



Vol. 27 No. 2

February 19.

In this issue....

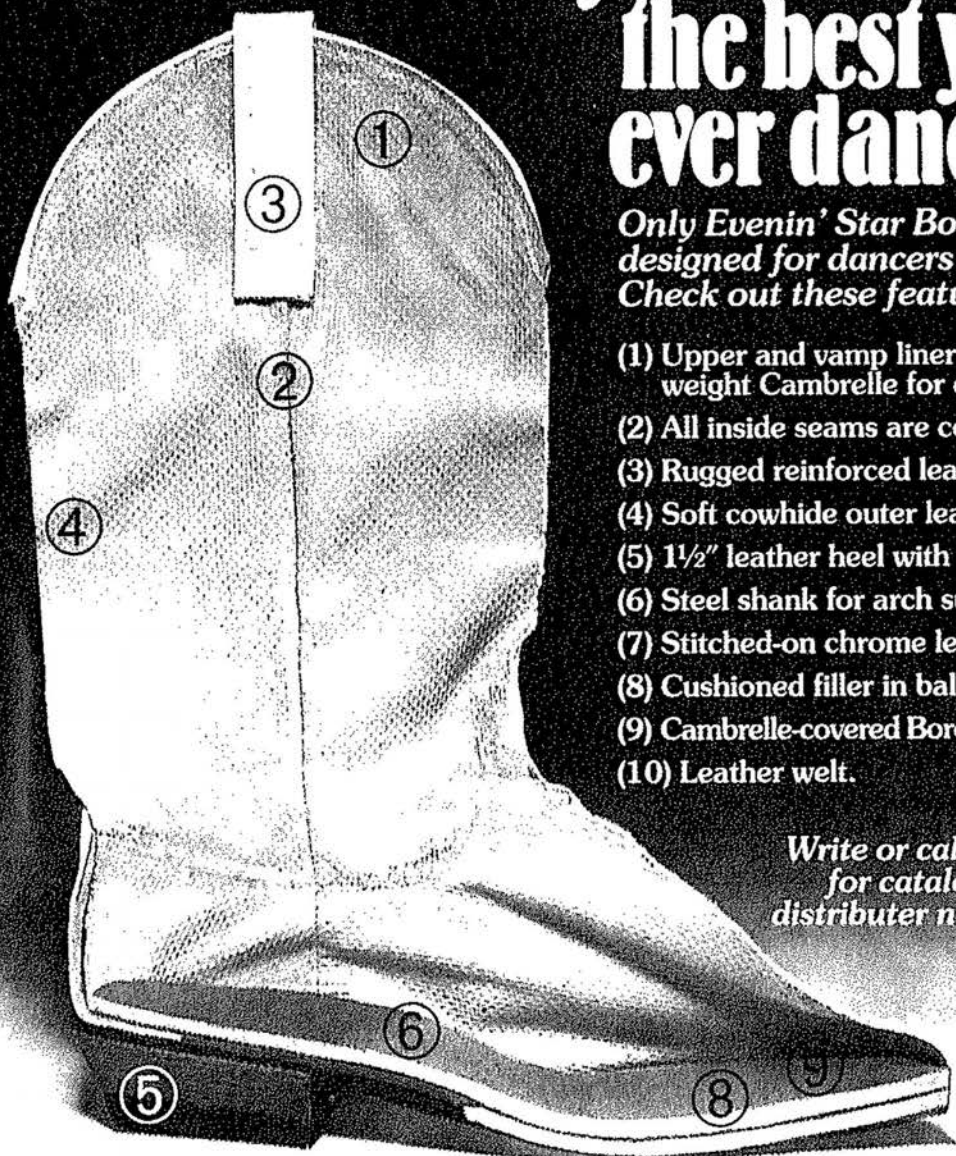
Kelly Gellette
Carol Fritchie
"Wild" Bill Spotts
Dale & Tanya Curry
Crazy Festival in Japan
Desert Sande In Las Vegas
Halloween In Harrisburg
Jamboree B.C. Canada

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IN THIS ISSUE
VOLUME TWENTY-SEVEN NUMBER TWO - FEBRUARY 1998

DEPARTMENTS

- 4. *CDL* Major Competition Events Calendar
- 15. *CDL* Int'l Instructor Directory Update
- 16. Letters
- 20. *CDL* Dance Step Books Information
- 24. Competition Results

UP-COMING EVENTS

- 2. CWDI Event Calendar (*Adv.*)
 - 3. Pismo Beach Western Days, CA (*Adv.*)
 - 3. CWDI-ICE Championships, CA (*Adv.*)
 - 5. Peach State Festival, GA (*Adv.*)
 - 7. Silver State Festival, NV (*Adv.*)
 - 9. Independent Country Event Calendar (*Adv.*)
 - 13. U. S. Eastern Festival, D.C. (*Adv.*)
 - 14. Rocky Mountain Regional by Michelle Cook (*Pre.*)
 - 16. Golden Gate Classic, CA (*Adv.*)
 - 19. Sundance Summer Festival, CA (*Adv.*)
 - 22. U.C.W.D.C. Events Calendar (*Adv.*)
 - 25. U.C.W.D.C. Licensed Affiliates Events Calendar (*Adv.*)
- Back Cover: Texas Classic, TX (*Adv.*)

EVENT REPORTS

- 18. 4th Crazy Country Dance Festival, Japan by Martha Ogasawara
- 26. Desert Sands Dance Festival, NV by Maggie Green
- 28. Halloween In Harrisburg, PA by Amy Howansky
- 29. Jamboree BC, B.C. Can by Lisa Strong

ARTICLES, FEATURES & COMMENTARY

- 8. Where Have All The Dancers Gone? by Carol Fritchie
- 10. TEAM TALK: Dance Team Choreography by Dale & Tanya Curry
- 11. NTA Dancing & Teaching Hints by Kelly Gellette
- 12. Country Bars: Good Or Evil by "Wild" Bill Spotts
- 14. Line & Partner Dance "Routines"
- 21. British Compact Discs - *CDL* CD Review

CDL FEBRUARY 1998 DANCE STEP DESCRIPTIONS

Line (Solo) Dances

| | |
|--|----|
| Aloha Snap Ch. Eileen Williams | 31 |
| Amazing Grace 1 Ch. Miss Vickie | 40 |
| Boogie Back To Texas Ch. Charlotte Buehrer | 30 |
| Curtsy Cross, The Ch. Jim Vivis | 31 |
| Dab (Bad, Backwards) Ch. Doris & Darrell Aldrich | 33 |
| 4-Seasons Ch. Barry Muniz | 36 |
| Get A New Life Ch. Vern Chovan | 44 |
| Kountry Boogie Ch. Diane Sennett | 37 |
| Movin' Nice & Easy Cha Cha Ch. Lynn Karlin | 35 |
| Peggy's Foot Boogie Shuffle Ch. Peggy Cole | 33 |
| Pick-Up Man Ch. Billy Jones | 40 |
| Prairie Stomp Ch. Arnold Strebe | 35 |
| Red Hook Stomp Ch. Kathy Dressel | 42 |
| Rockin' Josie Jo Ch. James Gregory & Jean Garr (jg2) | 32 |
| Ryesgirl Ch. Yvonne & Dyka Holland | 32 |
| Scooter Shuffle, The Ch. Joanne Brady | 39 |
| Spaces Ch. Vera Brown | 39 |
| Wooden Nickel Line Dance Ch. Jim & Norma Scism | 36 |

Partner Dances

| | |
|--|----|
| Amazing Grace 1 Ch. Miss Vickie | 41 |
| Makin' Hay Ch. YaVon Gardner | 38 |
| Me Too Ch. Janet Hilliard | 42 |
| Movin' Nice & Easy Cha Cha Ch. Lynn Karlin | 34 |
| Winding Home Ch. Rosie Multari | 43 |

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The 1998



Schedule of Events

February 7, 8 - Cat. 3
GREAT AMERICAN TEAM CHALLENGE
Sacramento CA
Lainey Leatherman 916 685-2139

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

March 13, 14, 15 - Cat. 1
OLD PUEBLO COUNTRY FESTIVAL
Tucson AZ
Al & Sue Gosner 520 579-8553

March 27, 28, 29 - Cat. 1
PURE COUNTRY
Riverside CA
Sally Rinaldi 310 274-9784

April 10, 11, 12 - Cat. 5
EASTER HOE DOWN
Nambucca Heads, NSW, Australia
Robin Ward 61 2 656 8-7232

April 10, 11, 12 - Cat. 4
MIDWEST SHOWDOWN INVITATIONAL
Sioux Falls SD
Terry & Lorri Bonsall 605 368-2535

April 17, 18, 19 - Cat. 1
CALIFORNIA WESTERN DANCE FEST.
Ventura CA
Vince & Madeline Fiske 805 643-8833



VERN BLACK, President
420 Dell Ct., Pismo Beach CA 93449
Phone 805 773-4356

September 11, 12, 13 - Cat. 1
CWDI INTERNATIONAL CHAMPIONSHIPS
&
PISMO BEACH WESTERN DAYS
Pismo Beach CA
Vern & Lois Black 805 773-4356

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

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

May 8, 9, 10 - Cat. 5
BRISBANE STAMPEDE
Brisbane, Australia
Ralf Ballsmieter 61 73-893-0931

May 22, 23, 24 - Cat. 5
NATIONAL CAPITAL BOOTSCOOT
Canberra City, Australia
Jenny Cryer & Phil Bates 61 6-288-8481

May 22, 23, 24 - Cat. 1
BONANZA BASH
Claremont CA
Doug Maranda & David Pendz 909 949-0869



Categories:

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

July 3, 4, 5 - Cat. 1
WILD WEST FESTIVAL
Sacramento CA
Greg & Eve Holmes 707 451-1160

August 8, 9, 10 - Cat. 5
NEWCASTLE DANCE FESTIVAL
Newcastle-Hunter Valley, Australia
W O'Leary & Jean Tremenkeere 6149-533553

August 14, 15 - Cat. 3
ALL VALLEY C/W DANCE FESTIVAL
Ventura CA
Mike & Marie Bendavid 818 349-8788

September 25, 26, 27 - Cat. 2
BIG SKY DANCE FESTIVAL
Billings MT
Kyle Wagner 605 368-2661 (info)

September 26 - Cat. 5
GOLDEN GATE CLASSIC L D FESTIVAL
San Francisco CA
Charlotte Skeeters 510 462-6572

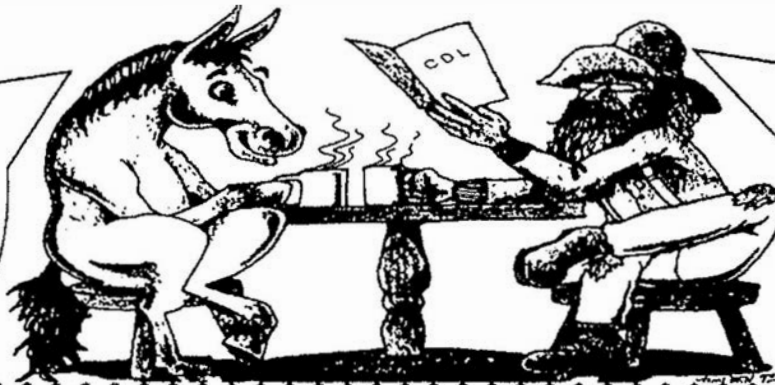
October 3 - Cat. 4
CALIFORNIA C/W DANCE WORKSHOP
Ventura CA
Vince & Madeline Fiske 805 643-8833

October 9, 10, 11 - Cat. 3
PACIFIC RIM CLASSIC
Gig Harbor WA
Tom Clifton 253 874-9873



For more info about CWDI events contact:
LORI BONSALE, Events Director
P O Box 293, Tea SD
Phone 605 368-2661

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and
Clair Carlson



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El Nino effect?

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CDL 1998 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.

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, (UCWDC-LA)
Waltz Across Texas
Houston TX
Larry Sepulvado 218 933-9970
Feb. 13, 14, 15, (UCWDC)
Sundance Country Boogie
Buena Park CA
Tom Mattox 562 923-2623
Feb. 19, 20, 21, 22 (UCWDC)
Missouri Dance Rodeo
Joplin MO
David Thornton 417 782-6055
Feb. 20, 21, 22
Senior Olympics Fest.
Palm Springs CA
Russ/Gloria Gunn 909 929-5349
Feb. 20, 21, 22 (UCWDC-LA)
Central Florida Stampede
Cocoa Beach FL
Wayne Conover 407 380-2937
Feb. 27, 28, Mar. 1 (UCWDC)
NTA Convention
Cincinnati OH
Judy Wright 702 735-5418
Feb. 27, 28, Mar. 1
Cape Cod Classic
Cape Cod MA
Linda Siebe 207 588-0740
Feb. 27, 28, Mar. 1 (UCWDC)
Northern Lights Fest.
Southport, England
Brian Brambury 44 1934-522174
Mar. 6, 7, 8
Dance Team Showdown
Ft. Wayne IN
Dale/Tanya Curry 219 489-9891
Mar. 7 (CWDI)
Beans & Jeans Jamboree
Cambria CA
Vern Black 805 773-4356
Mar. 7, 8
Mother Lode LD Fest
Sonora CA
Kitty Hunsaker 209 533-0515
Mar. 13, 14 (UCWDC-LA)
Belgian Dance Championship
Brussels, Belgium
Bieke Wouters 3145 257 6412
Mar. 13, 14, 15, (UCWDC)
Big Apple Fest.
E. Rutherford NJ
Anthony Lee 201 939-4506
Mar. 13, 14, 15 (UCWDC-LA)
Cowboy Dance Challenge
Oakbrook IL
Carol Waite 616 473-3261

Mar. 13, 14, 15 (CWDI)
National Capital Bootscot
Canberra City ACT Australia
Phil Bates 61 6288-8481
Mar. 13, 14, 15 (CWDI)
Old Pueblo Country Fest.
Tucson AZ
Al/Sue Gosner 520 579-8553
Mar. 13, 14, 15 (UCWDC-LA)
Southern Dance Classic
Dorset, ENG
Rick/Stella Wilden 44 1928-525-471
Mar. 13, 14, 15 (IC)
Tri-State Fest
Dubuque IA
Dean/Mary Faast 612 738-0712
Mar. 20, 21, 22, 23 (FCDC)
Texas Hoe-Down
Ft. Worth TX
Virginia Rainey 817 458-7276
Mar. 20, 21, 22 (UCWDC)
Peach State Fest.
Atlanta GA
Bill Robinson 404 325-0098
Mar. 27, 28, 29 (CWDI)
Pure Country
Riverside CA
Sally Rinaldi 310 274-9764
Apr. 4, 5
Twin Cities Dance Daze
Cottage Grove MN
Carol Fritchie 612 429-4785
Apr. 10, 11, 12 (CWDI)
Midwest Showdown Inv.
Sioux Falls SD
Terry Bonsall 605 368-2535
Apr. 10, 11, 12 (CWDI)
Easter Hoe Down
Nambucca Heads NSW Australia
Robin Ward 61 2 6568-7232
Apr. 17, 18, 19, (UCWDC)
Derby City Championships
Louisville KY
Russ Drollinger 812 282-4651
Apr. 17, 18, 19 (IC)
Can-Am Kick Off
Location TBA
Mary Faast 612 738-0712
Apr. 17, 18, 19 (UCWDC)
European Championships
Kerkrade, Netherlands
US-804642-3158,NT-3145527-6412
Apr. 17, 18, 19
Black Hills Fest.
Rapid City SD
Jerry Burns 605 343-0516
Apr. 17, 18, 19 (CWDI)
Calif. Western Dance Fest.
Ventura CA
Vince Fiske 805 643-8833
Apr. 24, 25 (CWDI)
Silver State Festival
Reno NV
Maggie Green 702 359-3616
Apr. 24, 25, 26, (UCWDC)
Utah C/W Dance Challenge
Salt Lake City UT
Pam Genovesi 801 963-8651
Apr. 24, 25, 26 (FCDC)
Okla. Territorial Dance-Off
Oklahoma City OK
Robert/Dee Hudson 405 771-4932
May 1, 2, 3 (UCWDC)
Calgary Stampede
Calgary AB Canada
Garry Nanninga 403 283-8002
May 2, 3, 4 (CWDI)
Rocky Mtn. Reg. Fest.
Casper WY
Michelle Cook 307 234-8811

May 2, 3, 4
CatSkills Country Classic
The Pines, NY
Bill Teresco 516 868-8077
May 8, 9, 10 (CWDI)
Brisbane Stampede
Brisbane Australia
Ralf Ballsmieter 61 73 893-0931
May 8, 9, 10 (CDA)
Country Dance Party Weekend
Charleston SC
Eve Griffin 803 553-4611
May 15, 16, 17 (UCWDC)
Texas Classic
Houston TX
Larry Sepulvado 281 589-9535
May 15, 16, 17 (UCWDC-LA)
jg2 Line Dance Marathon
Ahoskie NC
James & Jean 919 779-1044
May 22, 23, 24 (CWDI)
National Capital Bootscooter
Canberra City, Australia
Jenny Cryer 61 26 288-8481
May 22, 23, 24, 25 (UCWDC)
Country Dance Classic
Fresno CA
Steve Zener 209 486-1556
May 22, 23, 24, 25 (UCWDC)
LBO-T Convention
South Bend IN
Dennis Waite 616 473-3261
May 22, 23, 24 (CWDI)
Bonanza Bash
Claremont CA
Doug Maranda 909 949-0869
May 29, 30, 31 (UCWDC)
Star Of The Northland Fest.
Minn/St. Paul MN
Kari Christensen 612 421-7572
Jun. 3, 4, 5, 6
Slh 40 Exp. Clog/Ld Fest
Hillsboro OH
Tammy Dillow 513 425-9383
Jun. 5, 6, 7 (UCWDC)
Arizona Country Classic
Tucson AZ
Getty/Haley/Schoene 505 299-2266
Jun. 5, 6, 7 (UCWDC)
Orange Blossom Fest.
Orlando FL
Grant Austin 954 584-5554
Jun. 12, 13, 14 (UCWDC)
German Championships
Aschaffenburg, Germany
Joerg Hammer 49 621 555 188
Jun. 19, 20, 21 (IC)
Kickin' Country Classic
Branson/Springfield MO
Darl/Regina Cameron 417 753-2723
Jun. 25, 26, 27, 28 (UCWDC)
Colorado Country Classic
Denver CO
Scott Lindberg 303 745-0437
Jul. 3, 4, 5 (UCWDC)
Firecracker Festival
Dayton OH
Dorsey Napier 513 890-7238
Jul. 3, 4, 5 (CWDI)
Wild West Fest.
Sacramento CA
Greg/Eve Holmes 707 451-1160
Jul. 10, 11, 12 (UCWDC)
Chesapeake Jubilee
Baltimore MD
Kristen Marsteller 301 953-1989
Jul. 10, 11, 12 (UCWDC)
Portland Dance Festival
Portland OR
Jack/Sue Wagner 503 297-7111

