

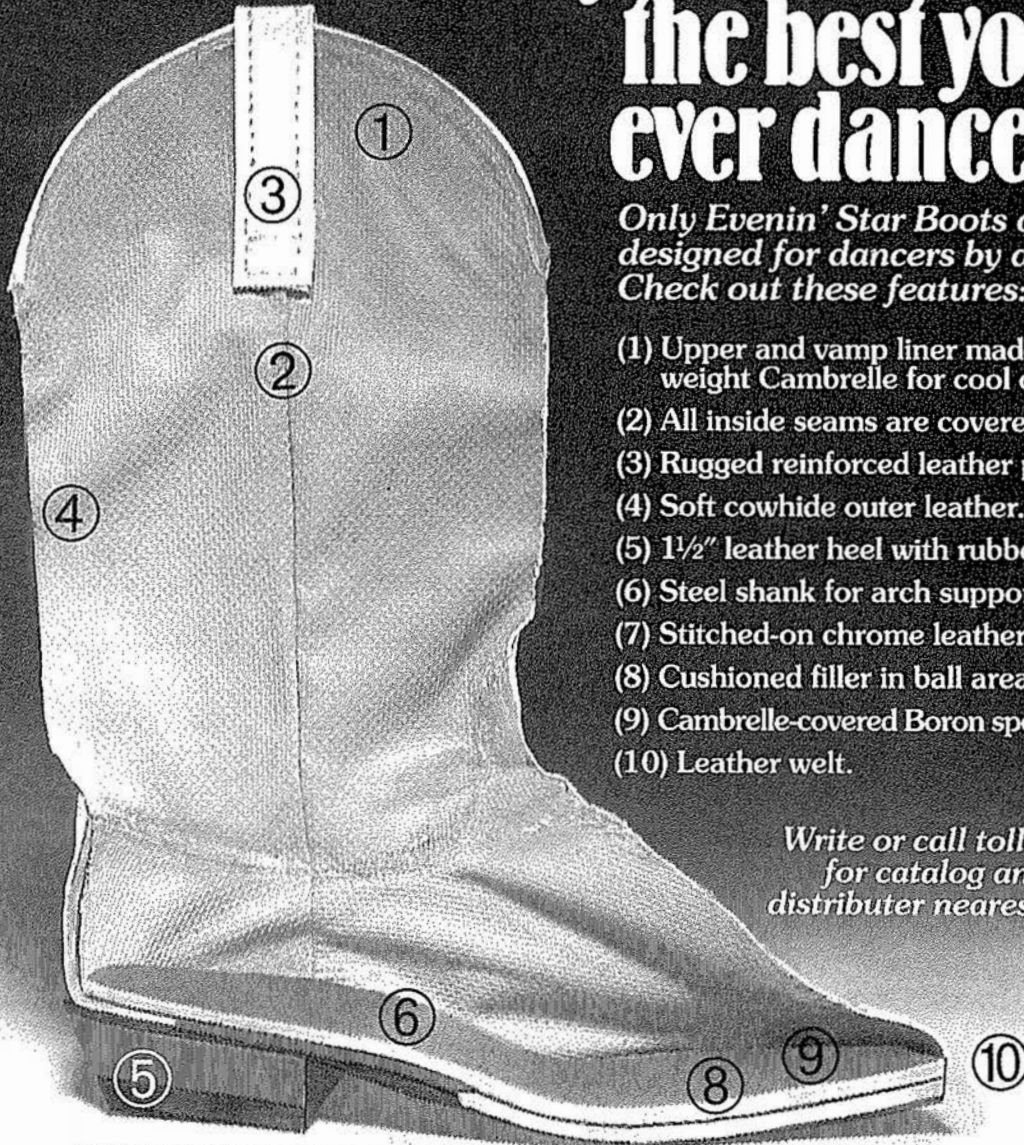


Vol. 27 No. 4

April 1998



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COUNTRY DANCE LINES is an independent publication, and not affiliated with any dance club or organization. C/W dance news, comments, and items of interest to C/W dancers will be published without charge as space permits. *CDL* reserves the right to edit, or reject, copy, ad copy or ads not germane to the spirit of this publication. All Dancers are welcome to submit letters, photos, commentary, items, etc., for publication. Such materials become property of *CDL*. Originals will be returned upon request. (Please include stamped, addressed envelope.) Copy for ads and edit must be received by the first of the month preceding target issue. (i.e., Advance notice of activities scheduled for the month of June should appear in the May issue at the latest, and therefore must be at *CDL* by April 1.) *CDL* subscription rates are as advertised in subscription form in this issue. Advertising rates and specifications are available upon request. Make all checks payable to *COUNTRY DANCE LINES*. Publication of advertising in this magazine does not constitute endorsement by the Publisher. All advertisers agree to indemnify *CDL*, its management and employees against any complaints or suits based on that individual's or company's advertisement or advertised products or services. *COUNTRY DANCE LINES* is published monthly by *COUNTRY DANCE LINES PUBLICATIONS*, Drawer 139, Woodacre CA 94973-0139. Phone 415 488-0154. Fax 415 488-4671. email: cdl4cwardanc@aol.com. Copyright 1998. All rights reserved. Reprinting in whole or part is expressly forbidden except by written consent of the publisher. *COUNTRY DANCE LINES* and its banner logo, in full or part, are registered trademarks of *COUNTRY DANCE LINES PUBLICATIONS*. Any use of this mark without written permission is prohibited by law.

The 1998 - '99



Schedule of Events

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

RED HOT KICKIN' DANCE FEST.
Ventura CA
Vince & Madeline Fiske 805 643-8833

April 17, 18, 19 - Cat. 6

PACIFIC PARADISE - OREGON
Portland OR
Pam Hobson 503 656-5873

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
Machelle Cook 307 234-8811

May 8, 9, 10 - Cat. 5

BRISBANE STAMPEDE
Brisbane, Australia
Ralf Ballsmieter 61 73-893-0931

May 15, 16, 17 - Cat. 6

PACIFIC PARADISE - WASHINGTON
Kent WA
Pam Hobson 503 656-5873

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

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

July 3, 4, 5 - Cat. 1

WILD WEST FESTIVAL
Sacramento CA
Greg & Eve Holmes 707 451-1160

August 1 - Cat. 5

SUNSHINE STATE CLASSIC
Brisbane, Australia
Terry Hogan 61 7335-79947

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
Northridge CA
Mike & Marie Bendavid 818 349-8788

September 25, 26, 27 - Cat. 2

BIG SKY DANCE FESTIVAL
Billings MT
Kyle Wagner 605 368-2661

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
Tacoma WA
Tom Clifton 253 874-9873

February 5, 6, 1999 - Cat. 3

GREAT AMERICAN TEAM CHALLENGE
Sacramento CA
Lainey Leatherman 916 685-2139

February 27, 1999 - Cat. 2

BEANS & JEANS JAMBOREE
Cambria CA
Vern & Lois Black 805 773-4356

March 12, 13, 14, 1999 - Cat. 1

OLD PUEBLO COUNTRY FESTIVAL
Tucson AZ
Al & Sue Gosner 520 579-8553

March 26, 27, 28, 1999 - Cat. 1

PURE COUNTRY
Riverside CA
Sally Rinaldi 310 274-9784



For more info about CWDI call or write:
VERN BLACK, President
420 Dell Ct., Pismo Beach CA 93449
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2 April 1998 *Country Dance Lines*



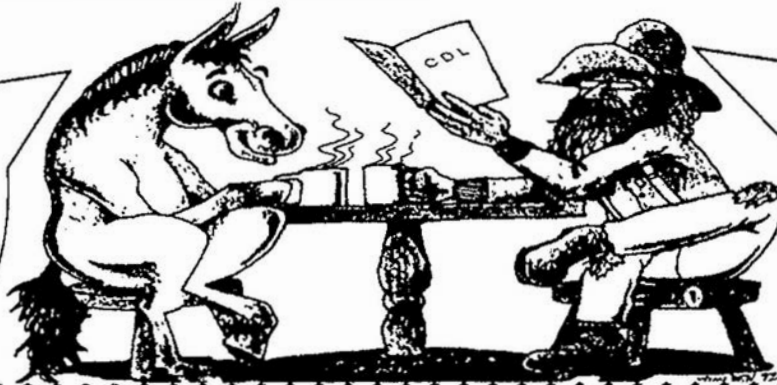
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For more info about CWDI events contact:
LORI BONSAI, Events Director
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MAJOR CALENDAR (Cont'd)

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Las Vegas NV
Bill Ray 702 732-0529
Nov. 26, 27, 28, 29 (UCWDC)
Sunshine State Fest.
Fl 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

Feb. 12, 13, 14, (UCWDC)
Sundance Country Boogie
Buena Park CA
Tom Mattox 562 923-2623
Feb. 12, 13, 14 (UCWDC-LA)
Waltz Across Texas
Houston TX
Larry Sepulvado 218 933-9970
Feb. 19, 20, 21 (UCWDC-LA)
Central Florida Stampede
Cocoa Beach FL
Wayne Conover 407 380-2937
Feb. 26, 27, 28 (UCWDC)
Northern Lights Fest.
Southport, England
Brian Brambury 44 1934-522174
Feb. 27 (CWDI)
Beans & Jeans Jamboree
Cambria CA
Vern Black 805 773-4356
Mar. 5, 6, 7 (UCWDC)
NTA Convention
Cincinnati OH
Kelly Gellente 217 356-2535
Mar. 12, 13, 14 (CWDI)
Old Pueblo Country Fest.
Tucson AZ
Al/Sue Gosner 520 579-8553
Mar. 26, 27, 28 (CWDI)
Pure Country
Riverside CA
Sally Rinaldi 310 822-6882

1999

Feb. 5, 6, 7 (UCWDC)
Atlantic Seashore Dance Faire
Williamsburg VA
John/Josie Neel 804 676-1848
Feb. 11, 12, 13, 14 (UCWDC)
Missouri Dance Rodeo
Joplin MO
David Thornton 417 782-6055



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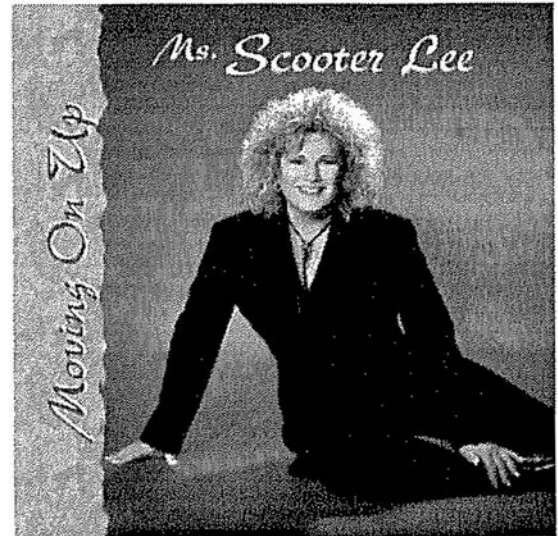
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LETTERS

SLIPPIN' & SLIDIN'

I have been receiving your magazine for several years now and enjoy it very much. My husband and I teach line dancing and partner dancing at our local dance hall. We find the information in *Country Dance Lines Magazine* to be very helpful.

The reason for my letter is to ask for information that could help us solve a problem we are having at the dance hall. Our dancing experience more often than not is ruined by a dance floor too slick to dance on safely. I have watched for an article on this in your magazine and have not seen one since I have been receiving it. I have seen some articles where others have experienced the same problem. The individuals involved reported that they just had to leave when

the floor is sprinkled. Here in Waco I don't have another good place to go dance.

I have tried talking (complaining) to the people that are responsible for this, but they say it is something that has always been done and that they *have to sprinkle* the floor. These people are not dancers and don't seem to understand that a slick floor is dangerous and certainly not fun to attempt to dance on. In fact they told me that you have to be able to slide from one end of the floor to the other (72 ft) without stopping!

I personally do not know how to maintain a dance floor properly. I feel that I am capable of understanding if I can just get some information. I have tried seeking information on the Internet, but so far have not found any. Can you put me

in touch with information I need: a book, an individual, an internet address. Could you plan an article on this in one of these issues? I need to know how to handle this problem and I need accurate information to try to work with the people here that sprinkle the dance floor.

I would appreciate any help that you can give me. Sincerely,

ANN & ED GORDON
McGregor TX

While CDL responded to this problem years ago, it is worth repeating. The biggest problem in having a floor that is too slippery is that it's easy for people to get hurt. There are a lot of products that venues use on their dance floors. All of them have their downsides. We've seen corn meal spread over the floor. Well, this stuff is food and it will draw mice who will be happy to clean up the floor after hours!

We've also seen shuffleboard "wax" used on floors. It's downside is that it crushes underfoot into a fine powder which gets into the welt and seams of boots and shoes as well as tracking up carpets. And this fine powder also gets into the air and, being made of plastic, isn't healthy to breathe.

The best product we know of is called Protex Dance Wax. It is a wax product from a company in Oakland CA. (CDL is in the process of working out an arrangement with the company to supply this product. See adv. in this issue.) But, this too, has the downside of over-use. It's easy to use too much of it on the floor. But, it doesn't get into the seams of boots, the mice don't like it, and it doesn't get into the air or all over the carpets.

While Deejaying at many major C/W Dance Events in the early days, CDL developed a method of using this dance wax that seems to be amenable to all. This method is still used at many major events.

Instead of applying the wax directly to the dance floor, we used a separate piece of parquet flooring (you could also build a small 2' x 2' box made of plywood & 2"x4"s). Set the box, or piece of floor a couple of feet off of the dance floor. Pour some dance wax in the box and have dancers who want a slippery floor rub the bottoms of their boots in the box with the wax and they'll get as much as they want whenever they want it. and those who don't want wax can dance without it.

The reason the box or piece of floor is placed a few feet away from the dance floor is to cause the dancers who just stepped into the wax walk a couple of steps to get the loose wax off their boots before entering the floor. Plenty of wax will still adhere to their boots.

Hope this helps. Ed.



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 GMS-9512 Int./Adv. WEST COAST SWING - Volume 2
 GMS-9514 Int./Adv. WEST COAST SWING - Volume 3
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UPCOMING DEEJAY

I grew up in Texas and I love to Country Dance. I'm more of a two-steppin, waltz, swing dancer than a line dancer. I'm trying to get into Deejaying and I'm very interested in *CDL*, especially the part that describes the types of dances that are good to dance to certain songs and albums.

Looking forward to my first issue.

RICKY QUATTLEBAUM

APO AE (Guam)

68 AND KICKIN'

My name is Virginia, my age is 68 yrs. I am retired after working 35 years in the medical field. I enjoy line dancing and try to dance about three times a week.

I take lessons at our Vitality Center and really do enjoy. We are now learning the Rock & Roll Waltz.

I saw your magazine and the line dances will be of help.

VIRGINIA WOOD

Grants Pass OR

GETTING STARTED IN OHIO

We received the *CDL* subscription form from BARRY FELDMAN while we were on a company trip for Dean Witter in Phoenix AZ.

He and his partner DIANE had a class on line dancing. My husband and I would love to learn more about line dancing, available videos for beginners, clubs to go to in our area, etc.

We are looking forward to receiving *Country Dance Lines* and any information you have to help us. We are 64 & 61 years, so keep that in mind.

ROBERT & ROBIN BRENNAN

Aurora OH

Welcome to CDL! You'll find video ads. throughout this and future issues, there are line dances in nearly every issue, and the World Of Western Dance section (Eastern) will frequently have dance clubs listed in Ohio.

While we didn't find any instructors in our database whose zip code begins with 442, you could call the instructors listed here and they will probably know of dancing and lessons you can attend. Contact John & Joan Alvarez, Akron, 216 864-0385; Pearl Pullman, Streetboro, 216 656-1398; Judy Cain, Akron 330 645-1355; Tony Durastanti, Richfield, 330 659-9643. There's lots of dancing in and around Cleveland, and you could also call Western Wear & Boot stores, they often know where the dancing is. Good luck & happy dancin' Ed.

MORE CD REVIEWS

We would like to see more Compact Disc Reviews in the Music For Dancing Section.

RUSSELL & JANIE MOORE

Baxter Springs KS
and several others

Thanks for your interest. We try to review nearly every Country CD that is released. This request usually comes in at the beginning of each year. What happens is that the record industry tries to release as much product as they can by the end of September so the CDs will be available for the Holiday rush. By December, we've reviewed all of those releases and the next batch of new releases don't happen until late February or during March, so there's a few months each year when we don't include a Music For Dancing section simply because there's nothing out there to review. Music For Dancing is back in this issue. Thanks again. Ed.

JUST AIN'T COUNTRY!

Please include us on your subscription list for the next two years.

We have been instructing in Partner, Line and Freestyle Western dancing for about four years now with various clubs and have just started our own club at the Priory Centre in St. Neots this year.

We do tend to lean more towards Partner dancing nowadays, as we are finding that Line dancing over here is moving more into the Techno Disco scene, with music that "just ain't Country" and it doesn't seem the same anymore.

We look forward to receiving *CDL*, we certainly have heard many good reports about it.

