



Vol. 31 No. 5/6

May/June 2000



In this issue....

DYNAMIC SLOW DANCE

Steps & Moves for a new dance for ballads!

Silver State Festival

Easter Reunion in UK

Sam & Denise Miller, Master Dancers

Kelly Gellette

"Wild" Bill Spotts

....and lots more!

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|----------------|---------------------------|-------------------|
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| Pro-Am | Teams | |

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Biloxi, MS
1.800.647.3964

(Must mention Southern National!)

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Pro Dance Boots

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Dan & Leigha Eshner
Rug Cutters, Inc.
337 DeSoto Street
Tallahassee, FL 32303
850.224.4894



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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.) The CDL subscription rate for 12 consecutive issues is \$20 (via Bulk Mail) and \$45 (via First Class Mail) for addresses within the U.S.A., \$45USD for addresses in Canada & Mexico, \$55USD for addresses in Europe & UK, and \$75USD for addresses elsewhere in the world. (All prices in U.S. Currency - CDL is mailed outside U.S.A. via Air Mail Printed Matter.) 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 by *COUNTRY DANCE LINES PUBLICATIONS*, Drawer 139, Woodacre CA 94973-0139. Phone 415 488-0154. Fax 415 488-4671. email: cdl4cwduc@aol.com Copyright 2000. 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.

CDL 2000 MAJOR COMPETITION EVENTS CALENDAR

The CDL Major Competition Events Calendar welcomes all major C/W dance competition events. See articles and/or ads for details, or call the phone listed numbers for more information about these events. UCWDC = United C/W Dance Council & (LA) = Licensed Affiliate; CWDI = C/W Dance International; IC = Independent Country; CDA = Country Dance Assoc.; DCC = Dance Country Connection, FCDC = Fun Country Dance Circuit, WLDA = World Line Dance Assoc. (uses some non-country music), WSDC = World Swing Dance Council (Swing events). Others are country and are independent of affiliations unless otherwise noted.

Jul. 7, 8, 9 (UCWDC)

French C/W Dance Champs
Paris, France

Robt. Wanstreet 33-14-348-0069

Jul. 7 8 9 (UCWDC)

Chesapeake Jubilee

Baltimore MD

Kristen Marsteller 301 953-1989

Jul. 7, 8, 9 (UCWDC)

Portland Dance Festival

Portland OR

Rhonda Shotts 503 788-4405

Jul. 7, 8, 9

Neon Country

Las Vegas NV

Bill Ray 702 732-0529

Jul. 12 - 17 (UCWDC)

New Orleans Mardi Gras Fest.

New Orleans LA

Buzzie Hennigan 318 798-6226

Jul. 21, 22, 23 (UCWDC)

Sundance Summer Fest.

Palm Springs CA

Tom Mattox 562 923-2623

Jul. 21, 22, 23 (CWDI)

Wild West Fest.

Sacramento CA

Greg/Eve Holmes 707 451-1160

Jul. 22, 23, 24 (CWDI)

Nat. Cap. Bootscoot 3

Canberra City ACT Australia

Jenny Cryer 61 6288 8481

Jul. 28, 29, 30 (UCWDC)

Swedish Championships

Hudiksvall, Sweden

Brittinger Arlegro 4690 127027

Aug. 28, 29, 30 (UCWDC)

Arizona Classic

Phoenix AZ

Mike Haley 505 299-2266

Aug. 5, 6 (CWDI)

Mataatua Whipcrackers

Kawerau, New Zealand

email: debett@clear.net.nz

Aug. 10 - 13 (UCWDC)

Mid-America Stars are Dancin'

Branson MO

David Thornton 417 782-6055

Aug. 12 (CWDI)

All Valley Festival

Northridge CA

Mike Bendavid 818 349-8788

Aug. 11, 12, 13 (UCWDC)

Northeast Festival

Danvers MA

Jack Paulhus 508 824-4850

Aug. 11, 12, 13 (CWDI)

Newcastle Fest.

Newcastle/Hunter Vly, Aust.

Warren O'Leary 61 49 533-553

Aug. 12 (CWDI)

Northridge Workshops (No Comp)

Northridge CA

Mike Bendavid 818 905-6644

Aug. 18, 19, 20 (UCWDC)

Chicagoland Fest.

Rosemont IL

Dennis Waite 919 473-3261

Aug. 18, 19, 20

Cascade Ridge Fest.

Kennewick WA

Pam Scott 509 453-0285

Aug. 26, 27 (CWDI)

Brandin' Iron Fest.

Riverside CA

Karen Whitman 909 681-7513

Aug. 25, 26, 27 (UCWDC)

London Classic

London England

Rick Wilden 44 1628-525-471

Aug. 25, 26, 27 (UCWDC-LA)

Atlantic Summer Faire

Richmond VA

Josie Neel 804 676-1848

Sep. 1, 2, 3

The Big Easy LD Fest.

Hammond LA

Diana Gash 404 927-2578

Sep. 1, 2, 3 (UCWDC)

Music City Challenge

Nashville TN

Kevin Johnson 615 790-9112

Sep. 1, 2, 3 (UCWDC)

San Francisco Fest.

San Jose CA

Dave Getty 714 831-7744

Sep. 1, 2, 3 (UCWDC-LA)

Swiss Championships

Zurich, Switzerland

Phil Emch 4163 493-910

Sep. 8, 9, 10 (IC)

Chippewa Vly. Fest.

Eau Claire WI

Norm Nesmith 715 834-641255

Sep/ 15, 16 (UCWDC)

TNN Invitational

Nashville TN

Dave Getty 714 899-4099

Sep. 15, 16, 17 (UCWDC)

Scottish Dance Gathering

Renfrew, Scotland

US-8046423158-UK-441436675798

Sep. 15, 16, 17 (CWDI)

Pismo Beach Western Days

Pismo CA

Vern Black 803 773-4356

Sep. 22, 23 24 (UCWDC-LA)

TNN Invitational

Nashville TN

Dave Getty 714 899-4099

Sep. 22, 23, 24 (FCDC)

Arkansas Classic

Little Rock AR

Richard Robertson 501 614-9090

Sep. 22, 23, 24

Valley Dance Fest.

Modesto CA

Tyoni Busch 661 872-6222

Sep. 22, 23, 24 (UCWDC)

Heartland Fest.

Kansas City MO

Bob Bahrs 660 542-1676

Sep. 29 - Oct. 1 (WLDA)

Tarheel Dance Classic

Fayetteville NC

Scott Hucks 252 830-6696

Oct. 6, 7, 8 (UCWDC)

River City Fest.

Edmonton AB Canada

Rob Tovell 403 439-5773

Oct. 6, 7, 8 (UCWDC)

Southern National Comp.

Biloxi MS

Sue Boyd 850 224-4894

Oct. 13, 14, 15

Pacific Rim Classic

Seattle WA

Pam Hobson 503 310-3852

Oct. 14, 15 (UCWDC-LA)

Shamrock Classic

Newry, Co. Down, N. Ireland

Damien Brady 353 1693-62651

Oct. 21, 22 (CWDI)

Cossie Club Stars 2000

Tauranga, New Zealand

email: debett@clear.net.nz

Oct. 20, 21, 22 (UCWDC)

Dutch Championships

Woudrichem, Netherlands

H. Falkenberg 314 5527-6412

Oct. 26 - 30 (UCWDC)

Halloween In Harrisburg

Camp Hill PA

Jeff Bartholomew 717 731-0500

Oct. 27, 28, 29 (UCWDC)

Paradise Fest.

San Diego CA

John Daugherty 619 538-9538

Nov. 3, 4, 5 (UCWDC)

Dallas Dance Fest.

Dallas TX

Jayson Booth 214 366-3262

Nov. 10, 11, 12 (UCWDC)

Gateway Fest.

St. Louis MO

Bob Bahrs 660 542-1676

Nov. 17, 18, 19

Desert Sands Festival

Las Vegas NV

Bill Ray 702 732-0529

Nov. 18 (UCWDC-LA)

Atlantic Fall Faire/Hanover Fest

Richmond VA

Jeff Stoneman 804 833-7241

Nov. 23 - 26 (UCWDC)

British C/W Dance Champs

Torquay, England

Geneva Matteis 804 642-3158

Nov. 24, 25, 26 (UCWDC)

Sunshine State Fest.

Ft. Lauderdale FL

Grant Austin 513 754-1070

Dec. TBA (WLDA)

WLDA World Championships

England, UK, NC & USA

Raine Webb 252 824-7766

Dec 1, 2, 3 (UCWDC)

Las Vegas Dance Finale

Las Vegas NV

Lynn Hinkley 702 435-3072

Dec. 8, 9, 10 (UCWDC)

Christmas In Dixie

Birmingham AL

Lisa Austin 910 582-0048

Jan. 19, 20, 21 (WLDA)

Diamond State LD Fest.

Dover DE

Raine Webb 252 824-7766

Jan. 26, 27, 28 (WLDA)

Snowbird Classic

Orlando FL

Raine Webb 252 824-7766

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

North Pacific Challenge

Vancouver BC Canada

Rhonda Shotts 503 788-4405

Mar. 23, 24, 25 (UCWDC)

Canadian Country Classic

Toronto, ONT Canada

Carol Waite 606 473-3261

Apr. 7, 8, 9 (CWDI)

Old Pueblo Fest.

Tucson AZ

Al/Sue Gosner 520 579-8553

Apr. 27, 28, 29 (IC)

Spirit of St Louis Fest.

St. Louis MO

James Ray 573 549-2309

May 4, 5 (CWDI)

Silver State Fest. (No Comp.)

Reno NV

Maggie Green 775 424-3616

Jun. 1, 2, 3 (UCWDC)

Little Bit Of Texas Fest.

Kalamazoo MI

Carol Waite 616 473-3261

Aug. 17, 18, 19, (UCWDC)

Chicagoland Fest.

Rosemont IL

Dennis Waite 919 473-3261

Sep. 28, 29, 30 (UCWDC)

New Mexico Fiesta

Albuquerque NM

Mike Haley 505 299-2266

Oct. 5, 6, 7, 8 (CWDI)

Golden Gate Classic

Pleasanton CA

Charlotte Skeeters 510 462-6572



The 2000-2001

COUNTRY WESTERN DANCE



The Middle-of-the-Road-Dancer-Friendly Organization



Schedule of Events

April 14, 15, 16 - Cat. 1
RED HOT KICKIN' COUNTRY
Ventura CA
Vince & Madeline Fiske, Directors
Phone 805 643-8833
email: vdfiske5678@aol.com

May 5, 6 - Cat. 4
SILVER STATE DANCE FESTIVAL
Reno NV
Maggie Green, Director
702 424-3616
email: silverdragon@gbis.com

May 19, 20, 21 - Cat. 5
MELBOURNE MUSTER
Melbourne, Australia
Lorraine Hillard 03 597-11595

May 18, 19, 20, 21 - Cat. 2
ROCKY MTN. RGNL. DANCE FEST.
Casper WY
Machelle Cook Director - 307 234-8811
email: clubdancew@aol.com

June 24, 25, Cat. 2
1st VANCOUVER VIBRATIONS
Vancouver, B.C. Canada
Jenifer Reaume, Director
604 669-9504
email: jenifer_reaume@telus.net

July 21, 22, 23 Cat. 1
WILD WEST FESTIVAL
Sacramento CA
Greg & Eve Holmes, Directors
707 451-1160
email: wwdanceco@jps.net

July 22, 23, 24 - Cat.5
NATIONAL CAPITAL BOOTSCOOT
Canberra City, ACT, Australia
Jenny Cryer & Phil Bates, Directors
61 29 288- 8481

August 11, 12 - Cat. 3
ALL VALLEY DANCE FESTIVAL
Northridge CA
Mike & Marie Bendavid, Directors
818 905-6644
email: mikesctry@aol.com

August 11, 12, 13 - Cat. 5
NEWCASTLE DANCE FESTIVAL
Newcastle-Hunter Valley, Australia
Warren & Jean O'Leary, Directors
61 04 953-3553

August 12, 13 - Cat. 5
MATAATUA WHIPCRACKERS 2000
Kawerau, New Zealand
Rex Dee deBettencor
email: debett@clear.net.nz

August 26, 27 Cat. 1
BRANDING IRON DANCE FEST.
San Bernardino CA
Karen Whittman - Barbara DeLay
909 681-7513
email: kwhitman@earthlink.net

September 15, 16, 17 - Cat. 1
PISMO BEACH WESTERN DAYS
Pismo Beach CA
Vern & Lois Black, Directors
805 773-4356
email: vernloisblack@cs.com

October 21, 22 - Cat. 5
STARS 2000
Tauranga, Bay Of Plenty, New Zealand
Rex & Dee deBettencor, Directors
email: debett@clear.net.nz

October 21 - Cat 4
Buttons & Bows LD Workshop
Livermore CA
Barbara Schafer, Director 925 371-6570
email: bshafer12@hotmail.com

February 24, 25 - Cat. 2
BEANS & JEANS JAMBOREE
Cambria CA
Vern & Lois Black, Directors
Ph. 805 773-4356
email: vernloisblack@cs.com

March 2, 3, 4 - Cat. 1
GREAT AMER. CHALLENGE
Sacramento CA
Lainey Leatherman, Director
916 685-2139

March 23, 24, 25 - Cat. 2
DANCING ON THE MOUNTAIN
Flagstaff AZ
Ruth Sokel, Director
Ph. 520 527-9394

March 24 Cat. 5
SAIL CITY STOMPEDE
Auckland New Zealand
Rex & Dee deBettencor, Directors
email: debett@clear.net.nz

April 6, 7, 8 2001 - Cat. 1
OLD PUEBLO COUNTRY FESTIVAL
Tucson AZ
Al & Sue Gosner, Directors 520 579-8553
email: tiamiko@aol.com

April 13, 14, 15 - Cat. 1
RED HOT KICKIN' COUNTRY
Ventura CA
Vince & Madeline Fiske, Directors
Phone 805 643-8833
email: vdfiske5678@aol.com

October TBA 2001 - Cat. 2
GOLDEN GATE LINE DANCE FEST.
San Francisco CA
Charlotte Skeeters, Director
925 462-6572
email: CharSkeeters@hotmail.com

**Categories: All categories include Solo, Partners & Team competition unless otherwise noted.
All categories include open dancing**

Vern Black, Vice President
420 Dell Ct., Pismo Beach CA 93449
Ph 805 773-4356
email vernloisblack@cs.com

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

Eve Holmes, Events Director
5144 Maple Rd.
Vacaville CA 95687
707 451-1160

LETTERS

WHERE'S THE DANCE MUSIC?

I was pleased and pleasantly surprised when I read SHIRLEY BABCOCK's letter to the editor last issue asking where the dance music had gone. Being fellow instructors and friends who live in east Mesa AZ, we've had that discussion several times, along with her husband, DAVE the C/W Deejay.

In addition to not hearing good, danceable country music on the radio or in the record stores, you're not hearing it played in country bars as often. So-called country bands are playing a lot more rock, funk and

Motown music and so-called country Deejays are playing a lot more latin, ballroom and hip hop music. We're forced to try to dance to it or sit down and wait. Don't get me wrong. I like the marvelous Marvin Gaye, I enjoy John Kay's Steppenwolf, even though I've heard "Born To Be Wild" 8,243 times. If I've had enough beers I can almost like K.C & The Sunshine Band.

One of the things that disturbs me, (actually many things disturb me, but at the top of the list) is the dearth of line dances being taught to country music. Instead of George Strait, Garth Brooks, Alan Jackson or Reba McEntire, line dance students are subject to calypso, reggae, rumba, samba, salsa, meringue and every other type of latin music. I've attended line dance classes where I heard two country songs in two hours!

Not so long ago line dances were choreographed and named after songs of the same name. Examples which come to mind are Earthquake, Boot Scootin' Boogie, Barroom Romeo, Big Old Truck, Black Label, Claudette and on and on. Hmmm, silly me, up until now I've had this mistaken notion that line dancing was a country western thing. I never realized it originated in Jamaica. Yah, Mon.

"WILD" BILL SPOTT'S
Mesa AZ

TILL YOU'RE DEAD & GONE!

I teach line dancing at the local Panama City Beach Senior Center three mornings a week. I have a faithful local following and during the winter the snow birds attend my classes. It is not unusual to have around 60 students a morning in the winter months. They seem to love it!

I also teach at a community center one night a week in Lynn Haven FL. My motto is "Keep on Dancing 'till you're dead and gone!"

PAULA BAKER
Panama City FL

VANILLA FIRST, THEN FLASH

As a former competitive dancer we were taught at an early stage that vanilla was the most important steps of all as you can add flash after you have mastered the basics. To this day I still

believe this to be the proper way, if you can talk, sing, play around a little, read a book without missing a step then you are ready to add flash to your routine. There are so many basics to master in the early stages there should be no room for flash.

Anybody can learn a 100 turns and twists but doing them well enough to do them without losing count or the beat takes a lot of time, patience and training. So for my opinion you should master the art of vanilla before you start adding any other form of extras.

I for one know that CWDI competitors have to do a round of vanilla in line dancing competition before they are allowed to do there own thing.

Thank you,

JOHN LAING
Internet

ONE PROUD NANA

Just came back from Holland where the European Championships were held. My Grandson PHILIP GRACE and his partner BERNADETTE CARMICHAEL became the European Champions for the Teenage Couples.

They also hold the following titles: British Champions, French Champions, London Classic Champions, Northern Lights Champions and Southern Classic Champions.

I would just like to say how proud I am of them. Keep up the good work.

They are taught by STEVE and EYVONNE DUNN. I would like to say a big thank you to them as well.

Yours faithfully,

JOAN GRACE
Liverpool, England

BELLES & BEAUX

Subscribing to *Country Dance Lines* is very exciting for me.

I have a Senior Citizen group called the "Belles & Beaux" and we are also affiliated with the R.S.V.P. (Retired Senior Volunteer Program).

We perform at the nursing homes in our area - and other places too!

God bless you!

RENELLA PRIMEAUX
Pt. Neches TX



PLEASE NOTIFY US NOW!

The Postal Service DOES NOT forward bulk rate mail, even if you submit a forwarding request, nor do they return it to us. (They discard it.) So, if you don't want to miss even one single issue of *CDL*, you *must* notify us of your new address at least 1 month prior to your move. Missed issues may be replaced at the Back Issue rate listed elsewhere in this issue.

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City, State, Zip _____

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Instructors: Check here if change is also to be made in Instructors Directory.

SOUTHERN NATIONAL DANCE COMPETITION

Biloxi Mississippi - October 6, 7, 8, 2000

By Sue Boyd, Event Director

The Southern National, hosted by the Tallahassee Rug Cutters with SUE BOYD and DAN & LEIGHA SSHNER, is held on the sunny gold coast of Mississippi. With the exception of the occasional passing hurricane, the weather is always gorgeous with temperatures in the mid 80's. The Broadwater Hotel is located right on the beach surrounded by sun and surf and casinos.

Biloxi is fast becoming the "Little Vegas" of the south. For those of you who enjoy gambling, shoes, lots of buffets and 24 hour parties, this is the place for you.

The Southern National is a laid back, low-key type of event offering all levels of UCWDC competition including couples, line, Pro-Am and teams. Some of the best instructors and judges (all of whom are certified) come together for a weekend of fun.

Workshops begin Friday at noon. There will be a Judge Certification Training seminar taught Friday afternoon from 1:00 to 5:00. Competition is held throughout the weekend with plenty of time for open dance. There is an awards show that precedes both the Pro-Am awards on Saturday evening and the couples awards on Sunday afternoon. Everyone is welcome to attend.

We hope you will make plans to attend. Spend a few extra days - there is much to see in the area including New Orleans which is only about 70 miles away. BJ BROWN and JG2 will be supplying the music throughout the weekend. WAYNE CONOVER will be our Emcee. Come join us for some fun in the sun on Oct. 6 - 8. For more information please call SUE BOYD at 850 244-4894. Also visit the web site at: <http://www.sewebpro.com/sonat>.

EMPLOYMENT OPPORTUNITY Help Wanted at CDL Advertising Sales and Account Management

Country Dance Lines Magazine has an opening for one, or perhaps, two individuals who enjoy and are experienced in sales to operate our Advertising Department.

Experience in magazine advertising helpful but not required. We will train.

Should be familiar with MicroSoft Word and Excel. Must have email and web access.

Generous commission structure with unlimited earning potential. Work at home. Set your own hours. No commute. Work within the C/W and Swing dance communities.

If you believe you can fill this position (or you know someone who may be interested), please contact Michael at: Phone: 415 488-0154, email: cdl4cwdanc@aol.com or Fax 415 488-4671



ANNOUNCING... ELEVEN - Count 'em 11 NEW Instructional Videotapes in our PRESTIGIOUS "GOLD MEDAL SERIES"



| | |
|---|------------------------------|
| #GMS-001 Great Connections to Communicate Lead & Follow..... | Beata Howe & Mark Scheuffele |
| #GMS-002 Basics of Playing - Extending and Syncopating | Beata Howe & Mark Scheuffele |
| #GMS-003 Adv. WCS Concepts - Connection Techniques for Leverage Dance | Beata Howe & Mark Scheuffele |
| #GMS-004 Adv. WCS Concepts - Intermediate Leverage and Moves | Beata Howe & Mark Scheuffele |
| #GMS-005 Adv. WCS Concepts - Advanced Leverage..... | Beata Howe & Mark Scheuffele |
| #GMS-006 Building Your Social Dance (Men's)... Ladies Also :-) | Mark Scheuffele & Beata Howe |
| #GMS-007 Body Movement and Isolation (Including "Ripples")..... | Beata Howe |
| #GMS-008 "Hi-Jacking" and "Detours" | Beata Howe & Tom Slater |
| #GMS-009 Great Ways to Lead "Free Play" | Beata Howe & Tom Slater |
| #GMS-0010 Basic "Dips and Tricks" | Beata Howe & Tom Slater |
| #GMS-0011 "Lifts - Leverage and SAFETY" | Tom Slater |

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DOWN EAST DANCERS IN FLORIDA

By Helen Smith

Helen Smith and Phil Mazzola of the Down East Dancers of Plymouth MA filed this report in the DEDC's The Navigator Newsletter. Ed.

Well, I'm finally back from Bradenton area of Florida. While those around me were asking about the best beaches, the best restaurants, etc., my goal was to find someplace to kick up my heels on a western style dance floor. Phil had no problem finding a barber-shop chorus in Sarasota to test his vocal chords, while my search for some boot scootin' took a little longer. I should have started with the yellow pages because there it was - Joyland - downtown Bradenton.

I would recommend it to anyone traveling in the area. The dance floor is large, but not as large as Moseley's and Helen occasionally ended up dancing with a post. We eventually learned to dance around them, a good lesson in leading.

Their format consisted of one hour lessons, five nights a week at 7:30. The instructor was an adorable ball of fire. She taught everything. First she started with a line dance, then a flow dance, review of a couple of line dances, then a review of a flow dance or two.

It was a great mix of people, mostly 40+ (like us, heh-heh) and they wore everything; short skirts, long skirts, jeans, matching shirts and everyone wore boots.

The big emphasis was flow dancing and after a review of the Renegade, we joined the crowd and met people of every shape and size and from every part of the country. I wish I could say that I came back with some great new dances, but I didn't.

It was easy to see this crowd gets out every night the place is open. After the lessons, the DeeJay, who hadn't said a word to this point, announces the names of the dances in that night's lesson and then he plays appropriate music for the next half hour. At 9:00 a band came in. Well, so did a lot of smokin' you-know-what kickin' cowboys, but they were well behaved and good dancers.

The music was a little bit country and a little bit rock 'n' roll, as they say. Actually, it was more rock 'n' roll than

this traditional country music lover would have liked, but we did manage to do a few two-steps and a waltz or two. There was also a good mix of Latin music.

There seemed to be no hassle for space on the dance floor, because when there was a line dance, everybody lined and when there was a two-step, everybody two-stepped. In spite of the smoke, I would still definitely recommend it, especially for their flow dance lessons.

Unfortunately, we really didn't get to talk to anybody away from the dance floor, unlike other places we have ventured to away from home, but maybe next time.

Bradenton isn't far from Sarasota to the south and Tampa to the north. Big names like Kenny Rogers, and a Strawberry Festival that featured many top names like Martina McBride, The Statler Brothers, etc., were in the area.

I would recommend the Sarasota area for anyone traveling to Florida. Perhaps some of you know that Siesta Key Beach has sand like white flour. Anna Marie Isle and Long Boat Key, all bordering the western coast of Florida, are beautiful.

Phil's house is in a mobile park east of Bradenton known as The Gardens. The clubhouse has a dance floor which is a two-stepper's dream. The bandstand is in the center and the floor is the best I've ever danced on, except for Moseley's. I plan to teach line dancing there next winter.

When I got home, I told a friend I was going to teach line dancing at the Gardens. She said, "ooh, like Boston Gardens?" I fought the urge to say yes. Actually, it is a group of the most enthusiastic 55+ (like us, heh-heh) I have ever met. Phil likes it so much he won't be back until June. It must be nice to be retired.

On another note, I want to thank those of you who emailed me in Florida - Ray, Louise and Barbara how-does-she-do-it-all Michaluk - and she even sent me newspaper clippings too! Even though there was a lot of news that was not good, it was good to have a link to this wonderful organization when you are away from home. Thanks guys!

