



Line dancer

The monthly
magazine
dedicated to
Line dancing

July 2014
Issue 219 • £3.50

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Dear Dancers



Hope you are enjoying a good sunny start of your summer... So far June has been quite good weather wise for the UK at least and we can only cross our fingers for the trend to continue.

As for this magazine, hopefully, you will enjoy reading it outside with a long cool drink by your side!

Scooter Lee is undoubtedly one of the great Line dance artists and it is inconceivable to think 'Line dance' without referring to some of Scooter's big hits. Ribbon Of Highway, Dizzy, Honky Tonk Twist, J'ai Du Boogie all translated to classic dances that we all know and love. So it is great to see her on our cover again and her new album promises to be Line dance heaven as the whole collection has been a work of love between Scooter and Jo Thompson Szymanski. Find out why in this very edition with an interview from both ladies.

If Line dance ever needs to prove its worth as far as health benefits are concerned, look no further than Irene Banks. Irene, known affectionately as 'B' just celebrated her hundredth birthday and you can read more about this amazing lady and the great support that Hank, Denise and all her dance friends prove to be every week of the year.

'A Line dance paradise' is Tenerife and if you wonder why, Line dancer DJ Daniel Steenackers from Belgium tells us why with the first Tenerife Line dance championships held this year. Sounds fantastic!

Martha Ogasawara gets a unique opportunity to show off Line dance and its benefits on Japanese TV and takes us through an incredible experience that is sure to get Line dance discovered even more in a country that clearly loves to dance...

We also meet for the first time Diana Green with a hilarious report that takes us back to Blackpool and her CBA outings of old with her dance friends. The Norbreck Castle Hotel is a place like no other and if you have ever been there you will relate to her stories. I know you will enjoy Diana's writing immensely and promise you much more from this talented lady very soon.

I really hope you enjoy this issue of YOUR magazine and that it gives you a few hours of fun and relaxation after a twirl on a dance floor near you. And don't forget that we ALWAYS welcome your news. Just drop us a line at editor@linedancermagazine.com and we will be sure to reply... Till then enjoy your summer.

Laurent

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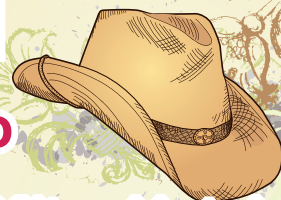
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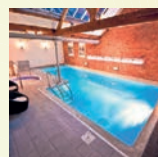


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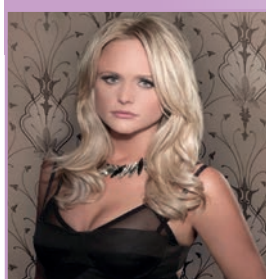
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Thank You All

"What a great night we had at our charity Line dance in May, at The Crosville Club in Crewe," Margaret Aspinall told us. "Our charity for this year was Prostate Cancer. Thank you for putting us in Linedancer we had well over 100 dancers through the door. Paul Bailey was our live artist and he was his usual brilliant self, always a crowd pleaser. Our lovely Mike Hitchen was in charge of the music and played all the

up to date music as well as a good mix of old and popular dances. We had a good raffle, tombola and a game of cowboy/standup bingo. Everyone really enjoyed the night and the best part of all, we raised £1,500 for our charity. Our committee of six being my husband and I, Maggie and Roy Aspinall, Pat and Pete Stubbs and Eth and Dave Brooks would like to thank all who attended for their support and

kindness, The Crosville Club for giving us the room free and Mike Hitchen for his time. So many people donated lovely prizes and helped with setting up and clearing away at the end of the night. We all went home tired but really pleased with the end result. The money will go to pay for testing sessions, which cost £10 per person and each man will know whether he's at risk before he leaves the session."

Can't Keep Still

Roz Harris from Guernsey in the Channel Islands told us about an event she held there in May. "It was held to raise funds for the local Post-Natal Depression (PND) Support Group, which I set up with some other ladies about two years ago. Two of our teachers, Pat and Kay, helped out by providing the music and teaching a good mix of AB and Beginner dances. About 40 people attended but quite a few had never Line danced before. There was also a variety of Improver and Intermediate dances played, with floor splits wherever possible, keeping the floor full. During the evening, we also had time for a basket meal and to hold a raffle. The total amount raised was £307. Huge thanks to Pat, Kay and Claire for helping me to organise this event and to all who attended for making it such a fun evening. Here is a photo, it is not a great one, I had trouble getting anyone to stay still long enough!"



This One's For The Village

Just like Line dancers up and down the country and overseas, the Seascale Stompers in Cumbria are continuously raising funds for lots of causes, it's what Line dancers do, but this one's for the village. Gordon Duckworth told us: "A village resident has, for a few years, been seen up and down the beach and surrounding areas picking up litter and washed up debris and removing it in black

plastic bags all in his own spare time. The man's name is David Morgan, affectionately known as 'Dai'. It has been highlighted in the village 'magazine', that after the recent storms of late, David, and his helper, also called David, could not cope with the amount of rubbish that appeared on the beach and the beach car park, in 2013, David collected a total of 503 sacks of various types of rubbish, on his

'litter picking escapades'. David mentioned that to have a quad bike to carry his sacks, was one of his dreams. Well, when this came to the notice of the Line dancers, wheels were set in motion. The three ladies, who voluntarily run the classes, quickly began to organise a 'Line-dance-a-thon' and the class of some fifteen Line dancers held a continuous six hour dance session. Local shops and businesses

were approached for donations of gifts for raffle prizes and the response was fantastic. Dancers had sponsor forms to approach family and friends, again the response was fantastic. The Stompers are led by Mim. Singleton, Janet Fleet and Christine Dunbabin. The event coincided with David's birthday, pictured cutting his cake with the Mayor of Copeland, Mrs. Eileen Eastwood. The total amount raised was £2,000, well on the way to fulfilling David's dream, and leaving the 'stompers' pondering on what's next. Line dancers are good at doing two things, raising money for good causes and enjoying their dancing, even when they get the steps mixed up. Long may it continue."



On Saturday, the 7th June, White Mountain Country and Western Club held their bi-monthly live music night. "What a great night we had," David Houston says. "For the first time here in Cornwall, we were entertained by Carl Shay. He had travelled from Yorkshire just to play for us, three 45 minute sets. A fantastic evening. If you see him advertised or hear of him appearing somewhere, then go along because these brilliant acts go, so often, unnoticed. No gimmicks, just his guitar, he played across the board from 'Stroll Along Cha-Cha' and 'Smokey Places', through 'Somebody Like You' and 'Pot of Gold', to us dancing 'Brave', 'Mona Lisa' and 'Silver Lining'. Not everyone was a dancer, some just listened, not everyone was a Line dancer as couples found his music easy to find a dance they could do as well. We didn't sit once for the first set, I missed one dance in the second and missed three in the third, because it was too tiring to keep leaving and returning to the floor for another 'must do'. Sometimes people begin to leave just before the witching hour but not this time, he finished to thunderous applause and a standing ovation."

What An Act



Tony Crooks

Margaret Howarth of Route 66 Western Dance club in Worthing, West Sussex holds regular monthly dance nights featuring live country acts from the British country music scene. She told us: "Recently, Tony Crooks, former member of the duo Plain Loco, entertained the Route 66 dancers to three sets of country music. Tony is always smartly dressed and his lead guitar work is second to none. From older music such as Past The Point Of Rescue (Hal Ketchum) to newer songs such as Honky Tonk Life (Darryl Worley) and Mona Lisa (Brad Paisley). Tony kept the floor full all night for both the partner and the Line dancers. Recently embarking on his new solo career, Tony was excellent value for money and is a delight to work with. I can well recommend Tony to any club looking to put on live country music. Our next social dance is July 12th when we have the ever popular Natalie Thurlow live on stage."

Truly Missed

We recently heard that Line dancer, Ruth Elias, sadly passed away. Her sister Pauline Morgan gives us a brief outlook on Ruth's life and contribution to Line dancing. "We started in Pontins, Brean Sands, when an American couple Dick and Geneva Mattis came over to introduce Line dancing about 30 years ago. We started a class of eight friends and family, Ruth formed the group, the Frisco Dancers, so named as her husband John was lead singer in the Frisco Band. We entered competitions in Barton Hall in Torquay. Ruth choreographed all the routines and we won three years in a row. We had to retire because we had no men in the group but Ruth carried on with teaching Line dancing and built up two good classes. We did exhibitions all over the country and made a lot of very good friends. Ruth made all of our costumes and made costumes for competitors in Line dance competitions. She had a stall selling t-shirts and lots of accessories. She will be missed by everybody who knew her. She will be sorely missed by me. She was not only my sister but my best friend. Rest in peace."

Dancing Gems



Members from the Blue Topaz Line Dancing class at Manselton in Swansea held a Summer Party in June. The occasion? They hadn't had a party since Christmas and it was going to be a long time until their next Christmas party. There was enough food at the party to feed a small army but there was plenty of dancing to work it off, as well as a raffle to raise money for the local hospice. Their teacher, Debz Rosser, says: "I am overwhelmed by the support the class give me and my husband, Clive (aka Doc), as well as the support and friendship they give to each other. If a member has been unwell for a time and away from classes, they get a big, spontaneous cheer when they return and a truly heartfelt welcome back. We took over the class in October 2012 when the previous teacher retired and the ladies have all become our close friends. There is a lovely atmosphere in the class, it's all about having fun and enjoying ourselves. They are very welcoming to new members and are happy to go 'back to basics' to make sure the beginners learn all they need to know, even though some of these 'girls' have been dancing longer than I have." Doc and Debz run weekly classes in two venues in the Swansea area as well as choreographing Line dances. Debz adds: "We were so excited when one of our dances actually got into print in the Top 10 in Linedancer Magazine!"

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Happy Feet



"We are a small group of Line dancers that meet twice a week in Rushden, which is a small town in Northamptonshire," Teacher Linda Toleman says. "From time to time we do demo's for residential and disabled homes in our area. It's surprising that most people like music and dancing. It seems to cheer people up and it doesn't matter what problems or disability that they might have. The group have been together since 2010 and in that time we have raised monies for different local and national charities. I just wanted to let you know of the record amount of £4200, we raised this time for The British Heart Foundation. All the members of our group are retired and love Line dancing as it keeps us all young at heart. I would like to thank all the other teachers and dancers in the area that have supported us in our charity work over the years. We couldn't have done it without them. Over a six monthly period we have held table tops and coffee mornings to raise the money. We then have a dance to present the cheque. I have attached a photo of the committee with the cheque which we presented later at the social to The British Heart Foundation. The total amount raised to date for various charities is £21,521.20."

Thanks Maggie



Maggie Gallagher gave Cy Moy and his club some dance instruction and her Celtica Dance group treated them to some

wonderful Irish dance routines at a recent event. Cy said, "It took me all the next day to recover, I was very tired but happy and we

raised nearly £1000 for charity! I would really like to thank Maggie and Celtica. Everyone who attended loved the event."



In The Spotlight

I just wanted to thank you so much for including me in the Spotlight feature, Issue 218. Got the mag this morning and feel so honoured and thrilled that I was asked to be a part of this. Over the years the Linedancer Magazine team receive so many different comments both good and bad about how the magazine is run, should be run etc, etc. We all know you can't please everybody all of the time but my word, you do push the boundaries to try and cater for so many different tastes in the dance world as a whole. In my opinion 'Spotlight' is an absolutely fabulous way to help lesser known choreographers get their dances out there. Of course a lot of people tend to go for the choreographers they know best but the double feature with questions and answers will help immensely in readers getting to know the 'unknown' person a bit better and helping instructors to make a choice in giving the dance a go. I know many great lesser known choreographers who are plugging away every day to find 'the one'. I feel so lucky today that I was one of those chosen.

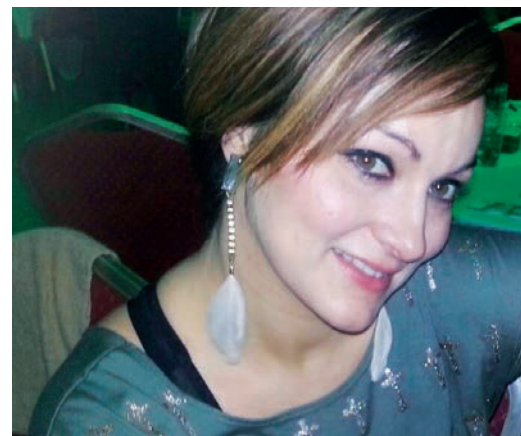
Sadiah Heggernes

Life Is Good

I'm not able to Line dance in a class anymore, due to ill health but thought I would pass on that there is still life even when you can't go to dancing classes. I still get the Linedancer magazine and enjoy listening to and watching, Line dancing music and video's, nothing will stop that. I also do a few easy dances with my rollator for support. However, I have had to adapt my life somewhat and I do lots of other things as well. These are some of my other hobbies but not all, I enjoy gardening, in a fashion, just have to make sure I can reach things easily so most of my plants are in big pots; I love bird watching and get lots in my garden; I also play pool on my computer with folk from various countries. I skype regularly with my friend Salley in America and also challenge myself to compete against contestants in programmes like Countdown on tv and I take part in Linedancer magazines message board 'Off The Floor'. I also like joining in some of the debates we have in the magazine, all very challenging to the mind and even send in the odd email, like this one. My friend often remarks on how full my life is and that I never seem to let things get me down. I have to agree. I am rarely bored. I consider myself a very lucky person indeed, I can see, hear, smell, touch, think, what have I got to be sad about? Life is good and for living to the hilt... you should make the best use of it you can!

Joan Curtis

Happy Birthday Hayley



We are hoping that you would let us take the opportunity to wish our teacher, Hayley Wheatley, who is a well known name in Line dancing, a happy 30th birthday. We met Hayley when we started dancing at her mother Judith's Line dancing club, First In Line, 17 years ago. She was only 16 years old when she took over a class for Hartlepool Local Council and became our teacher. They were desperately searching for someone to fill a position as a Line dance teacher so Judith put her name forward. There were many people at the class who had never met Hayley. So when this 'little girl' walked in ready to teach us there was many a jaw that dropped. But it was only a matter of time before she warmed every one of our hearts. We have watched her grow into a charismatic, funny, sensible woman. We cried tears of pride when she went to live away and dance abroad, we sobbed with happiness when she returned to us. We've watched her marry, become a mother to three lovely children, set up her own dance school, build her Line dance classes, become a successful choreographer and grow from strength to strength as an instructor. She has taught us dances rain or shine, when she's been happy, sad, pregnant, poorly or tired. When she turned 30 recently we really wanted to use it as an excuse to let her know she is appreciated but because of her busy schedule we weren't able to. We would like to wish her a happy 30th birthday and thank her for just being her! She is now gaining a lot of recognition for her wonderful choreography and brilliant instruction. She teaches a lot of places away from home and look out for her next year hosting weekends for KingsHill. We were reluctant to share her but are glad that she no longer hides her light under a bushel. Happy Birthday Hayley.

All at Hayley's Comets Nuline Club

Keep It In The Family



I have returned from our annual trip with Isle Of Wight Tours. We went to the Sandown Hotel and I can't fault it. We always have fun on fancy dress nights but thought this picture told a story as there are three generations of family

in it. Far left is my son Ashley, the gringo, next is daughter-in-law Natalie, the nun, next is me, Julie Curd, who has run Check Shirts LDC for 19 years. We then have my grandson Jack, Elvis, this is the third year Jack has been away

with us and he loves it. All my ladies made such an effort in dressing up and I was so very proud of them and of course their dancing.

Julie Curd, Folkestone, Kent

Nice Shirts

A big thank you to Jean Worthy and her team for a fantastic weekend of dancing at the Ironstone Whitby 17th Line dance Festival. We, the Hitchin Post Dancers, all thoroughly enjoyed it and are already planning and looking forward to next year's event. Choreographer Robert Lyndsey was very friendly going around the pavilion making himself known to everyone. He made a point of saying how nice we looked in our 'Hitchin Post' T-shirts and wore one on the Sunday night. Thanks again, see you next year.

Joan Walsh (Teacher),
Hitchin Post

Classic Dances

Thank you for your recent very interesting article on the overwhelming number of new dances going on and on. My wife and I have been dancing now for about ten plus years, two to three times a week, forever trying to keep up to date but the dances come and go. The enjoyable ones, to name just a few: Kind Of Magic; Islands In The Stream; Titanic; Two Hearts. Speaking to club members and our instructor, Chris Bayliss, we all totally agree with you, the word change to 'Classics' would instantly identify the dance. I hope you get a lot of support for this as it has been needed for years. Perhaps, you could consider to retitlle Line dancing as 'Modern Line Dancing' to give it a better image? Just a thought.

Brian and Pat Reynolds,
with many members of C B Line Dancers,
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Here's an exclusive interview from two giants of Line dance, Scooter Lee and Jo Thompson Szymanski.

Let's Have A Party!

