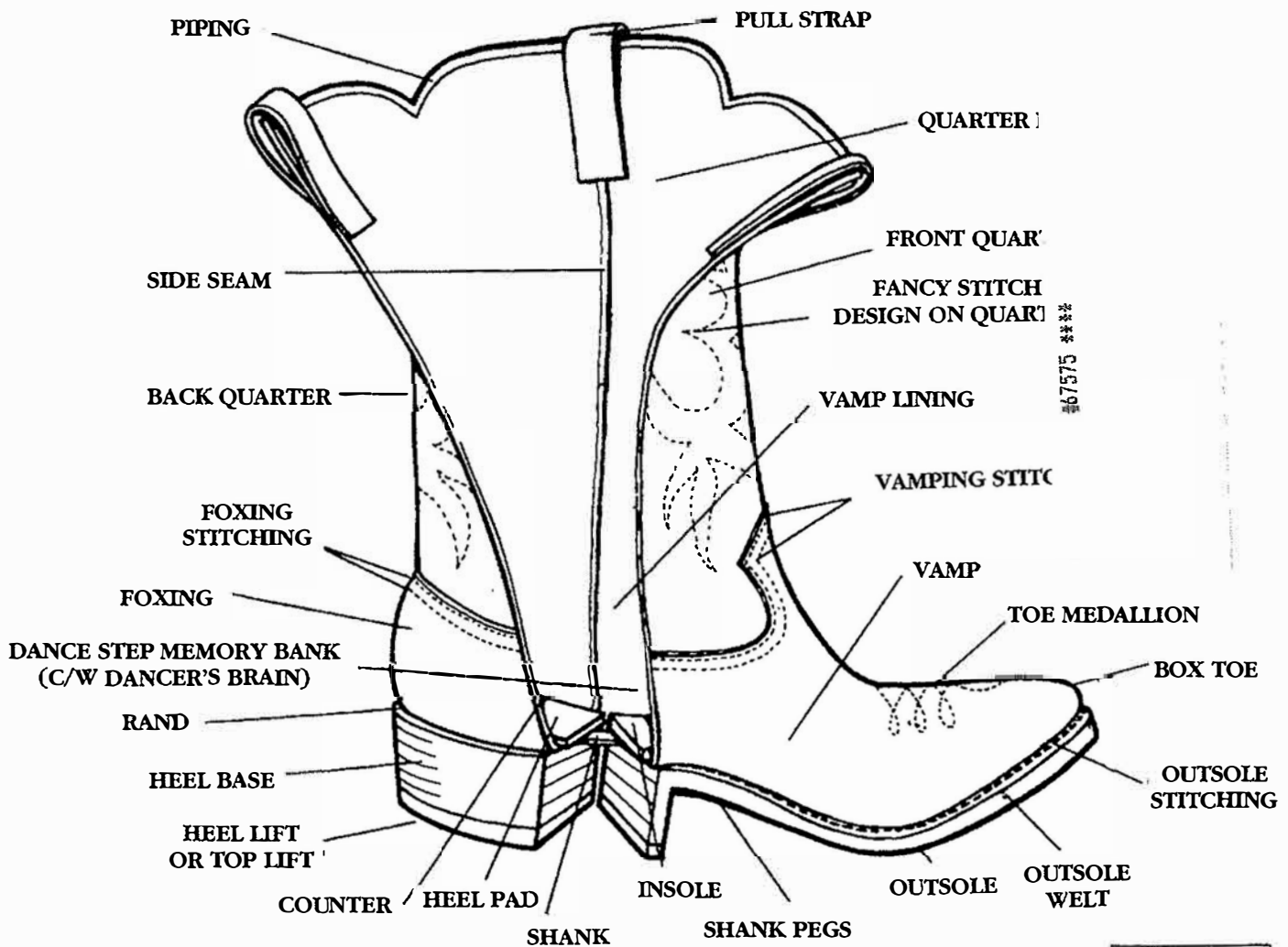




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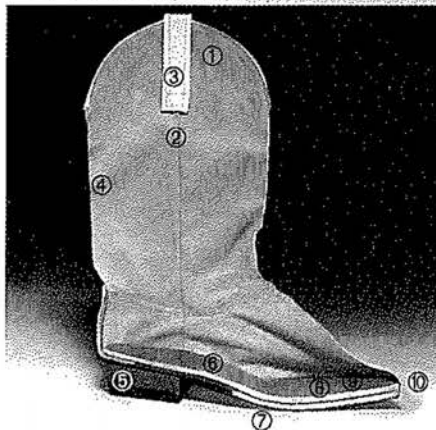
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CDL4CWDANC@AOL.COM

The 1997-98



Schedule of Events

June 13, 14, 15 - Cat. 2
BIG SKY DANCE FESTIVAL
Billings MT
Sharon Luloff 406 962-3817

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 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



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

June 19-21 - Cat. 1
CWDI INTERNATIONAL CHAMPIONSHIPS
Salt Lake City UT
Ken & Elizabeth Box 801 261-5538

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

October 10, 11, 12 (Cat. 3)
PACIFIC RIM CLASSIC
Gig Harbor WA
Tom Clifton 253 874-9873

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

Feb. 7, 8, 1998 Cat. 3
Great American Teem Challenge
Sacramento CA
Lainey Leatherman 916 685-2139

March 7, 1998 - Cat. 2
BEANS & JEANS JAMBOREE
Cambria CA
Vern & Lois Black 805 773-4356

March 13, 14, 15, 1998 (Ten.) - Cat. 5
NATIONAL CAPITAL BOOTSCOOT
Canberra City, ACT Australia
Jenny Cryer & Phil Bates, Ph616 288-8481

March 20, 21, 22, 1998 - Cat. 1
MISSION COUNTRY FESTIVAL
Riverside CA
Paul McClure 909 305-0505

April 10, 11, 12, 1998 - Cat. 2
MIDWEST SHOWDOWN INVITATIONAL
Sioux Fall SD
Terry & Lori Bonsall 605 368-2535

April 25, 1998 - Cat. 4
CALIF. WESTERN DANCE WORKSHOP
Ventura CA
Vince & Madeline Fiske 805 643-8833

April 25, 26, 1998 (Ten.)- Cat. 5
GONE CTRY NEWCASTLE CHALLENGE
Newcastle-Hunter Valley, Australia
W. O'leary & Jean Tremeneheere
Ph. 049533553

April 24, 25, 1998 - Cat. 4
SILVER STATE DANCE FESTIVAL
Reno NV
Maggie Green 702 359-3616

May 2, 3, 4, 1998 - Cat. 2
ROCKY MTN REGIONAL DANCE FEST.
Casper WY
Michelle Cook 307 234-8811

May 16, 1998 (Ten.) - Cat. 5
BRISBANE STAMPEDE
Brisbane, Australia
Ralf Ballsmieter 0607 388-30931

October 16, 17, 18 - 1998 Cat. 2
CALIF. C/W HARVEST FESTIVAL
Hollister CA
Pam McCrumb 408 449-0938



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.

PISMO BEACH COUNTRY WESTERN

ENJOY THREE DAYS OF DANCE-
WORKSHOPS -COMPETITION
AND
FUN IN THE SUN ON THE
CENTRAL COAST OF
CALIFORNIA.

DANCE FESTIVAL

SEPTEMBER 12, 13, 14 1997



Pismo Beach Western Days has become one of the largest in attendance of all Country Western Dance events on the west coast, and attracts world-class champions as instructors and judges.

Seventy workshops and classes are offered Friday and Saturday providing basic and advanced instruction in all the favorite dances. Friday's workshops are open to all badge-holders; Saturday classes require your pre-registration (see registration form) of your 5 selections.

CWDI-sanctioned competition in Couples and Line Dance will be held Saturday; Team competition and more workshops on Sunday. New Line Dance Choreography competition will be held both Friday and Saturday.

Open Dancing on Friday and Saturday evenings at FOUR locations - so you can practice what you learned.

While all this is goin' on, there's free family entertainment all over town, and a beautiful beach to relax on.



So make your plans well in advance - many of the workshop/classes filled up early last year due to space limitation, and hotel/motel space became scarce.

For lodging information,
Chamber of Commerce
800-443-7778

For registration information,
805-489-2885

FRIDAY	12:00	1:00	2:00	3:00	4:00	5:00
VETS HALL	PONY SWING INTRO JOE & JUDY BERTONI	PONY SWING BEG-INT JOE & JUDY BERTONI	FREE-STYLE CHA-CHA BEG-INT	FREE-STYLE CHA-CHA INT-ADV	TWO STEP FANCY CLUSTERS INT-ADV SALLY RINALDI	LINE DANCE 'CRAZY LEGS' MIKE BENDAVID
EDGEWATER SKYROOM	TWO STEP COUR D'ALENE RON & SALLY THREFFALL	WALTZ BEG-INT RON & SALLY THREFFALL	TWO STEP BEG-INT GREG & EVE HOLMES	FREE-STYLE CHA-CHA GREG & EVE HOLMES	WEST COAST SWING BEG-INT K & K MOODY	WALTZ INT-ADV ROCKY & NANCY FORMAN
MARIE CALLENDER	WEST COAST SWING CLIFF & LINDA DEASON	WEST COAST SWING STYLING C & L DEASON	WEST COAST SWING BEG-INT SALLY RINALDI	WEST COAST SWING STYLING & POSITION SALLY RINALDI	HUSTLE MADE EASY CAM & LORI WONG	TWO STEP INT-ADV KEN & CHERLYN CATES
SHORE CLIFF LODGE	LINE-DANCE 'BABY CAKES' 'SHAKE UR BACON' THE KEENERS	TWO STEP BEG-INT BARRY & SUE WOOD	WALTZ BEG-INT BARRY & SUE WOOD	NITECLUB 2STEP NEWMOVES SAL & DIANE GONZALES	TWO STEP BEG-INT KEN & CHERLYN CATES	LINE DANCE 'DASHWOOD' DONNA WASNICK

NEW LINE DANCE
CHOREOGRAPHY
COMPETITION FROM
NOON UNTIL 5:00PM
AT WHALERS PLAZA

SAT	VETS HALL	JUDKINS SCHOOL	ST. PAUL CHURCH	SHELL BEACH SCHOOL	EDGEWATER SKYROOM	MARIE CALLENDER'S	PISMO COAST VILLAGE
8:00	1 WALTZ BEG-INT PHIL SCIACCA	LINE DANCE COMPETITION	COUPLES COMPETITION	15 TWO STEP BEG-INT RICH SMALL	24 WALTZ INT-ADV TOM HYATT & LISA FAY	33 TURNS TURNS LINDA DRAKE	39 LINE DANCE 'CHEVY' SAL GONZALES
9:15	2 WALTZ INT-ADV PHIL SCIACCA			LINE DANCE 'HEARTS & FLOWERS' 16 HEDY McADAMS	25 SHUFFLE TOM HYATT & LISA FAY	34 WEST COAST SW LOOK BETTER. 'DANCE BETTER' BEN CORPUS	40 WALTZ INT-ADV RICH SMALL
10:30	3 TWO STEP NEW PATTERNS LINDA DRAKE			17 LINE DANCE 'SWIET LIPS' MICHAEL BARR	26 EAST COAST SWING DAVE WEST	35 WEST COAST SW SYNCOPIATIONS BEN CORPUS	41 WEST COAST SW SYNCOPIATIONS LINDA DRAKE
11:45	4 EAST COAST SWING BEG-INT TOM & VICKIE OVENS			18 NITECLUB 2STEP BEG-INT CIANNE MCGINNIS	27 SCHOTTISCHE DAVE WEST	36 WEST COAST SW BEG-INT LADIES TECHNIQUES LESLIE ADAMS	42 LINE DANCE 'UNC-DOO-TRES' BOB WRIGHT
1:00	5 FREE-STYLE CHA-CHA BEG-INT TOM & VICKI OVENS			19 SECRETS OF GREAT TURNS CIANNE MCGINNIS	28 TWO STEP BEG-INT PAM McCRUMB	37 WEST COAST SW INT-ADV FUN MOVES LESLIE ADAMS	
2:15	6 NITECLUB 2-STEP BEG-INT TOM & VIKI OVENS			20 WALTZ INT-ADV RICH SMALL	29 FREE-STYLE CHA-CHA PAM McCRUMB	38 WEST COAST SW CHANGING THE SLOT BEN CORPUS	
3:30	7 WALTZ INT-ADV KEN & LIZ BOX			21 DANCE BETTER 12 SECRETS BRAD FISKE & JUDY MENKE	30 TWO STEP BEG-INT LEONARD VAUGHN	WEST COAST SWING COMPETITION	
4:45	8 WEST COAST SWING BEG-INT KEN & LIZ BOX	10 FREE-STYLE CHA-CHA JIM & TERRY MANWELL	13 WALTZ ELEGANT MOVES BRAD FISKE & JUDY MENKE	22 'WORTH TO ALASKA' MATT KOZENKO	37 MIXER WALTZ JIM & SHIRLEY EVANS		
6:00	9 EAST COAST SWING BEG-INT PETE & PEG SIGLER	11 WALTZ INT-ADV JIM & TERRY MANWELL	14 TURNS-TURNS & MORE TURNS JUDY MENKE	23 WALTZ BEG-INT MATT KOZENKO	38 WEST COAST SW BEG JIM & SHIRLEY EVANS		

NEW LINE DANCE
CHOREOGRAPHY
COMPETITION FROM
8:00AM UNTIL 5:00PM
AT WHALERS PLAZA

SUNDAY - Watch the "Gathering of the Clans" as Team Dance takes over the Central Coast. Team Competition begins at 8:00 am on the ocean-view deck at Whalers Plaza. As many as 20 teams will compete. — followed by the Awards Ceremonies and more workshops.

COMPETITION REGISTRATION INFORMATION IS MAILED ON REQUEST

CHECK IF YOU WOULD LIKE A COMPLETE FLYER & INFO

FOR SATURDAY CLASSES.....CIRCLE 5 NUMBERS AS YOUR FIRST CHOICE PLACE AN X ON 5 NUMBERS AS YOUR SECOND CHOICE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42

IF REGISTERING FOR MORE THAN ONE PERSON, AND THE SAME CHOICES ARE NOT DESIRED, PLEASE COMPLETE AN ADDITIONAL REGISTRATION (FACSIMILES OKAY)

PLEASE PRINT
FIRST NAME _____ LAST NAME _____
partner
FIRST NAME _____ LAST NAME _____
STREET _____ CITY _____ ST _____ ZIP _____
TEL. NO: (_____) _____ TEL. NO: (_____) _____
No. of Badges @ \$35.00 _____ @ \$40.00 _____ @ \$15.00 _____ TOTAL: \$ _____
before August 1, 1997 after July 31, 1997 Junior (ages 6-17)
Please make your check or money order payable to Pismo Beach Western Days, Box 879, Pismo Beach Ca 93448-0879

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CDL 1997-98 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 listed numbers for more information about these events. UCWDC= United Country Western Dance Council & (LA)=Licensed Affiliate; CWDI =Country Western Dance International; IC=Independent Country; CDA=Country Dance Assoc., DCC= Dance Country Connection, FCDC= Fun Country Dance Circuit. Others are independent of affiliations.

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

Aug. 8, 9, 10 (UCWDC)

Mid-America Fest.

Tulsa OK

Walt Warner 918 865-7881

Aug. 8, 9, 10 (UCWDC)

Northeast Fest.

Danvers MA

John Pearson 401 624-3185

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. 15, 16, 17 (UCWDC)

London Dance Classic

London ENG

Rick Wilden 44 162 852-5417

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 804 676-1848

Aug. 22, 23, 24

Cascade Country Classic

Klamath Falls OR

Don Steers 541 882-1152

Aug. 29, 30, 31 (FCDC)

Wichita Cowtown Dance Roundup

Wichita KS

Chris Riggs 316 264-5630

Aug. 29, 30, 31

Free State Classic

Baltimore MD

Sandra Kisner 410 366-8891

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

Kevin Johnson 615 790-9112

Aug. 29-Sep. 1

Pioneer Days Fest.

Ft. Worth TX

Kathy Jones 817 626-7924

Sep. 6, 7, 8 (UCWDC-LA)

Swiss Championships

Zurich, Switzerland

Phil Emch 41 63 493 910

Sep. 5, 6, 7 (IC)

Wild Rose Convention

Des Moines IA

Dave Trimble 515 253-9334

Sep. 12, 13 (UCWDC-LA)

Indianapolis Classic

Indianapolis IN

Carole Rousseau 812 282-4651

Sep. 12, 13, 14 (CWDI)

Pismo Beach Western Days

Pismo Beach CA

Vern Black 805 773-4356

Sep. 19, 20, 21 (IC)

Chippewa Vlt. Dance Fest.

Eau Claire WI

Norm Nesmith 715 834-6412

Sep. 19, 20, 21 (UCWDC-LA)

Canadian Classic

Toronto ON/ Canada

Dennis Waite 616 473-3261

Sep. 20, 21 (UCWDC-LA)

French Championships

Paris, France

Maureen Jessop 331 48 599-153

Sep. 26, 27, 28

Winners Circle Bootscooters Fest.

Grantville PA

Ivy Lair 888 227-1292

Sep. 26, 27, 28 (UCWDC)

New Mexico Fiesta

Albuquerque NM

Mike Haley 505 299-2266

Sep. 26, 27, 28 (IC)

Queen City Classic

Cincinnati Oh

Connie Halfenberg 513 451-4526

Sep. 26, 27, 28 (DCC)

Frontier Fest.

Omaha NE

Laura Weiss 402 551-1247

Sep. 27 (CWDI)

Golden Gate Classic

Northern California

Charlotte Skeeters 510 462-6572

Oct. 3, 4, 5 (CWDI)

Cal Western Inv.

Ventura CA

Madeline Fiske 805 643-8833

Oct. 3, 4, 5 (FCDC)

Fun Country Finals

Ft. Worth TX

Virginia Rainey 817 458-7276

Oct. 10, 11, 12 (IC)

Dance Roundup

St Paul MN

Mary Faast 612 738-0712

Oct. 10, 11, 12 (UCWDC)

Southern National Comp.

Biloxi MS

Sue Boyd 904 575-6837

Oct. 10, 11, 12

Palm Springs Wkshp. Fest.

Palm Springs CA

Russ/Gloria Gunn 909 929-5349

Oct. 10, 11, 12 (CWDI)

Pacific Rim Classic

Gig Harbor WA

Tom Clifton 253 874-9873

Oct. 17, 18, 19 (UCWDC)

Heartland Fest.

Kansas City MO

Bob Bahrs 816 542-1676

Oct. 17, 18, 19 (UCWDC)

Fall Fling Fest

Seattle WA

Vinita Lombardi 206 813-8010

Oct. 18, 19 (UCWDC-LA)

Waltz Across Texas

Houston TX

Larry Sepulvado 713 589-9535

Oct. 24, 25, 26 (UCWDC)

Paradise Fest.

San Diego CA

John Daugherty 619 538-9538

Oct. 24, 25, 26 (UCWDC)

Dutch Championships

Eindhoven, Netherlands

Herman Falkenberg 31 45 527-6412

Oct. 30 - Nov 1 (UCWDC)

Halloween In Harrisburg

Camp Hill PA

Jeff Bartholomew 717 731-0500

Oct. 30 - Nov. 2 (CWDI)

Sandgroppers 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 Cod MA

Linda Siebe 207 588-0740

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. 8

Jamboree BC

Vancouver BC Can

Bill Bader 604 684-2455

Nov. 14, 15, 16 (Cancelled)

Atlantic Fall Faire

Richmond VA

Josie Neel 804 676-1848

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 954 584-5554

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. 5, 6, 7

Country Dance Music Wknd

The Pines NY

Bill Teresco 516 868-8077

Dec. 12, 13, 14 (UCWDC)

Christmas In Dixie

Birmingham AL

Lisa Austin 205 985-7220

1998

Jan. 8 - 11 (UCWDC)

Worlds VI Championships

Nashville TN

Mike Haley 505 293-0123

Jan. 23, 24, 25 (UCWDC-LA)

Central Florida Stampede

Orlando FL

Yvonne Conover 407 380-2937

Feb. 6, 7, 8, (UCWDC)

Atlantic Seashore Dance Faire

Williamsburg VA

John/Josie Neel 804 676-1848

Feb. 7, 8 (CWDI)

Great Amer. Team Challenge

Elk Grove CA

Lainey Leatherman 916 685-2139

Feb. 13, 14, 15, 16 (UCWDC)

Missouri Dance Rodeo

Joplin MO

David Thornton 417 782-6055

Feb. 13, 14, 15, (UCWDC)

Sundance Country Boogie

Buena Park CA

Tom Mattox 562 923-2623

Feb. 21, 22 (UCWDC-LA)

Belgian Dance Championship

Brussels, Belgium

Bieke Wouters 3145 257 6412

Feb. 20, 21, 22

Solvang Dance Faire

Solvang CA

Julie Ayers 805 929-2286

Feb. 27, 28, Mar. 1 (UCWDC)

**1st Annual
\$25,000.00**



Labor Day Weekend August 29 -31 1997

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A fully sanctioned UCWDC event

All Showcase & Classic Divisions offered for:

Couples, Teams, Pro-Am & Jack & Jill

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AIRPORT Marriott**

**Event Directors: Kevin Johnson, Vickie Vance-Johnson,
and Linda DeFord**

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It's Sure To Be A Sellout!!!

**Mention the Music City
Country Dance Challenge
To get the Special Rate!**

For More Information and Registration Forms Contact:

Kevin Johnson

at

1560 Lewisburg Pike, Franklin, TN 37064

Phone (615) 790-9112 Fax: (615) 790-8980



THE ENCYCLOPEDIA OF COUNTRY MUSIC *and* DANCE

by Fred Rapoport



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- "WOW ... Gotta have it !!!"
*Disc Jockey, Barry Wood
(WKLB Radio - "Boston's Country Club")*
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LETTERS

KEEP THE MUSIC COUNTRY

I would like to give a pat on the back for BERNICE CHADDICK and BRIAN BAMBURY, and a BIG THANKS to KELLY GELLETTE. And, you JUDI, for the written, submitted and published article on dancing country to pop, rock and Mexican music, in the May NTA newsletter.

I have nothing against the music, but I don't believe it belongs in the country scene. It's a sad state of affairs when we as dance instructors, teach to country music, and then have our students follow us to a dance on the weekend and half the music is other than country.

I have been to three workshops or conventions so far this year, and even the judges were placing dances that were choreographed to other than country. Why is that? Why can't this be stopped? If we cannot choreograph a dance to

country music, then it should not be allowed to compete in a National C/W Dance Convention.

