Newcomer: Newcomer is for new dancers and/or those with no dance competition experience of any type and little or no dance training.

b. Newcomer to Novice: Any top three placements in any dance category where there are three or more competing, or a twelve month period of Newcomer competition,

c. Novice to Intermediate: Novice division is for competitors with limited competition experience, including previous Honky Tonk or nightclub contests. Placement in the top three in any dance in three separate events, or winning two first overall placements where there are three or more competing.

d. Intermediate to Advanced: Placement in the top three in any dance at four separate events, or winning three overall placements where there are three or more competing. Former Div. IV competitors who have not competed in Div. IV for 24 months are eligible to enter Honky Tonk Intermediate division, or former Div. IV competitors who have not competed in Div. IV for 12 months are eligible to enter Honky Tonk Advanced Division.

4. Line Dance: When there are three or more dancers, top three overall or dance placements graduates as defined below:

a. Entry into Newcomer: Newcomer is for new dancers and/or those with no dance competition experience of any type and little or no dance training.

b. Newcomer to Novice: Any top three placements in any dance category where there are three or more competing, or a twelve month period of Newcomer competition,

c. Novice to Intermediate: Novice division is for competitors with limited competition experience, including previous Honky Tonk or nightclub contests. Placement in the top three in any dance in three separate events, or winning two first overall placements where there are three or more competing.

d. Intermediate to Advanced: Placement in the top three in any dance at four separate events, or winning three overall placements where there are three or more competing.

5. Definitions and Entry Limitations of "Professional Instructors":

a. Individuals teaching regularly scheduled dance classes (except line dance) are excluded from Division IV and Honky Tonk Newcomer and Novice

b. Individuals earning 50% or more of their dance income from teaching private lessons are excluded from Division III,

c. To be eligible to dance in ProAm or Pro/Pro competition, there must be a pre-existing teacher/student relationship. Individuals who teach any private lessons are excluded from dancing as an Am in ProAm Classic, Showcase, and Spotlight, and are eligible for the Pro/Pro category only.

d. Individuals teaching regularly scheduled line dance classes, are excluded from Line Dance Newcomer and Novice divisions.

6. When partners cease competing together and form new competitive partnerships with someone who has a lesser divisional status, the couple may elect to dance one division lower than the division of the highest rated partner.

7. Classic Diamond and Silver are considered Division III level; Classic Diamond Intermediate is considered Division II level; and Classic Diamond Advanced and Silver Advanced are considered Division I level. When crossing over from age limited divisions (i.e. "medal" divisions Diamond, Silver, Gold) to "numbered" divisions in Classic, Diamond and Silver couples may compete at the Division IV Level; Diamond Intermediate may compete in Division III; Diamond Advanced and Silver Advanced couples may compete at the Division II Level. Gold may compete in any "numbered" division of their choice. Couples moving from Classic Divisions to Showcase Divisions may elect to dance in the next lower division.

8. When Showcase couples crossover from "medal" divisions to "numbered" divisions, Showcase Diamond (Advanced) and Silver (Advanced) may compete in Showcase Division II. Couples moving from Showcase Divisions to Classic Divisions must move to the same numbered division.

9. All crossovers are contingent upon the couple not having earned any graduation placements in a division higher than the allowed crossover division.

10. Graduation placements accumulated in Showcase, Classic and the age limited divisions (Diamond, Silver, Gold) are all tracked separately and are not counted in the other track; i.e. graduation placements earned in Classic will not count toward Showcase graduation, and placements earned in Showcase will not count toward Classic graduation, and placements earned in Diamond, Silver, or Gold will not count toward any numbered division.

11. Couples winning first place overall in any division at the UCWDC World Championships are required to enter the next higher division at the beginning of the next dance season.

### 3.d Honky Tonk Guidelines & Limitations

1. Allowable Movements: General guidelines for movement limits are found in Section 4 and are applicable to this division (i.e. no lifts, drops, etc.). Emphasis will be on lead and follow. This competition is for social dancers who don't have the time or desire to choreograph routines, but does not disallow use of clusters of moves or generally accepted patterns such as chase in cha cha, developé in waltz.

2. If a division is not offered at an event, the competitor may enter the next higher division for that event only. For example, if the Intermediate Division is not offered, those competitors may enter the Advanced Division. If a Newcomer Division is not offered, those competitors may enter Novice. The final decision on the appropriateness of this division for a competitor is up to the discretion of the Event Director.

### 3.e ProAm Guidelines & Limitations

1. Who can enter? This is a Finals only competition for a PRO (teacher-professional) to partner with an AM (student-amateur) and compete with other PRO AM's, or a PRO (teacher-professional) to partner with a PRO (student-professional) and compete with other PRO/PRO's. Competition is for couples, one man and one woman, where one partner is the teacher and the other is the student. (See Definitions and Entry Limitations of "Professional Instructors," Sec. 3.C.5.) Only the student is judged. Amateur students may enter one Classic Division, one Showcase Division, and one Spotlight, and Pro students may enter Pro/Pro only. The Event Director has the option to limit the number of entries per teacher per division.

2. Gender: Ladies and gentlemen may compete in separate heats, on separate floors, or be commingled on the floor, at the discretion of the Event Director, depending upon the number of entries. If commingled, ladies and gentlemen will be judged separately. Separate awards will be given. All divisions are gender-specific except Spotlight.

3. Dance Categories: One or more of the six universal dance categories may be offered as defined in the UCWDC Rules. If Overall Awards are given, at least four dances must be offered and entered to be eligible. These are Two Step, Waltz, a Swing, and non-Swing other than Two Step and Waltz.

4. Attire: Attire requirements are the same as for competitors above Division IV outlined in Section 4.C, and the Pro must also meet C/W attire minimums.

5. Awards: Student Awards for Classic ProAm Newcomer, Novice, and Intermediate, will be awarded as Medals: Gold with Honors, Gold, Silver, Bronze, and Honorable Mention. These Classic ProAm divisions will not be awarded Overall awards. Classic ProAm Advanced, Showcase ProAm, and Pro/Pro will not be awarded medals, but instead, will rank couples first through fifth for each dance and first through fifth Overall. Teacher Awards may be given at the discretion of the Event Director. Teachers will accumulate Medals Points for every Medal earned by every student entered in the contest (one point for Honorable Mention, two points for Bronze, three points for Silver, four points for Gold, and five points for Gold with Honors). For Classic Advanced, Showcase, and Pro/Pro, teachers will earn points equal to the number of couples placing below that student's ranking. Teachers will earn additional Points equal to the total

number of student dance entries across all dance categories (1 point for every performing student's dance entry).

### 3.f Classic Guidelines & Limitations

1. Division IV limitations are:

a. Deviation from the 8-12-16 rule is not allowed.  
b. Couples must begin in one of the five closed dance positions (i.e. offset, right parallel, left parallel, promenade, or reverse promenade).

c. Dance movements that incorporate adagio (ballet-type positions where one partner is balanced on one-foot and the other foot is elevated off the floor, i.e. attitude, arabesque, etc.), or dance movements that incorporate support leverage, or counter-balance of one partner by the other partner are not allowed except for kicks and flicks that do not elevate above the waist and are not held at any height.

d. Additionally dance movements that incorporate splits, jumps, shine, pantomime, mime, or "theatrics" are not allowed without exception.

e. Couples must enter at least Two Step.

2. All other Classic Divisions limitations are:

a. Deviation from the 8-12-16 rule is not allowed.

b. Couples must start in any joined configuration or connected dance position. Shine is not allowed for dance entrances.

c. Dance movements that incorporate any kind of momentary "frozen-in-time" stationary line or shape are allowed. This includes adagio (ballet-type movements where one or both partners are balanced on one foot and the other foot is elevated off the floor in a variety of positions, i.e. ronde', developé', arabesque, panch' posse', attitude, etc.), and also includes movements that incorporate support leverage or counter-balance of one partner by the other partner (i.e. dips, lean-ins, or lean-outs). These movements, however, must be momentarily performed, within the continuity of Classic Dance movements to briefly demonstrate a line or shape, and are not allowed to rotate on any axis within the partnership or as individuals.

d. Additionally dance movements that incorporate drags, splits, jumps, shine, pantomime, mime, or "theatrics" are not allowed without exception.

e. Couples must enter at least Two Step except all Junior divisions.

### 3.g Champions Guidelines & Limitations

Entry into this division is voluntary, subject to the criteria in Section 3.C.1.h, or First Place Overall in Classic Division I at the UCWDC World Championships. This couple, and any other couple who has competed in the Classic Champions Division, is relegated to "Champions" status, whereby they must compete in the Classic Champions Division for the lifetime of their partnership. Classic Champions may elect to advance to Masters Division by meeting similar qualifying criteria for "Masters" status in Showcase Division I. Masters Division, once competed in, relegates a Classic Champions couple to "Masters" status, whereby they must compete in the Masters Division for the lifetime of their partnership.

For a Classic Champions couple who ceases to perform together, each partner with a new partner who has a lesser divisional status, must dance in Classic Division I until such time as they re-qualify under the current Classic Champions eligibility criteria.

Champions Division will dance Two Step, Waltz, and a Solo Medley of Country Western Dances according to the following competition format:

1. Contestants will dance Two Step and Waltz in heated format. Two Step and Waltz must be danced before a contestant can enter Solo Medley.

2. Solo Medley time limits are four to seven minutes. Solos must include no less than 90 seconds of a Swing dance and no less than 90 seconds of a non-Swing dance, with the remaining time allotted to any UCWDC dance category or combination of dance categories.

3. This division is a Finals format only. When there are more than five competitors, Directors may elect to dance Two Step and Waltz as a qualifying round, with the top five competitors performing Solo Medley.

4. Overall Championship for this division will include Two Step and Waltz, each contributing 30% of the Championship point total, and a Solo Medley, contributing the remaining 40% of the Championship point total.
5. Competition music will not be released in advance and may not be played until the actual day of competition.
6. Deviation from the 8-12-16 rule is not allowed other than for musical interpretation in the solo medley.
7. Shine or apart moves may be used at any time, but are subject to the 8-12-16 rule as defined above.

### 3.h Showcase Guidelines & Limitations

1. Couples must enter at least Two Step.
2. Showcase divisions are subject to all applicable movement limitations and allowances described in Section 4.E.

### 3.i Junior Teen Showcase Guidelines & Limitations

Showcase Junior Teen Division will no longer compete in the "Masters" format, but will follow the same guidelines as all other Showcase divisions.

### 3.j Masters Guidelines & Limitations

Entry into this division is voluntary, subject to the criteria in Section 3.C.1.h, or First Place Overall in Showcase Division I at the UCWDC World Championships. This couple, and any other couple who has competed in the Masters Division, is relegated to "Masters" status, whereby they must compete in the Masters Division for the lifetime of their partnership.

For a Masters couple who ceases to perform together, each partner with a new partner who has a lesser divisional status, must dance in Showcase Division I until such time as they re-qualify under the current Masters eligibility criteria. Masters will dance Two Step, Waltz, and a Solo Medley of Country Western Dances according to the following competition format:

1. Contestants will dance Two Step and Waltz in heated format. Two Step and Waltz must be danced before a contestant can enter Solo Medley.
2. Solo Medley time limits are four to seven minutes. Solos must include no less than 90 seconds of a Swing dance and no less than 90 seconds of a non-Swing dance, with the remaining time allotted to any UCWDC dance category or combination of dance categories.
3. This division is a Finals format only. When there are more than five competitors, Directors may elect to dance Two Step and Waltz as a qualifying round, with the top five competitors performing Solo Medley.
4. Overall Championship for this division will include Two Step and Waltz, each contributing 30% of the Championship point total, and a Solo Medley, contributing the remaining 40% of the Championship point total.
5. See Section 4.E for Special Movement Allowances.

### 3.k Line Dance Guidelines & Limitations

1. Who can enter? Competition is open to individuals of all ages. If separate age divisions are not offered, or there are not at least two entries in an age category, these individuals may choose to compete in the Open age category. A competitor may enter one of the Classic divisions (Newcomer, Novice, Intermediate, Advanced) and/or one or more of the Special Line Dance Divisions (Renegade, Showcase, Choreography).
2. Gender: Ladies and gentlemen may compete in separate heats, or dance in mixed heats, at the discretion of the event Director, depending upon the number of entries. If commingled, ladies and gentlemen will be judged separately. Separate awards will be given. All divisions are gender-specific except Renegade and Choreography.
3. Divisional Options: If a division is not offered at an event the competitor may enter the next higher division for that event only. For example, if the Intermediate Division is not offered, those competitors may enter the Advanced Division. If a Newcomer Division is not offered, those competitors may enter the Novice Division. The final decision on the appropriateness of a division for a competitor is up to the discretion of the Event Director.

4. Dance Categories: Competition in a minimum of two popular line dances is recommended. The Event Director will publish the line dance names for Classic, and music for Showcase. Step descriptions will be mailed upon request. At the discretion of the Event Director, the same dances and/or music may be used for each division.

5. Heats: A maximum of ten individuals may compete in a heat. A limit may be placed on length of dancing time at the discretion of the Event Director, but will be no less than two minutes per heat.

6. Attire: Attire requirements are the same as for competitors above Division IV as outlined in the UCWDC Rules, Section 4.C, noting the exception for lace-up ropers.

7. Allowable Movements: Skirtwork, use of arms and hands, and individual expressiveness during line dance competition is encouraged without penalty. Syncopations and freeze breaks are allowed as long as they do not exceed 8 beats or 12 beats in a waltz routine, do not interfere with other competitors, and the dance resumes where it would have been had the syncopations or freeze breaks not occurred. Other variations are not restricted to the 8-12 rule and may occur back to back with syncopations and/or freeze breaks. Other allowable movements are, developpe', leg lifts, and kicks. Splits are not allowed in Classic Line Dance but are allowed in Showcase, Renegade, and Choreography. Accepted rules of line dance floor etiquette are to be observed at all times.

8. "Plain Vanilla": Competitors must dance the first two patterns of the selected dance in Classic divisions, according to the step description issued by the Event Director. Variations, syncopations, or other individual interpretations are allowed after the second pattern. Steps may also be done during the dance's "count-down" (5-6-7-8) provided they begin the vanilla pattern on the first beat after the count-down. Violations of this requirement may result in a 5 point penalty loss, at the discretion of the judges, without a mandatory judges conference being called. Use of hands, arms, facial expressions, attitude and skirt work is allowed during these first two patterns.

9. Special Line Dance Divisions:

a. Renegade Division: This division is not rated by level (i.e. novice, intermediate, advanced), by gender, or by age. Music will be chosen by the Event Director but will not be released in advance. A minimum of 10 seconds will be played prior to the first heat and the contestants may pick any line dance or combination they feel best fits the music. This division will be danced in heats as finals only, regardless of the number of entries. At the discretion of the Event Director, a different song may be used for each heat. Time may be limited to 2 minutes. Individual interpretation of the music, variety, flair, and entertainment value will be judged, with a focus on spontaneity and fun. The specific line dance chosen will not be judged except for its appropriateness for the music.

b. Showcase Divisions: This division is not rated by level (i.e. novice, intermediate, advanced), or by age. Music will be chosen by the Event Director and will be released in advance. This division will be danced in heats as finals only. At the discretion of the Event Director, up to three dances may be offered or required and the beats-per-minute (bpm) may fall into three categories, Slow, Medium, and Fast. Contestants may pick any line dance or combination they feel best fits the music, or may choreograph their own. Musical interpretation is encouraged and steps and patterns from various types of dance are permissible, although optional, (clogging, jazz, ballet, tap, etc.) to add excitement to the dance and to highlight the music. Male and female entries will receive separate awards at the discretion of the Director.

c. Choreography Division: This division is not rated by level (i.e. novice, intermediate, advanced), by gender, or by age. The Choreographer must enter with an original line dance, consisting of a repetitive step pattern. They may have up to six friends on the floor for support. Those accompanying the choreographer must meet C/W Line Dance attire minimums. Time may be limited to 90 seconds and will be danced in a Solo Format as finals only. Directors also have the choice to offer levels of choreography entry based on "dance count"

(eg: 64 counts and below as one category, and over 64 counts as a second category). Judging will include variety and difficulty of dance movement, artistic interpretation, selection of music, continuity and phrasing, and entertainment value. One copy of the dance step description must be provided with the competition registration form or entry may not be permitted. Music must be Country Western and must be provided by the Choreographer prior to the start of competition, cued up and ready to play. The number of original choreography entries per dancer may be limited at the Director's discretion.

