



NATIONAL FAST DANCE ASSOCIATION NEWS



A National Organization Of Dancers -By Dancers -For Dancers

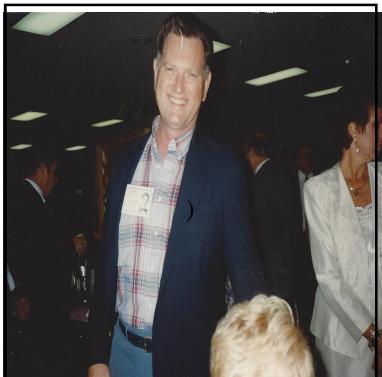
THE LARGEST DANCE ORGANIZATION IN AMERICA

January-March 2016

We are proud to be affiliated with these National Dance & Music Organizations.



LAISSEZ LES BON TEMPS ROULER! LET THE GOOD TIMES ROLL!



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(HOF 1998)

Founder and Newsletter Editor

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Ask the Dance Diva!

Dance Diva, the dance expert, answers your dance-related questions. Whether they're about etiquette, irritations or education. Email your questions to gkello@nmia.com and put "Dance Diva" in the subject line. The Dance Diva will attempt to serve the entire dance community with her pithy and frank answers. This month, the Doyenne of Dance etiquette offers her sage wisdom on how to respond when a leader puts a followers safety in jeopardy.



Dear Dance Diva,

I dance with a very nice man who is a beginning dancer. Recently, he has become rough with me on the dance floor. He practices new moves at home by himself and then tries them out on me. The last time I danced with him he scared me by trying to lead moves that made me uncomfortable. I was afraid he might hurt me by pulling my arm inappropriately or by dipping me and accidentally dropping me. I don't want to hurt his feelings or discourage his enthusiasm but I'm afraid someone's going to get hurt. What should I do? *Worried and Wary*

Dear Worried and Wary,

Excellent question but one that, I'm afraid, has very limited solutions. Bottom line: If you are ever fearful that someone is going to hurt you on the dance floor for whatever reason— inexperience, ineptitude or inebriation—you should politely decline the invitation to dance. Proper etiquette doesn't extend to self-sabotage.

My own personal rule is that I will dance with anyone once. If however, during that one dance, I feel that my safety or personal boundaries have been threatened, I feel justified in politely turning down the next, and all subsequent invitations from that person. In all my years of dancing, this has happened approximately twice, so I don't feel it's a big loss, nor have I earned the reputation as a prima donna who will only dance with experienced dancers.

If you are asked for an explanation for your change of heart, it would be a great favor to let the person know that the moves he is attempting feel physically uncomfortable and threatening to you and that until you feel more secure, you'd rather stick with less risky executions. You don't have to say whose fault it is (though clearly, in this case, it is his). But neither do you have to go on subjecting yourself.

In their eagerness to learn new moves, beginning dancers often make the mistake of purchasing videotapes or watching moves on YouTube and thinking that just by copying them to the best of their limited abilities, they have mastered the partnering involved. That is almost never the case. There is a lot of finesse and technique involved in any pattern that cannot be picked up from a video and even advanced dancers can be challenged to translate video moves to smooth actions on the floor.

Beginners would be far better off investing in a few private lessons in order to build their repertoire of moves soundly, in a way that will make them much in demand as a partner rather than avoided like the plague. Even small group classes with a well-qualified instructor who provides technique suggestions and individual feedback is a better route to building a variety of interesting and well-executed patterns.

From the July-September 2015 Albuquerque Dance Club newsletter

2015 HAS BEEN A BANNER YEAR FOR THE NFA

In 2014 we had a growth of 20%. At the time this was the greatest annual growth that the NFA had ever experienced. 10%-15% has been the general rule and this, in and of itself, isn't bad. Many clubs, events, even typical business corporations would love to have such annual growth rates. But, not to be outdone, it looks like 2015 will see a growth rate of 33%+. The addition of 30 new social dance clubs and 19 new Supporting members contributed to this fantastic growth. 2016 looks to be yet another banner year due to our very reasonable membership dues along with the massive savings in the cost of music licensing fees for our affiliated members.

Newsletter Distribution

Again, we'd like to encourage all of our member clubs to swap newsletters. We provide a special section in this newsletter just for that purpose and it lists all the contact info needed. **PLEASE MAKE SURE THAT BILL MADDOX AND THE ADVISORY COMMITTEE ARE ADDED TO YOUR NEWSLETTER MAILING LIST.**

The NFA's Website Links Page

We are developing a very large and impressive links page. It has been categorized to include national dance organizations, clubs (regionalized), music sources, dance apparel, shoes, jewelry, dance/music publications, deejays/deejay organizations, dance/workshop instructors, etc. Developing a links page for your web site can be quite an undertaking and many clubs simply do not do so on their website. For those clubs who do have a website with a links page, you can supplement by adding a link to the very extensive NFA web page. For those clubs/organizations who do not have a links page and don't anticipate having one, simply have your site visitors go to the NFA's site.

Electronic Newsletter Distribution

We send out this newsletter by grouping. Many of these dance clubs and organizations have their own internal member groups that they forward the newsletter to. As a result, we conservatively estimate that our newsletters are now reaching over 250,000 readers nationwide. Most are dancers. With our sophisticated distribution system, there is little or no duplication. Upon receiving the newsletter, you can select options that will remove you from future mailings, allow you to forward, etc. Additionally, you can visit our website where you will find previous issues.