Some of the Nation's top choreographers are doing the same thing. Don't they realize how many of us look up to them? I must teach this dance because it's by so-and-so, and it'll go over big, everyone will be doing it! Only to find out that it's not danced to country!

I wish the directors, during their meetings would help support this. I wish the judges at the conventions would support this. I wish the dance instructors would help support this. We are Country/Western Dancers and need to be supporters of Country & Western Music.

Thank you,

BEV CARPENTER
Rochester IN

C/W IN SWEDEN

My name is Brittinger Arlebro and I'm the chairman of a new organization in my town, Umea, called Umea Line Dance. We have been dancing for a couple of years and now we have formed this organization.

As you see, included is our subscription for **CDL**. As I have the main responsibility for all the courses of the instructors and include my phone number (*see Inst. Update*) for the **CDL** Instructor Directory.

I'm 48 years old, work as Chief of Marketing in the Swedish Civil Defense League. I'm stationed both here in the north of Sweden, Umea, and in Stockholm. My spare time is devoted to my grand-daughter and Line Dance. Since I travel a lot and meet a lot of people all around Sweden, I will also be able to inform and show Line Dance at the same time as I work.

BRITTINGER ARLEBRO
Umea, Sweden

WANTED!

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We are a group of dancing couples who would like to do demonstrations at nursing homes, shopping malls, state fairs, etc. We know a lot of dances, but would like to do some really nice formations, changing of partners, etc., to be a little more showy. We don't want to just "cut-and-paste". Does anyone in your reading audience know of any video or instructions available?

SHIRLEY BABCOCK
Rochester NY

Readers???



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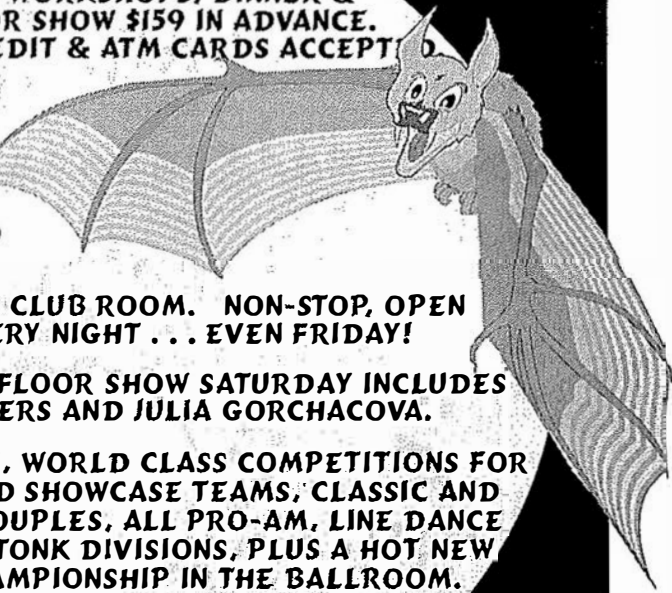
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By Tom Clifton

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There will be a dance on Friday night welcoming newcomers and singles. On Saturday evening we'll have a dinner-salad * desert bar (\$9), followed by light entertainment.

The weekend will include 44 workshops - Basics, Beyond Basics, Intermediate/Advanced, Hot Shot. Dances to be taught include Two Step, WCS, Waltz, Hustle, Cha Cha, Niteclub Two Step, ECS, Zydeco, Shag, Lead/Follow, polish and style.

There will be two levels, Div. A (Novice) and Div. AA (Intermediate) of Jack & Jill and Honky Tonk.

Attendees can enjoy dancing until 1:00 a.m. and/or make use of the lounge, fitness center and jacuzzi until 2:00 a.m.

Video cameras are welcome. Vendors will be on hand with their wares.

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Ticket for entire event is \$45. Early registration before Sept. 15 is \$40 and CWDI members get a \$5 discount. Call one of the event directors above for your registration package.

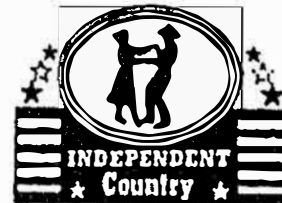
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On a Sunday in May, The MITZI & ED WARING Dance Co. of Cleveland OH held their 11th Annual Dance Marathon to benefit Ohio Cancer Research Associates. As in the past, it was held at Great Northern Mall in suburban North Olmsted.

The event consisted of approximately 75 choreographed Ballroom Dance exhibitions performed one after another by students non-stop throughout the day. Also included this year were C/W Line Dance classes offered to members of the audience. The finale was the premier presentation of the dance company's new professional production, An Evening At Cafe Maxim's.

The dancers were required to obtain donations from the community to sponsor their appearance in the marathon. The effort resulted in donations of more than \$4000.00 to Ohio Cancer Research Associates in 1997. In the 11 year history of the marathons, the Waring Dancers have collected more than \$56,000 for this cause. The top fund raisers will return to Great Northern Mall on Sunday, Sept. 21 to perform one or more honors dances and to receive merchandise awards donated by the Bonne Bell Co. specifically for this event.

Ohio Cancer Research Associates, founded in 1982 and based in Columbus, is dedicated to the cure and prevention of the many forms of cancer and the reduction of the debilitating effects of the disease through research. The Mitzi & Ed Waring Dance Co. is in residence at Springvale Ballroom in North Olmsted OH.

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- 1. Lost In The Shuffle** - 3:36 - 140BPM - **ECS
- 2. Love's Great** - 2:42 - 128BPM - **Sch, **WCS, *T2, *Sw, *3
3. **When The Bartender Cries** - 3:43 - Ballad, T2
- 4. Drink, Swear, Steal & Lie** - 3:01 - 104BPM - *Pony, *2, *T2, *Sw
- 5. I Finally Passed The Bar (w/Travis Tritt)** - 3:43 - 116BPM - **WCS, **T2
6. **From Here To Eternity** - 3:36 - Ballad
- 7. That's What They Said About The Buffalo** - 3:31 - 96BPM - 2, T2
- 8. Too Good To Be True** - 3:20 - 88BPM - *ECS, 2
9. **Since I Thought I Knew It All** - 3:35 - Ballad
- 10. By The Book** - 3:02 - 112BPM - T2
11. **For A Song** - 4:49 - Ballad
Good Dancing here.

JEFF CARSON **Butterfly Kisses**

Curb Disc - CURB 77859

1. **Butterfly Kisses** - 3:55 - Ballad
- 2. Here's The Deal** - 3:25 - 128BPM - Sch
3. **She's The One** - 3:09 - Ballad
- 4. Do It Again** - 3:39 - 154BPM - *ECS
5. **Try Bein' Me** - 3:57 - Ballad
- 6. If You Wanna Get To Heaven** - 3:31 - 124BPM - Sw, Sch, Lines
7. **The Stone** - 3:34 - Ballad
- 8. Hangin' By A Thread** - 3:13 - 180BPM - Fast Swing, Fast Lines
- 9. As One As Two Can Get** - 3:20 - 112BPM - Ballad, T2
- 10. Cheatin' On Her Heart** - 3:18 - 148BPM - *ECS
- 11. Today I Started Loving You Again** - 3:34 - 92BPM - *2, NC2
12. **Butterfly Kisses/Daddy's Little Girl** - 4:06 - Ballad

JAMES BONAMY **Roots & Wings**

Epic Disc - COL 67878

1. **Roots & Wings** - 3:58 - 80BPM - Ballad
- 2. The Swing** - 3:23 - 98BPM - 2
3. **Naked To The Pain** - 3:45 - Ballad
- 4. I Knew I'd Need My Heart Someday** - 2:35 - 160BPM - 2, Fast Swing, Lines
5. **Daddy Never Had A Chance In Hell** - 3:33 - Ballad
- 6. The Heart Stops The Clock** - 3:05 - 116BPM - T2, Cha
7. **Some Things I Know** - 3:05 - Ballad
- 8. Long As I Got You** - 2:32 - 80BPM - *2, Sw
- 9. Little Blue Dot** - 4:28 - 104BPM - *Cha, *T2
10. **When God Dreams** - 3:04 - Ballad

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TOBY KEITH Dream Walkin'

Mercury Disc - POL 534836

1. We Were In Love - 4:20 - 100BPM - *Cha, **T2
2. Dream Walkin' - 3:56 - 116BPM - T2, Sch, 3
3. You Don't Anymore - 3:28 - 96BPM - Ballad, 2
4. Jacky Don Tucker - 2:58 - 156BPM - **ECS
5. Tired - 4:42 - Ballad
6. Double Wide Paradise - 3:43 - 108BPM - T2, Cha
7. Yet - 4:18 - Ballad
8. She Ran Away With A Rodeo Clown - 2:56 - 132BPM - *WCS, Sch
9. Strangers Again - 3:25 - 96BPM - *Cha, T2
10. I'm So Happy I Can't Stop Crying (w/Sting) - 3:59 - 74/148BPM - SSh
11. I Don't Understand My Girlfriend - 2:33 - 136BPM - **Ecs

SHERRIE AUSTIN Words

Arista Disc - ARI 18843

1. Lucky In Love - 3:27 - 120BPM - *WCS, *Sch, T2
2. Innocent Man - 3:27 - 124BPM - Sch, Sw
3. One Solitary Tear - 4:00 - Ballad
4. Trouble In Paradise - 3:58 - Ballad, NC2
5. That' No Way To Break A Heart - 3:22 - Ballad
6. I Want To Fall In Love - 3:15 - 148BPM - ECS
7. Words - 3:44 - Ballad
8. Tenderly - 2:55 - 84BPM - 2, ?
9. Put Your Heart Into It - 2:35 - 116BPM - *WCS, *T2
10. You Keep On Lovin' Me - 4:34 - Waltz *Not in 6 beat phrasing.*

EMILIO It's On The House

Capitol Disc - CAP 52180

1. I'd Love You To Love Me - 2:36 - 124BPM - *WCS, Sch
2. Somebody's Everything - 3:24 - 118BPM - T2, Sw, Cha
3. The Bottom Of Your Heart - 2:56 - 80BPM - Ballad, 2
4. Forever Seventeen - 3:53 - 76BPM - NC2
5. She Gives - 3:41 - Ballad
6. She Loves Me, She Loves Me Not - 3:38 - 126BPM - T2, Sch, WCS, Lines
7. Take It From Someone Who Knows - 2:51 - Ballad
8. A Doll Like You - 3:00 - 136BPM - *ECS
9. Somebody Stop Me - 3:12 - 96BPM - *Cha
10. Stuck On Your Love - 2:45 - Ballad

KENNY CHESNEY I Will Stand

BNA Disc - RCA 67498

1. She's Got It All - 3:23 - 132BPM - Sw, ECS
2. You Win, I Win, We Lose - 3:25 - Ballad, NC2
3. She Gets That Way - 3:19 - 112BPM - *Cha
4. I Will Stand - 3:25 - Ballad
5. That's Why I'm Here - 4:01 - Ballad
6. Steamy Windows - 4:29 - 58 seconds of blues riffs (DeeJay talkover time for Lines) then 136BPM - Sch
7. From Hillbilly Heaven To Honky Tonk Hell (w/George Jones & Tracy Lawrence) - 4:21 - 92BPM - W Verses and choruses alternate 6 beat phrasing.
8. She Always Says It First - 2:51 - 116BPM - T2, Sch
9. Lonely, Needin' Lovin' - 3:33 - 124BPM - T2, Sch, WCS
10. A Chance - 3:41 - Ballad
11. When I Close My Eyes - 3:38 - Ballad

ROSANNE CASH The Country Side

Sony Disc - CAP 26835

1. Tennessee Flat Top Box - 3:09 - 98BPM - **Pony, 2
2. It Hasn't Happened Yet - 3:19 - 104BPM - **WCS, **T2
3. Right Or Wrong - 3:22 - 126BPM - 3, Sw
4. Third Rate Romance - 3:37 - 120BPM - Cha
5. My Old Man - 3:37 - Ballad
6. Anybody's Darlin' - 4:56 - 114BPM - T2
7. That's How I Got To Memphis - 2:25 - 120BPM - T2
8. You Don't Have Very Far To Go - 2:34 - 120BPM - T2
9. Big River - 2:42 - 96BPM - 2
10. My Baby Thinks He's A Train - 3:12 - 124BPM - Fast Pony, Polka, Shuffle, 3

Some of these tracks sound like different mixes than the track on the original.

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DWIGHT YOAKAM Under The Covers

Reprise Disc - WAR 46690

1. **Claudette** - 2:59 - 133BPM - WCS, Sch, Lines
2. **Train In Vain** - 3:23 - 92BPM - 2
3. **Tired Of Waiting For You** - 2:59 - Song changes rhythm
4. **Good Time Charlie's Got The Blues** - 3:17 - 84BPM - 2, Ballad
5. **Baby Don't Go (w/Sheryl Crow)** - 4:01 - 120BPM - **WCS
6. **Playboy** - 2:23 - 128BPM - **WCS,
7. **Wichita Lineman** - 2:54 - 104BPM - T2
8. **Here Comes The Night** - 3:20 - 100BPM - 2, Cha
9. **The Last Time** - 3:58 - 136BPM - *Polka, *Shuffle
10. **Things We Said Today** - 3:51 - 132BPM - *Sch
11. **North To Alaska** - 3:43 - 81BPM - 2

Good dancing, great music.

THE DELEVANTES Postcards From Along The Way

Capitol Disc - CAPD Disc 56179

1. **Suitcase Of Leather** - 3:04 - 128BPM - Sch
 2. **My Daddy's Cadillac** - 3:17 - 120BPM - Shuffle, Polka
 3. **This Engine Runs On Faith** - 3:24 - 120BPM - T2, Sch
 4. **I Know I Promised** - 3:54 - Ballad
 5. **Reminds Me Of You** - 3:59 - Ballad
 6. **Heart Shaped Locket** - 4:00 - 124BPM - Sch
 7. **I'm Your Man** - 3:02 - 144BPM - Sch
 8. **If I Was** - 3:22 - 112BPM - WCS, T2
 9. **Hi-lo** - 3:04 - 112BPM - T2, WCS
 10. **Blame It On The Horizon Line** - 4:53 - Ballad
 11. **Right About Now** - 3:16 - 124BPM - Sch, T2, Sw
 12. **John Wayne Lives In Hoboken** - 4:09 - Ballad
- Great band, weak vocals & lyrics.*

KENNY ROGERS Across My Heart

Magnatone Disc - MGNT 116

1. **To Me** - 3:16 - Ballad
2. **Write Your Name Across My Heart** - 3:33 - Ballad
3. **The Only Way I Know** - 4:01 - 92BPM - **Cha
4. **Have A Little Faith In Me** - 3:59 - Ballad
5. **Sing Me Your Love Song** - 4:17 - 92BPM - *Cha
6. **As God Is My Witness** - 3:38 - 116BPM - *Waltz (Wedding Song)
7. **You're Not Asking Much** - 4:27 - Ballad
8. **Only Once In A Lifetime** - 3:28 - Ballad
9. **Find A Little Grace** - 4:40 - Ballad
10. **See Me Through** - 3:29 - Ballad

VARIOUS ARTISTS Honky Tonk Boogie

Hip-O Disc - HIPD 40045

1. **Born To Boogie (Hank Williams Jr.)** - 180BPM - **SW
2. **Guitar Town (Steve Earle)** - 164BPM - **ECS, *2
3. **All You Ever Do Is Bring Me Down (Mavericks)** - 144BPM - **ECS
4. **Honky Tonk Crowd (Marty Stuart)** - 144BPM - **ECS
5. **Oughta Be A Law (Lee Roy Parnell)** - 136BPM - **ECS, **WCS
6. **It's A Little Too Late (Mark Chesnutt)** - 172BPM - **ECS
7. **All American Saturday Night (Jo-El Sonnier)** - 176BPM - **ECS
8. **Honky Tonkin' (Joe Ely)** - 120BPM - **WCS
9. **My Girlfriend Is A Waitress (Iguanas)** - 132BPM - **ECS, **WCS
10. **Honky Tonk Blues (Pirates Of The Mississippi)** - 152BPM - **ECS
11. **Don't Worry Baby (Marty Brown)** - 156BPM - **ECS
12. **Honky Tonk Song (George Jones)** - 120BPM - **WCS
13. **Before You Accuse Me (Delbert McClinton)** - 120BPM - **WCS
14. **Honky Tonk Heros (Waylon Jennings)** - 104BPM - T2 then Sw

This one's for the Swingers! Times not included in package.

DEL WAY Crazy 'Bout You

Landmark Disc - GOSC 1007

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QUICK, QUICK, SLOW, OOPS

By Elmer & Barbara Barlage

One of the first dances we were taught by the Dayton Two Steppers founders C. W. PARKER and his wife ARLENE was the country two step. We worked hard to perfect the pattern - quick, quick, slow, oops. It took many weeks of practice to be able to move smoothly and with some grace, no bounce, around the dance floor. We would call the steps quick, quick, slow slow, and then we would try calling short, short, long, long, to each other and return to quick, quick, slow, slow. Quick, quick, slow, slow seemed to work the best for us. Our minds were trying to comprehend what our feet were supposed to be doing. Lots of times our feet wouldn't cooperate. We practiced constantly. This was a dance we wanted to learn. We liked the challenge it offered and the movements of the dance when performed correctly. We both liked the line and the fixed-pattern partner dances, but really relished the challenge of the couples dancing. It gave us the opportunity to be creative as a couple. We enjoyed it so much that we concentrated on it with a passion. We wrote up outlines of the routines we were taught and used them many times for reference; a practice we have continued.

We continually try to perfect and increase our knowledge in all areas of couples dancing. It is our first love. We attend several workshops throughout the year. Over the last several years we have traveled to Illinois, Indiana, Iowa, Nevada and as close as Cincinnati in our search to improve our dancing and teaching technique. With our teaching schedule, it is impossible for us to remember every routine we teach once we teach it. We find ourselves continually working toward new routines (moves) to teach with time only to incorporate a few learned moves in our own dancing.

It is fun to watch a routine come together. You feel so proud of what you have accomplished. We are not experts, and never will be, but we are avid couples dancers. We've come a long way baby!

It is important to practice your footwork and then begin to incorporate simple moves and build. Seek to be challenged, but don't try to progress too fast. If you take a class with turns you can't master, there is a good possibility you will become overwhelmed and discouraged. Develop your skills and routines in stages. Feel comfortable with what you know and be able to execute it smoothly and to your satisfaction before you attempt more difficult moves. It can be extremely frustrating to learn too quickly.

Continually combine the new moves with other moves you have mastered to create a new pattern. It is important for the gentleman not to always follow the same pattern in a routine. This allows the lady to follow. Using the same sequence of turns every time you step on the floor tends to make the two step a fixed-pattern partner dance rather than a lead and follow dance.

It really pleases us to watch the excitement generated between a couple who has just accomplished the understanding of a new routine in class and then later be able to go out on the dance floor and execute the new move without difficulty. That is where the work begins. Regular practice is an essential part of all couples dancing.

With the vast variety of turns and routines possible, two step or any other couples dance creates a new challenge.

See you on the dance floor.



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THE SOUND SYSTEM

Starting Out

If you're just starting out and Deejaying at small dances (up to about 50 dancers), a good "home" stereo system, plus three additional pieces, will get the job done. The first trick here is speaker placement. Two will do, but four are much better. If you have two speakers, place them at the two long ends of one side of the dance floor pointed toward but not quite facing the center of the floor. For 4 speakers, put one at each corner of the dance floor, again, not quite facing the center of the floor. When speakers are placed at an exact "V" 'phasing' problems occur at and beyond the point where their sound waves meet. Always place your speakers at least slightly above the heads of the dancers. When the speakers are on the floor, much of their sound will be absorbed by a few people who are nearest the speakers.

The three extra pieces of equipment you'll need are: 1) a second CD player so you can cue the next song before the one that's playing ends; 2) a microphone, and 3) pre-amp/mixer with fading and cueing capability as well as a monaural switch. Radio Shack probably still carries a model (mine is a Realistic Model 32-1200B Stereo Mixing Console) for around \$100 that allows for four playback systems, three microphones, fader, cueing etc. It doesn't have equalization, but if you're using a 'home' system, it probably has equalization. More about EQ later.

In addition to 2 CD players (also see accompanying article by NEIL HALE about his mini-disc recordable CD system), you'll need at least one tape deck, and it's best to have a record player on hand just in case a special occasion requires a song that's only available on record and someone else is going to bring it so you can't make a tape. Avoid any multiple CD player (except perhaps a professional Deejay dual deck player). With these machines, you relinquish your control and the spontaneity of the occasion to the CD player. Anyway, most of these systems are designed to provide background music for dinner parties and allow too much dead time between songs and are not cue-friendly.

The above is about the minimum equipment necessary to do a decent job in a small venue. Of course the more powerful the amplifier(s) and speakers, the better the sound will be.

MONO VS. STEREO

In C/W dance Deejaying, mono isn't a disease... It's a cure. When buying a mixer be sure it has a "mono" switch. Nearly all CDs, tapes and records are produced in stereophonic sound. For true stereo sound, the speakers must be placed parallel to each other and the listener is stationed equally between them. Some of the sound comes predominately from the left speaker, some of the sound comes predominately from the right speaker and some of the sound is evenly and unevenly balanced,

coming from both speakers. This means that the progressive dancers will get a lead guitar blast and no fiddle from the speaker at one end of the floor, then a fiddle blast and no guitar when they get to the other end of the floor. Or a line dancer at one end of the floor only gets a bit more than half of the music. A "mono" switch on the mixer allows all of the music to come through all of the speakers so that the sound is even all the way around the floor for the progressive dancers and all of the sound is available to the line dancers at both ends of the floor.

Also, with stereo, there are even worse 'phasing' problems when the speakers are directed toward the center of the floor.

Phasing Briefly

1) When equal sound waves collide they cancel each other out. At that point what you hear on certain places on the dance floor is either an off beat echo, or no sound at all. This interrupts the beat of the music as progressive dancers move from the influence of one speaker and into the influence of the next speaker. 2) In stereo, this effect is doubled. Now you have two separate and theoretically equal sound waves colliding with two like sound waves, the result being no sound at all at certain places on the dance floor and a very confusing conglomeration of echoing sounds on other portions of the dance floor. Ideally, the same volume and sound should occur everywhere on the dance floor. This can only occur when the music is provided in mono

and the speakers are equal to and off center of each other.

Now Let's Grow to Larger Open Dances, Travel

If you are aiming for larger venues and more frequent gigs, distance will become a factor. I carried all of the stuff necessary for large major C/W dance events (sound system, CDs, clothes, etc., back and forth across the U.S.A. in my Volvo stationwagon. But Volvos are weird. The Volvo stationwagon is the only car that can carry another Volvo stationwagon inside it... whole!