Jul. 17, 18, 19 (UCWDC)
New Orleans Mardi Gras Fest.
New Orleans LA
Buzzie Hennigan 318 798-6226
Jul. 17, 18, 19 (IC)
Circle City Fest.
Indianapolis IN
Joe/Laura Revell 317 293-6104
Jul. 17, 18, 19 (UCWDC)
Sundance Summer Fest.
Palm Springs CA
Tom Mattox 562 923-2623
Aug. 1, 2 (UCWDC-LA)
Lone Star Challenge
San Antonio TX
Larry Sepulvado 713 589-9535
Aug. 7, 8, 9 (UCWDC)
Northeast Festival
Danvers MA
Jack Paulhus 401 642-3185
Aug. 7, 8, 9 (UCWDC)
Mid-America Festival
Tulsa OK
Walt Warner 918 865-7881
Aug. 7, 8, 9 (IC)
Wild Rose Convention
Des Moines IA
Dave/Gina Trimble 515 253-9334
Aug. 8, 9, 10 (CWDI)
Newcastle Dance Fest
Newcastle-Hunter Mty. Australia
Jean Trementkeere 61 4 953-3553
Aug. 14, 15 (CWDI)
All Valley Team Fest.
Northridge CA
Mike Bendavid 818 349-8788
Aug. 21, 22 (UCWDC-LA)
Atlantic Summer Faire
Hampton VA
John Neel 804 676-1848
Aug. 21, 22, 23 (UCWDC)
Chicagoland Fest.
Rosemont IL
Dennis Waite 919 473-3261
Aug. 29, 30, (UCWDC)
London Classic
London England
Rick Wilden 44 1628-525471
Sep. 4, 5, 6, 7 (UCWDC)
San Francisco Fest.
San Jose CA
Dave Getty 714 831-7744
Sep. 4, 5, 6, 7 (UCWDC)
Music City Challenge
Nashville TN
Kevin Johnson 615 790-9112
Sep. 5, 6 (UCWDC-LA)
Swiss Championship
Switzerland
Phil Emch 41 63-493-910
Sep. 10, 11, 12 (UCWDC-LA)
TNN Invitational
Nashville TN
Wynn Jackson 615 383-4000
Sep. 11, 12, 13 (CWDI)
Pismo Western Days & ICEChamps
Pismo Beach CA
Vern Black 805 773-4356
Sep. 11, 12, 13 (UCWDC-LA)
Indianapolis Classic
Indianapolis IN
Russ Drollinger 812 282-4651
Sep. 11, 12, 13
Winners Circle Bootscoters DF
Harrisburg PA
Ivy Lair 800 227-1292
Sep. 18, 19, 20 (UCWDC)
Scottish Dance Gathering
Renfrew, Scotland
US-8046423158-UK-44 1436675798

(More Calendar after next Page)

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Chippewa Valley Fest.
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Albuquerque NM
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- Sep. 25, 26, 27 (CWDI)
Big Sky Dance Fest.
Billings MT
Kyle Wagner
- Sep. 26 (CWDI)
Golden Gate Classic LD Fest.
San Francisco CA
Charlotte Skeeters 510 462-6572
- Oct. 9, 10, 11 (IC)
Dance Roundup
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Mary Faast 612 738-0712
- Oct. 9, 10, 11 (CWDI)
Pacific Rim Classic
Gig Harbor WA
Tom Clifton 253 874-9873
- Oct. 9, 10, 11 (UCWDC)
Southern National
Biloxi MS
Sue Boyd 850 224-4894
- Oct. 16, 17, 18 (UCWDC)
Heartland Festival
Kansas City MO
Bob Bahrs 816 542-1676
- Oct. 23, 24, 25 (UCWDC)
Dutch Championships
Eindhoven, Netherlands
Herman Falkenberg 31 45 527-6412
- Oct. 23, 24, 25 (UCWDC)
Paradise Fest.
San Diego CA
John Daugherty 619 538-9538
- Oct. 29, 30, 31, Nov. 1 (UCWDC)
Halloween In Harrisburg
Harrisburg PA
Jeff Bartholomew 717 731-0500
- Nov. 6, 7, 8, (UCWDC)
Dallas Dance Fest.
Dallas TX
Jan Daniell 817 571-9788
- Nov. 7
Jamboree BC
Vancouver BC, Canada
Bill Bader 604 684-2455
- Nov. 13, 14, 15, (UCWDC)
River City Fest.
Edmonton AB Canada
Rob Tovell 403 439-5773
- Nov. 13, 14, 15 (UCWDC)
Gateway Fest.
St. Louis MO
Beth Emerson 800 386-2879
- Nov. 20, 21, 22
Desert Sands Festival
Las Vegas NV
Bill Ray 702 732-0529
- Nov. 26, 27, 28, 29 (UCWDC)
Sunshine State Fest.
Ft Lauderdale FL
Grant Austin 954 584-5554
- Nov. 27, 28, 29 (UCWDC)
British Championships
Torquay, Devon, England
Geneva Matteis 804 642-3158
- Dec. 11, 12, 13 (UCWDC)
Christmas In Dixie
Birmingham AL
Lisa Austin 205 985-7220
- Dec. 30 - Jan. 3 (UCWDC)
Worlds VI Championships
San Antonio TX
Mike Haley 505 293-0123

UCWDC Worlds VI COMPETITION RESULTS (Cont'd from page 25)

Female Advanced Silver

- 1st Gary McIntyre & Sherry Kathol, Saskatoon SK/Calgary AB
2nd Robert Royston & Peg Moffitt, Dublin/Martinez CA
3rd Bob Bahrs & Jane Long, Carrollton/Grandview MO

Female Advanced Gold

- 1st Lee Harpe & Barbara Hudkins, Oklahoma City OK
2nd Bob Bahrs & Maxine Collins, Carrollton MO/Louisville KY
3rd Bob Bahrs & Marquerite Muxwell, Carrollton MO

Female Showcase Junior

- 1st Gary McIntyre & Lisa Richardson, Saskatoon SK/Calgary AB
2nd Wayne Chapman & Angi Fox-Phillips, Alvin/Sugar Land TX
3rd Gary McIntyre & Trista Berg, Saskatoon SK/Calgary AB

Female Showcase

- 1st Gary McIntyre & Penny Lalonde, Saskatoon SK/Calgary AB
2nd Robert Royston & Kim Bergquist, Dublin/Pleasanton CA

- 3rd Todd Bacon & Jennifer Matlock, Ft Collins/Aurora CO
4th Dean Garrish & Hollis Clapp, Rockville MD/Reston VA
5th Philip Adams & Sarah Burrows, Long Beach/Alta Loma CA

Female Showcase Silver

- 1st Bob Bahrs & Jane Long, Carrollton/Grandview MO

Female Showcase Gold

- 1st Bob Bahrs & Maxine Collins, Carrollton MO/Louisville KY
2nd Lee Harpe & Barbara Hudkins, Oklahoma City OK
3rd Bob Bahrs & Joann Windler, Carrollton MO/Paola KS

Spotlight Solo

- 1st Don MacDonald & Jennifer Wallace, Villa Park/Lake Forest IL
2nd Brit Halpern & Kacey Anderson, Lafayette LA/Houston TX

TEAM GRAND CHAMPIONS

- 1st Blazing Boots, CA
2nd Adams Family, CA
3rd MBC Country Line Dancers, NL
4th Utah Valley State Collage, UT
5th Hardwood Shiners, IN

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| May 5 & 6, 2000 | May 3 & 4, 2002 |

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Where Have All The Dancers Gone?



By Carol Fritchie

There has been much debate on the decline in country western music, dancing, clubs, clothing etc. The Internet is full of discussions on the dance news groups offering many conclusions. Suggesting that it is not popular anymore, it ran its course for that type of entertainment, it was just a fad, people are into other things, it's not fun anymore and on and on. My personal thoughts on this subject came to one conclusion, *media exposure*.

I believe that there was and always will be a large population of country music lovers. That is something that will never change. I believe that the media plays such a major part in what we see, what we hear and what we do. We are pushed

in the direction that the media wants us to go.

Look at all the media hype about which movies are playing at your local cinema. Turn on your TV and let it run for one day and watch what is advertised. We are bombarded by what is playing at the local cinema this weekend from morning till night. The local newscast even feature a special segment on what's at the movies. The movie industry has mega bucks invested in that product and they want a profitable return.

This is also apparent in the cereal industry. Children's TV programs are sponsored by the cereal industry. The media commercials for their products are loud and colorful to attract your children's attention. Buy my cereal and you will be stronger, healthier and happier. Again, the company wants a profitable return on their investment.

If country western had a sponsor company with huge investments in the country western product, you better believe that you would hear, see and be exposed to this on a daily basis. This is exactly what happened with the media hype on Billy Ray Cyrus and Achey Breaky Heart. Some of us hated that song and dance, but it gave the country western community the exposure we needed to promote our style of music, dance, clothes and attitude. Most importantly the country western industry had a product sell and profits to be made.

The media is off in another direction for now, but as is with everything else, it will return to country western when it becomes profitable again. For us country dancers, teachers, event directors, professionals and music lovers we need to continue enjoying our love of country music and continue to support one another.

If you are a country western dance teacher, part time or full time, and your class size is small, work with those that truly love our music. Dance and enjoy! Branch out to other forms of dance to enrich your knowledge and your attitude for your students.

If you are a country western event director continue to produce your events with some insight to smaller attendance and offer more variety.

If you are a country western dancer support all that is country in your area and be grateful for all that we have.

Gratitude is such a positive word and emotion. Think grateful and feel the warm glow that it produces within you. That's what country western is all about. "Till next time, when you hear that country western music put on your smile and start dancing. --Carol Fritchie is an instructor, past president of NTA and Director for the Twin Cities Dance Daze Festival.





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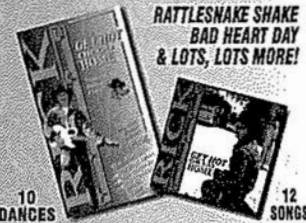
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Mary & Dean Faast 612 738-0712

March 28 (Wkshp)
North of Superior Country Weekend
Guest Instructors: **Linda Clendenning, Dean & Mary Faast**
Thunder Bay ON Canada
Larry & Gail Salmon 807 767-6423

April 17, 18, 19 (Comp/Wkshp)
5th Annual Can-AM Kick Off
Guest Instructors: **Jo Thompson & Max Perry**
Shooting Star Casino & Lodge, Mahanomen MN
Mary & Dean Faast 612 738-0712

June 19, 20, 21 (Comp/Wkshp)
Kickin' Country Classic
Branson/Springfield MO
Darl & Regina Cameron 417 753-2737

July 11 (Wkshp)
Guest Instructors: **Dean & Mary Faast**
Cochrane AB Canada
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July 17, 18, 19 (Comp/Wkshp)
Circle City Dance Festival
Indianapolis IN
Joe & Laura Revell 317 293-6104

August 7, 8, 9 (Comp/Wkshp)
3rd Annual Wild Rose Dance Convention
Des Moines IA
Dave & Gina Trimble 515 253-9334

August 14, 15, 16 (Wkshp)
3rd Annual Workshop "Get-A-Way" Weekend
Guest Instructors: TBA
Shooting Star Casino & Lodge, Mahanomen MN
Mary & Dean Faast 612 738-0712

September 18, 19, 20 (Comp/Wkshp)
Chippewa Valley Dance Fest
Guest Instructor: **Hillbilly Rick**
Eau Claire WI
Norm Nesmith 715 834-6412

October 9, 10, 11 (Comp/Wkshp)
7th Annual Dance Roundup
Guest Instructors:
Max Perry & Kathy Hunyadi
St. Paul MN
Mary & Dean Faast 612 738-0712

October 17 (Wkshp)
Heart of Wisconsin Seminar
Guest Instructors: TBA
Wisconsin Rapids WI
Linda Clendenning 715 335-4501

October 31 (Wkshp)
2nd Annual Venture North Country Dance Workshop
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Team Talk - Dance Team Choreography

By Dale & Tanya Curry

Dance team routines are designed to promote country music and dancing and entertain an audience. A choreographer's objective is to get and hold the attention of its audience and leave them wanting more. This can be difficult to do. Many dance teams lose the audience in a trance for during the first 5 minutes of their performance while others keep the audience in a trance 10 minutes or longer. Here are a few pointers every dance team choreographer should consider when designing a dance team routine.

1 - Select music the audience will enjoy listening to. Be careful to select music that is pleasant to the ear. If the song makes you tap your feet and sing along, it might be a top choice for your dance routine. Listen to the song you've

selected at least 20 times. If you still like it, have a few of your friends listen to it 20 times also. If they still like it, you might have selected a winner. Of course, the audience won't hear it 20 times but you will as you choreograph the dance and teach it to your team. Remember what happens to songs that are played over and over on the radio. You reach for that knob to change the station when that song begins. Try not to select music that is here today and gone tomorrow. Be different. Select country music that is traditional and country music that is contemporary for an overall blend of old and new dance tunes. Be leery of music that has a repetitive beat or music that tells a negative story. Keep it upbeat and positive. Vary your tempo from one song to another in your dance routine to make each section of the overall program unique and different.

2 - Entrances, exits and formations. Be creative when designing your dance routines. You've got the best music. Take time to choreograph the best routine. Your opening should be powerful. Enter from off stage or start the routine on stage with dancers in formation or a starting line-up. When the song starts dancers may transition onto the dance floor, dance to formation or begin the routine in the position they are in on the floor. Take the audience by surprise. Get their attention by doing something different. First impressions are important. The first minute of your dance routine sets the pace for the rest of the song and the entire program.

Utilize as many formations you can create that are appropriate to the dance routine and the number of dancers you are working with. Use as few beats as possible to get from one formation to another. Normally, 8 to 16 counts of music work best. Get to position quickly using different step patterns - don't just walk there. Take risks. Intermix the dancers, cross lines and change partners. Move forward, back, left and right. Use the floor. Don't stay in one place too long. Dance a 16-32 count pattern then move to a different position or to a different partner. Keep the audience moving with you. They have to pay attention to see where you're going. If they take their eyes off you for a second, they'll miss something. The audience will ask "how did they do that?" - this is the reaction you want.

Yes, there are so many shapes you can form with dancers on the floor but there are an endless number of transitions, dance patterns and movements you can perform in each formation to make it look different. This is how 10 teams can use the same formation (i.e. a pyramid or V) and make it unique and special to their team. Watch other teams to get ideas, but never copy someone else's routines. Be sure to compliment other choreographers when you've been inspired by a piece of choreography they created.

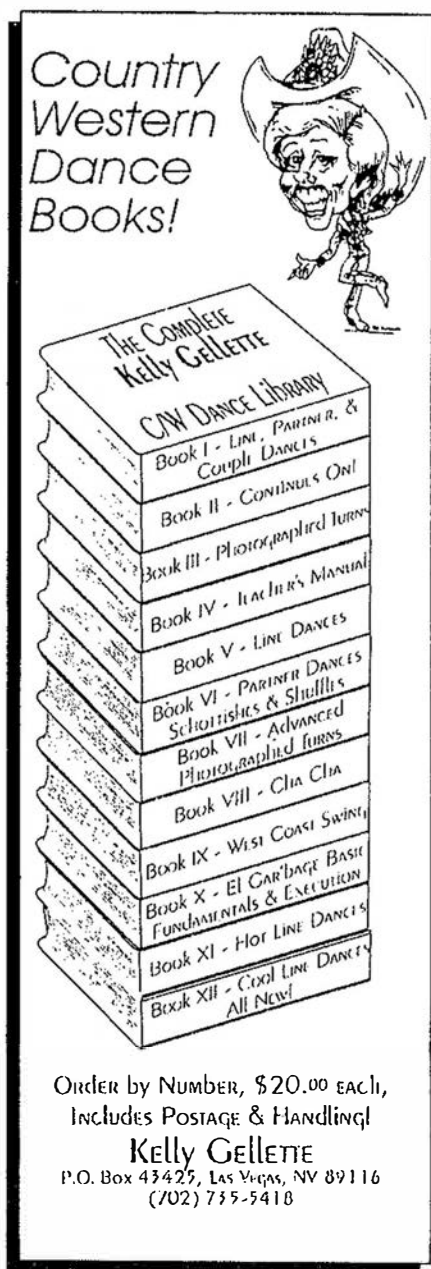
3 - Incorporate a variety of dance steps in your routine. Demonstrate as

many different dance steps as possible in your dance routine. Try not to duplicate dance patterns unless you are dancing a line dance routine where repetition is required. If you use a step or movement more than once, face a different direction or have individual groups do it in sequence--one group, then the next, etc... Don't be afraid to try new things. Take basic step patterns and vary them to make them look different. Utilize hand movements and vocals to enhance the routine. If your dance program consists of 4 or 5 different dance routines, include as many different country dances as possible to show the audience how much fun country dancing can be. Most non dancers don't realize how many different couples and line dances country dancers do. There's always a new dance or a new twist to an old dance to keep us from getting bored.

4 - Choreograph routines based on the ability of your dancers. Choreograph your routines with your dancers in mind. What are their capabilities? What are their limitations? Push the limit - but only if your dancers are physically able to perform the dance steps you intend to include in the routine. New dance material may seem difficult at first. Break down the steps carefully, explaining foot positions, arm and body movements so each person understands what they need to. Teach lead and follow for partner dance patterns. Teach dancers how to cue and space themselves on the dance floor when doing solo and line dance routines. Don't assume your dancers know what to do. Break it down, again and again and fine tune the routine so the dancers are synchronized in their movements. If a dance step doesn't look good, change it, then leave it that way to avoid confusion. If the routine is too difficult, simplify it and if it's too easy, vary the step patterns to make it look more complicated. A great dance team can make a very difficult routine look easy. Wouldn't you like to be in position with your team?

5 - Dance as a team. Dance teams can not be compared to couples dancing as a partnership or line dancers dancing as individuals. Dance teams are an entirely different animal. Individual dancers on a dance team can dance in sync with each other, like pieces of a puzzle that fit together to paint a picture on the dance floor. All dancers perform the same patterns, vocals, arm, head and body movements unless the choreography places spotlight on one dancer or groups of dancers for a reason. No one person should stand out otherwise. The dance team is made up of many dancers moving as one dancer. Each person on the team should execute their part to perfection to carry out the objective to entertain to the best of their dance ability.

For more information about dance team choreography, contact Dale & Tanya Curry at 219 489-9891 or email them at dcurry@msn.com. Visit their dance team website at www.danceteam.com.