A new album from Scooter Lee is always a bit of an event for many Line dancers. After all, Scooter is the first lady of song for so many of us and her hits are too numerous to mention. Her latest release 'I'm Gonna Love You Forever' has to be one of the most notable Line dance albums of recent times with a collection of songs selected through a collaboration with another first lady of Line dance: Jo Thompson Szymanski. The result is an album totally dedicated to be enjoyed on a dance floor near you. With the quality of an impeccable production you would expect from Ms Lee and the inherent quality of top scripts from Jo, there is no doubt that 'I'm Gonna Love You Forever' should become a huge hit. Betty Drummond speaks to the two ladies during a recent Line dance holiday they shared in Crete also with Amund Storsveen, Jo's husband and daughter Tim and Anna and Johan and Sidsel Fasting, to name but a few. Here's their interview...

BETTY: Scooter and Jo, it's great to see you both and you have just come off stage and done a really wonderful show for the dancers, tell us about it?

JO: It was amazing, it's my first visit to the Med and to be here with dancers from all over including many parts of Europe is great. Scooter put on a fabulous show and the Line dancers

have been practising all week to learn the new dances and some of the old dances and it was really high energy. The Line dancers were dancing, Scooter was singing, it was awesome.

BETTY: New dances?

JO: Absolutely, yes, Scooter has a new album coming out this summer and has been working extremely hard on getting some songs that are dancer friendly and radio friendly. I have choreographed some new dances with some other very well known choreographers and the result is some really fun Line dance choreographies to some great new songs from Scooter.

SCOOTER: You know before this new download only era, we would release an album and before actually hitting the stores, a single would come out. So we decided we would release a single not even giving anyone a chance to listen to the album yet because we want all your energy on this single, this song. However, we know that there are two levels of Line dancers so we released an easy one and an intermediate one to cover all you dancers!

JO: And the new CD is titled 'I'm Gonna Love You Forever'.

BETTY: I hear that some of the songs on this album are pretty special. Who's going to tell me why?

SCOOTER: *(laughs)* I'm going to tell you why. Jo came up with an idea because a couple of years ago her father died and of course she never stopped loving him. I remember thinking about one of my best friends. She had gone too but I loved her still. I thought "I'm gonna love you forever." Jo said that's kind of like how it is in life, even though someone is gone you still love them. So Jo said "I've got this really great idea for a tune. I've written all the lyrics and I want you to go ahead and put the melody to it and write this song".

JO: *(laughs)* So I sang it for her in my very little poor voice and I said "What do you think?" I was thinking about my dad, he passed away in 2008 and I still think about him every day. Just because somebody has gone from your life doesn't mean that you stop loving them. You're going to love them forever and ever. That was my original idea and then Scooter took it and put it in to a beautiful melody and the dance is going to be fabulous.

BETTY: I understand also that in constructing and putting together this new album, you had quite a lot of input regarding the dancing, Jo?

JO: Yes and I really am honoured that Scooter let me participate early on, we worked closely together especially in the early steps. She'd sing me a song at its really raw stage and say "What do you think, how's the phrasing, how's the tempo, do you think the dance is going to feel nice to this?" We're finding in the Line dance community there are so many songs that have the restarts, the tags and the changes and all the different things and the classics that are sticking around like J'ai Du Boogie, Dizzy, Waltz Across Texas and Bosa Nova are usually the ones without restarts and tags. So what I've been able to do is help Scooter to go in to the studio knowing the song is going to be perfectly phrased, no restarts, no tags, we're going to have a straight through dance, the tempo is going to be good, it's going to be really dancer friendly.





BETTY: So there was a lot of collaboration from Jo with yourself on this album Scooter?

SCOOTER: Especially on the first single. When it came to 'Let's Have A Party' the song was a mess and when Jo heard it she agreed. For example, in the dance when we're 'foot tapping and finger clicking' we should be singing the lyrics also, so we had to fix the song and the dance so that it was phrased out. Jo would also want the instrumental breaks. It was my job to go in to these musicians, who work with major artists, and say, "Okay I know this song sounds great guys but we need to start tearing it apart and you know that great walk up that you love, well, we're not going to use it any more".

JO: We were going to take it (the walk up) out and put a little 'bump bump' in there because when we're going 'stomp stomp' we want to hear that 'bump bump' in the music.

SCOOTER: We brought in an entire horn section. We worked six hours putting these horns in and then we sent it to Jo and she says "The horn section sounds great but it's four beats ahead, you need to move it, it's in the wrong spot". *(They both laugh)*

JO: But it all turned out and we hope the dancers enjoy 'Let's Have A Party'! The collaboration between Rachael McEnaney, John Robinson and myself was so much fun. It's just that really great improver level, fun dance, you can really get in to the music and have a true party on the dance floor.

SCOOTER: The album is so far behind, it was supposed to be out in March but Jo didn't like the way we did another song (Jo and Scooter laughing together) so we got held up again. We have done every song to perfection, the exact phrasing. The album has been delayed until probably late summer but we have three singles, we have 'Old School Bop', which takes you back to the sixties, 'Let's Have A Party Tonight' and Jo has also done a dance to 'Hole In The Wall'.

JO: Hole In The Wall is just great rock and old school, country, swinging Line dance feel.

SCOOTER: It's a good album.

JO: It's really, really fun. So yes the album will be out soon and it's called 'I'm Gonna Love You Forever', there's a beautiful waltz, a lovely ballad and also a two step, a little bit of everything. We hope you enjoy it, thank you for taking a look, we know there are a lot of dances out there, a lot of songs and we do appreciate you considering ours.

• To download Scooter's music go to
www.scooterlee.com



Viva Country Vive!

In our last instalment on CountryVive's UK national television appearance, Sam Robbins, World Dance Masters co-founder, gives us a unique insight on the semi final live performance from the group.



Thursday 22nd May 2014

We are all going to London! A whole five days before our first show. At this stage we still can't tell anyone where we are going and why, because the show where the semi finalists names are revealed has not been aired yet. It is all very hush-hush and only our families know our big secret. When we arrive, the first person we see is another semi finalist, the handsome and talented magician Darcy Oake. This all of a sudden, makes the whole experience very real for us...

Friday 23rd May 2014

Friday is a very early start. We are recording our VT (the video introduction to our performance on the live show) and have our onset practice. At 7:30am there are five cars waiting to take us to our first location - Waxy O'Connors, a very famous bar in Central London. When we arrive we change into our 'normal' clothes and prepare for the interview segment of the day. The CountryVive nominated speakers go in front of the camera while the rest of the team dances and laughs

in the background. It is all very surreal. The speakers are interviewed for over an hour, all of which will be edited down into a less-than-30-second VT! There are nerves of course but in the end it all goes well.

After the interview we don the black outfits we wore for our first audition for 'b-roll' filming. The b-roll is the filler shots that go inbetween the interview pieces of the VT. There are lots of b-roll taken of the team members dancing, spinning hats,



practising, chatting etc. All good fun! After we finish in Waxy's five more cars to drive us to the next location - Wimbledon Common. We are due to do an outdoor shoot of b-roll of us dancing in a field and hoping the weather holds up, this being Great Britain, it doesn't. It rains. A lot. But that doesn't stop us! We film outside for over an hour in the rain in the middle of a field and it is actually a lot of fun once we get into it. Unfortunately NONE of the footage will make it into our VT because the footage was just too dull but hey, we'll never forget the experience!

After we finish our VT filming we head to Fountain Studio to have our stage practice. This is the scariest part of the day, we are going to be on the actual Britain's Got Talent stage. One of the biggest UK TV events of the year.

First impressions were WOW! the studio is small, it looks so much bigger on TV. But the stage is large. We are put on the stage with the creative director and we only have a short amount of time so we all concentrate to understand our spacing

and setting. We have to practice over the weekend, better get it right. This is the moment we realise IT is happening and what a moment this is for each one of us. We are aware our performance is not just about us, it is about the whole Line dance industry and so many paradigms to ditch.

Saturday 24th May 2014.

We have a short practice at the start of the day but Saturday is our own. We all need time to relax and de-stress. We know the next few days are going to be intense. A few of us go shopping, some stay in their rooms, others opt for walks. At the end of the day we choose to go for a nice team meal to reconnect and prepare for Sunday and Monday.

Sunday 25th May 2014.

This is our practice day. In the morning we gather wherever we can find space to run through the routine. Later in the day we manage to find a local dance studio that we hire for three hours. It's an intense three hours of practice and by the end there is sweat, but no blood or tears thankfully. Just smiles. Lots and lots of smiles.

We head back to the hotel to prepare for The Reveal. The Reveal is the show where viewers get to know who made it through to the live shows. This is the time where we could actually, finally, tell people that we had made it through. We all sit in one small hotel room and watch the show together. The moment comes and even though we know we have made it through, it is still terrifying. We have prepared a Facebook post ready to go live the moment we are announced as finalists. Once that happens, the support is truly unbelievable with nearly 2,000 likes on the basis of one photograph. It is absolutely incredible. We are so excited that people can finally know we have succeeded in getting to the live shows. But we need to get an early night. We are going to be the first act on the first show - we need to be prepared.

Monday 26th May 2014 THE BIG DAY.

It feels like it has arrived quicker than we could blink our eyes. The day is here. Our live show. Our call time is 12pm so we meet in the hotel lobby at 11:30am.

Viva Country Vive!



The morning is spent doing our hair and make-up as we are told the night before the show that there would be no extra support from the TV production team. This seems unfair at this late stage so talk about stress!

We walk down to the studio and are given our own trailer so things are on the up once again. We have our dress rehearsal at 12:30pm so don't have much time before we are taken to the set. It now feels even more daunting. We get to practice on stage twice and then have to do some more filming for b-roll.

The next stage is a full dress rehearsal of the show. It is amazing to see this and be part of something so huge. A full dress rehearsal with Ant and Dec (popular UK TV presenters). For this we literally run the whole show from start to finish in the order it is going to take place that night. We even rehearse the Results Show full out so we know where we will stand and what we will do if we do or do not get through. The mock show is run twice and each time there is a different winner.

Then we play the waiting game. Our guests start to arrive and go into the studio for their seats. Our friends and family at home are getting ready to sit in front of their TVs and watch us perform live. The atmosphere is electric, amazing, frightening and exciting.

Finally the time has come. We are backstage and preparing for possibly the biggest moment of our lives. We are about to take to the stage to show Line dance in a new light for the first time in many, many years. Cue music, cue dance, everything happens in a blur and before we know it it is over. We get relatively good judges comments, except Simon Cowell, but we knew he would be true to form. We are proud of what we have done and what we achieved so he can't burst our bubble.

Now the long wait begins until the show is over and the Results Show starts. We feel nervous but proud. This semi final show will turn out to be the hardest of all the shows put together with three acts

making it into the final and one winning the whole thing. It is hard to wait for CountryVive to get called out, and when we hear: 'It's not you', it is expected, but still a little heartbreaking. Our journey is over. I just hope we've done enough to showcase Line dance in a new light. We all hug and I think in a way we are all relieved that it is over. There is a little deflation from not going through but also elation...

We learn later that we came in fourth that night out of the nine other acts. What an incredible achievement, Line dancers supported us strong and hard.

Then that's it. The experience is over. But what an experience it turned out to be. To get such a platform to perform under the Line dance name was a true honour and one we could only have wished for previously. We showed the world that Line dance isn't what most people think it is. And for all of us, there will never be a better feeling. Thank you to all of you who have followed us and voted for us. Viva CountryVive!

Jules in 'stand up mode' telling us something outrageous no doubt!



'What a Difference a Dance Makes'

Line dancer Carol Newell explains how Line dance had a huge impact in her life.



Stephen bounding his way through Road to Liverpool

Well, it's a rainy bank holiday Saturday after a Friday night social; what better time to write about how Line dance has enhanced my life? At my first class, back in 2005, I had no idea what I was letting myself in for, no idea how my life would change, no idea that Wednesday evenings would become the high spot of my week, no idea I would stop being an anti-Line dance snob and discover it's not all cowboy boots and country music and certainly no idea I would come to enjoy these too.

I am endlessly grateful for the poster near my work advertising a 'new beginners' class. Turning up at the British Legion club in Radcliffe on Trent, where I'd recently moved but had no real belonging, I sat in a huddle with other newbies, knowing no one. As we stumbled through the most basic of beginner dances, Electric Slide was a serious challenge, Jules Langstaff patiently taught us sequences of steps until we got it. Each mistake a source of confusion, embarrassment and laughter, each achievement a triumph. Then another new dance and yet another. And the realisation that there was not just a body of existing dances to learn, rather an endless set of new ones, of ever increasing complexity, emerging week on week. Far,

far more than anyone could ever learn. And there were socials, workshops, even Line dance holidays. Such fun and creativity, such variety of music and genre. From the heartbreaking Midnight Waltz to the hilarious People Are Crazy; the irreverent Titanic to the tear jerking Islands In The Stream, the graceful Intrigue to the raunchy Blurred Lines. Each night I danced my way through every emotion: joy and grief; love and loss; laughter and tears; success and failure; pride and shame; frustration and satisfaction; perfectionism and acceptance.

I have become part of a community I never knew existed. Where people from every walk of life come together to share a love of dancing. Where it does not matter if you're a dancer born or have two left feet, it's okay to join in and have a go. There are some wonderful dancers I love to watch, Jo, Andy and Jaydee moving with such ease, grace and playfulness. They are not afraid to own the sexiness of dance. Pauline, Sue and Jean who dance the night away tirelessly, have so much fun together and patiently helped and encouraged me to keep trying dances I scarcely knew. The late arriving foursome, you know who I mean! who only grace the floor for the hardest dances with the most



twirls and fancy footwork. And Stephen, how could I not mention him! How does he maintain such exuberance, bounding through the night, knowing all the steps and keeping us on track, when we are not rolling around the floor in stitches at his antics? It beats me.

I also love the less flamboyant dancers, like Linda who just gets on with it and quietly shows how it's done. When I'm on the dance floor, I love being part of a body of dancers who all, well almost all, move almost as one, creating something much, much bigger than any individual. I feel such love and gratitude for everyone, for the good dancers to whose movement I am glued because I'm hopeless at remembering the steps and for the not so good because they make it okay for me to also be lost, to miss the steps or face the wrong way.

And of course there is the imperfectly wonderful Jules. I have huge love and admiration for Jules. She endlessly cracks jokes, tells stories and maintains hilarious repartee with us dancers, somehow managing to teach and dance at the same time, well almost. We do stop sometimes just to listen. Jules also works tirelessly with and for survivors

of the horrors in Rwanda, cajoling her dancers into helping these efforts with hours of collecting, sorting, packing, distributing and fundraising. She's a talented choreographer and I get cross that she downplays her own creativity. I've never forgotten her beautiful dance to I'll Walk Away by James Hunter. The steps are lovely and the words so poignant I would struggle to hold back my tears as I danced. Jules works so hard and we see her battle through pain, injury and stress, yet she stays upbeat and keeps us dancing and laughing.

I still remember my first Hemsby weekend when Not Guilty came on, which I liked but hardly knew the steps. I was able to sustain the dance, carried by skill and support of dancers all around me, including Jim and Stuart close by keeping me 'in line' with a gesture here and there. That collective energy is one of the bonuses of larger events, when instead of struggling it all comes together and I can relax into the pure joy of moving with the music and the company. The last night choreographer Ross Brown joined in as we danced his The Boat to Liverpool, a current club favourite. Then later came his Not Going Home, one of the few dances I love and feel confident to really go with the flow.

Line dancing gives me so much: unexpected belonging and community; exercise which is fun, not exercise for its own sake; learning - which stretches my body and my brain, since not one of these ever changing combinations of steps comes easily! I feel accepted and part of something unique. I have a space in which I can be me. I don't exactly 'fit in' but I am accepted and allowed to be me. No one seems to mind my mistakes and my endless trying to do dances beyond my level of skill, though occasionally I'm kindly advised this might be a bit hard for me! I am socially a bit shy and find small talk quite a challenge but I'm also an extrovert and when the steps are beyond my skill, I could not get the hang of Wild Tokyo but the music was too inviting to just sit - well that's when I just go and dance my own thing in an empty corner. I hope people don't mind but I feel enough support to recognise that if some folk don't like it, I don't have to let that be my problem and I see that others are also accepted and 'allowed to be'. It feels like an inclusive community, accepting and valuing difference and individuality. We share something special - we love to dance with other people and the beauty of Line dance is of course that a partner is not required, it is enough to be a part of.



Fun For



A memorable and fun-filled event took place in December 2013 at the Hong Kong Convention and Exhibition Centre in Wan Chai. This was none other than the annual dress up do for The Hong Kong Line Dancing Association, themed 'International Costume Night'. Around 150 guests attended and many came to the party dressed in costumes from many countries worldwide.

As usual the dancing was led mostly by Lina but six instructors who are under her umbrella also took turns to lead on the dance floor. A long-time student of Lina's and UCWDC Female Crown Line Champion, Lilian Lo, showed off her showcase talent by performing a solo dance 'Fa Mu Lan', a unique and interesting piece of choreography which combines country western dance technique and music with Chinese cultural influences.