IT'S ALL ABOUT COMMUNICATION

One of the primary purposes for the NFA's existence is to encourage communication between our affiliated members. This newsletter is an example of one way to do so. But, it's also vital that our member clubs know about one another through means other than the NFA.

What better way than the exchange of newsletters? Those of you who host major events and activities have an ideal opportunity to get the word out by communicating with other sister NFA clubs.

Most, if not all of them, will be happy to inform their members of events and activities associated with the NFA. Exchange newsletters, flyers, etc. and expect reciprocity. We've provided contact information herein for all of our affiliated members to do just that.

As the NFA continues to grow, the opportunity is there to let dozens of sister clubs and affiliated members know about yours. Additionally, any and all news of interest to our general Membership is welcomed and we encourage you to share it with our members. Tell us about your club, its particular dance style, or preferred music. Let us know about any major event/activity you're hosting or sponsoring.

The net result of taking the opportunities to communicate is **PROMOTION**, and the promotion of our varied FastDance styles and music is of the utmost importance for future generations of FastDancers and our music.

Redistribution of Newsletter Articles

Many articles of interest to our affiliated members appear routinely in our newsletters. We continue to encourage all newsletter editors to use our informative articles to communicate NFA happenings to their members. Please contact us to obtain approval prior to reprinting or redistributing any materials in our newsletter or on our website. Any approved reprinting or redistribution must also ensure that proper credit is given to the NFA.

Since 1996, the NFA has had National Licensing Agreement umbrellas with the three National Performing Rights Organizations, ASCAP, BMI and SESAC. All of our affiliated members properly license their multi-day dance events and social dance club dance activities under this licensing umbrella. Currently, over 380,000 dancers, Miami to New England and the Carolinas to the West Coast and beyond fall under this licensing umbrella.



New Members

CLUBS

Rutherford County Shag Club

Contact: Dianne Conner
224 Cardinal Road
Rutherfordton, SC 29323
828-287-9228
conn8307@bellsouth.net

Omaha Jitterbugs

Contact: Nate Woodhams
5717 South 91st Street
Omaha, NE 68127
402-290-8010
nate@jitterbugs.org
www.jitterbugs.org

Piedmont Shag Association

Contact: David Allred
P.O. Box 531
Kannapolis, NC 28082
704-999-4969
davidallred@yahoo.com
www.psashaggers.com

Madison West Coast Swing Club

Contact: Steve McFarland
P.O. Box 628301
Middleton, WI 52562
563-663-3635
mcfarlandsteve@sbcglobal.net
www.mwcsc.org

New York Swing Dance Society

Contact: Frank Werber
504 E. 63rd St., #35-R
New York, NY 10065
646-302-1816
frank.werber@baruch.cuny.edu
www.dancemb.com



Please Visit Our Website (always a work in progress) at www.nationalboppershof.com. If your club or organization has someone you believe may be qualified for induction, let us know. We will be happy to consider bestowing the honor.



The National Boppers Hall of Fame inducted 12 qualified individuals in 2015. Qualifications include their contributions to the local, regional and national fastdance community. We only choose those that we consider extremely qualified. This is reflected in the fact that since the first induction in 1992, we have honored only 140 individuals nationwide. They are a very special group of people, mostly dancers, whose contributions have ensured that all of our various fastdance styles and music will be promoted, protected, preserved and passed along to the next generation of dancers. We are looking forward to additional inductions in 2016.

ALCOHOL & FATS

It's a relief to know the truth after all those conflicting medical studies.

The Japanese eat very little fat and suffer fewer heart attacks than the British or Americans.

The French eat a lot of fat and also suffer fewer heart attacks than the British or Americans.

The Japanese drink very little red wine and suffer fewer heart attacks than the British or Americans.

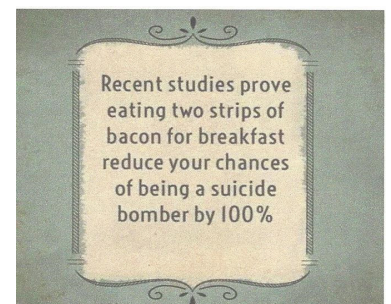
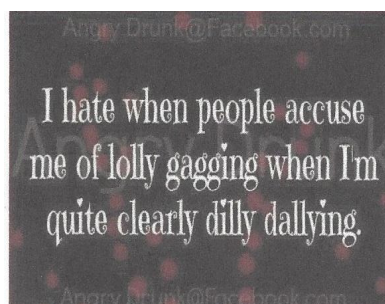
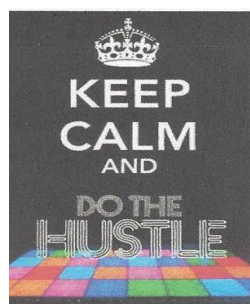
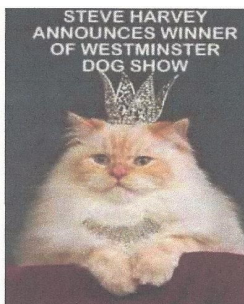
The Italians drink excessive amounts of red wine and also suffer fewer heart attacks than the British or Americans.

