

Line dancer

The monthly magazine dedicated to Line dancing

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Mr & Mrs Dance

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Linedancer
magazine



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Dear Dancers

I think I'm stage struck – or perhaps I mean "TV struck".

We were delighted when our local BBC TV station said they wanted to make a short item about the Crystal Boot Awards. It was nerve-wracking standing in front of the cameras, knowing I was going out live but it was so worth it – I've since heard of a group of 12 local women who have taken up Line dancing since seeing our efforts on BBC regional television.

But it's not just those of us in Southport who have made it onto the small screen. Flicking through the last four editions of Linedancer I see that Laurel Ingram was dancing her way through a BBC programme called The Interview, Phil Ashton has taken part in a Channel 4 programme in which he taught several young people from South East London to dance Cheeseburger, and Lily Savage's alter ego, Paul O'Grady was taught Cowboy Reggae on live TV by a group of ladies from South Wales. And I was particularly heartened to see a team of young Line dancers on BBC TV's flagship children's programme, Blue Peter.



As you'll see from page 38 of this issue, Graham Norton has been welcoming Line dancers onto his new series, Strictly Dance Fever. And presenters, Richard and Judy, held a Celebrity Line dance on their Channel 4 programme (see page 25).

There's been something of a debate on the Linedancer message board about the image which we dancers – and the TV companies – have portrayed. And, in short, it's back to the old Country verses pop debate. But we should be delighted that the terrestrial TV channels have been so interested in us and have given us an opportunity to show us doing what we do best – enjoying ourselves.

And a word of welcome...

Pamela Edelston has recently joined the Linedancer team and will be looking after the magazine for the foreseeable future. I'm sure you will join me in welcoming Pamela into the family and wishing her every success.

Your in Line,

PS Just one more thing – the date has been set for the Crystal Boot Awards 2006. The event is to be held at the Norbreck Castle, Blackpool on the weekend 3-5 February. It is an absolute must for everyone, as this is likely to be the last time we host the Awards in this format. Be sure to book early so you don't miss your last chance to attend the greatest event in the Line dancing calendar. Booking details on the website and in next month's edition or call the office now on 01704 392300.



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MAY DAY CELEBRATIONS



GETTING GROOVY WITH GRAHAM

King and Queen of Country



They have charisma, charm and so much talent. Oh, and they're unbelievably nice too.

Rob Doyle chats with Barry and Dari Anne Amato.

Barry and Dari Anne Amato are the closest thing Line dancing has to royalty. Forget arguments about who is the best choreographer, dancer, entertainer, whatever – this pair, combined, have such charisma, manners, charm, and savoir-faire that you feel like curtsying whenever they walk into a room.

They arrive with broad smiles on their faces, shake my hand warmly and ease themselves with regal grace onto plastic chairs designed for lesser mortals. It is the Saturday morning after the night before at the Crystal Boot Awards. Your pasty-faced reporter is downing coffee and knocking back aspirin, they look as if they have just wandered in from paradise.

The pair are steeped in Line dancing history. The form may have been invented by Scottish country squires or Wyoming cowboys, but its roots are in Country music and its spiritual home is Nashville. It is there where the pair have a home, where they fell in love, and where they took their first Line dancing steps.

Bari and Dari Anne met at Opry Land, a theme park dedicated to Country music's holiest shrine, the Grand Old Opry music hall. They began working together in the hillbilly heaven that is Dollywood, performing as singers for more than six years.

Barry's act consisted of impersonations of virtually all the famous male Country stars, with his turns as Johnny Cash and Randy Travis still talked of by the stevedores and card-sharks of the Cumberland River. Dari Anne appeared in mini versions of Country-themed musicals such as *Oklahoma!* and *Seven Brides for Seven Brothers*, packing the crowds in.

It was an exhausting time, with each Amato performing five shows a day, their only breaks coming during the winter months when tourist trade drops away. In their few spare hours they started going to Country clubs around Nashville, taking the free Line dance lessons that were offered in the clubs. Soon, like every other sensible person exposed to the pastime, they were hooked.

"We never thought it would be a way of life or our career eventually," says Dari Anne. "We just started doing it because it was something fun that we could do together and it didn't hurt. In high season we were doing so many shows, we needed to stay fit. This was something we could do without risking injury."

But being in Nashville, a place where Country dreams come true, what started as a hobby soon turned into gold dust.

"We were dancing in one of the clubs and got scouted to appear in music videos," says Barry. "More work came in and one night we were asked to audition for the Country Music Association Awards to dance on the telecast with Alan Jackson on the Chatahoochi Days.

"It started to become more serious and then out of nowhere came the Wild Horse Saloon Television Show (shown over here by much-missed CMT Europe). They were looking for an associate producer, that opened up into a situation where Dari Anne and I were teaching on TV once a week and then, as it became more popular, once a day. Everything just snowballed and keeps on rolling."

The pair were married eight years ago and during that time have carved out their names as Line dance superstars. Always a popular attraction on the dance floor or concert hall, they have dazzled Line dance fans with a series of choreographic hits including, *Do Your Thing*, *Mail Myself To Mexico*, *News Aka North East West South* and *The Whole Shebang*.

In fact, the pair have so many smashes to their names, they struggle to pick out a favourite.

"It's hard to think of one," admits Barry. "The shelf life of a dance is so limited

these days and you have to turn them over quicker. By the time a dance is out there, getting popular, you almost have to stop and remember how it went because you're so caught up in the new things you're doing."

One, I humbly suggest, may be *We Are The Same*, a dance to Kenny Rogers' song of the same name that has caught on all over the world.

Barry laughs.

"Yeah, that was a strange one. Kenny Rogers' production company brought us in and asked us to listen to the song wanting to know if it had any potential as a dance number. It's an excellent, slow cha-cha, great for dancing. In the end the dance went global. It's taken on a life of its own.

Dari Anne, meanwhile, is more taken with dances that perhaps have not caught on as well in the UK as they have in the States.

The couple are devout Christians, and Dari Anne finds the dances they choreograph to the emerging genre of Christian pop her most satisfying projects.

"There's been some fabulous Christian music that we've come into, artists like Michael W Smith and Susan Ashton," she says. "It's music that's very uplifting – music that inspires you to really want to dance. It's a cool thing if you're a believer to take a dancing talent that God's given you and be able to do it to this great inspirational music."

I venture that Line dancing clubs in Britain would balk at playing Christian tracks. But the couple believe the variety will catch on.

"It's only over the past year that we've realised that stuff we've listened to for our own enjoyment is really rocking stuff that people will take to," says Dari Anne. "Dances like *Stand or Don't Give Up* by Michael W Smith (from *Hang On*), are like nothing else that's on the floor right now. It's going to get bigger. Contemporary Christian music is cool and exciting, sadly a lot of people don't realise it's out there."

Barry and Dari strive to take the joy they find in their faith and share it through their work. However they don't use dance as a recruiting tool for their belief.

"For a lot of people, Line dancing is their main hobby and they deserve to have something uplifting that will make them happy and smile," says Dari Anne. "People dance and listen to the music and come off the floor and say wow,



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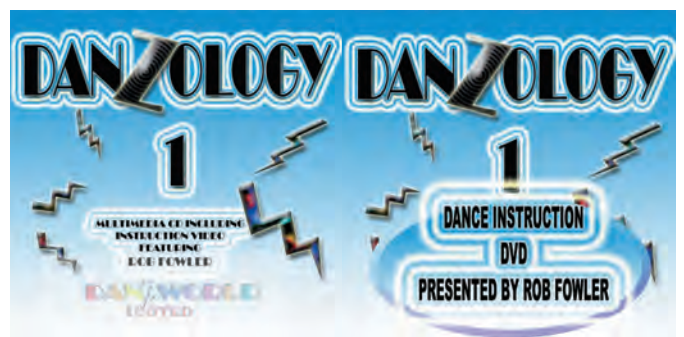
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that was really great, without knowing why – which is okay as long as music and dance are bringing joy to them.”

And it is not only non-believers they have to think of, some Christians even cling to the belief that dancing is in some way sinful. There was a time when the pair's faith was tested by reluctance of their fellow Christians to celebrate what they did.

“Neither one of us was devoutly raised, or went to church as youngsters,” says Dari Anne. “We consciously made the choice to get into Christianity. Ironically, the church we were drawn to had this amazing music programme. It was the music that drew us in.

“It was a Southern Baptist Church who had a bristling view about dancing. At the time we

were doing a Line dancing television show and people were taking us to one side and were saying ‘don’t speak about it’.

“We couldn’t believe it, I mean there is dancing in the Bible, there’s dancing naked in the Bible, but here there were people there who were singing or listening to amazing choir music and forcing themselves not to move, not even tap their toes. It just wasn’t right.”

Luckily a more progressive minister arrived, who was of the mind that you can praise God through dance as well as through other forms of expression. That started to break down a lot of barriers for the couple.

“We choreographed a Passion play for Easter, using movement to express the story of Christ’s passion,” says Dari Anne. “It was an amazing time for us, one of the most

creatively fulfilling things we’ve done, first of all because it was breaking down a stigma and secondly because we were able to give back a gift we’d been given and expose people to the wonder of dance.”

It is that determination, always mixed with charm and good grace, that has not only kept them at the top of Line dancing but keeps their relationship thriving.

“Everything we’ve done we’ve always done together, it’s always been a healthy situation for us,” says Barry.

“We’ve always known how to separate our work from our marriage. People say how do you do that? It can be a challenge, something you have to work at, but we’ve always found that we can work through things together and find that common ground and put differences aside.”

That advice could go for Line dancing in general. The pair are concerned that the pastime they love is often taken for granted and sometimes taken far too seriously.

So what is their verdict on the current state of Line dancing?

“We’re starting to see an increase in numbers, Line dancing is definitely on the up again,” says Barry. “But people must remember to keep it fun.”

When people get too focused on Line dancing and forget the core of what we do and why we do it, that’s when numbers start to drop away.”

“We all have to remember our first time on the dancefloor, what that felt like,” adds Dari Anne, “Some people seem to like causing trouble, be it in magazines or websites. They need to stop making things controversial and if they don’t like things then move on to something they do.”

But, sadly for Line dance fans, it may be Barry and Dari Anne who are ready to move on, too. Starting a family and other career paths beckon and we are likely to see less of them in the UK.

“Our calendar’s pretty booked out for the next couple of years,” says Barry, who is currently writing, directing and producing a show on behalf of Randy (brother of Dolly) Parton. “We’re moving more into production style work for TV and shows, choreography and direction.

“We’ve grown as a couple through Line dancing and doing what we do, meeting dancers, teaching on a regular basis it really rounds you out as a person, dancing has helped us to become fuller people in so many more ways than we ever imagined it would.

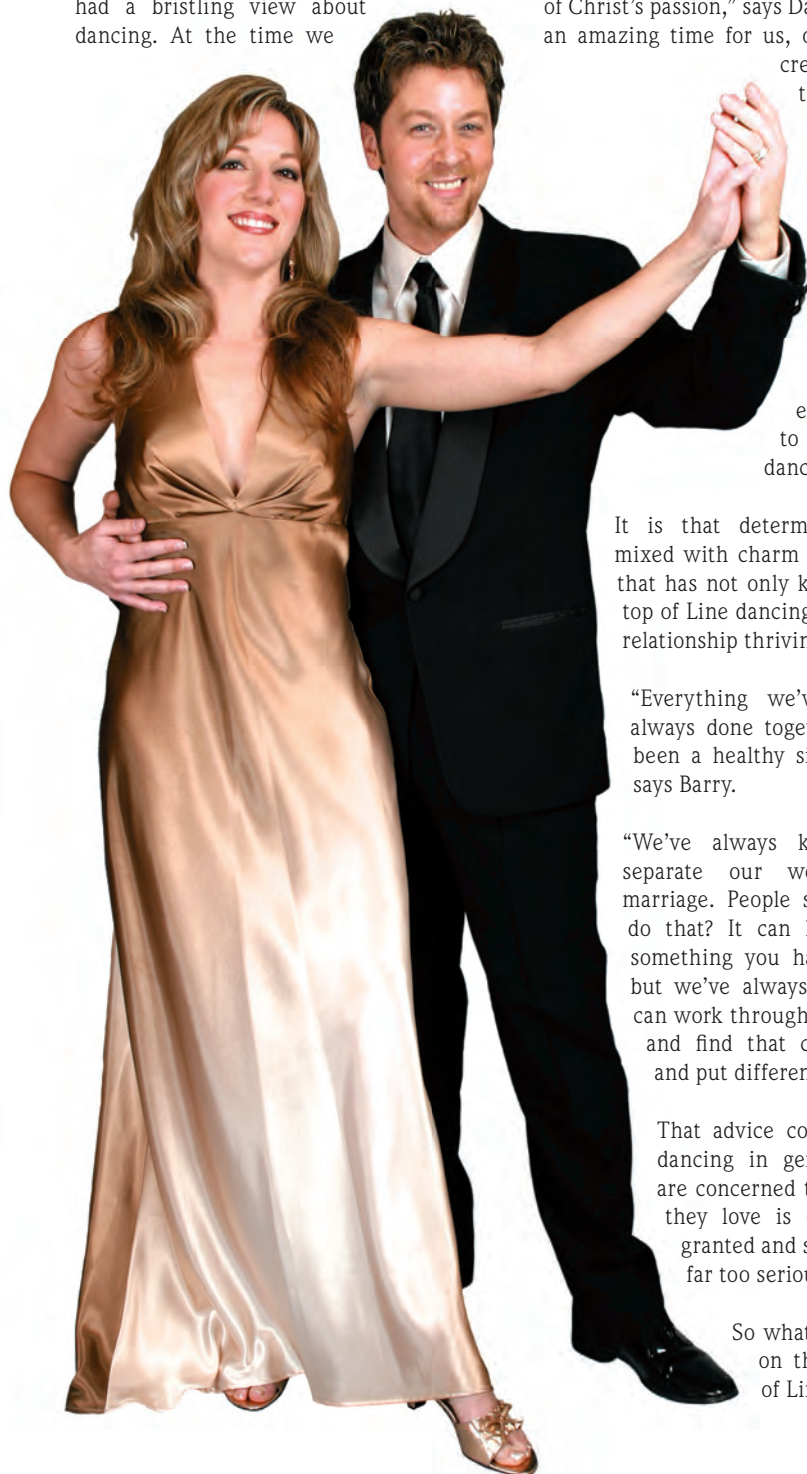
“We really feel that being a part of the Line dance community has been a great development and growth process for us to be the people we’ve become there’s been so many great rewards out of it.”

Dari Anne adds: “We look forward to talking to our great-grand kids and telling them how we Line danced at the Crystal Boot Awards in England, how we danced in Holland and Asia and all these amazing places.”

I’ve gone beyond my allotted time with the couple, who were due to run through their presentation of this year’s Crystal Boot Awards more than a crochet ago. But, politeness personified, they continue to smile and answer questions even when the Awards’ production staff are coughing and clock watching.

One final question: Surely they can’t be so perfect. Do Barry and Dari Anne have a nasty side?

“Oh no we have our moments,” says Barry. “Some days we wake up and ...whoa!”





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Grapevine . . .

Postcards from Florida

Jacqui Howe and her family moved to Florida a year ago – and have taken to Stateside stompin' like ducks to water.

As soon as the Howes arrived in the US the first job on the agenda was to find a Line dancing club.

The family joined Arline's class (*right*) and really appreciated how welcoming everyone was.

It took a couple of months for the family to get really settled into their new life on the other side of the pond but in August 2004 they ventured to their first Line dance weekend at the Suncoast Jamboree held at Daytona Beach, featuring, guest teachers Stella Cabecca, Bill Magee and Florida's very own Arline.



Since then they have never stopped stompin' including travelling to Bradenton for a Joyland workshop with guest instructor Kate Sala. Pictured (*left*) are Laura and Catherine Howe with Kate.



The biggest event for the Howe family since being adopted as Floridians has been the Tampa Bay Line Dance Classic. This three day event had a theme of Mardi Gras and as you can see from the above photograph the costumes were fabulous – the lovely lady to the left is Peter Metelnick!

Who's who in Clevedon



Remember the Clevedon group from the March issue, well they are back to tell us what happened during their festive fun and who they are. They are DB's Dance Club who have been dancing since the inception of *Linedancer* magazine. This photograph was taken on 17th December, at the ninth Christmas Line dance at Clevedon Community Centre, North Somerset. The dancers had just been presented with United Kingdom Alliance Awards varying between the third award and Gold Bar One, all at highly commended level. Dawn Warren (front row, left) is the lady behind the dancers. Dawn provides inspiration in her classes, providing a regular flow of interesting and musically diverse dances.

Memorable moments



After a memorable occasion, Diana Richards wishes to thank all her class members at the Di-vine Line Dancing club for a fabulous 65th birthday. The cake – made by class member Veronica – looks delicious and *Grapevine* has it on good authority it tasted very more-ish! Diana was especially pleased with her new coat, which was a present from all the class. Diana said: “I just want to say a big thank you to everyone”.

Snow stopping the show



The colourful group above from Hitch and Hook Line dancing, Barnet, Hertfordshire were devastated when the snow almost put a stop to their outrageously colourful evening on 4th March. The group had booked Glenn Rogers for the social and the snow threatened the event with cancellation. Thankfully the snow stopped falling and everything went to plan. The colourful bunch above are (from left to right) Janice Hoy, Abigail Greig, Glenn Rogers, Samantha Greig and Kay Greig. Glenn kept everyone smiling and dancing all night long.

Pictured below is Shirley Bussawon with Glenn, who had an outrageously colourful night in Barnet with the rest of the gang from the Hitch and Hook club.



Happy Birthday Irene



Irene Dawson is celebrating her 80th birthday on April 18th. Irene is a very special member of the Harley Dee American Line Dance Club in Chester, run by teacher Vicky Britlin. Irene is so popular she even has an award to prove it. Irene is seen in the photograph with Jack Dean at Potters Line dancing weekend, when she won the personality of the weekend award. *Grapevine* wishes Irene a very special 80th birthday - happy dancing Irene!

Monkey madness

Chris, Martin and all at Rebel Riders were so pleased for the newest inductee into the Hall of Fame, Liz Clarke they wanted to get her something special. Knowing Liz is so fond of Monkey Business on TV, the group have adopted Liz a primate at Monkey World in Blandford. The monkey pictured is Sally and Liz adopted her on 4th March. Sally looks after all the new babies when they arrive at the centre. Her playful personality shows how adventurous and mischievous she is. Sally has a caring and loving character - just like Liz! The Rebel Riders feel Liz is a great character in the Line dance world and hope she enjoys her new pet primate.



Class as usual for birthday girl Joyce



Joyce Langridge wouldn't contemplate missing her regular Wednesday night Line dance class, not even for her 80th birthday. Joyce fell in love with Line dancing at 79 years young and has lots of fun with her new friends at the Join The Line club, Haywards Heath, West Sussex. The group arranged a small birthday tea for Joyce, but much to her surprise when she arrived 60 people had ploughed through the snow to join the party, at the Dolphin Leisure Centre. Joyce is set to continue her Line dancing fun by going to Brighton for the clubs next outing. The group presented Joyce with a beautiful bouquet of flowers and a gift certificate to use on the trip to Brighton.



Giant under where?



We have reason to believe these are the Hinckley Hillbillies, who come from somewhere close to Leicestershire. If anybody has seen these ladies roaming in giant underwear please let *Grapevine* know all about them.

Blind dance



March 4th – 6th saw a unique event at the Woodcroft Tower Hotel in Bournemouth – two clubs who had never met before joined forces for a Beginners Only weekend.

Julie Murray met Sharon Brizon on the *Linedancer* Magazine message board several months ago and when she didn't manage to fill her club's first weekend Line dancing break Sharon volunteered her dancers to fill the gaps.

The two clubs, Laughter Lines and Longmead Dancers from Banstead and Epsom agreed to a weekend under the shared name The Laughing Katz.

Julie and Sharon spent months organising everything communicating by email and phone but never actually meeting in person. The pair met for the first time when the coach picked them up and in trying to fool their dancers into believing they were old friends they had emailed photographs of each other and arranged to meet with a big hug and a high five.

Everyone believed the pair and the first night went like a dream, with everyone up dancing the whole night! The next night saw everyone dressed as the name of a dance and the photographs prove there were some very inventive costumes.

The whole weekend was full of good humour, warmth and fun and when it came time to leave everyone felt very sad. The guilt got the better of Julie and Sharon and the two decided to confess. No one could believe the pair had never met before the Bournemouth weekend as the two were such good friends now. Julie and Sharon, of course have *Linedancer* to thank for their new friendship and both clubs thanked *Linedancer* for making the weekend possible.



Eastern delights



These Oriental princesses enjoyed a weekend at the Riviera Hotel, Alum Chine, Bournemouth. The group are from Bristol and Gloucestershire and have Sierra Spectrum Promotions to thank for an enjoyable event. The fun started on Friday night with superb entertainment from Plain Loco which got everybody in the rhythm. Saturday was an evening filled with eastern delights. The group had so much fun they have already confirmed another trip in September and will all be back the same time next year. The ladies pictured above are (from left to right) Pat Notton, Mavis Lewis and Kay Birt.



Makin' musical Waves

The Esplanade Hotel, Newquay had a group of Line dancers spend a weekend in February with every intention of Makin' Waves. Ian and Angie Ecclestone who run the Line dance club Makin' Waves organised the event. People had the fun of dance workshops and socials mixed with the relaxation of the hotel pool and sauna. All this blended with the beautiful scenery around the area of Fistral beach gave the perfect time for everyone involved.

The theme night gave the dancers the chance to put on their fancy dress costumes and dress as a character from their favourite musical. Ian and Angie dressed like they had just walked off the set of *Bugsey Malone*. The other club members dressed as characters from *Cats*, *Pirates of Penzance*, *Miss Saigon* and *Chicago*. We are unsure who these musical characters are but club member Aileen Coleman assures *Grapevine* they all had a great weekend in Newquay.



Charlotte clinches championship

Charlotte O'Connor aged 17 of Lydiat, Merseyside put her best foot forward to become the European Country and Western Dance Champion 2005. Charlotte took time out of her normal everyday life attending VI form college at Deyes High School, Maghull, Liverpool and travelled to Weston-Super-Mere to take part in the Championships.

Charlotte has been dancing for nine years and entering competitions for the past three years. She is coached professionally by Nicola Lafferty and also dances at her school. Last year Charlotte's exceptional ability was recognised when she was awarded the Wally Cain Trophy, which is only given to those who are outstanding in performing arts.

Charlotte is photographed with her proud Father, Paul who is a Line dance teacher in Haskayne Village Hall. Both her parents are very proud of her achievements and are over the moon with her latest title of European Champion. All the family agree it has been well worth the time and effort they have put in over the years to help make Charlotte's dancing talent shine.

THE WISDOM OF THE WEB

Welcome to the wonderful world of the Internet. The Linedancer site is something of a treasure trove with just about every subject under the sun – including Line dancing of course, being discussed.

Richard and Judy recently had a feature on their Channel Four show named 'Celebrity Line Dancing' – here are some of the posts reacting to what was seen on TV. Names have been withheld.

"just make sure there are no bales of hay on the set, and don't let anyone say "Yeeha"."

"If you can, make sure they don't over-dub your great music with some old rubbish from their music archive!"

"I love seeing Line dancing on tv and this is real honest Line dancing with lots of fun - a variety of music and just pure entertainment!! better camera angles too and well just BRILLIANT!!"

"Only comment now is – do they have to wear the same shirts everyday – are they getting cleaned!!"

"Is Manchester on a different timezone from up here? Or have I picked this up wrong, but Walk the Line will be on MY telly at 17.00"

"Managed to see the dancing tonight (my nan taped it but cut the first chatty bit off) pppff!! I wish I got home from work earlier!!"

"Blasted hubby set up the tape and ends up on the wrong channel, and ends up taping a western!!!!"

"I loved the bit at the end where she said 'we don't do-si-do you know'!"

"Quick – start advertising your clubs: As seen on Richard & Judy"

You can access the *Linedancer* message board by logging onto: www.linedancermagazine.com

Did someone call a doctor?



These doctors are pictured at Lytham St. Annes, when they put on a show for the rest of their Line dancing class during a weekend event. Monica Broadbent said the doctors are just some of the fun her class got up to at the Langdales hotel, where 100 dancers took part in a terrific weekend.

Coffee break



Hillary Kurt taught these beginner dancers Black Coffee, everything was going great until the intermediates decided to join in. The more experienced dancers went totally wrong causing chaos on the dance floor, while the beginners did just fine managing to keep perfect Lines.



Leicestershire locals in a western world



If you are interested in experiencing the American old Wild West without bucking the East Midlands trends follow Janet Slattery as she smokes out the cowboys hiding deep beyond the Derbyshire dales.



this year. The Cowboy Club will also help schools and charities when requested by performing stunt shows or American Civil War re-enactments. Campouts, open to the public, take place on May and August Bank Holidays."

"A few years ago members appeared on television doing stunts for the Central Television children's programme Whizziiwig filmed at The American Adventure theme park and for Harry's Mad at the Nottingham television studios."

The Fast Draw Competition is taken very seriously. A single action colt is used and contestants shoot on the clock. A machine accurately registers the fastest draw within 1,000th of a second. Trophies are awarded to the Top Guns.