The highlight of the evening was the competition for the Best Costume award. This was conducted in the format of a costume parade. All competitors were required to parade around the function room in sequential order. Each guest, whether in costume competing or not, was asked to cast one vote for his or her favourite costume. There were no set guidelines as to what they had to look for in the costumes. One group even dressed as cheerleaders to root for every competitor and for themselves. The party spirit was absolutely fabulous. The cheering became even louder when, 'mystery competitor' Lina, made her appearance in an elegant and regal Chinese costume towards the end of the parade. Votes were tabulated by several members of the Association Committee and the award for the Best Costume of the Evening went to Yvonne Tang who came to the party dressed as an Eskimo. Not only was there originality in



ALL

Fun filled events are never ending with the Hong Kong Line Dancing Association.

Lina Choi tells us what they have been up to recently.

the outfit, there was also an 'ethnic' air in the way Yvonne carried herself during the parade.

The party ended at midnight with many guests leaving with tired feet from dancing, full stomachs from consuming delicious food from the East-meets-West buffet tables, excitement of the costume parade and winning at the raffle draw. But most important of all, every guest left the party with a vivid memory of another successful event in 2013 at The Hong Kong Line Dancing Association.

On Saturday March 1, 2014 the Year of the Horse 'galloped' into the studio at 10:30am, bringing bundles of good luck, good health, happiness and prosperity to the 100 or so members and friends of the Association. The special occasion was the Annual Chinese New Year Celebration. The highlight of the event was the roast pig cutting ceremony by Lina and partner Pei Wah to signify the start of a prosperous Lunar New Year for all students and friends. Our culinary expert Colette produced scrumptious home made dishes that whet everyone's appetite in between happy dancing. After the ceremonial rituals the roast pig was cut up into bite size portions by a specially trained chef. The juicy meat and crispy skin of the roast pig was then served to everyone so good fortune would bestow upon them throughout the year.

As photo taking and socialising were interspersed between dancing and eating, five hours of this joyous occasion flew by. So it looks like The Year of the Horse, 2014 will be a promising and blessed year for Lina and The Hong Kong Line Dancing Association.



Too Young to be 100

It had to happen... B (Irene Banks) is 100! And before you ask she dances every week, laughs every minute of the day and still carries a torch for Robbie McGowan Hickie. Her instructor Hank tells Linedancer magazine about a fantastic day her club organised for our amazing birthday girl.



Let's start at the beginning of B's Line dancing career. She was 85! When she was a child she was in a dance troupe Called 'Mrs Clap's Joy Belles' but B wanted to be a 'Go Go Girl' her Mum said no. She would pay three old pence a week for dance class, which she really enjoyed. When she was 19 she met her husband Cyril and they continued to enjoy ballroom dance together.

B definitely thinks Line dancing has helped her reach the 100 mark. It has certainly kept her fit and her mind sharp. She enjoys the company of her 'Line Dance Carers', the 'Country Girls', Kim and the rest of her Line dancing pals. She has made many good friends through dancing including her 'Dish of the Day' Robbie McGowan Hickie. B and Robbie have met several times and when they get together B always says, "I'm looking forward to my cuddle." Line dance has certainly kept a twinkle in her eye.

B's family are very important to her. She has three children, nine grandchildren, 15 great grandchildren and one great great granddaughter. B enjoys every minute of every day. She'll wake up in the mornings and thank the lord for another day of happy moments. She gets up with the intention of enjoying every day, weather permitting. She will catch a bus to the town centre for one of her loves, shopping. She may meet her pals, 'The Pensioners', Pat, Dot and Eunice for lunch. She also loves to attend the theatre and the Millenium Stadium for any shows that are on. Of course she looks forward to her dance classes for that day.

B is already planning events for next year, she is going to Ladies Day at Ascot with 60 ladies, Line dancers and ladies who love fun. She is also planning a few 'Pensioners' days out and she is still considering bunjee jumping!

Having B in our class at 100 is great, some may think it may slow us down but

this is not the case. We select the dances to suit the class, B is part of that class. She wouldn't want it any other way. We don't slow the class down. B does sit out some of the dances, that is a fact of life but she is not the only one. Others do sit out and sit with B for a chat or I will sit with her. With 99 years of life behind her she is a very interesting person and very entertaining. The average age in the classes that B attends (hope I'm not going to get in trouble here) is 60 plus and there would be about 30 dancers in the classes she attends. Although they're all teenagers at heart.

B usually comes to classes about two or three times a week. She does a journey of two buses to attend the daytime class. Her good friends and minders, the 'Country Girls' bring B to class on Wednesdays. Kim Williams, our most world travelled Line dancer, will bring B on Thursdays, when she's not jetting off to some far flung place. We also keep in touch with B at home, we phone for



just a chat or see how she is. She is in daily contact with her friends they all love a gossip. Having the support of her Line dance pals is very important to B, we are her extended family.

We wanted, as you can expect, to give B the best birthday surprise ever. The very kind Line dancing folks throughout the classes had made a collection, to give B a surprise. The day before the social night, a vintage car had been arranged to collect her and 'The Pensioners' from her home to drive them on a tour around the city. Then later to a new Cardiff hotel for afternoon tea. Another surprise awaited B as the car pulled up. Some thirty plus, of her dancing pals were there to greet her. An afternoon of laughter and smiles followed. This is what Line dance is all about. A social hobby, that builds great friendships.

Then came the party night! After a few months of preparation, everything was in place for the special celebration. B

arrived with the country girls known affectionately as 'B's Line dance taxi service'. After a few dances we got B to come to the stage escorted by myself. Some fabulous presents awaited her. First was a huge bunch of flowers from the team at Linedancer (thank you guys), then a bunch of flowers, with B's favourite sweets (liquorice allsorts), to share with her dancing pals, a beautiful card and a fabulous picture from Robbie McGowan Hickie.

B and Robbie met at the Crystal Boot Awards a few years ago and since then a firm and lasting friendship has blossomed. Robbie is without doubt B's Line dance hero. To quote B, "he's such a nice man, a real gentleman. If he lived closer I would look after him as only a lady of my age could". With a twinkle in her eye and sincerity in her voice, we know exactly what she means.

Then arrived an amazing 100th birthday cake made by Julie Powell,

one of the Line dance 'carers', a lively bunch who's friendships for B go back a long way. The last surprise for this great lady was when 'The Girls', 'Carers' and 'Pensioners' put on a fabulous cabaret of dance. Music selected from the 30s and colourful costumes, made by Julie, made this a show to remember. B's Belles did a wonderful routine to the delight of B who smiled and tapped her feet all the way through it. Then an appreciative audience cheered them. Well done to you all. Time, then for more dancing until the end of the night with the very 'best of friends' and finally a good old singalong too, 'Show Me The Way To Go Home'.

When I asked B to give me one line about being 100. The best part or worst. Something she really feels about being that age? B replied, "I love my life, my family and my Line dancing friends. Oh and I try to do something naughty every day."



Sea + Dance + Sun = Fun!



What better theme to have for the 3rd edition of the WCDF French Open held near Marseille over May 1st holiday weekend? Yes, your travelling reporter, Maureen Jessop, was once again in the South of France only six weeks after the French Masters event.

Marseille wasn't named The City of Culture for nothing! The event under the directorship of Albert Bartolomei is a qualifier for the WCDF World Championship and as well as competitors from all over France, large groups of dancers from all over Europe were to compete in a wide range of divisions and categories over the following three days.

I was particularly excited to attend because I was going to meet up again with a couple of the pillars of our dance form. Mr. Dorsey Napier (USA) and Mr. Rick Wilden (GB). I hadn't seen these gentlemen for about 15 or more years since the days when we all judged on the UCWDC circuit.

The first evening was spent dining in the illustrious company of Megastars Daniel Trepát (NL) Miguel Mendez (SP), France's Laura Bartolomei, Dorsey Napier, just in from Cincinnati and Brigitte Gallet one of the stalwart volunteers and mother of the elegant Pauline, an intermediate division competitor. It's always nice to relax dining, chatting and laughing before the stress of the event descends.

The following day, I was delighted to find Joelle Bouzaid an instructor from the

region of France where I live, the Charente-Maritime. Joelle was there to present one of her young students, Aurore Ferrand 17, in her very first competition.

Proceedings started at the sensible hour of 4pm which gave everyone involved a chance to get prepared. Competitions began with Pro-Am in novice, intermediate and showcase, here little Clara Severy, 12 dancing with Daniel Trepát won all hearts. This was followed by silver (over 50) Newcomer Female. Because of the large number of contestants in this division it had to be divided into two heats. We were also treated to the heart warming wheelchair division, where two ladies showed their joy in dancing, manoeuvring their chairs as an able bodied dancer exhibited the steps as written. The day finished with open dancing until 1am.

The event organisers arranged for volunteers to run a shuttle service from the hotels to the venue. The principal chauffeur at this event was Jean Paul Alart, whose teenage daughter Betty competed in the advanced division. However, on Friday night I opted for a lift from Pat, Magalie and Maona, lively ladies from Nice and Cannes together with the irrepressible Sophie (BL)

we had a lot of laughs getting lost!

Saturday brought a full day of competition and the atmosphere in the venue was electric as fans shouted encouragement for their favourites. At the same time there were workshops from top instructors. Instructors and choreographers such as Daniel Trepát, Jonas Dahlgén and José Miquel Belloque Vane not only competed at the highest level in Megastar division but also put students through their paces in couples pro-am, judged, taught workshops, performed in the Saturday show and found time to socialise, pose for photos and greet their fans. Of course, these guys are still in their 20s!

I found time to hang out and have lunch with the representatives of the French Federation for Country and Line Dance (FFCLD) who sponsor the event in partnership with the WCDF. I have to personally thank the FFCLD for bringing Pedro back on the scene in France! Newer dancers are discovering him and they absolutely love him for his sense of fun and sociability. Invited to attend the event he had no particular role to play but unable to just be a spectator, he stepped in to teach an improvised workshop when



José Miguel was delayed, co-MC'd, danced in the show, swept the floor between competitions, encouraged the spectators to cheer and applaud, posed for pictures and selfies!

The highlight of any event is always the Saturday show. It is now customary for the Megastar or Superstar divisions to present their solo medleys. After having danced the compulsory dances, the stars show all their skill and technique in short, themed programmes incorporating many dance styles and often including the spoken word to carry the story forward. I have seen many Saturday shows over the years and this one was certainly one of the best. It began with Regal Star Gemma Golobardes (SP) dancing to Michael Jackson, followed by Jewel division Melissa Gevelling (NL) in a Flamenco number. The young ladies in Female Mega Star astounded us with their magnificent dancing in a range of themes. Laura Bartolomei danced a sexy routine to Moulin Rouge, Henneke Van Ruitenbeek (NL) became the Black Swan in a balletic performance and Laura Smitt (NL) stripped down as a tormented blues singer.

The Male Mega Stars were not to be

outdone as Spanish Open event director Miquel Menedez turned from Doctor Jeckyll to Mr Hyde and Daniel Trepas dueled his way through a feline performance as Puss in Boots. Interspersed throughout were demonstrations from local dance schools in other dance forms such as jive, latin and hip-hop. The Gibson Country Dance club presented a team routine of Old School Country impeccably executed to Country music. Daniel, Pedro and José Miguel danced Scary Movie meets The Beast! Open dancing with a floor filled with stars, competitors and spectators, many following the theme, danced the night away to old and new favourites.

Sunday came all too soon and competition continued with a new division, Modern. This division was great fun! Competitors dressed in the most fantastic costumes cut loose to upbeat music on dances such as Blurred Lines. It looked so much fun that I would have loved to have taken part too!

After lunch with French judge Amandine Marchand, her boyfriend and father, I had to reluctantly leave for my flight. I was driven to the airport by Michael Pierre. Michael has to be the French King of

West Coast Swing! He loves this dance so much he'll dance it with anyone, young, old, competitor or not! Last year he entertained us to a tongue in cheek version with champion superstar 2013 Joachim Armbruster! Michael competed in pro-am with Laura in only one dance... That's right ... a WCS!

Maybe it's the climate that makes the events in the South of France so much fun and the people so cheerful and welcoming. Albert Bartolomei and his dedicated staff of volunteers have to be complimented on their hard work to make this event, now in its third year, so successful. It was great to see judges Jérôme Massiasse (FR) and Liane Van Dyne (NL) again and to meet and put the world to rights in laughter with Scotland's Rose Gillespie! To meet Layla Forgiarini (IT) who MC'd the competitions very competently in three languages. To spend time with Gerard and Marie-Jo from the internet World Radio Country Family (WRCF), the FFCLD team, spectators, Martine and Pascale to mention just a few. Thanks again to Albert and Laura, see you all next year!

Full results on www.worldcdf.com under French Open 2014



Down WITH THE KIDS!

It seems that Line dance is getting a great bout of interest from the media lately and Martha Ogasawara recently had a surprising email leading to an even more surprising experience. Here is her report in her own words...

I was surprised recently to get an email in my inbox from someone at Japan's educational TV channel. At first, I thought it might be a spam email but I read it through, just in case. It was from an assistant director, asking me if I would be interested in teaching a segment about Line dancing for a children's English education TV show. The theme for that day's program would be English commands and the producer thought it might be interesting to use Line dancing to do that. Needless to say, I jumped at the idea. Anything for a little bit of free publicity!

The director came down for a meeting and we hit it right off. He was willing to listen to my ideas and wanted to portray Line dancing in a favourable light. My segment was three to four minutes out of a ten minute program.

We decided that I would teach the dance as if I was teaching it to the kids watching it on TV. We would attempt to get them up and try the dance with me. I only had two or three minutes to teach the dance and for music licensing reasons I had to use the music provided by the show. That made it a little harder but I was able to find a suitable song





and choreographed a very simple 32 count, 4 wall dance to it.

The director was disconcerted when he realised that I would be needing to turn my back to the camera, as that's a no-no on TV. He asked if I could do it all facing the same way but I explained that it wouldn't be Line dancing then. We were able to compromise and worked out the logistics of how to teach it while facing the camera part of the time but turning around part of the time to make it easier to follow along.

Things moved along very fast and we set the date for the filming of the show. We rented the dance studio where our club normally meets and a crew of four people came down from Tokyo for the day for the actual filming of the program. We decided that it would be more fun to have some other dancers join me while I danced it to music at the end. The program targets children Grades 5-6, so we wanted to have some younger dancers take part and we wanted at least one boy. I asked Shoki Maekawa, age 13 and Mayuka Nakagawa, age 17 to join me. I was also joined by Chidori Kobayashi and Toshiko Kawamoto, both excellent dancers. Even though it was

only one minute of a simple dance, we wanted to put our best foot forward. I taught the dance in normal attire, then they asked us to all come out in western outfits for the dance part. I was a little wary of buying into the Country Western stereotype, since we don't wear western clothes to dance very often. But I understood their need for a 'hook', and as it turned out we all looked very spiffy, if I may say so myself.

They also took footage of us dancing a harder Line dance in our usual attire and have promised to work a little bit of that into the introduction or ending, so that people will be able to see that there is more to Line dancing than what is taught on the show.

For me, the most exciting part is that what I'm teaching will be called 'Line dancing'. In Japan, high kick can-can dancing like the Rockettes do is called Line dancing and when you tell people that you Line dance, that's the first thing they imagine. To avoid that stereotype, we've been calling it 'Country Western dancing' or 'Country Western Line dancing'. So, for the first time, we can come out with our true name and that is exciting.

Recently, it has become mandatory to teach English in elementary schools here in Japan and it has also become mandatory to include some kind of dance in the curriculum. It would be wonderful if this experience was to spark some interest in Line dancing as something that could combine both of these. At the very least, a lot more people will get a chance to hear the term 'Line dance' and see a little bit of what it is about. The show starts out with "Hi! I am Martha. I am a Line dance teacher." and ends with "Wow! That was fun!"

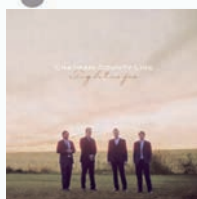
It is scheduled to be broadcast in July, then intermittently shown again over the next three years. It will also be posted on their website. The director has been in touch and says that the footage they took turned out very good and I am looking forward to seeing the result. I can't wait to see what kind of reaction it gets.

We all know of course how cool Line dance can be but any chance to prove it to non dancers is to be embraced. And with your amazing CountryVive in England and our little group here... well... who knows. We could be heading a revolution, right?

NEW RELEASES

"Away From Me", Jakob Dylan
 "Without You", Dierks Bentley
 and Academy Award winner Gwyneth Paltrow "Waiting On June".

TIGHTROPE CHATHAM COUNTRY LINE



Entering their second decade as an ensemble, Chatham County Line elegantly reconcile the past and future, tradition and innovation, on

the fittingly titled *Tightrope*, available on Yep Roc Records. The sixth studio album from the Raleigh-based four-piece follows 2010's winsome, soulful *Wildwood* and the career-spanning concert album and film undertaking *Sight & Sound*, which was released in 2012. "With anything you've done for a while," Wilson explains, "a period of reflection helps you identify your strengths. Doing the live album did that, and we do that every night with the songs we choose to play at a live show. We usually don't use set lists, we just play the songs that come to mind. That really helped us prepare for this record."