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Release date Nov. 1, '97 - Use date, May 2, '98
 *Release date Dec. 20, '97 - Use date June 20, '98
 **Release Date Feb. 7, '98 - Use date Aug. 8, '98

Courtesy of Linda Infante

NOTE: All UCWDC events have a 15 day 'window' before or after the above date to either use or not use the 'new' song selection. (*) denotes the 'new' song selection. Please contact the Director of the event you are planning to attend to obtain the exact Showcase Music list to be used. Upon the Release Date, the 'new' song selection is deemed available, and it is highly recommended that it be purchased as soon as possible as we cannot guarantee their subsequent availability after release. *Country Dance Lines Magazine* can either order or has in stock the 'new' music selection. Phone 415 488-0154 or Fax 415 488-4671 or email cdl4cwdanc@aol.com for ordering information.

UCWDC Dates of Release and Use: 'New' song selections are implemented every eight weeks beginning with the 1st Saturday after the World Championships. The published release of these 'new' songs occurs 26 weeks (half-a-year) prior to each respective song's Usage Date.

MASTERS Division

Two Step - Drink, Swear, Steal & Lie - Michael Peterson
 204BPM - 2:55
 Waltz - All I Had Going Is Gone - Gary Allan 88BPM - 2:48
 **The Flower That Shattered The Stone - Steve Wariner -
 96BPM - 3:11

SHOWCASE Divisions I, II, III,

Advanced Crystal, Diamond, Silver & Gold and Jr. Teen

WCS - Been There, Done That - Flank Williams Jr. 124BPM -
 2:53

Two Step - Blink Of An Eye - Ricochet 196BPM
 196BPM - fade at 2:42

ECS - Talked Myself Right Into It - Lynyrd Skynyrd
 152BPM - 3:21

Polka - Stop On A Dime - Little Texas 124BPM - 2:56
 *Don't Cry For Me - Shelby Lynn - 124BPM - 2:39

Waltz - Somebody Else's Moon - Collin Raye 88BPM - 2:56
 **Mama Needs Someone To Hold Her - Greg Holland -
 92BPM - 3:10

Cha Cha - Is The Magic Still There - Alabama - 112BPM 3:04

PRO-AM SHOWCASE Divisions Junior., Adult & Silver (All fades *begin* at designated times listed below and should be a 4 second fade)

WCS - Time Off From Good Behaviour - Doug Supernaw
 122BPM - 1:36

Two Step - The Wall Came Tumbling Down - Brent Lamb -
 190BPM - 1:39

ECS - When Love Starts Talkin' - Wynonna - 152BPM - 1:39

Polka - Whoever's Watchin' - Reba McEntire 124BPM - 1:35
 *I Miss Misbehavin' - Arron Tippin - 124BPM - 1:36

Waltz - Heart - Reba McEntire 96BPM - 1:31

**Stars Over Texas - Tracy Lawrence - 90BPM - Fade begins
 at 1:31 on the 1-2-3 and should be faded out before lyrics be-
 gin again.

Cha Cha - Oh What A Thrill - Mavericks - 112BPM -
 1:18BPM

(Deejay Note: fade on the 5-6-7-8, before the word 'woman')

(Editor's note: UCWDC double counts Two Step BPMs)

10 April 1998 *Country Dance Lines*

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

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 March 13-15, 1998 ★

Southern Dance Classic**

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

Belgian C/W Dance Championship**

Bieke Wouters - 31-45-527-6412
 Brussels, Belgium - Venue TBA

March 13-14, 1998 ★★

ig2 Line Dance Marathon**

hosted by Atlantic Seashore Dance Faire

James Gregory & Jean Garr 919-779-1044
 Ahoskie, NC - Ahoskie Inn 919-330-4165

May 15-17, 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
 Richmond, VA

Holiday Inn-Koger Ctr 804-379-3800
 August 28-30, 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 18-20, 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 17, 18, 19, 1998



Tarheel Dance Classic hosted by the Atlantic Seashore Dance Faire**

Scott & Beth Hucks

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Rocky Mount, NC

Holiday Inn Gateway Convention Center
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October 2-4, 1998 ★



Waltz Across Texas**

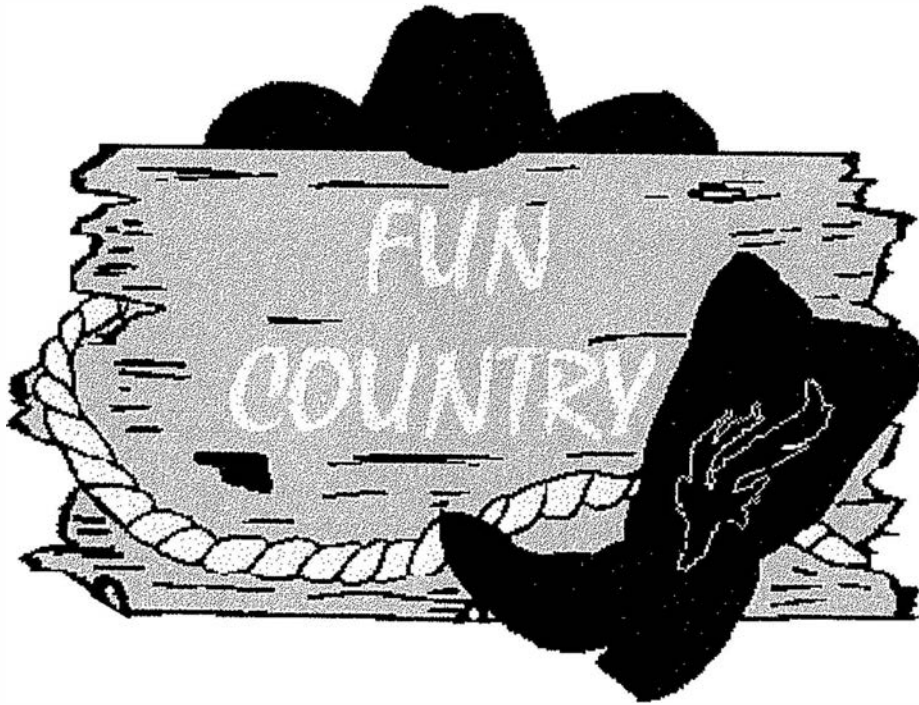
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 713-589-9535

Houston, TX - Holiday Inn
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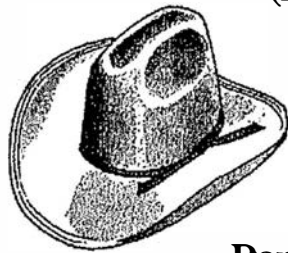
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**DANCING AND
TEACHING HINTS**

Teaching Hints and Suggestions

By Kelly Gелlette

Dancers know that they are a special kind of people. It is evidence by the way they dance, by the way they care for others and by the ways in which they share their dance knowledge with others. Some people might debate whether folks are special because they dance, or dance because they are special.

Dancing has always been part of mankind's socialization. Dancing has changed the lives of many of those who



participate. Dancers have made life better for those to whom they reach out towards.

For many, dancing has filled a need. The need for dance itself, for sociability, for exercise, for sharing and caring with others. The challenge to learn and improve is irresistible. Dancing is an activity to be enjoyed by all ages.

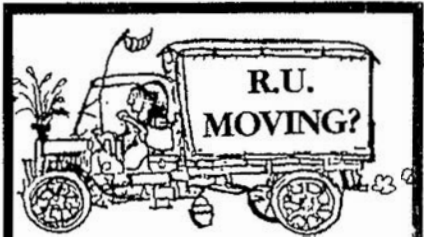
People become better dancers by taking lessons and practicing. The teachers must have charisma to keep people learning and dancing. The effective teacher must do more than is conventionally required. Teachers are not just

teaching a subject, but are selling it and themselves all at the same time. The most effective advertising we do is through the enthusiasm of our students.

The most important aspects of successful teaching are:

1. Knowledge of the subject
2. Knowledge of people
3. Patience and empathy
4. The ability to inspire others
5. Fairness and firmness
6. Organization of class and progress
7. Effective communication
8. "Fun" for everyone
9. The ability to make people feel comfortable
10. Know how to handle the unruly student

To be a good instructor you must learn from your students. Teachers seldom teach a class where they don't pick up something new. Learn from other instructors. Watch the way others teach. We often see a different way of doing



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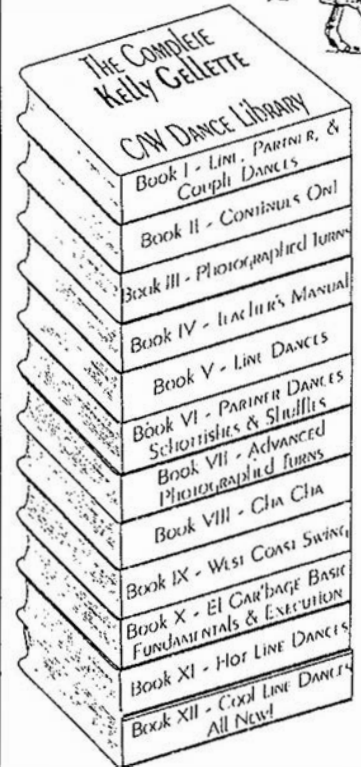
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something and it might be a better way than we are using.

Every teacher should know both parts of the dance, the man's and the woman's. A teacher should be able to lead and follow.

Dancers are always asking questions. After all, how can one learn if one does not ask?

COMPARISONS

In teaching, because we know our subject thoroughly, we often assume that our students will easily understand whatever we say. But we must remember that what we are talking about is all new to the student. Some things will need clarification. An instructor must be especially careful. The teacher must not take it for granted that quick, general explanations will be sufficient.

One way to present a clear meaning to a person is through a comparison with something familiar to them. Here is a comparison which might be used when explaining the need for practice in keeping time, as a dancer blends steps and maneuvers around the floor: Dancing off the beat is something like watching a movie with the soundtrack off. The figures move and speak, but the sound does not fit the picture. That is exactly what happens when dancing is out of time. A good dancer learns to dance with the rhythm in any chosen direction. Then the results are harmonious - dancing becomes exhilarating.

A good student will learn regardless of the capabilities of the instructor. Usually it is like a one room school house with

all grades. The students are at all levels. If the teacher forms good rules the student will get the most out of the lessons.

CONFIDENCE

Confidence is not something a few people are born with and others are born without - it is an acquired characteristic. Nobody is born confident. The most gifted individual has to construct confidence on the basis of faith and experience, like everyone else.

Confidence is delight; in living, in being, in being who you are, in liking what

you do. Confidence is that quality which refuses to stay defeated, a kind of stubborn cheerfulness. Confidence can be acquired, and nothing can stop you from attaining it.

Kelly Gелlette 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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One (*) before the suggested dance means the song is danceable enough that it might even turn up in a competition. Two (**) means the song is very danceable and will likely be used for competition. **ABBREVIATIONS:** 2=Two Step; T2=Triple Two Step; W=Waltz; ECS=East Coast Swing; WCS=West Coast Swing; 3=Three Step; Pol=Polka; Shuf=Shuffle or 10 Step; Sch=Schottische; SSch=Southern Schottische; 4CS=4 Count Swing; Sw=Generic Swing; P=Pony; Cha=Cha Cha; NC2=NiteClub Two-Step. Sometimes other dances are noted. Any (*) or (**) song will likely be a good Line Dance tune

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4. **She's Never Comin' Back** - 2:50 - 80/160BPM - 2, ECS, Lines
5. **Something's Gonna Change Her Mind** - 3:35 - 116BPM - T2, Cha
6. **Calloused Hands** - 3:16 - Ballad
7. **Let Her Go** - 2:51 - Ballad
8. **Looks Aren't Everything** - 2:54 - 112BPM - T2
9. **Something With A Ring To It** - 2:30 - 88BPM - *2
10. **Hardin County Line** - 3:26 - 108BPM - Pony

DAVID KERSH If I Never Stop Loving You
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 2. **The Need** - 92BPM - 2, Cha
 3. **The Sudden Stop** - 104BPM - 2, Sw
 4. **Wonderful Tonight** - 92BPM - Ballad, Cha
 5. **Anything With Wheels** - Ballad
 6. **I Breathe In, I Breathe Out** - Ballad
 7. **Something To Think About** - 136BPM - Sw, ECS, Sch
 8. **It's Out Of My Hands** - Ballad
 9. **Hello Walls** - 160BPM - *ECS
 10. **As If I Didn't Know** - Ballad
 11. **The Faster I Go** - 104BPM - 2, T2
- Times not included in package.*

DARYLE SINGLETARY Ain't It 'The Truth
Giant Disc - WAR 24696

1. **The Note** - 3:22 - Ballad
2. **Love Or The Lack Of** - 3:52 - 76BPM - 2
3. **That's Where You're Wrong** - 3:29 - Ballad
4. **A Thing Called Love** - 2:41 - 68/136BPM - Slow 2, Sch
5. **I'd Live For You** - 2:40 - 92BPM - **2
6. **Miracle In The Making** - 3:24 - 76BPM - Ballad, 2
7. **My Baby's Lovin'** - 3:53 - 92BPM - 2
8. **You Ain't Heard Nothin' Yet** - 4:10 - 88BPM - Waltz (Not in 6 beat phrasing)
9. **The Real Deal** - 2:38 - 116BPM - **Polka, **Shuffle
10. **Ain't It 'The Truth** - 3:59 - 86BPM - Waltz (Not in 6 beat phrasing)

CHRIS KNIGHT Chris Knight

Decca Disc - DECC 70007

1. It Ain't Easy Being Me - 3:31 - 80BPM - Ballad, 2
2. Framed - 3:48 - 144BPM - Slow 2, ECS
3. Bring The Harvest Home - 4:10 - 76/152 Slow 2, Sch, ECS
4. Something Changed - 4:14 - 74BPM - Ballad
5. House & 90 Acres - 3:52 - 72BPM - Ballad, Slow 2, ECS
6. Summer Of '75 - 3:27 - 70BPM - Ballad, Slow 2
7. Run From Your Memory - 3:02 - 144BPM - ECS, Sch
8. Love & A /45 - 3:14 - Ballad
9. The Hammer Going Down - 5:30 - 84BPM - *2
10. The Band Is Playing Too Slow - 3:59 - 120BPM - Waltz
11. The River's Own - 5:26 - Ballad
12. William - 4:14 - Ballad

THE LYNNS The Lynns

Reprise Disc - WAR 46754

1. Crazy World Of Love - 2:36 - 132BPM - *ECS, *WCS, *Sw
2. Woman To Woman - 3:32 - 112BPM - T2, Sch, WCS
3. This Must Be Love - 2:23 - 116BPM - WCS, T2, Sch
4. It Hurts Me - 4:08 - 100BPM - *Cha
5. Cry Cry Baby - 3:03 - 168BPM - *ECS
6. Nights Like These - 3:10 - 96BPM - **Cha
7. Oh My Goodness - 3:29 - 136BPM - Sw
8. What Am I Doing Loving You - 2:47 - 132BPM - Sch, Sw
9. I Won't Leave This World Unloved - 3:08 - Ballad
10. Someday - 3:05 - 124BPM - WCS, Sw

THOMPSON BROTHERS BAND Blame It On The Dog

RCA Disc - RCA 67503

1. Life's Too Short - 2:38 - 136BPM - Sch, Sw, ECS
2. Don't Mind If I Do - 3:41 - 124BPM - Sch, T2, WCS
3. A Million Miles Away - 3:39 - 88BPM - NC2
4. Caroline - 3:17 - 136BPM - Sch, ECS, Sw
5. Drive Me Crazy - 3:30 - 132BPM - Sch, Sw
6. Run Away With You - 4:30 - 116BPM - Sch, T2
7. Back On The Farm - 4:01 - 76BPM - ?
8. Broken For Good - 3:55 - 100BPM - 2
9. Shot Me Down - 2:44 - 96BPM - 2, Sw
10. Cry - 3:12 - 84BPM - 2
11. Pick Up The Tempo (w/ Steve Earle) - 4:40 - 154BPM - *ECS

CHRIS CUMMINGS Chris Cummings

Warner Bros. Disc - WAR 46672

1. I Waited - 3:15 - 124BPM - Sch, WCS, T2
2. 'Til I See You Again - 2:26 - 102BPM - 2
3. Almost Always - 3:02 - 136BPM - **ECS, Sw
4. Somewhere Inside - 4:01 - Ballad
5. Little Sister's Blue Jeans - 3:29 - 96BPM - 2
6. The Kind Of Heart That Breaks - 2:37 - 120BPM - Sch, T2, WCS
7. What About Me - 3:00 - 100BPM - **Waltz
8. Minute And A Half - 3:41 - 132BPM - Sch, Sw
9. Sure Enough - 3:12 - 136BPM - Sch, ECS, Sw
10. Never Thought Of You That Way - 4:22 - Ballad

CADILLAC COWGIRL High On The Hog

Sur Disc - UNRL 4475

1. Cadillac Man - 3:28 - 120BPM - **WCS
2. Steppin' Out - 3:50 - 132BPM - Sch, Sw
3. Gun Shy - 3:50 - 100BPM - Cha, T2
4. Why You Always Cheatin' On Me - 2:42 - 148BPM - *ECS
5. Sweet Sweet Lovin' - 3:48 - Ballad
6. Huggin' & Kussin' - 3:10 - 120BPM - Cha, Sch
7. Mattie & Jesse - 4:21 - 100BPM - 2
8. Truck Driver's Woman - 2:39 - 116BPM - Polka, Shuffle
9. Lonely Boy - 3:40 - 92BPM - Cha
10. Talk Is Cheap - 3:43 - 152BPM - **ECS

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

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- ____ 60 - 124 \$290
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I understand that this coverage is for individual dance instructors only and that it does not cover business establishments.