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By Kelly Gellette

Dance Information

Balance

Good balance is a matter of practice in correct walking. When walking down the street, you do not push your feet out in front and allow your body to follow. In dancing carry your weight forward over the moving foot. When moving backward, step back with the toes, bringing the weight gradually back with the forward foot before taking the next step. Good balance comes with control



of movement.

When moving forward, keep your feet in a straight line; do not try to avoid your partner's feet by walking outside them. When moving backwards, keep the feet in line in the same way. Imagine you are walking on a dotted line.

The Head

Many do not realize the importance of head positioning for both partners. Looking down throws the dancer off balance because the head is heavy compared with the other parts of the body. Keep the head up, and the chin held naturally in eyes front at the natural level.

Body

Many dancers look stiff and uncontrolled. Those who look stiff are keeping their muscles taut instead of holding the body in a natural, erect position, without raising the shoulders or pushing out the chest. Sagging shoulders, floppy arms and slack stomach muscles give an uncontrolled appearance. The arms and elbows should be held out without raising the shoulders. Think of the diaphragm muscles as the center point of control of the whole body.

Legs

Movement of the legs should be free and from the hips, not the knees. There should not be over stiffness or lack of control. A natural bracing and relaxing movement should be used for each step. The knees are generally straight, but not stiff, at the full extent of the stride, and relaxed as the weight is taken on the foot.

Feet

The feet should be kept straight. Try brushing your feet past each other as you dance forward or backward.

Footwork refers to the rise and fall of the feet, indicating which part of the foot is in contact with the floor on each step or part of the step.

- Heel
- Inside edge of heel
- Outside edge of heel
- Toe
- Inside edge of toe
- Outside edge of toe
- Foot
- Inside edge of foot
- Outside edge of foot
- Ball
- Inside edge of ball

Outside edge of ball

Ankles

Proper use of the ankles is very important. When you have reached the full extent of a stride forward, the ankle of your back foot should be stretched with only the toes touching the floor (not the ball of the foot), before you move the front foot into its next position.

Contra Body Movement

Good balance and movement must be acquired before a dancer can understand the theory and practice the use of Contra Body Movement.

It is turning the body slightly from the hips upward, so the opposite hip and shoulder are turned toward the moving leg. i.e. If the step is taken forward on the right foot, the left shoulder and hip will be turned slightly forward.

Contra Body Movement Position

When you step across your body you will be in Contra Body Movement Position. If you step forward with the right foot across the left, keeping your body facing the front, the effect is the same as if you had stepped straight forward with your right foot, at the same time turning the left hip and shoulder forward.

Kelly Gellette is the President of NTA. The NTA (National C/W Dance Teachers Assoc.) is a non-profit organization with over 3,000 members. For NTA information call Bill Teresco, VP, 516 379-4564. For information regarding your membership write NTA, P.O. Box 458, Urbana IL 61803-0458 or phone 217 344-0410 or Fax 217 344-0413.



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Country Bars: Good or Evil

By "Wild" Bill Spotts

Meat market. Bar scene. Honky tonk clubs. All these terms have negative connotations about meeting people in nightclubs in general, at country bars in particular. It has become the fashionably political correct thing in the 90's to say that nightclubs are unacceptable places to frequent.

Hmmm, let's list a few reasons given why to avoid your favorite country nightclub. 1. You'll never meet any good people there. 2. They're dark and dreary places that attract heavy drinkers and depressed individuals. 3. Bar brawls are a common, every day experience. Playing devil's advocate (a role I play so very well) I'll reply to these commonly heard charges.

Fighting: I've been going to CW bars for six years on an average of once or twice a week for dance lessons and/or social dancing. In that time I have only seen two bar fights. One lasted about 15 seconds while the second one entailed two women rolling around the hardwood floor fighting over the same man. The brunette won won by a hair pull TKO.

I'm sure all the readers can recall at least one bar fight they have witnessed or taken part, but I believe this stereotype of country bars being a fighter's haven to be way out of proportion. The movies and the media would have you believe there's a major free -for-all brawl every night and twice on Saturdays.

Drinking: Another popular myth is that people who frequent bars are hard drinkers to help forget their myriad of problems or summon enough courage to attempt a two-step. I've never met one line dancer, social dancer or instructor who drank to excess while dancing. That's because drinking and dancing just don't mix. Many dancers will drink one, maybe two beers, then switch over to water or Coke the rest of the night.

Country dancing, especially line dancing requires you to have control of your mental and physical motor skills. Lord knows country dancing is challenging enough sober. It's about impossible to do while in an alcohol soaked mental stupor. I'd love to see one drunken cowboy try to do Walkin' Wazi. I'll be sure to record that hilarious incident on my camcorder and send the tape to America's Funniest Videos.

Meeting People: Country bars are just like any other social situation you walk into. People tend to seek their own level and associate with folks they feel comfortable around and have common interests.

So what type of people go to CW bars? From what I have observed, there are four main types.

Of course there are drinkers who primarily go there to down a few brews, watch TV and attempt the two-step once they're drunk enough. Bars couldn't keep their doors open without these folks since dancers don't drink and spend that much in bars as a rule.

There are the pool players who mainly go to shoot a little 8-ball, drink beer, throw darts and attempt to two-step once they're drunk enough. All legit country bars must have at least two 4X8 pool tables.

Some folks who line dance almost exclusively make up another segment. Line dancers have their own kinship and tend to stick together. Some bars seem like a private club since the DJ or band will play a song and a whole group will do a certain line dance to each song.

Partner dancers are the other half of the CW dance equation and they would rather two-step and waltz than do the Tush Push and Watermelon Crawl. Many of them go to country bars since they offer free or low cost dance lessons or just a place to social dance. Partner dancers can be divided into two more categories: singles and couples. Many partner dancers who are single prefer to hang out with other unattached singles so they can change partners and dance with a variety of people. Couples tend to dance exclusively with each other or go out with other couples.

The interesting thing about CW bars is they change their personality

from night to night or even that same night. As a general rule of thumb, if a bar offers dance lessons (usually between Thursday and Sunday) it will attract a dance crowd. Most classes are an hour to hour and a half long and fall into the 6:30 to 8:30 p.m. time slot. The dance lesson crowd stays till around 9:30 to 10 p.m.

On Fridays and Saturdays the personality of the bars dramatically changes since few nightclubs offer dance lessons on those busy nights. The weekends tend to draw a rowdier crowd. These bar patrons attempt to do something vaguely resembling the two-step or east coast swing but never bother with such trivial things such as taking dance lessons or dance floor etiquette. It doesn't take a rocket scientist to figure out which are the best nights to go dancing if you're a social or competition dancer.

Some nights the mood changes during the evening. Rockin' Rodeo in Tempe, Arizona is a perfect example. Dwight and Sandy Nelson teach a class on Saturday nights from 6-8. The crowd is predominately a social dance crowd from 6:30 to 9:30 p.m. Other patrons have been filing in and the DJ goes from all CW song format to hip-hop alternative-disco-techno trash music. That brings out the non-dancing, drinking, twenty bopper crowd to the hardwood in droves. Time to say adios, hasta luego bebe!

Country bars are not the evil, sordid, booze halls some goody-two- shoe, uptight individual make them out to be. Country bars are what you make of them, no more and no less.

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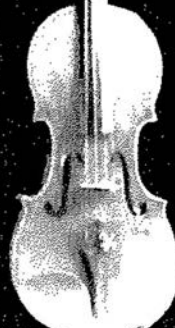
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SECOND ANNUAL ROCKY MOUNTAIN REGIONAL

By Michelle Cook

JO THOMPSON is headlining the workshops at the 2nd Annual Rocky Mountain Regional in Casper, Wyoming. This event will prove to be bigger and better than than last years event. CWDI's own VERN & LOIS BLACK, KEN & LIZ BOX and CLAIR CARLSON to name a few judges and teachers, will be on board to make this a very fun and professional event. This event, with Jo in for three days, will be fun for non-competitors as well as serious dancers. Be sure to put us on your schedule for MAY 21, 22, 23 of 1998 in Casper, Wyoming. All levels of workshops will be taught. Thursday night we will kick off the fun with a party! Limited competitions will be offered to fit all needs and some can be added or dropped to fit the needs of the competitors.

Casper is in the heart of Wyoming and we are very proud to host a 2nd event. The excitement is growing with news that Jo Thompson is coming and the emails and phone calls are already coming in. You must register in advance for all competitions in order for this event to fill everyone's needs and keep everything running on time. Contact the Event Director, Michelle Cook at 307 234-8811 or 307 265-9049 or, email clubdancew.aol.com for more information and registration packets.

LINE & PARTNER DANCE ROUTINES

In some of the more recent and future Line and Fixed Pattern Partner Dance Descriptions, under our heading **DESCRIPTIONS**: the description will include the word "Routine", i.e. "Two Wall Line Dance Routine".

This addition to **CDL** Step Descriptions has come about as the result of competition choreography.

While most dances are choreographed partly due to the *inspiration* of a particular song, very few dances in the past have choreography so specific to one certain rendition of a song that the dance cannot be used for any other version of that song or any other song.

More and more competition events are including a choreography competition division, and in many of these competitions, one of the judging criteria judges how well the dance fits the song it is being danced to.

Therefore, more and more dances contain steps designed to conform to the musical excentricities one certain rendition of a song.

While most dances are choreographed in eight beat segments, because much music is played in 8 beat segments, music itself has never been confined to 8 beat segments. Most songs may have an additional 'intro' segment (the music that is played before the song actually begins), as well as a 'coda' segment (such as a repetition of the last line or two of the song). Some songs also include different organizations of their 'verse', 'chorus', 'break' sequence, while other songs contain an additional measure or two in only one of the verses or choruses.

These, and other variations in songs are causing choreographers to add or take away some of the steps in the 8 beat segments in order that the dance exactly fit that song. When a dance includes such alterations, **CDL** will notate the dance as a "routine".

The additional steps that allow the dance to fit the song, are noted as "Tags", while steps that are eliminated to allow the dance to fit the song are noted as "Truncations".

When the dance is used for music other than the "Routine" song, the tags and truncations are ignored, which will normally result in the dance being in 8 beat segments.

Under the **MUSIC** heading for these dances, the Routine song will be identified as such and other music suggestions to use without the dance's tags and truncations will follow.

We occasionally see a dance that is choreographed to as song that is so unique in its musical phrasing, etc., that the dance cannot be used with any other song. In these cases, only the choreographed song will be listed.

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

| | | |
|---------------------------|---------------|--------------|
| AL Clay, Larry | Fyffe | 205 623-1018 |
| CA Moor II, Ernest | Brentwood | 510 513-0114 |
| FL Glass, Donna | Del'uniakSpgs | 850 951-0916 |
| IA Carter, John | Manson | 712 469-3944 |
| IL Capps, David/Donna | Mt. Vernon | 618 244-3997 |
| IL Leger, Joseph | Chicago | 773 481-1126 |
| IN O'Neal, Bob/Jeri | Greenfield | 317 891-9087 |
| MA Dudly, Deborah | Stoneham | 781 438-0973 |
| MA Siebe, Gerald/Kathleen | Weymouth | 781 331-5954 |
| MI Bates, Wm/Beckie | Portland | 517 647-0020 |
| NJ Babli, Linda/Chuck | Glendora | 609 939-0498 |
| NY Grabowski, Dave | Syracuse | 315 452-0388 |
| OH O'Toole, Coyote Kim | Cincinnati | 513 721-1050 |
| TX Teague, Wm. | Houston | 713 974-2929 |
| VA Kellerman, James/Terry | Chesapeake | 757 424-0396 |
| VA Loving, Betty | Richmond | 804 262-0245 |

INTERNATIONAL ADDITIONS

| | | |
|-----------------------|-----------------|-----------------|
| ENG Bryony Viney, Lia | ChippenhamWilts | 44 01249 659335 |
| ENG Frost, Carol | Reading, Berks | 44 01198 547155 |
| ENG Rymble, C.J. | HorshamSussex | 44 01403-271930 |
| GER Reinhardt, Andrea | Kreuzweithem | 49 9342-38098 |
| JPN Ellis, Ann | FPO AP | 81-611-733-0072 |

REVISIONS (***) = Area code change only)

| | | |
|---|---------------|--------------|
| AK Miller, Terry | Fairbanks | 907 474-5646 |
| Moved from North Pole | | |
| CA Buffalo, Danette (650) | | |
| CA Eodice, Pat/Betty | Salinas | 408 754-2547 |
| CA Mattox, Julie | Norwalk | 562 923-2623 |
| Was Julie Weiskircher | | |
| CA Ryan, George/Margi (760) | | |
| FL Adams-Mallick Sue (941) | | |
| FL Benner, Kevin (561) | | |
| FL Morrissey, Wendy Jean (941) | | |
| IL Poore, Midge (630) | | |
| IN Eden, Yaakov (765) | | |
| MA Floyd, Jim/Anne (971) | | |
| MD Harris, Ron/Patti | Waldorf | 301 843-9964 |
| Moved from Silver Spring | | |
| NC Surret, Margaret/Sherman | Pisgah Forest | 704 877-5538 |
| Moved from Brevard | | |
| NH McKinley, Mark | WolfboroFalls | 603 544-6321 |
| NY Lengel, Ira | Flushing | 718 939-4936 |
| Was listed in Oct/Nov update as area code 715 | | |
| OH Marino, Jocy/Susan (440) | | |
| PA Andrews, Carol | Williamsport | 717 321-1581 |
| VA McNeely, Dee | Springfield | 703 644-2043 |
| Moved from Annandale | | |
| WA Susong, Debbie (253) | | |

DELETIONS - When new information comes in these instructors will be re-included under "Additions"

MD Burdekin, Marybeth (Moved, no forwarding information)
 NE Bahensky, Tim (Moved to Crete NE)
 NH Segebarth, Mike/Noreen (Moved to Nashua)
 NJ Louie, Weedy (Moved to NY)
 OH Drake, David/Joanna (Moved to Cincinnati)
 PA Rosemier, Joan (Moved to KY)
 WA Parsons, Franklin (Moved to AR)

Please add, delete, or revise the following listing in the **CDL** Instructor Directory: Mail to: **CDL, Drawer 139, Woodacre CA 94973.**


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Letters

THANKS WORLDS VI

Thank you everyone for providing Carolyn and me with one of the most exciting and entertaining weekends ever at *WORLDS VI*.

Because of our work we had to retire before we could attend a world-class event. Due to a leg injury, unfortunately, we were unable to dance during the open dancing. I am, consequently, writing strictly from the standpoint of a spectator. We literally occupied our seats in the couples competition ballroom from the time competition began until the end, Thursday through Sunday. The competition was the best in the world. DAVE GETTY worked very hard to manage a very successful competition; his decision making expertise was re-

quested many times during the event.

MIKE HALEY successfully directed the event. I don't know how one person could manage that responsibility. I hope he had help. So many people were working to make the event the success that it was.

Kudos to BARRY DURAND and the three young ladies who performed to the song 'Butterfly Kisses'. This was one of the most touching performances I have ever seen. Barry is truly an extraordinarily knowledgeable and gifted performer and dancer. Add a child to that formula on the dance floor and you have a winner hands down.

Many thanks one and all. Carolyn and I will long cherish our fond memories of *Worlds VI*.

Norman E. Rhoads
St. Charles, MO.



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SIGN ME UP

On being shown a *Country Dance Lines* magazine by friends and fellow Instructors, DAVID & MARION FORD, here in England, my husband and I decided we would like to receive our own subscription.

We are Instructors in Western Dance and our classes have been running for 18 months now and doing well. We had previously danced for two years.

We qualified as Instructors with the DICK & GENEVA (MATTEIS) organization.

We get so much enjoyment and satisfaction and loads of fun with our classes.

SANDRA EASON
Cheshire England

MONTANA DANCIN'

I just discovered your magazine and what a terrific find it was!

I've been a Country/Western fan all my life. It's the only music I can listen to every minute of the day. I found Country Line Dancing in March 1994. I've been teaching ever since September 1994. *CDL* is so full of great dances. I teach the beginner and intermediate/advanced class every week for 10 weeks through the Adult Education Program. When that's over we dance at the Elk's Lodge during the summer and between classes.

Because we don't have any good C/W

halls, there isn't much going on here in Butte. My students love to dance but loose interest when they can't find a good place to dance other than my classes.

I have been dancing (ballroom & tap) since I was 6 years old. I always dreamed of being a stage dancer, but since that didn't become a reality I can fulfill that dream with the Country Line Dancing classes.

I have never tried to choreograph any dance but I'm sure I could. I didn't realize that line dancing was so big everywhere but here in the west. I had the great fortune to have a young man from Arkansas join my class (he has since returned home) and a young woman from Florida. They informed me of all the great places to dance in their areas and I'm so envious.

My next dream is to be able to attend a workshop or one of your many dance halls. What a dream come true that would be.

Thanks for the great magazine! I'm looking forward to my first issue.

ROCHELLE KRIEWALD
Butte, MT

WISCONSIN DANCER

I am looking forward to your magazine. I learned about it from a fellow Country Line Dance friend.

I have been line dancing for 5 years and teaching for 4 years. I teach four nights a week and DJ about once a month for our club dances. I have choreographed

two line dances. Of which one is very popular around here. It is called the S&S Shake.

I enjoy learning new dances. I learn and teach one new dance a week. I enjoy attending workshops. I recently attended one that had JO THOMPSON and MAX PERRY as instructors. It was the best and most educational workshop I ever attended.

I work full time in accounting. Because I dance so much I don't have time for any other hobbies. I am single, my two children are grown and I have two grandchildren. I keep my weekends open for my family.

SONJA PALMER
New London WI

GREAT GRAND-DANCER

I am a "Senior" C/W Line Dance Instructor. I have been an Instructor for approximately seven years. At this time, I am 76 years of age and a Great Grandmother of four. I also do exercise and Tap classes, but Line Dancing is what I do the most.

I reside in Richmond and at this time there still seems to be a great interest in Country Line Dancing. I find it a great way to get exercise and have a super time doing it.

I hope it stays popular for a long time to come. It's great

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4th Crazy Country Dance Festival

By Martha Ogasawara

The 4th Crazy Country Dance Festival was held in Tajimi, Japan on November 22-24th. Over 100 people came from all over Japan to attend what is definitely the premier C/W dance festival in Japan. (Actually it's the only C/W dance festival in Japan. But still...)

This year's special guests were JO THOMPSON and her partner TIM SZYMANSKI. They were brought over especially for this event and everyone totally fell in love with them! Despite the fact that their workshops had to be translated into Japanese, their clear and precise style of teaching made their lessons a joy to attend. The level of the dancers attending ranged from first-time-ever to fairly experienced, and yet they were able to all attend the same workshops without anyone being bored. The workshops that weren't taught by Jo and Tim were taught by the very capable local teaching staff.