TEXAS TWO-STEPPING IN NEW MEXICO

By Carol Alves

Another report from the Down East Dancers. Ed.

My 'cowboy-wanna-be' Tom and I were off to New Mexico for an eight day vacation in March. Between surveying property, mountain climbing, rock climbing, hiking and taste testing every Mexican restaurant in sight, I was treated to a Saturday night at the Drifter Lounge. The Drifter is a country western lounge/ dance hall which is located on Silver Heights Blvd., Off Rte. 180 in Silver City NM.

Everyone knows Tom would have had to listen to me whine for weeks (although he's really gotten good at the art of tuning me out) if I wasn't able to set foot in a C/W joint during our vacation. Smart move on his part to comply with my request.

The Drifter Lounge is the typical smoky joint that's comparable to Bud's in Hyannis. It has live bands and a packed dance floor accompanying every song. The funny thing about the Drifter is that everyone Texas Two-steps to every single song! The band could be playing a waltz, a cha-cha or a buckle polisher, and everyone out there would be doing the Two-step.

Moral of the story is: When in New Mexico, do as New Mexicans do. So we did. Not many can proudly attest to Texas Two-stepping to a waltz. - Tom & I can.

REV. PREFONTAINE DANCES ARIZONA STYLE

By Linnea Prefontaine

And, yes, one more. Ed.

Tucson, AZ - For your Dancing Delight.

Having just spend five weeks in Tucson, AZ, I have a review of several country dance clubs for all you traveling types who need your toe tapping, heel stomping fix while on the road.

Prior to going out west, I contacted MAGGEE TENNESSEN of the AZ. Dance Club out of Phoenix. She suggested two venues in Tucson, The New West and The Cactus Moon, which would be safe for a woman alone, and a third, The Maverick King of Clubs,

which would be OK if I could find someone to go with. While Maverickites (both male and female) thought their club was safe and were proud that it had a live band, they were dancing at the Cactus Moon because "couples had taken over Saturday nights and there was no one to dance with." I did not have a chance to check that out, but I do know that line dancing is definitely discouraged in favor of couples in the Tucson area.

First I visited The New West, part of a large complex which includes a Hooters Restaurant and the Gotham, an under 21 club. After being asked to check any gun I might be carrying and going through an airport style metal detector, which the conchos on my belt set off, I went in and paid my four dollars. The heavy security is due to some prior altercations in the parking lot, which resulted in a death some months before.

The dance floor is large, twice the length of Moseley's", but shaped like a racetrack with a V cut into the center. The DeeJay's booth overlooks the floor from within the center oval. Bar tables and a narrow rail ring on the floor. There is a large bar on each end, a pass through for food from Hooters on one side, a place to have one of those old-time photographs taken in western wear, a booth for the local radio station, and the largest rest room I have ever seen anywhere!

As for dancing, outside of going more or less counterclockwise, there is no dance floor etiquette, and no place for line dancing. There were several serious dancers practicing in the "V", and a group of line dancers took over to do the Electric Slide once, otherwise a very basic two-step or the Pony were done to everything - even Mambo #5!

People appeared to either be in couples or looking to pick someone up, so it was difficult to find a person just to dance with. After midnight the music changed to hip hop and the crowd became younger and more full of alcohol until closing at two a.m.

The Cactus Moon is on the other side of town, about a 50 minute ride away. The dance floor is L shaped, about the size of the Rocking Horse floor on each side, and the DeeJay booth was in the crock of the "L". There are two bars, a display of hats for sale, including a really wild purple color, and a free buffet for about an hour of so when they open for the evening. I was

really impressed by the supportive management and the friendly bartenders and staff. Free ice water was available in pitchers at the bar. The fee was three dollars and included the line dance lesson given by **MARIELLA PATTERSON**. She was excellent and gave her lessons dancing on the bar table so everyone could see her feet. Among the dance she taught were the Mucara Walk and Pa-leeze. She taught both Thursday and Saturday evenings. Line dancing went on for about two hours, with the DeeJay claiming he would do requests, but when asked, he always seemed unable to find the music just then, or claimed that line dance time was over. He did this five time I was there. According to the regulars, this stonewalling

of line dancing happens all the time. The next music was played for couples dancing, with the same basic two-step and Pony being done, although I did see one couple doing Trashy Woman. They were from Connecticut.

Dance floor etiquette was slightly better than at The New West, but deteriorated rapidly. People were friendly and it wasn't too difficult to find someone to dance with. By ten o'clock or so, the music was changed over to hip hop with and occasional country tune and a younger crowd took over until closing time at one a.m. Dress in both clubs was western shirts and jeans for man and women. Both clubs are definitely worth checking out if you find yourself in the area.



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MUSIC FOR DANCING - CDL Compact Disc Reviews



Key: Songs not highlighted with bold type are not recommended for C/W Dancing either because they are a ballad with negative or a negative lyric, or they are rhythmically unsound or their lyric content is unsuitable for the dance floor. Or, in the case of Waltz, the song is not in six-beat phrasing throughout the song.

Songs where only the Title is highlighted with bold type, while being danceable, are not all that exciting when compared to really good dance tunes.

Good dance songs, songs that might turn up as competition songs, the dance suggestion(s) are highlighted by bold type and there is one asterisk (*) preceding the dance suggestion.

GREAT dance songs, songs that may very well likely be used in competition, the dance suggestion(s) are highlighted by bold type and there are two asterisks (***) preceding the dance suggestion.

Times, when available with package, follow the Title.

Beats Per Minute are listed next for all highlighted songs. (Note: CDL does not double count Two-Step or Pony music, therefore our BPMs may be half that of other sources.)

When more than one dance is suggested for a song, they are listed in order of preference. For instance, while WCS and Sch can have the same tempo (BPM), WCS will be listed first if the song has a boogie beat and Sch will be listed first if the song has the 2nd and/or 4th beats accented. Note: Any great Couples Dance tune is also a great Line Dance tune.

ABBREVIATIONS When abbreviations are used, they are as follows: 2=Two-Step, T2=Triple Two-Step, W=Waltz, ECS=East Coast Swing, WCS=West Coast Swing, 3=Triple or Three-Step, Shuf=Shuffle (10 Step, etc.), Pol=Polka, Sch=Schottische, SSch=Southern Schottische, 4CS=Four Count Swing, Sw=Generic Swing, P=Pony, Cha=Cha, Cha, NC2=Night Club Two-Step, DS=Dynamic Slow Dance, Lines, or the name of a Line Dance=Songs especially great for Line Dancing.

U. S. Compact Discs

TERRY RADIGAN - Radigan

Vanguard Disc - VAN 79562

1. My Love Is Real - 88BPM - 2
2. G-O-O-D-B-Y-E - 100BPM - *Cha, T2
3. Blink - 122BPM - Sch, WCS, T2
4. The Things You'll Do - 108BPM - Cha
5. Everything Starts Out Small - 120BPM - Cha
6. So What - 100BPM - *Cha, T2
7. Happiness - 68BPM - DS
8. When I Get Around You - 116BPM - Sch, Cha, WCS
9. Let Him Go - Ballad
10. Love Wouldn't Lie To Me - 104BPM - Cha
11. When It Comes To You - 80BPM - 2
12. 50 Kisses - 108BPM - Cha

CHAD BROCK - Yes!

Warner Bros. Disc - WAR 74659

1. Yes! - 124BPM - T2, WCS
2. Hey Mister - Ballad
3. Young Enough To Know It All - 80BPM - 2
4. The Visit - Ballad
5. She Does - 120BPM - T2
6. Love Lives (Events Of The Heart) - 80BPM - DS
7. This - 124BPM - *T2, Sch
8. You Had To Be There - 72BPM - Nc2
9. A Country Boy Can Survive (y2k version) - 76BPM - Ballad
10. If I Were You - 68BPM - DS

8 May/June 2000 *Country Dance Lines*

WYNONNA New Day Dawning

THE JUDDS Big Bang Boogie

CURB Disc - CURB 314541067-2

Package contains two discs. First 12 tracks below are the Wynonna disc.

The following 4 tracks are on The Judds Disc.

1. Going Nowhere - 4:07 - 88BPM - 2, Cha
2. New Day Dawning - 3:33 - 108BPM - *T2, *Cha
3. Can't Nobody Love You (Like I Do) - 3:17 - Ballad, 2
4. Chain Reaction - 4:13 - 120BPM - ***WCS
5. Help Me - 3:29 - 84BPM - 2
6. I've Got Your Love - 3:50 - 92BPM - **Cha
7. Tuff Enuff - 4:08 - 114BPM - **T2, *WCS
8. Who Am I Trying To Fool - 4:33 - 80BPM - NC2, Cha
9. Lost Without You - 3:27 - 104BPM - T2, *Cha
10. He Rocks - 2:43 - 132BPM - **ECS
11. Learning To Live With Love Again - 4:02 - Baooad
12. I Can't Wait To Meet You - 4:33 - 96BPM - *2, Sw

1. Stuck In Love - 3:48 - 88BPM **2, *ECS
2. Big Bang Boogie - 3:12 - 168BPM ***ECS, ***SSch
3. That's What Makes You Strong - 4:20 - 84BPM - NC2, Slow Cha
4. The 90's Was The 60's Turned Upside Down - 4:25 - 76BPM - Stroll, Slow Swing

HANK WILLIAMS JR. Stormy

WEA/Atlantic/Curb Disc - CURB 77953

1. They All Want To Go Wild - 3:11 - 132BPM - Sch, Sw
2. I'd Love To Knock The Hell Out Of You - 3:06 - 116BPM - T2
3. Gibbonsville Gold - 4:59 - 176BPM - Waltz
4. Where Would We Be Without The Yankees - 3:20 - 160BPM - *ECS
5. Naked Women And Beer - 4:02 - 124BPM - **WCS, **T2
6. I Like It When It's Stormy - 3:47 - 112BPM - T2
7. Southern Thunder - 4:59 - 92BPM - *2
8. Hank Hill Is The King - 2:45 - 104BPM - *Pony, *2, *T2
9. All Jokes Aside - 4:06 - 108BPM - *Waltz
10. Sometimes I Feel Like Joe Montana - 4:01 - Ballad

JUICE NEWTON American Girl

Renaissance Disc - RMED 00176

1. Ask Lucinda - 2:48 - 144BPM - ECS, SSch
2. Listen To The Radio - 3:13 - 96BPM **2
3. Love Hurts - 4:01 - Ballad
4. They Never Made It To Memphis - 2:50 - 152BPM - ***ECS
5. Keepin' Me Alive - 3:21 - 128BPM - Polka, Shuffle, Sw
6. I've Been Mistreated - Ballad
7. Crazy Little Thing Called Love - 2:46 - 160BPM - ***ECS, ***SSch
8. Nighttime Without You - 2:35 - 100BPM - 2, Sw
9. The Trouble With Angels - 3:55 - 88BPM - 2, Reggae
10. Red Blooded American Girl - 5:00 - 108BPM - *T2, WCS
11. There Goes My Love - 2:42 - 128BPM - Triple, Sw
12. You Can't Say You Don't Love Me Anymore - 3:02 - Ballad

Special Products

THE GROOVEGRASS BOYZ Howdy

This single was sent in by Kevin Richards an instructor and Country Radio Deejay in Albany NY. The step description for the song is available on his web site (www.kevinrichards.com) and will be published in a future issue of CDL. Those not on-line can call 518 654-9100

1. Howdy (Album Version) - 4:34 - 120BPM, Shuffle, Polka, Lines
2. Howdy (Fat Boy Mix) - 4:57 - 96BPM - Techno, Lines
3. Howdy (Janky Mix) - 3:33 - 120BPM - Techno, Shuffle

SCOOTER LEE - By Request... The Disco/Dance Album Southern Tracks Disc - 91K00

Not available from CDL Music Service To order please contact Scooter Lee at 800 531-4379 or see Perry's Records ad. in this issue.

1. Midnight Hour/Knock On Wood - 3:31 - 142BPM - ECS
2. Stayin' Alive - 5:35 - 108BPM - T2, WCS
3. Dancing Queen - 5:53 - 102BPM - T2, Triple, Cha
4. At Last - 4:27 - 66BPM - DS
5. Be Young, Be Foolish, Be Happy - 3:34 - 136BPM - Sch
6. That's The Way (I Like It) - 3:49 - 112BPM - T2
7. If I Can't Have You - 3:08 - 114BPM - Cha
8. I Love The Nightlife - 4:38 - 126BPM - Sw
9. The Hustle - 3:53 - 112BPM - T2, Cha, Sw
10. On The Radio/Last Dance - 3:53 - 132BPM - Sw
11. Dizzy (Ext. Dance Mix) - 5:07 - 124BPM - Sw
12. Bad Thing - 4:41 - 124BPM - Sw

All tracks are very danceable although none are country.

RONNIE BEARD Wonderful Crazy

Southland Disc - SBDCD12

1. Hillbillyville - 2:43 - 162BPM - ECS
2. Honky Tonk Angel - 2:26 - 97/194BPM - 2, 4Ct.Sw
3. Million Dollar Cowboy - 2:31 - 128BPM - T2, Polka, Shuffle
4. Por Ti Sere - 3:25 - 121BPM - Cha
5. Anger - 2:41 - 145BPM - Sch, Sw
6. Headliner Man - 4:25 - 81BPM - 2
7. Eatin' Right And Drinkin' Bad - 2:55 - 137BPM - Sch, Sw
8. Country Care - 2:48 - 146BPM - ECS
9. Boomshake - 2:40 - 132BPM - Sch, Sw
10. Groove It - 2:27 - 135BPM - Sch
11. I Got A New Girl Now - 2:50 - 152BPM - ECS
12. Nowhere Town - 2:21 - 120BPM - T2, Sch, WCS
13. Tears Of Regret - 3:10 - 159BPM - 2, Sw
14. Wonderful Crazy - 3:26 - 103BPM - *Cha
15. Drinkin' To Forget - 2:52 - 84BPM - Ballad
16. Angels - 3:48 - 81BPM - 2, Ballad
17. Just Remember - 2:28 - 125BPM - *Cha
18. Talk To Me - 3:32 - 87BPM - DS

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SOMEONE SHOULD TELL HER
RICK TIPPE, GET HOT, SHOULDA' SEEN HER COMIN', DANCE ON, SHIVER & SHAKE, STAMPEDE STRUT
RONNIE BEARD EATIN' RIGHT, POR TI SERE, Y2K, JUST REMEMBER
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British Discs in this section are not available from CDL Music Service. Please contact Honkytonk Jukebox, 8 Burns St., Northampton, England NN1 3Qe - Ph. 44 1604 635533 - email letter@linedance.co.uk - web: www.linedance.co.uk

DEAN BROTHERS - 1-2-3 Bears Go Country Deansville Disc - DVCD 020

1. 3 Bears (Radio Mix) - 3:17 - 91BPM - *2
 2. I Forgot To Remember - 3:25 - 170BPM - ECS, 4CS
 3. The Hard Way - 3:40 - 145BPM - ECS, Latin
 4. See You In My Dreams - 4:00 - :49 non-dance intro, then 108BPM - *Cha
 5. 3 Words - 3:25 - 136BPM - Sch
 6. You're The One - 3:18 - 188BPM - 4CS
 7. Cry Cry - 2:40 - 111BPM - *T2, *Pony
 8. No Future In The Past - 3:20 - 94BPM - **2
 9. Honkytonk Angel - 3:45 - 76BPM - Slow 2, Sw
 10. Doctor - 3:43 - 86/172BPM - **2, *4CS
 11. Hank - 3:10 - 112BPM - Ballad, T2
 12. Here Today - 3:30 - 121BPM - **Cha
 13. Last Night - 3:02 - 96BPM - **2
 14. Sometimes She Will - 3:00 - 98BPM - **2
 15. Show Down - 2:31 - 88BPM - 2, Sw
 16. 3 Bears (Dance Mix) - 3:22 - 91BPM - *2
- Times not included in package.*

REDFERN & CROOKES Special Delivery R&C Disc - RC002

1. One More Broken Hearted Man - 4:07 - 92BPM - *2
2. She Is Gone - 3:14 - 88BPM - *Cha
3. Tell Rhona - 3:48 - 148BPM - Latin
4. They Call It Honkytonk - 3:24 - 132BPM - *ECS, *WCS
5. What Happened - 3:56 - 132BPM - Sw, Latin
6. Nobody Calls Out My Name - 3:32 - 110BPM - *Waltz
7. Uninvited Memories - 3:21 - 132BPM - *ECS, *WCS

TONY LEWIS Portrait

T & T Productions Disc - TT 75233-0

1. Boot-Scootin' Mademoiselle - 3:54 - 148BPM - **ECS
2. You Are The Dream - 3:19 - 116BPM - **WCS, **T2
3. Ain't Dead Yet - 3:57 - 144BPM - *Sch, *ECS
4. Lonesome Lonely And Alone - 3:33 - 92BPM - (*Not in 6 beat phrasing*)
5. Bad Case Of Love - 3:35 - 84BPM - **2
6. When I've Forgotten To Remember You - 3:35 - 116BPM - *T2
7. That Was Someone Else You Saw - 3:21 - 100BPM - *2, *T2, Sw
8. Not Too Much More To Say - 2:38 - Ballad
9. Sittin' Here Fishin' - 3:16 - 80/160BPM - *2, *ECS
10. Baby It's You - 3:08 - 100BPM - *Cha, T2
11. Back Home Again (w/Stella Parton) - 3:24 - 128BPM - Sch, T2, Sw
12. Mississippi Crossing - 4:50 - 136BPM - *Sch, Sw
13. Two More Pairs Of Feet - 3:20 - 140BPM - *Fast 10 Step, *Shuffle
14. Drivin' Her Out Of My Mind - 3:22 - Ballad
15. Make A Little Noise - 5:04 - 100BPM 2, T2, Ballad
16. Wanted Man - 4:46 - 96BPM - *WCS, *T2, *2

WHAT IS C/W DANCING

By Stan Williams, Prescott AZ

At one time Country Western Dancing was lumped together with other styles of dance under the heading of "American Folk Dancing," thus many people have the wrong idea of what it is and what it isn't. To set the record straight, today it includes three basic types of dances: 1. Lead and follow "Couples" dances (which are always dances with a partner, of course). 2. "Partner Pattern" dances (usually danced with a partner, but some may be dances without one). 3. "Line" dances (usually danced alone, but some may be danced with a partner).

Club Dance at the White Horse Cafe and the Wildhorse Saloon were dance programs on TNN-TV billed as Country Western, but they often had "Cloggers" (and sometimes other forms of dance) performing on them. (If "Clogging" every becomes popular enough to warrant a program of its own, we wonder if the cloggers will be as tolerant of other forms of dance invading their domain?) If they are going to allow clogging, shouldn't square dance be allowed? After all, square dancers include "round dancing" in what they do, and while they use a caller or cuer and partner pattern dancing doesn't, that's about the only difference in the two!

We've all seen the T-Shirts proclaiming "real Cowboys Don't Line Dance." Ever notice that they always seem to be worn by somebody who is neither a "real cowboy" nor a "real dancer?" Now why did we say that? It's sure to cause a fight! But, isn't that what the T-Shirt is all about? Also, many people with this anti-line dance attitude do pattern dances. How far removed from "line dancing" is "pattern dancing"? Both are danced to a set pattern of footwork and both may be danced either with or without a partner. Many line dancers either don't have a partner or they have a partner who doesn't dance. If their is no line dancing they are left out of the FUN and they won't be there.

"Lead and follow" dances are always done with a partner, but we though "REAL Cowboys" only danced with their horse??? At least they did in every "B" Western we ever saw! And not just ANY horse, either! Oh well! The two most popular "swings" seen on a Country Western dance floor, "East Coast" and "West Coast" have been adopted from Ballroom, but then "Cha Cha" and "Polka" are not originally Country Western either. And, yes, the "Cowboy Waltz" is progressive, but isn't it really an adaptation from Ballroom, too? OK, so at least we have the "Two Step", but how different is it from the Ballroom "Fox Trot?"

If you enjoy it and have fun doing it, what difference does it make? Isn't that the purpose of dancing? The more people we can get to dance is our "insurance policy" for good places to dance, but people don't join dull, disillusioned, sniveling whiners and crybabies - They join when they see people having FUN! So put a smile on your face and boogie on down the dance floor. --From North-Central Arizona C/W Dancers Guide



MASTER DANCERS

A Profile of Sam and Denise Miller



Photo courtesy Bryan Summers

By Bryan Summers, England

Sam and Denise Miller have been frequent visitors to our shores for the last couple of years demonstrating the finer arts of the highest level of Western Dance. As top instructors and dancers they have given expert tuition and entertainment and become firm favourites with watchers and dancers. On their recent visit to Northern Lights at Burton-upon-Trent I managed to break into their hectic schedule to find out a little bit more about these dancing magicians. The first thing you notice about Sam and Denise is their relaxed and friendly attitude to everyone. It doesn't matter whether you are a beginner or advanced dancer or just someone wanting to pry into their lives, like me, they treat you as friends and equals.

They were both relatively late into western dance, not starting until they were about twenty years old. It's interesting to note that whilst both starting around the same time Sam was in Cincinnati and Denise in Panama, and they both started as Line Dancers. They first met at the beginning of 1992 and struck up an immediate rapport, perhaps love at first sight! Getting closer together with dancing over the next six months led to them interrupting their practice and competition to get married, in November. During this year they had progressed through the divisions yet still remember their very first competition. Being newcomers it was a little bit daunting to find themselves against 42 other couples in Division IV but their nerve held and they were on their way. 1993 saw them enter their first World Championships at Division I, where they were placed. They continued to dance and compete over the next two years and, although winning in the qualifying events, they were unable to achieve better than third in the World Championships. It was time for a re-think!

Sam and Denise were working as instructors, practising and competing and felt that something had to go. The instructing paid the bills, you can't compete without prac-

tice so the competing had to go. They would spend 1995 perfecting their craft and see what happened from there. The hard work paid off and after qualifying during 1996, and taking their total of Division I titles to 8 they won the World Division I Showcase title in January 1997. It was now time for working towards the most difficult title of all, the Masters. It was during 1997 that I first met these charming people. They had been invite to appear at the D&G Dance Club event at Barton Hall, and they were a smash hit. Although they were about to open their own Dance Studio, 'Two Steps East' in Virginia, they came and mixed and entertained in such a relaxed manner you would believe they lived just down the road. They have subsequently graced our shores on many occasions over the last couple of years, always with the same attitude. They have time for everyone, even those who try to dominate their time just to say they know master dancers. They have won three Masters titles during the last two years but as yet not the most coveted one, the Worlds. they have finished fifth, fourth(with Sam suffering from 'flu) and this year second. They tell me that their secret for practice is to do what you require, and no more. Nowadays they spend their time between their successful studio and competing with practice on routines before events and practising techniques often.

Unfortunately we will not be seeing Sam and Denise over here for the rest of this year. The events they come to in Britain clash with major events in America and, as in 1995, a decision had to be made if they are to win the World Masters. They have decided to compete in these events, as not all events in America offer the masters division, to enhance their competition expertise at the highest level. We will miss you both but understand. Please come back soon, and with that title. You truly are Master Dancers and that title would be the icing on the cake.

HAS LINE DANCING TRAVELED A LONG WAY FROM WESTERN?

By June Wilson, England

Once upon a time there was country/western line dancing. This came about because people in the USA who did not have partners wanted to dance. For some time western line dance was only performed in the USA; it came to the UK initially when it was brought over by G.Is. stationed here. It was still, however, very much in the closet because few British people went to the bases. It is hard to say how many years things continued this way, but the whole C/W dance scene received a big revival with Travolta's bit of two-stepping in the 1980 movie "Urban Cowboy". I first saw line dancing in the USA at a club in Charleston South Carolina in Spring 1983 (then, subsequently at R.A.F. Lakenheath in Suffolk, UK).

Still, western line dancing remained unnoticed by the British until during 1985/6 when DICK MATTEIS and GENEVA OWSLEY (now Matteis) achieved the contract for teaching C/W dance at Pontin's country music festivals, and as this gradually grew across the UK, so did western line dancing, but only dances taught at Pontin's and included in two books, "Fun with Dick & Geneva" and "More Fun with Dick & Geneva" with dances such as "The Freeze", "California Freeze", "County Line", "Buckboard", "Slappin' Leather", "Hooked on Country", etc. Western line dancing was now in the new closet of the British country music scene and holiday festival sites.

Then came the advent of Country Music Television, showing videos by artists in the USA. *Western* line dancing was finally seen by those outside the country scene and it took off like wildfire (initially in the London area), then spreading all over the UK, it's popularity also receiving an injection from the mass-marketing of the dance "Achy Breaky Heart" choreographed by MELANIE GREENWOOD set to the music of the same name by BILLY RAY CIRUS.

Availability of line dancing in the UK was increased through the publication of two specialist magazines, compact discs, magazines with compact discs attached, videos, the internet and classes opening up rapidly across the country.

Line dancing had arrived. But, there were those awful words "country" and "western"! For the sake of *image*, and getting the dancing and music (New Country) to a completely different market, *those words had to go!* Instead we heard "American Line Dancing", "New Country Line Dancing", "Line Dancing", and occasionally "Country Line Dancing", but never, ever "Western Line Dancing - which, at the time, it was!