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RAYMOND FROGGATT Moonshine

Mooncrest Disc - MCRC 25

1. Cannonball - Ballad
 2. You Pour Out My Soul - 124BPM - Sw
 3. Till The Night Is Through - 112BPM - T2
 4. Pearl Handled Gunn - 136BPM - Sw
 5. Memphis Moonshine - 128BPM - Sch, Sw
 6. I'll Follow You - 124BPM - T2
 7. Butterflies - 148BPM - Fast Waltz
 8. Don't It Make You Wanna Go Home - 120BPM - T2
 9. Rivers & Mountains - 104BPM - T2
 10. Dear Friend - Ballad
 11. Try To Get You Into My Life - 88BPM - Waltz
 12. This Could Last All Night - 120BPM - WCS
 13. Kelly - 132BPM - Latin
 14. French Painter - 124BPM - Latin
 15. It Doesn't Matter - 128BPM - Sch, Latin
- More folk & pop than country.*

THE WOODYS The Woodys

Rounder Disc - ROU 3149

1. Mama & Them - 3:00 - 156BPM - *ECS
2. A Hundred Years Of Solitude - 2:25 - Ballad
3. Second Wind - 3:03 - 152BPM - ECS
4. Bobby & Juanita - 3:19 - 124BPM - T2
5. Habits Of The Heart - 3:58 - 104BPM - **Cha, *T2
6. Circle Of Angels - 3:15 - 80BPM - 2
7. The Rain Came Down - 3:28 - 112BPM - T2, Sch
8. High Lonesome - 3:28 - 104BPM - Waltz
9. I Don't Mean Maybe - 2:17 - 140BPM - ECS
10. Alabama 'Shine - 3:37 - 84BPM - 2
11. Closer To The Flame - 2:59 - 84BPM - 2
12. Like Strangers - 3:24 - Ballad

MELODIE CRITTENDEN Melodie Crittenden

Asylum Disc - ELE 62043

1. I've Been Waiting For You - 3:25 - 84BPM - *2
2. Birmingham - 4:43 - 92BPM - 2
3. This Thing Called Livin' - 3:28 - 82BPM - 2
4. Broken Road - 3:52 - Ballad
5. I Should've Known - 3:42 - 108BPM - Cha, T2
6. If This Ain't Love - 3:25 - Ballad
7. Chains Around My Heart - 3:43 - Ballad
8. Never Underestimate A Bored Housewife - 3:16 - 96BPM - 2
9. You Make Me Crazy - 82BPM - 2
10. With His Arms Wide Open - 3:59 - Ballad

KRIS TYLER What A Woman Knows

Rising Tide Disc - UNIV 53045

1. Here's Me - 3:24 - 152BPM - ECS
2. Keeping Your Kisses - 5:03 - 80BPM - 2
3. I'm In Trouble Now - 3:18 - 112BPM - T2
4. What A Woman Knows - 3:40 - Ballad
5. Old Boyfriend - 3:58 - Ballad
6. She's Only A Cowboy - 3:17 - 116BPM - T2
7. Rockin' Horse - 3:21 - 88BPM - 2
8. Kind Of Like California - 3:41 - Ballad
9. Love Don't Be A Stranger - 2:49 - 138BPM - Sch
10. A Thousand Tears Ago - 3:44 - Ballad
11. Texas Hotel - 4:33 - 108BPM - Polka, T2, Pony, Shuffle

THE HABANEROS Idego

Rockingchair Disc - RCHA 1109

1. A Game Two Can Play - 140BPM - 3:13 - Sch
2. Him On Your Mind - 3:28132BPM - Sch
3. The Wind - 2:58 - 106BPM - 2
4. Bag Of Tricks - 4:05 - Ballad
5. The Hard Way - 4:22 - 76/142BPM - Fast Sch. ECS
6. Cell Block 68 - 4:07 - Ballad
7. Fifteen Minutes - 3:04 - 156BPM - ECS
8. To Heal A Broken Heart - 4:21 - 96BPM - Cha
9. I'm Gonna Have To Kiss You - 4:15 - Ballad
10. Fulltime Fool - 2:11 - 136BPM - ECS

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CMH Disc - CMH 6283

1. Jambalaya - 3:01 - 104BPM - 2
2. Oh Lonesome Me - 3:27 - 104BPM - 2
3. I Walk The Line - 3:00 - 108BPM - 2, Pony
4. Ring Of Fire - 2:58 - 112BPM - 3, T2
5. I've Got A Tiger By The Tail - 3:14 - 110BPM - Pony, 3, Polka
6. Gentle On My Mind - 3:18 - 108BPM - Pony, 2
7. Last Date - 4:33 - 64BPM - ~~S~~roll
8. 14 Carat Mind - 3:03 - 92BPM - 2
9. Don't Come Home A Drinkin' - 2:55 - 92BPM - 2
10. If You've Got The Money, Honey - 3:13 - 120BPM - Polka, Shuffle
11. Blue Eyes Crying In The Rain - 3:47 - Ballad
12. Swingin' - 3:52 - 120BPM - WCS
13. Stranger In My House - 4:16 - 120BPM - WCS
14. Bop - 4:01 - 120BPM - WCS

"Non-Stop" means that they took out the 3 seconds of silence between songs, running them all together. These are "sound alike" copies of the originals.

T G SHEPPARD Nothin' On But The Radio

MSH/Outwest Disc - MSHS 6401

1. She's Gettin' The Rock - 3:26 - 68/136BPM - Sch
2. Nothin' On But The Radio - 3:28 - 128BPM - WCS, T2, Sch
3. Whatever You're Looking For, You're Lookin' At - 3:10 - 148BPM - ECS
4. You Can't Take It With You When You Go - 4:23 - Ballad
5. All Over Town - 3:27 - 104BPM - T2, Cha
6. I Bring Her Flowers - 3:29 - 84BPM - NC2
7. Ghost Town - 4:15 - 84BPM - 2
8. Like A Coupe DeVille - 3:24 - 128BPM - *Sch, *T2, *WCS
9. Another Cup Of Coffee - 4:47 - 132BPM - Sch
10. It Still Rains In Memphis - 3:27 - Ballad
11. Long Cool Woman In A Black Dress - 4:14 - 136BPM - Sch, Sw, WCS, ECS
12. It's All Over Now - 4:45 - 76BPM - Waltz

RUBY LOVETT Ruby Lovett

Curb Disc - CURB 77857

1. True Love Never Dies - 4:08 - 92BPM - *2
2. Nothing To Prove - 3:51 - Ballad
3. I'm So Afraid Of Losing You Again - 3:32 - 92BPM - Ballad, 2
4. Little Bitty Crack In His Heart - 2:55 - 88BPM - 2
5. Look What Love Can Do - 4:00 - Ballad
6. That Train Don't Stop Here Anymore - 2:30 - 80BPM - *2
7. Crazy Enough - 3:31 - Ballad
8. Your Love Speaks Louder Than Words - 2:52 - 128BPM - Sw, Sch
9. One Of Them's Yours (w/Ken Mellons) - 3:11 - Ballad
10. In The Arms Of Love - 3:33 - Ballad
11. I Don't Want To Go Out Wondering - 2:49 - 132BPM - Sch, Sw
12. When He's All You've Got - 3:18 - Ballad

WADE HAYES When The Wrong One Loves You Right
Columbia/DKC Disc COL 68037

1. When The Wrong One Loves You Right - 2:30 - 100BPM - **2
2. How Do You Sleep At Night - 3:25 - 120BPM - Sch, T2
3. The Day That She Left Tulsa - 3:33 - Ballad
4. Are We Having Fun Yet - 3:16 - 88BPM - *2
5. This Is My Heart Talking Now - 3:32 - Ballad
6. One More Night With You - 3:57 - 88BPM - *2
7. Summer Was A Bummer - 3:22 - Ballad
8. Tore Up From The Floor Up - 3:04 - 88BPM - **2
9. If I Wanted To Forget - 3:03 - Ballad
10. Mine To Lose - 3:23 - 76/152BPM - 2, ECS

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RHETT AKINS What Livin's All About
Decca Disc - DECC 70001

1. Better Than It Used To Be - 3:10 - 156BPM - **ECS
2. Happy As We Wanna Be - 2:45 - 128BPM - Sch
3. More Than Everything - 3:13 - Ballad
4. I'll Be Right Here Lovin' You - 3:00 - 88BPM - 2, ECS
5. Not In The Cards - 3:31 - 124BPM - Sch, WCS
6. What Livin's All About - 3:22 - Ballad
7. She's Got Everything Money Can't Buy - 3:22 - 120BPM - WCS
8. Ain't That Just Like A Woman - 3:15 - 68BPM - ?, T2
9. Dream The Rest - 3:39 - Ballad
10. Love Rules - 3:28 - Ballad
11. I'm Finding Out - 3:01 - 144BPM - Fast Waltz
12. The Rest Of Forever - 4:46 - Ballad

CAP 56599 GARTH BROOKS Sevens
Capitol Disc - CAP 56599

1. Longneck Bottle - 2:15 - 88BPM - **2
2. How You Ever Gonna Know - 3:35 - (*Goes out of rhythm*)
3. She's Gonna Make It - 2:45 - 80BPM - 2
4. I Don't Have To Wonder - 3:04 - Ballad
5. Two Pina Coladas - 3:34 - 120BPM - Cha
6. Cowboy Cadillac - 2:50 - 88BPM - *2, Lines
7. Fit For A King - 3:58 - 116BPM - Waltz (*not in 6beat phrasing*)
8. Do What You Gotta Do - 2:57 - 136BPM - Sch, Sw
9. You Move Me - 4:34 - 88BPM - 2
10. In Another's Eyes - 3:33 - Ballad
11. When There's No One Around - 3:33 - 168BPM - Fast Waltz
12. A Friend To Me - 3:05 - Ballad
13. Take The Keys To My Heart - 2:31 - 96BPM - 2, Sw
14. Belleau Wood - 3:29 - Ballad

JIM LAUDERDALE Whisper
BMG Disc - BNA 66996

1. Goodbye Song - 2:53 - 124BPM - WCS, T2, Sch
2. Whisper - 3:19 - 92BPM - Stroll
3. Sometimes - 3:20 - Ballad
4. Take Me Down A Path - 3:26 - 120BPM - T2, Sch, WCS
5. She Used To Say That To Me - 2:55 - 108BPM - T2
6. In Harm's Way - 2:53 - 104BPM - (*Not in 6 beat phrasing*)
7. Without You Here It's Not The Same - 2:12 - 112BPM - 3, Polka, Shuffle
8. It's Hard To Keep A Secret Anymore - 2:20 - 76BPM - Stroll
9. We're Gone - 2:05 - 94BPM - 2
10. What Do You Say To That - 2:56 - 96BPM - Ballad, 2
11. You're Tempting Me - 3:18 - 140BPM - ECS
12. Hole In My Head - 2:24 - 152BPM - ECS
13. I'll Lead You Home - 3:42 - 124BPM - 3, Polka, Shuffle

VARIOUS ARTISTS Drew's Famous Country Party Music
Turn Up The Music Disc - TUTM 1051

1. Whose Bed Have Your Boots Been Under - 136BPM - ECS
2. Little Bitty - 82BPM - 2 (*Drops rhythm in the middle*)
3. Watermelon Crawl - 136BPM - Sch
4. My Maria - 124BPM - T2, Sch
5. Cotton Eye Joe - (*Techno-Country version*) 136BPM - Sw
6. Tell Me Why - 140BPM - Sch, ECS
7. I Like It, I Love It - 128BPM - Sch
8. Don't Rock The Jukebox - 148BPM - ECS
9. Boot Scootin' Boogie - 128BPM - WCS
10. Down At The Twist And Shout - 100BPM - 2
11. Chattahoochee - 88BPM - 2
12. Walking To Jerusalem - 120BPM - T2, WCS
13. Be My Baby Tonight - 156BPM - ECS
14. Little Miss Honky Tonk - 148BPM - ECS
15. Sold - 108BPM - Shuffle, Polka
16. All My Ex's Live In Texas - 132BPM - Sw
17. The Devil Went Down To Georgia - 136BPM - Sw
18. Wild Wild West - 140BPM - Sw

"Sound-Alike" copies of the originals. Times not included in package. Artists not identified.

British Compact Discs

Oops!

In our February '98 issue we mis-named the British CD that was reviewed there. The correct information is:

VARIOUS ARTISTS The No. 1 Line Dancing Album
Curb/Polygram Disc 553-859-2
The "Most Awesome LD Album" is reviewed below.

VARIOUS ARTISTS The Most Awesome Line Dancing Album
EMI Disc 7243 8 59930 2 2
Not available from CDL Music Service. See Honkytonk Jukebox adv. to order.

1. Black Coffee (Lacy J Dalton) - 116BPM - Cha, WCS
2. Boogie & Beethoven (Larry Gatlin) - 156BPM - ECS
3. Bop (Dan Seals) - 124BPM - WCS, T2, Sch
4. It's A Little Too Late (Tanya Tucker) - 144BPM - ECS
5. Eat At Joes (Suzy Boguss) - 112BPM - WCS
6. Tricky Moon (George Ducas) - 140BPM - Fast Cha
7. Lay Down Sally (Asleep At The Wheel) - 90BPM - 2
8. Honky Tonk Blues (Pirates Of The Mississippi) - 152BPM - ECS
9. Even If I Tried (Emilio) - 118BPM - WCS, T2
10. Why Baby Why (Palimino Road) - 144BPM - Sch, ECS
11. Tennessee Two Step (Charlie Daniels) - 148BPM - ECS
12. Cowboy Band (Billy Dean) - 136BPM - Sw, Sch
13. No Chance To Dance (Highway 101) - 144BPM - ECS, Sch
14. Cowboys Like A Little Rock & Roll (Chris Ledoux) - 168BPM - ECS
15. 3 Nickles & A Dime (Ricky Lynn Gregg) - 136BPM - ECS, WCS, Sw, Sch

16. Mama Raised Me Right (Charlie Floyd) - 132BPM - Sch
17. Walk That Line (Lacy J Dalton) - 144BPM - Sch, Sw
18. Find Out What's Happening (Pearl River) - 88BPM - 2, 4CS
19. Trail Of Tears (Tanya Tucker) - 120BPM - Sch, T2, WCS
20. Honky Tonk Habits (Emilio) - 128BPM - WCS
Great dance collection. Package lists 47 Line Dances for these songs. Dance Steps and Times not included in package. Disc is 7.50UK from Honkytonk Jukebox, Phone 011 44 1604 635533.

SCOOTER LEE In The Name Of Love
Southern Tracks Disc - STKCID2

1. In The Name Of Love - 3:51 - 100BPM - 2, Sw, Jo Thompson
2. Ribbon Of Highway - 4:01 - 92BPM - 2, Neil Hale
3. Last Time Uh Huh ('97) - 3:59 - 108BPM - WCS, Sw, Max Perry
4. You Bad Thang - 3:28 - 124BPM - Sw, Max Perry
5. A Christmas Card - 3:54 - 104BPM - Waltz, Max Perry
6. Sexy Little Christmas Thang - 2:40 - 144BPM - ECS, Max Perry

Dance Steps, by the choreographers listed, are included in the package. Part of the proceeds (50p-UK per CD) is donated to "ChildLine a national helpline for children in trouble or danger with problems from physical and sexual abuse to bullying and family problems. All calls are free to children from anywhere in England. The number is 0800 1111. Disc is 7.50UK from Honkytonk Jukebox, Phone 011 44 1604 635533.