The Germans drink a lot of beer and eat lots of sausages and fats and suffer fewer heart attacks than British or Americans.

CONCLUSION: Eat and drink what you like. Speaking English is apparently what kills you.

GOOD THINGS
DON'T COME TO THOSE
WHO WAIT. THEY
COME TO THOSE WHO
WORK THEIR ASSES
OFF AND NEVER
GIVE UP.

MADE BY
THEGOODVIBE.CO



Effective Use of NFA and ASCAP, BMI and SESAC logos

All of our nearly 170 major multi-day dance events are licensed under our national ASCAP, BMI and SESAC licensing umbrella. The same is true for over 150 member dance clubs. Once an affiliate decides to license their dance event or club dance activities, we send them a relevant Participation Agreement. Upon receipt of this form and fees, we send the affiliate a relevant Participation Confirmation Certificate. This is a document that can be shown to anyone who may inquire as to whether or not the event or club dance activity is properly licensed to present copyrighted music at their venue.

We also send our colorful and attractive NFA logos and our ASCAP, BMI and SESAC logos via an email attachment. We request that our NFA logo be added to the club or event website. For multi-day event flyers, we also request that our NFA logo and Event ASCAP, BMI and SESAC logos be included.

When the logos are shown on event flyers and promotional materials and event or club websites, all who see the flyers or promotional materials or visits the event or club website can see that the event or club dance activity is properly licensed to present copyrighted music. Our affiliates pay annual licensing fees in order to use our logos so we encourage all of them to promote their licensing for their own benefit and advantage.

GREAT MUSIC AND DANCING WEBSITES

- * www.pandora.com * <http://carolynspreciousmemories.com/50s/sitemap>
- * Beach music: www.yourbeachmusic.com * <http://oldfortyfives.com/TakeMeBackToTheFifties.htm>
- * www.tropicalglen.com * Great Music: <http://xoteria.com> * www.dapatchy.com
- * Global Swing Deejays: <http://globalswingdjs.com> * Great Variety of music and artists: www.pcdon.com
- * Great Popular Song site: www.songstube.net
- * GREAT Shag Video- "Shag Nation"- <http://vimeo.com/33214192>
- * What is Lindy Hop? www.youtube.com/watch?v=6fDIPCuGpjE.
- * Johnny Hensley's Shag City- The Television Show. www.johnnyhensleyshagcity.com

The Challenge of West Coast Swing

West Coast Swing is generally regarded as one of the most challenging social dances to learn. Here are a few points that may help new dancers to understand why learning WCS can be difficult. Learning WCS is well worth the challenge but it's also worth acknowledging that this is a demanding dance, and that it's natural to have moments of frustration.

* *Triple steps are hard.* Very few social dancers use triple steps because they require a strong sense of rhythm and a high level of control over the body center during the triple.

* *Dancing in open position requires a good frame.* There are lots of ways for closed position dancing to compensate for a weak frame. In the open position, if you don't maintain your own frame, then you're lost.

* *WCS is not a mirrored dance.* Followers can't just match their leaders. West Coast demands a higher level of knowledge from the follower than many social dances.

* *Anchoring and elasticity are high-level concepts.* Not only are these concepts tricky for beginners to master, they are also fundamental to the dance. Elasticity for example, is needed to understand the coaster step in the Whip, and staying back on the anchor is WCS 101.

* *WCS is inherently off-phrase.* Because WCS has six beat patterns, the dance always gets off time from the music. This enables high-level dancers to reattach to the music in cool ways, but it means that beginners can get lost in the beat.

* *WCS is a conversation.* Dancers are expected not to just perform their role, but to adapt to what their partner does during the dance. This requires both partners to learn lead and follow skills.

* *There is a huge range of musical styles and tempos.* Extreme slow and fast requires a high level of body control, and expressing different genres requires a broad range of movements. WCS even changes the way that patterns are counted based on the music (straight vs. rolling)!

In short, it's OK to feel like WCS is a difficult dance. It is! The key is to remember that this difficulty is not created just to mess you up—all of these challenges give WCS a huge degree of freedom and flexibility. Putting time into mastering these skills has a huge payoff precisely because developing talent at WCS forces you to learn a lot of solid dancing skills.

WHERE DO WE DANCE NOW?

– LOOKING AT ONE MAJOR PROBLEM DANCE CLUBS OFTEN HAVE.....

Why can't some dance clubs (bars, lounges, etc., that allow dancing by patrons) survive? It seems they often don't, closing for one reason or another, but usually financial in nature. In other words, they don't make enough money.

Some reviews have shown that the same problem exists throughout the dance world. The answer or solution may be quite simple; more money per patron for each day of operation. One seemingly sure solution is much more difficult to enact and maintain and is certainly unpopular with many; for many venues to survive, dancers must pay to dance.

When you walk into any dance club, you should expect to pay to get in. You cannot and should not expect to go in with no cover charge, drink tap water all night, or buy one drink or one beer and nurse it all night and expect the club to stay in business and support your dance habit.

These clubs simply can't support your dance habits for free. Some serious estimates have put the figure of \$15 per person per day on this. That is, monies spent at the club, whether to simply get in or combined with drinks purchased, etc. is income for operating the club. Let's face it, dancers often don't drink that much. There's a well-know expression "*Dancers don't drink and drinkers don't dance*". It seems like dancers simply come to dance, not to drink. Like they want to have fun but not go home totally sloshed, maybe get arrested on the way, maybe cause a wreck and kill someone's Mama.