You may wonder what exactly was crazy about the festival. The crazy part of the name comes from the name of the

sponsoring club, Nagoyo C/W Dance Fans "Crazy Feet". But it could also describe the desire of everyone attending to learn as much as possible while they were there. Although C/W dancing is by no means a well-known activity in Japan, those people who do it are very serious about it.

Before the festival officially started, there were several hours of intermediate level workshops in WCS, two-step and line dance technique for club members only. This was to serve as a sort of reward for all of the work they would be doing behind the scenes once the festival got started.

The festival officially started at 3:00 on Saturday and the first day there were 2 line dance workshops and a beginner's two-step workshop. After that there was an optional after party dinner at a restaurant. It was held in the traditional Japanese style where everyone sits on the floor at low tables and their food is brought out in courses. There was of course much drinking and merry-making and after several cups of hot sake Tim became quite the life of the party. It's funny how a few




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Good Luck Competitors....

Have Fun Dancers!!!

drinks can overcome any language barriers. All of a sudden, a lot more people were able to speak English than had previously let on.

The next morning the workshops started again bright and early. Jo and Tim were thankful that they were never scheduled to teach first thing in the morning. The second day of the event was the main day and a number of people came just for that one day. There were 3 new line dance workshops, an introduction to Night Club Two-Step, and a quick review of some of the dances that had been taught the previous year. One of the notable features of the festival was that there was a lot of time spent reviewing and just dancing the new dances that were taught. Rather than overload the participants with new material, it was felt that they would be better off really learning the dances. There were only 6 new line dances taught in 3 days and everyone seemed to agree that that was enough.

Jo and Tim were asked to do a number of exhibition dances. Many of the people attending were also square and round dancers, and so there was also one of each of those done during the afternoon break. There were several clogging demonstrations as well. Many of the people attending simply like to dance and do more than one kind.

Almost everyone participated in both the line and couples workshops, and if there weren't enough men in the couples workshops, then some of the woman learned the lead and people were rotated. Fortunately, there is not polarization between line and couples dancers yet that see so often in the U.S.

The second evening was devoted to open dancing and a just for fun line dance contest. The dance used for the contest was called "Twist em" and everyone learned it for the first time that afternoon. It's a very easy dance and because there are 8 counts of just doing the twist, people could really express themselves. Everyone was encouraged to participate and although at first they sort of held back, after a few people got going, everyone started trying to outdo each other, especially in the finals. You could tell there were some former gymnasts and just general hams in the crowd.

One of the most gratifying things about the event was the number of people out on the floor fourth open dancing. There were several hours of solid dancing and the floor stayed packed the whole time. This past year a concerted effort was made to try and teach some of the same dances all over it obviously paid off.

The third day there was another line dance and Two-Step workshop and then the afternoon was spent reviewing everything that had been taught. Then it was time for clean-up and the staff was left mulling over just what kind of festival they want to put on next year. If you've ever had a secret desire to visit Japan, then make sure that you do it when the 4th Crazy Country Dance Festival is being held. That way you can participate in your favorite activity and travel to a new place all at the same time.

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3rd Randy Shotts & Shana Weeks, Portland/Beaverton OR
4th Sloane Hansen & Glenda Herron, Hurst/Arlington TX

5th Jo Jo Belmonte & Elizabeth Denise, Calgary AB/Middleboro MA

Female Newcomer Gold

- 1st Sloane Hansen & Mary Bryant, Hurst/Bedford TX
2nd Rick & Janice Nease, South Charleston/Poca WV
3rd John Luper & Lois Waller, Blanco/San Antonio TX
4th Dean Garrish & Joyce Jones, Rockville MD/Alexandria VA
5th Rody Broussard & Sharon Kozlowski, Lake Charles LA/Beaumont TX

Female Novice Junior

- 1st Rick Dorniny & Melissa Weeks, Spring TX
2nd Richard Tymko & Katie Treherne, Calgary AB
3rd Sam Miller & Ashley Thomas, Norfolk VA

Female Novice

- 1st Mike Wagner & Regina Perkins, Belleville MI/Greenwich OH
2nd Mike Wagner & Debbie Jakoski, Belleville, MI/Cleveland OH
3rd Todd Bacon & Laura Muckler, Ft Collins CO
4th Dean Garrish & Kristine Martin, Rockville/Greenbelt MD
5th Bill Raisner & Stacy Piper, Colorado Springs CO

Female Novice Silver

- 1st Mark Jackson & Jan Wentzel, Clearwater/Tampa FL
2nd Steve Edwards & Sylvia "Sam" Toole, Suwanee/Kennesaw GA
3rd Kevin Johnson & Janet Meadows, Franklin/Nashville TN
4th Wayne Chapman & Dee Meador Carr, Alvin/Pasadena TX
5th Mark Bradburn & Sandy Laughlin, Fort Wayne IN

Female Novice Gold

- 1st Kal Branson & Shirley Council, Deerfield Beach/Coconut Creek FL
2nd David Thornton & Sue Cooper, Joplin MO

Female Intermediate Junior

- 1st Daniel Law & Dusti O'Steen, Tampa/Tallahassee FL
2nd Gary McIntyre & Ricke Lee Murdoch, Saskatoon SK/Calgary AB

Female Intermediate

- 1st Philip Adams & Suzanne Hogan, Long Beach/Buena Park CA
2nd Mike Wagner & Kimberly Bryden, Belleville MI/Toledo OH
3rd Sloane Hansen & Alicia M. Burke, Hurst/Irving TX
4th Cody Melin & Kimberley Muheim, Denver/Longmont CO
5th A.F. Kinson & Amy Howansky, Seminole FL/Cohoes NY

Female Int Silver

- 1st Mike Wagner & Diane Benford, Belleville/Mt. Pleasant MI
2nd Gary McIntyre & Penny Noren, Saskatoon SK/Calgary AB
3rd Jeffrey Hill & Angela Holder, Charlotte/Midland NC
4th Earl Strom & Peggy Landers, Odessa/Dunedin FL
5th Jo Jo Belmonte & Therese Clay, Calgary AB

Female Intermediate Gold

- 1st Gary McIntyre & Mickey Munroe, Saskatoon, SK/Calgary AB
2nd Jim Houck & Shirley Chovanec, Davie/Ft Lauderdale FL
3rd Bob Bahrs & Joann Windler, Carrollton MO/Paola KS

Female Advanced Junior

- 1st Gary McIntyre & Lisa Richardson, Saskatoon SK/Calgary AB

Female Advanced

- 1st Gary McIntyre & Penny Lalonde, Saskatoon SK/Calgary AB
2nd Tony Gutsch & Debbie Cohen, Santa Rosa/Sunnyvale CA
3rd Carroll Shaw & Jennifer Wallace, Kansas City MO/Lake Forest IL
4th Robert Royston & Kim Bergquist, Dublin/Pleasanton CA
5th Robert Royston & Becky Haynam, Dublin/Pleasanton CA

UCWDC Licensed Affiliate Events

Offer Newcomer and Novice level competition.

★ Waltz Across Texas** ★

Larry & Laurie Sepulvado
(281) 933-9970
Houston, TX

Holiday Inn Medical Center (713) 797-1110
February 13, 14, 15, 1998

★ Central Florida Country Dance Stampede** ★

Wayne & Yvonne Conover
(407) 380-2937

Cocoa Beach, FL - Holiday Inn
February 20, 21, 22, 1998

★ Cowboy Country Dance Challenge** ★

Dennis & Carol Waite (616) 473-3261
Oakbrook, IL

Hyatt Regency - (708) 573-1234
March 13, 14, 15, 1998

★ Southern Dance Classic** ★

Rick & Stella Wilden +44-1628-525-471
Dorset, UK, England - Sandford Park
March 13, 14, 15, 1998

★ Belgian C/W Dance Championship** ★

Bieke Wouters - 31-45-527-6412
Brussels, Belgium - Venue TBA
March 13, 14, 1998

★ ig2 Line Dance Marathon** ★

James Gregory & Jean Garr (919) 779-1044
Ahoskie, NC - Ahoskie Inn
(919) 330-4165
May 15, 16, 17, 1998

★ Lone Star Country Dance Challenge** ★

Larry & Laurie Sepulvado
(713) 589-9535

San Antonio, TX - Coyote's
(910) 647-4695
August 1, 2, 1998

★ Atlantic Summer Faire** ★

John, Josie & Cyndee Neel
(804) 676-1848

Hampton, VA - TBA
August 21, 22, 1998

★ Swiss C/W Dance Championship** ★

Phil Emch - 011-41-63-493-910
Zurich, Switzerland - Venue TBA
September 5, 6, 1998

★ TNN Invitational Country Dance Competition

Wynn Jackson - (615) 383-4000
Nashville, TN - Wildhorse Cafe
September 10, 11, 12, 1998

★ Indianapolis Dance Classic**

Russ Drollinger & Carole Rousseau
(812) 282-4651
Indianapolis, IN
Ramada Inn Airport - (317) 244-3361
September 11, 12, 13, 1998

★ Canadian Country Classic**

Hosted by Halloween in Harrisburg
Dennis & Carol Waite - (616) 473-3261
Toronto, Ontario, Canada
International Plaza Hotel
(416) 244-1711
September 18, 19, 20, 1998

(Continued on page 6)

4th Annual Desert Sands Dance Festival



Overall Winners, Div. I Jim & Terry Manwill, Div. II David Vichulus & Carolyn Beard, Div. III Greg Moon & Elizabeth Crespo, Div. IV Felix & Sonia Schibli

By Maggie Green

"Ladies and gentlemen, we have a winner," is a phrase heard here in Nevada, that definitely can be applied to this year's Desert Sands Festival (November 21-23, 1997) hosted by BILL RAY.

This event is a must do and a great way to treat yourself before you jump into the holiday madness. Upon arrival at Sam's Town, Las Vegas, Nevada, you find yourself transported to a different world. In case you haven't been there, Sam's Town has a western theme and a 25,000 square foot atrium complete with garden pathways, lush greenery, waterfalls, a mountain, animated characters, and a water and laser light show that will absolutely knock your socks off. The atrium is a great place to take a break from dancing, chat with friends, or just loose yourself in another world for a few minutes. But if you are not interested in relaxing, Sam's Town has its own department store sized Western Emporium that carries just about anything you could ever want in the way of western attire and gifts. Bill always includes a discount coupon for the Emporium in the weekend registration packets.

Why is taking a break so important to be mentioned first? There is just so much to do, see, and learn during this weekend that if you don't plan some break time you may self destruct! I don't always follow my own advice, however, and by Saturday night, practically every year, I swear that I will never be able to dance again.

Friday morning the festival kicked off with the new choreography workshops in the Sam's Town Dance Hall. The latest dances were being previewed for the judges and dancers. This segment has become so popular there is a waiting list of choreographers to enter and the floor was so crowded I opted to 'chair dance' which is probably the only reason I had enough steam to carry me through the rest of the day. Bill tells me that in 1998 he will run this part of the program in two locations so he can accommodate more choreographers and dancers.

Friday night there were three locations for dancing. Couples were in the Dance Hall and next door at the Nevada Place and line dancers in the main hall. In addition to open dancing and more evening workshops, we were entertained by team dance exhibitions by the Dry Gulch Dancers from Tucson, AZ and Country Attitude from Las Vegas, NV and a mini concert by Canadian singing star RICK TIPPE. If you have never met Rick Tippe, let me tell you he is one 'Mr. Nice Guy.' He cares about what we want to hear cause' he will ask you and listen when you tell him. Look for more good things from Rick.

Saturday morning came pretty early as the day got started with workshops and competition. Some of us were so tired we rolled out of bed and taught a morning workshop in jammies. In Las Vegas you can do just about everything as long as you have fun doing it! If you got bored during the day, you must have been at another event because there were couples and line dance competitions and workshops in four different locations until the cows came home. Come to think of it, they still haven't come home. They are lost somewhere at Sam's Town.

To give us a break, Bill lined up more outstanding entertainment Saturday night that included dance exhibitions by the

Photos by Robie Samuel

Silver Star Strutters Las Vegas NV, Michele Burton's Derringer Dancers Corning, CA, and by request, more from Rick Tippe.

Just when you thought you would catch up, Sunday morning started even earlier with team competitions, the couples competition finals, and more workshops. But all good things must come to an end, and finales are the specialty of the house at Desert Sands. This year's closing star studded program featured more from the recording sensation, Rick Tippe, and more dance team exhibitions by Sierra Lace Sonora CA, Fiesta Flamenco Las Vegas NV, and an Elvis oriented routine by the Silver Star Strutters. Couples spotlight dance exhibitions were by MIKE HALEY & PATTI MILLER from Albuquerque, NM, MARK & TIFFINEY MAXWELL from Corona CA, and RICHARD KEAR & HELEN VOSS from Saratoga, CA. There was a comedy flavored Hawaiian dance routine unlike anything we've ever seen by the absolutely whacky Coconut Sisters, of Las Vegas. In 50's styling the Greased Lightning boys JOHN BURTON from San Francisco and KRIS KUMRE from San Jose CA, and the show-girls in training CARLENE SILVA & NANCY FRANKLIN of Sonora CA.

Last and definitely not least, the Electric Reel, country western with an Irish flare of Riverdance, performed by the Desert Sands instructors. Including, if you would believe, MIKE HALEY line dancing.

Bill's cast of thousands included: DeeJays NEIL HALE, DAVE WEST, and DENNIS McGUIRE, Emcee MARK MAXWELL. B&S Video Productions (Images in Motion) taped the competition and workshop video notebooks, the DON STEER herd produced t-shirts, and many vendors selling all the latest fashions and accessories. Event coordinator JEANNE JACKSON, Line Dance Competition Coordinator KNOX RHINE, Couples Competition Coordinator DAVE SHAW, scoring by JACKMATH, floor moms BETTE RHINE, PATTI HARRIS and BARB SHAW, couples workshop instructors MIKE HALEY & PATTI MILLER, RICHARD KEAR & HELEN VOSS, RON & PATTI HARRIS, JULIE AYERS, TOM HYATT & LISA FAY, DENNIS & CONNIE McGUIRE, KEN & DIANE HAMMER, ETHEL MILNER, BILL & ELLA HAZELWOOD, MARK & TIFFINEY MAXWELL, and DAVE & BARB SHAW. Line dance instructors included: MAX PERRY, JOANNE BRADY, NEIL HALE, KNOX RHINE, SAL GONZALES, KITTY HUNSAKER, CHARLOTTE SKEETERS, JEANNE FRANK, MARY PENSEL, MICHAEL BARR, DONNA WASNICK, MICHELE PERRON, THE BUFFALO GIRLS, HEDDY ADAMS and moi - MAGGIE GREEN.

Let us not forget the many local dancers who assisted with on site and behind the scene production of this year's Desert Sands.

Being a fellow event director, I know that work on the 5th Annual Desert Sands Dance Festival has already begun, so be sure to put November 20-22, 1998 on your calendar and make your hotel reservations. I made mine before I left this year. Ask for the Desert Sands Dance Festival room rates at Sam's Town 1 800 634-6371 or at the Nevada Palace 1 800 634-6283.

Great job Bill. I'll see you in 1998, and I promise to leave my bunny slippers back in Reno.



Silver II Winners Rich & Ginna Mitch

Tribute to Bill Siebe in memory of his Contribution to Country Dancing, rec'd by Linda Siebe with Event Director, Bill Ray

Senior I Winners Kurt Hill & Sherry Pennington



Overall Male Line (1st-3rd=L to R) Duane Richards, George Thompson, Jon Smithbin (not pictured)

Choreography Winners (1st-5th=L to R) Trish Boesel (not pictured) for Baby, I'm Ready; Charlotte Skeeters for Pencil Thin Mustache; Lana Harvey for Giddyup; Johnny Montana for Fat Sally Lee; Michael Barr for Off To The Races.



Newcomer 1st Overall Western Steppers II

AA Solo Team Silver Spurs

Halloween in Harrisburg...A Hauntingly Good Time

By Amy Howansky

Where else can you see aliens, Marilyn Monroe, and a cow all dancing together, except at Halloween in Harrisburg! Held annually over Halloween in Harrisburg, PA. The UCWDC sanctioned event is hosted by JEFF BARTHOLOMEW, and coordinated by volunteers from Country Magic.

What makes Halloween in Harrisburg different than other events? Harrisburg's friendly people, entertaining competition, and quality workshops are sure to please any dance enthusiast, but the event coordinators went one step further to ensure enjoyment for all participants. The extras that make Halloween in Harrisburg a must do on any dancer's list include: constant open dancing during competition time, a truly incredible dinner show 'Harrisburg Hugs and Kisses', and the Saturday night costume party.

Wanting to maintain a customer focus, Country Magic and Jeff Bartholomew cycled the entire event schedule around open dancing time. "We wanted to return to what got us here...dancing," said Jeff. Pennsylvania Classic Productions provided a brand new, huge, floating dance floor. After covering the hotel's ballroom floor with 24,000 sqft. of danceable space, there was still 10,000 sqft. of dance floor left to set up in other rooms.

GROVER T. SOLITAIRE deejayed the country room, DEBBIE RAMSEY-BOZ and WESLEY "THE BOZ" coordinated the dancing and Jack & Jill action in the swing room, while MAX PERRY kept the line dance area hopping. All of the floor space and the great deejays meant that event goers could find open dancing at any time, day or night, even during competition.

AMY COLE from Weymouth, MA, met lots of people out on the line dance floor during her first trip to Harrisburg. "No one judges you badly here with comments like 'they can't dance', the way some people do at pop music clubs," said Amy. Particularly interested in the amount and diversity of dance at Harrisburg was KAY WALKER from Curwensville, PA.

Her experience in ballroom competitions created in her a passion for all forms of dance. Kay, at 67 years young, stated assuredly that her first trip to Harrisburg was not her last.

DEBBIE RAMSEY also expressed appreciation to Harrisburg coordinators for promoting all kinds of dance, and giving swing enthusiasts room to do their own thing. "Jeff has been very supportive of what we do," explained Debbie.

Harrisburg also supported all forms of competition by having categories for swing and hustle in addition to the standard classic and showcase country divisions. The line dance competition boasted 35 contestants dancing 83 entries. ELISE HOLBROOK from Oxford, PA, attended Harrisburg to watch her sister compete in team line dance. Even though Elise's friends at school don't dance country, Elise got into country music and line dancing when, first her sister, and then her mom, became interested in dancing and encouraged Elise to do the same.

For the third year in a row, experienced contestant, SUZIE FAUCHER, traveled 10 hours from Maine to compete in Pro-Am and as part of an all female line dance team. Enjoying the challenge of competition, Suzie said she continues to drive all the way to Pennsylvania because the people are friendly, and the Halloween party makes Harrisburg one of the most fun events.