9. Awards will be given to five places in each dance category. An Overall Division Award may be given at the discretion of the Event Director. All dances offered in a division must be entered to be eligible for an Overall Award, or as designated by the Event Director. Separate awards for ladies and gentlemen will be given for each division except Renegade and Choreography. A single Overall Award may be given in Showcase at the event Director's discretion.

### 3.1 Music Guidelines & Limitations

1. Preliminaries and Finals music will not be released in advance of the day of competition for all Classic Divisions. The exact time of Classic music release on the day of competition is at the event Director's discretion. Finals music will be released in advance for all Showcase Divisions and Masters. Music given in advance will come from an official UCWDC Music List that selects a "new" song for a prescribed dance every other month, with the selection pre-released six (6) months prior to its implementation date on the first of the month.

2. Showcase music is subject to a 15 day "window" on either side of a dance's new music release date. Event Directors may choose either release, provided the entire "set" of all dances for that release is used. Event Directors may not use more than one specified music release per dance. Please refer to the event's contest registration forms or contact the Event Director for the specific music list to be used.

3. All Showcase divisions will use the same music except Masters.

4. Showcase competition music will be released in advance per the following schedule:

Dance Release Date Use Date-1997

WC Swing Aug. 1, 1996 Feb. 1

Two Step Oct. 1, 1996 Apr. 1

EC Swing Dec. 1, 1996 June 1

Polka Feb. 1, 1997 Aug. 1

Waltz April 1, 1997 Oct. 1

\* No change Dec. 1

Cha Cha June 1, 1997 Feb. 1, 1998

5. The following "play lengths" of heat music are at the event Director's discretion: All Classic adult may be limited to two minutes thirty seconds (2:30); Classic Junior Teen, and Honky Tonk divisions may be limited to two minute minimum; Classic Junior Youth may be limited to a 90 second minimum; Classic Junior Primary may be limited to a 60 second minimum.

6. ProAm will adhere to the following "play lengths": ProAm Classic, Showcase, Pro/Pro, will be limited to 90 seconds; ProAm Spotlight is limited to 2 minutes minimum to 3 minutes maximum.

7. Honky Tonk and Classic Line Dance music will not be released in advance of the competition with dancers receiving at least 20 seconds prior to the first heat of a dance category to warm-up to the competition song. Preference will be given to music that does not have any major breaks or interruptions in flow. Line Dance Showcase music will be prereleased by the Event Director and may be limited to two and a half minutes play length if the selected song is exceptionally long. This will be specified in pre-event literature.

8. All music must fall within the specified BPM range for each dance, except for Masters and Champions.

9. Suggestions for song selections to be included on the UCWDC Music List may be sent to the UCWDC Rules Chair.

10. Music selected by contestants (i.e. Solo Medley, Teams) becomes an item for Judges' assessment. Competitors may not use inappropriate or non-Country Western music for any portion of their performance. Orchestrated music that is Country Western in arrangement or theme and/or music that is performed by a Country Western artist or band is acceptable. Top "40" pop music is acceptable only if it has passed from the pop charts to the Country Western music charts. Weekly nationally-known Country Western music charts, Country Western music video releases, or Country Western movie sound tracks and themes may be used as appropriate guides to music selection. If a contestant selects questionable music and has documentation to support their belief that their choice of music does indeed meet the music criteria defined above, it is strongly recommended that all documentation be presented to the contest coordinator prior to competition. Because of the wide variety of music styles and genres now entering country music, Judges cannot be expected to be acquainted with the thousands of artist releases and determine it's "country-ness" by sound alone. In the final analysis, competitors are solely responsible to select and/or demonstrate that their music fits these criteria. If the majority of Judges agree that the minimums for Country Western music are not met, competitors will be penalized. Music that only marginally passes the above minimums may be subject to point loss at the Judges' discretion.

11. Teams and Masters/Champions solo medley, may select brief portions of non-country music for their performance's entrances, exits, and routine transitions. Non-country music that is extended for exceptionally long entrances, exits, or transitions may be subject to penalty at the Judges' discretion.

### 3.m Preliminaries Elimination Process

Preliminaries will be held in all divisions, except Divisions that use a Finals only format (Masters, Champions, Line Dance Choreography, Line Dance Renegade, Line Dance Showcase, and all divisions of ProAm), according to the following format:

1. Twelve or fewer competitors may compete in the Finals round only, with the day of Finals performance being the Event Director's discretion.

2. Thirteen or more competitors will cut to a finals round of twelve.

3. Showcase Junior Teen and Classic Junior Teen, Youth, and Primary Divisions will be danced in a Finals format only.

### 3.n Dance Heat Stipulations

In an effort to assure consistency and fairness in competition, contest heats for all rounds will be randomly drawn, with the guarantee that they be balanced within one couple. No event may run heats of dance categories in a "grouped" format where a single heat performs a multiple of dances in a row. Dance categories must be run in a contiguous format, with all of one dance performed before the next dance is staged, although different divisions performing the same dance may be "interleaved" for event interest and efficiency.

Seeding for finals heats will be the inverse order of preliminary placements.

### 3.o Finals Postings, Alternatives, & Release of Scores

A list of finalists in heat order will be posted after Preliminaries. In addition, two Finals' alternates for each dance category (if available) will be posted. Alternates should be costumed and near the Finals staging areas at least 5 minutes prior to Finals heats should a finalist scratch from competition. Please note that couples' Preliminaries scores and placements will not be made available until after the Finals. Only scores from the Finals will determine the placement of winners in each dance category. Release of either Preliminaries or Finals scores and placements, when available, will not include the actual names of the Judges. For smaller, "finals only" divisions, heat postings are at the discretion of the Event Director.

### 3.p Overall Championships Criteria

Overall placement awards will be determined solely by the Judges' placement ranking in the Finals round of competition (see Section 8). Required dances for Overall Championships are:

1. All divisions (except Masters, Classic Champions, Honky Tonk) require dancing in the finals round of the Two Step, Waltz, a couple's best Swing dance, a couple's best non-Swing dance, and placing at least fifth in a minimum of one dance category. All four (4) required dance categories are equally weighted toward Overall Championship.

2. Overall Championships for Masters and Champions will include Two Step, Waltz, and a Solo Medley.

3. Honky Tonk Overalls require entry into the Two Step, and two other dance categories of the competitor's choice.

4. Line Dance Overalls require entry into a minimum of two (2) line dances for Classic or Showcase.

The title "Champions" will be awarded only to the 1st place Overall Winner. All others will be noted as 2nd place to 5th place "Overall Winners".

### 3.q Awards Requirements & Report of Results

Awards for all divisions will be given to the first through fifth place winners in each dance category offered. Titles for Masters Champions, Classic Champions, Grand Champions, and Divisional Champions will be given to first place only (see Section 7 for Title information). Awards for other Overall Winners in descending placement will be given in a specific number determined at the discretion of the Event Director. By Wednesday immediately following the dance event, the Event Director must report to the UCWDC's designee the actual Preliminaries, Finals, and Overall results in their entirety for all dances and divisions offered, including full names, social security numbers, and mailing addresses for all contestants. This information will be considered privileged and be used solely for the purposes of maintaining UCWDC divisional ratings for competitors, their qualifying status for the annual World Championships, and the annual World Point Championships.

## Competition Rules, Requirements, & Penalties

### 4.a Contestant Department & Ethics

All decisions of the Judges, the Contest Coordinator, and Event Director will be final. Competitors are expected to act in a professional manner. Competitors are expected to provide on any competition registration form their social security number and birthdate. This data is for determining graduation placement tracking, Worlds Points Championships, and age divisional eligibility. Contestants who fail to give their social security number will not be eligible for Worlds Points Championships, nor will their graduation placements be tracked which may cause future divisional eligibility problems. Any competitor causing a disturbance (such as fighting, abuse, unsportsmanlike behavior, etc.) or involved in unethical conduct interpreted as solicitation of privileged contest information from any contest official may be disqualified from placement awards at that event. Any competitor that "leaves" the contest floor and does not finish the dance may be "scratched" from the round of competition in question. A competitor that "leaves" the contest floor but returns to finish the dance may be subject to point loss at the Judges' discretion according to the percentage of time absent.

Competitors are not allowed to question or consult the Judges under any circumstances regarding the administration and execution of the contest during the event. All contest rules and scoring concerns should be directed to the Contest Coordinator only. All contest logistics and ethics concerns should be directed to both the Contest Coordinator and the Event Director.

### 4.b Competition Reporting Procedures

Each competitor will be responsible for being in their assigned "staging area" and reporting promptly to their Competitor Coordinator five minutes prior to their

performance time. This usually means that as one heat of competition is "lined-up" and presented to the Judges, the next heat should be immediately gathering with the Competitor Coordinator in the staging area. Competitors missing their scheduled or announced time slot in Preliminaries may request but are not guaranteed an alternate time for performance. Competitors also competing in Teams or Line Dance competition will be given priority in this matter.

### 4.c Costuming Requirements

1. Attire for Women:

a. Western style shirts or blouses, skirts, pants, or dresses are required. Regardless of skirt, dress, or pant construction, no part of the lady's leg that is four inches (4") or more above the middle of the knee (front, back or sides) may be revealed when standing still. This includes sheer, see-through material that reveals skin more than four inches (4") above the middle of the knee. Ladies, please note that skirts that marginally meet this requirement may be subject to point loss (Section 4.F.1).

b. When wearing skirts or dresses, bare legs are unacceptable, therefore hose or dance tights are required. When wearing shirts or blouses, bare midriffs are unacceptable, however backless dresses are allowed. Dance pants must be worn as an undergarment, however a thong or g-string underpant are inappropriate. Square-dance style petticoats are not allowed.

c. Skin tight stretch, elasticized material, or gymnastic style body shirts or suits may be used that have been appropriately modified, trimmed or accented for Country Western dance (not to be confused with simply adding accessories).

d. Strapless tops or gowns or outfits whose only support of the bodice are spaghetti straps (less than 1 inch in width) are unacceptable. Flesh-colored straps or flesh-colored material will be treated as though it were "naked" skin and scored accordingly. Off-the-shoulder dresses or blouses (those that have sleeves that can be placed and worn on the shoulder, and are constructed with at least a 2-inch underarm seam) are allowed.

e. If worn, standard size and style cowboy hats are required that have at least a 3-inch brim and a western shaped crown.

2. Attire for Men:

a. Western style shirts and pants are required. Pleated pants or formal wear with tails or cummerbunds are not allowed. Tuxedo shirts, vests, or waistcoats are acceptable only if appropriately modified, trimmed or accented for Country Western dance (not to be confused with simply adding accessories).

b. Standard size and style cowboy hats are required that have at least a 3-inch brim and a western shaped crown.

3. Attire for Juniors.

a. All criteria listed above for women and men will also apply to Junior girls and boys, respectively, except that:

b. all dimensions, lengths and widths will be seen and scored proportionate to the height and size of each Junior dancer.

4. Boots and Footwear for all Competitors:

a. Footwear will be cowboy-style boots or non-lacing ropers-style boots with 1) at least a 1-inch walking or riding style heel (measured from the extreme back top edge of the heel vertically to the floor), 2) an extended welt or sole visible to the eye, and 3) a straight shaft height that stands at least nine (9) inches high (measured from the top of the heel along the side seam of the vamp). Moccasins; contoured, spiked or platform heels; and lace-up or zippered boots are not allowed in couples competition.

b. Lace-up ropers are allowed for all line dance competitors, and line dance exclusive performance teams.

5. Thematic costumes (e.g., civil war uniforms, Indian garments, gambler suits, saloon dresses, etc.) are not allowed in couples', line, or team competition (except Cabaret). Costumes may be deemed "thematic" if by decoration or style of fabric, they attempt to dramatically draw attention portraying a "theme." Fabric patterns that are C/W in theme are allowed (eg. "flag" patterned shirts). Fabric patterns portraying a non-country theme are not allowed.

6. Special Division IV Attire Limitations: While traditional Country Western wear (including matching or coordinated outfits) is recommended, "costumes" are not allowed. Matching off-the-rack outfits are acceptable and encouraged. No fancy decorated costumes or custom-designed outfits are allowed. The following items define 'fancy,' and are not acceptable on competition clothing; velvet, satin, spandex and multiple layered fringe, or the use of sequins, sparkles, studs, lace, glitter or rhinestones, not normally found on off the rack clothing. Single layer fringe is acceptable. If present, these items when used in excess, may need to be removed from 'store bought' clothing. When in doubt, leave it out! If they prefer, the couple may instead, elect to dance in Division III.

7. Special Honky Tonk Attire Limitations: Honky Tonk divisions will follow the limitations for Division IV, however, hats and boots are not required but are strongly recommended. If you have them, wear them, since this is a country western dance contest.

8. Special Team Attire Limitations: Shorts are not allowed. Coordinated t-shirts are allowed for teams that are exclusively Line Dance Individual Performance teams.

#### 4.d Use Of Props Limitation

1. Props are defined as all objects other than standard C/W apparel and accessories that can be appropriately revealed, utilized, and retained, and are not allowed in couples, line, or team competition (except Cabaret). Discarding apparel (specifically a tear-away skirt) or accessories during a couple's performance is allowed only in the Solo Medley dance category and in Teams. Examples of props are guns and holsters, hand-held flowers, spurs, sheriffs' badges, garters worn on the arm, chaps, etc. Hat "play" is allowed and will not be deemed a prop, unless it is purposefully discarded for any length of time. Use of items that marginally approach the definition of "props" may also be subject to penalty at the Judges' discretion.

2. In Team competition, team banners of any size may be displayed at the back of the dance "arena" and may be used to create a "dressing" area for costume changes as though the banner were a stage curtain. A banner used for this purpose must be highly mobile and able to be erected and broken down quickly for contest efficiency.

#### 4.e Movement Limitations & Special Movement Allowances

1. Movement Limitations: Dance movements that incorporate lifts, drops, aerials, and acrobatics are not allowed in any division except by special allowance for Masters and Team Cabaret, and are described according to the following guidelines (where all indicated height levels are determined by a person's standing upright and flat-footed):

a. A lift will be described as any move where both feet of one partner are off the floor and weight is supported by the other partner.

b. A drop will be described as any move where the head and torso of one partner is entirely below the waist level of the other partner and weight is supported by the other partner.

c. An aerial will be described as any move where one partner independently brings both feet off the floor and one foot is above either partner's shoulder level or both feet are above either partner's waist level.

d. An acrobatic will be described as any move where one person independently passes his/her foot, leg, or body over and across the plane of one's own or partner's head, or passes his/her body under or through the legs of the other partner.

e. Leans, clips, or leveraged moves where one partner supports some but not all of the other partner's weight, and the other partner is not "lifted" or "dropped" are allowed with these additional stipulations: these movements are not allowed in any Classic Division, except as specifically designated under Classic Guidelines and Limitations (Section 3.F). Masters may use movements that allow for a "drop," where head and torso of one partner is below the waist of the other partner. "Acrobatic" moves are allowed only in

Masters Solo Medley and Cabaret Teams, as long as the move is not deemed dangerous.

f. Developé, leg lifts or kicks where one partner's foot rises above the level of his/her partner's head are allowed, except in Classic Division IV.

g. No splits of any kind are allowed in any Classic division; however any type of split is allowed in Teams, Showcase Line & Couples, and Masters.

h. Drags, where one partner is supporting or leveraging some, but not all of the other partner's weight, and with choreographical intent, transports or moves the other partner across the floor, are not allowed in any Classic division, but are allowed in Showcase and Cabaret Teams.

i. While it is acceptable for a person to kneel on the floor, lying prone or sitting on the floor is not allowed, except in Masters Solo Medley and any Team category.

j. Any form of lift, drop, aerial, and acrobatic is allowed in Cabaret Teams, including full extension lifts and aerials, provided safety spotters are used.