The Broken Barrel Club was first formed at the former Windmill Restaurant in Woodhouse Eaves in Leicestershire. It boasted over 120 members who travelled mainly from Birmingham, Towcester, Nottingham, Lincolnshire and Leicestershire. In its heyday top Country Bands were booked every Friday night and around thirty cowboys took part in the Fast Draw Competition.

Most of the members wear authentic cowboy gear and choose a western name to be known by. The character Ron becomes is 'Jack' Alfred Slade, basically a good guy who was born in 1831 and died in 1864. Slade's downfall was drinking too much and when intoxicated he shot anyone he took a dislike to. Slade ran a pony express and Buffalo Bill once worked for him when he was a lad. Slade became well known in the Badlands and was eventually caught and hanged by the vigilantes of Montana.

To ensure the authenticity of his gear Ron makes all his own clothes – right down to the last detail of hand protectors and wrist straps made from tanned leather.

Two of the colourful characters that I met at the Club are "Lofty" and "Bee". They hail from Derby and are both keen Line dancers. In fact, it was Line dancing that brought them together in a lasting friendship. Whilst on holiday in America six years ago Lofty first saw it on breakfast television and was completely hooked. "I've always loved country and western music" he said "and when I returned home from America I looked for a Line dancing class. I joined Dot's West Waggoners. I've spread my wings a bit since, going to classes in Long Eaton, Ilkeston and Toton. "Bee" was at a class, we got talking, and discovered we both have similar interests so we joined this Westerner's Club together. The entertainment's good, the social side's good and I take part in the shootouts" he said.



Leading frontiersman Jack Slade welcomed me to the The Broken Barrel Country and Western Club at the Billa Barra Club in Markfield, Leicestershire where Doc Halliday, Jesse James and other great cowpoke legends were enjoying a beer and good company.

Although some of the members have drifted away over the years the club still has a good following and meets fortnightly on Saturday nights to socialise, dance and be entertained by country and western bands.

"We would like to increase our membership" said the tall, softly spoken, moustachioed Slade (alias Ron Emmett). "We have about sixty people on the books but we would like to see more people register with us. There's lots to see and do. We have square dancing, partner dancing and Line dancing here. There's also the Fast Draw Contest where cowpokes compete against each other to notch up some points. At every meeting we are entertained by top class performers, like Darren Busby who's here tonight. Bandana, Natalie Diamond, Mick Ford, the John Gill Band and Country Disco, to name a few who are on our programme



Two keen Line dancers Joyce Sargeant and Freda Ward, who go to the Lucky Horseshoe Club and the Zingari Club in Long Eaton, have been going to the Broken Barrel for almost five years. Freda said: "It really is wonderful here. There's a nice atmosphere and everyone's so friendly. We like the old country Line dances, which they do more of here, but it's very free 'n' easy – you can make up your own dances if you want too!"

Entertainment for that evening was provided by the fresh faced boyish looking multi-award winner Darren Busby (41) from Scunthorpe. A great ballad singer able to get the Line dancers on the floor. He included *Electric Slide*, *Smokey Places*, *Beer for My Horses*, *Blues and Greys*, *Take a Breather* and *Lovin' All Night* in his repertoire.

Everyone was pleased with his final round-up of some of the old rip-roaring cowboy songs, like *Ghost Riders in the Sky* for which he received tremendous applause.

Besides western clubs Darren sings at Line dance gigs, clubs and theatres and is also able to form a band if required. He's made several albums and previous recordings include *Heart of Hearts* and *You Can't Walk This Road Alone*. His new album "*Sure Love*", includes compositions by Hal Ketchum and Collin Raye amongst others. And if Elvis is your favourite then Darren's the man for those tribute nights!

Darren's been singing since he was kneehigh to a grasshopper, entertaining his mates at school. He joined his first pop band on leaving school as a drummer and lead vocalist. He learnt guitar and teamed up with his bass playing uncle to form a duo calling themselves "Southern Pride". At the age of 22 he went solo and has never looked back. He's collected no fewer than 25 Artiste of the Year Club Awards and in 2003/4 was voted the Best Solo Artist and Best Album in a leading Country Magazine.

His early influences were Slim Whitman, Marty Robbins and Merle Haggard. Now his current favourites include Vince Gill, Collin Raye and Eddie Raven. Gigs take Darren abroad and his singing went down really well on a visit to America. His opening numbers at the Cowboy Club were *Cowboy's Don't Cry*, and *I'll Walk the Line* followed by numbers made popular by George Strait.

The Broken Barrel Country and Western Club is a great place to saddle up if you like a real authentic cowboy night out. Full details from Jack Slade or Jan tel 0116 210 6829. Darren Busby can be booked on 01652 656197.



Dear Friends,

BJ's & West Western Wear based in the South of England are celebrating the **21st anniversary** of our successful business. With the assistance of major manufacturers from all over the world, from as far afield as the U.S.A. and Timbuktu, we are very proud to announce that we are currently Europe's largest wholesaler of the finest range of Country & Western and Line Dance products!

We would like to take this opportunity to say a huge **'Thank You'** to all our friends and customers, (both wholesale & retail) in the UK and Europe for their loyal support in promoting our merchandise throughout all these years. Through our joint love of country music, we have been fortunate enough to continue designing and supplying our unique range of merchandise.

Also a big **'Thank You'** to all promoters of **Country Music and Line Dance Festivals & Clubs** for supporting us and our associated traders by allowing us to promote our wide range of products at their events thus providing a valuable service to their customers. It is you and our customers who make it all worth while.

Nearly 6 years ago, we passed over the retail side of the business to our son, **Justin and his wife Sharon**. **J & S Gifts** was born, and continues to take the business from strength to strength. They travel the length and breadth of the country to festivals and events with their new merchandisc stand, promoting **BJ's** products; also bringing back new ideas from the many customers they meet. In addition J & S Gifts have now recently added a Mail-Order Department, and an online Shopping Store!

GREAT NEWS....

Justin and Sharon have recently established themselves as promoters of a brand new Country Music festival called

'THE SOUTH WILL RISE AGAIN'.

We fully expect it to be a huge success, and sincerely ask you all to carry on supporting them. So far, they have been overwhelmed from the response for tickets. We would encourage you to book early as camping and caravanning is at a premium and **must** be pre-booked. Being naturally biased, we would like to wish Justin and Sharon every success in their new venture! With your support, we just know this will become the South's largest open air festival.

The event arena houses numerous massive indoor and outdoor stages, plus marquees and dance floors and includes live music from top drawer artistes from America, Australia and the U.K. By launching this new festival in the South, Justin and Sharon aim to play their part in keeping Country Music and Line Dancing **ALIVE!** and to assist the industry as a whole.

Lastly a very special thanks to all the Artistes appearing on the festival, and to Les Evans, Richard Edlin and the **NAM** team, who have given their invaluable experience, knowledge and support to Justin and Sharon and "T.S.W.R.A."

We look forward shortly to meeting all our friends, old and new at the Festival in July, and BJ says :-

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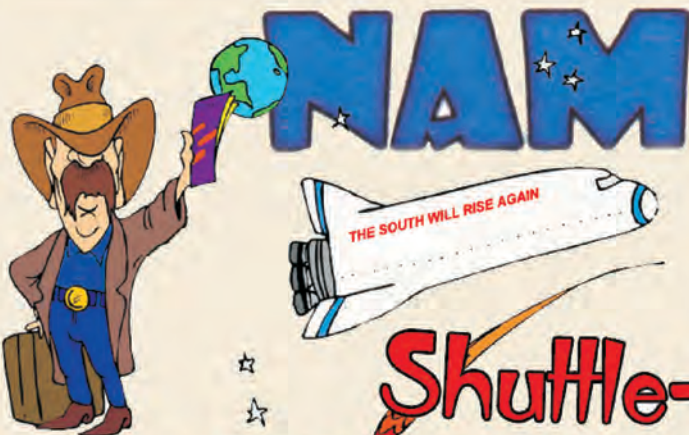
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Celebrity Line Dancing

Richard and Judy



Emma Wilkinson of *Boots N Blisters* put five celebrities through an intense training session to become Line dancers in just five days. The only twist was they had to perform live on Channel Four's *Richard and Judy* TV show each evening and the public were waiting to vote them off if they made any mistakes.

Former *Bulls Eye* host Jim Bowen came out the overall winner after working hard to grasp all five dances. Second was *Hollyoaks* star Terri Dwyer, who had a slight advantage because she had taken dance classes when she was younger. Third was the lovable Sue Pollard followed by Piers Hurn in fourth place and in last place, the public voted Amy Lane off first.

Emma kicked off the show on Monday dancing Vancouver Boogie to Keith Urban's *Who Wouldn't Wanna Be Me?* Tuesday saw the celebrities dancing to *Sway* by Michael

Bubl  doing the Cha Cha Groove. Walking The Line to Geri Haliwell's version of *It's Raining Men* brought things more up tempo on Wednesday. While on Thursday T Bag's *Sex On The Beach* gave the musical backing for Lamtarra Rhumba and to end the week, the final dance, Gotta Be Funky was danced to Zucchero with Solomon Burke, *Diavolo In Me*.

The producer of the show said: "Richard and Judy would like to thank everyone involved in the production of our Celebrity Line Dancing item. All the celebrities had a great time learning this new skill, and the item has received a great response from the public. We are also pleased that we helped to spread the word that Line Dancing is far more than cowboy hats and country music."

Emma enjoyed the week and has lots in store for *Linedancer* readers next month, when she will be bringing us her own version of events and taking us behind the scenes to find out what the celebrities really got up to. Watch this space...

Dance Issue Published

All Day Long	January 05
The Long & Short Of It	February 05
Dipstick	February 05
Out Of Bounds	March 05
Rooster	March 05
I Believe	March 05
Heat On The Street	April 05
In A Dancing Mood	April 05
Lost My Heart	May 05
X-Rated	May 05

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



Hank & Denise



Maureen & Michelle



Robert Lindsay



Dave Blake

THESE PAGES WILL GIVE YOU AN INSIGHT TO 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!

Hank & Denise Hall D & H Tushpushers, Cardiff

The Long And The Short Of It
Pete Harkness & Liz Clarke
Live To Love Another Day – Keith Urban

Very well put together, although a 72 count dance, it's easily remembered. A fairly quick teach brought everyone together enjoying the dance and the track. The heavy beat of the music carries the dance well. Highly recommended.

Heat On The Street
Maggie Gallagher
The Heat Is On – Glenn Frey

This one has got something for everyone. Seemed difficult at first, but once mastered it's a very good dance. The two 3/4 turns gave folks a few problems, but they fell nicely into place with just a little practice. With two tags it fits the track spot on. A good dance and a great track of music, makes this one well worth going for.

Dreams Of Martina
Peter Metelnick
Dreams Of Martina – Hal Ketchum

This one has a nice feel to it, and a very nice track to dance to. The unusual count makes it just a little bit different. Easy dance to master and an easy teach. The music is very easy listening and comfortable to dance to. No need to rush this one, just enjoy it. A cool down dance that's sure to be enjoyed.

Tonight We Might
Pat Stott
Tonight We Might (Just Fall In Love Again) – Hal Ketchum

An oldie but a goodie. We took this to our improvers to introduce a tag. The dance is an easy teach with basic steps. It's easy to master, though it does have one easy tag to present a challenge to the new dancer. Being well written and very good music, everyone is joining in. The dance is enjoyed at all levels.

Maureen & Michelle Jones Walk This Way, West Midlands

All Shook Up
Naomi Fleetwood
All Shook Up – Billy Joel

This 'golden oldie' is being thoroughly enjoyed by all of our classes at the moment, from Beginner to Intermediate. Easy steps and fun plus a 'singalong' feel to the music. Everyone is loving it!

Reet Petite
The Lady In Black
Reet Petite – Jackie Wilson

Another 'golden oldie' currently being revised in our Beginner classes. This never fails to bring a smile to the dancers' faces, they are always keen to dance it at least twice. Their favourite section is definitely the stomp, slap, clap routine at the end of the dance.

Out of Bounds
Karen Hunn
Prohibida – Raul

A very enjoyable dance that has been carefully choreographed to hit high points in the music. It is written to a rousing Latin track that just 'tugs' you onto the dance floor. Very well liked by our classes. A great dance experience. Don't miss it!

The Long & Short Of It
Liz Clarke & Pete Harkness
Live To Love Another Day – Keith Urban

A brisk-paced dance to fantastic music by Keith Urban. The changes of direction and fast pace provide a rewarding and addictive challenge. This is fast becoming a class favourite that never fails to fill the dance floor.

Rooster
Kate Sala
Come Get Some – Rooster

A well choreographed dance that really 'feels' the music. It contains an unusual

and creative 'hip raise' movement, but the steps are not difficult and the dance is very satisfying to dance. Powerful music from Rooster, with the additional bonus of the track being easily and cheaply available on single.

In A Dancing Mood

Max Perry

I'm In The Mood For Dancing – Tony Evans Orchestra

A fun dance to unusual music. The contrasting rhythms successfully suggest a feeling of 'ballroom dancing' within a Line dance context - particularly the rotating rhumba box. An exciting piece of choreography. If you like something a little different and fun, give this one a go.

Robert Lindsay

Dundee Stompers, Tayside.

Lost My Heart

Liz Clarke

Lost My Heart In Oklahoma – Kevin Fowler

Lizzie taught this dance at the Crystal Boot Awards and it is going down very well with my classes and workshops. The music is very bouncy and the dance flows very well with some fun steps which ensures it is a favourite all round.

I Believe

Crazy Chris Adams

Is there Any Justice – Lemar

Great music and footwork attracted me to this dance and it has proved a popular choice with classes. The dance flows beautifully and is a hit with beginners and more experienced dancers.

Out of Bounds

Peter Metelnick & Alison Biggs

Get Down – Gilbert O'Sullivan

This is a great fun dance with very popular music and great step combinations which are filling the floor - this dance fills the floor every time with everyone singing along too!

X-Rated

Teresa Lawrence & Vera Fisher

Filthy Gorgeous – Scissor Sisters

This dance is not as difficult as it first seems and the restarts are quite straightforward. Music is very funky and the step sequences fit this type of music very well. Great fun to dance and a hit with my classes.

Dave Blake

Red Hot Ravers, Crewe, Cheshire

Stay Forever

Masters In Line

Stay Forever – Ian "Sammy" Sands or Hal Ketchum

Great 32 count night club 2 step from the Masters, this is proving to be very popular in our class and wherever we teach it. Everyone seems to love the dance, it flows very well. The music is beautiful. People sing along with this one especially the Sammy Sands version, We use it as a floor split with the dance Speechless to a track by Michael Jackson. Great dance - our favourite at the moment, give it a try.

Cheetah

Masters In Line

Cheater – Michael Jackson

Another great dance from the Masters, a lively number by Michael Jackson to which the dance fits perfectly. This is also being requested rather a lot at the moment wherever we go, and with no tags and no restarts, it's a must so don't be put off as its not too difficult to learn. You have to hand it to the Masters - they write some great dances.

All Day Long

Gary Lafferty

Mr Mom – Lonestar

We saw this dance at the Awards and we could not get the song out of our heads. It's brilliant, you have to listen to the words of this one from Lonestar, well written and very catchy. The dance by Gary has been well choreographed and is very easy, this is requested quite a lot as it's a feel-good one with both song and dance complementing each other. Great dance Gary.

Dipstick

Judy McDonald

Appropriate Dipstick – Natalie MacMaster

Saw this dance done at Big Dave's social one night and had to learn this one, it took us lots of time and effort to learn from the script, but was well worth it. It's a great piece of music from Natalie MacMaster, we have taught it at various places and it went down a storm. Lots of Instructors are not teaching this one as they are finding it quite difficult to learn but that's a shame as the dance and music are brilliant, it just needs a bit of effort and persistence and you will reap the rewards from your class.

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The 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 *Ann Wood*

APA Linedancing Weekend, Royal Clifton Hotel, Southport.
Weekend 4th - 6th March

1. Come Dance With Me – *Come Dance With Me* – Nancy Hays
2. Doctor Doctor – *Bad Case Of Loving You* – Robert Palmer
3. Pot Of Gold – *Dance Above The Rainbow* – Ronan Hardiman
4. Caught In The Act – *Who's Been Sleeping In My Bed* – Glenn Frey
5. Heartbreak Express – *Tonight The Heartbreak's On Me* – Dixie Chicks
6. Misty – *Misty* – Ray Stevens
7. Rockin/Some Beach – *Some Beach* – Blake Shelton
8. Turning Up The Heat – *Spin* – Vanessa Amorosi
9. Dreams Of Martina – *Dreams Of Martina* – Hal Ketchum
10. Fields Of Gold – *On My Radio* – Woolpackers
11. Islands In The Stream – *Islands In The Stream* – Kenny & Dolly
12. All Day Long – *Mr. Mom* – Lonestar
13. County Line Cha Cha – *Neon Moon* – Brooks & Dunn
14. Under Your Spell – *Under Your Spell* – Ana Victoria
15. Alive & Kickin' – *That Don't Impress Me Much* – Shania Twain
16. Quando When Quando – *Quando Quando Quando* – Englebert Humperdinck
17. Dangerous Curves – *Dangerous Curves* – Notorious Cherry Bombs
18. Strong Enough – *Strong Enough* – Cher
19. Buy Me A Drink – *Do You Still Wanna Buy Me That Drink?* – Lorrie Morgan
20. The Real World – *Real World* – D-Side
21. Just A Memory – *Memories Are Made Of This* – The Deans
22. Party-4-2 – *Party For Two* – Shania Twain & Billy Currington
23. Elliot's Dream – *I Love To Boogie* – T-Rex
24. Evergreen – *Evergreen* – Will Young
25. The Way – *The Way* – Clay Aiken
26. Bad Moon On The Rise – *Bad Moon Rising* – Creedence Clearwater Revival
27. Trust Me! – *Vincero* – Fredrik Kempe
28. Whole Again – *Whole Again* – Atomic Kitten
29. Dov'e L'Amore – *Dov'e L'Amore* – Cher
30. Stroll Along Cha Cha/Coasting/Electric Reel – *Cry Of The Celts* – Ronan Hardiman
31. Celeste – *Così Celeste* – Zucchero & Co
32. On The Water – *Walking On The Water* – Atomic Kitten
33. Into The Arena – *Now I Can Dance* – Tina Arena
34. Speak To The Sky – *Speak To The Sky* – Brendon Walmsley
35. Shakata – *Ciega, Sordomuda* – Shakira
36. Where We've Been – *Remember When* – Alan Jackson
37. The Long & Short Of It – *Live To Love Another Day* – Keith Urban
38. Side By Side – *We Work It Out* – Joni Harms
39. Take A Breather – *I Need A Breather* – Darryl Worley
40. El Rio Amor – *El Rio Amor (River Of Love)* – John Arthur Martinez

DJ *Big Dave (Gas Tap)*

Quackers Charity Fundraiser, Wem Town Hall, Shropshire
Sunday 6th March.

1. Wave On Wave – *Wave On Wave* – Pat Green
2. Islands In The Stream – *Islands In The Stream* – Dolly & Kenny
3. Smokey Places – *Smokey Places* – Ronnie McDowell
4. Take A Breather – *I Need A Breather* – Darryl Worley
5. Faded – *Faded* – Soul Decision
6. Push – *Push* – Dannii Minogue
7. Where We've Been – *Remember When* – Alan Jackson
8. Stay Forever – *Stay Forever* – Sammy Sands
9. The Way – *The Way* – Clay Aiken
10. Midnight Waltz – *Children* – The Mavericks
11. Ready To Fly – *Ready To Fly* – Richard Marx
12. Under Your Spell – *Under Your Spell* – Ana Victoria
13. All Day Long – *Mr. Mom* – Lonestar
14. Somebody Like You – *Somebody Like You* – Keith Urban
15. On The Water – *Walking On The Water* – Atomic Kitten
16. Not Much Justice – *If There's Any Justice* – Lemar
17. Baptized In Beer – *The Lord Loves A Drinkin' Man* – Mark Chesnutt
18. Open Season – *Open Season On My Heart* – Tim McGraw
19. Trust Me! – *Vincero* – Fredrick Kempe
20. Pot Of Gold – *Dance Above The Rainbow* – Ronan Hardiman
21. X-Rated – *Filthy Gorgeous* – Scissor Sisters
22. Breathe In – *Breathe In* – Lucy Silvas
23. Heat On The Street – *The Heat Is On* – Glenn Frey
24. Side By Side – *We Work It Out* – Joni Harms
25. Patient Heart – *Patient Heart* – Bekka & Billy
26. Invitation To Party – *Won't Get Up* – Gerard Levert
27. Let's Be Us Again – *Let's Be Us Again* – Lonestar
28. Tik Tok Too – *What You Waiting For* – Gwen Stefani
29. Caught In The Act – *Caught In The Act* – Glenn Frey
30. Until The End – *Stuck On You* – 3T
31. 2 Hearts – *Two Hearts* – Phil Collins
32. Na Mara – *Na Mara* – The Borderers
33. Gettin' Shaky – *This Ole House* – Shakin' Stevens
34. You're History – *Chance* – The 411
35. Dipstick – *Appropriate Dipstick* – Natalie MacMaster
36. Misty – *Misty* – Ray Stevens
37. The Real World – *Real World* – D-Side
38. Mars Attack – *Chocolate* – Soul Control
39. Buy Me A Drink – *Do You Still Wanna Buy Me That Drink?* – Lorrie Morgan
40. Speak To The Sky – *Speak To The Sky* – Brendon Walmsley

The **Beginners** Top Ten Charts

Caz's HotLine Fleckney, Leicestershire. 0116 2403385	1.	Stroll Along Cha Cha.....	Colourblind.....	Darius
	2.	4 5 6 Waltz.....	Captured (By Love's Melody).....	Rick Tippe
	3.	Kingston Town.....	Kingston Town.....	UB40
	4.	Rock Around The Clock.....	Little Richard Medley.....	The Deans
	5.	One Step Forward.....	One Step Forward.....	Desert Rose Band
	6.	Baby Love.....	Baby Love.....	Diana Ross & The Supremes
	7.	King Of The Road.....	King Of The Road.....	Roger Miller
	8.	Sweet Nothing.....	Sweet Nothing.....	The Deans
	9.	Black Coffee.....	Jump.....	Girls Aloud
	10.	Take A Breather.....	I Need A Breather.....	Darryl Worley
Boots & Boogie, Bedford. 01234 270302	1.	Red Hot Salsa.....	Red Hot Salsa.....	Dave Sheriff
	2.	Texas Stomp.....	Achy Breaky Heart.....	Billy Ray Cyrus
	3.	Precious Time.....	Precious Time.....	Van Morrison
	4.	Cowboy Charleston.....	I Wonder Why.....	Showaddywaddy
	5.	Cowgirl Twist.....	Hillbilly Rock, Hillbilly Roll.....	The Woolpackers
	6.	California Freeze.....	Heads Carolina, Tails California.....	Jo Dee Messina
	7.	Dream On.....	I See It Now.....	Billy Bubba King
	8.	Cowboy Strut.....	God Bless Texas.....	Little Texas
	9.	Silver Threads.....	Silver Threads & Golden Needles.....	Honky Tonk Angels
	10.	Blue Rose Is.....	Blue Rose Is.....	Pam Tillis
Wight Lines & Vines Isle of Wight. 01983 853221	1.	Rockin'.....	Some Beach.....	Blake Shelton
	2.	I Need Your Love.....	Desperately.....	George Strait
	3.	Swamp Thang.....	Swamp Thing.....	The Grid
	4.	Speak To The Sky.....	Speak To The Sky.....	Brendon Walmesley
	5.	Country Walkin'.....	Tell Me Ma.....	Shamrock
	6.	Quando When Quando.....	Quando, Quando, Quando.....	Englebert Humperdinck
	7.	Shania's Moment.....	From This Moment.....	Shania Twain
	8.	One Step Forward.....	The Blue Danube.....	Johnny Rye
	9.	Red Hot Salsa.....	Red Hot Salsa.....	Dave Sheriff
	10.	Good Ole Boys.....	Good Ole Boys.....	Waylon Jennings