If you're going on the road, remember that you are carrying a lotta bucks worth of very resalable goods. It's best to go "incognito". Avoid advertising that you are a Deejay on your vehicle. Someone could put you out of business the first time you stopped for lunch. My little trick was to cover the contents of the car with a blanket and carry two signs which I would tape to the inside-back-side windows at stops (especially at motels). The signs were written in Bible script and read, "Another delivery of the Scriptures, placed by the Gideons." I even once heard someone outside my motel room, who must have noticed the license plate, comment, "California, so that's where they come from."

In traveling, consider that you will be moving your equipment 4 times per gig. 1) Load it up. 2) Drive to the gig and unload it and set it up. 3) Tear it down and load it up after the gig. 4)



Drive home and unload it. And, you won't be offered a lot of help on the way. So when buying equipment, consider its size and weight, but don't make weight the sole consideration as lighter speakers are usually weaker speakers.

There may even be some times when you'll feel a lot safer taking the equipment into the motel room with you overnight.

Upgrading Equipment

The same microphone(s), the same mixer, the same CD players, tape deck, etc., if they were of decent quality in the first place, will suffice for venues from 25 people to 25,000 people. The larger venues with more people require more powerful amplification and more and/or more powerful speakers and equalization.

How much power? How many speakers? What kind? What's equalization?

Since it's time to buy stuff, and assuming that the "huge convention" is the eventual target, you might as well prepare for the huge event. Here I will not necessarily 'recommend' any brand names or model numbers. When they are mentioned (as the mixer above), they are just equipment that was available to me when I was Deejaying up to about 7 years ago. The concepts and principles remain.

With that premise in mind...

Amplification:

Get a lot of power (amplification). You may never really need 800 watts (400 per channel) of amplifier, the fact is the more power you have available, the cleaner and clearer sound (less distortion) you will get at lower or higher volumes. You're taking chances by buying a 400 watt amp now with the idea of adding another later if you need it, because when using two amplifiers within the same system, they should be identical makes and models and the one you buy today may not be on the market tomorrow. While this is not a rule germane, two like 400 watt amps will be more compatible than two different 400 watt amps. 800 watts of amplification will likely power the largest C/W dance event dance floor. I used a Peavey CS-800. It's a good workhorse amplifier that can take the beating of travel.

Oh, "per channel" assumes that you are using a stereo amplifier. By using the mono switch on your amplifier or mixer, you can send all of the sound to both sides of the amplifier. Then you can wire the speakers at one end of the floor to one side of the amplifier and the speakers at the other end of the floor to the other speakers.

You can also use a stereo amplifier as two separate amplifiers. One side for all the speakers on the dance floor and the other side for the Deejay and EmCee microphones and speakers. To do this you'll need a separate mixer and equalization for each job (side). Some mixer systems have this dual capability (the one above doesn't).


The question was asked, "What is bi-amping? Is it necessary or desirable? Most speaker boxes contain more than one speaker. It may contain one large speaker for the lower tones and one or more smaller speakers (or a horn) for the higher tones. Some of these speakers will have the wiring capability for only the two sides of one wire. These are 'full range' speakers where all of the sound goes into the box via one wire and is divided electronically between or among the speakers. These speakers are not made for bi-amping. Other speakers will have an additional two input jacks labeled Bi-Amp. Bi-amping is using a stereo amplifier or two monaural amplifiers and dividing the highs and the lows and controlling them separately through separate equalizers. Then the high are sent to one amplifier and from there to one of the Bi-amp input jacks and the lows are sent through the second amplifier and from there to the other Bi-amp input jack. Bi-amping requires twice as much wire and duct taping wire may be the worst part of being a Deejay. Bi-amping does give you more exacting control of the sound, and some Deejays swear by it, but bi-amping is more often used for live music in large venues.

Finally, two things to remember about amplifiers. 1) Never use just one side of a stereo amplifier as the unused side will burn out and, 2) never plug your amplifier into the wall until after you've plugged the speakers into the amplifier.

(Continued on next page)

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MiniDisk Technology

By Neil Hale

MiniDisk technology is the convenient, foolproof, digital recording technology of the future, and it is currently available at affordable prices. It allows for easy digital recordability, CD style conveniences like instant track access, and pure, hiss-free sound. You can also re-arrange the order of tracks and erase and replace single tracks, or the entire disc, as often as you like without degradation of sound quality. Another convenient feature is the ability to electronically label each track so the name of the song and other pertinent information can scroll across the LED window when the track is accessed.

Digital audio recording, like data transfer in a computer, is virtually flawless, but you will need a special type of coaxial or optical cable and a CD player with a special type of digital output jack to accomplish this. These CD players come in most major brands and can be bought for under \$200, while the special cables required for digital recording can be found for \$40 - \$40. You always have the option of making analogue recordings, but the big trade-off is having to set recording levels on the MiniDisk player. Remember with digital recording this is not necessary.

MiniDisk players come in several major brands, including the most popular Sony and JVC models. They are now available for just under \$400 for the Sony MDS-JE510, and they come in both home size and portable configurations. The minidisks, themselves, are durable, easy to use, and now affordable at \$7-\$10 each. You can fit up to 74 minutes (about 20 songs) or stereo or 120 minutes of mono recordings on each disk. What makes the technology especially attractive for Deejays is the fact that all the music - thousands of tunes - can be contained in a carrying case the size of a shoebox. It is still necessary to buy the CD as a source to record from, but it is worth the convenience of not having to carry all those bulky CDs with all those 'fill' tracks that will never be played anyway.

Speakers

I used two Peavey 112s at first, then added four of their later, similar model speakers later. I rented four more like speakers and another 800 watt amplifier to provide adequate music for the dance floor of the very largest convention centers. Were I to start anew today, and without a lot of research here, I would probably go with Bose speakers, if they have or can have the capability of being mounted on speaker stands. The reason for this is that they put out a lot of good sound and take up a minimum of space, not only for traveling, but for the lesser amount of spectator viewing space they obstruct at the venue.

As important as your speakers is your speaker wire. The thin stuff with the clear insulation that you use at home won't do. Get (brand name recommendation here) Monster Cable. Here's the general concept. One really thick wire carries no more signal than one really thin wire. The longer the run of wire, the more signal loss occurs on the way. Two wires carry twice as much signal as one wire. Monster Cable has lots of wires and is a heavy duty speaker system cable specifically made to accommodate long runs. It withstands tearing down and wrapping up between gigs and delivers a maximum of signal to the speakers.

Also, always carry at least two rolls of duct tape. Among many other uses, you can tape down the speaker wires that you'll often thread around the edge of the dance floor.

What's Equalization?

Simply, it's the tone control on your car radio. Turn it in one direction and you hear more bass and less treble. Turn it in the other direction and you hear more treble and less bass. Sometimes the knob is marked with symbols such as a music clef on the bass side and a guy with a fan of lines adjacent to his mouth on the treble side. Or it will just have the words "music" and "talk" on either side.

More professionally, an equalizer will consist of several volume controls (either knobs or slide-pots) that can be individually adjusted to boost or diminish certain band widths of sound. The more controls that are on the equalizer, the narrower the band width each one controls. An equalizer is used to help fine tune your system to the room so the sound is balanced and it is used to help avoid feedback (more about 'feedback' further on) when the EmCee goes off the stage and into the crowd, i.e. in front of the speakers. An equalizer can be purchased separately or many mixers and amplifiers have them built in.

Major C/W Dance Events.

Now, the big time. Here you really should use two, separate sound systems. The design and configuration of the one above (or most commercial DeeJay rigs) is for the dance floor, and for the dance floor only. This system is designed to provide the best music sound to the dancers while they are dancing on the dance floor. If you have built a quality system, your system will accommodate the largest dance floor you will ever encounter. It's a system that is designed for small to moderate predominately "open dance" events, but will work quite well for the dance floor of the largest C/W dance events.

However, when graduating to Major C/W Competition Events, a different concept of providing sound reinforcement comes into play. Large C/W Dance Events are usually held in large hotel ballrooms or convention centers. The usual setup in these rooms consists of, 1) a stage for the EmCee, judges, trophies, etc., and your DeeJay booth, 2) a large dance floor, 3) tables & chairs and/or bleachers surrounding three sides of the dance floor for dancers and spectators, and 4) vendor booths surrounding the edge of the room.

Only one of the four requires music. The Dance Floor. There will be enough 'bleed' from the dance floor for the others to know what song is playing. People at the tables want to talk and vendors want to sell. It's much harder for them to do that when loud music is blasting at them. This is the flaw in the "concert" sound system setup where two stacks of speakers are set up on either side of the stage and all of the sound is directed at the entire room. The two problems with the concert setup are that the vendors and spectators have to shout over the music, and progressive dancers get their ears blasted as they pass by the speakers. Using more speakers and smaller speak-

ers placed on speaker stands at least slightly above the heads of the dancers provides good, clean, clear and even sound to the dance floor at a much lower volume.

However, this dance floor direct system creates its own problem at major competition events, because in these larger venues, now the people who are not on the dance floor can't hear the DeeJay or the EmCee speak. The solution to this is a second sound system. One important reason for a second sound system is that music and speaking require different equalization. Music for dancing works best when the lower tones are boosted. However, talking over this boosted bass often becomes a hardly intelligible mumble. Speaking should have much less bottom than music.

Most ballrooms and convention centers already have a "house" PA (Public Address) system. While these systems are usually terrible for music, they are designed for convention speaking; that is, your announcements and the EmCee. When available use the house system for your microphone and for the EmCee podium. Be sure, well before the event that, a) the venue has a house PA system, b) it works, and c) proper arrangements have been made through the venue and the event director for its use.

If no house system is available, then either the DeeJay or the Event Director should provide a sound system for speaking. Some sound system rental companies will provide the system, deliver it, set it up, tear it down and haul it away.

This system will consist of two microphones, one for the DeeJay and one for the EmCee, a mixer, an amplifier, equalization, and two speakers on stands. This system should be set up "concert" style in order that everyone in the room can hear what is being announced.

Lessons On The Dance Floor

Most major events offer dance lessons on the main ballroom dance floor. Most instructors like to use wireless microphones for teaching because they allow their hands to be free for demonstrating turns and the instructor or students don't get tangled up in the microphone wire. Wireless microphones have a transmitting device that is carried by the instructor, and a receiving device with an antenna that is placed at your DeeJay booth. The transmitter is battery operated but you'll need to provide a socket to power the receiver and an input socket for the sound. Since the vendors and the audience aren't participating, it's best to use the dance floor sound system for these lessons. However, some adjustments need to be made.

Firstly, dance lessons are about 80% talk and 20% music. Therefore it's best to adjust your equalizer to more treble and less bass, which can present the problem of "feedback".

Feedback occurs when the microphone is in line with the front of a speaker and a sound going into the microphone comes out of the speaker and back into the microphone. It is usually that ear piercing scream you hear at events. The first solution is to turn down the volume, quickly. Next, start turning the volume back up until the feedback starts again and find the band width of the feedback on your equalizer and turn down that control. Here is where a 10 or more band equalizer comes in the handiest, because you can turn down one narrow band width without losing the rest of the sound.

Mobile DeeJaying is a huge business and there is a wide selection to choose from for each piece of equipment you'll need. You can buy pieces individually or as a complete unit. One good source for DeeJay information is "Mobile Beat" Magazine. It carries a lot of information about DeeJaying and equipment. For subscription information write to P. O. Box 309, E. Rochester NY 14445, phone 716 385-9920 or fax 716 385-3637 or e-mail Info@mobilebeat.com

Finally, keep your equipment and CDs clean and in good working order, because 400 dancers trying to hum the rest of a song isn't a pleasant sound. Happy Dancin' and discin'.



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CUBAN MOTION - PROS & CONS

By Dave Joubert

There has always been a great deal of controversy over how Cuban motion should be taught and danced. There is the American style of hip action, the International style of hip action and the Afro-Cuban style of hip action.

Without proper Cuban motion, one will never look or feel great. If you are learning Cha Cha and you want to fall in love with the dance, Cuban motion needs to be done properly.

Learning proper Cuban motion isn't easy. It is one of the most difficult skills for a dancer to acquire. It will take many hours of practice. The motion is beautiful, but few have the patience to accomplish it. Most dancers want instant success. They want learning to dance to be fun and easy. They have no idea of the discipline required to become a good dancer, nor are they ready early on to accept the challenge.

Once a few basic steps have been mastered, the dancer should start learning proper Cuban motion. It will become very difficult to incorporate the patterns and motion if the dancer waits too long. The Cuban walk originated in the sugar cane fields of Cuba. The island people

balanced large, heavy bundles or baskets on their heads as they walked. It was expedient to move the head at a constant level. Pieces of cane on the ground were sharp and could cut the bare feet. So the natives learned to check the ground by stepping without weight, initially, and if not feeling any sharpness, take the weight. This type of weight transfer extended naturally over into their natural walk which made it easy to move the hips without tiring or causing any discomfort, so they were able to dance in this manner for hours. Thus Cuban motion came into being.

Cuban Motion is a natural movement of the hips, used in all Latin Rhythm dances. It consists of a continual movement of the hips initiated by stepping on the inside edge of the foot while the upper part of the body remains motionless, like the movement of the pendulum. It is a smooth and subtle motion.

Practice by standing in place and marking time or shifting weight. Pick a foot off the floor and set it down placing it on the inside edge and transferring weight. Now pick up the other foot and set it down placing it on the inside edge and

transferring weight. Notice how the hips move on their own, horizontally. All of the movement starts from the center (the rib-cage) with the pelvic girdle playing a major part in the smooth execution of the hip action.

Next try moving forward or backward using the same format. You'll note it is almost opposite of the way you normally walk. There should always be a softness in the knees; make sure you do not lock the knees. As you step forward on the left foot, the right hip is out; as you step forward on the right foot, your left hip is out (law of opposites).

The next step is to go sideward. Once accomplished, put it all together and do the Cha Cha basic pattern.

The most common errors are: stepping flat footed, bending both knees at the same time, trying to get the hip action through the knees, and throwing the hips around. The hip action comes with the belated transference of weight using the inside edge of the foot. --Taken from articles from Anthony S. Natale, Laurie Hale, Felix Chaves, Art Kalmer and Kelly Gелlette. Reprinted from the Down East Dancer's Newsletter

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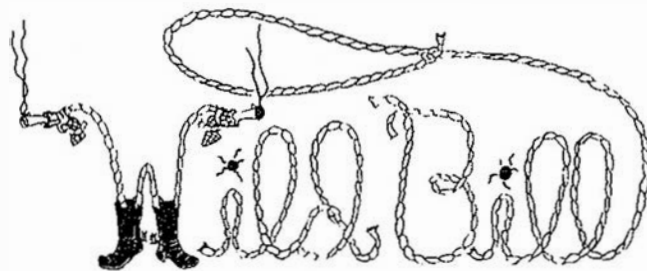
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BARE BONES COUNTRY DANCING

By Wild Bill Spotts

You go to an office party or a wedding or a country bar and everybody is having a high time kicking up their boots and dancing the night away. Everybody except you. You want to learn all of them. There must be a dozen partner dances, so it's real easy to confuse West Coast Swing from Cha Cha and East Coast Swing from Pony Swing. It's confusing enough to take up disco. Just kidding.

Well friend, you've come to the right place for help, for in the next 600 to 700 words, I'll list the five partner dances that'll allow you to dance to virtually ANY country song.

The criteria I used to select these dances are as follows: 1) It's done most everywhere in America - not local or regional. 2) The dance is fairly easy to learn with a few lessons. 3) You can dance it to a wide variety of songs.

When you mention country music, most folks think of one dance. I'm referring to Progressive Two-Step, which is the heart and soul of country music. You know, the good old quick, quick, slow, slow. That's because over 75% of all country songs played by Deejays and bands have a Two Step beat. If the only dance you ever learn is Progressive Two-Step, you'll still be able to dance to three quarters of the songs.

I wanted to select Rhythm (Arizona) Two-Step, but it's still a regional dance confined to the southwestern U.S. Ditto for a bar dance called Half-Time, which is a bastardized version of Rhythm Two-Step, and done exclusively in Arizona. In dance camps and other dance contests, the Progressive Two-Step is done almost exclusively throughout the country.

The versatile thing about Progressive Two-Step is you can dance it to a medium or fast tempo, whereas, Rhythm Two-Step can't be done to a fast tempo and is more suited to a medium or slower beat.

The second most popular beat of music would be Swing, and there are three dances to select. There's the old time Pony Swing, the energetic East Coast Swing and the sultry and stylish West Coast Swing. Despite infuriating all the West Coast Swingers out there, I chose the East Coast Swing since it meets all three criteria. Unlike WCS, which takes years of doing on a regular basis just to be mediocre, one can be proficient in ECS in a few lessons. Some dancers do WCS almost exclusively in order to master it.

One can do ECS at a medium or fast tempo and it'll still work, but very few dancers can do WCS faster than 140BPM without losing control and the feel and flavor of the dance. I've always felt WCS was best done to a slower, sleazier beat instead of running on a treadmill to keep up.

ECS is very versatile and can be done to a variety of music from big band, if you're in The Mood, to rock, especially if it's



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Old Time Rock And Roll (Bob Seger), to ballroom to country western.

I wouldn't recommend Pony Swing since there aren't that many songs to dance to that bouncy beat. It's hell on the calves if not done properly and evokes images of old country back in the '50s and '60s with Ferlin Huskey and Jimmy Dean. Most country dancers want to dance to the music they hear on the radio today. Some country stations won't play songs over two years old.

The third choice for dancers to learn would be from the Latin category. The most popular Latin dancing done in a country setting would be Cha Cha. That's what I love about country dancing. It encompasses a wide umbrella of music from non-traditional country settings. Several country groups such as Brooks & Dunn, the Bellamy Brothers and Toby Keith have a good number of their songs with a Cha Cha beat. Sammy Kershaw re-did a 1975 rock song by the Amazing Rhythm Aces, and turned it into a Cha Cha hit with Third Rate Romance.

Most dancers can pick up Cha Cha in a few lessons. Let's face it, folks, 'rock step cha cha cha' isn't exactly rocket science. Even I can do Cha Cha fairly well, so how tough can it be?

Cha Cha is a good crossover dance done in country, ballroom or contemporary dance settings. Many line dances have a Cha Cha beat from Elvira to Toby's Cha Cha to the Cowboy Cha Cha, a couples line dance. Country Cha Cha tends to be more straight forward to a slower beat (Neon Moon-104BPM) while ballroom Cha Cha is done faster with more styling.

Checking in a number four on the list of must learn dances would be the Waltz. Hey, this dance has been around for over 200 years, so I reckon it's passed the test of time. Since the lady mirrors the man and the steps of long, short, short, aren't that tough, you can learn enough Waltz in a few lessons to be dangerous on the dance floor.

Waltz can be done at all speeds and it'll still work. There are slow Waltzes, such as Tracy Lawrence's I See It Now at 92BPM, to hyper fast Irish Waltzes hitting the speed gun at 140-169BPM, to real jumpy Cajun Waltzes.

The Waltz is done everywhere in the U.S. and done frequently in country, ballroom and contemporary settings. The only drawback is the band or Deejay may only play two or three all night, so keep alert and take advantage of it.

Since you've been a great audience, I'll give you my surprise fifth choice which is a newcomer to the dance community, but rapidly gaining popularity. I'm referring, of course, to Night Club Two-Step.

Up until early 1997, I didn't want to learn it. I thought, incorrectly, it might be a fad dance and not catch on. But, there are so many opportunities to do NC2 in country, ballroom and contemporary dance settings, I couldn't turn my back on it any longer.

Night Club Two-Step can be done to any ballad, or as some cowboys refer to it, "buckle-polishing" songs. Songs like Keeper Of The Stars by Tracy Byrd, I Swear by John Michael Montgomery and Texas Tornado by Tracy Lawrence would fit that category. Whenever I go to a singles church dance, they play at least two to four slow songs per hour, especially Lady In Red. When the Deejay, or band, plays a slow ballad, and you don't have a significant other to grope and fondle and do dental exams on the dance floor, you can do NC2. Deejays and bands know the best way to get people to dance is to play a romantic ballad.

The footwork isn't that difficult, Quick, quick, slow, quick, quick, slow or 1&2, 3&4 isn't that overwhelming.

Well, that's my big five list of must learn dances. What are yours? With those five you can dance to 95% of all the songs played.

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NTA DANCING & TEACHING HINTS

A Basic Teaching Format

By Kelly Gелlette

1. NAME THE TASK AND GIVE ITS PURPOSE

Example:

The name of the maneuver is the Right Underarm Turn for the lady.

The skill concerns the use of CBM, and 5th position.

The purpose is to do continuous progressive pivots.

The exercise will involve foot positions, and keeping the thighs together.

2. EXPLAIN A FEW KEY POINTS

Give a short concise explanation.

3. PROVIDE A VISUAL DEMONSTRATION

4. PROVIDE STRUCTURED PRACTICE AND REPETITION

See that all of the class are involved in the practice sessions. EXAMPLE: One group would be working on one skill. Another group working on another skill.

5. ANALYZE AND PROVIDE FEEDBACK
The teacher analyses the class as a whole and provides practice need and homework. Place students in groups and have them analyze each other.

The teacher should analyze the students at all times and give feedback as soon as possible. If you must criticize, do so in a positive supportive way so they are still motivated enough to want to continue. Draw attention to past achievements and successes. Give criticism then compliment them or state that you know they won't have any difficulties, so go do it.

6. ADJUST THE LESSON TO STUDENTS NEEDS

Adjust the lesson by re-teaching, demonstrating or adding exercises to meet the students' needs. Constantly create new ways to present the same information, or work on the same skills. With variety, you may be able to reach every student in the class. Plan activities for both slower students and faster students. This could be an enjoyable experience for the students if handled properly.

7. PROVIDE CLOSURE

Ask for feedback. Ask students to give examples of what was presented during the lesson. Ask them how they felt about the material. Did they accomplish the goals set for this lesson? If not, then what can they do to achieve their goals?

A skilled and experienced teacher changes from one teaching style to another to adapt to the needs of the class. With beginning classes, more structure is required because students need guidance. Therefore, "teacher command" and "setting tasks" are used more often. As the students become more competent, the teacher adds other approaches to enhance student involvement in goal setting decision making and evaluation.

1. TEACHER COMMAND

The teacher sets the goal, explains it, organizes the learning and practice, and does the evaluation.

2. SETTING TASKS

Once the goal has been set and explained, the teacher allows the students to practice on their own. The teacher moves among the students to evaluate them. This helps to reduce anxiety, because the students do not have to perform in front of their peers.

3. GROUP ANALYSIS

Once the goal has been set and explained, the teacher assigns the students to small groups such as the "doers" and "observers" and allows them to analyze each other. This allows the students to "think" more. It also adds greater social interaction and is very useful in large classes. However, the teacher must not allow the students to dominate the input given to others. The teacher must *still* be in charge.

