



Vol. 31 Nos. 3 & 4

Mar./Apr. 2000

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An Introduction To Music
Picking Wallflowers
ASCAP, BMI & Insurance
England's Northern Lights
Australia's Tamworth
"Wild" Bill Spotts
Kelly Gelette
Clubs, Dances
and more!.....



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KEITH & SHELBY HYATTREGINA PERKINS**

BRIAN BARAKAUSKAS

SHIRLEY HAWKINSBONNIE NEWMAN**

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THE HARDWOOD SHINERS, JEANNIE HANING

AND THE KIDS FROM LIMA ARTS MAGNET

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FOR ROOMS CALL WINGATE INN 1-800-228-1000 OR 419/228-7000

MENTION EVENT NAME FOR DISCOUNT (HOTEL CONNECTED TO CIVIC CENTER)

OR SEND E-MAIL TO: dchild@bright.net

SEND CHECKS OR MONEY ORDER TO:

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The 2000-2001



Schedule of Events

April 14, 15, 16 - Cat. 1
RED HOT KICKIN' COUNTRY
 Ventura CA
 Vince & Madeline Fiske, Directors
 Phone 805 643-8833
 email: vfishke5678@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
 Mabelle 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 Bernindino 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: vfishke5678@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



8TH ANNUAL SILVER STATE COUNTRY WESTERN DANCE FESTIVAL

Part of the 53rd Silver State Square & Round Dance Festival
May 5 & 6, 2000 • Reno, Nevada • Convention Center - 4590 South Virginia Street
For the Non-Competition Dancer • Workshops, Dancing, & Fun
CWDI Accreditation - Category 4 - Workshops Only

WHAT'S HAPPENING ?

Couples & Line Dance Workshops
95% Country Western Music all Weekend
Two Dances - Music by DJ's Don Duffy & Gary James
6 to 11 p.m. Friday - Workshops & Open Dancing
8 to 9 a.m. Saturday - Couples & Line Dance Workshop Previews
9 a.m. to 4 p.m. Saturday - Workshops
4 to 7 p.m. Saturday - Dinner & Shopping Break
7 p.m. to Midnight Saturday - Team Madness & Open Dancing

NO VIDEO CAMERAS

Workshop & Team Madness Videos Will Be Available

EVENT THEME

I'm From the Country and I Like It Like That ...
Dress Country Western all Weekend !!!

FUTURE DATES

May 4 & 5, 2001 • May 3 & 4, 2002 • May 2 & 3, 2003

COUNTRY WESTERN INFORMATION

Maggie Green - 775-424-3616 or silverdragon@gbis.com
www.greatbasin.net/~dancereno (A Square Dance Site - Go to
Silver State.CW for a Schedule and 2 - Day Registration Form)

TRAVEL INFORMATION / GROUP RATES

See Registration Form below for group rates. For California Bus Groups call Don Van Straaten 408-779-2426 or Richard Green 925-372-6647. Frontier Tours can also help arrange for custom groups. Call 800-647-0800 and ask for the Silver State Festival package.

ASK FOR THE SILVER STATE ROOM BLOCK

Atlantis 800-723-6500 or 775-825-4700
See the Atlantis Valet for Self Contained RV's
Peppermill 800-282-2444 or 775-826-2121
Super 8 Motel 800-800-8000 or 775-825-2940
Vagabond Inn 800-522-1555 or 775-825-7134
Travelodge 800-648-3800 or 775-786-2500
Sundowner 800-648-5490 or 786-7050
Comstock Hotel 800-266-7862 or 775-329-1880
LaQuinta 800-531-5900 or 775-348-6100
John Ascuaga's Nugget 800-648-1177 or 775-356-3300
Harrah's 800-427-7247 or 775-786-3232
Circus Circus 800-648-5010 or 775-329-0711
Reno Hilton 800-648-5080 or 775-789-2000
Flamingo Hilton 800-648-4882 or 775-322-1111
Sands Regency 800-648-3553 or 775-348-2200
Holiday Inn 800-465-4329 or 775-625-3100

TEAM MADNESS REGISTRATION

3 Team Limit • 4 Minute Total Routine • 5 - 50 Dancers • Costumes & Props Ok • No Aerials or Too Suggestive Moves
Country-Western Music • The Audience Picks Their Favorites • \$50 Entry Fee • Team Members Must have Weekend Passes

Team Name _____
Contact Person _____
Address _____
Phone(s) / Fax / E-mail _____
Number of Team Members _____ Attach a list of team members.

SILVER STATE COUNTRY WESTERN DANCE FESTIVAL REGISTRATION • FRIDAY & SATURDAY - MAY 5 & 6, 2000

(Only Pre-Registrations Eligible for Door Prizes)

- Pre-Registration - Two Day Weekend Package - Postmarked by April 25, 2000 _____ @ \$ 30 Per Person \$ _____
Note: The price at the door for a two day weekend package is \$35 per person.
\$5 CWDI Pre-Registration Discount - CWDI Member No(s) _____ @ - \$5 Per Person \$ - _____
- Group Pre-Registration - 20 or more people - send ONE check - cost is \$25 per person ! _____ @ \$ 25 Per Person \$ _____
Note: The \$5 CWDI Discount does not apply to Group Pre-Registrations or Door Registrations
- Per Event Ribbons - Only Available at the Door
\$20 per person - Friday - 6 p.m. to 11 p.m. - Workshops & Dance
\$25 per person - Saturday - 8 a.m. to Midnight - Workshops, Entertainment & Dance
\$20 per person - Saturday - 6 p.m. to Midnight - Entertainment & Dance

TOTAL \$ _____

\$5 Per Person Charge for Refunds
after April 16, 2000
No Refunds after April 25, 2000

Checks Payable To: Silver State Dance Festival Mail To: Advance Registration - P. O. Box 7413 - Reno, NV 89510
Automated Registration (VISA & MasterCard) 775-673-2557 or www.greatbasin.net/~dancereno (Silver State-CW 2-Day Registration)
CW info - Maggie Green 775-424-3616 silverdragon@gbis.com / Registration - Sheryl Carrick 775-673-2547 sher@softcom.net

Name _____
Address _____
Phone / Fax / E-mail _____

VISA Card Number _____
 MasterCard Expiration Date _____ Signature _____



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.

Apr. 7, 8, 9 (UCWDC)
 Calgary Stampede
 Calgary AB Canada
 Gary & Lisa 403 730-5429
 Apr. 14, 15, 46 (CWDI)
 Red Hot Kickin' Country
 Ventura CA
 Vince Fiske 805 643-8833
 Apr. 14, 15, 16 (UCWDC)
 Derby City Championships
 Louisville KY
 Russ Drollinger 812 282-4651
 Apr. 20 - 23 (UCWDC)
 European Championships
 Kerkrade, Netherlands
 US8046423158-EU31455276412
 Apr. 28, 29, 30, (FCDC)
 Cowtown Dance Roundup
 Wichita KS
 Chris Riggs 316 264-5630
 Apr. 28, 29, 30 (WLDA)
 Cherokee Rose Affair
 Atlanta GA
 Diana Gash 706 234-0508
 Apr. 29 (WLDA)
 Powy's Open LD Champs.
 Powy, Wales UK
 Gill Knight 4401974 298637
 May 5, 6 (CWDI)
 Silver State Fest. (No Comp.)
 Reno NV
 Maggie Green 775 424-3616
 May 5, 6, 7 (WLDA)
 Bay Faire
 Baltimore MD
 Raine Webb 252 824-7766
 May 12, 13, 14 (UCWDC)
 Texas Classic
 Houston TX
 Larry Sepulvado 281 277-6587
 May 18, 19, 20, 21 (CWDI)
 Rocky Mtn. Fest.
 Casper WY
 Machel Cook 307 234-8811
 May 19, 20, 21 (CWDI)
 Melbourne Muster
 Melbourne, Australia
 Loraine Hilliard 6103 597-11595
 May 25-29 (UCWDC)
 Fresno Classic
 Fresno CA
 Steve Zener 209 486-1556
 May 26, 27, 28 (UCWDC)
 Little Bit Of Texas Fest.
 Kalamazoo MI
 Carol Waite 616 473-3261

May 26, 27, 28 (WLDA)
 Bonanza Bash
 Claremont CA
 Doug Miranda 909 949-0869
 Jun. 2, 3, 4 (UCWDC)
 Star Of The Northland
 Pryor Lake MN
 Kari Christensen 612 421-7527
 Jun. 2, 3, 4 (UCWDC-LA)
 Jg2 Line Dance Marathon
 Raleigh NC
 Jg2 919 779-1044
 Jun. 2, 3, 4 (UCWDC)
 German Championships
 Aschaffenburg, Germany
 Joerg Hammer 49 621 555 188
 Jun. 3, 4 (WLDA)
 Welsh Open LD Champs.
 Cardigan Bay, Wales UK
 Gill Knight 4401974 298637
 Jun. 9, 10, 11 (UCWDC)
 Orange Blossom Fest.
 Orlando FL
 Grant Austin 513 754-1070
 Jun. 3, 4, 5
 South 40 Express Clog/Ld Fest
 Lathem OH
 Tammy Dillow 513 425-9383
 Jun. 22 - 25 (UCWDC)
 Colorado Country Classic
 Denver CO
 Scott Lindberg 303 805-1674
 Jun. 24 (WLDA)
 Midlands Jamboree
 West Midlands, England
 June Deakin 44 07775 950422
 Jun. 24, 25 (CWDI)
 Vancouver Vibrations
 Vancouver BC Can.
 Jenifer Reume 604 669-9504
 Jun. 30, Jul. 1, 2 (UCWDC)
 Firecracker Fest.
 Dayton OH
 Dorsey Napier 937 890-7238
 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. 10 - 13 (UCWDC)
 Mid-America Stars are Dancin'
 Branson MO
 David Thornton 417 782-6055
 Aug. 11, 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, 13 (CWDI)
 Mataatua Whipcrackers
 Kawerau, New Zealand
 email: debett@clear.net.nz
 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 909681-7513
 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 (WLDA)
 The Big Easy LD Fest.
 New Orleans LA
 Diana Gash 706 234-0508
 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 509 656-5873
 Oct. 14, 15 (UCWDC-LA)
 Shamrock Classic
 Newry, Co.Down, N. Ireland
 Damien Brady 353 1693-62651
 Oct. 21, 22 (CWDI)
 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

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



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	Schwarz, Dinah	Scottsdale	480 451-6868
IA	Kenne, Henry	Manson	712 469-3337
IL	Pye, Dan	Zion	847 746-2883
IN	Cantrell, Sally	Kokomo	219 699-6268
OH	Bird, Dorothy	Columbus	614 523-3965
WI	Baer, Dennis	DePere	920 336-7436

INTERNATIONAL ADDITIONS

REVISION

FL	Harpold, Chuck	Boynton Beach	561 740-1525
	(Moved from VA)		
IL	Frank, Jeanne	Grayslake	847 231-5411
	(Moved from Hanover Park IL)		
KY	Pinkston, Vanessa	Grinders Switch	270 692-4117
	(Was Vanessa Vester in Matton IL)		

NM	Barton, Gregory	Albuquerque	505 992-0168
	(Moved from Yigo, Guam)		
NM	Rice, Judy	Aztec	505 334-4363
	(Moved From Utah)		
WA	Porter, Ray	Spokane	505 326-1644
	(Moved from Bellingham)		

INTERNATIONAL REVISIONS

ENG	Ogilvie, R. W.	Mddx	44-020-8848-0142
	(Phone change)		

DELETIONS

NCA	Harry, Wayne/Lynette	San Jose
	(Wayne passed away about a year ago and Lynette no longer teaches)	

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

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LETTERS & ... "in 1000 Words Or Less"

Some of the following writings are Letters To The Editor while others are some of the results of the sentence in our subscription form that reads "Tell us a bit about yourself (in 1000) words or less and/or about dancing in your area."

STAN LIKED JAN.

I just got my *CDL* (Vol. 31 Nos. 1 & 2 - Jan. & Feb. 2000) and was compelled to sit down and write this letter. In my opinion, this is the best issue you have published in quite some time. (Much more than line dance steps one can get off the Internet. Good article by fellow Arizonan "Wild" BILL SPOTTS, your article "A Bit About Music" was fantastic and "Are You Losing Sight Of Country Western Music?" by Englishman BRIAN BAMBURY hit the spot, too! Even KELLY GELLETT's column

was more than something gleaned from the "Arthur Murray Handbook."

In your article you say, "*CDL* will be offering a series of articles about music, often with it's relationship to dance, but also often just for the education about music." I am looking forward to these articles.

Also, I'll take this opportunity to thank you for the exposure you have given me and my little local newsletter in *CDL*.

Keep up the good work! Sincerely,

STAN WILLIAMS
2325 Shinnery Ln.
Prescott AZ 86301-5351

Thanks for the good words. Stan publishes the quarterly "North Central AZ C/W Dancers Guide" which is chock full of dance news for that area. The Guide is avail

able for \$5 per year to addresses within the U.S. It's a must for dancers who are traveling to Central AZ. CDL excerpts portions of the newsletter in our "World Of Western Dance" section. The last inclusion was in the Jan./Feb. 2000 issue. Ed.

BACK TO TEACHING

Enclosed find a check to renew my subscription. I have been getting *CDL* since 1992. I appreciated your call when I wrote that I was missing issues.

I have been teaching line dancing since 1990 at our local Senior Center and have met some wonderful people.

My husband became ill last year and died Oct. 10, 1999. I stopped my classes till Jan. 4, 2000. When I came back each of my dancers came in with a long stemmed rose, a vase, cake, cookies, brownies, etc.

Dancers are very special people.

Thank you for your helpful magazine. Sincerely,

RUTH LAVERS
Ukiah CA

By the time you read this your missing issues will likely have arrived. Keep on dancing'. Ed.

GREAT SUPPORT & GOODIES TOO!

Thank you for your quick response and offer to send me missing copies. That is really above and beyond the call of duty, but a very nice gesture.

I agree, dancers are a wonderful support group. My first class back I had 31 people and ended up with 24 long stemmed roses, a vase, candy, a chocolate cake, brownies, cookies, ice cream and chex mix. They really turned it into a celebration! (fattening, but fun.)

I have enjoyed *Country Dance Lines* for years and have them in chronological order so it didn't take me long to see that you are correct, my last issue was Aug. 1999. As long as I can keep dancing, I will continue to get your magazine. There are so many interesting articles and so much information about what's happening and where, plus the choreography which is endless!!! But gives us lots of choices. Thank you so much for being a great

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Sincerely,

RUTH LAVERS

Ukiah, CA. (voted best small town in Calif. & number 10 in country!! in the book "Best Small towns in America".

LOVES TO TEACH

Most of the seniors I know dance 3 or 4 times a week, but don't like to jump or do snake and body rolls. They seem quite conservative, Club Dance is great for young folks.

I'm British, came here in 1954. I've danced all my life and was in shows and pantomimes from age 4 to 23 and came to U.S.A. at age 25 with my husband and 2 year old son.

When young I loved to choeograph Rhythm & Blues and Tap dances. I started line dancing seven years ago. I never even saw it before that, what with working.

Two years ago I was asked to teach some intermediate and advanced classes at the Senior Center. We do Psykabilly Boogie, After Midnight, Red Hot Salsa, etc. Now I need to start a beginners class! Not bad for a chubby 70 year old, eh?! Thanks.

DOROTHY BIRD

Columbus OH

Have lots of fun! The back issues you ordered with your subscription are on their way. Ed.

WHERE'S THE DANCE MUSIC?

As an instructor and choreographer, I am very disappointed by the lack of up-beat danceable music being produced. While this has been somewhat a problem for many years, it is really bad now. I think that the type of music being produced is a good part of the reason why dancing is down in so many areas. So many sad stories; we want up-beat music.

What we need is a good 'movie' to bring back dancing and dance music like "Urban Cowboy" did. Do you have any connections? Any way to communicate to the songwriters? We wanna boogie!

SHIRLEY BABCOCK

Mesa AZ - Rochester NY

As a matter of fact Shirley, as a songwriter and member of the Northern Califor-

nia Songwriters Association, I can forward your letter to the Association for possible publication in their newsletter along with a request that they forward the letter to other songwriters associations.

I have also offered to do a seminar at this year's NCSA Convention on the many dif-

ferent dances and their rhythms that encompass C/W couples and line dancing, as well as ballroom and latin.

Meantime, there sure is a lot of older music that is really great for all of the dances. Get out those old record and tapes and burn some compact discs. -- Ed.



NEW MEXICO FIESTA CANCELED

The New Mexico Fiesta in Albuquerque NM scheduled for October 2000 has been canceled due to hotel rescheduling difficulties. Plans are being made for it to be

rescheduled next year, moving back to the last weekend in September, the 28th to 30th, 2001. For more information contact Mike Haley at 505 299-2266 or email haleydance@aol.com

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A Line Dance Event

WALLFLOWER, WALLFLOWER WON'T YOU DANCE WITH ME

The following in part was a discussion on the CWDI email list on the internet. Not to confuse this CWDI (Country Western Dance Information) with the CWDI Competition organization (Country Western Dance International), the CWDI Information (www.cwdi.org) is operated by Pete McCrackin of Porterville CA. Participation is free. Just go to the site and sign up. Ed.

WALLFLOWER QUANDRY

I'd be interested in getting some ideas from you folks on ways to get newcomers involved at dance socials.

Here's the background.

We have a social club dedicated to Country and Swing couples dancing. We host large dances every month.

Because we know there are a number of beginners and newcomers at each dance, we've instituted a program to try to get them off their chairs and on the dance floor. Intermediate level dancers volunteer an hour of each evening to be a "Dance Angel". The Angel's "job" is to look for the "wallflowers" and encourage them to dance. It's working pretty well because the angels give a personal touch that is missing in doing "mixer" dances.

Having been an Angel a couple of times, I find it's difficult to find the women who want to dance, but need encouragement to do it, versus the "watchers", the non-dancing guests, the "I - only - want - to - be - with - my - boyfriend" types, etc.

I suggested to the organizers of the event that they have newcomers and beginners be identified so that the Angels could know who to approach. Perhaps to have the folks who had come to the dance 3 or fewer times stand up at the beginning of the evening. But the organizers feared that doing something like that would make people self-conscious.

So, can any of you think of ways the Angels can more effectively find, and get these newcomers and beginners out on the floor?

LAWRENCE BERCINI
Chicago IL

Readers? Ed. Some responses follow.

BUTTONS

How about "Please ask me to dance" buttons. Very popular with "Newbies" and singles at JD's event in San Diego. --*Steve Folino, Sacramento CA.* Steve adds, "To Dance or Not to Dance?... What a Stupid Question!"

COLOR CODED

Color code those buttons, or put a large letter on them, as to the level of the dancer, i.e. Green or "N" for newcomer, yellow or "B" for beginner, blue or "I" for intermediate and red or "A" for advanced. Oh, yea, just what you need, a bunch of people at the dance running around with scarlet A's pinned on them! -- *Ed.*

T-SHIRTS & NAMETAGS

What we did long ago was to identify the dancers who are willing to dance with newcomers. They wore matching T-shirts. It was announced several times during the eve that these people were here to dance with all who would ask. Perhaps you could use nametags for your angles?

TAKING THE FIRST STEP

It has been my experience that the new people need to take the first step and do the asking, or let it be known that they are interested in dancing. You shouldn't have to beg them to participate.

Back in the days we did this we had no problem with people not asking us to dance. It is what we (and the new people) were there for. It was announced over and over that that's why we were there.

People interested in participating paid about \$3, got free draft beer and were free to dance with any of us they wanted to. So basically they 'signed up' by paying their \$3 dance club fee... This was held every Sunday afternoon/early eve just after the regular 'free' lessons. The money taken in paid for the beer, and our T-shirts. no one got rich off it, but lots of people had fun and new people got to dance with more experienced dancers. It was promoted during the week, by the Deejay and on flyers left on the tables.

We were not allowed to dance with each other, only with those who had paid their \$3. It was a set amount of time, about 3 hours. After that we were free to dance with who ever we wanted to, which did include the new people as well.

If my memory is right, I think we were there for the lessons as well, to fill in for those who needed partners. This also helped break the ice with the new people, I guess they were more willing to ask us and we knew they were interested in dancing because they were at the lessons and had signed up for the 'dance club' that followed. We had the slogan: We dance with the old, the fat and the ugly. It was kind of a

joke but that's how we were promoted when the Deejay made his announcements. We never turned any one down. (but we did make exceptions for extreme cases. like vulgar, gropy people, it didn't happen often and usually 'the guys' would handle the situation) I don't think we ever had a problem with a lady getting out of hand! :)

If your angels are observant it shouldn't take them long to identify the new people and make efforts to encourage them to dance. They should keep their eyes open and watch what goes on, after a few times its easy to spot new people, welcome them and converse with them building up to the asking them to dance. Watch who does and does not dance.

Some people may want to dance but only feel safe or comfortable with a certain person, so they may turn one down but would not turn down another, so telling each other that 'so and so' doesn't want to dance could be a mistake.

I hope this additional info has helped you some.

GAIL KEMERY
Dallas TX

Bless you! Where do you live -- I may move! What a wonderful idea -- a group that welcomes newcomers and tries to get them on the dancefloor. More places should try this.

Concerning the usual dance mixers, ever notice that the women all love them (they actually get to dance -- even those with regularly partners participate) while many of the men don't bother. I guess they don't want to take a chance of having to dance with someone that doesn't meet their criteria.

While I'm all for encouraging newcomers, I am constantly amazed at those who say things like "all women love them..." and "many men don't bother". Humans like to think they are normal or, at least, in the majority but it's been my observation that many people participate in mixers for many reasons while many people do not, for just as many reasons.

I've also observed that avoidance or participation in mixers is inconsistent for many individuals. Sometimes I participate and sometimes I don't. The reasons vary.

In my area the dance community seems to be getting smaller and smaller while the ability level of a select few gets better and better. That's quite a common thing to observe.

Encouragement for those outside the top group is pretty non-existent. We all improve with practice and this is pretty difficult alone. It doesn't matter how well you can do the elements by yourself, if you never have a partner, you cannot recognize a lead.

I obtain a partner for a selected dance by either asking or being asked. Never having a partner implies one does not ask or that one is always turned down.

The usual suggestions (be friendly, ask the men to dance, show up regularly, etc., etc.) don't seem to work. Unfortunately, in this area the men only want to dance with the same 3 to 4 women so people show up 8 to 10 times and then give up. Since there are also few new male dancers, I assume they are running into similar situations. It really is quite easy to tell when someone does not want to dance with you whether you are male or female. It really may be an area thing as it is pretty much true here in country, swing and ballroom. It is frustrating at best to want to dance, spend time and money on lessons, go out to the clubs and yet never have the opportunity to dance. How have other people/areas worked on this problem?

While it may be easy to tell that a person does not wish to dance with you it's both unwise and counterproductive IMO to assume the reason is the men only want to dance with the same 3 to 4 women or any other such generalization.

The best idea I've heard is the buttons that say something to the effect of "Ask me! I'll dance!" They work quite well for those who are desired (for whatever reason) dance partners and also quite well for those socially confident individuals.

For any who think as Barbara seems to think, I would suggest they get the buttons themselves and then wear and promote them. Sitting on the sidelines and waiting for somebody else to solve the problem doesn't seem to be working. Does it? :-)

Painful as it may be to mention, there are some people who are actually undesirable to dance with for various reasons. Finding out whether and why and making the needed adjustments will be important for some but personal initiative will go a long way for most.

MIKE CORBETT -
Sunnyvale, CA

DOTS NOT DANCING

One method I've seen and really liked (since I've been doing the "dance angel" thing on my own for years) is when they ask people at the door if

they're available to dance with anyone. If so, they get a brightly-colored dot to stick on. Then it's not so tough to spot the "dots that aren't dancing"...