This is an enigma to club owners, understandable, yet directly lending to the problem at hand. The fewer drinks sold, the smaller the revenue total. For whatever reason, good or not. So, if these dancers buting more drinks is not the answer, then the dreaded "cover charge" rears it's ugly head. What else is there? The club has fixed, non-negotiable expenses—rent usually, utilities, staffing, security, perhaps parking fees, who knows what else?

Dance clubs nationwide sometimes end up spending this aforementioned \$15 per person or more to simply maintain their venues. When dance clubs attempt to provide the same quality of service in their venues for less than this amount, history shows their days are often numbered. So the estimate that many clubs need at least \$15 per person per day in order to survive, may be true. If you are walking into one of them and dancing all evening and you are not spending at least \$15 in there, you may be contributing to the club's demise, and sometimes failure.

\$15 per person per day seems to be the magic number fo many dance clubs. If you all had spent this much at those clubs that have closed, they might conceivably still be open. You can buy a CD for \$15-\$20, take it home and dance with yourself. You can go to a movie, but popcorn and a drink and spend \$15 or more. The cost of a nose bleed ticket to any ball game, concert or orchestra performance, or most any other reasonable form of entertainment is often more than \$15. No dance club owner is going to get rich off a \$5, \$8 or \$10 cover charge. It is often a labor of love that dance club owners try to stay open. The higher the charge you pay to simply get in and participate (including watching, of course), the greater the chance of longevity of that club. Budget you money to dance, if you must. Supporting those dance clubs still open and operating for you....*cont. on page 7*

IF YOUR CLUB OR MULTI-DAY EVENT HAS NOT YET DONE SO, IT'S TIME AGAIN FOR ALL OF OUR AFFILIATED MEMBERS TO RENEW THEIR 2016 MEMBERSHIP. FULL CLUB AND SUPPORTING MEMBER FORMS ARE AT THE END OF THIS NEWSLETTER. UPON RECEIPT OF THE COMPLETED FORMS AND MEMBERSHIP DUES, THOSE LICENSING THEIR ANNUAL DANCE ACTIVITIES AND MULTI-DAY EVENTS WILL RECEIVE PARTICIPATION AGREEMENTS IN ORDER TO DO SO. WE'RE LOOKING FORWARD TO ANOTHER GREAT YEAR IN 2016. WE AGAIN WISH ALL OF OUR AFFILIATED MEMBERS A HAPPY AND PROPEROUS NEW YEAR.

Where do we dance now? cont. from page 6...means coming out at least once a week when you can, and spending at least \$15 per person there. Dance club owners provide the venue, pay all the bills and stay open for you! Any profit they earn may thus be well deserved in relation to the sheer time and effort it takes to stay open.

Your personal profit, as a customer and supporter of your favorite venue, is large fun!! Free places to dance often can only happen at odd days and times and often are limited to odd places. Dance clubs could turn into Biker Bars, Disco Bars or Country Bars and make a profit quicker and perhaps easier. To remain a dancer-only bar for you and your friends is expensive. To dance in a nice, safe place to the particular, often one kind of music you love, dancers must be willing to take an active part in the financial responsibilities that entails to the club owner. Although dancers sometimes don't drink ANY alcohol, bar owners do want their business too. Dancers can impact the bottom line and be the cause of a venue's success or failure.

So spend your money at your favorite dance club, hopefully you have a local one to support, and be most happy to have such a place to go dance.

SO IF YOU WANNA PLAY, YOU GOTTA PAY!!... author unknown...credit www.keepshaggin.com

Skippy Dipping

An elderly man in Florida had owned a large farm for many years. He had a large pond in the back. It was properly shaped for swimming, so he fixed it up with picnic tables, horseshoe courts and some orange and lime trees. One evening the old farmer decided to go down to the pond as he hadn't been there in a while, and look it over. He grabbed a five-gallon bucket to bring back some fruit. As he neared the pond, he heard voices shouting and laughing with glee. As he came closer, he saw a bunch of young women skinny-dipping in his pond. He made the women aware of his presence and they all went to the deep end. One of the women shouted to him, "we are not coming out until you leave" The old man frowned, "I didn't come down here to watch you ladies swim naked or make you get out of the pond naked.." Holding up the bucket he said, "I'm here to feed the alligator" *Some old men can still think fast!!*

The American Social Dance Association

The ASDA is an Honorary Member of the NFA. ASDA is a not-for-profit organization that provides access to a well-designed medical accident plan with substantial limits written through a highly rated insurer. Medical accident insurance can help you club or multi-day event take care of your members and participants in the event of a dance-related injury. It also facilitates the purchase of General Liability insurance policies for your clubs or events with more favorable terms and lower cost. Simply put, medical accident coverage is a bridge to a better value for a group's insurance dollars.

ASDA's medical accident coverage pays excess of \$250 up to \$100,000 in the absence of other insurance that pays for medical expenses caused by an accident. No coverage is provided for illnesses or repetitive motion injuries. Medical repatriation coverage is also provided for those in need of transport home, without territorial restriction.