4. SELF ANALYSIS

Once the student has performed the task assigned he is asked to evaluate his performance. The teacher then evaluates the students' evaluation.

5. GUIDED DISCOVERY

The teacher sets the goal and then provides clues or asks questions in a systematic pattern which leads students to a specific conclusion about one specific topic. The teacher must really know the subject matter. This is not something a new inexperienced teacher should try. Students benefit from this gradual approach because it provides more chances for verbal reinforcement and greater opportunities for social interaction. Guided discovery is the beginning of problem solving.

6. PROBLEM SOLVING

The teacher poses a problem for students to solve. The students are responsible for seeking answers within the guidelines established by the teacher. There may be several acceptable answers to the problem. This requires the most proficiency and understanding on the part of the students and is a "process centered" teaching style focusing on finding several answers to a problem students justifying their answers exploring advantages and disadvantages and then selecting the best possible solutions.

Not all teachers have the knowledge or the know how to use many of these styles of teaching. Use the style that best works for you. Don't be afraid to try some of the others.

CLASSES ARE RARELY IDENTICAL

A progression is a series of activities to increasingly challenge the student to develop skills in dancing. You, as the instructor, should remain flexible and choose a progression and style of teaching based on the needs and interests of each class.

From Kelly Gелlette's notes

Kelly Gелlette is the President of NTA. The NTA (National CW Dance Teachers Assoc.) is a non-profit organization with over 3,000 members. For NTA information call Bill Teresco, 2nd VP, 516 379-4564. For information regarding your membership write NTA, P.O. Box 39, Ekron KY 40117 or phone 502 828-8887.

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Classic I Overall

1st Monte & Shawn Pearce

Classic II Overall

1st Gary Olive & Melody Cordell
2nd Gary & Lavada Tienert
3rd Lee Mathison & Theresa Cooksey
4th Todd Donahue & Jennifer Wallace
5th Jim & Kari Christensen

Showcase Gold Overall

1st Ed & Dot Cagley

Showcase Diamond Overall

1st Owen Seeley & Sandy Albert

Classic Diamond Int. Overall

1st Jody & Lisa Brown
2nd Cal Walker & Julie Hein
3rd Robert Johnson & Barbara Michaluk

Classic III Overall

1st Mark Bradburn & Pamela Rhodebeck

Classic Silver Overall

1st Rick Stewart & Chris Hopkins
2nd Earl & Pennie Davis
3rd Don & Shirley Link

Pro-Am Teacher Award

1st Ron Shepard

Pro-Am Showcase Adult Fem.

1st T2, Cha, 2, W, ECS, WCS

Judi Hurd & Don Doyle

PA Classic Int. Silv. Male

G-2-Doug Anders & Carol Fritchie

PA Clas. Int. Silv. Fem.

G-2-Vivian Sherrick & Norm Fritchie

PA Clas. Int. Adult Fem.

G-Cha, 2, W, ECS, WCS

Judi Hurd & Don Doyle

PA Clas. Nov. Silv. Male

S-2 Ken Breske & Carol Fritchie

PA Clas. Nov. Silv. Fem.

S-Cha, 2, W, ECS, WCS

Ginny Smith & Ron Shepard

PA Clas. Nov. Adult Male

G-T2, 2, W, ECS

Nick Wesley & Shawn Pearce

PA Clas. Nov. Adult Fem.

S-Cha, 2, W, ECS, WCS

Carrine Grindle & Ron Shepard

PA Clas. Nov. Jr. Fem.

G-Cha, 2, W, ECS, WCS

Marie Carter & Ron Shepard

PA Clas. Newcomer Gold Male

G-2 Ray Blesi & Carol Fritchie

PA Clas. Newcomer Silv. Fem.

G-T2, S-2, ECS

Barb Hamer & Norm Fritchie

PA Clas. Newcomer Adult Male

G-2, S-WCS

Bob Reuter & Dana Fasset

PA Clas. Newcomer Adult Fem.

G-2 Nancy Freese & Jim Christensen

G-2 Alane Chockia & Todd Donahue

PA Clas. Newcomer Jr. Fem.

S-P, G-2, W, ECS, WCS

Casey Snider & Don Wildner

Key: PA-Pro Am, T2-Triple Two Step, Cha-Cha Cha, 2-Two Step, W-Waltz, ECS-East Coast Swing, WCS-West Coast Swing, P-Polka, G-Gold, S-Silver

THE 1ST ANNUAL NORTH COUNTRY/RICK TIPPE OUTSTANDING DANCE ACHIEVEMENT AWARDS (ODAA)

By Deb Crew

The first-ever Canadian ODA Awards Event, held on May 9, 1997 in Brampton ON CAN was a huge success. Close to 3,000 nominations from across Canada and various regions of the U.S. came pouring into S.A.P. Accounting - an accounting firm which we hired exclusively to record and tabulate the results - and we couldn't have been happier. What started out as a dream for the dance community a few years ago has now developed into a will-respected and prestigious event that honors the work of both Canadian and International Dance Instructors and Choreographers.

Moon Tan Recording Artist Rick Tippe and Deb Crew (Publisher & Editor of North Country Magazine) joined forces in Jan. 1997 to establish, promote and implement a "people's choice" Awards Program whereby dancers, instructors or

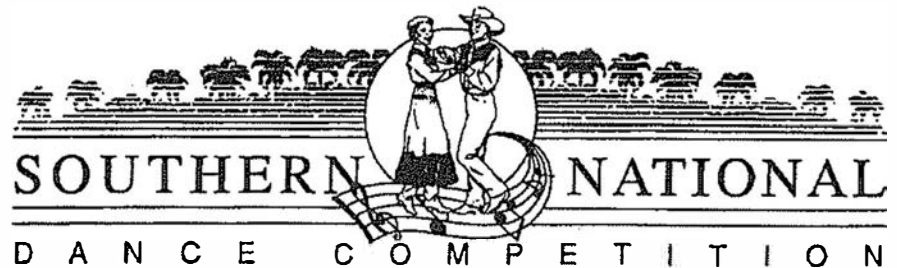
choreographers were encouraged to nominate, then vote for who they felt was most deserving of the following awards: Outstanding Canadian Instructor, Outstanding Canadian Choreographer/Dance, Outstanding International Choreographer/Dance (Int'l meaning a choreographer who does not reside in Canada).

Hundreds of registered nomination forms and official ballots were carefully recorded and mailed out, on request, to any dancer who contacted the offices of Moon Tan Music or North Country Dance Productions.

The Awards Ceremony was held as part of and in conjunction with the opening ceremonies of the Great Canadian Country Caper Dance Event in Ontario. Dancers from across Canada and the U.S. attended to pay tribute to our finalists and

(Continued on page 38 - See ODAA)

11th Annual



You Can Bet On It!

October 10-12, 1997

Biloxi, Mississippi

Cash Prizes

Social Dancing • Exhibitions • Workshops

Couples Competition

All Divisions

Champions

Pro-Am

Team Competition

All Divisions

"All in the Family"

Mother/Son - Father/Daughter Dance

UCWDC Judge Certification Training Seminar, Friday, October 10

Host Hotel

Broadwater Beach Hotel
2110 Beach Boulevard
1 (800) 647-3964
(Must mention Southern National)

Contest Information

Susan Boyd, Director
Rug Cutters, Inc.
337 DeSoto Street
Tallahassee, Florida 32303
(904) 224-4894

"This is a World Championship qualifying event"
1997 Rules and scoring format will be used

MORE 'LIFE AFTER COMPETITION'

By Dale & Tanya Curry

Last month we talked about 'life after competition'. Dance teams attend only a few dance events each year. Yet they may take months to prepare for these events. Sometimes the anxiety and energy expended in preparing for a dance competition event can burn out and even break up a dance team. As we mentioned in last month's Team Talk article, "you just have to keep it all in perspective". Take every positive and negative experience and learn from it. Fill your activity schedule with many different

types of dance performances and social gatherings. Don't rely on any one activity or event to keep your group motivated and enthusiastic about being on the team.

If you're the team captain, director or choreographer of a dance team, here are a few things you can do to keep your team motivated and enthusiastic all year long; not just when a special event rolls around.

1) Hold monthly or quarterly social events (not involving dancing) for members to just get together and "party". Go


out to a new restaurant, visit the zoo or theme park, play miniature golf, cards, or go bowling. Do something different. These activities give members a chance to get to know each other better. If you can give up a night of practice every now and then, replace practice with this social event. In this case, you could make it a mandatory gathering. Tell people how much fun it will be so everyone is excited about being there. A gathering of this type might be a great time to make a special announcement about new music and dance routines that are coming up for the year. Keep dance announcements short and spend time with each of the members to let them know how much you value their participation on the team.

2) Celebrate Birthdays. Make a big deal about birthdays. They come only once a year and people really enjoy it when others make a fuss over them. It only takes five minutes to sing happy birthday and blow out candles on a cake. Don't take up practice time to do this. Do it before or after practice, or during a break. But remember, if you celebrate one person's birthday, you need to celebrate everyone's birthday. Don't leave anyone out. Assign one person in the group to send out a birthday card to this person at his or her home address. Get everyone in the group to sign it when the birthday person isn't looking. It's nice to receive a special message from your team members on your special day. Allocate \$50 from the group's funds to purchase the birthday cards.


3) Give away dancer awards once a year. Get a committee of 3-4 people to nominate dancers on the team for different awards, then have the group vote on it. Present awards for "The Best Joke Teller", "Early Bird" (always on time), "Chatter Box" (most talkative), "Best Smile", "Most Attentive", "John Dear Dancer" (has to go to the bathroom just before a performance), "Best Salesperson" (always selling the dance group) or any others you can think up. Design a simple award certificate to give to each winner. Keep it positive and don't give awards that could offend anyone.

4) Pen Pals. Give each team member the name, address and phone number of another dance team you met at a dance event. Ask team members to keep in touch with other dance teams once a month or, at least, once a quarter. Send holiday cards. Invite other groups to visit you. Tell them what you've been doing and ask what they've been doing. This is a great way for team members to learn what other team members are doing and pass ideas between groups. The team captain and choreographers aren't the only ones who should network, team members should do it too.

5) Phone List. First and foremost. Give everyone on the dance team everyone




The Most Popular Cruise Line in the World



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"ECSTASY"
January 26 - 30, 1998



Join JO THOMPSON
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For A Five Day - Four Night Cruise
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With Port Of Call In
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Eight Great Meals & Snacks A Day
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INSIDE CABIN - \$339.00 *
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CRUISE ONLY PRICES - AIR FARE EXTRA *
<small>Prices are per person, based on double occupancy</small>

For more information call:
Mary & Dean Faast at 612-738-0712

FOR RESERVATIONS CALL ELISE AT HOBBIT TRAVEL - 612-349-3922 EX 3195

WEEKLY SCHEDULE: MONDAY - MIAMI, FLORIDA; TUESDAY - KEY WEST, FLORIDA; WEDNESDAY - PLAYA DEL CARMEN, MEXICO; THURSDAY - COZUMEL, MEXICO; FRIDAY - MIAMI, FLORIDA.
RESERVATIONS: 612-738-0712

else's phone number and address, place of employment and work phone number if it is okay for that person to be called at work. How much do team members know about each other? Understanding someone's life outside of dancing may make it easier to understand that person as they relate to other people on the dance team. Put together a member directory with a short biography about each member; what they do for a living, what their hobbies are and other information such as children, pets, place of birth, age(?).

6) Dancer of the Month. This item ties in with #5 above. Feature one person each month as the dancer of the month. Start in alphabetical or random order. Take five minutes out of practice to give this person a special award to show them how valuable they are to the group. Go over a few key items from their biography that other members may not know about them. For example; perhaps they have a special skill or won an award for something (not related to dancing) that they are very proud of. Encourage other members to do special things for this person all month long (bring them cookies, polish their boots, give them a foot massage, get them something to drink during dance breaks). Make a button, crown or hat pin for this person to wear during practices and give this person special privileges during practice. Before you know it, everyone will look forward to their turn to be dancer of the month.

7) Special occasions. This item ties in with #5 and #6 above. Be aware of any special activities going on in everyone's life. When someone is celebrating an anniversary, gets promoted, buys a new car or anything else along these lines; tell everyone in the group about it and call for a round of applause to share in the excitement. Of course, ask the person involved if it is okay to make an announcement to the team.

8) Memories. Assign someone in the group to cut clippings, keep pictures and mementos of the group's activities. Keep these items in a scrap book and bring the scrap book to practice every couple of months for everyone to look at it. When a new person joins the group, show them the scrap book and brag about your accomplishments. You may not realize how much you've accomplished as a team until you see it in front of you in black and white and color.

9) Group pictures. Take a group picture every six months, or when there is a change of members. Give everyone a 3"x5" framed picture of the team. It doesn't hurt to also have a wallet size photo with you at all times in case you run into someone and want to show them how proud you are to be on the dance team. *CDL Editor's note: Send a good copy of your most recent photo to CDL. You'd be surprised how often we've omitted a team's photo simply because we didn't have one on hand.*

10) T-Shirts. This is a must. Design and manufacture team T-Shirts and Jackets if you can afford it. Everyone can pay for their own items. Matching T-Shirts, Jackets, Hat pins, earrings and other items build team spirit and pride. Wear them to performances, dance events or social gatherings.

11) Last, but not least. As team captain, director or choreographer, your work load is heavier than most people realize. Get help from other team members in soliciting performances, promoting the dance team, designing new costumes and handling other team responsibilities. Don't hesitate to delegate.

Most of the above listed items have nothing to do with dancing. But dance team membership isn't just about dancing. Dance Teams are a social animal. Most people join a dance team to develop social relationships, get exercise and to become better dancers. Ninety-five percent of the dance teams in existence today are not in it to be the world's best or the grand champion dance team. They're in it for the fun! Keep it fun. Reward people for their positive contributions to the dance team. Work hard at socializing so you don't have to work hard at dancing. It will just happen. Think about it.

**6th Annual Country Western
DANCE ROUNDUP
OCTOBER 10 - 11 - 12, '97
Majestic Ballroom
9165 West Point Douglas Drive
Cottage Grove MN**



DANCE WORKSHOPS

Couples - Two Step, Waltz, East & West Coast Swing, Cha Cha, Hustle, Polka, Double Two (Triple) & Night Club Two Step
Line Dance & Fixed Partner Dances

**Nationally known
Instructors and Judges**

COMPETITION

Couples - Divisions IV - I*, Seniors*, Open Class, Grand Champion Show, Pro-Am, Teen, Youth & Adult Reflection*
*Required - Two-Step, Polka (Double Two), Waltz & East Coast Swing
Optional - West Coast Swing and/or Hoe Down

Teams A & AA

Solo, Partner/Multi-Partner, Demo, Show Team, Junior Teams, Groups 4-8 Members & Skits

Line Dance

Line Dance Competition, Original Choreography & Line Dance Challenge - Tush Push & Honky Tonk Twist

**Event Coordinators
DEAN & MARY
FAAST**

**Featuring
JO THOMPSON
MAX PERRY**

and

**Moon-Tan Recording Artist
RICK TIPPE**

**Master Of Ceremonies
DAVE SHAW**

**EARLY REGISTRATION
DRAWING**

Drawing held Friday evening, Oct. 10th for participants pre-registered before Sept. 20th.

Country Western Vendors

Hotels: SUPER 8, 2450 Vermillion St., Hastings MN 612 438-8888. Ask for Country Dance Block, Rates \$40-\$50.
RED ROOF INN, 1806 Wooddale Dr., Woodbury MN 800 843-7663. Ask for Country Dance Block #B063000252, Rates \$50-\$70

Fully Sanctioned



Event

Rules & Format will apply. Point accrual 1997 "I.C. Seasonal Finale
For More Information and registration Phone 612 738-0712

STAR OF THE NORTHLAND DANCE FESTIVAL

By Carol Fritchie and Mudln Thru (Mike Little)

June 13-15, 1997 was the Star Of The Northland Dance Festival. You must have missed the invitation if you weren't there. The SEPULVADOS were, along with their lovely daughter (motto: "I am way too cute and look how fast I can run!") who pretty much stole the Lobby show. The dancing was fabulous, two dance floors, no waiting. Plenty of outstanding workshops for those attendees who could go all day.

First, we have comments from me, MUDLN'THRU, the peanut in the gallery. The festival moved. It was held in the very pleasant Holiday Inn in Arden Hills MN. In my humble opinion, this was an outstanding choice for a move. Plenty of space was available both for dancing, warm-ups and for the contest. Competitors had a great opportunity to compete in front of a friendly and supportive crowd and seemed to have just the right amount of space on which to dance. We all enjoyed ourselves.

Now on to the specifics. Friday night, we fish-netted. (Our version of a Netters Meeting.) We were there. ED and DOT CAGLEY were there. JAYSON BOOTH came in to fill us in on all the other netters' meetings which was important because we need a passport to leave this lovely state. We finally heard all about the famous LINDA P's cookies and are satisfied that our presentation of traditional minnesota foods... principally in the form of a fish-shaped jello mold that never melts (recipe: 16 boxes of blue jello and a drop of water), would beat anyone's cookies or brownies if we could just figure out how to ship it to the finishing touches. Dot was totally satisfied, because she had to find Mudln Thru, and did. Once discovered, she looked up (way up) at me and said, "Hi!". That was it. Done for the night and off to bed she went. Competition the next day and she needed her rest.

By the way, the Cagley's did great! Our only letdown was that Norm refused to wear the fishnet stockings. Can something be done about this? Isn't there a rule that Norm MUST wear fishnets when we ask nicely? What happened to MINNESOTA NICE?

The Jack & Jill Swing Contest was superb. The Jack and, um, Jack contest was the highlight. You just needed to be there. I was. Maybe I should have left. When I grow up, I want to learn to follow, no, lead, no, follow, just like those other guys. Watch out for Minnesota's new rising star JAYSON BARNES. He needs a female dance partner methinks, but in the meantime, does just great with a male lead. No strong-arming necessary. It's almost frightening. Plenty of guys who had just been through ALL of the workshops asked for autographs and bids on future partnerships after the contest.

Our own special award was given out to the famous GLORIA CASEY. In EmCee DAVE SHAW's own words, the scoring room (that's us) awarded a special hat to the person who is most likely to "tell it like it is in the fewest syllables". Our only amendment would be to change that to the "most one-syllable words". The hat must be worn at all upcoming events for the year. Please contact Gloria to request that she bring it. Take a picture. It's suitable for framing. Gloria wore the hat on the plane. The attendants studiously avoided her.

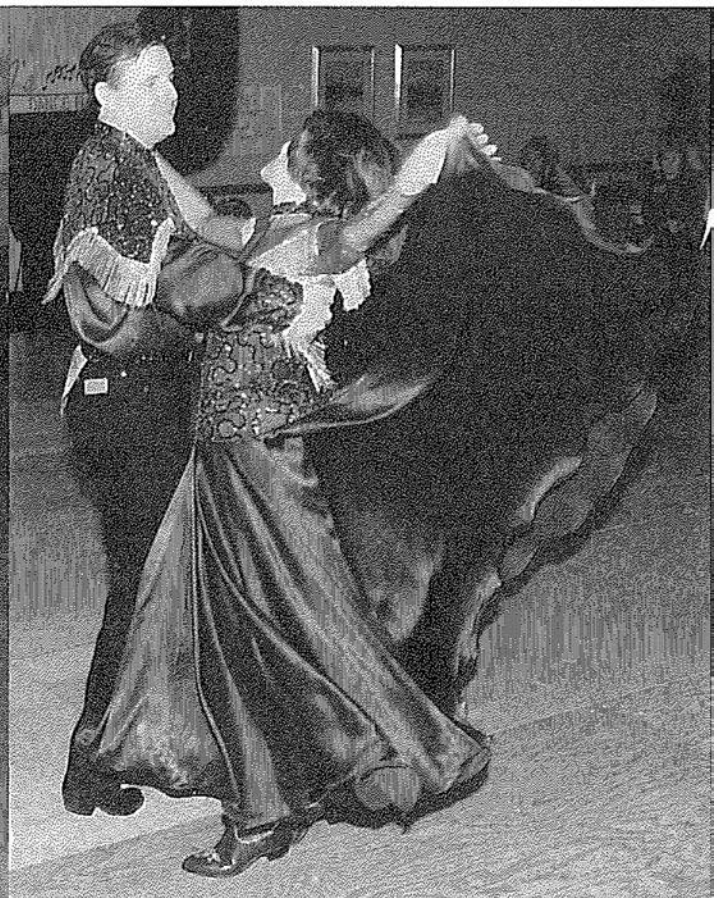
Thanks to all who came. Next year we will be at the Mystic Lake Casino with gambling, dancing, 24 restaurants, sports facility, golf, day-care, etc. Contact KARI CHRISTENSEN, 612 421-7527. The dates are June 5 - 7, 1998 and we will save the jello... and the mold. Someone has to eat it eventually.

Norm and Carol Fritchie produce Swinging In The Northland, a Swing event scheduled for Feb. 27-Mar. 1, 1998 at Mystic Lake Casino MN. Call 612 429-4785 for more info. Ed.

Photos courtesy Carol Fritchie



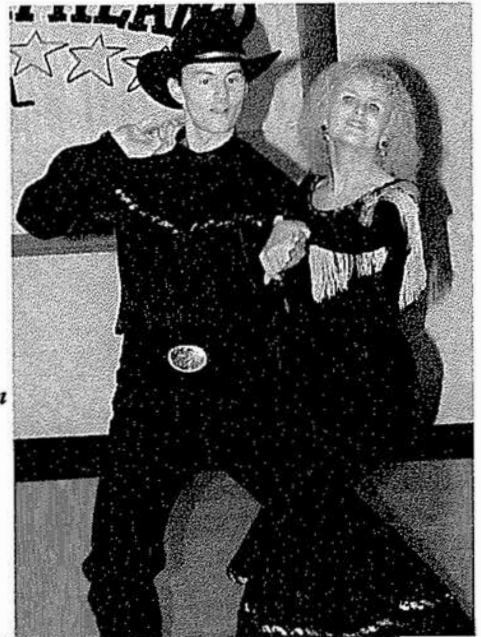
Owen Seeley & Sandy Albert



Gary & Lavada Teinert



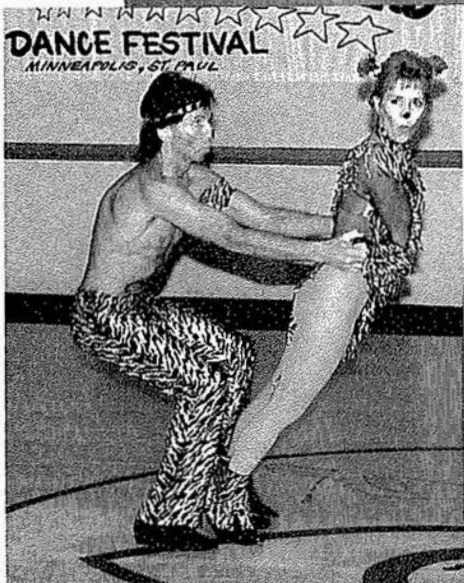
Nick Wesley & Shawn Pearce



Wayne & Annette Chapman



Larry & Laurie Sepulvado



Cindy Quinn & Duayne Wincell in the Dinner Show Caberet



Ed & Dot Cagley



The World Of Western Dance

NORTHEAST ME MA CT RI VT NH NY

DOWN EAST DANCERS P O Box 345

Whitman MA 02382

Bob Johnson, Pres. 508 230-7417



Fun...Midwest Style

Traveling to competitions seems to be becoming more and more bizarre as BOB and I and his son, STEVE, embarked on yet another airline adventure on June 12, going to Minneapolis on different airlines together to the Star Of The Northland Festival.