Suzie dressed as Speedy Gonzales on Saturday night, she admitted that she usually likes to very glitzy both on and off the competition floor. Maybe your friends claim that you are a clown when you dance. Do you west coast like a harem girl, or waltz like an angel? Well, you would have fit right in during highlighted, traditional Harrisburg costume party. The children's contest featured superheros, angels, and even a certain event director's little dog dressed up like a pumpkin. While the dog chased balloons, Jeff Bartholomew treated the costumed kids to ice cream cake.

Adult contestants paraded around the floor displaying their creative talents with costumes ranging from the sexiest Marilyn Monroe to the smallest baby in a crib. Other winners were:

the scariest alien, the most original group bubble bath, and the best theme went to a huge queen of hearts, with her entourage. Word has it that the queen, who heralds from Oneonta, took top costume honors last year disguised as a medieval mythical man with large horns. We'll have to keep an eye on that dancer next year!

The best part of the costume party was the novice Jack & Jill two step contest. Perhaps the cow dancing with the biker woman distracted the judges because they requested more time to make their final decision. Also spotted on the dance floor was Catwoman, a second Marilyn Monroe, and a polygamist with three of his brides.

Not everyone danced in costume. Fifteen year old DANIEL MIZERACK, who enjoys dancing and competing said, "I don't get into it that much anymore." Those who chose to skip the costume party had plenty of space for open dancing in the country, line dance and swing rooms.

Besides its costume party, Harrisburg is also known for dazzling dinner shows. This year we showcased the comedy and dance talents of MARK and TIFFANY MAXWELL during their fiery interpretation of the devil meeting Johnny down in Georgia. CODY MELIN and RESA HENDERSON displayed their precision and grace with a lovely waltz. BARRY DURAND and LISA AUSTIN performed a jazzy 'big spender' routine, as well as a delightful rendition of Dorothy and her friends in OZ.

The dinner highlighted the American style, Latin rhythm dancing of professional ballroom champions BOB POWERS and JULIA GORCHACOVA. Bob and Julia electrified the crowd with their flexibility and dance expression. Julia's costumes thrilled the crowd too.

During the dinner show, costume party, competition, and open dancing activities, Harrisburg staffers raised funds to help support LARRY and LAURIE SEPULVADO with their medical bills. GRUBB and MARY MELLEITE of Dream Catchers Video Service produced a video hug-a-gram by going from table to table, taking donations, and recording personal messages. Everyone at the table that raised the most money received a free video of the dinner show performances.

A 50/50 raffle and personal contributions also added to the fund. Jeff Bartholomew was impressed by the generosity of fellow dancers who donated Jack & Jill winnings, weekend staff paychecks, and raffle winnings to the Sepulvado cause. "I know these dancers who are donating money, and many of them are reaching deep, and giving a lot", commented Jeff. Harrisburg dancers raised \$2260. by the end of the weekend.

Jeff was also touched by a gift given to him by his volunteer staff. The gift was a wonderful waltz performed by A.T.KINSON and BECKY HAMMOCK. Jeff proudly said that it was the first time he received such a thank you from a support staff.

Jeff expressed kudos to the Country Magic volunteer staff of MIS FOSTER the event coordinator, VICKI WAGNER internal communications manager, JILL and JONATHAN STAHL set design and manufacture, TAMI CARL vendor coordinator, MARY JANE and PAUL KASPER hospitality suite coordinators, CHIP BANZHOFF event comptroller, and JOE and MICKI JIAO official huggers and kissers.

Special thanks, in the form of a first time "Volunteers of the YEAR" award went to BARB and ROY ASTON for their never ending dance devotion. Barb and Roy built and installed the dance floor, prepared registration packets, and even had energy left to engrave all of the plaques.

Jeff epitomized the friendly attitude of Halloween in Harrisburg when he shared a group hug with a Canadian dance team. Jeff explains, "I always start my workshops by having everyone hug a stranger. About fifteen years ago, someone dubbed in the 'Harrisburg Hug' and the name just stuck. Add that to the chocolate Hershey kisses we give out in staff hospitality bags and you get "Harrisburg Hugging and Kissing".

With the friendly attitudes, hours of dancing, exciting performances, and of course, the costume party, Halloween in Harrisburg is a must for every dancer.!

THE FIRST ANNUAL JAMBOREE BC

November 8, 1997, Vancouver, British Columbia

Reported by Lisa Strong

Event Director, BILL BADER warmly greeted the more than three hundred competitors and participant of the first annual Jamboree BC (formerly "Spirit of the West") in Vancouver, British Columbia. Our morning opened with a celebration of youth. SARAH RAYMOND, last year's winner in the individual youth division, danced to the hand clappin' beat of "Wild Wild West". A group of students from Alexander Robinson Elementary in Maple Ridge, BC had the crowd laughing to their comedic line dance routines.

Jamboree BC focused on what we as line dancers want from a good event: chances to learn new dances, and opportunities for other good dancers to entertain us. The event met all these expectations and more. Superb emceeing from LYNDA TAYLOR and BILL BADER, skillful deejaying from HANK GOOSENS and AL SERFAS, and an extremely well paced schedule contributed to this professionally organized event. Hats off to Bill Bader and his team of volunteers.

An amazing group of nine choreographers: MICHAEL BARR, CHARLOTTE SKEETERS, JIM ANDERSON, RAE CASILIO, ROJ BOOIMAN, CLAIRE GENT, GRANT GADBOIS, BEV SUTHERLAND, ROB GENT, SHEILA SMITH, DEE CRESDEE and EMBER SCHIRA faced the challenge of teaching a new line dance to a multi-level group of participants. We often heard among the dancers, "What was the name of that dance?" and "Oh, just one more time. I almost have it." One dance would be raised above all and be crowned with first place honors.

This year the dance was Hey Bruce choreographed by MICHAEL BARR. The participants cheered and clapped as Michael demonstrated the dance. The music was country My Girl performed by Alabama, but the dance moved differently. Michael called it a 'hustle line dance'. But first, what was the hustle? The hustle line dance apparently originated in the 1970's with the movie Saturday Night Fever. The new hustle, as it is known today, follows the same three count rhythmic pattern of 8-1-2-3. This pattern can be danced to hustle music style, as well as standard 4/4 music, which is the style of most country tunes. Michael's innovative choreography incorporated this rhythm into his new 48 count 2-wall line dance.

Hey Bruce had caught the attention of many of the Greater Vancouver line dance instructors, even before the tally of the votes were completed. The dance is being taught by many local instructors since the event.

The second place winner for new choreography was a collaborative effort among DEE CRESDEE, EMBER SCHIRA and SHEILA SMITH from Vancouver. She used It's Alright, a 48 count, four wall intermediate line dance. As she taught the dance, Dee repetitively used the phrase "it's alright to...". After the teaching component was complete, most of the dancers realized that she was using the cue 'it's alright' to reinforce the name of their dance. Good planning on Dee's part. The same trio choreographed Jukebox Jive the winning new choreography dance from 1997 Cowichan Goes Country.

If the crowds reaction is a good indicator of a hit line dance then Jim and Rea have made the grade! As they demonstrated their dance, eyebrows raised, oohs and aahs could be heard, and then a calm silence. Participants were drawn to their every move. JIM ANDERSON and RAE CASILIO from Vancouver Island, BC took third place honors with Jump on Cowboy, a 64 count, one wall dance to the song Natural Born Lovers by BRADY SEALS.

The Choreographers Choice Award was selected by the choreographers themselves. The winning dance was Jim and Rae's Jump on Cowboy. A very special pioneer award was presented to WENDA HEARD. Thirteen years ago Wenda began instructing line dance in the Fraser Valley region of BC. As the popularity in line dancing grew, she added classes in the Greater Vancouver area. Wenda continues to be active in the line dancing community as an instructor in Fraser Valley and in Greater Vancouver. Many of our current line dance

instructors have participated in Wenda's classes. Many of these instructors were present at Jamboree BC and shared with Wenda her surprise and her glory.

The men's 'outlaw showdown' division was won by GRANT GADBOIS, 1996 CWDI advanced division champion. JOANNE NICHOLSON won first place in the women's 'outlaw showdown' division.

Five other competitors completed the compliment of the days events. Over eighty dancers from Greater Vancouver, the Fraser Valley and Vancouver Island competed as individuals or as part of a team. The first place winning mini-team (2 or 3 dancers) was KIRSTEN and LEN PERSON from Burnaby, BC. Kirsten also danced as part of the winning large team Western Spirit. The first place winning small team was Mustang Sally & the Funky Bunch. This group consisted of CHRISTY FOX, SANDRA BOTTESELLE, DOLLINA MONTGOMERY, SANDY STEWART, MICHELE McLAURIN and MARCI McLAURIN. The first place winning large team was Western Spirit from Greater Vancouver. The ten dancer team was a joy to watch. Over the years the team has won many awards including a first place finish at Cowichan Goes Country 1987 in Mill Bay, Vancouver Island.

I feel Jamboree BC had at least three unsung heroes. Not every dance can finish first, and not every dancer will finish in first place. In the individual outlaw showdown division LOU BONGIOVANNI danced a medley to Diana. Lou had the audience's attention with his unique and unexpected presentation. His artistry leaned more towards a classical style than country by combining elements of ballroom, Irish step dancing, and country movements. Lou's interpretation of the music was emotional and touching.

CLAIRE GENT from Vancouver Island was in the inopportune position of being the first choreographer of the morning to instruct a dance. Her dance Jitterbug Rug is a 48 count, 2-wall, intermediate line dance with the suggested music Sugar Bee by Willie and the Poor Boys. As Claire said, "This is a dance with attitude". One we will be seeing on our dance floors soon.

GRANT GADBOIS from Vancouver choreographed No Worries a 48 count, 2 wall cha cha line dance with the suggested music Bailando performed by the Texas Tornados. He introduced a new twist to a kick-ball-change move, a heel-ball step forward. No Worries has very smooth transitions. This dance definitely deserves a second look.

We salute our out of province guests. Choreographers, MICHAEL BARR and CHARLOTTE SKEETERS traveled from California to join us, and one participant was visiting from New Zealand.

Michael Barr felt that Charlotte Skeeters has probably put out her most creative piece of choreography. Pencil Thin Mustache is the name-attitude is the game. Way to go Charlotte!

The event schedule allowed for some free dancing throughout the day with about 2 hours of general dancing in the evening. Dancing along side the choreographers was exhilarating. We danced Michael Barr's Black Dresses, Stuck on Hold, Backroads and A Waltz in Time. Charlotte Skeeters' Too Hip Gotta Go; Rob Gent's Hillbilly Rock, Hillbilly Roll; Dee Credee's Cha Cha Fresca; Sheila Smith's Hop Skip and a Vine; Sheila Smith, Dee Credee and Ember Schira's Jukebox Jive; and Bill Bader's Boot Scootin' Boogie, Cowgirl's Twist, a.k.a. The Shake, Home on the Range, and Thump Therapy. These dances were extremely popular. Other popular dances that filled the floor were: Along for the Ride, Callin' the Blues, Cannibal Stomp, Dancin' with You, Electric Reel, Fly Like a Bird, Jose Cuervo 97, Love Letters, Louisiana Hot Sauce, Shamrock Shake, Shipwrecked, Swing Time Boogie, weekdays, and You Know.

Jamboree BC was an enormous success! We invite you all to join us next year for Jamboree BC 1998, Saturday 7, 1998. Registration for competitors and participants has already begun.



CDL
February 1998
Dance Step
Descriptions



BOOGIE BACK TO TEXAS

Choreographed by CHARLOTTE BUEHRER

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: All songs for dancing by Asleep At The Wheel - "House Of Blue Lights" / "Choo Choo Boogie" / "Beat Me Daddy (Eight To The Bar)" / "Get Your Kicks On) Route 66"; "Wheel Keeps On Rollin'" by The Tractors (learn); "Baby Likes To Rock It" by The Tractors (learn)

Note:

BEAT/STEP DESCRIPTION

Single Toe Fans

- 1 Fan Right toe to the right
- 2 Bring Right toe back to center
- 3 Fan Left toe to the left
- 4 Bring Left toe back to center
- 5 - 8 Repeat beats 1 through 4

Double Toe Fans

- 9 Fan Right toe to the right
- 10 Bring Right toe back to center
- 11, 12 Repeat beats 9 and 10
- 13 Fan Left toe to the left
- 14 Bring Left toe back to center
- 15, 16 Repeat beats 13 and 14

Forward Struts

- 17 Step forward onto Right heel
- 18 Slap Right toe down onto floor
- 19 Step forward onto Left heel
- 20 Slap Left toe down onto floor
- 21 - 24 Repeat beats 17 through 20

Weave Right, Scuff

- 25 Step to the right on Right foot
- 26 Cross Left foot over Right and step
- 27 Step to the right on Right foot
- 28 Cross Left foot behind Right and step

- 29 Step to the right on Right foot
- 30 Cross Left foot over Right and step
- 31 Step to the right on Right foot
- 32 Scuff Left foot forward

Weave Left, Scuff

- 33 Step to the left on Left foot
- 34 Cross Right foot over Left and step
- 35 Step to the left on Left foot
- 36 Cross Right foot behind Left and step
- 37 Step to the left on Left foot
- 38 Cross Right foot over Left and step
- 39 Step to the left on Left foot
- 40 Scuff Right foot forward

Turning Step-Scuffs

- 41 Step forward on Right foot making a 1/8 turn CCW with the step
- 42 Scuff Left foot forward
- 43 Step forward on Left foot making a 1/8 turn CCW with the step
- 44 Scuff Right foot forward
- 45 Step forward on Right foot making a 1/8 turn CCW with the step
- 46 Scuff Left foot forward
- 47 Step forward on Left foot making a 1/8 turn CCW with the step
- 48 Scuff Right foot forward

You have now make a 1/2 CCW turn.

Shoulder Shakes

- 49 - 52 Step forward on right foot and shake shoulders on these four beats while bending forward and downward
- 53 - 55 Shift weight back to Left foot and shake shoulders on these three beats while straightening back up
- 56 Place Left foot next to Right

BEGIN AGAIN

Inquiries: Charlotte Buehrer, (618) 654-3912

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. **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.

ALOHA SNAP

Choreographed by EILEEN M. WILLIAMS

Yes, there is country dancing in Hawaii! I'm the president of the Maui Paniolo Dance Association and also hold my own dance every Saturday night. I choreographed this dance for my students. Try It with whatever song you like as it fits several. Choose your own speed....whatever feels comfortable for you.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Save This One For Me" by Rick Trevino (124 BPM); "John Deere Green" by Joe Diffie (130 BPM); "Little Deuce Coupe" by James House And The Beach Boys (132 BPM); "Whiskey Under The Bridge" by Brooks & Dunn (140 BPM); "Your Tattoo" by Sammy Kershaw (148 BPM); "Do It Again" by Jeff Carson (152 BPM)

BEAT/STEP DESCRIPTION

Side Struts With Finger Snaps

- 1 Angle body to the right and step to the right on Right toe while swinging both hands up at shoulder level to the right
- 2 Snap Right heel down onto floor while swinging both hands down to center and snapping fingers
- 3 Angle body to the left and step Left toe behind Right heel while swinging both hands up at shoulder level to the left
- 4 Snap Left heel down onto floor while swinging both hands down to center and snapping fingers
- 5 Angle body to the right and step to the right on Right toe while swinging both hands up at shoulder level to the right
- 6 Snap Right heel down onto floor while swinging both hands down to center and snapping fingers
- 7 Angle body to the left and step Left toe behind Right heel while swinging both hands up at shoulder level to the left
- 8 Hold with Left heel raised, swinging both hands down to center and snapping fingers

Weave Left, Toe Touch With Finger Snaps

- 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 Cross Right foot over Left and step
- 13 Step to the left on Left foot
- 14 Cross Right foot behind Left and step
- 15 Step to the left on Left foot
- 16 Touch Right toe next to Left foot while holding both hands up about chest level and snapping fingers

Right Diagonal Lock Step, Step-Touch, Left Diagonal Lock Step, Turn, Touch

- 17 Step forward and diagonally to the right on Right foot
- 18 Slide Left foot up and to other side of Right foot
- 19 Step to the right on Right foot
- 20 Touch Left toe next to Right foot
- 21 Step forward and diagonally to the left on Left foot
- 22 Slide Right foot up and to other side of Left foot
- 23 Step to the left on Left foot making a 1/4 turn CCW with the step
- 24 Touch Right toe next to Left foot

Step Back, Together, Cross, Unwind, Hop-Hooks

- 25 Step back on Right foot
- 26 Step Left foot next to Right
- 27 Cross Right foot over Left
- 28 Unwind 1/2 turn CCW (weight on Left foot)
- 29 Hop slightly on Right foot while hooking Left foot in front of Right shin
- 30 Step Left foot next to Right
- 31, 32 Repeat beats 29 and 30

BEGIN AGAIN

Inquiries: Eileen M. Williams, (808) 669-4358

THE CURTSY CROSS

Choreographed by JIM VIVIS

DESCRIPTION: Contra Line Dance

MUSIC: "You Better Think Twice" by Vine Gill (slow); "Someone Had To Teach You" by Wade Hayes (dance)

Note: Dancers start with ladies on one side and men on the other facing them offset.

BEAT/STEP DESCRIPTION

Forward Walk, Touch, Walk Back, Touch, Repeat

- 1 Walk forward on Right foot
- 2 Walk forward on Left foot
- 3 Walk forward on Right foot
- 4 Touch Left foot behind Right while bending Right knee
- 5 Walk back on Left foot
- 6 Walk back on Right foot
- 7 Walk back on Left foot
- 8 Touch Right foot next to Left

9 -16 Repeat beats 1 through 8

CCW Military Turn, Right Kick-Ball Change, Vine Right, Touch

- 17 Step forward on Right foot
- 18 Pivot 1/4 turn CCW on Right foot and shift weight to Left foot
- 19 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 20 Shift weight onto Left foot

Lines switch sides....

- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Touch Left foot next to Right

CW Military Pivots, Vine Left, Touch

- 25 Step forward on Left foot
- 26 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 27, 28 Repeat beats 25 and 26

Lines switch sides....

- 29 Step to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step to the left on Left foot
- 32 Touch Right foot next to Left

Walk Back, Turn, Vine Left, Touch

- 33 Walk back on Right foot
- 34 Walk back on Left foot
- 35 Walk back on Right foot
- 36 Pivot 1/4 turn CW

Lines are now facing each other again.