The **International** Top Ten Charts

Bootscoot'n Basics Melbourne, Australia bootscootnbasics@aol.com	1.	Slow Burn.....	Fire.....	Des'ree & Babyface
	2.	Girls Gone Wild.....	The Girls Gone Wild.....	Travis Tritt
	3.	Start Living.....	Days Go By.....	Keith Urban
	4.	What if I Said.....	What If I Said.....	Steve Wariner & Anita Cochran
	5.	Rescue Me.....	Rescue Me.....	Wynonna
	6.	Sweet Southern Comfort.....	Sweet Southern Comfort.....	Buddy Jewell
	7.	My Meaning of Love.....	The Meaning of Love.....	Michelle McManus
	8.	The Real World.....	Real World.....	D Side
	9.	It Isn't Fair.....	What about Me.....	Shannon Noll
	10.	I Love the Senoritas.....	Senoritas.....	Adam Brand
Pink Cadillac Country Linedancers Norwich, New York, USA bonwillow@clarityconnect.com (607) 336-9031	1.	Brighton Rock.....	Absolutely Everybody.....	Vanessa Amorosi
	2.	Do Wop Be Doo Be Doo.....	Shang-A-Lang.....	Bay City Rollers
	3.	Dit Dot Ditty.....	Baby Come Back To Me.....	Manhattan Transfer
	4.	Can't Stop Loving You.....	Shout It To The World.....	Lionel Richie
	5.	Wave On Wave.....	Wave On Wave.....	Pat Green
	6.	Mr. Mom!.....	Mr Mom.....	Lonestar
	7.	Whiskey In The Jar.....	Whiskey In The Jar.....	Sham Rock
	8.	No Problem!.....	No Shoes, No Shirt, No Problems.....	Kenny Chesney
	9.	A Wind Up.....	How'd I Wind Up In Jamaica.....	Tracy Byrd
	10.	Buy Me A Drink.....	Do You Still Wanna Buy Me That Drink?.....	Lorrie Morgan
Tornado Dancers Copenhagen, Denmark. reja@c.dk	1.	The Real World.....	Real World.....	D-Side
	2.	Possibility Foxtrot.....	You've Got Possibilities.....	Matt Monro
	3.	Shiv-A-Ree.....	Goodnight Moon.....	Shivaree
	4.	Where We've Been.....	Remember When.....	Lana Harvey Wilson
	5.	All Night Long.....	You Rock Me.....	Enrique Iglesias
	6.	Lord Of The Warriors.....	Warriors.....	Ronan Hardiman
	7.	The Right Way.....	The Right Way.....	Peter Andre
	8.	Push.....	Push.....	Dannii Minogue
	9.	Doctor Doctor.....	Bad Case Of Loving You.....	Robert Palmer
	10.	Alkazar.....	This Is The World We Live In.....	Alkazar

The **Dance Club** Top Ten

Louisiana's

Dudley, West Midlands
017901 656043

1. Sacred Trust.....Sacred Trust One True Voice
2. Rockin'Tell Me Ma Sham Rock
3. The Hams JamJust A Little Bit Gina G
4. Rock Around The Clock.....Haley's Medley The Deans
5. Bobby Sox.....Rock A Billy The Bellamy Brothers
6. Vertical Expressions.....Cry Of The Celts Ronan Hardiman
7. Badda Boom Badda BangFreddie Said Barry Manilow
8. D.H.S.S.....Coffee Supersister
9. The Rat Pack.....Nice And Easy..... Glenn Rogers
10. Wishful Thinking.....Lovin' All Night Rodney Crowell

Cath's Kickers

Ripon, North Yorkshire.
01765 606988

1. All Day Long.....Mr Mom Lonestar
2. Trust Me!.....Vincero Glenn Rogers
3. The Real World.....Real World..... D-Side
4. Wanna WannaSome Girls..... Rachel Stevens
5. Side By Side.....We Work It Out..... Joni Harms
6. Maybe I Could.....I Might..... Shakin' Stevens
7. Pot Of GoldDance Above The Rainbow Ronan Hardiman
8. Doctor DoctorBad Case Of Loving You.....Robert Palmer
9. D.H.S.S.....Something Stupid.....Robbie Williams & Nicole Kidman
10. Come Up And See Me.....Come Up And See Me..... Steve Harley

Floorshakers

Torquay, Devon.
01803 294012

1. Trust Me!.....VinceroFredrik Kempe
2. Caught In The Act.....Who's Been Sleeping In My Bed..... Glenn Frey
3. MistyMisty..... Ray Stevens
4. Side By Side.....We Work It Out..... Joni Harms
5. Until The End.....Stuck On You..... 3T
6. Doctor DoctorDoctor DoctorRobert Palmer
7. Slow Burn.....Fire Des'ree Baby Face
8. Push.....Push..... Dannii Minogue
9. Strong EnoughStrong EnoughCher
10. The Real World.....Real World..... D-Side

Southern Cross LDC

Craven Arms, Shropshire.
01588 672141

1. Trust Me!.....VinceroFredrik Kempe
2. Where We've BeenRemember When..... Alan Jackson
3. Caught In The Act.....Who's Been Sleeping In My Bed..... Glenn Frey
4. Side By Side.....We Work It Out..... Joni Harms
5. MistyMisty..... Ray Stevens
6. More & MoreMore & More & More The Bellamy Brothers
7. Strong EnoughStrong EnoughCher
8. Doctor DoctorBad Case Of Loving You.....Robert Palmer
9. Maybe I Could.....I Might..... Shakin' Stevens
10. Let's DanceLet's Dance Chris Rea

Silver Wings

Basingstoke, Hampshire.
01256 321972

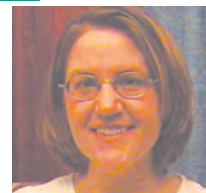
1. Under Your Spell.....Under Your Spell Ana Victoria
2. The Way.....The Way Clay Aiken
3. CelesteCosi Celeste Zucchero & Co
4. Caught In The Act.....Who's Been Sleeping In My Bed..... Glenn Frey
5. Trust Me!.....VinceroFredrik Kempe
6. Where We've BeenRemember When..... Alan Jackson
7. All Day Long.....Mr Mom Lonestar
8. Ready To Fly.....Ready To Fly Richard Marx
9. Wanna WannaSome Girls..... Rachel Stevens
10. Mars Attack.....Chocolate..... Soul Control

Lineviners

Bradford, West Yorkshire.
01535 272006

1. All Day Long.....Mr Mom Lonestar
2. Caught In The Act.....Who's Been Sleeping In My Bed..... Glenn Frey
3. Trust Me!.....VinceroFredrik Kempe
4. Beer For My HorsesBeer For My Horses..... Toby Keith
5. Buy Me A Drink.....Do You Still Wanna Buy Me That Drink?..... Lorrie Morgan
6. Blue California.....Blue California Bellamy Brothers
7. Midnight Waltz.....Rodeo Moon..... Toby Keith
8. Can't Stop Loving YouShout It To The World Lionel Richie
9. More & MoreMore & More & More Bellamy Brothers
10. Closer.....Closer Susan Ashton

The Dancers' Top Ten



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

1	(6) <i>Under Your Spell</i>	Bracken Ellis	<i>Under Your Spell</i> Ana Victoria
2	(2) <i>All Day Long</i>	Gary Lafferty	<i>Mr Mom</i> Lonestar
3	(1) <i>Trust Me!</i>	Geri Morrison	<i>Vincero</i> Fredrik Kempe
4	(-) <i>Heat On The Street</i>	Maggie Gallagher	<i>The Heat Is On</i> Glenn Frey
5	(-) <i>X-Rated</i>	Teresa & Vera	<i>Filthy Gorgeous</i> Scissor Sisters
6	(3) <i>Caught In The Act</i>	Ann Wood	<i>Who's Been Sleeping In My Bed</i> Glenn Frey
7	(-) <i>Tik Tok Too</i>	Neville Fitzgerald	<i>What You Waiting For</i> Gwen Stefani
8	(8) <i>Party-4-2</i>	Peter Metelnick & Alison Biggs	<i>Party For Two</i> Shania Twain & Billy Currington
9	(5) <i>Ready To Fly</i>	Robbie McGowan Hickie	<i>Ready To Fly</i> Richard Marx
10	(-) <i>Bad Moon On The Rise</i>	Alison Biggs	<i>Bad Moon Rising</i> Creedence Clearwater Revival

Bubbling Under

1. Where We've Benn
2. Trucking
3. Celeste
4. Mars Attack
5. Until The End

The most comprehensive and reflective dance chart published.

To ensure this chart is meaningful, independent and accurate we rely entirely on charts supplied by dancers.

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	Name of dance	Choreographer	Music track
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Club Name _____

Your Name _____

Address _____

Telephone no: _____

Fax no: _____

E-mail: _____



Album Reviews

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

OFF TO JOIN THE WORLD

Blaine Larsen

BNA 82876-66012-2

Listen ★★★★★

Dance ★★★★★

ALBUM
OF THE
MONTH



Incredibly Blaine Larsen is only eighteen years old. He hails from just outside Seattle, Washington and was introduced to country music by his future step father. He began singing and writing country songs very young and at eight his family took him to Nashville to record some songs at a "pay as you go" studio. After a letter from a school friend brought Blaine to the attention of the right people, he now finds himself with a record deal and a very bright future ahead.

The Best Man (72bpm) opens things for us and this song, one of several that Blaine co-wrote, is a nightclub two step, and is about, and dedicated to, his stepfather.

In My High School (68bpm) shows how mature Blaine sounds, and although this song feels like it is faster than it is, would make a good dance track.

That's All I've Got To Say About That (100bpm) is a lively, "feel good" song with a great musical backing, and Blaine's strong vocals, make this song a great dance prospect.

Teaching Me How To Love You (73bpm) is also nightclub two and it is a gorgeous duet with Joey Martin that you will enjoy dancing to.

I've Been In Mexico (105bpm) is a lovely cha cha so very reminiscent of Brooks & Dunn's "Neon Moon", perfect for County Line Cha.

If Merle Would Sing My Song (72bpm) is about a budding singer trying to make it in Nashville, "If Merle (Haggard) would sing my song, I could go back home and tell everyone that dreams do come true". At the end of the song Merle does actually sing the last line.

Yessireebob (138bpm) must be THE dance hit off the album. This cracking east coast swing has a great chorus, a good hook, and some very clever lyrics. I love it!

The Man He'll Never Be (76bpm) is a moving song that Blaine wrote himself, and *That's Just Me* (170bpm) is a nice steady two step that will delight many dancers.

Off To Join The World (154bpm) is subtitled "The Circus Song" and it is a clever fast waltz that encompasses the sounds of the circus.

Final song *How Do You Get That Lonely* (72bpm) is Blaine's first single in the States, and this poignant, moving song could be danced to with a lot of passion.

Wow! If Blaine Larsen is the type of talent coming through, then new country music has a bright and strong future. Anyone who likes good music whether to listen, or to dance, will appreciate the talent and quality of young Blaine Larsen. You simply must get yourself a copy of this stunning debut album!

BRAVE

Jamie O'Neal

Capitol Nashville 7243-5-79894-2-8

Listen ★★★★★

Dance ★★★★★



Australian songstress Jamie O'Neal burst onto the scene back in 2000 with her highly acclaimed debut album *Shiver*. She became a big success and had several hits from the album. It has been a long time since that first album, and with a move to another label Capitol, Jamie now releases her long awaited follow up.

The first track *Trying To Find Atlantis* (84bpm) has had US choreographer Jamie Marshall write a dance to it, and there could be a few more. This is a cool dance track.

Naïve (116bpm) is one of nine tracks that Jamie had a hand in writing, and this cha cha is a little cracker!

Somebody's Hero (82bpm) has a feel of Carolyn Dawn Johnson's *Complicated* to it, it's in the style of *Mr Mom* too and has a good strong beat.

When Did You Know (68bpm) shows the power in Jamie's vocals, and the high-class production is enhanced by the orchestral backing. Glorious!

Devil On The Left (75bpm) is a powerful story song set on the Delta in the Deep South about a young girl who has a mixed life and ends up as a stripper!

On My Way To You (92bpm) is a song with

a good beat and powerful vocal, and I can see this being popular with dancers too.

Follow Me Home (168bpm) is a fantastic fast waltz track, with the right choreography, I can see this appealing to the masses too!

Girlfriends (94bpm) takes off where *Redneck Woman* ends and is a powerful anthem for the ladies.

Ready When It Comes (87bpm) Jamie wrote this with two of Nashville's most respected writers, Annie Roboff and Beth Nielsen Chapman. It's a good quality song and it has a good dance beat.

Title track Brave (64bpm) is one of the best nightclub two steps I have heard for a long time. It is simply a stunning song and it will inspire you to dance to it. Glorious!

Finally we have *I Love My Life* (95/190bpm) another fine dance track, this time a two step, so it will appeal to many of you.

It has been well worth the wait for this follow up album from Jamie O'Neal. She has honed her song writing skills and although she had an amazing voice, it seems to have got better and stronger. This is a fantastic album for both dancers and listeners alike, and I can't recommend this album highly enough to you!

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

◀ Half star

Now for something very different! Princess are a tri of beautiful and talented violinists from Hungary. The girls, Sandor, Pados, and Molnar adapt popular classics with drumbeats, electronics, and a full classical orchestra, and turn them into contemporary sounding dance tracks covering many musical genres. As Line dancing finds itself adapting to many diverse styles of music, this album could prove to be a gem.

The Show begins with *Palotasch* (120bpm) a nice classical with a good base line and strong drumbeat.

Latin Passion (90bpm) The girls composed several of the tracks including this fine Latin piece, and those of you who like to wiggle your “Cuban” hips will love this track.

The Blue Danube (140bpm) is a fantastic reworking of Johan Strauss’ classic Viennese waltz.

Tango Uber Alles (115bpm) is an original piece, which makes tango so cool. Could this be the first Line dance tango?

Firedance (105bpm) I was blown away when I heard this track, which is another original. Maggie Gallagher is producing a new dance for this stunning piece of music.

Angel (150bpm) is another classical waltz but with a contemporary feel to it.

Tritsch Tratsch Polka (155bpm) is another Strauss classic, given a modern feel yet retaining the charm of the original.

Zorba (105/130bpm) This is a fantastic version of this music often a favourite for The Freeze.

Spanish Gypsy Dance (130bpm) is from Bizet’s *Carmen* and many of you will be familiar with Max Perry’s dance of this name.

Harem (128bpm) has a Middle Eastern flavour to it, another good danceable track, and another I really like, and *Foxdance* (135bpm) is an up-tempo number and could be an interesting dance prospect.

Wild West Trip (116bpm) Now this is another great original, with a strong country music feel, which highlights the diversity of Princess.

Megamix (various bpm) closes the album and is a great medley of many of the tracks and I can see this being a hit at party nights.

Some of you may remember the dance Victory to the music from another classical girl group Bond and it was felt at the time that classical music could be used quite extensively in Line dancing. This album is refreshingly different and could provide a few dance hits with the right choreography. I said it could be a gem, well it is, an absolute diamond!

VIOLIN DANCES *Princess*

BMG ARIOLA 82876 676232

Listen ★★★★★
Dance ★★★★★



Tracy Byrd has been a stalwart on the country scene since the early nineties and we have danced to many of this Texan’s tracks over the years, most notably *Watermelon Crawl*, which is still being danced all over the globe. Tracy has consistently produced good albums over the years. He now releases a new *Greatest Hits* package.

First song The Truth About Men (146bpm) is with Montgomery Gentry, Andy Griggs, and Blake Shelton, and this “good ole boys” anthem has had a few dances written to it.

Just Let Me Be In Love (96bpm) is a really good cha cha, with some awesome guitar picking. I couldn’t fine any dances for this track, and I can’t understand why.

Drinkin’ Bone (110bpm) is another good cha cha, and USA’s Pepper Sequiros wrote a nice dance to it in 2003.

Watermelon Crawl (137bpm) is the most known of Tracy’s songs, and this is new recording of his classic song.

Keeper Of The Stars (78bpm) was another big hit for Tracy in the nineties, and there were a few dances to this too.

A Good Way To Get On My Bad Side (94bpm) is a duet with Mark Chesnutt from

the *Ten Rounds* album, and it is another good danceable track.

Ten Rounds With Jose Cuervo (127bpm) is another from the “Ten Rounds” album and Kim Swan wrote a good dance to this back in 2003, and now might be a good time to check it out?

Put Your Hand In Mine (72bpm) is a lovely song, a nice nightclub two step, whilst *I’m From The Country* (130bpm) is also a previously unreleased version, and again there were several dances written to it, and *Tiny Town* (76bpm) is from the last album.

There are two brand new songs on the album, the first *Johnny Cash* (114bpm) was co-written by John Rich (Big & Rich) and is good solid country rocker.

Finally *Revenge Of A Middle Aged Woman* (98/196bpm), is an awesome two step.

This *Greatest Hits* package is based on the time Tracy has spent with RCA from 1999. If you look on the *Linedancer* website dance, you will find no less than 161 dances attributed to Tracy Byrd’s music so he is certainly dancer friendly. This is a good collection of old and new, with something for most styles of dancing, and it certainly showcases the talents of Tracy Byrd.

GREATEST HITS *Tracy Byrd*

BNA RCA – 82876-64861-2

Listen ★★★★★
Dance ★★★★★



Kicking back with the *Puritans*



So did Line dancing begin with Cowboys or with Texas oil workers? *Pamela Edelston* discovers it might just have started around the Maypoles of Merry England.

The villagers of rural England were dancing English country folk dances long before the Cowboys had their feet tapping to Western tunes.

Traditionally, people danced to express personality and in celebration of special occasions such as births, deaths and the coming of age. There are written references to English country dance going back as far as the 1400s, but the first published collection is the 1651 *The English Country Dancing Master*, by John Playford. Subtitled “plain and easy

rules for the dancing of country dances with the tune to each dance” it was not unlike the dance scripts published here in *Linedancer*.

The Pagans would dance annually on the first day of May to celebrate the beginning of summer. The dances, centred around the traditional Maypole, were possibly the chief dance of rustic England and dated back to before the Roman invasion. The pole was thought to represent fertility and young girls draped in floral decoration would weave their ribbons in and out dancing to create elaborate patterns.

It was during the time of Robin Hood and his Merry Men that festivals to celebrate the last day in April began. Today you can step back in time and join in these Pagan rituals in Edinburgh, when the Pagan festival of Beltane marks the onset of spring involving dancers, musicians and fire eaters. Beltane is held each year on Carlton Hill and is the biggest celebration in the UK, it attracts visitors from all over the world.

The May day celebrations reach their climax with the procession of all young men and fair maidens. When the sun rises the character of Jack O' the Green leads the morris dancers, the Maypole dancers followed by Friar Tuck and Maid Marion.

Finally, more morris dancers march ahead of the master of ceremonies, Robin Hood, accompanied by the Queen of May. The procession after marching through the village gathers at the Maypole, where people dance and play games.

The Maypole was from 12 to 60 feet in height and made from a tree because trees are symbols of fertility. The May Queen would be seated on a throne raised on a platform, she would be crowned and then given absolute power. The May Queen would award prizes for the best dancers. Although there is no evidence they were in the shape of a Crystal Boot, it's just possible that these Pagan traditions are the reason we are Line dancing today.

As Europeans travelled to the New World they took their traditional dancers with them. The Maypole was lost somewhere between Sherwood forest and the Texas ranch – probably because of its Pagan connection – but it was these non-couple dances, which formed 'Contra' dances and square dances and eventually evolved into American Country Dance, also described as 'Kicker' dancing.

Contra dances are high-spirited frolics based on old English and New England country dancing, with some aspects of square dancing. They are a blend of small group movements including allemandes, stars, do-si-dos and a lot of swings. All dances are preformed with a simple 'walk step' and eight-beat timing.

The Americans had access to various dance forms as, over the following centuries, more and more immigrants came from other European countries and the African continent. France brought ballroom and couple dance crazes which dealt the traditional English country dances a blow.

The emergence of the polka and the waltz reinvented dance and made couple dancing the accepted dance form in polite society. Hence the non-couple country dances

became less popular and were pushed out of the towns and cities into the country.

Back in England, the English were still dancing around the Maypole in the local villages, while the American folk dancers started to put their own stamp on this form of movement. With the lack of communication between the English villages and the American great frontier the two variations of country dance diverged considerably.

The cowboy, perhaps not best-known for ballroom grace and elegance, took the English country dances and made them his own. Long hours spent on a horse left the cowboy without much knowledge of ballroom niceties and so dance steps of relative simplicity which could be done dressed in cowboy gear suited the American Wild West. What you ended up with was a new style of dance which was a spontaneous adaptation of traditional moves brought by the Europeans.

Since then, Line dancing has developed into what it is today. What is seen in our clubs are not simple 'kicker' dances based

on steps danced by the pioneers of the 17th century but much more diverse and complicated routines, which vary in style and ability.

And if, on Mayday, your club is giving a Line dance demonstration on the village green you might just be stepping exactly on the same ground as your Maypoling ancestors.



Partying on to Victory



For those of you who thought the party ended the weekend of the Crystal Boot Awards, *Big Dave Baycroft* tells us how the Victory Club kept the party going.

recently had the pleasure of being invited to the Victory Club in Stocksbridge near Sheffield to present Neville Fitzgerald with his well deserved "Rising Star" Crystal Boot Award. Neville won the award the previous weekend, but was unable to collect it himself as he was away teaching in Sweden - his first booking abroad which made it an extra special landmark weekend for him.

It was a nice coincidence that the following weekend after the awards, Neville was the guest choreographer at Sharon Hutchinson and Tim Ruzgar's monthly "Teaching Social" at the Victory Club. Since my good friend Tim had won the "Dancers Choice" Award at the Crystal Boots, everyone was planning a well deserved celebration party for Tim & Neville. When I arrived the action was already in full swing, the room was dressed up a treat and there was a great party atmosphere.

Just ahead of Neville's first workshop, Sharon announced Tim's award to thunderous applause, and Tim made a short speech thanking everyone, congratulating Neville and inviting me up to make the presentation to him. I was so honoured to be asked to pick this up by Betty the weekend before and it was equally a great thrill when Tim invited me to present it to Neville, one of my closest friends. Like everyone else I was so pleased that Neville had been recognised for some awesome dances over the last few years.

Never one for too many words, Neville tried to get away with just a quick and humble "thank you" but with some encouragement from Tim, Neville made the customary speech. Neville's words were as impromptu as the speech I'd made on his behalf the week before and I was pleased to see he was just as nervous!!!

Neville went on to teach his brand new dance Tik Tok Too, which saw the floor full throughout and was a definite crowd favourite. After some social dancing with Tim, Sharon taught Max Perry's latest dance released at the awards 'In A Dancing Mood'. I was given a treat when Tim invited me to do a guest spot of deejaying before Neville's final teach, which was Haven't I Always to the Delta & Bryan song *Almost Here*. Three excellent dances, but Tik Tok Too was the hit of the night by a long margin and is a dance surely heading for the charts, quite appropriate on the night Neville got his first Crystal Boot Award.

Tim also introduced another of the evening's guests, Geri "Trust Me" Morrison and a full floor danced the chart topping dance, with Geri and Neville leading from the stage in fine style. Well done to Geri for

a great dance and her first No.1 hit.

All in all it was a memorable night - Seeing Neville and Tim enjoying their well deserved Crystal Boot Awards, dancing the latest No.1 with Geri, the Victory Club crowd having a fun celebration party and Neville's new dance Tik Tok Too the proverbial icing on the Victory Club cake, not to mention dancing all the latest hit dances until late - *Awesome !!!*

Tim and Sharon started their teaching socials in January last year, as there was no opportunity in the area for locals to see top choreographers. As well as the locals, people come from far and wide to see the best in the business such as Kate Sala, Alan Birchall, Roy Verdonk, Dynamite Dot, the Amato's and Max Perry. Their next guest will be Dee Musk on April 8th and they also have Maggie G, Andrew Palmer, and Chris Hodgson lined up for later this year - Check it out - It's an awesome night out with a great crowd.



Dance Fever

strictly

The BBC are running a reality competition series for all dancers to showcase their talents. *Martin Lister* went along to the auditions to represent the Line dancing world.





The time came for Martin to be ushered into his allocated audition room, where he was greeted by two judges and yet another camera crew. After introducing himself Martin told the judges his style of dancing. He also talked about the media image of Line dancing and mentioned how he hoped to “update the image portrayed in the media”. Finally, Martin told the panel just how much he “loves to dance”, and then finally the dance floor was his.

Everyone was left wondering their fate. Martin and the other 39 competitors in his hourly group were shepherded into the results room, where they faced more camera crews. The moment of truth arrived and as the hopefuls sat row by row, they were told to stand if their number was called. A proud moment for Line dancing was to be recorded as Martin’s number was called out first to great applause. Five more numbers were read out and... the lucky six were through, to return at 8am on Monday.

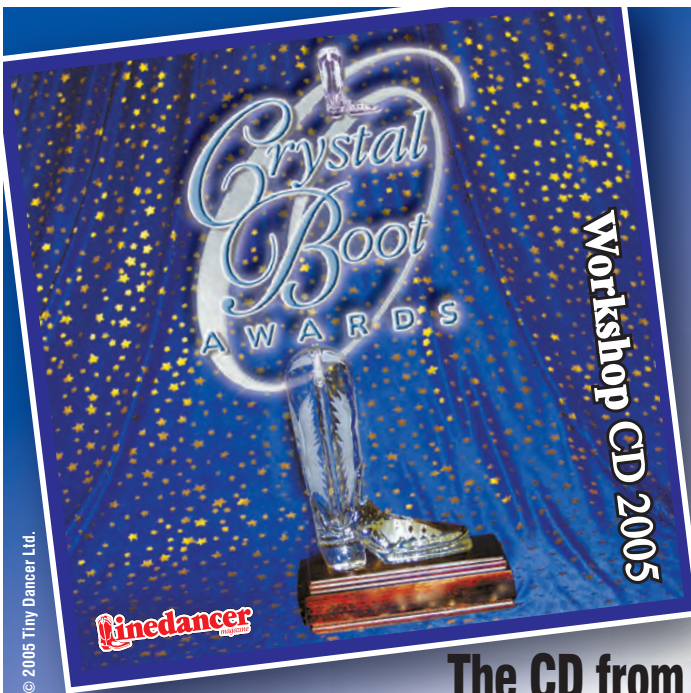
Over the Saturday and Sunday at Greenwich, just 100 went through to the Valentine’s Day knock out - a wonderful achievement for Martin and Line dancing. Martin claimed: “the adrenaline high was something else, one that I had not experienced since my early competition days in the Nineties.”