2. 8-12-16 Limitations (Classic Divisions): Couples may begin the dance from the defined basic dance position, or they may elect to use entrances, subject to the limitations described each for Classic Division. All Showcase Divisions are exempt from the 8-12-16 Rule, but are reminded that extreme and extended deviation from the basic dance concept may be cause for point loss at the Judges' discretion. The "8-12-16" Rule will be defined by choreographical concepts or universally accepted Country Western "school figures" that do not contain shine movement (or apart dancing), pantomime and mime (or theatrics), rhythm breaks or syncopations, or non-leadable movement that extends beyond the following guidelines:

a. 8 counts of music for Two Step, Polka, Schottische, Southern Style Schottische, Southwest Shuffle, Triple Two Step, and Rhythm Two Step;

b. 12 counts of music for Waltz;

c. 16 counts of music for Cha Cha, West Coast Swing, East Coast Swing, and Pony Swing;

d. Shuffle (Hoedown) will be as described herein, allowing these movements only during the "standing" step pattern portion of the dance;

e. Solo Medley will allow for these movements without limit for full interpretation of the music as it is selected and prepared by the contestants. Judges reserve the right, however, to determine if a performance has fundamentally deviated from accepted Country Western dance descriptions.

f. Individual partners are subject to the 8-12-16 limits, even when the other partner is maintaining the basic step pattern.

3. Dance Variation Limitations: In Classic divisions, at least two-thirds of dance movement/routines must be recognizable and appropriate to the specific dance category, and in Showcase divisions one-half must be recognizable and appropriate to the specific dance category. Dance patterns described in the following dance categories are merely intended to outline basic step patterns and do not include the many possible variations created by rhythm breaks and syncopations. Such rhythm breaks and syncopations may occur within the count of the basic dance pattern or they may "extend" the count of the basic dance pattern.

a. A rhythm break or variation occurs when basic rhythm pattern is altered by "extending" or "altering" the basic rhythm count.

b. A syncopation occurs when any step places the accent between beats of music, whether altering the basic rhythm count or not.

Rhythm breaks and syncopations will be allowed to accomplish turns and movements, as long as basic styling, appropriate to the specific dance category, is maintained. Except for repetitive eight-count basics for the six-count dances of Two Step, East Coast Swing, and West Coast Swing, "extended" rhythm breaks and syncopations beyond the duration of the "8-12-16" Rule are not allowed in the Classic Divisions, except as appropriate to musical interpretation for Classic Champions Division.

4. Floor Etiquette: Universally understood Country Western dance floor etiquette should be adhered to at all times

## Dance Categories

during the competition, respective to the particular dance category, as follows:

- a. Progressive dances, including Two Step, Waltz, Polka, Schottische and Triple Two Step, should generally move in line-of dance (LOD), counter-clockwise around the dance "arena", with several lanes of travel available to all couples.
  - b. Non-Progressive or Stationary dances, such as Cha Cha, Pony Swing, East Coast Swing, West Coast Swing, and Rhythm Two Step, and all line dance, should generally remain in place so as not to flagrantly interfere with the dance "space" of other competitors, as determined by the starting positions prior to the play of music.
  - c. Regardless of the type of dance, competitors should take precautionary measures to avoid interfering with another competitive couple. When a collision occurs, the competitor/s deemed "out of control" or "unaware" of other competitor will be penalized for the infraction.
  - d. The guidelines for assessing a mandatory penalty are vehicular "Rules of the Road" regarding tailgating, passing, backing up, blocking multiple lanes, entering a lane of travel, colliding, sideswiping, rear-ending, etc..
5. "Sexual" or "Violent" Movement Limitations: While flirtatious movements are acceptable, overtly sexual, vulgar, or crude dance presentations are deemed inappropriate for all dances, as are dramatized depictions of excessive violence. Please note that dance presentations that marginally approach the above criteria may also be subject to point loss at the Judges' discretion.

### 4.f Penalties

1. The following list of violations are subject to minus one ranking/placement for each violation in the preliminary or finals round of competition for each dance:

- a. For Costuming Violations: Dress that marginally passes the above minimums may also be subject to penalty at the Judges' discretion if felt to be inappropriate to the atmosphere of major competition or the particular dance category performed. Accidental loss of hat during a performance may affect overall performance scores, or maybe subject to a costuming violation penalty if the loss is extended beyond "reasonable recovery" time.
  - b. For Use of Props: Use of items that marginally approach the definition of "props" may also be subject to penalty at the Judges' discretion.
  - c. For Breach of Floor Etiquette: A violation that intentionally causes a collision of competitors or one that severely interferes with another competitor's performance. The panel of Judges will determine by majority opinion what constitutes a "flagrant" infraction of dance floor etiquette.
  - d. For Use of Excluded Movements: The panel of Judges will determine by majority opinion what constitutes a "limited or special movement" infraction. Please note that exaggerated moves that marginally approach the above criteria may also be subject to penalty at the Judges' discretion.
  - e. 8-12-16 Violation: For both Classic (within the 8-12-16 limits) and Showcase divisions, extended recognizable dance patterns from dance categories not described in these rules (e.g., Quick-step, Charleston, Clogging, etc.) should only be used as appropriate for musical interpretation. The Judges majority opinion will determine what constitutes an infraction of the "8-12-16" Rule.
  - f. Classic Movement Limitation Violations: Defined for Classic Divisions not mentioned specifically in 4.E. The panel of Judges will determine by majority opinion what constitutes a "limited movement" infraction.
  - g. For use of "Sexual" or "Violent" Movement: The panel of Judges will determine by majority opinion what constitutes a "sexual, vulgar, crude or excessively violent" dance presentation. Please note that dance presentations that marginally approach the above criteria may also be subject to penalty at the Judges' discretion.
2. For use of "Non-Country Music" outside of entrances, exits, and transitions for Teams and Masters/Champions solo medley, the team or couple's ranking will be dropped to last place.

### 5.a Universal Dance Categories

Different dance categories may be used at each particular dance event. However, to establish worldwide consistency in dance offerings, the Universal dance categories of Two Step, Waltz, Polka, Cha Cha, East Coast Swing, and West Coast Swing will be offered at every sanctioned UCWDC event. Competing couples are eligible to dance any dance offered by an event at the divisional level for which they are "rated," providing they satisfy all eligibility criteria stated for that division. Tempo windows will be adhered to for all divisions except Masters and Champions where slower or faster music may be selected.

1. Two Step, 184-200 BPM: Any six or eight-count combination of basic Two Step patterns (quick, quick, slow-slow- or quick, quick, slow- quick, quick, slow-) may be used that has a generally forward progression. "Extended" or "altered" variations may be used, so long as no more than 10 quicks or 6 slows occur in succession (except when used for musical interpretation). Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule, with Two Step having a limiting factor of 8 counts of music. The basic dance position is Closed.

2. Waltz, 88-104 BPM: Any basic Waltz pattern (1 2 3, 4 5 6) may be used that has a generally forward progression and accents counts one and four of the music with compression and drive. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule, with Waltz having a limiting factor of 12 counts of music. The basic dance position is Closed.

3. Polka, 116-132 BPM: Any basic Polka pattern (1&2, 3&4) may be used that has a generally forward progression. Rhythm break patterns of eight (8) counts of music or less may be used. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule, with Polka having a limiting factor of 8 counts of music. Basic dance position is Closed.

4. Cha Cha, 98-114 BPM: Any basic Cha Cha pattern (2 3, 4&5, 6 7, 8&1) may be used that "breaks" or accents counts two and six of the music. The dance may have some form of periodic forward or backward progression. However, substantial parts of the dance should be stationary. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule, with Cha Cha having a limiting factor of 16 counts of music. "Chase" patterns are considered an extended "school figure" and, therefore, may extend beyond 16 counts of music. The basic dance position is Closed.

5. West Coast Swing, 112-128 BPM: Any six or eight-count combination of basic swing patterns (1 2, 3&4, 5&6 or 1 2, &3 4, 5&6, 1 2, 3&4, 5 6, 7&8) may be used that have a generally stationary, predominantly slotted step pattern, with the woman's forward progressive walk-walk occurring on counts 1 2. All variations and syncopations within the dance pattern or a school figure are permitted when the basic dance pattern is not extended. When the basic dance pattern is extended, variations are subject to the "8-12-16" Rule, with West Coast Swing having a limiting factor of 16 counts of music. The basic dance position is Promenade (or Conversation).

6. East Coast Swing, 142-158 BPM: Any six or eight-count combination of basic swing patterns (1&2, 3&4, 5 6, with 1&2, 3 4, 5&6, 7 8) may be used that have a generally stationary, circular rotating, slotted step pattern, with the man's and woman's rock-step occurring on counts 5 6, or 7 8. All variations and rhythm breaks within the dance pattern or school figure are permitted when the basic dance pattern is not extended. When the basic dance pattern is extended, variations in the dance pattern or a school figure are subject to the "8-12-16" Rule, with East Coast Swing having a limiting factor of 16 counts of music. The basic dance position is Promenade (or Conversation).

### 5.b Regional Dance Categories

Different dance categories may be used at each particular dance event. Regional dances are offered based on their regional popularity and demand, and may not occur at all

events. To determine which contest dance categories will be offered, please refer to specific dance event information and format. Competing couples are eligible to dance any dance offered by an event at the divisional level for which they are "rated," providing they satisfy all eligibility criteria stated for that division.

1. Shuffle (Hoedown), 128-144 BPM: Any basic Shuffle pattern (1&2, 3&4) may be used that has a generally forward progression. However, the dance must incorporate some rendition of a non-progressive step pattern that has a minimum of 8 counts and a maximum of 16 counts of music. At least 4 shuffles and not more than 8 shuffles may be performed consecutively without entering the "standing" step pattern or loss of execution points will result at the Judges' discretion. Variations in the dance pattern or a school figure may be performed only during the non-progressive step pattern as specified in Section 15. The basic dance position is Side-By-Side (or Sweetheart).

2. Southwest Shuffle (Fort Worth Shuffle), 112-128 BPM: Any basic Southwest Shuffle pattern (1 2 3, 4&5, 6&) may be used that has a generally circular, forward progression. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Southwest Shuffle having a limiting factor of 8 counts of music. The basic dance position is Closed.

3. Triple Two Step, 112-128 BPM: Any basic Triple Two Step pattern using six counts of music (1&2, 3&4, 5 6) may be used that includes two triple-steps (shuffles) followed by two walking steps. The dance must have a generally forward progression. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Triple Two Step having a limiting factor of 8 counts of music. The basic dance position is Closed.

4. Schottische, 126-142 BPM: Any basic Schottische pattern may be used that includes a series of three steps (predominantly vine-step patterns) followed by a kick-accent (1 2 3 kick, 5 6 7 kick), which may include a scoot, hop, or brush. Any number of Schottische patterns may be performed in phrase consecutively, followed by a rhythm variation consisting of two or more two-count "step, kicks". The dance must have a generally forward progression, with no backwards traveling vine or Schottische patterns allowed. No Shuffle or Polka rhythm patterns are allowed. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Schottische having a limiting factor of 8 counts of music. The basic dance position is Side-By-Side (or Sweetheart).

5. Southern Style Schottische, 140-156 BPM: Any basic Schottische pattern may be used that includes a series of three steps (predominantly vine-step patterns) followed by a kick-accent (1 2 3 kick, 5 6 7 kick), which may include a scoot, hop, or brush. Four consecutive Schottische patterns are performed followed by two two-count "step, kicks" followed by a backward or in place Schottische pattern followed by one two-count "step, kick." The dance must have a generally forward progression. No Shuffle or Polka rhythm patterns are allowed. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Southern Style Schottische having a limiting factor of 8 counts of music. The basic dance position is Side-By-Side (or Sweetheart).

6. Rhythm Two Step, 152-168 BPM: Any six or eight-count combination of basic Rhythm Two-Step patterns (1 2 3 [kick/touch], 5 [kick/touch], 1 2 3 4 5 [kick/touch], 7 [kick/touch] or 1 2 3 [kick/touch], 5 6 7 [kick/touch]) may be used that have a generally stationary step pattern. Variations in the dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Rhythm Two Step having a limiting factor of 8 counts of music. The basic dance position is Closed.

7. Pony Swing, 100-116 BPM: Any four or eight-count combination of basic Pony step patterns (&1 &2 &3 &4 or &1 &2 &3 &4 &5 &6 &7 &8) may be used that have a generally stationary, predominantly circular step pattern that continuously changes weight between feet, with weight proportioned primarily over one foot and changed momentarily in a "push-step" to the other foot then immediately returned to the primary foot. Variations in the

dance pattern or a school figure are subject to the "8-12-16" Rule as specified in Section 15, with Pony Swing having a limiting factor of 16 counts of music. The basic dance position is Two-Hand Open.

### **5.cSolo Medley**

1. Solo Medley: Any combination of Country Western dances that are outlined in these rules as a couples' dance category are permitted in the Solo Medley category, as long as the dance is "recognizable" in character and accent. Recognizable dance patterns from dance categories not described herein these rules (e.g., Quick-Step, Samba, Charleston, Clogging, Hip-Hop, etc.) should only be used as appropriate for musical interpretation contained "within" the selected songs. The panel of Judges will determine by majority opinion what constitutes an infraction of a "recognizable" dance. (If a mandatory penalty is assessed, it will have the same value as the "8-12-16.") Please note that excessive use of "non"-Country Western dances, as opposed to newly composed dance movement concepts, may also be subject to penalty at the Judges' discretion. "Special effects" music cuts may be used that enhance the Country Western "theme" of the couples' program, entrance, exit, and transitions. Solo Medley is danced "spotlight" fashion to music of the competitors' own choice and preparation.

2. Determination of a performance's time limit: Teams should be aware that their time limit and judging assessment begins and ends with the initial play of their tape or CD to the final play of their tape or CD. Note that all performance times have a +/- grace period of 15 seconds.

3. BPM: Competitor's are not required to follow standard beats per minute for the solo medley.

## **Team Performance Competition**

### **6.aEntry Options**

Teams may choose to enter individual performances in each of the following performance categories: Combination-Routine Performance (Long), Individual Routine Performance (Short), or Demo-Routine Performance (3 to 7 Team Members), or Cabaret Performance. Demographic "Sub-divisions" are not specific dance routines or programs, but are categories which may be entered for a separate ranking against teams with similar age qualifications. They are:

a. Silver: The entire team's average age is over 50, and no member of the team is less than 40.

b. Junior: The entire team's average age is under 16, and no member of the team is over 19.

All teams with the exception Demo-Routine Performance entries must have a minimum of 8 team members.

1. Combination-Routines

a. Combination-Routine Performance (Long): This category consists of a single long performance danced against all other Combination-Routine Performance (Long) teams. Two or more dance categories (selected from Individual-Routine Performances of Solo, Line, Partner) must be included in the performance, and each category must contribute no less than three minutes of the entire program. The emphasis in this category is on combinations of different dance categories (ie Solo, Line, Partner etc.) Performances that are all solo, or all line, or all partner are not eligible. Individual routines (ie solo, line, partner) are not judged or awarded separately, but rather the performance in it's entirety will be judged and awarded. Time limits are 7 to 15 minutes.

b. The same requirements as above, however the option is performed as a Cabaret.

2. Teams may enter both long performance options but only their best will count toward Overall Team Championship

3. Individual-Routine Performance (Short): This category consists of a single short performance danced against all other Individual-Routine Performance teams, in separate categories, each being awarded and judged separately. Time limits are 2 to 5 minutes, except Cabaret. Individual-Routine Categories are:

a. Solo Dance Routine: A dance routine that must be performed as individuals dancing essentially non-repetitive patterns according to musical interpretation in any non-



joined configuration; hands or bodies may touch momentarily. Dancers may not join to create a formation or initiate a turn or movement throughout the routine, however, the intent of partnership is allowed.

b. Line Dance Routine: Any line dance must be performed as individuals dancing essentially repetitive patterns in any non-joined line or multi-line configuration throughout the routine. Only straight line configurations, or straight line geometric patterns may be performed. Patterns such as circles or arcs are not allowed, although straight lines with circular motions are allowed. Only momentary touching is allowed provided line dance routines do not have patterns or movements exhibiting partnership or partnership intent. Lace-up ropers may be worn by teams that are exclusively line dance.

c. Partner Dance Routine: Any partner dance must be performed with two or more dancers (at least one man and one woman) dancing together in any joined configuration throughout the routine, except for appropriate entrance and exit, or a separation where partner changes are made and/or choreographical movement is executed where the perception of partnership is maintained.

d. Medley Dance Routine: Any combination of dance types (solo, line, or partner) may be used in this category. The emphasis in this category is on combinations of different dance categories (ie solo, line, partner, etc.) Performances that are all solo, or all line, or all partner are not eligible. Each category must contribute no less than one minute of the entire program.

e. Cabaret-Dance Routine: This category is to be considered "Open," for teams desiring to perform routines primarily for their entertainment value and may include all forms of dance. Music limitations are the same as for all other team categories. Emphasis is on "production" and "entertainment." Time limits are 2 to 7 minutes. (Note there are no C/W attire, dance style or movement restrictions, other than the use of appropriate safety "spotters" or movements considered violent or vulgar.)