CHUCK
No Town Mentioned

MORE BUTTONS
We had similar success with our local dance club. We made buttons for our club members that were small (about 1" diameter) that had only the club logo on it. We wore them when we were out dancing to signal that you like to dance, and it was great for knowing who was available to dance. Since we met at a public bar/dance club, we wanted something noticeable but discreet, and the buttons worked great!

TROY BRAZILE
Little Rock, AR

TO GRANT A WISH

When I see the many folks sitting at the tables of local dance halls wishing they could two-step, waltz or swing dance, I remember when I was that same wallflower. It was dancers who would initiate the conversation and talk about workshops, lessons, etc. It was that initiative, made by a caring individual who knew how to dance who got me started enjoying dance. Next time you see the folks who sit, watch and wish, take the initiative to open a new door and give them the information and support to also enjoy what once they only wished for.

BOB JOHNSON
S. Easton MA



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10 March/April 2000 *Country Dance Lines*



**DANCING AND
TEACHING HINTS**

By Kelly Gellette

KEYS FOR BUILDING GOOD DANCERS

**Rhythm in Time
and Space**

The human body
is the dancer's
instrument. Correct
placement or the
achievement of a
beautifully poised
and balanced
instrument is the
most important
essential in the basic
training of a dancer.
The knowledge of
rhythm and ability to
use the instrument
rhythmically is



second in importance.

Dance Encyclopedia says, "Rhythm is the conception
which binds dance to music." As a teacher, you must un-
derstand and be able to teach rhythm, *for rhythm is the glue
that holds dance together.*

There are two kinds of rhythm:

Audible (the act of hearing)

Inaudible (not to hear)

1. The rhythm we all find so important to teaching the
simplest step or, as The Music Lovers' Encyclopedia states,
"arrangement of accented and unaccented and long and
short sounds."

2. Rhythm that is not always well understood but which
involves movement in space, or as the American College
Dictionary so neatly puts it "measured movement, as in
dancing."

AUDIBLE RHYTHM

Unless the students have had the advantage of music
lessons, they are usually ignorant of the underlying princi-
ples of "keeping time". They do not understand note val-
ues or the meaning of time signatures. This basic knowl-
edge is an absolute necessity for a dancer.

Most dancers have a native sense of rhythm, but until
they face a complex rhythmic problem which demands
knowledge of musical instruments rather than an instinc-
tive response, they don't realize that they have no practical
knowledge of music.

NOTE: This lack of musical (and often dance) knowledge
tells the public why so many Line Dances are not well put
together - nor fit the music.

A good way to start rhythmic work is to have the class
clapping in a steady 4/4 time and progressing to walking in

slow and fast tempos. If you have a small drum or metronome, or just hitting a stick against another stick helps. It shouldn't take too much time before they can identify the differences.

Do a simple step pattern such as, forward, forward, forward, tap (4 beats) – clap on beats 1, 2, 3 and finger point on beat 4 (tap). Alternate hands are used for pointing each time the pattern is repeated.

Next try 3/4 time, moving forward and accenting the first beat.

The triple rhythm is usually performed to 2/4 time. Clap 1 - 2, then 1&2 until it is executed comfortably and understood. Demonstrate a forward triple pattern using the 2/4 time and the 1&2 rhythm. Have students perform the triple step across the room.

We have completed the 2/4 time, 3/4 time and 4/4 time and the dancer should be conscious of the accented and unaccented beats.

Variations of these basic steps (movements) are many and can be improvised ad infinitum. The need for understanding fundamental rhythms, recognizing and being able to dance them in various tempos is important before going on to variations.

Teach dancers to count everything they do. The use of voice is important to eaching and developing good rhythm. For instance: In a forward Schottische pattern – run, run, run, scoot.

INAUDIBLE OR SPACE RHYTHM

Space rhythm begins from the first moment of movement and ends only when the dance concludes. It is the ability to sustain a movement through any number of given beats or do it in one harsh percussive beat (within the limits of gravitation and human anatomy, of course). It is the ability to move from one given point to another in sixteen evenly spaced small steps or to cover exactly the same distance in three very large steps. It is the ability to remain quiet for a given number of audible beats by suspending rather than breaking the flow of movement. It is control. When thoroughly understood and mastered it becomes the light and the shade, the texture in dance, the quality, the style of a dance. Dancers need to know how to use the space in which they are dancing. They need to know what to do with their hands, arms and their head.

There are many space rhythm studies you can contrive to help your students become conscious of this element of dance. It will help them in couple dancing and especially in Line Dancing.

NOW – I HEAR – teachers saying something about not being able to do all these exercises in their classes. It may be because they teach in a bar, or can't see the men students wanting to go through all of the technical parts of rhythm and movement before learning a "few" simple patterns and dances for their social enjoyment. TRUE. This article is mainly on impressing the teacher as to what he or she CAN do (if possible) to help educate themselves and their students. NO ONE says YOU MUST DO IT. However, if at all possible, you might find some items that just might work in your class. Try it, you just might like it. -- Kelly Gellette is the President of NTA. The NTA (National C/W Dance Teachers Assoc.) is a non-profit organization with over 3,000 members. For NTA information please call or fax 217 344-0413



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COMPOSER PLEADS FOR READERS' HELP

By Joanne Thodt

Dear CDL,

It's always a pleasure when our copy of Country Dance Lines arrives in the mail. It is read from cover to cover.

My husband and I take advantage of as much dancing each week as we are able to locate within a 50 mile radius of our home, occasionally each going to a different place on a given evening so we don't miss anything. We compare notes later. Some of my favorite dances are done to country music, some are not. We hear many conflicting opinions on dances, instructors, choreographers, and music. At times I come home with my mind reeling with all of these varied ideas and feel I must write down my own thoughts and share them with as many people as possible.

The enclosed article is a sort of tongue-in-cheek response to the article by BRIAN BAMBURY published in the Jan./Feb. 2000 issue of CDL. If you find a spot that will accommodate about 400 words, this may be of interest.

Sincerely, Joanne Thodt, Oberlin OH

I'm planning to write a great new country song, but I've got a big problem. Can someone please define what I need to do to "keep it country?" Articles continually appear in publications devoted to country music, artists and dancing, begging us to cling to country traditions. Yet to my knowledge nobody has ever defined just what is meant by "country"

Which of the following criteria make it "country?" I can understand Nashville as a traditional source of country music, but what about Canada, Australia, New Zealand, Great Britain?

To write or produce a good "country song, if my home is in England or California, is it still considered country? Is the criteria for composing or performing that I wear a cowboy hat and boots and own a guitar? How about the presence of a fiddle in the arrangement? Should I drop the final "g" on any word ending in "ing"? Do I need a twang in my diction? Do the lyrics require an aching lovelorn theme? Is it helpful to use words like "ain't," "cheatin'," or "leavin'?" (A while back the test of a good country song seemed to be that it dealt with trains, prison and honky tonk bars, but you don't hear that much any more.)

Line and partner dancing three or four times a week is a great joy to me, but there seems to be a dearth of new dance music being produced and aired. I'm weary of weepy ballads. When dancing folks in particular complain that instructors and choreographers are using "non-country" music, can it be that there isn't enough good *new* so-called country music suitable for dancing? Yes, I know there are thousands of *old* country songs, but what about *new* ones?

Could it be that the current batch of country music songwriters, whether in Tennessee, or from another state, or another country, do not use much imagination when it comes to writing danceable tunes? Are the radio stations reluctant to air new songs with clever lyrics that bring a chuckle to your lips and a smile to your face, so the cling to slow mournful ballads? Or are the songwriters no longer producing "country" music because "crossover" is more marketable?

Help! I know these are a lot of questions, but does somebody have the answers? Please define country music

for me, so I can get started composing my terrific country song.

RESPONSE FROM CDL

By Michael Hunt, Editor

Firstly, thanks for the good words. It's always good to hear that ones work is appreciated.

While I realize the "tongue-in-cheek" part of your article, perhaps as a songwriter myself I can shed some light on the questions you ask.

Yes many country songs "traditionally" have dealt with lost or unrequited love, booze, cars, dogs, agricultural equipment, cattle and other rural symbols, rituals rites of passage and mannerisms. However, none of that is what makes a song "country". And yes, all those other aspects go into making a country song. However, all that stuff also makes a song good "Tin Pan Alley," or "Martini Music" or "Rock 'n' Roll", "Blues", "Classical" or "Nursery Rhyme".

To a songwriter, rhythm is usually a secondary (or assumed) aspect of the craft. First and foremost is the lyric. There has to be some sort of story. Next is the melody. Sometimes these priorities are reversed, but they're still always first. To most songwriters, a rhythm is hardly more than a vehicle to use to demonstrate the lyric and melody line, as well as the chord changes. A rhythm helps put the lyrics and melody into their poetic (and therefore, "song") form. On the other hand, sometimes a songwriter, (and all the time for some songwriters), will map out the entire arrangement, however, by doing so, the songwriter may be limiting the potential market for his/her song to one particular market.

Once the song is written and a "demo," a "vanilla" version of the song, is recorded (often just vocal and piano or guitar, but sometimes a little studio band), the song is submitted to a music publisher. From then on, the songwriter has no control over what happens to the song. The publisher's job is to try to get one or more recording artist to perform the song. This is done by sending a copy of the demo directly to the artist(s) if possible, or to the artist's manager (or even spouse), etc. Copies of the demo are also sent to record company's A & R Departments. A & R is "Artist & Repertoire", the department of the record company that finds songs and tries to fit them to their artists. They'll try to fit the song to all of their artists just to see which can make the song sound like a hit. While the demo may be a "country" rendition, the end result could just as easily be done pop, easy listening, rock 'n' roll, heavy metal or any other style of music.

Once the artist is found, a "producer" and an "arranger" are brought in. The artist, the producer and the arranger will determine whether the song will be done pop, country, heavy metal, etc. The producer will have the most influence as to whether the song will be done up-tempo, or ballad. Note: Most songs can be done in many different rhythms and styles of music. The arranger probably knows more about music than any of the others, but he/she's also the person who puts the extra measure in waltz songs rendering them undanceable. The producer (along with the engineer) knows how to get the sound on the tape. The artist knows how to get the feel into the song. None of them may know or care a lick about dancing. None of them know that there

are about a dozen different couples competition dances each with its own unique rhythm and tempo window. It not their job to supply C/W dancers with music. It's their job to supply the record company with music.

And the record companies are the next in the feed chain. The record companies do not sell music. They especially don't sell dance. They are suits who know nothing about dance and little, if anything, about music. When they hear the phrase "Two-Step" they assume that all dancing to country music is being referred to. Record companies sell the artist. They don't advertise a "great new West Coast Swing tune". They don't advertise much of anything relating to the content of the product. They sell the sexiness or the legendary of the artist. You're supposed to buy the product because it's George Strait or Reba, or Elton John and you're supposed to slobber all over it. And they don't necessarily sell to the general public. They sell to the radio stations, the next stop on the music industry food chain. Now, the radio stations "know" who their audience is. In spite of demographic evidence to the contrary,

country radio stations still think their audience is predominately lonely housewives, so most of the music they play turns out to be ballads.

The good news is that there still is a good deal of good to great new country songs that are quite danceable - even competition quality. They just happen to be among the songs on the CD that aren't on the radio "playlist", so unless you follow the *CDL Music For Dancing* Compact Disc Reviews, you may not know about them.

Among the CDs reviewed in our January/February issue you can find the following tracks:

Crazy Little Thing Called Love by Juice Newton is a great 160BPM East Coast Swing. A nice Swing (132BPM) called There Goes My Love is also on that disc.

On John Berry's Wildest Dreams disc is a Triple Two-Step at 112BPM called Love Is For Giving.

While the new Clint Black (D'Lectrified) is all non electric, it has a great West Coast Swing called Bob Away My Blues, a great Waltz, track 2 is a good Two-Step, as is track 7 and track 11 is another decent WCS.

Brooks & Dunn's Tight Rope CD - Track 1 is a good WCS, Triple Two-Step or Schottische, Track 3 is a great WCS & T2, Track 9 is a great ECS and Track 11 is a good Cha Cha.

T Graham Brown's Wine Into Water CD has good WCSs, Waltz, ECS, Cha Cha and Triple 2.

Derailer's Full Western Dress has 7 decent dance tracks and the Randy Travis A Man Ain't Made Of Stone CD has 3 great Two-Steps and, as a matter of fact, all of the CDs reviewed have decent to great dance cuts covering all the couples competition dance categories. And any great tune for couples dance is also a great line dance song.

True, you often have to buy an entire CD just to get one or two good dance songs, but you usually have to buy and entire CD in order to get a couple of non-country dance tunes.

We see, from some of the new Dance Step Descriptions that come in to *CDL* that several prominent instructor/ choreographers simply don't like country music.

The music is there. It's just up to the dancers to insist on their DeeJays playing it and their instructors and choreographers using it.



WISH I'D SAID THAT....

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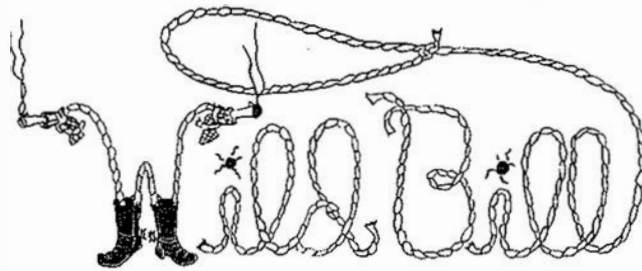
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DANCING AS THERAPY

By "Wild" Bill Spotts

Honk! Honk! "Go, you moron. The light ain't getting any greener."

"Oh great. Stuck behind one of those SUVs. I can't see around them, they're so huge."

"Hey, buddy. I got your turn signal right here."

"Yo, Richard Petty. The speed limit is 55, not 95!"

"Come on grandpa, move it or lose it. Slowpoke Sunday drivers should be in a home."

Do any of these words ring familiar? Perhaps that's part of your daily mantra as you engage in hand-to-hand bumper-to-bumper combat with fellow motorists as you commute to and from work. Is there a more exhilarating feeling than the wind blowing through your hair as you race to work in your sports car convertible at a blistering stop-and-go 15MPH?

Commuting to work is just one of many joys of modern living that gives us premature ulcers, high blood pressure and an occasional flare-up of 'roids.

Isn't it wonderful that in a typical day fraught with anxiety and frustration there is one place we can go for rejuvenation and enjoyment -- country dancing? That gleaming hardwood floor is an oasis of serenity and mental sanity in an otherwise insane world. Isn't it great to go to a place where you can forget your cares and problems for a few hours and simply engulf yourself in the dance lesson or social dance the night away?

Correct me if I'm wrong all you rock 'n' roll trivia buffs, but didn't the Vogues have a hit song in the 60's titled "Five O'clock World? Oh come on, you know the lyric by now. "In my Five O'clock World, when the whistle blows, no one owns a piece of my time. There's a long haired girl, waiting for me to ease my troubled mind, yea."

Thank you, thank you. No applause, just throw money. For my next song I'll do a remake of Georgia Satelite's immortal classic, "Keep Your Hands To Yourself." On second thought, let's get back to how dancing is therapeutic and soothing to one's frazzled soul after racing frantically in today's technological pace.

Somehow you and your car make it to work with minimal damage, at least it's covered in State Farm's comprehensive policy. Now you face eight to ten hours of mundane, repetitive work at a rapid fire pace. "Wild" Bill says, "The

worst night of country western dancing is still better than the best day at work."

Let's say for example that you work for the Postal Service. That can only mean two things. Your co-workers are surly, manic depressive and heavily armed or your supervisors are, a) incompetent, b) buffoons, c) have never done an honest day's work in their lives, d) bootlicked their way up to middle management, e) all the above.

In this environment, what do you have to look forward to? Hmmm, you're holding out to 7:00 p.m. because that's when the dance lessons start or the social dancing commences. You'll undoubtedly be wearing your finest western attire and you'll have your main squeeze dance partner on your arms. If you're going line dancing, you may squeeze the person next to you.

Let's say you somehow survive work and out maneuver the other 40,000 commuters who are fleeing the city at 5:00 p.m. to suburbia via a 10 mile demolition derby route. Whew! Now you can sit back and relax. You are so wrong, valium breath! It's time to face your children, your spouse and all the repairmen at your front door to greet you with news of major appliance breakdowns. These individuals were intentionally brought into your live to drive you crazy or more insane than you already are. You're thinking to yourself, "When's seven o'clock coming?"

What can get you through these trying times? It's comforting to know you're teaching a Cha Cha class at the Community College or you're going to dance the night away at your favorite country western nightclub.

After facing a typical grueling day, you need something positive and healthy to eagerly await at the end of the day. Waltzing and Two-Stepping across the dance floor for two hours after a rough day is akin to a musical oasis in a joyless desert. It's almost worth all the insanity of the day to get to the reward at the end.

Note to self: Call the Vogues and ask them to rewrite the lyric to their biggest hit, "Seven O'clock World." "In my five o'clock world, when the whistle blows, no one owns a piece of my time. There's a cold beer and dance floor, waiting for me to ease my troubled mind, yea." -- Dancingly yours.....

DANCE CLUB'S MYSTERY TRIP

In the Jan./Feb. 2000 issue of CDL there was an item in the Southeast segment of The World Of Western Dance section about the Mississippi Valley C/W Dance Association's "Dance Club Mystery Trip '99". The article was written by Janne Short who we contacted and asked her to elaborate on the trip. We thought the idea was such a good one for a dance club that we asked how she put it all together. Here is the article she turned in about organizing their Mystery Trip. -- Ed

By Janne Short

My husband and I are retired school teachers with lots of built in curiosity, and a sense of adventure. We are also chronic day-trippers, in other words we just hop in the car and pick a road. The idea for the trip came when a fellow club member overheard me talking about places we had visited and said she would love to do something like that. I mentally mapped out a route, got approval from our club board, and hired a bus. (the bus company had its' own insurance.) I figured this first trip would be had to sell so priced it at about one dollar over cost. That came out to \$23.00 per person. The bus was \$500.00.

Dinner was at a well known restaurant about 25 minutes from home. We had 28 club members and 17 non-members that I recruited from other sources. We had two empty seats.

I had certain criteria in mind for the trip. I didn't want to spend a lot of time traveling so was looking for our first stop to be no more than an hour to an hour and a half away. I wanted several stops that weren't too far apart that offered variety, and would appeal to both men and women.

People knew in advance this was not a dance trip, that there would be lots of shopping opportunities. An important consideration for any bus trip is stops for food. Our first two stops were the only ones without a food service. I had one reservation in advance and that was at "The Cellar" restaurant.

About eight weeks prior to the trip Ed and I took a day to follow the route and finalize things. I measured distance between stops both in miles and minutes. I double checked opening and closing times and picked up brochures. I talked to the managers of these establishments to be sure there was no problem with bringing a bus load of people.

I did get names and phone numbers and did some phone calling for reconfirmation a week prior to departure. Surprisingly only two or three people on the trip had been to any of the destinations with the exception of our stop in the town of Princeton.

One thing that was not mentioned in the article, I did hand out about 30 door prizes. The club paid for some but the rest I acquired from other sources.

I am planning another trip for next October when the Fall leaves should be in full color, and even though I will no longer be activity director for our club. I am also requesting the same bus driver. I got a nice note from him after the trip saying he would be happy to drive for us again. The same criteria will apply except that I hope to totally fill the bus and maybe even have a waiting list!

ROCKY MOUNTAIN REGIONAL DANCE FESTIVAL

By Machele Cook

The 4th annual Rocky Mountain Regional Dance Festival is in Casper Wyoming on May 18 - 21, 2000

The lovely Miss JO THOMPSON and the incredible JOHN ROBINSON are once again the top instructors. Ms. SCOOTER LEE is joining us this year for the Saturday night Dinner Show. Scooter Lee is internationally well known and we are very excited that she will be performing for us!

Casper's event is offering limited competition as an option in our remote area to help competitors with a more local event that is with C.W.D.I. Pre-registration to compete is required. No exceptions.

On May 18th, Thursday night will be a kick off dance party. On Friday, Saturday and Sunday both Jo and John will be offering many different levels of classes. Also, area instructors will be teaching couples and line dance classes for all levels. This is the friendliest event with two of the worlds best instructors.

Please don't miss this one. It is fun for everyone. Casper is very busy during our weekend so please book your rooms early. Our host motel is the Parkway Plaza Hotel. Their phone numbers are 800 270-7829 or 307 237-1777.

Please call Machele, 307 266-4105, for more information or email her at clubdancew@aol.com. The festival is held at Club Dance West in the downtown area of Casper. The club has two floors, lots of room and mirrors everywhere. We all have a great time. Remember to book early. This is guaranteed to be the 'best & friendliest' event around. JO THOMPSON, JOHN ROBINSON and SCOOTER LEE! Wow, please join us. Call today!

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NORTHERN LIGHTS C & W DANCE FESTIVAL

Burton-Upon-Trent, England

By Bryan Summers, England

.With the UCWDC World Championships 2000 completed, the qualification for "Worlds 2001 got under way in Britain and Europe at "Northern Lights" staged by BRIAN and ANNE BAMBURY and DICK and GENEVA MATTEIS at the Belvedere Club, Burton-upon-Trent. Many of the "Worlds 2000 competitors found the relaxed atmosphere an ideal way to start their new campaigns for world titles. Good, friendly, competition, top instructors and world class judges meant that they got back into the competition circuit in a meaningful way.

.The weekend began with BARRY GANNON providing most of the disco with Brian helping out, on an evening when his organisational skills were more in demand, to help us all relax and set the tone of the event. The necessary judges and competitors meetings were held in the jubilee ballroom whilst the rest of us just enjoyed ourselves dancing and meeting friends. KELLY GILLETTE, NTA President, SAM and DENISE MILLER, second in the World 2000 Masters, and BOB BAHRS, Worlds 2001 and 2002 director and 1994 masters champion, with CATRIONA WYLES from Kent, World 2000 Pro-Am spotlight champion, Bob's student, were there to give us their special style of dance. From Ireland it was good to see ATTRACTA BRADY and ANN CUNNINGHAM, organisers of the Shamrock Dance Classic and from Scotland the inimitable LIZ CLARKE, organiser of the Scottish Gathering. Wales sent us PAULINE and IVOR MORGAN, twice British Champions, and England were represented on the judging and instructor panels by NORMA MORRISON and RICK and STELLA WILDEN, organisers of the Southern and London Dance Classics.