When Martin Lister answered the BBC’s call of ‘your disco needs you’ he was over the moon to learn he had been selected for audition in Greenwich on Saturday 12th February. Martin told Linedancer how his heart beat stepped up a notch as the person on the other end of the telephone said: “Bring your own music and be prepared to entertain the judges for two minutes maximum.”

When the day arrived, The Laban Dance Centre in Greenwich was full of aspiring dancers, with every conceivable style on offer. Street, Hip Hop, Jazz, Ballroom, Latin, Swing and Ballet were expected, but Flamenco, Belly and Indian were some of the less obvious styles. Surprisingly, there were not many Line dancers that had made it to this stage of the competition.

Before being given the freedom of the dance floor the contestants were registered, dressed and placed before an interviewer and rolling camera to see how they coped with talking on screen. As the audition got into full swing the adrenaline started to pump for Martin and the other contestants. Martin claims: “Interviews were definitely the order of the day as roving camera crews pounced on unsuspecting dancers before and after the audition.”





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The following Monday the London elite who had qualified returned to the same venue. Excitement bubbled around the room as the £50,000 cash prize for the eventual winning couple was announced.

The dancing began as everyone was paired up and told to learn three different routines, in the styles of Disco, Jive and Salsa, from top choreographers. The challenge was to perform all three routines in sequence in front of the judges on Monday afternoon. Martin says: "The message was plain to see – learn the routines fast and well and you will stand out from the crowd."

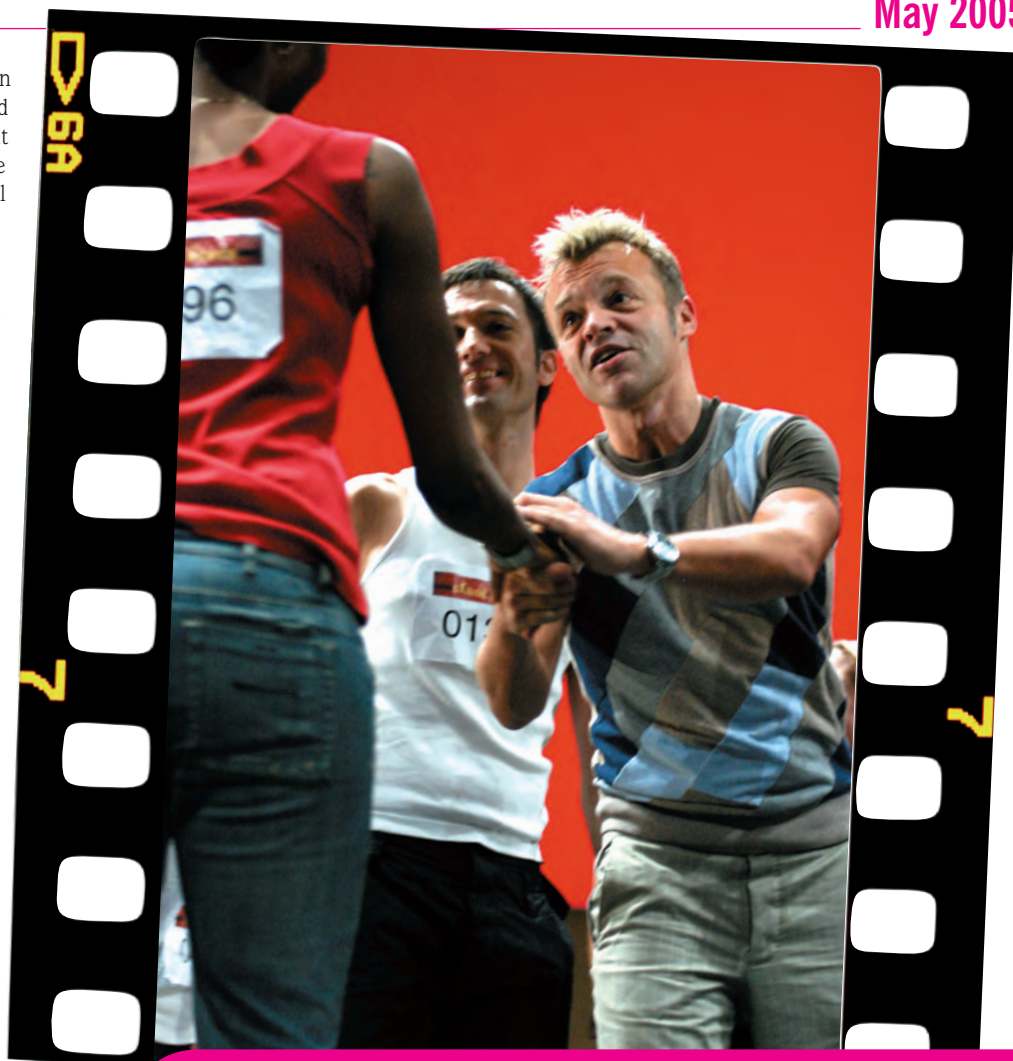
In turn, the choreographers taught their 30 second routine in 45 minutes to each group of around 30 aspiring dancers. Most had never met before, except for a few couples entrants lucky enough to have survived the previous days' auditions intact. With the emphasis being on picking up dances quickly, Martin considered the show to be a Line dancers' paradise.

With the three choreographers finished, the hopefuls grabbed lunch, then one hour had been set aside for practice. "The camaraderie between contestants was amazing: someone was always willing to help refresh the ailing memory of another," says Martin. As the day went on dancers complained of blisters and pulled muscles as the pressure was on to stay in the competition.

The star of the show, Graham Norton introduced himself to the competitors as he announced he was astounded by the standard of dancing.

The moment of truth arrived. Everyone filed into the Centre's auditorium for the dance off. Each of the three groups performed the routines twice in front of the judges and fellow competitors. The results were served in dramatic fashion, as everyone danced again in their groups while the judges dismissed people by tapping them on the shoulder. Unfortunately we won't be seeing Martin on our screens, as he was eliminated from the competition.

Martin said: "Relaxing in a soothing hot bath that night, the aches and pains floated away as I dreamt of what might have been if I had been 35 years younger – what was I thinking! A stunning experience all told. Here's to being an armchair dancer as the series unfolds."



The Strictly Dance Fever TV series started on Saturday 26th March when we witnessed another Line dance couple bite the dust, as Eddie Slattery and partner Pamela Smith left the competition empty handed. Fellow Line dancers Jodie Binstead and partner Danny Last out danced Eddie and Pamela as the four went head to head to claim a place in the final stages of the competition.

Eddie is disappointed to be putting his dance dreams on hold for the moment but he is going home to his mountain of over 30 trophies and medals. He has already achieved a great deal in the world of Line dancing and is pleased he got to showcase his talents to the nation proving there is a lot more to Line dance than cowboy hats and boots.

Jodie and Danny will now live together with eight other dance couples where they will be taught a new dance style each week by professional dance coaches. Their fate will be decided each Saturday evening as the judges score their performance and the public vote to decide if they have what it takes to be Strictly Dance Fever Champions.

Jodie already eats, sleeps and dreams dancing, she said: "to be a professional dancer would be a dream come true and winning Dance Fever would mean more to me than anything else I have ever accomplished before, it would take a lot of hard work but would be a dream come true

and I think if it did happen I would faint!"

Danny is as committed as Jodie and would equally love a career in dance. He said: "I want to be a versatile dancer, able to do anything. I entered this competition to enjoy the experience, I want to work hard and learn as much as I can."

Jodie and Danny will be joined by another Line dance couple who also passed the auditions stages. Claire Adams and James McLaughlan entered the competition in the swing dance section and defeated the other swing couple to progress into the Strictly Dance Fever finals.

Claire and James will have to stop attending dance classes at Reidkerr College, Paisley while they attempt to impress the judges and prove they are the best dancers in the competition. The two have been friends for years and act like brother and sister. They already have trophies in the bag after winning three awards at the World Championships in Nashville, Tennessee in January 2005. Claire says: "I love to dance because I can be myself, it clears the mind and makes me feel happy."

Making it to this stage means the world to both Line dancing couples and with their charisma and talent they will be keeping us entertained every weekend. *Linedancer* will keep you up to date on their progress and wishes them all the best of luck!



Life in the fast lane

Brave princess Jamie O'Neal is enjoying music, motherhood and her perfect man. *Linda Willis* finds out how the young Australian has managed to get all she's ever wanted.

She's passionate, exhilarating. Very beautiful. An awesomely talented Australian runaway whose life spins along at such tremendous pace it's sometimes difficult keeping up. A throat infection prevented her from singing live in the New From Nashville concert at The Borderline in January. Now fully recovered she's back, and ready to take your breath away all over again just as she did the first time around with *Shiver*. Her latest album, *Brave* has just been released. And it is brave. In all kinds of ways. She is the impressively gifted stylish singer/songwriter Jamie O'Neal who moved one critic to describe her as having "A Ferarri of a voice!" And she has plenty to say for herself. On the subject of music, men, and being a brand new mum!

She fell madly in love aged 12. With country music. Since then it's been a life long addiction. Waiting to go on stage as the opening act for Johnny Cash, Crystal Gayle and Dolly Parton gave her a glimpse of what she wanted her future to be. "I would stand at the side of the stage and watch their whole show, over and over again. And I knew what I wanted to do. That one day, hopefully, I'd be up there on stage singing my own songs. Especially with Dolly Parton, because she wrote everything. That just meant so much to me. That she could go out there and tell her stories. People loved to hear them because they were real."

Jamie's flair for writing lyrics that are as gold and vivid as an Aborigine's outfit, fused with a courageous and awesome singing voice to rival Barbra Streisand or Celine Dion on a good day, at their ear blasting best means that she is a musical force to be taken seriously. Her tastes are eclectic with songs roaming from the biggest of big ballads which could oh so easily have slipped from the pen of Diane Warren, to swampy southern rock. Lyrics tell rousing heartfelt stories of struggle, family, womanhood, spirituality, and the stuff of country legend – real life.

"I'm kind of a restless spirit." She admits. "Even now, living in Nashville and everything is fantastic. But I also think, I'd love to go to live in Colorado. Or Montana. Or somewhere. I'm always thinking of the next place, or the next experience." But like the rest of us Jamie has learned no matter how hard you try to control it, or plan it, life just isn't like that. *On My Way to You* ignites a voice which is breathtaking and fabulous sliding and winding its way round lyrics that come from deep inside. "When I hear that song now, I think that there's a plan for everyone and you don't know what that plan is. But the reason I wanted to write that song, and the reason I had that feeling was that I was with my husband, and thinking, "What are the odds of a girl who's born in Australia, that's travelled the world as much as I did, meets up with a guy from East Tennessee that stayed in East Tennessee his whole life? He moved to Nashville that's true. But to think that all those turns that I took brought me to him. I just thought that was cool. It's a bit like *Naïve*. How you plan things out. And how foolish that is. Because you can't plan your life. You never know where something's going and what's going to come out of the experience."

Moving to Nashville was one experience that made all

her dreams come true. In spectacular fairy tale fashion. A recording contract, falling in love and marrying Rodney Good two months before the release of her record breaking first album, *Shiver*.

Jamie has met her Prince Charming. But she is the first to agree that trying to find *the* perfect man is like looking for a silver needle in a lop-sided haystack, as hard and unlikely, as *Trying to Find Atlantis*. "The first time I heard this song it just reminded me about my past and how long it takes to find the perfect man. And how you have to kiss a lot of frogs before you meet the right prince! Some songs are serious. This has that funny side that just appeals to me. That, yeah – if I laugh at this, then somebody else will."

Like all women, and quite a few men even, she's lived with the pain of being in love with someone, whose feelings aren't fully appreciated or reciprocated. *When Did you Know* is gorgeously graphic. "When you're dating someone and you fall in love, you think they feel the same way. When they tell you they don't feel that way and you're not the one it's such a knife in the heart. Only one question comes to mind. How long have you known this? When did you first know you felt this way? What a waste of time. You sit around and analyse everything. Well – what did he feel? How could he do this? And you still do it. You cannot help yourself. That song is one of those pour-yourself-a-glass-of-red-wine and sob-in it kind of songs."

Jamie's not the kind of girl to wallow in self-pity or over-sentimentality. Her style is grounded by the down to earth up-bringing afforded by her Aussie roots. *Follow Me Home* tells it like it is. Sometimes. "We always like to think when we get married it's going to be a bed of roses and the honeymoon period's going to last forever. But there are times when

you just think – I need some space. I need to be away from you. Then when you leave, or they leave, this huge emotion comes over you and you think I can't walk away from this, I need this person and love this person too much. We've got to work it out. And this song's about reaching out and letting pride fall away. When pride gets in the way it becomes a Mexican stand-off, and you can't give in to it. My husband and I really have big blow-up fights, but we accept what's important in the end."

What's even more important, in the end and in the beginning is brand new baby daughter Aliyah, born last June. "Nearly everything changed once I became a mother." she says. "The way I felt about life and the way I looked at different things. My writing has definitely changed. A lot of my songs are geared toward the emotions of being a parent. Raising a family. Just looking at the world through a parents' eyes." *Somebody's Hero*, reflects all that and more. "I had been saying to all my co-writers I want to write about family. I really wanted to write about my little girl. And the thing for me when you have a baby, you start thinking about your relationship with your mother. How much you looked up to her when you were little. Then you move to, gosh – my baby looks up to me so much. I don't want to let her down. I want to be a hero to her. And it's not just your mother. You start thinking about the other generations. My grandmother

She fell madly
in love aged 12.
With country
music. Since then
it's been a life
long addiction



and my paternal other grandmother. I was with her before she passed away. This is a real tribute to the women in my life."

Girlfriends don't get left behind in the O'Neal nursery. "After I had the baby, I was emphatic that I wouldn't become one of those women that has a child and doesn't go out with their friends again. That I don't know how to have a good time because I'm a mum now. I can't do that. So, I still manage to put her to bed, to go out with my friends. Have a good time, have a few drinks. And that's what I wanted to write about. Your girlfriends will be there for you, through thick and thin. No matter what. I wrote it with my dad and Lisa (Drew). It was funny, 'cause Lisa said, "Can we say, girlfriends kick ass?" And my dad was saying – I don't know about that! But it was two against one male. So he had no chance!" It's raunchy, it's tough, a little surprising, and brave! And let's admit it – when we need them to, girlfriends can, and do – kick ass!

Jamie cheered up many a male by kicking ass in an altogether different way, but not quite the altogether. Posing with other country girls for the cover of FHM. "Yes, it's been a bit controversial." She admits. "No, I'm not topless in the photos. Do I regret posing? No! Would I do it again? Probably not. Well, the folks at FHM led us to believe that we'd all be wearing what they ultimately let us. When we got there they were handing out bras and panties to each of us. Some of us were saying, no way! But the ultimate reason for doing it was that I'd lost 68 lbs of baby fat so I wanted to say – look here – I'm back! It's one of many interviews I've done recently. It really never crossed my mind anything would occur."

Her goal in making the new album was to "dig a little deeper". Finalising the vocals with husband Rodney at their home studios was a joy. "Working with Keith Stegal is such a comfortable place for me. I trust his judgement 100%. The only person I trust as much is my husband Rodney. We would be up, just the two of us, me in my robe, working at two-o'clock in the morning. Awesome!" she smiles. "We're both getting to do what we love. We're getting to do it at home on the monitor. We're feeling like we have everything that we've ever wanted."

Everything else she wanted by way of choosing the very best female writing collaborators was a stroll in the breeze. They don't come any better than best friends Annie Roboff and Beth Nielsen Chapman. *Ready When It Comes* is emotional stuff. "Beth has been through breast cancer and I lost my grandfather and my aunt to cancer. And so to sing about the struggles of life and to go from something that's a little bit run of the mill, like a 9 to 5 job, to something like that is the hardest

thing to go through. And then you come to the bridge. Finding the strength you need. And realising you had it all along."

Title track *Brave* is a brilliantly spine tingling spontaneous ballad. "I wanted to write a song about going through a hard time. Feeling really beaten down. Wondering, how do I come back from this? It's when you have experienced failure. Annie had been through some very hard trials. Just like me. She had a really serious illness for the last ten years. But she's always trying to bounce back. Sometimes her hands are so sore she can't play. She's in and out of hospital. But what happens around you or to you doesn't matter. You are still basically the same person inside. I wanted to write a song about that. Something to which people could totally relate. We'd already written the verse and half the chorus. And Tim said, "What are we gonna call it?" And I said I thought we should call it *Brave* because that's what it's all about. The emotion of being brave enough to get through something."



Win Jamie O'Neal's new album

We have five copies of *Brave* to give away if you can answer the following question:

Which month was Jamie's new baby daughter Aliyah born in?

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

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Charity Lines . . .

Red hot news from Comic Relief



The Girls, Maureen and Michelle (*right*) had great fun organising lots of Red Nose Day activities for their classes in the Wolverhampton area (*above*).

Both their classes joined in the Red themed dancing and as usual everyone had a ball enjoying endless Line dancing.

Michelle was mistaken for Donald Duck when trying to teach while wearing a

red nose – and we hear her attempts at breathing while calling and wearing the red nose were rather interesting.

Line dancing dinner ladies, Janet Tomlinson and Carol Whitehouse (*right, top*) helped raised £63 for the local Compton Hospice.

The Girls have also raised £122 for the Tsunami Appeal.



Cathy Hodgson of Cath's Kickers loves to have a laugh and a joke, so Comic Relief was a great excuse for her club to be their usual playful selves. Cathy helped organise a night of fun in aid of Red Nose Day and the night was deemed a great success raising £60. They danced their favourite number, All Day Long and everyone sang along as Cathy had written the lyrics out so

the whole class could join in. Come Dance With Me was also danced to the RND05 song *All About You* by McFly.

Pictured above are Mad Cat in the centre with the big hair, her mum Diane Jakeman to her right and the lady on her left is known as Nan, from Ripon. The rest of Cath's likely bunch, include Jacqui, Katie, Margaret and Brenda.



Dancers travelled far and wide to attend a charity fundraiser in aid of Comic Relief at the Marco's Leisure Centre in Edinburgh.

The guest DJ, Gary Lafferty kept the entertainment flowing playing 110 requests over eight hours.

The atmosphere was amazing and 190 people had great fun dancing the night away.

Gary taught his new dance The One With... which was well received.

Thanks to everyone's hard work £3,060.00 was raised for Red Nose Day 2005.

The Tsunami Line Dance Army

A round-up of your latest achievements



Dancers from Swansea and the surrounding areas gathered at the Swansea Patti Pavilion for a charity dance-athon. The event catered for all dance tastes, including Line dancing. Cherrie, Ann and Val organised the event which raised £1,640 for the Tsunami Appeal. Brian Kinduets said: "the event was a great success and over two-hundred people attended. Every penny of the money raised has gone directly to the orphanage in Sri-Lanka, where they are caring for many displaced children and orphans of the disaster."

TSUNAMI ROUNDUP

The Tsunami Appeal closed on 26th February after raising a record-breaking amount. The group coordinating the donations reported £250m has been raised – which is the biggest ever fundraising campaign in UK history. The Disasters Emergency Committee (DEC) predicts the total amount will rise to £300m.

- Jim Smith of Galloway Stompers raised £115 at their Christmas party held in January.
- Sharon Leggate organised the Jazz Box Tsunami Line dance in Bishops Statford, Herts and raised £353.
- The Girls, Maureen and Michelle have raised £122 through a special fund raising evening at their newly established class in Penkridge, Wolverhampton.

Added to last month's total, the few events on these pages have raised

£29,616.46



The Coronation Hall in Market Deeping, Spalding, was home to these Line dancers for an event in aid of the Tsunami Appeal. The dancers kept their toes tapping and their feet stomping all day, taking part in a sponsored Line dance to raise £1,382.50.

On the day people made an extra effort organising cake stalls, a tombola and a raffle to help raise even more money for the appeal. Their teacher, Trisha Smith said: "the girls and boys worked very hard to raise this amount and I would like to thank everyone who took part."



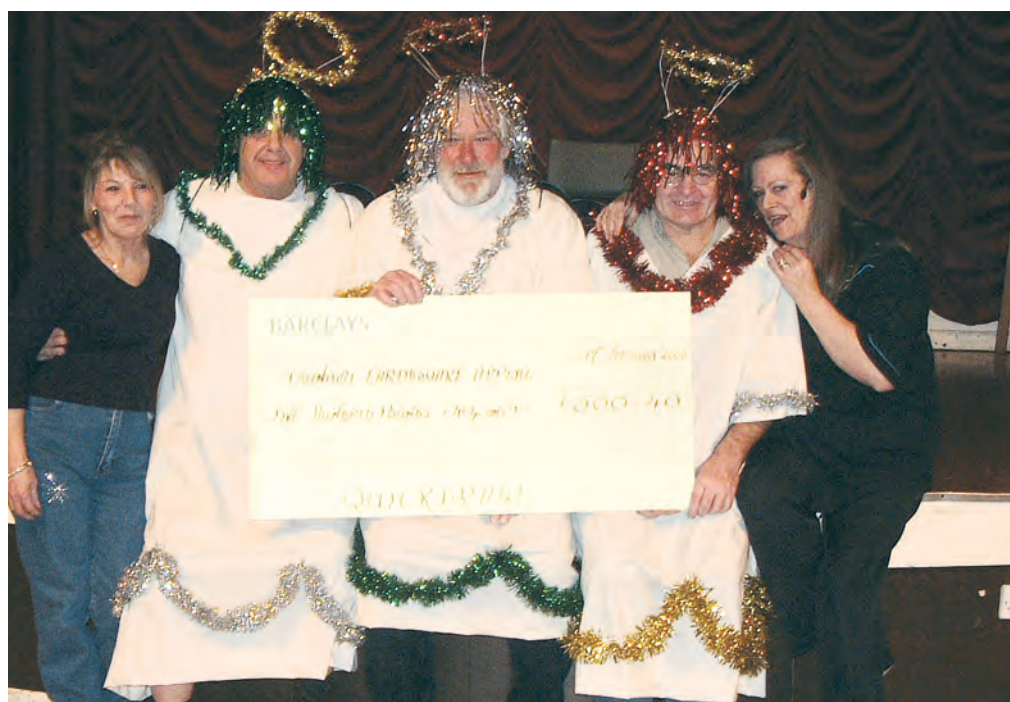
Wem Town Hall, Shrewsbury was the chosen venue to host an all day charity event in aid of two charities, the Shrewsbury Hospital diabetes centre (the Hummingbird Appeal) and the Tsunami. Big Dave Baycroft was the selected DJ and with a minor last minute change Rick Storm stepped in for Diamond Jack who had to cancel due to a family bereavement. Rick was warmly welcomed and went down a storm with the dancers. Also, Alan Birchall and Dynamite Dot kindly offered their services and taught at the event.

Fundraising activities went on during the day including, Spin

or Bin where the dancers paid for dances to be played or not depending on the money in the buckets. Plus other money making games such as raffles and a 'name the duck' competition.

The event attracted visitors from all over, with people coming from Nottingham, Leicester, Aberystwyth, Northwich and places further afield. Pictured with Dot are her backing singers, Brian Hope, Mike Thomason and Tony Tavener otherwise known as the '3 Fivers'.

The day saw £1,000 raised for each of the charities and everyone went home with great memories of a fantastic event.



The Quickdraw club based in Northampton held a special social night with an angelic twist. The proceeds from the night, which included entertainment from the fantastic group Vegas have been donated to the Tsunami Appeal. The angels in the photograph are George, Dennis and Charlie who put on a show with their rendition of *You Are No Angel*. Everyone is reported to have had a wonderful time and £500.40 was raised to help with the recovery efforts in Asia.

A total of 98 people enjoyed the evening and Dennis Sansome on behalf of the Quickdraw club said: "we at Quickdraw were very moved, as I am sure were many millions more, by the sheer destruction of the Boxing Day Tsunami. I wish to thank all those who gave so generously and added to what was a great night."

FORTHCOMING CHARITY EVENTS

Fri 15 April, 7:30pm

– Charity Line dance in aid of The Neuromuscular Centre at The Civic Hall Winsford, Cheshire. Featuring Magill and Mike Toe The Line Disco. For more information phone 01606 863 464 and ask for Sue.

Sat 30 April, 7.30pm

– A charity Line dance, with raffle and quizzes, to raise money for the Air Ambulance. The event is to be held at St Joseph's Church Hall, Barnoldswick (Lancs/Yorks border), in memory of a local teenager who died after a fire at his home in February. Admission: £3.50 includes a pie & pea supper. Please pay on the door. For further information / directions please contact Deana Randle at deanarandle@yahoo.co.uk

Sun 1 May, 1pm

– Grand May Day Line dance event in Strathclyde Park, Motherwell, Lanarkshire. The event has been organised by St Andrew's Hospice, Airdrie and the music will be provided by Radio Clyde. Entrance fee is £5. For more information phone 01236 766951.

Sat 21 May, 7pm

– Toe Strut evening in aid of Cancer Research at Bridgend Recreation Centre, Bridgend, Wales. Featuring Glenn Rogers Experience and Charlotte Macari. Tickets are £10. For more information phone 01656 784762 or 01656 741870.