Once in Minneapolis, we had time to do a little sightseeing. Of course, the first stop was the Mall Of America, a shoppers's heaven, with 500 stores, an aquarium and an amusement park, all under one roof.

That fun over, we settled into the practice room to get limbered up for the competition.

DAVE JOUBERT flew in on Saturday and arrived in time to give us a last minute critique before our division was called.

We competed in our usual five dances and finished with 4 second place and 1 third place awards. We truly enjoyed the Star Of The Northland event. The motto, "Minnesota Nice" was an understatement. We became instant friends with everyone we met.

NORM and CAROL FRITCHIE, the event directors, were always available for questions and even found time to share a two-step or two with us. JIM and KARI CHRISTIANSEN were the event coordinators, and we enjoyed exchanging competition and NIA experiences with them. Bob even met a gal who lives in the same town and knows one of his relatives.

On Sunday night, after the awards ceremony, Bob & Dave & I drove to Bob's mom's farm in Fingal ND. We were amazed that it was still daylight as we were driving through Fargo at 10:30 p.m. By the time we reached the farm, about 45 minutes later, it was dark and all we could see as we were negotiating a grid of dirt roads, were a few yard lights from the scattered farm houses off in the distance.

On Monday we got a driving tour of the area, including the local towns and historic sites, some of the damage the heavy snows and flooding had done, and where to pick the best June berries.

Monday night, we taught a two-step class at the Valley City ND Eagles club and Bob & I demonstrated a two-step and a waltz in our competition outfits for the folks there.

Tuesday morning, Dave & Bob were up with the first robins to go fishing in one of Minnesota's 10,000 lakes. Betty & I met them that evening in Morehead MN at a club called Pistol Pete's where Bob & I gave a West Coast Swing lesson.

The opportunity that competing gives us to travel around this country, we have come to realize, is so priceless. We have seen so many friendly people everywhere that we've gone, that our scrapbooks are fast becoming full of wonderful memories. We're already looking forward to our next adventure... perhaps south this time, or maybe the southwest... how about north... or even to Germany or the Netherlands. It's a tough choice, but somebody's got to make it. --Barbara Michaluk

For up-coming lessons, events and where and when to go dancing please call the number above, or ERNIE LAVOIE 617 925-4573, BARBARA MICHALUK 508 224-7121 or DAVE JOUBERT 617 447-4177.

NEW COUNTRY DANCERS

98 Newbury St. 32A

Danvers MA 01923

Walt Sorenson 508 777-0777



Dancing in Wiscasset

They did it again, yes, another fine party and dance at the Wiscasset ME Yacht Club in June, sponsored by JEAN & DICK BRIGANCE, and New Country was represented by our really great members: BONNY, BRUCE, JEAN, DICK, SHARON, PETE, BETTY, SANDY, BILL, MARY, JIM, JOYCE, LARRY and WALT.

It was really amazing that Gardiner was avoided this time. After two other trips to that area, it seems the magnets that seem to foul up compasses, and make cars head automatically to that town, must have been turned off. Maybe our fearless leader (?) will get his junior merit badge yet for being able to find a place without going 45 miles out of the way again.

The Maine chefs out did themselves again with some very special dishes that were truly delicious and scrumptious, some very special cakes that were highly decorated.

A fabulous evening of eating and dancing and socializing with some of the best people found anywhere... New Country! They really know how to get together and have fun, and we thank you, our great Maine members.

Country Fox Dancers

The Country Fox Dancers, New Country's little subsidiary and line dance group have finished the last six week course for the summer, and some of the members are attending our regular classes on Thursday nights. There may be a scheduled beginner partner or couples class later in the fall. These classes will be sponsored by the Ipswich public school system. If you are interested, give Walt a call at the number above. You will have to pay a fee to the school department.

Area dancing.

Want to chance dancing in the North Country? Call Walt. After dialing all those sevens you're bound to hit the jackpot!

Items included in **The World Of Western Dance** are prepared by our Regional Correspondents, or are prepared by the clubs themselves. Portions are excerpted from club newsletters. All C/W Dance Clubs and organizations are welcome to submit items for the **WWD** section each month and there is no charge for publication.

Items may be submitted directly to **CDL**, (deadline is the 1st of the previous month), or to the regional correspondent in your area (deadline is a week or two earlier).

Clubs not issuing newsletters are welcome to prepare a monthly piece for **WWD**. Clubs that issue newsletters may prepare a special segment for **WWD**, however PLEASE keep those newsletters coming in as they often contain additional ideas and information of value to the C/W Dance Community and can be included elsewhere in **CDL**.

If your club has a logo, you may include a clear back & white copy and we will try to include it with your segment.

Please remember to include area codes with all phone numbers and zip codes with all addresses. Thank you.

LONG ISLAND COUNTRY MUSIC ASSOC.
P O Box 0327
Baldwin NY 11510
Ann Grube, Sec.,
Hotline: 516 379-0320 Fax 516 226-5142



My Compliments to L.I.C.M.A.

Too many times we are quick to complain about things we don't like. We forget to put the same effort into praising the positive and good things we experience in our lives. So if it's okay with everyone reading right now, I'd like to offer my compliments and praise to LICMA.

For starters, I want to say how much I enjoyed the recent workshop held last month in Babylon. My only problem was deciding which of the classes to take. I liked the idea that the instructors were from our own area, and I was already familiar with each of their talents as dancers and as teachers. It was a fun and easily affordable opportunity to learn a few new dances and spend time with friends. I am looking forward to attending another of LICMA's dance workshops.

I try to attend as many dances as I can and always have a terrific time. As an added treat at several of the dances I've been to, there have been guest Deejays and an occasional dance troupe giving a demonstration. Let me not forget to mention a live country band and the free dance lesson at every dance. In May I was at the dance in Babylon where JG2 gave a lesson during a band break. I think he was having as much fun giving the lesson as we were having learning the dance!

Yea, I think I'm getting more than my money's worth. So keep up the good work and thanks for keeping country alive here on Long Island. --Alice T. Glass

Phone Changes

The Hot Line number (above) is now an informational recording only and will not take messages. Concerns or questions requiring immediate attention call 516-1052. This has been done in an effort to alleviate delays in return responses.

Villa Roma Weekend

Don't forget to mark your calendar for the Sept. 26-28 C/W Dance Party Weekend at the Villa Roma Resort Hotel in the Catskill Mountains.

This event will feature 40+ workshops taught by such notables as JG2, JO THOMPSON, ALAN SAPERSTEIN, BILL & JOANNE HAYDEN, FRANK & LINDA CAVALIERE, DONNA EIDINGER and others to be announced.

SANDY SUE CIMINI and ED POOLE will provide recorded music and live music will also be included.

The event will include cocktail parties, line dance demos, exhibitions, special shows, a choice of three evening dances, videographer, vendors, plus all the regular amenities of this great resort hotel.

Call Donna Eidinger 516 234-7599 or Frank Cavaliere 516 368-1498 for more information and registration.

Editor's note: Pony Express, the LICMA Newsletter contains so much lesson and dance information for the Long Island NY area, that it would take the remainder of this issue of CDLI to fit it all in. So, if you're planning to visit the area, give a call to the numbers above and you'll have no trouble finding some dancing. However, you may find a dilemma in choosing which dancing to attend!



COUNTRY DIAMOND DANCE CLUB
P O Box 5628
Lima OH 45802
Charlie Weidel, Pres. 419 225-7652



St. Jude 1997

"Dedicated in Loving Memory of Anna Hoffman", a very fitting theme for the Country Diamond Dancer 4th Annual "Dance For The Child". I'm sure that Anna was an "Angel Among Us" June 13 & 14 as we raised money for St. Jude.

The weekend started with a "Barn Dance" on Friday night with MIKE METZGER as our Deejay. Mike did a fantastic job and got the event off to a great start filling the dance floor and bringing back some good oldies like "Caribbean Cadence" and "Linda Lu". Mike and MARI BEALL and SUE REIMAN taught us new dances and AARON SHORT (a 12 year old) sang several songs for us. We truly danced till we dropped.

Saturday afternoon was filled with lessons taught by our own "World Famous" SHIRLEY HAWKINS and RON SHARON SCHWINNEN. There were other 'great' instructors like BONNIE NEWMAN, MAX PERRY and HILLBILLY RICK MEYERS filling our heads with 'neat' dances. We also were entertained throughout the afternoon with dance demos by the Country Steppers, Silver Spurs, Rolling Thunder and our own CDD demo team. During the afternoon LARRY and TIM BAILEY went across the street to a local bar and continued to solicit pledges (or was it the

other way around). Rumor had it that a 'blind' or a 'blind drunk' woman kept coming to the front door of the Civic Center asking for them.

JIM BADERTSCHER was our moderator for the entire event and kept things moving and on schedule. BILL & CAROLYN MOTTIER provided us with music throughout the day and Deejayed our dance in the evening.

Then came Saturday evening, our own Diamonds & Spurs and the Hardwood Shiners from Ft. Wayne IN provided us with beautiful performances to start the evening. They were followed by the Kids from Lima Arts Magnet performing 'Angels Among Us' and dancing for us. To the delight of the crowd, these kids were joined by our own 'Swamp Thang' (CASSIE TRENT, BRUCE & JO BETH BOWLIN and LISA SCHROEDER) as they performed Swamp Thang for MAX PERRY.

We were happy to see JASON AYRES (a St. Jude survivor) again this year. We heard a moving story from ANDREA MITROVICH, who is also a St. Jude survivor. They are living proof that what we are doing this for is worth every dime.

The silent auction went on throughout the evening with very lively bidding. FRED HAWKINS was seen modeling a beautiful 'Alabama Tour Jacket' purchased for him by SHIRLEY, and KEN THOMAS found JIM OOTEN trying to exchange his hat for Ken's recently purchased Kix Brooks autographed hat.

At 12:15 the big announcement came. We had raised over \$37,000. This caused CHARLIE WEIDEL's mother to perform a (Pete Rose belly flop) slide onto the dance floor. This, along with over \$41,000 raised at four separate "Captured For Kids" events, gave Charlie Weidel (the biggest Angel Among Us) a pretty 'hefty' check to present at the Lima Mall.

A large group went to the mall to cheer Charlie on as he made his presentation. Several of the men in attendance were 'Warmed' by a Budweiser commercial as we waited for Charlie's turn in front of the camera. In addition to the money, Charlie also presented a beautiful sketch of ANNA HOFFMAN to her parents (there wasn't a dry eye). I'm sure Anna was smiling down on us that early Sunday morning as we presented our support to research so that other stricken children might enjoy a longer life than she did here on earth.

If you missed this year's event, I strongly suggest you put it on your calendar for next year. You will not be sorry! --Paul Capes

Up-coming

The Country Diamond Dancers "Summer Of Fun" continues in August with dances on Fri. the 1st and Sat. the 16th at Springbrook Gardens, SR115 & SR65 (located behind the Certified Gas Station). Doors open at 7:15 p.m. with lessons at 7:30 and dancing from 8 till midnight. \$4 members - \$5 non-members, BYOB and snacks.

Saturday, Aug. 23 is the date for our Road Trip To Indianapolis IN. For more insight on these and many other wonders call Charlie at the number above, or Sue at 419 227-3229.

DAYTON TWO STEPPERS

P O Box 131381
Dayton OH 45431-1381
Gary Grisso, Pres., 937 236-5034
WEB <http://mindbeyond.ml.org/~twostep>



DTS Clubhouse - Beyond 2000

The Trustees of the Dayton Two Steppers Club exercised their right to renew the lease on our Clubhouse till Oct. 1, 2001. which means the DTS has a home for the next 4 1/2 years!

The Clubhouse is located at 4920 Northcut Place in Dayton OH and is open Tuesday, Thursday, Friday and Saturday nights and features a Large Main Dance Floor, a Spacious Auxiliary Dance Floor, Three Classrooms for lessons, seating for 300 guests with well ventilated smoking and non-smoking sections, western decor, Deejay music with a good mix of dances, and a "Chuckwagon" snack bar.

The 1400+ DTS members welcome visitors coming to or passing through the Dayton area. Call the number above for scheduled activities.

RIVER CITY DANCERS, INC.

Eagles Country Club
Old Boonville Highway
Evansville IN 47715
Andy Anderson 502 684-6777



Hello Ladies and Gents. Well, we have reorganized the River City Dancers, Inc. of Evansville IN. We have brought us back to life in the Country/Western family. Some of you know that we are an older dance club, originally formed before the Urban Cowboy era, but we have been inactive for a couple of years.

Our schedule is a year round affair with free dance lessons at the Eagles Country Club in Evansville IN. We have brought back some of our very experienced instructors and we are generating a lot of interest. Our purpose is to promote C/W dancing and we are re-starting the hard work that we have done in the past.

SOUTH CENTRAL TX OK KS AR NE

OKLAHOMA TRADITIONAL COUNTRY DANCE ASSO.

P O Box 691778
Tulsa OK 74169
Bob Spears 918 663-9963



We have several events lined up. Sept. 6 is our Bass Fishing Tournament. Then Sept. 19-21 is Ladies Weekend Escape to Branson/Eureka Springs.

Oct. 11 is the date for the OTCDA Convention/Workshop, Tulsa City Limits. On the 31 is our Club Nite Out. Give a call for details and places we dance.

RAY & BARBARA RASH
2424 S.W. 78
Oklahoma City, OK 73159
405 685-2133



Keepin' It Country In The OK State!

We are back from our "long" vacation (4200 miles in 14 days), for the most part had a great time in the RV, with the 13 & 16 year old grandsons & the 2 bull dogs.

The Giant Redwoods in the Sequoia National Park are awesome, we visited Old Tucson where they film a lot of the western films, TV programs & commercials, recognized a lot of the buildings, visited Oatman on old Route 66 in Arizona, a ghost town, which is also used in the movies (How The West Was Won was partially filmed here), San Diego, where we lived right after we were married. Ray was stationed at the Balboa Naval Hospital where he served as a Hospital Corpsman. Everything has changed so much, it was not recognizable by either of us. We stopped in L.A., Beverly Hills & Hollywood to see all the sights, then on to San Francisco so the boys could see Alcatraz, which is real History, one should see this prison. We went to Las Vegas where we stayed at the Circus Circus RV park. This is great...a family type affair, close to the casino and the arcade, which is a kids haven, kids can travel through the casinos, without stopping in the gambling area, they have circus acts all day & evening long at 15 or 20 minute intervals. The roller coaster at New York New York is the best ever, coming from the experts, our grandsons. Here again, things have changed sooo much, but the strip is beautiful at night. We ventured out to "Sam's Town" which is a town all in itself, with the usual casinos, stores, restaurants, atriums, waterfalls with a light show, Country dance club where they give line dance lessons several nights a week, and it has a great floor. We know people who go to Vegas and never leave Sam's Town. We also went to the Grand Canyon in Arizona. It was a great trip, but we wouldn't trade driving in OKC with that Traffic in California for all the tea in China.

We attended the 4th Great Indian Territory Dance off held in April in OKC, we enjoyed watching the competition. It has been several years since we've set in on the performances put on by the competitors, we were really entertained by the dancers. We were surprised by the amount of influence of Ballroom dancing in the Waltz routines, especially by the Pro/Ams, with the dips, leg flairs and the costumes. We were impressed by the couples outfits, they would change either their tops or bottoms, making their outfits do double duty. We've heard a lot of the competitors complain about how expensive it is for all the costumes needed to dance in the various categories. We took part in several of the workshops, conducted by PARNELL OLDHAM, OTIS DAVENPORT, & others, it was good to see some of these old familiar faces again (WALT WARNER/Tulsa, DAVID & LYNN THORNTON/Mo.) as well as the new faces on the circuit. DEE (ROBERT) HUDSON, Director, thanked their Co Hosts, LEE & VINA HARPE and all the "Harpe's Hogs" saying they couldn't have put this event on without all their help. A group from Wichita put on the entertainment, you had to see it to "believe" it, it consisted of men in long johns, bathing in round tubs, assisted by their "ladies", that is until sheriff David Thornton, busted it up and made off with the fillies. Lynn taught a "version" of the bowlegged walk of a "Long Tall Texan".

The Oklahoma Kountry Club members have fared well in recent competitions. BRIAN FRANKS & MARCY DAIL (former OTCDA members also) 1st Pl. in Div III, ROBERT PHILMEIER & PAT JOHNSON 2nd, and TOM CHALLIS (former OTCDA member) & TEDDIE SMITH 5th pl. in Div. II, Seniors 1 2nd pl., WILEY & RHONDA ROBINSON, 6th pl. LOUIS ALMARAZ & ABBY VINCENT, Pro-Am, LEE HARPE & DONYA POHLMEIER & TERI HAMLIN & ABBY VINCENT, VINA HARPE & BRUCE FIELDS & BOBBY JORDON all received an assortment of honors ranging from Bronze to Gold. BRIAN & MARCY also finished 5th, and WILEY & RHONDA finished 8th out of 24 couples at the 12th Annual Dixie Dance Off

36 August 1997 *Country Dance Lines*

BOB BAHR taught the Waltz at OKCs June Meeting. Lee & Vina have set July 25,26,27 as the first annual Oklahoma Dance-fest to be held at the Travel Lodge Convention Center on I-40 & Eastern. They asked for "lots" of help from volunteers. They held a Garage Sale at their home to raise money for this event. They held their Showcase on the 17th of May, saying it was their biggest ever, consisting of two acts lasting about 2 1/2 hours, with intermission in-between. They have started a West Coast Swing class on Sunday evenings from 7-8 at Harpes Studio.

OTCDA's club night out for May was the Arbuckle Ballroom in Davis OK. The membership has voted to hold both their dance lesson/meeting nights at Harpes Studios. Some of the members will be traveling to Branson the week-end of July 18-20. June's club night out was a Hawaiian Luau on June 27 at the home of RAY & BARBARA RASH, where we played some games, ate some food, visited, ate, prize for best costume, ate. At the June lessons they concentrated on reviews, since so many people were on vacation. Some of the members showed an interest in trying their hand at teaching, which is agreeable to the rest of the membership, so some of them are getting their feet wet, and doing a good job of it. Members (plus hubby Don) were concerned about Sandy (resident Instructor) having to travel so far, so often, & much of the time alone, that they chipped in and helped pay for a cellular phone for her. Sandy & Don teach at Ernie's Country Palace on Saturday nights, 7:30-8:30, admission has increased to \$5, but still a bargain. We have been doing some teaching at the monthly meetings, and are scheduled to teach some couples choreographed ie Rebel Strut, at the 2nd meeting in July.

Our fall lessons are scheduled for September 17 (Wednesday) but the format will be changed. We will hold the lessons open through the 4th lesson, then it will be closed, and only those already signed up & paid, will be able to continue the lessons, no increase in cost, still a \$1 per person, per lesson, but this will enable us to continue on, instead of going over and over the same stuff, already taught several times to the regulars, to people who may not come but the one time. This will help keep our regulars interested. This is something the Center has prompted us to do, stating all the other classes operate this way. We are also going to attempt to start a Children's Exhibition group on September 18 (Thursdays) for ages 8 & up. Sellers will donate the room, and we will donate our time. Sellers has asked us to consider working with kids the past several years, and since we are "retired" now, thought we would give it a shot. We hope to be able to perform at charities, family affair type events, schools, whatever.

Most of our students, when they go to a club, go to Hollie's. We try to teach what is being done in the local clubs when possible, so we have attended some of the Thursday night lessons (Instructor LINDA NELMS).

There is a new club in Town, Midwest City/Del City area to be exact, on S.E. 29th, at what used to be the Planet Roller Rink. Haven't been there yet, but will check it out soon.

We received a neat dance in the mail while we were on vacation, from DAVE & SANDY PLUMMER, called "The Shake", done to Neal McCoys "The Shake". looks interesting, and the Apple Jack steps as well as the Monterey Turn. We will be teaching this dance, thanks Dave & Sandy.

Put a smile on your face, makes people wonder what you're up to, and keep on dancin', till next time.

SOUTHEAST LA TN MS AL GA NC SC FL VA DE MD

**NORTHERN VIRGINIA
C/W DANCE ASSOC.**
P O Box 384
Merrifield VA 22116-0384
Linda Rickert, Communications
Ph 703 914-2166 or]
email: GOODCWGAL@aol.com



Editor's note: The following report is reprinted here from the NVCWDA Newsletter not only as a tip-of-the-stetson to the Association on their good work for Children's Hospital, but also because the report contains a number of great fundraising ideas other clubs could easily adopt for their events.

Benefit for Children's Hospital

Yess!!! We did it. The NVCWDA earned over \$10,000 at the 13th Annual Children's Hospital Benefit and Country Fair. The check was presented to the Children's National Medical Center on June 1 during the hospital's annual telethon.

This is the first benefit under the direction of Special Events Director, KAREN REITER, who did an outstanding job. Karen worked hard learning the ropes and even filed ideas for next year's big event. She was assisted by LINDA B WOODWORTH and 17 hard working and creative Committee Chairpersons. The committee chairpersons were

assisted and supported by numerous industrious and diligent committee members.

All who were involved spent many months planning and working for the big night. The facility became available for the event only two hours before the scheduled opening of the benefit. At 4:30 p.m. the room was completely void of tables, chairs, booths and decorations. With the help of other committee members, The Buckhall Dancers, headed by team representative SANDY BUSH, transformed the hall into a festive atmosphere, including the special effects of the indirect lighting. The event opened on schedule with a performance by the Country Steppers. The team, headed by representative JACKIE YASHIAN, was also responsible for the tasty food and snacks at the refreshment booth. Later in the evening, the group presented a greatly appreciated check for \$1,000 to Linda B. for the Children's National Medical Center.