ETERNAL JAMIE O'NEAL



Killer covers album from Jamie O'Neal, one of the finest female country singers on the scene today. Jamie O'Neal first broke through with major

country hits in the new millennium. This new album, her first in several years, presents powerful renditions of some of her favourite songs plus a great new original. The "Sweet Dreams" track from the album was rated #1 by the hot disc radio panel in UK, Ireland and Europe.

SOUTHERN WAY OF LIFE DEANA CARTER



Drenched in sun-kissed natural beauty both inside and out, Deana Carter didn't take a seemingly easy route to stardom, but instead chose to defy

the conventional expectations of the typical Nashville artist blueprint and make her own mark. And she did, undeniably taking the industry and fans by storm with her wildly successful multi-platinum international debut

THE HIGHWAY HOLLY WILLIAMS



Coming from one of Country Music's most famous lineages, Hank Williams is her grandfather and Hank Jr her father, Holly Williams and her album "The Highway" cements her status as a true singer/songwriter with comparisons closer to John Prine, Jackson Browne or Bruce Springsteen than Nashville's mainstream. Co-produced by Williams and Charlie Peacock (The Civil Wars), *The Highway* contains 11 original tracks written or co-written by Williams and features guest vocals from Jackson Browne - "Gone

RELEASES

If you are looking for inspiration or new music, this is where you can find it. We give you the low down and the buzz on some of the new albums about to be released....

Did I Shave My Legs For This? more than a decade ago. Today, as she readies her latest bundle of uniquely crafted tunes for upcoming release on Southern Way of Life, Carter explores many subjects commonly shared over a quaint dinner, afternoon coffee or a sunny day hike with a good friend. The songs weave through the sometimes rocky terrain of adulthood, including loss of love, relationships on many different levels, trials, tribulations and simply put life.

LIQUID SPIRIT

GREGORY PORTER



Liquid Spirit marks Gregory Porter's Blue Note Records debut, which arrives on the heels of two critically acclaimed indie label albums that quickly propelled Porter to the upper echelon of contemporary male jazz singers and earned him two GRAMMY nominations. Don Was, President of Blue Note, encouraged Porter to stay true to his artistic vision. "I firmly consider myself a jazz singer but I enjoy blues, southern soul, and gospel," Porter says, "Those elements make their way inside my music."

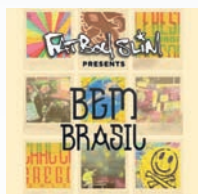
WILD HEART

MINDI ABAIR



Mindi Abair's 'Wild Heart' features an array of star guests: Booker T, Greg Allman, Joe Perry, Keb Mo, Trombone Shorty and Waddy

Wachtel to name a few. As the guest list would suggest, this album plays on her jazz roots while expanding into a horn-based pop/soul sound. In a career that spans seven solo albums and countless collaborations in the studio and live on stage, Abair has made her mark on a broad stretch of the musical landscape that includes jazz, pop, rock, R&B, soul, funk and more. The powerhouse saxophonist/vocalist has made scores of friends along the way and earned the respect of top artists representing every one of the aforementioned genres, including Duran Duran, Josh Groban, Adam Sandler, Keb' Mo', Lalah Hathaway and Teena Marie.



FATBOY SLIM PRESENTS

BEM BRASIL

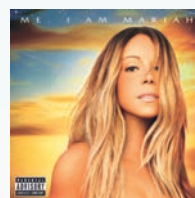
Fatboy Slim returns as the 'unofficial ambassador' to

Brasil, with the soundtrack to this year's biggest summer event, the World Cup. The album features brand new tracks and remixes by DJ Fresh, Gregor Salto, Psychemagik, Eats Everything, Dimitri Vegas & Like Mike, Claude Von Stroke, Joey Negro. England may not have lasted long but this album will. A real party animal!

ME. I AM MARIAH...

THE ELUSIVE CHANTEUSE

MARIAH CAREY



Catchy title for this album! Multi-platinum global superstar Mariah Carey is back with a brand new studio album. "You're Mine (Eternal)," her

brand new single which she wrote and produced with hitmaker Rodney Jerkins has set the stage for Mariah's new album. Mariah Carey is the best-selling female artist of all time. "Me. I am Mariah... The Elusive Chanteuse" features collaborations with Miguel, Mary J Blige, Fabolous and more. Inspiration beckons!

STOP THE TRAIN!

Linedancer magazine and its readers have always known that Rick Guard is a formidable talent as much for his performances as for his songwriting. What you may not know is that, working with lifelong friend and co writer Phil Rice, Rick is now ready to take on the West End!

'Stop the Train' is the brainchild of professional writers Rick and Phil, both living in Lancashire. The pair have amassed millions of sales for many big named artists and film soundtracks and have had many hits over the years.

Rick was always keen on trying his hand at a musical. Soundtracks and pop songs are one thing but a musical is, by its own definition, a much more involved affair. He says: "This all started because I used to commute from Brighton to London 10 years ago for 10 months. I used to see exactly the same people on exactly the same train, carriage and seats five days a week. No one acknowledged each other, conversed or raised a smile either on the journey to work or on the way home. I always sat there, wondering what everyone else was thinking, who they loved, what their dreams were, what they did in their private lives, where would they rather be? Having a vivid imagination is a definite must when you are a songwriter. Rick laughs: "I would amuse myself by imagining their sordid secrets, their goals, their fantasies, their real dreams for life. And wondered what it would take to make them reveal such information to a perfect stranger. All their faces 'screamed' that they didn't want to be on that train going to work day in day out, I would think, why on earth are we here then? There must be more to life than this?" This experience stayed fresh in Rick's mind for a long while and to this day, he admits that it is a great illustration of the need to spend the little time we have on this earth doing what makes us happy. Rick says: "Everyone has to do what they have to do to make a

living but 'Stop The Train' is a fun poke at ourselves to remind us what's important in life, whilst hopefully thoroughly entertaining audiences and lifting their hearts with thrills, twists and song and dance. There's a love story with a twist in there and more drama and comedy than you can shake a stick at."

Writing and producing a musical is a huge project and cannot be undertaken without serious consideration. Rick wanted 'Stop the Train' to be upbeat and life affirming and in spite of Phil and his experience combined, he knew he would need help. So they both sought to get support and advice from legendary figures in musical theatre. One of the people who helped was none other than Richard Jay Alexander, the original executive producer of both 'Les Miserables' and 'Miss Saigon' on Broadway. This was a real breakthrough and Rick went to Miami earlier this year to get a grilling from the master on the do's and don'ts of this first production. Rick says: "When Richard told me that he thought the show contained some of the best songs he'd heard in theatre in the last 20 years, it was difficult not to get excited." Once someone like that gives you his blessing, word gets around and Rick is pleased. "You bet I am... ever since then, investors have started to come out of the woodwork interested in taking the show to the next level."

As with much of musical theatre, it is not just a matter of booking a theatre in the West End and hope for the best. So, to be faithful to Rick and Phil's local roots, the opening theatre chosen is the Clitheroe Grand and with both investors and agents from London

attending the Clitheroe performances, there is little doubt that success will beckon. Rick explains further: "The initial plan was to do the first show in London or Manchester but then we thought, we have so much local talent here, why don't we invest our time in the community and give local performers a chance to audition for the roles." That proved the right decision because the result was an overwhelming response and turnout for the auditions leading to a couple of 'finds' of incredible new and unknown performers. Rick calls them "real stars of the future."

Rick is a firm Line dancers favourite and hopes that his fans will help him along with this exciting new venture. "Yes, this project means the world to me and I would love and appreciate the support of the Line dance community," he adds: "For those interested in a little limelight themselves, we are filming interview reactions straight after the performances, to be selected for a TV documentary." Look at the musical factsheet to contact Rick if you would like to be filmed on any of the three premiere nights.

Success is rarely due to pure hazard or chance and both Rick and Phil have made it, so that they have everything on their side for a real opportunity to have 'Stop The Train' break through. They are both very pleased to say that they have gained great support from celebrities from all walks of life. All will be revealed soon with the launch of a well wishers celebrity video, as well as a few pre-recorded celebrity cameo performances in the show. Be one of the first aboard and don't miss the journey!

STOP THE TRAIN FACTSHEET

Title: 'STOP The Train' (The Musical)
Written And Produced By: Rick Guard and Phil Rice.

Synopsis: Attention Commuters!
 Do you know what the person sitting opposite you is really thinking?...

...Are you sure you want to know?

'Stop The Train', a life affirming dark comedy, wrapped in a twisted love story. A heady mix of song, fantasy, twists, tension and humour. Passengers on a busy commuter train receive a wake up call from a mysterious stranger. His unorthodox methods starkly remind them that life is ticking away. Will they follow their dreams? Their lives may depend on it! A threat! A happy ending. But is all as it seems...?

Website : www.stopthetrainmusical.com

Facebook: stop the train - the musical

Twitter: @STTMusical

Tickets £17 via The Grand Clitheroe,

or via Rick Guard 07527 780454

Interesting Facts:

Subject of a TV documentary by a BAFTA winning film maker, whose other musical documentaries include Pavarotti and Leonard Bernstein. Mentored by Richard Alexander, original Broadway executive producer of Les Miserables and Miss Saigon. August is the premiere for public and investors for the forthcoming tour. Cast of 20, actors, singers dancers.

Have you got the stuff to shine for the West End?

By TONY DEWHURST
 www.theguardian.co.uk
 01204 470509

Ribchester singer-songwriter Rick Guard is bringing the West End to the Ribble Valley to recruit wannabe stars for his new musical.

And the first night performance of "Stop the Train", now the subject of a television documentary, will be shown at The Grand, Clitheroe, in August in front of a who's who list of London entertainment movers and shakers.

Rick said: "It would mean the world to me for an unknown from Lancashire to achieve their dream of acting, singing or dancing on the West End stage - and this is their big chance."

"Instead of going to Manchester or London, we've decided to hold the auditions in Lancashire and invest our time in the local community."

"There's a tremendous pool of talent in Lancashire and I'm convinced we can find the right people for the right parts."



Rick Guard

"The musical has been five years in the making and it is a tremendously exciting challenge."

He added: "If you believe it is in you, come and show us at the auditions, because this could be a chance in a lifetime."

"We want to find the next West End star - in Lancashire."

Guard, a contemporary jazz singer, composed and performed 'The Truth About Love' for the film of the same

name, starring Dougray Scott, and landed a giant hit with his debut single 'Stop It, I Like It'.

The former Runshaw College student also played for the Queen and worked with Lionel Richie on his world tour.

Guard added: "We have got investors and agents from London coming up for the Clitheroe premiere and we've had advice from Richard Jay Alexander, the original producer of 'Les Miserables' and 'Miss Saigon' on Broadway."

"I went to Miami to meet Richard and when he told me that he thought the show contained some of the best new songs he'd heard in theatre in the last 20 years, it's been difficult not to get excited."

"The plan is to tour the play after Clitheroe and then to take it to London's West End."

Directed by Owen Phillips, and produced by Clitheroe-based Ribcaged Productions, "Stop the Train" is a dark comedy, the tale of passengers on a busy commuter train, who meet a mysterious stranger who changes their lives.

"The idea came from my daily commute from Brighton to London, when every day hundreds of people would get on the train and nobody would utter a word."

"They'd hide behind a newspaper or look at their mobile phone for an hour."

"They were the same folk who I'd see every day and I thought: 'I know you, but I don't know anything about you'."

"There was no human interaction, but every single person on that train would have their own hopes, secrets and problems - and the play explores that."

Guard, who has co-written "Stop the Train" with Phil Rice, added: "We're not going out to slate anybody at the audition, we'll just be honest and give that person the chance to shine."

● If you are aged 17 to 70 and are interested in singing, acting or dancing, then visit: www.stopthetrainmusical.com to arrange an audition. Casting auditions are expected to be held at The Grand, Clitheroe, from February 24th to 28th. For more information phone 07527 780 454.

Are you the next West End star?

■ Singer seeks Lancashire recruits for his latest theatre production



Singer songwriter Rick Guard

If you believe it is you, come and show us

Rick Guard

dream of acting, singing or dancing on the West End stage - and this is their big chance," said Guard. "And the first night performance of Stop the Train, now the subject of a television documentary, will be shown at Clitheroe's Grand Theatre next summer - in front of a who's who list of London's entertainment movers and shakers."

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STOP THE TRAIN!

THE EXCITING NEW MUSICAL

8 / 9 / 12 AUGUST

the grand Clitheroe

TICKETS: 01254878479

07527780454

www.thegrandvenue.co.uk/event/stop-train-musical

Written by Rick Guard & Phil Rice

PLATINUM SELLING SONGWRITERS WITH OVER A MILLION SALES WORLDWIDE
 TOP 20 HIT SONGS IN 13 COUNTRIES FOR VARIOUS INTERNATIONAL ARTISTS

CALLING ALL COMMUTERS

Do you know what the person sitting opposite you is really thinking? Are you sure you want to know? 'Stop The Train', a life affirming dark comedy wrapped in a twisted love story. A heady mix of song, fantasy, twists, tension and humour. Passengers on a busy commuter train receive a wake up call from a mysterious stranger. His unorthodox methods starkly remind them that life is ticking away. Will they follow their dreams? Their lives may depend on it!

Ribcaged
 productions



Can anyone get too much of Dolly Parton? Absolutely not! Sarah Jayne Crust has been embracing her alter ego since 1992 and is known as Europe's leading and most recognised Parton's impersonator. Linedancer magazine finds out more....



Laurent: Hi, Sarah Jayne. Should I speak to you as you or Dolly?

Sarah Jayne: Both of course... It's funny you know. My husband Andy and I do a double tribute with him as Kenny Rogers and me obviously as Dolly and when we go to a venue folks get astounded at our transformation from before to after...

SJ: I have always been a full time solo artist but it was in 1992 in Jersey no less that my first outing as Dolly took place.

SJ: (laughs) Thanks for reminding me! Well, 22 years later, here I am and as most people dream of travel around the world and of a job that bringing joy to thousands, I can honestly say I get to live that dream every week. And we have also raised a lot of money for charity too which we are really thrilled about.

L: How does it translate for you in real life terms to be Sarah Jayne by day and Dolly by evening?

SJ: Obviously I am NOT Dolly Parton but I know that for a lot of people I am the closest thing to her they will get to see and hear. I am lucky to work with my husband Andy (who is a Kenny Rogers tribute act himself) and we get often asked "Are you guys roadies?" when we get to a gig. So we can never not keep our feet on the ground!

L: So nothing of your impersonation of "Dolly" is natural then?

SJ: (laughs) Nooooo... or Kenny's! When we get out from the dressing room and I have my make up on, my long red nails, my false eyelashes, wig, exaggerated lipliner, lipgloss and razzle dazzle gown on and they see Andy with his bronzer on, facial beard, dyed hair and suit to look some 30 years older than he is they just cannot believe we are the same two folks!

L: I can believe it...

SJ: And if anyone asks how long it takes to do my hair I give out a Dolly oneliner... "I don't know cos I'm never there".

L: So being Dolly has been nothing but good for you...

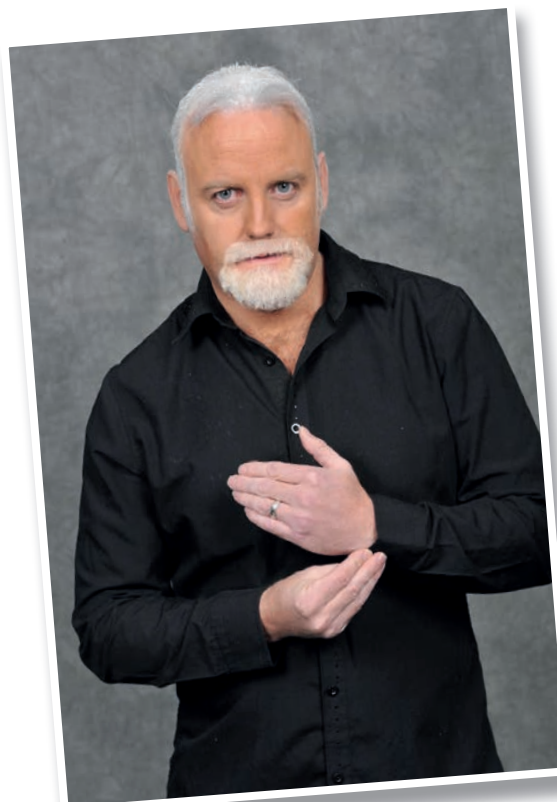
SJ: It is great, just great. It has opened so many doors. For example, we are proudly sponsored by the Tennessee Tourist board and as such advertise the county wherever we go. It is a magical place and home to Country music. So yes, we are both deeply grateful for the opportunities that this act has given us.

L: You mention Andy... Who else in your life is important?

SJ: My gorgeous daughter Lucy Jayne who is now three.

L: Will she follow in Momma's footsteps?

SJ: Well, she sure can belt a great version of Jolene so who knows? Dolly and her met when Lucy Jayne was just a baby...



come again



L: Really?

SJ: Yes, that was in 2011 and I had a call to work at the 02 on the night Dolly was performing. I did meet and greets as Dolly was taking care of the VIPs and was so thrilled at having been asked. That is when we all met Dolly. What an experience that was! She was tiny, sweet and gentle with Lucy Jayne. But you know what? Most of all she was interested in us.