Fri 27 May, 8pm

– Fundraiser for The British Heart Foundation at Hiam Sports & Social Club, Pickwillow, Ely. Featuring Sean Kenny and Billy Bob's rockin' country disco. Entrance fee £6. Parking details from Marion Scott 01638 741402.

Sat 12 Nov, 11am

– World Record attempt in aid of Breakthrough Breast Cancer at the Riverside Caravan Park, Bognor Regis. It is an all day event with Billy Bubba King, Chris Hodgson and Vegas. Price: £7 (all day) £4 (afternoon) or £5 (evening). This event needs as many people to take part as possible, from all around the world. For more information visit www.jointhedance.com

Braveheart steps in Line for charity



In Scotland the Yankee Dandee Line dancing club held a charity night in aid of Chas Children's Hospice Association. The club held the event at the Masonic Club, Greenock. Instructor Mr Danny Kerr, dressed as braveheart, was photographed presenting a cheque for £1,000 to Mr Michael Connick who attended the event as a representative from Chas. Since the evening a further £240 has been donated to the hospice which makes a grand total of £1,240.

Non-stop dancing for charity



Felicity Amswych – pictured with Vince Hogan and Stephanie Lindley – is very proud of everybody at the 1st Steps Line dancing club, Middlesex.

The club held a sponsored Line dance in aid of Cancer Research at the Tythe Farm Social Club.

Dancers were sponsored either per dance or per event and with a variety of fund raising ideas such as raffles, auctions and games lots of money was raised for the charity.

More than 100 dancers took part and with

everyone's fantastic footwork a grand total of £756.35 was raised on the day, the club is still collecting sponsor money, so this amount is sure to rise.

The club has held other charity events, including a 3rd birthday party in November 2004 and a Christmas party.

Their grand total so far is a massive £8,500. Felicity said: "we are very proud of our dancers and the effort they put in to helping other people and very much look forward to our next event."

Rodeo Moon dancers



A fundraising event was held in memory of Line dancing teacher Fred Pirie. Fred's wife Patricia organised the event in aid of the British Heart Foundation after Fred passed away last August.

Fred sadly collapsed during his Line dancing class in Bexhill on Sea, East Sussex. He had always dreamed of holding a Line dancing social, so teacher Sue Greenacre held the night in his honour. Sue is a special friend to Patricia and now teaches under

Fred's old class name, Rodeo Moon.

Patricia said: "he was so well loved and liked. There was more than 200 people at his funeral in August. Everyone supported him then and now everyone is still supporting him."

The night saw a grand total of almost £1,000 raised and Patricia commented: "it was a fantastic night. Lots of our friends helped out and they travelled down from all over the country."

Fund-raising Ravers

Sandra Speck from dancerS AND Ravers Line Dancing Club presented a cheque for £200 to Eleanor Davis at Hope House Hospice in Morda, Oswestry, Shropshire. The club raised the money by holding weekly raffles at their classes and are pleased to see the hospice, which is for terminally sick children and their parents, benefitting from their kind donations.

Macmillan Cancer Relief fund-raiser



An annual Western Dance event was held at the Wellington Community Centre, Hereford in memory of Claire Rooke. Claire died from cancer in 1998 and her parents hold the event to thank the Macmillan Cancer Relief Fund for all their help and support. Mr and Mrs Baker and their son and son-in-law would like to thank all those who helped and supported the event, especially the Golden Valley Strollers who provided the music. £950 was raised which was presented to Mr Ron Davies, a representative from the Macmillan Cancer Relief Fund.

Country Fever set sail to raise money



Country Fever set sail for a World Cruise as they held a themed night to raise money for the DebRA charity. The night was held at the Jaguar Club in Coventry.

Charity celebrations



Jean Morton booked Magill and celebrated her 70th birthday in aid of Cancer Research.

Jean felt she should give to this particular charity as her friend Marion was suffering from bowel cancer. The night of the party Marion was still in hospital recovering from surgery.

The party held in Denstone Village Hall raised £320.

The photograph shows organiser Jean with Magill.

You can send your fund raising news for *Charity Lines* to:
Linedancer, Clare House,
166 Lord Street,
Southport. PR9 0QA

or you can email it to:
editor@linedancermagazine.com



Patient Heart



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Walk Forward, Right Shuffle, Step 1/4 Pivot Right, Cross Shuffle. Step forward right. Step forward left. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/4 turn right. Cross left over right. Step right to right side. Cross left over right.	Walk Walk Right Shuffle Step Turn Cross Step Cross	Forward Turning right Right
	Section 2 1 - 2 3 & 4 5 - 6 7 & 8 Note:-	3/4 Turn Left, Right Shuffle, Step 1/4 Pivot Right, Left Lock Step. Turn 1/4 turn left stepping right back. Turn 1/2 turn left stepping left forward. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/4 turn right. Step left diagonally forward across right. Lock right behind left. Step left diagonally forward right. Steps 7 & 8 are performed with body angled right.	Turn Turn Right Shuffle Step Turn Left Lock Step	Turning left Forward Turning right Right Diagonal
	Section 3 & 1 Note:- 2 - 3 & 4 5 - 6 7 - 8	Lock Step, Kick, Kick Ball Change 1/4 Turn, Scuff 1/4 Turn, Scuff 1/2 Turn. Lock right behind left. Step left diagonally forward right. Step '1' is performed with body angled right. Kick right forward twice to left diagonal. Step right beside left, completing 1/4 turn right. Step left in place. Scuff right forward. Step right 1/4 turn right. Scuff left forward making 1/2 turn right on ball of right. Step back left.	Lock Step Kick Kick Ball Change Scuff Turn Scuff Back	Right Diagonal On the spot Turning right Turning right
	Section 4 1 & 2 3 & 4 & 5 & 6 7 - 8	Right Shuffle, Left Shuffle, Jumps Out & In, Heel Bounces. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Jump feet apart stepping Right, Left. Jump feet together stepping Right, Left. Bounce heels twice.	Right Shuffle Left Shuffle Out Out In In Bounce Bounce	Forward On the spot
	Section 5 1 2 3 - 4 5 6 7 - 8	Right & Left Scuffs with Toe Touch & Heel Taps Angling Body. Scuff right forward across left, body angled left. Turn to face right diagonal stepping right toe to floor. Tap right heel <u>twice</u> , taking weight on second heel tap. Scuff left forward across right, body angled right. Turn to face left diagonal stepping left toe to floor. Tap left heel <u>twice</u> , taking weight on second heel tap.	Scuff Touch Tap Tap Scuff Touch Tap Tap	Left Diagonal Right Diagonal On the spot Right Diagonal Left Diagonal On the spot
	Section 6 1 & 2 3 & 4 5 - 6 7 - 8	Kick Ball Change, Kick Ball 1/4 Turn Left, 2 x Step 1/2 Pivot Left. Kick right forward. Step right beside left. Step left in place. Turning 1/4 left kick right forward. Step right beside left. Step left in place. Step forward right, towards 6 o'clock wall. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left.	Kick Ball Change Kick Ball Change Step Pivot Step Pivot	On the spot Turning left Turning left
	Tag Section 1 1 - 2 3 & 4 5 & 6 7 & 8	Danced following walls 3, 6 and 8, when using 'Patient Heart' track. Step, Behind, Chasse Right, 2 x Left Kick Ball Change. Step right to right side. Cross left behind right. Step right to right side. Close left beside right. Step right to right side. Kick left across right. Step left beside right. Step right beside left. Kick forward left. Step left beside right. Step right beside left.	Step Behind Side Close Side Kick Ball Change Kick Ball Change	Right On the spot
	Section 2 1 2 3 & 4 5 & 6 7 & 8	Rolling Full Turn Left into Chasse Left, 2 x Right Kick Ball Change. Step left 1/4 turn left. On ball of left make 1/2 turn left, stepping back right. On ball of right make 1/4 turn left, stepping left to left side. Close right beside left. Step left to left side. Kick right across left. Step right beside left. Step left beside right. Kick forward left. Step right beside left. Step left beside right.	Turn Turn Turn Close Side Kick Ball Change Kick Ball Change	Turning left Left On the spot

2 Wall Line Dance:- 48 Counts. Intermediate Level.

Choreographed by:- Michael Vera-Lobos and Lisa Foord (Australia) 1999.

Choreographed to:- 'Patient Heart' by Bekka & Billy from 'Linedance Fever 12' CD.

Music Suggestion:- 'Heart Is Right' by Carlene Carter from 'Little Love Letters' CD.

Choreographers Note:- This dance contains a 16 count tag to be danced following walls 3, 6, & 8 when using 'Patient Heart' track.



Script
approved by

Jenifer Wolf

Sweet Baby



Jenifer Wolf

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Heel Struts Forward, Right, Left, Right, Left.		
1 - 2	Step right heel forward. Drop right toe taking weight.	Right Strut	Forward
3 - 4	Step left heel forward. Drop left toe taking weight.	Left Strut	
5 - 6	Step right heel forward. Drop right toe taking weight.	Right Strut	
7 - 8	Step left heel forward. Drop left toe taking weight.	Left Strut	
Section 2	Stroll Back, Touch, Step Side, Touch, Step Side, Touch.		
1 - 2	Step right back. Step left back.	Back 2,	Back
3 - 4	Step right back. Touch left beside right.	3, Touch	
5 - 6	Step left to left side. Touch right beside left.	Left Touch	Left
7 - 8	Step right to right side. Touch left beside right.	Right Touch	Right
Section 3	Left Vine, Brush, Right Vine, Brush.		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left to left side. Brush right beside left.	Side Brush	
5 - 6	Step right to right side. Cross left behind right.	Side Behind	Right
7 - 8	Step right to right side. Brush left beside right.	Side Brush	
Section 4	Left Vine With 1/4 Turn, Brush, Step Side, Touch, Step Side, Touch.		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left 1/4 turn left. Brush right beside left.	Turn Brush	Turning left
5 - 6	Step right to right side. Touch left beside right.	Side Touch	Right
7 - 8	Step left to left side. Touch right beside left.	Side Touch	Left
Ending:-	On Last Wall, Section 2, Count 3 - 4: Replace Count 4 With A Stomp.		
3 - 4	Step right back. Stomp left.	Back Stomp	Back

BEGINNER

4 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Jenifer Wolf (Canada) January 2005.

Choreographed to:- 'Oh Me Oh My' (168 bpm) by George Strait from 'Beyond The Blue Neon' CD, 16 count intro.

Music Suggestion:- 'Walking to Jerusalem' (116 bpm) by Tracy Byrd from 'Love Lessons' CD.



When In Love



Toni Holmes & Steve Jeffries

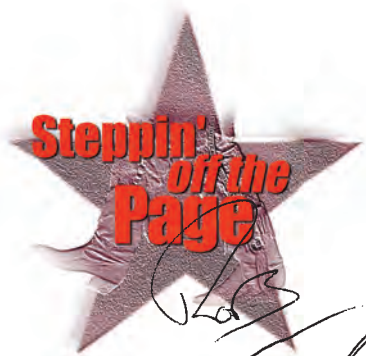
BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Forward Rock, Coaster Step, Step 1/2 Pivot, Forward Shuffle.		
	1 - 2	Rock right forward. Recover weight onto left.	Rock Step	On the spot
	3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	
	5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
	7 & 8	Step left forward. Close right beside left. Step left forward.	Shuffle Step	Forward
	Section 2	Forward Rock, Coaster Step, Step 1/2 Pivot, Forward Shuffle.		
	1 - 2	Rock right forward. Recover weight onto left.	Rock Step	On the spot
	3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	
	5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
	7 & 8	Step left forward. Step right beside left. Step left forward.	Shuffle Step	Forward
	Section 3	Side Rock, Crossing Shuffle, Side Rock, Crossing Shuffle.		
	1 - 2	Rock right to right side. Recover weight onto 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	Rock left to left side. Recover weight onto right.	Side Rock	On the spot
	7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
	Section 4	3/4 Turn Left, Forward Shuffle, Step 1/2 Pivot, Forward Shuffle.		
	1 - 2	Turn 1/4 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	Turning left
	3 & 4	Step right forward. Step left beside right. Step right forward.	Shuffle Step	Forward
	5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
	7 & 8	Step left forward. Step right beside left. Step left forward.	Shuffle Step	Forward
	Tag:-	Only Required When Using Roy Orbison Track: At The End Of The 3rd Wall ONLY, Add The Following 4 Counts: Monterey 1/4 Turn Right.		
	1 - 2	Point right to right side. Step right beside left making 1/4 turn right.	Out Turn	Turning right
	3 - 4	Point left to left side. Step left beside right.	Out Together	On the spot

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

Choreographed by:- Toni Holmes & Steve Jeffries (UK) February 2005.

Choreographed to:- 'When You're In Love With A Beautiful Woman' (112 bpm) by Dr Hook from 'Greatest Hits And More' CD .

Music Suggestions:- 'You've Got It' (114 bpm) by Roy Orbison from 'The Very Best of Roy Orbison';
'Love On The Loose, Heart On The Run' (116 bpm) by McBride & The Ride from 'Toe The Line 2'.



Script
approved by

Jonker

Cha Cha Groove



Masters In Line

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Skate Right, Left, Forward Shuffle, Step 1/4 Pivot, Cross Shuffle.		
1 - 2	Skate right forward. Skate left forward.	Skate Skate	Forward
3 & 4	Step right forward. Step left beside right. Step right forward.	Shuffle Step	
5 - 6	Step left forward. Pivot 1/4 turn right.	Step Turn	Turning right
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross & Cross	Right
Section 2	Side Step, Hip Sways, Side, Together, Left Chasse.		
1 - 2	Step right to right side swaying hips right. Sway hips left.	Step Sway	Right
3 & 4	Sway hips right, left, right (weight ends on right).	Right Left Right	On the spot
5 - 6	Step left to left side. Step right beside left.	Side Close	Left
7 & 8	Step left to left side. Step right beside left. Step left to left side.	Side Close Side	
Section 3	Cross Rock, Chasse 1/4 Turn Right, Step 1/2 Pivot, Rock & Cross.		
1 - 2	Cross rock right over left. Recover onto left.	Cross Rock	On the spot
3 & 4	Step right to right side. Step left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
7 & 8	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	Right
Option:-	Replace counts 3 & 4 with: Triple 1 & 1/4 turn right stepping right, left, right.		
Section 4	Side Behind, Chasse 1/4 Turn Right, Step 1/2 Pivot, Full Turn, Step.		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 & 4	Step right to right side. Step left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	
7 &	Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward.	Turn Turn	Turning right
8	Step left forward.	Step	Forward

BEGINNER/INTERMEDIATE



Music track available on the Crystal Boot Award Workshop CD 2005.
11 tracks produced by Tiny Dancer Records. See page 45 for details or call 01704 392300.
Also available for download from www.linedancermagazine.com



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

Choreographed by:- Masters In Line (UK) January 2005.

Choreographed to:- 'When The Sun Goes Down' (106 bpm) by Kenny Chesney (duet with Uncle Kracker)
from 'When The Sun Goes Down' CD, 24 count intro - start on vocals

Roy Verdonk

Mustang Sally



Roy Verdonk

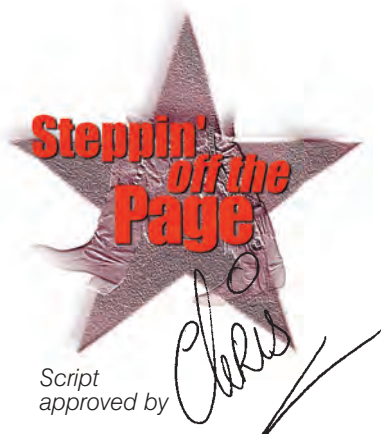
INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward, Anchor Step, Sweeps Back, 1/4 Turn Left, Coaster.		
1 - 2	Step forward right. Step forward left.	Right Left	Forward
3 & 4	Step right behind left. Step left in place. Step right in place.	Triple Step	On the spot
5 - 6	Sweep left out and around to step back. Sweep right out and around to step back.	Sweep Sweep	Back
& 7	Sweep left out and around making 1/4 turn left. Step back on left	& Turn	Turning left
& 8	Close right beside left. Step forward onto left.	Coaster	On the spot
Section 2	Diagonal Steps and Touch, Right then Left (shimmy while you step).		
1 - 2	Step right diagonally forward right. Step left beside right.	Right Together	Forward
3 - 4	Step right diagonally forward right. Touch left beside right.	Step Touch	
5 - 6	Step left diagonally forward left. Step right beside left.	Left Together	Forward
7 - 8	Step left diagonally forward left. Touch right beside left.	Step Touch	
Section 3	Jump Out & Cross, Unwind 1/2 Turn, Walks Forward, Sailor 1/2 Turn.		
& 1 & 2	Step feet apart - Right, Left. Step left in. Cross right over left.	& Out & Cross	On the spot
3 - 4	On balls of feet unwind 1/2 turn left, weight ends on left.	Unwind Left	Turning left
5 - 6	Step forward right. Step forward left.	Right Left	Forward
7	Cross right behind left making 1/4 turn right.	Turn	Turning right
& 8	Make further 1/4 turn right stepping left to left side. Step forward right.	Turn Step	
Section 4	Walks Forward (optional knee rolls), Jump Out, Heel Bounce x 3.		
1 - 2	Step forward left. Step forward right.	Left Right	Forward
3 - 4	Step forward left Step forward right.	Left Right	
& 5	Step left out to left. Step right out to right.	& Out	On the spot
6 - 8	Bounce both heels three times. (Weight ends on left)	Heels Heels Heels	

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Roy Verdonk (Holland) and Mattias Perkio (Sweden).

Choreographed to:- 'Mustang Sally' (114bpm) by The Commitments from 'The Commitments Soundtrack' CD, start on vocals.



Haunted



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8	Heel Switches, & Shuffle, & Side Switches, & Cross Shuffle. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Step right forward. Step left beside right. Step right forward. Step left beside right. Point right to right side. Step right beside left. Point left to left side. Step left beside right. Cross right over left. Step left small step to left side. Cross right over left.	Right & Left & Shuffle Step & Point & Point & Cross Shuffle	On the spot Forward On the spot Left
Section 2 & 1 & 2 3 & 4 & 5 & 6 & 7 & 8	1/4 Coaster Step, Step Lock Step Brush, Rocking Chair, Step 1/2 Pivot Step. Turn 1/4 right stepping left back. Step right back. Step left beside right. Step right forward. Step left forward. Lock right behind left. Step left forward. Brush right forward. Rock right forward. Recover onto left. Rock right back. Recover onto left. Step right forward. Pivot 1/2 turn left. Step right forward.	Turn Coaster Step Step Lock Step Brush Forward & Back & Step Pivot Step	Turning right On the spot Forward On the spot Turning left
Section 3 1 & 2 & 3 & 4 Restart:- & 5 6 & 7 & 8	Heel Jacks x2, & Cross Unwind 3/4 Turn, & Cross & Heel. Cross left over right. Step right small step to right side. Touch left heel diagonally forward left. Step left beside right. Cross right over left. Step left small step to left side. Touch right heel diagonally forward right. During 4th wall at this point (facing 6.00) restart dance from beginning. Step right beside left. Cross left over right. Unwind 3/4 turn right (weight ends on left). Step right to right side. Cross left over right. Step right to right side. Touch left heel diagonally forward left.	Cross & Heel & Cross & Heel & Cross Unwind & Cross & Heel	Right On the spot Left Right Turning right Right
Section 4 & 1 & 2 & 3 & 4 5 & 6 & 7 & 8	& Cross, 1/4 Cross, & Back Rock Step, Step 1/2 Pivot Step, & Kick & Touch. Step left beside right. Cross right over left. Turn 1/4 right stepping left back. Cross right over left. Step left back. Rock right back. Recover onto left. Step right forward. Step left forward. Pivot 1/2 turn right. Step left forward. Step right beside left. Kick left forward. Step left beside right. Point right to right side.	& Cross Turn Cross & Back Rock Step Step Pivot Step & Kick & Point	Turning right Forward Turning right On the spot

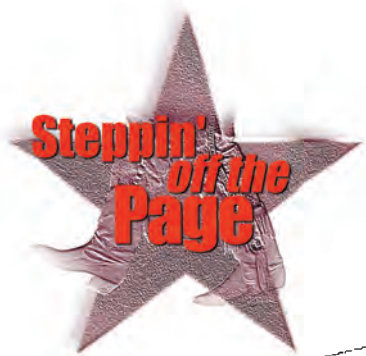
INTERMEDIATE

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Chris Hodgson (UK) February 2005.

Choreographed to:- 'Ghost In This Guitar' (80 bpm) by Keith Urban from 'Keith Urban In The Ranch' CD, start on vocals.

Restart:- During 4th wall, section 3, dance counts 1 - 4 then restart from beginning.



Script approved by

Andrew

Opposites Attract



Andrew Palmer, Simon & Sheila Cox

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Dorothy Step, Step 1/2 Pivot Touch, Step, Scuff, Step, Bumps.		
	1 - 2 &	Step right forward. Lock left behind right. Step right forward.	Step Lock &	Forward
	3 & 4	Step left forward. Turn 1/2 right touching right forward. Step right forward.	Step Turn Step	Turning right
	5 - 6	Scuff left. Step left forward.	Scuff Step	Forward
	7 & 8	Step right forward. Bump left hip back. Bump right hip forward taking weight.	Step Bump Bump	
	Section 2	Cross, Back, Triple 1/2 Turn, Scuff, Hitch, Touch, 1/4 Pivot x2, Hitch.		
	1 - 2	Cross left over right. Step right back.	Cross Back	Back
	3 & 4	Step left 1/4 turn left. Step right beside left. Turn 1/4 left stepping left forward.	Triple Turn	Turning left
	5 & 6	Scuff right. Hitch right. Touch right toe back.	Scuff Hitch Touch	On the spot
	7	Pivot 1/4 right (right heel remains off the floor, knee slightly bent).	Turn	Turning right
	8	Pivot 1/4 right hitching right.	Hitch	
	Restart:-	During 8th wall, restart dance from beginning at this point.		
	Section 3	Press, Recover, Coaster Kick Step, Walks x2, Rock Step 1/2 Turn Left.		
	1 - 2	Press right forward. Recover onto left.	Press Recover	On the spot
	3 & 4 &	Step right back. Step left beside right. Kick right forward. Step right beside left.	Back & Kick Step	
	5 - 6	Step left forward. Step right forward.	Walk Walk	Forward
	7 & 8	Rock left forward. Recover onto right. Turn 1/2 left stepping left forward.	Rock & Turn	Turning left
	Section 4	Step 1/2 Pivot, 1/4 Turn Point, 1/2 Turn Point, Touch In Out, Sailor Step.		
	1 & 2	Step right forward. Pivot 1/2 turn left. Turn 1/4 left pointing right to right side.	Step Turn Point	Turning left
	3 & 4	Hold. Turn 1/2 right stepping right beside left. Point left to left side.	Hold Turn Point	Turning right
	5 & 6	Hold. Touch left beside right. Touch left to left side.	Hold In Out	On the spot
	7 & 8	Cross left behind right. Step right to right side. Step left forward.	Behind Side Step	Right

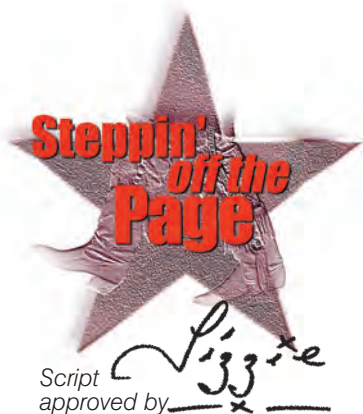
4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Andrew Palmer, Simon & Sheila Cox (UK) February 2005.

Choreographed to:- 'Opposites Attract' (120 bpm) by Paula Abdul from 'Greatest Hits' or 'Forever Your Girl' CD, 32 count intro.

Music Suggestion:- 'I Can Dream' (106 bpm) by Stacy Dean Campbell from 'Hurt City' CD.

Please note: The Restart is not required for this track.