Special offer to NFA members for 2015: No enrollment fees
Organizations and Studios: \$99+ \$2/member
Events: \$49 + 20C/participant/day

Marketing support, a resource library, and insurance products including General Liability, Event Liability, and Officer's and Director's insurance are also available from ASDA. For more information, please contact:



Andrea Cody, Member Houston Swing Dance Society
www.americansocialdance.org
andrea@americansocialdance.org





2015 - MULTI-DAY EVENTS -2016

CALENDAR



***Indicates events licensed by ASCAP, BMI and SESAC through the National FastDance Association*

January 7-10, 2016

Sweet Side of Swing**
Westin Atlanta Perimeter North, Atlanta, GA
Alan Annicella, Coordinator
(404) 771-2648
www.sweetsideofswing@gmail.com
www.sweetsideofswing.com

January 7-10, 2016

21st Annual Island Winter Classic**
Host: Hilton Head Island Carolina Shag Club
Westin Resort & Spa
Hilton Head Island, SC
Ellie Merola, Coordinator
elliemerola@hargray.com
www.hhishag.com

January 15-17, 2016

Austin Swing Dance Championships**
A WSDC & Masters Tour event
Sheraton at the Capital, Austin, TX
Angel & Debbie Figueroa, Coordinators
(512) 249-6481
info@austinswingdancechampionships.com
www.austinswingdancechampionships.com

January 22-24, 2016

Freedom Swing Dance Challenge**
Clarion Hotel & Conference Center
Philadelphia, PA
Rob & Sheila Purkey, Coordinators
(609) 519-0078
robandsheildance@yahoo.com
www.robandsheildance.com

January 28-31, 2016

Palm Springs Line Dance Festival**
Palm Springs Pavillion, Palm Springs, CA
Gloria Gunn, Coordinator
(951) 990-4633
gloria@palmspringslinedance.com
www.palmspringslinedance.com

January 29-30, 2016

Electric Storm**
Host: Electric City Shag Club
University Inn, Clemson, SC
Lisa Caveny, Coordinator
(864) 984-4144
lmcaveny@aol.com
www.shagginjack.net

February 4-7, 2016

Big Bang Line Dance Classic**

Crowne Plaza Hotel at Airport
Charlotte, NC
William Craig, Coordinator
(704) 226-8007
empiredance@aol.com
www.bigbangdanceclassic.com

February 5-7, 2016

Shaggers at Heart**
Host: Boogie on the Bay Shag Club
Crowne Plaza Williamsburg/ Ft. Mcgruder
Williamsburg, VA
Dave & Elaine Dembicki, Coordinators
(757) 465-9307
edembicki@yahoo.com
www.boogieonthebay.com

February 5-7, 2016

Charlotte Westifest event**
Host: Charlotte Westies
Charlotte Hilton University Place
Rick Daus, Coordinator
(336) 263-6099
rick@charlottewestie.com

February 11-14, 2016

24th Annual President's Day Weekend**
A NASDE/YASDA/ AANCE event
Host: Capital Swing Dancers
Red Lion Woodlake Hotel &
Conference Center
Sacramento, CA
Dani Canziani, Coordinator
(916) 371-2385
danirae@earthlink.net
www.capitalswingdancers.org

February 12-13, 2016

28th Annual Chicken Pickin' By the Sea**
Host: Lake Norman Shag Club
OD Arcade & Lounge
North Myrtle Beach, SC
Alan Williams, Coordinator
(704) 489-2299
aw4090@aol.com
www.angelfire.com/nc2/
lakenormanshagclub.com

February 12-14, 2016

Sweetheart Dance Jamboree**
Bellevue Hotel Hilton, Bellevue, WA
Alan Provencher, Coordinator
(704) 489-2299
aw4090@aol.com

www.sweetheartjamboree.com

February 12-14, 2016

Sweetheart Swing Classic**
Marriott Hotel, Tampa, FL
Phil Dorroll, Coordinator
(615) 948-3124
phil@danceamerica.net
www.sweetheartswingclassic.com

February 26-28, 2016

Dance Camp Chicago**
Host: Swing N' Country Dance Club
Waterford Conference Center & Hotel
Elmhurst, IL
Leah Noparstak, Coordinator
(847) 363-4705
leah.noparstak@sbcglobal.net
www.swingncountry.net

March 3-6, 2016

Ft. Wayne Dance For All**
Grand Wayne Convention Center
Ft. Wayne, IN
Jamie & Barney Marshall, Coordinators
(615) 822-7345
thejamiemarshall@att.net
www.ftwaynedanceforall.com

March 3-6, 2016

Mid Atlantic Dance Classic**
An AANCE/YASDA/IHDA event
Sheraton Premier Leesburg Pike
Vienna, VA
Dave Moldover, Coordinator
(301) 330-7708
dave@atlanticdancejam.com
www.midatlanticdancejam.com

March 10-13, 2016

The Chicago Classic**
Hyatt Regency O'Hare, Rosemont, IL
Adam Leibowitz, Coordinator
(518) 681-1299
a.leibowitz@yahoo.com
www.thechicagoclassic.com

March 11-13, 2016

Texas Hoedown**
An ACDA event
DFW Airport Marriott South, Ft. Worth, TX
Jerry & Virginia Rainey, Coordinators
(940) 458-7276
jvdance@classicnet.net