L: A rare thing.

SJ: Yes, absolutely. But what is amazing is that BBC's One Show asked me to come along when Dolly was on a few weeks ago and she spoke to me again, asking me how my baby was. That is REAL class. She said she remembered me. And when I spoke to her again, it was almost like speaking to a friend.

L: This year with Dolly on tour in the UK, does that help you for your act or not?

SJ: Oh the hype is great for me. I have had lots of interest and interviews. In particular my thoughts on Dolly at Glastonbury.

L: Which are?

SJ: That she will be amazing. Listen, she has so many fans who love her mainstream country as well as her beloved bluegrass that her personality will win'em

all and more again. The sun will shine on Glastonbury when Dolly performs even if it rains!

L: I believe you are about to tour yourself..

SJ: I am, yes. Andy and I are launching our New Theatre tour Country Superstars in the UK as well as travelling weekly in UK and Europe as the Dolly Parton experience featuring Kenny Rogers! We are busy bees...

L: The Superstars tour sounds a great idea.

SJ: Thank you. It is (laughs). This is a show we produced a few years ago now. We wanted to offer more choices to our clients. So we decided to go on tour with Actz Media (aka Andy Cowan and Lewis Simmons) and Star Cabaret Ltd. The show is performed by me and hubby. It features lots of people like Dolly of course but also Patsy Cline, Johnny Cash, Billie Jo Spears, Willie Nelson, Garth Brooks, Tammy Wynette and John Denver to name but a few.

L: That's a lot of people!

SJ: It is and each show features seven big names. The trick for us is to match every detail from songs to mannerisms

and costumes and props. Oh and the vocals as well!

L: Sounds great but lots of work...

SJ: And then some! Hours of practice and it is a real trip down Memory Lane.

L: I know this show has been a real crowd pleaser over the years.

SJ: Yes it has. Proud to say that. I think people appreciate what we do because we are not just content to impersonate... we bring back memories because we do sound and look like the real things. Well I hope so anyway!

L: Sarah Jayne it has been a real pleasure talking to you. Thank you.

SJ: Thank you Laurent. I really hope to see lots of Line dancers at one of our shows soon. I know they'll love what we do.

L: I am certain of that too!

For more information on any of the above go to:

www.dollypartonuk.com
www.countrysuperstars.co.uk

or go to facebook and look out for
dollypartontributeact



Approved by:

G E Clark

Loving You

2 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk, Walk, Forward Mambo, Back, Back, Coaster Step		
1 – 2	Walk forward right. Walk forward left.	Right Left	Forward
3 & 4	Rock forward on right. Rock back on left. Step right back.	Forward Mambo	On the spot
5 – 6	Walk back left. Walk back right.	Back Back	Back
7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
Section 2	Side Rock, Cross Shuffle, Side Rock, Cross Shuffle		
1 – 2	Rock right to right side. Recover 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 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 3	Side, Behind, Shuffle 1/4 Turn, Step Pivot 1/2, Forward Shuffle		
1 – 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 & 4	Shuffle step 1/4 turn right, stepping - right, left, right. (3:00)	Shuffle Quarter	Turning right
5 – 6	Step left forward. Pivot 1/2 turn right. (9:00)	Step Pivot	
7 & 8	Step left forward. Close right beside left. Step left forward.	Left Shuffle	Forward
Section 4	Forward Rock, Side Rock, Behind Side Cross, Side Rock, Sailor 1/4 Turn		
1 & 2 &	Rock forward on right. Recover onto left. Rock right to right side. Recover onto left.	Forward Rock Side Rock	On the spot
3 & 4	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
5 – 6	Rock left to left side. Recover onto right.	Side Rock	On the spot
7 & 8	Cross left behind right. Turn 1/4 left stepping right beside left. Step left forward. (6:00)	Sailor Quarter Turn	Turning left
Tag	End of Wall 2: Rocking Chair		
1 – 4	Rock forward on right. Recover onto left. Rock back on right. Recover onto left.	Rocking Chair	On the spot

Choreographed by: Georgina Clark (UK) May 2014

Choreographed to: 'Loving You' by Matt Cardle ft Mel C from CD Single; download available from amazon or iTunes (start on vocals)

Tag: One easy Tag after Wall 2



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Niels B. Poulsen

Such A Fool

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Chasse Right, Back Rock, Side Behind Side Cross, Side		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 – 4	Rock back on left. Recover forward onto right.	Rock Back	On the spot
5 – 6 & 7	Step left to left side. Cross right behind left. Step left to side. Cross right over left.	Side Behind Side Cross	Left
8	Step left to left side. (12:00)	Side	
Section 2	Back Rock, Shuffle 1/2 Turn Left, Back Rock, Shuffle 1/2 Turn Right		
1 – 2	Rock back on right. Recover forward onto left.	Rock Back	On the spot
3 & 4	Shuffle step 1/2 turn left, stepping - right, left, right. (6:00)	Shuffle Half	Turning left
5 – 6	Rock back on left. Recover forward onto right.	Rock Back	On the spot
7 & 8	Shuffle step 1/2 turn right stepping - left, right, left. (12:00)	Shuffle Half	Turning right
Section 3	Back Rock, Kick Ball Change, Jazz Box		
1 – 2	Rock back on right. Recover forward onto left.	Rock Back	On the spot
3 & 4	Kick right forward. Step right beside left. Step down on left.	Kick Ball Change	
5 – 8	Cross right over left. Step left back. Step right to side. Step left forward. (12:00)	Jazz Box	
Section 4	Monterey 1/4 Turn With Cross, Side Rock, Back Rock		
1 – 2	Point right to right side. Turn 1/4 right on left, stepping right beside left. (3:00)	Point Turn	Turning right
3 – 4	Point left to left side. Cross left slightly over right.	Point Cross	On the spot
5 – 6	Rock right to right side. Recover onto left.	Side Rock	
7 – 8	Rock back on right. Recover onto left.	Back Rock	
Ending	Wall 9 (starts facing 9:00) - Dance up to count 28 (facing 3:00) then: Step right forward. Pivot 1/4 turn left. Stomp right. Stomp left. (12:00)		

Choreographed by: Niels Poulsen (DK) May 2014

Choreographed to: 'A Fool Such As I' by Jason Donovan from CD Greatest Hits;
download available from iTunes
(32 count intro - approx 15 secs)



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

Karen Coombes

The Secret

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Step Pivot 1/2, Step Pivot 1/2, Side Kick, Side Kick		
1 – 4	Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/2 turn left.	Step Pivot Step Pivot	Turning left
5 – 6	Step right to right side. Kick left across right.	Side Kick	On the spot
7 – 8	Step left to left side. Kick right across left. (12:00)	Side Kick	
Section 2	Grapevine Right Touch, Grapevine 1/4 Turn Left Scuff		
1 – 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 – 4	Step right to right side. Touch left beside right.	Side Touch	
5 – 6	Step left to left side. Cross right behind left.	Side Behind	Left
7 – 8	Step left to side making 1/4 turn left. Scuff right forward. (9:00)	Turn Scuff	Turning left
Restart	Wall 8: Start the dance again from the beginning at this point (facing 12:00).		
Section 3	Double Hips Right, Double Hips Left, Hips x 4		
1 – 2	Rock forward on right, bumping hips forward twice.	Right Hips	On the spot
3 – 4	Rock back onto left, bumping hips back left twice.	Left Hips	
5 – 8	Bump hips - right, left, right, left.	Hips 2 3 4	
Section 4	Diagonal Steps With Stomps		
1 – 2	Step right forward on right diagonal. Stomp left beside right.	Forward Stomp	Forward
3 – 4	Step left back on left diagonal. Stomp right beside left.	Back Stomp	Back
5 – 6	Step right back on right diagonal. Stomp left beside right.	Back Stomp	
7 – 8	Step left forward on left diagonal. Stomp right beside left, squaring up to wall.	Forward Stomp	Forward

Choreographed by: Karen Coombes (AU) May 2014

Choreographed to: 'The Secret' by Heartbeat from CD The Secret; download available from amazon, iTunes or www.heartbeatduo.com.au (start on vocals)

Restart: One Restart during Wall 8



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Rene and Reg Mileham

Feel Good Again

2 WALL – 64 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 – 4 5 – 8	Side, Drag, Back Rock, Grapevine Cross Step right to side. Drag left up to right. Rock back on left. Recover onto right. Step left to side. Cross right behind left. Step left to side. Cross right over left.	Side Drag Rock Back Grapevine Cross	Right On the spot Left
Section 2 1 & 2 3 & 4 5 – 6 7 – 8	Rock & Cross x 2, Diagonal Sway Touch x 2 Rock left to side. Recover onto right. Cross left over right. Rock right to side. Recover onto left. Cross right over left. Sway left diagonally to side. Touch right beside left. Sway right diagonally to side. Touch left beside right.	Rock & Cross Rock & Cross Sway Touch Sway Touch	Forward On the spot
Section 3 1 – 2 3 – 4 5 – 8	Side, Drag, Back Rock, Grapevine Cross Step left to side. Drag right up to left. Rock back on right. Recover onto left. Step right to side. Cross left behind right. Step right to side. Cross left over right.	Side Drag Rock Back Grapevine Cross	Left On the spot Right
Section 4 1 & 2 3 & 4 5 – 6 7 – 8	Rock & Cross x 2, Diagonal Sway Touch x 2 Rock right to side. Recover onto left. Cross right over left. Rock left to side. Recover onto right. Cross left over right. Sway right diagonally to side. Touch left beside right. Sway left diagonally to side. Touch right beside left.	Rock & Cross Rock & Cross Sway Touch Sway Touch	Forward On the spot
Section 5 1 – 2 3 – 4 5 – 6 7 – 8	Rolling Vine Right & Left With Touch Step right to side turning 1/4 right. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to side. Touch left beside right. Step left to side turning 1/4 left. Turn 1/2 left stepping right back. Turn 1/4 left stepping left to side. Touch right beside left.	Quarter Half Quarter Touch Quarter Half Quarter Touch	Turning right Turning left
Section 6 1 – 4 5 – 7 8	Rumba Box With Taps Step right to side. Step left beside right. Step right forward. Tap left beside right. Step left to side. Step right beside left. Step left back. Tap right beside left (weight on left).	Side Together Step Tap Side Together Back Tap	Forward Back On the spot
Section 7 1 – 4 5 – 8	Paddle 1/8 x 2, Jazz Box Hold Step right forward. Pivot 1/8 left. Step right forward. Paddle 1/8 left. (9:00) Cross right over left. Step left back. Step right to side. Hold.	Step Paddle Step Paddle Jazz Box Hold	Turning left On the spot
Section 8 1 – 4 5 – 8	Jazz Box Hold, Paddle 1/8 x 2 Cross left over right. Step right back. Step left to side. Hold. Step right forward. Pivot 1/8 left. Step right forward. Pivot 1/8 left. (6:00)	Jazz Box Hold Step Paddle Step Paddle	On the spot Turning left

Choreographed by: Rene and Reg Mileham (UK) May 2014

Choreographed to: 'Good Again' by Anne Murray (106 bpm) from CD Anne Murray; download available from amazon or iTunes (32 count intro)



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

A. H. Bisson

You Know, I Know!

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Back x 2, Coaster Step, Forward Rock, Triple 1/2 Turn		
1 – 2	Walk back right. Walk back left.	Back Back	Back
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
5 – 6	Rock forward on left. Recover onto right.	Rock Forward	
7 & 8	Triple step 1/2 turn left, stepping - left, right, left. (6:00)	Triple Half	Turning left
Section 2	Side Together, Side Together Forward, Side Together, Side Together Back		
1 – 2	Step right to right side. Close left beside right.	Side Together	Right
3 & 4	Step right to right side. Close left beside right. Step right forward.	Side Together Forward	
5 – 6	Step left to left side. Close right beside left.	Side Together	Left
7 & 8	Step left to left side. Close right beside left. Step left back.	Side Together Back	
Section 3	Behind 1/2 Turn, Forward Shuffle, Forward Rock, Sailor 1/4 Turn		
1 – 2	Touch right toe behind left. Turn 1/2 right (weight onto right). (12:00)	Behind Half	Turning right
3 & 4	Step left forward. Close right beside left. Step left forward.	Left Shuffle	Forward
5 – 6	Rock forward on right. Recover onto left.	Rock Forward	On the spot
7 & 8	Cross right behind left turning 1/4 right. Step left to side. Step right to place. (3:00)	Quarter Sailor	Turning right
Section 4	Step Kick, Coaster Step, Forward Rock, Triple 1/2 Turn		
1 – 2	Step left forward. Kick right forward.	Step Kick	Forward
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
5 – 6	Rock forward on left. Recover onto right.	Rock Forward	
7 & 8	Triple step 1/2 turn left, stepping - left, right, left. (9:00)	Triple Half	Turning left
Tag	Danced after Walls 2 (facing 6:00) and 5 (facing 9:00)		
1 – 2	Rock right to right side. Recover onto left.	Side Rock	On the spot

Choreographed by: Steve & Denise Bisson (N Cyprus) May 2014

Choreographed to: 'The Way That You Love Me' by Nathan Carter from CD The Way That You Love Me; download available from iTunes
(20 count intro, start on word 'Way' - The Way that you love me ...)

Tag: One easy 2-count Tag danced after Walls 2 and 5



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Sandra

Aviemore

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward x 2, Run Forward x 3, Jazz Box 1/4 Turn Cross		
1 – 2	Walk forward right. Walk forward left.	Walk Walk	Forward
3 & 4	Small runs forward (bending knees slightly) - right, left, right.	Run Run Run	
5 – 7	Cross left over right. Step right back. Turn 1/4 left stepping left to left side. (9:00)	Jazz Box Quarter	Turning left
8	Cross right over left.	Cross	Left
Section 2	Side, Together, Chasse Left, Cross Rock, Chasse 1/4 Turn		
1 – 2	Step left to left side. Close right beside left.	Side Together	Left
3 & 4	Step left to left side. Close right beside left. Step left to left side.	Chasse Left	
5 – 6	Cross rock right over left. Recover onto left.	Cross Rock	On the spot
7 & 8	Step right to side. Close left beside right. Turn 1/4 right stepping right forward. (12:00)	Chasse Quarter	Turning right
Section 3	Toe Heel Stomp x 2, Rocking Chair, Scuff Hitch Back		
1 & 2	Touch left toe beside right. Touch left heel beside right. Stomp left forward.	Toe Heel Stomp	Forward
3 & 4	Touch right toe beside left. Touch right heel beside left. Stomp right forward.	Toe Heel Stomp	
5 & 6 &	Rock forward on left. Recover onto right. Rock back on left. Recover onto right.	Rocking Chair	On the spot
7 & 8	Scuff left forward. Hitch left knee. Step left back.	Scuff Hitch Back	
Section 4	Step With Hip Pushes x 3, Sweep, Sailor 1/4 Turn		
1 & 2	Step right back, body angled to right diagonal, and push hips - right, left, right.	Hips & Hips	Back
3 & 4	Step left back, body angled to left diagonal, and push hips - left, right, left.	Hips & Hips	
5 & 6	Step right back, body angled to right diagonal, and push hips - right, left, right.	Hips & Hips	
&	Sweep left from front to back.	Sweep	On the spot
7 & 8	Step left back. Turn 1/4 left stepping right to side. Step left to place. (9:00)	Sailor Quarter	Turning left
Ending	Music finishes at end of section 4, facing 12:00: Left Sailor Step		
7 & 8	Replace final counts with left sailor step and a big finish. Ta dah!		

Choreographed by: Sandra Speck (UK) May 2014

Choreographed to: 'Aviemore' by Paul Bailey
download available from www.paulbaileymusic.co.uk or from iTunes
(32 count intro)



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

Vicky

Shaky People

4 WALL – 36 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Out, Out, Coaster 1/4 Turn, Out, Out, Coaster Step		
1 – 2	Step right diagonally forward right. Step left out to left.	Out Out	Forward
3 & 4	Step right back. Turn 1/4 left and step left beside right. Step right forward. (9:00)	Coaster Quarter	Turning left
5 – 6	Step left diagonally forward left. Step right out to right.	Out Out	Forward
7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
Section 2	Step, Pivot 1/4, 1/4 Turn Forward Shuffle, Step, Pivot 1/2, Step, Pivot 1/4		
1 – 2	Step right forward. Pivot 1/4 turn left. (6:00)	Step Pivot	Turning left
3 & 4	Turn 1/4 left on left and step right forward. Close left beside right. Step right forward.	Quarter Right Shuffle	
5 – 6	Step left forward. Pivot 1/2 turn right. (9:00)	Step Pivot	Turning right
7 – 8	Step left forward. Pivot 1/4 turn right. (12:00)	Step Pivot	
Section 3	Cross, Kick, Syncopated Weave, Touch, Side, Out Out		
1 – 2	Cross left over right. Kick right to right side.	Cross Kick	Right
& 3 & 4	Cross right behind left. Step left to side. Cross right over left. Step left to side.	Behind Side Cross Side	Left
5 – 6	Touch right back. Step right to right side.	Touch Side	On the spot
7 – 8	Step left out to left side. Step right out to right side.	Out Out	
Section 4	1/4 Turn, Step, Triple Step 3/4, Step Heel & Cross & Heel & Cross		
1 – 2	Turn 1/4 right and step left forward. Step right forward. (3:00)	Quarter Step	Turning right
3 & 4 &	Triple step in place turning 3/4 left, stepping - left, right, left. Step right beside left.	Triple Three Quarter	Turning left
5 & 6 &	Touch left heel forward. Step left beside right. Cross right over left. Step left to side.	Heel & Cross &	Left
7 & 8	Touch right heel forward. Step right beside left. Cross left over right. (6:00)	Heel & Cross	Right
Section 5	1/4 Turn Rock, 1/2 Turn Recover, Jazz Box		
1 – 2	Turn 1/4 right and rock right forward. Turn 1/2 left and step left forward.	Quarter Half	Turning right/left
3 & 4 &	Cross right over left. Step left back. Step right beside left. Step left forward. (3:00)	Jazz Box Step	On the spot

Choreographed by: Vicky St Pierre (CA) June 2014

Choreographed to: 'Shaky People' by Houston Bernard from CD Houston Bernard; download available from amazon (24 count intro)



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

R.M. Enaney

Let's Have A Party!

