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September 2004 – £2.50

100th *edition*

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Dear Dancers

A warm and special welcome to our 100th edition.

When we began to prepare this edition we had already decided we wanted to bring you a 'celebration' edition that would reflect the happy times during the progress of Line dancing and focus positively on the current position. We wanted to bring you a few new feature ideas, competitions, prizes and bit of fun too. I do hope you enjoy what we have come up with.

First off, we decided to hold a Choreography Competition and to publish the winning dance in this issue. We were thrilled with the response and the standard of dances but in particular we were really impressed by the attitude of those who took part. First hand evidence that there is still a great deal of fun in lines. The winning dance – Lightning Strikes by Lorraine Brown – is published on page 74 and the interesting fact about it is that this dance was chosen as the winner by a system of votes from all the choreographers who actually took part in the competition.

This initiative got us off to a good start but we didn't stop there. We then decided, for a complete change from the norm, to commission all the dances for this edition and to produce a special CD to accompany the dances. With the help of the choreographers and the talented Glenn Rogers we are thrilled to bring you the *Linedancer Celebration CD*. It is sure to be a 'must' for any Line dance music collection.

As you flick through the pages you'll see several competitions with really good prizes on offer. Find the hidden Golden Boot in this issue and you could be the lucky reader who joins us for the Crystal Boot Awards – speaking of which, we can happily confirm the dates: 11th to 13th February 2005 at the Floral Hall in Southport. See page 12 for details. Be sure to watch for the nomination forms – they're coming soon.

Nick Baty, our new acting editor, reveals what happens when a line dance video, offered in a jumble sale, gets into the hands of bare-footed nuns in North Wales. Please read the comment from Sister Maria. As a woman who never sees the outside world she has an inspiring message about dance.

Our ever reliable Linda Willis met Michael Vera-Lobos (how come she gets all the good jobs?) and, in her own style, tells it like it is. Meanwhile some of your favourite celebrities have put themselves right on the line by allowing us to do a personality profile based on their handwriting. You wouldn't believe the secrets we have revealed.

It's a cliché, I know, but we really have enjoyed bringing you all 100 editions of *Linedancer*. However, reaching this milestone is an important occasion for this little group of ours and I would like to take this opportunity to thank the team for all their hard work and dedication. That also includes all our freelance writers, photographers, the *Linedancer* agents, and our advertisers too. It is a pleasure to work with you and I count my blessing that so many people still share the same passion.

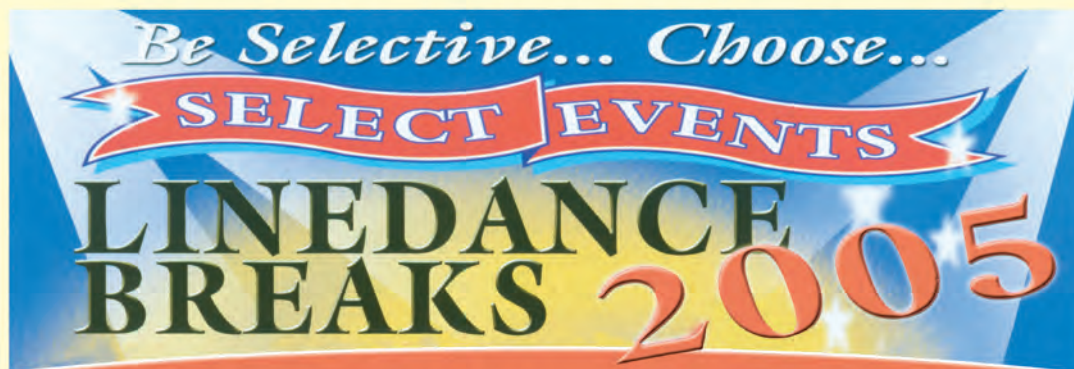
Cheers to you all, thank you for your good wishes and messages of support. And here's to the next 100.

Yours in Line,

Betty Drummond.



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Funny girl

There's far more to Dolly Parton than the trademark wigs and high heels, says *Sharon Twist*. She also has a fantastic sense of humour.



She's an intelligent, vivacious, sexy, talented songwriter who heads a multi-million dollar business. But if you've never had the joy of seeing Dolly Parton live, then you won't know that this woman is also incredibly funny. And her new album, *Live and Well*, gives the world that very opportunity – to experience the fun of Dolly live.

Part of her 2002 *Halos and Horns* tour, *Live and Well* was recorded at the Dollywood Theater, Dollywood Lane, Pigeon Forge, Tennessee. This is the real Dolly, the comedian behind the painted doll who admits "it costs a lot of money to look this cheap".

She says that, if she were a man, she'd be a drag queen because "I love wearing all this garb". In fact, she dedicates her iconic song

Jolene to the drag queens in the audience. "I met two coming in," she says. "One of them looked more like me than I do and the other looked prettier than most of us girls ever will".

Actress, singer, composer, businesswoman – it's hard to put Dolly Parton in a box. And it's just the same with her music. Just how do you describe this latest sound of Dolly playing "wa-wa" guitar, backed by her hand-picked band, The Blueniques?

"I'm doing exactly what I've always done," she says. "It's a little bit of bluegrass, a little bit of Country, a little bit of mountain. We're all hicks here so you could call it hick-hop."

She shows her mischief by singing "the songs that never made it", including: "I've got the biscuits in the oven, now get your buns into bed".

Live and Well

25 copies of Dolly's new album to be won



Dolly Parton's *Live & Well* album is released by Sugar Hill records on both CD and DVD on September 14. Recorded at the Dollywood Theater in 2002, the concert was part of the *Halos and Horns* tour which marked her return to the road after a 10-year absence.

The show connects the dots between her return to the rural mountain sound with material from her Grammy-winning acoustic albums – to her commercial hits that helped catapult her to superstardom. Parton and her band, The Blueniques, swing with ease from bluegrass to pop-Country hits to mountain ballads, punctuated with Parton's autobiographical anecdotes and endearing humour between songs.

The 2-DVD set and 2-CD set will be sold separately. But we have 25 copies of the CD to give away to *Linedancer* readers who can complete the following Dolly Parton song titles:

- 1) Islands in the *****
- 2) Coat of many *****
- 3) I will always **** you

Send your answers on a postcard or on the back of a sealed down envelope to:

**Dolly Parton Competition,
Linedancer Magazine, Clare House, 166
Lord Street, Southport PR9 0QA.**

The editor's decision is final and no correspondence will be entered into.

Yet, somehow, this pint-sized, larger-than-life woman can make her audience laugh one minute and cry the next.

"I love Tennessee – I'm a Tennessee girl," she says. "I've written a lot of songs about the Smokey Mountains. I grew up on a farm: I was the farmer's daughter you heard all those stories about – well, perhaps not all of them. We didn't have a lot of the things money could buy: but we had music, we used to sit round and sing with Mama.

"I have a lot of songs that come from my childhood. My favourite song I've ever written is *Coat of Many Colors* – it's because it's

beliefs. But when she appeared on the BBC religious programme, *Songs of Praise*, last year the topic was sex: "I'm talking about the passion of life," she said. "God is not going to give you all this good equipment and then condemn you for enjoying it."

Dolly's "equipment" has made her as many headlines as her music. One reviewer described her as looking like "a gob-stopper on a stick". But she can give as good as she gets saying: "I always kinda looked like a cartoon".

Dolly Rebecca Parton was born on 19th January 1946 at Locust Ridge, Tennessee, to poor farming parents. So poor that they paid the

Dolly's 'equipment' has made her as many headlines as her music. One reviewer described her as looking like 'a gob-stopper on a stick'

personal, because my mama made me a coat out of a pile of scraps. I dedicate it to all the good mamas we have out there."

She talks about how her mother read her the Bible story of Joseph and his multicoloured coat. And she's proud of the fact that she learned to sing in the Pentecostal church where her grandfather was the minister.

"*Halos and Horns* is about people trying to choose from right and wrong," she says. "We've got a little devil on this shoulder telling us how much fun it is to be bad. And a little angel on the other shoulder telling you how much fun it is to be good. I ain't gonna tell you which way I've been leaning lately.

"It's never too late to get on the right side of the angels," she adds. "It gives you a better way to look at something when you believe in God. It stops you placing such importance on yourself, knowing that there is something much greater than you. People ask me what's that light I have. And I say it is definitely the light of God – if you see me shining it has to come from some divine place. Everyone has their own opinion about God. And what God is to me is everything. I look at God like he's my father but also like he's my best friend."

But that's typical of Dolly. She'll happily talk to a concert audience about her religious

doctor in cornmeal for attending the birth of their fourth child. After Dolly, 12 more were to follow.

She was still a child when she first accompanied herself on guitar while singing on local radio – including the Grand Ole Opry in Nashville. Her earliest known recording was a rockabilly number, *Puppy Love*, for a small independent record label in 1958. But by the time she married Carl Dean in 1966, she had signed to Monument and recorded her first Country hit, *Dumb Blonde*.

Hit followed hit: *Joshua*, *Coat Of Many Colors*, *Please Don't Stop Loving Me* and *Jolene*. And by the 1980s Dolly Parton had ventured into acting, starring with Lily Tomlin and Jane Fonda in *9 To 5* and with Burt Reynolds in the musical *Best Little Whorehouse In Texas*.

In 1983 she reached Number One in the USA and entered the Top Ten in the UK with the Bee Gees composition, *Islands In The Stream*. And while *I Will Always Love You* was not a major hit for Dolly, she reaped the rewards when Whitney Houston sang the piece in the movie, *The Bodyguard*.

Unlike her first record, Dolly is far from a dumb blonde. She's a shrewd business-woman and a very funny lady.

September 2004



100th Issue Competition

Here's your chance to **WIN** some Fantastic Prizes.

It's simple ... all you have to do is look at the boxes (1, 2, 3, etc) below. Inside each will be either part of a logo or wording which you will find in certain adverts in this special Linedancer 100th edition.

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Answers to: Match The Box Competition, Linedancer Magazine, Clare House, 166 Lord Street, Southport, PR9 0QA.
Correct entries and prizes will be picked at random. **Closing date:** 3rd September 2004. **Editor's decision** is final and no correspondence will be entered into concerning the draw or prizes on offer. No member of **CMC** or their family may enter the competition.

Grapevine . . .



Harare youngsters create laughter lines

Line dancing is proving a hit with youngsters in Zimbabwe thanks to the efforts of Sheilagh Thomas, Chairperson of the Rotary Club of Hunyani.

Sheilagh, who runs a children's daycare centre on behalf of the Rotary, first encountered Line dancing on a cruise and was determined to take it back to Harare.

She now has a team of four- and five-year olds who take their dances to residential homes and

church functions to entertain the older folk.

"As we are a non-profit organisation our funds are very limited," explains Sheilagh. "We couldn't afford to import the fringing, hats and boots and they are not available in this country." But where there's a will there's a way. Sheilagh made the fringing from wool and the hats were woven from straw by local people and painted white. The children wear black sand shoes called "takkies".

"Line dancing is doing a wonderful job," says Sheilagh. "It's bringing lonely people together, giving joy to others who can't dance but who can watch with amazement as these children strut their stuff."

"It just shows that you do not have to have all the right gear to enjoy Line dancing. I am so glad I was introduced to it because it has brought joy and lasting friendships into my life."

Huly huly skirts in Birmingham



It wasn't Country – well, not this country but Hawaii for Rob and Lisa Jones's latest themed night.

Their Beach Party transformed Sheldon Heath Social Club, Birmingham, with a mass of grass skirts, Bermuda shorts and colourful garlands.

The evening was supported by people

from many other classes in the area and by Neville Fitzgerald, Tony "The double T", and the Bossyboots gang, who always come and support him.

The highlight of the evening was when Rob himself appeared in a grass skirt and garland. And in the distance...the hum of an approaching lawnmower.





February 2005

Southport Floral Hall

11th-12th-13th February, 2005

**Put the dates in your
diary and watch for
further details**



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Birthday Line Up



Dave Chilvers took something of a Line dancer's holiday to celebrate his 60th birthday by sharing the day with members of Pam 'n' Daves's Line and Western Dance Club.

Dave (*centre*) has been involved with the country music scene for many years and is a qualified teacher with D&G and the BWDA.

He runs classes in Fakenham, Swaffham, Snettisham, Hunstanton and the King's Lynn area and holds social dances using the top bands on the circuit on a regular basis.



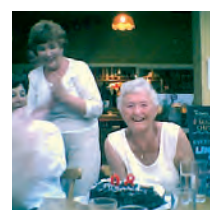
The Silhouette Rough Boy Dancers were quick on the draw to celebrate the birthday of fellow dancer Gina Grigg who was celebrating a "big" – although she's not saying how big – birthday.

Under the instruction of teacher Michael Carr (*centre*), the lads – Pat, Stephen, Andy and Michael – staged a cabaret in honour of Gina who has been dancing for eight years. They smouldered their way through Smokin' Cowboy and Lamtarra Rumba.

Silhouette LD Club meets twice weekly in Princes Risborough, Bucks, but even so other members were surprised by the floor show as rehearsals had been taking place in secret. There are rumours the boys have something else up their sleeves. Another calendar perhaps?

Margaret Cusach celebrated her 80th birthday recently with a little help from her friends, Amigos in Line, at Debbie's Bar in Alcudia, Mallorca.

Margaret's favourite routine is Come Dance With Me which requests every week. According to *Linedancer* spies Margaret is "a fun, energetic lady and an inspiration to all".



Janet Edmondson is one of the unsung heroes of her Line dance club in Banks, Southport. She takes the entrance money and greets the dancers as they arrive.

She recently celebrated her birthday at the club, when some of her friends gave her this lovely cake.

Pam and Paul, the instructors at the club, took her out for a thank you meal later in the week.



Margaret Bennett (*above right*) celebrated her 50th birthday with a Line dance cake and an evening of "Ritz and Glitz".

Margaret, of Martlock, Somerset, shared the evening with many including Cilia Dance (pictured left).

Linedancer Magazine is available at
WH Smiths or through your local club agent .

*Happy
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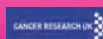
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Max is back in town

Max Perry is touring Britain this September and can be found at the following venues.

Friday 3rd, at the Victory Club, Stockbridge with Sharon Hutchinson. Saturday 4th, Gilt Edge Leisure Club, Kidderminster, which is an all day and evening event. Sunday 5th, an afternoon only event at Bids, Stoke-On-Trent courtesy of Dave Walton. Monday 6th he will be with Craig Bennett at Rob Fowler's venue in Warrington and Tuesday 7th at Rob Fowler's venue in Harrogate, both evening only.

Thursday 9th Jean Fletcher is hosting an event with Max in Blackpool. The 10th – 11th is a weekend event with Heroes & Villains.

For further information contact Sue Weston on 01299-250862 or 07973-878971. Or e-mail: linedance@bossyboots.net

Vancouver vibrates

The 5th Vancouver Vibrations at the Sheraton Hotel, in Surrey, British Columbia, attracted dancers from Australia, Yukon, Calgary, Gabriola Island, Vancouver Island, Arizona, Wyoming, California, Oregon, Washington.

The event included couples competitions and workshops for all levels. The dinner show was completely sold out there was some pretty spectacular dancing with two ballrooms, one for line dancers and one for couples.

Head Judge for this the choreography division was Bill Bader, the area's number one favourite local instructor and choreographer.

1st place Country div went to Lana Wilson for her dance called, Where We've Been.

2nd place went to Tony Wilson for What's On The Bar

3rd place went to Paul Dornstedt, for That Sweet Cabellero

1st place non-Country went to Irene Groundwater for her dance called Stepping Out With My Baby

2nd place went to Paul & Karla Dornstedt for Turning

3rd place went to Tony Wilson for World's Away

The planning has already begun for Vancouver Vibrations 2005. Dates and details will follow.

Gold Bar III for Caroline's Corral



Displaying their new gongs are members of CD's Corral of Newbury, Berkshire, who gained 25 medals – Gold, Gold Bar I, Gold Bar II & Gold Bar III – in their latest session of tests with the BWDA2000 during the summer.

Ron Penn of BWDA2000 (pictured centre back) adjudicated with Caroline Dewsbury who runs CD's Corral.

Ron remarked on the excellent standard of dancing and congratulated Caroline and the dancers on becoming the first club within the BWDA2000 organisation to obtain Gold Bar III status.

Later that evening, Ron and his wife, Sheila, attended a special, Red, White & Blue social and awards night, where the proud dancers, were presented with their medals and certificates.

Not strictly Line dancing



Hullbridge dance teacher Gill Light was the winner of BBC's *Strictly Come Dancing* spin-off *Dance Mate*.

Gill was one of three women hand-picked by the BBC from hundreds of eligible dancers. She competed live in the *Blind Date*-style show to become the Dance Mate of Nicholas Lloyd.

Following her win, Gill and Nicholas were then whisked off to a major dance event in West London and the BBC filmed how they took to the dancefloor.

They became firm dance partners but future ballroom liaisons could be few and far between as Gill lives in Essex and Nicholas lives in Newcastle.

So Gill is still on the lookout for a more local dance partner – experienced ballroom or latin dancers welcome.

Gill runs several dance schools in Essex (Billericay, Benfleet, Wickford, Ingatestone, Hatfield Peverel, and Hockley). For more information see Gill's entry in *Stomp'n' Ground*.

Getting matey: Nicholas Lloyd with (left to right) Coralien Green, Carol Haas and Gill Light



Sunny Rhyl



Shy-Annes LDC of Winsford, Cheshire, had their regular trip to the Line dance event at Rhyl in July.

Instructor and DJ Anne said: "It started out as a day trip a few years ago and we enjoyed it so much that we now make a weekend of it. We are made very welcome by Debbie of the Sundowners LDC and her mum Kath and father Pete who started it all back in 1994."

"The dancing is in the arena situated on the promenade on Saturday and Sunday afternoons and a social is held in the Town Hall on the Saturday night."

"The music is either CDs or live bands, which gives a great mix of Country and Pop. The weather this year wasn't too good but the hospitality of everyone makes up for it.

"If you have never made it before it's well worth a visit, see you all there."



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"The Real World" in Florida



While on holiday in Florida, Geoff and Celia Ellis (*far left*) visited the class at Mornington Recreation Centre, Clearwater, where they were welcomed by Mary Anne Young and Christine Bass (of Beer For My Horses fame).

Geoff explains: "They asked me to teach so I taught The Real World which has become one of their favourites. Looking forward to a return visit next year."

People who know Geoff and Celia through their class, The Best of Friends LDC, will know how much they enjoy travelling. Earlier this year they were teaching On the Water and Closer in Honolulu and Maui.

"I'm retired now so we have about three holidays a year," says Geoff. "We don't go on Line dancing holidays but we always find somewhere to dance. We've made friends all over the world through Line dancing."

Deans in Spain

Deans recently hosted their fourth Line dance event in Torremolinos. As ever, the event attracted dancers from all parts of the UK, Denmark, Belgium, Holland, Spain and Gibraltar. In addition to the ever popular Deans, outstanding performances from Glenn Rogers coupled with some lively dance routines from Pat Stott and Robbie McGowan Hickie (centre) ensured the success of a magnificent week. Little Joe provided the disco to complement the live music. The Deans host their next continental event at the luxurious Hotel Playa La Arena in Tenerife in September.

"The Real World" in Florida



Dancers from LJ's American Line Dance Club have only recently received the certificates and medals they won before Christmas.

Confounded by this Christmas rush, they had to wait several months before receiving their BATD awards.

Teacher Lisa Mason said: "I really have to congratulate them on passing their line dance exams with such high marks. They all worked very hard and I'm really pleased with their success".

The group achieved Silver, Gold and Blue Riband. Four others gained a Bronze in tap.



Obituary – Susan Anne Luckman

The funeral of Susan Anne Luckman took place at Hugglescote Church in Coalville, Leicestershire on Monday June

21, attended by relatives, friends and the many Line dancers who knew her.

Her husband Geoffrey asked for two of her favourite songs, Halfway to Paradise and Queen of My Heart, to be played at the service.

The funeral tea was held at Ibstock Working Men's Club (WMC) on the usual Line dance class night and, in lieu of flowers, raised nearly £150 for the charity, Coping with Cancer.

Sue, 44, lost her fight with cancer on Mon-

day June 12. She was first diagnosed with breast cancer eight years ago and underwent surgery, radiotherapy, chemotherapy and other treatment. This didn't stop her raising money for several charities, work which she continued even when the cancer returned and she was in constant pain. Charities which benefited included the Macmillan Cancer Relief 500 appeal (organised by Loose Boots Line Dance Club and supported by Robbie McGowan Hickie), the Lemonade Dance for Coping with Cancer and a sponsored walk, also for Coping with Cancer, on her 44th birthday last year. Sue and Geoff also supported The Rebels charity dances held at the Ibstock WMC.

Sue and Geoff met while playing in a darts match and married in 1985. They were soul-mates and shared a passion for Line dancing. Sue couldn't wait to get her hat and boots on. They went to local classes and socials and joined Yvonne McEwan's Dix 'n' Chix classes

in Bagworth and Ibstock. Sue would help anyone who had trouble with their steps.

The couple passed their BWDA 2000 bronze medal standard last year and, although Sue was undergoing treatment in hospital when the awards night came around, she was given permission to leave her hospital bed to collect it. The couple went on to pass their silver awards and Sue was really looking forward to taking her Gold Medal Exam. Sadly, she passed away two days before. However the medal was awarded posthumously to her.

Sue's other interest was in World War II fighter planes and in May the Coping with Cancer charity helped her fulfil her dream – to take a runway trip in a Lancaster bomber.

Sue was a remarkable woman whose courage and determination inspired everyone she met.

Report by Janet Slattery

The way we were... and still are?



As Linedancer celebrates 100 issues, *Harry Seddon* looks back at what's changed on the dancefloor – and what hasn't



In the beginning was the word, and the word was, "Yee-Haw!". The dress was Western and the music Country. So what was it that attracted us to Line dancing 100 *Linedancer* magazines ago? Undoubtedly those who had previously attended Country music venues were attracted by the music, and possibly the dress, (after all, they'd been dancing in lines long before the explosion in popularity of Line dancing).

Most of us had Line danced previously, but we didn't know it; remember *Macarena*, *Agadoo*, *The Birdie Song*, *The Slosh*? It was Line dancing, Jim, but not as we knew it!

So what did attract us to Line dancing? I suggest that it was the dancing, the availability of classes, a dance form that did not require a partner, an activity suitable for all ages and physical ability, the fun, undoubtedly the hype, and yes, the music.

So what has changed with the passing of the years? Well the dancing is still there. It's not the same; some saying this is a good thing, others wishing it was, 'like the old days'. However, I do wonder how many people would still be dancing eight years on? if we had not moved on from Electric Slide, Flying 8s, Birchwood Stroll and so on, I for one would have packed up years ago. Yet these dances are still around and still very useful for absolute beginners, which is what a lot of us were eight years ago.

Yes the dancing has changed, but maybe not as much as we initially think.

What about the availability of classes? Clearly there are nowhere near as many as there used to be when Line dancing popularity was at its height. (The very first class I attended saw about 120 of us crowd into a school gymnasium). As the initial surge of enthusiasm subsided, so did the number of people attending classes and socials, and those instructors who had, jumped on the band wagon, packed up their Billy Ray Cyrus CDs and went home.

However, those instructors who had got into it because they loved line dancing stayed, and even today most people are not too far away from a class, as a look through *Stompin' Ground* will testify.

So not too much change there then, fewer classes, but still plenty of choice to suit all tastes.

We still dance in lines and without a partner, so absolutely no change there, and all the reasons that not needing a partner to dance with which attracted us then, are still just as valid today.

Wasn't it great eight years ago to go Line dancing and see people of all ages having fun together? Three generations dancing together, with the young ones adding their youthful exuberance, while their grandparents did the same dance, but with smaller steps and less upper body movement.

Well no change there then, you'll still see seven-year-olds and septuagenarians on the same dance floor, and sometimes older and younger.

Of course, 100 magazine issues ago it was great fun, wasn't it? We didn't know our grapevine from our coaster step, our jazz box from our shuffle. We went wrong quite a lot. We didn't know then that you never go wrong, just dance a variation and we laughed at ourselves and with our fellow dancers.

But if we listen to the prophets of doom these days, the fun has gone out of Line dancing, we are all much too serious. Well, *****, is what I say. We instruct two absolute beginner classes each week and they laugh just as much as we did and sometimes more. Maybe we don't laugh quite as much now because we are not as nervous as we were and don't make as many mistakes as we did. But we, and lots of others, do laugh and have fun, at both class and socials, so if you're not laughing much, maybe you are not doing hard enough dances and making enough mistakes. Just a thought.

My personal view is not much change there either.

The initial hype has undoubtedly gone, but like most new crazes, that was to be expected. After all you don't see as many hula-hoops, yo-yos, or those clacky -balls on strings, these days do you?

Eight years ago it wasn't necessary to advertise a social. The word spread like wild fire and people simply turned up. I can remember on several occasions arriving at a social half an hour before the start time, only to find that there was nowhere left to sit.

And the number of people attending classes meant that not only was it impossible to see the instructor's feet, but often the instructor was invisible if you'd not managed to get into the first three rows.

Halcyon days indeed, at least for the instructors and promoters,



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- Pat Stott
- Robbie McGowan Hickie
- Little Joe's Disco

All acts may be subject to change

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83766



R. M. Enaney

some of whom raked in the cash and didn't even need to buy many CDs. But for the rest of us, the rank and file dancers, it wasn't ideal learning dances in village halls with 80 others, and no way to see what the instructor's feet were doing. (It's no wonder we laughed a lot, we had plenty of reasons to go wrong). Certainly smaller classes are better for the dancers, and not having to arrive half an hour and more, before the start of a social, is a definite advantage.

So some changes there but on balance better for the dancers, which is what it's all about.

In the beginning Line dancing was an inexpensive pastime, and it still is. The first class we attended, all those years ago, cost £2 for a 90-minute session, and the first CD social we attended – having spent ages plucking up the courage to go – cost £3. The price now? Well

I can't speak for everyone, but we charge £2 for a two-hour class and £3 for a four-hour CD social.

So in real terms the cost is only a fraction of what it was, despite all the increases in hall costs, CDs, etc. Change then, but now even cheaper.

OK, so we have to mention the music, and of course that has changed considerably, hasn't it? Eight years ago it was all Country, wasn't it? Of course it was. Still no harm in checking the *Linedancer* archives to be sure. Let's see, issue number 1 June 1996, featured cowgirls on the cover: We can now confess they weren't actually dancers but two of the *Linedancer* sales staff Lesley Robinson and Sharon Murphy. Lesley has since moved on to other things but Sharon is still a leading light with the company.

What dance scripts were printed? Texas Twist – how Country can you get? – choreographed to Gonna Take A Lot Of River by the Oakridge Boys. Yep that's Country. Hold on, there's two other tracks detailed. *Twistin The Night Away* by Scooter Lee & *In The Mood* by Jive Bunny. Well that can't be right can it? Must be a mistake.

OK so most of the music was Country, but even in our very first issue, not 100 per cent Country. So maybe, just maybe, not quite as big a change as is generally believed. The dress eight years ago was

much more Western, but again not 100 per cent. Lots of us have never owned a fringed shirt in our lives, let alone matching his 'n' hers cowboy/girl outfits. Most people wore boots those days, but the alternative was "shopping shoes" as there were no dance shoes or trainers to buy. Of course you saw a lot of Stetsons then, but now the number of people wearing hats at a social of several hundred, can be counted on two hands.

So change in dress for some but not for everyone, and dare I suggest that those who have swapped thick canvas shirts for lightweight tops, and boots for shoes and trainers, have done so out of choice and practicality.

So to sum up, the past eight years and 100 *Linedancer* magazines have seen many changes but not quite as many or as much, as is generally believed. I welcome and embrace the vast majority of the changes and the stance that *Linedancer* has taken in these changes.

I believe that Line dancing is now even stronger than it was eight years ago. We have stood the test of time and despite the threat of splits in our movement we are still together as a friendly whole. I look forward to the next 100 issues.