The Country Fair Booths were very successful. BILL GREEN and his committee kept selling the fair tickets (used for money) all evening long. The Photo Memories, run by JIM NIX and friends, provided many keepsakes for all. Jim was just released from the hospital two days before the event. DAVID and MARY JONES kept the Cookbook Sales going throughout the evening.

The Rent a Dance Partner Booth, organized by LANITA BAKER, meant that no one had to sit out a dance at this special event. CHESTER and LYNNE CAUDILL kept two rooms of dance workshops filled with guest dance instructors all evening long. Instead of stumbling down the hill, the Jack and Jill Dance contest, run by JOE and MARY ANN FLEMING, allotted a few minutes for the contestants to stumble around the dance floor having a pail of fun.

LUELLA MONTGOMERY and her committee were especially crafty the way they collected items and artistically displayed them for a bunch of sales at the Arts and Crafts booth. FRED CROWSON's Silent Auction Committee provided the bargain table of the event. Bidders claimed great prizes solicited and collected by this persistent group. To make a long story short -- Fred and his group earned big bucks.

GEORGE MORSE, with the help of his committee, and especially his wife FAYE, collected over 90 prizes that were given away at the Donation Drawing. Many happy ticket holders left with prizes, thanks to George and his group. George also created and kept current the NVCWDA Children's Hospital Benefit home page. Now you can see the Post event page listing all the contributors and volunteers. For those of you who have access to the internet, the address is <http://members.aol.com/nvcwda/childrens/benefit.htm>

The head Baker, DOTTIE KOVAL, collected many tasty pies, cakes and breads. She collected so many that she was unable to get all of the names of her baker elves, but she wants to make sure everyone gets a big THANK YOU from her.

Where would this event be without the Sheriff and his deputies? JACK FITZGERALD continued the tradition of steering the posse on the trail of the prisoners and rounding them up all night. As usual it was branded a big hit. Again, Jack had many volunteers and wants to thank them all.

RICHARD WOODWORTH, made the door tickets, distributed them to ticket sellers, kept track of the sales and, with the help of his volunteers, stood guard at the door all evening. Also, a special thanks go to him and Linda B, for a great job of emceeing and music.

Behind the scenes ED LUBELEY (Gifts) and DIANA DEN'TON (Publicity) put in their two cents helping the benefit achieve its goal.

Last, but not least, ROBERT BONNER, photographer, videographer and historian kept on the trail of good times all evening long. Thanks to all who participated and made this event another NVCWDA success. -- Contributed by Linda B.

NVCWDA Dance Schedule (New hours are 7:30 p.m. till Midnight.

August is WCS month at Herndon on the 2nd with BILL COLE and MAL & LINDA, at Lee on the 16th with LINDA and at Wakefield on the 30th with TANK and TOM & JUDY

September is WALTZ month at Lee on the 6th with BILL COLE and BOB SMITH, and at Wakefield on the 20th with DEAN G.

October will be ECS month and November will be Prog. & E/C month. Lessons are free and the dances are only \$8 for non-members.

There is lots more dancing throughout the area. Just contact the numbers above for dates, times, cost and location.

RAY & ANGIE RUSSELL
11930 Walle Dr.
Jacksonville FL 32216
Ph. 904 641-0733



Summertime is here again, school is out, and so is our class until fall. Angie & I look forward to the rest and welcome the change of pace. It also gives us time to re-organize music, etc., for our fall classes.

We hope our friends from Australia will find what they are looking for around Orlando FL. Thanks to **CDI** we were able to locate some instructors in the area and from our own travels know of some of the hot spots.

One of our students went to Springfield IL. They were really excited about a dance move that was taught at the Top Rail, located on Glenstone Ave. Thanks to those instructors who helped make their weekend.

The Country "Klick" Dancers have had some very good turn-outs at their dances lately. Good music, large dance floor and lots of friendly people. Who wouldn't want to go!

We always enjoy seeing our club members having a good time. Country Dance places in Jacksonville keep changing their format, so be sure to give us a call before going.

MISSISSIPPI C/W DANCE ASSOC.

P O Box 443

Jackson MS 39205

Mike Beauchamp, Pres. 601 373-5301

WEB: <http://members.aol.com/mcwda/mcwda.htm>



Up-coming MCWDA dances are scheduled for Aug. 23 and Nov. 22 at Rodeo's, Sept. 27 and Dec. 12 at Shriner's, Oct. 25 at Ethnic Heritage Building. All are on Saturday except Fri. Dec. 12 and dancing is from 8 p.m. to 11:30.

For Jackson area lessons and dancing, contact Mike at the number above or Instructors: BONNIE CHASE 601 353-2827, JEAN DEASON 601 353-2526, JIM FRECHETTE 601 372-1756, VI MCGILL 601 829-3600 and THALIA NEAL 601 373-0376.

RHINESTONE COWBOYS C/W DANCE ASSOC.

P O Box 24765

Lexington KY 40524-4765

Rick Woodside 606 299-3728



Hope Center Cookout

Cookout in all this Kentucky rain? I don't think so. Instead, we got our short order cooks to work. RANDY JOHNSON and PAM PRICE cooked the hot dogs and hamburgers, while everyone cut brownies, cookies, cake or helped in some way on June 7 at our feed the homeless event.

ELAINE SMITH did a great job coordinating this event. The club funded, but Elaine took her time to purchase the hot dogs, burgers, lettuce, tomatoes, onions and condiments.

CHRISTIE WETHINGTON contacted JEAN BAILEY at Kroger's to see about getting a case of chips donated. She contacted one of Kroger's vendors and got 2 1/2 cases of chips.

Many thanks to all for baking, cooking, serving, cleaning and just making this charity worthwhile.

Christie suggested that next time, we serve breakfast. Elaine will be coordinating this for a future date. We plan to fix Scrambled Eggs, Fried Potatoes, Bacon, Gravy & Biscuits. Plan for an EARLY morning. (We know Pat, you don't do mornings.)

There are lots of dances, lessons & club events in Hazard, Lexington and Louisville, and don't forget the 5th Annual Queen City Classic Dance Festival coming up in September in Erlanger (south side of Cincinnati). Call BRUCE & CONNIE HALFENBERG 513 451-4526 for Queen City Classic information, and call the number above for area dance and club information.

NEW ZEALAND

LET'S DANCE

c/- 7 Odie Place

Christchurch 8006

New Zealand

Art Shepherd 00643 389-8809

My first introduction to dance was in 1960 when I was transferred from the West Coast of Canada to the Great Lakes area east of Toronto to become a staff officer in the Royal Canadian Air Force's School of Instructional Techniques.

My introduction was to oldie tyme square dancing which soon changed to become modern Western Square Dancing. The Instructional School was later moved to Western Ontario and with the transfer it was necessary for me to become a caller, having attended a number of caller clinics and round dance seminars in 1960-64.

After retirement from the RCAF, I returned to my place of birth, New Zealand, and set up clinics, schools and clubs to train callers, cuers (round dance), prompters (contra dance) and line (solo) dance. After 34 years 'behind the mike', I retired from Square, Round and Contra dance and concentrated solely on Line Dance.

During my years of square-round dance I received the prestigious Callarlab (International Assn. of Square Dance Callers) Milestone Award and Roundalab Mistro Award as well as the Alabama State Callers Golden Peanut Award. In New Zealand I was made a Life Member of the NZ Callers and Tutors Assn. as well as receiving the Ariki Award, thus far, the only one ever presented in NZ.

My current Line Dance programme sees me with Senior Citizens clubs on Monday, Tuesday and Wednesday mornings and with open dances on Monday & Friday evenings and Tuesday and Wednesday afternoons catering for around 300 dancers as well as conducting "fun" (introductory) evenings on Saturday nights. These are where we introduce "fledglings" to the art of having fun with dance. We do line dances in lines and circles using "plain language" to get them into the swing of things. These are usually held by clubs or groups having fund raising events, or people holding socials or birthday parties, etc. Such events usually lead to new dancers to joining our open dances.



DANCE FOR YOUR HEALTH!

By Gary Grisso

Country/Western dancing is low-impact cardiovascular (aerobic) exercise - that means, besides being fun, *it's good for your health!*

What is aerobic exercise? Aerobic exercise requires oxygen be supplied to the muscles; is an activity that can be sustained for more than 5 to 10 minutes; burns carbohydrate energy during the first 10 to 15 minutes of activity, but burns energy from fat stores after 30 minutes of continuous exercise; is typified by activities such as walking, jogging and bicycling. Aerobic exercise is not high intensity exercise that cannot be sustained for long periods such as sprinting, power weight lifting or quickly climbing stairs.

The following myths concerning exercise were taken from an article written by a professor of clinical exercise at Indiana University in Bloomington IN.

1. **Spot reduction exercise works.** Spot reduction exercises may help tone the muscles which they work, but fat belongs to the entire body. Exercise burns fat all over your body.
2. **When you stop exercising, muscle turns to fat.** Muscle cells are muscle, and fat cells are fat cells, no matter what.

3. **No pain, no gain.** Experts agree it is not necessary to suffer to improve your fitness level, it is probably harmful. A beneficial level of exercise may be mildly uncomfortable, but should never be painful.

4. **The more you sweat, the more you burn.** People who work out in extreme heat or wear layers of clothes in hopes of sweating fat off, lose water, not fat.

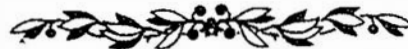
5. **Eat protein when you exercise.** Excess protein calories will be converted to fat and stored.

6. **Cellulite is a special kind of fat.** Fat is fat. Cellulite's bumpy appearance comes from the connective tissue that separates fat into compartments.

7. **You can get fit in 10 minutes a week.** The average person who wants to get fit must invest at least 20 minutes of activity three times a week to stay fit. Consistency is the key.

Dancing improves your fitness - which means dancing is good for your health!

While you are out on the dance floor, remember that not only are you having a good time, you are doing something good for yourself! -From Dayton Two Steppers Newsletter



(ODDA - Continued from page 27)

Canadian Recording Artists The Neilson's and Kelita came to lend their support to the dance community as well.

And The Winners:

Outstanding Canadian Instructor: (1st-TAMMY WYATT, 2nd-LINDA TAYLOR, 3rd-DAVE INGRAM.

Outstanding Canadian Choreographer/Dance: 1st-PETER METELNICK for Goin' Once-Goin' Twice, 2nd-BILL BADER for 2001-The B.C. Coaster, 3rd-JUDY McDONALD for Cannibals.

Outstanding International Choreographer/Dance: 1st-MAX PERRY for Swamp Thang, 2nd-SCOTT BLEVINS for Outta Line, 3rd-MAX PERRY for Summer-time Cha Cha.

A video of this event is in the final stages of editing and when completed will be sent out worldwide to promote the importance of the dance community, its instructors and choreographers.

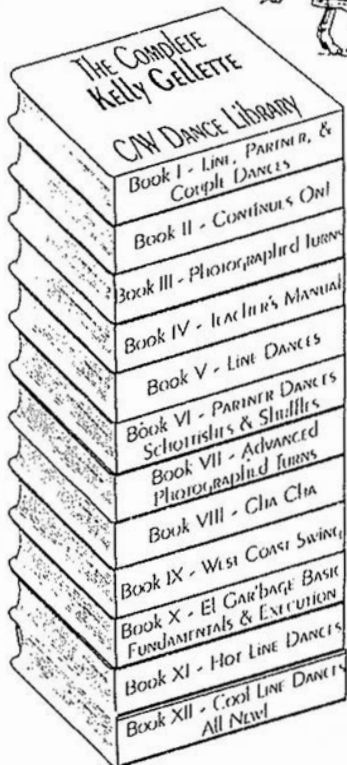
Plans are in the works to expand the ODA Awards Programs to include more categories for next year's event which is being held, once again, in Ontario on Apr. 24, 25, 26.

I'd like to take this opportunity to thank our friends and peers "south of the border" for supporting the ODAA and for traveling long distances to be part of the dance community, here in Canada. DENNIS & CAROL WAITE, SCOTT & DEBORAH BLEVINS, JOANNE BRADY, BILL MORGAN, JOHNNY MONTANA - Thanks for your incredible support.

And many, many thanks to MICHAEL HUNT and the Staff at **Country Dance Lines** for your incredible support of the Dance Community worldwide. Keep up the great work!

For more information about ODAA contact Deb Crew, Phone 705 445-9026, Fax 705 445-6788, email bcrew@georgian.net or contact Rick Tippe at Ph/Fax 604 465-4724, email tippe@lightspeed.bc.ca

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INSTRUCTOR UPDATE

The following is a list of C/W Dance Instructors and Choreographers who are additions to, or have information changes from the complete Directory which was published in the *CDL* May 1997 issue.

CDL publishes a directory update each month and the entire directory is published annually. To add, change or delete instructor/choreographer information please use the form below.

To obtain the complete *CDL* 1997 **Directory of Instructors and Choreographers**, send \$5 (USA), \$6 (CAN/MEX), \$7 (EUR), \$8 (Pac-Rim). Visa/MC only for International Orders. Thank you. (Note: NTA members are highlighted only in the Annual Directory.)

ADDITIONS

AZ	Gosner, Alfred	Tucson	520 579-8553
CA	McComb, Elaine	Hemet	909 927-1993
FL	Friedland, Robert	Naples	941 793-1579
FL	Ramsey, Janet	Lady Lake	352 750-5633
FL	Whitted, Leslie Ann*	Rockledge	407 639-9361
HI	Aragaki, J	Pearl City	808 455-7230
MI	Kiss, Jan/Rick	Charlotte	517 543-1526
NJ	Suminski, Stephanie	S Amboy	732 727-7053
OR	Bucuvallas, Lucy	Brookings	541 469-9345
PA	Griffith, Joyce	Glen Mills	610 358-3645
SC	Barriault, Alan	Fort Hill	803 548-7577
TN	Sadler, Laura	Johnson City	423 928-9698
TX	Courtney, Marilyn	Houston	713 974-2929

INTERNATIONAL ADDITIONS

CAN	Donell, Gary/Michelle	Rockland	613 446-1254
CAN	St. Onge	Ste. Catherine, QU	418 875-0133
ENG	Botham, Sho/Josh	Polegate, E Essex	44-13234-85969
ENG	Jones, John	Lincoln	44-01522-680873
ENG	Lee, D. B.	Bromsgrove, Worc	44-01527-835382
ENG	Reeves, Valerie	Luton, Beds	44-15824-456748
GER	Brand, Dieter	Griesheim	49-6155-64038
NZL	Shepherd, Art	Christchurch	64-3-3889-8809
SWE	Arlebro, Brit Inger	Umea/Stockholm	46 90 194020

REVISIONS (***) Area Code Change Only

AR	Schwarz, Jim/Donna (870)		
AR	Vemmer, Ralph/Cindy	Scottsboro	201 259-1834
		Moved from MO	
CA	Smith, Robert	Oceanside (760)	
CA	Capeloto, Larry/Donna	Indio	760 360-1050
		Moved from Palm Desert	
CT	Freelove, Kenneth (860)		
FL	Alenander, Terri	Inverness	352 341-1637
		Moved from Crystal River	
FL	Daley, Rose	Lady Lake	352 750-1945
FL	Polaski, Michael/June	Holiday	313 943-0099
GA	Cody, Pat	Brunswick	912 265-2207
IL	Bailin, Mark (773)		
IN	Waddell, Michael	Indianapolis	317 443-2469
MD	Bradford, Kymberli	Baltimore	410 682-2800
NC	Gause, James	Gastonia	704 868-3331
NJ	Kohl, Mary	New Gretna	609 294-2901
OH	Bacon, Elizabeth	Huber Heights	937 236-6722
		Moved from NY	
OH	McGraw, Mike (330)		
OH	Stainbrook, Jeanie	Twinsburg	216 963-7937
		Moved from Bedford	
OR	Pipkin, Marian (541)		
PA	Phillips, Joni	Nanty Glo	814 749-0079
		Was listed as Debbie	
UT	Pucci, Kathy	Hurricane	501 652-8486
VA	Willard, Edward (540)		
WA	Clifton, Tom (253)		
WA	Rhine, Knox (425)		

DELETIONS "Moved" means we haven't received a new phone number. As new numbers are sent in, instructors will be included under "Additions" in a future issue.

CA	Joseff, Tina (Moved to Sunland)
CA	Pesceone, Donald (no longer instructing)
CT	Kellerman, James/Terry (Moved to VA)
FL	Glass, Donna (Moved-no forwarding adr.)
HI	Tomlinson, Mark/Kim (Moved To FL)

THE HUNT OF THE HILLBILLY LEATHERMAN

By Bill Bader

Starting with a number of your CDL correspondents and staff, and adding other well-known people in the C/W Dance community, I quickly came up with a strange short story....

THE HUNT OF THE HILLBILLY LEATHERMAN

He knows it is going to be a HAZARD to CROSS the FFAST raging WATERS and the slippery CLAY banks, like GLASS after the HALE-storm. But the HILLBILLY LEATHERMAN can't WAITE. With ROMANCE in his heart, it's full SPEED ahead on this HUNT for his TRUELOVE. He RIGGS his TIPPE KHINOO on top of his pet BUFFALO and they LERCH WEST (DeFORD was in de shop).

As he STEERS in what he hopes is not the WONG way, he is AIKEN from the bites of the 'SKEETERS and the DILLEY of a RASH from something he ate. (It was either that BLACK RICE or those GREEN rib BOWENS.)

Suddenly a BUSCH he is passing RUSSELLS. SHOTTS ring out WRIGHT next to him. NIX the optimism; BARRING a miracle, there is not a RAY of hope for our hero, on the BRINK of eternal rest.

Above, heaven and HARPE are waiting; on earth, a wooden BOX. The attacker, HAMMERED from crawling to too many BAHRS, suddenly realizes what he had done. He NEELS over the GRAY body an blows AYERS into it, reviving our hero. HALEY-luya!

Names I used/abused...

CDL staff: Michael HUNT, Barbara ROMANCE. Event Directors, Instructors and Choreographers: Ken & Carolyn AYERS, Bob BAHRS, Michael BARR, Vern & Lois BLACK, Rick & Joan BOWEN, Ken & Liz BOX, Jan BRINK, the BUFFALO Girls, Tyoni BUSCH, Tom CLAY, Doc CROSS, Linda DeFORD, Dawn & Don DILLEY, Dean & Mary FFAST, Don & Arleen GRASS, Ken GRAY, Maggie GREEN, Neil HALE, Donna AIKEN, Mike HALEY, Ken HAMMER, Lee & Vina HARPE, Betty HAZARD, HILLBILLY Rick, Evelyn KHINOO, Lainie LEATHERMAN, Red LERCH, John & Josie NEEL, Pat NIX, Ray & Barbara RASH, Bill & Marsha RAY, Judy RICE, Chris RIGGS, Ray & Angie RUSSELL/Isaac RUSSELL, Randy & Rhonda SHOTTS, Charlotte SKEETERS, Don STEERS, Cindy TRUELOVE, Dennis & Carol WAITE, Dyanna & Billy Bob WATERS, Dave WEST, Lori WONG, Don WRIGHT and Singer Rick TIPPE.

Editor's note: We were considering sending him a BILL for printing this silliness, but after considering the valuable dances and other dance information the author has contributed in the past, we figured we BADER not do that.

ID	Johnson, Linda Sue (Moved to Boise)
IN	Catanzarite, Ellen (Moved to Rochester)
KY	Long, Phil (No forwarding address available)
MO	Clarice, Joseph (No forwarding address available)
NJ	Kohl, Mary (Moved to New Gretna)
NM	Blanchard, Doc (Moved to NM)
NY	Coursen, Wayne/Patty (Moved to Edmeston)
OH	Rader, Sam (Moved to Florida)
PA	Davis, James (Moved to Herndon)
VA	Estes, Marion (Moved to Maryland)

Please ___add, ___delete, or ___revise the following listing in the *CDL* Instructor Directory: Mail to: *CDL, Drawer 139, Woodacre CA 94973.*

Name (Last) _____ (First) _____

Address _____ Apt _____

City _____ St _____ Zip _____

Phone (_____) _____

Name & State of previous listing: _____

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Dance Book 10

The "Put That In Your Boots And Dance It" Dance Book

This book contains 150 Line & Fixed Pattern Partner Dances, 50 of which were in our now-sold-out Dec. 1994 and Jan. 1995, and nearly 100 dances never printed in the magazine. (All new dances are in *CDL's* standardized format and terminology and have been proofread and approved by their choreographers after typesetting where ever possible.)

- | | | |
|--|---|---|
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 Baby Likes To Rock It Ch. Hillbilly Rick Meyers
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CDL August 1997 Dance Step Descriptions



THUMP THERAPY

Choreographed by BILL BADER

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate/Advanced

MUSIC: "Thump Factor" by Smokin' Armadillos (148 BPM); "Boogie Till The Cows Come Home" by Clay Walker (fast - 174 BPM); "I Want You Bad (And That Ain't Good)" by Collin Raye (medium 160 BPM)

BEAT/STEP DESCRIPTION

Forward Stomps, Scuffs

- 1 Stomp Right foot down slightly forward
- 2 Scuff Left heel forward
- 3 Stomp Left foot down slightly forward
- 4 Scuff Right heel forward
- 5 Stomp Right foot down slightly forward
- 6 Scuff Left heel forward
- 7 Stomp Left foot down next to Right foot
- 8 Scuff Right heel forward

Side Stomps, Scuffs

- 9 Stomp Right foot down to the right
- 10 Scuff Left heel in place (somewhat out to the Left side)
- 11 Stomp Left foot next to Right
- 12 Scuff Right heel forward next to Left
- 13 - 16 Repeat beats 9 through 12

Stomp, Claps, Heel Swivels, Stomp, Kick-Ball Cross, Stomps, Ball-Cross, Scoot, Step, Touch

- 17 Stomp Right foot down slightly forward
- 18, 19 Hold and clap hands twice
- 20 Swivel heels to the right
- 21 Swivel heels back to center
- 22 Stomp Right foot down slightly forward
- 23 Kick Right foot forward
- 24 Step back on ball of Right foot
- 25 Cross Left foot over Right and step to the right
- 26, 27 Stomp Right heel next to Left foot twice
- 28 Step back on ball of Right foot

- 29 Cross Left foot over Right and step to the right
- 30 Hitch Right knee and scoot sideways to the right
- 31 Step Right foot next to Left
- 32 Touch Left toe next to Right foot

Side Step, Turn & Touch, Side Step, Touch, Repeat

- 33 Step to the left on Left foot
- 34 Swivel 1/4 turn CW on ball of Left foot and touch Right toe next to Left foot
- 35 Step to the right on Right foot
- 37 Touch Left toe next to Right instep
- 38 - 40 Repeat beats 33 through 36

Turns, Shimmies, Stomp, Clap

- 41 Step Left foot slightly forward turning slightly CW with the step
- 42 Shift weight onto Right foot turning almost 1/8 turn CW swiveling the Right heel in
- 43, 44 Repeat beats 41 and 42
- 45 Place ball of Left foot slightly forward and parallel to Right foot. Shimmy shoulders and move upper body gradually to the left with arms out to the sides
- 46 Continue shimmying shoulders and moving upper body over Left foot
- 47 Stomp Right foot next to Left
- 48 Hold and clap hands

Heel-Grind Turns, Stomp, Clap, Repeats

In this section, you will complete a CW semi-circle, facing a corner, a wall, a corner and a wall.