Teams may compete in any or all categories offered in Individual-Routine Performance (Short). Teams who have competed in Combination-Routine Performance (Long) may not enter any part of the dance routines that were part of their "combination" as an Individual-Routine Performance (Short). This means the same routine may not be danced in different entries.

4. Demo-Routine Performance (3-7 Members): This category is for teams who perform socially in a non-structured group for public events such as county fairs, festivals, or parties and have between 3 to 7 members. A performance consists of routines typically performed in their local communities. Time limits are 5 to 10 minutes. There are no specific dance categories which must be performed. In this category the performance in it's entirety will be judged and awarded.

5. Determination of a performance's time limit: Teams should be aware that their time limit and judging assessment begins and ends with the initial play of their tape or CD to the final play of their tape or CD. Note that all performance times have a +/- grace period of 15 seconds.

6. Team Awards and Overall Team Champion: A minimum of first through third will be awarded for each separate team category. To be eligible for Overall Team Champion, a team must enter Combination-Routine Performance (Long), and two separate Individual-Routine Performances (Short); i.e. Solo and Line, or Line and Medley, Partner and Line, or Partner and Cabaret, etc. Demo Team Performances are not included in determining the Overall Team Champion. When more than one Combination-Program is entered, and where more than two Individual Programs are entered, the best Combination and the two best Individual programs will be counted toward the Overall Championship. The Combination-Routine will count for 40% of the overall placement, and each Individual-Routine will count 30% toward overall placement.

7. Entry Limits: There are no minimum number of Individual-Routine Performances which must be entered, however teams with only one category entered will not be eligible for the Team Overall Champion. The number of entries into any single category may also be limited, up to three entries,

at the discretion of the event Director. The total number of team entries may be limited at the discretion of the event Director.

## 6.b Penalties Specific to Teams

1. Thematic Costumes Limitations: Thematic costumes (e.g., civil war uniforms, Indian garments, gambler suits, saloon dresses, etc.) are not allowed in teams competition, except in the Cabaret Dance Routine category. Costumes may be considered "thematic" if by decoration or style of fabric, they attempt to dramatically draw attention by portraying a "theme." The panel of Judges will determine by majority opinion what constitutes a "thematic" dress. Clothing that marginally approaches the definition of thematic costumes may also be subject to penalty at the Judges' discretion.

2. "Acted" Theme Limitations: Pantomime, mime, or "acted" theme is acceptable as appropriate for musical interpretation only, as long as all team members continue dance patterns throughout their performance. Except for the Cabaret Dance Routine category, a flagrant infraction of pantomime or "acted" theme (one that does not continue team dance patterns) is subject to penalty at the Judges' discretion. The panel of Judges will determine by majority opinion what constitutes a "flagrant" infraction of pantomime or "acted" theme.

3. Team music requirements are described in Section 3.L.

4. Team attire requirements are described in Section 4.C.

5. Additional limitations and penalties are described in Section 4.D, E, F.

## UCWDC Titles

Competitors may earn and promote themselves with UCWDC titles that adhere to the designated format and guidelines. Only the first place winner in each division and/or dance category may use the titles. The titles given as examples below apply in like manner to all divisions and dance categories, including couples, line, ProAm and Teams.

### 7.a World's Titles

Titles earned at the UCWDC World Championships are subject to the following requirements:

1. World's "Champion" title will be awarded to the first place overall winner in each division as follows: "The (year reigning) World (division) Champions."

a. Examples: "The 1997 World Masters Champions" or "The 1997 World Champions Champion" or "The 1997 World Showcase Division I Champions" or "The 1997 Classic Division II Champion"

2. World's "Champion" title for specific dance categories will be awarded to the first place winner in each dance category in Division I, Champions, and Masters Divisions only, as follows: "The (year reigning) World (division) (dance category) Champions."

a. Examples: "The 1997 World Masters Two Step Champions"

3. World's "Champion" title will be awarded to the first place overall team winner as follows: The (year reigning) Worlds (division) Team Grand Champion."

4. World's "Champion" title will be awarded to the first place team winner in in each division as follows: "The (year reigning) World (category) Champions." Examples: "The 1997 World Combination-Routine Champion" or "The 1997 World Line Dance Team Champion."

### 7.b Specific Event Titles

Titles earned at UCWDC sanctioned events are subject to the following requirements:

1. Competitors may claim, advertise, and promote themselves as: "The (year won) (event name) (division) Grand Champions" if Div. I or "Champions" for all other divisions.

a. Examples: "The 1997 Country Festival Showcase Division I Grand Champion" or "The 1997 Northwest Dance Festival Division II Classic Champion" or "The 1997 Southeast Dance Festival Line Dance Male Novice Champion" or "The 1997 Midwest Dance Festival Honky Tonk Intermediate



**CDL**  
**Jan./Feb. 1997**  
**Dance Step**  
**Descriptions**



**SHUFFLIN' HILLBILLY**

Choreographed by **RAY & MARY CORDE**

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "Me Too" by Neal McCoy (teach - 120 BPM); "All I Want Is A Life" by Tim McGraw (teach - 126 BPM); "Vidalia" by Sammy Kershaw (teach - 132 BPM); "Hillbilly Rap" by Neal McCoy (dance - 134 BPM);

**BEAT/STEP DESCRIPTION**

**Semi-Monterey Turn, Left Kick-Ball Change, Shuffle Forward, Stomps**

- 1 Touch Right toe to the right
- 2 Pivot 1/2 turn CW and step Right foot next to Left (shift weight to Right foot)
- 3 Kick Left foot forward
- & Step on ball of Left foot next to Right
- 4 Step Right foot next to Left
- 5&6 Shuffle forward (LRL)
- 7 Stomp Right foot next to Left
- 8 Stomp Left foot next to Right

**Right Knee Raises, Heel Clicks, Claps**

- 9 Raise Right knee forward
- 10 Touch Right foot next to Left
- 11 Raise right knee forward
- 12 Step Right foot next to Left
- 13, 14 Click heels together twice
- 15, 16 Clap hands twice

**Semi-Monterey Turn, Right Kick-Ball Change, Shuffle Forward, Stomps**

- 17 Touch Left toe to the left
- 18 Pivot 1/2 turn CCW and step Left foot next to Right (shift weight to Left foot)
- 19 Kick Right foot forward
- & Step on ball of Right foot next to Left
- 20 Step Left foot next to Right

- 21&22 Shuffle forward (RLR)
- 23 Stomp Left foot next to Right
- 24 Stomp Right foot next to Left

**Left Knee Raises, Heel Clicks, Claps**

- 25 Raise Left knee forward
- 26 Touch Left foot next to Right
- 27 Raise Left knee forward
- 28 Step Left foot next to Right
- 29, 30 Click heels together twice
- 31, 32 Clap hands twice

**Side Step, Cross, Turning Shuffle, Side Step, Cross, Sideways Shuffle**

- 33 Step to the right on Right foot
- 34 Cross Left foot behind Right and step
- 35&36 Shuffle sideways to the right (RLR) making a 1/2 turn CW on these steps
- 37 Step to the left on Left foot
- 38 Cross Right foot behind Left and step
- 39&40 Shuffle sideways to the left (LRL)
- 41 - 48 Repeat beats 33 through 40

**Cross Rock, Turning Shuffle, Military Pivot, Forward Shuffle**

- 49 Cross Right foot over Left and step
- 50 Rock back onto Left foot in place
- 51&52 Shuffle sideways to the right (RLR) making a 1/4 turn CW on these steps
- 53 Step forward on Left foot
- 54 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 55&56 Shuffle forward (LRL)

**BEGIN AGAIN**

*Inquiries: Ray & Mary Corde, (513) 236-2159*

**CDL** welcomes dancers to share Dance Step and Move Descriptions. In order to help others learn and understand a dance, and to assure accurate publication, we suggest a few guidelines and request that the following information (if known) be included with each dance: (1. **TITLE** or **NAME** of Dance or Move; (2. **CHOREOGRAPHED** by; (3. **PREPARED** by; (4. **SUBMITTED** by; (5. **TYPE** of Dance - i.e., Line, Contra Line, Partner, Mixer, etc.; (6. **POSITION** - i.e., Individuals in Line, Line or open couples, couples progressing in unison, partner dance in Sweetheart, Schottische, closed, etc.; (7. **MUSIC SUGGESTIONS**: Music suggestions are not usually necessary for partner moves and turns. Some dance descriptions are choreographed to fit a certain song; don't forget to identify the title and artist of the song. Most Line Dances & Mixers are rhythm specific and their teaching and learning need progressive music suggestions. For these dances, please try to include: (a. One song marked "S" (slow) for teaching and learning; (b. One song marked "M" (medium) for practice (getting the dance down into your boots!); (c. A couple or three songs marked "F" (fast) for performing the dance publicly. Note: Work backwards from the "Fast" song to determine the songs for teaching and practicing. Remember, a "Fast" song for "Tulsa Time" is hardly a "Medium" song for the "Tush Push". Always identify songs by their title and artist.

8. **COMMENTARY:** Dedicate your dance, or tell how it came about, or describe its 'spirit' (High Energy? Sleazy? Romantic? Challenging?). What makes this dance 'special', 'unique', 'fun'? Give your dance a personality. (Remember, on the printed page there is no difference between a dance pattern and a march pattern.) Any gimmicks, games, eccentricities? Bring your dance to life!!!

9. **SPECIAL STEPS & EFFECTS:** In their order of appearance describe (in detail) any new, unique, unusual, or original movements, steps, terms, etc., in the dance description. Reveal exactly wherein the DSD each oddity occurs.

10. **INQUIRIES:** All Dance Step Descriptions must include the Name and Address/Phone Number of the person submitting the DSD. This information will accompany each Step Description published in **CDL**. DSD's are published in the submitted format. **CDL** makes no claim nor offers any assurance of accuracy or authenticity of any dance or its accompanying information as it may appear in **CDL**. Direct any inquiry, question, challenge, or discussion to the source identifies at the end of the DSD. In the event of an erroneous publication of a DSD, **CDL** will reprint a corrected DSD upon receipt of the corrected version from the choreographer or the person who originally submitted the dance.

**THANK YOU & HAPPY DANCING!**

# EAST COAST SWITCH

Choreographed by DEBBIE SMALL & FRED RAPOPORT

**DESCRIPTION:** Couples Mixer

**STARTING POSITION:** Double Hand Hold. Man faces away from center of dance floor and lady faces (towards center of dance floor

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "No One Needs To Know" by Shania Twain; "Maybe Baby" by Buddy Holly; "My Next Broken Heart" by Brooks & Dunn; "The Cheap Seats" by Alabama; "Little Rock" by Reba McEntire; "If I Ain't Got You" by Marty Stuart. Any East Coast Swing Music (136 - 146 BPM).

## BEAT/STEP DESCRIPTION

### MAN (or both)

#### Side Step-Slides, Touches

1 Step to the left on Left foot	Step to the right on Right foot
2 Slide Right foot over next to Left	Slide Left foot over next to Right
3 Step to the left on Left foot	Step to the right on Right foot
4 Touch Right foot next to Left	Touch Left foot next to Right
5 Step to the right on Right foot	Step to the left on Left foot
6 Slide Left foot over next to Right	Slide Right foot over next to Left
7 Step to the right on Right foot	Step to the left on Left foot
8 Touch Left foot next to Right	Touch Right foot next to Left

#### Shuffles, Rock Steps

9&10 Shuffle sideways to the left (LRL) Shuffle sideways to the right (RLR)

*Release man's Right and lady's Left hands....*

11 Pivot 1/4 CW on Left foot and step back on Right foot  
 12 Rock forward onto Left foot in place making a 1/4 turn CCW to face lady

*Rejoin man's Right and lady's Left hands back in Double Hand Hold position.*

13&14 Shuffle sideways to the right (RLR) Shuffle sideways to the left (LRL)

*Release man's Left and lady's Right hands....*

15 Pivot 1/4 CCW on Right foot and step back on Left foot  
 16 Rock forward onto Right foot in place making a 1/4 turn CW to face lady

*Rejoin man's Left and lady's Right hands back in Double Hand Hold position.*

17&18 Shuffle sideways to the left (LRL) Shuffle sideways to the right (RLR)

*Release man's Right and lady's Left hands....*

19 Pivot 1/4 CW on Left foot and step back on Right foot  
 20 Rock forward onto Left foot in place

### LADY (where noted)

*Rejoin man's Left and lady's Right hands. Man releases lady's Left hand from his Right and raises her Right hand in his left....*

21 Step on Right foot in place placing lady into an underarm turn

22 Step on Left foot in place

23 Step on Right foot in place

24 Touch Left foot next to Right

*Partners enter the Closed Dancing Position, having rotated 1/4 turn CW from starting position.*

#### East Coast Swing, Tuck & Turn

25&26 Shuffle sideways to the left (LRL) Shuffle sideways to the right (RLR)

27&28 Shuffle sideways to the right (RLR) Shuffle sideways to the left (LRL)

*Release man's Left and lady's Right hands....*

29 Step back on Left foot pivoting slightly away from partner

30 Rock forward onto Right foot in place pivoting back towards partner

*Rejoin man's Left and lady's Right hands and raise them overhead....*

31 Step on Left foot in place & Step on Right foot in place

32 Step on Left foot in place placing lady in an underarm turn

33&34 Shuffle in place (RLR) Shuffle (LRL) making a 1/2 turn CW to face man

35 Step back on Left foot

36 Rock forward onto Right foot in place  
*Partners now face each other in a Single Hand Hold position (man's Left and lady's Right). Man faces outside of dance floor and lady faces inside of dance floor.*

#### Shuffles, Turns

*Release hands....*

37&38 Shuffle forward (LRL) Shuffle forward (RLR) passing lady on your right making a 1/2 CCW turn passing man on your right

39&40 Shuffle forward (RLR) Shuffle back (LRL) making a 1/2 turn CCW

41 Step back on Left foot

42 Rock forward onto Right foot

43&44 Shuffle forward (LRL) Shuffle forward (RLR) making a 1/2 CW turn

45&46 Shuffle back (RLR) Shuffle forward (LRL) making a 1/2 CW turn

47 Step back on Left foot

48 Rock forward onto Right foot in place

BEGIN PATTERN AGAIN WITH NEW PARTNER

*Inquiries: Fred Rapoport, (508) 562-2286*

# MIKE'S SILVER CHA

Choreographed by MIKE SEURER

This dance was written for our Senior Olympic Competition which was held in August. We performed it to "Pink Cadillac" and took Second Place.