Happy Birthday Linedancer



Dance Issue Published

Let's Dance	May 04
All That Jazz	July 04
Doctor Doctor	August 04
All Night Long	August 04
Imagine	June 04
Maybe I Could	July 04

•All the other dance scripts reviewed or mentioned by our reviewers are available at www.linedancermagazine.com



David Sinfield



Geoff Ellis



Liz Carr



Karen Hunn



Emma & Robbie

THESE PAGES WILL GIVE YOU AN INSIGHT ON WHAT IS PROVING POPULAR AND WILL HELP YOU TO MAKE INFORMED DECISIONS ON WHAT TO TEACH.

We thank those instructors who have contributed to this page. We appreciate their input and can assure our readers that these endorsements are given in the **spirit of friendship on the floor**. They do not contain any element of self-promotion or friendship endorsements.

We welcome dance reviews from smaller local clubs!



David Sinfield Northern Ireland

Love On The Move

Danny Smith

Sitting On Go – Bryan White

This one is a great dance. Good Country music and its fun and enjoyable. 80 counts but nothing to it. A real winner at my classes.

Without You

Caz Mawby

Without You – Vince Gill

A great follow up to World of Blue. This dance is great to a Vince Gill track and 64 counts, great singalong dance. Excellent Country dance for a true Country Line dance class.

Let's Dance

Chris Hodgson

Let's Dance – Chris Rea

Steps very neat and well put together and I think it will be a real winner.

Run For Cover

Ryan Wareing & Kaz Looker

Run For Cover – Sugababes

Good one for advanced dancers. Great R&B track and one to do if you have a class with that type of music taste. Good steps and good moves. Well put together.

Geoff Ellis Best of Friends Line Dance Club Shipley, West Yorks

What You Mean (To Me)

Julie Carr

What You Mean To Me – Chris De Burgh

First saw this one danced on at visit to Julie's class at the Triple C, Preston. Liked the look of it straightaway. First week we taught it the class didn't seem too sure, but second week it certainly took off and everybody looked to be enjoying it. Certainly has the making of a hit. Great piece of music by Chris de

Burgh. It certainly has the making of a hit at our class.

All That Jazz

Cherryl Tonner

All That Jazz – Ute Lemper

Definitely a fun dance. An easy teach and an instant hit. A dance asking for lots of attitude and not too taxing on the old grey cells.

Sometimes I Don't

Neville Fitzgerald

Sometimes – Gabrielle

Another winner for Neville. One of my personal favourites at the moment. Love the music by Gabrielle. The timing and all the turns took a bit of getting used to at first but well worth the effort.

Viva La Fiesta

Craig Bennet

Viva La Fiesta – Elvissa

Another favourite of mine. This music does make you want to get up and dance. Found the turn at the end of the dance a bit strange at first but soon got used to it.

Liz Carr Carr-O-Liners Ayr, Scotland

Spur Of The Moment

Kelly Will

You Win My Love – Shania Twain

A fun two-wall 32-count beginner dance. The track selected from Shania is lively and upbeat which makes a nice change for the beginners as it is generally harder to find a dance within their grasp to something more up-tempo.

Urban Grace

Masters In Line

But For The Grace Of God – Keith Urban

A lovely four-wall 32-count easy intermediate cha cha to a gorgeous track from the very popular Keith Urban. The dance flows well and has some interesting footwork, enough

to keep you interested but not a drain on the brain. It been very well received at intermediate level as one you don't have to struggle with and you can sing along to.

Love In The Air

Lizzie Clark

Love Is In The Air – Paul Bailey

A four-wall 64-count with two restarts, though you mustn't let that put you off as they both fall on the nine o'clock wall. If you want to be stretched a little then this is for you. Music is from Paul Bailey who has done a cover of *Love Is In The Air* and, from the opening intro, feet are tapping and hips are swaying. This is one that my classes want to do even though they have to concentrate upon their feet at the moment.

Club Fiesta

Kate Sala

Alcanzaras La Luna – Furia Gitana

Alcanzaras La Luna – Furia Gitana

A four-wall 64-count intermediate with a repeat section at the start of the dance which makes this a relatively easy teach. The timing needs thinking about towards the end of the dance but it is well within intermediate abilities. Latin music for this one so you know what your getting. The down side is that it's hard to sing along to.

Karen Hunn

Evergreen LDC

Norwich

Doctor, Doctor

Masters In Line

Bad Case Of Loving You – Robert Palmer

Wasn't too sure how the class would take to this one with it being 80 counts plus having restarts and tags but was pleasantly surprised. They really love it and I don't even think they've noticed there's that many counts to it. I think in a way it reminds them of the type of dances they use to do with all familiar steps and it's certainly got that fun factor about it and they all love the music. A definite hit. If you're looking for a good fun dance then this one is worth looking at.

Mambo Jive

Max Perry

Mambo Italiano – Bette Midler

I would say this dance is the biggest hit in my classes at the moment. They quite literally run on to the floor to do this one when I announce it. Don't let the fact that it's a phrased dance put you off because the actual steps are not that tricky and my class members range from improver upwards and all have picked it up very well and surprisingly

after a couple of weeks of learning it have all remembered it which doesn't always happen for a lot of the easier 32-count dances.

All Night Long

Robbie McGowan Hickie

You Rock Me – Enrique Iglesias

Been doing this one in all my Intermediate classes for sometime now and it's still very popular. The dance fits the music spot on and it just feels great to dance with nothing too tricky in it. A few nice combinations of steps make it feel just that little bit different.

Imagine

Brian McWherter

Just My Imagination – Gwyneth Paltrow & Babyface

A lovely flowing smooth dance to a great version of an old classic which dancers recognise. They seem to enjoy this one, and it's one of my current favourites at the moment. It has a Swing Your Chains feel about it – so if you enjoyed that dance then I'm sure you would love this one.

Emma Wilkinson & Robbie McDonald

Boots 'N' Blisters

London

Hell Yeah

Kathy Heller

Redneck Woman – Gretchen Wilson

This is a great dance, to a fantastic, gutsy track. The dance has a nice, easy pace, with time for a bit of styling. Don't let the tags and restart put you off, they are straight forward. Our crowd have been doing it a couple of months and love it.

Maybe I Could

Robbie McGowan Hickie

I Might – Shakin' Stevies

It is easy to see why this dance is so popular. It's a feel good dance for all levels, to a catchy piece of music. The kind of dance that puts smiles on faces...well it definitely gets our lot smiling!

Don't Ruin It

Teresa & Vera

Don't Ruin It For The Rest Of Us

– Joe Nichols

This is a good fun, easy(ish) intermediate dance to a great piece of singalong country from the new Joe Nichols album. Refreshingly, there is nothing too tricky, and there are no tags or restarts. This is a dance that has lots of mileage, and we feel will be a big hit. Possibly the new Heartbreak Express? We love it.

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The Charts

There has been an overwhelmingly positive response to our new style charts

Linedancer is determined to provide you with even more information enabling you – instructor and dancer – to make informed choices about the dances that are currently filling floors and to encourage as much unity as possible across the scene. For most social events it is typical to play approximately 55-60 dances. Space limitations mean that we reduce the playlists in length but don't edit them. In other words, we cut off at 40 dances per chart.

Thanks to all of you who responded to our requests for dance charts. We have been sent a larger selection of beginner, intermediate and advanced charts from around the world and for these we are extremely grateful. Keep them coming!

Readers understand that we are trying to tailor this section of the magazine to their needs and that we are all in this together. By showing mutual support and through your

feedback, we are able to make *Linedancer* more and more relevant to the scene month by month. We believe that our charts best reflect the complexity and musical variety of the modern Line dance scene...

The playlists included below relate to socials held in the last month and we hope they give you a balanced picture of what's hot (and what's not) on dance floors in these areas.

The DJ Playlists

DJ *Martin Lee*

Warneford School, Highworth, Wiltshire

Friday 9th July

1. Come Dance With Me - *Come Dance With Me* - Nancy Hays
2. Country 2 Step/Ribbon Of Highway - *I Just Want My Baby Back* - Jerry Kilgore
3. Ziggy - *Silver Threads & Golden Needles* - Dolly Parton
4. Pot Of Gold/Coastin' - *Dance Above The Rainbow* - Ronan Hardiman
5. Beer For My Horses/One Step Forward - *Beer For My Horses* - Toby Keith
6. Somebody Like You/T Bone Shuffle - *Somebody Like You* - Keith Urban
7. Midnight Waltz/Rita's Waltz - *Children* - Mavericks
8. Plain Spanish/Cruisin' - *Ave Maria* - David Bisbal
9. Speak To The Sky/Cowboy Charleston - *Speak To The Sky* - Brendon Walmsley
10. We're Alive/World Of Blue - *I'm Alive (Wakeup Mix)* - Celine Dion
11. Take A Breather/California Freeze - *I Need A Breather* - Darryl Worley
12. California Blue/Black Velvet - *California Blue* - Roy Orbison
13. It's Alright/Jazzy Joe's - *It's Alright* - Huey Lewis
14. Serenity/Dream On - *Never, Ever & Forever* - Mark Wills & Lee Ann Womack
15. Blue Beyond/Stroll Along Cha Cha - *Beyond The Blue* - Beth Nielsen Chapman
16. First To Last/Country Walkin' - *You're The First, The Last, My Everything* - Barry White
17. Never Gonna Leave/For Ti Sere - *Never Gonna Leave Your Side* - Daniel Bedingfield
18. Buy Me A Rose/Sway - *Buy Me A Rose* - Kenny Rogers
19. Doctor Doctor/Just For Grins - *Bad Case Of Loving You* - Robert Palmer
20. Leave Right Now/Just Because - *Leave Right Now* - Will Young
21. The Real World/One Step Forward - *Real World* - D-Side
22. Timezone/County Line Cha Cha - *Five O'clock Somewhere* - Alan Jackson
23. Mariana Mambo/Cajun Thang - *Mariana Mambo* - Chayanne
24. Icebreaker/Hold Your Horses - *Hold Your Horses* - E-Type
25. J'ai Du Boogie/Sidekick - *J'ai Du Boogie* - Scooter Lee
26. Rocka Hula/Flying Eights - *Rock A Hula Baby* - The Deans
27. Mysterious Girl/Lamtarra Rhumba - *Mysterious Girl* - Peter Andre
28. Strong Enough/Cruisin' - *Strong Enough* - Cher
29. Elliot's Dream/Cowgirl Twist - *I Love To Boogie* - T-Rex
30. Maybe I Could/Ribbon Of Highway - *I Might* - Shakin' Stevens
31. Jump (4 My Love)/Mule - *Jump* - Girls Aloud
32. Whiskey In The Jar/Coastin' - *Whiskey In The Jar* - Sham Rock
33. Buy Me A Drink/Two Step - *Do You Still Wanna Buy Me That Drink?* - Lorrie Morgan
34. Bye Bye (Piccolissima)/Latin Wiggle - *Bye Bye* - David Civera
35. Just For You/T Bone Shuffle - *Just For You* - Lionel Richie
36. Sundown Waltz/Texas Waltz - *Sundown In Nashville* - Marty Stuart
37. La Tenga/Tush Push - *Que La Detengan* - David Civera
38. Do Wop Be Doo Be Doo/Texas Stomp - *Shang-A-Lang* - Bay City Rollers
39. Let's Dance/Continental - *Let's Dance* - Chris Rea
40. All Night Long/Cruisin' - *You Rock Me* - Enrique Iglesias

DJ *Phil Dewsbury*

CD's Corral, Thatcham, Berkshire

Saturday 3rd July

1. On The Water - *Walking On The Water* - Atomic Kitten
2. Pot Of Gold - *Dance Above The Rainbow* - Ronan Hardiman
3. The Real World - *Real World* - D-Side
4. Let's Dance - *Let's Dance* - Chris Rea
5. Buy Me A Drink - *Do You Still Wanna Buy Me That Drink?* - Lorrie Morgan
6. Maybe I Could - *I Might* - Shakin' Stevens
7. Somebody Like You - *Somebody Like You* - Keith Urban
8. Your Game - *The Game* - Will Young
9. Poetry In Motion - *The Poet* - Liberty X
10. Salty Tears - *The Salt In My Tears* - Dolly Parton
11. Doctor Doctor - *Bad Case Of Loving You* - Robert Palmer
12. Midnight Waltz - *Children* - The Mavericks
13. After Midnight - *Walkin' After Midnight* - Groovegrass Boys
14. All Night Long - *You Rock Me* - Enrique Iglesias
15. Two Time Trick - *Trick Me* - Kells
16. Club Fiesta - *Alcanzaras La Luna* - Furia Gitana
17. Do Wop Be Doo Be Doo - *Shang A Lang* - Bay City Rollers
18. Hell Yeah! - *Redneck Woman* - Gretchen Wilson
19. Latin Heat - *Bailamos* - Enrique Iglesias
20. Shania's Moment - *From This Moment* - Shania Twain
21. Slow Burn - *Fire* - Des'ree featuring Babyface
22. House Of Blue Lights - *House Of Blue Lights* - Asleep At The Wheel
23. Black Coffee/Rolling Nowhere - *Sometimes When We Touch* - Newton
24. Powersurge - *Tres Deseos* - Gloria Estefan
25. Meaning Of Love - *Meaning Of Love* - Michelle McManus
26. Lamtarra Rhumba - *Coco Jambo* - Mr President
27. Commitment - *Commitment* - LeAnn Rimes
28. Razor Sharp - *Siamsa* - Ronan Hardiman
29. Imagine - *Just My Imagination* - Gwyneth Paltrow & Babyface
30. Irresistible - *I Surrender* - Laura Pausini
31. Help! - *Help!* - The Beatles
32. First To Last - *You're The First, The Last, My Everything* - Barry White
33. Gypsy - *Gypsy* - Ronan Hardiman
34. Move In Time Cha - *One Night At A Time* - George Strait
35. If I Ain't Got You - *If I Ain't Got You* - Alicia Keys
36. Stop It! - *Stop It!* - Rick Guard
37. Listen To The Rhythm - *It Ain't What You Do* - Big Brovaz
38. Love Letters - *Strawberry Wine* - Deana Carter
39. My Guy - *My Guy* - Mary Wells
40. Hot Fudge - *Hot Fudge* - Robbie Williams

The Top Ten Charts from Now and Then

For this special 100th issue, we thought it would be fun to look back and remember which dances were popular all those years ago, when *Linedancer* was just starting out! It's amazing to see how many dances are still going strong and also how many Line dance clubs are going from strength to strength 8 years on. How long has your club been running? Do you still have the same instructor? Do you remember the first dance you ever learned? Write and tell us your story! We hope you enjoy this glance at Top Tens from Way Back When.

 D & H WDC Tushpushers Cardiff. 02920 212564	2004	1. <i>The Real World</i> <i>Real World</i> D-Side 2. <i>All That Jazz</i> <i>All That Jazz</i> Ute Lempur 3. <i>We Are The Same</i> <i>We Are The Same</i> Kenny Rogers 4. <i>Cliché</i> <i>Modern Day Bonnie & Clyde</i> Travis Tritt 5. <i>All Night Long</i> <i>You Rock Me</i> Enrique Iglesias 6. <i>Club Fiesta</i> <i>Alcanzaras La Luna</i> Furia Gitana 7. <i>More & More</i> <i>More & More & More</i> Bellamy Brothers 8. <i>Maybe I Could</i> <i>I Might</i> Shakin Stevens 9. <i>Strong Enough</i> <i>Strong Enough</i> Cher 10. <i>Side By Side</i> <i>We Work It Out</i> Joni Harms
	1996	1. <i>Louisiana Hot Sauce</i> <i>He's My Little Jalapeno</i> Scooter Lee 2. <i>Cajun Mambo Walk</i> <i>Let's Walk Away In Love</i> Jim Yeomans 3. <i>Easy Come Easy Go</i> <i>Any Man Of Mine</i> Shania Twain 4. <i>Hardwood Stomp</i> <i>Hardwood Stomp</i> Rick Tippe 5. <i>Cowboy Rhythm</i> <i>Boogie Woogie Fiddle Country Blues</i> Charlie Daniels 6. <i>13 MWZ</i> <i>Un Dos Tres Maria</i> Ricky Martin 7. <i>American Pie</i> <i>American Pie</i> Just Luis 8. <i>Fly Like A Bird</i> <i>Fly Like A Bird</i> Boz Scaggs 9. <i>Tush Push</i> <i>Your Tattoo</i> Fever 4 10. <i>Hooked On Country</i> <i>Hooked On Country Part 1</i> Atlanta Pops Orchestra
 Lineviners Wilsden, Bradford. 01535 272006	2004	1. <i>Beer For My Horses</i> <i>Beer For My Horses</i> Toby Keith 2. <i>Closer</i> <i>Closer</i> Susan Ashton 3. <i>Sky Loves Blue</i> <i>More & More & More</i> Bellamy Brothers 4. <i>Can't Stop Loving You</i> <i>Shout It To The World</i> Lionel Richie 5. <i>Come Dance With Me</i> <i>Come Dance With Me</i> Nancy Hays 6. <i>Elliot's Dream</i> <i>I Love To Boogie</i> T-Rex 7. <i>Plain Spanish</i> <i>Spanish Eyes</i> Dave Sheriff 8. <i>Wishful Thinking</i> <i>Lovin' All Night</i> Rodney Crowell 9. <i>Mariana Mambo</i> <i>Mariana Mambo</i> Chayanne 10. <i>Buy Me A Drink</i> <i>All Fired Up</i> Dan Seals
	1997	1. <i>Hillbilly Rock</i> <i>Hillbilly Rock</i> Marty Stuart 2. <i>Watermelon Crawl</i> <i>Watermelon Crawl</i> Tracy Byrd 3. <i>Cowboy Rhythm</i> <i>My Baby Likes To Rock It</i> The Tractors 4. <i>Alamo</i> <i>Alamo</i> Dave Sheriff 5. <i>Tush Push</i> <i>Swamp Thing</i> The Grid 6. <i>Black Coffee</i> <i>Black Coffee</i> The Deans 7. <i>All Aboard</i> <i>My Baby Thinks She's A Train</i> The Deans 8. <i>Ridin'</i> <i>Ridin' Alone</i> Rednex 9. <i>Spicey Feet</i> <i>Who Do You Think You Are</i> Spice Girls 10. <i>Waltz Across Texas</i> <i>Waltz Across Texas</i> Dave Sheriff
 Boots 'N' Blisters Brockley, Nunhead & Dulwich, London. 0207 732 7008	2004	1. <i>Hell Yeah!</i> <i>Redneck Woman</i> Gretchen Wilson 2. <i>Maybe I Could</i> <i>I Might</i> Shakin' Stevens 3. <i>The Real World</i> <i>Real World</i> D-Side 4. <i>Whiskey In The Jar</i> <i>Whiskey In The Jar</i> Sham Rock 5. <i>House Of Blue Lights</i> <i>House Of Blue Lights</i> Asleep At The Wheel 6. <i>Don't Ruin It</i> <i>Don't Ruin It For The Rest Of Us</i> Joe Nichols 7. <i>Slow Burn</i> <i>Fire</i> Des'ree 8. <i>Buy Me A Drink</i> <i>Do You Still Want To Buy Me That Drink</i> Lorrie Morgan 9. <i>First To Last</i> <i>You're The First, The Last, My Everything</i> Barry White 10. <i>On The Water</i> <i>Walking On The Water</i> Atomic Kitten
	1996	1. <i>Swamp Thang</i> <i>Swamp Thing</i> The Grid 2. <i>Honky Tonk Twist</i> <i>Honky Tonk Twist</i> Scooter Lee 3. <i>Texas Romeo</i> <i>I'm A Cowboy</i> Smoking Armadillos 4. <i>Four Star Boogie</i> <i>Three Words, Two Hearts, One Night</i> Mark Collie 5. <i>Boogie Bop</i> <i>Feel The Same Way Too</i> Rankin Family 6. <i>Watermelon Crawl</i> <i>Watermelon Crawl</i> Tracy Byrd 7. <i>Loose Boots</i> <i>Whose Bed Have Your Boots Been Under?</i> Shania Twain 8. <i>Reggae Cowboy</i> <i>Reggae Cowboy</i> Bellamy Brothers 9. <i>Boot Scootin' Boogie</i> <i>Boot Scootin' Boogie</i> Brooks & Dunn 10. <i>Tush Push</i> <i>Third Rock From The Sun</i> Joe Diffy

The **Dance Club** Top Ten

**Medway
Stompers**
Gillingham, Kent.
01634 363482

1. Side By Side We Work It Out Joni Harms
2. Strong Enough Strong Enough Cher
3. Slow Burn Fire Des'ree
4. Maybe I Could I Might Shakin' Stevens
5. See If I Care See If I Care Gary Allan
6. Imagine Just My Imagination Gwyneth Paltrow & Babyface
7. Timezone Five O'Clock Somewhere Alan Jackson & Jimmy Buffett
8. Here I Go Here You Come Again Dolly Parton
9. The Real World Real World D-Side
10. Buy Me A Drink Do You Still Wanna Buy Me That Drink Lorrie Morgan

**Sylbury
Stompers**
St Pauls Bay, Malta.
00356 2158 6108

1. Maybe I Could I Might Shakin' Stevens
2. Take A Breather I Need A Breather Darryl Worley
3. Rocka Hula Rock A Hula Baby The Deans
4. You Are No Angel You Are No Angel Brendan Shine
5. Cliché Modern Day Bonnie & Clyde Travis Tritt
6. Speak To The Sky Speak To The Sky Brendon Walsley
7. Buy Me A Drink Do You Still Wanna Buy Me That Drink Lorrie Morgan
8. Elliot's Dream I Love To Boogie T-Rex
9. Do Wop Be Doo Be Doo Shang A Lang Bay City Rollers
10. Much Too Young Much Too Young (To Feel This Damn Old) Garth Brooks

**Bramley
Bootscooters**
Southwell, Nottinghamshire.
01636 813645

1. Doctor Doctor Bad Case Of Loving You Robert Palmer
2. Mariana Mambo Mariana Mambo Chayanne
3. All Night Long You Rock Me Enrique Iglesias
4. Strong Enough Strong Enough Cher
5. The Real World Real World D-Side
6. Cliché Modern Day Bonnie & Clyde Travis Tritt
7. Elliot's Dream I Love To Boogie T-Rex
8. First To Last You're The First, The Last, My Everything Barry White
9. Shakatak Duelling Banjos Daily Planet
10. Islands In The Stream Islands In The Stream Dolly & Kenny

**Cowboys &
Angels**
Randers, Denmark.
bennyray@email.dk

1. Watch Me Now Do You Love Me The Contours
2. Vivacious The Way You Make Me Feel Michael Jackson
3. Anywhere I Can't Take You Anywhere Toby Keith
4. Cobra Jumpin' Liberty X
5. The Lilt Burning Love Travis Tritt
6. The Right To Remain Silent The Right To Remain Silent Doug Stone
7. Rock My Life Away Get Over It Eagles
8. Got You Too Tattoos Of Life Steve Wariner
9. Can't Get Enough I Need To Know Marc Anthony
10. You're The One You're The One Anca

**Bootleggers
Linedancers**
Redditch, Worcestershire.
01527 61353

1. Doctor Doctor Bad Case Of Loving You Robert Palmer
2. Imagine Just My Imagination Gwyneth Paltrow & Babyface
3. Slow Burn Fire Des'ree
4. Fantasy Fantasy George Michael
5. Musicology Musicology Prince
6. We Are The Same We Are The Same Kenny Rogers
7. Urban Grace But For The Grace Of God Keith Urban
8. Maybe I Could I Might Shakin' Stevens
9. Two Time Trick Trick Me Kellis
10. Just For You Just For You Lionel Richie

**Rhinestone
Rebels**
Cleaton Moor, Cumbria.
07742 537428

1. First To Last You're The First, The Last, My Everything Barry White
2. Now Is The Time Now Is The Time Jimmy Jay & The Vagabonds
3. Doctor Doctor Bad Case Of Loving You Robert Palmer
4. Rhinestone Shuffle That'll Be The Day Buddy Holly
5. All Night Long You Rock Me Enrique Iglesias
6. The Real World Real World D-Side
7. My Father And Me My Father And Me Paul Overstreet
8. Mariana Mambo Mariana Mambo Chayanne
9. Don't Stop Don't Stop The Music Lionel Richie
10. Empty Dreams Land Of Empty Dreams Fools Gold

The Dancers' Top Ten



This chart is based entirely on information from the dance community.

1. Maybe I Could	Robbie McGowan Hickie	I Might Shakin' Stevens
2. Doctor Doctor	Masters In Line	Bad Case Of Loving You... Robert Palmer
3. All Night Long	Ruthie B	You Rock me Enrique Iglesias
4. Slow Burn	Kathy Hunyadi & John Robinson	Fire..... Des'ree
5. Imagine	Bryan McWherter	Imagination.. Gwyneth Paltrow & Babyface
6. The Real World	Ruthie B	Real World..... D-Side
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The Red Hot Chile Stepper

He's at home on the steamy Cuban beaches and in sweltering vast pine-clad forests of Chile. So *Linda Willis* spoke to Michael Vera-Lobos among the deciduous beech trees and ice-cream vans of England's Epping Forest.

Michael arrived bleary-eyed and tired but smiling and hiding those legendary brown eyes behind huge sunglasses. As we sat sharing coffee and stories I realised he is looking increasingly like the *huasos* (cowboys) who roam the wild plains of his native Chile. Araucanian Indians were the first inhabitants, Diego de Almagro led the Spanish on their quest for gold. But for Line dancers with gold-fever the quest is over – Michael, and his latest fist full of brand new dances, is back with a vengeance. And more appealing than ever.

"You're here in the summer!" I said.

"What's the question?" he replied and then burst out laughing. "It's been very relaxed. Tonight I'm with Johnny Two-Step. The other

night I was with Jan Hughes at her dance class. I had a great time – I can just watch and do a few of the dances if I want to do. I like that. It's nice not to have to worry about anything."

He was meeting Glenn Rogers later that day.

"I've been looking forward to speaking to him," he said. "I've just done a dance called *Painting Love* – because the song's called *If I Was a Painting*. It was actually a real easy dance to choreograph because I really enjoyed the song. At home it's gone down really well so hopefully it'll





Michael with Linedancer feature writer, Linda Willis



do the same here. And it's good for me because Glenn's pushing me and I'm actually getting the chance to push him at home."

Michael says it's been "very social this time" and he's been spending time at an animal retreat centre.

"It's for animals that have been dumped. You know, they've been neglected, thrown away. Horses and pigs and chickens. It was actually a nice day out. That's been about it. It's been a very short trip so we haven't had time to do much of anything else. It's been relaxing – after Cuba – you know?"

No I didn't, but I wanted to.

"Cuba's wonderful," he says. "The food, the music, the villages and the beaches which are fantastic.

The dancing in Cuba is complicated because they've got the salsa and they've got their own version of Tango. But outside of that they actually have their own form of dance.

"I do salsa, because we do a bit of salsa in Chile. That's about it. There's no Line dancing in Cuba. It's so poor in many areas and there are no activities to do, especially for kids, so they've set up these dance halls, which aren't line dancing, but they have a DJ that comes in and he plays music and the kids learn how to salsa. That's their weekend activity that they do every Friday and Saturday. So yeah – it was interesting. I've got a lot of video tapes, so there might be new steps in the future". He laughs again.

The fortuitous meeting with Glenn Rogers happened last time Michael was in Britain. They swapped CD's and ideas, which led to Glenn asking

Michael if he would be interested in "making some dances to his work".

"He played me a song, and I said I'd work on it. I did. Brought it back this time. We'll see how it goes. It's only 48 counts – there are no tags. No re-starts."

Classes are going well at home, and the trend is "up" he reports.

"Tamworth is finished now and a lot of people are returning. The numbers really depend on the weather. If it's too hot, they won't come, and if the weather's shocking outside like it's raining or it looks like there's gonna be a storm, the numbers are at least half what they should be. And when you've got absolute weather you can be affected quite badly. When the students come back they've missed out on so much you've gotta cross your fingers they keep up with the revision – or they won't come back."

Michael's days "in jail" are behind him.

"I've been Line dancing full time now for the past three years. I don't miss working in the jail system. But when I get back I'll be looking to sort of going back into that work, but only part time. And more in the community homes for kids. So I might cut back on some of the Line dance hours. But we'll wait and see what happens."

Michael is not a political animal and is saddened that so much gossip and debate permeates the Line dance community.