2015 - MULTI-DAY EVENTS -2016

CALENDAR (CONTINUED)



www.dancetexasshowdown.com

March 17-20, 2016

Boston Tea Party**
Newton Marriott, Newton, MA
Nanette Sulik, Coordinator
(856) 986-6888
nwsulik@yahoo.com
www.teapartyswings.com

March 17-21, 2016

Peach State Country West. Dance Fest.**
A UCWDC event
Crowne Plaza Ravinia Hotel, Atlanta, GA
Bill Robinson, Coordinator
(678) 640-4633
peachstatedance@comcast.net
www.peachstatedance.com

March 18-19, 2016

Desert Dance Line Dance Festival**
Las Palmas Grand, Mesa, AZ
Janet Wallace, Coordinator
(480) 984-0455
janetjim.az@netzero.net
www.ddlinedancefestival.wordpress.com

March 18-20, 2016

33rd Annual Novice Invitational**
An AANCE event
Westin Memorial City, Houston, TX
Peggy Bourque, Coordinator
(713) 533-9743
peggy.bourque@att.net
www.novice-invitational.com

March 18-20, 2016

CSRA Shag Classic**
Host: CSRA Shag Club
Julian Smith Casino, Augusta, GA
Richard Conner, Coordinator
*803) 442-9163
rctcl@comcast.net
www.csrashagclub.com

March 24-26, 2016

Seattle Easter Swing**
Host: Seattle Swing Dance Club
Bellevue Hyatt Regency, Seattle, WA
Jim Minty, Coordinator
(425) 822-2525
seschair@seattlewswing.com
www.seattlewswing.com

March 24-27, 2016

Lindyfest/Lone Star Championships**
Royal Sonesta Hotel, Houston, TX
Tena Morales, Coordinator
(281)245-6369
tenalonestar@gmail.com
www.lindyfest.hsds.org

March 24-27, 2016

San Diego Dance Festival**
Crowne Plaza Hotel, San Diego, CA
Ronnie DeBenedetta, Coordinator
(619) 665-6833
ronniedancer@aol.com
www.sandiegodancefestival.com

March 25-27, 2016

Swing Over Orlando**
Renaissance Orlando Airport Hotel
Orlando, FL
Drew Sinclair, Coordinator
(407) 492-4028
info@swingoverorlando.com
www.swingoverorlando.com

March 31-April 3, 2016

15th Annual Line Dance Showdown**
Boston Marriott Quincy, Quincy, MA
Jennifer Cameron, Coordinator
(954) 444-6980
info@linedanceshowdown.com
www.linedanceshowdown.com

March 31-April 3, 2016

City of Angels Swing**
A WSDC/AANCE event
Sheraton Gateway LAX, Los Angeles, CA
Ronnie DeBenedetta, Coordinator
(619) 665-6833
ronniebdancer@aol.com
www.cityofangelswing.com

April 1-2, 2016

Capital City Shag Extravaganza**
Host: Capital City Shag Club
Embassy Suites & Jamel Shrine Center
Columbia, SC
Marie Kiesel, Coordinator
(803) 772-7577
mkiesel@sc.rr.com
www.capitalcityshagclub.com

April 15-17, 2016

Sunflower Swing**
Host: Wichita Swing Dance Club
Various venues, Wichita, KS
Even Borst, Coordinator
(316) 734-3970
evanborst@gmail.com
www.sunflowerswing.com

April 22-24, 2016

Louisiana Country Dance Hayride**
An ACDA event
Best Western of Alexandria Inn
& Conference Center, Alexandria, VA
Ray Michiels, Coordinator
(318) 447-7458
raysluckystars@aol.com
www.lacountrydancehayride.com

April 28-May 1, 2016

Mid Atlantic Dance Classic**
A UCWDC/WSDC event
Dulles Airport Westin Hotel, Dulles, VA
Anita Strawser, Coordinator
(571) 221-3683
aghuffman1001@aol.com
www.midatlanticdanceclassic.com

May 6-8, 2016

Portland Lindy Exchange**
Host: Portland Lindy Society
Scottish Rite Temple, Portland, OR
Desha Berney, Coordinator
(503) 593-3245
desahberney@gmail.com
www.pdxlx.com

May 20-22, 2016

Dance! Dance! Dance!**
Clarion Hotel & Conference Center
Colorado Springs, CO
Betty Moses, Coordinator
(719) 633-0525
dorbmoses@msn.com
www.love2linedance.com

May 26-30, 2016

Fresno Dance Classic**
A UCWDC/AANCE/Masters Tour event
Raddisson Hotel, Fresno, CA
Steve Zener, Coordinator
(559) 486-1556



2015 - MULTI-DAY EVENTS -2016

CALENDAR (CONTINUED)



***Indicates events licensed by ASCAP, BMI and SESAC thru the NFA*

If your event(s) have been previously listed here and on our website and you'd like to get on the list again, send the details to us.

steve@fresnodance.com
www.fresnodance.com

May 27-29, 2016

Richmond Lindy Exchange**
Numerous venues— see website
Richmond, VA
John Ennis, Coordinator
(530) 563-6647
j.m.ennis@gmail.com
www.richmondlx.com

May 27-30, 2016

Show Me Showdown**
An ACDA event
University Plaza Hotel
Springfield, MO
Jim Criger, Coordinator
(417) 988-0988

directors@showmeshowdowndance.com
www.showmeshowdowndance.com

June 2-5, 2016

Michigan Classic**
An AANCE/Masters Tour/WSDC event
Sheraton Detroit Metro Airport
Romulus, MI
Doug Rousar, Coordinator
(920) 279-0222
doug@rousardance.com
www.michiganclassic.com