As more people became involved in line dancing, new dances were choreographed, and different music started to be used as instructors and dancers realized that the dances were all written in 4/4 time and would fit other music apart from the New Country which gave them life.

Here in the UK line dancing is becoming a completely separate entity from country/western line dancing. Western line dancing has certain elements of dress such as shirts, skirts, jeans, belts, hats and various accessories; footwear - western boots only. Western line dance is a flat-footed style with *all* movement in the hips, legs and feet with very little movement in the upper body; hands kept to the waist area, thumbs tucked behind belts, into jeans' pockets, hands on hips, etc., and the *unique* element of being danced *down to the floor*.

Line dancers drop most of the fore-going. They wear ordinary clothing, slacks, skirts, jeans, blouses, occasionally ankle boots, western boots (but this is the only western element remaining). Line dancing has no western style, and arms wave all over the place. Line dancing choreography - influenced by disco and other dance forms, now includes a great deal of upper body, arm and hand movements - basically, anything goes.

Many line dancing instructors have come into teaching it from other exercise forms: aerobics, modern dance, jive, etc., and these non-country (scene) instructors do not subscribe to the British country press, neither do they frequent country music clubs or festivals. They have their own world entirely.

Some instructors abandon country music completely and prefer to use modern music, "techno", "hip hop", etc. Those teachers who *are* using new country are still teaching *line* dancing to it and not *western*, and some instructors use both modern *and* new country music, since younger dancers are attracted by the more contemporary and 'pop' music, not forgetting the recent trend to use Latin music.

Most of those involved in the line dancing scene have taken what *they* wish to keep from western line dancing - and have dropped everything which they *don't* want. This has caused a great many problems, and will probably continue to do so as long as there is no clear definition here between C/W line (as part of C/W dance), and line dancing. Since this dance form is still in comparative infancy in the UK, it will probably be some time before this situation improves.

Yes, line dancing has traveled a long way from its *western* roots, and it is a journey which is far from over.



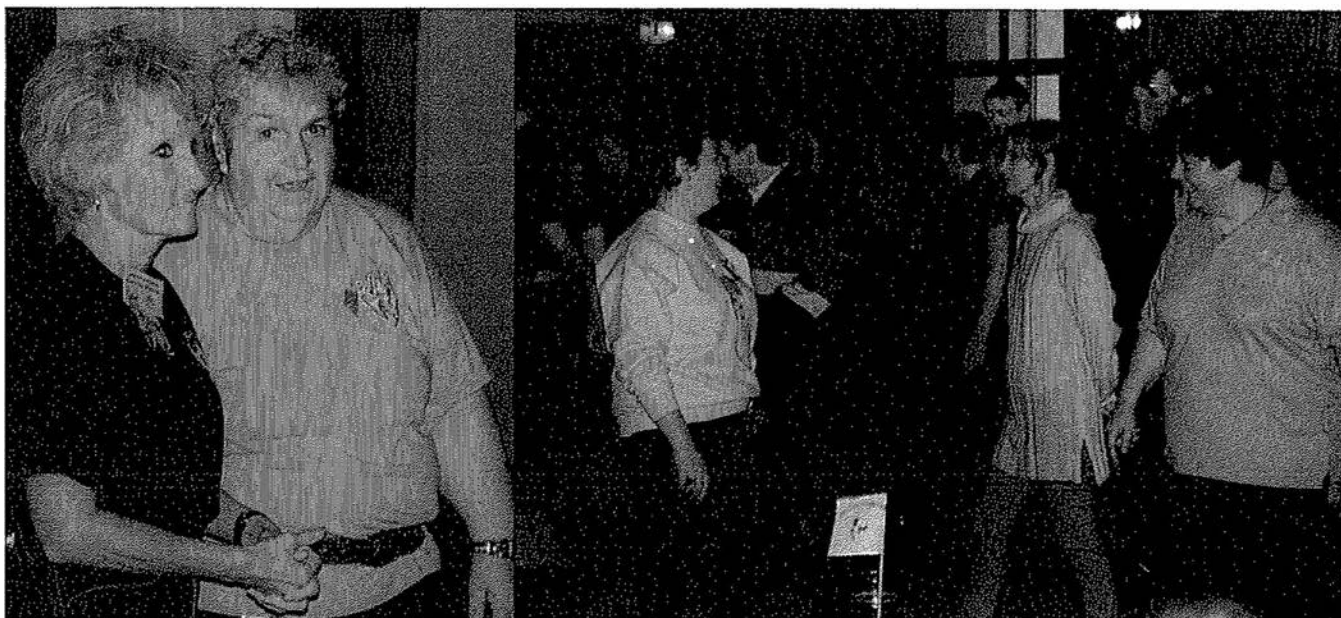
EIGHT STEPS TO A BETTER WEDDING

For the brides and grooms planning millennium weddings, now is the time to start working on that special first dance. Captured on videotape, photographed, and sent to friends around the world via the internet, those first steps will be memorialized for years to come. Here's what an Arthur Murray press release says will help today's bride and groom look their best:

1. Practice in the shoes you'll be wearing. If you learn a dance in a pair of flats but wear heels for your wedding, the difference may take you by surprise.
2. Start as early as possible. More than once have couples who begin lessons three days before the wedding. Three to six months is better.
3. Practice often - in the living room, kitchen, poolside or when you go out with friends. Whenever the opportunity to dance presents itself... practice, practice, practice.
4. If you can, include parents and other members of the wedding party in dance preparations - it's a lot more fun and relieves stress for everyone. Find a good dance instructor or studio to offer pointers to everyone in the party.
5. Select a song and dance you want to use. Make sure the band or Deejay has the music.
6. When choosing a dance, consider what you'll be wearing. Tails and floor length gowns will be great for the Waltz, but not for Shuffle or Swing.
7. Select a band or Deejay that can provide you with the variety of music and dance styles you want at your wedding and make sure they can play "your song".
8. If your honeymoon involves a cruise or resort, have your lessons include a variety of different dance styles so you're ready for the fun!

You can contact Arthur Murray at www.arthurmurray.com or phone 516 433-5502 for one of their franchises near you or contact CDL at cdl4cwdanc@aol.com or phone 415 488-0807 and we'll let you know of C/W instructors in your area. -- From an Arthur Murray press release.

RE-UNION TIME AGAIN!



Geneva discussing Cha Cha with Norma Morrison

Anne Bambury – Having a laugh on the floor.

By Bryan Summers

Britain's Easter holiday was late this year. Could this mean a change from wind, rain and snow? we could only hope, but did we care? Not in the slightest. We were going to join Dick and Geneva Matteis at their 6th Easter Reunion at Hemsby. We were off to a weekend of fun and dance and meeting old friends all arranged by Dick and Geneva. Good Friday is not necessarily the best time to travel these days and, sure enough, we met the jams. Having allowed for the traffic, we got to Hemsby in plenty of time to settle in before the evenings festivities. Dinner gave us the opportunity to meet up with friends from the square and round dancers as well as those from our own side of western dance. It was sad to find that, due to another commitment, Dick would not be able to join us this year but Geneva still, as always, made us feel welcome, each as special guests. After dinner it was time for the first of four long evenings of fun and dance. The weekend was to be started by the band "Two for Texas" supported by Classic Sounds, the resident disco, run by our MC Brian Bambury. Three great sets of country music at its best followed, allowing us to Line, Partner and Couple dance the night away. This band seems to improve with every outing and they are well worth a try if you are looking for good country music and not just line dance music, although they play a fair share of that.

Saturday brought our first full day of instruction with plenty for everyone. Line, partner and couples classes ran throughout the day, with time available for free dancing in between. Mealtimes gave a chance to rest the feet before pounding the dance floor again. Evening fun was to be driven by "Campbell's Country" with their fine music and sense of humour, Brian again keeping the repartee going on the disco. Meanwhile, in the other ballroom, the square dancers were resting their mettle with callers Neil and Andrew giving their best. Getting together late in the evening, as we do at this event, we all agreed we had had a great, if tiring, day, whatever style we danced. We also agreed that Saturday had been a long day, but hang on, we've got another one tomorrow. I'm off to bed, or I may not last the pace.

Sunday brings more sunshine, didn't I mention the sunshine yesterday? Shirt sleeve order had been the feature so far. More workshops to fit in, with again a great variety of choice to suit your preference. Two-step, Waltz, Cha Cha, East Coast and West Coast Swing continued for the couples with new line and partner dances for all. Square and Round dance workshops continued in their ballroom, which meant that mealtimes also gave us a chance to swap notes. A few deep breaths and it's into the fray once again with the "Corn Dogs" doing the honour for Sunday evening. I don't remember seeing this group before, but I won't forget the great night they gave us in a hurry. Such a rich mixture music, mixed with a wicked sense of humour, made for more fun with dance. This band is among my 'must see again' category but I will have to wait for a little while at least. I understand that they are taking a month off to practice in preparation for Tom Paul Glazier's tour, when they will be his backing band. He's certainly made a good choice, in my opinion.

Monday is wind down day, with a couple of workshops to concentrate the mind before re-capping all that had been taught previously. This a great system as I find it helps to get all that information from the previous days to stick. How did that waltz move go? One, two, three, cha cha cha? Well, maybe it'll come back tomorrow. Monday night is traditionally "Disco Night" with Brian having his work cut out cajoling our weary bodies into 'just another dance'. It is also the night when the square dancers invite the other dancers to join them in a bit of their fun. Everyone mixes so well at this event you would find it hard to believe we don't see each other more often. Firm friendships are made across the divides of dance styles, which is what this event is all about, Fun and Friendship. Back to our own style, after getting our heads round a few squares, and it's more dancing. Music selection is all important at this stage of an event, and Brian did a great job. With quite a few people having to go back to work on Tuesday it can be a little disconcerting seeing people drift away during the evening, but he remained undaunted and kept the fun going 'till late. A great weekend, with great instruction, music and plenty of fun!

DANCING AND TEACHING HINTS



By Kelly Gелlette

BITS & PIECES

Remember When!

Remember when Country music was thought of as part of the Grand Ole' Opry! When couples only dance the Two Step with the woman progressing backward most of the time. The couple was "sort of" bent over. His left arm would be swinging up and down to keep beat with the music. His right arm was draped over the lady's left shoulder (some said - holding his beer bottle). The lady placed her left thumb in the gent's belt loop. Once turns were initiated, the gal hung her left arm over the gent's right arm, otherwise she would have been minus a thumb!

As dance contests became the rage with all the dancers trying to out do each other, we saw more technique, proper frame and foot placement being used. In the past few years the styling for both competition and social dance has come a long way toward incorporating Ballroom, Jazz and Swing technique and style. Even line dancers are now using rise and fall in Waltz and Cuban motion and couple school figures in the Cha Cha patterns.

Country Western dance is still going strong all over the world. There are certain areas where honky tonk clubs are closing. In some places in California, for example, you have to go to a different club each night if you wish to participate in all forms of dance. One night a club is open for Latin dancing, one night Disco, one night Ballroom, one night Country Western. Other regions keep mainly to Swing and Country Western dance.

We hear a lot of flack about music. Some want pure country, others (mainly line dancers and swing dancers) prefer a combination. The younger set feels differently about music selection than the

older generation. It is hard to please everyone. Shouldn't we try to be more open minded? Styles change as do opinions.

International Country

Speaking of style changes. During the UCWDC World VII event, Canada did a grand slam on trophies. Worlds 2000 (VIII) saw England doing a fantastic job in taking home many line dance trophies. Let's not forget Roy, Little Roy, Tom and Danny from the Netherlands who always seem to do well. A lot of this stems from the D & G (Dick and Geneva Matteis) School in England who use the NTA guidelines in training their teachers and dancers. Their footwork is more precise and they maintain the use of the 5 basic foot positions more so than many of the USA dancers. NTA has stressed footwork and proper technique for over 15 years. I would like to think I had a bit to do with this as I have been going to Europe and training teachers for over 10 years. Recently some of the top USA dancers have also been involved.

Canada is out shining everyone in couple dances, Europe in line dances - maybe Europe will be the next big winners in couple dances in the next few years.

There seems to be something special going on in Europe. So many of the line dancers have won trophies and are now going into couple competition. This is the best news possible. These kids will help keep country western dancing going. They love to dance and do not have a pre-designed idea on music, or even styling. Look for them to be the next group of big time winners in the future. Some people are very upset with this - they feel this attitude will change the basic format of Country Western Dance. PEOPLE wake up - everything changes!

Triple Steps

Dance and dance history is intriguing. As a history buff, I've gathered a great deal of information and material on the history of dance. My library is rather extensive. It contains information on all types of dance including Folk, Ethnic, Ballet, Jazz, Flamenco, Ballroom, Social and International, Latin Country Western, Swing, Square and Round Dance and some Tap, just to name a few.

About Triple Steps - Many dancers and teachers are getting away from using the term "Shuffle" or even Cha Cha Cha to describe the foot movements of a triple step.

Triple steps are *chassé* (shah-say) steps. *Chassé* means "to chase". A *chassé* is thought to be a syncopated pattern where the free foot comes to closure and replaces the other foot. Forward and backward triple (*chassé*) steps are executed in third position. Side *chassé* steps in second position and in place *chassé* steps in first position. A *chassé* is described as:

A. A side together using two beats of music (2 weight changes).

B. A triple step using three weight changes to two beats of music.

C. A series of steps moving forward, backward, sideward or in place.

A shuffle step in Square and Round dance glossary is an easy, one step, keeping the feet lightly in contact with the floor. Used mainly in Square and Contra dancing.

The dictionary says a Shuffle means to move by shoveling the feet along in a shuffling gate. Or to shove the feet along without lifting them.

A Shuffle in both Tap and Clogging is a brushing movement of one foot.

The term "Shuffle" step is thought not to be an authentic name of a dance pattern, but has been coined not only to describe triple steps, but to include partner dances that use the triple steps. In Square and Round dance these triple steps were originally called polka steps. The dances were the Ten Step Polka, Heel and Toe Polka, etc. Country Western people did not want to use Square and Round dance terms (perish the thought), so the name "Shuffle" stuck.

By now you would think C/W dancers would be more open minded. They have stolen every other dance and made them part of the C/W dance - Hustle, Cha Cha, Waltz, Polka, Swing. One wonders why they didn't call it a triple step to begin with!

Triple steps in line dance, East Coast Swing, and Polka are executed in third position and have "lilt".

What is lilt? Lilt is a slight bending of the knees and stepping on the ball of the foot (and dropping to full foot) to create a rise and fall vertical movement.

These steps must be grounded. Grounding occurs when the dancer allows the heel to come down on the 2 count and the 4 count.

Cha Cha uses triple steps but does not have lilt. The body movement comes from stepping on the inside edge of the foot which creates the hip and knee action.

I recently read an interesting(?) Article. It called a Shuffle step - a forward or backward traveling pattern. A triple step was done in place (or they said a Shuffle step in place). A Cha Cha step was a Shuffle step moving forward and backward and adding hip movement (ouch). A Lindy was a side Shuffle with a rock step??

Come on people - no wonder the students and new teachers are confused. They haven't a clue. Doesn't anyone take the time to research the terminology, the history, the styling of a dance before they try to teach it? Don't go *just* by what I say - go look it up!

East Coast Swing

The styling of this dance seems to be a big topic of discord at the present. ECS,

also known as Jitterbug and Savoy, has been around since the late 1920s and '30s. It isn't a new dance. The dance has a lilt, but little or no bounce. People, get grounded, don't bounce and get off your toes. Get out of using mainly 2nd dance position, Keep the rock step or break steps short and mainly under the body. The rock step is done in 5th position. That means the back foot has the heel UP, not flat.

Both NTA and UCWDC stress that ECS is executed in 3rd dance position. So, why do we see so much 2nd dance position? Sure, the ballroom studios taught it that way for years, but aren't we dancing Swing and not Ballroom? Yes, the dance is danced in a more circular pattern than West Coast Swing, but most of the patterns are done in a slot.

Also, why do some dancers feel they must jump around looking like they just ate a handful of Mexican jumping beans? Is this ECS? Not in my book.

I have heard a lot of complaints from the Canadians who are unhappy with the 2nd position swing patterns being taught in their country; i.e., very large side steps on count 2 and count 4! Swing footwork should be short or small steps. Where do these ideas come from?

WCS and Carolina Shag (Jive in Europe) still seem to be going strong. Even the Jive dancers take small steps, some bounce, yes. Who started this bouncy movement in C/W Dance?

Why should East Coast Swing be done in mainly third position? It creates a turning body movement which eliminates flat lines and lots of vertical movement (bounce). Nanigo style is created by using third position footwork and the turning of the position footwork and the turning of the shoulders creates a definite style for swing.

East Coast Swing is *not* a bouncy dance even if it has lilt. It must be grounded. Most of the patterns are executed in third foot position. This creates the body movement (Nanigo) which makes the styling different from Polka.

Unfortunately too many dancers have the weird idea that East Coast Swing should be done mainly in second foot position and the stay up on their toes creating a bouncy movement. This makes Swing look like Polka or Jive.

Bounce: Bending the knees, picking the feet high off the floor and dancing mainly on the balls of the feet. Lacks grounding.

Jive is a take off on East Coast Swing. It is the English people's idea of what they thought our Swing should look like. It became popular during World War II with the USA military stationed in Europe. Jive is usually done by international style dancers and not the general social dancers.

We had the same problem with the Two Step in Europe for several years. For

some reason the only people who danced the Two Step in Europe were the military personal who came from Texas. Their Two Step was either the Double Two or the Texas Three Step and not the general form of Two Step popular throughout the rest of the US.

Line Dancing

Please, Line dancers, use proper frame and footwork! The hands on the hips with the elbows behind the body is NOT proper frame. This isn't a wet t-shirt contest! Just push your hands a little forward and the elbows will now be even with the trunk of the body, or slightly forward.

I'm told Line dancers don't care how the look or what they do. They are just dancing for fun. Somehow I can't believe this. Even if you are only dancing for exercise, I am sure the average person wants to look good.

Mambo, Samba And Tasty Salsa

If you choreograph a Mambo, stress Mambo patterns! If the dance is called a Samba - do try to include some Samba patterns. Otherwise, call it something else. Merengue is a dance. Recently I came across a description of a Merengue pattern - wiggle, swivel, etc.??? This is definitely not Merengue. Please do a little research on the dance you wish to include in your choreography. Country Western Dance steals from every other form of dance. Right? But use the proper names and step descriptions for the dance you are describing.

Salsa is nothing more than Mambo, according to TITO PUENTE. He says salsa is what he puts on his rice and Mambo is the music he plays.

Some say if the music is definite Latin, the dancers will break on 2 and if it is more disco, then the dancers might break on 1.

Live And Learn

I've been dancing since I was a "wee girl" and involved in teaching dance since mid-teens and Ballroom since the late 1940s.

Merengue was never my favorite dance, but I taught it because it was popular. Well, did I come in for a rude awakening! I was doing an article on Merengue and did some research on the dance, especially since it has been some years since I've taught or danced it, and guess what I found! The Ballroom studios always told us that the style of the dance (dragging the foot) came from a General who had a bad knee. To my surprise, I read a very good article from a well known historian whose specialty is Merengue, and he said that the "General-drag the foot" thing was a myth. The style actually came from the slaves who wore shackles (slaves wearing ankle rings or wrist rings or a chain connecting both) which made them

drag their leg. Doesn't this make better sense?

Work on your rise and fall in Waltz. Don't look like you just stepped in a hole. Do Cuban motion correctly. Wiggling and over bending the knees isn't Cuban motion. Research the dance, get the proper flow of body movement with a roll.

Line dance choreographers, please listen to the music. If you don't understand music, where an "&" step can be placed or where the accent is, don't make up dances!

Lindy Hop

This dance had a come-back a couple of years ago. It's a fun dance and uses up a lot of energy. Many felt left out because they could not do the lifts and drops. It was more for the younger generation, or for those who had danced it for years and years.

Lindy Hop, according to "Big Six" band leader, RICKY BRAUN and Dancing USA columnist, STEVE HARVEY, is dead. Ricky says it doesn't sell, so his latest albums don't include it.

There are a couple of Lindy Hop places in Las Vegas. It's such fun to see the dancers garbed in clothing from the '40s and '50s. What is really amusing is that the dancers say this is a new dance, but many of us danced it "way back when".

CDL Article

Check out MICHAEL HUNT's (CDL Jan/Feb 2000 issue). Very good article on music - count and beat. Very interesting, and something to think about.

Research music! A measure has a definite number of beats in it determined by the time signature (usually 2/4, 3/4, 4/4, etc.). We use the time signatures to determine what dance to do, the BPM (Beats Per Minute) is the speed (tempo) of the music. All this tells us what type of movement and weight changes goes to what music.

It would take too much time to explain here, but maybe we can get Michael to write a column each month on the basic structure of music, and gradually move up the ladder, so to speak. This would help us all. (Editor's note: Also see CDL Mar./Apr. 2000 issue for Michael's follow up article, "An Introduction To Music". More music article will be included in subsequent issues. Ed.)

Kelly Gellente 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 please call or fax 217 344-0413



8TH AND FINAL SILVER STATE COUNTRY WESTERN DANCE FESTIVAL

by Nancy Roblyer

Well friends, any of you who were able to attend this year's event already know the sad news – this was the last Silver State. Due to rising costs at the convention center, the square dance sponsors are moving the whole festival to a hotel venue. With the tremendous amount of space needed for the square and round dancing, it was impossible to lock in space for 2001 that was large enough to house the country western dancers as well. As MAGGIE GREEN explained to me: "After a year of research, downsizing our side of the festival would have been devastating. So, I decided that rather than ruin all we have built that this would be the last. Sorry, I could just not face seeing it become anything less than what it has always been – the biggest and best party in these parts. But who knows what will happen in 2002. The square and round dancers may just miss us enough to find some additional space. I am keeping my fingers crossed."

With that out of the way, the rest of the weekend was the usual party. Maggie often tells me that this is not really a dance festival but instead just a big party for 500 or so of her closest friends. From the faces that I have seen returning over the years this has got to be a favorite of many. To help keep the party moving, Main Hall DeeJays DON DUFFY and GARY JAMES from the San Jose area of California again teamed up. As usual, they gave us music for all of our favorite country and non country western dances within the 95% country western music format. Don't know how much time these two guys spend researching music and dances, but they do a tremendous job handling the music and dancing for all dancers on the floor. (At Silver State there are no separate dance floors – the line dancers and couples dancers all share the same floor.) Thankfully Maggie decided to go back to using just one-half of the huge north hall – 22,000 square feet gave us plenty of room to dance and was still cozy. As Maggie put it, "Yep, just the cozy little group of 500 of my friends having fun. Didn't like using the whole hall the past two years 'cause it was too big to see your friends at the other end and you could barely make it around the floor on a Two Step."

The workshop DeeJays were GARY & LISA MOORE and JIM & JUDY SHINE from Nevada as well as MICHAEL BARR & MICHELE BURTON from California. (Michele had to cancel teaching because of her daughter's school activities but at the last minute was able to join the fun.

Maggie was very happy as Michele has, I believe, been to all eight festivals – first as a competitor and then as an instructor.)

As always, the workshops were superb and offered something for everyone with one hall devoted to beginning line dancers and the other for intermediate and advanced levels. For the couples there were also two halls, one for traditional country western dances and the other for some of the cross over dances. Teaching this year: From the southwest, LANA HARVEY from Arizona. From neighboring California – MICHAEL BARR, TONY & TONI CORSO, PAT EODICE, SAL GONZALES, DENNIS & CONNIE MCGUIRE, KITTY HUNSAKER, EVELYN KHINOO, DIANE MONTGOMERY, TOM & VICKI OVENS, and CHARLOTTE SKEETERS. From across the border in Canada – BILL BADER. From the East Coast: JOHN ROBINSON from Kentucky and SCOTT HUCKS from North Carolina. From up north in Washington, DAVE & CATHY WILLIAMS. GEORGE & DEBORAH WINCHELL from Pennsylvania joined in the fun to provide videos of the workshops (gwinchell@aol.com or 717-560-6757 if you missed them). Her long-time good friend, RICHARD GREEN from California handled photography and moral support. And, KEN GRAY from California who volunteered to help out and oversee do the walking to save Maggie's bum foot. The Saturday night entertainment in this year's theme of I'm From the Country and I Like it Like That was superbly handled by the California Crazies (a nutty bunch who get together as a group for this festival only) and the Belles & Beaus from Oregon – both groups have appeared before and we were not disappointed.