"My viewpoint on gossip and Line dancing in general is that it's never gonna change," he said. But it's a shame to think that it's everywhere, in every country and in every club. And my advice on politics, from an instructors' point of view, is not to get involved. And, from a students point of view, again the best thing to do is if you're gonna hear it, then hear it. Otherwise shut your ears and just get on the dance floor. Enjoy your dancing. If not the social aspect goes out.

"In my classes I try to have a certain factor of jokes and getting on with the teaching but outside of that I still want that social aspect. My beginners have this social gathering. I know it sounds silly. But it's just something to remind them that this is also what we're here for, you know? They bring in a plate and we turn the place into a 'restaurant' for the night. Small things but it's a way of getting people to speak and actually finding out what they want. You need a good balance. You have to let them know they were right to make this choice. If not there are plenty of other places they can go – salsa, two-step. Lots of other things they can try out.

"I try to give a lot of time to my students. Getting a balance is the hardest part. I'm

‘In my classes I try to have a certain factor of jokes and getting on with the teaching but outside of that I still want that social aspect’

pretty lucky because we have so many instructors at our club. If my students are on an “up” during the night I am too. If they are tired or down then I’m gonna be the same. It seems to be give and take. The fact that you are reaching people – that’s what makes it successful.”

Burning music and nicking dance scripts are hot potatoes that gets him all steamed up.

“A lot of us are faltering,” he said. It seems to be a problem. Especially here in the UK. People shouldn’t forget the amount of work that goes into the choreography or some of the artistes who are trying to promote their work. They really are cutting off their noses – because it is gonna wreck Line dancing eventually. Not only the burning of music – that’s only one thing – but also the idea of what dances are being taught in one location, being kept up to date.

“People just seem to learn what they wanna learn. There’s always gonna be so many dances – you’re never gonna be up to date. You have to end up choosing the teacher you’re most comfortable with and stick with that decision. Don’t keep shopping around because you’re never gonna find a balance. If a dance is popular, it’s gonna make it’s way through the barrier and end up in every class anyway. That’s the way it works. Always has.”

Michael’s off to Chile for Christmas and New Year, returning to the UK at the end of January. Last December he headed home to meet a quarter of his Chilean family. “Too short,” he insists. The whole Vera-Lobos contingent will be joined by two-and-a-half year old Emily, Michael’s god-daughter, for whom he’d just purchased

a “baby dress, a denim skirt and top. Impressive”. He admits that she can’t dance yet because “she’s too chubby and she can hardly stand up without falling.”

“My family’s pretty spread out in Chile,” he explains, “and there was a huge language gap. I speak Spanish. I speak broken Spanish – and they speak no English at all.”

It was while working as a bar-tender in Sydney that Michael volunteered to do the Line dancing shift because the others hated Country music and he “had no trouble with it.” That’s how he became hooked.

Michael says: “It changed my life I suppose. I’ve met some great people through it. Travelled extensively. I’ve got a better appreciation of music. I’ve got no complaints whatsoever.”





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Yankee Doodle Dancers



Dancing a two-step at the Britannia Hotel, Newcastle, were identical twins Jan Spittle and Jill Wiltshire.

"We don't have to tell each other anything", explains Jill (right), "we know what each other is thinking".

Jan and Jill, who are a sprightly 65-years-old, started dancing seven years ago and have been "following Maggie Gallagher around for about four years". They had travelled up from Surrey for the Britannia's Independence Weekend.

Our own Tim Ruzgar was "DJ-ing into the early hours of the morning," said Jill. "He was really wonderful".

Johnny Two Step was the guest choreographer at Sue Westons 4th July bash in Kidderminster.

Johnny taught three dances, two of which were to Country tracks, in keeping with the day, Bobby Joe and Right To Remain Silent. These two dances are official UCWDC dances. The other dance, True To Your Heart, was to a Stevie Wonder track of the same name.

Craig Bennet taught a dance called Feel Free, choreographed by himself, Johnny and Kate Sala to the music from the Coke advert.

It was a red, white and blue themed afternoon, even Sue's quiz was colour coded.



Billy Curtis was the star attraction at High Sierra CLD's American Independence Day Line dance party at the Nuclear Sports & Social Club, Berkeley, Gloucestershire.

The dance floor was buzzing all night long as Billy entertained with an endless string of Country and Line dance numbers.

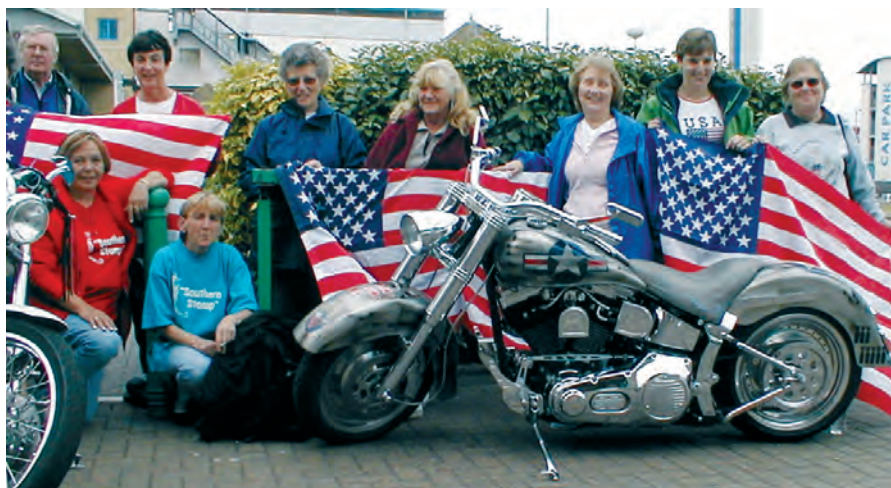
In between Billy's sets, High Sierra's teacher, Tony Flintoff, did a fine job keeping the dancers busy.

But Billy was certainly the star attraction for these four fans: Pat Notton, Mavis Lewis, Gill Noland and Jan Dring.

Dancers from the Southern Stomp Dance Club were disappointed not to be able to take part in the Walk for Life taking place on Independence Day so they arranged their own sponsored walk from Brighton Marina to the Palace Pier and raised more than £200 for Cancer Relief UK.

The walk coincided with the Harley Davidson rally and some Stompers quite fancied the idea of hitching a ride rather than walking.

"I managed to keep them all on the straight and narrow," said organiser Joy Ashton. "We all finished the walk in record time with one tea break and a couple of rides on the funfair at the end of the pier.



So how did you celebrate Independence Day? Our readers were out and about as usual – dancing, partying and helping charities along the way.

Kate Potts of KT's in Knipersley, Cheshire, held a red, white and blue themed American night on 1st July.

Amongst the many costumes was a group of American footballers complete with cheer leaders.

Pictured left to right are Claire, Pam, Hazel, Chris, Linda and Joe. The two cheer leaders are Brian and Mark with Kate in the middle.



Kool Coasters Line Dance Club swept the board when members scooped up awards from IDTA examiner Denise Lowe. Denise complimented the Coasters on their standard and complimented teachers Byron and Theresa Broome.

"That's just a part of it," Theresa told *Linedancer*. "We also teach ballroom, Latin, Salsa and Rock 'n' Roll".

The mayor of Skegness, Mark Anderson, presented the awards.



Sisters are doing it for themselves



Photos: Paul Cousans

Line dancing takes place in clubs, schools, village halls and... convents. *Nick Baty* travelled to North Wales to meet the coaster step nuns who have developed their own Sister Act

A warm August afternoon in the North Wales village of Hawarden. It's a quiet place. Locals pop in and out of the two neighbouring pubs, competing for lunchtime trade. Trees rustle in the breeze and you have to listen hard for the hum of traffic on the coast road more than a mile away. All in all, it's the perfect location for the enclosed Poor Clare nuns who live in the monastery of *Ty Mam Duw*. It's recreation time and, beyond the long-high convent walls, the sisters are sewing and painting and Line dancing.

Most of these women have only ever left the convent for medical treatment. They

don't watch television and only read snippets from the newspapers: even then, that's so they can pray for people in "the world". 100 issues ago, when Line dance clubs were opening all over the country, these women were busy going about their daily lives: praying in the chapel seven times a day, painting and sewing items to sell in their craft shop, growing their own vegetables and stirring huge pans of their delicious home-made raspberry jam.

Yet, somehow, Line dancing has taken a hitch step over the convent wall. Even the bare-wooden floors of this cloistered community experience an occasional coaster step. And the chapel is no stranger to a back rock and a sailor turn.

"Someone handed in a Line dancing video for the jumble sale," Sister Maria explains quite seriously – well, fairly seriously. A smile is breaking out at the corners of her mouth but I suspect she is amused less by what she's saying and more by the fact that I'm so interested.

"Mother Francesca gave it to me because I choreograph the dance for our services, she continues. "Sister Cosima and I quickly picked up a few favourites: Black Velvet and Electric Slide which, I imagine, was inaccurately named after the American police motorbike".

I'm now becoming rather wide-eyed. I'm talking to a middle-aged woman in a brown habit and black veil who, although sitting less than two feet away, is separated by the "grille", a series of iron bars which, it feels, is there to keep me out rather than to keep the sisters in. Not only am I hearing a lecture on the benefits of Line dancing but she's also filling me in on American bikes.

"We picked up the principle quite quickly," she continues. "It's basically a short sequence of steps repeated around a compass turn. We found we could easily adapt it to simple ballet and other dance forms".

And the music? Do they Line dance to sacred music or, perhaps, something from the classical repertoire? By now, Sister Maria is looking at me as though I'm one step short of a grapevine.

"We experimented with the Country and Western idiom," she says, "but we use a variety of background sounds from contemporary rock gospel music like Integrity's *Who Is Like the Lord?* to John Denver guitar instrumentals and old classics like the *Black Orpheus Tango*.

"We write much of our own music. For the Millennium we composed a 3/4 time Gospel song Line dance called *Follow Me*."

Forget Julie Andrews in *The Sound of Music* and Audrey Hepburn in *The Nun's Story*. If these women bear comparison with anyone then it's Whoopi Goldberg in *Sister Act*. Like Whoopi's Sister Mary Clarence, few of these women have backgrounds which make them stand out as nun material. The community includes ex-punk rockers and an ex-biker.

In the 1970s Sister Maria herself was living on the fringes of the hippy culture and was involved in voluntary work which brought her

into contact with "down-and-outs, suicides, drug addicts and prostitutes".

Watching "these desperate people all looking for an answer" led Sister Maria to realise she too was on something of a journey, a journey which eventually brought her into contact with the Poor Clares.

'We found we could adapt the principles of Line dancing to simple ballet and other dance forms', says Sister Maria

Her former hippy friends would probably approve of the communal living, the policy of recycling and the bare feet which, she admits, are not too good for stomping and tend to attract drawing pins.

Of course, not all nuns Line dance. And there are some Christians who brand Line dancing as "sinful". As recently as 1991, the Free



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Presbyterian Church of Northern Ireland reminded its members that Line dancing was “as sinful as any other type of dancing, with its sexual gestures and touching”. The statement claimed that Line dancing was “sensual and clearly caters to the lust of the flesh”.

Sister Maria remains calm and is uncritical but there’s a faint “Honestly” as she goes on to explain the Line dances which she and the other sisters have devised for use in the chapel. There a *Magnificat* for Vespers and *Glory to God* set to a Samba rhythm which they use at their annual carol service.

She explains that the Poor Clares have danced ever since they were founded by St Francis of Assisi and St Clare in the 12th century.

“The sister have always danced in the refectory on Easter Sunday,” she says. “And St Francis danced before the Pope.”

It’s a tradition the Hawarden nuns have taken to heart. And with music and drama as well as dance, their services go on for as long as they need to. There’s no organ and the sisters accompany themselves on recycled instruments – donated flutes, recorders, zithers and panoply of percussion.

“The services get long each year,” explains Sister Maria. “Sooner or later the Christmas vigil will meet up with the Easter vigil and we won’t bother to go to bed at all.”

Given the debatable claims about Line dancing originating from Texas oil men and bored cowboys who wanted to dance without partners, it would seem an ideal pastime for a single-sex monastery.

“That’s not the charm of Line dancing,” insists Sister Maria. “It’s the simplicity which appeals. Line dance can be easily memorised and – providing you have four able dancers at the corners – pretty well anyone can follow it.”

“Dancing is a fundamental expression of the joy of being alive – it is a way of praising God. Everyone wants to dance - the line up makes it easy.”

- For more information about the Poor Claris of *Ty Mam Duw*, visit their website at: <http://www.poorclarestmd.org>



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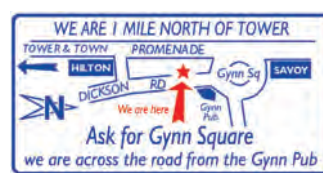
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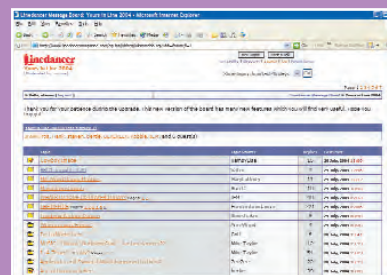
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Can you identify these famous personalities?

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- **Who is insecure and timid?**
- **Who has unbridled passion and lives only for the moment?**

In just a line or two, *Mystic Liz*, Linedancer's resident graphologist, reveals the deepest darkest secrets and uncovers the hidden depths of the real personality behind these dancefloor celebrities.

During your past 8+ years of publication we've watched line dancing grow and develop and Linedancer Magazine has evolved along with it under the leadership of Betty Drummond.

tension and could indicate a sharp tongue and critical attitude. Now who could that be? On the other hand, most of the 't's have perfectly positioned cross-bars showing a balanced outlook while the dot of the 'i' placed very high and to the right indicates a strong imagination that can sometimes be tinged with unrealistic outcomes.

So just who is the daydreamer with the sharp tongue

Congratulations Linedancer Magazine on the occasion of your 100th Edition.

person can be a little bit bossy but that is probably because they are extremely enthusiastic and ambitious. This writer has great imagination and a slight tendency to be impulsive.

Bet you'll never guess who the sexy beast is?

'HAPPY BIRTHDAY' on your 100th Edition! I look forward to many more to come!

approach to life. The isolated position of the capital 'I' is a sign of independence. Our writer can quickly get down to work and produce the goods. There are no signs of aggression or tension in this hand.

Do you know a talented dancer who is modest and mild?

Also, I would like to Thank You for all your help and support over the years!! When ask you I'm sure I wouldn't be reaching all over the world and my club wouldn't be as successful as it is today!! Have a wonderful day!!

who is thoughtful, accurate and reliable. This persona does not crave the limelight preferring to operate on smaller scale.

We're looking for a self-disciplined and talented but shy person.

1 Wow. Notice the exaggerated under-lengths of the 'y's, 'g's and even an 'f'. This person has a strong imagination and may like to escape into a world of wishes, dreams and fantasy. There is certainly a romantic outlook. The long pointed under-lengths of the capital 'L' and 'M' shows



Alison Biggs

2 The large, full loops reaching above and below the line are a sign of a strong imagination and high emotions. This person is likely to have materialistic drives in money and sex or a liking for the good things in life. The cross bars of the 't's fall into two places, indicating at times, this



Barry Amato

3 This hand shows a talented person who portrays an image of modest self-confidence. They would be unassuming and caring by nature and easy to get along with. The nice rounded letters with a mixture of connectivity highlights a straightforward but adaptable



Charlotte Macari

4 This is likely to be a strong independent personality. Creative ability, intuition and good powers of reasoning are also a reasonable assumption. The size of the writing suggests a realistic, well-disciplined individual



Alan Birchall

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*Congratulations on your 100th birthday issue
haven't received my invite to the party yet
I'm sure it's on the post*

5 The upper loops are kept tight and close indicating a person who reasons things out and take rational decisions rather than impulsive ones.

There is a slight tendency to use covering strokes, which can also denote concealed emotions. The lower loops vary from simple, straight and short strokes to long and full loops, so perhaps this person has two faces to show the world; the private logical thinker who is without fantasies and the entertaining outgoing character who has a strong active imagination with creative or artistic tendencies.

Just who's the performer with an active imagination?

*How can one so old, look so young?
Congratulations on reaching 100!!*

6 With the strong emphasis on letters reaching into the upper zone we know that this writer's intellectual attributes are dominant. This persona probably pays excellent attention to detail. They would naturally be a private person, inclined to cover up their thoughts. They may be rather formal in their behaviour and seem difficult to get to know, however this is a considerate person concerned about the welfare of others. They would tend to keep their own council.

It's a tight-lipped individual who's really a bit of a brain box.

It's a tight-lipped individual who's really a bit of a brain box.

*Happy Birthday Linedancer. I remember the first
issue, though it's now, just a memory!*

7 The up strokes and down strokes meeting in a point usually indicate a strong-minded and firm personality. This person is likely to be a logical

thinker who would be completely reliable and conscientious. The dots above the 'i's are in perfect position showing careful attention to detail. The capital letters are simplified and straightforward. We would expect this person to be charming, self-possessed and capable of remaining calm in time of crisis. The writer would always be guided by personal judgement rather than seeking to be influenced by others. Leadership qualities of ambition and intelligence.

Who's the prince charming with a mind of his own?

*So you're "coming
out" for the 100th time.
You should have a
Party!*

8 Here we see a total lack of fussiness. Straightforward, small, tight writing showing a quick grasp of situations with the ability to get down to essentials promptly. No time wasting in this person's life. However there could be some degree of emotional insecurity and a tendency to feel lonely. Nevertheless this writer will often show creative ability, intuition, and will have good powers of reasoning and intelligence. The disposition is strongly independent but they can suffer from tension and would not hide feelings of irritability.

Do you know anyone who fits the bill?

Do you know anyone who fits the bill?

Happy 100th Linedancer - Way to Go!!

9 Look at the large capital letters most of them are embellished which would suggest this is an ambitious and very self-confident person. The

fact that the capitals are used so often and that they also stand apart from the rest of the word indicates a very high level of intuition and that the writer takes great pride in his or her achievements. We also see characteristics that would suggest a healthy passion for life and love, in other words there is a sex drive.

Which celebrity oozes sex appeal and loves life?

*Happy 100th Birthday Linedancer!
Blessings for hundreds more!*

10 Self-assured and focused on everyday life, this person enjoys social involvement. The balanced writing suggests a contented personality, possessing

inner harmony. The strong connectivity of this writing (more than six letters joined in a single movement) indicates a sense of purpose with good mental co-ordination, logical thinking and the ability to adjust. This is a friendly personality easy to talk who would have little difficulty in forming and understanding relations with others. They are usually good, consistent workers persevering at a task until it is completed.

A dancer who can do joined up writing too?



Racheal McEnaney



Derek (Magill)



Dari Amato



Peter Metelnick



Scooter Lee



John Dean

So which handwriting sample belongs to which celebrity? Answers in the October edition of Linedancer.

The 19 choreographers who added a twist to the proceedings by judging each other

Our 100th edition celebrations included a choreography competition at Walsall. Linedancer's founder, *Betty Drummond*, was there to greet the hundreds of dancers who travelled from all over the country

We had planned an interesting twist for the competition and informed each contestant to listen for an announcement calling a choreographers meeting. You could see their puzzled expressions, which asked what on earth s the meeting all about and why was Steve Healy been so cagey? But all would be revealed a little later on.

Behind the DJ equipment, Crazy Chris Adams played perfect host. As he called the latest floor fillers, little groups of dancers had already staked their claims to quiet corners around the sides of the room, in the hallways and even in the street outside where they feverishly practiced their routines in the few remaining minutes before the competition started. This, I thought, had the making of a really good Line dance event – good-humoured, cheerful people in love with the dance floor and happy to share a good time together. It was about celebrating our 100th edition and already the buzz of nervous excitement was building a great atmosphere.

Our decision to host the *Linedancer* Choreography Competition after such a long lapse was taken with some misgivings. So often we hear claims that there are already too many dances – why do we need more? However, on this night we saw first hand the answer to that question as the contestants began to showcase their routines.

In all the years I have been involved in Line dancing and in all the new dance showcases I have seen – this has to be one of the highest standards I have ever witnessed. There were 18 new dances that evening – all were very good but, in my view, several dances reached the status of excellent and many more would be a credit to any of the big names on the choreography circuit. Yet these new dances were mainly from members of the general Line dance public. It shows how far we have come and the talent that has still to blossom. I am so glad we held the competition and so



Dancers take to the floor in the stunning Walsall Town Hall

very pleased that it gave an opportunity for new and budding choreographers' to showcase their work.

We called the choreographers' meeting and retired to a dressing room behind the magnificent setting of the huge stage. Here, all 18 competitors met for the first time. As they shook hands and introduced themselves they exchanged laughter and chatter and wished each other success. It was a great start.

I then had the pleasure of revealing the

This is a list of the competitors and the dances they had created for the event.

Name	From	Dance	Song
Charlotte Brazier	Wyrley	Second Thoughts	If The House Is Rockin
Karen Banner	Bromsgrove	In Dreams	In Dreams
Craig Cooke	Melbourne	Sacred Trust	Sacred Trust
Brian Kindness	Pontyberem	Not In These Shoes	In These Shoes?
Avril James	Ruthin	My,My,My	My Gal
Laurie Andrews	Erdington	Single	Single
Ian Nixon	Braintree	Gorel	Gorel
Zandra Varnham	Milton Keynes	Sticks And Stones	You Make Me Laugh
Jan Bayliss & Zoe Jenner-Jones	Bromsgrove	Forever Together	Forever Hasn't Got Here Yet
Colin Tremain	Maidstone	Hell Yeh!	Redneck Woman
Lorraine Brown	Dysart	Lightning Strikes	Last Thing I Do
Christine Cleevely	Chadlington	C U	Sorry
Tina Argyle	East Leake	Spanish Lullaby	La Isla Bonita
Gillian Butler	Durdsley	Holding Out For A Hero	Holding Out For A Hero
Christine Walker	Aylesbury	Rumba Linda	Staying In Love
Lyn Abbott	Effingham	Star Keeper	The Keeper Of The Stars
Kim Ray	Loolstone	Unchained Melody	Unchained Melody
Alison Smith	Burton On Trent	High Spirits	Spirit In The Sky

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'twist' that would make this choreography competition different to any we had previously organised. For the first time, we had decided the judging process was to be placed into the hand of the choreographers and their dancing friends. They could not judge their own dances but in all other respects they would act as official judges and it was their scores that would decide the final outcome.

It meant that each choreographer would judge every dance except their own, so all dances would have 17 sets of marks. The dancers welcomed the idea and felt that having such an important part to play in the process was very exciting and different. At the end of the day the winning dance would be the dancers' choice. And who better to vote on this than the people who generally fill the dance floors? Admittedly, it could be considered a risky thing to do but I think everyone entered into the spirit of the occasion and did a fantastic job.

In the main room the competition opened with the first dance of the evening from Charlotte Brazier from Wyrley and continued in groups of five dances with breaks for social dancing in between.

The competition was hot, the standard was very high and the results were so close it was unbelievable. But, based on the judges' results, I was honoured to announce the winners:

In first place was **Lorraine Brown** from Dysart, Kirkaldy, who danced **Lightning Strikes** to *Last Thing I Do* by James Otto. In second place they chose **Christine Walker** from Aylesbury, Bucks and her dance **Rumba Linda** to *Staying In Love* by the Bellamy Brothers. In third place we had a tie between **Craig Cooke** from Derbyshire with **Sacred Trust** to *Sacred Trust* by One True Voice and **Jan Bayliss & Zoe Jenner-Jones** from Bromsgrove with their combined effort called **Forever Together** to *Forever Hasn't Got Here Yet* by Toby Keith.

Whilst Lorraine's dance *Lightning Strikes* can be seen in this month's edition we have decided to featured more dances from the competition in future editions. The standard was so high it is a shame that many of the dances may not see the light of a dance floor beyond their local area. So watch the future editions of *Linedancer* for more of these excellent dances.

I would like to thank everyone who took part in the competition and in particular those who really entered into the spirit of the occasion. There were no big fancy prizes, no cups, trophies or awards – it was just an opportunity to showcase new dances created



Tina Argyle, from East Leake, demonstrated Spanish Lullaby with a few Highland friends. Tina's dance will be featured in the October edition of *Linedancer*

by every day social dancers. It was great fun and we will do it again. We are even considering the possibility of including it into the schedule at Crystal Boot Awards in February 2005. As they say, watch this space...



Striking Lucky was Lorraine Brown, who won first prize for her dance *Lightning Strikes*. Lorraine, from Dysart, Kirkaldy, is pictured with *Linedancer's* founder, Betty Drummond

Important Footnote

Whilst writing this report I have to say that the competition went like a dream with only one unfortunate issue that needed to be resolved before we could announce the results. We noticed that one dance *Spanish Lullaby* by Tina Argyle was not given any marks at all by one set of judges. Apparently they already knew the dance and therefore felt it had broken the rule of being an 'unpublished' dance. Several other people also mentioned that they knew the dance and believed it had appeared in another dance magazine. Therefore it was with great regret that Tina's dance was eliminated.

However, I would like to confirm that after investigating this matter we have established that *Spanish Lullaby* had not appeared in any other dance magazine and we take this opportunity to publicly apologise to Tina and her dancers who were very gracious on the night despite their obvious disappointment. *Spanish Lullaby* will be published in next month's edition of *Linedancer*.

Gretchen at the Borderline **Wilson**



Linda Willis caught up with
Gretchen Wilson during
her first UK tour

Gretchen Wilson came to London. Unlike Yankee Doodle she wasn't riding a Pony but she is riding the crest of the wave after the phenomenal success of her first album, *Here for the Party*, and the number one hit single, *Redneck Woman*. She hit town last month on her first visit to the UK – in fact her very first trip anywhere outside her native rural Pocahontas in Kansas, where she grew up hopping from trailer park to trailer park as her mum's inability to pay the rent meant she had few places to call "home" for very long.

The Borderline is about as close to a bar full of cowboys that you're ever likely to find snuggled in the back streets just off Soho

Square. But it was still a far cry from Big O's, the rough and tumble kicker bar five miles outside her home town. This time she had no need for the double-barrelled, fully-loaded shotgun she had stashed behind the bar for protection when she was cooking and tending bar along with her mum at the tender age of 14.

She almost bounced on stage, beaming a dazzling smile of recognition and delight. Fronting her band of four, totin' nothing more lethal than a heavy, fully-loaded big red and black shiny acoustic guitar.

Like Dolly P she's tiny but, oh boy, – what a vocal power-house of fire and magnetism. *Here for the Party* rocked out from the tiny stage in a spiralling fusillade of down-home, gutsy, rootsy, crackin' good Country.

This girl made them put down their pints and sandwiches, sit up and and take notice

Wilson's audience appeared a bit "been there, seen, it done it," but this girl made them put down their pints and sandwiches, sit up and and take notice. She's not going to be overlooked, over-shadowed – or in any way ignored.

Redneck Woman, the massively successful single from the first album which spent three weeks at number one, was robustly, impressively belted out – with foot-tappin' self confidence and just a little bit of well-intentioned, self-assured pride.

"I'm a Redneck Woman!" she told us. "This is for all you Country gals out there."

The won-over Country boys weren't feeling left out either. She is seductive in the way only female Country singers can be, wearing a low-cut black embroidered waistcoat above her blue jeans, long chestnut hair loose and swinging, in a sexy sweep around her dainty featured face.

As neon blue lights shone behind her she slowed the pace, singing the ballad, *When I Think About Cheatin'* and there is all the pathos and eloquent conviction that ever there was in Patsy Cline, her heroine. She refers to another great Country kid Dwight Yoakham, and everyone cheers as she asks for a beer, handed to her by a bartender, which she drinks straight from the bottle. No airs and no graces from this sassy Redneck Woman with an attitude all her own.

"You know, girls, when we go out for the evening we spend a lot of time in front of the mirror making sure that when we walk into wherever it is we're going we'll be the best looking best dressed girl there, and make a great impression – right?"

We all nod back at her like puppets.

"Then what happens? In walks some woman with a mini skirt so short you can see right up to her neck. And low cut too. And you think – oh – forget it." She sighs and shrugs her shoulders, and we all laugh with her as we know just how she feels.

"And you know what? I've dedicated this next song just to her – it's called *Homewrecker*."

Gretchen reverts to jiggling around, bouncy mode as she plays us a new number that has been going down a storm on her live gigs.