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IN THE SUMMER TIME	21 Tracks: In the Summer Time; Ridin' Alone; American Pie Oasis; Cotton Eyed Joe.	£ 7.50
I LOVE LINEDANCING 5,6,7,8.	18 Tracks Inc. Million \$ Cowboy; 5,6,7,8. I'll Tell Me Ma; Native American; Hittin' the Hay;	£ 7.50
LINE DANCE FEVER 1.	18 Tracks: Fever; J.Moore; Thump Factor; Good Girls Love Bad Boys; Bigger Fish to Fry	£12.50
LINE DANCE FEVER 2.	20 Tracks: Ring of Fire; C. Clayton; Why Me; Breaking Hearts & Taking Names;	£12.50
LINE DANCE FEVER 3.	18 Tracks: DANCE; Fly Like a Bird; Mexican Wind; Hot Hot Hot. If Wishes were Horses	£12.50
LINE DANCE FEVER 4.	18 Tracks: JOSE' CUERVO; Cowboy Boots; LINE DANCE CRAZY; Mull River Shuffle;	£12.50
LINE DANCE FEVER 5	18 Tracks: TELL ME MA: 5 - 6 - 7 - 8; GERONIMO: 1-900 Bubba; Everybodys Line Dancing;	£12.50
MOST AWESOME Line Dancing Album	20 Tracks: Boogie & Beethoven; Eat at Joes; Bop; Lay Down Sally; Tricky Moon;	£ 7.50
NO. 1 LINE DANCING Album.	36 Tracks: Black Velvet; Haunted Heart; Cannibals; Electric Boogie; Paso Doble; Still Crusin	£16.00
TOE The LINE 1.	20 Tracks Watermelon Crawl; Adalida; Walking to Jerusalem; Dust in the Bottle;	£ 9.00
TOE The LINE 2.	37 Track. Swing City; Big Love; Tempted; Tangled up in Texas; I Brake for Brunettes.	£12.50
TOE The LINE 3.	36 Track. Flower that Shattered the Stone; Billy B Bad; Billy Walk; Sea of Cowboy Hats.	£12.50
ULTIMATE LINE DANCE ALBUM	21 Tracks: Swamp Thang; Hillbilly Rock; 1-800 Use to Be; Life's a Dance.	£12.50
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DEAN BROTHERS	WILD WEST HERO 11 Track "TECHNO" Limbo Lady { E Z } Hey Operator.	£12.50
SCOOTER LEE	IN THE NAME OF LOVE E.P. 6 Tracks Ribbon of Highway; You Bad Thang	£ 7.50
SCOOTER LEE <i>New Album</i>	MOVING ON UP Inc. DIZZY; The LOCOMOTION.; Oee Oee O.; Lets Break up Tomorrow.	£12.50
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Special Products

Special Products are CDs and/or Tapes and CD/Lesson Video packages that have been sent to us by CDL readers and/or the artists or choreographers themselves. For the most part they are not available in your local record stores, nor from CDL Music Service, therefore we have included a contact where you may buy the product. Please see the contact information at the end of each review.

Although many songs in the Special Products reviews are competition quality, we have not noted them as such since, in most cases, dancers cannot obtain them from their local record stores. However, since several of these products are designed especially for C/W dancing, and have Line Dances choreographed for the songs, the dances and their songs may turn up in competitions.

Thanks to the folks who sent in these products. If you have a CD, Tape, or Video designed for C/W Dancing, send it in and we'll try to get a report into this section. We hope you will support the producers of the products in this section because their efforts are on behalf of the C/W Community. Thanks. Ed.

RICK TIPPE Dance

Moon Tan Disc - MTC D 122197

Moon Tan Video - M1VHS 122197

Not available from CDL Music Service. See adv. at the bottom of this page to order.

1. Triple Threat - 3:44 - 4:35 - 152BPM - ECS Ch. Michael Barr
2. L-O-V-E - 3:49 - 4:35 - 104BPM - Cha, T2 Head Over Heels - Ch. Deb Crew
3. Hardwood Stomp - 3:50 - 4:30 - 120BPM - Sch, T2, WCS Ch. Jo Thompson
4. Dance On - 3:28 - 5:11 - 134BPM - Sch, ECS, Sw Ch. Max Perry
5. You're Killin' Me - 3:48 - 5:06 - 144BPM - ECS Ch. Denny Hengen
6. Waitin' On A Slow Dance - 3:33 - 4:34 - 96BPM - 2

CD contains two versions of each song, a "Dance Mix" and an "Extended-A-Mix, noted above by the different times. Dance Steps for the songs noted (Dance titles same as song titles except track 2) are taught on the video by their choreographers. Additional Dances on the Video include Heart To Heart - Ch. Deb Crew and Heart Like A Wheel - Ch. Max Perry. Step Descriptions will appear in future issue of CDL Magazine & Dance Books.

AUSTRALIA'S TORNADO Waltzing "Matilda" & Ghost Train "Hillbilly" Rick CD

Not available from CDL Music Service. See adv. on page 6 of this issue to order.

1. Waltzing "Matilda" (Radio Mix) - 3:59 - 136BPM
2. Sheep Dip (Dance Mix) - 4:58 - 136BPM
3. Waltzing "Matilda" (Singing Radio Mix) - 3:59 - 136BPM
4. Sheared Easy (Dance Mix) - 4:58 - 136BPM
5. Slow Sheep Mix (Teach to Ewe) - 4:21 - 128BPM
6. Fast Jumbuck Mix - 4:30 - 152BPM
7. Speed Up Kick Ewe Mix - 4:41 - 136BPM
8. Story of Waltzing "Matilda" (by Kate) - 1:32 - Spoken Word
9. Aussie Terminology (by Pete) - 2:04 - Spoken Word
10. Ghost Train (Instrumental) - 3:09 - 160BPM
11. Ghost Train Up Hill (Slow) - 3:27 - 144BPM
12. Ghost Train Goin' Down Hill (Fast-Speeds Up) - 2:56 - 160BPM gradually to 176BPM

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1. Boogie - :57 - 188BPM - 4 Count Swing
2. Robinson Crusoe/Ma She's Makin' Eyes At Me - 2:56 - 120BPM - Polka, Shuffle, Charleston
3. Good Morning Heartache - 2:44 - 56BPM - Blues Buckle Polisher
4. No One Ever Tells You/That Lonesome Road - 4:52 - Ballad
5. Nothing But Sweet Lies/Did She Mention My Name - 3:44 - 92BPM - 2
6. You Can Close Your Eyes - 2:52 - 92BPM - Ballad

Part 2 - In The Honky Tonk (with Band)

7. Honky Tonk Crazy - 3:03 - 128BPM - *WCS, Sch
8. Blue Jean Shake - 2:18 - 74/148BPM - *Slow 2, ECS
9. What's Breaking Your Heart - 4:12 - 96BPM - 2, T2
10. The Walk - 3:39 - 132BPM - WCS, ECS, Sw

Part 3 - Deejay Mix (with Band)

11. **Ballad Medely - 7:17** Includes parts of the following songs: I Can't Help Falling In Love With You - 68BPM - NC2; Marina Del Rey - 114BPM - Cha-T2; Witchcraft - 124BPM - WCS, Sw; A Piece Of Me - 80BPM - Stroll, Slow 2; My Girl 100BPM - Cha; This Thing Called Love - 156BPM - ECS; Keep Your Hands To Yourself 100BPM - WCS
12. **50's Medely - 6:10** - Includes parts of the following songs: Sea Cruise - 156BPM - ECS; Jailhouse Rock - 176BPM - ECS; At The Hop - 184BPM - 4 Count Swing; Earth Angel/In The Still Of The Night - 72BPM - Stroll; Shake Senora - 116BPM - Limbo; Johnny B Goode - 164BPM - ECS
13. **Country Medely - 4:18** Includes parts of the following songs: Friends In Low Places - 108BPM - 68BPM - 88BPM - 160BPM - 136BPM - 124BPM -

PART 4 - Guitar (accompaniment)

14. I'll Take Care Of You - 4:06 - 112BPM - Ballad, Cha, T2
15. Elmont County - 2:07 - Ballad

PART 5 Cowboy (with Band)

16. That's When Your Heartaches Begin - 3:22 - 80BPM - Stroll, NC2
17. Long Line Of Love - 3:01 - 68BPM - NC2, Cha, T2
18. Everything That Glitters - 4:26 - 112BPM - T2

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Southern Tracks Disc - STCD 0099

1. Ribbon Of Highway - 4:01 - 92BPM - 2
2. In The Name Of Love - 3:51 - 104BPM - 2, Sw
3. Last Time Uh-Huh ('97) - 3:59 - 108BPM - T2, 2

Good Line Dance Tracks. Scooter Lee is donating \$.50 from the sale of each copy of this CD to The Laurie Sepulvado Fund. Please see Scooter's adv. in this issue to order.

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2. Bachelor Of Hearts - 3:25 - 74BPM - 2
3. Let Him Down Easy - 3:46 - 112BPM - T2
4. Like Our Lovin - 3:06 - NC2
5. Sweet Steel Sweetheart - 3:11 - 128BPM - Sch, T2
6. She Dances A Lot - 3:13 - 136BPM - *ECS
7. Born At Night - 2:50 - 120BPM - T2, Cha
8. You Had A Good Thing - 3:26 - Ballad
9. No Win Situation - 4:05 - 138BPM - Sch, Sw
10. Crossed Wires & A Cross Wife - 2:53 - 86BPM - 2
11. Stuck In The Middle - 3:42 - 120BPM - Cha, Sch
12. It's OK To Cry - 3:35 - 100BPM - *Cha
13. 5.0 Liter Lover - 3:17 - 168BPM - 4 Count Swing, 2, Lines
14. Fire & Ice - 3:15 - 140BPM - *ECS
15. Cowboy Angel - 3:40 - Ballad

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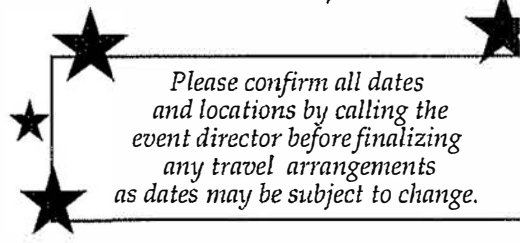
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A CHAT ABOUT DANCES, TERMS, ETC.

Prompted by a letter from Wes & Louise Tiedtke of Banning CA

We received the Tiedtke's letter back in November and pondered for the longest while about how to respond. Then we re-read the first paragraph and, voila!, there it was.... "Let's chat." Wes' and Louise's part of the conversation is in regular (book) type and CDL's part of the conversation is in italics.

Greeting again! This is the second "unsolicited" letter I've managed to send to the revered **CDL** Staff! There are several topics I wish to visit and certainly welcome any retort via your fine magazine, or?! Let's chat.

Because of the high number and wide variety of dance descriptions generally published in each **CDL** issue, I decided to create a database which lists, in turn, the dance titles, dance type, total count and steps of each dance, level of difficulty, **CDL** issue (month and year), and choreographer(s). I must say that this turned out to be a bigger undertaking than I had anticipated. This project was actually inspired by my wife who complained several times that she found it necessary to look through a large number of **CDL** issues to finally locate a particular dance she thought "might be in there". Although our backlog of issues only began in April of 1996, I inserted 378 separate records of dances with their accompanying information in the database file which is now complete up through September '97.

*The **CDL** Dance Database (in MicroSoft Excel) contains more than 5000 entries of Step Description and cross references. However, it also contains a lot of information for each dance (such as our file name and directory location, etc.) that would be of no help or interest to anyone other than ourselves. We are working on making a complete list available to our readers. The lists we currently have are, 1.) the table of contents for each Dance Book and, 2.) a list of dances in magazines that are still available as back issues. This second list only goes back to 1994 as all of the previous back issues are sold out and all of their dances are included in dance books.*

As might be expected, this entering of data led to some serious frustration - the cause of which must also be at least some unsettling to the **CDL** staff. Many of the line dance descriptions failed to even list how many "walls" much less the difficulty level. In fact probably only 60% or less listed the difficulty level. Virtually none of the music listings included the beats-per-minute or time elements. Surprisingly, some of the more prevalent choreographers were also guilty of these omissions.

*The **CDL** step description format has been, and still is, an evolving process. We remember, in the early days, publishing dances noting something called "counts" wherein dances had very odd numbers of movements since the choreographers didn't specify steps done on the downbeat or upbeat. Hence, a shuffle was written as 3 "counts" and a jazz box as 4 "counts". That has all changed in that for years now we describe steps in terms of beats of music. For a number of years now we've been including the number of "walls" in nearly every dance that has more than one. We're not as adamant about BPMs and Degree Of Difficulty because they are more often relevant to the abilities of the students than to the dance. For each dance three different BPMs should be used. A "slow" for learning the steps, a "medium" for practicing and a "fast" for performing. The music suggestions included with the dances are usually for performing and, except for those dances choreographed to one particular song only, the music suggestions connote more the "rhythm" and/or "spirit" of the music suggested for that dance. (Also, remember the "Rule Of Bop!" Bop by Dan Seals is a recording that is suitable for teaching nearly any line dance not in 3/4 time.) The BPMs for teaching, practicing and performing a dance, as well as the Degree Of Difficulty of a dance is really something that should be determined by the instructor and pertains to whether the instructor is teaching a bunch of "Six foot tall and bulletproof" 20somethings, or teaching young children or folks at a senior's center. Regarding "time elements": All waltzes are done to music in either 3/4 or 6/8 time. All other dances are done to music in 4/4 time. If a dance contains a 'shuffle', it can also be done to music in 2/4*

time. We'll deal with 5/4 time when we hear a country version of Dave Brubeck's Take Five.

Your July '96 issue, page 45, which provides insight to your policies for management of submitted dance descriptions, details the high numbers of dances submitted and the excesses that could not be published due to space restrictions. Since there is an ever increasing over-abundance of dances being submitted to **CDL** for publication, it seems that the **CDL** Staff should be more critical/ selective before actually publishing the dance descriptions. If the various choreographers cannot muster the time or energy to include the minimum required information with their dances, then perhaps the dances are not really worthy of publication. In my view, the dance submissions should conform to a minimum information requirements policy before they qualify for publishing in your **CDL**. This policy's enforcement would certainly enhance the quality of already outstanding magazine. I understand that this is easy for the readers like myself to critique and suggest changes, but I think this suggestion has the necessary merit.

Besides the step description itself along with any helpful notes the choreographer includes, we require the following information to be included with each dance. 1. Title; 2. Choreographer (if known); 3. Type of dance, including # of walls. 4. At least one, but preferably three Music Suggestions; and 5. Inquiry information (magazine dances only as the Books are permanent and much of the inquiry information would be inaccurate within a year or two of publication.)

On another subject. 'C/W dancing term definitions. In your July '96 issue, a glossary of definitions was provided. I have had occasions to try to resolve conflicts of opinion which occurred from time to time. I think it would be very beneficial to the readers to have a really comprehensive glossary to refer to. Your July '96 listing was a good start, but would need to be expanded upon. One of the terms which recently concerned me, is the "Camel walk". At least two instructors of recent times have described the camel walk the same way I would describe the 'lock step' pattern. I would describe the camel walk where one does a "knee Pop" just prior to stepping on the other foot. Your July '96 listing encouraged me to accept this definition. Also the terms 'shuffle', 'triple step', and 'cha cha' seem to be used by various teachers as if they were completely interchangeable. I believe all three terms are valid, but not synonymous. I don't think there is a serious problem with 'shuffle'. A triple step, in my opinion, is done similar to a shuffle, but is done essentially in place, and the cha-cha term should be reserved for Latin rhythm dances only (which I'm partial to, incidentally).

It is strongly recommended that the **CDL** staff promote a plan for generating a comprehensive C/W dance term definition listing that conforms with the NTA and other teacher associations (as may be applicable) so some very badly needed standardization can be finally achieved (on paper anyway). Unfortunately, I'm not familiar with any other current and fully comprehensive C/W dance term listing which is readily available to the readers. I don't anticipate this 'term scramble' problem will ever be fully resolved, but it certainly can be improved upon. (Pity the poor foreign language people who must try to effectively translate, or even comprehend it.) If the broad spectrum of C/W dance instructors fail to effectively promote standard terminology, maybe the broad spectrum of dancers can force the issue.

*We hope the "new-updated-expanded-more comprehensive and, in some cases, corrected" glossary in the last issue (Vol. 27 No. 3 - March 1998) proves to be of help. I think we've addressed most, if not all, of the terms you've mentioned as well as many others. We believe that **CDL** is a leader in dance step format and terminology standardization. All dances published in **CDL Magazine** and **Dance Books** since 1995 are published in the **CDL** standardized format and terminology. The **CDL** glossary was originally based on the NTA glossary and has evolved from there reflecting the evolution of dance as well as the specific aspects necessitated by our use of print technology exclusively.*

While we know that the **CDL** format and terminology is the most widespread and best understood dance step publication process, and while we welcome all of C/W dancing to not only adopt it, but help us improve on it, we don't claim it to be the 'only way' or the 'only correct way' of publishing dances. We never ask or demand that others utilize the **CDL** format and/or terminology, we only require that all dances published by **CDL** will be in the **CDL** standardized format and terminology.

New subject again: "Line dance tempo and choreography". I can recall several comments printed in your fine magazine regarding the frequent practice of 'race course line dancing' at the various clubs. Of course, I'm referring to the overly rapid tempo that many of our line dances are done to. Performing dances at the extreme tempos are distasteful not only to many dancers, but also to the spectators. The clubs often call line dances that are done at speeds which turn most dancers into staccato, mechanical machines. No time for the styling or interpretation moves, which to me, makes the dance, a dance and a pleasure to do. The 'racers' who are not really dancing, just get the steps in and that's it!

No argument from us, although we hope that as the "Achy Breaky" fad subsides, 'dancing' will return.