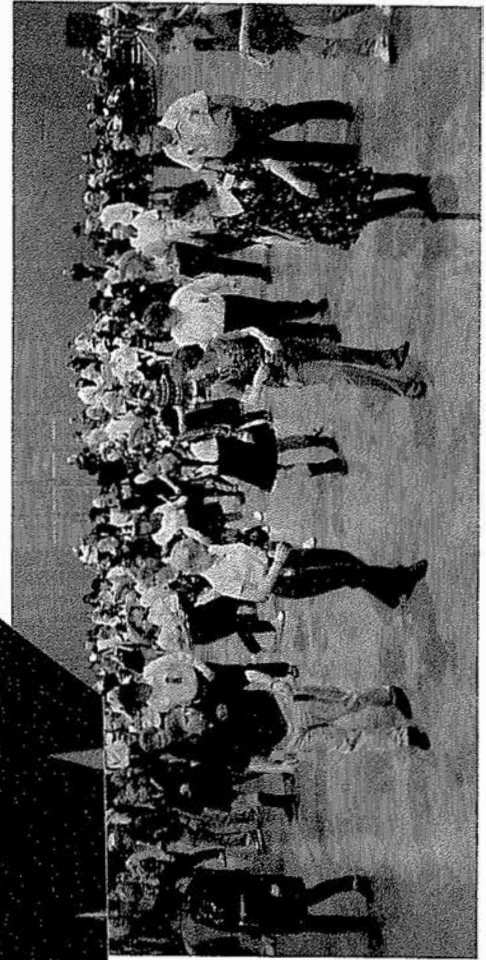
Near the end of the evening, Maggie was handcuffed by a few of her friends so that everyone could tell her thanks for eight years of fun. She was presented with her very own straw hat and personalized bandana from the Sagebrush Country Dancers, a giant bottle of champagne, a HUGE bouquet of silk roses that were delivered one-by-one by the dancers, and of course, the handcuffs. Just our small way of saying thanks, Maggie, for eight years of fun and dancing. A lot of us are keeping our fingers crossed that Silver State will be back as part of the square dance festival or that Maggie will continue it as an independent event. I do know that she received a lot of offers for help. (If you want to offer more, you can reach her at silverdragon@gbis.com or 775-848-8079.)



The Silver State Country Western Dance Festival always meant good friends, good fun, & good dancin' !!!



Country Dance Elite's May/June 2000 17



SILVER STATE COUNTRY DANCE FESTIVAL, RENO NV



(L to R) Nancy Hartmann & Sharon Stone, the hat makers - Maggie Green & Veda Holder - June Moroney & Sal Gonzalez
Below: The Sagebrush Country Dancers Photos courtesy Veda Holder

By Veda Holder

For once I am on my way to the airport at a decent hour. I am not a morning person as I have probably stated before, so leaving at 11am Friday was great. My friend June came over and my ever helpful husband drove us to the airport.

Arrive in Reno and pick up the shuttle to the hotel and get checked in. After which we have time for a leisurely lunch and a nap as the festival doesn't start until 6:30pm.

EVELYN KHINOO was to teach "Too Good Too Be True" and "Rose Garden" while BILL BADER taught "Sh-boom". There was also partner workshops, but being strictly a line dancer I never check them out. After the workshops and greeting a lot of friends that I only get to see at dance events I went into the vendor area to see what was new. I see more vendors at this event than most other events, probably because they have a lot of Square Dance attire. Picked up my Silver State T-shirt, which I had to have because this was the last Silver State Line Dance Event.

The dance on Friday night in the north hall of the Reno Convention Center was Deejayed by DON DUFFY and GARY JAMES and they kept the music to 95% country music as promised by Maggie. I will add that they did an outstanding job.

Saturday morning a 8am there was a preview of the line dance workshops to be held through out the day. Oops, I didn't make that as I have said I am not a morning person. I did however get there at 10am in time for EVELYN KHINOO'S teach of her "That Night In Tennessee" and then

DIANE MONTGOMERY teaching "I Ain't Missing You" and "Hold On".

We had a quick lunch and hurried back to catch MICHAEL BARR'S "Mad Love". Getting tired I looked in on CHARLOTTE SKEETER'S "A Country star" and JOHN ROBINSON'S "Bird in a Cage" (John, I almost didn't know you. Really different new hair do.)

Now it's time for dinner and shopping/rest break and then back to the South Hall for the evening's entertainment. At the end of the show Maggie invited everyone on the floor to do a "Tush Push" for old times sake and the floor was filled.

The theme for the Saturday night dance was "I'm From The Country And I Like It Like That" and the dress Country Western.

In keeping with the western theme the "Sagebrush Country Dancers" were surprised by NANCY HARTMANN, who along with her husband AL. SHARRON and HARRY EMMETT had decorated straw hats for all forty-one members attending. Also each one received a bandana personalized with his or her name. Thanks guys, it sure made for a festive evening. Maggie even wore one over her regular hat.

We are sad to note that this will be the last line dance event in Reno at this facility. The Square Dancers who have allowed us to join them for the last eight years are moving to a new facility and won't have room. I can only hope that in the future a new facility can be found.

Thanks Maggie for the good times in the past and we all hope for lots more in the future.





The World Of Western Dance

SOUTHERN CALIFORNIA HAWAII

NASHVILLE WAIKIKI
2330 Kuhio Ave
Honolulu Hi
Salome 808 737-4596
email: salome@hawaii.rr.com

"Nashville Waikiki (NW) is one of 2 remaining clubs in Honolulu that have country music & dancing 7 nites/week. NW is located in the Outrigger West Hotel (2330 Kuhio Ave./808-926-7911), right in the "heart of Waikiki".

Line dance lessons are held from 7-9 pm every night except Mondays, when Doris teaches West Coast Swing. I teach on Thurs/Suns; Linda Hajiri on Weds and Doris Kalal all the other nights. The DJ spins music from 9-4am and there is no cover charge.

The dance floor is small, but lessons are hosted by instructors with a lot of Aloha. We also offer pool tables, darts, & blackjack. Visitors from all over the world...Australia, Scotland, New Zealand, Canada, England, Japan and of course, the good ole' USofA, come into NW to dance."

Doris and I also have our own private dance classes so call me at (808/737-4596) or email at: salome@hawaii.rr.com and I can provide more information. Mahalo!

MAUI PANIOLO DANCE ASSO.
3740 Lower Honoapiilani Hwy # D308
Lahaina HI 96761
Eileen M. Williams, 808 669-4358

Please contact club for activity, dance and lesson info.

BRANDIN' IRON DANCE & SOCIAL CLUB
P. O. Box 2036
Riverside CA 92516
Dennis Miller, Newsletter 209 928-3065
email: Dennistax@aol.com
web: www.westerncreations.com/bidsc



NEWSLETTER EXCHANGE

I would like to send copies of our Bullsheet Newsletter to other dance club newsletter editors. Hopefully, the other club would reciprocate. Of course, other clubs can view the newsletter on the web at www.westerncreations.com/bidsc.

June 11-Father's Day Meeting Surprises. Beginning 2-Step at 3:15. Lessons with SHERRON HALL.

June 25-General Meeting. At 3:15 there will be Intermediate 2-Step lessons with EDDIE LONGSHORE

July 9-General Meeting. At 3:15 SHERRON HALL will offer Beginning 2-Step moves.

SOUTHWEST NM AZ CO UT NV

ALBUQUERQUE COUNTRY
& SWING DANCE CLUB
917 La Charles NE
Albuquerque NM 87112
Susan Kellogg 505 299-3737
email: gilkelo@nmia.com
www.icestorm.net/nmdance

Come dance with us when travelling through New Mexico! The AS&CDC hold dances every 2nd Sunday at Boot Scoots. A variety of music is played for WCS, C&W, Night Club, Hustle and Cha Cha. Every 4th Sat. we have a swing dance at La Vie Dansante Dance Studio (nonsmoking). On Fridays the club meets for "social dancing" at Midnight Rodeo starting early at 6:00 p.m. (free buffet if you contact the AS&CDC before going!).

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

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

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

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

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

Inside of Midnight Rodeo is Gothams, which plays music for WCS and Hustle. Social dancing is also done at Boot Scoots on Thursdays where they allow our club to play our own music until the band starts at 8:30 p.m.

Starting in August, "Club Tuesdays will be back at Boot Scoots when it reopens. We will be teaching beg. WCS and Hustle on an ongoing basis with social practice and dancing afterwards starting at 8:00 p.m. Contact Susan Kellogg in Albuquerque for the most current dance news at 505-299-3737 or email: glkello@nmia.com

WORKSHOP WEEKEND.....

What a fabulous weekend with MICHAEL & AMBER CROSS! This was their first time teaching workshops for our club and we were very impressed! They are fabulous dancers and instructors - breaking down patterns clearly as well as giving us lots of pointers on technique, not to mention very personable and friendly! The lucky 100+ dancers who attended the Saturday swing dance got to see Michael & Amber perform THREE dance demos in West Coast Swing, Cha Cha and Hustle (all lead/follow!). They were totally awesome to watch not to mention inspiring!

KUDOS: Pauline and I would like to recognize and give THANKS to the many AS&CDC members who volunteered over the weekend: IRIS BENZ, GLADYS DILLARD & MARSHA TAPIA, KAREN DEVENNEY & DEANNA CEBALLOS; RON SOLONO, GWEN PULLEN, KELLI & DOUG MURPHY, KAREN RODGERS, BARBARA CLARK, LESA MCBRIDE, CAROLYN MOORE, AND RUTHANN PUCCINELLI (and anyone else we may have forgotten!). And of course to our DeeJays, LISA DESJARLAIS and RICHARD HU, for a good mix of dance music.

VOLUNTEER: Without the help from volunteers, we would not have been able to put on a wonderful workshop weekend like this. Remember - the AS&CDC is run by all volunteers. Part of everyone's responsibility of being a member of a nonprofit club is to be supportive by volunteering to help in some way at least once during the year. Also to attend as many club activities as possible - especially the club-sponsored parties and workshops. Tell us what you would like to do and we'll try to schedule you in when the next opportunity arises. Thanks!

MIDNIGHT RODEO

Now it is official!!! Midnight Rodeo will open at 6:00 p.m. on Sunday nights. Dance lessons will start at 6:30 p.m. New Format!!! 6:30-7:00 p.m. will be beginning C/W dance lessons. Then about a 10 minute break. Then for 1 hour will be intermediate C/W dance lessons. Advanced dancers will be told how to make the moves advanced. It will be the same dance for both lessons, i.e. C/W 2 step for the next two Sundays.

The 2 week format also works well, as it gives you time to learn & imprint the moves on the brain over 2 weeks. The 2nd week will be a little different from the 1st. --Carolyn Moore

DANCE CAMP

June 12-16/July 24-28: BYU Ballroom Dance Camp (Provo, UT) Information: 801-378-4851

GREAT DANCE WEEKEND!! 2ND SUNDAY PARTY

Many came dressed in flowery prints and bright colors for our Spring Celebration theme. Over 100 dancers attended and were ready to party. MIKE HALEY started the evening off teaching us a cool West Coast Swing syncopation. Mike concentrated on teaching one pattern and made sure we all got it. Great lesson Mike! It was also Mike's ?? birthday and we celebrated by having dollar dances with both Mike and PATTI MILLER to raise additional money for the MS foundation (good idea Wynn!). At one point during the evening, there was a line of dancers ordering drinks that was the length of the bar!! Thanks for supporting the bar - it did not go unnoticed by management!

Special thanks to our volunteers who helped with the Sunday party: APRIL DUIMSTRA, PAT STOVAL, GLEN BUGGE, BONNIE ROSS, ZEE CALDWELL, BILL GABBERT; ART ARAGON, CLAIRE DAVIS, KAREN GENTER, DEAN MITCHELL; DEN DRUMWRIGHT, BARBARA CLARK & WYNN BRANNIN; DOUG & KELLI MURPHY, GARY KELLOGG; JEF DUNCAN, SALLY MOON

UPDATE ON JEF'S UFO SEARCH More (Unexplained Foot Ouches):

It turns out that Jef didn't want to examine the evidence (right feet), but wanted to find out how many club members had un-explained pains in their feet. Several members, including Jef, have unexplained foot aches and he was determining how wide spread the mystery was. So, quit asking Jef for foot massages! :)

LISA DESJARLAIS has a recommendation to help eliminate some ouches. "I have a bonafide Foot Ouch issue to raise: steel-toed "real" cowboy boots. Those of us who wear anything less fortified experience a lot of pain when a steel-toed boot even just bumps our feet, let alone steps on us. Please put out a request that urban cowboys/girls who want the look buy light-weight sued-soled dance boots. You'd be amazed how much easier and surer your dancing feels when you're wearing shoes designed for dancing, whether dance boots, ballroom heels, or the 1 1/2"-heel "instructor's shoes" so popular among ladies on the swing scene now. Even if you don't want to take on the expense of a pair of shoes just for dancing just now, please leave the dirtkickers at home and wear lighter shoes. Your partners' feet will thank you!" (Editors note: and so will yours!)

ALBUQUERQUE, NM - August 26, 27, 28

KYLE REDD and SARAH VANN DRAKE Workshop/ Dance Weekend Sponsored by the Albuquerque Swing & Country Dance Club.

Don't miss this exciting weekend - two full days of workshops (privates on the 26th) with the hottest couple on the swing circuit! Kyle & Sarah have won three US Open titles between the two of them. They are the youngest couple ever to win the US Open Swing Dance Championships. They hold many other titles such as: Grand National Showcase Champions, California State-Champions and many other invitational Championships. Kyle and Sarah enjoy instructing, coaching and competing

in West Coast Swing on a full time basis across the country. They are known for their unique style of funk and groove. Kyle and Sarah have brought a fresh new look to West Coast Swing that is sweeping the Nation!

Workshop titles: WCS: Men & Ladies Styling Class w/Patterns (all levels); Beg. Night Club 2-Step (w/styling tips for all levels); Flowing Night Club 2-Step Patterns (Int/Adv); WCS: "Fun Social Patterns" (Int/Adv); WCS: Lead & Follow "make it "feel" good (all levels); WCS 2000: "Funk in Swing" (Int/Adv); Hustle "Leadable Patterns & Styling" (Int/Adv); WCS: "Hitting the Breaks w/break endings."

Registration form: <http://www.icestorm.net/nmdance>
or email: glkello@nmia.com or Phone 505-299-3737

ARIZONA DANCE CLUB

4008 W. Palo Verde Dr.
Phoenix AZ 85019
Maggee Tennessen 602 973-6134
Web: www.azdanceclub.org
email: maggee@uswest.net

Lots of Country and Swing dancing in the Phoenix and Tucson areas. Use the contacts above for information

**NORTH CENTRAL AZ
C/W DANCERS GUIDE**
2325 Shinnery Ln
Prescott AZ 86301-5351
Stan Williams 520 445-7416

The guide is published quarterly and mailed within the USA for \$5 per year (4 issues). Contact Stan at the address or number above for details and for international rates. Ed.

SOUTH CENTRAL TX OK KS AR NE

Dancin' in and about El Paso:

THE STAMPEDE NIGHTCLUB, 5500 Doniphan, El Paso, TX 79932, (915) 833-6397. We are El Paso's finest, 2-steps above the rest, having the largest dance floor in town. The club is open at 6:00 PM Thursday-Saturday, cover charge beginning at 7:00. Drink specials vary each night. Free dance lessons by GRACE each Thursday and Saturday, 7-8 PM. Learn lots of line dances, two-step, waltz, and more. We consider her the finest in the area and the size of her classes prove it. Come and dance with the best, lots of great partners available. We sit in the middle of the elite country club side of town, at the west end of El Paso. We are proud of our club and you will be too. Come by and visit us.

BIG D C/W Dance Club
P O Box 820782
Dallas TX 75382-0782
Bruce Schubert, Pres, 970 033-8653
Betty Page, Activities, 214 691-0247



Big D C/W Dance Club is a social organization of people who love dancing, especially C/W dancing. Mem-

bers are predominantly single, but several "steady" and married couples also belong. Age is no barrier, except for being at least 21.

Big D was formed in May 1987. Its purpose is to provide a unique environment in which to enjoy fun activities with great people. Group outings to area clubs and private parties are planned throughout each month. These social gatherings give you the opportunity to make new friends and build good lasting friendships.

The club publishes a newsletter once a month with the calendar of that month's events.

VIRGINIA RAINEY - 940 458-7276 - who teaches at the Blue Moon Cafe & Club in Denton and JAN FREDERICKS - 972 407-4468 - who teaches at W. W. Fairfield's in Richardson are among the terrific C/W dance instructor/ club members.

Our dances are held at many different locations in and about Dallas. Please use contacts above to join us for fun and dancing. Also, see "Dance and More" DC below for places we dance.

DANCE & MORE DANCE CLUB

P. O. Box 830944
Richardson TX 75083
James Ferrer, Pres. 972 684-7291
Hotline, 214 314-7746



DANCING IN AND ABOUT DALLAS

Dallas: Country 2000, off Lombardy at 135E, - 214 654-9595 - D&M & Big D - 3rd Sat.

Cowboy's Red River, Loop 12 & NW Hwy. -D&M Thurs. - Big D 1st Sat.

K C Dance Studio, 3701 W. NW Hwy., Ste. 176B - 214 352-1600. Lessons Mon thru Sat. D&M Dance Fri.

Rustlers, East on Hwy 80/Hwy 20 to exit 501 on the right.

Top Rail, Loop 12 & NW Hwy - 972 556-9099 - D&M, Tues. & Wed. & 4th Sat. - Big D, 2nd & 4th Sat.

Irving: Texas Dance Depot, Rogers & Rock Island - 972 253-1799 - Big D-3rd Fri.

Rockwall: Southern Junction, I30 east, right on 205, left on 276 - 970 771-2418

Ft. Worth: Stage Coach, 2516 E Belknap - 817 831-2261.

Arlington: Cowboy's, 360 & Abram - 817 265-5819

Lancaster: Crystal Chandelier, I35E south to Bear Creek exit - 972 223-5898 -

Richardson: W.W.Fairfield's, Beltline & Plano Rd. - 972 231-3844 - D&M, Mon.

SOUTHEAST

LA TN MS AL GA NC SC FL VA DE MD

NORTHERN VIRGINIA
C/W DANCE ASSOCIATION
P. O. Box 384
Merrifield VA 22116-0384
John Ford, Pres. 703 323-1089
email: nvcwda@aol.com
Web: <http://members/aol.com/nvcwda/dance.htm>



Please contact club for up to date lesson and dance information. Ed.

CENTRAL FLORIDA KICKER
 P O Box 60494
 Palm Bay FL 32906-0494
 Anita Barrett, Ed. 407 724-1194
 email: kickermag@mindspring.com



*Information about C/W Line & Partner dancing in the area.
 Subscription within US - \$10 year. Please inquire about international rates. Ed.*

**THE COUNTRY WESTERN
 SOCIAL CLUB**

5450 Glenridge Dr. NE #461
 Austell GA 30342

Bill Robinson 404 325-0098

email: CWSC99@aol.com

<http://jtryon.home.mindspring.com/socialclub.htm>



The monthly club dance night is on the first Saturday night of each month. We meet at Cadillac Ranch in Cumming, GA. To get there take 400 North. Go to the next stop light past exit 17, Highway 369. Turn right and Cadillac Ranch is about 100 yds. up on the hill to the left. It opens at 7:00 and it is best to come early before the floor gets crowded. So, put on yer dancin' shoes, baby and come on out. Mike, our great DJ, gives us a great dance mix, and the new owners, I know it's hard to believe, respect that it is not necessary to blow out our eardrums when the live band plays! There is also a free buffet with great homemade soups and 3 alarm chilli. Good times at the Cadillac Ranch!

On other Saturday nights, there is dancing at the Dance Stop on Roswell Rd. just one mile east of the "Big Chicken". It is every Saturday night from 8 to 11 pm for only \$5.00! Dance Stop Studios...770-971-1109. You can dance to your own music choice on hardwood floors with mirrored walls and no poles! There are free soft drinks and set-ups and you can BYOB if you like. There are rooms for couples and swing dancers as well a room for line dancers. A fourth room will soon be ready for beginners.

On Sunday nights, you can dance at The Atlanta Ballroom Dance Center located just off the Sandy Springs exit of I-285. Every Sunday from 7 to 9 pm for \$5.00! For info on ABDC, call 770-386-3660.

Please go to the web site, call or email for more information.

MISSISSIPPI C/W DANCER'S ASSOC.

P. O. Box 773

Jackson MS 39205

Thalia Neal, Pres., 601 825-7799

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



DANCE CLASSES

Mondays, 8-10 p.m. at Dance Connection with THALIA NEAL - Phone above. Couples dances

Tuesdays 7-9 p.m. at Bar Nothin (Buffalo Chips) with SANDRA PLUNKETT 601 371-2278. Line Dances

Tuesdays 7-9:30 at Clinton Miss Balley Studio with DARLENE WORTHY-EPPLE 601 664-2112. Line Dances.

Tuesdays 6-7:40 at Hinds Comm. Collete with THALIA NEAL, Phys. Educ. Dept., 1 sem. hr. of credit

Tuesdays 8:30-9:30 at Dance Connection with THALIA NEAL. Waltz Classes.

Please phone ahead for prices, directions and details.

**NORTHEAST
 ME MA CT RI VT NH NY**

SUMMER HUMMER FEST in STAMFORD CT

Events By Dance Pros proudly presents the annual Summer Hummer Pool Party Barbecue and Jack & Jill O'Rama during August 25, 26, and 27, 2000 at the westin Hotel in Stamford, CT. The event will feature workshops in Swing, Hustle, Shag, Night Club 2 Step, Waltz, Cha Cha, and Two-Step.

This event will feature GRACE KILLELEA, JO THOMPSON, ROBERT CORDOBA, DEBORAH SZEKELEY, SAM WEST, SARAH WEST, JOHN FESTA, BLAKE HOBBY, ANGEL FIGUEROA, DEBBIE BERNARD, ROBERT ROYSTON, JOHN LINDO, KENNY ROESEL, DONNA ROESEL, and more to come.

The weekend's music will be provided by dj's JOHN FESTA, KENNY ROESEL, KEN MERCIK, and more.

The weekend package includes the Friday, Saturday, and Sunday dances; the Club Challenge, the Summer's Hottest Barbecue Party, and the Jack & Jill O'Rama.

The cost of the package is \$99.00 before August 7, 2000; \$119.00 after August 7. Note that the weekend package does not include the barbecue or the workshops.

The number for the Stamford Westin Hotel is 1-203-967-2222. Please make your reservations directly with the hotel. The hotel package includes a two-night stay and the barbecue. Rooms are \$139.00 per person/double occupancy.

If you have questions, call Bill at 860-242-6803, or write to Dance Pros at 154 Terryplains Road, Bloomfield, CT 06002.

LONG ISLAND COUNTRY MUSIC ASSOC.

P. O. Box 0327

Baldwin NY 11510

Ann Grube, Publicity 516 379-0320

Web: www.licma.org



Club dances with free dance lessons are held at the American Legion Hall in Babylon NY

DANCE LESSONS (Not LICMA sponsored)

Bellmore: American Legion Hall, 1298 Newbridge Rd. Mon. - Barbara Prosen. - 516 623-2734

Brooklyn: Sheepshead Bay Yacht Club, 3076 Emmons Ave. - Mon., Wed., Fri.. Bill/ Joanne Hayden. - 718 649-4315

Bergen Beach Yacht Club, 2657 E66 St., Tues., Bob 718 377-0893 or Tom 718 891-9071

St. Mark's, Tues. - Bill/Joanne Hayden 718 679-4315

Amer Leg Post 1060, 5601 Ave N, Thurs., Fri. - Bob 718 377-0893 or Tom 718 891-9071

Kings Bay Y, Nostrand Ave. Sun. Bill/Joanne Hayden. - 718 649-4315

Tamaqua Club, 84 Ebony Ct. - 2nd Fri. - Bob 718 377-0893 or Tom 718 891-9071

Port Washington: Starlight Ballroom Polish Amer Citizens Assn., 5 Pulaski Pl. p Fri. - Barbara Prosen. - 516 623-2734

Lindenhurst: Knights of Columbus, 400 S. Broadway. Mon. Sherry Palencia 516 242-0689

Merrick: Jewel Quinn Senior Ctr Brookside School, 1260 Meadowbrook Rd. - Mon., Thurs. - Barbara Prosen. - 516 623-2734

Smithtown: Smithtown Mdl. Sch. Adult Ed. - Mon., Tues. - Ronni 631 493-9343.

Islip: Marconi Manor, 333 Moffit Blvd. - 2nd Tues - Bill/Annmarie Teresco 516 379-4564. Info George 631 744-7777

Oquenock ES, Spruce St. - Thurs. - Sherry Palencia 516 242-0689

Mineola: KC Corral at Knights of Columbus, 186 Jericho Tpke. - Tues. - Barbara Prosen. - 516 623-2734

Nesconset: Smithtown Recreation, 150 Southern Blvd. - Tues. - Ronni 631 493-9343.

Farmingdale: High School - Wed. - Sherry Palencia 516 242-0689

Hamptons West on Melville Rd. opposite Farmingdale College. - Sat. - Ronni 631 493-9343.

Greenlawn: Moose Hall, Pulaski Rd. - Wed. - Frank Cavaliere 631-912-9221.

Holbrook: K of C Hall, Railroad & Coates Ave. Wed. - Ronni 631 493-9343.

Oceanside: St. Anthony's Church Senior Ctr., 80 Anchor Ave. - Wed. - Barbara Prosen. - 516 623-2734

Rockville Centre: Rec. Cntr. - Wed. - Lilith Kopman 516 221-5028.

Deer Park: Matty's Nashville USA - Thurs. - Donna Eidinger 631 667-6868.

East Meadow: - High School - Thurs. - Bill/Joanne Hayden. - 718 649-4315

Sayville: Adult Ed., Johnson Ave. - Thurs. - Ronni 631 493-9343.