**DESCRIPTION:** Two-Wall Line Dance

**MUSIC:** "Neon Moon" by Brooks & Dunn (slow); "Oh What A Thrill" by The Mavericks (slow); "All That Heaven Will Allow" by The Mavericks (medium); "Pink Cadillac" by Natalie Cole (fast)

*Note: This dance may be performed contra.*

## BEAT/STEP DESCRIPTION

### Sugarfoots, Cha-Cha-Chas In Place

- 1 Turn Left toe inward and touch next to Right instep
- 2 Turn Left toe outward and touch Left heel next to Right instep
- 3&4 Cha-Cha-Cha in place (LRL)
- 5 Turn Right toe inward and touch next to Left instep
- 6 Turn Right toe outward and touch Right heel next to Left instep
- 7&8 Cha-Cha-Cha in place (RLR)
- 9 - 16 Repeat beats 1 through 8

### Cha-Cha-Cha Basic

- 17 Step forward and rock onto Left foot
- 18 Rock back onto Right foot in place
- 19&20 Cha-Cha-Cha slightly backward (LRL)
- 21 Step back and rock onto Right foot
- 22 Rock forward onto Left foot in place
- 23&24 Cha-Cha-Cha slightly forward (RLR)

### Cross Rock, Cha-Cha-Cha, Weave Left

- 25 Cross Left foot over Right and rock onto Left foot
- 26 Rock back onto Right foot in place
- 27&28 Cha-Cha-Cha in place (LRL)
- 29 Cross Right foot over Left and step
- 30 Step to the left on Left foot
- 31 Cross Right foot behind Left and step
- 32 Step to the left on Left foot

### Cross Rock, Cha-Cha-Cha, Weave Right

- 33 Cross Right foot over Left and rock onto Right foot
- 34 Rock back onto Left foot in place
- 35&36 Cha-Cha-Cha in place (RLR)
- 37 Cross Left foot over Right and step
- 38 Step to the right on Right foot
- 39 Cross Left foot behind Right and step
- 40 Step to the right on Right foot

### Cha-Cha-Cha Basic

- 41 Step forward and rock onto Left foot
- 42 Rock back onto Right foot in place
- 43&44 Cha-Cha-Cha slightly backward (LRL)
- 45 Step back and rock onto Right foot
- 46 Rock forward onto Left foot in place
- 47&48 Cha-Cha-Cha slightly forward (RLR)

### Rock Steps, Turning Cha-Cha-Chas

- 49 Step forward and rock onto Left foot
- 50 Rock back onto Right foot in place
- 51&52 Cha-Cha-Cha in place (LRL) making a 1/2 turn CCW on these steps
- 53 Step forward and rock onto Right foot
- 54 Rock back onto Left foot in place
- 55&56 Cha-Cha-Cha in place (RLR) making a 1/2 turn CW on these steps

### CW Military Pivots

- 57 Step forward on Left foot
- 58 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 59, 60 Repeat beats 57 and 58

### Cha-Cha-Cha Basic

- 61 Step forward and rock onto Left foot
- 62 Rock back onto Right foot in place
- 63&64 Cha-Cha-Cha slightly backward (LRL)
- 65 Step back and rock onto Right foot
- 66 Rock forward onto Left foot in place
- 67&68 Cha-Cha-Cha slightly forward (RLR)

### CW Military Pivot, Cha-Cha-Cha In Place, Forward Shuffles

- 69 Step forward on Left foot
- 70 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 71&72 Cha-Cha-Cha in place (LRL)
- 73&74 Shuffle forward (RLR)
- 75&76 Shuffle forward (LRL)

### CCW Military Pivot, Cha-Cha-Cha

- 77 Step forward on Right foot
- 78 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 79&80 Cha-Cha-Cha in place (RLR)

### Cha-Cha-Cha Basic

- 81 Step forward and rock onto Left foot
- 82 Rock back onto Right foot in place
- 83&84 Cha-Cha-Cha slightly backward (LRL)
- 85 Step back and rock onto Right foot
- 86 Rock forward onto Left foot in place
- 87&88 Cha-Cha-Cha slightly forward (RLR)

### CW Military Pivot, Cha-Cha-Cha, Side Steps, Cha-Cha-Chas

- 89 Step forward on Left foot
- 90 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 91&92 Cha-Cha-Cha in place (LRL)
- 93 Step to the right on Right foot
- 94 Step Left foot next to Right
- 95&96 Cha-Cha-Cha in place (RLR)
- 97 Step to the left on Left foot
- 98 Step Right foot next to Left
- 99, 100 Cha-Cha-Cha in place (LRL)

### CCW Military Pivot, Cha-Cha-Cha, Cha-Cha-Cha Basic

- 101 Step forward on Right foot
- 102 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 103&104 Cha-Cha-Cha in place (RLR)
- 105 Step forward and rock onto Left foot
- 106 Rock back onto Right foot in place
- 107&108 Cha-Cha-Cha slightly backward (LRL)
- 109 Step back and rock onto Right foot
- 110 Rock forward onto Left foot in place
- 111&112 Cha-Cha-Cha slightly forward (RLR)

*(Continued on next page)*

# SUPER-G

Choreographed by LESLIE ANN WHITTED

This dance, along with Going Twice, won 1st place in Line Dance Choreography at the 1995 Sunshine State Dance Festival & Swing Thing in Ft. Lauderdale, FL.

**DESCRIPTION:** Two-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate/Advanced

**MUSIC:** "I'm In Love With A Capital U" by Joe Diffie; "I Like It, I Love It" by Tim McGraw; "40 Days And 40 Nights" by Tim McGraw; "No Vacation From The Blues" by Travis Tritt. Any West Coast Swing type of song.

## BEAT/STEP DESCRIPTION

### Diagonal Step & Togethers

- 1 Step forward and diagonally to the right on Right foot
- 2 Slide Left foot up beside Right
- 3 Step forward and diagonally to the left on Left foot
- 4 Slide Right foot up beside Left
- 5 Step back and diagonally to the right on Right foot
- 6 Slide Left foot back beside Right
- 7 Step back and diagonally to the left on Left foot
- 8 Slide Right foot back beside Left

### Paddle Turns Left, Rocking Chair

- 9 Touch forward on Right toe
- & Push off Right toe pivoting 1/4 turn CCW on ball of Left foot
- 10& Repeat beats 9&
- 11& Repeat beats 9&
- 12& Repeat beats 9&
- 13 Step forward on Right foot
- 14 Rock back onto Left foot in place
- 15 Step back on Right foot
- 16 Rock forward onto Left foot in place

### Reach & Pull With Toe Touches, Cross Unwind

- 17 Touch Right foot to right while reaching Right arm to the left
- 18 Step Right foot next to Left while returning Right arm back to center
- 19 Touch Left foot to the left while reaching Left arm to the right
- 20 Step Left foot next to Right while returning Left arm back to center

- 21 Touch Right foot to right while reaching Right arm to the left
- & Step Right foot next to Left while returning Right arm back to center
- 22 Touch Left foot to the left while reaching Left arm to the right
- & Step Left foot next to Right while returning Left arm back to center
- 23 Cross Right foot over Left while reaching Right arm to the left
- 24 Unwind 1/2 turn CCW while bring Right arm around

### Jump Apart, Jump Together, Out-Out, Cross, Unwind, Clap

- 25 Jump both feet apart
- 26 Hold
- 27 Jump both feet together
- 28 Hold
- & Step Left foot to the left
- 29 Step Right foot about shoulder width apart from Left foot
- & Step Left foot to home
- 30 Cross Right foot over Left
- 31 Unwind 1/2 turn CCW
- 32 Hold and clap hands

### Jazz Square, Right Kick-Ball Change

- 33 Cross Right foot over Left and step
- 34 Rock back onto Left foot in place
- 35 Step slightly to the right on Right foot
- 36 Step Left foot next to Right
- 37 Kick Right foot forward
- & Step on ball of Right foot slightly behind Left
- 38 Step Left foot slightly forward
- 39 On balls of both feet, pivot 1/2 turn CW and roll head around
- 40 Bring feet together and clap hands

### Body Rolls

- 41 - 44 Face body diagonally to the right and execute two body rolls on these four beats
- 43 - 48 Face body diagonally to the left and execute two body rolls on these four beats
- 49 - 56 Repeat beats 41 through 48

BEGIN AGAIN

*Inquiries: Leslie Ann Whitted, (407) 639-7361*

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## MIKE'S SILVER CHA (Continued from previous page)

### Side Steps, Crossing Cha-Cha-Chas

- 113 Step to the left on Left foot
- 114 Step Right foot next to Left
- 115 Cross Left foot over Right and step
- & Step to the right on Right foot
- 116 Step Left foot over Right and step
- 117 Step to the right on Right foot
- 118 Step Left foot next to Right
- 119 Cross Right foot over Left and step
- & Step to the left on Left foot
- 120 Cross Right foot over Left and step

### Forward Walk, Turning Cha-Cha-Cha, Forward Walk, Cha-Cha-Cha Forward

- 121 Walk forward on Left foot
- 122 Walk forward on Right foot
- 123&124 Cha-Cha-Cha in place (LRL) making a 1/2 turn CCW on these steps

- 125 Walk forward on Right foot
- 126 Walk forward on Left foot
- 127&128 Cha-Cha-Cha slightly forward (RLR)

### Cha-Cha-Cha Basic

- 129 Step forward and rock onto Left foot
- 130 Rock back onto Right foot in place
- 131&132 Cha-Cha-Cha slightly backward (LRL)
- 133 Step back and rock onto Right foot
- 134 Rock forward onto Left foot in place
- 135&136 Cha-Cha-Cha slightly forward (RLR)

BEGIN AGAIN

*Inquiries: Mike Seurer, (505) 622-5363*

# LOUISIANA HOT SAUCE

Choreographed by JOANNE BRADY, GORDON ELLIOTT, MAX PERRY & JO THOMPSON

**DESCRIPTION:** Two-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "He's My Little Jalapeño" by Scooter Lee; "All You Ever Do Is Bring Me Down" by The Mavericks

*Note: This dance is counted and notated using the "&" counts to emphasize the Cajun flavor of the steps. The counts are slow and it is not done at an uncomfortably fast pace.*

## BEAT/STEP DESCRIPTION

### Heel-toe Struts, Heel Stomps, Cross, Unwind, Heel Twists, Clap

- 1 Step forward on Left heel  
 & Drop Left toes down on floor lifting Left heel off floor  
 2 Tap Left heel on floor in place  
 & Tap Left heel again shifting weight to Left foot  
 3 Step forward on Right heel  
 & Drop Right toes down on floor lifting Right heel off floor  
 4 Tap Right heel on floor in place  
 & Tap Right heel again shifting weight to Right foot  
 5 Cross Left foot over Right  
 6 Unwind 1/2 turn CW ending with feet apart and heels shifted to the Left  
 7 Swivel heels to the right  
 & Swivel heels to the left  
 8 Swivel heels to the right shifting weight to the Right foot  
 & Clap hands

### Forward Walks, Hitches And Claps, Back, Hop, Back, Rock, Forward Stomp, Hold

- 9 Walk forward on ball of Left foot  
 & Walk forward on ball of Right foot  
 10 Walk forward on ball of Left foot  
 & Hitch Right knee and hop on Left foot while clapping hands  
 11 Walk forward on ball of Right foot  
 & Walk forward on ball of Left foot  
 12 Walk forward on ball of Right foot  
 & Hitch Left knee and hop on Right foot while clapping hands  
 13 Step back on Left foot crossed behind Right  
 & Hop on Left foot lifting R knee slightly  
 14 Step back on Right foot crossed behind Left  
 & Step back on ball of Left foot crossing both hands in front of waist (arms/hands are optional)  
 15 Stomp Right foot forward with hands out to the sides, palms down like a baseball umpire's "safe" sign (arms/hands are optional)  
 16 Hold

### Cross Rocks, Full CCW Paddle Turn

- 17 Cross Left foot over Right and step  
 & Replace weight back to Right foot  
 18 Step to the left on Left foot  
 19 Cross Right foot over Left and step  
 & Replace weight back to Left foot  
 20 Step to the right on Right foot  
 21 Cross Left foot over Right and step  
 & Replace weight back to Right foot  
 22 Step to the left on Left foot turning 1/4 CCW to prepare for paddle turn  
 & Step on ball of Right foot behind Left foot pushing off on Right foot turning CCW  
 23 Step on Left foot continuing CCW paddle turn  
 & Step on ball Right foot behind Left pushing off on Right foot continuing CCW turn in place  
 24 Step on Left foot completing full CCW paddle turn to end facing same wall you were facing for the cross rocks

### Cross Rocks, CW Paddle Turn

- 25 Cross Right foot over Left and step  
 & Replace weight back to Left foot  
 26 Step to the right on Right foot  
 27 Cross Left foot over Right and step  
 & Replace weight back to Right foot  
 28 Step to the left on Left foot  
 29 Cross Right foot over Left and step  
 & Replace weight back to Left foot  
 30 Step to the Right on Right foot turning 1/4 CW to prepare for paddle turn  
 & Step on ball of Left foot behind Right foot and push off on Left foot turning CW  
 31 Step on Right foot continuing CW paddle turn  
 & Step on ball of Left foot pushing off on Left foot continuing CW paddle turn  
 32 Step on Right foot completing full CW paddle turn to end facing same wall you were facing for the cross rocks

BEGIN AGAIN

*Note: If done to Scooter Lee's "He's My Little Jalapeno" the stomp on count 15 will hit a break in the music every other pattern. The last stomp will be on the final strong count of the music and then, as an optional ending, raise hands overhead, shake them and say "Whooooo!" as the music trails off.*

*Inquiries: Jo Thompson (615) 662-3519; Fax (615) 662-9028*

# SUGAR PUSH

Choreographed by BARBARA MENDELSON

**DESCRIPTION:** Four-Wall Line Dance

**MUSIC:** "Bigger Than The Beatles" by Joe Diffie; "Back In Your Arms Again" by Lorrie Morgan. Any medium tempo West Coast Swing music.

## BEAT/STEP DESCRIPTION

### Syncopated Vines Right, Rondes, Triples In Place

- 1 Step to the right on Right foot  
 2 Cross Left foot behind Right and step  
 & Step to the right on Right foot  
 3 Hop onto Left foot replacing Right foot with Left while swing Right leg around and behind Left  
 4 Step on Right foot behind Left  
 5&6 Triple step in place (LRL)  
 7 - 12 Repeat beats 1 through 6

### Right Kick-Ball Changes, Turn, Forward Shuffle, CW Military Pivot

- 13 Kick Right foot forward  
 & Step on ball of Right foot next to Left  
 14 Step Left foot next to Right  
 15 Kick Right foot forward  
 & Step on ball of Right foot next to Left making a 1/4 turn CCW with the step  
 16 Step Left foot next to Right  
 17&18 Shuffle forward (RLR)  
 19 Step forward on Left foot  
 20 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

*(Continued on next page)*

# BLISS

Choreographed by JIM RATLIFF

Submitted by THE TUESDAY NIGHT DANCE CLASS AT THE LA FONTAINE BLEU IN GLEN BURNIE, MA

**DESCRIPTION:** Two-Wall Contra Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "Hearts Desire" Leroy Parnell (slow); "Freaky Behavior" by Tone Loc (medium); "Kiss Me Bliss Me" by 2 Unlimited (fast)

*Note: Line up with row #1 facing row #2, row #3 facing row #4, etc. Dancers line up facing the gap/space between the two dancers in the opposite row. Rows should be approximately 3 feet apart. If the male/female crowd mix will permit, this dance is extremely enjoyable when odd numbered rows contain only men and even numbered rows contain only ladies.*

## BEAT/STEP DESCRIPTION

### Jump, Cross, Unwind, Clap

- 1 Jump feet apart
- 2 Jump and cross Right foot over Left
- 3 Unwind 1/2 turn CCW on balls of both feet
- 4 Hold and clap hands
- 5 - 8 Repeat beats 1 through 4

### Monterey Turns

- 9 Touch Right toe to the right
- 10 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 11 Touch Left toe to the left
- 12 Step Left foot next to Right
- 13 - 16 Repeat beats 9 through 12

### Military Turn Left, Double Stomp, Step-Slides Right

- 17 Step forward on Right foot
- 18 Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 19, 20 Stomp Right foot next to Left twice (stomp up on beat 20)

- 21 Step to the right on Right foot
- 22 Slide Left foot over next to Right
- 23 Step to the right on Right foot
- 24 Slide Left foot over next to Right

*Note: After beat 18, you will have a dancer facing you diagonally to your right in the opposite row. On beats 21 through 24, time/size your steps so that you end up slightly to the right on the dancer facing you in the opposite row.*

### Pelvic Thrusts, Step Slides Right

*Bring hands to waist level, slightly forward (fists with palms facing up).*

- 25 Thrust pelvis forward while pulling arms backwards
- 26 Thrust pelvis backward while pushing arms forward
- 27, 28 Repeat beats 25 and 26
- 29 Step to the right on Right foot
- 30 Slide Left foot over next to Right
- 31 Step to the right on Right foot
- 32 Slide Left foot over next to Right foot (weight remains on Right)