I also realize that many of the younger generation not only turn the tempo up to warp speed, but also radically change the choreography of many dances presumably to disco-tize them (as described in a previous letter). These dancers are disrupting to dance with. I might agree that there sometimes appears to be a fine line between acceptable "personal styling" and unacceptable major choreography changes. Where does one draw the line? Is any departure from original choreography acceptable if the overall dance count is still maintained? I think not! (That little angel on my shoulder is now telling me that tolerance is a virtue and we must accept differences in life -

and not be overly critical of other people who have mannerisms which are foreign to us normal types. The angel is quite little but very talkative - he has to be!)

We feel that in some instances it's ok for an instructor to make alterations from the specific choreography of a dance. Instances might include simplifying certain parts of the dance to allow the very old and the very young to keep up with the rest of the dancers. Also, in our newest glossary we define "Advanced" as being able to improvise within the dance, such as performing a traveling turn as part of a grapevine. However, any alterations should always respect the timing and distance of any traveling movement and maintain the wall changes of the original, as well as adhering as closely as possible to the original. We are saddened when we hear of instructors who intentionally change dances in order to keep their herd of students from being able to dance anywhere other than their own turf.

Life is sometimes contrary, huh? If I am somewhat frustrated by renegade dancers, the myriad of C/W terms and definitions and omissions, I can't imagine how frustrated the newer C/W dancers from other countries must be when they try to cope with all that plus the language barriers. I'm really thankful that I have this wonderful **CDL** magazine, which appreciated all my pain to vent all my C/W problems to. (That little angel is really smiling now).

Thanks for the good words.

You know, by golly, I think I'll compose a line dance that will express my frustrations -- it will probably have far too many steps, have too many turns, would not have a smooth flow and shucks, nobody would want to teach it anyway! Hey! Lets pull on your boots and go dancin'! They're teachin' "Frustration Galore" over the Alamo Disco!

We've seen that dance, under several other names!

We love all you C/W People (in a normal way, of course)

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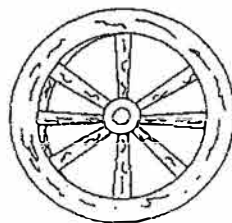
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CDL
April 1998
Dance Step
Descriptions

D J WALTZ

Choreographed by DEE & JEAN NAYLOR

DESCRIPTION: Couples Mixer / Line Dance
DIFFICULTY LEVEL: Beginner/Intermediate
STARTING POSITION: Challenge position with man facing OLOD and lady facing ILOD.
MUSIC: "I See It Now" by Tracy Lawrence. Any slow waltz.
Note: This dance may also be done as a line dance (ignore partner instructions).

BEAT/STEP DESCRIPTION

Side, Cross, Turn, Step, Side Cross, Turn, Step

- 1 Cross Left foot behind Right and step
 - 2 Step slightly to the right on Right foot
 - & Pivot 1/2 turn CW on ball of Right foot
 - 3 Step to the left on Left foot
 - 4 Cross Right foot behind Left and step
 - 5 Step slightly to the left on Left foot
 - 6 Step Right foot next to Left
- Partners now face away from each other, back to back.*

Side, Cross, Turn, Step, Side Cross, Turn, Step

- 7 Cross Left foot behind Right and step
 - 8 Step slightly to the right on Right foot
 - & Pivot 1/2 turn CW on ball of Right foot
 - 9 Step to the left on Left foot
 - 10 Cross Right foot behind Left and step
 - 11 Step slightly to the left on Left foot
 - 12 Step Right foot next to Left
- Partners now face each other returning to Challenge position.*

Wheel

- Partners join Right hands....*
- 13 Stride forward on Left foot and begin a full CW revolution (wheel) with partner
 - 14 Step Right foot next to Left continuing full CW wheel
 - 15 Step Left foot next to Right continuing full CW wheel
 - 16 Stride forward on Right foot continuing full CW wheel
 - 17 Step Left foot next to right continuing full CW wheel
 - 18 Step Right foot next to Left continuing full CW wheel

- 19 Stride forward on Left foot continuing full CW wheel
 - 20 Step Right foot next to Left continuing full CW wheel
 - 21 Step Left foot next to Right completing full CW wheel
- Partners release Right hands....*
- 22 Stride back on Right foot
 - 23 Step Left foot next to Right
 - 24 Step Right foot next to Left
- Partners have returned to Challenge position with man facing OLOD and lady facing ILOD.*

Twinkles

- Partners place palms of Left hands together at chest level....*
- 25 Cross Left foot over Right and step
 - 26 Step to the right on Right foot
 - 27 Step Left foot next to Right
- Partners release Left palms and place palms of Right hands together at chest level....*
- 28 Cross Right foot over Left and step
 - 29 Step to the left on Left foot
 - 30 Step Right foot next to Left

Forward And Back

- Keeping Right hands together, partners raise joined Right hands upward....*
- 31 Step forward on Left foot
 - 32 Step Right foot next to left
 - 33 Step Left foot next to Right
- Partners release Right hands....*
- 34 Cross Right foot behind Left and step back on Right foot and diagonally to the left on Right foot
 - 35 Step Left foot next to Right
 - 36 Step Right foot next to Left
- Mixer: Man and lady should now be in the Challenge position with a new partner.*
- BEGIN PATTERN AGAIN**
Inquiries: Jean Naylor, (712) 652-3257

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 CDL4CWDANC@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.

COUNTRY PRIDE HITCH

Choreographed by JUNE SHUMAN

So that everyone would get up and dance, I wanted to teach our Dance Club an easy dance for the beginners while being fun for the intermediates to do. This is what I came up with.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Anyway The Wind Blows" by Brother Phelps (dance - start dance after 16-beat intro); "Emotional Girl" by Terri Clark (teach)

BEAT/STEP DESCRIPTION

Heel Splits, Right Heel Hook

- 1 Split heels apart
- 2 Bring heels back together
- 3, 4 Repeat beats 1 and 2
- 5 Touch Right heel forward
- 6 Cross Right foot in front of Left shin
- 7 Touch Right heel forward
- 8 Step Right foot next to Left

Heel Splits, Left Heel Hook

- 9 Split heels apart
- 10 Bring heels back together
- 11, 12 Repeat beats 9 and 10
- 13 Touch Left heel forward
- 14 Cross Left foot in front of Right shin
- 15 Touch Left heel forward
- 16 Step Left foot next to Right

Toe-Heels Struts With Knee Rolls

- 17 Touch Right toe forward with toe turned slightly to the left
- 18 Lower Right heel down onto floor while rolling Right knee CW out to the right
- 19 Touch Left toe forward with toe turned slightly to the right
- 20 Lower Left heel down onto floor while rolling Left knee CCW out to the left
- 21 - 24 Repeat beats 17 through 20

Vine Right, Hitch, Vine Left, Hitch

- 25 Step to the right on Right foot
- 26 Cross Left foot behind Right and step
- 27 Step to the right on Right foot
- 28 Hop slightly on Right foot while hitching Left knee
- 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 Hop Slightly on Left foot while hitching Right knee

Step-Hitches, Turing Jazz Square

- 33 Step forward on Right foot
- 34 Hitch Left knee while scooting forward slightly on Right foot
- 35 Step forward on Left foot
- 36 Hitch Right knee while scooting forward slightly on Left foot
- 37 Cross Right foot over Left and step making a 1/4 turn CCW with the step
- 38 Step back on Left foot
- 39 Step to the right on Right foot
- 40 Step Left foot next to Right

Side Steps, Shimmies

- 41 Step to the right on Right foot while bending knees slightly and shimmy shoulders
- 42 Continue to shimmy shoulders
- 43 Step Left foot next to Right
- 44 Hold
- 45 Step to the left on Left foot while bending knees slightly and shimmy shoulders
- 46 Continue to shimmy shoulders
- 47 Step Right foot next to Left
- 48 Hold

BEGIN AGAIN

Inquiries: (770) 920-1543



AIN'T GOIN' NOWHERE

Choreographed by LORI WONG

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "Any Way The Wind Blows" by Brother Phelps

BEAT/STEP DESCRIPTION

Right And Left Heel Touches

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

Right Heel Touch, Hold, Unwind, Right Heel Touch, Hold

- 9 Touch Right heel forward
- 10 Step Right foot back next to Left
- 11 Cross Left foot over Right
- 12 Hold
- 13, 14 Unwind 1/2 turn CW (weight on Left foot)
- 15 Touch Right heel forward
- 16 Hold

Vine Right, Scuff, Vine Left With Turn, Scuff

- 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 Brush Left foot forward
- 21 Step to the left with Left foot
- 22 Cross Right foot behind Left and step
- 23 Step to the left foot and turn 1/4 turn CCW with the step
- 24 Scuff Right foot forward

Rocking Chairs

- 25 Step forward onto Right foot
- 26 Rock back on Left foot
- 27 Step back on Right foot
- 28 Rock forward onto Left foot
- 29 - 32 Repeat beats 25 through 28

BEGIN AGAIN

Inquiries: Lori Wong, (209) 586-2016

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LOVE THING AIN'T NO THINKING THING

Choreographed by DOLLY WRIGHT

DESCRIPTION: Two-Wall Line Dance

MUSIC: "This Ain't No Thinking Thing" by Trace Adkins;
"Take It Back" by Reba McEntire

BEAT/STEP DESCRIPTION

Diagonal Steps, Toe Touches

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

Step, Kick, Pivot, Step, Toe Touches, Steps Forward

- 9 Step forward on Right foot
- 10 Kick Left foot forward
- 11 Pivot 1/2 turn CW on ball of Right foot swinging Left foot behind as you pivot
- 12 Step forward on Left foot
- 13 Touch Right toe to the right
- 14 Step forward on Right foot
- 15 Touch Left toe to the left
- 16 Step forward on Left foot

Coaster, CW Military Pivot, Toe Touches, Steps Forward

- 17 Step back on Right foot
- & Step Left foot next to Right
- 18 Step forward on Right foot
- 19 Step forward on Left foot
- 20 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 21 Touch Left toe to the left
- 22 Step forward on Left foot
- 23 Touch Right toe to the right
- 24 Step forward on Right foot

Coaster, CCW Military Pivot, Shuffles Forward

- 25 Step back on Left foot
 - & Step Right foot next to Left
 - 26 Step forward on Left foot
 - 27 Step forward on Right foot
 - 28 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
 - 29&30 Shuffle forward (RLR)
 - 31&32 Shuffle forward (LRL)
- BEGIN AGAIN
Inquiries: Dolly Wright, (907) 789-6165

CROSSOVER KICK

Choreographed by JOHN & SUE LIPPERT

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Dust On The Bottle" by David Lee Murphy (teach);
"Closer" by Thrasher Shiver (dance)

BEAT/STEP DESCRIPTION

Toe Touches, Foot Sweeps, Stomps

- 1 Touch Right toe to the right
- 2 Touch Right toe behind Left foot
- 3 Swing Right foot in a CCW circle around right side to front
- & Swing Right foot back to home
- 4 Stomp Right foot next to Left (stomp down)
- 5 Touch Left toe to the left
- 6 Touch Left toe behind Right foot
- 7 Swing Left foot in a CW circle around left side to front
- & Swing Left foot back to home
- 8 Stomp Left foot next to Right (stomp down)

Coasters, Holds

- 9 Step forward on Right foot
- 10 Step Left foot next to Right
- 11 Step back on Right foot
- 12 Hold
- 13 Step back on Left foot
- 14 Step Right foot next to Left
- 15 Step forward on Left foot
- 16 Hold

Brush, Steps Forward, Hold, Rock Steps, Pivot, Step

- 17 Brush and kick Right foot forward slightly
- 18 Step Right foot forward in front of Left
- 19 Step Left foot forward in front of Right
- 20 Step Right foot forward in front of Left

- 21 Hold
- 22 Step forward on Left foot
- 23 Rock back onto Right foot
- & Pivot 1/2 turn CCW on ball of Right foot
- 24 Step forward on Left foot

Stomp, Coaster, Hold, Coaster

- 25 Stomp Right foot next to Left (stomp down)
- 26 Step forward on Left foot
- 27 Step Right foot next to Left
- 28 Step back on Left foot
- 29 Hold
- 30 Step back on Right foot
- 31 Step Left foot next to Right
- 32 Step forward on Right foot

Hold, Brush, Forward Steps, Hold, Rock Steps

- 33 Hold
- 34 Brush and kick Left foot forward slightly
- 35 Step Left foot forward in front of Right
- 36 Step Right foot forward in front of Left
- 37 Step Left foot forward in front of Right
- 38 Hold
- 39 Step forward on Right foot
- 40 Rock back onto Left foot

Pivot, Step, Stomp, Kicks, Pivot, Stomps

- & Pivot 1/2 turn CW on ball of Left foot
 - 41 Step forward on Right foot
 - 42 Stomp Left foot next to Right
 - 43, 44 Kick Right foot forward twice
 - & Pivot 1/4 turn CW on ball of Left foot
 - 45 Stomp Right foot next to Left
 - 46 Stomp Left foot next to Right
- BEGIN AGAIN
Inquiries: John & Sue Lippert, (732) 367-5893

MY DREAM WALTZ

Choreographed by PAT & ROD KOWALSKI

I had a dream one night that I had choreographed a waltz dance. When I got up, I thought why not try it and, low and behold, it worked just like in my dream.

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By-Side

MUSIC: Any good medium waltz tempo.

This dance progresses CCW around the perimeter of the dance floor.

BEAT/STEP DESCRIPTION

Forward Basic

- | | |
|---|------------------------------|
| 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 Towards RLOD

Release Right hands and raise Left hands. Man turns under raised Left hands.

- | | |
|----|---|
| 7 | Step forward on Left foot beginning a 1/2 CCW turn |
| 8 | Step on Right foot and complete 1/2 CCW turn
<i>Partners now face RLOD in a Hammer position with Left hands in front and Right hands joined behind man's back.</i> |
| 9 | Step back on Left foot |
| 10 | Stride back on Right foot |
| 11 | Step Left foot next to Right |
| 12 | Step Right foot next to Left |

Turn Towards FLOD

Release Right hands from behind man's back and raise Left hands. Pass Left hands forward over lady's head as she turns....

- | | |
|----|--|
| 13 | Step forward on Left foot beginning a 1/2 CCW turn |
| 14 | Step on Right foot and complete 1/2 CCW turn |
| 15 | Step back on Left foot
<i>Rejoin Right hands on lady's Right hip. Partners now face FLOD in a Right Dancing Skaters position.</i> |
| 16 | Stride back on Right foot |
| 17 | Step Left foot next to Right |
| 18 | Step Right foot next to Left |

Lady's Turn Into Tandem Position

MAN

LADY

Release Right hands from lady's Right hips and raise Left hands....

- | | | |
|---|--------------------------------------|---|
| 19 | Stride slightly forward on Left foot | Stride to the left on Left foot and begin a full CCW turn under man's Left arm moving toward front of man |
| 20 | Step Right foot next to Left | Step on Right foot continuing full CCW turn |
| 21 | Step Left foot next to Right | Step on Left foot completing full CCW turn |
| <i>Partners are now in a modified Tandem position with Right hands on Lady's Right hip.</i> | | |
| 22 | Stride forward on Right foot | Same as man |
| 23 | Step Left foot next to Right | Same as man |
| 24 | Step Right foot next to Left | Same as man |

MAN

LADY

Man and Lady's Synchronized Turn

Release Right hands from lady's Right hip and raise Left hands. Man turns under upraised Left arms....

- | | | |
|--|--|---|
| 25 | Step slightly to the left on Left foot and begin a full CCW turn | Step to the left on Left foot and begin a full CCW walk-around to back of man |
| 26 | Step on Right foot continuing full CCW turn | Step on Right foot and continue full CCW walk-around |
| 27 | Step on Left foot and complete full CCW turn | Step on Left foot and complete full CCW walk-around to back of man |
| <i>Rejoin Right hands on man's Right hip. Partners are now in a reverse Tandem position, with lady behind man, facing FLOD. Left hands are extended to the left.</i> | | |
| 28 | Stride forward on Right foot | Same as man |
| 29 | Stride forward on Left foot | Same as man |
| 30 | Stride forward on Right foot | Same as man |

Man And Lady Turn Together

Release Right hands from man's Right hip. Raise joined Left hands....