It didn't make *Here for the Party*; perhaps it will be first in line for the next album. Called *California Girl*, it's really cute and

catchy. She finished the set with my fave track from the latest album, *When It Rains*, the West Coast Swing energised toe-tapper which would unglue anyone's soles from the hardwood. And that's all I was able to do in such a confined and crowded space – tap my feet and sway about a bit. Sensory deprivation of the worst kind when all you really wanna do is dance to the music.

Wilson admits that, when she used to listen to Tanya Tucker and Loretta Lynn, she could "feel the pain." And she's found the key to successfully expressing the motions held deep inside her. Soaring, plaintive vocals pierce and wrest your senses. Gretchen Wilson's 'first' was a deliciously tasty slice of traditional Country with rock and soul.

Self-confidence and charismatic aura surround this young pretender.

When green and rough around the edges, Wilson first set foot in Music City, Nashville, Tennessee, her best friend – fellow song writer and co-producer John Rich – told her sagely, "Well, you have to create a buzz." Her instant reaction was, "What the hell good does that do me?" At the Borderline, in the very heart of England's Music City – London – she found out by doing just that.



Queen Mums of the dancefloor



So who is the oldest Line dancer? *Nick Baty* went to meet a couple of contenders for the crown and had trouble keeping up with these lively nonagenarians

Like many dedicated Line dancers, Euphemia Goodger (*left*) takes to the hardwood every week for two hours with just a 15-minute break. The difference between her and the majority of other dedicated stompers around the country is measured in decades. For, in our great hunt for the oldest Line dancer, she is the current champion.

Now aged 95, Euphemia has been dancing since she was a child. She's very happy to tell people her age but is

amazed that anyone is impressed by her prowess on the dancefloor.

"Fast dances get me dizzy," she admits. "If I have to, I sit out but then I'm back on the dance floor."

Born in India, Euphemia began learning ballet and went to London to further her studies. Her dancing ambitions were thwarted by a leg injury and she returned to India.

"By then I'd met my husband," she explains. "He was a Methodist and he didn't hold with his wife dancing on the stage. When we came back to England we took up ballroom dancing and we went right to the top. We won competitions and medals."

Euphemia lost her husband two years ago and, after a lifetime on the dancefloor, found herself without a partner.

"I thought I'd take up Line dancing," says Euphemia who lives in Parbold, Lancashire. "I didn't need a partner for it and that was it really. I was introduced to Line dancing by my daughter, Joan Clegg – she's 74. My granddaughter, Joanna Taylor, dances too.

The late Dame Thora Hird's maxim was: "You don't stop because you get old. You get old because you stop."

And Euphemia plans to celebrate her 100th birthday by performing "a special exhibition dance on the day. I don't feel more than 50."

Age Concern England says Euphemia's attitude is what keeps her so fit and active. Since September last year, the charity has been promoting Line dancing as one of several activities which help older people stay fit and well. It's advice which 90-year-old Irene Banks has taken to heart.

For Irene (*right*) doesn't just Line dance. Her Tuesday nights are reserved for aerobics which prepares her for a two-hour workout at her local gym the next morning.

"We warm up and then I'm on all the equipment," she explains. "I'm on the full lot, the weights. Everything".

Age is definitely not wearying this great-grandmother of nine.

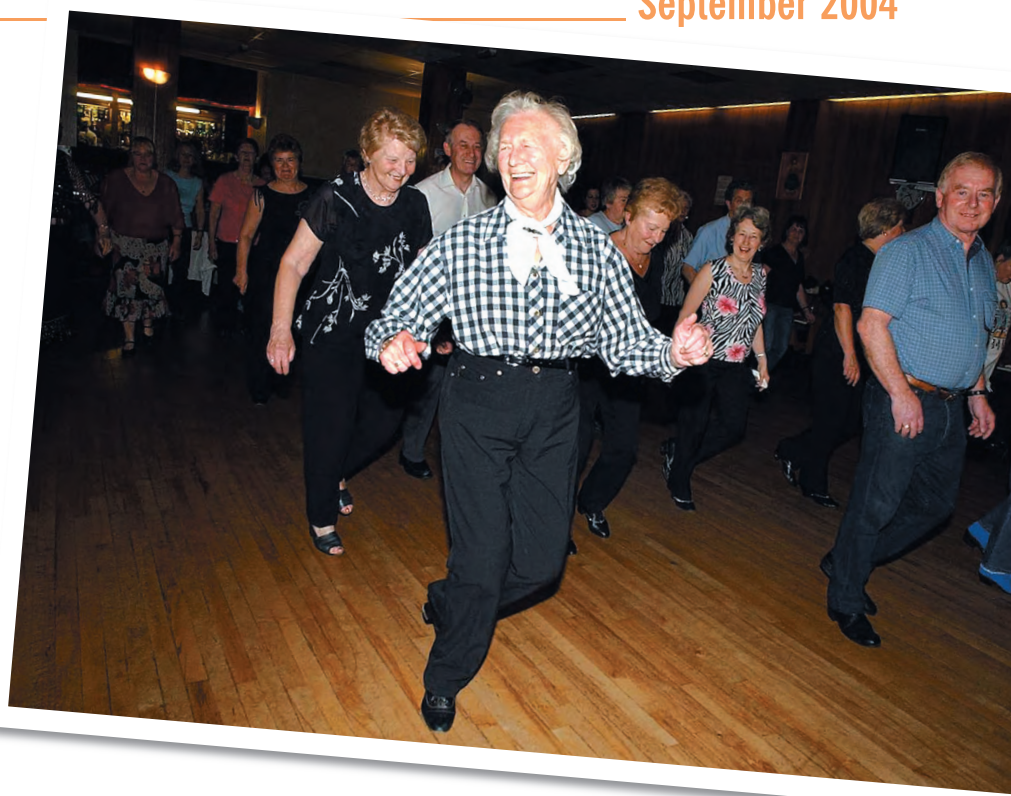
"I have a wonky knee but I just take the painkillers and get on with it," says Irene who lives in Cardiff. "I did have rheumatic fever when I was 21 but after six months I was back to normal".

Just last month Jean was jiving on a cruise on the new Queen Mary, a birthday treat from her children.

"I've always love to dance," she says. "If the music's going then I have to dance. As a child I was with "Mrs Clap's Joybells". We paid threepence a week. I remember being on on the stage with Tessie O'Shea at the Victoria Hall, Cardiff. She sang *Carolina in the Morning* and we tapped along with her. Oh she was wonderful. We wore these pink and black sateen costumes with little bells on. They were awful."

Irene's favourite Line dances are All That Jazz – "that's great" – and Elliott's Dream. Once she's hung up her checked shirt, she loves to cha-cha and rumba and she'd "learn Sala if I had a partner with Cuban heels".

Both Irene and Euphemia are going the right way to stay young and fit says Scooter Lee.



'I was introduced to Line dancing by my daughter, Joan Clegg – she's 74'



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"My name is Christine Stephens and I live in High Wycombe Bucks. A few months ago in your November issue of Linedancer I read an article about the Forever Living Products by Maggie Edmonds, I thought I would give her a call and haven't looked back since, unfortunately my call to her was late to get the chance of the 'freebie' to try out but I did go on to purchase the Forever Freedom drinking gel. I have been drinking this now for almost 3 months and I am feeling much better for it. Just a year ago I had a hip replacement operation and although I was getting on really well with the 'new hip', I just didn't feel on top of the world. I decided that I could do with a general 'pick me up' that's when I read the article. I feel as though there is now a spring in my step, I'm now able to do so much more linedancing and going to the weekend dance's in my area. I am recommending it to my work colleagues as well. It certainly is changing my lifestyle for the better."

Yours. Christine Stephens

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'You don't stop because you get old. You get old because you stop.'

"Motion is lotion," she says. "And if we are living longer, we might as well have the most productive, active life that we can."

Scooter is best-known for her songs which resound around the world's dancefloors. But the woman behind tracks like *J'ai du Boogie* and *Ribbon of Highway* also has a mission: to tell the world about the benefits of Line dancing for older people. Just over five years ago, she teamed up with choreographer and instructor Jo Thompson, to found Dancing for the Dream, a non-profit making scheme to keep dancers "moving for life".

"Jo and I had both reached the point in life when you love what you do but you become bored with the way you are doing it," she says. "There's no 'zing' anymore. We knew we loved the dancers and the part we played in the worldwide exposure of Line dancing. We both decided that we wanted to do something different that would make us feel good at night and put the 'zing' back in it for us.

"We knew no one was getting any younger – even us – and if we could take what we both love and do and make a difference, a real *bona fide* documented difference in our nation or in our world, then we could leave a legacy of the wonderful things that Line dancing have actually done for us. Thus was born the Dancing For The Dream Non-profit Charity Corporation."

The oldest person to benefit from the charity is a 107-year-old woman in Arizona but Scooter says she hears reports from people all over the United States who are using Line dancing to cope with the onset of Parkinson's Disease and Alzheimer's. She also cites a woman who was Line dancing at her doctor's suggestion while recovering from a brain tumour.

There's no doubt that Line Dancing is helping our two seniors, neither of whom show any signs of slowing down.

"I want to drop dead dancing or doing aero-



What are the benefits of Line dancing for older people?

- Reduces stress while lowering blood pressure and cholesterol levels.
- Improves strength and muscle tone while increasing energy.
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- Increases bone mass that is lost through the aging process naturally if we don't exercise on a regular basis.
- Improves balance and increases memory retention.
- It's friendly, social and encourages interaction without coupling up.
- You can travel from region to region or country to country and join complete strangers who will soon become your friends all in the name of line dance.

Scooter Lee

bics or keep fit," says Irene. "I enjoy every minute of my life – there's no trial run, this is it."

Euphemia puts it rather more succinctly: "I'll carry on until I drop."

300 years but these katz are still young at heart

They mightn't be the oldest dancers in the country but these four ladies from The Hill Katz LDC in West Wickham, Kent, have notched up nearly 300 years between them.

"They're the most enthusiastic members of the class," says instructor Julie Murray. "They come every week and always join in every dance.

"They tell me the reasons the love to line dance are that its lively, energetic, good exercise and above all fun.

"The chance to get together and have a chat is just as important to them as having a good ol' boogie on the dance floor. They are all lovely people and I feel privileged to have them in my class.

"Line dancing helps them to stay young and agile, and they

are all looking forward to the club's first holiday away next March to Bournemouth. They can't wait to dance the weekend away."

Proving that Line dancing really does keep you young and beautiful are: Ruth Burnett, 70, Martha Gray, 73, Pat Hassard, 76, and Joan Paige, 78.



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Charity Lines . . .

Sunday August 29th at 1pm. Macmillan Cancer Relief Charity Line dance at Princess Diana Gardens, Lord Street, Southport, Merseyside. Just turn up, free of charge, donations welcome. A great chance to dance outdoors and raise important funds at the same time.

Saturday September 4th, 12 noon to 6pm, Vale Park, New Brighton. Charity Line dance organized by Chay's Stompers in aid of the Spider Project which helps young adults with learning difficulties, aged 16 to 30, to develop skills which help them live independently. Tickets £2.

Sunday September 5th, Line dancing in Millport in conjunction with the Millport Country and Western Festival to raise money for Cancer Research UK. Millport is an island and the plan is to have 1500 Line dancers situated in one long line right round the island all dancing at once which will set a new British Record. Music is being written and performed by Glenn Rogers and dance by Lizzie Clarke. If you can help call Janice Burt on 0141-951 2890 or 07979-501044.

Saturday September 11th, 7.30pm til late, Dusty Boots charity Line dance social at the Oaktree Centre, Mansfield, Nottinghamshire Only £3. For details/reservations call Lauren on 01623-650817 or email laurendustyboots@hotmail.com

Sunday September 12th, 11am to 11.30pm, Red Hot Sunday V to be held at the Braunstone Club, Leicester. Annual charity fundraiser with Kate Sala, Andrew Palmer, Neville Fitzgerald, Alan Birchall & Diamond Jack in aid of Glenfield Hospital Breast Cancer Research. Raffle, bar, large dance floor and loads of parking space. Fast food available or byo. Tickets £12. Contact Big Dave on 07768-103779 or visit www.bigdavegastap.com

Sunday September 12th, 12 noon to 10.30pm, at Hiams Sports & Social Club Prickwillow, Ely Cambs. Starring Ramblin' Fever, The Barhoppers, New West, and Henry Smiths' country dreams with Billy Bob's rockin' Country disco, bar, raffle, hot food available and Western wear shop. Tickets £10 if purchased before 5th September after that date £12. Fundraising for the British Heart Foundation. Details from Marion Scott 01638 741402

Wednesday September 15th, 7.30 pm to 11 pm. In conjunction with Saltaire Festival, Best Of Friends Line Dance Club present a Charity Line dance at Victoria Hall, Victoria Road, Saltaire, Shipley, West Yorkshire featuring Chris Owen & Best Of Friends Line Dance Disco. Proceeds to Manorlands, Sue Ryder Care Home. Tickets £6. Details from Celia or Geoff on 01535-609190 or 07771-616537 or from Tourist Information Office, Victoria Road, Saltaire, Shipley.

Saturday October 2nd, 8pm to midnight. Grand Annual Line Dance Charity Event, BAWA. Healthcare & Leisure Centre, Southmead Road, Filton, Bristol. Raising money for Cancer Research UK. A great night's Line dancing, plus a raffle with fabulous prizes and supporting a great cause too. Admission by ticket only in advance (not available on the door.) £4 per person. Contact Tony Flintoff on 01454-620097 or visit www.highsierraclld.co.uk/news

Saturday October 16th, 'In The Pink', a charity Line dance for Breast Cancer Research at Scotch Horn Community & Sports Centre, Brockway Road, Nailsea, Bristol. Afternoon workshop from 12noon to 6 pm with Dee Musk, Alan Birchall & Mark Furnell. Bar. Pink themed evening disco from 7 – 12 pm, please dress appropriately. Bar provided, Pink Raffle, Trade Stalls, Guest DJ. Admission by ticket only, £7 afternoon, £8 evening or £14 all day. Contact Crazy Chris 07900-243924, Katie Adams 07811-868416 or visit www.crazygang.biz

Saturday October 16th, 8pm to midnight at Stockport Town Hall, Edward Street, Stockport, from 8 pm till midnight. Charity social evening with Magill and Cadillac Ranch Line Dance Disco, to raise funds for children who live with the trauma of the genetic skin blistering condition Epidermolysis Bullosa (EB). Special appearance by Melissa, winner of Children of Courage Award (circumstances permitting). Bar, Raffle, ample parking and large dance floor. Tickets £7 in advance or £9 on the door. Raffle prizes appreciated. Please call Jean or Ged on 0161-494 6804.

Babe boosts bacon



Remember Babe, the dancing pig? Now his creator, farmer-turned-author Dick King-Smith, (*right*) has given his support – and that of his porcine creation – to help raise funds for a new children's hospice near Bristol.

As Little Bridge at Barnstaple is the only hospice in the southwest caring for terminally ill children a new centre is being developed at Charlton House, Wraxhall. And Dick King-Smith is allowing his famous pig to be the mascot for the fundraising: Babe's Big Appeal (BBA).

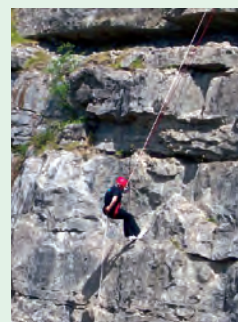
The latest BBA event is a Line Dance evening at The Scotch Horn Centre, Nailsea, with the Bizzy Boots Line Dance Disco.

Organisers were unable to confirm if Babe would be making a personal appearance to dance The Hams Jam but all profits from the event will help Babe's Big Appeal on behalf of sick children in the southwest.

Tickets, £5, are available from Kay on 01934-876629 or Sandra on 01934-835268.

Hold the line

Grandma, Gill Haley, can usually be seen Line dancing with Scoot 'n' Bogie and Diamond Spurs in Witney, Oxfordshire.



But she was recently seen on the end of a very different sort of line as she abseiled down Trefor Quarry in Wales – no less than five times – to raise money for her local hospital.

Gill, who has three children and three grandchildren, raised a mountainous £400.

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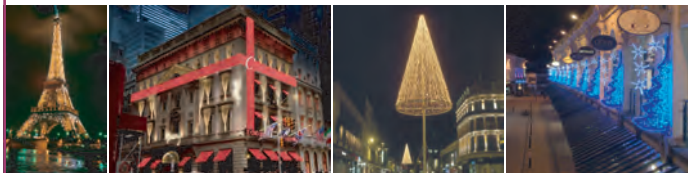
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3. DIERKS BENTLEY I BOUGHT THE SHOES	114	Cowboy Strut
4. JAMESON CLARK WAITIN' ON THE WHISKEY	148	On The Box
5. KEITH URBAN WHO WOULDN'T BE ME	117	Wanna Be Me
6. SUZY BOGCUSS HEARTACHE	87	Heartache
7. EDDIE RABBITT GO TO SLEEP BIG BERTHA	176	Enough Is Enough
8. LACY J. DALTON RESTLESS	134	Easy Living
9. WILD ROSE YOUR ONE AND ONLY	190	Maybe I Could
10. TANYA TUCKER IF IT DON'T COME EASY	140	Let It Go
11. GLEN CAMPBELL ONCE A DAY	124	Ice Breaker
12. CRYSTAL GAYLE NEVER ENDING SONG OF LOVE	193	Never Ending Love
13. LISA BROKROP BEFORE HE KISSED ME	158	Juke Joint Jump
14. DR. HOOK MAKIN' LOVE AND MUSIC	131	
15. EDDY RAVEN TOO MUCH CANDY FOR A DIME	128	Too Much Candy
16. STEVEN WAYNE HORTON NOTHIN' SHAKIN'	115	Do Wop Be Doo Be Do
17. STEVE TAYLOR I'M READY FOR LOVE	138	Two Of A Kind
18. SHANE WORLEY WHAT'S GOIN' ON	158	What's Goin' On
19. MARSHA BRITTON 2 STEP YOUR BABY'S BLUES AWAY	160	Any Two Step
20. LORI JOHNSON MY BABY LOVE'S TO WATCH ME DANCE	158	Clickety Click

Simply the Best



With two of their own members currently undergoing chemotherapy, Best Western LDC held a fund-raising evening for their local hospice, St Rocco's. The Bandana Evening – with everyone wearing bandana's or caps, raised £2025.

Dixies dig deep



Littlehampton's Dixie Belles Line LDC drummed up nearly £830 for the 4SIGHT West Sussex Association for the Blind at their annual fund-raising bash.

Around 100 regulars and visitors took part in the raffle, auction and bottle-rolling but a sponsored drum was the highlight of the evening.

Jeff Gibson-Ford was persuaded to play the drums for one of the numbers and, with this in mind, the obvious choice of band was The Diesel Cowboys.

Jeff raised more than £400 of the total proceeds.

Pictured are Jules & Johanna from 4SIGHT the evenings organiser Jenny Bembridge from Dixie Belles.

"The band gave us a wonderful evening and certainly lived up to their reputation as Southern Country Band of the Year," said Jenny. "I would like to say a very big thank you to everybody who took part and who donated funds, and raffle prizes to make this evening the great success it turned out to be."

Send your achievements for charity to:
Charity Lines, *Linedancer* Magazine, Clare House,
166 Lord Street, Southport PR9 0QA
or e-mail: editor@linedancermagazine.com



Easy with seniors

The Easy Strollers entertained at the senior citizens club at Portishead, North Devon, and raised £50 for the British Heart Foundation at the same time. As well as giving a formation demonstration, the Strollers encouraged the seniors to join in a selection of easy dances.

Feel the renegades



Photo courtesy of Shropshire Star Newspaper

The results are still rolling in for the Guinness Book of Records World Linedance attempt which is also fund-raising for the Myasthenia Gravis Association.

Among those taking part were Rusty's Renegades of Glastonbury and 16 dancers from the Linda Fouracres School of Dance. Between them they raised £479 for the fund.

Meanwhile in Shrophire 103 dancers from Feel the Beat LDC raised £475 for the charity. They are pictured with instructors Alan and Barb Heighway.

Myasthenia Gravis is a neuromuscular disorder.



Back copies for sale

Susan Smith would like to sell her back copies of *Linedancer* from May 1999 to present with all proceeds helping Diabetes UK. The magazine's are £1 each plus postage. You can contact Susan at susansmith7uk@yahoo.co.uk

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TJ's Juniors Triumph

Junior dancers from TJ's Country Connection staged a Line dance demonstration and raised £2,000 for the Macmillan Miles Challenge in Hereford.

Instructors Jim and Terry McKay said they were "very proud" that their young dancers had managed to raise "this fantastic amount".



Spirit of generosity

Spirit of the South Country Music Club in New Romney helped to raise £980.00 towards playground equipment for their local primary school by staging an all day festival.

Live music was provided by Dave Montana and Brushwood. There were demonstrations from local children and more than 40 prizes donated to the Grand Draw.

Justine Brown told *Linedancer*: "It was a great day even if a little windy and wet, but spirits were high and the

Spirit of the South members don't break easily. My thanks again to everyone who helped and well done to all those who came out in the wind to support us."

Generous stray cats

More than 100 Wolverhampton Stray Cats took part in a sponsored Line dance and other fun and games in aid of the British Heart Foundation's 2004 appeal.

As well as the event at Brookfields Stables, Shareshill, near Wolverhampton in June, the Stray Cats collected donations at their local Acorn-Daihatsu car dealership. But the big earner was a Sponsored Dance.

Stray Cats instructor and choreographer, Jan Brookfield, created a new dance especially for the event called Heartline 2004.

"It's only 32 counts and very easy," she says, "and the challenge was for me to teach it and the dancers to learn and dance it in under 10 minutes we only took seven."



Jan is pictured with Janet Jones from the British Heart Foundation and fellow Stray Cats.



Tucking into fundraising

Ilkeston Lions Carnival Queen, Julie Thomas, and CCJ's LDC danced away 4th July outside Tommy Tucker's Café, Stapleford, and raised £130 for Julie's chosen charities, the People's Dispensary for Sick Animals and Cancer Research UK.



Slappers do it for charity

They were named after the dance called Slapping Leather. But the Slappers of Oldham ply their trade to raise cash for good causes.

They recently raided the Two of Diamonds Club in Fleetwood and held DJ Dave Sheriff for ransom, only releasing him when every cowboy in the club had each given £1 to their charity fund.

Two days later the Slappers turned up at Gringo's LDC in Oldham and raised more cash by holding "Gringo" ransom.

Lauren helps London hospice

Laurel Ingram celebrated the 7th successful Anniversary of her club, Dancinline, in July by organising a charity evening in aid of the North London Hospice.

The event, in aid of The North London Hospice, helped to raise more than £2000 with donations still coming.

Laurel organised the evening in memory of her father, Sidney Doltis, who was cared for by the hospice.



When they're not out catching cowboys, the Slappers can usually be seen Line dancing with their husbands.

Madame Dolly (aka Joyce Mortimer) warned: "The Slappers really do bring Line dancing clubs to life when they appear. So watch out. The Slappers could turn up at a club near you."

Pictured with "Gringo" are Trashy Woman, Loose Lady, Classy Slapper and Madame Dolly.



Album Reviews

by Tim Ruzgar, *Linedancer* magazine's Official Reviewer
e-mail, timruzgar@thedancersdj.freemove.co.uk

AARON WATSON

The Honky Tonk Kid

Unrest Music Group

Listen ★★★★★

Dance ★★★★★



Aaron Watson was born and raised on Country music in Amarillo, Texas. His influences include Willie Nelson, Waylon Jennings, Merle Haggard, and George Strait. Not yet signed to a major label, Aaron has secured the services as producer of the great Ray Benson of *Asleep At The Wheel*.

First Cut The Right Place (100/200bpm) is a cracking two-step with some fine fiddle and steel guitar playing. You are instantly aware that this album could be special.

The Honky Tonk Kid (118bpm) is a waltz featuring Willie Nelson. This fine track should have us all waltzing around the dancefloor.

Reckless (150bpm) is an awesome Country rocker and is surely a good dance prospect. Already I'm loving this album!

What She Don't Know (114bpm) is more of a traditional Country song, maybe a little too traditional, whilst *If You're Not In Love* (145bpm) is a good paced polka which you fast dance lovers will enjoy.

Let's Lose Some Sleep Tonight (114bpm) is the second waltz on the album; it has some really nice harmonies, should prove popular with dancers.

Honky Tonkin' Around Texas (104bpm)

features the aforementioned *Asleep At The Wheel*. If Texas swing is your thing, you'll love this track.

McKenzie Park (103bpm) is a gorgeous cha cha. Another lovely song destined for the hardwood.

Fool's Paradise (67bpm) is a steady number with some exceptional guitar playing, and *Diesel Driving Daddy* (125bpm) is a duet with Dale Watson, which is a trucker's anthem. A strong and powerful dance track.

Next To Heaven (68bpm) steadies the pace, and shows Aaron's ability to switch to smooth vocals.

For What It's Worth (148bpm) is another good dance track that again should tempt someone to choreograph to it.

Will You Love Me In A Trailer? (95/190bpm) is a wonderful two-step that will be ideal for Ribbon of Highway or Country Step, but it certainly merits its own dance.

Aaron co-wrote all the songs on this album, highlighting just what a versatile and talented young man he is. Ray Benson has done a superb job with the production, and the strong musicianship shines throughout the whole album. If dancing to Country music is your thing, you'll love this album.

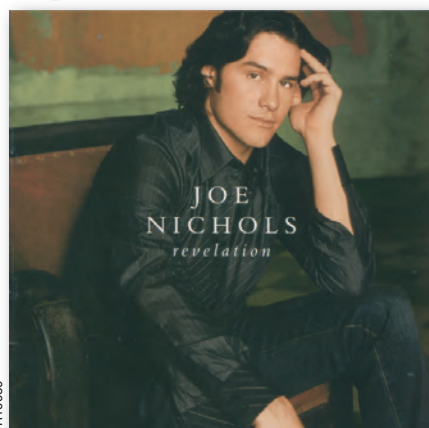
JOE NICHOLS

Revelation

Universal B0002514-02

Listen ★★★★★

Dance ★★★★★



Joe Nichols burst onto the scene a couple of years back with his brilliant album *Man With a Memory* which spawned such linedance hits as *Brokenheartsville*, *Joe's Place* and *Cool To Be A Fool*. Although Universal classed that album as Joe's "debut" he had in fact released a self-titled album in 1996 which included *Wal Mart Parking Lot Social Club*. Joe is as good live as he is on record.

The Shade (121bpm) sets the tone. This laid back, smooth song has already tempted Teresa & Vera to write a 40-count, four wall, up-per improver/easy intermediate dance to it.

Singer In A Band (70bpm) is a nightclub two-step, and it is one to get your hanky out for, with lines like "Cos I've seen a third grade angel with dark circles 'neath her eyes. . . saying 'daddy don't you cry'."

Don't Ruin It For The Rest Of Us (101bpm) is a really good swingy number to which Teresa & Vera have choreographed Don't Ruin It, a 64-count, four-wall, and intermediate.

I Wish That Wasn't All (69bpm) is another smooth nightclub two-step, and would be a good alternative for *Amazing Faith*.

If I Ever Get Her Back (91bpm) is a nice steady cha cha, and a really nice dance track.

If Nobody Believed In You (64bpm) is another smooth song with some melancholy lyrics, which Joe delivers in a heartfelt manner.

Farewell Party (82bpm) is in a more traditional Country style with lots of twangy steel guitar, and it is a definite "buckle polisher".

Things Like That (These Days) (83bpm) is another song with a strong message, this time how parents should teach their kids values.

Revelation (95bpm) is "as originally recorded by Waylon Jennings on the *Ladies Love Outlaws* record in 1972", so you can compare the versions of this powerful song.

What's A Guy Gotta Do (170bpm) is the only song Joe had a hand in writing, and it's a cracker. Think of George Strait's *Love Bug* and you will get the feel of this song.

Finally we have No Time To Cry (72bpm), a poignant song written by Iris De Ment that many of you will relate to.

This album is new Country at its finest. If you are only going to buy one Country album this year then this should be the one.