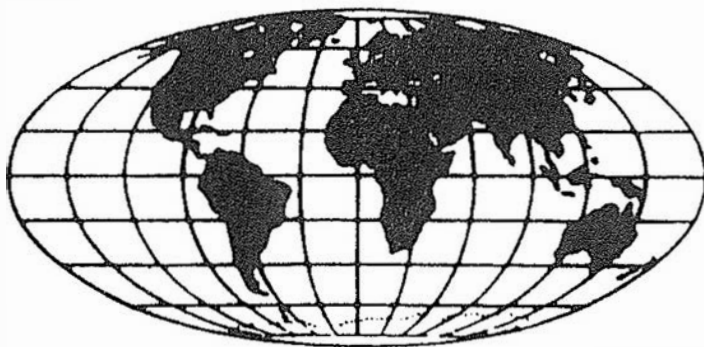
.Saturday saw all the judges and instructors put to work with competition and workshops filling the day. Newcomer, Novice and Intermediate line dancers were put through their paces while, if watching wasn't your thing, line and couples classes were going on in the Jubilee Ballroom. I caught up with SAMANTHA YOUNG, World 2000 Adult Intermediate Champion, during the day to congratulate her and talk about her plans for this year. It was to be her first Advanced competition, having booked to compete at intermediate not expecting to win the

world crown. She had therefore only had three weeks to practice the advanced dances and, although a little nervous, she was looking forward to it. She always enjoys competing, and it shows, so moving up to advanced was just a normal progression and a greater challenge. We will see how this lovely young lady managed later. Greyhound Express, accompanied by Brian and Barry on the disco were to be our musical entertainment for the evening with a few "Specials" as well. The disco helped us settle down and find our dancing feet before MM's 540 team went through their paces. More music from the band and disco before a brand new competition. TILLY SHIELDS, of Diamant'e Motifs, sponsored a mixed renegade competition with the winner getting a cup, to keep for all time, and all the entrance fees. Dancers were required to dance one minute of different styles immediately after each other, the styles being Waltz, Swing and Cha Cha. The first Diamant'e Renegade Trophy Challenge was won by SCOTT BRADLEY. The evening's entertainment continued featuring cabaret spots from Bob and Catriona and Sam and Denise between sets from Greyhound Express and the disco. They threw us out at midnight, to recover in time for Sunday's marathon..Dawn broke at nine o'clock with the (not so dulcet) tones of Barry on the disco. A little loosening up and getting the dance brains switched on before the competition and workshops. Sunday morning was couples time with Pro-Am followed by Classic divisions from Junior youth through to Silver, Divisions 4 to 1. Mid-day brought a very competitive Renegade division with dancing of the highest standard, after which a break was in order. The afternoon featured the top dancers of the Advanced divisions which were a joy to watch as was the choreographic and innovative skills that epitomise the Showcase divisions. Evening heralded the awards supplemented by another magic performance from SAM and DENISE MILLER and relaxing dancing to the disco. Special mention from the awards should go to Johnny Two-Step for his Renegade win and SAMANTHA YOUNG who won the Adult Female Advanced at her first attempt. All good things come to an end so it's with thanks to Brian, Anne, Dick and Geneva and all their staff for a great weekend.

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The World Of Western Dance

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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.

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Hello Everyone

Looks like we made it into the New Year OK. It may not quite be the real millenium, but 2000 has a great ring to it. I would like to take this opportunity to thank everyone for your support&friendship over the past 7 years.It has been my

pleasure to offer these trips to go to new places and make new friends. What started out as just a few of us has grown to over 2,000 who have gone on these adventures. I have received so many compliments everywhere we have traveled on what a great group of people we are.

I can only put a trip together, it is you who makes it come alive with dancing, laughter and friendship.

Again, thanks you for making these trips so FUN! Good Friend, Good Times, Good Memories.
Frogtown U.S.A. - May 18-21

This will be my 35th year of going to the National Jumping Frog Jubilee in Calaveras County. It is an old time county fair with music, DANCING, carnival rides, rodeo, entertainment and, of course, the Frog Jumps. You have not lived until you have jumped a frog and we gotem! We have our own camp spot on the fairgrounds. Bring your tent, trailers, ski boat, RVs. Come for the day or stay the weekend. Fun for the whole family. Plenty of room for everybody.

Country Fun Cruise - October 16-22

Sail out the San Francisco Golden Gate for Acapulco with stops in San Diego and Cabo San Lucas. We will be sailing on Holland America's ship the Ryndam. The trip included the cruise from San Francisco to Acapulco, all your meals on board the ship, dancing, ship's entertainment, transfers in Mexico and Air back to SF.

Please let me know ASAP if you are thinking about going on this cruise. Space is limited and we are not the only ones booking reservations. It could sell out very quickly.

Country Camp Out - This Summer TBA

We are headed to Lake Almanor near the town of Chester in Northern California. If you have never been there, it is a little bit of heaven here on earth. There will be a BBQ, C/W dancing and lots to do. Great for boating, maybe some golf or just enjoy the camp fire. You can even go climb a volcano, Mt. Lassen. Tents, trailers and RV's welcome.

Laughlin or Las Vegas

If you had your choice, were would you want to go for a weekend. I'm setting up the next trip and would like your input. Call, write or send me an email.

Country Fun Train - March 2001 - TBA

Come&relive the Old West, riding over the tracks of the

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.

1870's and see the snow covered mountains like never before. This is a great trip from the San Francisco Bay area to Reno, Nevada. It will be our 5th trip by train to Reno. It is a colorful weekend of dancing on board the train, country night clubbing, sightseeing and entertainment. Space is limited.

For more information on these trips, please contact Rich at the address, phone or email above.

SIERRA GOLD C/W DANCES are held at Angelo's Hall in Columbia State Park on May 20, September 16, October 21 and November 18 and at Sonora Fairgrounds on June 10. Lesson at 7:00 p.m., dance from 8 to 11. The Deejays are Alan Metcalf for the June 10 dance and Bob & Betty Davis for the others. \$6 for club members and \$8 for others. Call 209 532-2956 for more information.--*Linda Conklin*

Sierra Gold Dance Club hold

PONY EXPRESS DANCE CLUB
P. O. Box 418171
Sacramento CA 95841-8171
Milt & Loretta Saunders 916 366-5694
email: dancinmilt@softcom.net
email: sacloretta@softnet.com



River Boat Cruise

The PEDC will have a River Boat Dance & Cruise on the Sacramento River aboard the Elizabeth Louise. She's a real steam engine Paddle Wheel Boat. If you take the cruise you can even take a tour of the engine room to see how the boat really works. The Cruise is going to be on Saturday, July 29 from 7:30 to 10:30 p.m. You may board at 7:30, the boat leaves Raley's Landing in West Sacramento at 8:00 p.m., we will cruise up and down the Sacramento River for 2 hours and dock back at Raley's Landing at 10:00. You will have until 10:30 to enjoy the music and dance.

It's going to be a great cruise and you don't want to miss it. Invite your friends to come along. The price is right at only \$15 for members and \$20 for non-members. Use the contact information above for tickets --*Charlie Rogers, Pres.*

Dancin' and Around the Sierra Foothills Dance Clubs

Have you checked out the Country dancin' at the Ballroom on the 4th Friday of the month yet? If you haven't you owe it to yourself to give it a try. The next Country Dance is March 24th. Music is by our club's TONY & TONI CORSO with a beginner and intermediate lesson from 7 to 8 p.m. with open dancing till 11:00. The address is 6009 Folsom Blvd, Sacramento. Call 916 641-6868 or 916 737-7929 for info.

The "Boogie 'Til The Cows Come Home" will be held Saturday March 25 at the Veteran's Hall, 1620 Solano St in Corning. Dance workshops, dinner and dance are hosted by MICHELE BURTON & MICHAEL BARR. For info call Michele at 530 824-6888 or Michael at 650-327-1405.

Dances and lessons are held at Hrcade Creek Recreation and Park District, 4855 Hamilton St., Sacramento (Info: CHARLIE ROGERS 916 922-4661), Downright Country Dance Club, VFW 110, Park Dr., Royer Park, Roseville (Info: WAYNE BARTOSH 916 723-8252 or TONI CORSO 916 641-6868), Luv'n Country, at Tike Room, 620 S. Cherokee, Lodi CA (Info: 209 477-6044), Sierra Gold Dance, Angelo's Hall in Columbia State Park (Info BOB & BETTY DAVIS 209 532-1102), The Roundups, Mother Lode Lion's Hall, Diamond Springs CA (Info: DENNIS & CONNIE MCGUIRE 530 622-3435), and First and Last Dancers at Valley Oaks Grange Hall, 5th and D Sts. in Galt CA (Info: EDA at 916 682-2638).

Further into the year our Fun Weekend is scheduled for July 7-9 and the Harvest Hoedown is October 27-29. The CA State Fair will be August 18th through September 4 and we are again going to try to get every Sunday to showcase C/W Dancing.

SOUTHERN CALIFORNIA

18 March/April 2000 *Country Dance Lines*

HAWAII

BRANDIN' IRON DANCE & SOCIAL CLUB

P. O. Box 2036
Riverside CA 92516
Frank Koi 909 247-0975
Dennis Martin, Newsletter 909 926-3065
www.westerncreations.comn/bidsc



Welcome to The Brandin' Iron

The Brandin' Iron Dance & Social Club is Southern California's Premier C/W Dance Club promoting C/W Dancing and social activities. The club is located at 320 South "E" St., San Bernardino CA 92401. Requirements to join? You must be 21 years old, enjoy having fun and enjoy making new friend. Every meeting includes a free drawing, a 50/50 drawing, 50 cent tacos, dancing, socializing and an all around good time.

Some of our activities include a Labor Day Campout & Picnic, a Laughlin NV weekend, Dance Cruise, Bike Ride and Beach Party, Dance Competitions, Halloween Party, Luau, Hay Rides, Valentine's Dance, Christmas Party, Dance Lessons and Workshops. Our general meetings are on the 2nd and 4th Sundays each month at 4:00 p.m.

For more information on joining visit one of our meetings or call Frank at the number above.

SUNDANCE DANCE CLUB

P. O. Box 1287
Norwalk CA 90621
Tom Mattox, Pres. 562 923-2623
email sddcmattox@aol.com
Web: www.sundance-dance-club.com



SOUTHWEST NM AZ CO UT NV

**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.

ARIZONA DANCE CLUB

4008 W. Palo Verde Dr.
Phoenix AZ 85019
Maggee Tennesen 602 973-6134

Dance in Flagstaff every 2nd Saturday of the month. Contact RUTH SOKEL 520 527-9394 for details. DWIGHT & SANDY NELSON teach couples dances. Find out where and when and which dance by calling 602 942-2480. The Paragon Ballroom at Alma School & Elliot offers C/W couples classes with RICH & GINA MITCH, 623 572-0409 for info.

Lotsa dancing and lessons in and about Phoenix. Call Maggee for info.

Country Night Clubs

Here are some clubs you might want to check out when you're in the area. The ones in *italics* I have been to and know there is some type of a dance floor. Call clubs for details.--*Maggee*
1800's Saloon, 13608 N. Cave Creek Rd., Phoenix 602 482-8420.
AJ's Arizona Joe's, 417 S. Winchester Rd., Apache Junction 480 983-6115.

Barleen Family Dinner Theater, 2275 Old West Hwy., Apache Junction 480 982-7991.
Cadillac Ranch, 9201 N. 29th Ave., Phoenix 602 870-6970.

Dusty & Toms Steakhouse, 9624 E. Apache Trail, Mesa 480 986-6535.
 El Alamo, 67th Ave. & Bell Rd., Glendale 623 979-7036.
 Filly's Restaurant & Bar, 1615 N. Apache Trail, Apache Junction 480 671-3056.
 Handlebar J, 7116 E. Becker Ln., Scottsdale 480 948-0110.
 Harold's Corral, 6895 E. Cave Creek Rd., Cave Creek 480 488-1906
 J. David's Mr. Lucky's, 3660 NW Grand Ave., Phoenix 602 246-0686.
 Just One Country, 6444 W. Glendale Ave., Glendale 623 931-0024.
 Lazy R Us, 20835 E. Ocotillo Rd. Queen Creek 480 987-3305
 Los Vaqueros Western Steakhouse & Saloon, AZ 88 & Idaho Rd., Apache Junction 480 982-3407.
 The Mill Steakhouse & Saloon, 3300 S. Price Rd., Tempe 480 756-2480.
 Pinnacle Peak Patio, 10426 E. Jomax Rd., Scottsdale 480 585-1599.
 Rawhide, 23023 N. Scottsdale Rd., Scottsdale 480 502-5600.
 Reata Pass, 27500 N. Alma School Pkwy., Scottsdale 480 585-7277
 Rockin' Horse, 7316 E. Stetson Dr., Scottsdale 480 949-0992.
 Roosters, 3731 E. Main St., Mesa 480 641-2125.
 Rustler's Rooste, 7777 S. Pointe Pkwy West, Phoenix 602 438-9000.
 Rusty Spur Saloon, 7245 E. Main St., Old Town Scottsdale 480 941-2628.
 Satisfied Frog Restaurant & Saloon, 6245 E. Cave Creek Rd., Cave Creek 480 488-3317.
 Stardust Lounge, 4346 W. Olive Ave., Glendale 623 937-1877.
 Superstition Skies Restaurant & Lounge, 945 E. Scenic St., Apache Junction 480 982-5726.
 Wagon Yard Steakhouse & Saloon, 2625 E. Bell Rd., Phoenix 602 992-6860.
 The Waterin' Hole Chuckwagon N' Saloon, Pointe Hilton Resort at Tapatio Cliffs, 11111 N 7th St., Phoenix 602 944-4451.

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

Albuquerque Night Clubs

Midnight Rodeo, 4901 McLeod Rd. NE (505) 888-0100 has one of the biggest, race-track dance floors in the state. Music is provided by a DJ. Open Tuesday-Sunday at 5:00 p.m. (6:00 p.m. on Saturday) and closes at 2 a.m. everyday, except at midnight on Sunday. There is a cover charge of \$4.00 on Friday after 7 p.m. and Saturday after 6 p.m. There are free dance lessons on Sundays from 6:00 to 8:00 p.m. and free line dance lessons on Thursdays 7:00 to 8:00 p.m. An inexpensive dinner buffet (\$2) is available on Friday and Sunday from 5:00 to 7:00 PM. AS&CDC dance members have reserved seating at Midnight Rodeo on Sundays, Tuesdays, and Fridays. Show your membership card on Friday and Sunday, and the buffet is free. Momma Feelgood's Fantasy Photo Parlour located inside Midnight Rodeo provides inexpensive western and historic style photographs.
 Boot Scoots, 12000 Candelaria Rd. NE, (505) 299-2719 is open Tuesday, Wednesday, Thursday, and Saturday at 6:00

p.m. to 2:00 a.m. and Friday at 5:30 p.m. to 2:00 a.m. There are AS&CDC sponsored lessons on Tuesdays from 6:30 to 8:00 p.m. and live bands Thursday, Friday, and Saturday. There is a cover charge of \$3.00 on Friday and Saturday after 7:00 p.m. AS&CDC dance members are usually found at Boot Scoots on Thursdays and Saturdays.
 Caravan East, 7605 Central Avenue NE (505) 265-7877 is open Monday through Sunday at 4:30 p.m. with two live bands nightly. The cover charge is \$3.00 on Friday and Saturday. A free dinner buffet is offered everyday from 5:00 to 7:00 p.m. Tuesday is the very popular Lady's Night.
 Tumbleweeds, 10205 Central Avenue NW (505) 836-2903 offers dancing with a predominantly Spanish flavor and is open Tuesday through Saturday at 4:00 p.m. and Sunday at 10:00 a.m. for families. A live band plays Friday and Saturday at 9:00 p.m. The cover charge on Friday and Saturday is \$5.00 to \$7.00.

**SOUTH CENTRAL
TX OKKSARNE**

DANCE & MORE DANCE CLUB
 P. O. Box 830944
 Richardson TX 75083
 James Ferrer, Pres. 972 684-7291
 Hotline, 214 314-7746
 Web: www.hokmeup.to/danceand more and more



Dancin' in and about Dallas

The following list of dance halls (and other info) is from the newsletter. Please call in advance for nightclub info and call James for Dance & More nights at the clubs and for other club information. Ed.

Country 2000, off Lombardy @ 135E, Dallas 214 654-9595
 Sunday is club night
 Cowboys, 360 & Abram, Arlington 817 265-5819
 Cowboys, Red River, Loop 12 & NW Hwy., 214 352-1796
 JIM WOEBER offers Two Step classes; basics on Wednesdays and Intermediate on Saturdays. Call for more info. Thurs. is club night
 Crystal Chandleir, 135E S. to Bear Creek exit, Lancaster 972 223-5898
 K.C Dance Studio, 3701 W. NW Hwy., Dallas 214 352-1600
 Friday is club night.
 Rustlers East on Hwy. 80/Hwy. 20 to exit 501-Hwy 34 on right , 927 551-4500
 Southern Junction, I30 E., Right on 205, left on 276, Rockwall 972 771-2418
 Stage Coach, 2516 E. Belknap, Fort Worth 817 831-2261
 Stampede, Dallas 214 701-8081
 Texas Dance Depot, Rogers & Rock Is., Irving 972 253-1799
 Top Rail, Loop 12 & NW Hwy., Dallas 214 566-9099
 Tuesday and Wednesday are club nights.
 W. W. Fairfield's, Beltline & Plano Rd., Richardson 972 231-3844
 JAN FREDERICKS, HENRY EVANS or GARY LONG offer group, workshop, party, or private lessons in Waltz, Two Step, Cha Cha, Line Dance, Three Step (Texas 2 Step), Progressive Double Two, Swing (Single, Double, Triple time, WC, EC, Push & Jitterbug. Call for details. Monday is club night.

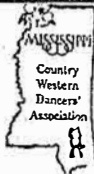
Dancin' in and about Austin

Steppin' Out, 9210 Cameron Rd (just south of Rundburg) 512835-7515
 Dallas Night Club, 7113 Burnet Rd. (Sundays)
 Tangerine's, Renaissance Hotel, 9721 Arboretum Blvd
 Continental Club, 1315 S. Congress St. 512 441-2444
 Riz Lounge, 320 E. 6th St. 512 474-2227
 Carousel Lounge, 1110 E. 52nd St. 512 452-6790
 Cedar Street, 208 W. 4th St. 512 708-2811

Speakeasy, 403 E. 6th St. 512 478-2913
Top of the Mark, 618 W. 6th St. 521 472-9849
Caucus Club, 912 Red River, 512 472-2873

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

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>



We have gotten our Standing Committee Chairpersons selected, and everyone seems to be eager to plan some new and exciting dance events for us. We hope to have more and some different activities to spark your interest, such as our line dance groups, couple exhibitions, a waltz group, out-of-town trips and more

Jackson area instructors include: BONNIE CHASE, 601 992-2827. Call her for her lesson information. JIM FRECHETTE, 601 372-1756, teaches at Dance Connection, 306 B Bierdeman Rd., Pearl MS. Call him for more information. VI MCGILL, 601 829-3600 is an active member of NIA, CWDI and UDC, teaches all areas of C/W, couples, line, private or groups, and THALIA NEAL teaches Ballroom and Western Dancing.

For up to date club activities, please go to the web site above. Thanks.

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



Stampede C/W Dance Fest. Rocks Beach JG2 reconized for helping festival grow.

Each year the Central Florida C/W Dance Stampede Festival in Cocoa Beach outdoes itself. This year's event was no exception.

Line dancers had two surprises. First, in the downstairs room, the small floor that has always overflowed with line dancers was doubled in size! The tables that used to fill half the room were gone, but chairs were lined up two and three rows around the floor and seemed ample for those who wanted to sit one out.

Second, the appearance of world champion PEDRO MACHADO was sheer delight. Pedro taught several dances over the two and a half days, taught a psid workshop, and gave two outstanding performances, one on Saturday night and one on Sunday. The Sunday performance was his award winning dance and showed why he is a champion. He received a standing ovation.

James Gregory, of "jg2", of course was in his usual energetic form, entertaining the crowd as well as teaching the latest and best. Several dances emerged as most popular during the weekend. "Syncopated Rhythm" and "Prodissey" were two.

Line dance competition was popular on two fronts: individual and choreography. There were no teams competing this year, although the spectators were treated to a different kind of competition. Before the Saturday night show, when the lack of teams was apparent, event director WAYNE CONOVER commanded DEBI DILLOW, ROMAN BAIRD and Pedro to each lead a "team" of volunteers. Five minutes of coaching was allowed and then each team performed in turn. The audience became the judges, voting by applause for Roman's "Dancin' Fools," Debi's "Dillettes" and Pedro's "Rough Riders." The Dillettes won the contest. The creativity and ability of all the coaches and their volunteers were wonderful to see.

That treat could only be topped by the show, which featured an exhibition by five members of the County Line Kickers, DANIEL LAW & DANIELLE BLOUIN, MARK TRAYNOR & 20 March/April 2000 *Country Dance Lines*

CAROL NAYLOR, JEFF & MARY HILL and Pedro, who performed his famous Mambo No. 5. The Kickers staged a comedy routine featuring four girls and PATRICK FLEMING.

Another highlight of the show was a well-deserved tribute to the JG2 team of JAMES GREGORY and JEAN GARR who keep the line dancers kicking and stomping and coming back for more. Conover presented them a plaque that thanked them for bringing excitement and fun to the festival and "helping the event grow" over the years.

Another moving moment occurred on Sunday during the Awards Ceremont. A. T. KINSON performed a "country fox-trot" with his 79 year old aunt who looked and performed beautifully.

Competition winners include: in Individual Line Dance: 1st Male Newcomer, WILLIAM BECKET; 1st Female Newcomer CHERYL WALEY; Open line dance: 1st Female Novice Crystal SUZANNE MILES; Choreography: DEBI DILLOW and HOSS MARTING

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>



NVCWDA 2000 DANCE SCHEDULE

Club dances are from 8 to 11:30pm. Admission is \$7 for members, \$10 for others. \$4 for children under 18. Same prices apply for members and children of SMCWDA. Free dance lessons, instructors TBA.

BILL COLE will Deejay April 15 at Fort Myer Comm. Club, LINDA WOODWORTH will spin discs on April 29 at Poe Inter. School and KATHY HERSHBERGER Deejays on May 6 at Poe. Monitor web site for advance notice on dances further into the future. Thanks.

THE COUNTRY WESTERN
SOCIAL CLUB
5450 Glenridge Dr. NE #461
Austell GA 30342
Bill Robinson 404 325-0098
email: CWSC99@aol.com
Web: <http://jtryon.home.mindspring.com/socialclub.htm>



Atlanta Dancin'

Dancing on Saturday nights is at Dance stop on Roswell Rd. near "the Big Chicken". That's EVERY Saturday from 8 to 11 p.m. Call 770 971-1109 for info. And on Sunday nights from 7 - 9 the dancing is at ABDC (Atlanta Ballroom), located just off the Sandy Springs exit of I-285. Call 770 386-3660 for info.

TJ's has moved to it's new location, the former Cowboy's In The Country in Rutledge. Contact the club for info.

NORTHEAST ME MA CT RI VT NH NY

Dancing in Hampton Bays, NY

There is C/W Dancing on Friday nights at 7:30 to 11:00 at The American Legion, Hand-Aldrich Post 924, 55 Ponquoque Ave., Hampton Bays, Long Island, NY. Various Deejays offer the music, including "Let's Dance" (Dottie & Bob), "Southern Style" (Mickie & Tom), "Double J Dancing" (Pete & June) - all who usually give one line dance lesson during the evening and sometimes one partner lesson. There are also C/W dance lessons on Monday nights at 7:30 with Ben & Sheila. Admission is \$8.

The hall is 4800 sq. ft. and the new 'floating' wood dance floor is 1250 sq. ft. There is a cash bar (at Legion prices!) and

ample parking at the Legion and across the street at the library.

For more information call the Legion at 631 782-4340 or Dottie at 631 772-3678 or email Dottie at dneedham@ieaccess.net -- Dorothy Needham, NY

LONG ISLAND COUNTRY MUSIC ASSOC.

P. O. Box 0327
Baldwin NY 11510
Ann Grube, Publicity 516 379-0320
Web: www.licma.org



Dance to the music of the Concrete Cowboys on Saturday Apr. 29 from 8 till midnight at American Legion Hall on Grove Pl., in Babylon NY. \$6 for members, \$9 for others. Doors open at 7:30 and there'll be a free dance lesson during the first band break. 18 or over, 15 with adult. No high heels or sneakers. Singles & partners welcome. No outside beverages. Snacks only. For more info and more activities and lessons please use the contacts above.

Rambler's Ranch, Jim Thorpe PA

A 5,000 sq. ft. sunken, floating hardwood dance floor, DeeJays who urge dance floor etiquette, bands, situated on top of a mountain overlooking the Lehigh Valley, and good food, all at reasonable prices. Sound like a dancer's heaven? It's close. It's Rambler's Ranch in Jim Thorpe PA.