June 2-5, 2016

23rd Annual Line Dance Marathon**
Sheraton Imperial Hotel & Convention Ctr.
Durham-Raleigh, NC
Jean Garr, Coordinator
(919) 380-1844
jean@jgpresentsmarathon.com
www.jgpresentmarathon.com

June 16-20, 2016

Dance n' Play**
Eagle Crest Resort, Redmond, OR
Cheryl Lyons, Coordinator
(509) 869-3459
Cheryl@dancenplay.com
www.dancenplay.com

June 17-18, 2016

Shaggin' On the Boulevard**

Host: Charleston Area Shag Society of WV
Charleston Moose Lodge On the River
Shirley Lane, Coordinator
(304) 437-2760
shirleylane@suddenlink.net
www.wvshag.com

June 23-26, 2016

Liberty Swing Dance Championships**
A YASDE event
Hyatt Regency New Brunswick
New Brunswick, NJ
John Lindo, Coordinator
(973) 538-7147
info@libertyswing.com
www.libertyswing.com

June 23-26, 2016

Colorado Country Classic**
A UCWDC event
Doubletree Hotel, Denver, CO
Kay Bryan, Coordinator
(719) 310-3501
kay@coloradocountryclassic.net
www.coloradocountryclassic.net

June 30-July 4, 2016

International 4th of July Convention**
Host: Greater Phoenix Swing Dance Club
J.W. Marriott Camelback Inn Resort & Spa
Scottsdale, AZ
Ben McHenry, Coordinator
benmchenry88@yahoo.com
www.gpsdc.com

June 30-July 4, 2016

Ft. Lauderdale Swing & Shag Beach Bash**
A WSDC event
Hilton Ft. Lauderdale Marina
Ft. Lauderdale, FL
Michele De Rosa, Coordinator
(561) 248-1455
dtydpros@comcast.net
www.flssbb.com

July 8-10, 2016

30th Annual Portland Dance Festival**
A UCWDC event
Sheraton Portland Airport Hotel
Portland, OR

Randy & Rhonda Shotts, Coordinators
(503) 579-1224
rshotts@comcast.net
www.portlanddancefestival.com

July 8-10, 2016

ACSC Summer Workshop/Southern
Comfort**
Host: Palmetto Shag Club
Doubletree by Hilton, Columbia, SC
Cecil Martin, Coordinator
(803) 497-3669
rcecilmartin@gmail.com
www.palmettoshagclub.com

July 14-17, 2016

Florida Fun in the Sun**
A USLDCC event
Orlando Airport Marriott
Orlando, FL
Jason & Jennifer Cameron, Coordinators
(954) 444-6980
info@floridafuninsun.com
www.floridafuninsun.com

July 14-17, 2016

Florida Dance Magic**
A Masters Tour event
Wyndham Grand Jupiter at Harbourside
Jupiter, FL
Bruce Perrota, Coordinator
(954) 464-9210
floridadancemagic@dansynergy.com
www.floridadancemagic.com

July 21-24, 2016

New Orleans Dance Mardi Gras**
A UCWDC event
Crowne Plaza Hotel
New Orleans French Quarter
New Orleans, LA
Dean Garrish, Coordinator
(240) 372-0691
dgarrish@comcast.net
www.dancemardigras.com

**ADDITIONAL 2016 EVENTS WILL BE
LISTED IN THE 2ND QUARTER
NEWSLETTER.**

WHAT IT MEANS TO BE A LIGHT FOLLOW

Being a light follow has nothing to do with weight. You can be 200 pounds and light as a feather or you can be 100 pounds and feel like a refrigerator. You can have gorgeous style and be capable of 100 single-footed spins and STILL be a refrigerator. Conversely, you can have no style and physical limitations, yet still be a light follow.

A light follow does not anticipate where the next movement is going...they wait. Yet, a light follow is also secure enough in the knowledge of their own dance to respond to the barest whisper. It's like dancing with a marshmallow; their softness and malleability gives the leader the freedom to shape the dance, but they are strong enough to maintain their own dance as well.

Being a light follow does not mean being disconnected.. In fact, it means quite the opposite. It means that when led, your reaction is nearly instant without sacrificing quality or connection. It means that your responses are fast...but never ahead of the lead. You do not need force or strength to lead a light follow...you simply need to guide them. It means that their frame and attention is so sensitive that it feels like the lead is directly connected to their mind.

A light follow doesn't always have the best "style", but they'll keep you coming back for more anyway. The truly stunning follows have learned how to put their own flair and style into the dance without sacrificing that feather-like soft connection, but they didn't start with style before substance. They have come so far on their journey of following that they are now ready to add in gorgeous style...rather than letting style get in the way of their follower's journey.

A light follow is a gift on the dance floor. They are the ultimate partner with which to express music and emotion on the floor. They leave you glowing at the end of the dance and help you capture the magic of social dancing. These are the people who get new leads hooked on dancing and keep the experience ones enraptured. The light follow is the counterpoint of the strong lead; the magical entities that everyone loves to dance with...but few accomplish. It takes time, dedication and sensitivity. It takes a willingness...but most of all, it takes a deep understanding of what it means to connect and feel another person.