Dance

★★★★★ A Hit
★★★★ Excellent
★★★ Very Good
★★ Good
★ Poor

Listen

★★★★★ A Hit
★★★★ Excellent
★★★ Very Good
★★ Good
★ Listen Only

◀ Half star

Shane Worley is almost 30 and lives in a small town in the Appalachian Mountains in Tennessee. He is Country through and through and, as well as having a fine voice, he writes great Country songs and plays a mean guitar.

The first song What's Goin' On (160bpm) also appears on the *Most Awesome 9 CD* and I believe Robbie McGowan Hickie has written a good dance to this track. This Country rocker is also ideal for *Beethoven's Boogie*.

It Took Both Of Us (128bpm) is a nice east coast swing track with some good harmony vocals, and great backing on piano, guitars, and fiddle. A fine dance prospect.

Soft Place To Fall (86bpm) is a waltz in which Shane's smooth voice is a delight. Should inspire someone to write a dance.

My Temperature Rises (108bpm) reminds me of Joe Nichols's *Cool To Be A Fool*. It has a laid back Texas Swing feel to it, laced with fiddle and steel guitar.

Operator! Operator! Put Me Through To Decatur (138bpm) is another good east coast swing number, with some cool harmonica playing and is destined for the dancefloor.

Barcode (126bpm) is in the Alan Jackson mould and is simply a good Country dance track.

Number One American Cowboy (101/202bpm) is a fine two-step and the sentiment of the song will endear it to many.

I Won't Even Miss You (75bpm), *When The Hammer Falls* (62bpm) and *Me And The Whiskey Will Abide* (72bpm) are all slower songs you will enjoy listening to and will interest those of you who like the slower dances.

Souped Up Purple Truck (150bpm) is a storming track – a real rocker – paying homage to custom car lovers and is one of the best dance tracks on the album.

Not Far From The Tree (100bpm) is a traditional Country song and, by contrast, *Don't Say I Never Give You Nothin'* (140bpm) is another cool dance track that I am sure given the chance could prove popular with choreographers.

Natural Born Guitar Man (78bpm) is the final song, and, as Shane wrote this one himself, I am sure it is autobiographical. As you can imagine, guitars feature strongly on this track.

Shane Worley is a talented singer/songwriter and he could have a bright future. There are several good Country dance tracks on this well-produced album and at least a couple of them should be big hits with dancers. I recommend you give this album a try.

SHANE WORLEY *What's Goin' On*

Country Discovery Records

Listen ★★★★★
Dance ★★★★★



This album, *Restless*, was first released back in 1995 but was only available on import, and Curb feel the time is right to release it over here.

Slow Me Down (146bpm) a fast east coast swing which has been used for dances. If you check out the *Linedancer* magazine dance database, you will find several dances to some of these tracks, although with the new release of the album, it may be prudent to have some new dances written to them.

Another Chance At Love (140bpm) is a good Country swing track with some nice fiddle and steel guitar playing, and it is worthy of having a new dance to it.

Talking To Myself Again (84bpm) is a slower track with some wonderful harmonies and you will enjoy listening to it.

Restless (144bpm) the title track has, I think, at least eight dances written to it over the years and it still sounds as fresh as ever.

Just For The Touch Of Your Hand (97bpm) Shelby's smooth vocal talents are showcased on this beautiful, smooth song.

Hey Now Little Darling (80bpm) is an awesome track, and I could find no dances

written to it. The swamp "harp" is brilliant. A must for the dancefloor.

I'm Not The One (78bpm) Shelby excels in this style of smooth song, and I could listen to it over and over. If you like nightclub two-steps you'll love it.

Reach For The Rhythm (94bpm) musically this is a little to jazzy for me but from a dance point of view it is outstanding and could be a big dance hit.

Wish I Knew (58bpm) would make for a good "buckle polisher", you and your partner smooching around a dimly lit dance floor...wonderful.

Swingtown (104bpm) if swing is your thing, you will be in heaven with this one. Shelby excels vocally once again and the violin accompaniment is excellent. Dance to your hearts content.

Country music never dates. You can have a Country album for 10 years, not play it for a few, then pick it up and it sounds as fresh as ever. Shelby Lynn's *Restless* certainly falls into that category so, if you appreciate quality Country music, and fancy owning an album with several good dance tracks, may I suggest you invest in a copy today.

SHELBY LYNN *Restless*

CURB CURCD152

Listen ★★★★★
Dance ★★★★★





God Blessed Texas



BEGINNER	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Step, Touch, Back, Touch, Back, Touch, Step, Touch.		
	1 - 2	Step left diagonally forward left. Touch right beside left.	Forward Touch	Forward
	3 - 4	Step right diagonally back right. Touch left beside right.	Back Touch	Back
	5 - 6	Step left diagonally back left. Touch right beside left	Back Touch	Back
	7 - 8	Step right diagonally forward right. Touch left beside right.	Forward Touch	Forward
	Section 2	Stomps, Hands on Thighs, Knee Rolls.		
	9 - 10	Stomp forward left. Stomp forward right.	Stomp Stomp	Forward
	11 - 12	Slap left hand on left thigh. Slap right hand on right thigh.	Slap Slap	On the spot
	13 - 14	Roll left knee round to left side.	Left Knee	
	15 - 16	Roll right knee round to right side (release hands).	Right Knee	
	Section 3	Right Grapevine, Scuff, Left Grapevine, Scuff.		
	17 - 18	Step right to right side. Cross left behind right.	Step Behind	Right
	19 - 20	Step right to right side. Scuff left beside right.	Step Scuff	
	21 - 22	Step left to left side. Cross right behind left.	Step Behind	Left
	23 - 24	Step left to left side. Scuff right beside left.	Step Scuff	
	Section 4	Step, Kick, 1/2 Turn & Flick Back, Step, Scoot, Scoot, Step, Scoot.		
	1 - 2	Step right forward. Kick left forward.	Step Kick	Forward
	3 - 4	On ball of right pivot 1/2 turn right and flick left back. Step forward left.	Turn Step	Turning Right
	5 - 6	Hitch right knee scooting forward on left <u>twice</u> .	Scoot Scoot	Forward
	7 - 8	Step right forward. Scoot forward with left knee hitched.	Step Scoot	



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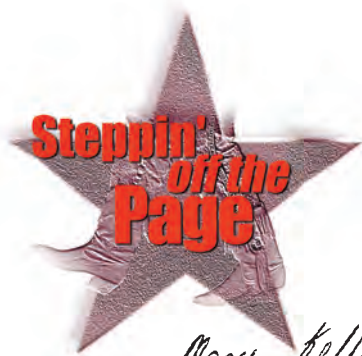
Two Wall Line Dance:- 32 Counts. Beginner Level.

Choreographed by:- Shirley K.Batson (USA).

Choreographed to:- 'God Bless Texas' by Little Texas (130 bpm).

Music Suggestion:- 'Five O'clock World' by Hal Ketchum (Teaching).

Note:- This was the 100th script ever published in linedancer, which has now published 1,293 dances.



Script
approved by

Mary Kelly

Buzz



Mary Kelly

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward x2, Touch Forward, Side, Repeat.		
1 - 2	Step right forward. Step left forward.	Walk Walk	Forward
3 - 4	Touch right forward. Touch right to right side.	Front Side	On the spot
5 - 6	Step right forward. Step left forward.	Walk Walk	Forward
7 - 8	Touch right forward. Touch right to right side.	Front Side	On the spot
Section 2	Left Weave, Point, Right Weave, 1/4 Turn Right.		
1 - 2	Cross right over left. Step left to left side.	Cross Side	Left
3 - 4	Cross right behind left. Point left to left side.	Behind Point	
5 - 6	Cross left over right. Step right to right side.	Cross Side	Right
7 - 8	Cross left behind right. Step right 1/4 turn right.	Behind Turn	Turning right
Section 3	Cross, Hold & Clap, Side Rock, Cross, Hold & Clap, Side Rock.		
1 - 2	Cross left over right. Hold & clap.	Cross Hold	Right
3 - 4	Rock right to right side. Recover on left.	Side Rock	On the spot
5 - 6	Cross right over left. Hold & clap.	Cross Hold	Left
7 - 8	Rock left to left side. Recover on right.	Side Rock	On the spot
Section 4	Right Weave, Point, Jazz Box, Step Forward.		
1 - 2	Cross left over right. Step right to right side.	Cross Side	Right
3 - 4	Cross left behind right. Point right to right side.	Behind Point	
5 - 6	Cross right over left. Step left back.	Cross Back	Back
7 - 8	Step right to right side. Step left forward.	Side Step	Forward

BEGINNER

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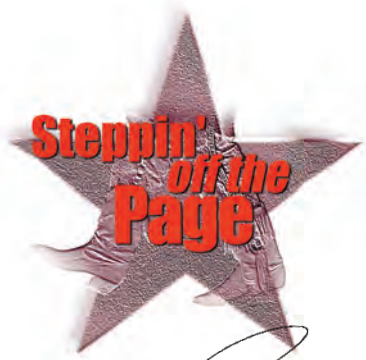
Linedancer 100

4 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Mary Kelly (Wales) June 2004.

Choreographed to:- 'Love Rules' (136 bpm) by The Kinleys from 'Steppin' Country 3' CD, 16 count intro.

Music Suggestion:- 'Makin' Love & Music' (131 bpm) by Dr Hook from 'Most Awesome 9' CD.



Script approved by

[Signatures]

Sweet Melody



Masters In Line

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walks x2, Rocking Chair, Step 1/2 Pivot Left, Side Rock Cross.		
1 - 2	Step right forward. Step left forward.	Walk Walk	Forward
3 & 4 &	Rock right forward. Recover on left. Rock right back. Recover on left.	Forward & Back &	On the spot
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 & 8	Rock right to right side. Recover on left. Cross right over left.	Side Rock Cross	On the spot
Section 2	Side, Behind, Left Chasse, Right Cross Rock, Right Chasse.		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 & 4	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
5 - 6	Cross rock right over left. Recover on left.	Cross Rock	On the spot
7 & 8	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
Section 3	Left Sailor, Right Sailor, Coaster Step, Step 1/2 Pivot Left.		
1 & 2	Cross left behind right. Step right to right side. Step left in place.	Sailor Step	On the spot
3 & 4	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	
5 & 6	Step left back. Close right beside left. Step left forward.	Coaster Step	
7 - 8	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
Section 4	Side Rock Cross, Side Rock Cross, Mambo 1/2 Turn, Step 1/4 Pivot, Cross.		
1 & 2	Rock right to right side. Recover on left. Cross right over left.	Rock & Cross	On the spot
3 & 4	Rock left to left side. Recover on right. Cross left over right.	Rock & Cross	
5 & 6	Rock right forward. Recover on left. Turn 1/2 right stepping right forward.	Rock & Turn	Turning right
7 & 8	Step left forward. Pivot 1/4 turn right. Cross left over right.	Step Turn Cross	Turning right



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4 Wall Line Dance:- 32 Counts. Beginner/Intermediate.

Choreographed by:- Masters In Line (UK) June 2004.

Choreographed to:- 'Cruisin' (84 bpm) by Gwyneth Paltrow & Huey Lewis from 'Duets - Original Soundtrack' CD, start on vocals.

Steppin'
off the
Page

Script
approved by

Max Perry

Ring Around The Circle



Max Perry

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 4 4 - 8	Step Scuffs Travelling Forward x 4. Step forward right. Scuff left forward. Step forward left. Scuff right forward. Step forward right. Scuff left forward. Step forward left. Scuff right forward.	Step Scuff Step Scuff Step Scuff Step Scuff	Forward
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Forward Rock, Step Back, Hold, 1/4 Turn, Side Step, Cross, Hold. Rock forward on right. Rock back onto left. Step back right. Hold. Step left back making 1/4 turn right. Step right to right side. Cross left over right. Hold.	Rock Step Back Hold Turn Right Cross Hold	Forward Back Turning right Right
Section 3 1 & 2 & 3 & 4 5 & 6 & 7 & 8	Paddle Full Turn Right, Paddle Full Turn Left. Step right to right starting turn right. Rock to left on ball of left slightly back. Step onto right continuing turn right. Rock to left on ball of left slightly back. Repeat steps 1 & 2 to complete a full turn right over counts 1 - 4. Step left to left starting turn left. Rock to right on ball of right slightly back. Step onto left continuing turn left. Rock to right on ball of right slightly back. Repeat steps 5 & 6 to complete a full turn left over counts 5 - 8.	Turn & 2 & 3 & 4 Turn & 2 & 3 & 4	Turning right Turning left
Section 4 1 & 2 3 & 4 5 & 6 & 7 & 8	Cross Ball Change x 2, Cross, Ball, Cross, Ball, Cross, Ball, Cross. Cross right over left. Rock to left side on left. Rock into place on right. Cross left over right. Rock to right side on right. Rock into place on left. Cross right over left. Step left to left side, slightly back. Cross right over left. Step left to left side, slightly back. Cross right over left. Step left to left and slightly back. Cross right over left.	Cross Left Rock Cross Right Rock Cross Side Cross Side Cross & Cross	Left Right Left
Section 5 1 - 4 5 - 6 7 - 8	Cross, Hold, Side, Hold, Right Weave. Cross left over right. Hold. Step right to right side. Hold. Cross left behind right. Step right to right side. Cross left over right. Step right to right side.	Cross Hold Side Hold Behind Side Cross Side	Right Right
Section 6 1 - 2 3 - 4 5 - 7 8	Weave With 1/2 Turn Right, Touch, Hold (2 Counts), Step Together. Cross left behind turning 1/4 right. Step right forward. Step left forward turning 1/4 right. Step right in place. Touch left forward. Hold for 2 counts. Step left beside right.	Turn Step Turn Together Touch Hold Hold Step	Turning right On the spot

BEGINNER/INTERMEDIATE

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linedancer
100

4 Wall Line Dance:- 48 Counts. Beginner/Intermediate.

Choreographed by:- Max Perry (USA) July 2004.

Choreographed to:- 'Standing On The Outside' by Glenn Rogers (143 bpm) from Linedancer Celebration CD, 32 count intro.



Script approved by *Michael Vera Lobos*

Timeless



Michael Vera Lobos

BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1, 2, 3 4, 5 6	Cross Waltz, Cross, 1/4 Turn Left, 1/2 Turn Left. Cross right over left. Rock left to left side. Recover onto right. Cross left over right. Turn 1/4 left stepping right back. Turn 1/2 left stepping left forward.	Cross 2, 3 Cross Turn Turn	On the spot Turning left
	Section 2 1, 2, 3 4, 5 6	Rock Step, 1/2 Turn Right, Step, Full Turn With Hook, Step. Rock right forward. Recover on left. Turn 1/2 right stepping right forward. Step left forward. Make full turn right hooking right across left. Step right forward.	Rock Step Turn Step Turn Step	Turning right Turning right Forward
	Section 3 1, 2, 3 4, 5, 6	Coaster Waltz Forward, Step Back, Drag (2 Counts). Step left forward. Step right beside left. Step left back. Step right back. Drag left towards right over 2 counts (weight stays on right).	Step Together Back Back 2, 3	On the spot Back
	Section 4 1, 2, 3 4, 5 6 Restart:-	Coaster Cross, Side Step, Hinge 1/2 Turn Left, Hinge 1/2 Turn Left. Step left back. Close right beside left. Cross left over right. Step right to right side. Hinge 1/2 turn left stepping left to left side. Hinge 1/2 turn left stepping right to right side. During 4th wall there is a pause in the music. Transfer weight to left and restart dance from beginning at this point, restarting on vocals.	Coaster Cross Step Turn Turn	On the spot Turning left
	Section 5 1, 2 3 4 5, 6	Cross Behind, Touch, Kick, Cross Behind, 1/4 Turn Left, 1/4 Turn Left. Cross left behind right. Point right to right side. Kick right to right side sweeping around behind left. Cross right behind left. Turn 1/4 left stepping left forward. Turn 1/4 left stepping right to right side.	Behind Point Kick Behind Turn Turn	Right On the spot Left Turning left
	Section 6 1, 2 3 4 5, 6	Cross Behind, Touch, Kick, Cross Behind, 1/4 Turn Left, 1/4 Turn Left. Cross left behind right. Point right to right side. Kick right to right side sweeping around behind left. Cross right behind left. Turn 1/4 left stepping left forward. Turn 1/4 left stepping right to right side.	Behind Point Kick Behind Turn Turn	Right On the spot Left Turning left
	Section 7 1, 2, 3 4, 5, 6	Step Diagonally Back, Drag, Kick, Step Diagonally Back, Drag, Kick. Step left diagonally back left. Drag right towards left. Kick right forward. Step right diagonally back right. Drag left towards right. Kick left forward.	Back Drag Kick Back Drag Kick	Back Back
	Section 8 1, 2, 3 4, 5 6	Back Rock, 1/2 Turn Right, 1/4 Turn Right, Cross, Point. Rock left back. Recover on right. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. Point right to right side.	Back Rock Turn Turn Cross Point	Turning right Turning right On the spot
	Finish:- 1, 2, 3 4, 5, 6	The final wall of the dance is wall 7. Dance to end of Section 4 then add the following steps to finish facing front. Step left to left side. Drag right towards left over 2 counts. Step right forward. Drag left towards right over 2 counts.	Side 2, 3 Forward 2, 3	Left Forward



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4 Wall Waltz Line Dance:- 48 Counts. Beginner/Intermediate.

Choreographed by:- Michael Vera Lobos (Australia) July 2004.

Choreographed to:- 'Time In A Bottle' (119 bpm) by John Berry from 'I Give My Heart' CD, start on vocals.



Script approved by *Alan G. Birchall*

I Get High



Alan Birchall

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Rock, Cross Shuffle, 3/4 Turn Right, Forward Shuffle.		
1 - 2	Rock right to right side. Recover on left.	Side Rock	On the spot
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 - 6	Turn 1/4 right stepping left back. Turn 1/2 right stepping right forward.	Turn Turn	Turning right
7 & 8	Step left forward. Step right beside left. Step left forward.	Shuffle Step	Forward
Section 2	Cross Rock, Full Turn Right Travelling Back, Sailor Step, Cross, 1/4 Turn Left.		
1 - 2	Cross rock right over left. Recover back on left.	Cross Rock	On the spot
3 - 4	Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back.	Turn Turn	Turning right
5 & 6	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	On the spot
7 - 8	Cross left over right. Make 1/4 turn left stepping right back.	Cross Turn	Turning left
Section 3	Step Back, Lock, Coaster Step, Forward Lock Step, Rock Step.		
1 - 2	Step left back. Lock right across left.	Back Lock	Back
3 & 4	Step left back. Close right beside left. Step left forward.	Coaster Step	On the spot
5 & 6	Step right forward. Lock left behind right. Step right forward.	Step Lock Step	Forward
7 - 8	Rock forward on left. Rock back onto right.	Rock Step	On the spot
Section 4	Back Rock, Triple Full Turn Right On The Spot, Full Turn Left Travelling Forward.		
1 - 2	Rock back left. Rock forward onto right.	Back Rock	On the spot
3 & 4	Triple full turn right on the spot, stepping - Left, Right, Left.	Triple Turn	Turning right
5 - 6	Rock back on right. Rock forward on left.	Back Rock	On the spot
7 - 8	Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	Turning left

INTERMEDIATE



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2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Alan Birchall (UK) July 2004.

Choreographed to:- 'I Get High Lovin You' (110 bpm) by Brad Paisley from 'Brad Paisley' CD, start on lyrics.



Script
approved by

Patricia E Stott

Misty



Pat Stott

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walks x2, 1/4 Turn, Close, 1/4 Turn, Step 1/4 Pivot, Cross Shuffle.		
1 - 2	Step right forward. Step left forward.	Walk Walk	Forward
3 &	Turn 1/4 left stepping right to right side. Close left beside right.	Turn Close	Turning left
4	Turn 1/4 right stepping right forward.	Turn	Turning right
5 - 6	Step left forward. Pivot 1/4 turn right.	Step Turn	
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 2	Side, Behind, Syncopated Right Weave, Heel Jacks.		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
& 3	Step right to right side. Cross left over right.	& Cross	
& 4	Step right to right side. Cross left behind right.	& Behind	
& 5	Step right diagonally back right. Touch left heel diagonally forward left.	& Heel	On the spot
& 6	Close left beside right. Cross right over left.	& Cross	
& 7	Step left diagonally back left. Touch right heel diagonally forward right.	& Heel	
& 8	Close right beside left. Step left slightly forward.	& Step	Forward
Section 3	Rock & Back, Behind Unwind 1/2 Turn, Cross Rock, Rolling Full Turn.		
1 & 2	Rock right forward. Recover on left. Step right back.	Rock & Back	On the spot
3 - 4	Cross left behind right. Unwind 1/2 turn left (weight ends on left).	Behind Unwind	Turning left
5 - 6	Cross rock right over left. Recover on left.	Cross Rock	On the spot
7 &	Turn 1/4 right stepping right forward. Turn 1/4 right stepping left to left side.	Turn &	Turning right
8	Turn 1/2 right stepping right to right side.	Side	
Option:-	Replace counts 7 & 8 with a Right Chasse:- Side, Close, Side.		
Section 4	Cross, 1/4 Turn, Back Lock, Back Rock, Full Turn Travelling Forward.		
1 - 2	Cross left over right. Turn 1/4 left stepping right back.	Cross Turn	Turning left
3 & 4	Step left back. Lock right over left. Step left back.	Back Lock Step	Back
5 - 6	Rock right back. Recover on left.	Back Rock	On the spot
7 - 8	Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	Turning left
Option:-	Replace counts 7 - 8 with Walk Forward: Right, Left.		

LINEDANCER
MUSIC

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Linedancer 100

2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Patricia E Stott (UK) July 2004.

Choreographed to:- 'Misty' (108 bpm) by Ray Stevens from 'Greatest Hits' CD, 32-count intro.

Steppin'
off the
Page

Script
approved by

Peter Metelnick

The Coast Is Clear



Peter Metelnick

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Drag, Back Rock, 1/4 Turn, Step Back, Cross Tap Step.		
1 - 2	Step left to left side. Drag right towards left, weight remains on left.	Left Drag	Left
3 - 4	Rock back on right. Rock forward onto left.	Back Rock	On the spot
5 - 6	Turn 1/4 left stepping back onto right. Step back left.	Turn Back	Turning left
7 - 8	Tap right across left. Step right forward.	Tap Step	Forward
Section 2	1/2 Turn, Step Back, Cross Tap Step, 1/4 Turn, 1/2 Turn, Cross Rock.		
1 - 2	Turn 1/2 right stepping back on left. Step back right.	Turn Back	Turning right
3 - 4	Cross tap left across right. Step left forward.	Tap Step	Forward
5 - 6	Make 1/4 turn left stepping right to right side. Make 1/4 turn left stepping left to left side.	Turn Turn	Turning left
7 - 8	Cross rock right over left. Rock back onto left.	Cross Rock	On the spot
Section 3	Right Side, Cross Rock 1/4 Turn Left, Step 1/2 Pivot, Step Touch.		
1 - 2	Step right to right side. Cross rock left over right.	Side Cross	Right
3 - 4	Rock back onto right. Step left 1/4 turn left.	Rock Turn	Turning left
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 - 8	Step right forward. Touch left beside right.	Step Touch	Forward
Section 4	Left, Together, Forward Rock, 1/2 Turn, Step 1/2 Pivot, Step.		
1 - 2	Step left to left side. Step right beside left.	Side Together	Left
3 - 4	Rock forward on left. Rock back onto right.	Forward Rock	On the spot
Restart:-	During 4th wall only, restart dance at this point facing front wall.		
5 - 6	Turn 1/2 left stepping left forward. Step forward right.	Turn Step	Turning left
7 - 8	Pivot 1/2 turn left. Step right slightly forward.	Pivot Step	

INTERMEDIATE

LINEDANCER
MUSIC

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linedancer 100

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Peter Metelnick, May 2004.

Choreographed to:- 'The Coast Is Clear' (112 bpm) by Scotty Emerick on CD Single or on 'Coast Is Clear' CD (start on vocals).

Restart:- During the 4th Wall there is one restart. Following step 28 start dance again facing front.



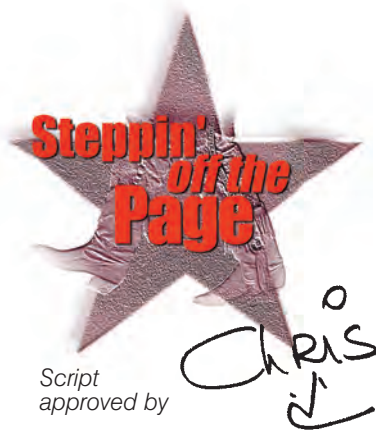
Jo Thompson Szymanski

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Step Side, Touch 4 Times Travelling Slightly Forward.		
	1 - 2	Step right to right side slightly forward. Touch left beside right.	Side Touch	Forward
	3 - 4	Step left to left side slightly forward. Touch right beside left.	Side Touch	
	5 - 6	Step right to right side slightly forward. Touch left beside right.	Side Touch	
	7 - 8	Step left to left side slightly forward. Touch right beside left.	Side Touch	
	Section 2	Cross, Back, Syncopated Ball Crosses Moving Back,& Cross Shuffle.		
	1 - 2	Cross right over left. Step left back.	Cross Back	Back
	& 3 - 4	Step right to right side slightly back. Cross left over right. Step right to right side.	& Cross Side	
	& 5 - 6	Step left to left side slightly back. Cross right over left. Step left to left side.	& Cross Side	
	& 7	Step right to right side slightly back. Cross left over right.	& Cross	Right
	& 8	Step right to right side slightly back. Cross left over right.	& Cross	
	Section 3	Boogie Swivels Travelling Right x3, Ball Cross, 1/4 Turn Right.		
	1	Step right to right side swivelling both toes right bending knees slightly.	Toes	Right
	2	Swivel both heels slightly right.	Heels	
	& 3	Step left beside right. Step right to right side swivelling both toes right.	& Toes	
	4	Swivel both heels slightly right.	Heels	
	& 5	Step left beside right. Step right to right side swivelling both toes right.	& Toes	
	6	Swivel both heels slightly right.	Heels	
	& 7 - 8	Step left back. Cross right over left. Turn 1/4 right stepping left back.	& Cross Turn	Turning right
	Option:-	Replace Counts 1 - 8 above as follows:		
	(1)	Step right to right side pointing toes right.		
	(2)	Step left beside right pointing toes forward.		
	(3 - 6)	Repeat counts 1 - 2 above twice more.		
	(7 - 8)	Cross right over left. Turn 1/4 right stepping left back.		
	Section 4	Back Shuffle, 1/2 Turn, Forward Shuffle, Step 1/2 Pivot, Step, Together.		
	1 & 2	Step right back. Close left beside right. Step right back.	Back Shuffle	Back
	3 & 4	Turn 1/2 left stepping left forward. Close right beside left. Step left forward.	Turn Shuffle	Turning left
	5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
	7 - 8	Step right large step forward. Small jump in place with feet together.	Step Jump	Forward
	Option:-	Replace Count 8 with: Step left beside right.		
	Styling:-	During 3rd Wall for Counts 7 & 8: Small jumps forward x3 with feet together.		

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Jo Thompson Szymanski (USA) September 2003.

Choreographed to:- 'September' (130 bpm) by Earth, Wind & Fire from 'The Essential Earth, Wind & Fire' CD, 40 count intro, start on lyrics.