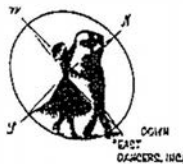
Babylon: Masonic Lodge, Main St. - Fri. - Sherry Palencia 516 242-0689

DOWN EAST DANCERS

P. O. Box 1087

Whitman MA 02362

Barbara Michaluk, Pres. 508 224-7121



I am so pleased to be able to report that the Bridgewater Vet's Club has reconsidered their decision regarding rental of their hall for our monthly dances. The Vet's Club has agreed to continue booking our dances for the near future. We will, however be paying a higher rental fee for the hall than in the past.

The Veteran's Club has also informed us that they are planning extensive renovations of their hall sometime in the future and at that time the hall will be unavailable to us. Therefore, we still need to be keeping an eye out for a hall that will fill our needs to be ready when their planned renovations begin.

Our dances these past few months have been such great fun. Hasn't it been wonderful to make so many new friends?

Many of the new faces come to us from the Rocking Horse Saloon which, sadly, burned to the ground last month. We're delighted that they have chosen to dance with us and certainly hope the feel welcome and will continue to pay us a visit each month.

Thanks to all who have been donating to the snack table. This 'longtime' tradition of Down East DC seems to have become somewhat of a hallmark for our club. Many people I have spoken with, who came to our dance for the first time, have commented how much they enjoyed the snacks and pastries we have available during the evening. Let's keep this 'nice touch' going and don't forget to come join in on the dancing fun. - Barbara

DANCING FOR FUN

Have you noticed the increasing number of country folks who are out dancing 'just for fun'? Pattern dances, earlier line dances, and traditional couples dances that exercise the basic dance moves have generated a wonderful group of smiling dancers. The male dancer who used to press the sova on his down time, is now looking his dance partner in the eye and stating with confidence, "quick, quick, slow, slow". His loving dance partner is making frequent inquiry by making such statements as, "What are you trying to accomplish?" This statement would generally solicit comments that when interpreted mean, "I would rather be back on the sofa."

The point of this is to have 'patience' when learning to dance. Remember to have fun with the experience. If the move doesn't feel right, it probably does not look right either. - Bob J.

Also see the Long Distance Dancer for some club reviews by some of the traveling members of this Club. Ed.

DANCE CALENDAR

Raynham MA, Diamond Jack's Dance Hall, - 508 824-4850. Mon.-Sat. 8pm. Open dancing follows

Hanson AA - Tues. LD lessons w/Arlene Verity

Whitman K of C, Rte. 18, - Wed. - 6:30pm - Int/Adv LD w/Joe Warren & Joni & Dave Joubert 781-447-2869.

Dedham MA, Mosley's on the Charles - Thurs. - Couples and LD w/Joe, Dave & Joni - 781-447-2869.

Canton K of C - Fri. - Arlene Verity

NTA WORKSHOP

KELLY GELLETTE, NTA President will conduct NTA Line Dance Training and Testing at 8pm - Midnight, Fri. & Sat., Aug. 26 & 27. BYOB. The workshop will be held at Hungarian Hall, 147 Ward St., Wallingford CT. For more information contact Paula Frohn 860 283-5167 - email: juscotta@megahits.com.

EASTERN MI OH IN KY WV NJ PA

COUNTRY DIAMOND DANCERS

P. O. Box 5628

Lima OH 45802

Paul Capes, Pres. 419 423-4726

Web: <http://members.aol.com/cdddancer/index.html>

email: CDDDancer@aol.com or dchild@bright.net



Please use contacts above for club lessons and activities. Ed.

NORTH CENTRAL

ND SD IA MN WI IL MO

DAKOTA COUNTRY DANCE CLUB
P. O. Box 634
Sioux Falls SD 570101-0634
Pat Timm, Editor 605 399-7796
email: dcdcdance@hotmail.com



Please use contacts above for club lessons and activities. Ed.

WEST MICHIGAN BOOT SCOOTERS
555 Ranch Rd.
Muskegon MI 49441
Jill Fortenbacher 616 798-1341

Please contact club for lessons and activities. Ed.

NORTHWEST

WA OR ID MT WY AK

Please contact the following clubs for activities in the Northwest. The N.W.C.W.D.A. is an association that covers the entire area. They'll have information, at least close to where you're traveling, then you can get details from their leads. Thanks. Ed.

NORTHWEST C/W DANCE ASSN.
7132 SE Mitchell Ct.
Portland OR 97206
Rhonda Shotts, Newsletter Editor
Phone/Fax 503 788-4405
email: rshotts@hevanet.com



Monthly newsletter \$15 per year within US. \$17.50 Int'l.

BLACK HILLS SHUFFLERS
P O Box 7625
Olympia WA 98507
Verna Lilis, Pres. 360 426-2126



SUN COUNTRY SHUFFLERS
P O Box 1771
Yakim WA 98907
Russ Keen 509 972-0547



NORTHERN CALIFORNIA

JIM'S PLACE RE-STARTS LESSONS

Line and Couples lessons will resume at Jim's Place Nightclub at 428 Clovis Ave., Clovis CA. Lessons with JIM RAY are from 7-9p.m. Sundays with open dancing from 9-10. There is a cover charge of \$3. For more info please call the club at 559 299-2597 or Jim's cell phone at 559 307-4717.

PONY EXPRESS DANCE CLUB
P. O. Box 418171
Sacramento CA 95841-8171
Milt & Loretta Saunders 916 366-5694
email: sacmae@pacbell.net
or dancinm@pacbell.net



VARIOUS REGIONAL DANCE CLUBS' DANCES & LESSONS

Several dance clubs in Northern California hold regular club dances and lessons, and they constantly support

each other's dances and lessons. Most offer both couples and line dancing and lessons. Here are some of them culled from the Pony Express DC Newsletter:

Pony Express DC dances are held at Arcade Creek Rec & Park Dist., 4855 Hamilton St., Sacramento. CA. More info at contacts above.

Country Swingers dances are at San Joaquin River Club, 30,000 Kasson Rd., Tracy. CA. Call JEAN ROSO 209 832-2605 or KAREN LEDFORD 209 835-7172 for times, dates & details.

Downright Country DC dances are at the VFW 110, Park Dr., Royer Park Roseville CA. WAYNE WHETSTONE 916 985-0770 and WAYNE BARTOSH 916 723-8252 have the details.

For Luv'n Country DC dances contact DON & DAWN DILLEY at 209 477-6044 or ALAN PAUL at 209 478-5263.

Sierra Gold DC are at Angelo's Hall in Columbia State Park. Call BOB & BETTY DAVIS at 209 532-1102 or 209 532 2956.

The Roundups DC hold their dances at Mother Lode Lion's Hall in Diamond Springs CA. DENNIS & CONNIE McGUIRE have information at 530 622-3435.

Fine Lace & Leather hold dances up in Eureka CA at the Moose Lodge, 4329 Campton Rd. Their info number is 707 442-6121.

Boots & Buckles dance at Swiss Park in Newark CA. Call 510 490-3236 or 408 956-4704 for details.

INTERNATIONAL DANCING

Use the contacts below for your international dancing.

AUSTRALIA

BOOTSCOOTERS INTERNATIONAL

P O Box 324

Leichhardt NSW 2040, Australia

Phone: 61 02 9560-0584 - Fax: 61 02 9564-0364

FRANCE

LES AMIS DU FAR WEST

64 Rue Desire Preaux

93100 Montreuil, France

Maureen Jessop, Ph. 33 1 4859 9153

Web: www.country-france.com/fcwda

GERMANY

ASSOC. OF BERLIN

COUNTRY DANCERS (A B C D)

Celsius Str. 54, 12207 Berlin, Germany

Sheldon/Claudia Eisenhower]

Phone 49 30 71 20 27 38 -Fax 49 30 83 05 11 04

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08320 El Mansou, Barcelona, Spain

Kelly Mrkva 34 93 555-6469

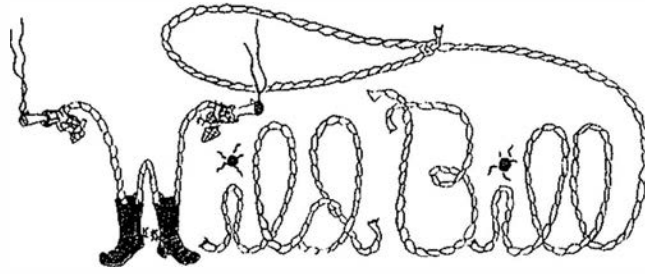
NEW ZEALAND

LET'S DANCE

c/-7 Odie Place

Christchurch 8006, New Zealand

Art Sheppherd 00643 389-8809



BILL SPOTTS

MAKE OR BREAK ASSISTANTS

By "Wild" Bill Spotts

And the Academy Awards for the best supporting actor and actress goes to... **Hmmmm**, how many time have we heard that statement? Granted, it's not as glamorous as best actor or actress, but it's vital nonetheless to the success of the movie. A leading actor is only as good as his supporting cast. John Travolta had Samuel L. Jackson in *Pulp Fiction*. Paul Newman had George Kennedy in *Cool Hand Luke*.

Doesn't the analogy hold true for dance instructors? No matter how skillful and personable you are as a teacher, doesn't it enhance the class if your assistant is equally skilled at teaching groups of people and making them feel comfortable and at ease?

I've been blessed and cursed by both competent, caring assistants as well as incompetent ones with poor people skills and personalities. Trust me, it makes a huge difference in the overall quality and atmosphere of the class. Several times after a class some of my students would bend my ear to have a word about my assistant for evening. The opening line would go like this. "Hey, Wild Bill, we really enjoy your class and learn a lot of neat moves but", A) "Your partner is not very friendly"; B) "Your partner is dragging you down. She doesn't add to the class", or, C) "Why does your partner dress so weird?" There are more comments, but you get the gist.

In this first of two-part articles on assistants. We'll look at how an assistant who is an egomaniac or has poor people skills, or is just plain incompetent can sabotage a dance class, even with an excellent instructor.

I got my perspiration, er, I mean inspiration to write this article while attending an event earlier this year. Marcia, my numero uno dance partner, and I were taking workshops classes. All the instructors and their assistants did a great job of presenting the material in a friendly, knowledgeable manner. We made the mistake of taking one class too many -- the Waltz class from hell!

The instructor was a master level competition dancer and she is probably a very good teacher, if given half a chance. After she adequately explained the move, her male assistant got on his proverbial soap box and launched into a five minute speech on his philosophy of Waltz, the joys of Waltz and the zen of Waltz.

After he did this for the third time in 10 minutes, the class was rapidly losing its focus and organization. Marcia was getting more angry by the moment and was muttering her displeasure to me. Finally she said, "If he doesn't shut up and let her teach, I'm going to gag him." After he interrupted her again and sent the class careening into chaos I retorted to Marcia, "I'll hold him in a full nelson and you duct tape his mouth good and shut."

The class mercifully ended and much was said and little was accomplished. The instructor never could get to the routine she had planned to teach. That's because her loud mouthed, over-opinionated, egomaniac assistant danced

roughshod over the class displaying his negligible teaching skills.

This bring up my observation about teaching after taking dance lessons for over eight years. When two people are instructing a class, only one can be the dominant one, doing 85% to 95% of the teaching. The assistant should know the routine or moves to be taught as well as providing pertinent pointers concerning his or her roles. I've never seen a situation yet where two instructors split the teaching duties 50-50 effectively. There is going to be a power struggle and you'll end up with two instructors fighting over the microphone while the class bogs down into confusion.

Sometimes the man is the lead instructor and sometimes it's the woman. I've met and taken lessons from several outstanding lady instructors in the Phoenix area such as MAGGEE TENNESSEN, SANDI NELSON and LEE GARVIN. They routinely handle large group classes with ease, along with a little help from their male assistants.

Since we're harping on incompetent assistants or those who don't know their place in the pecking order, I'll inject a personal experience. Two years ago I taught a West Coast Swing and Line Dance class at a community college, with a new assistant. We had no trouble in the Line Dance class since she hated Line Dancing and only knew the Electric Slide and the Macarena (Latin hand jive). I zoomed through Barroom Romeo, Zoot Suit Riot, Line Waltz and others since I taught alone.

Problems arose in West Coast Swing class where I got this gnawing feeling that my assistant was trying to out teach me, or to show the class that she knew as much as I did and was at my level. That's like saying a Chevette and a Corvette are both cars, so they're on the same level. After I briefly, but adequately, explained the move, she would launch into verbose explanations and take up precious class time demonstrating her vast knowledge of West Coast Swing. The time would have been better spent playing songs and letting the students practice.

I've been teaching over five years and one thing I've learned from my students is to talk less and dance more. Or, as TOBY KEITH exclaims in his song, "Let's have a little less talk and a lot more action." Students want to learn moves, routines, more moves and some styling. They don't wan the instructor and, God forbid, two instructors, taking up most of the class time rambling on and on about the theory of West Coast Swing and the spiritual enlightenment and/or self actualization West Coast Swing brings. That type of pains-taking detail should be reserved for competition and advanced dancers.

In the next article, I'll flip over the coin and discuss what makes a good assistant and how they enhance your class and make you (and themselves) look good.

Till we dance again... Cha Cha Cha...

CDL INSTRUCTOR UPDATE

The following is a list of C/W Dance Instructors and/or Choreographers who are additions to, deletions from, or have information changes from the directory which was published in the *CDL* Oct./Nov. 1998 issue and is published in its entirety during even numbered years. To add, change or delete a inst./choreo. info please use the form below. To obtain a copy of the 1998 Directory of C/W Dance Instructors & Choreographers, send \$5.00US to *CDL* Drawer 139, Woodacre CA 94973. Note: NTA members are highlighted only in the annual directory.

ADDITIONS

| | | | |
|----|-------------------|-------------------|--------------|
| AZ | Cox, Ginny | Chino Valley | 520 636-0568 |
| FL | Baker, Pauls | Panama City Beach | 850 230-2579 |
| MO | Hedges, Karen | Lee's Summit | 816 536-3000 |
| OR | Wilson, Patricia | Roseberg | 541 444-1445 |
| TX | Primeaux, Renella | Pt. Neches | 409 772-2926 |
| VA | Michadick, Chuck | Fredericksburg | 540 785-9083 |
| WV | Shields, Debbie | Parkersburg | 304 422-1771 |

REVISION

| | | | |
|----|--------------------------|--------------|--------------|
| Ks | Smith, Gordon/Bev | Wichita | 316 681-0911 |
| | (Moved from Winfield KS) | | |
| PA | Andrews, Carol | Williamsport | 570 326-5902 |
| WA | Klindt, John | Woodland | 360 225-7905 |
| | (Moved from Vancouver) | | |
| TX | Harking, Larry | Killeen | 254 200-2577 |
| | (Moved from Korea) | | |

DELETIONS

| | |
|-----|---|
| PA | Hawkins, Shirley |
| | (Retired from teaching) |
| FL | Harpold, Chuck |
| | (Moved from VA, no new phone yet) |
| NV | Brown, Steve/Birdi |
| | (Moved-no forwarding address) |
| OR | Rakfeldt, Debbie |
| | (Requested removal from list) |
| TX | Wessel, Donald |
| | (Requested removal from list) |
| SCA | Griffin, Pattie |
| | (Moved from Imperial Bch, no new phone yet) |

NOTE: No International Additions, Revisions or Deletions this time

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

Name
(Last _____ (First) _____)

Address _____ Apt _____

City _____ St _____ Zip _____

Phone (____) _____

Name & State of Previous listing

26 May/June 2000 *Country Dance Lines*

ATTENTION INSTRUCTORS & CHOREOGRAPHERS *Country Dance Lines* 2000 International Directory Of Instructors & Choreographers.

Country Dance Lines Magazine is now finalizing the 2000 International Instructor/Choreographer Directory slated for publication in the September issue of *CDL*. To be included in the Directory please notify us before Aug 15, 2000.

The U. S. portion of the Directory is organized firstly alphabetically by State, then alphabetically by the last name of the Inst./Choreo. and includes an individual's name, town and phone number.

The Int'l portion of the Directory is organized firstly alphabetically by country (with country phone code), then alphabetically (by province for Canada), then last name of inst./choreo., then town and then phone number.

In either case, street or postal addresses are not included in the Directory, although we need to have that information in order to be sure we have the right Jim Jones in New York.

Who Qualifies? As we have no *CDL* Inst./Choreo. Police Department, everyone who claims to be an Instructor or Choreographer qualifies to be included in the Directory simply sending us the appropriate information.

If you marked the instructor box and included a phone number on your subscription or renewal form, it's likely we have already included you in the 2000 Directory, but it won't hurt to double check to be sure that you're there. If you've moved, or there is a change in your phone number (new area code?), please be sure we have the correct information.

Who doesn't Qualify? We do not include business, studio, or club names in the Directory. Only names of individuals. If we haven't heard from an instructor in the past two years, that entry will be deleted from the Directory as we have no way of knowing if the information is still accurate. Also, we do not assume that from other correspondence that may identify you as an Inst./Choreo. that you want to be included in the Directory. You are only included if you ask to be. There is no charge for the listing and you are not required to be a subscriber to be included.

NTA Instructors. *CDL* identifies NTA member instructors in the Directory by printing their names in **bold type**. However, it is not necessary for you to identify yourself as an NTA member as this highlighting is done exclusively from a membership list sent to us by the NTA. Also, we do not add names to the Directory from the NTA list. You must first request that your information be included in the *CDL* Directory, then, if your information is in the NTA list, we'll highlight your name in the *CDL* Directory.

Please use the form at the end of this month's Instructor Update to submit the information for this next Directory. Thank you for your support of *CDL* and C/W Dancing.



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CDL's "ROOM FOR EVERYONE" POSTER

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- Courtesy On The Dance Floor**
- 1 All dance floors have room for everyone. Few floors have room for everyone at once. Share the floor with other dancers. On small floors try alternating types of dancing song by song.
 - 2 Progressive dances always progress counterclockwise around the dance floor.
 - 3 On larger floors, the first 3 to 4 feet around the edge is the "fast lane". It is for the Two-step, Polka, Triple Step and other fast progressive dances. The next 3 to 4 feet around the floor is the "slow lane". It is for slower progressive and stop & go dances such as the Schottische, Shuffle, and Fixed Pattern. Partner Dances, Half and Half, and other dances that require a lot of space are not for the "fast lane".
 - 4 The corners are where fast dancers pass each other or pause for non-progressive turns. They are not for swing dancing.
 - 5 Move into the center area and out of the slow lane to execute standing step patterns.
 - 6 Avoid collisions. Keep a look-out for the dancers ahead of you to stop unexpectedly. If a collision occurs, apologize. Give the other guy the benefit of a doubt. "twax".
 - 7 Never carry a cigarette or other lighted object onto the dance floor.
 - 8 Never carry a drink onto the dance floor.
 - 9 Ask anyone to dance - but graciously take "no" for an answer.
 - 10 The uniqueness of CDL Dance is that often one song is perfect for line, swing, fast & slow dances to be done all at once. Courtesy on the dance floor allows that to happen smoothly. So remember only you can prove that on your dance floor there is ROOM FOR EVERYONE!

Country Dance Lines, Drawer 139, Woodacre CA 94973-0139
 Phone 415 488-0154 - email: cdl4c wdanc@aol.com - Fax 415 488-4671



CDL
May/June 2000
Dance Step
Descriptions



HOT PINK!

Choreographed by MICHAEL SEURER

I gratefully dedicate this dance to all my lady dancers. This dance is for you.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate/Advanced

MUSIC: "Watch Me" by Lorrie Morgan (slow); "The Losing Side Of Me" by The Mavericks (fast)

BEAT/STEP DESCRIPTION

Vine Right, Touch, Vine Left, Turn, Hitch

- 1 Step to the right on Right foot
- 2 Cross Left foot behind 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 Cross Right foot behind Left and step
- 7 Step to the left on Left foot making a 1/4 turn CCW with the step
- 8 Hitch Right knee

Back Steps, Hitch, Step-Slide Forward, Stomp

- 9 Walk back on Right foot
- 10 Walk back on Left foot
- 11 Walk back on Right foot
- 12 Hitch Left knee
- 13 Step forward on Left foot
- 14 Slide Right foot up next to Left and step
- 15 Step forward on Left foot
- 16 Stomp Right foot next to Left

Right Toe Fans, Right Heel Hook

- 17 Fan Right toe to the right
- 18 Bring Right toe back to center
- 19, 20 Repeat beats 17 and 18
- 21 Tap Right heel forward
- 22 Cross Right foot in front of Left shin
- 23 Tap Right heel forward
- 24 Step Right foot next to Left

Left Toe Fans, Left Heel Hook

- 25 Fan Left toe to the left
- 26 Bring Left toe back to center
- 27, 28 Repeat beats 25 and 26
- 29 Tap Left heel forward
- 30 Cross Left foot in front of Right shin
- 31 Tap Left heel forward
- 32 Step Left foot next to Right

Right Heel & Toe Taps

- 33, 34 Tap Right heel forward twice
- 35, 36 Tap Right toe back twice
- 37 Tap Right heel forward
- 38 Tap Right toe back
- 39, 40 Repeat beats 37 and 38

Lock Steps Forward, Brushes

- 41 Step forward on Right foot
- 42 Slide Left foot up and to other side of Right heel
- 43 Step forward on Right foot
- 44 Brush Left foot forward
- 45 Step forward on Left foot
- 46 Slide Right foot up and to other side of Left heel
- 47 Step forward on Left foot
- 48 Brush Right foot forward
- 49 - 56 Repeat beats 41 through 48

Back Steps, Hitch, Back Steps, Stomp

- 57 Walk back on Right foot
- 58 Walk back on Left foot
- 59 Walk back on Right foot
- 60 Hitch Left knee and clap hands
- 61 Walk back on Left foot
- 62 Walk back on Right foot
- 63 Walk back on Left foot
- 64 Stomp Right foot next to Left (stomp up)

BEGIN AGAIN

Inquiries: Michael Seurer, (505) 622-5363

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

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

Dances can be submitted to *CDL* via mail to Drawer 139, Woodacre CA 94973, Fax: 415 488-4671 or e-mail to 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.

DYNAMIC SLOW DANCE

By JERRY COPE

WHAT'S THIS? A SLOW DANCE?

Well, here we are at our class reunion, or a local dance, or a senior dance, a wedding, a club? The DeeJay or local band begins to play "Angels Among Us", "He Stopped Loving Her Today" (*at a wedding? Ed.*), "In This Life", "Look At Us", or a myriad of even slower songs from the hundreds available; at 55 to 75BPM (Beats Per Minute).

I don't know how it is in Los Angeles, St. Louis or Vancouver, but in Piedmont NC good "Dance" bands and music are hard to come by. Most bands around here will take a song that was recorded at 92BPM and play it at 66BPM. At most of the very few places we have to dance in our area, slower songs are played at 45 to 70BPM and *everything* else is over 130BPM. What happened to 70 to 130BPM? That's the tempo for most of the music that Country Western (C/W) Dancers like to use. Even a Two Step at 75 to 90BPM seldom has that edge/click to it that makes you really want to Two Step.

And don't *dare* to ask for a Waltz. The poor band member goes into a blank stare, pupils dilate as to expose their detached retina, and they say something like, "Well, we used to do "Tennessee Waltz", but I've forgot it now!" Or, maybe they start a song at 115BPM and you begin a comfortable Cha Cha and 60 seconds later it's up to 145BPM and climbing. You've switched to Swing and are still about to triple step yourself to death to keep up!

Okay... Enough of this complaining. Now, y'all band people, don't get real mad at me for razzing you a little bit. I used to be an entertainer myself, back in the dark ages around 1960s, and I know how difficult it is to please every dancer and every employer you work for. Some of the best sounding bands that we know are difficult to dance to because the club owner insists that they play their songs at the aforementioned speed extremes.

So what do we do now?

Iva and I fancy ourselves to be really good (well, at least "fair") dancers on music from 75 to 180BPM. Most local dancers have some background, with us, in Western Dance, Swing/Shag, Line Dance and even a little Social Ballroom stuff.

How are Applejack, Tush Push, Two Step or Foxtrot, Cha Cha, Swing, The Shadow, The Sway, even the Rumba or Bolero - all the hundreds(?) of dances, that we've learned so well, going to help us at these slow tempos? Are they going to work at 65BPM? I don't think so!

At these slow tempos, what do we do to look and feel like the accomplished dancers, that we may well be? A few good dancers may find a professional looking dance for this speed of music, but most cannot... especially when about 35% of the music is being played at this speed.

SOME OPTIONS:

1. **Some Pattern Dances** can be done at a slow speed; see "Iva's 'Slow' Dance" by IVA MOSKO and myself (*CDL* Vol. 25 No. 1/2, Jan./Feb. 1997), and "True Blue" by JO & RITA THOMPSON (*CDL* Vol. 22 No. 4, Oct. 1995). You may know of other Pattern Dances choreographed for slower songs. We feel that most Sways and Strolls become "draggy" at 75-80BPM and below. Also, you may not have room to circle around the dance floor.

2. **Night Club Two-Step:** We thank BUDDY SCHWIMMER for this dance (He actually began to create it when he was 15 years old... I couldn't walk straight when I was 15), but we only teach it to experienced dancers, as we believe the step is too difficult for beginning dancers to apply patterns to it.

It's roughly similar to a double-time Bolero, except the couple open and close, within the closed position, during the basic step, as opposed to both moving in the same direction, as most dances do. The dance is brilliant, and we love it for romantic ballads. It's beautiful when you learn it!