Lost My Heart



Liz Clarke

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 - 4 5 & 6 7 - 8	Right Chasse, Back Rock, Left Chasse, Back Rock. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Recover onto right. Step left to left side. Close right beside left. Step left to left side. Rock back on right. Recover onto left.	Side Close Side Back Rock Side Close Side Back Rock	Right On the spot Left On the spot
Section 2 1 - 2 & 3 - 4 5 - 6 & 7 & 8	Step, Kick Ball Change, Step, Rock Step, Heel Switches. Step right forward. Kick left forward. Step ball of left back. Step right in place. Step left forward. Rock right forward. Recover onto left. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward.	Step Kick Ball Change Step Rock Step & Heel & Heel	Forward On the spot
Section 3 & 1 - 2 3 - 4 & 5 - 6 7 & 8	& Toe, Heel, Toe, Kick, & Cross, Unwind 1/2 Turn, Coaster Step. Step right beside left. Touch left toe to right instep. Touch left heel to right instep. Touch left toe to right instep. Kick left forward diagonally left. Step left beside right. Cross right over left. Unwind 1/2 left keeping weight right. Step left back. Step right beside left. Step left forward.	& Toe Heel Toe Kick & Cross Unwind Coaster Step	On the spot Turning left On the spot
Section 4 1 - 2 3 & 4 5 - 6 7 & 8	Step 1/4 Pivot, Cross Shuffle, Side Rock, Behind 1/4 Turn Step. Step right forward. Pivot 1/4 turn left. Cross right over left. Step left to left side. Cross right over left. Rock left to left side. Recover onto right. Cross left behind right. Step right 1/4 turn right. Step left beside right.	Step Turn Cross Shuffle Side Rock Behind Turn Step	Turning left Left On the spot Turning right
Section 5 1 - 2 & 3 & 4 5 - 6 7 & 8	Side Step, Hold, Syncopated Side Steps, Rock Step, 1/4 Turn Shuffle. Step right to right side. Hold. Step left beside right. Step right to right side. Step left beside right. Step right to right side. Rock left forward. Recover onto right. Step left 1/4 turn left. Step right beside left. Step left forward.	Side Hold & Side & Side Rock Step Turn Shuffle	Right On the spot Turning left
Section 6 1 - 2 3 & 4 5 & 6 & 7 & 8	Rock Step, Triple 3/4 Turn, Heel & Touch, 1/4 Turn Heel & Touch. Rock right forward. Recover onto left. Triple 3/4 turn right stepping Right, Left, Right. Touch left heel forward. Step left beside right. Touch right toe beside left. Turn 1/4 left stepping right back. Touch left heel forward. Step left beside right. Touch right toe beside left.	Rock Step Triple Turn Heel & Touch & Heel & Touch	On the spot Turning right On the spot Turning left On the spot
Section 7 1 2 3 4 5 - 8	Step, Swing 1/2 Turn & Click, Step, Swing 1/2 Turn & Click, Walk Around 3/4 Turn Right. Step right forward. Swing 1/2 left keeping weight right, touching left forward, clicking fingers. Step left forward. Swing 1/2 right keeping weight left, touching right forward, clicking fingers. Walk around 3/4 turn right stepping Right, Left, Right, Left.	Step Click Step Click Right Left Right Left	Forward Turning left Forward Turning right
Section 8 1 - 2 3 & 4 5 - 6 7 - 8	Step 1/2 Pivot, Forward Shuffle, Jazz Box 1/2 Turn, Touch. Step right forward. Pivot 1/2 turn left. Step right forward. Step left beside right. Step right forward. Cross left over right. Step right back. Turn 1/2 left stepping left forward. Touch right beside left.	Step Pivot Shuffle Step Cross Back Turn Touch	Turning left Forward Back Turning left

INTERMEDIATE



Music track available on the Crystal Boot Award Workshop CD 2005.
11 tracks produced by Tiny Dancer Records. See page 45 for details or call 01704 392300.
Also available for download from www.linedancermagazine.com



2 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Liz Clarke (UK) January 2005.

Choreographed to:- 'Lost My Heart In Oklahoma' (132 bpm) by Kevin Fowler from 'One For The Road' CD, 16 count intro.

X-Rated



Teresa Lawrence

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 & 2 3 & 4 5 & 6 7 - 8 Option:- (7 - 8)	Touch, Heel Twists, Kick & Point, Sailor Step, Behind, Unwind Full Turn. Touch right toe forward. Twist both heels out. Twist both heels in (weight on left). Kick right forward. Step right beside left. Touch left to left side. Cross left behind right. Step right to right side. Step left in place. Cross right behind left. Unwind full turn right (weight ends on right). To avoid full turn replace counts 7 - 8 as follows: Step right beside left. Hold.	Touch Out In Kick & Touch Sailor Step Behind Unwind	On the spot Turning right
	Section 2 1 - 2 3 & 4 Option:- (3 & 4) 5 - 6 7 - 8 1st Restart:-	Side Rock, Triple Full Turn, Side Rock, Touch, Hold. Rock left to left side. Recover weight onto right. Triple full turn left on the spot stepping Left, Right, Left. To avoid full turn replace counts 3 & 4 as follows: Triple step on the spot stepping Left, Right, Left. Rock right to right side. Recover weight onto right. Touch right beside left. Hold. During 3rd wall restart dance from beginning at this point.	Side Rock Triple Turn Side Rock	On the spot Turning left On the spot
	Section 3 1 - 2 3 & 4 4 & 5 5 - 6 7 & 8 2nd Restart:-	Weave, Heel Ball Cross, Side, Sailor 1/2 Turn. Cross right over left. Step left to left side. Cross right behind left. Step left to left side slightly back. Dig right heel forward diagonally right. Step onto right beside left. Cross left over right. Step right to right side. Cross left behind right turning 1/4 left. Step right to right side. Step left 1/4 turn left. During 7th Wall, restart dance from beginning at this point.	Cross Side Behind & Heel & Cross Side Sailor Turn	Left On the spot Right Turning left
	Section 4 1 - 2 3 - 4 5 - 6 Note:- 7 & 8	'Gorgeous Walks', Forward Mambo. Step right forward. Hold. Step left forward. Hold. Step right forward. Hold. During counts 1 - 6 they sing 'You're gorgeous,' so show everyone you are! Rock left forward. Recover weight onto right. Step left beside right.	Right Hold Left Hold Right Hold Mambo Step	Forward On the spot
	Section 5 1 - 2 3 & 4 5 - 6 7 & 8	Walks Back, Coaster Step, Scuff, Step, Heel Twists With 1/2 Turn. Step right back. Step left back. Step right back. Step left beside right. Step right forward. Scuff left forward. Step left forward. Twist heels Left, Right, Left turning 1/2 turn right (weight ends on left).	Back Back Coaster Step Scuff Step Heels & Turn	Back On the spot Forward Turning right
	Section 6 1 & 2 3 - 4 5 & 6 7 - 8	Sweep 1/4 Turn Behind, Side, Cross, Side Rock, Behind Side Cross, Side Rock. Sweep right out & around to cross step behind left while turning 1/4 right. Step left to left side. Cross right over left. Rock left to left side. Recover weight onto right. Cross left behind right. Step right to right side. Cross left over right. Rock right to right side. Recover weight onto right.	Turn Side Cross Side Rock Behind Side Cross Side Rock	Turning right Left On the spot Right On the spot
	Section 7 1 - 2 3 & 4 5 - 6 & 7 - 8	Step 1/2 Pivot, Forward Shuffle, Step, Hold, Ball Step, Touch. Step right forward. Pivot 1/2 turn left. Step right forward. Step left beside right. Step right forward. Step left forward. Hold. Step ball of right beside left. Step left forward. Touch right beside left.	Step Pivot Shuffle Step Step Hold Ball Step Touch	Turning left Forward
	Section 8 1 - 2 3 - 4 5 - 6 Note:- & 7 - 8 Note:-	'Handbag' Side Touch, 1/4 Turn Touch, Forward Touch, Spring, Touch, Hold. Step right to right side. Touch left beside right. Turn 1/4 left stepping left to left side. Touch right beside left. Step right forward slightly to right diagonal. Touch left beside right. On the 'handbag' bit add a shoulder roll if you like, make it funky! Pushing off from right, spring back onto left. Touch right beside left. Hold. On count 8 (the hold) strike a pose if you like!	Side Touch Turn Touch Step Touch Spring Touch Hold	Right Turning left Forward Back
	Ending: (Optional)	At the end of the dance there is 1 count of music remaining: Do a quick cross right over left, unwind 1/2 turn left to face front, end!		

2 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Teresa Lawrence & Vera Fisher (UK) February 2005.

Choreographed to:- 'Filthy Gorgeous' (132 bpm) by The Scissor Sisters on single or 'Scissor Sisters' CD.

Choreographers' Note:- We have called this dance 'X-Rated' because of the nature of the lyrics. There are two swear words in it. If you're offended by the lyrics then we can only apologise. It is not our intention to offend anyone and we have done this dance for fun and because we love the beat of the track. We hope you 'strut your stuff' and just have a laugh with it, it is meant to be a bit tongue in cheek!

The Walk



Phil Johnson

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 2 3 4 Option:- 5 - 6 7 - 8	Toe Struts With Clicks, Jazz Box 1/4 Turn Right. Step right toe forward diagonally right. Drop right heel taking weight & clicking fingers forward (swaying hips right). Step left toe forward diagonally left. Drop left heel taking weight & clicking fingers forward (swaying hips left). On counts 2 and 4, lean forward slightly if you wish. Cross right over left. Step left back. Step right 1/4 turn right. Touch left beside right.	Right Strut Left Strut Cross Back Turn Touch	Forward Back Turning right
Section 2 1 2 3 4 Option:- 5 - 6 7 - 8	Toe Struts With Clicks, Jazz Box 1/2 Turn Right. Step left toe forward diagonally left. Drop left heel taking weight & clicking fingers forward (swaying hips left). Step right toe forward diagonally right. Drop right heel taking weight & clicking fingers forward (swaying hips right). On counts 2 and 4, lean forward slightly if you wish. Cross left over right. Step right back turning 1/4 left. Turn 1/4 left stepping left to left side. Touch right beside left.	Left Strut Right Strut Cross Back Turn Touch	Forward Turning left
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Right Scissor Step, Side, Behind, 1/4 Turn Left, Step 1/2 Pivot Left. Step right to right side. Step left beside right. Cross right over left. Step left to left side. Cross right behind left. Step left 1/4 turn left. Step right forward. Pivot 1/2 turn left.	Side Together Cross Side Behind Turn Step Pivot	Right Left Turning left
Section 4 1 - 2 3 - 4 5 - 6 7 - 8 Alternative:- (3 - 4) (5 - 6) (7 - 8)	Step Forward, Hold, Paddle Full Turn Right. Step right forward. Hold. Turn 1/4 right rocking left toe to left side. Recover weight onto right. Turn 1/2 right rocking left toe to left side. Recover weight onto right. Turn 1/4 right rocking left toe to left side. Recover weight onto right. To avoid the full turn replace counts 3 - 8 with the following: Rock left forward. Recover onto right. Rock left back. Recover onto right. Rock left to left side. Recover onto right.	Step Hold Paddle Turn Paddle Turn Paddle Turn	Forward Turning right
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Left Rocking Chair, Step 1/2 Pivot Right, Step, 1/4 Turn Left. Rock left forward. Recover weight onto right. Rock left back. Recover weight onto right. Step left forward. Pivot 1/2 turn right. Step left forward. Turn 1/4 left stepping right to right side.	Forward Rock Back Rock Step Pivot Step Turn	On the spot Turning right Turning left
Section 6 1 - 2 3 - 4 5 - 6 7 - 8 Alternative:- (1 - 2) (3 - 4) (5 - 6) (7 - 8)	Touch Steps Making Full Turn Left. Touch left beside right. Turn 1/4 left stepping left to left side. Touch right beside left. Turn 1/4 left stepping right to right side. Touch left beside right. Turn 1/4 left stepping left to left side. Touch right beside left. Turn 1/4 left stepping right to right side. To avoid the full turn replace counts 1 - 8 with the following: Touch left beside right. Turn 1/4 left stepping left to left side. Touch right beside left. Step right 1/4 turn right. Touch left beside right. Step left to left side. Touch right beside left. Step right to right side.	Touch Turn Touch Turn Touch Turn Touch Turn	Turning left
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Back Rock, Forward Lock, Step Brush, Step 1/2 Pivot. Rock left back. Recover weight forward onto left. Step left forward. Lock right behind left. Step left forward. Brush right forward. Step right forward. Pivot 1/2 turn left.	Back Rock Step Lock Step Brush Step Pivot	On the spot Forward Turning left
Section 8 1 - 2 3 - 4 5 - 6 7 - 8	Step, 1/4 Turn Right Side Rock, Cross, Side, 1/4 Turn Left, Cross, Side. Step right forward. Turn 1/4 right rocking left to left side. Recover weight onto right. Cross left over right. Step right to right side. Turn 1/4 left stepping left to left side. Cross right over left. Step left to left side.	Step Turn Rock Cross Side Turn Cross Side	Turning right Right Turning left Left

INTERMEDIATE

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Phil Johnson (UK) January 2005.

Choreographed to:- 'Walk Of Life' (173 bpm) by Dire Straits from 'Sultans of Swing - The Very Best Of Dire Straits', start on vocals.

Music Suggestions:- 'Southbound Train' (184 bpm) by Travis Tritt from 'Linedance Fever 13', 48 count intro;

'I Don't Care If You Love Me Anymore' (169 bpm) by The Mavericks from 'The Collection' 16-count intro.



Script approved by

Ed Lawton

Show Me The Way To Amarillo (AKA The La La Dance)



Ed Lawton

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Part A			
	Section 1	Left Chasse, Back Rock, Right Chasse, Back Rock. Step left to left side. Close right beside left. Step left to left side. Rock back on right. Recover onto left. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Recover onto right.	Side Close Side Back Rock Side Close Side Back Rock	Left On the spot Right On the spot
	Section 2	Shuffle 1/2 Turn, Back Rock, Shuffle 1/2 Turn, Back Rock. Shuffle forward making 1/2 turn right stepping left, right, left. Rock back on right. Recover onto right. Shuffle forward making 1/2 turn left stepping right, left, right. Rock back on left. Recover onto right.	Shuffle Turn Back Rock Shuffle Turn Back Rock	Turning right On the spot Turning left On the spot
	Section 3	Forward Shuffle, 1/2 Turn, Shuffle Back, Coaster Step, Stomp, Clap, Clap. Shuffle forward stepping left, right, left. Turn 1/2 left and shuffle back stepping right, left, right. Step left back. Close right beside left. Step left forward. Stomp right forward. Clap. Clap.	Shuffle Step Turn Shuffle Coaster Step Stomp Clap Clap	Forward Turning left On the spot Forward
	Section 4	Repeat Section 3 counts 1 - 8 as above.		
	Section 5	Left Vine 1/4 Turn, Brush, Jazz Box 1/4 Turn Brush. Step left to left side. Step right behind left. Step left 1/4 turn left. Brush right forward. Cross step right over left. Step left back. Step right 1/4 turn right. Brush left forward.	Side Behind Turn Brush Cross Back Turn Brush	Left Turning left Back Turning right
	Section 6	Cross Shuffle, Crossing Toe Struts x2, Side Rock. Cross left over right. Step right to right side. Cross left over right. Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Rock right to right side. Recover onto left.	Cross Shuffle Right Strut Cross Strut Side Rock	Right On the spot
	Section 7	Cross Shuffle, Crossing Toe Struts x2, Left Chasse 1/4 Turn. Cross right over left. Step left to left side. Cross right over left. Step left toe to left side. Drop left heel taking weight. Cross right toe over left. Drop right heel taking weight. Step left to left side. Step right beside left. Step left 1/4 turn left.	Cross Shuffle Left Strut Cross Strut Side Close Turn	Left Turning left
	Section 8	Rock Step, Triple 1/2 Turn Right, Step 1/2 Pivot, Step 3/4 Pivot. Rock right forward. Recover onto left. Triple 1/2 turn right stepping right, left, right. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 3/4 turn right (weight ends on right).	Rock Step Triple Turn Step Pivot Step Turn	On the spot Turning right
	Part B			
	Section 1	Weave Left, Side Rock, Cross, Clap, Clap. Step left to left side. Cross right over left. Step left to left side. Cross right behind left. Rock left to left side. Recover onto right. Cross left over right. (3 counts). Clap hands twice. (2 counts).	Side Cross Side Behind Left Rock Cross Clap Clap	Left On the spot
	Section 2	Weave Right, Side Rock, Cross & Clap, Clap. Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left. Cross right over left clapping hands. Clap hands again. (2 counts).	Side Behind Side Cross Right Rock Cross Clap	Right On the spot Left
	Section 3	Figure 8 Vine, Cross Rock. Step left to left side. Cross right behind left. Step left 1/4 turn left. Step right forward. Pivot 3/4 turn left. Step right to right side. Step left beside right. Step right to right side. Cross left behind right. Step right 1/4 turn right. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/4 turn right. Cross rock left over right. Recover onto right.	Side Behind Turn Step Pivot Side Close Side Behind Turn Step Pivot Step Turn Cross Rock	Turning left Right Turning right On the spot

2 Wall Phrased A B Line Dance:- 64 + 32 Counts. Intermediate.

Choreographed by:- Ed Lawton (aka The Urban Cowboy) (UK) January 2005.

Choreographed to:- 'Is This The Way To Amarillo' by Tony Christie from 'The Best Of Tony Christie' CD, start on main vocals.

Sequence:- AAB AABBB

Steppin'
off the
Page

Script
approved by

Mood Swing



John Dembiec

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Knee, 1/4 Turn Kick, Syncopated Jazz Box, 1/4 Swivel, Full Spiral Turn, Shuffle.		
1 - 2	Turn right knee in towards left. Turn 1/4 right kicking right forward.	Knee Kick	Turning right
3 & 4	Cross right over left. Step left back. Step right to right side.	Cross Back Side	Back
5	Swivel heels left turning 1/4 right.	Twist	Turning right
6	Make full spiral turn left keeping weight on right hooking left over right.	Turn	Turning left
7 & 8	Step left forward. Step right beside left. Step left forward.	Shuffle Step	Forward
Section 2	Press, Flick, Back Lock, 1/4 Turn, 1/2 Turn, Coaster Step.		
1 - 2	Press right forward bending knee. Recover onto left flicking right forward.	Press Flick	On the spot
3 & 4	Step right back. Lock left across right. Step right back.	Back Lock Step	Back
5 - 6	Turn 1/4 left stepping left to left side. Turn 1/2 left stepping right back.	Turn Turn	Turning left
7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
Section 3	Step 1/2 Pivot, Forward Shuffle, Rock Step 1/4 Turn, Crossing Shuffle.		
1 - 2	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
3 & 4	Step right forward. Step left beside right. Step right forward.	Shuffle Step	Forward
5 - 6	Rock left forward. Recover onto right turning 1/4 left.	Rock Turn	Turning left
7 & 8	Step left to left side. Cross right over left. Step left to left side.	Cross Shuffle	Left
Section 4	Sailor Step, Behind Unwind 3/4 Turn, Steps Forward & Back.		
1 & 2	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	On the spot
3 - 4	Cross left behind right. Unwind 3/4 turn left taking weight on left.	Behind Unwind	Turning left
5 - 6	Step right diagonally forward right. Step left diagonally forward left.	Right Left	Forward
7 - 8	Step right back. Step left beside right.	Right Left	Back

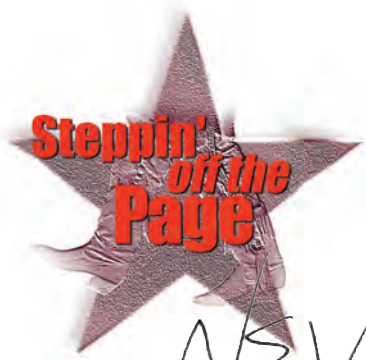
INTERMEDIATE/ADVANCED

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

Choreographed by:- John Dembiec (USA) September 2004.

Choreographed to:- 'Bad Mood' (119 bpm) by Lonnie Gordon from 'Bad Mood' or 'No Regrets' CD.

Music Suggestion:- 'The Same Love That Made Me Laugh' by Queen Latifah from 'Dana Owens Album'.



Script
approved by

NEV

Tik Tok Too



Neville Fitzgerald

INTERMEDIATE/ADVANCED	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 - 2 & 3 - 4 5 - 6 7 & 8	Side, Behind & Point, 1/2 Turn, Side Rock, Cross & Heel. Step left to left side. Cross right behind left. Step left to left side. Point right to right side. Turn 1/2 right stepping right beside left. Rock left to left side. Recover weight onto right. Cross left over right. Step right back. Touch left heel forward.	Side Behind & Point Turn Side Rock Cross & Heel	Left Turning right On the spot
	Section 2 & 1 2 3 - 4 5 & 6 7 - 8	& Point, 1/2 Turn, Side Rock, Forward Shuffle, Step 1/4 Pivot. Step left beside right. Point right to right side. Turn 1/2 right stepping right beside left. Rock left to left side. Recover weight onto right. Step left forward. Step right beside left. Step left forward. Step right forward. Pivot 1/4 turn left.	& Point Turn Side Rock Shuffle Step Step Turn	On the spot Turning right On the spot Forward Turning left
	Section 3 1 & 2 3 - 4 5 - 6 7 - 8	Cross Shuffle, 1/4 Turn Right x2, Cross, Point, Cross, Point. Cross right over left. Step left to left side. Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. Point right to right side. Cross right over left. Point left to left side.	Cross Shuffle Turn Turn Cross Point Cross Point	Left Turning right Forward
	Section 4 1 - 2 3 - 4 5 - 6 7 & 8 Restart:- 1 - 8	Step 1/2 Pivot, 1/2 Turn, Hitch, Back Rock, Kick & Point. Step left forward. Pivot 1/2 turn right. Turn 1/2 right stepping left back. Hitch right knee. Rock back on right. Recover weight forward onto left. Kick right forward. Step right beside left. Point left to left side. During 2nd Wall facing 6.00 add the following 8 counts, then Restart dance. Bump hips L, R, L, R, L, R, L, R, then restart dance from beginning.	Step Pivot Turn Hitch Back Rock Kick & Point	Turning right On the spot
	Section 5 1 & 2 3 - 4 5 & 6 7 - 8	Sailor Step, Cross Rock Behind, Right Chasse, Cross Rock Behind. Cross left behind right. Step right to right side. Step left in place. Cross rock right behind left. Recover weight onto left. Step right to right side. Step left beside right. Step right to right side. Cross rock left behind right. Recover weight onto right.	Sailor Step Behind Rock Side Close Side Behind Rock	On the spot Right On the spot
	Section 6 1 - 2 3 - 4 5 & 6 7 - 8	3/4 Turn Right, Step 1/2 Pivot, Kick Ball Step, Walk Forward x2. Turn 1/4 right stepping left back. Turn 1/2 right stepping right forward. Step left forward. Pivot 1/2 turn right. Kick left forward. Step left beside right. Step right forward. Step left forward. Step right forward.	Turn Turn Step Pivot Kick Ball Step Walk Walk	Turning right Forward
	Section 7 1 - 2 3 - 4 5 - 6 & 7 - 8	Rock Step, Touch Back, 1/2 Turn, 1/4 Turn, Hold, & Side, Cross. Rock left forward. Recover weight onto right. Touch left back. Turn 1/2 left taking weight onto left. Turn 1/4 left stepping right to right side. Hold. Step left beside right. Step right to right side. Cross left over right.	Rock Step Touch Turn Turn Hold & Side Cross	On the spot Turning left Right
	Section 8 1 - 2 3 - 4 5 & 6 7 - 8	Side Touch, 1/4 Turn, Touch, 1/4 Turn Into Right Chasse, Behind Rock. Step right to right side. Touch left beside right. Turn 1/4 left stepping left forward. Touch right beside left. Turn 1/4 left stepping right to right side. Step left beside right. Step right to right side. Cross rock left behind right. Recover weight onto right.	Side Touch Turn Touch Turn Close Side Behind Rock	Right Turning left On the spot

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

Choreographed by:- Neville Fitzgerald (UK) February 2005.

Choreographed to:- 'What You Waiting For' (136 bpm) by Gwen Stefani from 'Love, Angel, Music, Baby' CD,
start 8 counts BEFORE main vocal (after 'Tick Tock')

Music Suggestion:- 'Keep This Fire Burning' by Beverley Knight from 'Affirmation' CD or on single. Note:- Restart not required when using this track.