The Word



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Close, Right Rock Cross, Triple 1/2 Turn, Brush 1/4 Turn, Cross.		
1 - 2	Step right to right side. Close left beside right.	Side Close	Right
3 & 4	Rock right to right side. Recover onto left. Cross right over left.	Side Rock Cross	On the spot
5 & 6	Triple 1/2 turn right stepping Left, Right, Left.	Triple Turn	Turning right
7 - 8	Brush right forward. Turn 1/4 left on ball of left crossing right over left.	Brush Cross	Turning left
Section 2	Side Rock, Behind, Side, Cross, Step, Tap, & Heel & Step.		
1 - 2	Rock left to left side. Recover onto right.	Side Rock	On the spot
3 & 4	Step left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
5 - 6	Step right forward. Tap left behind right.	Step Tap	Forward
& 7	Step left back. Touch right heel forward.	& Heel	Back
& 8	Step right beside left. Step left forward.	& Step	Forward
Section 3	Rock Step, & Back 1/2 Turn Right, Brush Cross, Hip Bumps.		
1 - 2	Rock right forward. Recover back onto left.	Rock Step	On the spot
& 3 - 4	Close right beside left. Step left back. Turn 1/2 right stepping right forward.	& Back Turn	Turning right
5 - 6	Brush left forward. Cross left over right.	Brush Cross	Forward
7 & 8	Step right to right side bumping hips right. Bump hips left. Bump hips right.	Bump & Bump	Right
Section 4	& Cross, Side, Modified 3/4 Monterey Turn, Side, Together.		
& 1 - 2	Step left to left side. Cross right over left. Step left to left side.	& Cross Side	Left
3 - 4	Point right to right side. Turn 3/4 right stepping right beside left.	Point Turn	Turning right
5 & 6	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	On the spot
7 - 8	Step right to right side. Step left beside right.	Side Together	Right
Section 5	Walk Forward x2, Cross Back, & Cross Point, Cross, Unwind 3/4 Turn.		
1 - 2	Step right forward. Step left forward.	Walk Walk	Forward
3 - 4	Cross right over left. Step left back.	Cross Back	On the spot
& 5 - 6	Step right beside left. Cross left over right. (Point right to right side).	& Cross Point	Right
7 - 8	Cross right over left. Unwind 3/4 turn left (weight ends on left).	Cross Unwind	Turning left
Ending:-	After dancing 8 walls, facing home wall, dance the following as music fades.		
1 - 2	Step right forward. Hold (optional finger clicks).		
3 - 4	Step left forward. Hold (optional finger clicks).		
5 - 6	Cross right over left. Unwind full turn left (weight ends on left).		
7 - 8	Step right forward. Hold & Pose! - Have fun!		

INTERMEDIATE



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4 Wall Line Dance:- 40 Counts. Intermediate.

Choreographed by:- Chris Hodgson (UK) July 2004.

Choreographed to:- 'Grease' (112 bpm) by Frankie Valli from original 'Grease' soundtrack, 26 count intro - start on vocals.



Script approved by

Kate Sala x

Glory Bound



Kate Sala

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Heel Switches, Forward Mambo, Back Shuffle, Coaster Step.		
	1 &	Dig right heel forward. Step right beside left.	Heel &	On the spot
	2 &	Dig left heel forward. Step left beside right.	Heel &	
	3 & 4	Rock right forward. Recover on left. Step right back.	Mambo Step	
	5 & 6	Step left back. Close right beside left. Step left back.	Back Shuffle	Back
	7 & 8	Step right back. Close left beside right. Step right forward.	Coaster Step	On the spot
	Section 2	Heel Switches, Forward Mambo, Back Shuffle, Coaster Step.		
	1 &	Dig left heel forward. Step left beside right.	Heel &	On the spot
	2 &	Dig right heel forward. Step right beside left.	Heel &	
	3 & 4	Rock left forward. Recover on right. Step left back.	Mambo Step	
	5 & 6	Step right back. Close left beside right. Step right back.	Back Shuffle	Back
	7 & 8	Step left back. Close right beside left. Step left forward.	Coaster Step	On the spot
	Section 3	Side Rock, Cross Rock, Right Chasse, Back Rock, Side Rock, Weave.		
	1 &	Rock right to right side. Recover on left.	Side &	On the spot
	2 &	Cross rock right over left. Recover on left.	Cross &	
	3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
	5 & 6 &	Rock left back. Recover on right. Rock left to left side. Recover on right.	Back & Side &	On the spot
	7 & 8	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
	Section 4	Rock & Cross, Rock & Cross, Step 1/2 Pivot Step, Triple Full Turn.		
	1 & 2	Rock right to right side. Recover on left. Cross right over left.	Rock & Cross	On the spot
	3 & 4	Rock left to left side. Recover on right. Cross left over right.	Rock & Cross	
	5 & 6	Step right forward. Pivot 1/2 turn left. Step right forward.	Step Pivot Step	Turning left
	7 & 8	Triple full turn right travelling forward stepping Left, Right, Left.	Triple Turn	Turning right
	Section 5	Forward Mambo, Back Lock Step, Lock Step, Back, Cross 1/4 Turn Heel &.		
	1 & 2	Rock right forward. Recover on left. Step right back.	Mambo Step	On the spot
	3 & 4	Step left back. Lock right across left. Step left back.	Back Lock Step	Back
	& 5 - 6	Lock right across left. Step left back. Step right back.	Lock Back Step	
	7 &	Cross left over right. Turn 1/4 left stepping right back.	Cross Turn	Turning left
	8 &	Dig left heel forward. Step left beside right.	Heel &	On the spot
	Section 6	Forward Rock, Back Rock.		
	1 - 2	Rock right forward. Recover on left.	Forward Rock	On the spot
	3 - 4	Rock right back. Recover on left.	Back Rock	



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4 Wall Line Dance:- 44 Counts. Intermediate.

Choreographed by:- Kate Sala (UK) July 2004.

Choreographed to:- 'One Step At A Time' (105 bpm) by Buddy Jewell from 'Buddy Jewell' CD, start on vocals.

[Signature]

Swing With Me



Daniel Whittaker

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Jazzbox With 1/4 Turn Right, Step, 1/2 Pivot, Step, Clap. Cross right over left. Step left back. Step right 1/4 turn right. Step left forward. Step right forward. Pivot 1/2 turn left. Step right forward. Clap.	Cross Back Turn Step Step Pivot Step Clap	On the spot Turning right Turning left Forward
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Forward Lock Step, Step 1/2 Pivot, 1/2 Turn, Back Rock. Step left forward. Lock right behind left. Step left forward. Step right forward. Pivot 1/2 turn left. Make further 1/2 turn left stepping back onto right. Rock back on left. Rock forward onto right.	Left Lock Step Step Pivot Turn Back Rock	Forward Turning left On the spot
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Touch, Kick, Cross, Kick, Behind, Side, Cross, Unwind 1/2 Turn Left. Touch left toe to right instep. Kick left out to left side. Cross left over right. Kick right out to right side. Step right behind left. Step left to left side. Cross right over left. Unwind 1/2 turn left (weight ends on left)	Toe Kick Cross Kick Behind Side Cross Unwind	On the spot Left Turning left
Section 4 1 - 2 3 - 4 5 - 6 7 - 8	Slow Jazzbox With Holds & Clicks. Cross right over left. Hold & click fingers. Step left back. Hold & click fingers. Step right to right side. Hold & click fingers. Step left forward. Hold & click fingers.	Cross Hold Back Hold Side Hold Step Hold	On the spot
Section 5 1 - 2 & 3 - 4 5 & 6 7 - 8	Rock Step, Syncopated Jump Back, Clap, Right Chasse, Back Rock. Rock right forward. Rock back onto left. Jump slightly back stepping right then left. Hold & clap. Step right to right side. Close left beside right. Step right to right side. Rock left back behind right. Rock forward onto right.	Forward Rock & Back Clap Side Close Side Back Rock	On the spot Back Right On the spot
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Grapevine Left With 1/2 Turn Left, Side Rock, Cross, Hold & Clap. Step left to left side. Cross right behind left. Step left 1/4 turn left. Scuff right and make further 1/4 turn left. Rock to right side on right. Rock onto left in place. Cross right over left. Hold & clap.	Side Behind Turn Scuff Right Rock Cross Clap	Left Turning left On the spot
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Back Lock Step, 1/4 Turn Right, Step 1/2 Pivot, Step, Scuff. Step left back. Lock right across left. Step left back. Step right 1/4 turn right. Step left forward. Pivot 1/2 turn right. Step left forward. Scuff right beside left.	Back Lock Back Turn Step Pivot Step Scuff	Back Turning right Forward
Section 8 1 2 - 4 5 - 6 7 - 8	Touch, Tap Heel x3 Taking Weight, Touch Forward, Side, Forward, Step. Touch right out to right side. Tap right heel three times taking weight on third tap. Touch left toe in front of right. Touch left to left side. Touch left in front of right. Step left to left side.	Out Heel Heel Step Front Side Front Side	Right On the spot Left

INTERMEDIATE

2 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Daniel Whittaker (UK) June 2004.

Choreographed to:- 'The Boys Are Back In Town' (145 bpm) by The Busboys from '(Boys Are) Back In Town' CD, start on first main beat of music after vocal count in.

Lightning Strikes



Lorraine Brown

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Step Left, Kick, Coaster Step, Step 1/2 Pivot, Forward Shuffle. Step left forward. Kick right forward. Step right back. Close left beside right. Step right forward. Step left forward. Pivot 1/2 turn right. Step left forward. Close right beside left. Step left forward.	Step Kick Coaster Step Step Pivot Shuffle Step	Forward On the spot Turning right Forward
	Section 2 1 - 2 3 & 4 5 - 6 7 & 8	Step Right, Kick, Coaster Step, Step 1/4 Pivot, Cross Shuffle. Step right forward. Kick left forward. Step left back. Close right beside left. Step left forward. Step right forward. Pivot 1/4 turn left. Cross right over left. Step left to left side. Cross right over left.	Step Kick Coaster Step Step Turn Cross Shuffle	Forward On the spot Turning left Left
	Section 3 1 - 2 3 & 4 5 - 6 7 & 8	1/4 Turn Right x2, Cross Shuffle, 3/4 Turn Left, Forward Shuffle. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. Step right to right side. Cross left over right. Turn 1/4 left stepping right back. Turn 1/2 left stepping left forward. Step right forward. Close right beside left. Step right forward.	Turn Turn Cross Shuffle Turn Turn Shuffle Step	Turning right Right Turning left Forward
	Section 4 1 & 2 3 & 4 5 - 6 7 & 8	Heel Ball Cross x2 Travelling Left, Side Rock, Behind Side Cross. Left heel diagonally forward left. Step left beside right. Cross right over left. Left heel diagonally forward left. Step left beside right. Cross right over left. Rock left to left side. Recover on right. Cross left behind right. Step right to right side. Cross left over right.	Heel Ball Cross Heel Ball Cross Side Rock Behind Side Cross	Left On the spot Right
	Section 5 1 & 2 3 & 4 5 - 6 7 & 8	Heel Ball Cross x2 Travelling Right, Heel Grind 1/4 Turn Right, Coaster Step. Right heel diagonally forward right. Step right beside left. Cross left over right. Right heel diagonally forward right. Step right beside left. Cross left over right. Grind right heel making 1/4 turn right. Step left beside right. Step right back. Close left beside right. Step right forward.	Heel Ball Cross Heel Ball Cross Grind Turn Coaster Step	Right Turning right On the spot
	Section 6 1 - 2 3 - 4 5 & 6 7 - 8	Step, Kick, Touch Back, Unwind 1/2 Turn Right, Left Chasse, Back Rock. Step left forward. Kick right forward. Touch right back. Unwind 1/2 turn right taking weight on right. Step left to left side. Close right beside left. Step left to left side. Rock right back. Recover on left.	Step Kick Back Unwind Side Close Side Back Rock	Forward Turning right Left On the spot
	Section 7 1 - 2 Option:- 3 - 4 Option:- 5 & 6 Option:- 7 - 8	Strut 1/4 Turn Right x2, 1/2 Turn Right Into Right Chasse, Back Rock. Step right toe 1/4 turn right. Drop right heel taking weight (click fingers up). Counts 1 - 2: Touch right to right side. Drop right heel taking weight. Step left toe 1/4 turn right. Drop left heel taking weight (click fingers down). Counts 3 - 4: Cross left toe over right. Drop left heel taking weight. Turn 1/2 right stepping right to right side. Close left beside right. Step right to right side. Counts 5 & 6: Step right to right side. Close left beside right. Step right to right side. Rock left back. Recover on right.	Turn Heel Turn Heel Turn Close Side Back Rock	Turning right Turning right Turning right Right On the spot
	Section 8 1 & 2 3 - 4 5 - 6 7 & 8	Forward Shuffle, Step 1/2 Pivot Left, Right Side Rock, Sailor Step. Step left forward. Close right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. Rock right to right side. Recover on left. Cross right behind left. Step left to left side. Step right to right side.	Shuffle Step Step Pivot Side Rock Sailor Step	Forward Turning left On the spot

Steppin'
off the
Page

Maggie
Gallagher

Script
approved by

Take It Easy



Maggie Gallagher

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 & 6 7 - 8	Point, Hitch, 3/4 Right Turn, 1/4 Turn Right Chasse, Cross Rock. Point right to right side. Cross right knee over left (low cross hitch). Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to right side. Close left beside right. Step right to right side. Cross rock left over right. Recover on right.	Point Hitch Turn Turn Turn Close Side Cross Rock	On the spot Turning right Right On the spot
Section 2 1 - 2 & 3 - 4 5 - 6 7 & 8	Step, Hold & Clap, Close, Left Side Rock, Cross, Side, Sailor Step. Step left to left side. Hold & Clap hands. Step right beside left. Rock left to left side. Recover on right. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Step left in place.	Side Hold & Side Rock Cross Side Sailor Step	Left On the spot Right On the spot
Section 3 1 - 2 3 & 4 & 5 - 6 7 - 8	Cross, Hold, Left Side Rock, Behind, Side, Cross, Hold, Right Side Rock. Cross right over left. Hold. Rock left to left side. Recover on right. Cross left behind right. Step right to right side. Cross left over right. Hold. Rock right to right side. Recover on left.	Cross Hold Rock & Behind & Cross Hold Side Rock	Left On the spot Right On the spot
Section 4 1 2 3 & 4 5 - 6 7 - 8 & Restart:-	1/2 Hinge Turns x2, Sailor 1/4 Turn Right, Walks x2, Rock Step, Together. Make 1/2 hinge turn right stepping right to right side. Make 1/2 hinge turn right stepping left to left side. Cross right behind left. Step left 1/4 turn right. Step right forward. Step left forward. Step right forward. Rock left forward. Recover on right. Close left beside right. During 4th Wall facing front wall, restart dance at this point.	Turn Turn Sailor Turn Walk Walk Rock Step &	Turning right Turning right Forward On the spot
Section 5 1 - 2 3 - 4 5 - 6 7 - 8 & Restart:-	Step, Hold & Click, 1/2 Pivot Left, 1/2 Turn Left, Step, Brush, Touch, Step. Step right forward pushing right hip forward. Hold (click right fingers). Pivot 1/2 turn left stepping left forward. Turn 1/2 left stepping right back. Step left forward. Brush right toe forward slightly. Step onto right in place. Touch left beside right. Step onto left beside right. During 2nd Wall facing back wall, restart dance at this point.	Step Hold Pivot Turn Step Brush Step Touch Step	Forward Turning left Forward On the spot
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Step, Hold & Click, 1/2 Pivot Left, 1/2 Turn Left, Step, Brush, Step, Brush. Step right forward pushing right hip forward. Hold (click right fingers). Pivot 1/2 turn left stepping left forward. Turn 1/2 left stepping right back. Step left forward. Brush right toe forward slightly. Step right in place. Brush left forward slightly.	Step Hold Pivot Turn Step Brush Step Brush	Forward Turning left Forward On the spot
Section 7 1 - 2 3 & 4 5 - 6 7 & 8	Cross, Back, Back Shuffle, Full Turn Right Travelling Back, Coaster Step. Cross left over right. Step right back. Step left back. Step right beside left. Step left back. Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back. Step right back. Close left beside right. Step right forward.	Cross Back Back Shuffle Turn Turn Coaster Step	Back Turning right On the spot
Section 8 1 & 2 3 - 4 Option:- & 5 6 - 7 8	Shuffle, Full Turn Left Travelling Forward, Jazz Jump, Hip Bumps, Hitch. Step left forward. Close right beside left. Step left forward. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. Replace counts 3 - 4 with walk forward, right, left. Jump slightly forward stepping right out, left out. Bump hips left. Bump hips right. Bump hips left hitching right knee across left (low cross hitch).	Shuffle Step Turn Turn Right Left Bump Bump Hitch	Forward Turning left Forward On the spot

INTERMEDIATE/ADVANCED

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100

4 Wall Line Dance:- 64 Counts. Intermediate/Advanced.

Choreographed by:- Maggie Gallagher (UK) July 2004.

Choreographed to:- 'Take It Easy' (140 bpm) by The Eagles from 'Very Best Of The Eagles' CD, start on vocals.

Music Suggestion:- 'Take It Easy' (139 bpm) by Travis Tritt from 'Rockin' Side' CD, start on vocals.

Dedication:- Dedicated to the Linedancer Magazine Team for the 100th Edition for all their hard work.

A Danish To Savour...



By Tim Ruzgar

I first visited Denmark about four years ago, when I had been asked to take dancers Roy Verdonk, Brian Barakouskos, Jodi Binstead, and Glen Ball to an event run by The Outlaws, a large dance club based in Aars. They had put on big open events with people like Scooter Lee – and attracted over 600 dancers – and now they wanted to try something different. A club committee runs the Outlaws, and it was two of the members, Per Krogsgaard and his partner Gitte Kristoffersen, who organised the trip. At that time almost all of the Line dancing clubs over there would dance to Country music, and dress accordingly, the couple of exceptions being Niels Poulsen's Live 2 Dance club, and Benny Ray Naayen's club Cowboys and Angels

I think that the Superstar dancers were a bit of a shock to the system for the Danish dancers, most were used to having a curriculum of dances throughout

Last month I told you a little about Line dancing in Norway, well this month I would like to give you an insight into the scene in another Scandinavian country, Denmark.

the "season", and at that time with the most popular dance in the country being *Ballymore Boys*. Anyway the event was somewhat a success, and the Danish dancers were very interested to learn of the Line dance scene in the UK. I struck up an immediate friendship with Per and Gitte and I invited them over here to a Maggie G event at Pontins, Southport, where they were amazed at how different things are.

Today, things are very different in Denmark. The Scandinavian Championships, a UCWDC event, has been run there the last two years: once in wonderful Copenhagen and this year further north in Aars. Benny Ray has run his own Danish Championships over the last couple of years encouraging people into competition. There are now many Danish competitors at UCWDC events throughout Europe and indeed at Worlds.

The Love 2 Dance club, are one of the forerunners, teaching many of the latest dances we have over here. The Outlaws have each year run a successful big event using Maggie Gallagher and her Irish dancers, and indeed they are having two events this year, one with Maggie and myself, in August, and

another in September, with Roy Verdonk, Darren Bailey, and Raymond Sarlemijn, again with myself as DJ.

I love to work in Denmark, the people are so warm and friendly to all, and they have welcomed us into their homes, and treated us with great respect. I have more events booked this year – and indeed for 2005 – and I look forward to working there every time I go. With the bridge link to Sweden it is easy for Swedish people to attend the Danish events and vice versa. Now that EasyJet has started flying into Copenhagen, there are many bargain flights to be had and Denmark is the most reasonably priced of the Scandinavian countries. If ever you are fancying a Line dance break with a difference then you could do a lot worse than go to Denmark. You will be made very welcome, the Black Pig drink will have steam coming out of you ears, the Danish pastries are to die for, and you will enjoy every moment of your trip. Trust Me.

For more info on Line dance in Denmark contact: niels@love-to-dance.dk or gitkris@theoutlaws.dk or <http://bennyray.homepage.dk/information.htm>

TIM'S TASTY TIPS

Scripts available at
www.linedancermagazine.com

HOT NEW DANCES

Work It Back – a cool new dance from Mark Furnell to the Four Tops *Working My Way Back To You*. It is 48 counts, four walls, and intermediate.

Mary-Lou – is by Chris Hodgson to a new version of the song by the Olsen Brothers. The dance is easy intermediate and is 32 counts and four walls.

Kool and Fresh – is the latest from talented couple Mark & Jan Caley. The dance is to *Fresh* by Kool and the Gang & Liberty X, and its 64 counts, four walls, and intermediate.

Just Be Yourself – is to Enrique's *Be Yourself* and is the latest from prolific choreographer Alan Birchall. The dance is intermediate/advanced and is 64 counts and two walls.

Muskogee Okie – is a nice new country dance by John Dowling. This 64 counts, two walls, intermediate dance is to *Okie From Muskogee* by the Deans or Merle Haggard.

Let's Be Us Again – is a smooth country dance from Andrew, Simon & Shelia, to the gorgeous Lonestar song. This intermediate dance is 32 counts and two walls, and you'll love it!

Country Fair – is yet another to a track from the new Lonestar album. This 48-count, four-wall, beginner/improver dance is by Roy Thompson.

Enough Is Enough – is a new 32 count, four-wall, intermediate dance from Chris Hodgson to Eddie Rabbit's awesome song *Go To Sleep Big Bertha* available on the Most Awesome 9 CD.

Makin' Love And Music – is written to another track of the Most Awesome 9, this time by Dr Hook. The Girls (Maureen & Michelle) have choreographed a nice beginner/intermediate 32 count, four-wall dance to it.

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Passion for fashion

Line dancing is about music, fun, friendship. For *Linda Willis* it's also an opportunity to indulge her love of clothes shopping.

Early editions of *Linedancer* reflected what we wore at those early local Line dancing classes: cowboy boots, Stetsons, flouncy-frilled outfits with swirling skirts and lots of denim. The two men in my life couldn't wait to get kitted out in the very latest cowboy shirts featuring red, white and blue stars and stripes and brilliantly dazzling Western designs with orange and black flames. If it had coordinating fringing criss-crossing the front like railway lines – even better.

Locating these special shirts, especially short sleeved versions was a costly business, securing them the moment the plane landed in the UK with the very latest USA imports required the tracking skills, expertise and cunning of your average Navajo.

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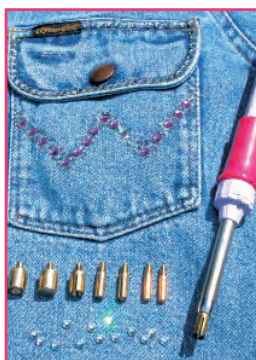
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It doesn't have to be leather, and it doesn't have to be 'cowboy' but it does need to be comfortable

Angelique Fernandez. Unique designs, vivid golden cactus, spiralling lassoes, leaping flames, red, white and blue roses, all dancing up and down the sides of my size four feet. I had discovered boot-scootin' heaven.

I have it hot off the press that delicious designs like these, featuring this seasons colours of palest pink and lemon flower-strewn boots with embroidery can now be found in the back streets leading from Covent Garden. I'm not allowed to say where. That's up to you to find out.

Today what you stick onto your feet does not need to make quite such a crushing dent in your credit card balance. In fact today's Line dancers happily have so much choice it's almost impossible to decide what to slip your feet into each time they come into contact with the hardwood. It doesn't have to be leather, and it doesn't have to be 'cowboy' but it does need to be comfortable, and it really helps if it has been made especially with Line dancers in mind. For just as choreography has done a sharp grapevine away from mostly just kicking and slapping leather, we can now choose to groove as we cha-cha in sequinned Line dance shoes, shiny black patent, shoes that are gentle on your feet and even more gentle on your pocket.

We can chill out in high-topped or low-topped Line dance sneakers, bounce around like Shania in air sneakers with split mid soles and rubber airbag inserts in the heels to cushion our weary little toe-tapping tootsies.

Way back, when the craze for Line dancing in the UK was brand new and massively Popular, I enjoyed, along with many others, the chance to dance dressed like I a cowgirl. Where else could I have gone out dressed in a bright red Stetson, fringed suede skirts and scarlet boots with tassels dangling all down the sides, and not risk being thrown out for being improperly dressed.

If you are a forever in blue jeans kind of person, that's OK. But we Line dancers don't just get a kick out of being creative with our choreography, we took jeans and made black the new blue – and we discovered something magical to go with them: Dazzling diamante crystals, gem stones that we could iron straight on to our clothes, dreaming up our own unique designs, as complicated, or as discreet, as we wanted, to skid down the

seams of our trousers and sizzle across plain T-shirts and tops.

What John Dean did with sequins to his black Spanish jackets inspired us all to overdose on glitter and head for the hot glue gun.

We started to dress in black a lot. Out went the frills, gingham and red, white and blue. In came "cool cowgirl", disco-driven but still giving a nod and a wink to her Country music roots. Stetsons were mostly black, with silver glittering hat bands circumnavigating the rim. Kippy belts anchored around our waists, groaning beneath the weight of Mexican crystal diamonds the size of gob-stoppers. They were expensive – they cost a month's wages for some. But how we craved that belt. It lit up a pair of black jeans and top like a string of white lights dazzling down the Champs Elysee. When the crystals started to arrive in multi-colours we had simply arrived in Rhinestone cowgirl and boy Utopia.

As the deluge of demand for Western wear increased High Street shops started at long last to cotton on. What had become a dance floor phenomenon was now becoming a fashion "must-have" too. Suddenly we could get our eager little mitts



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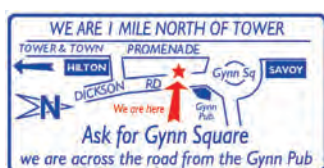
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Like Line dancing itself, dancefloor fashion is there to be enjoyed and savoured, to give us a chance to go a little bit mad occasionally

on imitation suede Pocahontas tops, fringed skirts, gypsy/Mexican styles – we could afford more, simply because now they cost less.

Meanwhile, our favourite choreographers were not only providing a glut of inventive new dances for us to try out each week, we could buy T-shirts from them, like we could at pop concerts, with their names emblazoned in bright skittish jokey writing or glittering sparkle: Maggie G with shamrocks, Rob F telling the world that “this is the future of Line dancing”, urging us to dance with “The Beast”.

We wanted Jo Thompson’s black trousers and patent leather. We wanted Michael Vera Lobos’s honey suede. And as for Max Perry’s multi-coloured Hawaiian shirts... well, we weren’t quite sure we *all* wanted that. And we had mixed feelings about Peter Metelnick’s foray into kilt wearing.

Does it matter? Line dancing fashion is a wonderland of choice whether we feel like sparkling in sequins, digging our heels in denim, or just going with the flow of the special dressing up themes that are so much a part of the social Line dancing club scene that we all get such pleasure from. The weekly classes and dances that are simply Line dancing’s lifeblood.

Competition dancing takes dressing-up to an altogether different sphere – the cost of these gorgeous one-off very special designer outfits in satin, silk and diamante trimming will send the most level-headed into a multitude of flat swivelling spin-turns. But the end results are so worth it! You can choose to dress in Western best – and many still do – or simply black and slinky, Day-Glo and kinky. Whatever you personally choose to wear on the dance floor makes no difference.

Like Line dancing itself, dancefloor fashion is there to be enjoyed and savoured, to give us a chance to go a little bit mad occasionally. And when you do – admit it – aren’t you so glad that you did?