4 WALL – 64 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 – 4 5 – 6 7 – 8 Styling	'K-Step' - Diagonal Step Touches Forward and Back Step right forward on right diagonal. Touch left beside right. Step left back on left diagonal. Touch right beside left. Step right back on right diagonal. Touch left beside right. Step left forward on left diagonal. Touch right beside left. Counts 2, 4, 6 and 8: clap hands on each touch.	Forward Touch Back Touch Back Touch Forward Touch	Forward Back Forward
Section 2 1 – 4 Styling 5 – 8	Step Pivot 1/8 x 2, Jazz Box Cross Step right forward. Pivot 1/8 left. Step right forward. Pivot 1/8 left. (9:00) Roll hips anticlockwise on each 1/8 pivot turn. Cross right over left. Step left back. Step right to side. Cross left over right.	Step Pivot Step Pivot Jazz Box Cross	Turning left On the spot
Section 3 1 – 2 3 – 4 5 – 7 8	Shimmy, Touch, Hold, Grapevine 1/4 Turn With Scuff Step right large step to right, bending knees with shoulder shimmy (2 counts). Touch left beside right (straighten legs). Hold. Step left to left side. Cross right behind left. Turn 1/4 left stepping left forward. Scuff right forward. (6:00)	Side Shimmy Touch Hold Grapevine Quarter Scuff	Right Turning left On the spot
Section 4 Note 1 – 6 7 – 8	1/2 Circle Step Scuffs, Step Stomp Counts 1 - 6 travel in a gradual 1/2 circle left: Step right, scuff left, step left, scuff right, step right, scuff left. (12:00) Step left forward. Stomp right forward bending both knees slightly (weight left).	Step Scuff Step Scuff Step Stomp	Turning left
Section 5 1 – 2 3 – 4 5 – 6 7 – 8 Styling	Toe Taps x 4, Back Touch/Click x 2 Fan/tap right toe out to right. Fan/tap right toe in to left. Fan/tap right toe out to right. Fan/tap right toe in to left. Step right to right, slightly back (body angled slightly right). Touch left beside right. Step left to left, slightly back (body angled slightly left). Touch right beside left. Counts 6 and 8: Snap/click fingers on each touch.	Out In Out In Back Touch Back Touch	On the spot Back
Section 6 1 – 3 4 5 – 8	Forward Lock Step, 1/4 Turn, Forward Lock Step, Brush Step right forward. Lock left behind left. Step right forward. Turn 1/4 right brushing left forward. Step left forward. Lock right behind left. Step left forward. Brush right forward.	Right Lock Right Quarter Left Lock Left Brush	Forward Turning right Forward
Section 7 1 – 4 5 – 6 7 – 8	Rocking Chair, Stomp x 2, Slap Hands Rock forward on right. Recover onto left. Rock back on right. Recover onto left. Stomp right to right side. Stomp left to left side. Brush palms twice: right going down left coming up, then left down right up.	Rocking Chair Stomp Stomp Slap Slap	On the spot
Section 8 1 – 2 3 – 4 5 – 6 7 – 8	Monterey 1/4 Turn x 2 Touch right to right side. Turn 1/4 right stepping right beside left. Touch left to left side. Step left beside right. Touch right to right side. Turn 1/4 right stepping right beside left. Touch left to left side. Step left beside right.	Touch Turn Touch Together Touch Turn Touch Together	Turning right On the spot Turning right On the spot
Ending	At end of song: step right forward and pivot 1/2 turn left to end facing front.		

Choreographed by: Rachael McEnaney, John Robinson and Jo Thompson Szymanski (US)
April 2014

Choreographed to: 'Let's Have A Party' by Scooter Lee (168 bpm) from CD I'm Gonna Love You Forever; available from major download sites worldwide and from www.ScooterLee.com
(32 count intro - start on vocals)



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

Robbie

Outcast

2 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 – 4 5 – 6 7 – 8	Chasse Left, Back Rock, 1/2 Turn x 2, Forward Rock Step left to left side. Close right beside left. Step left to left side. Rock back on right. Recover forward on left. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. Rock forward on right. Recover onto left.	Chasse Left Rock Back Full Turn Rock Forward	Left On the spot Turning left On the spot
Section 2 1 – 2 3 – 4 5 & 6 7 – 8 Note	Diagonal Step Back With Touch Forward x 2, Kick Ball Cross, Side, Touch Step right diagonally back right. Touch left toe diagonally forward left. Step left diagonally back left. Touch right toe diagonally forward right. Kick right diagonally forward right. Step ball of right beside left. Cross left over right. Step right to right side. Touch left toe beside right. (12:00) Counts 1 and 3: bend knees slightly and dip down.	Back Touch Back Touch Kick Ball Cross Side Touch	Back Right
Section 3 1 – 2 3 & 4 5 – 6 7 – 8	Side, Together, Cross Shuffle, 1/4 Turn, 1/2 Turn, Step, Pivot 1/4 Step left out to left side. Close right beside left. Cross left over right. Step right to right side. Cross left over right. Turn 1/4 left stepping right back. Turn 1/2 left stepping left forward. Step right forward. Pivot 1/4 turn left. (12:00)	Side Together Cross Shuffle Quarter Half Step Pivot	Left Right Turning left
Section 4 1 – 2 3 & 4 5 – 6 7 & 8	Cross, Side, Sailor 1/4 Turn, Forward Rock, Lock Step Back Cross right over left. Step left to left side. Cross right behind left turning 1/4 right. Step left beside right. Step right forward. Rock forward on left. Recover onto right. Step left back. Lock right across left. Step left back. (3:00)	Cross Side Sailor Quarter Turn Rock Forward Back Lock Back	Left Turning right On the spot Back
Section 5 1 – 2 3 – 4 5 & 6 7 – 8	Touch Back, Reverse Pivot 1/2, Step, Pivot 1/2, Kick Ball Step, Step, Hitch Touch right toe back. Reverse pivot 1/2 turn right (weight on right). Step left forward. Pivot 1/2 turn right. Kick left forward. Step ball of left beside right. Step right forward. Step left forward. Hitch right knee. (3:00)	Behind Pivot Step Pivot Kick Ball Step Step Hitch	Turning right On the spot Forward
Section 6 1 – 2 3 – 4 5 – 6 7 – 8 Restart	1/4 Turn, Point, 1/4 Turn, Point 1/4 Turn, Cross, 1/4 Turn, 1/4 Turn, Touch Turn 1/4 right stepping right beside left. Point left toe out to left side. Step left forward turning 1/4 left. Turn 1/4 left pointing right toe out to right side. Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side. Touch left beside right. (6:00) Wall 2: Start the dance again from the beginning (facing 12:00).	Quarter Point Quarter Quarter Cross Quarter Quarter Touch	Turning right Turning left Turning right
Section 7 1 & 2 3 – 4 5 & 6 7 – 8	Chasse 1/4 Turn, Step, Pivot 3/4, Chasse, Back Rock Step left to left side. Close right beside left. Turn 1/4 left stepping left forward. Step right forward. Pivot 3/4 turn left. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Recover onto right. (6:00)	Chasse Quarter Step Pivot Chasse Right Rock Back	Turning left Right On the spot
Section 8 1 & 2 3 – 4 5 – 6 7 – 8	Forward Shuffle, Forward Rock, Touch Back, Reverse Pivot 1/2, Step, Pivot 1/2 Step left forward. Close right beside left. Step left forward. Rock forward on right. Recover onto left. Touch right toe back. Reverse pivot 1/2 turn right (weight on right). Step left forward. Pivot 1/2 turn right. (6:00)	Left Shuffle Rock Forward Behind Pivot Step Pivot	Forward On the spot Turning right

Choreographed by: Robbie McGowan Hickie (UK) May 2014

Choreographed to: 'Outcast' by Kerrie Roberts (129 bpm) from CD Kerrie Roberts; download available from amazon or iTunes (24 count intro)

Restart: One Restart, during Wall 2 after Section 6



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Julia Wetzel

Ring My Bells

2 WALL – 48 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 4 5 – 6 7 – 8	Side, Hold, Back Rock, 1/4 Turn, Hold, Back Rock Step right to right side. Hold. Rock left back behind right. Recover onto right. Turn 1/4 right stepping left to left side. Hold. (3:00) Rock right back behind left. Recover onto left.	Side Hold Rock Back Quarter Hold Rock Back	On the spot Turning right On the spot
Section 2 1 2 3 – 4 5 – 6 & 7 – 8	Side, Drag 1/4 Turn, Step, 1/2 Turn, Back, Touch & Walk Walk Step right to side. Drag left up to right turning 1/4 right on right, touching left beside right. (6:00) Step left forward. Turn 1/2 left stepping right back. (12:00) Step right to side. Touch right toe in front of left. Step ball of right beside left. Step left forward. Step right forward. (12:00)	Side Quarter Step Half Back Touch & Walk Walk	On the spot Turning right Turning left On the spot Forward
Section 3 1 – 2 3 – 4 5 – 6 7 – 8	Step 3/4 Spiral, Back Rock, Side 3/4 Spiral, Walk Walk Step left forward. On left spiral 3/4 turn right sweeping right from front to back. Rock right back behind left. Recover onto left. (9:00) Step right to side. On right spiral 3/4 turn left draping left in front of right. (12:00) Step left forward. Step right forward.	Step Spiral Rock Back Side Spiral Walk Walk	Turning right On the spot Turning left Forward
Section 4 1 – 4 5 – 6 & 7 8 & 1	Step, Hold, Step Pivot 1/2, 1/4 Turn, Hold, Ball Side, Cross & 1/8 Together Step left forward. Hold. Step right forward. Pivot 1/2 turn left. (6:00) Turn 1/4 left stepping right to right side. Hold. (3:00) Step ball of left beside right. Step right to right side. Cross left over right. Step right to side. Turn 1/8 left stepping left beside right. (1:30)	Step Hold Step Pivot Quarter Hold & Side Cross & Together	Turning left Right Angling left
Section 5 2 & 3 4 – 5 6 7 – 8	Cross, 1/8 Side, 1/8 Together, Cross, 3/8 Turn, 1/2 Turn, Step, Touch Cross right over left. Turn 1/8 right stepping left to side. (3:00) Turn 1/8 right stepping right beside left. (4:30) Cross left over right. Turn 3/8 left stepping right back. (12:00) Turn 1/2 left stepping left forward. (6:00) Step right forward. Touch left beside right.	Cross & Together Cross Turn Half Step Touch	Angling right Turning left Forward
Section 6 1 & 2 3 & 4 5 – 7 Bridge 8	Left Mambo, Right Mambo, Step, Step Pivot 1/2, 1/2 Turn Rock left to left side. Recover onto right. Step left beside right. Rock right to right side. Recover onto left. Step right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. (12:00) Wall 4: Step right forward and dance 15-count bridge at this point. Turn 1/2 left on left and touch right beside left. (6:00)	Left Mambo Right Mambo Step Step Pivot Half	On the spot Turning left
Bridge Note 1 & 2, 3 & 4 5 – 8 1 & 2, 3 & 4 5 – 7	Wall 4: Mambo x 2, Step, Step Pivot 1/2, Step (x 2) The Bridge is basically a repeat of counts 41-47, twice. Left mambo. Right mambo. (6:00) Step left forward. Step right forward. Pivot 1/2 turn left. Step right forward. (12:00) Left mambo. Right mambo. Step left forward. Step right forward. Pivot 1/2 turn left. (6:00) Continue with count 48 of Wall 4 (1/2 turn left) then begin Wall 5 facing 12:00.	Mambo Left, Right Step Step Pivot Step Mambo Left, Right Step Step Pivot	On the spot Turning left On the spot Turning left
Ending	Wall 8: Dance to count 12 (1/2 turn left, facing 6:00), then Make 1/2 turn left stepping left forward to face front.		

Choreographed by: Julia Wetzel (US) May 2014

Choreographed to: 'Ring My Bells' by Enrique Iglesias from CD *Insomniac*;
download available from amazon or iTunes
(32 count intro from start of vocals, approx 41 secs,
or 18 secs for short intro version)

Bridge: One Bridge danced during Wall 4



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

Carol

How We Roll

4 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Vine 1/2 Turn Scuff, Vine 1/4 Turn Scuff, Rocking Chair, Step Pivot 1/4, Cross Side		
1 & 2	Step right to side. Cross left behind right. Turn 1/4 right stepping right forward.	Vine Quarter	Turning right
&	Turn 1/4 right scuffing (or hitching) left. (6:00)	Quarter	
3 & 4	Step left to side. Cross right behind left. Turn 1/4 left stepping left forward.	Vine Quarter	Turning left
&	Scuff right forward. (3:00)	Scuff	On the spot
5 & 6 &	Rock forward on right. Recover onto left. Rock back on right. Recover onto left.	Rocking Chair	
7 & 8 &	Step right forward. Pivot 1/4 turn left. Cross right over left. Step left to side. (12:00)	Step Pivot Cross Side	Turning left
Section 2	Behind, Sweep, Weave/Sweep, Cross, Back x 2, Touch, Step, Scuff, Rocking Chair		
1 & 2	Cross right behind left. Sweep left from front to back. Cross left behind right.	Behind Sweep Behind	On the spot
&	Step right to side.	Side	Right
3 &	Cross left over right. Sweep right from back to side, kicking slightly to right diagonal.	Cross Sweep	
4 &	Cross right over left. Step left back.	Cross Back	On the spot
5 &	Step right back. With left knee bent, touch left toe across and in front of right.	Back Touch	
6 &	Step left forward. Scuff right forward.	Step Scuff	
7 & 8 &	Rock forward on right. Recover onto left. Rock back on right. Recover onto left.	Rocking Chair	
Styling	On rocking chair, raise hands on lyrics "hands up".		
Section 3	Step, Step Pivot 1/4, Cross, Hinge 1/2 Turn, Cross, Scissor Step, Side, Cross		
1	Step right forward.	Step	Forward
2 & 3	Step left forward. Pivot 1/4 turn right. Cross left over right. (3:00)	Step Pivot Cross	Turning right
4 &	Turn 1/4 left stepping right back. Turn 1/4 left stepping left to side.	Hinge Turn	Turning left
5	Cross right over left. (9:00)	Cross	On the spot
6 & 7	Step left to side. Step right beside left. Cross left over right.	Left Scissor	
& 8	Step right to side. Cross left over right.	Side Cross	Right
Restart	Wall 1: Start the dance again from the beginning (facing 9:00).		
Section 4	Side, Back Rock, Side, Behind, Side, Cross Rock, Side, Cross Shuffle		
1 – 2 &	Step right large step right. Rock left behind right. Recover onto right.	Side Back Rock	Right
3 – 4 &	Step left large step left. Cross right behind left. Step left to side.	Side Behind Side	Left
5 – 6 &	Cross rock right over left. Recover onto left. Step right to side.	Cross Rock Side	On the spot
7 & 8	Cross left over right. Step right to side. Cross left over right.	Cross Shuffle	Right

Choreographed by: Carol Cotherman (US) June 2014

Choreographed to: 'This Is How We Roll' by Florida Georgia Line ft Luke Bryan; from CD Here's To The Good Times... This Is How We Roll (Deluxe version) download available from amazon or iTunes (16 count intro - start on vocals)