Follow before you play...dance and let the lead tell you where to go while you are dancing.

Article provided by Terry Rippa, Dallas Push Club

The Funniest Irish Joke Ever

Two men were sitting next to each other at Murphy's Pub in London. After awhile, one bloke looks at the other and says "I can't help but think, from listening to you, that you're from Ireland"

The other bloke responds proudly, "Yes, that I am!"

The first one says, "so am I! and where about from Ireland might you be?"

The other bloke answers, "I'm from Dublin, I am"

The first one respond, :so am I"

Mother, Mary and begora. And what street did you live on in Dublin?

The other bloke says" A lovely little area it was. I lived on McCleary Street in the old central part of town."

The first one says" Faith and it's a small world. So did I! And what school would you have been going?"

The other bloke answers, Well now, I went to St. Mary's of course"

The first one gets really excited and says, "and so did I. Tell me, what year did you graduate?"

The other bloke answers, "Well now, let's see. I graduated in 1964"

The first one exclaims, "The Good Lord must be smiling down upon us! I can hardly believe our good luck at winding up in the same place tonight.. Can you believe it, I graduated from St. Mary's in 1964 my own self!"

About this time, Vicky walks up to the bar, sits down and orders a drink

Brian, the barman, walks over to Vicky, shaking his head and mutters, It's going to be a long night tonight"

Vicky asks, "Why do you say that Brian?"

"The Murphy twins are drunk again!!"

It's amazing the
great people I have
in my life that I
wouldn't have ever
met if it wasn't for
DANCING

YOU KNOW YOU'RE
A DANCER WHEN
"and"
IS A NUMBER

Behind Every Great Man
Is A Woman
Rolling Her Eyes.



NATIONAL FASTDANCE ASSOCIATION
SUPPORTING MEMBERSHIP NEW/RENEWAL APPLICATION - 2016

For Individuals, Clubs or Other Organizations
ANNUAL DUES: \$60.00

OUR CREDO: To Preserve & Promote All Styles of FastDance

*Bop * Shag * East Coast Swing * West Coast Swing * Jitterbug * Hand Dance
* Imperial Swing * Push * Whip * Lindy * Lindy Hop * Hustle * Salsa * Line Dance

INDIVIDUAL

Name: _____ Phone No. () _____
Mailing Address: _____
Email: _____ Website: _____

CLUB

Club Name: _____
Mailing Address: _____
No. of Members: _____ Date Organized: _____ Chartered? _____
Current President: Name: _____
Address: _____
Phone: () _____ Fax: () _____
Current Newsletter Editor (*for exchange & dissemination of information*):
Name: _____ Phone: () _____ Fax: () _____
Email: _____ Website: _____

OTHER ORGANIZATIONS

(Major Dance Events, Vendors, Etc.)

Name of Organization: _____
Mailing Address: _____
Name of Contact: _____ Phone: () _____
Email: _____ Website: _____

DATE OF APPLICATION: _____ SIGNATURE OF APPLICANT: _____

NOTES: 1) Annual dues must accompany application.

2) Website: www.fastdancers.com

ADDRESS ALL CORRESPONDENCE/INQUIRIES TO:

Bill Maddox
3371 Debussy Road
Jacksonville, FL 32277
Phone: 904-744-2424
Toll Free: 877-NFA-CLUB
Fax: 904-744-7047
Email: bill@mtstec.net



NATIONAL FASTDANCE ASSOCIATION
FULL CLUB MEMBERSHIP NEW/RENEWAL APPLICATION - 2016

ANNUAL DUES: 30 CENTS PER MEMBER.

MINIMUM DUES: \$25.

MAXIMUM DUES: \$100.

**REPORTED MEMBERSHIP IS BASED ON
AN HONOR SYSTEM AND WILL BE FOR YEAR ENDING 12/31.**

(Please Print Legibly & Answer All Questions)

OUR CREDO: To Preserve & Promote All Styles of FastDance

*Bop * Shag * East Coast Swing * West Coast Swing * Jitterbug * Hand Dance

* Imperial Swing * Push * Whip * Lindy * Lindy Hop * Hustle * Salsa * Line Dance

DATE: _____

CLUB NAME: _____

MAILING ADDRESS: _____

NO. OF MEMBERS: _____ **DATE CLUB ORGANIZED:** _____ **CHARTERED?** _____

WEBSITE ADDRESS (If Applicable): _____

CURRENT PRESIDENT: NAME: _____

ADDRESS: _____

PHONE #: Home () _____ Work: () _____

EMAIL ADDRESS: _____

CURRENT NEWSLETTER EDITOR (for exchange & dissemination of information):

NAME: _____

ADDRESS: _____

PHONE #: Home () _____ Work: () _____

FAX #: Home () _____ Work: () _____

EMAIL ADDRESS: _____

NOTES: 1) Check for annual dues must accompany this application and is to be made payable to the National FastDance Association.

2) Website: www.fastdancers.com

ADDRESS ALL CORRESPONDENCE/INQUIRIES TO:

Bill Maddox

3371 Debussy Road

Jacksonville, FL 32277

Phone: (904) 744-2424

Toll Free: 877-NFA-CLUB

Fax: (904) 744-7047

Email: bill@mtstec.net