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Bletchley, Milton Keynes

Bluegrass Line Dancers
Kim Ray
01908 607325

Chalfont St Peter

Ros's Line Dance
Ros
01753 662169

Flackwell Heath

Boots 'n' All
Pat
01628 532173

Haddenham

Pondorosa's
Sue Young
01844 291971

High Wycombe

Dance Ranch UK
Steve Lovett
01628 665476
⌚ Ref:1089

High Wycombe, Hayes

Calamity Janes
Jane Poole
01628 530313
⌚ Ref:5578

Newport Pagnell, Milton Keynes

Kick IN Country
Sandy Wharton
07710 494217

Newton Longville

Funkyfeet Dancers - Kids
Zandra
07880 944949
⌚ Ref:5571

CAMBRIDGESHIRE

Bassingbourn, Litlington

Naomi's Line Dancing
Naomi
07957 103093

Buntingford, Clavering, Langley

County Line Dance Club
Sue
07773 205103

Cambridge

Frank Lee Centre,
Addenbrookes Hospital
Geoff Bailey
01223 249931

Histon, Impington, Milton

Rodeo Stompers Linedance
Club
Cheryl Farr
07766 180631

Peterborough, The Ortons, New England

Double 'B' Line Dance Club
Bill
01733 268356

Yaxley, Buckden

Rompin' Rodeo
Alan
07979 076063

CHESHIRE

Chester

Blue Prairie
Dave Thompson
01244 676730
⌚ Ref:2056

Chester

Harley Dee American Line
Dance Club
Victoria Britlin
01244 680693

Congleton

KT's
Kate Potts
01260 275697

Culcheth

D's Dance Ranch
Dorothy Taylor
01942 674737

Hazel Grove, Macclesfield, Poynton, Wilmslow

Texas Stompers
Brenda Garside
01625 874241
⌚ Ref:1350

Northwich

Arizonas Line Dancing
Suzanne Price
07791 022 860

Poynton, Stockport, Cheadle Hulme

Loose Boots
Ann Robinson
0161 477 5224

CLEVELAND

Billingham,

Middlesbrough

Achy Breakies & Crazy
Stompers
Ann
01642 277778

Hartlepool

First In Line
Judith & Hayley
01429 280230

Middlesbrough

Linethorpe Line Dancers
Sheila Allen
01642 827970

Middlesbrough, Nunthorpe

Dakota Gold
Sandra Huxtable
01642 312426

CORNWALL

Bodmin

Do Wyno It
Maureen
07881 707450

Helston

Silver Spurs
Sue Collick
07967 103205
⌚ Ref:1635

<p>Newquay Silver Spurs Corena 07974 185138</p> <p>● Ref:3785</p>	<p>Carlisle & District S.G Starline Sylvia Graham 01228 538431</p>	<p>DEVON Brixham, Newton Abbot, Teignmouth The Linemaster Dennis Samuel 01803 299791</p>	<p>Barnstaple, Bideford, Westleigh Stetsons & Spurs Patricia 01271 371113</p> <p>● Ref:3122</p>	<p>Dorchester, Charminster L & B Line Lyn 01300 320559</p>	<p>Benfleet, Hadleigh, Leigh, Southend, Basildon, Pitsea Texas Twisters Viv & Tony 07770 848059</p>
<p>Poughill Poughill Outlaws Jill 01288 355890</p>	<p>Keswick Keswick Krazy Kickers Claire 017687 73318</p>	<p>Budleigh Salterton Salterton Stompers Rosemary Pratt 01395 442421</p>	<p>Ilfracombe, Fremington, Slade, Barnstaple PJs Country Disco Paul Clifton 01805 625672</p> <p>● Ref:1318</p>	<p>Ferndown Ferndown Dance Centre Ros King 01202 582674</p>	<p>Billericay, Hatfield Peverel, Ingatestone, Wickford, Hockley Gill Light School of Dance Gill Light 07931 370544</p> <p>● Ref:4555</p>
<p>Quintrell Downs, Newquay Kernewek Stompers Margaret Atherton 01726 860387</p> <p>● Ref:1105</p>	<p>Langwathby, Bolton, Skirwith Dance 2XS Liz or Harry 01768 88427</p> <p>● Ref:1386</p>	<p>Colyford Marina's Line Dance Marina 0798 5234149</p>	<p>DORSET Bournemouth Hot Steppers Rosie 01202 530900</p>	<p>Highcliffe Western Express Mike Akerman 01425 613160</p> <p>● Ref:1471</p>	<p>Bishops Stortford, Sawbridgeworth, Sheering Sharon's Thorns and Roses Dance Co Sharon Leggate 01279 726922</p> <p>● Ref:1455</p>
<p>St Columb Minor, Nr Newquay In 2 Line Wendy Simpson 01208 831446</p>	<p>Whitehaven, Moor Row, Kells Teresa's Dance Ranch Teresa Guise 01946 591533</p>	<p>Dawlish Silver Spurs Marilyn Adams 01626 865769</p>	<p>Bournemouth LJ Corral Les Booker 07719 584710</p> <p>● Ref:1916</p>	<p>Highcliffe Loose Boots Pam & Sheila 01425 621171</p>	<p>Bishops Stortford, Sawbridgeworth, Sheering Sharon's Thorns and Roses Dance Co Sharon Leggate 01279 726922</p> <p>● Ref:1455</p>
<p>St Day, Perranporth Mavericks Linedancers Barrie Penrose 01872 241683</p> <p>● Ref:5322</p>	<p>DERBYSHIRE Bakewell, Darley Dale, Matlock Timberline Dancing Steve & Hilary 01629 636386</p>	<p>Exeter Montgomery Mavericks Chris & Marika 01626 890785</p>	<p>Bournemouth Yellow Stage Coach WLDC Kathy Holland 01202 568852</p>	<p>Sherborne, Yeovil Happy Heels Norma Purnell 01935 817314</p>	<p>Bocking, Terling, Tiptree Sureline Sundancers Bob Hamilton 0780 122 3061</p> <p>● Ref:5310</p>
<p>St Ives St Ives Sundowners David Scott 01736 850 347</p>	<p>Borrowwash, Spondon Jetsets Line Dance Jane Middleton 0115 9309445</p>	<p>Exeter, Newton Abbot, Paignton Lassoos Linedance Pauline Mason 01626 331815</p> <p>● Ref:1016</p>	<p>Bournemouth, Branksome, Hamworthy, Winton, Canford Heath Bucking Broncos Ron & Hazel 01202 693389</p> <p>● Ref:1491</p>	<p>Weymouth Borderline Scuffers Jo & Paul 01305 773033</p> <p>● Ref:1964</p>	<p>Buntingford, Clavering, Langley Countyline Dance Club Sue 01799 550269</p>
<p>Whitstone Silver Stars Brenda Martin 01409 253015</p>	<p>Derby Rolls Royce Flyers Lynne Breakwell 01530 814512</p>	<p>Plymouth, Saltash The 1836 Club Loretta 01752 249800</p>	<p>Bournemouth, Charminster, Boscombe Yellow Stagecoach CWDC Norma Inglis 01202 257332</p>	<p>Weymouth, Portland Fine Line Rick 01305 860496</p>	<p>Clacton-On-Sea, Colchester Caley's Country Mark Caley 01255 431114</p>
<p>Withiel, Nr. Bodmin Kernewek Stompers of Withiel Wendy Simpson 01208 831446</p>	<p>Derby, Chester Green, Darley Abbey Kate's Krazy Kickers Kate 07974 154 882</p> <p>● Ref:4242</p>	<p>Pyworthy Silver Stars Brenda Martin 01409 253015</p>	<p>Bournemouth, Southbourne, Branksome Country Rebels Brian & Jane 07866 228149</p> <p>● Ref:2849</p>	<p>DURHAM Bearpark, Pelton PJ's Line Dancing Paul Badrick 07961 930 109</p>	<p>Colchester, Ardleigh, Lawford Debbie's Boot Scootin' Dancers Debbie Millar 01206 230806</p>
<p>CUMBRIA Ambleside, Coniston J.R. Liners Jackie Rowand 01539 437300</p>	<p>Eckington, Sheffield Eckington Stompers LDC Julie Dawes 01246 432594</p>	<p>Sidmouth West Country Kickers Terry 01395 512569</p>	<p>Bournemouth, Wimborne, Broadway, Winton, Sturminster Silverado Gail Joyner 01202 399030</p>	<p>Newton Aycliffe J & B Country Classics Bea & Joe 01740 656640</p> <p>● Ref:1263</p>	<p>Gants Hill, Redbridge Kelado Kickers Barbara 020 8500 0640</p> <p>● Ref:1044</p>
<p>Barrow-In-Furness Drifter's Dance Classes Bernardine Boyd 01229 812409</p>	<p>New Mills Leaky Boots Saloon David Beard 01457 832132</p>	<p>Tiverton Cowgirl Twisters LDC Kim 01884 257593</p> <p>● Ref:3971</p>	<p>Broadstone, Ferndown Line-Dance Latino Barbara Spencer 01202 605554</p>	<p>Shildon Buffalo Bill John & Lorna 01388 488343</p> <p>● Ref:5313</p>	<p>Grays, Canvey Island, Thurrock Lazy C Western Dancers Ray Denham 01268 683890</p>
<p>Brampton Maureen's Moonshine Line Maureen Bellingham 016977 41010</p>	<p>Stanley Greenliners Ann Green 01159 306285</p>	<p>Torquay Floorshakers Chris Jackson 01803 294012</p>	<p>Christchurch, Highcliffe, New Milton Rebel Riders Marty'n 'n' Chris 01425 673414</p>	<p>ESSEX Ardleigh, Basildon, Billericay, Laindon, Pitsea, Rayleigh, C.B's Line Dancing Chris Bayliss 07990 972557</p>	<p>Great Yeldham Sible Sundowners John 01787 461973</p> <p>● Ref:4683</p>
<p>Carlisle Carlisle Triple 'C' Ann & Bill 01228 548053</p> <p>● Ref:3022</p>	<p>Staveley Sheffield City Liners Glenys 0114 275 0446</p>	<p>DEVON (NORTH) Asheigney, Chulmleigh, Woolacombe, Braunton, Swimbridge S.M.J. Western Dance Sandra Johns 01271 375797</p>			

Hainault
Happy Go Lucky Crew
Pam Pike
07957 607394
● Ref:4844

Hainault
The Cowboy Way and
Daylight Stompers
Sally Macdonald
020 8500 0301

Leigh on Sea
Crazy Horse Line Dance
Club
Tim Maynard
01702 292761

Leigh-on-Sea, Southend-on-Sea
Tulsa Shuffle Line Dance
Club
Mick Bennett
01702 474315
● Ref:4586

Maldon, Heybridge
The Star & Stetson Stompers
Carole Rawle
01621 776445

Mistley
Mistley Movers
Lawrence Morrison
01255 434000

Rainham
Kelado Kickers
Pat Gladman
01708 551629

Rettendon, Stanford-Le-Hope
Berntrés Line Dancers
Bernard & Teresa
01268 281488

Romford
Hill's 'n' Toes
Hillary Kurt
01708 702468

Steeple Bumpstead
Stars And Stetsons
Gay
01440 709434

Witham, Braintree
Lyndi Lou's Linedancing
Lynda Hildersley
01376 516118
● Ref:5105

GLOUCESTERSHIRE
Avening, Gloucester, Cam
Steve's Sunset Stompers
Steve Holmes
01453 791206

Cashes Green, Painswick, Randwick, Stroud
Jolly Stompers
Julie Cole
01453 752480
● Ref:1292

Mickleton, Moreton-In-Marsh, Willersey
Trail Blazers
Lesley
01386 438537

GREATER MANCHESTER

Agecroft, Beesley Green, Roe Green, Worsley, Walkden,
Days Out West American
LDC
Kerris Milligan (D&G)
0161 950 1711

Aspull, Swinton, Farnworth, Heywood
Buckin' Horses WLDC
Myra
0161 737 3402

Broughton, Kersal, Salford
AJ's Dance Ranch
Anne Barker
07909 525540
● Ref:3037

Eccles, Stockport
Coyote Blue LDC
Dawn or Roger
07814 172 728

Flixton, Davyhulme
J & J's
John & Joan
0161 747 5506

Hazel Grove, Stockport, Bramhall
Tricia's Tenderfoots
Linedancing
Tricia Bentley
0161 292 0411
● Ref:1728

Manchester
Oaklands Academy Of Line
Dance
Louise H. Vincent
0161 226 9557

Milnrow, Rochdale
Milnrow Rebels
Derek
07817 483841

HAMPSHIRE

Basingstoke
Southern Cross
Malcolm
01256 331951

Basingstoke
Silver Wings
Sue
01256 321972

Basingstoke, Alton
Booted Out
Sue Hughes
01256 331046

Basingstoke, Fleet, Kingston
KDS
Michele
01256 762638
● Ref:2353

Hedge End, Totton
Banners & Boots
Pim Humphrey
02380 571180

Landford, Marchwood, Totton
Busy Boots
Jennie
023 80845761
● Ref:5363

Minstead, Nr Lyndhurst
Minstead Mavericks WDC
Liz Winter
023 80 865071

New Milton
Loose Boots
Pam & Sheila
01425 621171

New Milton
Rebel Riders
Martyn 'n' Chris
01425 673414

Southampton, Merryoak
Cherokee Line Dance Studio
Ruby Dancingmoon
023 80671115

St. Denys, Southampton
Western Wranglers
Wayne
07973 189062

Totton, Eastleigh
Sidewinders
Ray
02380 428919

Town Hill Farm, West End, Southampton
C.M.D. Dance Ranch
Eve Hunt
01962 717313

Whiteley, Fareham, Hayling Island
Mick & Carol's Amogos LDC
Mick Storey
01329 832024

HEREFORDSHIRE

Whitbourne
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772
● Ref:2307

HERTFORDSHIRE

Barnet
Texan Dudes
Lavinia & Mick
020 8440 7340

Barnet
Hitch and Hook
Janice Hoy
077 6222 5951

Bishop's Stortford, Harlow, Sawbridgeworth, Sheering
Sharon's Thorns & Roses
Sharon
01279 726922
● Ref:1454

Brookmans Park
Steppin' Time
Margaret Hall
01707 655866

Buntingford, Clavering, Langley
Countyline Dance Club
Sue
07773 205103

Bushey
The Thin Blue Liners
Pam Pike
07957 607394
● Ref:4634

Dunstable, Dagnall, Edlesborough
Kim's Laughter Lines
Kim Thompson
07813 658775

Hatfield, Old Welwyn, Brookman's Park
Stampede
Heather Moggridge
01707 880786
● Ref:5301

Litlington, Bassingbourn
Naomi's Line Dancing
Naomi
07957 103093

Mill End, Rickmansworth, Watford
G & B
George Rutland
01923 778187

Redbourn, Nr St Albans
Redbourn Roundup
Jo Bullock
01582 792157

South Oxhey, Watford
Wave Liners
Viv Bishop
07956 675574

St Albans, Sandridge, Welwyn Garden City
Peace Train
Tony Risley
07774 983467

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Aylesford, Maidstone

Three Left Feet
Colin
0771 322 3476

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Boogie Boots
Brenda
07958 275036
● Ref:1301

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Dave
07941 549519

Beckenham

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Yvonne Hall
020 8776 7222

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Derek
01227 374569

Belvedere

Scuffs 'N' Struts
Karen & Barbara
01634 847640
● Ref:1756

Birchington On Sea, Monkton

Line Rangers
Theo Loyla
01843 833643

Darenth, Strood, Hoo

Lonestar LDC
Val Plummer
01634 256279

Deal, Ash

Country Kickers
Christine
01304 375653
● Ref:2473

Faversham

B. Line
Brenda
01227 712187
● Ref:5621

Folkestone, Hythe

Check Shirts
Julie
01303 274178

Gravesend

Boots And Bones WLDC
Barry Harmer
020 83037209
● Ref:3325

Herne Bay, Greenhill

Denims & Diamonds
Julie Ann
01227 450348
● Ref:1269

Orpington, Hayes

Calgary Stampede
Julie Mott
01689 876940

Rainham

Revival 2000
Mrs S. Mackie
01634 235091

Rainham, Hoo

Bluebonnet Dance Club
Mags Parmenter
01634 366599

Rochester, Strood, Gillingham, Rochester

Medway Stompers
Trevor Mair
01634 363482

South Darenth, Dartford

Country Roads LDC
Pam Gaston
01 322 227904
● Ref:4854

Tenterden

Deep South Line Dancing
Club
Anne Alexander
01233 850565

Tonbridge, Biggin Hill

Mary's Line Dancers
Mary
01892 538322

Tonbridge, Tunbridge Wells

Crystal Lines
Val Benton
07765107551

Tunbridge Wells

City Stompers Linedance
Club
Michelle Denney
07739 709200

Tunbridge Wells

Pink Cadillacs
Gillian Pope
01323 639738

Walderslade, Rainham, Chatham

Pony Express
Linda Eatwell
01634 811895

LANCASHIRE

Adlington, Chorley

Feet 2 The Beat Linedancers
Chris Freeman
01772 314551

Barnoldswick

Eee Zee Linedance
Deana
01282 814754

Blackburn

Sue Briffa's Dance Ranch
Sue Briffa
01254 580802

Blackpool

Margaret's Dance Ranch
Margaret
01253 354770
● Ref:5603

Blackpool, Bamber Bridge, Preston

Liberty Belles
Dave & Kath Fife
07870556440
● Ref:1593

Blackpool, St Annes, Larkholme

Fancy Feet WDC
Jean Fletcher
07984188972
● Ref:2084

Blackpool, Triple C (Preston)

JC's Line Dancing
Julie
077764 50866
● Ref:1930

Bolton, Walkden, Horwich, Adlington

Val & Pete's Boot-Scooters
of Bolton
Val Simm
01204 655695

Brierfield, Burnley

Cactus Club
Pam Hartley
01282 691313

Euxton, Ecclestone, Chorley

Gill's Line Dancing
Gill
01257 411799

Fleetwood, Poulton

Lancashire Rose LDC
Tom & Doreen Egan
01253 874923
● Ref:1981

Mellor, Blackburn

Happy Feet
Marjorie
01254 814121

Milnrow, Rochdale

Milnrow Rebels
Derek
0781 748 3841

Preston

Western Express C&W
Dance Club
Richard
01772 787477
● Ref:4234

Upholland

D's Dance Ranch
Dorothy Taylor
01942 674737

LEICESTERSHIRE

Aylestone, Braunstone, Huncote, Glenfield

Leicester Western Dance
Brian & Marian
0116 286 7526

Birstall, Leicester

J & R Dance Ranch
Jean Leeman
0116 2672813
● Ref:4304

Leicester

Lone Eagle WDC
Kath & Paul
0116 2751346
● Ref:1528

Leicester

B & J Western Sounds
Bryan Wright
0116 2767429

Mountsorrel, Narborough, Oadby, Wigston

Leicester Western Dance
Brian & Marian
0116 2867526

LINCOLNSHIRE

Grantham

Busy Boots
Diane Gee
01476 576823
● Ref:1787

Lincoln

Country Classics DC
Dave & Sue
01522 682062

Lincoln

Lincoln Lone Stars
David Spencer
01522 790701

Lincoln, Skellingthorpe

Texan Line Dance
Sundance Kim
01522 876860

Lincoln, Sleaford

Strutting Stuff
Trevor & Ang
01522 810618

Reepham & Cherry Willingham, Nettleham, Sudbrooke

Cherry Reepers/Sioux
Susan Gaisford
01522 750441

Scarcho, Grimsby

Hillbilly Rockers
Linedancing
N. Bartlett
01472 316089

Skegness

Richmond County Liners
Raye Bray
01754 820267

Skegness

Kool Coasters
Theresa
07759 362590

LONDON

East Ham, Forest Gate, Beckton

PB's Wild Horse Linedance
Club
Pat & Barbara
0208 4714374

Finchley, Totteridge, Woodside Park

Texan Dudes
Lavinia & Mick
020 8440 7340

Leyton, Enfield

Phoenix WLDC
Lynda
01279 653797

Mill Hill NW7

Dancinline
Laurel Ingram
020 8958 4123
● Ref:1022

Oakwood, Southgate, Enfield

Hitch And Hook
Janice Hoy
077 6222 5951

Stratford E15

LJ's American Line Dance
Club
Lisa & Joe
0208 524 5309

Wimbledon, Merton, Tolworth

Hot Shots
Janice
020 8949 3612

LONDON (SOUTH EAST)

Bermondsey, Rotherhithe, Tower Bridge

Toe Tappers & Stompers
Club
Angie Tolley
07958 301267

Brockley, Nunhead, Dulwich Village

Boots 'N' Blisters
Emma & Robbie
020 7732 7008

MERSEYSIDE

Birkenhead, Moreton, Upton

Ali-Cats
Alison & Ian Kohler
0151 652 3328

Bootle, Fazakerley

Boots 'n' Shooters Western
Dancers
Owen & Val Williams
0151 286 3610
● Ref:1266

Formby

Wild Bills WDC
Chris Hodgson
01704 879516

Huyton, Wavertree, Anfield

Western Gold Stars
Karen & Haydn
0151 264 9914

Ince Blundell, Formby, Bootle, Thatto Heath

Texas Rose Line Dance
Pam Lea
0151 929 3742

Maghull

Cactus Jim's Linedance
Cactus Jim
07811 755860

Southport, Banks, Orrell Park, Fazakerley

Graham & Margaret Mackey
Graham & Margaret
01704 535992

Wallasey

Bronze Country Linedancers
Bill or Brenda
0151 630 3909
● Ref:4679

West Kirby, Upton

Rhythm In Line
Jackie
0151 6783275

MIDDLESEX

Ashford

KDS
Derek
01276 475680
● Ref:1637

Edgware, Northwood

Dancinline
Laurel
0208 958 4123
● Ref:4519

Enfield, Leyton

Phoenix LDC
Lynda
01279 653797

Greenford, Ealing, Acton, Harrow, Sudbury, Northolt, Hayes, Karosel Country
Kim Swan
01372 844141

Hampton

Hooked-On-Country
Rowland Hill
0208 572 5965

Harefield (South)

'B' Line
Barbara Devlin
01525 757518

Harrow, Pinner, Ruislip, Stanmore

1st Steps Linedance For Beginners/Improvers
Stephanie
07958 643307

Hayes, Harlington, Yeading

Dancing Cowboys
Edie & Roy
020 8848 0142

Kenton

A B Coasters
Val Myers
07958 962007

Northwood Hills

Wave Liners
Viv Bishop
07956 675574

NORFOLK

Cromer

Cromer Renegades
Jackie
01263 514599
● Ref:5573

Ditchingham

Tracing Steps
Tracey Hood
01986 895365

Great Yarmouth

Rowena's Dance Ranch
Rowena
01502 568472

Great Yarmouth, Burgh Castle

Crazy Legs
Paul
01493 669155

Thetford, Bury St Edmunds

Eaglewood LDC
Wendy
01842 751192
● Ref:5286

NORTHAMPTONSHIRE

Boughton, Duston

Dance The Line
Julie Harris
01604 712188

Daventry

Stomping Boots LDC
Pauline Tong
01327 703315

Northampton

Stompsome Country
Jacqueline & Martin
01604 583125

Northampton

Quickdraw
Charlie Green
01536 722305

Rushden, Finedon

X-treme Linedancing
Ryan Wareing
07766022168

Wellingborough

Renegades Outlaws & Sheriffs
Ros Porter
01933 652197
● Ref:3255

Wellingborough

Silver Stetsons
Mel Fisher
01234 320018
● Ref:4817

NORTHUMBERLAND

Berwick Upon Tweed

Kentucky Kickers
Barbara McEanney
07956 963910

Blyth

Isabella Stompers
Karen Bushell
01670 543773

Haltwhistle

Maureen's Moonshine Line
Maureen Bellingham
016977 41010
● Ref:3184

NOTTINGHAMSHIRE

Mansfield, Nottingham

Dusty Boots WD
Lauren Turner
01623 650817

Newark

Sioux's JJ Stompers
Sue Hill
01636 676518

Ollerton, Edwinstow, Workop

Pet Shop Girls P.A.L.S
June Yates
01623 835551
● Ref:2879

Ravenshead

Mary's J.J. Stompers
Mary Rhind
01623 797199

Retford

Pauline's Line Dancing
Pauline Brittan
07855 272358

Sawley, Attenborough, Wollaton, Chilwell, Beeston

Sue's Stetson Stompers
Sue Toon
0115 9720651

Skegby, Sutton-in-Ashfield, Huthwaite

G-Force LDC
Gaye Teather
01623 403903

Southwell

Bramley Bootscooters
Chris
01636 813645

Trowell

Jetsets Line Dance
Jane Middleton
0115 9309445

OXFORDSHIRE

Banbury

Banbury Boot Scooters
Colin Clarke
01295 258916

Banbury, Witney, Aynho

Di'mond Spurs
Di Sykes
01608 730211

Chinnor, Henley On Thames

Maple Leaf
Chris or John
07850 290367

SHROPSHIRE

Albrighton, Muxton (Telford)

R & B Western Dance Club
Ronnie Hughes
01952 603890
● Ref:2083

Craven Arms

Southern Cross LDC
Dave Bishop
01588 672141

Donnington, Lawley and all over Telford

Feel The Beat
Alan Heighway
01952 414284
● Ref:1424

Oswestry

Dancer Sandravers
Sandra
01691 611839
● Ref:5547

Oswestry

J & G's Line Dance Club
Jacqui
01691 654851
● Ref:5624

Shrewsbury

Steppin' Country
Steve
01743 821300
● Ref:5323

Telford, Hadley, Donnington, Muxton

Fidlin' Feet Dance Club
Kath Fidler
01952 256127

Wrockwardine Village, Telford

M.G.M. Linedancing
Graham Richards
01952 416898

SOMERSET

Bath

Fast & Slow Trotters
Sheila Salter
01225 424925

Chard, Buckland St Mary, Donyatt

Country Spirit
Val
01460 65007

Claverham, Kingston Seymour

Mels Linedance Strutters
Mel
01275 874560

Clevedon

Easy Strollers
Val Vella
01275 875235

Clevedon, Draycott, Portishead

DB's Dance Club
Brian Warren
01275 854375

Farrington, Gurney, Frome, Paulton Rovers

Wild Horse Saloon
Fran Wolff
01749 343294
● Ref:3659

Martock, South

Petherton, Yeovil Toe The Line
Alayne Moore
01458 241535
● Ref:2998

Nether Stowey, Kilve, Old Cleeve

Quantock Hillbillies LDC
Brenda McLeod
01278 741273

Weston Super Mare, St Georges, Locking, Highbridge

Somerset Stompers
Margaret Hazelton
01278 783224

Weston, Bath Weston Lines

Jean
01225 425127
● Ref:4753

Yatton

S.M. Stompers
Sandra & Maggie
01934 835268
● Ref:4327

Yeovil

High Spirits (Wheelchair Line Dancers)
Kath Miles
01458 447119

Yeovil, Castle Cary

Applejax Linedancers
Elaine
01935 475585

STAFFORDSHIRE

Amington, Polesworth, Two Gates, Tamworth

Lucky Stars
Max
07977 060812

Brewood, Coven

Triple M Line Dance Club
Maggie Edmonds
01902 398836

Cheadle, Moorlands

Western Stokers LDC
June
07969 202160

Chesterton, Newcastle, Stoke On Trent, Wolstanton

The Oat Kake Corral
Sarah & Bernard
01782 631642

Clayton, Newcastle u. Lyme, Shelton, Smallthorne, Stoke On The Posse
Vicky Moulton
01782 848113

Knipersley KT's
Kate Potts
01260 275697

Newcastle Under Lyme, Silverdale
The Silver Rebels (The Dancers Class)
The Rebels
01782 848113

Norton Canes, Cannock
Dixies Line Dancers
Mary
01543 686264

Stoke On Trent, Lightwood, Abbey-Hulton, Baddeley Green
Hazel's Silver Spurs
Hazel Pace
01538 360886

SUFFOLK
Carlton Colville, Lowestoft, Reydon
Rowena's Dance Ranch
Rowena
01502 568472

Gt Waldingfield, Long Melford, Gt Gornard, Newton Green
J T Steppers
Jean
01787 377343

Haverhill
Stars And Stetsons
Gay
01440 709434

Lowestoft
Telecom Line Tappers
Bonnie
01502 584555

SURREY
Camberley
Lucky Star Line Dancers
Jean
0118 978 1759
● Ref:5356

Camberley, Mytchett, Woking
Eve'N Lines
Eve Williams
01276 506505

Egham
KDS
Michele
01256 762638
● Ref:5584

Farnham
Rhythm n' Rock
Sue & Pam
01252 793055
● Ref:5569

Guildford
Arizona Line Dancing
Andy or Marina
01483 563971
● Ref:5587

Guildford, Farnham
Cherokee WDC
Sue
01252 725210
● Ref:2295

Lingfield
Lingfield Linedancers
Maggie Whale
01342 833827

Old Woking, Normandy
Hang Loose CWDC
Valerie & Gordon
01483 233475

Oxshott, Cobham, Esher, Epsom, Walton, Hersham, Karosel Country
Kim Swan
01372 844141

Redhill
Caroliners
Carol & Bill
01293 430767

Shamley Green, Guildford
Walk The Line
Victoria
01306 627436

South Nutfield
Boot Stompers
Wendy
01737 823203

Surbiton, Tolworth, New Malden
The Hillbillies
Aniko & Michael
020 8399 4558

Wallington, Carshalton, Beddington
Funky Country UK
Jo Conroy
020 8646 0047

Warlingham
Maine Liners
Mo & Lin
0208 651 2896

SUSSEX (EAST)
Battle, Bexhill, Hastings, St Leonards
Tush 'N' Tequila
John Sinclair
01424 213919

Brighton - Patcham, Peacehaven, Woodingdean
Rebel Country
Karen Sweet
07903 502688
● Ref:4846