- | | | |
|----|---|---|
| 31 | Stride forward to the left on Left foot and begin a full CCW turn moving to the left | Stride forward on Left foot and begin a full CCW turn |
| 32 | Step on Right foot and continue full CCW turn | Step on Right foot and continue full CCW turn |
| 33 | Step on Left foot and complete full CCW turn
<i>Bring Left hands down in front and join Right hands on lady's Right hip. Man has moved to lady's Left side during the turn and the partners are now in the Right Skaters position facing FLOD.</i> | Step on Left foot and complete full CCW |
| 34 | Stride forward on Right foot | Same as man |
| 35 | Left foot next to Right | Same as man |
| 36 | Step Right foot next to Left | Same as man |

Lady's Walk Around To Left Skaters

- | | | |
|--|------------------------------|---|
| 37 | Stride forward on Left foot | Same as man |
| 38 | Step Right foot next to left | Same as man |
| 39 | Step Left foot next to Right | Same as man |
| <i>Keep all hands joined. Raise Left hands and loop over lady's head as she turns....</i> | | |
| 40 | Stride forward on Right foot | Stride forward on Right foot and begin a full CW turn around man's Right side |
| 41 | Step Left foot next to Right | Step on Left foot and continue full CW turn around man's Right side |
| 42 | Step Right foot next to Left | Step on Right foot and complete full CW turn |
| <i>At this point, with hands joined, the lady is in back and diagonally off of man's Right shoulder.</i> | | |
| 43 | Stride forward on Left foot | Stride to the left on Left foot
<i>Lady brings joined hands over man's head as she passes behind him progressing to his Left side.</i> |

(Continued on next page)



CHANCE TO DANCE

Choreographed by MICHELE PERRON

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Everybody Wants To Rule The World" by Tear For Fears (112 BPM - *Start count immediately and begin to dance on beat 17 of the 48-beat introduction*); "Ain't Gonna Worry About Love No More" by Lari White (112 BPM); "It Ain't Me" by George Dukas (120 BPM); "Itty Bitty Little Single Solitary Piece Of My Heart" by Lari White (116 BPM); "Sad Songs (Say So Much)" by Elton John (104 BPM)

BEAT/STEP DESCRIPTION

Side Steps, Behind Slides, Side Step, Brush, Touch, Kick

- 1 Step to the right on Right foot while dipping Right shoulder
- 2 Slide Left foot behind Right and step while raising Right shoulder
- 3, 4 Repeat beats 1 and 2
- 5 Step to the right on Right foot
- 6 Brush Left foot behind and across Right
- 7 Touch Left foot to the left
- 8 Bend knee and kick left foot behind Right knee

Step, Touch, Step, Hitch, Side Steps, Toe Touches

- 9 Step to the left on Left foot
- 10 Touch Right foot next to Left
- 11 Step to the right on Right foot
- 12 Hitch Left knee
- 13 Step to the left on Left foot
- 14 Touch Right toe next to Left foot
- 15 Touch Right toe to the right
- 16 Touch Right toe next to Left foot

Turn, Heel, Touch, Lock Step, Repeats

- 17 Step forward on Right foot making a 1/4 turn CW with the step
 - 18 Touch Left heel forward
 - 19 Touch Left toe to the left
 - 20 Lock Left foot behind and to right side of Left heel
- Note: Lock foot very tight causing knee to bend.*
- 21 - 24 Repeat beats 17 through 20
 - 25 - 28 Repeat beats 17 through 20
 - 29 - 32 Repeat beats 17 through 20

Forward Walk, Kick, Back Walk, Touch

- 33 Walk forward on Right foot
- 34 Walk forward on Left foot
- 35 Walk forward on Right foot
- 36 Kick Left foot forward
- 37 Walk back on Left foot
- 38 Walk back on Right foot
- 39 Walk back on Left foot
- 40 Touch Right toe back

Charlestons

- 41 Step forward on Right foot
- 42 Kick Left foot forward
- 43 Step back on Left foot
- 44 Touch Right toe back
- 45 Step forward on Right foot
- 46 Kick Left foot forward
- 47 Step back on Left foot
- 48 Touch Right toe next to Left foot

Step, Touch, Step, Hitch, Side Steps, Toe Touches

- 49 Step to the right on Right foot
- 50 Touch Left foot next to Right
- 51 Step to the left on Left foot
- 52 Hitch Right knee
- 53 Step to the right on Right foot
- 54 Touch Left toe next to Right foot
- 55 Touch Left toe to the left
- 56 Touch Left toe next to Right foot

Turning Steps, Left Ramble

- 57 Step to the left on Left foot making a 1/8 turn CCW with the step
 - 58 Step Right foot next to Left
 - 59, 60 Repeat beats 57 and 58
- You have now completed a 1/4 turn CCW.*
- 61 Swivel heels to the left
 - 62 Swivel toes to the left
 - 63 Swivel heels to the left
 - 64 Swivel toes to center

BEGIN AGAIN

Inquiries: Michele Perron, (604) 921-9791

MY DREAM WALTZ (Cont'd. from previous page)

- 44 Step Right foot next to Left Step forward on Right foot towards man's Left side
 - 45 Step Left foot next to Right Step forward on Left foot
- Bring arms down in front. Partners are now in the Left Skaters position with Right hands crossed over Left.*
- 46 Stride forward on Right Same as man foot
 - 47 Step Left foot next to Right Same as man
 - 48 Step Right foot next to Left Same as man

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

Release Left hands and raise Right hands. Lady passes in front of man to his Right side as she turns....

- 49 Step Left foot in place Stride forward and diagonally to the right on Left foot and begin a full CCW turn under upraised Right hands progressing to the man's Right side
- 50 Step Right foot in place Step on Right foot and continue full CCW progressing turn

- 51 Step Left foot in place Step on Left foot and complete full CCW progressing turn

Lady is now on man's Right side. Rejoin Left hands and resume Right Side-By Side position facing FLOD.

- 52 Stride forward on Right Same as man foot
- 53 Step Left foot next to Right Same as man
- 54 Step Right foot next to Left Same as man

Cross Over Steps

- 55 Cross Left foot over Right and stride forward on Left foot
- 56 Step Right foot next to Left
- 57 Step Left foot next to Right
- 58 Cross Right foot over Left and stride forward on Right foot
- 59 Step Left foot next to Right
- 60 Step Right foot next to Left
- 61 - 66 Repeat beats 55 through 60

BEGIN PATTERN AGAIN

Inquiries: Pat Kowalski, (810) 794-7185

SYLANS IN VEGAS

Choreographed by TONY DURASTANTI

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Hard On The Ticker" by Tim McGraw; "You Turn Me On" by Tim McGraw; "One Night At A Time" by George Strait

BEAT/STEP DESCRIPTION

Struts Forward

- 1 Touch Left toe forward
- 2 Lower Left heel down onto floor
- 3 Touch Right toe forward
- 4 Lower Right heel down onto floor
- 5 - 8 Repeat beats 1 through 4

Pivots, Vine Left, With Turn, Pivot

- 9 Step to the left on Left foot making a 1/4 turn CW with the step
- & Pivot 1/2 turn CCW on ball of Left foot
- 10 Step down on Right foot
- & Pivot 1/2 turn CW on ball of Right foot
- 11 Step down on Left foot
- & Pivot 1/2 turn CCW on ball of Left foot
- 12 Step down on Right foot

- 13 Step to the left on Left foot
- 14 Cross Right foot behind Left and step
- 15 Step to the left on Left foot making a 1/4 turn CCW with the step
- & Pivot 1/2 turn CCW on ball of Left foot
- 16 Step Right foot next to Left

Walk Back, Stomp, Shuffles Forward

- 17 Walk back on Left foot
- 18 Walk back on Right foot
- 19 Walk back on Left foot
- 20 Stomp Right foot next to Left (stomp up)
- 21&22 Shuffle forward (RLR)
- 23&24 Shuffle forward (LRL)
- 25 - 28 Repeat beats 21 through 24

Cross Rock With Turn, Coaster

- 29 Cross Right foot over Left and step
- 30 Rock back onto Left foot making a 1/4 turn CCW
- 31 Step back on Right foot
- & Step Left foot next to Right
- 32 Step forward on Right foot

BEGIN AGAIN

Inquiries: Tony Durastanti, (330) 659-9643

IDLIN' HIGH

Choreographed by DEBBIE FOGUS

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "455 Rocket" by Kathy Mattea; "Mamma Don't Get Dressed Up For Nothin'" by Brooks & Dunn; "My Baby" by LeAnn Rimes; "Cold Outside" by Big House

BEAT/STEP DESCRIPTION

Side Steps, Shimmies

- 1 Step to the right with a wide step on Right foot and begin to shimmy shoulders
- 2, 3 Slide Left foot slowly over to Right while shimmying shoulders
- 4 Touch Left toe next to Right foot and clap hands
- 5 Step to the left with a wide step on Left foot and begin to shimmy shoulders
- 6, 7 Slide Right foot slowly over to Left while shimmying shoulders
- 8 Touch Right toe next to Left and clap hands

Rolling Turns, Touches

- 9 Step to the right on Right foot and begin a full CW turn traveling to the right
- 10 Step on Left foot and continue full CW traveling turn
- 11 Step on Right foot and complete full CW traveling turn
- 12 Touch Left foot next to Right
- 13 Step to the left on Left foot and begin a full CCW turn traveling to the left
- 14 Step on Right foot and continue full CCW traveling turn
- 15 Step on Left foot and complete full CCW traveling turn
- 16 Touch Right foot next to Left

Hip Bumps

- 17 - 20 Step forward and diagonally to the right on Right foot and bump hips forward and to the right four times

- 21 - 24 Shift weight back to Left foot and bump hips back and to the left four times
- 25 - 28 Step back and diagonally to the right on Right foot and bump hips back and to the right four times
- 29 - 32 Shift weight forward to Left foot and bump hips forward and to the left four times

Right Kick-Ball Changes, Kick-Ball Side, Claps

- 33 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 34 Shift weight onto Left foot
- 35&36 Repeat beats 33&34
- 37 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 38 Step to the left on Left foot
- 39, 40 Hold and clap hands twice

Syncopated Cross, Hold, Unwind, Hold, Right Kick-Ball Changes

- & Step Left foot to home
- 41 Cross Right foot over Left
- 42 Hold
- 43 Unwind 1/2 turn CCW
- 44 Hold (weight on Left foot)
- 45 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 46 Shift weight onto Left foot
- 47&48 Repeat beats 45&46

Side Shuffles, Rock Steps

- 49&50 Shuffle sideways to the right (RLR)
- 51 Step back on Left foot
- 52 Rock forward onto Right foot
- 53&54 Shuffle sideways to the left (LRL)
- 55 Step back on Right foot
- 56 Rock forward onto Left foot

(Continued on next page)

SHAKE IT, DON'T BREAK IT

Choreographed by DEBORAH BATES

DESCRIPTION: Four-Wall Line Dance Routine
DIFFICULTY LEVEL: Intermediate
MUSIC: "The Shake" by Neil McCoy (start on vocals)

Note: This line dance routine is done in the following sequence:

A, A, B, A, A, A, B, A, A, A, B, A, A, A

BEAT/STEP DESCRIPTION

SECTION A

Step, Hold, Step, Hold, Walk Forward, Hold

- 1 Step forward on Left foot
- 2 Hold
- 3 Step forward on Right foot
- 4 Hold
- 5 Walk forward on Left foot
- 6 Walk forward on Right foot
- 7 Walk forward on Left foot
- 8 Hold

Turning Jazz Square, Ramble Left

- 9 Step Right foot over Left rock onto Right foot
- 10 Step back onto Left foot
- 11 Step to the right on Right foot making a 1/4 turn CW with the step
- 12 Step Left foot next to Right
- 13 Swivel both heels to the left
- 14 Swivel both toes to the left
- 15 Swivel both heels to the left
- 16 Swivel both toes to center

Kick, Out-Out, Swivels, Monterey Turn

- 17 Kick Right foot forward
- & Step Right foot to the right
- 18 Step left foot slightly apart from Right
- 19 Swivel heels inward
- 20 Swivel toes to center
- 21 Touch Right toe to the right
- 22 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 23 Touch Left toe to the left
- 24 Step Left foot next to Right

Rocking Chair, Turning Shuffle, Rock Steps

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

SECTION B

Hip Bumps

- 1 - 4 Step slightly to the left on Left foot, bend knees and bump hips to the left four times
- 5 - 8 Shift weight to Right foot and with knees bent, bump hips to the right four times

Hip Rolls, Semi-Monterey Turn, Side Step-Slide

- 9 With knees still bent, roll hips CCW backward and to the left
- 10 Roll hips forward and to the right
- 11 Roll hips backward and to the left
- 12 Roll hips upward (weight on Left foot)
- 13 Touch Right toe to the right
- 14 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 15 Step to the left with an extended step on Left foot
- 16 Slide Right foot next to Left

Shoulder Shakes

- 17, 18 Bend at the waist and shake shoulders while leaning forward
- 19, 20 Continue shaking shoulders as you straighten up
- 21, 22 Bend knees and twist down while shaking shoulders
- 23, 24 Continue shaking shoulders as you straighten up

Touch, Cross, Unwind, Hold & Clap, Shoulder Shakes

- 25 Touch Right toe to the right
- 26 Cross Right foot over Left
- 27 Unwind 1/2 turn CCW
- 28 Hold and clap hands
- 29, 30 Bend at the waist and shake shoulders while leaning forward
- 31, 32 Continue shaking shoulders as you straighten up

Diagonal Step-Slide, Turn, Touch, Swivets

- 33 Step forward and diagonally to the right on Right foot
- 34 Slide Left foot up next to Right
- 35 Step to the right on Right foot making a 1/4 turn CW with the step
- 36 Touch Left toe next to Right foot
- 37 On the heel of Right foot and ball of Left foot, swivel Right toes to the right and Left heel to the left
- 38 Return Right toes and Left heel to center
- 39 On the heel of left foot and ball of Right foot, swivel Left toes to the left and Right heel to the right
- 40 Return Left toes and Right heel to center

Inquiries: Deborah Bates, (219) 365-8319



IDLIN' HIGH (Cont'd from previous page)

Forward Shuffle, Turning Shuffles, Pivot, Side Step-Slide

- 57&58 Shuffle forward (RLR)
- 59&60 Shuffle forward (LRL) making a 1/2 turn CW on these steps
- 61&62 Shuffle backward (RLR) making a 1/2 turn CW on these steps
- & Pivot 1/2 turn CW on ball of Right foot
- 63 Step to the Left with a wide step on Left foot
- 64 Slide Right foot over next to left and step

CW Rolling Turn, Stomp

- 65 Step to the right on Right foot and begin a full CW turn traveling to the right
- 66 Step on Left foot and continue full CW traveling turn
- 67 Step on Right foot and complete full CW traveling turn
- 68 Stomp Right foot next to left (stomp down)

BEGIN AGAIN

Inquiries: Debra Fogus, (219) 874-4980

SUMMERTIME BLUES

Choreographed by JOY MERRING

This dance was created for my class at Tanslwood Lodge by Lake Wallenpaupak and was featured on a local TV dance show.

DESCRIPTION: Two-Wall Line Dance

MUSIC: "Summertime Blues" by Alan Jackson

BEAT/STEP DESCRIPTION

Left Heel Hook, Right Toe Touch, Left Kick

- 1 Touch Left heel forward
- 2 Cross Left foot in front of Right shin
- 3 Touch Left heel forward
- 4 Step Left foot next to Right
- 5 Touch Right toe back
- 6 Step Right foot next to left
- 7 Kick Left foot forward
- 8 Step Left foot next to Right

Rambles

- 9 Swivel heels to the right
- 10 Swivel toes to the right
- 11 Swivel heels to the right
- 12 Swivel toes to the right

- 13 Swivel toes to the left
- 14 Swivel heels to the right
- 15 Swivel toes to the left
- 16 Swivel heels to the left

CW Rolling Turn, Weave Left, Turn, Together

- 17 Step to the right on Right foot and begin a full CW turn traveling to the right
- 18 Step on Left foot and continue full CW traveling turn
- 19 Step on Right foot and complete full CW traveling turn
- 20 Touch Left foot next to Right
- 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
- 25 Step to the left on Left foot
- 26 Cross Right foot behind Left and step
- 27 Step to the left on Left foot making a 1/2 turn CCW with the step
- 28 Step Right foot next to Left

BEGIN AGAIN

Inquiries: Joy Merring, (717) 224-4307

WHOLE LOT OF SHAKIN'

Choreographed by BECKY BONEBRAKE

DESCRIPTION: Four-Wall Line Dance

MUSIC: "The Shake" by Neal McCoy (teach - medium);
"Whole Lot Of Shakin' Goin' On" by Jerry Lee Lewis (dance - fast)

BEAT/STEP DESCRIPTION

Heel And Toe Touches

- 1 Touch Right heel forward
- 2 Step Right foot next to Left
- 3 Touch Left heel forward
- 4 Step Left foot next to Right
- 5 Touch Right heel forward
- 6 Touch Right toe next to Left foot
- 7 Touch Right heel forward
- 8 Step Right foot next to Left

Heel And Toe Touches

- 9 Touch Left heel forward
- 10 Step Left foot next to Right
- 11 Touch Right heel forward
- 12 Step Right foot next to Left
- 13 Touch Left heel forward
- 14 Touch Left toe next to Right foot
- 15, 16 Repeat beats 13 and 14

Vine Left, Touch, Vine Right With Turn, Step

- 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 toe next to Left foot
- 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 1/4 turn CW with the step
- 24 Step Left foot next to Right

Jazz Square, Hold, Hip Rolls

- 25 Step Right foot over Left rock onto Right foot
- 26 Step back onto Left foot
- 27 Step Right foot slightly in front of Left
- 28 Hold and shift weight to Left foot
- 29, 30 Roll hips CCW from right to left
- 31, 32 Repeat beats 29 and 30

Jazz Square, Right Kick-Ball Changes

- 33 Step Right foot over Left rock onto Right foot
- 34 Step back onto Left foot
- 35 Step to the right on Right foot
- 36 Step Left foot next to Right
- 37 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 38 Shift weight onto Left foot
- 39&40 Repeat beats 37&38