We use it often, but the nature of the step is awkward for some folks who are dancing for the first time.

3. **"Dynamic" Slow Dance:** Developed by IVA MOSKO and myself 1998-2000. For us, this is the "Po' Boy" answer for a beginner's dance for sloooowww music (50-85BPM).

THE SEARCH

Slow Dance is a dance that is often done in multitude of ways, but is virtually never taught (at least not in our area) in any form. Neither Western nor Ballroom emphasize it despite the plethora of songs available. Why? It's not a money maker, some say. I don't know. Perhaps the simple step is an all too easy way to learn secret figures and amalgamations designed for more complex Ballroom or Western Dance step patterns.

I have seen only 3 or 4 decent videotapes or books on the subject. We could not fully identify with any of them, although we were able to get some ideas from them. Mostly ideas about methods we didn't want to use.

Since we so badly needed and wanted an "articulate" Slow Dance, but were unable to locate a ready-to-use-method, we decided that it was time to develop our own method - one that we liked, while recoiling at the idea that it made us seem like such picky, fussy folks. Oh well!

We began looking for the best and most versatile Prom(?) step to use; not the 'flopped over' romantic, or even 'erotic'. We began noticing other dancers at different places (clubs, reunions, general dances, senior dances, etc.) to see what kinds of steps the best dancers were doing.

How do you slow dance? Do you even know? We didn't! We first analyzed (in 1998) what kind of feeble method of stepping we did at times like this. The slow dance step we were using wasn't really that bad; we had just never given much thought to it, or how to expand or improve it. Do you know what? Most of the other folks, who really looked smooth on the dance floor, were using essentially the same type step that we were --A "Rocking Chair" (more on this later).

THE DANCE

Although we perform and teach almost all Western and many Ballroom and Swing type dances, this dance has become a favorite, if not 'the' favorite dance that we do. It is beautiful and romantic, but simple. It requires neither prior experience, speed, great concentration, or stamina. This is the method that works for us; to teach and to learn (for our own dance use).

It is simple, consistent, sensible and allows for maximum progression through a great variety of patterns and figures. We're approaching 100 figures to perform with the step pattern and we've only just begun.

We claim no discovery, no invention, no exclusive rights (as if it would do any good, anyway). We have created only the synthesis of a workable system that organizes everyday steps and patterns into a logical, attractive answer to slow dance music. We merely offer this method and it's principles (not rules). Make your own rules if you must.

Later, you can create your own patterns and amalgamations. Just so they work for you. The Basic Step alone makes a very good dance, even without extra patterns and figures. Many of you may already have and use a system similar to (or better than) this one. If so, fine. This article is intended for those who do not yet have a system, or aren't sure.

We offer a place to begin.

The Basic Step

Some teachers use a step/tap basic: Step Left, tap Right beside, Step Right, tap Left beside... in 4 beats, as the legendary Sway is usually done. We rejected the step/tap because it does not work

very well at speeds below 70BPM. We felt that a weight change was needed on each beat with music below 80BPM. Thus beats 1-4 would be Step Left, Step Right, Step Left, Step Right... with a lateral sway. The lady's steps would be opposite. I will describe in detail to follow.

The couple will be in a comfortable Closed position.
Side to Side Basic: Man's steps (Lady will be opposite) Note: 2 repetitions!

1. Step left on Left foot and sway hips to the left, while turning shoulders slightly to the right.
2. Shift weight to Right foot and sway hips to the right, while turning shoulders slightly to the left.
3. Step down on Left foot and sway hips to the left, while turning shoulders slightly to the right.
4. Shift weight to Right foot and sway hips to the right, while turning shoulders slightly to the left.

BUT WAIT! We said "Rocking Chair. This side/side basic is good to start with and will work. It is often needed for Spot Turns and during the execution and completion of some of the other figures and patterns that follow, as it allows the weight change per beat to go on uninterrupted when rocking movements are restricted by space limitations.

As an ongoing dancing-in-place basic, however, it is rather uninteresting and is not as conducive to leading into figures as is the Rocking Chair step.

Rocking Chair Basic: Man's steps (Lady will be opposite) Note: 2 repetitions)

1. Step slightly forward on Left foot and sway hips to the left, while turning shoulders slightly to the right.
2. Replace weight to Right foot, in place and sway hips to the right, while turning shoulders slightly to the left.
3. Step slightly back on Left foot and sway hips to the left, while turning shoulders slightly to the right
4. Replace weight to Right foot, in place and sway hips to the right, while turning shoulders slightly to the left.

Try to maintain the hip/shoulder motion as much as possible when using either variation.

We try to think of both of these as 4 beat step patterns (Side/side is only two beats), because steps and figures with a beat total that is divisible by 4 or 8 help to preserve dancing (and thinking) in phrase to the music being used.

Either step can rotate (We suggest rotating clockwise. CW works best with the figures we use). Rotation is achieved by taking a longer (forward for man) step on step 1, and by/or by stepping back slightly on step #2 (forward for lady). Maximum rotation is about 360° in 16 beats (1/4 turn CW in each pattern of 4 steps).

Review and Pre-view of Important Points

1. Listen for the Downbeat, often when, or close to when, the lyric begins. Dance to the rhythm, not to the melody or lyric.
2. This is just a start. Improvise. You could do a thousand variations on what we describe.
3. Use good walking posture. Don't bounce! Maintain styling!
4. Maintain a good frame with your partner to sustain an ideal distance, and in order to lead and follow effectively.
5. If the man positions himself about 6 inches to the left of the lady, collision will be less likely.
6. Don't look down. Spot with the eyes during turns.
7. Begin dance with man's Left foot free, and lady's Right foot free. Open side, see below.
8. The Open Side is to man's left, most patterns will be executed toward this direction.
9. Main positions are: Closed. Open. Promenade. Dance can be Spot (in place) or progressive (moving counterclockwise around the floor).

Couple dance patterns are very difficult to articulate onto paper, otherwise, Rumba, Swing, Two Step, even Ballet, could be learned from a book, and studios and videos would be unnecessary. Free form couple dance moves and figures can seldom be described in print. However, since Dynamic Slow Dance is a simpler step, I'll give it my best shot.

Other Figures (Patterns)

Now, I don't want to write, and you don't want to read 15 or 20 pages of descriptions. I will provide enough information about: leading into – completing – and closing out, several of the patterns that we use, in a way that a dancer or teacher with, at least, some experience can probably figure it out. Most of the pattern are done within 4, 8 or 12 beats. The man and lady are on opposite footwork and there is one weight change or step to each beat. There are no holds, no two-beat steps or 'slows', no triple steps (with an 'and' count) used in our beginner or early intermediate patterns. Likewise, we don't deviate into Cha Cha, Night Club Two Step (NC2), Swing, Rumba or any other dance steps at this stage. It's all 1, 2, 3, 4. Quick steps; a rocking 'march'. Let us begin.

1. Basic Step (Rocking Chair or Side to Side)

This has already been covered above. The couple will probably want to rotate clockwise with either variation of the step if no other patterns are being performed.

2. Traveling Step

1 Both open to Promenade and step to man's left. (Man steps with Left, lady with Right.)

2 Man steps to Promenade with Right foot. (Lady with Left foot.)

3 Man steps Left foot CW in front of lady to cut off the promenade and resume closed position.

4 Man steps onto Right foot in place, or slightly back.

Both can continue to Spot Turn (Rapidly rotate in place) for 4 more beats, if they wish, (This would be a 1/2 turn, or a full turn is possible) before resuming Rocking Chair.

3. Lady's Short Clockwise Turn (4 beats)

Lady's Right arm is lifted, just prior to step #1, and she turns 1 full CW turn on 1, 2. Rocking Steps 3, 4 are completed as usual. CW rotation can be maintained by the couple during these moves.

4. Long Traveling Step (6 to 8 beats)

Same as 2 (above) except 4 steps are taken in Promenade. The man cuts it off on 5, or couple could turn 180° and walk to original position. Dozens of variations are possible. You can write your own pattern!

5. Arch Turn to Spot Turn (16 beats – can vary)

Man lifts lady's Right hand toward his Left/front on step 3 of the Rocking Chair Basic (as she steps forward). She will make a wide 360° circle under the man's Left arm on steps 3, 4, 5, 6, 7, 8, to close with him on 8. He remains facing forward and Rock Steps in place, in a way to best accommodate her execution of the Arch Turn. If she gets around too fast, he can "Teasingly" step back on 7, 8 (or on 9, 10, etc., for that matter) and let her walk (Chase) to him. As they close, they can begin a full, Spot Turn, which is merely a 6-8 beat CW couple turn (Pinwheel?) in place, using the Side/Side Basic. Extending the Open Side arms on this can be stylish.

A neat pattern, used in many dances. Note: This is a one hand (Man's Left/Lady's Right) pattern.

6. Corté (Dip) (1 Beat)

A quick but important step that will require some explanation. This is actually just a long step, with a slight CCW (counterclockwise) turn, used on step 3 of the basic. The man turns slightly CCW, striding his Left foot behind his Right foot and bending his Left knee. The lady turns slightly CCW, striding her Right foot forward and bending her Right knee. They will then be parallel to each other, each facing almost 1/4 to the left of their starting point (at step 1). Open side arms are fully extended.

No one is wrapped around each other or holding the other up. Both are stable and well-balanced. ALL of this happens in 1 beat (beat #3). On beat #4 weight is replaced to the 'other' foot as if nothing happened.

This is a neat, quick move that offers a variation from the CW motion that is predominant in Dynamic Slow Dance. It can be used at the discretion of the dancers, as often as they wish. But, don't step so long that you can't get back onto the 'other' foot on step 4. A good place to try it is after the Arch Turn/Spot Turn

used to neutralize or stop the CW motion.

Corté (Dip) (3 Beat)

This dip can be held for 3 (or more) beats, if needed. The 1 beat Corté may be difficult to complete when the music is 85BPM+. Our 'rule of thumb' would be to come up from the step on an even beat number. Down on 3, up on 6 or 8. This will enable you to maintain your step pattern to the Downbeat and pattern of the music. Note: The Corté can also be the final move at the end of the song and held as long as you wish. It can be very effective, if it begins and ends appropriately.

O.K.! Now, let's get another matter settled before we proceed. You Lovebirds may want to spend some really close quality time on Slow Dance; Both hands to waists, tushes, or who knows where? Fine with me! Try to stay out of jail. But, doin' fancy patterns and stuff can really be a challenge when you're all wound up like that. The following move can give you some slack from either bound-up or closed positions.

7. Slide Away (Usually 4 beats - some prefer 6 or 8)

It is sometimes preferable for a couple to be at arms length prior to initiating a certain pattern. This can be accomplished by the man taking a longer than usual step back on #3, then stepping back (instead of 'in place') on step #4. His Right hand (maybe Left, too) will leave her waist on step 3 and slide over her elbow, continuing to slide down her arm to her wrist, to a double-hand grip, as they sway from side to side on these steps.

8. Lady's CCW Turn (8 beats)

Easily done after the Slide Away. Beat #5 would be to lift the lady's Right arm as a lead. Man would then walk past her Right side (to exchange sides and turn CW to face her) as she turns CCW under his Left arm, to face him on step #6. They re-close on steps 7 and 8, having exchanged facing directions. (Very similar to the lady's Left Turn in East Coast Swing-ECS).

9. Alternating CCW Turns (8 beats)

Same as previous turn except that; After lady does her Underarm CCW turn on steps 5, 6, man turns CCW (under his Left arm) on 7, 8. Also similar to ECS or Shag.

10. Wrap (Cuddle) and Out (8 Beats)

I won't describe what a Wrap is. Surely, most of y'all know anyway. Wrap IN as follows: Pick up lady's Right hand to lead on step 2 of rocking basic. Lady wraps in to man's Right side on steps 3, 4. Man will take two short steps back as lady steps CCW into wrap on 3, 4.

OUT - Step 5, 6. Both step back on outside foot and rock forward onto inside foot in place. Man lifts her Right hand prior to step 7. On 7, 8 the lady unwraps CW by taking two steps right and left forward to face him, as the man Marks Time left and right. The Rocking Basic can be resumed at this point, or the Wrap can be repeated.

11. Wrap - Side to Side (16 beats)

#1 - #6 is the same as previous pattern (Right Wrap).

7, 8 Man lifts arms, lowering them after lady steps across to his left side (Left Wrap)

9, 10 Both step back on inside foot and rock forward onto outside foot, in place

11, 12 Same as 7, 8 except lady steps across to man's Right side. (Right Wrap)

13, 14 Repeat 5, 6.

15, 16 Lady unwraps to face man as in 7, 8 of previous Wrap.

12. & 13. Shadow Wrap Variations (In Side to Side Stance)

Both of the previous wrap variations can be done in Side to Side (rather than Wrap) stances; simply with the man pulling the lady in to right side/side, on step 3, 4 from a handshake hold. If you're hangin' with me this far, then I presume you know what I mean by this.

Note: A triple step could be used for the wraps in 10 - 13, as well as in crossovers, parallels, etc., to follow. We could switch momentarily to Cha Cha, NC2, Rumba, etc., and many of these patterns would actually be easier to execute. We have elected to maintain a consistent one step per beat on these patterns for beginners and for most intermediate patterns in order to preserve the integrity and individuality of the Slow Dance step. By adding Swiv-

els, Rock Steps or ??, we are usually able to maintain the 4 step pattern throughout the amalgamations.

We do mix other dance step patterns into more advanced patterns. Example: We do a "Turkish Towel" in which Iva Cha Chas behind me, side to side, as I do a Rumba (or NC2) quick, quick, slow, in place.

14. 15. & 16. Crossover Breaks, 5th Position (Open) Breaks, Parallel Breaks (4 Beats each)

Some of you are familiar with these. If not, skip to 17. We use these breaks by alternating one after the other with a two beat weight change (Rock Step, Mark Time), or two Swivels between them.

Each could be easily done, from one side to the other. with a triple step, but rather than change our step, we alternate the patterns (in any order) to either side. This enables us to avoid having to repeat just one to the same side over and over. Try it. You'll get my drift.

17. Around the World (The Lady Walks CW Around the Man)

Man lifts lady's Right hand on step 1, leading her to turn CW to the right. His Right hand is simultaneously removed from the Left side of her back, to her Right waist to assist in leading her in a 6 to 8 step 360 walk around him, eventually returning to facing & closed. They are in a distant (?) one hand hold, through most of this.

There are many possible subtleties here. He can walk teasingly back on 6, 7, 8, ? as she continues toward (chases) him. He can turn her CCW, exchanging sides, prior to closing with her.

A Bolero type of Closed Rock is very neat. Toward the end (hands find each other's waist as they approach) they rock back, forward, back, forward (man's directions), while spaced about 12" apart. They then close and resume Rocking Basic.

18. Underarm Turn & Vine (8 beats)

1, 2 is the basic Rock Step. Man releases his Right hand from lady's waist and turns 1/4 CW on 2, as he begins lifting her Right arm. On 3, 4, both exchange sides, as she turns CCW under his Left arm. On 5, 6, 7, 8, they maintain this one hand hold as they complete a facing vine to his right (her left) - Cross in front, step to side, cross behind, step to side. Then resume closed position. Similar to the NC2 Underarm Turn with Side Cross Basic.

One more. Then they are getting too difficult to describe easily.

19. Coffee Grinder

In closed position; Swivel (or sway) knees left/ right/ left/ right (lady opposite) on 1, 2, 3, 4. The couple lowers their bodies on 1, 2, and raise their bodies on 3, 4. Can use stylish upper body sways with this as well. Sexy move, but don't do it with bad knees.

AN AFTERWORD

Iva and I hope this philosophy of 'taking Slow Dance seriously', will be of interest to some of the *Country Dance Lines* readers. We have seldom indulged in dance activities in locations far from North and South Carolina, but Michael Hunt and CDL have been true friends to us as struggling Piedmont NC teachers.

Through *Country Dance Lines* and the National C/W Dance Teachers Association (NTA) we have been able to know and learn the status of dancing throughout the USA and how to best respond to it in our area.

Please continue to support Western (and ALL forms of) Dancing. Subscribe (and encourage your students to subscribe) to CDL! It's the best there is. The best music/dance articles we've ever seen have been in this magazine. In it, we have learned how to help ourselves and, in turn, how to help others.

What more could we hope for? Thank you, fellow dancers. Please be in touch.

Jerry Cope and Iva Mosko are instructors and choreographers from North Carolina and have contributed many Line and Fixed Pattern Partner Dances over the years. Comments on this article may be directed to CDL. However, please direct any questions about the dance and the moves to Jerry and Iva at Phone 336-284-4322, Fax 336 284-2805 or email: JLCope98@yahoo.com. Thanks to Jerry & Iva for the good words above.-Michael.

GO WITH THE FLOW

Choreographed by DEBORAH BATES

DESCRIPTION: One-Wall Line Dance
MUSIC: "Black Is Black" by Hansel Martinez; "Ghost Riders" by Australia's Tornado; "That's My Story" by Collin Raye

BEAT/STEP DESCRIPTION

Heel & Toe Taps With Fist Taps

- 1, 2 Tap Right heel forward twice while extending arms forward and tapping fists together twice
- 3, 4 Tap Right toe back twice while extending arms behind and tapping fists together twice
- 5 Tap Right heel forward while extending arms forward and tapping fists together
- 6 Tap Right toe back while extending arms behind and tapping fists together
- 7, 8 Repeat beats 5 and 6

CCW Military Pivots, Lunges

- 9 Step forward on Right foot
- 10 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 11, 12 Repeat beats 9 and 10
- 13 Lunge forward and diagonally to the right on Right foot
- 14 Slide Left foot up next to Right and touch
- 15 Lunge forward and diagonally to the left on Left foot
- 16 Slide Right foot up next to Left and touch

Side Step Right, Turn, Pelvis Thrusts, Hip Rolls, Step Back, Pivot

- 17 Step to the right on Right foot
- 18 While swiveling feet slightly CCW, turn body and head to the left while looking to the left
- 19, 20 Thrust hips forward twice
- 21, 22 Roll hips CCW from Right to Left while sliding Right foot over next to Left and turning body back to starting wall

- 23 Step back on Right foot
- 24 With feet in place, pivot 1/2 turn CW on balls of both feet

Diagonal Shuffles

Note: The shuffles in this section are done almost in place:

- 25&26 Shuffle slightly forward and diagonally to the left (LRL) while rolling arms outward in a circular motion
- 27&28 Shuffle slightly forward and diagonally to the right (RLR) while rolling arms outward in a circular motion
- 29&30 Shuffle slightly forward and diagonally to the left (LRL) while rolling arms outward in a circular motion

Shuffles Forward, CCW Military Pivot, Sways

- 31&32 Shuffle forward (RLR)
- 33&34 Shuffle forward (LRL)
- 35 Step forward on Right foot
- 36 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 37 Step slightly to the right on Right foot with knees slightly bent and sway hips to the right
- 38 Shift weight to Left foot and sway hips to the left
- 39 Shift weight to Right foot and sway hips to the right
- 40 Shift weight to Left foot and sway hips to the left

Shuffle Forward, Sways, Shuffle Forward

- 41&42 Shuffle forward (RLR)
- 43 Step slightly to the left on Left foot with knees slightly bent and sway hips to the left
- 44 Shift weight to Right foot and sway hips to the right
- 45 Shift weight to Left foot and sway hips to the left
- 46 Shift weight to Right foot and sway hips to the right
- 47&48 Shuffle forward (LRL)

BEGIN AGAIN

Inquiries: Deborah Bates, (219) 365-8319

GROOVY MOVES

Choreographed by KAY ROMERO

DESCRIPTION: Four-Wall Line Dance
MUSIC: "Don't Get Around Much Anymore" By Shelby Lynn (116 BPM); "Amarillo" by BR5-49 (teach - 102 BPM); "T-Bone Shuffle" by Boz Scaggs (140 BPM); "Blue Boy" by John Fogerty (120 BPM)

BEAT/STEP DESCRIPTION

Toe Touches, Shuffles Forward

- 1 Touch Right toe forward
- 2 Slide Right toe on floor to the right
- 3&4 Shuffle forward (RLR)
- 5 Touch Left toe forward
- 6 Slide Left toe on floor to the left
- 7&8 Shuffle forward (LRL)

Kick, Step Back, Touch, Step Forward, Kick, Step Back, Turn, Cross Step

- 9 Kick Right foot forward
- 10 Step back on Right foot
- 11 Touch Right toe back
- 12 Step forward on Left foot
- 13 Kick Right foot forward
- 14 Step back on Right foot
- 15 Step to the left on Left foot making a 1/4 turn CCW with the step
- 16 Cross Right foot in front of Left and step

Side Shuffle Left, Cross Step, Step Back With Turn, Coaster, Side Shuffle Left

- 17&18 Shuffle sideways to the left (LRL)

- 19 Cross Right foot over Left and step
- 20 Step back on Left foot making a 1/4 turn CW with the step
- 21 Step back on Right foot
- 2& Step Left foot next to Right
- 22 Step forward on Right foot
- 23&24 Shuffle sideways to the left (LRL)

Rock Steps, Side Shuffle Right, Rock Steps, Toe Touch, Cross Step

- 25 Step back on Right foot
- 26 Rock forward onto Left foot
- 27&28 Shuffle sideways to the right (RLR)
- 29 Step back on Left foot
- 30 Rock forward onto Right foot
- 31 Touch Left toe to the left
- 32 Cross Left foot in front of Right and step

Touches, Cross Steps, Modified Monterey Turn

- 33 Touch Right toe to the right
- 34 Cross Right foot in front Left and step forward
- 35 Touch Left toe to the left
- 36 Cross Left foot in front of Right and step forward
- 37 Touch Right toe to the right
- 3& Pivot 1/2 turn CW on ball of Left foot
- 38 Step Right foot next to Left
- 39 Touch Left toe to the left
- 40 Touch Left toe back

(Continued on next page)

MALICE!!!