Rambler's Ranch is the dream of TOMMY SHAFER, whose first love is music. He and his father before him, along with Bonnie's dad, have been entertaining people for over sixty years as members of Tommy Schafer & the Blue Mountain Ramblers.

Rambler's Ranch has entertainment almost every night. Tues. & Weds. find Western Attitude, better known as STEVE and DOTTIE, giving line and couples lessons followed by open dancing. Friday is Country Dance Night with Steve and Dottie hosting the festivities. Lessons usually consist of one line and one couple/partner dance. When lessons are over the dance begins. Steve works the crowd, taking requests and otherwise interacting with the dancers on the floor. If things get crowded, gentle reminders about dance floor etiquette are given. On Saturday nights, when no private parties have booked the hall, you'll find bands at the Ranch.

If you're ever in the vicinity of Jim Thorpe (in eastern PA about halfway between Allentown and Wilkes-Barre) be sure to visit Rambler's Ranch. They also have a nice web site. Go to www.ramblersranch.com. Phone 570 325-3060.

DOWN EAST DANCERS

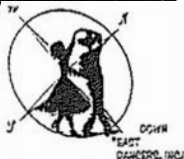
P. O. Box 345
Whitman MA 02382
Barbara Michaluk, Pres. 508 224-7121
Victoria Fitts-Gnass, Activities Dir. 781 293-9274

Please use contacts above for club activity information. Thank you.

EASTERN MI OH IN KY WV NJ PA

DANCIN' COUNTRY DANCE CLUB

2507 Treetop Circle NE
Canton OH 44705
Les Glarner, Pres. 330 499-0839
email: rufriider78@aol.com
Kaye Fonte, Newsletter - kayefonte@aol.com



Club activities are held at:

Red Lantern Barn, W. 7th St., Brewster OH (1/4 mile west of Brewster Dairy off St. Rt. 93 - 330 767-3520 or 330 879-2173
Melody Lane, Newton Falls Rd., Canton OH - 330 872-0706
Kickin' Kountry, St. Rt. 212, Boliver, - 330 874-1031
Foltz Comm. Center, Rt. 44, E. Canton

Portage Lakes Eagles, Manchester Rd. (Rt. 93)
Please use contacts above for club activity information. Thank you.

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

Please use contacts above for club activity information. Thank you.

DAYTON TWO STEPPERS

P O Box 131381
Dayton OH 45431-1381
Alice K. Cooney, Pres., 937 233-3201
Web: www.dayton2step.com



We have dance lessons each Tuesday and Thursday through Saturday from 7:30 to 9:00 p.m. in our classrooms with open dancing on the main floor from 7:30 till closing on the same nights. Every night we are open we have beginning line and partner dances as well as advanced dances for the line dancers since we are fortunate to have 3 classrooms. During the entire month we offer lessons for couples such as Two-Step and Swing. Call us (or check the web site) for the monthly lesson if you're coming our way.

Everyone is invited to join us and by the next article I should have the dates of our instructor workshops. If you're going to stay overnight give us a call and we will give you directions as well as the name of a hotel which will give you a Dayton Two Steppers discount.

Until next time, "Let's Keep It Country!"

INTERNATIONAL

BOOTSCOOTERS INTERNATIONAL

P O Box 324
Leichhardt NSW 2040, Australia
Phone: 61 02 9560-0584
Fax: 61 02 9564-0364

BRITISH WESTERN DANCE ASSOC.

71 Sylvanecroft, Ingol
Preston, Lancashire PR2 7BN, England
John Sandham 44 01772-734324

JAMBALAYA COUNTRY MUSIC BAR

Port Esporta "El Masnou" locals 72-74
08320 El Mansou, Barcelona, Spain
Kelly Mrlkva 34 93 555-6469

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

LET'S DANCE

c/-7 Odie Place
Christchurch 8006, New Zealand
Art Shepherd 00643 389-8809

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



AUSTRALIA'S TAMWORTH 2000 (with Notes about Sydney & Melbourne)

By Veda Holder, Campbell CA

My friends and I begin our trip in San Jose Ca. for me, Sunnyvale Ca. for June Moroney, and Monrovia Ca. for Deborah Dyer. We met at San Francisco International to board our United flight to Sydney on Jan. 17th, at 11:30 p.m. and arrived in Sydney on Jan. 19 at 8:30 a.m. Asked for a large van cab as you would not believe the luggage we had, and of course our cowboy hats and boots to go with every outfit.

At the hotel they allowed us an early check-in and we had planned on resting that day and getting over the jet lag. No worries (as they say in Australia) we felt fine and started seeing the sights right away. We first did the "Sydney Harbour Explorer Cruise" ferry boat around the bay. It was two and one half hours and very informative and the city was beautiful from the bay.

Next day we did the "Circular Quay" and saw the "Rocks" the "Sydney Harbour Bridge". It is said to be the strongest bridge in the world. For \$98 Australian you can climb the arch over the bridge, (no thanks, not even if they paid me.) and then we toured the "Opera House" That night around 8 p.m. (dark) we took a ferry out on the bay to view the city lights. The Opera House lighting constantly changes colors and at one point was multi-colored.

On Friday we first took the ferry to the Sydney Toronga Zoo so we could do our walking in the cool of the morning. Small disappointment as some of the animals were not in the zoo and a lot of construction was going on. Then on to the "Sydney Explorer Bus Tour" to "Bondi Beach"

The transportation system in Sydney was fantastic. The

weather was perfect. We took the ferries, Jet Cats, (jet cats are used mostly for commuters from Sydney to Manly and back as Manly is largely a residential community with a lovely beach) buses, subways and taxis. All were on time and extremely efficient. Sydney is a beautiful cosmopolitan city to visit.

On Saturday the others visited the "Sydney Tower" and museum. I took the day off and stayed at the hotel to rest up for Tamworth.

Arrived in Tamworth on Sunday afternoon after a 45 minute flight. The weather was clear and I had a wonderful view of the country side. Rolling hills and farmhouses dotted the area after we turned inland at Newcastle. The airline had called ahead for a large cab to meet us and take us to the home where we had rooms for the week. My pen pal Lizzie "bootscoot" Walker had arranged for me to call her on her mobile phone as soon as we arrived so we could meet (We had never seen each other) for dinner. Then we stopped in at the Locomotive (local dance) for a while and then on to the Tennis Club, which appeared to be the most popular place to dance with lots of young folks who were great to watch. Hedy McAdams from my area was there as well as Hillbilly Rick, Simon Ward, Noel Brady and Michael Vera Lobos.

Monday we put on our Hedy T-shirts and hats and went to the Tennis Club where Hedy was teaching her "Iko Iko" and her newest dance "Rise" Afterward the group of us went down to Peel Street to see and hear the "Buskers" That's what they call street musicians. There is a group or single person with instruments about every ten feet. So the music is constantly



Peter Heath, Hedy McAdams and John Robinson

changing as you stroll along. Vendors of all kinds in tents in the street and on the sidewalk and people are shoulder to shoulder. I had read in the Sydney paper they were expecting 45,000 people to be in Tamworth during this event and I believe this was true.

The rest of the week went by fairly fast with workshops during the day and dances at several venues at night.

On Wednesday I went to the Flag Inn where Hedy was teaching her "Jole Blon" to give her a hand. Was introduced to Gordon Elliott and several other very friendly Australians as she had a large turn out for that class.

One day as Hedy, Lizzie (my bootscoot friend from Melbourne) and our gang was strolling down Peel street shopping and listening to the different music my friend Lizzie stopped on the corner where there was usually a group of dancers line dancing. She asked the musicians to play "Fly Like A Bird" and a bunch of people danced it with us. Later Lizzie introduced Hedy as the choreographer and the band was very impressed and gave Hedy a copy of their CD with their rendition on "Fly Like A Bird". Wow! Hedy was thrilled.

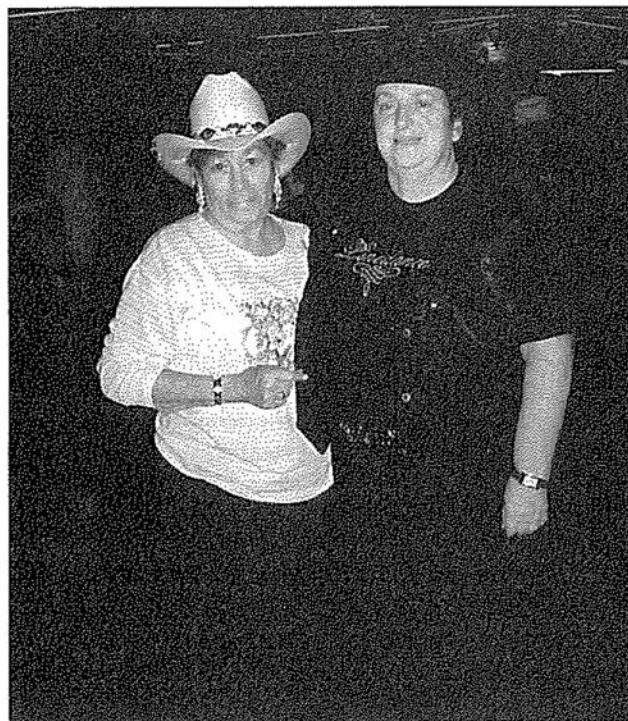
One morning we got up early and went to a western show which included poets, singers and story tellers. And then at the end there was a woman called Shirley who told funny stories that left us hysterical with laughter. Coffee and breakfast could be had at this show. Although it rained very hard (we were in a tent and could hear and see it) it was over and beautiful again by the time the show was over.

Early Saturday morning everyone went down to Peel Street and signed up for the world's longest line dance try for the Guinness book of records. We did "Boot Scootin Boogie" (not one of the versions we do, a simple one). So many people we could not move and very hot and airless. Finally we got started and I understand there were 6, 234 or there abouts. Don't know if we made the record or not but think we should have. After the longest line dance there was a parade, Then we took the bus over to the "Big Guitar", a statue about two stories tall

for some photo opportunities. Then across the street to the Longhorn Hotel for a bite of lunch on the veranda.

Sunday morning we got it together and went to the airport and met Lizzie as we were traveling to Melbourne with her to stay a few days at her house.

To sum up, I love Sydney and would go back in a minute. Tamworth is one unique experience and I would like to go back, but not tomorrow as the hustle and lots of people were in a way very tiring. Melbourne will always be the home of my friend Lizzie "Bootscoot" Walker. Yea Haw!!!!!!



Veda Holder and pen pal Lizzie "Bootscoot" Walker, Tamworth



Veda Holder, Deborah Dyer & June Moroney waiting to try for the longest line dance in the world

An Introduction To Music

By Michael Hunt

I began writing a second article for this series and chose the Waltz as the subject for the article. I soon found that I was using a lot of music terminology and having to include a lot of notes of what the terms meant or how they work. So, I've decided to save that article for a future issue and start with music basics for this article.

What is music? Music is sound, rhythm, melody and harmony. Sound occurs due to vibration. Musical sound has three characteristics. Quality - Is it pleasing to your ear? Power - loudness or softness and Pitch which is how high or low the sound is. Rhythm is the heart-beat of music. It gives music its vitality. Rhythm can be taught but a sense of rhythm is developed. Rhythm is felt even when no movement is happening. Melody is a succession of sounds arranged in such a way that it is pleasing to the ear (or at least effective). Harmony is two or more sounds of a different pitch played together to form a chord and several chords together produce harmony. The pitches are usually referred to, from the highest to the lowest as soprano or treble to alto, tenor and bass. Just as in dancing where the BPM windows for ECS and WCS can overlap, the upper end of tenor overlaps the lower end of alto, etc.

Rudiments of music. While this series of articles is not intended to turn you into a musician or composer, it is good to know the rudiments of music and some of the terminology and symbols that comprise written music. We say that a waltz is in $\frac{3}{4}$ time. What does the 3 mean? What does the 4 mean? What is 'time'? Well, to get to there it's best that we take the time to start at the beginning. Below is the basis for written music. It is called a staff and consists of 5 lines. Often when you look at a piece of sheet music (especially music for piano or organ) you will see two staves with something that looks like a bracket { connecting them. These two staves will often have the lyrics printed between them. For keyboard music, the Treble staff (top) contains the music that would be played with the right hand and the Bass staff (bottom) contains the music that would be played with the left hand. The two staves pretty much cover the range of the human voice.

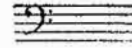


Middle C is noted here by the dotted line between the two staves. In written music it is an extra line below the treble staff and an extra line above the bass staff.

The top staff will begin with a symbol that looks like this: It is called Treble Clef or G Clef due to its resemblance to a G



The lower staff will begin with a symbol that looks like this: It is called a Bass Clef or C Clef due to its resemblance to a reverse C.

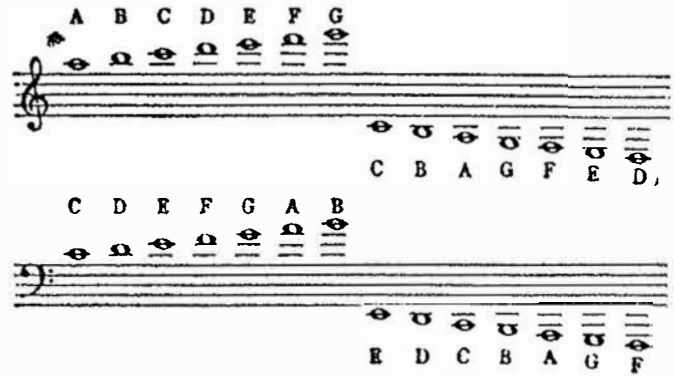


The Treble Clef signifies that the note on the first or bottom line is an E. Notes then progress upwards on the lines and in the spaces between the lines alphabetically to G, then start again with A.

The Bass Clef signifies that the note on the first of bottom line is a G and the bottom space is an A. Notes then progress on the lines and in the spaces between the lines alphabetically.

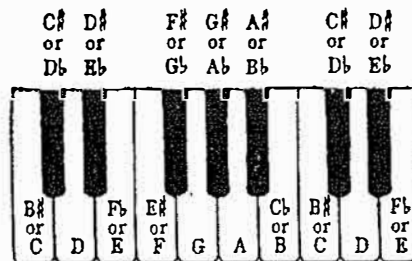
If there were no lyrics to put between the two staves, they could be placed together like the combined staves above. Notice that the D is just below the Treble staff and the B is just above the Bass staff. The C is called middle C because it is midway between the two staves.

Notes are little ovals that are placed either on the lines or in the spaces between the lines. Additional short lines (called ledger lines) may be placed above or below the staff to accompany a notes that are beyond the range of the staff.



The notes are named A, B, C, D, E, F, G. Notice that when the notes progress to G, the alphabet starts over again. Letter names that are 8 notes apart A to A, B to B, etc. are called an octave. The highest note in an octave is exactly double the vibrations of the lowest.

Flats and Sharps. While the staves only allow for the notes represented by the 7 letters (called natural notes), and an oc-



tave is the first letter repeated after the 7th, there are 13 different tones within the octave. The letter keys are the white keys on a piano. the other 5 keys are the black keys. They are called flats and sharps. Each black key is both a flat and a sharp. FLATS are named for the white key directly above them while SHARPS are named for the white key directly below them.

When there are no Flat or Sharp notations all of the notes are played on the white keys. Flats are notated by a symbol that looks like a lower case b (♭) placed before the note. Sharps are notated by a (♯) placed before the note. When a sharp appears before a note that note is played on the black key above the note instead of the white key and when the flat symbol is placed before a note then that note is played on the black key below the note instead of the white key. When a number of sharps or flats are placed just after the Clef sign they tell what key the music is to be played in and are called the "key signature" of the music. The symbol(s) are centered on a line or in a space. Then every time a note is on that line or in that space the flat or sharp is played instead of the "natural" note. In this case when the natural note is to be played



Scale of F Sharp Major

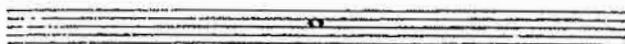
Scale of E Flat Major

instead of the flat or sharp then the natural symbol which looks like this (♮) is placed before that note.

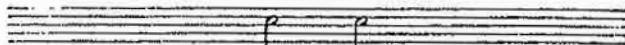
Now we've used the word "key" to mean two different things. The piano "keyboard" is comprised of a bunch of levers that activate hammers that hit strings and make them vibrate creating sound. Those levers are called keys. The "key" as it relates to flats and sharps placed just after the Clef sign at the beginning of the music means what range of notes the octave occupies. The 8 notes that constitute an octave when sung or played in succession are called a "major scale". Those 8 notes can start anywhere on the keyboard as long as they follow a particular pattern. You've heard the scale verbalized Doe, Rae Me Fa So, La Tee Doe. If you start with the C note, all 8 notes of the scale are white (natural) keys - C, D, E, F, G, A, B, C. But that's only 8 of the 13 notes available. What really has been played is the 1st, 3rd, 5th, 6th, 8th, 10th, 12th and 13th. So, Wherever you start on the keyboard if you skip the 2nd, 4th, 7th, 9th and 11th note you are playing or singing a major scale. It just higher or lower than another. So in the key of E-flat, Doe=E-flat, Rae=F, Me=G, Fa=A-flat, So=B-flat, La=C, Tee=D and Doe=E-flat.

Notes - All those ovals on and in between and above and below the staff are notes. Different kinds of notes are used to show the length of a particular sound. There are six varieties whole, half, quarter, eighth, sixteenth and thirty-second notes. The table below shows the shape of each kind of note and its value in relation to others.

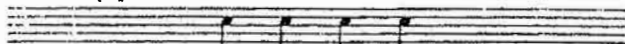
A whole note



is equal to 2 half notes



or 4 quarter notes



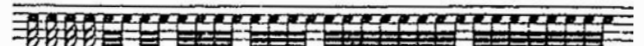
or 8 eighth notes



or 16 sixteenth notes



or 32 thirty-second notes



A dot placed after a note increases its value (length) by one half. Two dots increases its value by three-quarters.

- is equal to ○ plus ♩
- .. is equal to ○ plus ♩ plus ♪
- ♩. is equal to ♩ plus ♪
- ♩.. is equal to ♩ plus ♪ plus ♪
- ♪. is equal to ♪ plus ♪
- ♪.. is equal to ♪ plus ♪ plus ♪

Other symbols

Triplet (not a shuffle or cha cha step) Three notes close together with a small 3 above them and covered by a curved line, like an umbrella is called a triplet and are performed in the same time as two notes of similar value. There are also Du-plets (2), Quadruplets (4) and Quintuplets (5) all the way up to Octuplets (8).

Time Signature - After the Clef sign and the key signature there will be what appears to be a fraction. It will usually be a two, three or four over a four or a six over an eight. C/W dancing uses mostly 4/4 or 3/4 time. Three-quarter and six-eight times are used in Waltz. All other C/W music uses either Two-four or Four-four time. The top number tells how many beats there are within one measure. The bottom number tells which kind of note gets one beat. Therefore, in three-quarter time, there are three beats in one measure and a quarter note gets one beat. And, in Four-quarter (four-four) time there are four beats within one measure and a quarter note gets one beat.

Accents and Measures - One characteristic of music (and poetry) is the regular recurrence of strong and weak accents on the beats. These help divide the music into rhythmic units called Bars or Measures. Any number of beats may be grouped together into what is called measures. Usually there are two through eight beats. In three-quarter time three beats are grouped together in each measure, in four-quarter time four beats are grouped together in each measure. Measures are divided on the sheet music by a perpendicular line across the staff There can be any number of notes within a measure as long as the total value of the notes equals the designated number of beats. The staves above that show the notes would each be one measure of four-quarter time. "5, 6, 7, 8" is a phrase commonly used in line dancing. It's seldom used in music. Instead, music uses 1, 2, 3, 4 or 1, 2, 3 for the waltz.

Silence or Rests - Nothing is assumed in written music. All of the beats in a measure must be accounted for with notes or other symbols. When there is to be silence on a beat, instead of a note, a 'rest' symbol is used.. Here are what rest symbols look like:

- A whole note rest
- A half note rest
- ⏏ A quarter rest
- ⏏ An eighth rest
- ⏏ A sixteenth rest
- ⏏ A thirty-second rest

More next issue.



CDL
March/April 2000
Dance Step
Descriptions



SILVER ROSE BOOGIE

Choreographed by BOB & MARLENE PEYRE-FERRY

DESCRIPTION: Progressive Partner Dance

STARTING POSITION: Right Side-By-Side position

MUSIC: "The City Put The Country Back In Me" by Neal McCoy (124 BPM); "I Like It, I Love It" by Tim McGraw (124 BPM); "C-O-U-N-T-R-Y" by Joe Diffie (130 BPM); "That Girl's Been Spying On Me" by Billy Dean (124 BPM); "455 Rocket" by Kathy Mattea (124 BPM)

BEAT/STEP DESCRIPTION

Jazz Squares, Scuffs

- 1 Cross Right foot over Left and step
- 2 Step back onto Left foot in place
- 3 Step Right foot next to Left
- 4 Scuff Left foot forward
- 5 Cross Left foot over Right and step
- 6 Step back onto Right foot in place
- 7 Step Left foot next to Right
- 8 Scuff Right foot forward

Diagonal Vine Right, Step-Scuffs

- 9 Step forward and diagonally to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11 Step to the right on Right foot
- 12 Scuff Left foot forward
- 13 Step forward on Left foot
- 14 Scuff Right foot forward
- 15 Step forward on Right foot
- 16 Scuff Left foot forward

Diagonal Vine Left, Step-Scuffs

- 17 Step forward and diagonally to the left on Left foot
- 18 Cross Right foot behind Left and step
- 19 Step to the left on Left foot
- 20 Scuff Right foot forward
- 21 Step forward on Right foot
- 22 Scuff Left foot forward

- 23 Step forward on Left foot
- 24 Scuff Right foot forward

Turning Jazz Square, Touch, Weave Left

- 25 Cross Right foot over Left and step
 - 26 Step back onto Left foot in place
 - 27 Step slightly to the right on Right foot making a 1/4 turn CW with the step
 - 28 Touch Left toe next to Right
- Partners now face OLOD in the Indian position.*
- 29 Step to the left on Left foot
 - 30 Cross Right foot behind Left and step
 - 31 Step to the left on Left foot
 - 32 Cross Right foot over Left and step

Turn, Heel Touch, CCW Military Pivot, Right Kick-Ball Changes

- 33 Step to the left on Left foot making a 1/4 turn CW with the step
- Partners now face RLOD in the Left Side-By-Side position.*
- 34 Touch Right heel forward
 - 35 Step forward on Right foot
 - 36 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- Partners now face FLOD returning to the Right Side-By-Side position.*
- 37 Kick Right foot forward
 - & Step on ball of Right foot next to Left
 - 38 Shift weight onto Left foot
 - 39&40 Repeat beats 37&38

Shuffles Forward

- 41&42 Shuffle forward (RLR)
- 43&44 Shuffle forward (LRL)
- 45 - 48 Repeat beats 41 through 44

BEGIN AGAIN

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

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

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

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

CURTISY

Choreographed by ROY EAST

DESCRIPTION: Two-Wall Line Dance
MUSIC: "Dance The Night Away" by The Mavericks
(144 BPM)

BEAT/STEP DESCRIPTION

Hip Bumps, Vine Left, Stomp

- 1, 2 Bump hips to the left twice
- 3, 4 Bump hips to the right twice
- 5 Bump hips to the left
- 6 Bump hips to the right
- 7, 8 Repeat beats 5 and 6
- 9 Step to the left on Left foot
- 10 Cross Right foot behind Left and step
- 11 Step to the left on Left foot
- 12 Stomp Right foot next to Left

Claps, Stomps, Vine Right, Stomp

- 13, 14 Hold and clap hands twice
- 15 Stomp Left foot next to Right
- 16 Stomp Right foot next to Left
- 17, 18 Hold and clap hands twice
- 19 Stomp Right foot next to Left
- 20 Stomp Left foot next to Right

- 21 Step to the right on Right foot
- 22 Cross Left foot behind Right and step
- 23 Step to the right on Right foot
- 24 Stomp Left foot next to Right (stomp down)

Rocking Chair, Turns

- 25 Step forward on Right foot
- 26 Rock back onto Left foot
- 27 Step back on Right foot
- 28 Rock forward onto Left foot
- 29 Step slightly to the right on Right foot
- 30 Rock onto Left foot making a 1/8 turn CCW
- 31, 32 Repeat beats 25 and 26
- 33, 34 Repeat beats 25 and 26
- 35, 36 Repeat beats 25 and 26

Stomps, Claps

- 37 Stomp Right foot next to Left
 - 38 Stomp Left foot next to Right
 - 39, 40 Hold and clap hands twice
- BEGIN AGAIN
Inquiries: Roy East, Phone 01 17 967 4728 (England)

RACK 'EM UP

Choreographed by MICHELE PERRON

DESCRIPTION: Four-Wall Line Dance
MUSIC: "Rack 'Em Up" by Jonny Lang (preferred - 128 BPM);
"Before You Accuse Me" by Delbert McClinton (128 BPM);
"Keep On Sittin' On It All The Time" by Band Of Oz (128 BPM);
"It's Love Baby (24 Hours A Day)" by The Roadrunners (teach -
110 BPM); "Lovey Dovey" by Delbert McClinton (teach - 102
BPM)

*Note: For preferred song, either begin after 16-beat intro or wait through the
"vocal introduction" and begin on beat 49.*

BEAT/STEP DESCRIPTION

Steps Forward, Toe Step, Hold, Pivot, Hip Bumps

- 1 Bend knees and step Right foot forward in front of Left
- 2 With knees bent, step Left foot forward in front of Right
- 3 Step Right toe forward in front of Left foot
- 4 Hold
- 5 Pivot 1/2 turn CCW on ball of Right toe (weight on Right foot)
- 6 Bump hips forward
- 7 Bump hips back
- & Bump hips to center
- 8 Bump hips back

Option: "Stroke" imaginary pool cue with hip bumps.