- 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

BEGIN AGAIN

Inquiries: Jim Vivis, (814) 322-4813

RYESGIRL

Choreographed by YVONNE & DYKA HOLLAND

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Amarillo By Morning" by George Strait (teach); "Girls With Guitars" by Wynonna Judd (dance); "Girl From The USA" by Rye Brothers (dance)

BEAT/STEP DESCRIPTION

CCW Military Pivots, Heel Touches

- 1 Step forward on Right foot
- 2 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 3, 4 Repeat beats 1 and 2
- 5 Touch Right heel forward
- 6 Step Right foot next to Left
- 7 Touch Left heel forward
- 8 Step Left foot next to Right

Side Toe Touches, Heel-Toe Struts Forward

- 9 Touch Right toe to the right
- 10 Step Right foot next to Left
- 11 Touch Left toe to the left
- 12 Step Left foot next to Right
- 13 Step forward onto Right heel
- 14 Drop Right toes down on floor and clap hands
- 15 Step forward onto Left heel
- 16 Drop Left toes down on floor and clap hands
- 17 - 20 Repeat beats 13 through 16

Diagonal Steps Back With Claps

- 21 Step back and diagonally to the right on Right foot
- 22 Clap hands
- 23 Step back and diagonally to the left on Left foot
- 24 Clap hands
- 25 - 28 Repeat beats 21 through 24

Rolling Turn Right, Stomp, Rolling Turn Left, Scuff

- 29 Step to the right on Right foot and begin a full CW turn traveling to the right
- 30 Step on Left foot and continue full CW traveling turn
- 31 Step on Right foot and complete full CW traveling turn
- 32 Stomp Right foot next to Left
- 33 Step to the left on Left foot and begin a 1 1/4 CCW turn traveling to the left
- 34 Step on Right foot and continue full 1 1/4 traveling turn
- 35 Step on Left foot and complete full 1 1/4 traveling turn
- 36 Scuff Right foot forward

Lock Step, Step-Stomp

- 37 Step forward on Right foot
- 38 Slide Left foot up and to other side of Right heel
- 39 Step forward on Right foot
- 40 Stomp Left foot next to Right (stomp down)

Note - Option for beats 29 through 31: Instead of a rolling turn, execute a vine to the right. Option for beats 33 through 35: Instead of a rolling turn, execute a vine to the left turning 1/4 turn CCW on beat 35.

BEGIN AGAIN

Inquiries: Yvonne & Dyka Holland, 7 Greenbank Close, Trimdon Village, Co. Duram, United Kingdom TS29 6JR



ROCKIN' JOSIE JO

Choreographed by JAMES GREGORY & JEAN GARR (jg2)

This dance was choreographed for and premiered at Josie & John Neel's Atlantic Seashore Dance Faire UCWDC Worlds competition dance in February 1994.

DESCRIPTION: Line Dance

MUSIC: "Rock My World (Little Country Girl) by Brooks & Dunn; "Redneck Rhythm & Blues" by Brooks & Dunn

BEAT/STEP DESCRIPTION

Toe Touches

- 1 Touch Right toe forward
- 2 Touch Right toe next to Left instep
- 3 Touch Right toe to the right
- 4 Step Right foot next to Left
- 5 Touch Left toe forward
- 6 Touch Left toe next to Right instep
- 7 Touch Left toe to the left
- 8 Step Left foot next to Right

Toe-Heel Struts Forward, Rock Steps

- 9 Keeping Left foot in place, step slightly forward on ball of Right foot
- 10 Slap Right heel down on floor
- 11 Keeping Right foot in place, step back and rock onto ball of Left foot
- 12 Slap Left heel down on floor
- 13 Rock forward on Right foot
- 14 Rock back onto Left foot
- 15, 16 Repeat beats 13 and 14

Syncopated Heel Switches, Hold & Clap, Vine Right, Turn & Brush

- 17 Touch Right heel slightly forward of Left foot
- & Step Right foot to home
- 18 Touch Left heel slightly forward of Right foot
- & Step Left foot to home
- 19 Touch Right heel slightly forward on Left foot
- 20 Hold and clap hands
- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Pivot 1/4 turn CW on ball of Right foot while brushing Left foot forward

Side Steps With Shoulder Shimmies, Holds With Claps

- 25 Step to the left on Left foot and shimmy shoulders
- 26 Continue to shimmy shoulders
- 27 Touch Right foot next to Left
- 28 Hold and clap hands
- 29 Step to the right on Right foot and shimmy shoulders
- 30 Continue to shimmy shoulders
- 31 Step Left foot next to Right
- 32 Hold and clap hands

BEGIN AGAIN

Inquiries: James Gregory & Jean Garr, (919) 779-1044

DAB (BAD, BACKWARDS)

Choreographed by DORIS & DARRELL ALDRICH

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Billy B. Bad" by George Jones (148 BPM); "Do You Wanna Make Something Of It" by Jo Dee Messina (144 BPM); "Barometer Soup" by Jimmy Buffett (132 BPM); "I Ain't Never" by BR5-49 (128 BPM); "Cowboy Beat" by The Bellamy Brothers (144 BPM); "Boogie & Beethoven" by The Gatlin Brothers (144 BPM); "When The Sun Goes Down" by Mickey Utley (140 BPM)

BEAT/STEP DESCRIPTION

Cross Rocks, Steps, Steps Forward, Scuffs, Repeat

- 1 Cross Left foot over Right and step
- 2 Rock back onto Right foot
- 3 With Left foot still crossed over Right, rock forward onto Left foot
- 4 Scuff Right foot forward
- 5 Cross Right foot over Left and step
- 6 Rock back onto Left foot
- 7 With Right foot still crossed over Left, rock forward onto Right foot
- 8 Scuff Left foot forward

9 - 16 Repeat beats 1 through 8

Vine Left, Touch, Vine Right, Turn, Stomp

- 17 Step to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Step to the left on Left foot
- 20 Touch Right foot next to Left
- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot making a 1/2 turn CW with the step
- 24 Stomp Left foot next to Right (stomp down)

Steps Back, Touch, Forward Shuffles

- 25 Walk back on Right foot
- 26 Walk back on Left foot
- 27 Walk back on Right foot
- 28 Touch Left foot next to Right
- 29&30 Shuffle forward (LRL)
- 31&32 Shuffle forward (RLR)

CW Military Pivot, Forward Shuffles, Stomps

- 33 Step forward on Left foot
- 34 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 35&36 Shuffle forward (LRL)
- 37&38 Shuffle forward (RLR)
- 39 Stomp Left foot next to Right
- 40 Stomp Right foot next to Left

Modified Monterey Turn, Side Toe Touches

- 41 Touch Right toe to the right
- 42 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 43 Touch Left toe to the left
- 44 Pivot 1/4 turn CW and step Left foot next to Right
- 45 Touch Right toe to the right
- 46 Step Right foot next to Left
- 47 Touch Left toe to the left
- 48 Step Left foot next to Right

Vine Right, Touch, Vine Left, Stomp

- 49 Step to the right on Right foot
- 50 Cross Left foot behind Right and step
- 51 Step to the right on Right foot
- 52 Touch Left foot next to Right
- 53 Step to the left on Left foot
- 54 Cross Right foot behind Left and step
- 55 Step to the left on Left foot
- 56 Stomp Right foot next to Left (stomp down)

BEGIN AGAIN

Inquiries: Doris & Darrell Aldrich, (616) 796-2906

PEGGY'S FOOT BOOGIE SHUFFLE

Choreographed by PEGGY COLE

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "Mirror, Mirror" by Diamond Rio; "Baby Likes To Rock It" by The Tractors

BEAT/STEP DESCRIPTION

Toe Fans

- 1 Fan Right toe to the right
- 2 Bring Right toe back to center
- 3, 4 Repeat beats 1 and 2
- 5 Fan Left toe to the left
- 6 Bring Left toe back to center
- 7, 8 Repeat beats 5 and 6

Foot Boogies

- 9 Fan Right toe to the right
- 10 Fan Right heel to the right
- 11 Bring Right heel back to next to Left heel
- 12 Bring Right toe back to next to Left toe
- 13 Fan Left toe to the left
- 14 Fan Left heel to the left
- 15 Bring Left heel back to next to Right heel
- 16 Bring Left toe back next to Right toe

CCW Military Pivots, Forward Shuffles

- 17 Step forward on Right foot
- 18 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 19, 20 Repeat beats 17 and 18
- 21&22 Shuffle forward (RLR)
- 23&24 Shuffle forward (LRL)

CCW Military Pivot, Forward Shuffles, Right Foot

Stomps

- 25 Step forward on Right foot
- 26 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 27&28 Shuffle forward (RLR)
- 29&30 Shuffle forward (LRL)
- 31, 32 Stomp Right foot next to Left twice

BEGIN AGAIN

Inquiries: Peggy Cole, (209) 642-2430

MOVIN' NICE AND EASY CHA CHA (Partners)

Choreographed by LYNN KARLIN

DESCRIPTION: One-Wall Line Dance

STARTING POSITION: Right Side-By Side position

DIFFICULTY LEVEL: Intermediate

MUSIC: "Where Is My Baby Tonight" by Lee Roy Parnell,
"Oh Girl" by Vince Gill

BEAT/STEP DESCRIPTION

Rock Steps, Cha-Cha-Chas

- 1 Step forward on Left foot
- 2 Rock back onto Right foot
- 3&4 Cha-Cha-Cha backward (LRL)
- 5 Step back on Right foot
- 6 Rock forward onto Left foot
- 7&8 Cha-Cha-Cha forward (RLR)

MAN

LADY

Lady's Turn, Rock Steps, Cha-Cha-Cha

Release Left hands and raise Right hands...

- | | |
|--|---|
| 9 Step forward on Left foot | Step forward on Left foot |
| 10 Rock back onto Right foot | Pivot 1/2 turn CW on Left foot and shift weight to Right foot |
| 11&12 Cha-Cha-Cha in place (LRL) | Cha-Cha-Cha (LRL) making a 1/2 CW turn on these steps* |
| <i>Rejoin Left hands returning to Right Side-By Side position.</i> | |
| 13 Step back on Right foot | Step back on Right foot |
| 14 Rock forward onto Left foot | Rock forward onto Left foot |
| 15&16 Cha-Cha-Cha forward (RLR) | Cha-Cha-Cha forward (RLR) |

*Option: Lady may elect to execute 2 full CW turns for beats 9 through 12 above.

Man And Lady's Tandem Turn, Rock Steps, Cha-Cha-Cha

Release Left hands and raise Right hands...

- | | |
|--|-------------|
| 17 Step forward on Left foot | Same as man |
| 18 Pivot 1/2 turn CW on Left foot and shift weight to Right foot | Same as man |
| 19&20 Cha-Cha-Cha (LRL) making a 1/2 CW turn on these steps | Same as man |
| 21 Step back on Right foot | Same as man |
| 22 Rock forward onto Left foot | Same as man |
| 23&24 Cha-Cha-Cha forward (RLR) | Same as man |

Rejoin Left hands returning to Right Side-By Side position.

Cross Rocks, Sideways Cha-Cha-Chas

- 25 Turning body diagonally to the right, cross Left foot over Right and step
- 26 Rock back onto Right foot
- 27&28 Turn body forward and Cha-Cha-Cha to the left (LRL)
- 29 Turning body diagonally to the left, cross Right foot over Left and step
- 30 Rock back onto Left foot
- 31&32 Turn body forward and Cha-Cha-Cha to the right (RLR)

Syncopated Cross Steps

- 33 Turning body diagonally to the right, cross Left foot over Right and step
- & Rock back onto Right foot in place
- 34 Step Left foot next to Right
- & Step Right foot next to Left
- 35 Cross Left foot over Right and step
- & Rock back onto Right foot in place
- 36 Step Left foot next to Right
- 37 Turning body diagonally to the left, cross Right foot over Left and step
- & Rock back onto Left foot in place
- 38 Step Right foot next to Left
- & Step Left foot next to Right
- 39 Cross Right foot over Left and step
- & Rock back onto Left foot in place
- 40 Step Right foot next to Left

Rock Steps, Cha-Cha-Chas

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

Cross Skips, Cha-Cha-Cha, Rock Steps, Cha-Cha-Cha, Repeat

- 49 Cross Left foot over Right and skip slightly onto Left foot
- 50 Cross Right foot over Left and skip slightly onto Right foot
- 51&52 Cha-Cha-Cha in place (LRL)
- 53 Step back on Right foot
- 54 Rock forward onto Left foot
- 55&56 Cha-Cha-Cha in place (RLR)
- 57 - 64 Repeat beats 49 through 56

MAN

LADY

CW Military Pivot, CW Military Turn

Release Left hands and raise Right hands. Lady turns under upraised Right hands...

- | | |
|--|---|
| 65 Step forward on Left foot | Step forward on Left foot |
| 66 Pivot 1/2 turn CW on Left foot and shift weight to Right foot | Pivot 1/2 turn CW on Left foot and shift weight to Right foot |
| 67 Step forward on Left foot | Cross Left foot over Right and step beginning a 1/4 turn CW with the step |
| 68 Pivot 1/4 turn CW on Left foot and shift weight to Right foot | Step Right foot next to Left completing 1/4 CW turn |

Rejoin Left hands returning to Right Side-By Side position.

BEGIN PATTERN AGAIN

Inquiries: Lynn Karlin, (207) 338-4814



MOVIN' NICE AND EASY CHA CHA (Solo)

Choreographed by LYNN KARLIN

DESCRIPTION: One-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Where Is My Baby Tonight" by Lee Roy Parnell;
"Oh Girl" by Vince Gill

BEAT/STEP DESCRIPTION

Rock Steps, Cha-Cha-Chas

- 1 Step forward on Left foot
- 2 Rock back onto Right foot
- 3&4 Cha-Cha-Cha backward (LRL)
- 5 Step back on Right foot
- 6 Rock forward onto Left foot
- 7&8 Cha-Cha-Cha forward (RLR)

MAN

LADY

CW Military Pivot, Turning Cha-Cha-Cha, Rock Steps, Cha-Cha-Cha, Repeat

- 9 Step forward on Left foot
- 10 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 11&12 Cha-Cha-Cha (LRL) making a 1/2 turn CW
- 13 Step back on Right foot
- 14 Rock forward onto Left foot
- 15&16 Cha-Cha-Cha forward (RLR)

- 17 - 24 Repeat beats 9 through 16

Cross Rocks, Sideways Cha-Cha-Chas

- 25 Turning body diagonally to the right, cross Left foot over Right and step
- 26 Rock back onto Right foot
- 27&28 Turn body forward and Cha-Cha-Cha to the left (LRL)
- 29 Turning body diagonally to the left, cross Right foot over Left and step
- 30 Rock back onto Left foot
- 31&32 Turn body forward and Cha-Cha-Cha to the right (RLR)

Syncopated Cross Steps

- 33 Turning body diagonally to the right, cross Left foot over Right and step
- & Rock back onto Right foot in place
- 34 Step Left foot next to Right

- & Step Right foot next to Left
- 35 Cross Left foot over Right and step
- & Rock back onto Right foot in place
- 36 Step Left foot next to Right
- 37 Turning body diagonally to the left, cross Right foot over Left and step
- & Rock back onto Left foot in place
- 38 Step Right foot next to Left
- & Step Left foot next to Right
- 39 Cross Right foot over Left and step
- & Rock back onto Left foot in place
- 40 Step Right foot next to Left

Rock Steps, Cha-Cha-Chas

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

Cross Skips, Cha-Cha-Cha, Rock Steps, Cha-Cha-Cha, Repeat

- 49 Cross Left foot over Right and skip slightly onto Left foot
- 50 Cross Right foot over Left and skip slightly onto Right foot
- 51&52 Cha-Cha-Cha in place (LRL)
- 53 Step back on Right foot
- 54 Rock forward onto Left foot
- 55&56 Cha-Cha-Cha in place (RLR)

- 57 - 64 Repeat beats 49 through 56

CW Military Pivot, CW Military Turn

- 65 Step forward on Left foot
- 66 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 67 Step forward on Left foot
- 68 Pivot 1/4 turn CW on Left foot and shift weight to Right foot

BEGIN AGAIN

Inquiries: Lynn Karlin, (207) 338-4814

PRAIRIE STOMP

Choreographed by ARNOLD STREBE

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Must've Had A Ball" by Alan Jackson (teach);
"Down In A Ditch" by Joe Diffie (dance)

BEAT/STEP DESCRIPTION

Toe And Heel Touches, Forward Stomps, Holds

- 1 Touch Right toe next to Left instep
- 2 Touch right heel next to Left instep
- 3 Stomp forward on Right foot
- 4 Hold and clap hands
- 5 Touch Left toe next to Right instep
- 6 Touch Left heel next to Right instep
- 7 Stomp forward on Left foot
- 8 Hold and clap hands
- 9 - 16 Repeat beats 1 through 8

Walk Back, Hitch & Slap, CW Military Turn, Stomps

- 17 Walk back on Right foot
- 18 Walk back on Left foot
- 19 Walk back on Right foot

- 20 Hitch Left knee and slap thigh with Left hand
- 21 Step forward on Left foot
- 22 Pivot 1/4 turn CW on Left foot and shift weight to Right foot
- 23 Stomp Left foot next to Right
- 24 Stomp Right foot next to Left

Jumps, Turns, Jumps, Stomps

- 25 Jump feet apart
- 26 Jump feet home together
- 27 Jump feet apart
- 28 Jump making a 1/2 turn CW bringing feet together
- 29 Jump feet apart
- 30 Jump feet together
- 31 Jump feet apart
- 32 Jump forward onto both feet bringing feet together
- 33 Stomp Right foot next to Left
- 34 Stomp Left foot next to Right
- 35, 36 Repeat beats 33 and 34

BEGIN AGAIN

Inquiries: Arnold Strebe, (701) 839-8380

WOODEN NICKEL LINE DANCE

Choreographed by JIM & NORMA SCISM

We choreographed this dance with the intent that the line dancers could be dancing in the middle of the floor while the Wooden Nickel couples dance was being performed around the outside. It really looks nice when the two dances are done in sync.