Choreographed by STEPHEN SUNTER

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "No News" by Lonestar (116 BPM); "Baby I'm Burning" by Dolly Parton (134 BPM)

BEAT/STEP DESCRIPTION

Step Forward, Pivot, Step Back, Pivot, Right Kick-Ball

Changes Traveling Back

- 1 Step forward on Right foot
- 2 Pivot 1/2 turn CCW on ball of Right foot
- 3 Step back on Left foot
- 4 Pivot 1/2 turn CCW on ball of Left foot
- 5 Kick Right foot forward
- & Step back on ball of Right foot
- 6 Step Left foot next to Right
- 7&8 Repeat beats 5&6

Monterey Turns

- 9 Touch Right toe to the right
- 10 Pivot 3/4 turn CW on ball of Left foot and step Right foot next to left
- 11 Touch Left toe to the left
- 12 Step Left foot next to Right
- 13 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 Touch Left toe to the left
- 16 Step Left foot next to Right

Side Step, Syncopated Cross Steps

- 17 Step to the right on Right foot
- & Step Left foot next to Right
- 18 Cross Right foot in front of Left and step
- 19 Step to the left on Left foot
- & Step Right foot next to Left
- 20 Cross Left foot in front of Right and step
- 21 - 24 Repeat beats 17 through 20

Side Step Right, Together, Side Shuffle Right, Kicks, Syncopated Side Steps

- 25 Step to the right on Right foot
- 26 Step Left foot next to Right
- 27&28 Shuffle sideways to the right (RLR)
- 29, 30 Kick Left foot forward and diagonally to the right twice across Right leg
- & Step to the left on Left foot
- 31 Touch Right toe next to Left foot
- & Step to the right on Right foot
- 32 Touch Left toe next to Right foot

Side Step Left, Together, Side Shuffle Left, Kicks, Syncopated Side Steps

- 33 Step to the left on Left foot
- 34 Step Right foot next to Left
- 35&36 Shuffle sideways to the left (LRL)
- 37, 38 Kick Right foot forward and diagonally to the left twice across Left leg
- & Step to the right on Right foot
- 39 Touch Left toe next to Right foot
- & Step to the left on Left foot
- 40 Touch Right toe next to Left foot

Rock Steps, Syncopated Rolling Turns

- 41 Step forward on Right foot
- 42 Rock back onto Left foot
- 43 Step on Right foot and begin a full CW turn in place
- & Step on Left foot and continue full CW turn
- 44 Step on Right foot and complete full CW turn
- 45 Step forward on Left foot
- 46 Rock back onto Right foot
- 47 Step on Left foot and begin a full CCW turn in place
- & Step on Right foot and continue full CCW turn
- 48 Step on Left foot and complete full CCW turn

Note: The syncopated full turns on beats 43&44 and 47&48 can be substituted with triples in place (43&44, RLR; 47&48, LRL)

BEGIN AGAIN

Inquiries: Stephen Sunter, 01 441 282 601902 (England)

GROOVY MOVES (Continued from previous page)

Shuffle Forward, Kick, Pivot, Walk Back, Syncopated Cross Steps

- 41&42 Shuffle forward (LRL)
- 43 Step forward on Right foot
- 44 Kick Left foot forward
- & Pivot 1/2 turn CW on ball of Right foot while kicking Right foot back
- 45 Walk back on Left foot
- 46 Walk back on Right foot
- 47 Walk back on Left foot
- & Step back on Right foot
- 48 Cross Left foot over Right and step

3/4 Step-Turn, Shuffle Forward, Rock Steps, Coaster

- 49 Step back on Right foot and begin a 3/4 CCW turn
- 50 Step on Left foot and complete 3/4 CCW turn
- 51&52 Shuffle forward (RLR)
- 53 Step forward on Left foot
- 54 Rock back onto Right foot
- 55 Step back on Left foot
- & Step Right foot next to Left
- 56 Step forward on Left foot

Walk Forward, Coaster, Walk Back, Coaster

- 57 Walk forward on Right foot
- 58 Walk forward on Left foot
- 59 Step forward on Right foot
- & Step Left foot next to Right
- 60 Step back on Right foot
- 61 Walk back on Left foot
- 62 Walk back on Right foot
- 63 Step back on Left foot
- & Step Right foot next to Left
- 64 Step forward on Left foot

Ball-Pushes, Heel-Downs

- 65 Step forward slightly onto ball of Right foot as if pushing ball of foot into the floor
- 66 Step Right heel down onto floor in place
- 67 Step forward slightly onto ball of Left foot as if pushing ball of foot into the floor
- 68 Step Left heel down onto floor in place
- 69 - 72 Repeat beats 65 through 68

BEGIN AGAIN

Inquiries: Kay Romero, (909) 788-9613

FANNY FLASH

Choreographed by ALVA COATS

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Rock Bottom" by Wynonna (teach); "Super Love" by Exile; "Roadrunner" by Microwave Dave & The Nukes

BEAT/STEP DESCRIPTION

Knee Pops, Right Knee Roll, Fanny Roll, Hips Bumps With Finger Snaps

- 1 Pop Right knee inward across Left thigh
- 2 Straighten Right knee and pop Left knee inward across Right thigh
- 3, 4 Straighten Left knee and roll Right knee in a CW circular motion to the right and back home
- 5, 6 Roll fanny CCW while transferring weight from Left foot to Right foot
- 7 Bump hips to the left while snapping fingers
- 8 Bump hips to the right while snapping fingers

Gallops

- 9 Cross Right foot over Left and step
- & With feet crossed, slide Left foot to the left and step
- 10 With feet remaining crossed, step to the left on Right foot
- 11&12 Repeat beats 9&10
- 13 Cross Left foot over Right and step
- & With feet crossed, slide Right foot to the right and step
- 14 With feet remaining crossed, step to the right on Left foot
- 15&16 Repeat beats 13&14

Sideways Shuffles With Turn, Toe Touch, Cross, Unwind, Clap

- 17&18 Shuffle sideways to the right (RLR)
- & Pivot 1/2 turn CW on ball of Right foot
- 19&20 Shuffle sideways to the left (LRL)

- 21 Touch Right toe to the right
- 22 Cross Right foot over Left
- 23 Unwind 1/2 turn CCW (weight on Left foot)
- 24 Hold and clap hands

Sideways Shuffles With Turn, Toe Touch, Cross, Unwind, Clap

- 25&26 Shuffle sideways to the left (LRL)
- & Pivot 1/2 turn CCW on ball of Left foot
- 27&28 Shuffle sideways to the right (RLR)
- 29 Touch Left toe to the left
- 30 Cross Left foot over Right
- 31 Unwind 1/2 turn CW (weight on Right foot)
- 32 Hold and clap hands

Toe-Heel Struts Forward, Body Roll

- 33 Touch Right toe forward
- 34 Snap Right heel down onto floor
- 35 Touch Left toe forward
- 36 Snap Left heel down onto floor
- 37 - 40 With feet in place, execute a body roll on these four beats

Out-Out, Cross, Unwind, Clap, Fanny Roll, Hips Bumps

- & Step to the left on Left foot
- 41 Step Right foot about shoulder width apart from Left
- & Step to home on Left foot
- 42 Cross Right foot over Left and step
- 43 Unwind 1/2 turn CCW
- 44 Hold and clap hands
- 45, 46 Bend waist and roll hips from left to right in a CCW motion
- 47 Bump hips to the left while snapping fingers
- 48 Bump hips to the right while snapping fingers

BEGIN AGAIN

Inquiries: Alva Coats, (812) 273-2700

NATKINGCOLEPORTERWAGONER

Choreographed by MICHELE PERRON

DESCRIPTION: Four-Wall Line Dance

MUSIC: "NatKingColePorterWagoner SortOfThing" by The Bum Steers (preferred - 174 BPM); "Deep Water" by Asleep At The Wheel" (176 BPM); "If This Is Love" by Deana Carter (160 BPM); "See Rock City" by The Kentucky Headhunters (teach - 132 BPM)

BEAT/STEP DESCRIPTION

Side Steps, Touches

Circle arms in one CW rotation on beats 1 through 3...

- 1 Step to the left on Left foot
- 2 Step Right foot next to Left
- 3 Step to the left on Left foot
- 4 Touch Right toe next to Left foot

Circle arms in one CCW rotation on beats 5 through 7...

- 5 Step to the right on Right foot
- 6 Step Left foot next to Right
- 7 Step to the right on Right foot
- 8 Touch Left toe next to Right foot

Step Forward, Hold, Toe Step Forward, Hold, Turning Heel

Taps

- 9 Step forward on Left foot
- 10 Hold
- 11 Step forward on Right toe
- 12 Hold
- 13 - 15 Tap Right heel on floor three times while pivoting 1/2 turn CW on ball of Right foot
- 16 Lover Right heel down onto floor

Steps Forward, Holds, Diagonal Hip Bumps

- 17 Step forward on Left foot
- 18 Hold
- 19 Step forward on right foot
- 20 Hold
- 21 Step forward and diagonally to the left on Left foot and bump hips diagonally to the left
- & Bump hips to center
- 22 Bump hips forward and diagonally to the left
- 23 Shift weight to right foot and bump hips back and diagonally to the right
- & Bump hips to center
- 24 Bump hips back and diagonally to the right

Diagonal Hip Bumps, Toe-Heel Struts Back

- 25 Shift weight to Left foot and bump hips forward and diagonally to the left
- & Bump hips to center
- 26 Bump hips forward and diagonally to the left
- 27 Shift weight to right foot and bump hips back and diagonally to the right
- & Bump hips to center
- 28 Bump hips back and diagonally to the right
- 29 Step back on Left toe
- 30 Drop Left heel down onto floor
- 31 Step back on Right toe
- 32 Drop Right heel down onto floor

(Continued on next page)

RUN AROUND

Choreographed by LISA AUSTIN

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Super Love" by Exile

BEAT/STEP DESCRIPTION

Weave Right, Syncopated Weave Right, Touch

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

Rolling Turn Left, Rolling Turn Right, Hop

- 9 Step to the left on Left foot and begin a full CCW turn traveling to the left
- 10 Step on Right foot and continue full CCW traveling turn
- 11 Step on Left foot and complete full CCW traveling turn
- 12 Step to the right on Right foot turning foot to the right with the step
- 13 Step on Left foot and begin a full CW turn traveling to the right
- 14 Step on Right foot and continue full CW traveling turn
- 15 Step on Left foot and complete full CW traveling turn
- 16 Hop both feet together

Hops, Knee Lifts, Walk Back, Coaster Step

- 17 Step back on Right foot
- & Hop on Right foot while lifting Left knee
- 18 Step back on Left foot
- & Hop on Left foot while lifting Right knee
- 19 Step back on Right foot
- & Hop on Right foot while lifting Left knee
- 20 Step back on Left foot

- 21 Walk back on Right foot
- 22 Walk back on Left foot
- 23 Step back on Right foot
- & Step Left foot next to Right
- 24 Step forward on Right foot

Step, Schottische Kicks, Rock Steps, Step, Schottische Kick

- 25 Step forward on Left foot
- 26 Kick Right foot forward keeping knee fairly straight
- 27 Step forward on Right foot
- 28 Kick Left foot forward keeping knee fairly straight
- 29 Step back on Left foot
- 30 Step back on Right foot
- 31 Rock forward onto Left foot
- 32 Kick Right foot forward keeping knee fairly straight

CCW Military Pivots, Syncopated Hops, Holds

- 33 Step forward on Right foot
- 34 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 35, 36 Repeat beats 33 and 34
- & Hop forward onto Right foot
- 37 Place Left foot next to Right (no weight)
- 38 Hold
- & Hop back onto Left foot
- 39 Step Right foot next to Left
- 40 Hold

Side Step-Slides, 3/4 CCW Turn, Hitch

- 41 Step to the left on Left foot
- 42 Slide Right foot next to Left
- 43, 44 Repeat beats 41 and 42
- 45 Step to the left on Left foot and begin a 3/4 CCW turn in place
- 46 Step Right foot over Left and continue 3/4 CCW turn
- 47 Step on Left foot and complete 3/4 CCW turn
- 48 Hitch Right knee

BEGIN AGAIN

Inquiries: Lisa Austin, (205) 985-7220

NATKINGCOLEPORTERWAGONER

(Continued from previous page)

Cross Rock, Side Shuffle, Cross Rock, Turning Shuffle

- 33 Cross Left foot behind Right and step
- 34 Rock forward onto Right foot
- 35&36 Shuffle sideways to the left (LRL)
- 37 Cross Right foot behind Left and step
- 38 Rock forward onto Left foot
- 39&40 Shuffle back (RLR) making a 1/4 turn CCW

Toe-Heel Strut Back, Toe Step Back, Hold, Heel Down, Hold

- 41 Step back on Left toe
- 42 Drop Left heel down onto floor
- 43 Step back on Right toe
- 44 Drop Right heel down onto floor
- 45 Step back on Left toe
- 46 Hold
- 47 Drop Left heel down onto floor and pop Right knee forward to bent position while looking to the right
- 48 Hold

Walk Forward, Hold, Toe Touch, Hold, Pivot, Hold

- 49 Walk forward on Right foot
- 50 Walk forward on Left foot
- 51 Walk forward on Right foot
- 52 Hold
- 53 Touch Left toe forward
- 54 Hold
- 55 Pivot 1/4 turn CW on ball of Right foot
- 56 Hold

Toe Touch, Hold, Pivot, Hold, Run In Place

- 57 Touch Left toe forward
- 58 Hold
- 59 Pivot 1/4 turn CW on ball of Right foot
- 60 Hold
- 61 Step Left foot next to Right
- & Step Right foot next to Left
- 62 Step Left foot next to Right
- & Step Right foot next to Left
- 63 Step Left foot next to Right
- & Step Right foot next to Left
- 64 Step Left foot next to Right
- & Step Right foot next to Left

BEGIN AGAIN

Inquiries: Michele Perron, (604) 921-9791 (Canada)

THRILLER

Choreographed by JANE NEWHARD

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Thriller" by Michael Jackson; "Move This" by Technotronic; "You Can't Go By That" by Ricochet; "Rock City" by Rick Trevino

BEAT/STEP DESCRIPTION

Walk Forward, Toe Touch, Walk Back, Toe Touch

- 1 Walk forward on Right foot
- 2 Walk forward on Left foot
- 3 Walk forward on Right foot
- 4 Touch Left toe to the left while extending Right arm straight up
- 5 Lower arm and walk back on Left foot
- 6 Walk back on Right foot
- 7 Walk back on Left foot
- 8 Touch Right toe to the right while extending Left arm straight up

Vine Left, Toe Touch, Body Rocks

- 9 Lower Left arm and cross Right foot over Left and step
- 10 Step to the left on Left foot
- 11 Cross Right foot behind Left and step
- 12 Touch Left toe to the left while extending Left arm straight to the left and looking to the left
- 13 Keeping feet on floor, shift weight to Left foot and move upper body to the left
- 14 Shift weight to Right foot and move upper body to the right
- 15 Shift weight to Left foot and move upper body to the left
- 16 Shift weight to Right foot and move upper body to the right

Weave Right, Turn, Together, Toe Touch

- 17 Lower Left arm and cross Left foot behind Right and step
- 18 Step to the right on Right foot

- 19 Cross Left foot over Right and step
- 20 Step to the right on Right foot
- 21 Cross Left foot behind Right and step
- 22 Step to the right on Right foot making a 1/4 turn CW with the step
- 23 Step Left foot next to Right
- 24 Bend Right knee and touch Right toe next to left foot with heel raised

Shoulder Shrugs, "Moonwalk"

- 25 Raise Left shoulder while lowering Right shoulder
- 26 Raise Right shoulder while lowering Left shoulder
- 27, 28 Repeat beats 25 and 26
- 29 With Right heel raised, drag Right toe back on floor
- & Drop Right heel down onto floor while popping Left heel up off of floor
- 30 Drag Left toe back on floor
- & Drop Left heel down onto floor while popping Right heel up off of floor
- 31 Drag Right toe back on floor
- & Drop Right heel down onto floor while popping Left heel up off of floor
- 32 Drag Left toe back on floor
- & Drop Left heel down onto floor

Option: Substitute walks steps back (RLRL) in place of Moonwalk.

Side Steps With Shimmies

- 33 Step to the right on Right foot while shimmying hips
- 34, 35 Continue to shimmy hips
- 36 Touch Left toe next to Right foot
- 37 Step to the left on left foot while shimmying hips
- 38, 39 Continue to shimmy hips
- 40 Touch Right toe next to Left foot

BEGIN AGAIN

Inquiries: Jane Newhard, (814) 838-9101

FLIRTATION CHA CHA

Choreographed by SANDY NELSON & MIKE RACHWAL

DESCRIPTION: One-Wall Partner Dance

STARTING POSITION: Challenge

MUSIC: "Two Shades Of Blue" by Suzy Boggus & Chet Atkins

BEAT/STEP DESCRIPTION

MAN

Rock Steps

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

Pivot, Rock Steps, Turning Cha-Cha-Chas

- & Pivot 1/4 turn CW on ball Right foot
- 9 Step forward on Left foot
- 10 Rock back onto Right foot
- Man takes up lady's Left hand in his Right....
- 11&12 Cha-Cha-Cha (LRL) making a 1/2 CCW

LADY

- Step forward on Right foot
- Rock back onto Left foot
- Cha-Cha-Cha in place (RLR)
- Hold
- Hold

- Pivot 1/4 turn CCW on ball of Left foot
- Step forward on Right foot
- Rock back onto Left foot
- Cha-Cha-Cha (RLR) making a 1/2 turn CW

- 13 Step forward on Right foot
- 14 Rock back onto Left foot
- Man releases lady's Left hand from his Right and takes up lady's Right hand in his Left....
- 15&16 Cha-Cha-Cha (RLR) making a 1/2 turn CW
- Cha-Cha-Cha (LRL) making a 1/2 turn CCW

Rocking Steps, Turning Cha-Cha-Chas

- 17 Step forward on Left foot
- 18 Rock back onto Right foot
- 19 Rock forward onto Left foot
- 20 Rock back onto Right foot
- Man releases lady's Right hand from his Left and takes up lady's Left hand in his Right....
- 21&22 Cha-Cha-Cha (LRL) making a 1/2 turn CCW
- 23 Step forward on Right foot
- 24 Rock back onto Left foot
- 25 Rock forward onto Right foot
- 26 Rock back onto Left foot
- 27&28 Cha-Cha-Cha (RLR) making a 1/2 turn CW
- Release all hands.

(Continued on next page)

HOLY ROLLER

Choreographed by THEJUS' GOTTA COUNTRY DANCE DANCERS & D.J. CHRISMO

Submitted by PAULA FROHN-BUTTERLY

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Peace Train" by Dolly Parton (Holy Roller-Radio Edit); "Claudette" by Dwight Yoakam

BEAT/STEP DESCRIPTION

Forward Shuffles, Marching Steps Back

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

**Note: See below for a variation option on beats 5 through 8.*

Syncopated Toe Touches, Holds

- 9 Touch Right toe to the right
- 10 Hold
- & Step Right foot forward
- 11 Touch Left toe to the left
- 12 Hold
- & Step forward on Left foot
- 13 Touch Right toe to the right
- 14 Hold
- & Step Right foot forward
- 15 Touch Left toe to the left
- 16 Hold

Cross Syncopated Steps, Pivot, Step, Together

- 17 Cross Left foot behind Right and step onto ball of Left foot
- & Step to the right onto ball of Right foot
- 18 Step back on Left foot
- 19 Cross Right foot behind Left and step onto ball of Right foot
- & Step to the left onto ball of Left foot
- 20 Step back on Right foot
- 21 Cross Left foot behind Right and step onto ball of Left foot
- & Step to the right onto ball of Right foot
- 22 Step back on Left foot
- & Pivot 1/4 turn CW on ball of Left foot
- 23 Step to the right on Right foot
- 24 Step Left foot next to Right foot

Weave Right, Pivot, Steps Forward

- 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 Cross Left foot over Right and step
- 29 Step to the right on Right foot
- 30 Cross Left foot behind Right and step
- & Pivot 1/4 turn CW on ball of Left foot
- 31 Step forward on Right foot
- 32 Step forward on Left foot

Pivots, Weave Right

- & Pivot 1/2 turn CW on ball of Left foot
- 33 Step down on Right foot
- & Pivot 1/4 turn CW on ball of Right foot
- 34 Step to the left on Left foot
- 35 Cross Right foot behind Left and step
- 36 Step to the left on Left foot
- 37 Cross Right foot behind Left and step
- 38 Step to the left on Left foot
- 39 Cross Right foot over Left and step
- 40 Step to the left on Left foot

Kicks, Coasters

- 41, 42 Kick Right foot forward twice
- 43 Step back on Right foot
- & Step Left foot next to Right
- 44 Step forward on Right foot
- 45, 46 Kick Left foot forward
- 47 Step back on Left foot
- & Step Right foot next to Left
- 48 Step forward on Left foot

BEGIN AGAIN

**Note: Variation option for beats 5 - 8: Running Man Back With "Holy Roller" Hand Waves (raise both arms and wave hands).*

- 5 Step back on Right foot
- 6 Scoot forward on Right foot while raising Left knee
- 6 Step back on Left foot
- 6 Scoot forward on Left foot while raising Right knee
- 7 Step back on Right foot
- 8 Scoot forward on Right foot while raising Left knee
- 8 Step back on Left foot

Inquiries: Paula Frohn-Butterly, (860) 274-9900

FLIRTATION CHA CHA (Cont'd from previous page)

Step, Pivot, Cha-Cha-Cha Forward, Step, Pivot, Turning Cha-Cha-Cha

- 29 Step forward on Left foot
- 30 Step on Right foot making a 1/2 turn CCW with the step
- Man takes up lady's Right hand in his Left...*
- 31&32 Cha-Cha-Cha forward (LRL)
- Cha-Cha-Cha forward (RLR)

Release all hands....

- 33 Step forward on Right foot
- 34 Step on Left foot making a 1/2 turn CW with the step
- 35&36 Cha-Cha-Cha in place (RLR) making a 1/4 turn CW
- Step forward on Left foot
- Step on Right foot making a 1/2 turn CCW with the step
- Cha-Cha-Cha in place (LRL) making a 1/4 turn CCW

Man takes up lady's Right hand in his Left. Partners now face each other in the Single Hand Hold position.

Rock Steps, Turning Cha-Cha-Cha, Rock Steps, Cha-Cha-Cha

- 37 Step back on Left foot
- 38 Rock forward onto Right foot
- Step back on Right foot
- Rock forward onto Left foot
- Partners pass Right shoulders as they switch sides. Man raises lady's Right hand in his Left and passes hands over lady's head as they turn....*

- 39&40 Cha-Cha-Cha forward (LRL) making a 1/2 CW
- 41 Step back on Right foot
- 42 Rock forward onto Left foot
- 43&44 Cha-Cha-Cha in place (RLR)
- Cha-Cha-Cha forward (RLR) making a 1/2 turn CCW
- Step back on Left foot
- Rock forward onto Right foot
- Cha-Cha-Cha in place (LRL)

Release all hands.

BEGIN PATTERN AGAIN

Inquiries: Sandy Nelson, (414) 242-6836

I'M ALRIGHT

Choreographed by DEBI BODVEN

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "I'm Alright" by Joe Dee Missina (slow/teach - 99 BPM);
"Ultimately Fine" by Ricky Van Shelton (medium - 108 BPM);
"(There Ain't Nothin') Like a Coupe DeVille" by T. G. Sheppard
(fast)

BEAT/STEP DESCRIPTION

Shuffles Forward, Syncopated Heel Touches And Knee

Hitches

- 1&2 Shuffle forward (RLR)
- 3 Touch Left heel forward
- & Hitch Left knee
- 4 Touch Left heel forward
- 5&6 Shuffle forward (LRL)
- 7 Touch Right heel forward
- & Hitch Right knee
- 8 Touch Right heel forward

Mashed Potatoes, Side Step Right, Cross, Romp

- & With weight on ball of Left foot, turn both toes inward while lifting Right foot slightly off of floor
- 9 Step back on Right foot while turning both toes outward
- & With weight on ball of Right foot, turn both toes inward while lifting Left foot slightly off of floor
- 10 Step back on Left foot while turning both toes outward
- &11 Repeat beats &9
- &12 Repeat beats &10
- 13 Step to the right on Right foot
- 14 Cross Left foot behind Right and step

- & Step back onto ball of Right foot
- 15 Touch Left heel forward
- & Step Left foot to home
- 16 Touch Right toe next to Left foot

Semi-Monterey Turn, Side Step Left, Slide, Side Shuffle Right, Toe Touch, Pivot

- 17 Touch Right toe to the right
- & Pivot 1/2 turn CW on ball of Left
- 18 Step Right foot next to Left
- 19 Step to the left on Left foot with a wide step
- 20 Slide Right foot over next to left
- 21&22 Shuffle sideways to the right (RLR)
- 23 Touch Left toe forward
- 24 Pivot 1/4 turn CW on ball of Right foot

Sailor Shuffles With Scuffs, Cross, Unwind, Stomp, Hold And Clap

- 25 Cross Left foot behind Right and step
- & Step slightly to the right on Right foot
- 26 Scuff Left foot forward
- & Step Left foot next to Right
- 27 Cross Right foot behind Left and step
- & Step slightly to the left on Left foot
- 28 Scuff Right foot forward
- & Step Right foot next to Left
- 29 Cross Left foot behind Right
- 30 Unwind 1/2 turn CCW (weight on Left foot)
- 31 Stomp Right foot next to Left (stomp up)
- 32 Hold and clap hands

BEGIN AGAIN

Inquiries: Debi Bodven, (414) 697-7545

HEEL AND SOLE

Choreographed by BECKY LEROY - Submitted by EMMITT NELSON

My wife Gloria and I are members of The Amarillo Star Dance Club and we teach line and partner dances in and around the Michigan City, IN area. When Becky and her husband Bruce showed us this dance, we liked immediately and we asked her to teach it.

DESCRIPTION: Line Dance

MUSIC: "Shut Up And Kiss Me" by Mary Chapin Carpenter

Note: This dance may also be done contra.