Monterey Turn, Right Kick-Ball Changes, Monterey Turn

- 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 Step Left foot next to Right
- 45 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 46 Shift weight onto Left foot
- 47&48 Repeat beats 45&46
- 49 Touch Right toe to the right
- 50 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 51 Touch Left toe to the left
- 52 Step Left foot next to Right

(Continued on next page)

BIG HOUSE STOMP

Choreographed by DAVID PYTKA & JOAN GIORGI

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Back In Your Arms Again" by Lorrie Morgan (teach - 117 BPM); "Cold Outside" by Big House (dance - 130 BPM)

BEAT/STEP DESCRIPTION

Toe Fans, Twist Turn, Brush & Hitch, Stomp

- 1 Fan left toe to the left
- 2 Swivel left heel to the left straightening foot forward
- 3 Fan Left toe to the left
- & Bring Left toe back to center
- 4 Fan Left toe to the left
- 5 On ball of Left foot and heel of Right foot, swivel 1/4 turn CW
- & On ball of Left foot and heel of Right foot, swivel 1/4 turn CCW
- 6 On ball of Left foot and heel of Right foot, swivel 1/4 turn CW
- & Shift weight to Right foot
- 7 Brush Left foot forward
- & Scoot forward on Right foot while hitching Left knee
- 8 Stomp Left foot forward

Syncopated Vine Right, Brush, Cross, 3/4 Unwind, Stomp

- 9 Step to the right on Right foot
- 10 Cross Left foot behind Right and step
- & Step to the right on Right foot
- 11 Cross Left foot over Right and step
- 12 Brush Right foot forward
- 13 Cross Right foot over Left
- 14, 15 Unwind 3/4 turn CCW on these two beats (weight on Left foot)
- 16 Stomp Right foot next to Left (stomp up)

Turning Romp, Stomps, Turning Heel Swivels, Stomps

- & Step back onto ball of Right foot
- 17 Turn body 1/8 turn CCW and touch Left heel forward
- & Step Left foot to home
- 18 Step forward on Right foot with a long step
- 19 Stomp Left foot next to Right
- 20 Stomp Right foot next to Left (stomp down)
- 21 Swivel heels to the right
- & Swivel heels to the Left
- 22 Swivel heels to the right making a 1/8 turn CCW (completing 1/4 turn CCW started on beat 17)
- 23 Stomp Left foot next to Right
- 24 Stomp Right foot next to Left (stomp down)

Side Shuffle Left, Cross, CW Unwind, Side Shuffle Right, Cross, CCW Unwind

- 25&26 Shuffle sideways to the left (LRL)
- 27 Place Right toe behind Left foot
- 28 Unwind 1/2 turn CW (weight on Left foot)
- 29&30 Shuffle sideways to the right (RLR)
- 31 Place Left toe behind Right foot
- 32 Unwind 1/2 turn CCW (weight on Left foot)

Side Struts, CW Corkscrew

- 33 Step to the right on Right heel
- 34 Drop Right toe down onto floor (keep Left foot pointing forward)
- & Cross Left foot behind Right foot and step
- 35 Step to the right on Right heel
- 36 Drop Right toe down onto floor (keep Left foot pointing forward)
- 37 Cross Left foot over Right
- 38 - 40 Corkscrew one full turn CW on these three beats ending up with Right foot crossed over Left

Brushes, Modified Sailor Shuffles, Stomps, Keep Pops

- & Brush Left foot forward
- 41 Step to the left on Left foot
- & Cross Right foot behind Left foot and step
- 42 Step Left foot next to Right
- & Brush Right foot forward
- 43 Step to the right on Right foot
- & Cross left foot behind Right foot and step
- 44 Step Right foot next to Left
- 45 Stomp Left foot next to Right
- 46 Stomp Right foot next to Left
- & Bend knees slightly and pop knees outward
- 47 Bring both knees back to center
- & Pop both knees outward
- 48 Straighten knees and bring both knees back to center

Heel-Ball Crosses, Cross, Unwind, Stomps

- 49 Touch Right heel forward
- & Step to home on Right foot
- 50 Cross Left foot over Right and step
- 51&52 Repeat beats 49 and 50
- & Swing Right foot out from behind Left foot
- 53 Cross Right foot over Left
- 54 Unwind 1/2 turn CCW (weight on Right foot)
- 55 Stomp Left foot next to Right
- 56 Stomp Right foot next to Left (stomp down)

BEGIN AGAIN

Inquiries: David Pytka, (401) 724-8886

WHOLE LOT OF SHAKIN' (Cont'd from previous page)

Struts Back, Hip Rolls

- 53 Step back on ball of Right foot
- 54 Snap Right heel down onto floor
- 55 Step back on ball of Left foot
- 56 Snap Left heel down onto floor (leave Right foot in place slightly in front of Left)
- 57, 58 Roll hips CCW from right to left
- 59, 60 Repeat beats 57 and 58

Struts Back

- 61 Step back on ball of Right foot
- 62 Snap Right heel down onto floor
- 63 Step back on ball of Left foot
- 64 Snap Left heel down onto floor (leave Right foot in place slightly in front of Left)

Knee Rolls

- 65 Roll Right knee CW out to the right
- 66 Return Right knee to center
- 67 Roll Left knee CCW out to the left
- 68 Return Left knee to center
- 69 Roll Right knee CW out to the right
- 70 Return Right knee to center
- 71, 72 Repeat beats 69 and 70
- 73 Roll Left knee CCW out to the left
- 74 Return Left knee to center
- 75 Roll Right knee CW out to the right
- 76 Return Right knee to center
- 77 Roll Left knee CCW out to the left
- 78 Return Left knee to center
- 79, 80 Repeat beats 77 and 78

BEGIN AGAIN

Inquiries: Becky Bonebrake, (217) 446-8604

RIDE AROUND WITH ME

Choreographed by IRENE BAKER

I really love the new song by Reba McEntire and decided to try and choreograph a dance to it. In about 15 minutes, the steps came rushing into my head and down to my feet.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "I'd Rather Ride Around With You" by Reba McEntire

BEAT/STEP DESCRIPTION

Toe Taps

- 1, 2 Tap Right toe forward twice
& Step Right foot to home
3, 4 Tap Left toe forward twice
& Step Left foot to home
5, 6 Tap Right toe forward twice
& Step Right foot to home
7, 8 Tap Left toe forward twice

Walk Back, Hitch And Shoulder Shake, Walk Forward, Hitch And Shoulder Shake

- 9 Walk back on Left foot
10 Walk back on Right foot
11 Walk back on Left foot
12 Hitch Right knee while extending forearms forward (like gripping a steering wheel) and shake shoulders
13 Walk forward on Right foot
14 Walk forward on Left foot
15 Walk forward on Right foot
16 Hitch Left knee while extending forearms forward (like gripping a steering wheel) and shake shoulders

Knee Bounces, Turn, Turning Jazz Square, Touch

- 17 Step down on Left foot slightly to the left and flex Left knee slightly
& Straighten Left knee
18 Flex Left knee slightly
19 Shift weight onto Right foot and flex Right knee slightly
& Straighten Right knee
20 Flex Right knee slightly
21 Step to the left on Left foot making a 1/4 turn CCW with the step
22 Cross Right foot over Left and step
23 Step back on Left foot
24 Touch Right toe next to Left foot

Vine Right, Toe Touches & Claps

- 25 Step to the right on Right foot
26 Cross Left foot behind Right and step
27 Step to the right on Right foot
28 Touch Left toe behind Right foot and clap hands
29 Touch Left toe to the left
30 Touch Left toe in front of Right foot and clap hands
31, 32 Repeat beats 29 and 30

Vine Left, Toe Touches & Claps

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

BEGIN AGAIN

Inquiries: Irene Baker. (315) 343-7184

BYE BYE SHUFFLE

Choreographed by RUTH CUTHBERTSON

This dance is especially dedicated to all of my dancing friends at Avon Oaks and Melody Lane.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Daniel's Boys" by Scooter Lee (slow); "Commit Me For Hangin' On" by Scooter Lee (dance)

BEAT/STEP DESCRIPTION

Side Shuffles, Cross Shuffles, Turn, Rock Steps

- 1&2 Shuffle sideways to the right (RLR)
3&4 Cross Left foot over Right and shuffle to the right (LRL)
5&6 Shuffle sideways to the right (RLR)
7&8 Cross Left foot over Right and shuffle to the right (LRL)
9&10 Shuffle sideways to the right (RLR) making a 1/4 turn CCW on these steps
11 Step back on Left foot
12 Rock forward onto Right foot

Shuffles Forward, Rock Steps

- 13&14 Shuffle forward (LRL)
15&16 Shuffle forward (RLR)
17&18 Shuffle forward (LRL)
19 Step forward on Right foot
20 Rock back onto Left foot

Turning Shuffles, Stomps

- 21&22 Shuffle backward (RLR) making a 1/2 turn CW on these steps
23&24 Shuffle forward (LRL) making a 1/2 turn CW on these steps
25&26 Shuffle backward (RLR) making a 1/2 turn CW on these steps
27 Stomp Left foot next to Right
28 Stomp Right foot next to Left (stomp down)

Syncopated Rambles Left And Right

- 29 Swivel both heels to the left
30 Swivel both toes to the left
31 Swivel both heels to the left
& Swivel toes to the left
32 Swivel both heels to the left
33 Swivel heels to the right
34 Swivel toes to the right
35 Swivel heels to the right
& Swivel toes to the right
36 Swivel heels to the right

BEGIN AGAIN

Inquiries: Ruth Cutbertson, (813) 546-5342

THE SHAKE

Choreographed by DEBBIE McCARTY

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "The Shake" by Neil McCoy

BEAT/STEP DESCRIPTION

Side Step-Slides, Step-Touches, Side Step-Slides

- 1 Step to the right on Right foot
- 2 Slide Left foot over next to Right and step
- 3 Step to the right on Right foot
- 4 Touch Left foot next to Right
- 5 Step to the left on Left foot
- 6 Slide Right foot over next to Right and step
- 7 Step to the left on Left foot
- 8 Touch right foot next to Left
- 9 Step to the right on Right foot
- 10 Slide Left foot over next to Right
- 11 Step to the left on Left foot
- 12 Slide Right foot over next to Left

Toe Touches, Steps Forward, Stomps

- 13 Touch Right toe forward
- 14 Touch Right toe next to Left instep
- 15 Step forward on Right foot
- 16 Stomp Left foot next to Right
- 17 Touch Left toe forward
- 18 Touch Left toe next to Right instep
- 19 Step forward on Left foot
- 20 Stomp Right foot next to Left

Toe-Heel Struts Back

- 21 Step back on Right toe
- 22 Drop Right heel down on floor
- 23 Step back on Left toe
- 24 Drop left heel down on floor
- 25 - 28 Repeat beats 21 through 24

Heel Swivels

- 29 With feet in place, bend knees slightly and swivel heels to the left
- 30 Swivel heels to the right
- 31 Swivel heels to the left
- 32 Swivel heels to the right

Shuffles Forward, CCW Military Pivots

- 33&34 Shuffle forward (RLR)
- 35&36 Shuffle forward (LRL)
- 37 Step forward on Right foot
- 38 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 39 - 44 Repeat beats 33 through 38

Shuffles, Rock Steps

- 45&46 Shuffle forward (RLR)
- 47 Step forward on Left foot
- 48 Rock back onto Right foot
- 49, 50 Shuffle backward (LRL)
- 51 Step back on Right foot
- 52 Rock forward onto Left foot

Pivot, Together, Hip Sways

- 53 Pivot 1/2 turn CCW on ball of Left foot
- 54 Step Right foot next to Left
- 55 Sway hips to the right
- 56 Sway hips to the left
- 57 Sway hips to the right
- 58 Sway hips to the left

BEGIN AGAIN

Inquiries: Debbie McCarty, (217) 762-2867

FOR BEGINNERS

Choreographed by SHARON FARRIS

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "Heart's Desire" by Lee Roy Parnell (teach); "Pretty Woman" by Ricky Van Shelton (dance); "Restless" by Shelby Lynne (dance); "Ordinary Heroes" by Daryl Singletary (dance)

BEAT/STEP DESCRIPTION

Right Toe Fan, Right Heel & Toe Touch, Vine Right, Stomp

- 1 Fan Right toe to the right
- 2 Bring Right toe back to center
- 3 Tap Right heel forward
- 4 Touch Right foot next to Left
- 5 Step to the right on Right foot
- 6 Cross Left foot behind Right and step
- 7 Step to the right on Right foot
- 8 Stomp Left foot next to Right

Left Toe Fan, Left Heel & Toe Touch, Vine Left, Stomp

- 9 Fan Left toe to the left
- 10 Bring Left toe back to center
- 11 Tap Left heel forward
- 12 Touch Left foot next to Right

- 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 Stomp Right foot next to Left (stomp up)

Forward Stomps, Holds With Claps, Rock Steps, CCW Military Turn

- 17 Stomp Right foot forward
- 18 Stomp Left foot forward
- 19, 20 Hold for two beats and clap hands twice
- 21 Step back on Right foot
- 22 Rock forward onto Left foot
- 23 Step forward on Right foot
- 24 Pivot 1/4 turn CCW on Right foot and shift weight to Left foot

Vine Right, Touch, Vine Left, Stomp

- 25 Step to the right on Right foot
- 26 Cross Left foot behind Right and step
- 27 Step to the right on Right foot
- 28 Touch Left foot next to Right
- 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 down)

BEGIN AGAIN

Inquiries: Sharon Farris, (518) 494-3100

SOUTH OF ROUND ROCK TEXAS

Choreographed by BERT & JANICE WIESEN

DESCRIPTION: Four-Wall Line Dance
DIFFICULTY LEVEL: Beginner/Intermediate
MUSIC: "South Of Round Rock Texas" by Dale Watson

BEAT/STEP DESCRIPTION

Turn, Walk Steps Forward, Diagonal Walk Steps Back

- 1 Step to the left on Left foot making a 1/4 turn CCW with the step
- 2 Walk forward on Right foot
- 3 Walk forward on Left foot
- 4 Walk forward on Right foot
- & Pivot 1/4 turn CW on ball of Right foot
- 5 Walk back on Left foot
- 6 Walk back on Right foot
- 7 Walk back on Left foot
- 8 Walk back on Right foot

Toe-Heel Touches

- 9 Turn Left toe inward and touch toe toward Right instep
- 10 Turn Left toe outward and touch Left heel next to Right instep
- 11 Turn Left toe forward and touch toe toward Right instep
- 12 Step Left foot next to Right

- 13 Turn Right toe inward and touch toe toward Left instep
- 14 Turn Right toe outward and touch Right heel next to Left instep
- 15 Turn Right toe inward and touch toe toward Left instep
- 16 Step Right foot next to Left

Weave Right

- 17 Cross Left foot over Right and step
- 18 Step to the right on Right foot
- 19 Cross Left foot behind Right and step
- 20 Step to the right on Right foot
- 21 Cross Left foot over Right and step
- 22 Step to the right on Right foot
- 23 Cross Left foot behind Right and step
- 24 Step to the right on Right foot

Heel-Ball Changes, Kick, Cross, Unwind, Step

- 25 Touch Left heel forward
- & Step to home on ball of Left
- 26 Step Right foot next to Left
- 27&28 Repeat beats 25 and 26
- 29 Kick Left foot forward
- 30 Cross Left foot over Right
- 31 Unwind 1/4 turn CW on balls of both feet
- 32 Shift weight to Right foot

BEGIN AGAIN

Inquiries: Bert & Janice Weisen, (516) 431-2890

SUPER LOVE

Choreographed by YOLANDA WEISENSEL & MARY YOLANDA COX

DESCRIPTION: Four-Wall Line Dance
MUSIC: "Super Love" by Exile; "Boot Scootin' Boogie" by Brooks & Dunn; "God Bless Texas" by Little Texas; "Big Zine" by Tracy Byrd; "Mama Don't Get Dressed Up For Nothing" by Brooks & Dunn; "I Don't Think You Should Be That Way" by Reba McEntire

BEAT/STEP DESCRIPTION

Knee Swivels, Heel Touches

- 1 Bend knees and swivel knees to the right
- 2 With knees bent, swivel knees to the left
- 3 With knees bent, swivel knees to the right
- 4 With knees bent, swivel knees to the left
- 5 Straighten knees and touch Right heel forward and diagonally to the right while pushing Right fist down in front of Right leg and pulling back and up on Left arm with elbow bent (like pulling a bow and arrow)
- 6 Touch Right toe next to Left foot and touch hands together
- 7 Touch right heel forward and diagonally to the right while pushing Right fist down in front of Right leg and pulling back and up on Left arm with elbow bent
- 8 Touch Right toe next to Left foot and touch hands together

Vine Right, Touch, Left Heel Touches

- 9 Step to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11 Step to the right on Right foot
- 12 Touch Left toe next to Left foot

- 13 Touch Left heel forward and diagonally to the left while pushing Left fist down in front of Left leg and pulling back and up on Right arm with elbow bent (like pulling a bow and arrow)
- 14 Touch Left toe next to Right foot and touch hands together
- 15, 16 Repeat beats 13 and 14

Vine Left, Touch, Hip Bumps

- 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 toe next to Left foot
- 21, 22 Step slightly forward on Right foot and bump hips forward and to the right twice
- 23, 24 Shift weight to Left foot and bump hips back and to the left twice

Shuffles Forward, Military Pivots, Military Turn

- 25&26 Shuffle forward (RLR)
- 27 Step forward on Left foot
- 28 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 29&30 Shuffle forward (LRL)
- 31 Step forward on Right foot
- 32 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 33&34 Shuffle forward (RLR)
- 35 Step forward on Left foot
- 36 Pivot 1/4 turn CW on Left foot and shift weight to Right foot

BEGIN AGAIN

Inquiries: Yolanda Weisen, (815) 874-2392

CHA CHA CANTINA

Choreographed by BOB BROWN

DESCRIPTION: Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "One Night At A Time" by George Strait. Any slow to medium cha cha music.