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Look What Followed Me Home" by David Ball (114 BPM); "One Way Ticket (Because I Can)" by Le Ann Rimes (120 BPM); "Honky Tonk Healin'" by David Ball (128 BPM)

BEAT/STEP DESCRIPTION

Forward Shuffles, Pivot, Shuffles Back

- 1&2 Shuffle forward (LRL)
- 3&4 Shuffle forward (RLR)
- & Pivot 1/2 turn CW on ball of Right foot
- 5&6 Shuffle backward (LRL)
- 7&8 Shuffle backward (RLR)

Rock Steps, Brush, Step-Brushes Forward

- 9 Step back on Left foot
- 10 Rock forward onto Right foot
- 11 Step forward on Left foot
- 12 Brush Right foot forward
- 13 Step forward on Right foot
- 14 Brush Left foot forward
- 15 Step forward on Left foot
- 16 Brush Right foot forward

Rock Steps, Turn & Hitch, Weave Left

- 17 Step forward on Right foot
- 18 Rock back onto Left foot
- 19 Step forward on Right foot
- 20 Pivot 1/4 turn CCW on ball of Right foot while hitching Left knee
- 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 Cross Right foot over Left and step

Side Step, Turn, Steps Back, Stomps, Step, Hitch

- 25 Step to the left on Left foot
- 26 Pivot 1/4 CW on ball of Left foot and kick Right foot forward
- 27 Step back on Right foot
- 28 Step back on Left foot
- 29, 30 Stomp Right foot next to Left twice (stomp up)
- 31 Step forward on Right foot
- 32 Hitch Left knee

BEGIN AGAIN

Inquiries: Jim & Norma Scism, (914) 758-4431



4 - SEASONS

Choreographed by BARRY MUNIZ

DESCRIPTION: Contra Line Dance

DIFFICULTY LEVEL: Beginner

STARTING POSITION: Lines facing each other approximately one arm-length apart, front and side

MUSIC: "Girl For All Seasons" from the "Grease 2 Soundtrack"

BEAT/STEP DESCRIPTION

Diagonal Step-Touches, Step Forward, Touch

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

Note: On each of the above foot touches, push up slightly to achieve a bounce effect.

Turn, Triple Vine Left, Turn, Touch

Lines now switch sides...

- & Pivot 1/4 turn CW on ball of Right foot
- 9 Step to the left on Left foot
- 10 Cross Right foot behind Left heel and step
- 11 Step to the left on Left foot
- 12 Cross Right foot behind Left heel and step
- 13 Step to the left on Left foot
- 14 Cross Right foot behind Left heel and step
- & Pivot 1/4 turn CW on ball of Right foot

Lines have now switched sides.

- 15 Step to the left on Left foot
- 16 Touch Right foot next to Left

Lock Steps, Turn, Together

Lines again switch sides...

- 17 Step forward on Right foot slightly across Left foot
- 18 Slide Left foot up and to other side of Right heel while popping Right heel up off of floor
- 19 Step forward on Right foot
- 20 Slide Left foot up and to other side of Right heel while popping Right heel up off of floor
- 21 Step forward on Right foot
- 22 Slide Left foot up and to other side of Right heel while popping Right heel up off of floor
- 23 Step forward on Right foot making a 1/4 turn CW with the step
- 24 Step Left foot next to Right

Lines have returned to original positions, but facing opposite directions.

Step-Toe Taps, Turn, Toe Tap

- 25 Step forward on Right foot
- 26 Tap Left toe slightly to the left
- 27 Step forward on Left foot
- 28 Tap Right toe slightly to the right
- 29 Step forward on Right foot
- 30 Tap Left toe slightly to the left
- 31 Step forward on Left foot making a 1/4 turn CW with the step

Lines have now turned to face each other.

- 32 Tap Right toe slightly to the right

(Continued on next page)

KOUNTRY BOOGIE

Choreographed by DIANE SENNETT

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "455 Rocket" by Kathy Mattea; "Walk Softly On This Heart Of Mine" by The Kentucky Headhunters; "I Left Something Turned On At Home" by Trace Adkins

BEAT/STEP DESCRIPTION

Single Foot Boogies

- 1 Fan Right toe to the right
- 2 Fan Right heel to the right
- 3 Bring Right heel back to center
- 4 Bring Right toe to back to center
- 5 Fan Left heel to the left
- 6 Fan Left toe to the left
- 7 Bring Left toe back to center
- 8 Bring Left heel back to center

Double Foot Rambles, Double Foot Boogies

- 9 Fan Right toe to the right while fanning Left heel to the left
- 10 Fan Right heel to the right while fanning Left toe to the left
- 11 Bring Right heel back to center while bringing Left toe back to center
- 12 Bring Right toe back to center while bringing Left heel back to center
- 13 Fan both toes apart
- 14 Fan both heels apart
- 15 Bring both heels back to center
- 16 Bring both toes back to center

Charlestons, Turn

- 17 Step forward on Right foot
- 18 Kick Left foot forward
- 19 Step back on Left foot
- 20 Touch Right toe back
- 21 Step forward on Right foot
- 22 Kick Left foot forward
- 23 Step back on Left foot making a 1/4 turn CCW with the step
- 24 Touch Right toe next to Left foot

Turns & Hooks, Forward Shuffles

- 25 Step forward on Right foot and pivot 1/2 turn CCW
- 26 Cross Left foot in front of Right shin
- 27&28 Shuffle forward (LRL)
- 29 - 32 Repeat beats 25 through 28

Vine Right, Brush, Vine Left, Brush

- 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 Brush Left foot forward
- 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 Brush Right foot next to Left

Turning Hip Bumps

- 41, 42 Step forward on Right foot and bump hips to the right twice
- 43, 44 Shift weight to Left foot making a 1/3 turn CCW and bump hips to the left twice
- 45, 46 Shift weight to Right foot making a 1/3 turn CCW and bump hips to the right twice
- 47, 48 Shift weight to Left foot making a 1/3 turn CCW and bump hips to the left twice

Touches, Cross Steps

- 49 Touch Right toe to the right
- 50 Cross Right in front of Left and step
- 51 Touch Left toe to the left
- 52 Cross Left foot in front of Right and step
- 53 Touch Right toe to the right
- 54 Cross Right behind Left and step
- 55 Touch Left toe to the left
- 56 Step down on Left foot behind Right

Hop Switches, Stomps

- 57 Tap Right heel forward
- & Step Right foot to home
- 58 Tap Left heel forward
- & Step Left heel to home
- 59 Tap Right heel forward
- & Step Right foot to home
- 60 Tap Left heel forward
- 61 Stomp Left foot next to Right
- 62 Stomp Right foot next to Left
- 63 Hold
- & Stomp Right foot next to Left
- 64 Stomp Right foot next to Left

BEGIN AGAIN

Inquiries: Diane Sennett, (914) 434-7023



4 - SEASONS (Cont'd. from previous page)

Rolling Turn Right, Sway Down, Sway Up

- 33 Step to the right on Right foot and begin a full CW turn traveling to the right
 - 34 Step on Left foot and continue full CW traveling turn
 - 35 Step on Right foot and complete full CW traveling turn
 - 36 Step Left foot next to Right
- Option: While executing the above rolling turn, place Left hand on Right shoulder on beat 34, then place Right hand on Left shoulder on beat 36. Hold this pose through the following beats 37 through 40.*
- 37 Sway knees to the left and wiggle down
 - 38 Sway knees to the right and wiggle down
 - 39 Sway knees to the left and wiggle up
 - 40 Sway knees to the right and wiggle up

Discontinue pose.

Turns

- 41 Step back on ball of right foot making a 1/4 turn CW with the step
- 42 Step forward on Left foot
- 43 Step down on Right foot in place making a 1/4 turn CW with the step
- 44 Step forward on Left foot
- 45 Step down on Right foot in place making a 1/4 turn CW with the step
- 46 Step forward on Left foot
- 47 Step down on Right foot in place making a 1/4 turn CW with the step
- 48 Touch Left foot next to Right

Option: While executing these turning movements, rotate hips CW in a circular motion (One full circle for every two beats)

BEGIN AGAIN

Inquiries: Barry Muniz, (606) 236-9441

MAKIN' HAY

Choreographed by YAVON GARDNER

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By Side position

MUSIC: "Cowgirl" by Tracy Byrd (begin on vocals)

BEAT/STEP DESCRIPTION

MAN

LADY

Crossing Vines

Lady passes in front of man as they switch sides....

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

Man's Vine, Lady's Turn, Hitches & Syncopated Cross Steps

Release Left hands and pass Right hands over lady's head as she turns....

- | | |
|--|--|
| 9 Step to the left on Left foot | Step to the left on Left foot and begin a 1/2 CCW turn |
| 10 Cross Right foot behind Left and step | Step on Left foot and continue 1/2 CCW turn |
| 11 Step to the left on Left foot | Step on Right foot and complete 1/2 CCW turn |
| 12 Touch Right heel forward | Same as man |
| <i>Man and lady now directly face each other holding Right hands only. Man is facing FLOD and lady is facing RLOD.</i> | |
| 13 Hitch Right knee | Same as man |
| & Cross Right foot over Left and step | Same as man |
| 14 Step back on Left foot | Same as man |
| & Step Right foot next to Left | Same as man |
| 15 Hitch Left knee | Same as man |
| & Cross Left foot over Right and step | Same as man |
| 16 Step back on Right foot | Same as man |
| & Touch Left foot next to Right | Step Left foot next to Right |

Two-Step Basics

Release Right hands. Partners enter into the Traditional Closed position with man facing FLOD and land facing RLOD.

- | | |
|---------------------------------------|---------------------------------|
| 17 Step forward on Left foot (QUICK) | Step back on Right foot (QUICK) |
| 18 Step forward on Right foot (QUICK) | Step back on Left foot (QUICK) |
| 19 Step forward on Left foot (SLOW) | Step back on Right foot (SLOW) |
| 20 Hold | Hold |
| 21 Step forward on Right foot (SLOW) | Step back on Left foot (SLOW) |
| 22 Hold | Hold |

MAN

LADY

- | | |
|---------------------------------------|---------------------------------|
| 23 Step forward on Left foot (QUICK) | Step back on Right foot (QUICK) |
| 24 Step forward on Right foot (QUICK) | Step back on Left foot (QUICK) |
| 25 Step forward on Left foot (SLOW) | Step back on Right foot (SLOW) |
| 26 Hold | Hold |
| 27 Step forward on Right foot (SLOW) | Step back on Left foot (SLOW) |
| 28 Step Left foot next to Right | Hold |

Note: Turns and individual styling can be used during the above two-step basics.

Brushes, Toe & Heel Splits

Release from Traditional Closed position and join hands in a Double Hand Hold position (man's Left hand holding lady's Right and man's Right hand holding lady's Left).

- | | |
|---|--|
| 29 Brush Right foot forward while leaning forward | |
| 30 Brush Right foot back over Left | |
| 31 Brush Right foot forward | |
| 32 Step Right foot next to Left | |
| <i>Release all hands....</i> | |
| 33 Split toes apart | |
| 34 Hold | |
| 35 Swivel heels apart | |
| 36 Hold | |

Feet should now be slightly apart with toes pointed forward.

Heel Swivels, Heel Touches

Join Right hands only....

- | |
|---|
| 37 Swivel heels to the right |
| 38 Swivel heels to the left |
| 39, 40 Repeat beats 37 and 38 |
| 41 Step slightly to the right on Right foot |
| 42 Touch Left heel forward and diagonally to the left |
| 43 Step slightly to the left on Left foot |
| 44 Touch right heel forward and diagonally to the right |

MAN

LADY

Man's Walk Forward, Lady's Turn, Hitch, Knee Sways

Raise Right hands and pass them over lady's head as she turns....

- | | |
|-------------------------------|---|
| 45 Walk forward on Right foot | Step forward on Right foot and begin a 1/2 turn CW under upraised Right hands |
| 46 Walk forward on Left foot | Step on Left foot and continue 1/2 CW turn |
| 47 Walk forward on Right | Step on Right foot and continue 1/2 CW turn |
| 48 Walk forward on Left foot | Step on Left foot and complete 1/2 CW turn |

Rejoin Left hands returning to Right Side-By Side position facing FLOD.

- | | |
|---|------------------------------|
| 49 Hitch Right knee | Same as man |
| 50 Sway hitched Right knee to the left | Same as man |
| 51 Sway hitched Right knee to the right | Same as man |
| 52 Touch Right foot next to Left | Step Right foot next to Left |

BEGIN PATTERN AGAIN

Inquiries: YaVon Gardner, (412) 627-9058

SPACES

Choreographed by VERA BROWN

This dance was choreographed for and was taught at the 1997 Rockingham County 4-H Spaces Conference held in Epping, NH on April 12, 1997.

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "Cold Outside" by Big House

BEAT/STEP DESCRIPTION

Side Rock Steps, Holds

- 1 Step to the right on Right foot
- 2 Rock to the left onto Left foot
- 3 Step Right foot next to Left
- 4 Hold and clap hands (option: Kick Left foot forward)
- 5 Step to the left on Left foot
- 6 Rock to the right onto Right foot
- 7 Step Left foot next to Right
- 8 Hold and clap hands (option: Kick Right foot forward)

Forward And Back Rock Steps, Holds

- 9 Step forward on Right foot
- 10 Rock back onto Left foot
- 11 Step Right foot next to Left
- 12 Hold and clap hands (option: Kick Left foot forward)
- 13 Step back on Left foot
- 14 Rock forward onto Right foot

- 15 Step Left foot next to Right
- 16 Hold and clap hands (option: Kick Right foot forward)

Stroll Forward, Scuff, Vine Left, Turn, Scuff

- 17 Step forward on Right foot
- 18 Slide Left foot up behind Right and step
- 19 Step forward on Right foot
- 20 Scuff Left foot forward
- 21 Step to the left on Left foot
- 22 Cross Right foot behind Left and step
- 23 Step to the left on Left foot making a 1/4 turn CCW with the step
- 24 Scuff Right foot forward

Diagonal Steps, Touches With Claps

- 25 Step forward and diagonally to the right on Right foot
- 26 Touch Left foot next to Right and clap hands
- 27 Step forward and diagonally to the left on Left foot
- 28 Touch Right foot next to Left and clap hands
- 29 Step back and diagonally to the right on Right foot
- 30 Touch Left foot next to Right and clap hands
- 31 Step back and diagonally to the left on Left foot
- 32 Touch Right foot next to Left and clap hands

BEGIN AGAIN

Inquiries: Vera Brown, (603) 726-9970

THE SCOOTER SHUFFLE

Choreographed by JOANNE BRADY

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "No Options Here" by Scooter Lee (from "Scooter Lee's New Album" CD available from Southern Tracks Recrods, 1-800-925-6937); "Ridin' Along" by Rednex

BEAT/STEP DESCRIPTION

Sailor Shuffles Traveling Back

- 1 Cross Right foot behind Left and step
- & Step to the left and slightly back on Left foot
- 2 Step Right foot next to Left
- 3 Cross Left foot behind Right and step
- & Step to the right slightly back on Right foot
- 4 Step Left foot next to Right
- 5 - 8 Repeat beats 1 through 4

Forward Shuffles

- 9&10 Shuffle forward (RLR), snapping fingers of both hands on beat 10
- 11&12 Shuffle forward (LRL), snapping fingers of both hands on beat 12
- 13&14 Shuffle forward (RLR), snapping fingers of both hands on beat 14
- 15&16 Shuffle forward (LRL), snapping fingers of both hands on beat 16

Vine Right, Heel Touch, Vine Left, Heel Touch

- 17 Step to the right on Right foot
- 18 Cross Left foot behind Right and step
- 19 Step to the right on Right foot while turning body diagonally to the left, bend Left knee and touch Left toe to the left
- 20 With body still turned diagonally to the left, change position of Left foot and tap Left heel in place
- 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 Touch Right heel forward and diagonally to the right

Back Shuffles

- 25&26 Shuffle backward (RLR), snapping fingers of both hands on beat 26
- 27&28 Shuffle backward (LRL), snapping fingers of both hands on beat 28
- 29&30 Shuffle backward (RLR), snapping fingers of both hands on beat 29
- 31&32 Shuffle backward (LRL), snapping fingers of both hands on beat 32

Rocking Chair, Stomps, Heel Splits

- 33 Step back on Right foot
- 34 Rock forward onto Left foot
- 35 Step forward on Right foot
- 36 Rock back onto Left foot
- 37 Stomp Right foot next to Left
- 38 Stomp Left foot next to Right
- 39 Split heels apart
- 40 Bring heels back together

Right Kick-Ball Changes, CCW Military Turn, Right Kick-Ball Change

- 41 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 42 Shift weight onto Left foot
- 43&44 Repeat beats 41&42
- 45 Step forward on Right foot
- 46 Pivot 1/4 turn CCW on Right foot and shift weight to Left foot
- 47 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 48 Shift weight onto Left foot

BEGIN AGAIN

Inquiries: Joanne Brady, (302) 239-5914

AMAZING GRACE 1 (Solo)

Choreographed by MISS VICKIE

In addition to my Sole/Group Country Dance Performance, I dedicate this dance to the Mary Romano Benefit Dance held at Brampton, Ontario, Canada in November 1994. At this event, hundreds of concerned friends and citizens supported fund-raising for Mary Romano, a young 9-year-old child stricken with a rare disease: Childhood Non-Hodgkins Lymphoma.

DESCRIPTION: One-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Amazing Grace" by Carlton Showband

Note: This dance was choreographed specifically to the song "Amazing Grace" and so, be sure to start the dance on the vocals. Consequently, the dance will be done completely for three sequences.