Syncopated Jazz Square, Touch, Cross, Touch, Together

- 9 Step forward on Left foot
- 10 Cross Right foot over Left and step
- 11 Step back on Left foot
- & Step to the right on Right foot
- 12 Step forward on Left foot
- 13 Touch Right toe to the right
- 14 Cross Right foot over Left and step
- 15 Touch Left toe to the left
- 16 Step Left foot next to Right

Vine Right, Side Shimmies Right, Hitch

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

- 21 Step to the right with a wide step on Right foot
- 22, 23 Slide Left foot over next to Right while shimmying shoulders
- 24 Hitch Left knee

Vine Left, Side Shimmies To The Left, Hitch

- 25 Step to the left on Left foot
- 26 Cross Right foot behind Left and step
- 27 Step to the left on Left foot
- 28 Step Right foot next to Left
- 29 Step to the left with a wide step on Left foot
- 30, 31 Slide Right foot over next to Left while shimmying shoulders
- 32 Hitch Right knee

Option: On second repetition of pattern, eliminate Left Vine (beats 25 through 27) by stepping to the left and dragging Right foot over next to Left with shimmies, changing weight as shown on beat 28.

Syncopated Jazz Square, Touch, Cross, Touch, Together

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

Walk Back, Touch, Pivot, Holds With "Pool Cue Stroke"

- 41 Walk back on Left foot
 - 42 Walk back on Right foot
 - 43 Walk back on Left foot
 - 44 Touch Right toe next to Left foot
 - 45 Pivot 1/4 turn CW on balls of both feet
 - 46 Drop Left heel down onto floor
 - 47, 48 Hold "Stroke" imaginary pool cue twice
- Option: Execute heel twists if you don't want to "Rack 'Em Up."*
BEGIN AGAIN
Inquiries: Michele Perron, (604) 921-9791 (Canada)

PIÑA COLADA CHA CHA

Choreographed by DEBBIE FOGUS

DESCRIPTION: Four-Wall Line/Partner Dance
STARTING POSITION FOR PARTNERS: Right Side-By-Side
DIFFICULTY LEVEL: Beginner/Intermediate
MUSIC: "Two Piña Coladas" by Garth Brooks

BEAT/STEP DESCRIPTION

Rocking Chair, Rock Steps, Cha-Cha-Cha Back

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

Rocking Chair, Rock Steps, Pivot, Cha-Cha-Cha In Place

- 9 Step back on Left foot
- 10 Rock forward onto Right foot
- 11 Step forward on Left foot
- 12 Rock back onto Right foot
- 13 Step back on Left foot
- 14 Rock forward onto Right foot
- & Pivot 1/2 turn CW on ball of Right foot
- 15&16 Cha-Cha-Cha in place (LRL)

Rock Steps, Shuffles Forward, CCW Military Pivot

- 17 Step back on Right foot
- 18 Rock forward onto Left foot
- 19&20 Shuffle forward (RLR)
- 21&22 Shuffle forward (LRL)
- 23 Step forward on Right foot
- 24 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot

Side Step Right, Cross, Side Cha-Cha-Cha Right, CCW Rolling Turn, Syncopated Steps

- 25 Step to the right on Right foot
- 26 Cross Left foot behind Right and step
- 27&28 Cha-Cha-Cha to the right (RLR)
- Partners: Release Right hands and raise Left hands...*
- 29 Step to the left on Left foot and begin a 1 1/4 CCW rolling turn traveling to the left
- 30 Step on Right foot and continue 1 1/4 CCW rolling turn
- 31 Step on Left foot and complete 1 1/4 CCW rolling turn
- & Step Right foot next to Left
- 32 Step forward on Left foot

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

BEGIN AGAIN

Inquiries: Debbie Fogus, (219) 874-4980

WESTWIND CHA CHA

Choreographed by ROBERT C. WEAVER

DESCRIPTION: One-Wall Line Dance
DIFFICULTY LEVEL: Intermediate
MUSIC: "Crazy Nights" by Lonestar (teach); "Real Deal" by Baker & Myers (teach); "My Girl" by Alabama (teach); "Shoulder To Cry On" by Baker & Myers (dance); "Love Ain't Easy" by Big House (dance); "Everything's Changed" by Lonestar (dance); "Dancin', Shaggin' On The Boulevard" by Alabama (dance); "They're Playin' Our Song" Neal McCoy (dance); "Things Change" by Dwight Yoakam (dance)

Note: This dance may be done contra.

BEAT/STEP DESCRIPTION

Rock Steps, Shuffle Back, Rock Steps

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

Turning Shuffles, Rock Steps

- 7&8 Shuffle forward (RLR) beginning a full CCW turn
- 9&10 Shuffle (LRL) completing full CCW turn
- 11 Step forward on Right foot
- 12 Rock back onto Left foot
- 13&14 Shuffle back (RLR) beginning a full CW turn
- 15&16 Shuffle (LRL) completing full CW turn
- 17 Step back on Right foot
- 18 Rock forward onto Left foot

Shuffle Forward, Cross Rock Steps With Turn, Turning Shuffle

- 19&20 Shuffle forward slightly (RLR)
- 21 Cross Left foot over Right and step making a 1/4 CW turn with the step
- 22 Rock back onto Right foot
- 23&24 Shuffle in place (LRL) making a 1/4 CCW turn

Cross Rock Steps With Turn, Turning Shuffles, Rock Steps

- 25 Cross Right foot over Left and step making 1/4 CCW turn with the step
- 26 Rock back onto Left foot
- 27&28 Shuffle backwards (RLR) making a 1/2 CW turn
- 29&30 Shuffle forward (LRL) making a 3/4 CW turn
- 31 Step back on Right foot
- 32 Rock forward onto Left foot

Turning Shuffles, Rock Steps, Turning Shuffle

- 33&34 Cross Right foot over Left and shuffle to the left (RLR) making a 3/4 CCW turn
- 35&36 Shuffle back (LRL) making a 1/2 CCW turn
- 37 Step forward on Right foot
- 38 Rock back onto Left foot
- 39&40 Shuffle (RLR) making a 1/4 CW turn

CW Military Pivot, Turning Shuffle, Rock Steps, Shuffle Forward

- 41 Step forward on Left foot
- 42 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 43&44 Shuffle (LRL) making a 1/2 CW turn
- 45 Step back on Right foot
- 46 Rock forward onto Left foot
- 47&48 Shuffle forward (RLR)

Side Rock Steps, Shuffles In Place

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

BEGIN AGAIN

Inquiries: Robert C. Weaver, (740) 982-4591

TWO PIÑA COLADAS

Choreographed by VEDA HOLDER

This dance won 3rd place at the Mother Lode People's Choice Choreography Competition held in Sonora, CA on March 8, 1998.

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Two Piña Coladas" by Garth Brooks

BEAT/STEP DESCRIPTION

Hip Sways, Cross Rock Steps, Side Steps

- 1 Sway hips to the right
- 2 Sway hips to the left
- 3 Cross Right foot over Left and step
- 4 Rock back onto Left foot
- 5 Step to the right on Right foot
- 6 Cross Left foot over Right and step
- 7 Rock back onto Right foot
- 8 Step to the left on Left foot

Side Shuffles, Rock Steps

- 9&10 Shuffle sideways to the right (RLR)
- 11 Step back on Left foot
- 12 Rock forward onto Right foot
- 13&14 Shuffle sideways to the left (LRL)
- 15 Step back on Right foot
- 16 Rock forward onto Left foot

Shuffles Forward

- 17&18 Shuffle forward (RLR)
- 19&20 Shuffle forward (LRL)
- 21 - 24 Repeat beats 17 through 20

Walk Back, 1/4 Monterey Turn

- 25 Walk back on Right foot
- 26 Walk back on Left foot
- 27 Walk back on Right foot
- 28 Walk back on Left foot
- 29 Touch Right toe to the right
- 30 Pivot 1/4 turn CW on ball of Left foot and step Right foot next to left
- 31 Touch Left toe to the left
- 32 Step Left foot next to Right

1/4 Monterey Turn, Lock Steps Forward, Brush

- 33 Touch Right toe to the right
- 34 Pivot 1/4 turn CW on ball of Left foot and step Right foot next to left
- 35 Touch Left toe to the left
- 36 Touch Left toe next to Right
- 37 Step forward on Left foot
- 38 Slide Right foot up to other side of Left heel
- 39 Step forward on Left foot
- 40 Brush Right foot forward

Walking Turn, Kick, Together, Triple In Place

- 41 Step forward on Right foot and begin a 1/2 CW walking semi-circle turn
- 42 Step forward on Left foot and continue 1/2 CW walking semi-circle turn
- 43 Step forward on Right foot and continue 1/2 CW walking semi-circle turn
- 44 Step Left foot next to Right and complete 1/2 CW walking semi-circle turn
- 45 Kick Right foot forward
- 46 Step Right foot next to Left
- 47&48 Triple step in place (LRL)

Vine Right, Stomp, Double Foot Boogies Left

- 49 Step to the right on Right foot
- 50 Cross Left foot behind Right and step
- 51 Step to the right on Right foot
- 52 Step Left foot next to Right
- 53 With weight on Left heel and Right toe, swivel Left toe and Right heel to the left
- 54 With weight on Right heel and Left toe, swivel Left heel and Left toe to the left
- 55, 56 Repeat beats 53 and 54

Forward And Back With Shimmies, Cross, Unwind, Stomp, Hold

- 57 Place Left foot forward and shimmy shoulders shimmy shoulders once
- 58 Shift weight onto Left foot in place
- 59 Begin to shift weight back onto Right foot and shimmy shoulders once
- 60 Shift full weight onto Right foot
- 61 Cross Left foot behind Right
- 62 Unwind 1/4 turn CW (weight on Right foot)
- 63 Stomp Left foot next to Right
- 64 Hold

Stomps, Holds, Sailor Shuffles

- 65 Stomp Right foot next to Left
- 66 Hold
- 67 Stomp Left foot next to Right
- 68 Hold
- 69 Cross Right foot behind Left and step
- 70 Step slightly to the left on Left foot
- 71 Step Right foot next to Left
- 72 Cross Left foot behind Right and step
- 73 Step slightly to the right on Right foot
- 74 Step Left foot next to Right

BEGIN AGAIN

Inquiries: Veda Holder, (408) 371-8768

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DOUBLE CROSSIN' RUN AROUND

Choreographed by JERRY COPE & IVA MOSKO

DESCRIPTION: Progressive Partner Dance

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

DIFFICULTY LEVEL: Intermediate

MUSIC: "Look At Us" by Vince Gill (learn - 76 BPM); "Too Cold At Home" by Mark Chesnutt (medium - 92 BPM); "The Best Of Mine" by Trace Adkins (medium); "Neon Moon" by Brooks & Dunn (fast - 104 BPM)

BEAT/STEP DESCRIPTION

MAN & LADY LADY (where noted)

Shuffle Forward, Military Pivot, Shuffle Back, Steps Back With Turn

1&2 Shuffle forward (RLR)

3 Step forward on Left foot

4 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

Partners now face RLOD in the Left Side-By-Side position.

5&6 Shuffle backwards (LRL)

7 Step back on Right foot

8 Step back on Left foot making a 1/4 turn CCW with the step

Facing OLOD.

Pivots, Turning Jazz Square

9 Cross Right foot over Left making a 1/4 turn CCW with the step

Facing FLOD.

10 Step to the left on Left foot making a 1/4 turn CW with the step

Facing OLOD.

11 Step back on Right foot making a 1/4 turn CW with the step

Facing RLOD.

12 Step to the left on Left foot making a 1/4 turn CCW with the step

Facing OLOD.

13 Cross Right foot over Left making a 1/4 turn CCW with the step

Facing FLOD, returning to Right Side-By-Side position.

14 Step back on Left foot

15 Step Right foot slightly to the right

16 Step Left foot next to Right

Note: Man takes slightly larger steps on beats 14 and 15 to place himself slightly behind lady.

CW Diagonal Rolling Turn, Toe Touch

Release Left hands and raise Right hands...

17 Step forward and diagonally to the right on Right foot and begin a full CW rolling turn traveling diagonally to the right

18 Step on Left foot and continue full CW rolling turn

19 Step on Right foot and complete full CW rolling turn

20 Touch Left toe next to Right foot

Rejoin Left hands briefly in Right Side-By-Side position.

Man's Steps In Place,

Raise joined hands...

21 Step Left foot in place

22 Step Right foot in place

Bring joined hands down.

23 Step Left foot in place

24 Touch Right toe next to Left foot

Partners are now in a Crossed Double Hand Hold position (Left hands over Right). Man faces FLOD and lady faces RLOD.

Rock Steps, Switch Positions

With joined hands crossed...

25 Cross Right foot over Left

and step

26 Rock back onto Left foot & Step Right foot next to Left

27 Cross Left foot over Right and step

28 Rock back onto Right foot

Raise joined hands. Man passes under upraised hands as he switches sides with lady...

29 Step forward and diagonally to the left on Left foot beginning a 1/2 CCW turn while passing partner's Right side

30 Step on Right foot completing 1/2 CCW turn passing partner's Right side

31 Step back slightly on Left foot

32 Touch Right toe next to Left foot

Partners have now switched sides. Lady faces FLOD and man faces RLOD in a Crossed Double Hand Hold position (Right hands over Left).

Rock Steps

With joined hands crossed...

33 Cross Right foot over Left and step

34 Rock back onto Left foot

& Step Right foot next to Left

35 Cross Left foot over Right and step

36 Rock back onto Right foot

Man's 1/2 Turn,

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

37 Step on Left foot and begin a 1/2 CCW turn

38 Step on Right foot and complete 1/2 CCW turn

39 Step Left foot next to Right

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

40 Touch Right toe next to Left foot

Man's Shuffles In Place, Lady's Shuffle Around Man

Raise joined Right hands and pass them over lady's head as she shuffles in front of man....

&

41&42 Shuffle in place (RLR)

Raise joined Left hands. Both joined hands pass over man's head as lady shuffles around man's back....

43&44 Shuffle in place (LRL)

45&46 Shuffle in place (RLR)

47&48 Shuffle in place (LRL)

Bring joined hands down resuming Right Side-By-Side position facing FLOD.

Advanced option: The lady may choose to execute a full CCW turn under man's Right arm on beats 47&48 to assume Right Side-By-Side position.

BEGIN PATTERN AGAIN

Inquiries: Jerry Cope & Iva Mosko, (336) 284-4322

LIMBO RHYTHM

Choreographed by KAY ROMERO

DESCRIPTION: Four-Wall Line Dance

MUSIC: "Limbo Lady" by The Dean Brothers (preferred); "Bayou Boys" by Eddy Raven (slow - teach); "Black Is Black" by Hansel Martinez

BEAT/STEP DESCRIPTION

Side Rocks, Cross Shuffle Left

- 1 Step to the right on Right foot while lifting Left heel
- 2 Rock to the left onto Left foot while lifting Right heel
- 3 Rock to the right onto Right foot while lifting Left heel
- 4 Rock to the left onto Left foot while lifting Right heel
- 5, 6 Repeat beats 3 and 4
- 7 Cross Right foot over Left and step
- 8 With feet crossed, slide Left foot to the left and step
- 8 With feet remaining crossed, slide Right foot to the left and step

Side Rocks, Cross Shuffle Right

- 9 Step to the left on Left foot while lifting Right heel
- 10 Rock to the right onto Right foot while lifting Left heel
- 11 Rock to the left onto Left foot while lifting Right heel
- 12 Rock to the right onto Right foot while lifting Left heel
- 13, 14 Repeat beats 11 and 12
- 15 Cross Left foot over Right and step
- 8 With feet crossed, slide Right foot to the right and step
- 16 With feet remaining crossed, slide Left foot to the right and step

Walk Forward, Kick, Walk Back, Kick

- 17 Walk forward on Right foot
- 18 Walk forward on Left foot
- 19 Walk forward on Right foot
- 20 Kick Left foot forward
- 21 Walk back on Left foot
- 22 Walk back on Right foot
- 23 Walk back on Left foot
- 24 Kick Right foot forward

Slow Coasters, Kicks

- 25 Step back on Right foot
- 26 Step Left foot next to Right
- 27 Step forward on Right foot
- 28 Kick Left foot forward
- 29 Step back on Left foot
- 30 Step Right foot next to Left
- 31 Step forward on Left foot
- 32 Kick Right foot forward

Side Rocks, Triple, Rock Steps

- 33 Step to the right on Right foot while lifting Left heel
- 34 Rock to the left onto Left foot while lifting Right heel
- 35 Rock to the right onto Right foot while lifting Left heel
- 36 Rock to the left onto Left foot while lifting Right heel
- 37&38 Triple step in place (RLR)
- 39 Step back on Left foot
- 40 Rock forward onto Right foot

Meringue Left

- 41 Turn and place Left foot to the left while swiveling Right heel to the right and swaying hips to the right
- 42 Step down onto Left foot and swivel Left foot forward while bringing Right foot next to Left and swaying hips to the left
- 43 Shift weight to Right foot and turn and place Left foot to the left while swiveling Right heel to the right and swaying hips to the right
- 44 Step down onto Left foot and swivel Left foot forward while bringing Right foot next to Left and swaying hips to the left
- 45, 46 Repeat beats 43 and 44

47, 48 Repeat beats 43 and 44

Walk Forward, Kick, Walk Back, Kick

- 49 Walk forward on Left foot
- 50 Walk forward on Right foot
- 51 Walk forward on Left foot
- 52 Kick Right foot forward
- 53 Walk back on Left foot
- 54 Walk back on Right foot
- 55 Walk back on Left foot
- 56 Kick Left foot forward

Slow Coasters, Kicks

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

Side Rocks, Triple, Rock Steps

- 65 Step to the left on Left foot while lifting Right heel
- 66 Rock to the right onto Right foot while lifting Left heel
- 67 Rock to the left onto Left foot while lifting Right heel
- 68 Rock to the right onto Right foot while lifting Left heel
- 69&70 Triple step in place (LRL)
- 71 Step back on Right foot
- 72 Rock forward onto Left foot

Meringue Right

- 73 Turn and place Right foot to the right while swiveling Left heel to the left and swaying hips to the left
- 74 Step down onto Right foot and swivel Right foot forward while bringing Left foot next to Right and swaying hips to the right
- 75 Shift weight to Left foot and turn and place Right foot to the right while swiveling Left heel to the left and swaying hips to the left
- 76 Step down onto Right foot and swivel Right foot forward while bringing Left foot next to Right and swaying hips to the right
- 77, 78 Repeat beats 75 and 76
- 79, 80 Repeat beats 75 and 76

Lock Steps Forward, Kick, Cross, 3/4 CCW Corkscrew

- 81 Step forward on Left foot
- 82 Slide Right foot up to other side of Left heel
- 83 Step forward on Left foot
- 84 Kick Right foot forward
- 85 Cross Right foot over Left
- 86 - 88 Corkscrew 3/4 turn on these three beats (weight on Left foot)

Hip Walk Forward

- 89 Step forward on Right foot while pushing hips forward and to the right
- 8 With feet crossed, slide Left foot to the left and step
- 90 Push hips forward and to the right
- 91 Step forward on Left foot while pushing hips forward and to the left
- 8 With feet remaining crossed, slide Right foot to the left and step
- 92 Push hips forward and to the left
- 93 - 96 Repeat beats 89 through 92

BEGIN AGAIN

Inquiries: Kay Romero, (909) 788-9613

I JUST WANT TO DANCE WITH YOU (Solo)

Choreographed by RICHARD CARPINO

DESCRIPTION: One-Wall Line Dance

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Island" by Eddy Raven; "I Just Want To Dance With You" by George Strait (preferred)

BEAT/STEP DESCRIPTION

Walk Forward, Kick, Walk Back, Kick

- 1 Walk forward on Left foot
- 2 Walk forward on Right foot
- 3 Walk forward on Left foot
- 4 Kick Right foot next to Left
- 5 Walk back on Right foot
- 6 Walk back on Left foot
- 7 Walk back on Right foot
- 8 Kick Left foot forward

Vine Left, Brush, Vine Right, Brush

- 9 Step to the left on Left foot
- 10 Cross Right foot behind Left and step
- 11 Step to the left on Left foot
- 12 Brush Right foot forward
- 13 Step to the right on Right foot
- 14 Cross Left foot behind Right and step
- 15 Step to the right on Right foot
- 16 Brush Left foot forward

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

- 17 Step forward on Left foot
- 18 Rock back onto Right foot
- 19&20 Cha-Cha-Cha in place (LRL)
- 21 Step back and diagonally to the right on Right foot
- 22 Rock forward and diagonally to the left onto Left foot
- 23&24 Cha-Cha-Cha in place (RLR) making a 1/2 turn CCW

Step Back, Toe Touch, Cha-Cha-Cha, Walk Forward, Cha-Cha-Cha

- 25 Step back on Left foot
- 26 Touch Right toe behind Left foot
- 27&28 Cha-Cha-Cha forward (RLR)
- 29 Walk forward on Left foot
- 30 Walk forward on Right foot
- 31&32 Cha-Cha-Cha forward (LRL)

Side Step-Slides, Cha-Cha-Chas

- 33 Step to the right on Right foot
- 34 Slide Left foot over next to Right and step
- 35&36 Cha-Cha-Cha in place (RLR)
- 37 Step to the left on Left foot
- 38 Slide Right foot over next to Left and step
- 39&40 Cha-Cha-Cha in place (LRL)

CCW Military Turn, Cha-Cha-Cha, CW Military Pivot, Cha-Cha-Cha

- 41 Step forward on Right foot
- 42 Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 43&44 Cha-Cha-Cha in place (RLR)
- 45 Step forward on Left foot
- 46 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 47&48 Cha-Cha-Cha in place (LRL)