Brighton, Lewes, Peacehaven
Southern Stomp
Joy Ashton
01273 587714

Eastbourne
Linedancing With Lynda
Lynda
01323 727961
● Ref:2224

Hailsham, Horam
R J Liners
Rosemary Selmes
01323 844801
● Ref:1869

Patcham, Brighton
City Stompers
Michelle Denney
01273 559021

Peacehaven
Studio 54
Cheryl Poulter
01273 588754
● Ref:5098

Willington
Lone Star Liners
Ros Burtenshaw
01323 504463
● Ref:5551

SUSSEX (WEST)
Crawley
Silver Spurs UK
Marita Stoltzen
01293 541067
● Ref:5348

East Grinstead
Caroliners
Carol and Bill
01293 430767

Forest Row
Forest Rowers
Annie
01293 820909

Henfield
Longliners
Betty Long
01403 264982
● Ref:5607

Horsham, Ashington
Dance 'N' Smile
Karen
01403 257807

Littlehampton
Dixie Belles
Jenny Bembridge
01243 585298
● Ref:4965

TYNE & WEAR
Hebburn
Geordie Outlaws
Linda Gemmill
0191 4836484

Hebburn, Jarrow
Geordie Deanies
Jeanette Robson
0191 4890181

Washington
Westwood Wranglers
Linda
0191 4310114

WARWICKSHIRE
Alderminster, Stratford Upon Avon
Di'mond Spurs
Di Sykes
01608 730211
● Ref:1585

Nuneaton, Bulkington, Ansley, Hartshill
Sam's Line Dancers
Samantha Haywood
024 7674 8755
● Ref:1585

Bilston, Wolverhampton
Triple M Line Dancing
Maggie Edmonds
01902 398836

Birmingham
Star Stompers
J. Morris
07981 370 064

Darlaston, Bilston, Coseley, Tipton, Walsall
Dead Eye Dawn's (IDTA)
Dawn Parker
0121 526 6204

Dudley, Gornal, Pensnett
Louisiana's
Lin
07901 656043

Great Barr, Sutton Coldfield, Walsall
Martin's Rhythmic Cowboys
Martin Blandford
0121 382 1905

Hodge Hill, Birmingham
Dixies Line Dancers
Mary
01543 686264

Kingstanding, Perry Common, Erdington
Western Warriors WDC
Susan Davies
0121 605 6987

Old Hill
Route 66 Slickers
Zoe
07929 361 781

Quarry Bank, Wordsley
Lou's Strollers
Louise
01384 822451
● Ref:5601

Stirchley Birmingham
Spangles Dance Club
Janet Lakin
0121 414 1693
● Ref:3190

Wednesfield, Penkridge
Walk This Way
Maureen & Michelle
01902 789579
● Ref:4055

Wolverhampton, Willenhall, Shareshill
Stray Cat
Jan Brookfield
01902 672793
● Ref:4140

WILTSHIRE
Marlborough
Just For Fun Line Dancers
Tessa Hicks
01672 520336

Melksham
Good X Skuse's To Dance
Sandra Skuse
01225 706183

Salisbury
Extend Over 60's Afternoon
Line Dancers
Anne Knowles
01722 333887

WORCESTERSHIRE
Bromsgrove
BJ's Busy Boots
Brenda Whipp
01527 870151

Bromsgrove
Route 66 Slickers
Zoe
07929 361 781

Martley
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772
● Ref:2308

Redditch, Batchley, Headless Cross, Crabbs Cross
Bootleggers Linedancers
Richard
07832 218448

Worcester
Toe The Line
Simon
01386 561456

YORKSHIRE (EAST)
Beverley
Westwood Wanderers
Hilary Usher
01482 867538

Bridlington
Partyzone
Phil Johnson
01262 674152

Hull
D.C. Outwest Dee & Carolyn
Carolyn Newsham
01482 343734
● Ref:1392

YORKSHIRE (NORTH)
Carleton, Nr Skipton
'Owzit Start? LDC
Christine
01535 655798

Harrogate
Sioux Country Cousins
Susan
07718 283143
● Ref:4892

Ripon
BillyBobs Bowling Club
Bill Wood
07979 885300

Scarborough
The Wright Line
Diana Lowery
01723 582246
● Ref:4666

Stillington, Thirsk
The Young Ones
Robert Young
01904 765626
● Ref:2208

YORKSHIRE (SOUTH)

Aston
Boots 'n Buckles
Alison Carrington
01909 479639

Doncaster, Bessecarr, Armthorpe, Bentley, Carcroft, Wheatley
Skytrax Country
Sue Cole
01302 729213

Sheffield
Sheffield City Liners
Glenys
0114 275 0446

Sheffield
Goin' Stompin'
Margaret Ford
0114 247 1880
● Ref:1390

YORKSHIRE (WEST)

Baildon, Cottingley
Jeanscene
Wendy
01274 616043

Bingley, Keighley, Thornton, Wilsden
LineViners
Sue
01535 272006

Bradford, Baildon, Saltaire, Shipley
Creek Alley Western Line Dancers
Marilyn
01274 598552
● Ref:1308

Bradford, Cottingley, Keighley, Harecroft
Aire Valley Stompers
Wendy
01535 272657

Bradford, Eccleshill, Shipley
J.D. Country
Jeff
07811 520615

Bradford, Guiseley, Eccleshill, Kirkstall, Undercliffe
Rodeo Girl
Dee Jepson
01274 427042

Bradford, Halifax
Spurs CWDC
Monica Broadbent
01274 594030
● Ref:1156

Bradford, Idle
P & J Idle Stompers
Phil Turpin
01274 413405

Bradford, Leeds
Maverick Western Dance
Audrey
01274 403729

Dewsbury, Huddersfield, Horbury
AppleJacks
Pauline Bell
01924 478203

Huddersfield
Boots 'n' Scoots
Linda & Vince
01484 306775

Huddersfield (Highburton, Lepton)
Strut & Smile
Betty
01484 602499

Keighley
Starlight Stompers
Pat Marshall
01535 600645

Keighley
Silver Star Stompers
Cath Dearden
01535 667018

Keighley, Oxenhope
Cool Catz
Catrina Farnell
01535 604782
● Ref:5622

Kirkstal, Shipley
Texas Rose Line Dancing
Margaret
01274 581224
● Ref:5017

Leeds, Dewsbury, Castleford
Cheyene Western Dancing
Susan Kelk
0113 2866435
● Ref:3446

Lightcliffe, Brighouse, Southowram
Outlaws & Inlaws
Wendy
01422 206351
● Ref:2092

Saltaire, Shipley
Best Of Friends LDC
Geoff & Celia
01535 609190
● Ref:2351

SilSDen
Silver Star Stompers
Cath Dearden
01535 667018

Sutton in Craven, Nr Keighley, Otley
'Owzit Start' LDC
Christine
01535 655798

Wakefield, Walton, Stanley, Sandal
Wakefield City Slickers
Jeanette Herries
01924 256624

NORTHERN IRELAND

CO ANTRIM
Magheragall
Brookmount Dance Ranch
Sharon Hendron
02892 661559

CO DOWN
Bangor, Donaghadee
Silver Spurs
Gillian Quinn
02891 459078

SCOTLAND

ANGUS
Brechin
Brechin Toe Tappers
Paul & Julia
01356 626220
● Ref:2236

AYRSHIRE
Ayr
Carr-O'-Liners
Liz Carr
01292 287870

Troon, Kilmarnock, Irvine, Ayr
West Coast Country Liners
Wendy Irwin
07889 466861
● Ref:1564

BORDERS
Galashiels, Lindean Village
Silver Stars Western Dancers
Diana Dawson
01896 756244
● Ref:1564

DUMFRIES & GALLOWAY
Castle Douglas, Dalbeattie
Jay's Linedancing
Jay King
01556 630 465

FIFE
Crail, Freuchie, Leuchars
Golden Wings
Marion Erskine
01334 477638

Glenrothes, Cupar, Markinch
Joyce's Line Dancing
Joyce Anderson
01334 652418

Glenrothes, Kirkcaldy
Ranch Dance Fife
Lorraine Brown
01592 652869

Leven
Ajax Western Dancers
Anna Melrose
01333 300549
● Ref:1417

Rosyth, Lochgelly
Clarkies Crazy Kickers
Lesley Clark
01577 864900
● Ref:5555

LANARKSHIRE
Kings Park, Glasgow, Rutherglen
Elbee Stompers
Lesley
0141 647 7510
● Ref:1235

LANARKSHIRE (SOUTH)
East Kilbride, Carluke, Lanark, Biggar
South Lanarkshire Silver Dollars
Wendy Irwin
01698 476114

PERTHSHIRE
Blairgowrie
Boots of Fun
June
01250 874120

Perth
Willie B. Bad's Line Dance Club
Denise
07905917766

Perth, Killin, Lochearnhead
Buffalo Mountain Western Dancers
Pip Hodge
01383 732609

TAYSIDE

Dundee
Pard'ners In Line
Joan Smith
01382 731943
● Ref:5599

Dundee
Robert Lindsay's Dundee Stompers
Robert
07761 336501

WEST Lothian

Ladywell, Livingston
Buffalo Mountain Western Dancers
Pip Hodge
01383 732609

WALES

ANGLESEY

Brynsiencyn
Karen's Dixie Country Club
Karen Wyn Williams
01248 440484

Gaerwen
T & C Line & Partner Dance Class
Carys Davies
01248 421300

Various
Ali-Kat Western Dancers
Alistair
01248 715057

CARDIFF
Cardiff
D&H WDC
Denise Hall
02920 212564

CEREDIGION

Aberystwyth
Aberystwyth Bootscootin Line Dancers
Sandra & Derrick
01970 623750

DENBIGHSHIRE

Rhyl, Talacre
Dom's Country Kickers
Dominic Cooper
07745 575083
● Ref:5572

FLINTSHIRE

Mold
Murphy's Law
Dave
01352 757785

GLAMORGAN (MID)

Bargoed, Fleur de Lys
Charlestown Stompers
Barbara Greening
01443 820590
● Ref:1369

Llanharan
J & C Stompers
Jean Vowles
01656 864528

GLAMORGAN (SOUTH)

Swansea, Clydach, Trebueith
Nickel & Dimes
Mo Nicholls
01792 537460
● Ref:2777

GWENT

Cwmbran, Ponty Pool
Crow Valley Dance Club
Vera
01633 866753

Newport, Caerwent, Cwmbran
Rebel Stompers
Gloria Dent
01633 896013
● Ref:1289

GWYNEDD

Bangor, Caernarfon, Pwllheli, Llanfairfechan, Llandudno
Pasadena Western Dance
Eric Jones
01286 831103

Tywyn

Tywyn Stompers Line
Dancers
Julie
01654 767873

POWYS

Machynlleth

Dyfi Bootscooters
Veronica Holt
01654 703536

Newtown, Kerry

Step In Line
Gloria Hughes
01686 650536

SWANSEA

Swansea, Mumbles, West Cross

Coastliners
Val Whittington
01792 234734

WREXHAM

Chirk

J & G's Line Dance Club
Jacqui
01691 654851
● Ref:5623

Wrexham

Redneck Rebels
Linda or Tracey
01978 353984
● Ref:5616

ISLE OF MAN

Douglas, Ramsey

Frank's Gang
Frank Mitchell
01624 618022

IRELAND

DUBLIN

Finglas, Fairview,
Walkinstown, Tallaght,
Templeogue
N & J Memphis Swingers
Noel O'Gorman
00353 1 2446358

MONAGHAN

Monaghan

Shufflin' Boots
Kathleen Kavanagh
00353 387 6620670
● Ref:3416

WEXFORD

New Ross, Borris,
Wellington Bridge,
Graignamanagh
Silver Spurs
April Coady
051 422485
● Ref:5166

AUSTRALIA

SOUTH AUSTRALIA

Adelaide

Southern Cross Adelaide
Line Dancers
Greg Dunstone
(08) 82770583

WESTERN AUSTRALIA

Midvale

Brumby Bootscooters
Christine Thomas
08 92747173
● Ref:1968

AUSTRIA

NIEDEROESTERREICH

Leopoldsdorf

Rainbow Linedancers
Franziska Zillinger
0043 676 6199828

CANARY ISLANDS

TENERIFE

Costa Del Silencio

Starlight
Judy McIntosh
0034 609 418843

CHANNEL ISLANDS

GUERNSEY

Castel, Grand Rocques

Waysiders
Ray Peacegood
01481 243963
● Ref:5600

JERSEY

St Brelade

Rednecks
Ricky & Therese Le Quesne
01534 741538
● Ref:1082

CYPRUS

Limassol

Sunshine Stompers
Joan Alexander
00357 99778456

Paphos

Silver Country (CWLDA)
Jane Bentley
357 26941467

DENMARK

GRAASTEN

Graasten

Greystone West
Birgit Sommerset
004574654447

HADSUND

Hadsund

Hadsund Line Dance Club
Susanne Mose Nielsen
0045 98 57 3418
● Ref:3495

RANDERS

Randers

Cowboys & Angels
Benny Ray
(0045) 86 41 8512

FRANCE

VAL DE MARNE

Fontenay Sous Bois

SDCF/Alligator Dancers
Olga Begin
0033614204416

GERMANY

NORDRHEIN

WESTFALEN

Bochum

Rhinestone Line & Country
Dancers
Uwe Dietze
0049 201715271

Duesseldorf

Rhine-Liners
Patricia
0049 211 787971

Menden

Linesteppers Menden
Carmen Jurs
0049 2372 507806

ISRAEL

HERZLIYA

Ra'anana, Netanya, Hod
Hasharon
Step-In Line
Sandy
972 54 4551377

MALAYSIA

KUALA LUMPUR

Kuala Lumpur

Honky Tonk Line Dancers
Edna Tan
00603 22602003

MALTA

Birzebbuga, St Paul's Bay

Sylbury Stompers
Barry
356 21586108

Malta

Come Dancing Association
(Malta)
Reno Spiteri
00356 21896329

ST PAULS BAY

Qawra, B'kara

Sioux Tribe
Sue Galea
00356 21585690

NETHERLANDS

DRENTHE

Havelte

The Railroadancers
Michel Platje
31625071691
● Ref:5148

GELDERLAND

Zwartebroek

The Common Country
Dancers
John Snijder
033-4551365
● Ref:5155

LIMBURG

Nederweert-Eind

Le-Nie Country Dancers
Corina & Robert Beelen
31 495 624951
● Ref:5159

Vlodrop

Grizzly Dancers
Peter Wolters
0475-404263
● Ref:5158

NETHERLANDS

Boijl

Chainball
Jacob Meijer
31 561 421 800
● Ref:5130

Boijl

European Amateur
Dancesport Organisation
J.J. Meijer; T. Schrock-Opitz; V.
Colebunders
0031 561 421 800
● Ref:5131

NOORD BRABANT

Deurne

The Lone Star Country
Dancers Deurne
Hanneke v.d.Heuvel
0493695008
● Ref:5150

Deurne

Lone Star Country Dancers
M.Aben
31 (0)493316231
● Ref:5138

Eindhoven

The Eindhoven Stetsons
Jos Slijpen
31 40 2858691
● Ref:5129

Eindhoven

Royal Line Dancers
Eindhoven
Tonny
31-(0)402121166
● Ref:5154

Eindhoven - Heeze

Dutch C&W Dance Club
Jos Slijpen
31 40 2858691
● Ref:5128

Oisterwijk

Robben Dansen & Feesten
Joost Robben
0031 135282457
● Ref:5136

Raamsdonksveer

Blackfoot Country Line
Dancers
Jet
(31) 0162 515297
● Ref:5161

Tilburg

The 7 Hills Country Dancers
W van Oorschot
06-22544662
● Ref:5152

NOORD BRABANT & GELDERLAND

's-Hertogenbosch, Buren, Ravenswaay

Cajun Moon Line Dancers
Henri de Joke Damen
31(0)73-6140034
● Ref:5127

NOORD HOLLAND

Amsterdam

The Amsterdam Stetsons
Ed Ybarra
31-20-4199851
● Ref:5137

Amsterdam

Kokopelli Country Dancers
A. Krijger
020-6342776
● Ref:5162

Den Haag

Raymond Sarlemijn
Michel Platje
31625071691
● Ref:5149

Hoorn, Grote Waal

Dan's Trouble Shooters
Online
Danielle v/d Nes
0641187308 or 0229-280940
(wijkcentr.)
● Ref:5139

Zaandam

Posse Linedancers
Jan Post
031-(0)75 6125366
● Ref:5135

OVERIJSEL

Enschede

Countryclub Schoneville
Roy Klasens
0650645972
● Ref:5140

Zwolle

Sundancers
Sue Ridder
038-4538187
● Ref:5126

UTRECHT

Achterveld (near Amersfoort)

Common Country Dancers
John
033-455-1365
● Ref:5156

Soesterberg

4 Aces Country Dancers
André & Leny Rellum
31 346 352590

Utrecht

Night Stars Country Dancers
Barry Arbeider & Samantha
Goedhart
31-30-6704168
● Ref:5153

Veenendaal

J.J. Dancers
Jan
310653380386
● Ref:5157

ZUID HOLLAND

Rotterdam

The Do Si Do Dancers
Jan en Connie van den Bos
(31) 0180 617278
● Ref:5160

NORWAY

VALDRES

Lomen, Rogne
Kelli's Country Kickers
Kelli Haugen
47-6134-3235

SINGAPORE

Singapore
Country Line Dance
Association (Singapore)
Michael Pang
(65) 93635453

TANGLIN

Tanglin
Tanglin CC LDC
Rosemary Ang
(65) 96540105

SOUTH AFRICA

KWAZULU NATAL

Durban
CC's LDC
Caryl
27 31 209 8980

Durban

Borderline Dance
Belinda Smith
00 27 31 563 6395

SPAIN

ALICANTE

Calpe
Rodeo Stompers Calpe
Barbara Ives
00 34 69 583 2798
● Ref:2854

Moraira, Alicante

Rodeo Stompers Moraira
Elaine Goldsack
00 34 96 649 7802
● Ref:4416

Torreveja Torreta 2, Marina Bar

Laguna Linedancers
Peter Taylor
00 34 96679 7955
● Ref:3415

BENIDORM

39-41 Calle Gerona,
Benidorm
Hotel Ambassador / Western
Saloon
Paula Baines
0034 619 360413
● Ref:1080

Bar La Rue, Torre Principado, Rincon De Loix

Loose Lady & Doc
Tony & Elaine
0034 666097807

Torre Mar Apartments, Ava Derramador, Benidorm

M & M Sunshine Steppers
Marie Monk
0034 9658 66939

COSTA DEL SOL

Hotel Stella Maris
Fuengirola, Hotel Benal Beach, Benalmadena,
Mississippi Coasters
Patricia Morgans
00 34 627264977
● Ref:2644

TORREVIEJA

Emerald Ise La Florida,
Lo Monte Hotel Pilar
Linedance Unlimited
Sally & Gerry
0034 696 77 55 84

Torreveja, Los Balcones,
Filton Rooms, Torretta II,
Marina Bar
El Rancho
Pat Webb
0034 966920314

UNITED ARAB EMIRATES

Dubai
Dubai Liners
Diana Tattarakis
971 50 6545960

USA

MANATTEE/FLORIDA

Joyland, Bradenton
Rock N Horse
Arlene Winerman
(727) 551 0062

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166 Lord Street
Southport, PR9 0QA
England

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Between the Lines

Your chance to comment . . .

Silver Eagle all-stars step out



The letter from June Corby (*August 2004*) was of interest to me because some members of my group, The Silver Eagles, enjoyed a lovely evening with Neil Sands and the All-Star Band at the Pavilion Theatre, Rhyl. We danced with them on stage in Neil's Nashville Nights and Dixie Days, participating in both the first half of the show and also the grand finale.

The Silver Eagles are pictured after the performance with Neil Sands and with Emily Jane Williams and Szara King.

Dorothy Evans, Prestatyn, Denbeighshire

Hats off to variety

In response to letter by Christine Warner (*August 2004*) may I just ask, if she was given a chance to "strut her stuff" on TV, can I assume she would refuse?

Our club has just been on the TV, not the programme she mentions I hasten to add. We were asked to provide a selection of music for the show, and they featured Sidewinder, Sean Kenny and Nadine – I trust this is not the "old Country" referred to. Also, we were asked to wear Western clothes and we compromised with Western shirts and trousers, and in fact some of us wore no Western clothes at all, in an attempt to try and temper the "yeeha" image that has been portrayed in the past, and in fact, everybody who watched the programme felt we had achieved this. But to give the TV company their due, they listened to what we had to say.

However, maybe this is not why class numbers are down, but I do not want to get into the Pop versus Country debate, all I can say is we teach across-the-board music, new Country rock, pop and anything else and our classes are not suffering. In fact we start at least four new beginners classes every six months and they are well attended. Perhaps it is because we go out into the community and dance in the public to promote the fact that we cater for all tastes.

As far as the suggestion Christine makes regarding dumping Western wear and creating a new image, maybe she ought to ask why class numbers are dropping off and people who have danced for a number of years are leaving. Could it be the "new image"?

We, in fact, have more and more people starting to go back to the Western shirts etc and I am not ashamed to say that when we have live acts, I normally have Western wear on. Then, when we have discos, I wear the "new image" as do a lot of our club members and I know a lot of people who would be disgusted to find they do not wear their hats.

Perhaps instead of trying to change everything all the time and moaning about things that she maybe has never done, she should promote Line dancing and what it stands for, exercise, fun, enjoyment, great social activity and if our club is anything to go by, lots of laughter.

Mel Fisher, Bedford

Teaching and learning

In answer to Ray Redfearn's question about the need to qualify to teach Line dancing (*July 2004*), no it's not necessary to qualify to teach, as a lot of instructors don't. Anyone with the confidence can teach the choreography but those instructors with qualifications can teach you to dance, with the emphasis on dance.

I have seen Audrey Redfearn's dancing and it is obvious to all that she is an experienced dancer so I am sure she is able to give lots of tips and guidance to her classes.

So no, Ray, she hasn't wasted time or money on qualifying. The more experience and qualifications the better. It shows.

Val Saunders, by email

Our treasured bible

Thank you so much for such a super magazine – I don't know how you pack it all in. It has become our bible – the Line Dance Bible – and Betty Drummond is a treasure.

Marion Rippon, Sutton, Surrey

From the sidelines

Socially July has been extremely busy for Durban (South Africa). I found myself sitting out quite a lot (due to a knee injury) and watching with interest the scores of dances being churned out.

It became evident to me that with the lack of care in performing the steps, a lot of the dances start to look the same.

Watching, I felt that there was no interpretation of the music – whether the DJ played a smooth rumba or a funky cha-cha – it was all performed in a bouncy, stompy and untidy fashion and became a case of "quantity versus quality".

However, everyone was having a ball, and I was left feeling that trying to teach a little technique and interpretation was a total waste of time. But if only they could see themselves.

I get huge enjoyment out of dancing the different dances in the style dictated by the music: eg smooth, lilt, rise & fall etc, and would be interested to hear views from other instructors.

Caryl Cusens, Durban, South Africa

Where are you now?

For the last six years I have holidayed in Pickering, North Yorks. Each year I've joined a club run by Danny. I am hard of hearing and hear little when a dance is called, learning mostly by watching the instructor's feet. Danny soon made me feel at home as did the other dancers.

Last year, however, I couldn't find Danny but was told that he still runs a club. So, Danny, where are you now?

Ann Dove, Headley, Thatcham

Pat on the rear

It's hard to believe that my subscription to *Linedancer* is now due. I look forward to it popping through my door each month to see what new dances I can learn.

In June I attended a workshop in Abernathy, Perthshire. Robert Lindsay taught a dance called Honky-Tonk Romp to a song by Heather Myles called *Playin' Every Honky-Tonk in Town*.

The dance was well-received by everyone and by the end of the evening you'd have thought people had been dancing it for years.

I would just like to say well done to Robert for winning the Rear of the Year Award.

Karen Kennedy, Dundee

Still counting

If you don't count in there is bound to be someone who does not start in the correct place, so even if some don't need it, surely it is the "right" thing to do? I go to a good many clubs in Surrey, Hampshire and Dorset and at three locations (where I have a great respect for the instructors – and I also teach elsewhere) there are quite a few dances where the start point varies.

Bob Trott, Guildford



Wally gets his kicks from Maggie

I recently had the pleasure of attending a local workshop/social run by Just For Kicks LDC in Wokingham along with 230 other enthusiastic Maggie Gallagher supporters. I have been dancing with this club for more than three years and have attended many of their social events.

My dad, Wally, who is 93, must be the biggest fan of Just For Kicks and has attended classes and socials as an admirer and spectator whenever he is visiting from Brighton, and has watched the club grow from strength to strength. Imagine the thrill for him then,

when he came to the "Maggie" event and Maggie made such a fuss of him.

The morning after, my dad asked me if the night before had been a dream or for real. He told me that he would never forget such a wonderful evening.

A big, big thank you to Maggie Gallagher and "Big Dave" Baycroft and, of course, to my friends Cathy and Ruth for putting on such a great sell-out event. Thanks for making my dad so happy.

Wally and I fully intend to be there next May when Maggie returns to Wokingham.

Carol Bishop, Reading, Berkshire



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Dance Clinic

By Sho Botham MA

Developing Skills of the **Dance Teacher**

I am looking at some of the changes and influences related to the learning and teaching of line dancing that have occurred in the 100 issues since *Linedancer* was first published.

IN THE BEGINNING

Everyone could do it, everyone wanted to do it. This was Line dancing when the first issue of this magazine was published. If you could walk then you could Line dance. It was a challenge but not too much of a challenge. It gave people of all ages, shapes and sizes, motivation to get up and dance. Friends were made, fun was had and Country music was played in places it had never been played before.

DANCE SKILLS

So, what kind of skills did Line dancers need back then? Looking at the very early issues of *Linedancer* it is not surprising to see dances that have lots of grapevines, stomps, hitches, touches, scuffs, shuffles, digs, taps and walks. Turns at this time were mainly, pivot, paddle and unwind. Of course other movements were also around in dances at this time but the key ingredients were the basic moves that everyone associated with Line dancing.

TEACHING

Teachers at this time could focus on teaching all the basic moves knowing that once their dancers had mastered them they would be able to tackle a whole range of dances. The focus in my own classes at this time was to

help everyone get to know the individual movements, independently of the dances. This helped them when learning dances because movements could be joined together, rather like building blocks. This system, based on the principle of breaking something down to its smallest component and then building it back up again to achieve sound foundations and understanding of what you are doing, worked really well and still does today.

CHANGES

Over the eight years that *Linedancer* has been published, changes in the complexity of the dances have influenced dancers, teachers and everyone else connected with Line dancing. There have been many debates within the magazine and on the website, message board, about the numbers of dances being choreographed, the level of ability needed to perform these dances as well as – dare I mention it? – the ongoing debate about music styles and preferences.

MORE DANCE SKILLS

To perform the latest dances today, dancers need many more dance skills than they did when *Linedancer* first arrived on the scene: They need excellent balance and dexterity of footwork. They need to be able to turn faster and in opposite directions in quick succession. They need to be able to combine footwork and use of arms. All of these skills require more injury prevention techniques to be incorporated within dance skills and performance.

MORE TEACHING SKILLS

For teachers to be able to help their dancers achieve these more demanding skills they have had to increase their own knowledge and ability. Teaching skills have had to develop so that teachers can help their

dancers to dance safely, with minimal, injury risk. In recent years, teachers have also had to address lots of non-dance areas like risk management and assessment and child protection for those teaching under 18s or vulnerable adults. In fact, I have spent a considerable amount of time during recent years in UK and internationally, educating dance teachers about many of these non-dance issues.

SHO'S DANCE CLINIC

If you are a regular follower of Sho's Dance Clinic, you will be aware of the variety of topics I have covered during the past couple of years aimed at promoting safe dance practice and good teaching practice including: reducing the risk of knee injury for line dancers, SAGCA model of five stages in learning Line dancing, treat your feet, post Line dance syndrome, Line dancing your way to fitness, slim line, risk and teaching and the smoking debate. Feedback since the column started two years ago has been very positive. Here's to the next 100 issues.

Sho has an extensive professional background in dance, choreography, exercise and health education. She designs and delivers dance teacher training and development in UK and internationally and is carrying out research for her PhD at the University of Brighton. Sho is also a health education practitioner in private practice. She is available for bookings and consultations and can be contacted at The Deco Partnership on 01323 638833, email: sho@decodanz.co.uk or www.decodanz.co.uk



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