### CW Military Pivot, CW Military Turn, Stomps, Swipe-Claps

- 33 Step forward on Left foot
- 34 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 35 Step forward on Left foot
- 36 Pivot 1/4 turn CW on ball of Left foot and shift weight to Right foot
- 37 Stomp Left foot next to Right
- 38 Stomp Right foot next to Left
- 39 Clap hands with Right hand passing downward and Left hand passing upward
- 40 Clap hands with the Right hand passing upward and Left hand passing downward

BEGIN AGAIN

*Inquiries: Jim Ratliff, (202) 226-6206*

## SUGAR PUSH (Continued from previous page)

### Syncopated Jumps, Claps, Steps Forward, Triple Steps

- & Jump forward onto Left foot
- 21 Touch Right foot next to Left
- 22 Hold and clap hands
- & Hop back on Right foot
- 23 Step Left foot next to Right
- 24 Hold and clap hands
- 25 Step forward on Right foot
- 26 Step forward on Left foot
- & Step Right foot behind and slightly to the left of Left heel (hips face diagonally to the right)
- 27 Step Left foot in place
- 28 Step Right foot slightly behind Left heel

### Touch, Turn & Hitch, Step, Toe Touch, Forward Shuffle, CW Military Pivot

- 29 Touch Left to behind Right foot
- 30 Execute a 1/2 CCW turn on Right foot and hitch Left leg in front of Right leg
- 31 Step forward on Left foot
- 32 Touch Right toe next to Left foot
- 33&34 Shuffle forward (RLR)
- 35 Step forward on Right foot
- 36 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot

### Forward Shuffle, Full CCW Turn, Out-Out, In-In

- 37&38 Shuffle forward (LRL)
- 39 Step forward on Right foot beginning a full CCW turn in place
- & Step on Left foot continuing full CCW turn in place
- 40 Step on Right foot completing full CCW turn in place
- & Step Left foot to the left
- 41 Step Right foot about shoulder width apart from Left
- 42 Hold and clap hands
- & Step Right foot to home
- 43 Step Left foot next to Right
- 44 Hold and clap hands

### Cross, Unwind, Out-Out, In-In

- 45 Cross Right foot over Left
- 46 Unwind 1/2 turn CCW
- & Step Right foot to the right
- 47 Step Left foot about shoulder wide apart from Right
- & Step Right foot to home
- 48 Step Left foot next to Right

BEGIN AGAIN

*Inquiries: Barbara Mendelsohn, (508) 398-2634*

# JERRY'S DREAM (SOLO)

Choreographed by JERRY DURGIN

I would like to thank Ann LaFortune for her help in preparing this dance and getting me to submit it.

**DESCRIPTION:** One-Wall Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** Choreographed for "What Do I Know" by Ricochet. Also, "I Should Have Been True: by The Mavericks; "All That Heaven Will Allow" by The Mavericks; "Cat Walk" by Lee Roy Parnell or any slow to medium cha-cha.

## BEAT/STEP DESCRIPTION

### Rocking Chair, Shuffles Forward, Rocking Chair

- 1 Cross Right foot over Left and rock onto Right foot
- 2 Rock back onto Left foot in place
- 3 Step back and rock onto Right foot
- 4 Rock forward onto Left foot in place
- 5&6 Shuffle forward (RLR)
- 7 Cross Left foot over Right and rock onto Left foot
- 8 Rock back onto Right foot in place
- 9 Step back and rock onto Left foot
- 10 Rock forward onto Right foot in place

### Side Steps, Touches

- 11 Step to the left on Left foot
- 12 Step Right foot next to Left
- 13 Step to the left on Left foot
- 14 Touch Right foot next to Left
- 15 Step to the right on Right foot
- 16 Step Left foot next to Right
- 17 Step to the right on Right foot
- 18 Touch Left foot next to Right

### Shuffle Backward, Pivot, Shuffle Forward, Step Forward, Touch

- 19&20 Shuffle backward (LRL)
- 21 Touch Right toe back
- 22 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

- 23&24 Shuffle forward (LRL)
- 25 Step forward on Right foot
- 26 Bend both knees and touch Left toe behind Right heel (curtsy)

### Step Back, Touch, Shuffle Back, Pivot, Shuffle Forward, Step Forward, Touch

- 27 Step back on Left foot
- 28 Touch right toe next to Left foot
- 29&30 Shuffle backward (RLR)
- 31 Touch Left toe back
- 32 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 33&34 Shuffle forward (RLR)
- 35 Step forward on Left foot
- 36 Bend both knees and touch Right toe behind Left heel (curtsy)

### Steps Back, Rolling Turn Right, Touch, Rolling Turn Left, Touch

- 37 Step back on Right foot
- 38 Step Left foot next to Right
- 39 Step to the right on Right foot and begin a full CW turn traveling to the right
- 40 Step on Left foot and continue full CW traveling turn
- 41 Step on Right foot and complete full CW traveling turn
- 42 Touch Left foot next to Right
- 43 Step to the left on Left foot and begin a full CCW turn traveling to the left
- 44 Step on Right foot and continue full CCW traveling turn
- 45 Step on Left foot and complete full CCW traveling turn
- 46 Touch Right foot next to Left

BEGIN AGAIN

*Inquiries: Jerry Durgin, (603) 547-3248*

# HOT TROT

Choreographed by MICHELLE FREDERICK

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** "Just Like A Rodeo" by John Michael Montgomery; "The Tulsa Shuffle" by The Tractors; "Some Kinda Good Kinda Hold On Me" by Toby Keith

## BEAT/STEP DESCRIPTION

### Sideways Shuffles, Rock Steps

- 1&2 Shuffle sideways to the right (RLR)
- 3 Cross Left foot behind Right and step turning body diagonally to the left
- 4 Rock forward onto Right foot in place returning body to forward position
- 5&6 Shuffle sideways to the left (LRL)
- 7 Cross Right foot behind Left and step turning body diagonally to the right
- 8 Rock forward onto Left foot in place returning body to forward position

### Right Heel Ball-Change, Heel Touch, Pivot, Step-Slides Right

- 9 Touch Right heel forward
- & Step on ball of Right foot next to Left
- 10 Step Left foot next to Right
- 11 Step forward on Right heel
- 12 Pivot 1/4 turn CCW on Right heel and shift weight to Left foot while lower ball of Right foot to floor

- 13 Step to the right on Right foot
- 14 Slide Left foot over next to Right and clap hands
- 15, 16 Repeat beats 13 and 14

### Triple In Place, Rock Steps

- 17 Step in place on ball of Left foot
- & Step in place on ball of Right foot
- 18 Step in place on Right foot
- 19 Step forward and rock onto Right heel
- 20 Rock back onto Left foot in place
- 21 Step in place on ball of Right foot
- & Step in place on ball of Left foot
- 22 Step in place on Right foot
- 23 Step forward and rock onto Left heel
- 24 Rock back onto Right foot in place while bringing Left foot next to Right

### Monterey Turns

- 25 Touch Left toe to the left
- 26 Pivot 1/2 turn CCW and step Left foot next to Right (shift weight to Left foot)
- 27 Touch Right toe the right
- 28 Step Right foot back next to left
- 29 - 32 Repeat beats 25 through 28

BEGIN AGAIN

*Inquiries: Michelle Frederick, (360) 794-6361*



# JERRY'S DREAM (PARTNER)

Choreographed by JERRY DURGIN

I would like to thank Ann LaFortune for her help in preparing this dance and getting me to submit it.

**DESCRIPTION:** Partner dance

**STARTING POSITION:** Right Side-By-Side

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** Choreographed for "What Do I Know" by Rocochet. Also, "I Should Have Been True: by The Mavericks; "All That Heaven Will Allow" by The Mavericks; "Cat Walk" by Lee Roy Parnell or any slow to medium cha-cha.

*Note: Partners follow same footwork throughout the pattern.*

## BEAT/STEP DESCRIPTION

### Rocking Chair, Shuffles Forward, Rocking Chair

- 1 Cross Right foot over Left and rock onto Right foot
- 2 Rock back onto Left foot in place
- 3 Step back and rock onto Right foot
- 4 Rock forward onto Left foot in place
- 5&6 Shuffle forward (RLR)
- 7 Cross Left foot over Right and rock onto Left foot
- 8 Rock back onto Right foot in place
- 9 Step back and rock onto Left foot
- 10 Rock forward onto Right foot in place

### Side Steps, Touches

- 11 Step to the left on Left foot
- 12 Step Right foot next to Left
- 13 Step to the left on Left foot
- 14 Touch Right foot next to Left
- 15 Step to the right on Right foot
- 16 Step Left foot next to Right
- 17 Step to the right on Right foot
- 18 Touch Left foot next to Right

### Shuffle Backward, Pivot, Shuffle Forward, Step Forward, Touch

- 19&20 Shuffle backward (LRL)
- 21 Touch Right toe back
- 22 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

*Partners are now in a Left Side-By-Side position facing RLOD.*

- 23&24 Shuffle forward (LRL)
- 25 Step forward on Right foot
- 26 Bend both knees and touch Left toe behind Right heel (curtsy)

*Note: Right arms extend in front and down while Left arms extend back and up.*

### Step Back, Touch, Shuffle Back, Pivot, Shuffle Forward, Step Forward, Touch

*Note: Straighten knees and return arms to normal Left Side-By-Side position.*

- 27 Step back on Left foot
- 28 Touch right toe next to Left foot
- 29&30 Shuffle backward (RLR)
- 31 Touch Left toe back
- 32 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot

*Note: Partners are now in a Right Side-By-Side position facing FLOD.*

- 33&34 Shuffle forward (RLR)
- 35 Step forward on Left foot
- 36 Bend both knees and touch Right toe behind Left heel (curtsy)

*Note: Left arms extend in front and down while Right arms extend back and up.*

### Steps Back, Shuffles Forward

- 37 Step back on Right foot
- 38 Step back on Left foot
- 39&40 Shuffle forward (RLR)
- 41&42 Shuffle forward (LRL)
- 43&44 Shuffle forward (RLR)
- 45&46 Shuffle forward (LRL)

BEGIN PATTERN AGAIN

*Inquiries: Jerry Durgin, (603) 547-3248*

# DESPERATE WIDOW

Choreographed by MIKE FICHER

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** "Lawdy Miss Clawdy" by Travis Tritt or Elvis Presley; "Just Enough Rope" by Rick Trevino

## BEAT/STEP DESCRIPTION

### Right Toe Touches, Vine Right, Left Toe Touches

- 1 Touch Right toe forward in front of Left
- 2 Touch Right toe to the right
- 3 Touch Right toe forward in front of Left
- 4 Step to the right on Right foot
- 5 Cross Left foot behind Right and step
- 6 Step to the right on Right foot
- 7 Touch Left toe forward in front of Right
- 8 Touch Left toe to the left

### Left Toe Touch, Vine Left, Turn, Kicks, Steps Back

- 9 Touch Left toe forward in front of Right
- 10 Step to the left on Left foot
- 11 Cross Right foot behind Left and step
- 12 Step to the left on Left foot making a 1/4 turn CCW with the step
- 13, 14 Kick Right foot forward twice
- 15 Step back on Right foot
- 16 Step back on Left foot

### Steps, Push Steps, Step, Together

- 17 Step back on Right foot
- 18 Pushing both arms down and toward body with elbows at approximately 90° angles, touch Left toe to the left at an inverted 90° angle
- 19 Step forward on Left foot toward LOD
- 20 Pushing both arms down and toward body with elbows at approximately 90° angles, touch Right toe to the right at an inverted 90° angle
- 21 Step forward on Right foot toward LOD
- 22 Pushing both arms down and toward body with elbows at approximately 90° angles, touch Left toe to the left at an inverted 90° angle
- 23 Step forward on Left foot
- 24 Step Right foot next to Left

### Syncopated Crosses, Unwinds, Claps

- 25 Step slightly to the right on Right foot
- & Step Left foot about shoulder width apart from Right
- 26 Cross Left foot over Right
- 27 Unwind 1/2 turn CW
- 28 Hold and clap hands
- 29 - 32 Repeat beats 25 through 28

BEGIN AGAIN

*Inquiries: Mike Ficher, (415) 341-5590*

# SIX OF ONE

Choreographed by GILL & BRENDA PLATT, ED & LINDA WOODS, DICK & JUDY BRINKMAN

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "Casualty Of Love" by Billy Ray Cyrus (88 BPM); "Bury The Shovel" by Clay Walker (108 BPM); "Super Love" by Exile (120 BPM); "Six Of One, Half Dozen The Other" by Joe Nichols (120 BPM)

## BEAT/STEP DESCRIPTION

### Hip Sways, Coaster Step, Turning Shuffle

- 1 Bending knees slightly with feet apart, sway hips to the right  
2 Sway hips to the left  
3 Sway hips to the right  
4 Sway hips to the left  
5 Step back on Right foot  
& Step Left foot next to Right  
6 Step forward on Right foot  
7&8 Stepping forward on Left foot, shuffle in place (LRL) making a 1/2 turn CW on these steps  
9 - 16 Repeat beats 1 through 8

### Right Kick-Ball Change, Turn, Knee Rolls

- 17 Kick Right foot forward  
& Step on ball of Right foot next to Left  
18 Step Left foot next to Right  
19 With knees slightly bent, roll Right knee to the right while making a 1/4 turn CW  
20 Roll Left knee next to Right  
21 - 24 Repeat beats 17 through 20

### Vine Right, CCW Hip Roll Turns

- 25 Step to the right on Right foot  
26 Cross Left foot behind Right and step  
27 Step to the right on Right foot  
28 Step Left foot next to Right  
29 Step forward on Right foot making a 1/4 turn CCW and roll hips to the right  
30 Shift weight to Left foot  
31, 32 Repeat beats 29 and 30  
33, 34 Repeat beats 29 and 30  
35, 36 Repeat beats 29 and 30

### Heel & Toe Syncopations, Cross Steps, Toe Touches

- 37 Touch Right toe to the right  
& Step Right foot to home  
38 Touch Left heel forward  
& Step left foot to home  
39 Touch Right heel forward  
& Step Right foot to home

- 40 Touch Left toe to the left  
41 Cross Left foot over Right and step  
42 Touch Right toe to the right  
43 Cross Right foot over Left and step  
44 Touch Left toe to the left

### Turning Jazz Square, Jazz Square

- 45 Cross Left foot over Right and step  
46 Step back on Right foot  
47 Step on Left foot making a 1/4 turn CCW with the step  
48 Step Right foot next to Left  
49 Cross Left foot over Right and step  
50 Step back on Right foot  
51 Step Left foot slightly to the side  
52 Step Right foot next to Left

### Forward Shoulder Walk

*Starting with arms bent at elbows in an upward direction and close to chest, roll arms, with hands in a fist and thumbs out, in the same direction as shoulders....*

- 53 Step forward on Left foot and rock shoulder to the left  
& Rock shoulder to the center  
54 Rock shoulder to the left  
55 Step forward on Right foot and rock shoulder to the right  
& Rock shoulder to the center  
56 Rock shoulder to the right  
57 Step forward on Left foot and rock shoulder to the left once with same hand movement  
58 Step forward on Right foot, dip on both knees while rocking to the right with same hand movement  
59 Step forward on Left foot, straighten knees while rocking to the left with same hand movement  
60 Step forward on Right foot and rock shoulder to the right with same hand movement

### Cross, Unwind, Stomps

- 61 Cross Left foot behind Right  
62 Unwind 1/2 turn CCW (weight on Left foot)  
63 Stomp Right foot next to Left  
64 Stomp Left foot next to Right (stomp down)

BEGIN AGAIN

*Inquiries: Linda Woods, (513) 376-1388 or Judy Brinkman (937) 845-0295*

# THE CROSSING

Choreographed by JOSE CORDERO TORRES

**DESCRIPTION:** Four-Wall Line Dance

**MUSIC:**

## BEAT/STEP DESCRIPTION

### Jump, Cross, Unwind, Hold & Clap

- 1 Jump both feet about shoulder width apart  
2 Jump and cross Right foot over Left  
3 Unwind 1/2 CCW  
4 Hold and clap hands  
5 - 8 Repeat beats 1 through 4