Peter Metelnick

El Rio Amor



Peter Metelnick

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 - 4 5 - 6 7 - 8	Jazz Box Ball Cross, Side Rock 1/4 Turn, 1/4 Turn Side Rock, Cross. Cross right over left. Step left back. Step right to right side. Cross left over right. Rock right to right side. Recover onto left turning 1/4 left. Turn 1/4 left rocking right to right side. Recover onto left. Cross right over left.	Cross Back & Cross Side Rock Side Rock Cross	Back Right Turning left Left
Section 2 1 - 2 & 3 - 4 5 - 6 7 & 8	Vine Left, Ball Cross, Side Rock, Cross, Kick Ball Cross. Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Rock left to left side. Recover onto right. Cross left over right. Kick right forward diagonally right. Step right back. Cross left over right.	Side Behind & Cross Side Rock Cross Kick Ball Cross	Left Right
Section 3 & 1 - 2 Restart:- Finale:- & 3 - 4 5 - 6 7 - 8	Ball Cross, Hold, & Behind Rock, Rocking Chair. Step right to right side. Cross left over right. Hold. During 3rd wall at this point, hold 2 more counts (3-4) then restart dance. At this point during last wall. Please see note at end of script. Step right to right side. Cross rock left behind right. Recover onto right. Rock left forward. Recover onto right. Rock left back. Recover onto right.	& Cross Hold & Behind Rock Forward Rock Back Rock	Right On the spot
Section 4 1 - 2 & 3 - 4 5 - 6 7 & 8	Cross, 1/4 Turn Back, & Forward, Lock, Forward Lock Step. Cross left over right. Turn 1/4 left stepping right back. Step left to left side. Step right forward. Lock left behind right. Step right forward. Lock left behind right. Step right forward. Lock left behind right. Step right forward.	Cross Turn & Step Lock Step Lock Step Lock Step	Turning left Forward
Section 5 & 1 - 2 & 3 - 4 5 - 6 7 - 8	Jazz Box Ball Cross, Side Rock 1/4 Turn, 1/4 Turn Side Rock, Cross. Sweep left out & around across right. Cross left over right. Step right back. Step left to left side. Cross right over left. Rock left to left side. Recover onto right turning 1/4 right. Turning 1/4 right rock left to left side. Recover onto right. Cross left over right.	Sweep Cross Back & Cross Side Turn Turn Rock Cross	Back Left Turning right Right
Section 6 1 - 2 & 3 - 4 5 - 6 7 & 8	Vine Right, Ball Cross. Side Rock, 1/4 Turn, Step, Kick Ball Step. Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left turning 1/4 left. Step right forward. Kick left forward. Step left beside right. Step right forward.	Side Behind & Cross Side Turn Step Kick Ball Step	Right Turning left Forward
Section 7 & 1 - 2 & 3 - 4 5 - 6 & 7 - 8	Sweep, Cross, Back, Ball Cross, Back, Back, Cross, Back, Back, Touch. Sweep left out & around across right. Cross left over right. Step right back. Step left diagonally back left. Cross right over left. Step left diagonally back left. Step right diagonally back right. Cross left over right. Step right back. Step left back. Touch right beside left.	Sweep Cross Back Back Cross Back Back Cross & Back Touch	Back
Section 8 1 - 2 3 - 4 5 - 6 7 & 8	Step, 1/2 Turn, Back, Together, Step, 1/4 Turn Side, 1/2 Turn Into Left Chasse. Step right forward turning toes slightly right. Turn 1/2 right stepping left back. Step right back. Touch left beside right. Step left forward turning toes slightly left. Turn 1/4 left stepping right to right side. Turn 1/2 left stepping left to left side. Step right beside left. Step left to left side.	Step Turn Back Touch Step Turn Turn Close Side	Turning right Back Turning left
Finale:- & 3 - 4 & 5 - 6 7 - 8	During last (7th) wall, Section 3 - dance counts & 1 - 2, then: Step right to right side. Cross left behind right. Hold. Step right to right side. Cross left over right. Hold. Unwind 3/4 right over 2 counts to finish facing front.	& Behind Hold & Cross Hold Unwind	Right

INTERMEDIATE/ADVANCED



Digging for diamonds in the lines

There are those Line dancers who hide behind the country image and others who disappear between the sparkling style. But *Tim Ruzgar* asks all Line dancers to stand up and be counted.

There seems to be so many people concerned with the "media image" of Line dancing. There are many who think that if Line dancing were portrayed on TV by people dressed in all black and diamante that suddenly Line dancing would gain credibility, and they could shout from the roof tops to let the world know that they are Line dancers!

Shania Twain is/was a Country artist. She had worldwide success in the general music world with her album *Come On Over*, she looked very attractive on the new cover of, "the rest of the world" version, which differed in musical styles (not songs) from the original US release. Then all her old albums were re-issued with new pictures of Shania in model poses minus her cowboy hat and "country" style clothing. Now I just wonder how many thousands of people who "discovered" this fab new "pop" singer went out and bought these re-issued albums

and thinking they were similar music to "Come On Over", only to discover "shock horrors!!!" that it was country music. I have seen countless numbers of these re-issues on second hand stalls and in bargain bins!

What's Tim's point? Well if Line dancing is portrayed as this "cool, trendy, funky image" in the media and people decide to take up Line dancing because of it, and go to a class and find out that the class actually dances to lots of country music, and Irish, Latin, even ballroom, and as well as the "black and diamante brigade", there are young children and grandmothers there, I think they could well be very upset!

Strictly Come Dancing has been a big hit and ballroom dancing has been made to look really cool to a great many people. I recently saw the film "Shall We Dance" which is about Ballroom dancing, and stars Richard Gere and Jennifer Lopez. In it there was a dance

venue called Doctor Dance where they made ballroom look so cool! It was full of mainly young people, some very pretty young ladies and some handsome guys, dressed very "trendily", but I am sure that there are many traditional Ballroom dancers who know that it isn't like that at all. In one scene at an office all the staff were laughing and deriding one of their colleagues who was featured in a magazine as a Ballroom dancer, and Richard Gere shouted at them for doing it and saying that it was okay to be a Ballroom dancer.

For those of you who are "in the closet" about the fact that you Line dance it is your problem and not everyone else's who loves Line dancing and doesn't mind who knows. Maybe it is time to stand up and shout, "**I'm a Line dancer and I'm proud of it!**" You will see that you are still alive, and being freed from your "hang up" about it, you may enjoy it more, Trust Me!

TIM'S TASTY TIPS

Scripts available at
www.linedancermagazine.com

Unbreakable is a new dance by Karen Looker (Kaz) to the Katrina Elam (as reviewed in March issue) song and it is 64 counts, two walls, and intermediate.

The Walk is from Phil Johnson and this intermediate 64 count, four wall dance, is to the classic Dire Straits track *Walk Of Life*.

By Myself is Chrissie Hodgson's latest to Rupee's *If I Can't Have You* and this one is two walls, 64 counts, and intermediate.

Can't Stop This Thing is Alan Birchall's new one to the old Bryan Adams song *Can't Stop This Thing We've Started*. The dance is 64 counts, four walls, and intermediate.

Everybody's Changing is to the song by Keene and John Dowling's dance is easy intermediate and is 32 counts and four walls.

Just Wright is the latest from Maggie G. It is to Chely Wright's brilliant version of *C'est La Vie* and this beginner/improver dance is 64 counts and two walls.

On The Double is a nice beginner dance to the old *Duelling Banjos* from *Fever 7*, and this 32 count, two wall dance is by The Girls.

Top Of The World another good beginner dance, this time by Sharon Hutchinson, to the Carpenters hit from the 70's and is four walls and 32 counts.

Look Good In Love is a nice new waltz from Alan Heywood to George Strait's *You Look So Good In Love*, and is 48 counts and four walls.

Think Twice is to *Another Day In Paradise* by Phil Collins, is four walls, 64 counts, and intermediate, and was written by Stephen Rutter.

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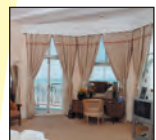
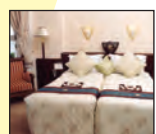
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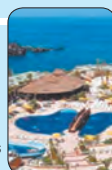
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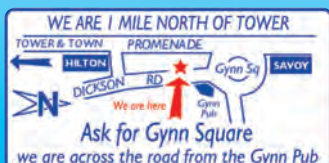
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Shy-Anne's LDC
Anne Hewitt
07967488184

CLEVELAND

Billingham, Middlesbrough
Achy Breakies & Crazy Stompers
Ann
01642 277778
⌚ Ref:1427

Hartlepool
First In Line
Judith & Hayley
01429 280230

Stockton On Tees
Dorothy's Social Stompers
Dorothy Bennington
01642 809041

CORNWALL

Helston
Silver Spurs
Sue Collick
07967 103205

Newquay
Silver Spurs
Corena
07974 185138

Poughill
Poughill Outlaws
Jill
01288 355890
⌚ Ref:5441

Quintrell Downs, Newquay
Kernewek Stompers
Margaret Atherton
01726 860387

St Columb Minor, Nr Newquay
In 2 Line
Wendy Simpson
01208 831446

Whitstone
Silver Stars
Brenda Martin
01409 253015

Withiel, Nr. Bodmin
Kernewek Stompers of Withiel
Wendy Simpson
01208 831446

CUMBRIA

Barrow-In-Furness
Drifter's Dance Classes
Bernardine Boyd
01229 812409
⌚ Ref:1674

Bolton, Nr Appleby
Dance 2XS
Liz or Harry
01768 88635

Carlisle
Carlisle Triple 'C'
Ann & Bill
01228 548053

Carlisle & District
S.G Starline
Sylvia Graham
01228 538431

Keswick
Keswick Krazy Kickers
Claire
017687 73318

Whitehaven, Frizington
Star Stompers
Harold
01946 694156
⌚ Ref:2686

DERBYSHIRE

Bakewell, Darley Dale, Matlock
Timberline Dancing
Steve & Hilary
01629 636386

Borrowash, Spondon
Jetsets Line Dance
Jane Middleton
0115 9309445

Chesterfield
Dance The Night Away
Cecilia
01246 234952

Derby
Rolls Royce Flyers
Lynne Breakwell
01530 814512

Derby, Chester Green, Darley Abbey
Kate's Krazy Kickers
Kate
07974 154 882

Derbyshire
Brian's Country Disco
Brian Pitt
01773 873399

Derbyshire
Annette & Brian
Annette & Brian
01773 873399

Eckington, Sheffield
Eckington Stompers LDC
Julie Dawes
01246 432594
⌚ Ref:3327

New Mills
Leaky Boots Saloon
David Beard
01457 832132

Stanley
Greenliners
Ann Green
01159 306285

Staveley
Sheffield City Liners
Glemys
0114 275 0446

DEVON

Brixham, Newton Abbot, Teignmouth
The Linemaster
Dennis Samuel
01803 299791

Exeter
Montgomery Mavericks
Chris & Marika
01626 890785

Exeter, Newton Abbot, Paignton
Lasso's Linedance
Pauline Mason
01626 331815

Exeter, Wonford
Studs & Stars
Monica & Sue
01392 467738
⌚ Ref:1797

Plymouth, Saltash
The 1836 Club
Loretta
01752 249800

Pyrworthy
Silver Stars
Brenda Martin
01409 253015

Sidmouth
West Country Kickers
Terry
01395 512569

Tiverton, Sampford
Peverell, Kennerleigh,
Witheridge
Cowgirl Twisters LDC
Kim
01884 257593

Torquay
Floorshakers
Chris Jackson
01803 294012
📞 Ref:3254

DEVON (NORTH)
Barnstaple, Bideford,
Westleigh
Stetsons & Spurs
Patricia
01271 371113

Chulmleigh,
Woolacombe, Braunton,
Swimbridge, Little
S.M.J. Western Dance
Sandra Johns
01271 375797

Ilfracombe, Fremington,
Slade, Barnstaple
PJs Country Disco
Paul Clifton
01805 625672

DORSET
Bournemouth
Hot Steppers
Rosie
01202 530900

Bournemouth,
Charminster, Boscombe
Dream Catchers LDC
Norma Inglis & Doris Mullins
01202 257332

Bournemouth,
Wimborne, Broadway,
Winton, Sturminster
Silverado
Gail Joyner
01202 399030

Branksome, Poole
Bucking Broncos
Ron & Hazel
01202 693389

Christchurch, Highcliffe,
New Milton
Rebel Riders
Martyn 'n' Chris
01425 673414

Dorchester, Charminster
L & B Line
Lyn
01300 320559

Highcliffe, Hythe, New
Milton
Loose Boots
Pam & Sheila
01425 621171
📞 Ref:5425

Sherborne, Yeovil
Happy Heels
Norma Purnell
01935 817314

Weymouth, Portland
Fine Line
Rick
01305 860496
📞 Ref:1341

DURHAM
Bearpark, Pelton
PJ's Line Dancing
PJ
07961 930 109

Belmont
BillyBobs
Bill Wood
07979 885300

Newton Aycliffe
J & B Country Classics
Bea & Joe
01740 656640
📞 Ref:1263

Spennymoor
Vicky's Danceline
Vicky
01388 817372

ESSEX
Ardleigh, Basildon,
Billericay, Laindon,
Pitsea, Rayleigh,
C.B's Line Dancing
Chris Bayliss
07990 972557
📞 Ref:2411

Ardleigh, Lawford
Debbie's Boot Scootin'
Dancers
Debbie Millar
01206 230806

Benfleet, Hadleigh,
Leigh, Southend,
Basildon, Pitsea
Texas Twisters
Vir & Tony
07770 848059

Billericay, Hatfield
Peverel, Ingatestone,
Wickford, Hockley
Gill Light School of Dance
Gill Light
07931 370544
📞 Ref:4555

Braintree
Rayne Dancers
Lynn
01376 321567
📞 Ref:5878

Buntingford, Clavering,
Langley
Countyline Dance Club
Sue
01799 543611
📞 Ref:4221

Clacton-On-Sea,
Colchester
Caley's Country
Mark Caley
01255 431114

Elsenham, Quendon,
Newport, Little Canfield,
Bishops Stortford
Studs & Stars
Dawn Bond
01279 870837
📞 Ref:4324

Gants Hill, Redbridge
Kelado Kickers
Barbara
020 8500 0640

Grays, Canvey Island,
Thurrock
Lazy C Western Dancers
Ray Denham
01268 683890

Great Yeldham
Sible Sundowners
John
01787 461973
📞 Ref:4683

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

Harlow, Bishops Stortford
Hazz Box
Sharon Leggate
07763870049

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

Leigh-on-Sea, Southend-
on-Sea, Thorpe Bay
Tulsa Shuffle Line Dance
Club
Mick Bennett
01702 474315

Mistley, Nr Manningtree
Mistley Movers
Lawrence Morrison
01255 434000
📞 Ref:5188

Rainham, Ilford
Kelado Kickers
Pat Gladman
01708 551629
📞 Ref:5080

Rettondon, Stanford-Le-
Hope
Bernrtes Line Dancers
Bernard & Teresa
01268 281488
📞 Ref:4981

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

Steeple Bumpstead
Stars And Stetsons
Gay
01440 709434
📞 Ref:5682

West Mersea, Nr
Colchester
D H Linedance Club
Heather B
01206 503485
📞 Ref:5889

Witham
Lyndi Lou's Linedancing
Lyndi Lou
01376 516118

Witham (Terling)
Bocking, Tiptree
Sureline Sundancers
Bob Hamilton
0780 122 3061
📞 Ref:5310

GLOUCESTERSHIRE
Avening, Gloucester,
Cam
Steve's Sunset Stompers
Steve Holmes
01453 791206
📞 Ref:1138

Cheltenham, Gloucester
Sundance 2
Shirley
01242 699602

Leonard Stanley,
Painswick, Rodborough,
Stroud
Jolly Stompers
Julie Cole
01453 752480

GREATER
MANCHESTER
Broughton, Kersal,
Salford
AJ's Dance Ranch
Anne Barker
07909 525540

Eccles, Stockport
Coyote Blue LDC
Dawn or Roger
07814 172 728
📞 Ref:5465

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

Hazel Grove, Stockport,
Bramhall
Tricia's Tenderfoots
Linedancing
Tricia Bentley
0161 292 0411

Whalley Range
(Manchester)
Oaklands Academy Of Line
Dance
Louise H. Vincent
0161 226 9557

HAMPSHIRE
Basingstoke
Silver Wings
Sue
01256 321972

Basingstoke
Southern Cross
Malcolm
01256 331951

Basingstoke, Alton
Booted Out Linedance Club
Sue Hughes
01256 331046

Basingstoke, Hook, Fleet
KDS Linedancing
Michele
01256 762638

Bedhampton,
Petersfield, Portchester,
Waterlooville, Widley
BJ's Line Dancing
Bev Chevis
02392 361330
📞 Ref:5907

Camberley
Contra Line WDC
Ron Ryall
01276 32778

Havant, Newtown, Nr
Wickham
Ricochet Line Dancing
Pamela Thomas
02392 486084

Hedge End, Totton
Banners & Boots
Pim Humphrey
02380 571180
📞 Ref:1509

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

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

New Milton
Rebel Riders
Martyn 'n' Chris
01425 673414

New Milton, Hythe,
Highcliffe
Loose Boots
Pam & Sheila
01425 621171
📞 Ref:5424

Portsmouth - Northend,
Fratton, Cosham
Hooked On Country
Lin
02392 787301

St. Denys, Southampton
Western Wranglers
Wayne
07973 189062

Town Hill Farm, West
End, Southampton
C.M.D. Dance Ranch
Eve Hunt
01962 717313
📞 Ref:3565

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

HEREFORDSHIRE
Whitbourne
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772

HERTFORDSHIRE
Baldock
Friends In Line
Sue Watson
01462 732589

Barnet
Hitch and Hook
Janice Hoy
077 6222 5951

Bishop's Stortford,
Harlow
Jazz Box Dance Club
Sharon Leggate
07763870049

Bishops Stortford,
Quendon, Elsenham,
Newport, Little Canfield
Studs & Stars
Dawn
01279 870837
📞 Ref:4906

Brookmans Park
Steppin' Time
Margaret Hall
01707 655866

Buntingford, Clavering,
Langley
Countyline Dance Club
Sue
01799 543611
📞 Ref:4222

Chiswell Green Nr.St
Albans, Hatfield, Welwyn
Garden City
Blue Velvet Line Dancers
Val Hamby
01727 873593

Hatfield, Stevenage
Lisa's
Lisa Thurley
01767 318426

Litlington, Bassingbourn
Naomi's Line Dancing
Naomi
07957 103093

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

South Oxhey, Watford
Wave Liners
Viv Bishop
07956 675574

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

ISLE OF WIGHT
Newchurch, Newport,
Sandown
Wight Lines & Vines
Tracy Brown
01983 853221

Newport
Vectis C M C
Dave Young
01983 290117
📞 Ref:1070

KENT
Ashford, Kingsnorth,
Sellindge
Cool Country
Maureen Lincoln
07989 210449

Barnehurst, Welling
Boogie Boots
Brenda
07958 275036

Beckenham
Wranglers Ranch
Dave
07941 549519

Beltinge, Greenhill, Herne, Herne Bay
DB Country Connection
Derek
01227 374569

Belvedere
Scuffs 'N' Struts
Karen & Barbara
01634 314881

Darenth, Strood, Hoo
Lonestar LDC
Val Plummer
01634 256279
● Ref:4241

Deal, Ash
Country Kickers
Christine
01304 375653
● Ref:2473

Faversham, Margate
B. Line
Brenda
01227 712187

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
07719337085

Orpington, Hayes
Calgary Stampede
Julie Mott
01689 876940

Rainham
Revival 2000
Mrs S. Mackie
01634 235091

Sidcup, Swanley
Ace of Clubs
Carol & Martin
01634 294938

Tenterden
Deep South Line Dancing Club
Anne Alexander
01233 850565
● Ref:4768

Tonbridge, Biggin Hill
Mary's Line Dancers
Mary
01892 538322
● Ref:4592

Tonbridge, Tunbridge Wells
Crystal Lines
Val Benton
07765107551

Tunbridge Wells
City Stompers Linedance Club
Michelle Denney
07739 709200
● Ref:5086

Tunbridge Wells
Pink Cadillacs
Gillian Pope
01323 639738

Walderslade, Rainham, Chatham
Pony Express
Linda Eatwell
01634 811895
● Ref:1830

LANCASHIRE

Adlington, Chorley
Feet 2 The Beat Linedancers
Chris Freeman
01772 314551

Barnoldswick
Eee Zee Linedance
Deana
01282 814754

Blackpool
Margaret's Dance Ranch
Margaret
01253 354770

Bolton, Walkden, Horwich, Adlington
Val & Pete's Boot-Scooters of Bolton
Val Simm
01204 655695

Brierfield, Burnley
Cactus Club
Pam Hartley
01282 691313
● Ref:1810

Chorley, Euxton, Ecclestone
Gill's Line Dancing
Gill
01257 411799
● Ref:1336

Fleetwood, Poulton
Lancashire Rose LDC
Doreen Egan
01253 874923

Mellor, Blackburn
Happy Feet
Marjorie
01254 814121

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

Preston, Lytham St Annes, Lancaster
JC's Line Dancing
Julie
077764 50866

Silverdale, Warton (Carnforth)
Silver Dollar Line Dancing
Angela Clifford
01524 701696

Upholland
D's Dance Ranch
Dorothy Taylor
01942 674737

Wigan
Kathy's Dance Ranch
Maureen
01942 207547
● Ref:1357

LEICESTERSHIRE

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

Leicester
Pony Express
B & J Western Sounds
Bryan Wright
0116 2767429
● Ref:2298

Loughborough, Mountsorrel
VC's Line Dancing
Val Sim
01509 231693

LINCOLNSHIRE

Boston
Boots and Spurs
Glennys
01205 367703

Grantham
Busy Boots
Diane Gee
01476 576823
● Ref:1787

Lincoln
Country Classics DC
Dave
01522 682062

Lincoln
Lincoln Lone Stars
David Spencer
01522 790701

Lincoln, Skellingthorpe
Texan Line Dance
Sundance Kim
01522 876860

Lincoln, Sleaford, Ruskington
Strutting Stuff
Trevor & Ang
01522 810618

Reepham & Cherry Willingham, Nettleham, Sudbrooke
Cherry Reepers/Sioux
Susan Gaisford
01522 750441
● Ref:1236

Skegness
Kool Coasters
Theresa & Byron
07759 362590

Skegness
Richmond County Liners
Raye & Barry Bray
01754 820267

LONDON

Catford, Bellingham
Southern Pearls
Pearl
0208 695 1288
● Ref:4540

London, Whetstone, Barnet, Finchley
Texan Dudes
Lavinia
020 8440 7340

Mill Hill NW7
Dancin' Line
Laurel Ingram
020 8958 4123

Oakwood, Southgate, Enfield
Hitch And Hook
Janice Hoy
077 6222 5951

Stratford E15
LJ's American Line Dance Club
Lisa & Joe
07958 788292

Wimbledon, Merton, Tolworth
Hot Shots
Janice
020 8949 3612

LONDON (SOUTH EAST)

Bermondsey, Rotherhithe, Tower Bridge
Toe Tappers & Stompers Club
Angie Tolley
07958 301267
● Ref:1087

Brockley, Nunhead, Dulwich Village
Boots 'N' Blisters
Emma & Robbie
020 7732 7008

Eltham, Mottingham SE9
Wichita Line Dancing
Nita
0208 289 9009

South Norwood
JD's London
Jennie
01322 660850

MERSEYSIDE

Bootle, Fazakerley, Tuebrook
Boots 'n' Shooters
Owen & Val Williams
0151 286 3610

Formby
Wild Bills WDC
Chris Hodgson
01704 879516
● Ref:1887

Haskayne
Paul's LDC
Paul O'Connor
0151 287 8527

Huyton, Wavertree, Anfield
Western Gold Stars D & G
Karen & Haydn
0151 264 9914

Ince Blundell, Formby, Bootle, Thatto Heath
Texas Rose Line Dance
Pam Lea
0151 929 3742
● Ref:2113

Maghull
Cactus Jim's Linedance
Jim
07811 755860

Moreton
Ali-Cats
Alison & Ian Kohler
0151 652 3328
● Ref:3233

Southport
Shy Boots and Stompers
Betty & Steve
01704 392335

Southport, Banks, Orrell Park, Fazakerley
Graham & Margaret Mackey
Graham & Margaret
01704 535992

Wallasey
Bronze Country Linedancers
Bill or Brenda
0151 630 3909

MIDDLESEX

Ashford
KDS Linedancing
Derek
01276 475680

Eastcote, Harrow, Pinner, Ruislip, Stanmore
1st Steps Linedance
Stephanie
07958 643307

Edgware, Northwood
Dancin'line
Laurel
0208 958 4123

Hampton
Hooked-On-Country
Rowland Hill
0208 572 5965
● Ref:1544

Hayes, Harlington
Dancing Cowboys
Edie & Roy
020 8848 0142
● Ref:3605

Northwood
B & G
George
01923 778187

Northwood Hills
Wave Liners
Viv Bishop
07956 675574

NORFOLK

Great Yarmouth
Rowena's Dance Ranch
Rowena
01502 568472
● Ref:2727

Great Yarmouth
Double S
Pat
01502 50104

Great Yarmouth, Burgh Castle, Gorleston
Crazy Legs
Paul
01493 669155

Kings Lynn, Hunstanton, Fakenham, Swaffam, Snettisham
Pam 'N' Dave's Line Dancing
Dave Chilvers
01328 863697

Norwich, Taverham, Hellesdon, Drayton
Silverboots
Dolly
01603 861271

NORTHAMPTONSHIRE

Chipping Warden, Upper Boddington, Woodford Halse
Double 'D' Linedance Club
Clive Drew
01295 660649

Daventry
Stomping Boots LDC
Pauline Tong
01327 703315

Northampton
Quickdraw
Charlie Green
01536 722305
● Ref:5906

Northampton, Kettering
Quickdraw
Gill Thomson
01604 624358

Wellingborough
Silver Stetsons
Mel Fisher
01234 320018
● Ref:4817

NORTHUMBERLAND

Berwick Upon Tweed, Eymouth
Kentucky Kickers
Barbara McEnaney
07956 963910

NOTTINGHAMSHIRE

Lowdham, Bingham, Cotgrave, Radcliffe, Nottingham
Rebel Stompers U.K
Julie Langstaff
01949 875375

Newark
Sioux's JJ Stompers
Sue Hill
01636 676518

Ollerton, Edwinstow, Worksop
Pet Shop Girls P.A.L.S
June Yates
01623 835551

Retford
Pauline's Line Dancing
Pauline Brittan
07855 272358

Sawley, Attenborough, Wollaton, Chilwell
Sue's Stetson Stompers
Sue Toon
0115 9720651