BEAT/STEP DESCRIPTION

Side Rocks, Cha-Cha-Chas

- 1 Step to the right on Right foot
- 2 Rock to the left onto Left foot in place
- 3&4 Cha-Cha-Cha in place (RLR)
- 5 Step to the left on Left foot
- 6 Rock to the right onto Right foot in place
- 7&8 Cha-Cha-Cha in place (LRL)

Forward, Back, Cha-Cha-Chas

- 9 Step forward on Right foot
- 10 Rock back onto Left foot
- 11&12 Cha-Cha-Cha in place (RLR)
- 13 Step back on Left foot
- 14 Rock forward onto Right foot
- 15&16 Cha-Cha-Cha in place (LRL)

Rocking Chair, CCW Military Pivots, Forward Shuffles

- 17 Step forward on Right foot
- 18 Rock back onto Left foot
- 19 Step back on Right foot
- 20 Rock forward onto Left foot
- 21 Step forward on Right foot
- 22 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot

- 23&24 Shuffle forward (RLR)
- 25&26 Shuffle forward (LRL)
- 27 - 32 Repeat beats 21 through 26

Weave Right, Touch

- 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 Cross Left foot over Right and step
- 37 Step to the right on Right foot
- 38 Cross Left foot behind Right and step
- 39 Step to the right on Right foot
- 40 Touch Left foot next to Right

Rolling Turn Left, Weave Left, Touch

- 41 Step to the left on Left foot and begin a full CCW rolling turn traveling to the left
- 42 Step on Right foot and continue full CCW rolling turn
- 43 Step on Left foot and complete full CCW rolling turn
- 44 Cross Right foot over Left and step
- 45 Step to the left on Left foot
- 46 Cross Right foot behind Left and step
- 47 Step to the left on Left foot
- 48 Touch Right foot next to Left

BEGIN AGAIN

Inquiries: Bob Brown, (219) 464-3855

GET ON IT!

Choreographed by JAMES O. KELLERMAN

DESCRIPTION: Four-Wall Line Dance

MUSIC: "You Ain't That Lonely Yet" by Big House; "Cold Outside" by Big House

BEAT/STEP DESCRIPTION

Stomp, Kick-Ball Forward, Step, Heel Swivels, Hold, Syncopated Step-Touch

- 1 Stomp Right foot next to Left (stomp up)
- 2 Kick Right foot forward
- & Step on ball of right foot next to Left foot
- 3 Step forward on Left foot
- 4 Step forward on Right foot
- 5 With feet in place, swivel heels to the right while turning body slightly to the left
- & With feet in place, swivel heels to the left while turning body forward
- 6 With feet in place, swivel heels to the right making a 1/4 turn CCW
- 7 Hold
- & Step back on Left foot
- 8 Touch Right toe next to Left foot

Forward Steps, Holds, Pivot, Step Back, Toe Touch

- 9 Step forward on Right foot
- 10 Hold
- & Roll hips forward and draw Left foot forward next to Right and step
- 11 Step forward on Right foot
- 12 Hold
- & Roll hips forward and draw Left foot forward next to Right and step
- 13 Step forward on Right foot
- 14 Pivot 1/2 turn CCW on ball of Right foot
- 15 Step back on Left foot
- 16 Touch Right toe next to Left foot

Diagonal Step-Slides, Monterey Turn

- 17 Step forward and diagonally to the right on Right foot
- 18 Slide Left foot next to Right (no weight) and snap fingers
- 19 Step forward and diagonally to the left on Left foot
- 20 Slide Right foot next to Left (no weight) and snap fingers
- 21 Touch Right toe to the right
- 22 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to Left
- 23 Touch Left toe to the left
- 24 Touch Left toe next to Right foot

Syncopated Step-Heel, Forward, Cross, Syncopated Step-Heel, Forward, Touch, CCW Military Turn, Cross, Unwind

- & Step back on Left foot
- 25 Touch Right heel forward
- & Step forward on Right foot
- 26 Cross Left foot over right and step
- & Step back on Right foot
- 27 Touch Left heel forward
- & Step forward on Left foot
- 28 Touch Right toe next to Left foot
- 29 Step forward on Right foot
- 30 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 31 Cross Right foot over Left
- 32 Unwind 1/2 turn CCW (weight on Left foot)

BEGIN AGAIN

Inquiries: James O. Kellerman, (757) 424-0396

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MY SWEET MARIA

Choreographed by **RAYMOND C. FEATHER**

This dance was choreographed while listening to "My Maria" by Brooks & Dunn. I visualized Spanish dancers dancing with the man and woman being a little flirtatious while doing the side steps and with the long Mexican dresses billowing out while the man turned her.

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By Side facing FLOD.

DIFFICULTY LEVEL: Intermediate

MUSIC: "My Maria" by Brooks & Dunn; "Hot Hot Hot" by Buster Poindexter or any other music with a Cha-Cha-Cha rhythm.

Note: This dance progresses CCW around the perimeter of the dance floor.

BEAT/STEP DESCRIPTION

MAN	LADY
Heel Grinds, Cha-Cha-Chas	
1 Step forward on Left heel with toe pointed diagonally to the right	
2 Rock back onto Right foot while fanning Left toe to the left	
3&4 Cha-Cha-Cha in place (LRL)	
5 Step forward on Right heel with toe pointed diagonally to the left	
6 Rock back onto Left foot while fanning Right toe to the right	
7&8 Cha-Cha-Cha in place (RLR)	

CW Military Pivot, Cha-Cha-Cha, Lady's 3/4 CCW Turn

9 Step forward on Left foot	Same as man
10 Pivot 1/2 turn CW on ball of Left foot shift weight forward to Right foot	Same as man
11&12 Cha-Cha-Cha in place (LRL)	Same as man
13 Step forward on Right foot	Same as man
<i>Keeping hands joined, raise Right hands...</i>	
14 Step back on Left foot making a 1/4 turn CCW with the step	Step back on Left foot and begin a 3/4 CCW turn under upraised Right hands
15 Step Right foot next to Left	Step on Right foot and complete 3/4 CCW turn
& Step Left foot next to Right	Same as man
16 Step Right foot next to Left	Same as man
<i>Partners now face each other in a Cross Double Hand Hold position (Right hands over Left). Man faces OLOD and lady faces ILOD.</i>	

MAN

Side Rock Steps, Partners Switch Sides

17 Step to the left on Left foot	Same as man
18 Rock to the right onto Right foot	Same as man
19&20 Cha-Cha-Cha in place (LRL)	Same as man

Raise Right hands. Lady passes in front of man with her back to his chest under upraised joined Right hands....

21 Step and forward and diagonally to the right on Right foot making a 1/4 turn CCW with the step to let the lady pass	Step forward on Right foot a 1/4 turn CW with the step
--	--

Bring Right hands down and pass joined Left hands over lady's head....

22 Step on Left foot in place	Step to the left on Left foot making a 1/4 CW with the step
-------------------------------	---

Lower joined hands to waist level....

23 Step on forward and diagonally to the right on Right foot making a 1/4 turn CCW with the step	Step back on Right foot
--	-------------------------

& Step Left foot next to Right	Same as man
24 Step Right foot next to Left	Same as man

Partners have now switched sides and are in a Cross Double Hand Hold position (Left hands over Right). Man now faces ILOD and lady faces OLOD.

Side Rock Steps, Partners Switch Sides

25 Step to the left on Left foot	Same as man
26 Rock to the right onto Right foot	Same as man
27&28 Cha-Cha-Cha in place (LRL)	Same as man

Raise Left hands. Lady passes in front of man under upraised joined Left hands progressing towards OLOD....

29 Step forward and diagonally to the left on Right foot making a 1/4 CW turn with the step to let the lady pass	Step forward on Right foot
--	----------------------------

30 Step forward on Left foot making a 1/4 turn CW with the step	Step forward on Left foot
---	---------------------------

Bring hands down to above lady's shoulders. Partners have now switched sides and are in the Indian position facing OLOD.

31&32 Cha-Cha-Cha in place (RLR)	Same as man
----------------------------------	-------------

(Continued on next page)

RUN AWAY TRAIN

Choreographed by FRANK RICCI

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By Side facing FLOD.

MUSIC: "Third Rate Romance" by Sammy Kershaw; "Little Bit Is Better Than Nada" by The Texas Tornados

Note: Man and lady follow identical footwork throughout the pattern.

BEAT/STEP DESCRIPTION

Heel Hook, Toe Touch, Forward Cha-Cha-Chas

- 1 Touch Right heel forward
- 2 Cross Right foot in front of Left shin
- 3 Touch Right heel forward
- 4 Touch Right toe back
- 5&6 Cha-Cha-Cha forward (RLR)
- 7&8 Cha-Cha-Cha forward (LRL)

Diagonal Vine Right, Turn, Hitch, Backward Cha-Cha-Chas

- 9 Step forward and diagonally to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11 Step forward and diagonally to the right on Right foot making a 1/2 turn CW with the step
- 12 Hitch Left knee

Partners have now turned into a Left Side-By Side position facing RLOD.

- 13&14 Cha-Cha-Cha backward (LRL)
- 15&16 Cha-Cha-Cha backward (RLR)
- 17&18 Cha-Cha-Cha backward (LRL)

Rock Steps, CCW Military Pivot, Forward Cha-Cha-Chas

- 19 Step back on Right foot
- 20 Rock forward onto Left foot
- 21 Step forward on Right foot
- 22 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 23&24 Cha-Cha-Cha forward (RLR)
- 25&26 Cha-Cha-Cha forward (LRL)
- 27&28 Cha-Cha-Cha forward (RLR)

Diagonal Vine Left, Brush

- 29 Step forward and diagonally to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step forward and diagonally to the left on Left foot
- 32 Brush Right foot forward

Turn, Cha-Cha-Cha Forward, Turning Cha-Cha-Chas

Release Right hands and Raise Left hands....

- 33 Step forward on Right foot and pivot 1/4 turn CCW on ball of foot
- 34 Shift weight to Left foot
- 35, 36 Repeat beats 33 and 34

Rejoin Right hands underneath Left hands. Partners are now in a Left Skaters position facing RLOD with Left hands over Right.

- 37&38 Cha-Cha-Cha forward (RLR)

Raise Left hands over lady's head and bring Right hands up to lady's Right shoulder as she turns....

- 39&40 Cha-Cha-Cha (LRL) making a 1/4 turn CCW to face OLOD

- 41&42 Cha-Cha-Cha forward (RLR)

- 43&44 Cha-Cha-Cha (LRL) making a 1/4 turn CCW (*see option below)

Partners have now returned to face FLOD in the Right Side-By Side position.

Jazz Square

- 45 Step Right foot over Left rock onto Right foot
- 46 Step back onto Left foot in place
- 47 Step back on Right foot
- 48 Step Left foot next to right

BEGIN AGAIN

**Option: On beats 39 through 40, execute a gradual CCW turn on the three Cha-Cha-Cha steps (beats 39 - 40).*

TRICKY MOON

Choreographed by KATHY HUNYADI

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Tricky Moon" by George Ducas

BEAT/STEP DESCRIPTION

Rocking Chair, Forward Shuffles

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

CCW Military Turn, Forward Shuffle, Rock Steps,

Coaster Steps

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

Cross Rocks, Turning Shuffles

- 17 Cross Right foot over Left and step
- 18 Rock back onto Left foot
- 19&20 Shuffle in place (RLR) making a 1/2 turn CW
- 21 Cross Left foot over Right and step
- 22 Rock back onto Right foot
- 23&24 Shuffle in place (LRL) making a 1/2 turn CCW

Cross Hitch, Knee Fan Turn, Shuffle, Rock Steps, Coaster Steps

- 25 Hitch Right knee across Left thigh
- 26 Swing Right knee to the right while making a 1/4 pivot CW on ball of Left foot
- 27&28 Shuffle in place (RLR)
- 29 Step forward on Left foot
- 30 Rock back onto Right foot in place
- 31 Step back on Left foot
- & Step Right foot next to Left
- 32 Step forward on Left foot

BEGIN AGAIN

BLUE RODEO

Choreographed by RICK & DEBBIE HAYNES

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By-Side

MUSIC: "Blue Rodeo" by The Bellamy Brothers (116 BPM);
"She's Awesome" by The Bellamy Brothers (108 BPM)

BEAT/STEP DESCRIPTION

MAN

Diagonal Step-Touches

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

LADY

- Step forward and diagonally to the right on Right foot
- Touch Left toe next to Right foot
- Step back and diagonally to the left on Left foot
- Step** Right foot next to Left
- Step forward and diagonally to the left and Left foot
- Touch Right toe next to Left foot
- Step back and diagonally to the right on Right foot
- Touch** Left toe next to Right foot

CW Military Pivots, Shuffle Forward

Release Left hands and raise Right hands....

- 9 Step forward on Left foot
 - 10 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
 - 11, 12 Repeat beats 9 and 10
- Rejoin Left hands returning to Right Side-By-Side position facing FLOD.*
- 13&14 Shuffle forward (LRL)
 - 15 - 28 Repeat beats 1 through 14

Shuffle Turn, Shuffle Forward, Heel Switches, Scuff

Release Left hands and raise Right hands....

- 29&30 Shuffle forward (RLR) making a full CCW turn on these steps

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

- 31&32 Shuffle forward (LRL)
- 33 Touch Right heel forward
- & Step Right foot to home
- 34 Touch Left heel forward
- & Step Left foot to home
- 35 Touch Right heel forward
- & Step Right foot to home
- 36 Scuff Left foot forward

Step-Scuffs Forward, Walk Back, Hitch

- 37 Step forward on Left foot
- 38 Scuff Right foot forward
- 39 Step forward on Right foot
- 40 Scuff Left foot forward
- 41 Walk back on Left foot
- 42 Walk back on Right foot
- 43 Walk back on Left foot
- 44 Hitch Right knee

MAN

Shuffles Forward, Hip Bumps

- 45&46 Shuffle forward (RLR)
- 47, 48 Bump Right hip with lady twice
- 49&50 Shuffle forward (LRL)
- 51, 52 Bump Left hip away from lady twice
- 53&54 Shuffle forward (RLR)
- 55&56 Shuffle forward (LRL)

LADY

- Shuffle Forward (RLR)
- Bump Left hip with man twice
- Shuffle forward (LRL)
- Bump Right hip away from man twice
- Shuffle forward (RLR)
- Shuffle forward (LRL)

BEGIN PATTERN AGAIN

Inquiries: Rick or Debbie Haynes, (864) 834-7504

MY SWEET MARIA (Cont'd from previous page)

MAN

Left Step, Cross, Sideways Left Cha-Cha-Cha, Right Step, Cross, Sideways Right Cha-Cha-Cha

- 33 Step to the left on Left foot
- 34 Cross Right foot behind Left and step
- 35&36 Cha-Cha-Cha to the left (LRL)
- 37 Step to the right on Right foot
- 38 Cross Left foot behind Right and step
- 39&40 Cha-Cha-Cha to the right (RLR)

Lady's Progressive Turns

Release Left hands and place on belt buckle while raising Right hands. Lady makes the following turns under upraised Right hands....

- 41 Step to the left on Left foot making a 1/4 turn CCW with the step
- 42 Step forward on Right foot
- 43&44 Cha-Cha-Cha forward (LRL)
- 45 Step forward on Right foot

- Step to the left on Left foot making a 1/4 turn CW with the step
- Step back on Right foot making a 1/2 turn CW with the step
- Same as man
- Step forward on Right foot making a 1/2 turn CCW with the step

- 46 Step forward on Left foot
- 47&48 Cha-Cha-Cha forward (RLR)

Option: In this section, the man can also turn with the lady executing identical turns progressing toward FLOD.

Continuing Lady's Progressive Turns

- 49 Step forward on Left foot
- 50 Step forward on Right foot
- 51&52 Cha-Cha-Cha forward (LRL)
- 53 Step forward on Right foot
- 54 Step forward on Left foot
- 55&56 Cha-Cha-Cha forward (RLR)

Bring Right hands down and rejoin Left hands in Right Side-By-Side position.

BEGIN PATTERN AGAIN

Inquiries: Raymond C. Feather, (412) 687-6336

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