### Vine Left, Kick, Vine Right, Turn, Kick

- 9 Step to the left on Left foot  
10 Cross Right foot behind Left and step  
11 Step to the left on Left foot  
12 Kick Right foot forward and clap hands  
13 Step to the right on Right foot  
14 Cross Left foot behind Right and step  
15 Step to the right on Right foot making a 1/4 turn CW with the step  
16 Kick Left foot forward and clap hands

*(Continued on next page)*

# RATTLE SNAKE SHAKE!

Choreographed by "HILLBILLY" RICK MEYERS & "THE LOVELY LINDA"

**DESCRIPTION:** Four-Wall Line Dance

**MUSIC:** "Rattle Snake Shake" by Rick Tippe

## BEAT/STEP DESCRIPTION

### Diagonal Triple Steps Sideways

- 1&2 Triple step to the right (RLR) on balls of feet in a prancing motion while turning body diagonally to the right
- 3&4 Triple step to the left (LRL) on balls of feet in a prancing motion while turning body diagonally toe the left

### Right Sideways Step-Together, Step-Touch, Diagonal Forward Step-Slide, Step, Touch

- 5 Step to the right on Right foot
- 6 Step Left foot next to Right
- 7 Step to the right on Right foot
- 8 Touch Left foot next to right
- 9 Step forward and diagonally to the left on Left foot
- 10 Slide right foot up next to Left
- 11 Step forward and diagonally to the left on Left foot
- 12 Touch Right foot next to Left

### Right Sideways Step-Together, Step-Touch, Diagonal Back Steps, Touch

- 13 Step to the right on Right foot
- 14 Step Left foot next to Right
- 15 Step to the right on Right foot
- 16 Touch Left foot next to right
- 17 Step back and diagonally to the left on Left foot
- 18 Step Right foot next to Left
- 19 Step back and diagonally to the left on Left foot
- 20 Touch Right foot next to Left

### Syncopations Back, Claps, Sweep Turn

- & Step slightly back on Right foot
- 21 Step slightly back on Left foot
- 22 Clap hands
- &23, 24 Repeat beats &21 and 22
- 25 With weight on Left foot, slide Right foot forward and begin a 1/2 turn CW on ball of Left foot while sweeping Right foot around
- 26 Continue 1/2 CW sweep turn
- 27 Continue 1/2 CW sweep turn
- 28 Complete 1/2 CW sweep turn and bring Right foot next to Left

### Diagonal Forward Hip Bumps (Rattle Snake Shake)

- 29, 30 Bend knees, slide Right foot forward and diagonally to the right and bump hips diagonally to the right twice while pumping hands up and down like shaking a rattle (raise Right shoulder up on each hip bump)
- 31, 32 Straighten knees up and slide Right foot back next to Left while shaking shoulders twice
- 33 - 36 Repeat beats 29 through 32
- Note: You will be bending down and bumping to the right twice, raising back up and shaking your shoulders twice during each of these shakes.*

### CCW Military Turns With Hip Bumps, Vine Right, Scuff

- 37 Step forward on Right foot,
- 38 Pivot 1/4 turn CCW while bumping hips to the right & Shift weight to Left foot
- 39, 40 Repeat beats 37 and 38
- 41 Step to the right on Right foot
- 42 Cross Left foot behind Right and step
- 43 Step to the right on Right foot
- 44 Scuff Left foot forward

### Rolling Turn Left, Scuff

- 45 Step to the left on Left foot and begin a 1 1/4 CCW turn traveling to the left
- 46 Step on Right foot and continue 1 1/4 CCW traveling turn
- 47 Step on Left foot and complete 1 1/4 CCW traveling turn
- 48 Scuff Right foot forward

### Option to rolling turn above:

- 45 Step to the left on Left foot
- 46 Cross Right foot behind Left and step
- 47 Step to the left on Left foot making a 1/4 turn CCW with the step
- 48 Scuff Right foot forward

BEGIN AGAIN

*Inquiries: "Hillbilly" Rick Meyers, (812) 867-3401*

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## THE CROSSING (Continued from previous page)

### Vine Left, Turn, Kick, Stroll Forward, Stomp

- 17 Step to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Step to the left on Left foot
- 20 Pivot 1/2 turn CCW on ball of Left foot and kick Right foot forward
- 21 Step forward on Right foot
- 22 Slide Left foot up and to other side of Right
- 23 Step forward on Right foot
- 24 Stomp Left foot next to Right (stomp down)

### Heel Swivels

- 25 Swivel heels to the right
- 26 Swivel heels back to center
- 27 Swivel Right heel to the right
- 28 Swivel Right heel back to center
- 29 Swivel heels to the left
- 30 Swivel heels back to center
- 31 Swivel Left heel to the left
- 32 Swivel Left heel back to center

### Syncopated Vine Left, CCW Military Pivots

- 33 Step to the left on Left foot
- & Cross Right foot over Left and step
- 34 Step to the left on Left foot
- & Cross Right foot behind Left and step
- 35 Step to the left on Left foot
- & Cross Right foot over Left and step
- 36 Step to the left on Left foot
- 37 Step forward on Right foot
- 38 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 39, 40 Repeat beats 37 and 38
- Note: For those who would prefer not to jump, on beats 1 & 2 and 5 & 6 touch Right toe to the right and then cross over Left foot.*

BEGIN AGAIN

*Inquiries: Jose Cordero Torres, (520) 726-0397*

# BARN BOOGIE

Choreographed by JOHN R. NORRIS

This dance is dedicated to all of my friends at The Barn in Sanford, FL.

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "The Old Stuff" by Garth Brooks

## BEAT/STEP DESCRIPTION

### Forward Shuffle, Rock Steps, Walk Back, Cross

- 1&2 Shuffle forward (RLR)
- 3 Step forward on Left foot
- 4 Rock back on Right foot in place
- 5 Walk backward on Left foot
- 6 Walk backward on Right foot
- 7 Walk backward on Left foot
- & Walk back on ball of Right foot
- 8 Cross Left foot over Right and step

### Hip Bumps, Cross, Unwind, Hip Bumps

- 9 Step to the right on Right foot and bump hips to the right
- 10 Bump hips to the left
- 11 Bump hips to the right
- 12 Bump hips to the left
- 13 Cross Right foot over Left
- 14 Unwind 1/2 turn CCW (weight on Left foot)
- 15 Bump hips to the right
- 16 Bump hips to the left

### Cross, Unwind, Hip Bumps, Right Kick-Ball Change, Walk Back, Pivot

- 17 Cross Right foot over Left
- 18 Unwind 1/2 turn CCW (weight on Left foot)
- 19 Bump hips to the right
- 20 Bump hips to the left

- 21 Kick Right foot forward
- & Step on ball of Right foot next to Left
- 22 Step Left foot next to Right
- 23 Walk forward on Right foot
- 24 Walk forward on Left foot
- 25 Walk forward on Right foot
- 26 Pivot 1/2 turn CCW on ball of Right foot

### Double Vine Left, Side Step, Kick

- 27 Step to the left on Left foot
- 28 Cross Right foot behind Left and step
- 29 Step to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step to the left on Left foot
- 32 Kick Right foot forward

### Vine Right, Turn, Kick, Step, Kick, Rock Steps

- 33 Step to the right on Right foot
- 34 Cross Left foot behind Right and step
- 35 Step to the right on Right foot and make a 1/4 turn CW with the step
- 36 Kick Left foot forward
- 37 Step down on Left foot in place
- 38 Kick Right foot forward
- 39 Step back on Right foot
- 40 Rock forward on Left foot in place

BEGIN AGAIN

*Inquiries: John R. Norris, (904) 676-2431*

# COUNTRY STROLL

Choreographed by JOY DAWSON

**DESCRIPTION:** Four-Wall Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** "Country Stroll" by The Nashville Session Singers; "Tryin' To Get To New Orleans" by The Tractors

## BEAT/STEP DESCRIPTION

### Step-Slide, Touch, Vine Left, Turn, Scuff

- 1 Step forward on Right foot
- 2 Slide Left foot up next to Right
- 3 Step forward on Right foot
- 4 Touch Left foot next to Right
- 5 Step to the left on Left foot
- 6 Cross Right foot behind Left and step
- 7 Step to the left on Left foot making a 1/2 turn CCW with the step
- 8 Scuff Right foot forward
- 9 - 16 Repeat beats 1 through 8

### Rock Steps, Scuffs

- 17 Step forward on Right foot
- 18 Rock back onto Left foot in place
- 19 Rock forward onto Right foot in place
- 20 Scuff Left foot forward
- 21 Step forward on Left foot
- 22 Rock back onto Right foot in place
- 23 Rock forward onto Left foot in place
- 24 Scuff Right foot forward

### Back Shuffles, Back, Turn, Hip Bumps

- 25&26 Shuffle backward (RLR)
- 27&28 Shuffle backward (LRL)

- 29 Step back on Right foot
- 30 Step back on Left foot making a 1/4 turn CCW with the step
- 31 Bump hips to the right
- 32 Bump hips to the left

### Scuffs, Cross Steps

- 33 Step Right foot in place
- 34 Scuff Left foot across in front of Right
- 35 Step down on Left foot while lifting Right foot slightly off of floor
- 36 Step Right foot in place
- 37 Step to the left on Left foot
- 38 Scuff Right foot across in front of Left
- 39 Step down on Right foot while lifting Left foot slightly off of floor
- 40 Step Left foot in place

### Brush Sweeps

- 41 Step to the right on Right foot
- 42 Brush Left foot forward and around to the left in a CCW circle motion
- 43 Step to the left on Left foot
- 44 Brush Right foot forward and around to the right in a CW circle motion

BEGIN AGAIN

*Inquiries: Joy Dawson, 25 Matipo Crescent, Hamilton, New Zealand*

# OOO! AAH!

Choreographed by SAL GONZALEZ

**DESCRIPTION:** Two-Wall Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** "Cat Walk" by Lee Roy Parnell; "Love Potion No. 9" by Hansel Martinez

*Note: Execute Patterns 1 and 2 for the first five run-throughs of the dance. On the sixth and subsequent run-throughs, do pattern 2 only until the end of the song.*

## BEAT/STEP DESCRIPTION

### Pattern 1

#### Forward Shuffles

- 1&2 Shuffle forward (RLR)
- 3&4 Shuffle forward (LRL)
- 5&6 Shuffle forward (RLR)
- 7&8 Shuffle forward (LRL)

#### Turning Jazz Square, Brush, Turning Jazz Square, Touch

- 9 Cross Right foot over Left and step
- 10 Step back on Left foot
- 11 Step Right foot slightly to the side making a 1/4 turn CW with the step
- 12 Brush Left foot forward
- 13 Cross Left foot over Right and step
- 14 Step back on Right foot
- 15 Step Left foot slightly to the side making a 1/4 turn CCW with the step
- 16 Touch Right foot next to Left

### Pattern 2

#### Turning Triples, Left Kick-Ball Change

- 17&18 Shuffle sideways to the right (RLR)
- & Pivot 1/2 turn CCW on ball of Right foot
- 19&20 Shuffle sideways to the left (LRL)
- & Pivot 1/2 turn CW on ball of left foot
- 21&22 Shuffle sideways to the right (RLR)

- 23 Kick Left foot forward
- & Step on ball of Left foot next to Right
- 24 Step Right foot next to Left

#### Turning Triples, Right Kick-Ball Change

- 25&26 Shuffle sideways to the left (LRL)
- & Pivot 1/2 turn CCW on ball of Left foot
- 27&28 Shuffle sideways to the right (RLR)
- & Pivot 1/2 turn CW on ball of Right foot
- 29&30 Shuffle sideways to the left (LRL)
- 31 Kick Right foot forward
- & Step on ball of Right foot next to Left
- 32 Step Left foot next to Right

#### Rocking Chair, Hip Sways With Turns

- 33 Step forward and rock onto Right foot
- 34 Rock back onto Left foot in place
- 35 Step back and rock onto Right foot
- 36 Rock forward onto Left foot in place
- 37 Step forward on Right foot making a 1/4 turn CCW with the step and sway hips to the right
- 38 Step on Left foot in place and sway hips to the Left
- 39 Step forward on Right foot making a 1/4 turn CCW with the step and sway hips to the right
- 40 Shift weight forward to Left foot

#### Forward Walk, Stomp, Body Roll

- 41 Walk forward on Right foot
- 42 Walk forward on Left foot
- 43 Walk forward on Right foot
- 44 Walk forward on Left foot
- 45 Stomp down forward on Right foot
- 46 - 48 Execute a body roll (with attitude) on these three beats

BEGIN AGAIN

*Inquiries: Sal Gonzalez, (209) 637-0597*

# ALL WARREN OUT

Choreographed by JAMES & TERRY KELLERMAN

This dance was named in honor of Warren Peterson. It was at Warren's 30th birthday party that we were inspired to choreograph this dance.

**DESCRIPTION:** Four-Wall Line Dance

**MUSIC:** "Down On The Farm" by Tim McGraw; "Wild Ride" by Dwight Yoakam; "Baby Likes To Rock It" by The Tractors

## BEAT/STEP DESCRIPTION

### Foot Boogies

- 1 On the ball of Left foot, fan Left heel to the left
- 2 On the heel of Left foot, fan Left toe to the left
- 3 On the ball of Right foot, fan Right heel next to Left heel
- 4 On the heel of Right foot, fan Right toe next to left toe (feet now back to home position)
- 5 - 8 Repeat beats 1 through 4

### Toe Fans, Vine Right, Brush

- 9 Fan Left toe to the left while turning head to the left
- 10 Bring Left toe back to center
- 11 Fan Right toe to the right while turning head to the right
- 12 Bring Right toe back to center
- 13 Step to the right on Right foot
- 14 Cross Left foot behind Right and step
- 15 Step to the right on Right foot
- 16 Brush Left foot forward

### Vine Left, Turn, Brush, Vine Right, Brush

- 17 Step to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Step to the left on Left foot making a 1/4 turn with the step
- 20 Brush Right foot forward
- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Brush Left foot forward

### Vine Left, Turn, Brush, Vine Right, Stomp

- 25 Step to the left on Left foot
- 26 Cross Right foot behind Left and step
- 27 Step to the left on Left foot making a 1/2 turn CCW with the step
- 28 Brush Right foot forward
- 29 Step to the right on Right foot
- 30 Cross Left foot behind Right and step
- 31 Step to the right on Right foot
- 32 Stomp Left foot next to Right (stomp down)

BEGIN AGAIN

*Inquiries: James & Terry Kellerman, (203) 323-0810*

# BROKEN BAR SHUFFLE

Choreographed by JIM & PHYLLIS DIXON

**DESCRIPTION:** Partner dance

**STARTING POSITION:** Right Side-By-Side

**MUSIC:** "Should've Been A Cowboy" by Toby Keith

## BEAT/STEP DESCRIPTION

### Diagonal Vine Left, Stomp, Left Kick-Ball Change, CW Military Pivot

- 1 Step forward and diagonally left on Left foot
- 2 Cross Right foot behind Left and step
- 3 Step forward and diagonally left on Left foot
- 4 Stomp Right foot next to Left (stomp down)
- 5 Kick Left foot forward
- & Step on ball of Left foot next to Right
- 6 Step Right foot next to Left
- 7 Step forward on Left foot
- 8 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

*Partners are now in a Left Side-By-Side position facing RLOD.*

### Shuffle Forward, CCW Military Pivot, Diagonal Vine Right, Stomp

- 9&10 Shuffle forward (LRL) toward RLOD
- 11 Step forward on Right foot
- 12 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot

*Partners are now in a Right Side-By-Side position facing FLOD.*

- 13 Step forward and diagonally right on Right foot
- 14 Cross Left foot behind Right and step
- 15 Step forward and diagonally right on Right foot
- 16 Stomp Left foot next to Right (stomp down)

### Right Kick-Ball Change, Shuffle Forward

- 17 Kick Right foot forward
- & Step on ball of Right foot next to Left
- 18 Step Left foot next to Right
- 19&20 Shuffle forward (RLR)