Southwell
Bramley Bootscoters
Chris
01636 813645

<p>Trowell Jetsets Line Dance Jane Middleton 0115 9309445</p>	<p>Telford, Bridgnorth Silver Star LDC Madeleine 01952 275112</p>	<p>Weston Village, Bath Weston Lines Jean 01225 425127</p>	<p>Lowestoft Telecom Line Tappers Bonnie 01502 584555</p>	<p>South Nutfield Boot Stompers Wendy 01737 823203</p>	<p>Worthing Route 66 CWDC Mike 01903 502836</p>
<p>OXFORDSHIRE Banbury Banbury Boot Scooters Colin Clarke 01295 258916</p>	<p>Wem, Whitchurch, Preston Brockhurst Kick Some Country Stephen Rutter 0772 9606781</p>	<p>Yatton S.M. Stompers Sandra Moloney 01934 835268 📍 Ref:4327</p>	<p>Lowestoft Crazy Legs Paul 01493 669155</p>	<p>Surbiton, Tolworth, New Malden Dance Xperience Aniko & Michael 020 8399 4558</p>	<p>TYNE & WEAR Hebburn, Jarrow Geordie Deanies Jeanette Robson 0191 4890181</p>
<p>Bicester, Cowley, Kidlington, Middle Barton Shuffle Rock Stompers Paula Pym 01869 600785 📍 Ref:1542</p>	<p>Wrockwardine Village, Telford M.G.M. Linedancing Graham Richards 01952 416898</p>	<p>Yeovil High Spirits (Wheelchair Line Dancers) Kath Miles 01458 447119</p>	<p>Mildenhall JK Dancin Jo Kinsler 01223 863302</p>	<p>Warlingham Maine Liners Mo & Lin 0208 651 2896 📍 Ref:2110</p>	<p>Washington Westwood Wranglers Linda 0191 4310114</p>
<p>Chinnor, Henley On Thames Maple Leaf Chris or John 07850 290367 📍 Ref:3006</p>	<p>SOMERSET Burnham On Sea Burnham's Pride Sue Smith 01934 631671</p>	<p>Yeovil Yeovil Stompers Leanne 01935 479844</p>	<p>SURREY Banstead, Ewell, Lower Kingswood Laughter Lines/Traiblazers Sharon 01737 357978</p>	<p>Yateley Contra Line Ron Ryall 01276 32778</p>	<p>WARWICKSHIRE Nuneaton, Bulkington, Ansley, Hartshill Sam's Line Dancers Samantha Haywood 024 7674 8755</p>
<p>Cowley, Freeland, Long Hanborough Scoot 'n Boogie Line Dance Sue Johnstone 01993 811512</p>	<p>Chard, Buckland St Mary, Donyatt Country Spirit Val 01460 65007 📍 Ref:1537</p>	<p>Yeovil, Castle Cary Applejax Linedancers Elaine 01935 475585</p>	<p>Camberley Lucky Star Line Dancers Jean 0118 978 1759</p>	<p>SUSSEX (EAST) Battle, Bexhill, Hastings, St Leonards Tush 'N' Tequila John Sinclair 01424 213919</p>	<p>WEST MIDLANDS Bilston, Coseley, Wednesbury Jazz Box Jacq Jackie Faulkner 0795 0076127 📍 Ref:4088</p>
<p>Kidlington, Botley In Touch Dance Keeley 07719 729023</p>	<p>Clevedon Easy Strollers Val Vella 01275 875235</p>	<p>STAFFORDSHIRE Brewood, Coven Triple M Line Dance Club Maggie Edmonds 01902 398836</p>	<p>Camberley, Forest Park Viscount Country Line Dancing Roy Collins 01628 662275</p>	<p>Brighton, Lewes, Peacehaven Southern Stomp Joy Ashton 01273 587714</p>	<p>Bilston, Wolverhampton Triple M Line Dancing Maggie Edmonds 01902 398836</p>
<p>ShROPSHIRE Craven Arms Southern Cross Dave Bishop 01588 672141</p>	<p>Clevedon, Draycott, Portishead DB's Dance Club Brian Warren 01275 854375</p>	<p>Knypersley KT's Kate Potts 01260 275697</p>	<p>Camberley, Mytchett, Woking Eve'N Lines Eve Williams 01276 506505 📍 Ref:2260</p>	<p>Patcham, Brighton City Stompers Michelle Denney 07739 709200 📍 Ref:1954</p>	<p>Coventry, Balsall Common Hot Tamales/Country Fever Pat 01675 462 457</p>
<p>Donnington, Lawley and Telford area Feel The Beat Promotions Alan & Barb Heighway 01952 414284</p>	<p>Clevedon, Nailsea West Country Lines Brian 01275 791807 📍 Ref:1888</p>	<p>Lichfield Circle 'S' Dancers Sandra Walsh 01543 304005</p>	<p>Egham KDS Linedancing Michele St. Vincent 01256 762638</p>	<p>Willingdon Lone Star Liners Ros Burtenshaw 01323 504463</p>	<p>Darlaston, Bilston, Coseley, Tipton, Walsall Dead Eye Dawn's (IDTA) Dawn Parker 0121 526 6204</p>
<p>Hadley, Donnington, Muxton and Telford Area Fidlin' Feet Dance Club Kath Fidler 01952 256127 📍 Ref:4781</p>	<p>Drimpton, South Petherton Route 66 Sue Marks 01460 65728</p>	<p>Newcastle, Chesterton, Stoke On Trent, Wolstanton Oat Kake Corral Sarah & Bernard 01782 631642 📍 Ref:4553</p>	<p>Farnham Rhythm n' Rock Sue & Pam 01252 793055</p>	<p>SUSSEX (WEST) Crawley Silver Spurs UK Marita Stolten 01293 541067</p>	<p>Dudley Silver Shuffles Amanda Toone 07941 919862</p>
<p>Oswestry dancerS AND Ravers Sandra 01691 611839 📍 Ref:5547</p>	<p>Farrington, Gurney, Frome, Paulton Rovers Wild Horse Saloon Fran Wolff 01749 343294</p>	<p>Norton Canes, Cannock Dixies Line Dancers Mary 01543 686264 📍 Ref:2089</p>	<p>Guildford, Farnham Cherokee WDC Sue 01252 725210 📍 Ref:2295</p>	<p>Crawley, Horley, Ashington Linedance Crazy Karen & Barry Jones 01293 455678</p>	<p>Dudley, Gornal, Pensnett Louisiana's Lin 07901 656043 📍 Ref:2884</p>
<p>Oswestry J & G's Line Dance Club Jacqui 01691 654851</p>	<p>Glastonbury, Walton Rusty's Renegades Linda Fouracres 01458 831398 📍 Ref:1943</p>	<p>Westend, Stoke On Trent The Silver Bullets Adrian Lappin 01782 657703 📍 Ref:3441</p>	<p>Hurst Green, Oxted Tatiana Linedancing Tatiana 01342 321205 📍 Ref:5866</p>	<p>East Grinstead Caroliners Carol and Bill 01293 430767</p>	<p>Great Barr, Sutton Coldfield, Walsall Martin's Rhythmic Cowboys Martin Blandford 0121 382 1905</p>
<p>Shrewsbury Steppin' Country Steve 01743 821300</p>	<p>Highbridge, Burnham-on-Sea Boots & Blisters - Hot Shots W & H Huish 01278 459766</p>	<p>SUFFOLK Carlton Colville, Lowestoft, Reydon Rowena's Dance Ranch Rowena 01502 568472 📍 Ref:1901</p>	<p>New Addington JD's London Jennie Earl 01322 660850</p>	<p>Forest Row Forest Rowers Annie 01293 820909 📍 Ref:5683</p>	<p>Hodge Hill, Birmingham Dixies Line Dancers Mary 01543 686264 📍 Ref:4500</p>
<p>Shrewsbury (Springfield), Bayston Hill Footloose Sally 01939 260954</p>	<p>Nether Stowey, Kilve, Old Cleeve Quantock Hillbillies LDC Brenda McLeod 01278 741273</p>	<p>Gt. Waldingfield, Gt. Cornard, Newton Green, Long Melford J.T. Steppers Jean Tomkins 01787 377343</p>	<p>Redhill, East Grinstead Caroliners Carol & Bill 01293 430767</p>	<p>Haywards Heath Join The Line Corinne 01444 414697</p>	<p>Perry Common, Erdington Western Warriors WDC Susan Davies 0121 605 6987</p>
	<p>Weston Super Mare, St Georges, Locking, Highbridge Somerset Stompers Margaret Hazelton 01278 783224 📍 Ref:1317</p>	<p>Haverhill Stars And Stetsons Gay 01440 709434 📍 Ref:4400</p>	<p>Shamley Green, Guildford, Hascomeb, Godalming Walk The Line Victoria 01306 627436</p>	<p>Littlehampton Dixie Belles Jenny Bembridge 01243 585298</p>	<p>Quarry Bank, Wordsley Lou's Strollers Louise 01384 822451</p>

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Karen Wyn Williams
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Aberystwyth Bootscotter
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D & H WDC Tushpushers
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02920 212564

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Cwmbran
Rebel Stompers
Gloria Dent
01633 896013

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Cheer Hotel, Castel
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Rednecks
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Sunshine Stompers
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00357 99778456

Limassol
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Ron Willey
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Graasten
Greystone West
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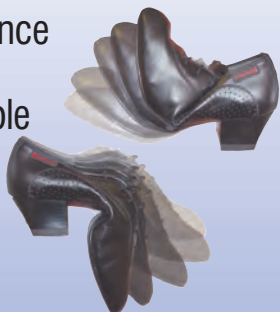
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Hats off to glamour

We all love dancing but *Sho Botham* concentrates on how comfortable we are with Line dance fashions and trends.

Line dancing used to be immediately recognisable. There were the obvious visual images such as lines after lines of people doing grapevines and hip bumps with thumbs in belts or pockets. There was no such thing as the typical line dancer as people of all ages, shapes and sizes took to the floor to strut their stuff. Musically it was Country sounds old and new that was the motivation to get up and dance. Dress was often western in style with some dancers opting for the full head to toe look and others settling for a bit of a western flavour. I recall reading an article in a newspaper a few years ago where the writer made reference to Line dancer arms looking like 'chicken wings' because hands in pockets made elbows stick out. Yes, those were the days when Line dancing had a very specific identity. Okay, it may not have been the identity that every Line dancer wanted but it was an identity, nonetheless.

As with most things, Line dancing has and is evolving. There have been various complaints made by Line dancers in recent years about the identity or should I say, lack of identity, of Line dancing? This has resulted in a variety of Line dance related images being tried out, none of which appear to fit the vacancy for a single, new identity. The principle of people dancing in lines has remained in the social setting although events that cater for beginners and those wanting to dance the old, classic Line dances seem to be fewer and fewer. Although the traditional grapevine and hip bump can still be spotted on the dance floor they have in many cases, been replaced by dances consisting of an increasing variety of turning shuffles, turning coaster steps and lots of other steps and movements that can be danced with a turn. Music for today's Line dances is just as likely to be pop, Latin or techno instead of mainly Country. The western influence on dress has also been replaced with no single



style. Today, Line dancers hit the dance floor wearing everything from casual and comfortable to glamour and glitz.

Line dancing has two, main identifiable features, what people wear and what people do. Both contributed to the original identity of Line dancing. They are, to many, what made Line dancing, Line dancing. In moving away from these two identity features, Line dancing has for some, lost its appeal. Some attempt to resolve the problem by declaring in advance whether an event or class is, for example:-

- Country music
- mixed music
- for beginners
- for advanced dancers

In some way such classes and events take on their own sub-identity within the bigger Line dancing world. However, it does not help us to define a single identity appropriate for Line dancing in 2005. So what is it that is making it so difficult to find a new identity? Is it simply because of the numbers of people who enjoy Line dancing that it is impossible to find an identity to please everyone? Or

could it be that Line dancing has become so diverse that it has really divided into more than one dance form each requiring individual identities?

We could ask ourselves, what is it about Line dancing today that makes it identifiable as Line dancing? We cannot look towards competitive Line dancing for help in our quest because there is not a clear connection between what competitors wear and do with what social dancers wear and do. Competition dress does not reflect what many wear on the social dance floor and the cartwheels and splits that have found their way into some competitive performances are more at home in a Can-Can glossary than in Line dance technique. Is there not something here though that might give us some clues about the difficulties of defining the identity of our activity? In athletics for example, competitors might be able to run faster, have more style and so on than people doing it for fun but running is still running and identifiable as such. Some forms of dance have an identity that enables us to instantly recognise what it is, for example, ballet, Irish, ballroom. Perhaps before we can establish a new identity for Line dancing we need to be clearer in our minds what Line dancing in 2005 actually is and importantly what it is not.

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. Details of Dance Teacher Development courses including Analysing Line Dancing are available now from Sho at The Deco Partnership on 01323 638833, email: sho@decodanz.co.uk or www.thedecopartnership.co.uk

Between the Lines

Your chance to comment . . .

Slow down the choreographers

In answer to Sho Botham's question Could a choreographer cull be the answer? (*April 2005*) My answer to this is a mighty big YES.

As Sho so rightly says, it is most frustrating when visiting other areas, all dressed up and raring to go, only to find one doesn't know the dances being played.

My own solution to this problem would be to limit choreographers to six dances a year. Another problem is the music chosen for dances.

Many of us would like to practice the dances we learn at home but as very few of us have access to computers to download the music, we cannot possibly afford to buy a CD for just one dance.

A possible solution to this problem would be to allocate someone, preferably Tim Ruzgar, to choose two CDs a month for dancers to be choreographed to. *Linedancer* magazine could then play their part only printing dances that had been choreographed to music from these two CDs.

I do realise that my suggestions will not please everyone but I really believe that something has to be done about the problem of too many dances as so many dancers I know are giving up saying that the pleasure has been taken out of Line dancing due to the constant struggle of continually learning new dances only to find they then disappear off the scene within a month or so as yet more new dances are choreographed.

*Janet Blackwell,
Coventry*

Desperate to keep the dance floors exciting

Between the Lines (February 05) features a letter from Stephen Rutter, in which he mentions his dance 'I Need Your Love (Desperately)'.

He may like to know that we have been using this dance in our classes and socials ever since it was published in *Linedancer*, although we did substitute one step. We didn't like the flick out with the right foot, as it made us feel like a dog cocking its leg. We do toe-touch to the side and pause instead.

Many dances become popular for a few months and are never heard of again, but this pleasant, undemanding dance with its haunting George Strait song, is a favourite with all our dancers. We announce the dance by saying 'I Need Your Love' and all the dancers shout 'Desperately'.

We were pleased to see the dance 'Anymore' mentioned in the same issue. It goes to the lively song *I Don't Care*. We taught this dance in our classes months ago, but we have never seen it performed anywhere else, when we are visiting other socials, nor have we seen it mentioned in top tens, until this month. We dropped the dance but if other people have taken it up, we will certainly teach it again. For one thing it has no bridges, tags or restarts.

If people have trouble getting the Mavericks version, Diamonds Jack have recorded an excellent cover of the song.

D.H.S.S. as mentioned in the February edition is a lively, fun dance, which everyone can do and no one ever gets tired of because it will fit to hundreds of Country songs, so it is very useful when we have an evening of live entertainment. Originally we did it to Delights *World of Blue*, which was before you published a dance to that track, but having got used to doing it to *World of Blue*, we continued to do so. It's nice to

have a popular easy dance which never gets boring.

Happy dancing everyone
*Al and Kay Longman
Llanfairpwll, Anglesey*

You can send your comments to:
Between the Lines,
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or email them to:
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Pot of gold in Cornwall

Our pot of gold in the far west of Cornwall is a couple named Sue and Brian Mably. They teach in different locations, but the club name is the same – Mablys Mavericks. Fund raising, charity events, social weekends, and the love of dancing, bringing together dancers from different clubs, all ages. A unique twist brings Line dancing and modern sequence dancing on their weekend events combined.

I would like to thank them all on behalf of all their friends for their patience, kindness and dedication. Well done Sue and Brian you are our pot of gold.

*Phil Dennington
Hayle, Cornwall*



What's your favourite 'Should Have'?

I can remember some years ago, there was an article on the radio entitled 'Is, Was and Should Have Been', where listeners were invited to nominate a favorite song of the moment, one from the past, and one that they loved that never became a bit hit.

How marvellous would it be if we had a similar article in *Linedancer*, where readers get to suggest a favorite dance that is filling floors in their area now, one that was a massive hit of the past that they would love

to dance again, and one that they loved but that did little and deserves a second chance.

I have got all my friends thinking about their own personal 'Is, Was, Should Have's and we are going to try and revive some of our past favorites at our local socials.

*Kaye Brenchley
Ashford, Kent*

Great idea – let's hear from you. Ed.

Partner dances – what do you think?

You said you would be interested in our comments on Angela Welch's request for partner/couples dance scripts in *Linedancer*.

I do both partner and Line, so I have no axe to grind, but I would hate the partner dancing to go the same way Line dancing has, ie: one dance to one track of music or even worse lots more dances coming out, resulting in overload.

I would hate to see so many couples dancing several different dances at the same time, which would mean overtaking at times, pushing the Line dancers away in the process. This would cause very bad feelings all round.

I love partner dancing as we can fit a dance to lots of different tracks, there are no tags or restarts and although some are more advanced than others, they are usually easier to do than a lot of the Line dances these days.

However, I personally don't think it would be a good idea to publish in *Linedancer*, as you say it is a Line dancing magazine.

This is only my opinion but others might disagree.

*Val Saunders
by email*

My husband and I have been dancing for only a few years and we are very fond of the partner dances.

We have learnt The Sway and Silver Wings, but would love to learn more. There isn't anywhere near our home who teaches such dances and we would be grateful to have scripts for beginners in your magazine.

Also, in reply to So Many Dances we teach beginners only. I have written about our class before. Our members want only beginner dances and want to learn at their pace we

do a workshop at the end of a class to do one to one help on steps they may have difficulty with and teach at a slow pace.

After 18 weeks they have now learned eight dances and after they have reached ten they will each receive a small certificate, this will also give encouragement as well as congratulating them, on what has been a difficult progress.

The favourites are the old ones and these are also danced at all our socials and festivals for example, Cowboy Strut, Cowgirl Twist, Cowboy Charleston, Electric Slide, 123 Waltz, Burning, A-B Whirl One Step Forward, they are now learning Honk Tonk Stomp and Sanontane (Birchwood) Stroll.

We are practising a dance that we choreographed called Fillies Follie of which a copy was sent to you for your advice, it is becoming quite popular and is very easy to learn.

I think it is a matter of preference for the class. Teachers should know, obviously, the limitations of their class and choose dances accordingly.

We are also a Western club and any dances we learn elsewhere, we practise at home to find suitable Country tracks for them. So all in all, it's up to the club, class etc, to choose dances and whatever music they like and just enjoy.

Ours is like a family with lots of laughter, relaxed and without pressure. Just have fun.

*A & T Birns
Nottingham*

I read with interest the article requesting partner dance scripts. Oh no! And I totally agree with Steve's reply, part of the attraction of Line dancing is the fact that you don't need a partner.

Recently I attended several Line dance socials where there were quite a lot of partner dances played, often with no alternative dance for the Line dancers.

Whilst the majority of Line dancers observe the dance floor etiquette rules sadly the same cannot be said of partner dancers who hog the floor and will not take smaller steps or make lower kicks.

One of my friends was almost kicked off her chair by several of the partner dancers who thought it her place to move out of their way (she was sitting at the table having a drink).

Perhaps you could remind the partner dancers that whilst the Line dancers are expected to give way to them they do need to show us the courtesy of looking where they are kicking their legs and generally adjust to the needs of the floor.

Now that I have got that off my chest, thanks for a great mag and carry on the good work.

*Irene (an avid Line dancer)
by email*



Alan goes crimson for Comic Relief

Feel the Beat dancers of Telford, Shropshire challenged Alan Highway to meet the Red Nose Day Challenge and have his hair dyed red for Comic Relief. The official colouring took place at their Low Impact and Improvers evening – well, of course.

There was no shortage of volunteers willing to help Alan curl up and dye.

A little bird told *Linedancer* that Alan kept his hair red for his birthday, the club's eighth

anniversary and Alan and Barb's 28th wedding anniversary.

The club's anniversary night featured a workshop with Johnny Two-Step.

All in all, Feel the Beat raised £200 for Comic Relief – just think what they could have done if Alan had opted for a blue rinse.

Stewart, another Feel the Beat member, raised £65 by having his hair red and wearing a frilly shirt and black bow tie while spending a day at Crufts dog show.



Dancing in the sunlight

I have just returned from a holiday in Las Americas, Tenerife. My first port of call is always the Acapulco bar.

I was surprised to find that Steve and Julie Towers are no longer resident duo there. The new act there is Country Duo Ray and Debbie Stone, who more than fit the bill. There is still loads of Line dancing in the Acapulco bar, I danced Chill Factor to John Denver's *Rocky Top Tennessee*, it goes great, try it.

Another must while I am in Tenerife is to look up old

friends at the Starlight Bar in Costa Del Silencio (*above*) Judy McIntosh runs the class every Tuesday and Thursday from 8pm to 10pm. This time she taught Sun Beach by Robbie McGowan Hickie.

Judy always makes everyone very welcome. Steve and Julie Towers can be found at the Hyde Park Corner Restuarant, keeping the Line dancing holiday makers happy.

*Pat Owens,
Thornton, Merseyside*

From Spain – via Wales – with thanks

I've just finished reading, digesting and enjoying fully my *Linedancer* magazine from February of this year.

My husband posts the mag to me in Spain during the months I am away. As he understands, after many years of marriage, that the postage of your magazine is imperative to the continuance of the marriage, he gets it into the post box immediatly it drops through the letter box at home in Wales.

Two reasons for my putting pen to paper on this warm sunny afternoon in March, is

to firstly thank your hardworking team for supplying me, with the latest up-to-date info, dance scripts, and forthcoming events for me to come home to (the diary is already pretty darn full for 2006).

I would also like to thank Mr Martin Lee, DJ to Ellendune Trust LD whose playlist you published in your December charts. The reason I've singled Mr Lee out was for the wonderful playlist and suggested dances.

As a dancer and organiser of festivals and socials alike, I was very impressed with the suggestions for beginners – alternatives for

some tricky or 'big count' dances.

Well done Martin. As we know, not everyone is at the same level or has the ability to master some dances and yet are still as eager to join the floor and strutt your stuff even if your stuff doesn't include Apple Jacks, Triple Spins and Back Flips.

So, once more, please congratulate and thank Martin, for some great suggestions - which I can assure you I shall be using, from all dancers that just wanna dance.

*Angie Evans,
Alicante, Spain*

A DAY IN THE LIFE OF RUTHIE B

Ruthie B received two Crystal Boots for The Real World, which was voted Intermediate Dance of the Year and overall Dance of the Year, getting her 2005 off to a flying start.

My alarm goes off at 5.50am and I sleepwalk downstairs to make the tea and get my husband's cereal while he is in the shower. The first cup of tea is a must if I want to wake up. My 12-year-old and 17-year-old sons both get themselves up in the morning but I still stand guard to make sure they have breakfast before they leave the house at around 7.30am.

Then it's my turn in the bathroom. I have my porridge then get down to some household chores and switch the computer on to check for emails and to see if any of my friends are on Yahoo. I am constantly checking the websites and LDUK for new dances to teach.

I used to work in an office but gave up work when I had my sons. Now I work part-time in my husband's business.

On Mondays I visit my mum who is now 80 and still plays bowls and Line dances too – if I have inherited her genes I will be happy.

I run two classes. Wednesday morning is such a great class. If I am feeling low I know by the end of it I will come home happy. My Thursday class are also a lovely crowd but we have some people who only dance once a week, as well as the regular dancers, therefore I have to find enough dances for everyone.

I started dancing when I was seven, doing ballet and tap moving on to ballroom dancing and started competing when I was about eight. I met my husband when I was 16 and became his dance partner. We have been married for 24 years this year and he means the world to me.

My other loves apart from dancing are my three boys: my husband, Colin, my son, Chris, who is 17 and has just started driving lessons (gulp) and my other son, Mike, who

is now 12 and has changed his name to Kevin. My cat, Pepper, who is now 14, is my other baby. And my pride and joy is my Renault Clio which my husband bought for my 40th birthday.

Don't even get me started on evening meals – everyone wants something different to eat at different times, one likes veg, the other doesn't, then I get a call to say my husband will be home late and I am due to go out in half an hour (arrgh). Burnt sausages all round then.

Having said that, my family have been supportive in running the party nights and classes. They help with humping the equipment around as I haven't been able to lift much after having a car accident a few years ago.

Apart from teaching I now only attend one class a week, which is Teresa and Vera's.

I have choreographed only a few dances and each has been choreographed for a special reason. Winning Dance of the Year was unbelievable – I couldn't understand what all the fuss was about, I knew I wouldn't

win. On the video I can be heard saying, "What have you put that on for – I shan't win" as the nominees were announced and my husband switched on the camera. I can't remember walking up to the stage, however I can remember telling myself not to trip up the stairs. I didn't have a speech prepared either and was totally overwhelmed. Everyone was so lovely to me, congratulating me and telling me how much the dance or music meant to them. Knowing that you have brought so much pleasure to all those people is more than anyone could ask. Receiving the Dance of the Year award has made this one of the best years of my life.

Evenings when I am in, are taken up watching the telly or listening to my husband snoring. I'm not a very good night owl and I'm in bed by 11.30 unless it's a party night.

If I could have one wish it would be for one more day with my dad who I lost more than 10 years ago. I'd like to show him what I have achieved and for him to see his grandsons. I know he would be proud of them and my eldest is so much like him.



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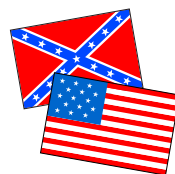
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