BEAT/STEP DESCRIPTION

Basic Forward

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

Turn, Side, Cross, Turn, Side Cross

- 7 Step to the left on Left foot making a 1/2 turn CCW with the step
- 8 Step to the right on Right foot
- 9 Cross Left foot behind Right and step
- 10 Step to the right on Right foot making a 1/2 turn CW with the step
- 11 Step to the left on Left foot
- 12 Cross Right foot behind Left and step

Hip Sways

- 13 Step to the left on Left foot and sway hips to the left
- 14 Sway hips to the right
- 15 Sway hips to the left

Waltz Basic Back

- 16 Stride back on Right foot
- 17 Step Left foot next to Right
- 18 Step Right foot next to Left

- 19 Stride back on Left foot
- 20 Step Right foot next to Left
- 21 Step Left foot next to Right

Turn, Side, Cross, Turn, Side, Cross

- 22 Step to the right on Right foot making a 1/2 turn CW with the step
- 23 Step to the left on Left foot
- 24 Cross Right foot behind Left and step
- 25 Step to the left on Left foot making a 1/2 turn CCW with the step
- 26 Step to the right on Right foot
- 27 Cross Left foot behind Right and step

Hip Sways

- 28 Step to the right on Right foot and sway hips to the right
- 29 Sway hips to the left
- 30 Sway hips to the right

Turn, Waltz Back

- 31 Stride forward on Left foot making a 1/2 turn CCW with the step
 - 32 Step Right foot next to Left
 - 33 Step Left foot next to Right
 - 34 Stride back on Right foot
 - 35 Step Left foot next to Right
 - 36 Step Right foot next to Left
- 37 - 42 Repeat beats 31 through 36

Twinkles

- 43 Turn body diagonally to the right, cross Left foot over Right and stride onto Left foot
- 44 Turn body forward and step Right foot next to Left
- 45 Step Left foot next to Right
- 46 Turn body diagonally to the left and cross Right foot over left and stride onto Right foot
- 47 Turn body forward and step Left foot next to Right
- 48 Step Right foot next to Left

BEGIN AGAIN

Inquiries: Miss Vickie, (716) 681-2231

PICK-UP MAN

Choreographed by BILLY JONES

DESCRIPTION: Line Dance

MUSIC: "Pick-Up Man" by Joe Diffie

BEAT/STEP DESCRIPTION

Heel And Toe Touches

- 1 Touch Right heel forward
- 2 Step Right foot next to Left
- 3 Touch Left toe back
- 4 Step Left foot next to right
- 5 - 8 Repeat beats

Right Kick-Ball Changes, Step-Touches Forward

- 9 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 10 Shift weight onto Left foot
- 11&12 Repeat beats 9&10
- 13 Step forward on Right foot
- 14 Touch Left toe to the left
- 15 Step forward on Left foot
- 16 Touch Right toe to the right

Steps Back, Toe Touches, Forward Shuffle, Rock Steps

- 17 Step back on Right foot
- 18 Touch Left toe next to Right foot
- 19 Step back on Left foot
- 20 Touch Right toe next to Left foot
- 21&22 Shuffle forward (RLR)
- 23 Step forward on Left foot
- 24 Rock back onto Right foot

Back Shuffle, Rock Steps, Heel Touch, Heel Hook, CCW Military Pivot

- 25&26 Shuffle backward (LRL)
- 27 Step back on Right foot
- 28 Rock forward onto Left foot
- 29 Touch right heel forward
- 30 Cross Right foot in front of Left shin
- 31 Step forward on Right foot
- 32 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot

(Continued on next page)

AMAZING GRACE 1 (Partners)

Choreographed by MISS VICKIE

In addition to my Sole/Group Country Dance Performance, I dedicate this dance to the Mary Romano Benefit Dance held at Brampton in November 1994. At this event, hundreds of concerned friends and citizens supported fund-raising for Mary Romano, a young 9-year-old child stricken with a rare disease: Childhood Non-Hodgkins Lymphoma.

DESCRIPTION: One-Wall Partner Dance

STARTING POSITION: Right Side-By-Side

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Amazing Grace" by Carlton Showband or any slow/medium waltz music.

Note: This dance was choreographed specifically to the song "Amazing Grace" and so, be sure to start the dance on the vocals. Consequently, the dance will be done completely for three sequences.

BEAT/STEP DESCRIPTION

Basic Forward

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

Turn, Side, Cross, Turn, Side Cross

Release Left hands and pass Right hands forward over lady's head as she turns....

- 7 Step to the left on Left foot making a 1/2 turn CCW with the step

Rejoin Left hands behind man's back. Partners are now in the Reverse Indian position.

- 8 Step to the right on Right foot
- 9 Cross Left foot behind Right and step

Release Left hands and pass Right hands back over lady's head as she turns....

- 10 Step to the right on Right foot making a 1/2 turn CW with the step

Rejoin Left hands returning to Right Side-By-Side position.

- 11 Step to the left on Left foot
- 12 Cross Right foot behind Left and step

Hip Sways

- 13 Step to the left on Left foot and sway hips to the left
- 14 Sway hips to the right
- 15 Sway hips to the left

Waltz Basic Back

- 16 Stride back on Right foot
- 17 Step Left foot next to Right
- 18 Step Right foot next to Left

PICK-UP MAN (Cont'd from previous page)

Vine Right, Hitch, Vine Left, Hitch

- 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 Hitch Left knee
- 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 Hitch Right knee

- 19 Stride back on Left foot
- 20 Step Right foot next to Left
- 21 Step Left foot next to Right

Turn, Side, Cross, Turn, Side, Cross

Release Right hands and bring Left hands forward over lady's head as she turns....

- 22 Step to the right on Right foot making a 1/2 turn CW with the step

Rejoin Right hands behind man. Partners are now in the Reverse Indian position.

- 23 Step to the left on Left foot
- 24 Cross Right foot behind Left and step

Release Right hands and pass Left hands back over lady's head as she turns.

- 25 Step to the left on Left foot making a 1/2 turn CCW with the step

Rejoin Right hands returning to Right Side-By-Side position.

- 26 Step to the right on Right foot
- 27 Cross Left foot behind Right and step

Hip Sways

- 28 Step to the right on Right foot and sway hips to the right
- 29 Sway hips to the left
- 30 Sway hips to the right

CCW "Wagon Wheel" Turn, Waltz Back

Partners remain in Right Side-By-Side making a 1/2 turn in place....

- 31 Stride forward on Left foot and begin a 1/2 turn CCW "wagon wheel" turn
- 32 Step Right foot next to Left continuing 1/2 CCW turn
- 33 Step Left foot next to Right completing 1/2 CCW turn
- 34 Stride back on Right foot
- 35 Step Left foot next to Right
- 36 Step Right foot next to Left

37 - 42 Repeat beats 31 through 36

Twinkles

- 43 Turn body diagonally to the right, cross Left foot over Right and stride onto Left foot
- 44 Turn body forward and step Right foot next to Left
- 45 Step Left foot next to Right
- 46 Turn body diagonally to the left and cross Right foot over left and stride onto Right foot
- 47 Turn body forward and step Left foot next to Right
- 48 Step Right foot next to Left

BEGIN AGAIN

Inquiries: Miss Vickie, (716) 681-2231

Walk Back, Hitch, Step-Slide Forward, Step, Touch

- 41 Walk back on Right foot
- 42 Walk back on Left foot
- 43 Walk back on Right foot
- 44 Hitch Left knee
- 45 Step forward on Left foot
- 46 Slide Right foot up next to Left and step
- 47 Step forward on Left foot
- 48 Touch Right toe next to Left foot

BEGIN AGAIN

Inquiries: Billy Jones, (904) 752-0718

RED HOOK STOMP

Choreographed by KATHY DRESSEL

DESCRIPTION: Two-Wall Line Dance

MUSIC: "The Heart Is A Lonely Hunter" by Reba McEntire;
"You Ain't Much Fun" by Toby Keith

BEAT/STEP DESCRIPTION

Right Heel Hook, Side Shuffle Right, Double Stomp

- 1 Touch Right heel forward
- 2 Cross Right foot across Left shin
- 3 Touch Right heel forward
- 4 Touch Right foot next to Left
- 5&6 Shuffle sideways to the right (RLR)
- 7, 8 Stomp Left foot next to Right twice (stomp up)

Left Heel Hook, Side Shuffle Left, Double Stomp

- 9 Touch Left heel forward
- 10 Cross Left foot across Right shin
- 11 Touch Left heel forward
- 12 Touch Left foot next to Right
- 13&14 Shuffle sideways to the left (LRL)
- 15, 16 Stomp Right foot next to Left twice (stomp up)

Weave Right, 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 Cross Left foot over in front of Right and step
- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Stomp Left foot next to Right (stomp up)

Weave Left, Stomp

- 25 Step to the left on Left foot
- 26 Cross Right foot behind Left and step
- 27 Step to the left on Left foot
- 28 Cross Right foot over in front of Left and step
- 29 Step to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step to the left on Left foot
- 32 Stomp Right foot next to Left (stomp up)

CCW Military Pivot, Stomps, Heel Touch, Stomp, Toe Touches, Stomp

- 33 Step forward on Right foot and pivot 1/2 turn CCW on ball of foot
- 34 Shift weight forward to Left foot
- 35 Stomp Right foot next to Left (stomp down)
- 36 Stomp Left foot next to Right (stomp down)
- 37 Touch Right heel forward
- 38 Stomp Right foot next to Left (stomp down)
- 39 Touch Left Toe Back
- 40 Stomp Left foot next to Right (stomp down)
- 41 - 44 Repeat beats 37 through 40

Option for beats 41 through 44:

- 41 Touch Right heel forward
- & Step Right foot back to home
- 42 Tap Left toe back
- & Step Left foot back to home
- 43 Tap Right heel forward
- 44 Clap hands

BEGIN AGAIN

Inquiries: Kathy Dressel, (914) 876-5477

ME TOO

Choreographed by JANET HILLIARD

DESCRIPTION: Partner Dance

STARTING POSITION: Traditional Closed. Man faces OLOD and lady faces ILOD.

MUSIC: "Me Too" by Toby Keith; "A Tear In Her Voice" by Tracy Lawrence; "Everybody Knows" by Tricia Yearwood

BEAT/STEP DESCRIPTION

| MAN | LADY |
|-----------------------------------|---------------------------------|
| Side Steps, Touches | |
| 1 Step to the left on Left foot | Step to the right on Right foot |
| 2 Touch Right foot next to Left | Touch Left foot next to Right |
| 3 Step to the right on Right foot | Step to the left on Left foot |
| 4 Touch Left foot next to Right | Touch Right foot next to Left |
| 5 - 8 Repeat beats 1 - 4 | Repeat beats 1 - 4 |

Weave

| | |
|--|---------------------------------------|
| 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 Cross Right foot over Left and step | Cross Left foot over Right and step |
| 13 Step to the left on Left foot | Step to the right on Right foot |
| 14 Cross Right foot behind Left and step | Cross Left foot behind Right and step |

- 15 Step to the left on Left foot
 - 16 Touch Right foot next to Left
- Step to the right on Right foot
Touch Left foot next to Right

Forward Shuffles, Shuffle Turns

Man raises lady's Right hand in his Left and shuffles under upraise arms. Partners switch sides passing Left should to Left shoulder....

- 17&18 Shuffle forward (RLR) Shuffle forward (LRL)
- 19&20 Shuffle forward (LRL) Shuffle forward (RLR)
- Partners have now switched sides. Bring joined hands down as you turn....*
- 21&22 Shuffle in place (RLR) Shuffle in place (LRL)
- beginning a 1/2 turn CCW beginning a 1/2 turn CW
- 23&24 Shuffle in place (LRL) Shuffle in place (RLR)
- completing 1/2 CCW turn competing 1/2 CW turn
- Partners now face each other and resume Traditional Closed position with man now facing ILOD and lady facing OLOD.*

Side Steps, Touches

- 25 Step to the right on Right foot
 - 26 Touch Left foot next to Right
 - 27 Step to the left on Left foot
 - 28 Touch Right foot next to Left
 - 29 - 32 Repeat beats 25 - 26
- Step to the left on Left foot
Touch Right foot next to Left
Step to the right on Right foot
Touch Left foot next to Right

(Continued on next page)

WINDING HOME

Choreographed by ROSIE MULTARI

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By Side face FLOD.

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "One Night At A Time" by George Strait; "Don't Worry Baby" by Lorrie Morgan and The Beach Boys; "She's Taken A Shine" by John Berry; "Who's Cheating Who" by Alan Jackson; "Jukebox With A Country Song" by Doug Stone; "The Whiskey Ain't Workin' Anymore" by Travis Tritt

BEAT/STEP DESCRIPTION

Diagonal Strolls, Brushes

- 1 Step forward and diagonally to the right on Right foot
- 2 Slide Left foot up and to other side of Right foot
- 3 Step forward and diagonally to the right on Right foot
- 4 Brush Left foot forward
- 5 Step forward and diagonally to the left on Left foot
- 6 Slide Right foot up and to other side of Left foot
- 7 Step forward and diagonally to the left on Left foot
- 8 Brush Right foot forward

Diagonal Stroll, Brush, CW Military Pivots

- 9 Step forward and diagonally to the right on Right foot
- 10 Slide Left foot up and to other side of Right foot
- 11 Step forward and diagonally to the right on Right foot
- 12 Brush Left foot forward

Release Left hands and raise Right hands...

- 13 Step forward on Left foot
- 14 Pivot 1/2 turn CW on Left foot and shift weight to Right foot

- 15, 16 Repeat beats 13 and 14

Rejoin Left hands returning to Right Side-By Side position.

Diagonal Strolls, Brushes

- 17 Step forward and diagonally to the left on Left foot
- 18 Slide Right foot up and to other side of Left foot
- 19 Step forward and diagonally to the left on Left foot
- 20 Brush Right foot forward
- 21 Step forward and diagonally to the right on Right foot
- 22 Slide Left foot up and to other side of Right foot
- 24 Step forward and diagonally to the right on Right foot
- 24 Brush Left foot forward

Diagonal Stroll, Brush, CW Military Pivots

- 25 Step forward and diagonally to the left on Left foot
 - 26 Slide Right foot up and to other side of Left foot
 - 27 Step forward and diagonally to the left on Left foot
 - 28 Brush Right foot forward
- Release Right hands and raise Left hands...*
- 29 Step forward on Right foot
 - 30 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
 - 31 Step forward on Right foot
 - 32 Pivot 1/4 turn CCW on Right foot and shift weight to Left foot

Rejoin hand above lady's shoulders. Partners have now turned into the Indian position (man behind lady) facing OLOD.

Weave Left, CCW Turns

- 33 Cross Right foot over Left and step
 - 34 Step to the left on Left foot
 - 35 Cross Right foot behind Left and step
 - 36 Step to the left on Left foot
- Keep hands joined...*

- 37 Step forward on Right foot and pivot 1/8 turn CCW on ball of Right foot
- 38 Shift weight to Left foot

- 39, 40 Repeat beats 37 and 38

Partners have now turned toward FLOD and are in the Right Side-By Side position.

MAN

LADY

Forward Progressing Shuffles With Alternating Full Turns

Note: Keep hands joined throughout these turns.

- 41&42 Shuffle forward (RLR) Same as man

Pass Left hands over lady's head...

- 43&44 Shuffle forward (LRL) Shuffle forward (LRL) and begin a full CW turn

Pass Left hands over man's head...

- 45&46 Shuffle forward (RLR) Shuffle forward (RLR) and begin a full CCW turn and complete full CW turn

- 47&48 Shuffle forward (LRL) Shuffle forward (LRL) and complete full CCW turn

Partners return to Right Side-By Side position facing FLOD.

BEGIN PATTERN AGAIN

Inquiries: Rosie Multari, (732) 269-1640

ME TO (Cont'd from previous page)

MAN

LADY

Weave

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

Forward Shuffles, Shuffle Turns

Man raises lady's Right hand in his Left and shuffles under upraised arms. Partners switch sides passing Left shoulder to Left shoulder...

- 41&42 Shuffle forward (LRL) Shuffle forward (RLR)

- 43&44 Shuffle forward (RLR) Shuffle forward (LRL)

Partners have now switched sides. Bring joined hands down as you turn...

- 45&46 Shuffle in place (LRL) Shuffle in place (RLR) beginning a 1/2 turn CCW beginning a 1/2 turn CW

- 47&48 Shuffle in place (RLR) Shuffle in place (LRL) completing 1/2 CCW turn competing 1/2 CW turn

Partners now face each other and resume Traditional Closed position with man now facing OLOD and lady facing ILOD.

BEGIN PATTERN AGAIN

Inquiries: Janet Hilliard, (717) 788-6237

GET A NEW LIFE

Choreographed by VERN CHOVAN

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate/Advanced

MUSIC: "The Writing On The Wall" by The Mavericks (teach); "Rainy Day Woman" by Mark Chesnutt (slow - medium); "All You Ever Do Is Bring Me Down" by The Mavericks (medium); "Gonna Get A Life" by Mark Chesnutt (dance)

Note: This dance may be done as a 2-wall contra line dance. To make this a contra dance, see modification note on beat 71.*

BEAT/STEP DESCRIPTION

Syncopated Heel & Toe Touches

1 Touch Right heel forward
2 Touch Right toe to the right
& Step Right foot next to Left
3 Touch Left toe to the left
4 Hold
5 Touch Left heel forward
6 Touch Left toe to the left
& Step Left foot next to Right
7 Touch Right toe to the right
8 Hold

9 - 16 Repeat beats 1 through 8

Hops, Jump, Cross, Jump, Together

17 Hop to the left on both feet
18 Hop to the right on both feet
19 Hop to the left on both feet
20 Hop to center position on both feet
21 Jump both feet apart
22 Jump and cross Right foot over Left
23 Jump both feet apart
24 Jump both feet together (weight onto Left foot)

Forward Walk With Heel Swivels, Kick, Jazz Square, Touch

25 Step forward on ball of Right foot and swivel Right heel inward
& Swivel Right heel outward
26 Step forward on ball of Left foot and swivel Left heel inward
& Swivel Left heel outward
27 Step forward on ball of Right foot and swivel Right heel inward
& Swivel Right heel outward
28 Kick Left foot forward
29 Cross Left foot over Right and step
30 Step back on Right foot
31 Step slightly to the left on Left foot
32 Touch Right foot next to Left and clap hands

Forward Walk With Heel Swivels, Kick, Jazz Square, Touch

33 Step forward on ball of Left foot and swivel Left heel inward
& Swivel Left heel outward
34 Step forward on ball of Right foot and swivel Right heel inward
& Swivel Right heel outward

35 Step forward on ball of Left foot and swivel Left heel inward
& Swivel Left heel outward
36 Kick Right foot forward
37 Cross Right foot over Left and step
38 Step back on Left foot
39 Step slightly to the right on Right foot
40 Touch Left foot next to Right and clap hands

Right Heel Hooks, Toe Touch, Turn, Clap

41 Touch Right heel forward and diagonally to the right
42 Cross Right foot in front of Left shin
43 Touch Right heel forward and diagonally to the right
44 Touch Right toe back
45 Touch Right heel forward and diagonally to the right
46 Cross Right foot in front of Left shin
47 Pivot 1/2 turn CCW on ball of Left foot
48 Step Right foot next to Left and clap hands

Left Heel Hooks, Toe Touch, Turn, Clap

49 Touch Left heel forward and diagonally to the left
50 Cross Left foot in front of Right shin
51 Touch Left heel forward and diagonally to the left
52 Touch Left toe back
53 Touch Left heel forward and diagonally to the left
54 Cross Left foot in front of Right shin
55 Pivot 1/2 turn CW on ball of Right foot
56 Step Left foot next to Right and clap hands

Heel-Toe Struts Forward

57 Step forward onto Right heel
58 Slap Right toe down onto floor
59 Step forward onto Left heel
60 Slap Left toe down onto floor
61 - 64 Repeat beats 57 through 60

Note: When doing this dance contra, the lines will switch sides in this section.

Turning Jazz Square, Stomp, Jazz Square, Stomp

65 Step Right foot over Left rock onto Right foot
66 Step back onto Left foot in place
67 Step forward on Right foot making a 1/4 turn CW with the step
68 Stomp Left foot next to Right (stomp down)
69 Step Right foot over Left rock onto Right foot
70 Step back onto Left foot in place
71 Step Right foot next to Left
72 Stomp Left foot next to Right

**Note: To do this dance contra, modify beat 71 to read:*

71 Step to the right on Right foot making a 1/4 turn CW with the step

BEGIN AGAIN

Inquiries: Vern Chovan, (219) 484-4770



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