CCW Military Turns, Cha-Cha-Cha

- 49 Step forward on Right foot
- 50 Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 51, 52 Repeat beats 49 and 50
- 53, 54 Repeat beats 49 and 50
- 55&56 Cha-Cha-Cha in place (RLR)

BEGIN AGAIN

Inquiries: Richard Carpino, (209) 369) 1611

CROSSOVER CHA CHA

Choreographed by LISA AUSTIN

DESCRIPTION: Four-Wall Line Dance

MUSIC: "My Maria" by Brooks & Dunn

BEAT/STEP DESCRIPTION

Cross Steps, Toe Touches

- 1 Cross Left foot over Right and step
- 2 Touch Right toe to the right
- 3 Cross Right foot over Left and step
- 4 Touch Left toe to the left
- 5 - 8 Repeat beats 1 through 4

Step Back, Rock Steps Syncopated Lock-Steps, Military Pivots

- 9 Step back on Left foot
- 10 Step back on Right foot
- 11 Rock forward onto Left foot
- 12 Step forward on Right foot
- & Slide Left foot up and to other side of Right heel
- 13 Step forward on Right foot
- 14 Step forward on Left foot
- 15 Pivot 1/2 turn CW on Left foot and shift weight to Right foot
- 16 Step forward on Left foot
- & Slide Right foot up and to other side of Left heel

- 17 Step forward on Left foot
- 18 Step forward on Right foot
- 19 Pivot 1/2 turn CCW on Right foot and shift weight to Left foot

Right Kick-Ball Change, Cross, Unwind, Left Kick-Ball Change, Cross, Unwind

- 20 Kick Right foot forward
- & Step onto ball of Right foot next to Left foot
- 21 Shift weight onto Left foot
- 22 Cross Right foot over Left
- 23 Unwind 1/2 turn CCW (weight on Right foot)
- 24 Kick Left foot forward
- & Step onto ball of Left foot next to Right foot
- 25 Shift weight onto Right foot
- 26 Cross Left foot over Right
- 27 Unwind 1/2 CW (weight on Left foot)

Flick, Turning Side Step, Hold, Toe Touches

- 28 Flick Right foot to the right
- 29 Step to the right on Right foot making a 1/4 turn CW with the step
- 30 Hold
- 31 Touch Left toe forward
- 32 Touch Left toe back

BEGIN AGAIN

Inquiries: Lisa Austin, (910) 582-0048

I JUST WANT TO DANCE WITH YOU (Partners)

Choreographed by RICHARD CARPINO

DESCRIPTION: One-Wall Line Dance

STARTING POSITION: Right Side-By-Side position

DIFFICULTY LEVEL: Beginner/Intermediate

MUSIC: "Island" by Eddy Raven; "I Just Want To Dance With You" by George Strait (preferred)

BEAT/STEP DESCRIPTION

Walk Forward, Kick, Walk Back, Kick

- 1 Walk forward on Left foot
- 2 Walk forward on Right foot
- 3 Walk forward on Left foot
- 4 Kick Right foot next to Left
- 5 Walk back on Right foot
- 6 Walk back on Left foot
- 7 Walk back on Right foot
- 8 Kick Left foot forward

Vine Left, Brush, Vine Right, Brush

- 9 Step to the left on Left foot
- 10 Cross Right foot behind Left and step
- 11 Step to the left on Left foot
- 12 Brush Right foot forward
- 13 Step to the right on Right foot
- 14 Cross Left foot behind Right and step
- 15 Step to the right on Right foot
- 16 Brush Left foot forward

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

- 17 Step forward on Left foot
 - 18 Rock back onto Right foot
 - 19&20 Cha-Cha-Cha in place (LRL)
 - 21 Step back on Right foot
 - 22 Rock forward onto Left foot
- Release Left hands and raise Right hands....
- 23&24 Cha-Cha-Cha in place (RLR) making a 1/2 turn CCW
- Rejoin Left hands. Partners are now in the Left Side-By-Side position.

Step Back, Toe Touch, Cha-Cha-Cha, Walk Forward, Cha-Cha-Cha

- 25 Step back on Left foot
- 26 Touch Right toe behind Left foot
- 27&28 Cha-Cha-Cha forward (RLR)
- 29 Walk forward on Left foot
- 30 Walk forward on Right foot
- 31&32 Cha-Cha-Cha forward (LRL)

Side Step-Slides, Cha-Cha-Chas

- 33 Step to the right on Right foot
- 34 Slide Left foot over next to Right and step
- 35&36 Cha-Cha-Cha in place (RLR)
- 37 Step to the left on Left foot
- 38 Slide Right foot over next to Left and step
- 39&40 Cha-Cha-Cha in place (LRL)

CCW Military Turn, Cha-Cha-Cha, CW Military Pivot, Cha-Cha-Cha

- 41 Step forward on Right foot
- 42 Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot

Partners are now in the Indian position.

43&44 Cha-Cha-Cha in place (RLR)

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

- 45 Step forward on Left foot
- 46 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

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

47&48 Cha-Cha-Cha in place (LRL)

CCW Military Turns, Cha-Cha-Cha

Release Right hands....

- 49 Step forward on Right foot
- 50 Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 51, 52 Repeat beats 49 and 50
- 53, 54 Repeat beats 49 and 50

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

55&56 Cha-Cha-Cha in place (RLR)

BEGIN PATTERN AGAIN

Inquiries: Richard Carpino, (209) 369) 1611

KICKIN' COWGIRL

Choreographed by CARLENER. SILVA

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Beginner

MUSIC: "What The Cowgirls Do" by Vince Gill (start on vocals)

BEAT/STEP DESCRIPTION

Kicks, Triple Step, Hip Bumps, Holds, Kick

- 1, 2 Kick Left foot forward twice
- 3 Step down on Left foot
- 8 Step Right foot next to Left
- 4 Step slightly to the left on ball of Left foot
- 5 Step down on Left heel and bump hips to the left while bending Right knee and lifting Right heel
- 6, 7 Hold for two beats
- 8 Kick Right foot forward

Cross Struts, Monterey Turn

- 9 Cross Right foot over Left and step on Right toe
- 10 Drop Right heel down onto the floor

- 11 Step to the left on Left toe
- 12 Drop Left heel down onto the floor
- 13 Touch Right toe to the right
- 14 Pivot 1/4 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

Kicks, Triple, Step Forward, Toe Touch, Step Back, Hook

- 17, 18 Kick Right foot forward twice
- 19&20 Triple step in place (RLR)
- 21 Step forward on Left foot
- 22 Touch Right toe behind and to the left of Left heel
- 23 Step back on Right foot
- 24 Hook Left foot in front of Right knee

BEGIN AGAIN

Inquiries: Carlene R. Silva, (209) 533-3496

GALAXY DEFENDERS

Choreographed by BEV & DAVE SENFT and MONA KRAUGH

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Men In Black" by Will Smith (preferred - 108 BPM);
"You Said" by Farmer's Daughter (114 BPM)

BEAT/STEP DESCRIPTION

Toe Tap, Syncopated Scoot Back And Step, Coaster, Hip Walk Forward

- 1 Tap Right toe behind Left heel
- & Scoot back on Left foot
- 2 Step back on Right foot
- 3 Step back on Left foot
- & Step Right foot next to Left
- 4 Step forward on Left foot
- 5 Step forward on Right foot and bump hips to the right
- & Bump hips to center
- 6 Bump hips to the right
- 7 Step forward on Left foot and bump hips to the left
- & Bump hips to center
- 8 Bump hips to the left

Cross Hitches, Toe Touches, Pivots, Syncopated Heel Touch, CCW Military Pivot, Toe Touch

- & Hitch Right knee in front of Left knee
- 9 Touch Right toe to the right
- & Push off of Right toe and pivot 1/4 CCW on ball of Left foot while hitching Right knee in front of Left knee
- 10 Touch Right toe to the right
- &11 Repeat beats &10
- &12 Repeat beats &10
- & Step back on Right foot
- 13 Touch Left heel forward
- & Step Left foot to home
- 14 Step forward on Right foot
- 15 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
- 16 Touch Right toe next to Left foot

Syncopated Toe And Heel Touches, Kick-Ball Forwards

- 17 Touch Right toe to the right
- & Step Right foot to home
- 18 Touch Left toe to the left
- & Step Left foot to home
- 19 Touch Right heel forward and diagonally to the right
- & Step Right foot to home
- 20 Touch Left toe back and diagonally to the left
- 21 Kick Left foot forward
- & Step on ball of Left foot next to Right
- 22 Step forward on Right foot
- 23&24 Repeat beats 21&22

- Running Man, Stomps, Pivots, Shuffles Forward
- & Scoot backward on Right foot while hitching Left knee
- 25 Step back on Left foot
- & Scoot back on Left foot while hitching Right knee
- 26 Step back on Right foot
- & Scoot backward on Right foot while hitching Left knee
- 27 Step back on Left foot
- & Stomp Right foot next to Left
- 28 Stomp Right foot next to Left (stomp up)
- & Pivot 1/4 turn CW on ball of Left foot
- 29&30 Shuffle forward (RLR)
- & Pivot 1/2 turn CCW on ball of Right foot
- 31&32 Shuffle forward (LRL)

Syncopated Hops Forward And Back With Holds And Claps

- & Hop forward slightly on Right foot
- 33 Step Left foot next to Right
- 34 Hold and clap hands (option: double clap "&34")
- & Hop forward slightly on Right foot
- 35 Place Left foot next to Right
- 36 Hold and clap hands, keeping weight on Right foot (option: double clap "&36")
- & Hop back slightly on Left foot
- 37 Step Right foot next to Left
- 38 Hold and clap hands (option: double clap "&38")
- & Hop back slightly on Left foot
- 39 Place Right foot next to Left
- 40 Hold and clap hands, keeping weight on Left foot (option: double clap "&40")

Romps, Elbow Jabs

- & Step back onto ball of Right foot
- 41 Touch Left heel forward
- & Step Left foot to home
- 42 Step Right foot next to Left
- & Step back onto ball of Left foot
- 43 Touch Right heel forward
- & Step Right foot to home
- 44 Step Left foot next to Right
- 45, 46 Jab Right elbow to the right twice at shoulder height while leaning upper body to the right
- 47, 48 Jab Left elbow to the left twice at shoulder height while leaning upper body to the left

BEGIN AGAIN

Inquiries: Bev & Dave Senft, (604) 857-1851 (Canada)



TEQUILA TIME

Choreographed by ERNIE & CARMEL HUTCHINSON

DESCRIPTION: Two-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Tequila Town" by Brooks & Dunn (teach - 108 BPM);
"More Than A Margarita" by Brooks & Dunn (dance - 120 BPM)

BEAT/STEP DESCRIPTION

Toe Touches, Cha-Cha-Chas

- 1 Step forward on Left foot
- 2 Touch Right toe behind Left heel
- 3&4 Cha-Cha-Cha backward (RLR)
- 5 Step back on Left foot
- 6 Cross Right foot over Left and tap Right toe
- 7&8 Cha-Cha-Cha forward (RLR)

CW Military Pivot, Turning Cha-Cha-Cha, CW Rolling Turn, Coaster

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

- 15 Step back on Right foot
- & Step Left foot next to Right
- 16 Step forward on Right foot

Side Steps, Steps Back, Cross Steps, Turn

- 17 Step to the left on Left foot
- 18 Step back on Right foot
- 19 Cross Left foot over Right and step
- & Step to the right on Right foot
- 20 Step back on Left foot
- 21 Cross Right foot over Left and step
- 22 Step to the left on Left foot
- 23 Step back on Right foot
- & Cross Left foot over Right and step
- 24 Step to the right on Right foot making a 1/4 turn CCW with the step

Rock Steps, Turning Cha-Cha-Chas

- 25 Step back on Left foot
- 26 Rock forward onto Right foot
- 27&28 Cha-Cha-Cha (LRL) making a 1/2 turn CW
- 29 Step back on Right foot
- 30 Rock forward onto Left foot
- 31&32 Cha-Cha-Cha (RLR) making a 3/4 turn CCW

BEGIN AGAIN

Inquiries: Ernie & Carmel Hutchinson, (415) 897-6913

QUE MAS DA

Choreographed by JEAN E. MARCHAM

DESCRIPTION: Four-Wall Nightclub 2-Step Line Dance

MUSIC: "Then What" by Clay Walker

Note: This dance is in a Nightclub 2-Step rhythm pattern.

BEAT/STEP DESCRIPTION

Side Steps, Cross Steps

- 1 Step to the right on Right foot
- & Cross Left foot in front of Right and step
- 2 Step to the right on Right foot
- 3 Step to the left on Left foot
- & Cross Right foot in front of Left and step
- 4 Step to the left on Left foot
- 5 - 8 Repeat beats 1 through 4

Forward Steps

Extend Right arm forward, bent upwards at the elbow and place Left hand below Right elbow....

- 9 Step forward on Right foot
- & Step Left foot next to Right
- 10 Step forward on Right foot

Switch arms and extend Left arm forward, bent upwards at the elbow and place Right hand below Left elbow....

- 11 Step forward on Left foot
- & Step Right foot next to Left
- 12 Step forward on Left foot
- 13 - 16 Repeat beats 9 through 12

Turns

- 17 Step forward on Right foot
- & Pivot 1/4 turn CCW
- 18 Step Right foot next to Left
- 19 Step to the left on Left foot making a 1/4 turn CCW with the step
- & Step Right foot next to Left
- 20 Step Left foot next to Right
- 21 - 24 Repeat beats 17 through 20

Side Steps, Slides, Stomps

- 25 Extend Right arm to the right and step to the right on Right foot and begin to slide Left arm up Left leg
- & Slide Left foot up next to Right continue sliding Left arm up Left leg
- 26 Stomp Left foot next to Right and finish sliding Left arm up Left leg
- 27 Place hands on hips and stomp Right foot next to Left
- & With hands on hips, stomp Left foot next to Right
- 28 With hands on hips, stomp Right foot next to Left
- 29 Extend Left arm to the left and step to the left on Left foot and begin to slide Right arm up Right leg
- & Slide Right foot up next to Left and continue to slide Right arm up Right leg
- 30 Stomp Right foot next to Left and finish sliding Right arm up Right leg
- 31 Place hands on hips and stomp Left foot next to Right
- & With hands on hips, stomp Right foot next to Left
- 32 With hands on hips, stomp Left foot next to Right

Forward Steps, CW Military Pivot, CCW Military Turn, Forward Steps

- 33 Step forward on Right foot
- & Step forward on Left foot
- 34 Step forward on Right foot
- 35 Step forward on Left foot
- & Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 36 Step Left foot next to Right
- 37 Step forward on Right foot
- & Pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 38 Step Right foot next to Left
- 39 Step forward on Left foot
- & Step forward on Right foot
- 40 Step forward on Left foot

BEGIN AGAIN

Inquiries: Jean E. Marcham, (602) 969-0896

PARTY TIME

Choreographed by CARLA & BOB HALE

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Iron Horse" by Hank Williams, Jr. (practice); "Hell Of A Party" by J. Andrew Deeter; "Pickup Man" by Joe Diffie (144 BPM); "You're My Man" by Lynn Anderson (144 BPM)

BEAT/STEP DESCRIPTION

Right Heel And Toe Touches, Lock Step Forward, Step, Touch

- 1, 2 Touch Right heel forward twice
- 3, 4 Touch Right toe back twice
- 5 Step forward on Right foot
- 6 Slide Left foot up to other side of Right heel
- 7 Step forward on Right foot
- 8 Brush Left foot forward

Left Heel And Toe Touches, Lock Step Forward, Step, Touch

- 9, 10 Touch Left heel forward twice
- 11, 12 Touch Left toe back twice
- 13 Step forward on Left foot
- 14 Slide Right foot up to other side of Left heel
- 15 Step forward on Left foot
- 16 Brush Right foot forward

Step-Brushes Forward, Walk Back, Brush

- 17 Step forward on Right foot
- 18 Brush Left foot forward
- 19 Step forward on Left foot
- 20 Brush Right foot forward

- 21 Walk back on Right foot
- 22 Walk back on Left foot
- 23 Walk back on Right foot
- 24 Brush Left foot forward

Step-Brushes In Place, Vine Left, Brush

- 25 Step down on Left foot in place
- 26 Brush Right foot forward
- 27 Step down on Right foot in place
- 28 Brush Left foot forward
- 29 Step to the left on Left foot
- 30 Cross Right foot behind Left and step
- 31 Step to the left on Left foot
- 32 Brush Right foot forward

Vines Right With Turn, Stomps

- 33 Step to the right on Right foot
- 34 Cross Left foot behind Right and step
- 35 Step to the right on Right foot making a 1/4 turn CW with the step
- 36 Stomp Left foot next to Right (stomp down)
- 37 Step to the right on Right foot
- 38 Cross Left foot behind Right and step
- 39 Step to the right on Right foot
- & Cross Left foot over Right and step
- 40 Stomp Right foot next to Left (stomp up)

BEGIN AGAIN

Inquiries: Carla & Bob Hale, (937) 855-6021

BRUSHFIRE WALTZ

Choreographed by LANA HARVEY

DESCRIPTION: Four-Wall Line Dance

DIFFICULTY LEVEL: Intermediate

MUSIC: "Love Never Broke Anyone's Heart" by Vince Gill (teach - 80 BPM); "Someone Must Feel Like A Fool Tonight" by Kenny Rogers (100 BPM); "Dreaming My Dreams" by Collin Raye (114 BPM)

BEAT/STEP DESCRIPTION

Turn, Pivot, Touch, Hold, Turn, Pivot, Touch, Hold

- 1 Step to the left on Left foot making a 1/4 turn CCW with the step
- & Pivot 1/4 turn CCW on ball of Left foot
- 2 Touch Right toe next to left instep
- 3 Hold
- 4 Step to the right on Right foot making a 1/4 turn CW with the step
- & Pivot 1/4 turn CW on ball of Right foot
- 5 Touch Left toe next to Right foot
- 6 Hold

Turn, Pivot, Touch, Hold, Back Steps, Cross Step

- 7 Step to the left on Left foot making a 1/4 turn CCW with the step
- & Pivot 1/4 turn CCW on ball of Left foot
- 8 Touch Right toe next to left instep
- 9 Hold
- 10 Step back on Right foot
- 11 Step Left foot back slightly beyond Right
- 12 Cross Right foot over Left and step
- 13 - 24 Repeat beats 1 through 12

Turns, Brushes

- 25 Step slightly forward on Left foot making a 1/8 turn CW with the step

- 26 Brush Right foot forward
- 27 Brush Right foot back
- 28 Step back on Right foot making a 1/8 CW with the step
- 29 Brush Left foot back
- 30 Brush Left foot forward
- 31 - 36 Repeat beats 25 through 30

CCW Rolling Turn, Vine Right

- 37 Step forward on Left foot and begin a full CCW rolling turn traveling forward
- 38 Step on Right foot and continue full CCW rolling turn
- 39 Step on Left foot and complete full CCW rolling turn
- 40 Step to the right on Right foot
- 41 Cross Left foot behind Right and step
- 42 Step to the right on Right foot
- Option for beats 37 - 39:*
- 37 Step forward on Left foot
- 38 Slide Right foot up to other side of Left heel
- 39 Step forward on Left foot

Turning Rock Steps, Cross Step, Side Step Right, Step Back, Cross Step

- 43 Step forward on Left foot making a 1/4 turn CCW with the step
- 44 Rock back onto Right foot
- 45 Cross Left foot over Right and step
- 46 Step to the right on Right foot
- 47 Step back on Left foot
- 48 Cross Right foot over Left and step

BEGIN AGAIN

Inquiries: Lana Harvey, (520) 797-7295

JAMAICAN RUN

Choreographed by DEBI BODVEN

DESCRIPTION: Four-Wall Line Dance
DIFFICULTY LEVEL: Intermediate
MUSIC: "Almost Jamaica" by The Bellamy Brothers (108 BPM); "Tropical Depression" by Alan Jackson (104 BPM); "Places I've Never Been" by Mark Wills (97 BPM)

BEAT/STEP DESCRIPTION

Rock Steps, Coasters

- 1 Step forward on Right foot
- 2 Rock back onto Left foot
- 3 Step back on Right foot
- & Step Left foot next to Right
- 4 Step forward on Right foot
- 5 Step forward on Left foot
- 6 Rock back onto Right foot
- 7 Step back on Left foot
- & Step Right foot next to Left
- 8 Step forward on Left foot

Side Steps, Cross Steps, Turning Shuffles

- 9 Step to the right on Right foot
- 10 Cross Left foot behind Right and step
- 11&12 Shuffle sideways to the right (RLR) making a 1/4 turn CW
- 13 Step to the left on Left foot
- 14 Cross Right foot behind Left and step
- 15&16 Shuffle sideways to the left (LRL) making a 1/4 turn CCW

Toe Touch, Pivot, Shuffle Forward, Pivots & Steps, Shuffle Forward

- 17 Touch Right toe forward
- 18 Pivot 1/2 turn CCW on ball of Left foot
- 19&20 Shuffle forward (RLR)
- & Pivot 1/2 turn CW on ball of Right foot
- 21 Step back on Left foot
- & Pivot 1/2 turn CW on ball of Left foot
- 22 Step forward on Right foot
- 23&24 Shuffle forward (LRL)

Toe Touch, Pivot, Shuffle Forward, Pivots & Steps, Shuffle Forward

- 25 Touch Right toe forward
- 26 Pivot 1/2 turn CCW on ball of Left foot
- 27&28 Shuffle forward (RLR)
- & Pivot 1/4 turn CW on ball of Right foot
- 29 Step to the left on Left foot
- & Pivot 1/2 turn CW on ball of Left foot
- 30 Step forward on Right foot
- 31&32 Shuffle forward (LRL)

BEGIN AGAIN

Inquiries: Debi Bodven, (414) 697-7545

TURN, TURN, TURN

Choreographed by RICK & DEBORAH BATES

DESCRIPTION: One-Wall Line Dance
MUSIC: "Double Trouble" by Travis Tritt; "I'm From The Country" by Tracy Byrd; "You're Too Good Lookin'" by Dallas County Line

BEAT/STEP DESCRIPTION

Rock Steps, Coasters

- 1 Step forward on Right foot
- 2 Rock back onto Left foot
- 3 Step back on Right foot
- & Step Left foot next to Right
- 4 Step forward on Right foot
- 5 Step forward on Left foot
- 6 Rock back onto Right foot
- 7 Step back on Left foot
- & Step Right foot next to Left
- 8 Step forward on Left foot

Diagonal Step-Slides, Diagonal Shuffles

- 9 Step forward and diagonally to the right on Right foot
- 10 Slide Left foot next to Right and step
- 11&12 Shuffle forward and diagonally to the right (RLR)
- 13 Step forward and diagonally to the left on Left foot
- 14 Slide Right foot up next to Left and step
- 15&16 Shuffle forward and diagonally to the left (LRL)

Side Step, Pivot, Shuffle Forward, CW Military Pivot, Shuffle forward

- 17 Step to the right on Right foot
- 18 With feet in place, pivot 1/4 turn CCW on ball of Right foot and shift weight to Left foot
- 19&20 Shuffle forward (RLR)
- 21 Step forward on Left foot
- 22 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot
- 23&24 Shuffle forward (LRL)

CW Rolling Turn, Side Shuffle Right, Rock Steps, Pivot, Shuffle Forward

- 25 Step to the right on Right foot and begin a full CW rolling turn traveling to the right
- 26 Step on left foot and complete full CW rolling turn
- 27&28 Shuffle sideways to the right (RLR)
- 29 Step back on Left foot
- 30 Rock forward onto Right foot
- & Pivot 1/4 turn CCW on ball of Right foot
- 31&32 Shuffle forward (LRL)