Restart: One Restart during Wall 1



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Robbie

Alcazar

4 WALL – 52 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 – 4 5 – 6 7 – 8	Step, Kick, Touch Back, Reverse 1/2, Step Pivot 1/2, Step, Stomp Step left forward. Kick right forward. Touch right toe back. Reverse pivot 1/2 turn right (weight on right). Step left forward. Pivot 1/2 turn right. Step left forward. Stomp right diagonally forward right. (12:00)	Forward Kick Touch Turn Step Pivot Step Stomp	Forward Turning right Forward
Section 2 1 – 2 3 & 4 5 – 6 7 – 8 Note Restart	Heel Swivels, Kick Ball Step, Step Pivot 1/2, 1/4 Turn, Heel Dig Swivel both heels right. Swivel both heels back to place (weight onto left). Flick/kick right forward. Step ball of right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. Turn 1/4 left stepping right to side. Dig left heel diagonally forward left. (3:00) Note Count 7: Bend knees slightly and dip down, pushing hips right. Walls 3 and 7: Start the dance again from the beginning (facing 9:00 each time).	Swivel Swivel Kick Ball Step Step Pivot Quarter Heel	On the spot Forward Turning left
Section 3 1 – 2 Note 3 & 4 5 – 6 7 – 8	Side, Heel Dig, Kick Ball Cross, Hinge 1/2 Turn, Cross Rock Step left to side. Dig right heel diagonally forward right. Note Count 1: Bend knees slightly and dip down, pushing hips left. Kick right diagonally forward right. Step right beside left. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left to side. Cross rock right over left. Recover onto left. (9:00)	Side Heel Kick Ball Cross Hinge Half Cross Rock	Left Right Turning left On the spot
Section 4 1 – 2 & 3 – 4 & 5 6 – 8	Side, Clap, & Side, Clap, & 1/4 Turn, Step Pivot 1/2 Step Step right to right side. Hold and clap. Step left beside right. Step right to right side. Hold and clap. Step left beside right. Turn 1/4 right stepping right forward. Step left forward. Pivot 1/2 turn right. Step left forward. (6:00)	Side Clap & Side Clap & Quarter Step Pivot Step	Right Turning right
Section 5 1 – 3 4 5 & 6 7 – 8	Grapevine 1/4 Turn, Scuff/Hitch, Shuffle 1/2 Turn, Back Rock Step right to right side. Cross left behind right. Turn 1/4 right stepping right forward. Scuff left forward slightly hitching knee. (Option: scoot slightly forward on right) Shuffle step 1/2 turn right, stepping - left, right, left. Rock back on right. Recover onto left. (3:00)	Grapevine Quarter Scuff Shuffle Half Rock Back	Turning right Forward Turning right On the spot
Section 6 1 – 2 3 – 4 5 & 6 7 – 8	Side Rock, Behind, Side, Cross Shuffle, Side, Drag Rock right out to right side. Recover onto left. Cross right behind left. Step left to left side. Cross right over left. Step left to left side. Cross right over left. Step left long step to left side. Drag right towards left (weight kept left).	Side Rock Behind Side Cross Shuffle Side Drag	On the spot Left
Section 7 & 1 – 2 3 – 4	Ball Cross, Point, Cross, Point Step ball of right beside left. Cross left over right. Point right out to right side. Cross right over left. Point left out to left side. (3:00)	Ball Cross Point Cross Point	Forward
Ending	Wall 9: Dance to Section 5, Count 4 (Grapevine 1/4 Turn) then Scuff left forward making 1/4 turn right to end facing front.		

Choreographed by: Robbie McGowan Hickie and Karl-Harry Winson (UK) May 2014

Choreographed to: 'Blame It On The Disco' by Alcazar (138 bpm)
from CD Melodifestivalen 2014;
(40 count intro)

Restarts: Two Restarts, both at the same point, during Walls 3 and 7



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

No Honky Tonk

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 – 6 7 & 8	Charleston, Coaster Step, Point x 2, Sailor 1/4 Turn Point right forward. Sweep right back. Step right back. Step left back. Step right beside left. Step left forward. Point right forward. Point right to side. Turn 1/4 right crossing right behind left. Step left beside right. Step right to place.	Charleston Coaster Step Point Point Quarter Sailor	On the spot Turning right
Section 2 1 & 2 3 & 4 5 – 6 7 & 8	Charleston, Coaster Step, Point x 2, Behind Side Cross Point left forward. Sweep left back. Step left back. Step right back. Step left beside right. Step right forward. Point left forward. Point left to side. Cross left behind right. Step right to side. Cross left over right. (3:00)	Charleston Coaster Step Point Point Behind Side Cross	On the spot Right
Section 3 1 & 2 & 3 & 4 5 & 6 & 7 & 8 &	Point, Touch, Heel Hook Heel Hitch, Step Back, 1/4 Sailor Heel, Heel Switches Point right to right side. Touch right beside left. Dig right heel forward. Hook right across left shin. Dig right heel forward. Hitch right. Step right back. Turn 1/4 left crossing left behind right. Step right beside left. Dig left heel forward. Step left beside right. (12:00) Dig right heel forward. Step right beside left. Dig left heel forward. Step left beside right.	Point Touch Heel Hook Heel Hitch Step Quarter & Heel & Heel & Heel &	On the spot Turning left On the spot
Section 4 1 & 2 & 3 & 4 & 5 & 6 & Claps 7 & 8	Walk Clap x 2, Forward Mambo, Kick Clap x 3, Coaster Cross Walk forward right. Clap. Walk forward left. Clap. Rock forward on right. Rock back on left. Step right back. Kick left forward. Step left back. Kick right forward. Step right back. Kick left forward. Counts &5&6&: Clap on each of the kicks forward. Step left back. Step right beside left. Cross left over right. (12:00)	Walk Clap Walk Clap Mambo Step Kick & Kick & Kick Coaster Cross	Forward On the spot
Section 5 1 & 2 & 3 & 4 & 5 & 6 7 & 8	Chasse Right, 1/4 Hitch Chasse x 2, Cross Rock, Side Step right to side. Close left beside right. Step right to side. Hitch left and turn 1/4 left. Step left to side. Close right beside left. Step left to side. Hitch right and turn 1/4 left. Step right to side. Close left beside right. Step right to side. Cross rock left over right. Recover onto right. Step left to side. (6:00)	Chasse Right Quarter Chasse Quarter Chasse Cross Rock Side	Right Turning left On the spot
Section 6 1 & 2 & 3 & 4 5 & 6 & 7 & 8	Weave Left, Cross Rock Side, Weave Right, Cross Rock 1/4 Turn Cross right over left. Step left to side. Cross right behind left. Step left to side. Cross rock right over left. Recover onto left. Step right to side. Cross left over right. Step right to side. Cross left behind right. Step right to side. Cross rock left over right. Recover onto right. Turn 1/4 left stepping left forward. (3:00)	Cross Side Behind Side Cross Rock Side Cross Side Behind Side Cross Rock Quarter	Left On the spot Right Turning left
Section 7 1 & 2 & 3 & 4 5 – 6 7 – 8	Cross, Vaudeville, Forward Shuffle, Jazz Box 1/2 Turn Cross right over left. Step left back. Dig right heel forward. Step right beside left. Step left forward. Close right beside left. Step left forward. Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right forward. Step left forward. (9:00)	Cross & Heel & Left Shuffle Cross Quarter Quarter Step	On the spot Forward Turning right
Section 8 1 & 2 & 3 & 4 5 – 8	Cross, Vaudeville, Forward Shuffle, Jazz Box Cross right over left. Step left back. Dig right heel forward. Step right beside left. Step left forward. Close right beside left. Step left forward. Cross right over left. Step left back. Step right to side. Step left forward. (9:00)	Cross & Heel & Left Shuffle Jazz Box	On the spot Forward On the spot

Choreographed by: Wil Bos (NL) May 2014

Choreographed to: 'No Honky-Tonks' by Bastard Sons of Johnny Cash (104 bpm)
from CD New Old Story;
download available from amazon or iTunes
(12 count intro)



A video clip of this
dance is available at
www.linedancermagazine.com



Approved by:

Handwritten signature: J. Sittrop

Hot Rising Flames

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 & 3 – 4 Restart 2 & 5 – 6 7 & 8	Forward Rock & Heel, Hold, & Cross, Side, Behind Side Touch Rock forward on right. Recover onto left. Step right beside left. Touch left heel forward. Hold. Wall 4: Add an '&' count, to step left beside right, and start the dance again. Step left beside right. Cross right over left. Step left to side. Cross right behind left. Step left to side. Touch right beside left and pop knee in.	Rock Forward & Heel Hold & Cross Side Behind Side Touch	On the spot Left
Section 2 1 – 2 3 – 4 5 – 6 7 & 8 Restart 1	Rolling Vine With Point, 1/4 Turn, 1/2 Turn, 1/4 Chasse Turn 1/4 right stepping right to side. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to side. Point left to side. Turn 1/4 left stepping left to side. Turn 1/2 left stepping right back. Turn 1/4 left stepping left to side. Close right beside left. Step left forward to side. Wall 2: Restart the dance from the beginning.	Quarter Half Quarter Point Quarter Half Quarter Chasse	Turning right Turning left
Section 3 1 – 2 3 & 4 5 – 6 7 & 8	Cross Side, Sailor Step, Cross Side, Shuffle 3/4 Turn Cross right over left. Step left to side. Sweep right behind left. Step left to side. Step right to place. Cross left over right. Step right to side. Shuffle step 3/4 turn left, stepping - left, right, left. (3:00)	Cross Side Right Sailor Cross Side Shuffle Three Quarter	Left On the spot Right Turning left
Section 4 1 – 2 3 – 4 5 – 6 & 7 – 8 &	1/4 Turn Touch x 2, Syncopated Side Rocks Turn 1/4 left and step right to side. Touch left beside right. (12:00) Turn 1/4 left and step left forward. Touch right beside left. (9:00) Rock right to side. Recover onto left. Step right beside left. Rock left to side. Recover onto right. Step left beside right.	Quarter Touch Quarter Touch Side Rock & Side Rock &	Turning left On the spot
Section 5 1 – 2 & 3 – 4 5 – 6 & 7 – 8	Out Out, In In, Forward (x 2) Step right out. Step left out. Step right back to centre. Step left beside right. Step right forward. Step left out. Step right out. Step left back to centre. Step right beside left. Step left forward.	Out Out In In Step Out Out In In Step	On the spot
Section 6 1 & 2 3 – 4 5 – 6 7 – 8 Restart 3	Forward Shuffle, Jazz Box 1/4 Turn Cross, Side, Touch Step right forward. Close left beside right. Step right forward. Cross left over right. Step right back. Turn 1/4 left and step left to side. Cross right over left. Step left to side. Touch right beside left. (6:00) Wall 5: Restart the dance from the beginning.	Right Shuffle Cross Back Quarter Cross Side Touch	Forward Back Turning left Left
Section 7 1 – 2 3 & 4 5 – 6 & 7 – 8	Step, Hitch, Coaster Step, Syncopated Jazz Box Cross, Scuff Step right forward. Hitch left. Step left back. Step right beside left. Step left forward. Cross right over left. Step left back. Step right beside left. Cross left over right. Scuff right forward.	Step Hitch Coaster Step Jazz Box Cross Scuff	Forward On the spot Right
Section 8 1 & 2 3 – 4 5 6 & 7 8	Chasse Right, Back Rock, Side, Sailor 1/4 Turn With Heel, Hold Step right to side. Close left beside right. Step right to side. Rock back on left. Recover onto right. Step left to side. Cross right behind left. Step left beside right turning 1/4 right. Touch right heel forward. Hold. (9:00)	Chasse Right Rock Back Side Sailor Turn Heel	Right On the spot Turning right

Choreographed by: Francien Sittrop (NL) June 2014

Choreographed to: 'Set Your Heart On Me' by Helena Paparizou from CD One Life; download available from amazon or iTunes (start on vocals)

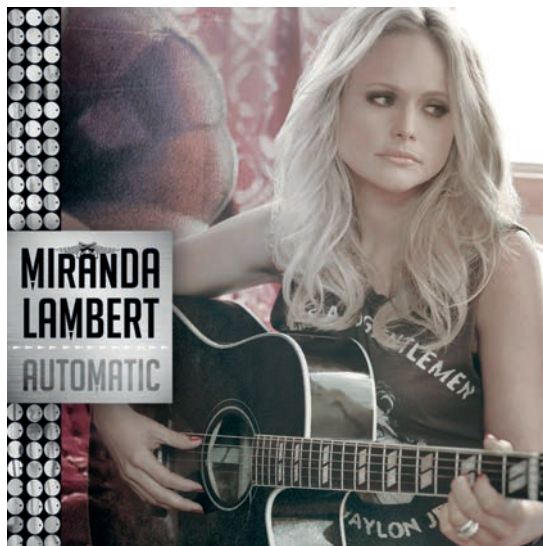
Restarts:

Three Restarts: Wall 2 after count 16
 Wall 4 after count 4 (add an '&' count to step left)
 Wall 5 after count 48



A video clip of this dance is available at
www.linedancermagazine.com

PLATINUM



Miranda Lambert, currently the most successful female country star in the US and recently named Female Singer Of The Year for the fifth year in a row at the ACM Awards, recently releases her new album Platinum.

Platinum is not only a song on the album but it also represents a way of life for her. “Platinum is my hair colour, my wedding ring, the colour of my Airstream trailer and the name of one of my favourite beers,” she laughed, “It’s about a lifestyle!” Miranda, who wrote half of the album’s 16 songs, described the album like a picture. “All 16 songs together make up a picture, without one of those songs, it just looks like abstract art,” she said. “I wanted it to be perfect, I wanted it to matter,” she continued.

“There’s humour on this album, and nostalgia, and it’s feminine,” said Miranda. “There’s girl power, not in the ‘I’m gonna burn your house down but more where I am as a 30- year-old woman and wife. I’m more settled in life, embracing the good and the bad, and that’s all reflected on Platinum. I still blaze around – but in a less chaotic way,” she laughed.

Miranda is eager for fans to hear the album, which features several guest artists. Carrie Underwood joins on ‘Somethin’ Bad’, a song written by Chris DeStefano, Brett James and Priscilla Renea. “I’m a huge fan of Carrie Underwood,” Miranda said. “This rocker came across as I was listening to songs and I decided to send it to her. To me, this song meshes our styles, you know?”

One of Miranda’s favourite bands, Little Big Town, guests on ‘Smokin’ and Drinkin’”. “I’m obsessed with Little Big Town,” said Miranda. “They got pitched this song too but I got it first. Karen told me, ‘You have a song I want!’ So I said, ‘If I cut it, will y’all sing on it?’ This was at the CMT Awards, just joking around in the dressing room. But when I went in to record it, I thought, ‘If Little Big Town wants to sing on my record, we are damn sure taking advantage of it!’ I

can’t even imagine what it would sound like without them.”

“We live a life so we can sing about it,” says Miranda Lambert, and it feels like a mission statement. Consider all the living she’s done since she stomped onto the scene with Kerosene in 2005: she is the four-time reigning CMA and ACM Female Vocalist of the Year, a Grammy winner with three celebrated Albums of the Year under her belt, and a happily married woman whose personal foundation, MuttNation, has raised hundreds of thousands of dollars for pet shelters across the country.

Now, on the cusp of her fifth album, Platinum, she’s taking stock and turning the page on where she’s been. “I look back at my twenties and everything that I did, I worked hard and I played hard, and I have all of that under my



belt to reflect on," she says. "But I feel like when you hit 30, you have to hold yourself accountable."

Lambert and her Four The Record production team of Frank Liddell and Chuck Ainlay went into the studio to record *Platinum*. "I was very nitpicky about this one," Lambert confesses. "I was way more involved with certain sounds, certain background parts and guitar parts. It was really the most intense emotional record I think I've ever made. I'm the most attached to it. I think that comes with age, too. You just care so much about what you've worked so hard for." She got in a room with her favourite songwriters and poured out her guts. "All I can do as an artist is say, 'Every one of these songs matters, every one of these songs is my baby,' and hope somebody cares," Lambert says. "Because I love my job.

For this album to be successful and allow me to keep doing my job? That's why I care so much."

Platinum is indeed an album built on those types of comfortable friendships, whether it's Natalie Hemby's (a close friend and frequent collaborator) bespoke songwriting, Lambert's long history with producer Liddell, or the deeply creative bond she shares with husband Blake Shelton. "From day one, I've been blown away by Miranda's songwriting," says Hemby. "And it's no surprise, because her heroes are some of the greatest country songwriters that have ever lived. She grew up on their words and applied them to her own story." To Lambert, the stories she tells are just an opportunity to help other people understand their own. "As I get older, I think I'll have more time to branch out and write songs for other

people," she says. "I want to make other girls, other people feel like what I'm doing is attainable. Some people are untouchable and that's why they're superstars. But there are also some people I feel like I could just hang out and have a beer with. I'm one of those people. And my husband is one of those people. I'll never stray from that. So when I say I want to build an empire, it's really just a giant old house that I fixed up."

Frankly, says Lambert, at 30 years old, she's just getting started. "I'm so excited," she says. "There's so much more life to live, so much more to write about, so much more to say. The most fun part is when you have no idea what's going to happen, but you feel this excited energy. I feel that again." Lambert grins. "I'm only halfway to 60. It's not that old."

A Line Dance

Daniel Steenackers is a well known European Line dance DJ (he made his first CBA DJ appearance this year) and recently was lucky to get to one of his favourite places in the world, Tenerife, for the first Tenerife Line Dance Championship. Here is his very personal report and also some of the Line dance scene in Tenerife.