BEAT/STEP DESCRIPTION

Step Forward, Foot Slap, Step Back, Touch, Repeat

- 1 Step forward and diagonally to the right on Right foot
- 2 Cross Left foot behind Right leg and slap Left foot with Right hand
- 3 Step back and diagonally to the left on Left foot
- 4 Touch Right foot next to Left
- 5 - 8 Repeat beats 1 through 4

CCW Military Pivot, Stomps, Repeat

- 9 Step forward on Right foot
- 10 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot
- 11, 12 Stomp Right foot next to Left twice (stomp up on beat 12)
- 13 - 16 Repeat beats 9 through 12

Diagonal Step-Slides, Foot Slaps

- 17 Step forward and diagonally to the right on Right foot
- 18 Slide Left foot up behind Right
- 19 Step forward and diagonally to the right on Right foot
- 20 Cross Left foot behind Right leg and slap Left foot with Right hand
- 21 Step forward and diagonally to the left on Left foot
- 22 Slide Right foot up behind Left
- 23 Step forward and diagonally to the left on Left foot
- 24 Cross Right foot behind Left Leg and slap Right foot with Left hand

Step, Kick, Right Foot Slaps, Step, Kick, Left Foot Slaps

- 25 Step forward on Right foot
- 26 Kick Left foot forward
- 27, 28 Cross Left foot behind Right leg and slap Left foot twice with Right hand
- 29 Step forward on Left foot
- 30 Kick right foot forward
- 31, 32 Cross Right foot behind Left leg and slap Right foot twice with Left hand

CCW Military Turn, Stomps, Repeat

- 33 Step forward on Right foot
- 34 Pivot 1/4 turn CCW on Right foot and shift weight to Left foot
- 35, 36 Stomp Right foot next to Left twice (stomp up on beat 36)
- 37 - 40 Repeat beats 33 through 36

(Continued on next page)

WAY GONE

Choreographed by KATHLEEN PAYNE

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Way Gone" by Brooks & Dunn (158 BPM); "There Goes My Love" by BR5-49

BEAT/STEP DESCRIPTION

Diagonal Struts, Forward Struts

- 1 Step forward and diagonally to the right on Right heel
- 2 Slap Right toe down onto floor
- 3 Step forward and diagonally to the right on Left heel
- 4 Slap Left toe down onto floor
- 5 Step forward and diagonally to the left on Right foot
- 6 Slap Right toe down onto floor
- 7 Step forward and diagonally to the left on Left heel
- 8 Slap Left toe down onto floor

Pivot, Walk Back, Heel And Toe Touches, Stomp

- 9 Pivot 1/8 turn CW on ball of Left foot straightening up to starting wall
- 10 Walk back on Right foot
- 11 Walk back on Left foot
- 12 Walk back on Right foot
- 13 Touch Left heel forward
- 14 Step Left foot next to Right
- 15 Touch Right toe back
- 16 Stomp Right foot next to Left with toe turned 1/4 turn CW

Right Heel Taps, Heel Swivel, Left Heel Taps

- 17 - 20 Tap Right heel in place four times
- 21 Swivel heels 1/4 turn CW (Right toe is pointed forward and Left toe is turned 1/4 turn to the left)
- 22 - 24 Tap Left heel on floor three times

Heel Swivels, Claps, Toe Touch, Foot Slap, Toe Touch, Hitch

- 25 Swivel heels to the left making a 1/2 turn CW (both toes are turned to the right)
- 26 Hold and clap hands
- 27 Swivel heels to the right making a 1/2 turn CCW (both toes are turned to the left)
- 28 Hold and clap hands

HEEL AND SOLE (Continued from previous page)

Walk Forward, Stomp, Step, Cross, CW Rolling Turn, Cross, Side Step, Touch

- 41 Walk forward on Right foot
- 42 Walk forward on Left foot
- 43 Walk forward on Right foot
- 44 Stomp Left foot next to Right (stomp down)
- 45 Step to the right on Right foot
- 46 Cross Left foot behind Right and step
- 47 Step to the right on Right foot and begin a full CW turn traveling to the right
- 48 Step on Left foot and continue full CW traveling turn
- 49 Step on Right foot and complete full CW traveling turn
- 50 Cross Left foot over Right and step
- 51 Step to the right on Right foot
- 52 Touch Left foot next to Right

- 29 Touch Right toe to the right
- 30 Cross Right foot behind Left leg and slap Right foot with Left hand
- 31 Touch Right toe to the right
- 32 Hitch Right knee and slap Right knee with Left hand

Charleston Kick, Vine Right, Toe Touch

- 33 Step forward on Right foot
- 34 Kick Left foot forward
- 35 Step back on Left foot
- 36 Touch Right toe back
- 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 Right Left toe next to Right foot

Vine Left, Toe Touch, Shuffles Forward

- 41 Step to the left on Left foot
- 42 Cross Right foot behind Left and step
- 43 Step to the left on Left foot
- 44 Touch Right toe next to Left foot
- 45&46 Shuffle forward (RLR)
- 47&48 Shuffle forward (LRL)

Toe Touch, Foot Slap, Toe Touch, Hitch, Charleston Kick

- 49 Touch Right toe to the right
- 50 Cross Right foot behind Left leg and slap Left foot with Left hand
- 51 Touch Right toe to the right
- 52 Hitch Right knee
- 53 Step forward on Right foot
- 54 Kick Left foot forward
- 55 Step back on Left foot
- 56 Touch Right toe back

Monterey Turns, Stomps

- 57 Touch Right toe to the right
- 58 Pivot 1/2 turn CW on ball of Left foot and step Right foot next to left
- 59 Touch Left toe to the left
- 60 Stomp Left foot next to Right
- 61 - 64 Repeat beats 57 through 60 (stomp down on beat 64)

BEGIN AGAIN

Inquiries: Kathleen Payne, (830) 896-3152

Side Step, Cross, CCW Rolling Turn, Cross, Side Step, Stomp

- 53 Step to the left on Left foot
- 54 Right foot behind Left and step
- 55 Step to the left on Left foot and begin a full CCW turn traveling to the left
- 56 Step on Right foot and continue full CCW traveling turn
- 57 Step on Left foot and complete full CCW traveling turn
- 58 Cross Right foot over Left and step
- 59 Step to the left on Left foot
- 60 Stomp Right foot next to Left (stomp down)

Ramble Right

- 61 Swivel heels to the right
- 62 Swivel toes to the right
- 63 Swivel heels to the right
- 64 Swivel toes to the right

BEGIN AGAIN

Inquiries: Emmitt Nelson, (219) 872-5080

APRIL LOVE

Choreographed by ROY EAST

DESCRIPTION: Non-Progressive 4-Wall Partner Dance.
STARTING POSITION: Modified Double Hand Hold position. Lady rests her hands on man's upturned palms.
MUSIC: "That Something In My Life" by Clint Black

BEAT/STEP DESCRIPTION

MAN (and Lady) **LADY (when columned)**
Forward And Back Basics
Spread arms outward to the sides on these three beats....
 1 Stride forward on Left foot Stride forward on Right foot
 2 Step Right foot next to Left Step Left foot next to Right
 3 Step Left foot next to Right Step Right foot next to Left
Bring arms back to start position on these three beats....
 4 Stride back on Right foot Stride back on Left foot
 5 Step Left foot next to Right Step Left foot next to Right
 6 Step Right foot next to Left Step Left foot next to Right

7 - 12 Repeat beats 1 through 6

Turn, Steps Forward

Release Left hands....
 13 Stride to the left on Left foot making a 1/4 turn CCW with the step
Man and lady are now in the Right Open Promenade position.
 14 Step slightly forward on Right foot Step slightly forward on Left foot
 15 Step Left foot next to Right Step Right foot next to Left
 16 Stride forward on Right foot
 17 Step forward on Left foot Step forward on Right foot
 18 Step Right foot next to Left Step Left foot next to Right

Basic Back

19 Stride back on Left foot Stride back on Right foot
 20 Step back on Right foot Step back on Left foot
 21 Step Left foot next to Right Step Right foot next to Left
 22 Stride back on Right foot Stride back on Left foot
 23 Step back on Left foot Step back on Right foot
 24 Step Right foot next to Left Step Left foot next to Right

Pivot, Basic Forward

Man releases lady's Left hand from his Right....
 25 Step forward on Left foot and pivot 1/2 turn CW on ball of Left foot Step forward on Right foot and pivot 1/2 turn CCW on ball of Right foot
Man takes up lady's Right hand in his Left. Partners are now in the Left Open Promenade position.
 26 Step forward on Right foot Step forward on Left foot
 27 Step Left foot next to Right Step Right foot next to Left
 28 Stride forward on Right foot Stride forward on Left foot
 29 Step forward on Left foot Step forward on Right foot
 30 Step Right foot next to Left Step Left foot next to Right

Forward And Back

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

Steps Back, Pivot, Forward

37 Stride back on Left foot Stride back on Right foot
 38 Step back on Right foot Step back on Left foot
 39 Step Left foot next to Right Step Right foot next to Left
Man releases lady's Right hand from his Left....
 40 Step forward on Right foot Step forward on Left foot

and pivot 1/2 turn CCW on ball of Right foot and pivot 1/2 turn CW on ball of Left foot
Man picks up lady's Left hand in his Right. Partners are now in the Right Open Promenade position.

41 Step forward on Left foot Step forward on Right foot
 42 Step Right foot next to Left Step Left foot next to Right

Pivots

Man releases lady's Left hand from his Right....
 43 Step forward on Left foot and pivot 1/2 turn CW on ball of Left foot Step forward on Right foot and pivot 1/2 turn CCW on ball of Right foot
Man takes up lady's Right in his Left. Partners are now in the Left Open Promenade position.
 44 Step forward on Right foot Step forward on Left foot
 45 Step Left foot next to Right Step Right foot next to left
 46 Step forward on Right foot and pivot 1/2 turn CCW on ball of Right foot Step forward on Left foot and pivot 1/2 turn CW on ball of Left foot
Man picks up lady's Left hand in his Right. Partners are now in the Right Open Promenade position.
 47 Step forward on Left foot Step forward on Right foot
 48 Step Right foot next to Left Step Left foot next to Right

Pivots

Man releases lady's Left hand from his Right....
 49 Step forward on Left foot and pivot 1/2 turn CW on ball of Left foot Step forward on Right foot and pivot 1/2 turn CCW on ball of Right foot
Man takes up lady's Right in his Left. Partners are now in the Left Open Promenade position.
 50 Step forward on Right foot Step forward on Left foot
 51 Step Left foot next to Right Step Right foot next to left
 52 Step forward on Right foot making a 1/4 turn CCW Step forward on Left foot making a 1/4 turn CW
Partners now face each other.
 53 Step slightly forward on Left foot Step slightly forward on Right foot
 54 Step Right foot next to Left Step Left foot next to Right
Partners enter Western Closed position.

Turning Waltz Steps

55 Step forward on Left foot making a 1/4 turn CCW with the step Stride back on Right foot making a 1/4 turn CCW with the step
 56 Step Right foot next to Left Step Left foot next to Right
 57 Step Left foot next to Right Step Right foot next to Left
 58 Step back on Right foot making a 1/4 turn CCW with the step Step forward on Left foot making a 1/4 turn CCW with the step
 59 Step Left foot next to Right Step Right foot next to Left
 60 Step Right foot next to Left Step Left foot next to Right

61 - 66 Repeat beats 55 through 60 (to complete a full turn)

Steps Back, Steps In Place

Release from Traditional Closed position....
 67 Stride back on Left foot Stride back on Right foot
 68 Step Right foot next to Left Step Left foot next to Right
 69 Step Left foot next to Right Step Right foot next to Left
Man places his hands forward with palms upward and lady slides her hands down to rest on man's upturned palms....
 70 Step Right next to Left Step Left foot next to Right
 71 Step Left foot next to Right Step Right foot next to Left
 72 Step Right foot next to Left Step Left foot next to Right
BEGIN PATTERN AGAIN

Inquiries: Roy East, Phone 01 17 967 4728 (England)

ONE NIGHT

Choreographed by JOY DAWSON

This dance was choreographed for the team "Ricochet" from Hamilton as part of their routine in the Intermediate Team section of the 1st CWDI-Sanctioned Line Dance Competition at Star Awards, Tauranga, New Zealand. They placed 1st in that section. This dance also won 2nd place in a Choreography Competition held in Auckland, New Zealand

DESCRIPTION: Two-Wall Line Dance Routine

DIFFICULTY LEVEL: Advanced

MUSIC: "One Night At A Time" by George Strait

Note: This dance has a tag sequence. See note at bottom.

BEAT/STEP DESCRIPTION

Diagonal Rock Steps, Cha-Cha-Cha, Diagonal Rock Steps, Steps Together

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

Diagonal Rock Steps, Cha-Cha-Cha, Diagonal Rock Steps, Steps Together

- 9 Step forward and diagonally to the left on Left foot
- 10 Rock back onto Right foot
- 11&12 Cha-Cha-Cha in place (LRL)
- 13 Step back and diagonally to the right on Right foot
- 14 Rock forward onto Left foot
- 15 Step Right foot next to Left
- 16 Step Left foot next to Right

Toe Touch, Cross, Unwind, Toe Touch, Together, Toe Touch, Cross, Unwind

- 17 Touch Right toe to the right
- 18 Cross Right foot over Left
- 19 Unwind 1/2 turn CCW (weight on Right foot)
- 20 Touch Left toe to the left
- 21 Step Left foot next to Right
- 22 Touch Right toe to the right
- 23 Cross Right foot over Left
- 24 Unwind 1/2 turn CCW (weight on Right foot)

Forward Shuffle, Full CW Rolling Turn Right, Forward Shuffle, Rock Steps

- 25&26 Shuffle forward (LRL)
- 27 Step to the right on Right foot and begin a full CW rolling turn traveling to the right
- 28 Step on Left foot and complete full CW rolling turn
- 29&30 Shuffle forward (RLR)
- 31 Step forward on Left foot
- 32 Rock back onto Right foot

1 1/2 CCW Rolling Turn Back, Together, Rock Steps, Backward Shuffle

- 33 Step back on Left foot and begin a 1 1/2 CCW rolling turn traveling back
- 34 Step on Right foot and continue 1 1/2 CCW rolling turn

- 35 Step on Left foot and complete 1 1/2 CCW rolling turn
- 36 Step Right foot next to Left
- 37 Step forward on Left foot
- 38 Rock back onto Right foot
- 39&40 Shuffle backwards (LRL)

Toe Touches, Steps Back, Toe Touch, Cross, Step Back, Syncopated Cross

- 41 Touch Right toe to the right
- 42 Step Right foot directly behind Left
- 43 Touch Left toe to the left
- 44 Step Left foot directly behind Right
- 45 Touch Right toe to the right
- 46 Cross Right foot over Left and step
- 47 Step back on ball of Left foot
- 48 Step Right foot next to Left
- 48 Cross Left foot in front of Right and step

Side Step Right, Toe Touch, Pivot, Toe Touch, Cross Step, Side Step Left, Lunge, Step Back, Together

- 49 Step to the right on Right foot
- 50 Touch Left toe to the left
- 48 Pivot 1/2 turn CCW on ball of Right foot while swinging Left leg around
- 51 Step to the left on Left foot
- 52 Touch Right toe to the right
- 53 Cross Right foot behind Left and step
- 54 Step to the left on Left foot
- 55 Cross Right foot over Left and lunge forward while bending both knees
- 56 Step back onto Left foot in place

Side Step Right, Lunge, Step Back, Together, Toe Touch, Cross, Unwind, Knee Bend

- 57 Step to the right on Right foot
- 58 Cross Left foot over Right and lunge forward while bending both knees
- 59 Step back onto Right foot in place
- 60 Step Left foot next to Right
- 61 Touch right toe to the right
- 62 Cross Right foot over Left
- 63 Unwind 1/2 turn CCW while bending Left knee (weight on Right foot)
- 64 Straighten Left knee while bending Right knee

BEGIN AGAIN

Tag:

On the fifth repetition of the pattern, when the music slows down, there will be an extra four steps after beat 32 (right before the 1 1/2 CCW rolling turn). The extra four steps are as follows:

Rocking Chair

- 1 Step back on Left foot
- 2 Rock forward onto Right foot
- 3 Step forward on Left foot
- 4 Rock back onto Right foot

Inquiries: Joy Dawson, 64 7 8494165 (New Zealand)



BILL'S BOOGIE

Choreographed by JAN COHAN

This dance won second place in the Partner Dance Division at the 1998 Dance Team Showdown in Ft. Wayne, IN.

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Double Hand Hold position. Man is facing OLOD and lady faces ILOD.

MUSIC: "Hey Bartender" by Johnny Lee (155 BPM); "Restless" by Shelby Lynne (142 BPM)

BEAT/STEP DESCRIPTION

MAN

LADY

Man's Vines, Lady's Rolling Turns

Man releases lady's Left hand from his right and raises her Right hand in his Left....

- | | |
|---|---|
| 1 Step to the left on Left foot | Step to the right on Right foot and begin a full CW rolling turn, under upraised hands, travelling towards FLOD |
| 2 Cross Right foot behind Left and step | Step on Left foot and continue full CW rolling turn |
| 3 Step to the left on Left foot | Step on Right foot and complete full CW rolling turn |
| 4 Touch Right toe next to Left foot | Touch Left toe next to Right foot |
- Keeping hands raised....*
- | | |
|--|---|
| 5 Step to the right on Right foot and begin a full CCW | Step to the left on Left rolling turn travelling towards RLOD |
| 6 Cross Left foot behind Right and step | Step on Right foot and continue full CCW rolling turn |
| 7 Step to the right on Right foot | Step on Left foot and complete full CCW rolling turn |
| 8 Touch Left toe next to Right foot | Touch Right toe next to Right foot |

Man picks up lady's Left hand his in his Right. Partners now face each other in the Double Hand Hold position (man faces OLOD and lady faces ILOD).

Steps, Kicks

- | | |
|--|--|
| 9 Step slightly to the left on Left foot | Step slightly to the right on Right foot |
| 10 Kick Right foot past partner's Right side | Kick Left foot past partner's Right side |
| 11 Step slightly to the right on Right foot | Step slightly to the left on Left foot |
| 12 Kick Left foot past partners Left side | Kick Right foot past partner's Left side |
| 13 Step slightly to the left on Left foot | Step slightly to the right on Right foot |
| 14 Kick Right foot past partners Right side | Kick Left foot past partner's Left side |
| 15 Step to home on Right foot | Step to home on Left foot |
| 16 Left toe next to foot | Touch Right toe next to Right foot |

Vines, Toe Touches, Lady Turns Into Right Wrap

- | | |
|--|---------------------------------------|
| 17 Step to the left on Left foot | Step to the right on Right foot |
| 18 Cross Right foot behind Left and step | Cross Left foot behind Right and step |
| 19 Step to the left on Left foot | Step to the right on Right foot |
| 20 Touch Right toe next to Left foot | Touch Left toe next to Right foot |

Keeping all hands joined, man raises lady's Right hand in his Left. Lady turns under upraised hands....

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- | | |
|--------------------------------------|--|
| 21 Step Right foot in place | Step forward on Left foot and begin a 1/2 turn CCW progressing to man's Right side |
| 22 Step Left foot in place | Step on Right foot continuing 1/2 CCW turn |
| 23 Step Right foot in place | Step on Left foot and complete 1/2 CCW turn |
| 24 Touch Left toe next to Right foot | Touch Right toe next to Left foot |
- Partners now face OLOD in the Right Wrap position.*

Lady Unwraps, Partners Switch Sides

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

- | | |
|--------------------------------------|---|
| 25 Step Left foot in place | Step forward on Right foot and begin a 1/2 CW rolling turn towards OLOD |
| 26 Step Right foot in place | Step on Left foot continuing 1/2 CW rolling turn |
| 27 Step Left foot in place | Step on Right foot completing 1/2 CW rolling turn |
| 28 Touch Right toe next to Left foot | Touch Left toe next to Right foot |
- Partners now face each other in a Single Hand Hold position (man faces OLOD and lady faces ILOD). Man raises Lady's Left hand in his Right....*
- | | |
|---|--|
| 29 Step forward on Right foot | Step forward on Left foot |
| 30 Slide Left foot up next to Right and step | Slide Right foot up next to Left and touch |
| 31 Step forward on Right foot making a 1/2 turn CCW with the step | Step forward on Left foot making a 1/2 turn CW with the step |
| 32 Touch Left toe next to Right foot | Touch Right toe next to Left foot |
- Man takes up lady's Right hand in his Left. Partners now face each other in the Double Hand Hold position (man faces ILOD and lady faces OLOD).*

Vines, Toe Touches, Lady Turns Into Right Wrap

- | | |
|--|---------------------------------------|
| 33 Step to the left on Left foot | Step to the right on Right foot |
| 34 Cross Right foot behind Left and step | Cross Left foot behind Right and step |
| 35 Step to the left on Left foot | Step to the right on Right foot |
| 36 Touch Right toe next to Left foot | Touch Left toe next to Right foot |

Keeping all hands joined, man raises lady's Right hand in his Left. Lady turns under upraised hands....

- | | |
|--------------------------------------|--|
| 37 Step Right foot in place | Step forward on Left foot and begin a 1/2 turn CCW progressing to man's Right side |
| 38 Step Left foot in place | Step on Right foot continuing 1/2 CCW turn |
| 39 Step Right foot in place | Step on Left foot and complete 1/2 CCW turn |
| 40 Touch Left toe next to Right foot | Touch Right toe next to Left foot |
- Partners now face ILOD in the Right Wrap position.*

Lady Unwraps, Partners Switch Sides

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

- | | |
|-----------------------------|---|
| 41 Step Left foot in place | Step forward on Right foot and begin a 1/2 CW rolling turn towards OLOD |
| 42 Step Right foot in place | Step on Left foot continuing 1/2 CW rolling turn |

(Continued on next page)

MARLENE'S STROLL

Choreographed by BOB & MARLENE PEYRE-FERRY

DESCRIPTION: Progressive Partner Dance
STARTING POSITION: Right Side-By-Side position
MUSIC: "You Just Watch Me" by Tanya Tucker (118 BPM); "Big Love" by Tracy Byrd (114 BPM); "There Goes" by Alan Jackson (115 BPM); "Right On The Money" by Alan Jackson (114 BPM)

BEAT/STEP DESCRIPTION

Cross Rock, Step-Slide Forward, Step, Scuff

- 1 Cross Left foot over Right and step
- 2 Rock back onto Right foot
- 3 Step forward on Left foot
- 4 Slide Right foot up next to Left and step
- 5 Step forward on Left foot
- 6 Scuff Right foot forward

Vine Right, Scuff, Vine Left, Scuff

- 7 Step to the right on Right foot
- 8 Cross Left foot behind Right and step
- 9 Step to the right on Right foot
- 10 Scuff Left foot forward
- 11 Step to the left on Left foot
- 12 Cross Right foot behind Left and step
- 13 Step to the left on Left foot
- 14 Scuff Right foot forward

Cross Rock, Step-Slide Forward, Step, Scuff

- 15 Cross Right foot over Left and step
- 16 Rock back onto Left foot
- 17 Step forward on Right foot
- 18 Slide Left foot up next to Right and step
- 19 Step forward on Right foot
- 20 Scuff Left foot forward

Vine Left, Scuff, Vine Right, Scuff

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

Shuffles Forward, Jazz Square, Scuff

- 29&30 Shuffle forward (LRL)
- 31&32 Shuffle forward (RLR)
- 33 Cross Left foot over Right and step
- 34 Step back onto Right foot in place
- 35 Step Left foot next to Right
- 36 Scuff Right foot forward

Turns, Scuffs

Release Right hands and raise Left hands...

- 37 Step on Right foot making a 1/4 turn CCW with the step
- 38 Scuff Left foot forward
- 39 Step on Left foot making a 1/4 turn CCW with the step
- 40 Scuff Right foot forward
- 41 - 44 Repeat beats 37 through 40

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

Shuffles Forward, Jazz Square, Scuff

- 45&46 Shuffle forward (RLR)
- 47&48 Shuffle forward (LRL)
- 49 Cross Right foot over Left and step
- 50 Step back onto Left foot in place
- 51 Step Right foot next to Left
- 52 Scuff Left foot forward

BEGIN AGAIN

Inquiries: Bob & Marlene Peyre-Ferry, (609) 456-5143

BILL'S BOOGIE (Continued from previous page)

MAN

- 43 Step Left foot in place

- 44 Touch Right toe next to Left foot

Partners now face each other in a Single Hand Hold position (man faces ILOD and lady faces OLOD). Man raises Lady's Left hand in his Right...

- 45 Step forward on Right foot
- 46 Slide Left foot up next to Right and step
- 47 Step forward on Right foot making a 1/4 turn CCW with the step
- 48 Touch Left toe next to Right foot

Partners now face FLOD in the Right Open Promenade position.

Lock Steps Forward, Brushes,

- 49 Step forward on Left foot
- 50 Slide Right foot up to other side of Left heel
- 51 Step forward on Left foot
- 52 Brush Right foot forward

LADY

- Step on Right foot completing 1/2 CW rolling turn

- Touch Left toe next to Right foot

- Step forward on Left foot
- Slide Right foot up next to Left and touch
- Step forward on Left foot making a 1/4 turn CW with the step
- Touch Right toe next to Left foot

- Step forward on Right foot
- Slide Left foot up to other side of Right heel
- Step forward on Right foot
- Brush Left foot forward

- 53 Step forward on Right foot
- 54 Slide Left foot up to other side of Right heel
- 55 Step forward on Right foot
- 56 Brush Left foot forward

Vines, Toe Touches, Vines With turns, Touches

Release inside hands...

- 57 Step to the left on Left foot
- 58 Cross Right foot behind Left and step
- 59 Step to the left on Left foot
- 60 Touch Right toe next to Left foot
- 61 Step to the right on Right foot
- 62 Cross Left foot behind Right and step
- 63 Step to the right on Right foot making a 1/4 turn CW with the step
- 64 Touch Left toe next to Right foot

Partners join both hands and now face each other in the Double Hand Hold position (man faces OLOD and lady faces ILOD).

BEGIN PATTERN AGAIN

Inquiries: Jan Cohan, (614) 476-5545

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The purpose of *CDL* is to provide C/W Dance news, views and information ant to help the C/W Dance Community to get to know (and know of) each other. Our goal is to contribute to the growth in interest and participation in C/W Dance as a leisure activity as well as a competitive art and craft.

Regular *CDL* features include:

Dance Step Descriptions for new and popular line, partner, mixer and novelty dances, including their music suggestions.

International C/W Dance Instructor Directory published in its entirety every other year with monthly updates. It lists the name, town, state and phone numbers of Instructors and Choreographers worldwide. A perfect way for long distance dancers to find places to dance throughout their travels.

Major & Special Events Calendars list up-coming competitions, festivals and other events throughout the year and often a year in advance.

Letters & Commentary from readers, full of ideas, dance tips, advice, local information or just a friendly "Flowdy".

Previews, Reports & Competition Results for many of the major competitions.

Compact Disc Reviews that are based on the danceability of the songs.

Articles & Features on subjects of interest to C/W Dancers, ranging from the care and feeding of your hats and boots to dance tips, health tips, Junior & Senior Dancers, and lots more: not to forget a bit of humor thrown in here and there to keep us all from taking ourselves too seriously.

Advertisements for events, fashions, lesson videos, and many other products and services of interest to the C/W Dancer.

Country Dance Lines is YOUR magazine. YOU provide its content. Our job is to print it up and pass it around. By working together we hope to continually develop the need for more and larger dance floors.

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Indicate if your are a C/W Dance Instructor or Choreographer, include a phone number and you'll be included in the annual *CDL* International Instructor Directory

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