### Man's Walk Forward With Brushes, Lady's Traveling Turn Forward, Brushes

**MAN**

**LADY**

*Release Left hands and raise Right hands...*

- 21 Walk forward on Left foot
- 22 Walk forward on Right turn
- 23 Walk forward on Left foot
- 24 Brush Right foot forward
- 25 Walk forward on Right foot
- 26 Walk forward on Left foot
- 27 Walk forward on Right foot
- 28 Brush Left foot forward

- Step on Left foot and being a full CW turn traveling toward FLOD
- Step on Right foot and continue full CW traveling turn
- Step on Left foot and complete full CW traveling turn
- Same as man
- Step on Right foot and begin a full CCW turn traveling toward FLOD
- Step on Left foot and continue full CCW traveling turn
- Step on Right foot and complete full CCW traveling turn
- Same as man
- Rejoin Left hands in Right Side-By-Side position.*

### Shuffles Forward

- 29&30 Shuffle forward (LRL)
- 31&32 Shuffle forward (RLR)
- 33&34 Shuffle forward (LRL)
- 35&36 Shuffle forward (RLR)

BEGIN PATTERN AGAIN

*Inquiries: Jim & Phyllis Dixon, (614) 668-4481*

# CHITLIN' TIME

Choreographed by HERB WHITE

**DESCRIPTION:** Two-Wall Line Dance

**DIFFICULTY LEVEL:** Intermediate

**MUSIC:** "It's Chitlin' Time" by The Kentucky Headhunters

## BEAT/STEP DESCRIPTION

### Side Steps, Cha-Cha-Chas In Place

- 1 Step to the left on Left foot
- 2 Step Right foot next to Left
- 3&4 Cha-Cha-Cha in place (LRL)
- 5 Step to the right on Right foot
- 6 Step Left foot next to Right
- 7&8 Cha-Cha-Cha in place (RLR)

### Back Lock Step, Rock Steps, With Holds

- 9 Cross Left foot over Right and step
- 10 Step back on Right foot
- 11 Slide Left foot back to right side of Right foot
- 12 Step back on Right foot
- 13 Step back and rock onto Left foot
- 14 Hold
- 15 Rock forward onto Right foot in place
- 16 Hold

### Vine Left, Touch, Vine Right, Touch

- 17 Step to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Step to the left on Left foot
- 20 Touch Right foot next to Left

- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Touch Left foot next to Right

### Lock Steps Forward, Step-Brushes

- 25 Step forward on Left foot
- 26 Slide Right foot up and to other side of Left heel
- 27 Step forward on Left foot
- 28 Brush Right foot forward
- 29 Step forward on Right foot
- 30 Slide Left foot up and to other side of Right heel
- 31 Step forward on Right foot
- 32 Brush Left foot forward

### CW Military Pivot, Cross Step, Forward Steps, Cross Step, Forward Step, Stomp

- 33 Step forward on Left foot
- 34 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 35 Cross Left foot behind Right and step
- 36 Step forward on Right foot
- 37 Step forward on Left foot
- 38 Cross Right foot behind Left
- 39 Step forward on Left foot
- 40 Stomp Right foot next to Left (stomp down)

BEGIN AGAIN

*Inquiries: Herb White, (619) 365-2744*

# BENEDICT SHUFFLE

Choreographed by CANDY & J.J. HENNON & CLASS

I was reading my very first issue of *Country Dance Lines* and I found an article in there about having your class choreograph their own dance. I was a new instructor to them so I thought it would be a great way to break the ice. We picked out eight of their favorite 4-count steps, I put it together and we came out with this dance. It is named after the town that we all dance in. We all love it and we would like to dedicate this dance to our Super Wednesday Dance Class.

**DESCRIPTION:** Line Dance

**DIFFICULTY LEVEL:** Beginner/Intermediate

**MUSIC:** "Time Marches On" by Tracy Lawrence (teach); "Twang" by Neal McCoy (medium); "Teardrops" by George Ducas; "Hello Cruel World" by George Ducas

## BEAT/STEP DESCRIPTION

### Toe-Heel Struts, Right Sugarfoot, Triple In Place

- 1 Touch Right toe forward
- 2 Lower Right heel down on floor
- 3 Touch Left toe forward
- 4 Lower Left heel down on floor
- 5 Turn Right toe inward and touch next to Left instep
- 6 Turn Right toe outward and touch Right heel next to Left instep
- 7&8 Triple step in place (RLR)

### Left Sugarfoot, Triple In Place, Forward Steps, Kick

- 9 Turn Left toe inward and touch next to Right instep
- 10 Turn Left toe outward and touch Left heel next to Right instep

- 11&12 Triple step in place (LRL)
- 13 Walk forward on Right foot
- 14 Walk forward on Left foot
- 15 Walk forward on Right foot
- 16 Kick Left foot forward

### Turning Jazz Square, Right Kick-Ball Changes

- 17 Cross Left foot over Right and step
- 18 Step back on Right foot
- 19 Step Left foot slightly to the side making a 1/4 turn CCW with the step
- 20 Touch Right foot next to Left
- 21 Kick Right foot forward
- & Step on ball of Right foot next to Left
- 22 Step Left foot next to Right
- 23&24 Repeat beats 21&22

### Vine Right, Scuff, Vine Left, Turn, Scuff

- 25 Step to the right on Right foot
- 26 Cross Left foot behind Right and step
- 27 Step to the right on Right foot
- 28 Scuff Left foot forward
- 29 Step to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step to the left on Left foot making a 1/4 turn CCW with the step
- 32 Scuff Right foot forward

BEGIN AGAIN

*Inquiries: Candy & J.J. Hennon, (410) 257-7358*

## U.C.W.D.C. WORLDS V Competition Results (Cont'd from page 25)

- 3 Joe Sloan & Melissa Seib  
G-ChaCha, 2Step, WCS, G/H-Waltz
- 4 Bob Deleon & Shawna Evins  
S-Cha Cha, G-ECS, Polka, 2Step, Waltz
- 5 Bruce Wright & Cindy Paisley  
S-WCS, G-Cha Cha, ECS, 2Step, Waltz

### OPEN NOV FEMALE OVERALL

- 1 Darlene Dubert & Ricardo Cortez  
G-ChaCha, Waltz, G/H-2Step WCS
- 2 Carolyn Kocan & Phil Adams  
G-ChaCha, 2 Step, Waltz, G/H-WCS
- 3 Kiko Ajsaka & Jeff Hill  
S-WCS, G-Cha Cha, 2Step, ECS, Polka, Waltz
- 4 Lynn Heskett & Red Draper  
G-Cha Cha, 2 Step, WCS, Waltz
- 5 Robin Allison & Todd Bacon  
G-Cha Cha, 2Step, WCS, Waltz

### OPEN INT FEMALE OVERALL

- 1 Dawn Boyajian & Kal Branson  
S-ECS, G-Polka, 2Step, Waltz, G/H-Cha Cha, WCS
- 2 Becky Haynam & Robert Royston  
G-Cha Cha, Polka, 2 Step, ECS, WCS, G/H-Waltz
- 3 Cathy Gregory & Richard Tymko  
G-Cha Cha, ECS, 2 Step, WCS, Waltz, G/H-Polka
- 4 Angie Eldridge & Todd Bacon  
G-ChaCha, 2Step, WCS, G/H-Waltz
- 5 Janine Nelson & Tony Gutsch  
S-WCS, G-Cha Cha, 2Step, G/H-Waltz

### OPEN INT. MALE OVERALL

- 1 Bob Wheatley & Cannan Scarborough  
G/H-Cha Cha, Polka, 2Step, WCS, Waltz
- 2 Rob Ingenthron & Yvonne Gutsch  
G-ChaCha, 2 Step, WCS, Waltz
- 3 Brian Cohen & Laureen Baldovi  
S-ChaCha, 2Step, G-WCS, Waltz
- 4 Brian Cavin & Lynn Thornton  
S-ChaCha, ECS, Waltz, G-2Step
- 5 Raymond Salvo & Mary Hoedeman  
S-ChaCha, 2Step, Waltz, G-WCS

### OPEN ADV. FEMALE OVERALL

- 1 Sarah Rodger & Robert Royston

- G-ECS, Polka, G/H-Cha Cha, 2 Step, WCS, Waltz

- 2 Hyun Kim & Kal Branson  
G-Cha Cha, Polka, 2Step, WCS, Waltz, G/H-ECS

- 3 Carolyn Shafer & Mike Wagner  
S-WCS, G-Cha Cha, ECS, Polka, 2 Step, Waltz

- 4 Debbie Cohen & Tony Gutsch  
S-ECS, G-Cha Cha, Polka, 2Step, WCS, Waltz

- 5 Jennifer Wallace & Carroll Shaw  
S-WCS, G-2 Step, Waltz, G/H-ChaCha

### ADV. MALE OVERALL

- 1 Ricardo Mejia & Jeanne Woodford  
S-Cha Cha, G-Polka, 2Step, WCS, Waltz

- 2 Stan Graves & Vickie Dunn  
S-Polka, WCS, G-Cha Cha, ECS, 2Step, Waltz

- 3 Grant Albrecht & Cindy Paisley  
B-WCS, S-Cha Cha, ECS Polka Waltz, G-2 Step

- 4 Jeff Chasick & Yvonne Gutsch  
S-ChaCha 2Step, WCS, G-Waltz

- 5 Dennis Lawson, Jr. & Marta Elder  
B-Cha Cha, WCS, Waltz, S-Polka, 2Step, G-ECS

### PRO AM SHOWCASE

#### SILVER FEMALE OVERALL

- 1 Jane Long & Bob Bahrs  
B-Polka, S-Cha Cha, 2 Step, ECS, G-WCS, Waltz

- 2 Patricia Donat & Frank Stenek  
B-Cha Cha, 2 Step, WCS, Waltz

#### JUNIOR FEMALE OVERALL

- 1 Joni Olney & Larry Winter  
G/H-Cha Cha, 2Step, WCS, S-Waltz

- 2 Lisa Richardson & Richard Tymko  
G-ChaCha, Waltz, G/H-2Step, WCS

- 3 Niki Fox-Phillips & Wayne Chapman  
S-2 Step, G-WCS, Waltz, G/H-Cha Cha

- 4 Jennifer Porter & Toby Munroe  
S-Cha Cha, Waltz, G-2 Step, WCS

- 5 Kristen Cachola & Larry Winter  
B-2 Step, Waltz, G-Cha Cha, WCS

#### JUNIOR MALE OVERALL

- 1 Myles Munroe & Cindy Paisley  
G/H-ChaCha, 2Step, WCS, Waltz

### SHOWCASE FEMALE

- 1 Monique Rouleau & Jojo Belmonte  
G-Polka, G/H-ChaCha, ECS, 2 Step, WCS, Waltz

- 2 Roberta Daugherty & John Burchell  
G-2Step, G/H-ChaCha, WCS, Waltz

- 3 Lynda Menard & Mike Wagner  
G-Cha Cha, ECS, WCS, Waltz, G/H-Polka, 2 Step

- 4 Sarah Rodger & Bob Bahrs  
S-Polka, WCS, G-Cha Cha, ECS, 2 Step, Waltz

- 5 April Bassett & Earl Strom  
S-WCS, G-Cha Cha, 2Step, Waltz

### SHOWCASE MALE OVERALL

- 1 Dino Aughenbaugh & Michelle Adams  
G-Cha Cha, 2 Step, Waltz, G/H-WCS

- 2 Jeff Chasick & Laureen Baldovi  
G-ChaCha, 2 Step, WCS, Waltz

- 3 Chris Small & Michelle Uttke  
B-2 Step, S-Cha Cha, ECS, WCS, Waltz

- 4 Brian Roy & Stephanie McDonald  
B-Cha Cha, ECS, 2 Step, WCS, Waltz, S-Polka

### REGIONAL DANCES

#### PONY

- 1 Mike McInteer & Sue Hamric
- 2 Rob Swindler & Robin Allison
- 3 Bryan & Michell Ackerman
- 4 Brad Kruck & Joan Lundahl

#### TRIPLE TWO STEP

- 1 Doug Davidson & Debbie Neergaard
- 2 Randy Baustert & Julie Hein
- 3 John Koester & Beth Emerson
- 4 Phillip White & Davena LaCour

#### SOUTHWEST SHUFFLE

- 1 Jim Woeber & Terri Lewis
- 2 Stan Graves & Vicki Dunn
- 3 Tim Ramos & Alicia
- 4 Scott Harpster & Carolyn Brice

#### RHYTHM TWO STEP

- 1 Richard McMurrich & Dawn Lang

- 2 Mike McInteer & Sue Hamric

### TEAMS

#### SHORT PROGRAM

- 1 Blazin' Boots - Placenta CA  
1st-Caberet, Solo
- 2 Outlaws - Bellflower CA  
2nd-Caberet, Solo
- 3 MBC Country Line Dancers - Netherlands  
3rd-Solo
- 4 Contemporary Country - Santa Rosa CA  
3rd-Caberet, 1st-Partner
- 5 Rockin' Country Ladies - Tulsa OK  
5th-Caberet

#### LONG PROGRAM

- 1 Country At Heart - Bakersfield CA  
1st-Caberet
- 2 PureCountry Dancers-Charlotte NC  
1st-Partner, Solo, 2nd-Caberet
- 3 Junction Dancers - Rockville MD  
2nd-Solo, 3rd-Caberet, Partner
- 4 Outlaws - Bellflower CA  
2nd-Partner, 4th-Caberet
- 5 Wild Rose - Bellflower CA  
5th-Caberet

#### LINE DANCE OVERALL

##### ADVANCED MALE

- 1 Roy Verdonk
- 2 Pedro Machado
- 3 James Kellenman
- 4 John Robinson
- 5 L. Rico Dorsey

##### ADVANCED FEMALE

- 1 Jamie Davis
- 2 Tracy Nelson
- 3 Pamela Rhodebeck
- 4 Tracy Smidt
- 5 Earleen Florka

##### SHOWCASE MALE

- 1 Pedro Machado
- 2 John Robinson
- 3 James Kellenman
- 4 L. Rico Dorsey
- 5 Rory Rizk

##### SHOWCASE FEMALE

- 1 Jamie Davis
- 2 Virginia Menu
- 3 Earleen Florka
- 4 Pamela Rhodebeck
- 5 Jessica Shuman



## WELCOME TO THE WORLD OF WESTERN DANCE

*Country Dance Lines* is a monthly Magazine written by, for, and about C/W Dancers and C/W Dancing, and *CDL* reaches thousands of dancers in all 50 United States as well as in 17 countries worldwide. The purpose of *CDL* is to provide C/W Dance news, views, and information and to help the C/W Dance Community to get to know (and know of) each other. Our goal is to contribute to the growth in interest and participation in C/W Dance as a leisure activity as well as a competitive art and craft.

Regular *CDL* features include:  
**Dance Step Descriptions** for new and popular line, partner, mixer and novelty dances, including their music suggestions.  
**The World Of Western Dance** where Dance Clubs from around the world tell of their past and planned antics.  
**International C/W Dance Instructor Directory** published in its entirety each January with monthly updates. It lists the Name, Town, State & Phone Numbers of Instructors & Choreographers worldwide. A perfect way for long distance dancers to find places to dance throughout their travels.  
**Major & Special Events Calendars** list up-coming competitions, festivals and other events throughout the year.  
**Competition Rules** and other pertinent information for most of the major competitions published well in advance of the events.  
**Letters & Commentary** from readers, full of ideas, dance tips, advice, local info, or just a friendly "Howdy!"  
**Previews, Reports and Competition Results** for most of the major competitions.  
**Compact Disc Reviews** that are based on the danceability of the songs.  
**Articles & Features** on subjects of interest to C/W Dancers, ranging from the care & feeding of your hats & boots, to dance tips, health tips, Junior & Senior Dancers, and lots more; not to forget a bit of humor thrown in here and there to keep us all from taking ourselves too seriously.  
**Advertisements** for events, fashions, lesson videos, and many other products and services of interest to the C/W Dancer.

*Country Dance Lines* is YOUR magazine. YOU provide its content. Our job is to print it up and pass it around. By working together we hope to continually develop the need for more and larger dance floors

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