Rock Steps, Pivot, Shuffle Forward, CCW Rolling Turn, Side Shuffle Left

- 33 Step forward on Right foot
- 34 Rock back onto Left foot
- & Pivot 1/2 turn CW on ball of Left foot
- 35&36 Shuffle forward (RLR)
- 37 Step to the left on Left foot and begin a full CCW rolling turn traveling to the left
- 38 Step on Right foot and complete full CCW rolling turn
- 39&40 Shuffle sideways to the left (LRL)

Syncopated Heel Touch, Hold, Pivot, Syncopated Heel Touch, Hold, Pivot

- & Step back and diagonally to the right on ball of Right foot
- 41 Touch Left heel forward
- 42 Hold
- 43 Pivot 1/4 turn CW on ball of Right foot and heel of Left foot
- 44 Hold and shift weight to Left foot
- &45 - 48 Repeat beats &41 through 44

BEGIN AGAIN

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

JUKEBOX SHUFFLE

Choreographed by MICHAEL SEURER

DESCRIPTION: Four-Wall Line Dance
DIFFICULTY LEVEL: Beginner/Intermediate
MUSIC: "Boot Scootin' Boogie" by Brooks & Dunn (slow); "Prop Me Up Beside The Jukebox (If I Die)" by Joe Diffie (slow); "Kiss Me, I'm Gone" by Marty Stuart (slow); "Honky Tonk Superman" by Aaron Tippin (medium)

BEAT/STEP DESCRIPTION

Shuffles Forward

1&2 Shuffle forward (RLR)
 3&4 Shuffle forward (LRL)
 5&6 Shuffle forward (RLR)
 7&8 Shuffle forward (LRL)

Vine Right, Touch, Vine Left With Turn, Stomp

9 Step to the right on Right foot
 10 Cross Left foot behind Right and step
 11 Step to the right on Right foot
 12 Touch Left toe next to Right foot
 13 Step to the left on Left foot
 14 Cross Right foot behind Left and step
 15 Step to the left on Left foot
 16 Stomp Right foot next to Left (stomp up)

Right Heel Hook Combinations

17 Touch Right heel forward
 18 Hook Right foot in front of Left shin
 19 Touch Right heel forward
 20 Touch Right toe next to Left foot
 21 Touch Right heel forward
 22 Hook Right foot in front of Left shin

23 Touch Right heel forward
 24 Stomp Right foot next to Left (stomp down)

Left Heel Hook Combinations

25 Touch Left heel forward
 26 Hook Left foot in front of Right shin
 27 Touch Left heel forward
 28 Touch Left toe next to Right foot
 29 Touch Left heel forward
 30 Hook Left foot in front of Right shin
 31 Touch Left heel forward
 32 Stomp Left foot next to Right (stomp down)

Heel Swivels

33 Swivel heels to the left
 34 Swivel heels to center
 35, 36 Repeat beats 33 and 34
 37 Swivel heels to the right
 38 Swivel heels to center
 39, 40 Repeat beats 37 and 38

CCW Military Pivots, Right Kick-Ball Changes

41 Step forward on Right foot
 42 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
 43, 44 Repeat beats 41 and 42
 45 Kick Right foot forward
 & Step on ball of Right foot next to Left
 46 Shift weight onto Left foot
 47&48 Repeat beats 45&46

BEGIN AGAIN

Inquiries: (505) 622-5363

V6

Choreographed by CHRIS HODGSON

DESCRIPTION: Two-Wall Line Dance
DIFFICULTY LEVEL: Intermediate
MUSIC: "18 Wheels And A Crowbar" by BR5-49; "Best Of Me" by Delbert McClinton

BEAT/STEP DESCRIPTION

CCW Military Pivot, Step, Toe Touch, Romp, CW Military Pivot

1 Step forward on Right foot
 2 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot
 3 Step forward on Right foot
 4 Touch Left toe behind Right foot
 & Step back on Left foot
 5 Touch Right heel forward
 & Step to home on Right foot
 6 Touch Left toe next to Right foot
 7 Step forward on Left foot
 8 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

Shuffle Forward, Rock Steps, Turning Triple, Side Rocks

9&10 Shuffle forward (LRL)
 11 Step forward on Right foot
 12 Rock back onto Left foot
 13&14 Triple in place (RLR) making a 3/4 CW turn
 15 Step to the left on Left foot
 16 Rock to the right onto Right foot

CW Military Pivot, Step, Toe Touch, Romp, CCW Military Pivot

17 Step forward on Left foot
 18 Pivot 1/2 turn CW on ball of Left foot and shift weight to Right foot

19 Step forward on Left foot
 20 Touch Right toe behind Left foot
 & Step back on Right foot
 21 Touch Left heel forward
 & Step to home on Left foot
 22 Touch Right toe next to Left foot
 23 Step forward on Right foot
 24 Pivot 1/2 turn CCW on ball of Right foot and shift weight to Left foot

Shuffle Forward, Rock Steps, Turning Triple, Side Rocks

25&26 Shuffle forward (RLR)
 27 Step forward on Left foot
 28 Rock back onto Right foot
 29&30 Triple in place (LRL) making a 3/4 CW turn
 31 Step to the right on Right foot
 32 Rock to the left onto Left foot

Cross Shuffle Left, Side Rock, Cross Shuffle Right, Toe Touch, Hold

33 Cross Right foot over Left and step
 & With feet crossed, slide Left foot to the left and step
 34 With feet remaining crossed, slide Right foot to the left and step
 35 Uncross feet and step to the left on Left foot
 36 Rock to the right onto Right foot
 37 Cross Left foot over Right and step
 & With feet crossed, slide Right foot to the right and step
 38 With feet remaining crossed slide Left foot to the right and step
 39 Uncross feet and touch Right toe to the right
 40 Hold

(Continued on next page)

COUNTRY BOUND

Choreographed by MICHAEL CLARK

DESCRIPTION: Four-Wall Line Dance

MUSIC: "I'm From The Country" by Tracy Byrd

BEAT/STEP DESCRIPTION

Side Shuffles, Cross Shuffles

- 1&2 Shuffle sideways to the right (RLR)
3 Turning body diagonally to the right, cross Left foot over Right and step
& With feet crossed, slide Right foot to the right and step
4 With feet remaining crossed slide Left foot to the right and step
5 Turning body diagonally to the left, cross Right foot over Left and step
& With feet crossed, slide Left foot to the left and step
With feet remaining crossed, slide Right foot to the left and step
7&8 Shuffle sideways to the left (LRL)

Diagonal Shuffles

- 9&10 Shuffle forward and diagonally to the right (RLR)
11&12 Shuffle forward and diagonally to the left (LRL)
13&14 Shuffle backward and diagonally to the right (RLR)
15&16 Shuffle backward and diagonally to the left (LRL)

Side Right Kick-Ball Changes, Diagonal Right Syncopated Steps

- 17 Kick Right foot to the right
& Step ball of Right foot next to left
18 Step Left foot next to Right
19&20 Repeat beats 17&18
Note: The following steps are like riding a "stick" horse.
21 Turn diagonally to the right and step forward on Right foot
& Slide Left foot up almost next to Right and step
22 Step forward and diagonally to the right on Right foot
& Slide Left foot up almost next to Right and step
23& Repeat beats 22&
24 Turn body forward and step Right foot next to Left

Side Left Kick-Ball Changes, Diagonal Left Syncopated Steps

- 25 Kick Left foot to the left
& Step ball of Left foot next to right
26 Step Right foot next to Left
27&28 Repeat beats 25&26
Note: The following steps are like riding a "stick" horse.
29 Turn diagonally to the left and step forward on Left foot
& Slide Right foot up almost next to Left and step
30 Step forward and diagonally to the left on Left foot
& Slide Right foot up almost next to Left and step
31& Repeat beats 30&
32 Turn body forward and step Left foot next to Right

Turn, Touches

- 33 Step forward on Right foot
34 Touch Left toe next to Right foot and clap hands
35 Step back on Left foot making a 1/4 turn CCW with the step
36 Touch Right toe next to Left foot and clap hands
37 - 40 Repeat beats 33 through 36

Vine Right, Touch, CCW Rolling Turn, Touch

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

BEGIN AGAIN

Inquiries: Michael Clark, (706) 563-0456



V6 (Continued from previous page)

Syncopated Toe Touches With Holds, Cross Shuffle Left

- & Step Right foot to home
41 Touch Left toe to the left
42 Hold
& Step Left foot to home
43 Touch Right toe to the right
44 Hold
45 Cross Right foot over Left and step
& With feet crossed, slide Left foot to the left and step
46 With feet remaining crossed, slide Right foot to the left and step

Toe Touches, Syncopated Toe Touches With Holds

- 47 Uncross feet and touch Left toe to the left
48 Hold
& Step Left foot to home
49 Touch Right toe to the right
50 Hold
& Step Right foot to home
51 Touch Left toe to the left
52 Hold

Cross Steps With Holds

- 53 Cross Left foot in front of Right and step
54 Hold
55 Swing Right leg around and cross Right foot in front of Left and step
56 Hold
57 Swing Left leg around and cross Left foot in front of Right and step
58 Hold
59 Swing Right leg around and cross Right foot in front of Left and step
60 Hold

Cross, Unwind, Out-Out, In-In

- 61 Swing Left leg around and cross Left foot over Right and step
62 Unwind 1/2 turn CW (weight on Left foot)
& Step slightly to the right on Right foot
63 Step Left foot about shoulder width apart from Right
& Step to home on Right foot
64 Step Left foot next to Right

BEGIN AGAIN

Inquiries: Chris Hodgson, 01704 879516 (England)

COMPETITION RESULTS

UCWDC Worlds VIII

Jan. 5 - 9, 2000

Mike Haley & UCWDC
Directors, Event Directors

Overall Champions

Classic Junior Youth

2 Lee Turner & Rosa Lampen *St Helens & Ransom, UK*

1 Scott Lawley & Siobhan Dunn

Shropshire & Wirral, UK

Classic Junior Teen

5 Matthew & Laura Krabbe *Sevaca, SC*

4 Nicholas Bishop & Dusti O'Steen

Chiglar, FL

3 Cory Levitt & Nicole Webb

Chesapeake, VA

2 Lee Easton & Jodie Binstead

Middlesex, & Liverpool, UK

1 Christopher McManus & Jennifer

Stephenson

Liverpool, UK

Showcase Junior Teen

2 Cory van den Brink & Katie Treherne

Calgary, AB

1 Josh Zunigo & Alina Wilson

Missouri City & Sugar Land, TX

Classic IV

5 Joey Thompson & Tonya Carpenter

Mooresville & Kings Mtn, NC

4 Joseph Wasser & Sara Kempler

Tacoma, WA

3 Ed Amrein & Shelley Kent

Loveland & Cincinnati, OH

2 Rick Legler & Liv Aline Ringseisen

Warwick & North Kingstown, RI

1 Chris Bailey & Melissa Foti

Birmingham, AL

Classic Silver Novice

5 Allan & Nancy Trueblood

Holly Hill, FL

4 Joe & Linda Fabian

Wheatland, WY

3 Gordon Cash & Judith Winkelman

Cash Orlando, FL

2 Wayne & June Renner

Hampstead, MD

1 Jerry Warren & Glenda Herron

Ft Worth & Arlington, TX

Classic Diamond Novice

5 Don & Nancy Slusher

The Dalles, OR

4 Kevin & Leslye Jensen

Colorado Springs, CO

3 Carson Carson & Debrah Weeks

Lake Charles, LA

2 Bill Ring, Jr. & Marcia Ring

Glen Burnie & Glen Burnie, MD

1 Jan Aukerman & Becky Dirksen

Union City, IN & Grassville, OH

Classic Crystal Novice

5 Chris & Debi Bates

Spring, TX

4 John Snow & Deb Bombenon

Calgary, AB

3 Edward Hesser & Janice Woodruff

Hollywood & Plantation, FL

2 James & Paula Turachak

Elizabeth, CO

1 John Wingo & Pam Owens

Watkinsville, GA

Classic Silver Intermediate

5 Marvin Wells & Becky Fuller

Grassville, NC

4 Ronnie & Dee Meador Carr

Pasadena, TX

3 Ray Hudson & Janelle Wolfe

Fullerton, CA & Long Beach, CA

2 Al & Jenny Luntzel

Memphis, IN

1 Ken & Mary Boyd

Panama City, FL

Classic Diamond Intermediate

5 Perry & Jennifer Neal

Virginia Beach, VA

4 Scott & Carolyn Schaeffer

Jeffersonton, VA

3 Ken & Wendy Kaiser

Palatine, IL

2 Randy & Kathy Houston

North Ridgeville, OH

1 Rody Broussard & Lucinda Bryant

Lake Charles & Sulphur, LA

Classic Crystal Intermediate

359 5 Ronnie Mullins & Cindy Marion

Tipp City, OH

4 Ken Murray & Colleen Feeney

San Antonio, TX

3 Roman Baird & Terri King

Sumise, FL

2 C. Alex Scott & Jennifer Shields

Cocoma Creek, FL & Miami, FL

1 Michael & Lori Stowe

Jacksonville, FL

Classic III

5 Philip Mason & Michelle Truesdale

Houston, TX

4 Joe Leveridge & Tiffany Donaho

College Station, TX

3 Jeremy Bryan & Angie Hulinsky

Colorado Springs, CO

2 Sam & Christine Wetzel

Franklin, PA

1 Mark Thompson & Lisa King

Durham & Raleigh, NC

Showcase III

5 Eric Clark & Maria Cirino

Candler & North Syracuse, NY

4 Anthony Lewis & Tabatha Cannon

Louisville, KY

3 Ricardo Mejia & Rachel Champion

Aurora, CO

2 Tiy Ocasio-Torres & Tiffany Parish

San Diego & Jammil, CA

1 Chad Guidry & Mona Brandt

Houston & Friendswood, TX

Classic Gold

4 Rocky & Jacquie Brandman

Toledo, OH

3 Wayne & Muriel Bonham

Mesquite, TX

2 Joe & Hazel Nichiporuk

Tampa, FL

1 Joseph & Marilyn Kurdziel

Spring Lake, MI

Showcase Gold

1 Ed & Dot Cagley

Charlottesville, VA

Classic Silver Advanced

5 Jack Dillon & Kris O'Rourke

Carriev, MS & New Orleans, LA

4 Dallas & Judy King

Colombia City, IN

3 Tom & Judy Myers

Fairfax, VA

2 Wayne & Yvonne Conover

Orlando, FL

1 Bob & Vernetta Harrison

Athens, MI

Showcase Silver

2 Dwight & Sandi Nelson

Phoenix, AZ

1 Michael Brucker & Martha Hughes

Tampa, FL

Classic Diamond Advanced

5 Jody & Lisa Brown

Traverse City, MI

4 Rod & Luann Rabe

Omaha, NE

3 Jeff Tackett & Nancy Farrell

Cincinnati, OH

2 Kirk & Nancy Hammer

Calgary, AB

1 Gera & Patricia Morris

Houston, TX

Showcase Diamond

4 Glenn & Georgeanne Valis

Neshanic, NJ

3 Mal & Linda Zerden

Armisteadale, VA

2 Mack & Rhonda Johnson

Monroe, MI

1 Owen Seeley & Sandy Albert

Monticello & Brooklyn Park, MN

Classic Crystal Advanced

4 Jim & Kari Christensen

Ramsey, MN

3 Jeff Peake & Julie Maurer

Tampa, FL & Panama City Beach, FL

2 Tim & Kathy Gloster

Missouri City, TX

1 Gary Daigle & Sherry Kathol

Calgary, AB

Showcase Crystal

3 Paul Stoddard & Sarah Lynn Wilbur

Martinsville & Woodbridge, NJ

2 Steve & Bobbie Caudill

Clarksville, TN

1 Chris Haynam & Peg Moffitt

Pleasanton & Martinez, CA

Classic II

5 Stephen Virden & Kristin Geil

Lone Tree & Boulder, CO

4 Kevin Sanders & Pamela Willis

Charlotte, NC

3 Robert Swindler & Lisa Skrocki

Thornton & Lakewood, CO

2 Brian & Niki Leake

Birmingham, AL

1 J. David Hammon & Shelli Ablin

Aurora, CO

Showcase II

5 Jeffrey & Lisa LeMier

Franklin, PA

4 Doug Davidson & Annick Paquet

Calgary, AB

3 John & Antoinette Brooks

Raleigh, NC

2 Robert Campos & Jennifer Teutschman

San Jose, CA

1 Roger Taylor & Patti Mulholland

Aurora, CO

Classic I

5 Steve & Yvonne Dunn

Wirral, UK

4 Greg & Cathy Kenner

Mount Pleasant, SC

3 Jo Jo Belmonte & Kim Donaghy

Calgary, AB

2 Michael & Teresa Robinson

Cary, NC

1 Bob Wheatley & Shawna Dysart

Cleveland & Houston, TX

Showcase I

3 Richard & Dawn McMurrich

Tucson, AZ

2 Kris Barber & Paula Atherton

Allen, TX

1 Ronnie DeBenedetta & Stephanie

McPherson

San Diego, CA

Champions

5 Gary Olive & Melody Cordell

Conroe, TX

4 Jayson & Deby Booth

Dallas, TX

3 Shawn Swaithe & Donna Bonham

Orlando & Casselberry, FL

2 Rex Jones & Debbie Bernard

Colorado Springs, CO & New York City, NY

1 Sloane Hansen & Carmen Scarborough

Fort Worth & Katy, TX

Masters

3 Wayne & Annette Chapman

Austin, TX

2 Sam & Denise Miller

Norfolk, VA

1 Gary McIntyre & Lisa Richardson

Calgary, AB

Pro-Pro Classic Male

1 David Ragan & Beth Emerson

Overland, MO & ,

Pro-Pro Showcase Female

1 Lisa Marks & Cody Melin

Schaumburg, IL

LINE DANCE OVERALL

Renegade

5 Rob Ingenthron

San Diego, CA

4 Bernadette Carmichael

Bolton Manchester La, UK

3 Lee Easton

Middlesex, UK

2 Tom Mickers

Udon, NL

1 Roy Hadisubroto

Almere, NL

Choreography

5 Roy Verdonk

The Hague, NL

4 Alan Livett

Sunny, UL

Male Crystal Newcomer
 2 Claude Valade *Longueuil, QU*
 1 Patrick Charlebois *Fairdale, KY*
 Male Adult Newcomer
 3 Massimo Diamanti *Rome, IT*
 2 Doug Sizemore *Crestwood, KY*
 1 Marianetti Francesco *Rome, IT*
 Female Adult Newcomer
 5 Norma DeNeal *Hardy, VA*
 4 Mori Anna Maria *Rome, IT*
 3 Kathy Portman *Louisville, KY*
 2 Cupellini Monia *Rome, IT*
 1 Vicki Hardy *Hampshire, UK*
 Male Junior Primary Novice
 1 Shane McKeever *Co Down, IR*
 Female Junior Primary Novice
 2 Shelby Spangler *Baltimore, MD*
 1 Kirsty Bindon *Scotland, UK*
 Male Junior Youth Novice
 3 Matthew Henegar *Graville, IN*
 2 Eddie Slattery *Glasgow, UK*
 1 Adrian Penny *Co-Down, IR*
 Female Junior Youth Novice
 3 Terina Poulter *E Sussex, UK*
 2 Jenny Spires *West Midlands, UK*
 1 Sydney Smyth *Ashford Middx, UK*
 Male Junior Teen Novice
 5 Nick Boothman *Sheffield, UK*
 4 Jerry Carpenter *Pasadena, MD*
 3 Mikey Tabakian *Florence, SC*
 2 Matt Jenkins *Gwent, UK*
 1 Glenn Ball *Staines, UK*
 Female Junior Teen Novice
 5 Mandy Book *Floyd Knobs, IN*
 4 Victoria Jones *Sussex, UK*
 3 Stacie White *Essex, UK*
 2 Charlie Scott *London, UK*
 1 Stacey Poulter *E Sussex, UK*
 Male GoNovice
 1 Wayne Harrington *Milford, DE*
 Male Silver Novice
 1 Lennart Gustafsson *Holmsund, SW*
 Female Silver Novice
 3 Margaret Ramsey *Birmingham, UK*
 2 Christa Vryland *Spanbroek, NL*
 1 Carolyn Rickards *Bridgwater, UK*
 Female Diamond Novice
 5 Lesley Friar *Bentley Nr Farnham, UK*
 4 Kyoko Jesseman *Tilton, NH*
 3 Joyce Cosner *Wilmington, DE*
 2 Ginger Kozlowski *Hooksett, NH*
 1 Pamela Burns Resch *Vernon, BC*
 Male Crystal Novice
 1
 1 Robert Hocking *S Yorkshire, UK*
 Female Crystal Novice
 5 Anna Mane Ramsey *Birmingham, UK*
 4 Angela Mulligan *Co-Down, IR*
 3 Marie Marsh *Dublin 5, IR*
 2 Stephanie Harris-Thomas *Llantwit Major, UK*
 1 Marianne Bergman *Arista, SW*
 Male Adult Novice
 5 Brian Wong *Palatine, IL*
 4 Derek Steele *Chatham, ON*
 3 Raymond Sarlemyn *Amsterdam, NL*
 2 Thomas Weafer *Dublin 11, IR*
 1 Darren Bailey *Newport -G-Went, UK*
 Female Adult Novice
 5 Chrissy Price *Baltimore, MD*
 4 Nicola White *Essex, UK*
 3 Anneloes Hermans *Helmard, NL*
 2 Corrine Grzynkovicz *Streamwood, IL*
 1 Ivonne Van Loon *055, NL*

Male Junior Primary Intermediate
 1 Nathaniel Jermaine Ramsey *Birmingham, UK*
 Female Junior Primary Intermediate
 3 Hannah Louise Robinson *Whitland, UK*
 2 Natasha Powell *Neath Glam, UK*
 1 Catherine Doran *Southport, UK*
 Male Junior Youth Intermediate
 2 Lee Turner *St Helens, UK*
 1 Michael McChord *Glassgow, UK*
 Female Junior Youth Intermediate
 5 Natasha Sloan *Liverpool, UK*
 4 Sara Arthur *South Wales, GB*
 3 Sarah Mellor *Congleton, Cheshire, UK*
 2 Laura Marie Hulme *Stoke on Trent, Staffs, UK*
 1 Roxanne Christine Gale *Rugdon, UK*
 Male Junior Teen Intermediate
 5 Niels Vlems *Berzeye, NL*
 4 Nathan Donnelly *Llanelli Wales, UK*
 3 Scott Bradley *Northumberland, UK*
 2 Paul McAdam *Co Durham, UK*
 1 Ryan McKenna *Cumbria, UK*
 Female Junior Teen Intermediate
 5 Stephanie Law *Sussex, UK*
 4 Georgina Evans *cambs, UK*
 3 Morgan Ratcliffe *Santa Ana, CA*
 2 Kiley Louise Evans *Southampton, UK*
 1 Abigail Milnes *Co Durham, UK*
 Male GoIntermediate
 1 George Thompson *Kent, UK*
 Female Silver Intermediate
 5 Barbara Wnek *Bronwood, MO*
 4 Joanne Dry *East Yorkshire, UK*
 3 Patricia Hardy *Hampshire, UK*
 2 Arlene Verity *Hanson, MA*
 1 Joanna Lee *Kent, UK*
 Male Diamond Intermediate
 5 Rainer Thiemann *Diepenbeek, BG*
 4 Alan Desrosiers *Windham, NH*
 3 Jerry Durgin *Borington, NH*
 2 Brian Rooney *Sandhurst, UK*
 1 Mark Cook *London, UK*
 Female Diamond Intermediate
 5 Sue Wilkinson *Bracknell Berks, UK*
 4 Rhonda Nadon *Nepesin, ON*
 3 Mary Lynch *Co-Dublin, IR*
 2 Liane van Dyk-van Dun *Tilburg, NL*
 1 Cheryl German *Cheshire, UK*
 Male Crystal Intermediate
 4 Kevin Ward *Massena, NY*
 3 Maurice Fitzgerald *Williams Birmingham, UK*
 2 David Vorberg *Bucks, UK*
 Christopher Godden *Newport, UK*
 Female Crystal Intermediate
 4 Pam Leader *Glen Burnie, MD*
 3 Kimberly Swann *Huntington, WV*
 2 Sheila Hill *Cardiff, UK*
 1 Lisa Mooney *County Dublin, IR*
 Male Adult Intermediate
 5 Danny Reichardt *HalleWestfalen, NL*
 4 Edward Lawton *Stoke on Trent, UK*
 3 Lee Birks *Cheshire, UK*
 2 Robert Ramsey *Birmingham, UK*
 1 Bill McGlin *Cecil, WI*
 Female Adult Intermediate
 5 Liz Hardley *Sheffield, UK*
 4 Anita Teunissen *Volkenswaard, NL*