- 49 Dig Right heel forward near Left toe with the Right toe raised
- 50 Grind Right toe 1/8 turn CW and snap Right toe down on floor
- 51 Stomp Left foot next to Right
- 52 Hold and clap hands
- 53 - 56 Repeat beats 49 through 52
- 57 - 60 Repeat beats 49 through 52
- 61 - 64 Repeat beats 49 through 52

BEGIN AGAIN

Inquiries: Bill Bader, (604) 684-2455

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 the following information (if known) be included with each dance. 1) TITLE or NAME of Dance, 2) CHOREOGRAPHED by, 3) TYPE of Dance, i.e. Line, Partner, Mixer. 4) SUBMITTED by, 5) STARTING POSITION, i.e. Individuals in Lines, Contra Line, Partners Skaters, etc. 6) MUSIC SUGGESTIONS, Unless dance is choreographed to one certain unique song, please include Artist & Title of at least 3 songs for the dance. It's also a good idea to include a BPM window and couples dance identification for music, such as "any 110 to 130BPM West Coast Swing song." 7) COMMENTARY: Dedicate your dance, or tell how it came about, or describe the 'spirit' of the dance. 8) SPECIAL STEPS &

EFFECTS: Describe in detail any new, unique, unusual or original movements, steps, terms, etc. 9) INQUIRIES: Include your name, address and phone number so folks who don't understand the dance can contact you.

Dances can be submitted to CDL via mail to Drawer 139, Woodacre CA 94973, Fax. 415 488-4671 or e-mail to CDLACWDANC@AOL.COM

Dances submitted to CDL are transposed into our standardized terminology and format, typeset, then returned to the choreographer for proof-reading. Dances are not published in the magazine until the typeset copy has been returned to us with approval or corrections. When proof-reading your dance, please be sure that we didn't change it in any way while transposing terms & formatting.

Thank you.

HAPPY FEET

Choreographed by DEREK & SUE NORTON

DESCRIPTION: Four-Wall Line Dance
MUSIC: "Bein' Happy" by Russ Taff

BEAT/STEP DESCRIPTION

Heel Touches, Heel Taps, Hop Switch

- 1 Touch Right heel forward
- 2 Step Right foot next to Left
- 3 Touch Left heel forward
- 4 Step Left foot next to Right
- 5, 6 Tap Right heel forward twice
- & Step Right foot to home
- 7 Tap Left heel forward
- 8 Jump home onto Left foot

Vine Right, Turn, Scuff, Step, Touch

- 9 Step to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11 Step to the right on Right foot making a 1/2 turn CW with the step
- 12 Scuff Left foot forward
- 13 Step to the left on Left foot
- 14 Touch Right foot next to Left
- 15 - 20 Repeat beats 9 through 14

Step & Touches

- 21 Step to the right on Right foot
- 22 Touch Left foot next to Right and clap hands
- 23 Step to the left on Left foot
- 24 Touch Right foot next to Left and clap hands

Step-Slide, Cross, Scuff, Step Slide, Cross & Turn, Scuff

- 25 Step to the right on Right foot
- 26 Slide Left foot over next to Right
- 27 Cross Right foot over Left and step
- 28 Scuff Left foot forward
- 29 Step to the left on Left foot
- 30 Slide Right foot over next to Left
- 31 Cross Left foot over Right and step making a 1/4 turn CW with the step
- 32 Scuff Right foot forward

Forward Shuffles, Turn & Hook, Forward Shuffles

- 33&34 Shuffle forward (RLR)
- 35&36 Shuffle forward (LRL)
- 37 Step forward on Right foot
- 38 Pivot 1/2 turn CCW and ball of Right foot and hook Left foot in front of Right shin
- 39&40 Shuffle forward (LRL)
- 41&42 Shuffle forward (RLR)

Pivot & Hitch, Steps Back, Hops Forward

- 43 Step forward on Left foot
 - 44 Pivot 1/2 turn CW on ball of Left foot and hitch Right knee
 - 45 Step back on Right foot
 - 46 Step Left foot next to Right
 - 47, 48 Hop forward twice on both feet
- BEGIN AGAIN

Inquiries: Derek & Sue Norton, (518) 664-6232

LOVE POTION #9

Choreographed by EVE GRIFFIN

DESCRIPTION: Four-Wall Line Dance
MUSIC: "Love Potion #9" by Hansel Martinez

BEAT/STEP DESCRIPTION

Stomps, Holds, Body Rolls

- 1 Stomp Right foot forward
- 2 Hold
- 3, 4 Execute a body roll on these two beats
- 5 Stomp Left foot forward
- 6 Hold
- 7, 8 Execute a body roll on these two beats

Wiggle Walk Forward

- 9 Step forward on Right foot and bump hips forward and to the right
- & Bump hips back and to the left
- 10 Bump hips forward and to the right
- 11 Step forward on Left foot and bump hips forward and to the left
- & Bump hips back and to the right
- 12 Bump hips forward and to the left
- 13 - 16 Repeat beats 9 through 12

Turning Toe Swivels

Note: On the following toe swivels (16 beats), you will make a full CW turn.

- 17 Swivel toes to the right making a 1/8 turn CW
- 18 Swivel toes to the left
- 19 Swivel toes to the right making a 1/8 turn CW
- 20 Swivel toes to the left
- 21 Swivel toes to the right making a 1/8 turn CW
- 22 Swivel toes to the left
- 23 Swivel toes to the right making a 1/8 turn CW
- 24 Swivel toes to the left
- 25 - 32 Repeat beats 17 through 24

Sideways Rock Steps, CW Step-Turn, Knee Knocks, Jump, Clap

- 33 Step to the left and rock onto ball of Left foot
- 34 Rock to the right onto Right foot in place
- 35 Pivot 1/2 turn CW on ball of Right foot and step down on Left foot
- 36 Pivot 1/2 turn CW on ball of Left foot and step down on Right foot about shoulder width apart from Left
- 37 Knock knees together
- & Knock knees together
- 38 Knock knees together
- & Jump straight up
- 39 Land onto both feet together
- 40 Hold and clap hands

Sideways Triple, Pivot, Triple In Place, Toe Taps, Kick

- & Pivot 1/4 turn CW on ball of Left foot
- 41&42 Triple step in place (RLR)
- & Pivot 3/4 turn CW on ball of Right foot
- 43&44 Triple step in place (LRL)
- 45 Tap Right toe slightly forward leaning body back slightly
- 46 Tap Right toe forward slightly farther than the previous tap leaning body back slightly more
- 47 Tap Right toe forward slightly farther than the previous tap leaning body back slightly more still
- 48 Straighten body up and kick Right foot forward

BEGIN AGAIN

Inquiries: Eve Griffin, (803) 553-4611

MOUNTAIN BUTTERFLY

Choreographed by WENDY WADE

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "No News" by Lonestar; "Cotton Eyed Joe (Slide To Side Mix)" by Rednex (slow); "Shooter" by Rednex (fast)

BEAT/STEP DESCRIPTION

Heel Touch, Coaster Step, Full Turn, Clap, Knee Knock

- 1 Touch Right heel forward
- 2 Step back on Right foot
- & Step slightly back on Left foot
- 3 Step forward on Right foot
- 4 Step on Left foot and spin one full turn CCW
- 5 Stomp Right foot about shoulder width apart from Left
- 6 Hold and clap hands
- 7 Bring knees together while crossing hands
- 8 Move knees apart while uncrossing hands

Jazz Square, Stomp & Clap, Heel Digs

- 9 Cross Right foot over Left and step
 - 10 Step back on Left foot
 - 11 Step Right foot slightly to the side
 - 12 Stomp Right foot next to Left (stomp up) and clap hands
- Raise arms straight overhead and wave hands with each heel dig....*
- 13 Dig Left heel forward and diagonally left
 - & Shift weight to Right foot
 - 14& Repeat beats 13&

15& Repeat beats 13&

16& Repeat beats 13&

Kick, Step Back, Pivots, Syncopation Back, Stride, Scuff, Hitch, Stomp

- 17 Kick Left foot forward
- 18 Step back on Left foot
- 19 On balls of both feet pivot 1/2 turn CCW
- 20 On balls of both feet pivot 1/2 turn CW
- & Step back on Right foot
- 21 Step back on Left foot
- 22 Stride forward on Right foot
- 23 Scuff Left foot forward
- & Hitch Left knee
- 24 Stomp Left foot next to Right (stomp down)

Syncopated Vine, Knee Pops, Vine Left, Turn, Stomp

- 25 Step to the right on Right foot
- & Cross Left foot behind Right and step
- 26 Step to the right on Right foot and pop Left knee forward
- 27 Pop Right knee forward
- 28 Pop Left knee 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 Stomp Right foot next to Left (stomp up)

BEGIN AGAIN

Inquiries: Wendy Wade, (607) 432-5027

HOWLIN' AT DAYLIGHT

Choreographed by NANCY DeMOSS

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Me Too" by Neal McCoy (teach); "Hillbilly Rap" by Neal McCoy (dance)

BEAT/STEP DESCRIPTION

Knee Rolls

- 1 Roll Right knee out CW
- 2 Roll Right knee back to center
- 3 Roll Left knee out CCW
- 4 Roll Left knee back to center
- 5 - 8 Repeat beats 1 through 4

Step Right, Cross Behind, Jump Apart, Jump, Together, CW Hip Rolls

- 9 Step to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11 Jump to the right on Right foot and touch Left heel forward and diagonally to the left
- 12 Jump both feet to home
- 13, 14 Roll hips one full CW rotation on these two beats
- 15, 16 Repeat beats 13 and 14

Step Left, Cross Behind, Jump Apart, Jump Together, CCW Hip Rolls

- 17 Step to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Jump to the left on Left foot and touch Right heel forward and diagonally to the left
- 20 Jump both feet to home
- 21, 22 Roll hips one full CCW rotation on these two beats
- 23, 24 Repeat beats 21 and 22

Toe-Heel Struts, Kick-Ball Changes (Moving Backward), Repeat

- 25 Step forward on Right toe
- 26 Snap Right heel down on floor
- 27 Step forward on Left Toe
- 28 Snap Left heel down on floor
- 29 Kick Right foot forward
- & Step onto ball of Right foot slightly behind Left
- 30 Step Left foot next to Right
- 31 Kick Right foot forward
- & Step onto ball of Right foot slightly behind Left
- 32 Step Left foot next to Right
- 33 - 40 Repeat beats 25 through 32

Side Toe Touches, CCW Military Pivot, Scoots, Repeat

- 41 Touch Right toe to the right
- 42 Step Right foot next to Left
- 43 Touch Left toe to the left
- 44 Step Left foot next to Right
- 45 Step forward on Right foot
- 46 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 47, 48 Bring Right foot next to Left and scoot forward twice on both feet
- 49 - 56 Repeat beats 41 through 48

Turning Hip Rolls

- 57 Step on Right foot making a 1/8 turn CCW with the step and roll hips CCW to the right
- 58 Roll hips CCW to the left
- 59, 60 Repeat beats 57 and 58
- 61, 62 Repeat beats 57 and 58
- 63, 64 Repeat beats 57 and 58

BEGIN AGAIN

Inquiries: Nancy DeMoss, (217) 442-6635

SOUTHERN CITY STOMP

Choreographed by JOY DAWSON

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "Redneck Rhythm And Blues" by Brooks & Dunn

BEAT/STEP DESCRIPTION

Jazz Square, Vine Right, Turn, Stomp

- 1 Step Right foot over Left rock onto Right foot
- 2 Step back onto Left foot in place
- 3 Step to the right on Right foot
- 4 Step Left foot next to Right
- 5 Step to the right on Right foot
- 6 Cross Left foot behind Right and step
- 7 Step to the right on Right foot making a 1/4 turn CW with the step
- 8 Stomp Left foot next to right

CCW Military Pivot, Double Stomp, Forward Shuffles

- 9 Step forward on Right foot
- 10 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 11, 12 Stomp Right foot next to Left twice
- 13&14 Shuffle forward (RLR)
- 15&16 Shuffle forward (LRL)

Vine Right, Stomp, Vine Left, Stomp

- 17 Step to the right on Right foot
- 18 Cross Left foot behind Right and step
- 19 Step to the right on Right foot
- 20 Stomp Left foot next to Right (stomp up) and clap hands
- 21 Step to the left on Left foot
- 22 Cross Right foot behind Left and step
- 23 Step to the left on Left foot
- 24 Stomp Right foot next to Left (stomp up) and clap hands

Right Kick-Ball Changes, Stomps, Heel Rock

- 25 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 26 Shift weight onto Left foot
- 27&28 Repeat beats 25&26
- 29 Stomp Right foot next to left
- 30 Stomp Left foot next to Right
- 31 Lifting toes of both feet off of floor, rock back onto heels
- 32 Lower toes to floor

BEGIN AGAIN

Inquiries: Joy Dawson, 25 Matipo Crescent, Hamilton, New Zealand

THE COWBOY STOMP

Choreographed by RICK & DEBORAH BATES

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Eugene You Genius" by Bryan White (teach); "The Cowboy Stomp" by Curtis Day (dance - start after 24-beat intro)

Note: Start dance on vocals of both songs.

BEAT/STEP DESCRIPTION

Forward Jumps, Hip Bumps

- & Jump forward onto Right foot
- 1 Jump forward onto Left foot
- 2 Hold and clap hands
- & Jump back onto Right foot
- 3 Jump back onto Left foot
- 4 Hold and clap hands
- 5, 6 Bump hips to the right twice
- 7, 8 Bump hips to the left twice

Side Syncopated Rock Steps, Jump, Cross, Unwind

- 9 Step to the right onto ball of Right foot
- & Push off ball of Right foot shifting weight onto Left foot
- 10 Step Right foot to home
- 11 Step to the left onto ball of Left foot
- & Push off ball of Left foot shifting weight onto Right foot
- 12 Step Left foot to home
- 13 Jump feet about shoulder width apart
- 14 Jump and cross Right foot over Left
- 15 Unwind 1/2 turn CCW
- 16 Hold and clap hands

Forward Jumps, Turning Jazz Square

- & Jump forward onto Right foot
- 17 Jump forward onto Left foot
- 18 Hold and clap hands
- & Jump back onto Right foot
- 19 Jump back onto Left foot
- 20 Hold and clap hands

- 21 Cross Right foot over Left and step
- 22 Step back onto Left foot in place
- 23 Step to the right on Right foot making a 1/4 turn CW with the step
- 24 Step Left foot next to Right

Shuffles Forward, Turning Shuffle, Rock Steps

- 25&26 Shuffle forward (RLR)
- 27&28 Shuffle forward (LRL)
- 29&30 Shuffle forward (RLR) making a 1/2 turn CCW on these steps
- 31 Step back onto Left foot
- 32 Rock forward onto Right foot in place

Shuffles Forward, Turning Shuffle, Rock Steps

- 33&34 Shuffle forward (LRL)
- 35&36 Shuffle forward (RLR)
- 37&38 Shuffle forward (LRL) making a 1/2 turn CW on these steps
- 39 Step back on Right foot
- 40 Rock forward onto Left foot in place

Forward Jumps, Wiggles Down, Wiggles Up

- 41 Jump forward onto both feet
- & Shake shoulders and begin to bend knees
- 42 Continue to shake shoulders and finish bending knees
- 43 Shake shoulders and begin to straighten knees
- & Continue to shake shoulders and finish straightening knees
- 44 Hold and clap hands
- 45 - 48 Repeat beats 41 through 44

BEGIN AGAIN

Inquiries: Rick & Deborah Bates, (219) 365-8319

BUCKLE UP

Choreographed by JAMES O. KELLERMAN & MINOU "G" GAERTNER

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Betty's Takin' Judo" by Jeff Carson; "Cowboy Love" by John Michael Montgomery

BEAT/STEP DESCRIPTION

Heel Grinds, CW Military Turns

- 1 Step forward on Left heel with toe pointing to the right
- 2 Grind on Left heel bringing toe over to the left and drop Left toe down on floor stepping on Left foot
- 3 Step forward on Right heel with toe pointing to the left
- 4 Grind on Right heel bring toe over to the right and drop Right toe down on floor stepping on Right foot
- 5 Step forward on Left foot
- 6 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 7, 8 Repeat beats 5 and 6

Vine Left, Toe Touch, Side Shuffle Right, Rock Steps

- 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 Touch Right toe next to Left foot

- 13&14 Shuffle sideways to the right (RLR)
- 15 Step back and rock onto Left foot
- 16 Rock forward onto Right foot in place

Vine Left, Turn, Pivot, Walk 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 making a 1/4 turn CCW with the step
- 20 Pivot 1/2 turn CCW on ball of Left foot
- 21 Walk forward on Right foot
- 22 Walk forward on Left foot
- 23 Walk forward on Right foot
- 24 Stomp Left foot next to Right (stomp down)

Jazz Square With Hold, Forward Steps

- 25 Step Right foot over Left rock onto Right foot
- 26 Hold
- 27 Step back onto Left foot in place
- 28 Step to the right on Right foot
- 29 Step forward on Left foot turning body slightly to the right
- 30 Step forward on Right foot turning body slightly to the left

31, 32 Repeat beats 29 and 30

BEGIN AGAIN

Inquiries: James O. Kellerman, (203) 323-0810

COWBOY CUDDLE

Choreographed by ROBERT C. WEAVER

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "They're Playin' Our Song" by Neal McCoy; "Lonely Too Long" by Patty Loveless; "I Love The Way You Do That" by Lonestar; "Learning As You Go" by Rick Trevino; "That Woman Of Mine" by Neal McCoy; "Chasin' A Dream Called Love" by Mark Collie; "The Light In Your Eyes" by LeAnn Rimes

Note: This dance may be done as a Partner dance. Partners begin in the Indian Position and follow identical footwork. The partner hand changes are in noted italics within the step description.

BEAT/STEP DESCRIPTION

Side Triples, Rock Steps

- 1&2 Triple sideways to the left (LRL)
- 3&4 Triple sideways to the right (RLR)
- 5 Step back and rock onto Left foot
- 6 Rock forward onto Right foot in place

Forward Shuffles, Rock Steps

- 7&8 Shuffle forward (LRL)
- 9&10 Shuffle forward (RLR)
- 11 Step forward and rock onto Left foot
- 12 Rock back onto Right foot in place

Backward Shuffles, Rock Steps

- 13&14 Shuffle backward (LRL)
- 15&16 Shuffle backward (RLR)
- 17 Step back and rock onto Left foot
- 18 Rock forward onto Right foot in place

Turning Triples Moving Forward, Rock Steps

Partners: Release Left hands and raise Right hands....

- 19&20 Triple (LRL) moving toward FLOD making a 1/2 turn CW on these steps
- 21&22 Triple (RLR) moving toward FLOD making a 1/2 turn CW on these steps
- 23 Step forward and rock onto Left foot
- 24 Rock back onto Right foot in place

Turning Triples Moving Backward, Rock Steps

Partners: Release Right hands, join and Raise Left hands....

- 25&26 Triple (LRL) moving toward RLOD making a 1/2 turn CCW on these steps
- 27&28 Triple (RLR) moving toward RLOD making a 1/2 turn CCW on these steps

Partners: Rejoin Right hands returning to Indian Position....

- 29 Step back and rock onto Left foot
- 30 Rock forward onto Right foot in place

Six-Count 1/4 CW Turn

Partners: Man slips in behind lady at the completion of the turn remaining in the Indian Position....

- 31 Step forward on ball of Left foot making a 30° pivot CW
- 32 Shift weight to Right foot
- 33, 34 Repeat beats 31 and 32
- 35, 36 Repeat beats 31 and 32

Rock Steps, Shuffles

- 37 Step forward and rock onto Left foot
- 38 Rock back onto Right foot in place
- 39&40 Shuffle backward (LRL)
- 41 Step back and rock onto Right foot
- 42 Rock forward onto Left foot in place
- 43&44 Shuffle forward (RLR)

BEGIN AGAIN

Inquiries: Robert C. Weaver, (614) 982-4591

WEST COAST LAMBADA

Choreographed by FRED RAPOPORT

DESCRIPTION: Partner dance

STARTING POSITION: Double Hand Hold Position. All men face same direction situated anywhere on the dance floor.

DIFFICULTY LEVEL: Beginner

MUSIC: "Something To Talk About" by Bonnie Raitt; "Oo-Wee" by K.T. Oslin; "I'm The Only One" by Melissa Etheridge; "Love Is Strange" by K.T. Oslin; "No One Else On Earth" by Wynonna; "Shame, Shame, Shame, Shame" by Mark Collie; "Black Velvet" by Robin Lee; "One Night" by Billy Ray Cyrus

BEAT/STEP DESCRIPTION

MAN (or both)

LADY (where noted)

Lady's Wrap

Man raises Lady's Right hand in his Left....

1 Step Left foot in place
Step forward on Right foot towards man and begin a 1/2 CCW turn under man's Left arm proceeding to a wrap position

2 Step Right foot in place
Step on Left foot and continue 1/2 CCW turn toward wrap position

3 Step Left foot in place
Step on right foot and complete 1/2 CCW turn

Lower Man's Left and lady's Right hand down in front in a wrap position.

4 Step Right foot in place Touch Left foot next to Right

Lambada

5 Step Left foot in place while rolling hips to the left and touch Right foot next to Left

6 Step Right foot in place while rolling hips to the right and touch Left foot next to Right

7, 8 Repeat beats 5 and 6

9, 10 Repeat beats 5 and 6

11, 12 Repeat beats 5 and 6

Turn Into Closed Position

Man releases lady's Left hand from his Right and brings her Right hand to his waist....

13 Step on Left foot and begin a full CCW turn
Step on Left foot and begin 1/2 CCW turn while sliding Right hand around man's waist

14 Step on Right foot and continue full CCW turn
Step on Right foot and continue 1/2 CCW turn

Man releases lady's Right hand from his Left....

15 Step on Left foot and continue full CCW turn
Step on Left foot and continue full CCW turn

Man picks up lady's Right hand in his left and partners assume a Closed Dance position....

16 Step on Right foot and complete full CCW turn
Touch Right foot next to Left

Partners now face each other in a closed Dance position.

Lambada

17 Step Left foot in place while rolling hips to the left and touch Right foot next to Left
Step Right foot in place while rolling hips to the right and touch Left foot next to Right

18 Step Right foot in place while rolling hips to the right and touch Left foot next to Right
Step Left foot in place while rolling hips to the left and touch Right foot next to Left

19, 20 Repeat beats 17 and 18

21, 22 Repeat beats 17 and 18

23, 24 Repeat beats 17 and 18

Left Side Pass

Man continues to hold lady's Right hand in his Left hand.

25 Step back on Left foot
Step back on Right foot

26 Step back on Right foot
Step back on Left foot

Man extends lady's Right hand in his Left at waist level....

27 Step back diagonally to the right on Left foot beginning a 1/4 CCW turn
Step forward on Right foot and begin passing in front of man

28 Step on Right foot completing 1/4 CCW turn
Step forward on Left foot passing in front of man

Man keep his Left hand joined with lady's Right at waist level....

29&30 Shuffle forward (LRL) making a 1/4 CCW on these steps
Shuffle forward (RLR) beginning a 1/2 CCW turn

31&32 Shuffle in place (RLR)
Shuffle in place (LRL) completing 1/2 CCW turn

Man pick's up Lady's Left hand in his Right and partners resume Double Hand Hold position.

BEGIN PATTERN AGAIN

Inquiries: Fred Rapoport, (508) 562-2286

METAMORPHOSIZED

Choreographed by JAMES KELLERMAN

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Bubba Hyde" by Diamond Rio; "My Kinda Girl" by Collin Raye

BEAT/STEP DESCRIPTION

Stomp & Holds, Finger Snap, Sailor Shuffle

1 Stomp Right foot forward

2 Hold

3 Stomp Left foot forward

4 Hold

5 Stomp Right foot forward

6 Snap Right fingers across your body

7 Cross Left foot behind Right and step

& Step Right foot slightly to the right

8 Step Left foot to the left beginning a 1/4 CW turn

Turning Sailor Shuffle, Sailor Shuffle, Swivel Turns, Kick-Ball Change

9 Cross Right foot behind Left and step

& Step Left foot slightly to the left

10 Step Right foot slightly to the right completing 1/4 CW turn

11 Cross Left foot behind Right and step

& Step Right foot slightly to the right

12 Step Left foot to the left

13 Lift up on balls of feet in place and twist body 1/8 turn CW

14 Still up on balls of feet, twist body and head 3/8 turn CCW

15 Kick Right foot forward

& Step on ball of Right foot next to Left

16 Step Left foot next to Right *(Continued bottom of next page)*

WALTZ WITH ME

Choreographed by CHARLIE MILNE

DESCRIPTION: Progressive Partner Dance
STARTING POSITION: Traditional Closed. Man faces FLOD and lady faces RLOD.
DIFFICULTY LEVEL: Beginner
MUSIC: "I See It Now" by Tracy Lawrence; "I Meant Every Word He Said" by Ricky Van Shelton

BEAT/STEP DESCRIPTION

MAN (or both)	LADY (where noted)
Forward And Back	
1 Step forward on Left foot	Step back on Right foot
2 Step Right foot next to Left	Step Left foot next to Right
3 Step Left foot next to Right	Step Right foot next to Left
4 Step back on Right foot	Step forward on Left foot
5 Step Left foot next to Right	Step Right foot next to Left
6 Step Right foot next to Left	Step Left foot next to Right

7 - 12 Repeat beats 1 through 6

Lady's CW Turn

Man and lady drop his Right and her Left hands. Man raises lady's Right hand in his Left and leads lady into an outside CW turn....

13 Step forward on Left foot	Step back on Right foot and begin a full CW turn under man's upraised Left arm
14 Step Right foot next to Left	Step on Left foot and continue full CW turn
55 Step Left foot next to Right	Step on Right foot and complete full CW turn

Partners resume Traditional Closed dance position.

16 Step forward on Right foot	Step back on Left foot
17 Step Left foot next to Right	Step Right foot next to Left
18 Step Right foot next to Left	Step Left foot next to Right

Lady's CCW turn

19 Step forward on Left foot	Step back on Right foot
20 Step Right foot next to Left	Step Left foot next to Right
21 Step Left foot next to Right	Step Right foot next to Left

Man and lady drop his Right and her Left hands. Man raises lady's Right hand in his Left and leads lady into an inside CCW turn....

22 Step forward on Right foot	Step back on Left foot and begin a full CCW turn under man's upraised Left arm
23 Step Left foot next to Right	Step on Right foot and continue full CCW turn
24 Step Right foot next to Left	Step on Left foot and complete full CCW turn

Partners resume Traditional Closed dance position.

Lady's CCW Turn

Man slides his Right hand down the lady's Left arm and takes her Left hand. Partners outstretch both arms to the sides....

25 Step forward on Left foot	Step back on Right foot
26 Step Right foot next to Left	Step Left foot next to Right
27 Step Left foot next to Right	Step Right foot next to Left

Man and lady raise both hands overhead. Lady executes a full CCW pirouette turn under man's upraised hands while progressing down FLOD, swiveling her hands in his....

28 Step forward on Right foot	Step back on Left foot and begin a full CCW pirouette turn in front of man
29 Step Left foot next to Right	Step on Right foot and continue full CCW pirouette turn
30 Step Right foot next to Left	Step on Left foot and complete full CCW pirouette turn

Partners return to Traditional Closed dance position.

CCW Box Step Turns

Partners will make one full in-tandem turn in the Traditional Closed dance position in this section....

31 Step forward on Left foot making a 1/4 turn CCW with the step	Step back on Right foot making a 1/4 turn CCW with the step
32 Close Right foot next to Left	Close Left foot next to Right
33 Step Left foot next to Right	Step Right foot next to Left
34 Step back on Right foot making a 1/4 turn CCW with the step	Step forward on Left foot making a 1/4 turn CCW with the step
35 Close Left foot next to Right	Close Right foot next to Left
36 Step Right foot next to Left	Step Left foot next to Right
37 Step forward on Left foot making a 1/4 turn CCW with the step	Step back on Right foot making a 1/4 turn CCW with the step
38 Close Right foot next to Left	Close Left foot next to Right
39 Step Left foot next to Right	Step Right foot next to Left
40 Step back on Right foot making a 1/4 turn CCW with the step	Step forward on Left foot making a 1/4 turn CCW with the step
41 Close Left foot next to Right	Close Right foot next to Left
42 Step Right foot next to Left	Step Left foot next to Right

Partners have returned to starting Traditional Closed dance position with man facing FLOD and lady facing RLOD.

BEGIN PATTERN AGAIN

Inquiries: Charlie Milne, (902) 542-5551

METAMORPHOSIZED (Cont'd from previous page)

Right Knee Shake, Hip Rolls

17	Place ball of Right foot forward and diagonally to the right (bending knee)
&	Bring Right knee slightly back toward Left leg
18&	Repeat beats "17&"
19&	Repeat beats "17&"
20&	Repeat beats "17&"
21, 22	Roll hips CCW over to the Left foot
23	Roll hips CCW to the Right foot
24	Roll hips CCW to the Left foot

Kick, Turn, Stomps, Monterey Turn

25	Kick Right foot forward
26	Pivot 1/4 turn CCW on ball of Left foot and bring Right foot next to Left knee
27	Stomp Right foot next to Left
28	Stomp Left foot next to Right
29	Touch Right toe to the right
30	Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
31	Touch Left toe to the left
32	Step Left foot next to Right

BEGIN AGAIN

Inquiries: James Kellerman, (203) 323-0810

BUTTIN' BUTTS

Choreographed by SANDY NELSON & MIKE RACHWAL

DESCRIPTION: Contra Partner Dance

STARTING POSITION: Partners face each other with the ladies in one line and men in the opposing line.

DIFFICULTY LEVEL: Advanced Beginner/Intermediate

MUSIC: "Dance! Shout!" by Wynonna

BEAT/STEP DESCRIPTION

MAN (or both)	LADY (where noted)
Heel & Toe Touches, Foot Cross, Stomp	
1 Touch Right heel to Left instep	Touch Left heel to Right instep
& Touch Right toe to Left instep	Touch Left toe to Right instep
2 Touch Right heel to Left instep	Touch Left heel to Right instep
& Touch Right toe next to Left instep	Touch Left toe next to Right instep
3 Step to the Right on Right foot	Step to the left on Left foot
4 Cross Left foot behind Right and step	Cross Right foot behind Left and step
5 Step to the right on Right foot	Step to the left on Left foot
6 Stomp Left foot next to Right (stomp up)	Stomp Right foot next to Left (stomp up)
7 Touch Left heel next to Right instep	Touch Right heel next to Left instep
& Touch Left toe next to Right instep	Touch Right toe next to Left instep
8 Touch Left heel next to Right instep	Touch Right heel next to Left instep
& Touch Left toe next to Right instep	Touch Right toe next to Left instep
9 Step to the left on Left foot	Step to the right on Right foot
10 Cross Right foot behind Left and step	Cross Left foot behind Right and step
11 Step to the left on Left foot	Step to the Right on Right foot
12 Stomp Right foot next to Left (stomp up)	Stomp Left foot next to Right (Stomp down)

Man and lady follow the same footwork throughout the rest of the pattern.

Forward Struts, Backward Scoots, Jump-Turn

- 13 Step forward on Right heel
- 14 Slap Right toes down on floor
- 15 Step forward on Left heel
- 16 Slap Left toes down on floor
- 17 Scoot backward on Left foot while touching Right toe on floor
- 18 Repeat beat 17
- 19 Repeat beat 17
- 20 Jump turning 1/2 turn CW landing on both feet facing away from your partner

Walk Backward, Butt Bump, CW Pivot, Hip Bumps

Look over Left shoulder for spacing....

- 21 Step back on Right foot
- 22 Step back on Left foot
- 23 Step Right foot next to Left
- 24 Bump butts with partner
- 25 Step on Right foot and pivot 1/4 turn CW
- 26 Step Left foot next to Right
- 27, 28 Bump Left hips together twice with partner

CW Pivot, "No No" Head Shake, CW Pivot, Hip Bumps

- 29 Step on Right foot and pivot 1/4 turn CW
 - 30 Step Left foot next to Right
- Partners are now facing each other.*
- 31, 32 Look at partner and shake head "No No" (right, left)

Note: You can say "Yes Yes" if you're so inclined.

- 33 Step on Right foot and pivot 1/4 turn CW
 - 34 Step Left foot next to Right
 - 35, 36 Bump Right hips together twice with partner
 - 37 Step on Right foot and pivot 1/4 turn CW
 - 38 Step Left foot next to Right
- Partners are now facing away from each other.*
- 39, 40 Bump butts with partner twice

Forward Walk, Cross Unwind

- 41 Walk forward on Right foot away from partner
- 42 Walk forward on Left foot
- 43 Step Right toe behind Left foot
- 44 Unwind 1/2 turn CW

Note: Weight ends on Left foot for man and Right foot for lady.

BEGIN PATTERN AGAIN

Inquiries: Sandy Nelson, (414) 242-6836

Revisions or Correction

SUGAR PUSH

Choreographed by Barbara Mendelsohn

From *CDL Vol. 25, No. 1&2, Jan./Feb. 1997, Page 50*

Beats 29 through 36 should read as follows:

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

IVA'S SLOW DANCE

Choreographed by Jerry Cope & Iva Mosko

From *CDL Vol. 25, No. 1&2, Jan./Feb. 1997, Page 52*

Beat 31 should read as follows:

- 31 Cross Left foot behind Right and step

HEAD OVER HEELS

Choreographed by Michele Perron

From *CDL Vol. 25, No. 3&4, Mar./Apr. 1997, Page 53*

Beat 16 should read as follows:

- 16 Rock hips back slightly, lowering Right heel only while Left heel remains raised (weight stays on Right foot).

NEWS FLASH

Choreographed by DORIS & JIM SERGENT

DESCRIPTION: Partner dance

STARTING POSITION: Right Side-By-Side facing FLOD.

DIFFICULTY LEVEL: Intermediate

MUSIC: "No News" by Lonestar; "Heart's Desire" by Lee Roy Parnell; "Givin' Water To A Drowning Man" by Lee Roy Parnell

BEAT/STEP DESCRIPTION

Touch-Cross Steps, Vine right Touch

- 1 Touch Right foot to the right
- 2 Cross Right foot over Left and step
- 3 Touch Left foot the left
- 4 Cross Left foot over Right and step
- 5 Step to the right on Right foot
- 6 Cross Left foot behind Right and step
- 7 Step to the right on Right foot
- 8 Touch Left foot next to Right

Man's Vine Left, Touch, Lady's Full CCW Turn, Touch, Walk Back

MAN

Release Left hands and raise right hands....

- 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 Touch Right foot next to Left

LADY

- 9 Step to the left on Left foot and begin a full CCW turn under upraised Right hands while traveling to the left
- 10 Step on Right foot and continue full CCW traveling Turn
- 11 Step on Right foot and complete full CCW traveling turn
- 12 Same as man

Rejoin hands in Right Side-By-Side position facing FLOD.

- 13 Walk back on Right foot
- 14 Walk back on Left foot
- 15 Walk back on Right foot
- 16 Walk back on Left foot

CCW Military Turns, Forward Shuffles

Release Right hands and raise Left hands....

- 17 Step forward on Right foot
 - 18 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
 - 19, 20 Repeat beats 17 and 18
- Rejoin hands in Right Side-By-Side position facing FLOD.*
- 21&22 Shuffle forward (RLR)
 - 23&24 Shuffle forward (LRL)
 - 25 - 32 Repeat beats 17 through 24

Man's Vine Right, Touch, Lady's Full CCW Rolling Turn, Touch, Both Vine Left, Touch

Release Left hands and raise Right hands....

MAN

- 33 Step to the right on Right foot
- 34 Cross Left foot behind Right and step
- 35 Step to the right on Right foot
- 36 Touch Left foot next to Right
- 37 Step to the left on Left foot
- 38 Cross Right foot behind Left and step
- 39 Step to the left on Left foot
- 40 Touch Right foot next to Left

LADY

- 33 Step to the right on Right foot and begin a full CCW turn traveling to the right
- 34 Step on Left foot and continue full CCW traveling turn
- 35 Step on Right foot and complete full CCW traveling turn
- 36 Same as man

BEGIN AGAIN

Inquiries: Doris Sergeant, (812) 849-5821

TURN THE EARTH

Choreographed by BOB WATTERS

DESCRIPTION: Two-Wall Line Dance

MUSIC: "Bury The Shovel" by Clay Walker

BEAT/STEP DESCRIPTION

Left Toe Touches, CCW Sweep Turn, Right Toe Touches, CW Sweep Turn

- 1 Touch Left toe to the left
- 2 Cross Left foot over Right and touch toe
- 3 Pivot 1/2 turn CCW on ball of Right foot while sweeping Left leg around
- 4 Step Left foot next to Right
- 5 Touch Right toe to the right
- 6 Cross Right foot over Left and touch toe
- 7 Pivot 1/2 turn CW on ball of Left foot while sweeping Right leg around
- 8 Step Right foot next to Left

Walk Forward, Turn & Hitch, Steps Back, Triple In Place

- 9 Walk forward on Left foot
- 10 Walk forward on Right foot
- 11 Walk Forward on Left foot
- 12 Pivot 1/2 turn CCW on ball of Left foot while hitching Right knee
- 13 Step back on Right foot
- 14 Step back on Left foot
- 15&16 Triple step in place (RLR)

Turn, Forward Shuffles, Rock Steps, Two Step CCW Turn

- & Pivot 1/4 turn CCW on ball of Right foot
- 17&18 Shuffle forward (LRL)
- 19&20 Shuffle forward (RLR)
- 21 Step forward and rock onto Left foot
- 22 Rock back onto Right foot in place
- 23 Step on Left foot and begin a full CCW turn traveling back
- 24 Step on Right foot and complete full CCW traveling turn

Backward Shuffles, Rock Steps, CW Military Turn

- 25&26 Shuffle backward (LRL)
- 27&28 Shuffle backward (RLR)
- 29 Step back and rock onto Left foot
- 30 Rock forward onto Right foot in place
- 31 Step forward on Left foot
- 32 Pivot 1/4 turn CW on Left foot and shift weight to Right foot

BEGIN AGAIN

Inquiries: Bob Watters, (502) 491-7599

BESIDE MYSELF

Choreographed by JIM & PHYLLIS DIXON

This dance was choreographed for the wedding vow renewal of our friends Chris & Debbie Greenwald.

DESCRIPTION: Partner dance

STARTING POSITION: Country/Western Closed. Man faces FLOD and lady faces RLOD.

DIFFICULTY LEVEL:

MUSIC: "Half The Man" by Clint Black. Any medium waltz.

Hammer position on man's Right side

Man releases lady's Left hand and brings lady's Right hand down to her back at her waist as she completes her spin. Partners join Left hands and are now side by side in a Right Hammer position (Right arms behind lady's back at her waist and Left hands in front) facing FLOD.

BEAT/STEP DESCRIPTION

MAN (or both)

LADY (where noted)

H

- | | |
|--------------------------------|------------------------------|
| 1 Step forward on Left foot | Step back on Right foot |
| 2 Step Right foot next to Left | Step Left foot next to Right |
| 3 Step Left foot next to Right | Step Right foot next to Left |
| 4 Step back on Right foot | Step forward on Left foot |
| 5 Step Left foot next to Right | Step Right foot next to Left |
| 6 Step Right foot next to Left | Step Left foot next to Right |

Lady's Turn To Right Side-By-Side Position

Raise man's Left and lady's Right hand....

- | | |
|--------------------------------|--|
| 7 Step forward on Left foot | Step back on Right foot and begin a 1/2 CW turn under man's Left arm moving to man's Left side |
| 8 Step Right foot next to Left | Step on Left foot and continue 1/2 CW turn |
| 9 Step Left foot next to Right | Step on Right foot and complete 1/2 CW turn |

Lady is now on man's Left side. Man takes Lady's Right hand into his Right hand....

- | | |
|---------------------------------|--|
| 10 Step forward on Right foot | Step forward on Left foot and begin a full CCW turn crossing in front of man to his Right side |
| 11 Step Left foot next to Right | Step on Right foot and continue full CCW turn |
| 12 Step Right foot next to Left | Step on Left foot and complete full CCW turn |

Rejoin hands. Partners are now in the Right Side-By-Side position facing FLOD.

Waltz Basic Forward

- | | |
|---------------------------------|------------------------------|
| 13 Step forward on Left foot | Step forward on Right foot |
| 14 Step Right foot next to Left | Step Left foot next to Right |
| 15 Step Left foot next to Right | Step Right foot next to Left |
| 16 Step forward on Right foot | Step forward on Left foot |
| 17 Step Left foot next to Right | Step Right foot next to Left |
| 18 Step Right foot next to Left | Step Left foot next to Right |

Lady's Crossover Into A Right Pretzel Position

Raise both hands over lady's head....

- | | |
|---------------------------------------|---|
| 19 Step Left foot over Right in place | Step to the left on Right foot crossing in front of man beginning a CCW encirclement of man |
| 20 Step in place on Right foot | Step on Left foot continuing CCW encirclement of man |
| 21 Step in place on Left foot | Step on Right foot at man's Left side temporarily facing RLOD |
| 22 Step Right foot over Left in place | Step behind man on Left foot continuing CCW encirclement of man |
| 23 Step in place on Left foot | Step on Left foot progressing behind man's back to his Right side |
| 24 Step in place on Right foot | Step on Left foot at man's Right side and execute a full CW spin into a Right |

Forward Basic, Lady's Spin

- | | |
|---------------------------------|------------------------------|
| 25 Step forward on Left foot | Step forward on Right foot |
| 26 Step Right foot next to Left | Step Left foot next to Right |
| 27 Step Left foot next to Right | Step Right foot next to Left |
- Release Right hands from behind lady's back. Man raises Left hands over lady's head pushing her off into a free spin while releasing all hands....*
- | | |
|---------------------------------|--|
| 28 Step forward on Right foot | Step on Left foot and begin a 1 1/2 CW free spin progressing toward FLOD |
| 29 Step Left foot next to Right | Step on Right foot continuing 1 1/2 CW free spin |
| 30 Step Right foot next to Left | Step on Left foot completing 1 1/2 CW free spin |

Partners enter a Country/Western Closed dance position (man faces FLOD and lady faces RLOD).

Waltz Basic

- | | |
|---------------------------------|------------------------------|
| 31 Step forward on Left foot | Step back on Right foot |
| 32 Step Right foot next to Left | Step Left foot next to Right |
| 33 Step Left foot next to Right | Step Right foot next to Left |
| 34 Step forward on Right foot | Step back on Left foot |
| 35 Step Left foot next to Right | Step Right foot next to Left |
| 36 Step Right foot next to Left | Step Left foot next to Right |

Open To Right Open Promenade Position, Shuffles

Man release's lady's' Right hand from his Left....

- | | |
|---------------------------------|--|
| 37 Step forward on Left foot | Step on Right foot and begin a 1/2 CW turn progressing to man's Right side |
| 38 Step Right foot next to Left | Step on Left foot continuing 1/2 CW turn |
| 39 Step Left foot next to Right | Step on Right foot completing 1/2 CW turn |
- Man takes up lady's Left hand in his Right and partners assume a Right Open Promenade Position facing FLOD.*
- | | |
|-------------------------------------|----------------------------------|
| 40 Step forward on Right foot | Step forward on Left foot |
| 41 Step forward on Left foot | Step forward on Right foot |
| & Slide Right foot up next to Right | Slide Left foot up next to Right |
| 42 Step forward on Left foot | Step forward on Right foot |
| 43 - 45 Repeat beats 40 through 42 | |

Return to C/W Closed Dance Position

- | | |
|---------------------------------|---|
| 46 Step forward on Right foot | Step forward on Left foot and begin a 1/2 CW turn progressing to front of man |
| 47 Step Left foot next to Right | Step on Right foot continuing 1/2 CW turn |
| 48 Step Right foot next to Left | Step on Left foot completing 1/2 CW turn to face man |
- Partners now resume a Closed Country/Western position.*

BEGIN AGAIN

Inquiries: Jim or Phyllis Dixon, (614) 668-4481



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*All activities will be held in the Nashville Convention Center
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**For information
on Line Dance contact:**

Dennis Waite
P.O. Box 27
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(616) 473-3261
denwaite@aol.com

**For registration forms
and information contact:**

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P.O. Box 1081
Jeffersonville, IN 47131
(812) 282-4651
russld@aol.com

**For additional
information contact:**

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