3 Therese Granberg *Huddinge, SW*
 2 Michelle Weller *Fleets, UK*
 1 Samantha Louis Young *Morpeth, UK*
 Female Junior Primary Advanced
 1 Siobhan Yasmin Dunn *Wirral, UK*
 Male Junior Youth Advanced
 1 Scott Lawley *Shropshire, UK*
 Female Junior Youth Advanced
 4 Patricia Leader *Glen Burnie, MD*
 3 Holly Hormel *Arnold, MD*
 2 Holly Cooper *Fleets, UK*
 1 Emma Frater *Airshire, UK*
 Male Junior Teen Advanced
 5 Christopher McManus *Liverpool, UK*
 4 Roy Hadisubroto *Almere, NL*
 3 Philip Grace *Liverpool, UK*
 2 Jamie Smith *Liverpool, UK*
 1 Lee Easton *Middlesex, UK*
 Female Junior Teen Advanced
 5 Bernadette Cannichael *Bolton Manchester La, UK*
 4 Kellie Ann Green *Southport, UK*
 3 Jodie Lou Binstead *Liverpool, UK*
 2 Suzanne Pinder *Wiltshire, UK*
 1 Jennifer Stephenson *Liverpool, UK*
 Male Silver Advanced
 5 Gene Jannotti *Westfield, NJ*
 4 Bill Morgan *Ashland, OH*
 3 Michael Dunn *Grimsby, UK*
 2 Jeff Goldstein *Virginia Beach, VA*
 1 Martin Lister *Middlesex, UK*
 Female Silver Advanced
 5 Geraldine Bunyan *Brisbane, QL*
 4 Kathleen Dunn *Grimsby, UK*
 3 Fran Read *Westland, MI*
 2 Geraldine Amyot *Pickering, ON*
 1 Cecilia Cook *Buckinghamshire, UK*
 Male Diamond Advanced
 3 Julian Kiszka *Manchester, NH*
 2 Michael Givans *New Albany, IN*
 1 John Houston *London, UK*
 Female Diamond Advanced
 5 Cathy Jo Goans *Bentleyville, PA*
 4 Sandy Pridemore *Huntington, WV*
 3 Debra Siqueros *Brick, NJ*
 2 Roslyn Helen Brander *Stephenson Altrick, N'umberland, UK*
 1 Donna Caudill *Shepherdsville, KY*
 Male Crystal Advanced
 4 Graham Scales *Berks, UK*
 3 Euhlan Goans, Jr. *Bentleyville, PA*
 2 Alan Livett *Smry, UL*
 1 Malcolm White *Tyne & Wear, UK*
 Female Crystal Advanced
 5 Ziskaya Matulesky *Holland, NL*
 4 Corina Beelen *Nederwast, NL*
 3 Jacqueline Scales *Berks, UK*
 2 Fiona Scott *London, UK*
 1 Cheryl Poulter *E Sussex, UK*
 Male Adult Advanced
 5 GeraSiebe *Stuart, FL*
 4 Marty Comstock *Florence, KY*
 3 Ernst Roggeveen *Amsterdam, NL*
 2 Allan Hocking *South Yorkshire, UK*
 1 Tom Mickers *Uden, NL*
 Female Adult Advanced
 5 Leyonee Maree Forbes *Buckie, SL*
 4 Jenna Barber *Devon, UK*
 3 Jeni Routon *Floyds Knobs, IN*
 2 Sarah Fenn-Tye *Crawley, UK*
 1 Rachael McEnaney *York, UK*
 Female Junior Primary Showcase
 1 Catherine Doran *Southport, UK*
 Male Junior Youth Showcase
 2 Lee Turner *St Helens, UK*

1 Scott Lawley *Shropshire, UK*
 Female Junior Youth Showcase
 2 Hannah Louise Robinson *Whitland, UK*
 1 Emma Frater *Airshire, UK*
 Male Junior Teen Showcase
 5 Jamie Smith *Liverpool, UK*
 4 Lee Easton *Middlesex, UK*
 3 Scott Bradley *Northumberland, UK*
 2 Roy Hadisubroto *Almere, NL*
 1 Paul McAdam *Co Durham, UK*
 Female Junior Teen Showcase
 5 Abigail Milnes *Co Durham, UK*
 4 Kellie Ann Green *Southport, UK*
 3 Jennifer Stephenson *Liverpool, UK*
 2 Suzanne Pinder *Wiltshire, UK*
 1 Jodie Lou Binstead *Liverpool, UK*
 Male Diamond Showcase
 4 Martin Lister *Middlesex, UK*
 3 Michael Givans *New Albany, IN*
 2 Julian Kiszka *Manchester, NH*
 1 John Houston *London, UK*
 Female Diamond Showcase
 5 Debbie Midile *Panna, OH*
 4 Debra Siqueros *Brick, NJ*
 3 Liane van Dyk-van Dun *Tilburg, NL*
 2 Mary Lynch *Co-Dublin, IR*
 1 Roslyn Helen Brander *Stephenson Altrick, N'umberland, UK*
 Male Adult Showcase
 5 Edward Lawton *Stoke on Trent, UK*
 4 Bill MacLeod *Brampton, ON*
 3 Steve Brain *London, UK*
 2 Malcolm White *Tyne & Wear, UK*
 1 Tom Mickers *Uden, NL*
 Female Adult Showcase
 5 Leyonee Maree Forbes *Buckie, SL*
 4 Jenna Barber *Devon, UK*
 3 Samantha Louis Young *Morpeth, UK*
 2 Sarah Fenn-Tye *Crawley, UK*
 1 Rachael McEnaney *York, UK*
 Male SuperStars
 4 Rob Ingenthron *Stamyrule, CA*
 3 Pedro Machado *Laurel, MD*
 2 Roy Verdonk *The Hague, NL*
 1 Brian Barakauskas *Louisville, KY*
 Female Superstars
 2 Joan Caviness *Raleigh, NC*
 1 Jamie Davis *Louisville, KY*
 Regional
 Michael Ernst & Jamie Rowell *Wichita, KS*
 Larry Blaylock & Donna Westerhaus *Wichita, KS*
 Matt Wandinger & Christine Melian *Zurich, SZ*
 Richard McMurrich & Debbie Daly *Tucson, AZ & Tempe, AZ*
 Ken & Wendy Kaiser *Palatine, IL*
 Rob Swindler & Debbie Daly *Tempe, AZ*
 Richard & Dawn McMurrich *Tucson, AZ*
 Doug Davidson & Annick Paquet *Calgary, AB*
 Mike McInteer & Susan Kellogg *Mesa, AZ*

TEAMS OVERALL

5 City Slickers, Universal City CA
 4 Hardwood Shiners, Ft. Wayne IN
 3 The Live Wires, Crawley UK
 2 Headliners The Next Generation, Liverpool UK
 1 Fire & Ice, Prove UT

Country Dance Lines Magazine

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COMPETITION RESULTS

NORTHERN LIGHTS DANCE FESTIVAL

Burton-upon-Trent, ENG
Jan 28-30, 2000
Brian & Anne Bambury
& Dick & Geneva Mateis,
Directors. Results Courtesy
Bryan Summers

COUPLES DANCE

Classic Junior Youth

1. Scott Lawley
& Siobhan Dunn
2. David Fletcher
& Carly Hawthorth
3. Sam Robbins
& Samantha Fletcher

Classic Junior Teen

1. Philip Grace
& Bernadette Carmichael

Classic Div IV

1. Ed Lawton
& Jenna Barber

Classic Div III

1. Mick Shingler
& Nicky Houghton

Classic Div II

1. Karl & Helen Gregeen

Classic Division I

1. Steve & Yvonne Dunn

Classic Crystal

1. Aaron Haggarty
& Sue Wilkinson

Classic Silver

1. Brian & Eleanor Hitchcock

LINE DANCE

Newcomer

Female Jr. Primary

1. Marget Agnes Cassidy

Female Jr. Youth

1. Karlheen Carmichael

2. Melanie Deakin

Male Jr. Teen

1. Paul Murphy

2. David Sneddon

3. Paul Hammerton

Female Jr. Teen

1. StevieAnn Deeble

2. Debbie Smith

3. Silvana Mazzeo

4. Heather Snart

5. Anne Craig

Male

1. Jonathan Ryall

Male Crystal

1. Edward Speakman

2. Rob Crozier

3. Phillip Jones

Male Diamond

1. Colin Hammerton

Female Diamond

1. Morag Cassidy

Male Silver

1. John Jones

Female Silver

1. Joan Grace

Intermediate

Female Jr. Primary

1. Natasha Powell

Male Jr. Youth

1. Lee Turner

Female Jr. Youth

1. Sydney Smyth

2. Laura Marie Hume

Male Jr. Teen

1. Scott Bradley

2. Matt Oakley

Novice

Female Jr. Primary

1. Christine Baycroft

Male Jr. Youth

1. Sam Robbins

2. David Fletcher

3. Christopher Johnson

Female Jr. Youth

1. Charlene Bishop

2. Kimberly Bayliss

3. Carly Howarth

4. Samantha Fletcher

Male Jr. Teen

1. Lames Woods

2. Adan Neale

3. Carl Simm

4. Matt Jenkins

5. Chris Shingler

Female Jr. Teen

1. Charlie Scott

2. Natasha Sloan

3. Vicki Tiplady

4. Rachel McLaughlin

5. Samantha Conway

Male

1. Campbell Brownlee

Female

1. Vicki Hardy

2. Becki Hoare

3. Sue Hobday

4. Nicola Kent

5. Sarah Bowers

Male Crystal

1. Phil Peglar

Female Crystal

1. Helen Jarvis

2. Marichal Gisele

3. Tracy Peckham

4. Julie Antonsen

Male Diamond

1. Gary Nelson

2. Joseph Armstrong

3. Troch Christian

Female Diamond

1. Karen Armstrong

2. Shirley Walters

3. Patricia Bennet

Female Silver

1. Carol Rodgers

2. Valerie Ellis

3. Sonia Hartley

4. Margaret Ramsey

Male Gold

1. W F Peckham

2. Keith Holder

Intermediate

Female Jr. Teen

1. Roxanne Gale

Male

1. David Morgan

2. Andrew Castle

3. Stuart Mostyn

4. Karl Cregge

5. Robert Ramsay

Female

1. Charlotte Alten

2. Nicky Houghton

3. Sarah Hardy

4. Helen Creggeen

5. Jane Mowatt

Male Crystal

1. Mick Shingler

2. David Vorberg

Female Crystal

1. Jo Greaves

Male Diamond

1. Mark Caley

2. Ronald Ryall

Female Diamond

1. Sue Wilkinson

2. Lucy Davis

3. Sue Gupwell

4. Rose Gillespie

Female Silver

1. Patricia Hardy

2. Carolyn Rickards

3. Susan Wynne

4. Ann Summers

Male Gold

1. George Thompson

2. Barrie Dodington

3. John Nicholson

Showcase

Male Jr. Youth

1. Lee Turner

Male Jr. Teen

1. Scott Bradley

Female Jr. Teen

1. Bernadette Charnichael

2. Kellie Ann Green*

Advanced

Male Jr. Teen

1. Phillip Grace

2. Scott Lawley

Female Jr. Teen

1. Kellie Ann Green

2. Bernadette Carmichael

Male

1. Steve Dunn

Female

1. Samantha Yount

2. Jenna Barber

3. Yvonne Dunn

4. Lisa Mooney

Male Crystal

1. Alan Livett

2. Graham Scates

Female Crystal

1. Fiona Scott

2. Jaqui Scates

Male Diamond

1. John Houston

Male Silver

1. Michael Dunn

Female Silver

1. Kathleen Dunn

Renegade

1. John Houston

2. Scott Bradley

3. Bernadette Carmichael

4. Lydia Fahy

5. Lee Turner

Showcase

Female

1. Samantha Young

Male Crystal

1. Mick Shingler

Male Diamond

1. John Houston

CDL Dance Book 13 - The Get Up And Dance Book

150 Line and Fixed Pattern Partner Dances mostly from 1997 & 1998 that were never published in the magazine plus the updated 1998 CDL Glossary.

All dances are in CDL format and terminology and wherever possible have been approved by choreographers after typesetting.

Please see accompanying Dance Book page for ordering information. Thank You

LINE (SOLO) DANCES and ROUTINES (r)

Ain't Got Nothin' On Us
Ch. Maureen Bruce-Payne
Along For The Ride Ch. Terry Hogan
Alotta Nada!! Ch. Lynn Pistello
Angel Wings Ch. Susan Thompson
Attitude Ch. Laura Johnson
Austin Cha Cha Ch. Martin Ritchie
Back End Boogie Ch. Cheryl Fischer
Bad Heart Day Ch. Max Perry
Barstool Swivel Ch. Steve Johnson
Big D Ch. Deb Austin
Big Hair
Ch. Dusty Miller & Gloria Johnson
Black And White Cha Cha
Ch. Terry Hogan
Black And White Stomp
Ch. Terry Hogan
Black Coffee Ch. Helen O'Malley
Blue Moves Ch. Terry Hogan
Bubba Hyde Ch. Bob Austin
Bubba Hyde Rio Ch. Ginny Graham
Bunkhouse Boogie Ch. Scott Blevins
Bustin' Loose Ch. Scott Blevins
C J Charleston Ch. Jane Newhard
Cactus Kick Ch. Ruth Makary
Cactus Patch Ch. Margie Prutzman
Caddy Shuffle Ch. Karlyn Moore et al
Cannibal Stomp Ch. Lisa Firth
Charlie's Shake Ch. Charlie Milne
Cherokee Boogie Mary Jo Holland
Chomping At The Bit Ch. Larry Bass
City/Country Shuffle Ch. Billy Jones
Claire Country Boogie
Ch. Karen Melanson
Country Lovers, The
Ch. Debbie McCarty
Crazy Legs Ch. Greg Underwood
D.A., The Ch. Roy East
D/FW Ch. Barry Muniz
Dancin' Ch. Iris M. Mooney
Dancing Denim Ch. Larry Bass
Deb G's Boogie Ch. Deborah Giacomo
Diana's Waltz
Ch. Chris Black & Sue Ravenscroft
Do That Thang Ch. Barry W. Muniz
Double Cross Ch. Bill Patterson
Feelin' Better Ch. Trish Goeppinger
Flat Top Ch. David Dickson
Foot Connection Ch. Michael Seurer
Foot Walk Ch. Michael Seurer
Friendly Cha (r) Ch. Peter Heath
Friends Ch. Billy Jones
Funky Touch Ch. Barry W. Muniz
Grundy, The Ch. Tom "Bubba" Via
Grundy's Gallop
Ch. Unk. - Courtesy Mildred Holloway
Here I Am Ch. Michele Perron
Hi Lo Ch. Barry Muniz
Hillbilly Banana
Ch. Steve & Mandy Dray
Hillbilly Bump Ch. Michael Seurer

Hillbilly Rap Ch. Dean Stroeder
Honeysuckle Vine Ch. Hedy McAdams
Honky Tonk Walking
Ch. Sandra Mailman
Hunky - Dory Ch. Marie Lohre
I Love You Cha Cha Ch. Billy Jones
Jacob's Ladder Ch. Billy Jones
Just A Kickin' Ch. Michael Seurer
Kiwi Fanfare Ch. Joy Dawson
Let It Be Love Ch. Inge L. Serrano
Little Miss Honky Tonk
Ch. Bob & Dottie Nagel
Lone Star Stomp Ch. John Corbett
Long Tall Texan Ch. Jo Ann Hilbish
Lookin' Good Ch. Jane Schomas
Lookout!!! Ch. Michele LaPearl
Loucy Louise Ch. Roy East
Lula Stroll Ch. Jane Newhard
M.I.B. Ch. James O. Kellerman
Malton Strut Ch. Miss Vickie
Maverick Ch. Libby Allen
Michael Dance, The Ch. Eve Griffin
Midas Touch Ch. Michael Seurer
Midnight Express, The
Ch. Michael Beck
New Orleans Strut
Ch. Johnny Montana
Nickajack, The Ch. Jeanie Hall
No Sympathy Ch. Vera Williams
Not A Cha Cha Ch. Jane Newhard
On The Boulevard Ch. Linda Pollot
One Night At A Time Ch. Carl Sullivan
One Too Many
Ch. Rick & Deborah Bates
Princess Waltz
Ch. Barry Durand & Stella Wilden
Ranch, The Ch. Don & Nancy Burns
Reba Ch. Brenda Jean-Miller
Redneck Rhythm
Ch. Leroy Mourer et al
Renegade Cha Cha Ch. David Dickson
Ride 'Em Cowboy
Ch. Robert C. Weaver
Rockin' Cha Cha Ch. Nancy DeMoss
Rockin' Robin Ch. Holly Ruschman
Romeo Ch. David Dickson
Sally's Waltz (Circle) Ch. Sal Gonzalez
Shake, The Ch. Jane Schomas
Shake, The Ch. Gail Smith
Shake It! (Circle) Ch. Todd Lescaubeau
Shake Up, The Ch. Jim Vivis
Shake You Up Ch. Kelli Kopacka
Shakes, The Ch. Phyllis J. Nagle
Shuffle, The Ch. Rick Bates
Silver Star Boogie
Ch. Dan & Kathy Wildman
Silverado Ch. Julie Molkner
Skid Boot Ch. Sharon Mello
Slap Happy Ch. Gail Smith
Slap, Stomp & Roll Ch. Jamie Davis
Slide, The Ch. Tony Durastanti
Slow Me Down Ch. Dee Miller
Small Town Boogie Ch. Norma Vinette
Snow Shovel Boogie '96

Ch. Sandy Hentz
Soap'm Ch. Steve Morrison
Solo Caribbean Cadence
Ch. Peggy Cole
Something Right Ch. Pat Kowalski
Sorrento Shuffle Ch. Martin Ritchie
South Of The Border
Ch. Inge L. Serrano
Stogie Ch. Paula Frohn-Butterly
Swing That Blues Hat
Ch. Barry W. Muniz
Switcheroo Ch. Brian Petersen
T & G Hurricane Ch. Sal Gonzalez
Take A Hike Ch. Michael G. Seurer
Tequila Sunrise Ch. Kelli Kopacka
Three Sum, The Ch. Jane Newhard
Third Rock From The Sun
Ch. Charlotte Callella & Steven Christian
Time Out Ch. Jacky Waymouth
Tough Cookie Ch. Sue Pachico
Trail Of Tears Ch. David Cheshire
Trail Of Tears Ch. Ann Woods
Tulsa Shuffle
Ch. Noreen & Mike Segebarth
Tulsa Time
Ch. Unk. - From Ched & Meredith Gould
Tulsa Turn-Around Ch. Michael Seurer
Turbo Tonkin' Ch. Martin Ehrenzeller, Jr.
Warriors Ch. Knox Rhine
Wild Stallion Ch. "Hillbilly" Rick Meyers
Wish'y Wash'y Ch. Marty Hannah

PARTNER & MIXER DANCES BC Corral

Ch. Bob & Catherine Thompson
Columbine Waltz Ch. Gail Smith
Hi Rollin' Hotfoot
Ch. Jerry Cope & Iva Mosko
Kick-N-Shuffle
Ch. Rod & Brenda Sprader
Longstone Cha Cha
Ch. Yvonne & Kyka Holland
Lover's Waltz Ch. Peggy Cole
Magdalene
Ch. Yvonne & Dyka Holland
Maurice's Cha Cha
Ch. Yvonne & Dyka Holland
On The Boulevard Ch. Linda Pollot
Restless Ch. John & Janette Sandham
Sailor Shuffle Boogie
Ch. Norma Fuller & Lewis Cain
Sorento Shuffle Ch. Martin Ritchie
Swing Thing, The Ch. Charlotte Frazier
Three Sum, The (P) Ch. Jane Newhard
Three Sum Mixer, The
Ch. Jane Newhard
Tiger Run Ch. Sal Gonzalez
Timeless Ch. Yvonne & Dyka Holland
Trashy Woman (Mixer) Ch. Unknown -
Courtesy Chet & Meredith Gould
True Grit Ch. Vera Williams
Z Z Zamba
Ch. Sandy Nelson & Mike Rachwal

Please see inside back cover to order

CDL Dance Book 14 - A Step In The Right Direction Dance Book

More than 150 Line & Fixed Pattern Partner Dances never published in the magazine!
All dances in **CDL** format and terminology and wherever possible have been approved
by their choreographers *after* typesetting.

Please see accompanying Dance Book page for ordering information. Thank you.

LINE (SOLO) DANCES

1-800 Ch. Michael Seurer
Alamo Shuffle Ch. Keri Tongue
Amelia's Shuffle Ch. Amelia Bryan
Baby M's Boogie Ch. Cheryl Vanlew
Bayou Baby Ch. Carol Weiner-Hamm
Be Good Ch. Billy Jones
Be My Valentine Ch. Chris Peel
Bella's Cha Cha Ch. John Mulhall
Billy Jo Jump Ch. Jo Ann Stone
Body Talk Ch. Dave C. Twigg
Boogie Woogie Twist Ch. Chris Kumre
Boys Will Be Boys Ch. Ron Kline
Breakthrough Cha Cha
 Ch. Gina Mello
Bubba Hyde Ch. Jo Ann Stone
Bubba Hyde Ch. Irene Tatnall
Bubba Shag Ch. Tom "Bubba" Via
Bubba's Dance Ch. Michael Seurer
C-O-U-N-T-R-Y Ch. Tom "Bubba" Via
C & J Hop Ch. Mim & Ron Lush
C Jane Run Ch. Jane Newhard
Callin' The Blues Ch. Lorraine Harvey
Can't Catch Me Ch. Sherri Gay
Canadian Sunset Ch. Chris Hookie
Carolina Amy Ch. Diane Farmer
Come Together Ch. Chris Kumre
Country Criss Cross Ch. Paula Smith
Country Set Ch. Bill Bader
County Line Commotion
 Ch. Amy Myers
Cowboy Dreams Ch. Roy East
Cowboy Strut Ch. Unknown
Cripple Creek Ch. Kip Sweeney
Dirty Dancing Ch. Tom "Bubba" Via
Dixie Cha Cha Ch. Julia Jackson
Don't Just Walk It
 Ch. Paula Frohn-Butterly
Dust On The Bottle
 Ch. Tom "Bubba" Via
Dwight, The Ch. June Wilson
Easy Dancin' Ch. Shirley McElroy
El Coyote Ch. Unknown
Fast Track Ch. Michael Seurer
Foot Boogie Ch. Sandi Keen
Footloose Ch. Neil Smith
Keep Me Rockin'
 (See "Come Together")
Kountry Swing
 Ch. Jane & Phyllis Kampmeier
Get Your Kicks Ch. Michael Seurer
Gettin' Down Ch. Marybeth Burdekin
Goin' Uptown Ch. Diane Vigeant
Gotta Dance Ch. Bev Cornish
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