I love Tenerife. It is a far away world from my life in Belgium but it is a place I go to often. The Canary Islands have an 'eternal spring' and though many people think of the place as just sunny beaches, I will dispel the myth once and for all. You see, I have been going to Tenerife for near on ten years now and each year that passes, I discover new vistas, new horizons. It does help that I know a local resident who is our lovely guide! My favourite spot? Without a doubt the mountains of El Teide, the highest in Spain, 3,718 metres high. I defy anyone not to be moved by their sight. Just magnificent!

A night out

Lewinski's is a firm favourite for Line dancers. Fronted by the lovely Susanne Holm who not only hosts, sings and dances, it is THE place for all the latest dances to be discovered by eager dancers. The atmosphere there is, for me, comparable at what I found in Blackpool. People were kind, thoughtful and took pleasure in sharing their love and joy of dance. Qualities that those who LOVE dance should always have running in their blood. Qualities that our British friends know well.



Paradise

The event

First Championship of Line dance

We were lucky enough to be invited to this very first event of Tenerife Line dance organised by Canarias Country (Elena Diaz), an event sponsored by George Rius and Cati Torella, the well known organisers of Spanish Event. On Friday 25 April 2014, we went to the camping site near Santa Cruz and had a fabulous meal. Straight away, we felt that all the dancers around us were mostly good friends and that dance equalled sheer pleasure for all of them. We had a fantastic time, full of colourful local fun! The following day was about competitions. We saw local dancers, some from Lanzarote and Majorca. This was a first event and as such, though the attendance was quite modest, the sheer enjoyment of all present was felt at all levels. 2015 will no doubt build upon this amazing and historical first event.



Nancy Dykes, Tenerife's First Lady of Line dance.

One of our true joys when we get to Tenerife is to get together with our friend Nancy. Nancy is 81 years young and no one would know it when you see her on a dance floor. She dances with enthusiasm and sings along, she just loves being there. She is a well known figure in Tenerife with her regular band of dancers (all British) who meet in the club. She has two children and seven years ago decided to up sticks, as she loved the climate in Tenerife and wanted to live all year long in this paradise. She finds new dances on the internet mainly and learns many more with her friend Sandra who still lives in the UK but visits her regularly in Tenerife.

Finally...

Well, there you have it. Tenerife is the perfect holiday place for many but it is also a place where you can Line dance until your heart's content. And if you do go to the resort and venture into Lewinski's one night, just tell them that Daniel and Linedancer magazine have sent you... You will be welcomed with open arms!



Trip



Ah the CBAs!
Everyone ought to go
once in their lives at
least. Diana Green is
a big fan and reviews
the event for a friend
each and every time.
Diana contacted us
recently and sent us
a 'potted' version of
some of her stories.
We thought it was too
good not to share
with our readers...

Advisor

We are a group of ladies from Norfolk who have been coming to the CBA Awards for several years now. We cram ourselves into a people carrier and travel together. The weekend starts the minute the last person has been shoe-horned in and the luggage forced into every nook and cranny. You'd think we'd know the way by now - heck, WE think we know the way by now but somehow it always goes wrong once we get to the outskirts of Blackpool. My friend Sue drives, and she always wants me to navigate. Considering I've been known to get lost on the way to work, I'm not sure that's a very wise decision but there you go - I sit beside her and have the printed route on my lap. We also have Sacha the SatNav - fool proof, you'd think. Alas, not so. On the upside though, we do by now have an extensive knowledge of many of Blackpool's minor roads. In case it should be of any help to anyone on their journey to CBAs next year, should you come across the white house with the mini windmill in the garden - you have definitely gone wrong.

I think the trouble is that everyone starts clamouring that they remember this road or that one, so we ignore Sacha and her demands. She has a very petulant and irritating tone, anyway, she sighs and says 'recalculating' for the umpteenth time. This year we got fed up with her and shut her in Sue's handbag. And we got there in the end - all part of the fun!

Check-in at the Norbreck Castle always looks like an airport with delayed flights, crammed with people, baggage and queues but it's always good-natured and we all get sorted eventually. This year we had a room on the top floor, right at the end of the corridor so it was a bit of a 'fa' getting there but at least it meant that we didn't have anyone thundering past in the middle of the night shouting obscenities like last year. That was an experience. We were woken abruptly on Saturday night by loud male voices, running footsteps and a slamming door. Shortly afterwards, just drifting back to sleep, it happened again. The third time I'd had enough and leapt out of bed and into the corridor, where I spotted a guy in the doorway of a room further along. Me, yelling, in a fury: "Oy! Can you keep the ***** noise down, you morons! Some of us are trying to sleep!" The guy in the doorway, looking at me and also yelling: "Yeah! It's doing my head in!" I realised I'd been shouting at an innocent party and retreated hastily back into our

room. I did wonder afterwards if I'd given him a fright - I was only wearing a short nightie and an old pair of hockey socks... It turned out that those shouting, drunken men (who were NOT Line dancers) had trashed their room - we saw the mess in the morning when we walked past.

Other years have brought minor room problems - one year the wardrobe was situated so close to Sue's bed that if I bent down to get something from the floor of the wardrobe my rear end practically filled her entire field of vision. A bit of furniture rearrangement was essential, so we shunted the wardrobe across to the other side of the door, a position that was more practical and less scary for Sue. Then there was the year when the radiator wasn't working when we arrived, and I rang down to reception to report it. I realise they probably have to ask these things but it was a tad irritating to be asked by someone who sounded about twelve, if we had switched it on... shortly afterwards a young man arrived. He looked at the radiator, tapped it and intoned gravely 'It's not working. I'll have to ring my mate. He's the plumber'. I was a bit surprised to hear this, since I'd already told them it wasn't working and I wondered who, if not the plumber, was he? 'I'm the carpenter' he said. Sigh. Anyway, said plumber arrived and then the carpenter was given a short lesson on what to do

when radiator valves jam and soon afterwards the radiator began to warm up. Hooray. I think that was also the year when the front fell off the drawer when we tried to open it but no worries, we managed to jam it back on enough to stop larger items from dropping out. Then there was the year when our wardrobe door gave a loud double clunk as you shut it. We didn't realise it was that loud until a voice bellowed through the wall telling us in no uncertain terms to stop banging the *** door! Which stopped us in our tracks momentarily until we doubled up with mirth - we did try to shut the door more gently afterwards, though. I wonder whether our neighbours realised that noise travels both ways through a wall - on Sunday afternoon we were having a rest. Our neighbours were clearly in residence as well but they weren't resting, oh no! And it wasn't the wardrobe door that was making noises either. We fell about with mirth once again and both of us yelled out at exactly the same moment, 'I'll have what she's having!' I shall never know if they heard us, but I truly hope they did. Revenge is sweet.

This year, though, our room seemed just tickety-boo. Everything worked just fine. We congratulated ourselves on our good luck as we retired to bed on Friday night, when we realised possibly we'd been a bit previous with the congratulations. As we switched off the light, it became apparent that the curtains didn't fit terribly well and a fair amount of bilious orange light was leaking in around the edges, coming from the large illuminated sign mounted on the flat roof directly below our room. However, we were very tired, and you very quickly get used to these things don't you? We decided we'd just pretend we were in a sci-fi film where the aliens are outside, searching for victims. Sue was Sigourney Weaver and I was Nicole Kidman. Another minor snag popped up over the weekend when it became very windy. As we were at the end of the corridor there was a fire escape outside, and something was loose and flapping around. Not only did it bang and clang as though it was possessed, it sounded as though



a whole theatre troop of cats was out there performing Aida. Leaving such trifles aside though, this year most of us had pretty good luck with the rooms. Sally was the only one who didn't have any hot water and Marina was absolutely thrilled with her room as it had a window in it. This was a vast improvement on last year, when they put her in a broom cupboard with a bed and called it euphemistically 'an internal room'. She did mention that her shower was designed for someone shorter than her as she had to shower with her knees bent in order to get her head under it, but I thought she was being a bit picky. (She's really tall, I think she could even be as big as 5'6"!)

The food can be memorable. It's always a bit of a bun-fight in the restaurant and the serving staff really earn their money. Some dishes are better than others. The bacon is always tasty, but trying to separate one rasher from another on the serving tray isn't an easy task. UniBond wouldn't be able to stick better. Gill once bravely ordered porridge for breakfast. She did eat most of

it before admitting defeat but the last time I saw something similar I was about to wallpaper the living room... I remember one year when everywhere seemed more crowded than usual and people were being sat down either in the restaurant or outside in the conservatory area. Unfortunately there was a difficulty with the heating and the restaurant was so hot the windows steamed up and the conservatory set your teeth chattering before you'd even sat down, which made it difficult to choose what to wear for dinner, a sleeveless vest or chunky sweater and thermals.

I remember one year's gala dinner when we had melon to start. No kidding, I have eaten raw carrot softer than that melon. It came ready cubed, just needing to be separated from the rind. Unfortunately the spoon we were supplied with was sadly unequal to the task, a chisel and hammer would have been better suited. Another year's starter were individual but enormous, cold, quiches. They sat on the plate looking like lumpen Frisbees. Mine had a lot of peas in it, I recall and it was, ahem, very filling. I noticed lots of other people must have thought the same as me, too. The lights in the ballroom aren't best friends to the gala dinner either - they make carrots glow with a kind of radioactive luminosity and even normally user-friendly Chicken Chasseur takes on a sort of 'come on, I dare you' air.

But you know what? The CBAs are a wonderful way of meeting new Line dancing friends, and many people meet up there year after year. If you've never been, you should try it. You will see some wonderful outfits and some that just make you wonder. You'll see good dancers, awesome dancers and awful dancers. You'll dance some fabulous new dances and some fabulous old dances will be brought back to mind. All part of the spectacle and the experience that is both the Wimbledon and the Oscars Ceremony of the Line dance world rolled into one. We always thoroughly enjoy it and once Christmas is over, we're on the countdown 'till Blackpool.

Roll on next year!



Linedancer Top Twenty

thecharts

	DANCE	LEVEL	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	All I Can Say	INT	Rachael McEnaney/Simon Ward	Beautiful	Frankie J
2	Fly High	INT	Maggie Gallagher	Fly High	Gary Barlow
3	Brave	INT	L Dennis/L Hilbert/R Palmer	Brave	Sara Bareilles
4	Young Blood	INT	Peter and Alison	Young Blood	Sophie Ellis Bextor
5	Raggle Taggle Gypsy O	IMP	Maggie Gallagher	Raggle Taggle Gypsy	Derek Ryan
6	Celtic Heartbeat	INT	Maggie Gallagher	Heartbeat	Can-Linn
7	Alcazar	INT	KH Winson/R McGowan Hickie	Blame It On The Disco	Alcazar
8	Timber	INT	Alison and Peter	Timber	Pitbull
9	Walk Alone	INT	Kate Sala/Robbie McGowan Hickie	I Walk Alone	Cher
10	Rainmaker	INT	Niels Poulsen	Rainmaker	Emmelie De Forest
11	The Boat To Liverpool	INT	Ross Brown	On The Boat To Liverpool	Nathan Carter
12	Come As You Are	IMP	Yvonne Anderson	Honkytonk Life	Darryl Worely
13	Hit The Floor	INT	Ria Vos	Hit The Ground	Kique Santiago
14	Rather Be	INT	Dee Musk	Rather Be	Clean Bandit
15	Playin' Tricks	IMP	Neville Fitzgerald/Julie Harris	Playin' Tricks	Charles Esten
16	New York 2 LA	ADV	Rachael McEnaney	NY2LA	Press Play
17	Ring My Bells	INT	Julia Wetzel	Ring My Bells	Enrique Iglesias
18	Ball & Chain	INT	Michelle Risley	Ball & Chain	Connie Britton & Will Chase
19	Mona Lisa	INT	Daniel Whittaker	The Mona Lisa	Brad Paisley
20	In My Heart	INT	Maggie Gallagher	Knee Deep In My Heart	Shane Filan

VOTE NOW!

Your vote is important to us. It can make the difference for your favourite choreographer and their dance to reach the top and make it...

But we need more votes and so here's something that is sure to encourage our subscribers!

Each month, we will pick two random lucky winners who will get a surprise CD by a top artist AND a Linedancer magazine voucher! A few minutes online may just get you this top prize...so what are you waiting for?

Voting is easy and open to ALL our subscribers. Go to www.linedancermagazine.com and log on. Then go to "My Profile" and vote....

Absolute Beginner

DANCE	CHOREOGRAPHER
1 Feeling Kinda Lonely	Margaret Swift
2 My Guy	Julie Lockton
3 Honky Tonk Town	Margaret Swift
4 Dance With Me Baby	Kirsthen Hansen
5 Flame Of Love	Greg Wynn
6 My First Love Is You	Kirsthen Hansen
7 3 Chord Caroline	Claire Bell
8 Ready To Roll Baby	Kirsthen Hansen
9 Helluva Life	Debz and Doc Rosser
10 Into My Heart	Greg Wynn



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Feeling Kinda Lonely	The Dean Brothers
My Guy	Mary Wells
Playing Every Honky Tonk...	Heather Myles
Dance With Me Tonight	Ollly Murs
Flame Of Love	Imelda May
You're My First Love	Eden
Caroline	Status Quo
Ready To Roll	Blake Shelton
Helluva Life	Frankie Ballard
Knee Deep In My Heart	Shane Filan

Improver

DANCE	CHOREOGRAPHER
1 Raggle Taggle Gypsy O	Maggie Gallagher
2 The Boat To Liverpool	Ross Brown
3 Come As You Are	Yvonne Anderson
4 Playin' Tricks	Neville Fitzgerald/Julie Harris
5 Hit The Road Jack	Peter and Alison
6 A Little Bit Gypsy	Neville Fitzgerald/Julie Harris
7 Laughter In The Rain	Dee Musk
8 This Is Me	Yvonne Anderson
9 So Proud	Carrie Ann Green
10 Most Of All	Ria Vos



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Raggle Taggle Gypsy	Derek Ryan
On The Boat To Liverpool	Nathan Carter
Honkytonk Life	Darryl Worely
Playin' Tricks	Charles Esten
Hit The Road Jack	The Overtones
Little Bit Gypsy	Kellie Pickler
Laughter In The Rain	Neil Sedaka
This Is Me	James House
Can't Stop Me Now	Rod Stewart
I Miss You	The Henningsens

Intermediate

DANCE	CHOREOGRAPHER
1 All I Can Say	Rachael McEnaney/Simon Ward
2 Fly High	Maggie Gallagher
3 Brave	Lorna Dennis/Laura Hilbert/Richard Palmer
4 Young Blood	Peter and Alison
5 Celtic Heartbeat	Maggie Gallagher
6 Alcazar	Karl-Harry Winson/Robbie McGowan Hickie
7 Walk Alone	Kate Sala/Robbie McGowan Hickie
8 Timber	Peter and Alison
9 Rainmaker	Niels Poulsen
10 Hit The Floor	Ria Vos



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Beautiful	Frankie J
Fly High	Gary Barlow
Brave	Sara Bareilles
Young Blood	Sophie Ellis Bextor
Heartbeat	Can-Linn
Blame It On The Disco	Alcazar
I Walk Alone	Cher
Timber	Pitbull
Rainmaker	Emmelie De Forest
Hit The Ground	Kique Santiago

Advanced

DANCE	CHOREOGRAPHER
1 New York 2 LA	Rachael McEnaney
2 Crying For No Reason	Maggie Gallagher
3 Ivory Towers	Ria Vos
4 Together We Dance	Alison and Peter
5 Cha Cha Burn	Jo Thompson Szymanski/Scott Blevins
6 Let Her Down Easy	Neville Fitzgerald/Julie Harris
7 Mmm Yeah	McEnaney/Warren/Hadisubroto
8 Overnight	Rob Fowler
9 Almost Doesn't Count	Dee Musk
10 Man In The Mirror	Simon Ward/Rachael McEnaney



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
NY2LA	Press Play
Crying For No Reason	Katy B
Predictable	Michelle Lawson
Dance With Me	Johnny Reid
Burn	Kulay
Let Her Down Easy	George Michael
Mmm Yeah	Austin Mahone
Overnight	Zac Brown Band
Almost Doesn't Count	Brandy
Man In The Mirror	James Morrison

Courtesy of Lesley and Chester from Steps Dance Club
in Lewes, East Sussex at their Line dance social
on 15th June 2014.



DJ Playlist

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1 A Little Bit Gypsy	Neville Fitzgerald/Julie Harris	Little Bit Gypsy	Kellie Pickler
2 After The Storm	Tina Argyle	Calm After The Storm	The Common Linnets
3 All I Can Say	Simon Ward/Rachael McEnaney	Beautiful	Frankie J
4 Come As You Are	Yvonne Anderson	Honky Tonk Life	Darryl Worley
5 Corn Don't Grow	Tina Argyle	Where Corn Don't Grow	Travis Tritt
6 Dream Lover	Daniel Whittaker	Dream Lover	Jason Donovan
7 Fly High	Maggie Gallagher	Let Me Go	Gary Barlow
8 Honky Tonk Delight	Yvonne Anderson	A Real Good Way To...	James House
9 Intrigue	Rob Fowler	Dance The Night Away	Lionel Ritchie
10 Liquid Lunch	Peter and Alison	Liquid Lunch	Caro Emerald
11 Loves Highway	Kate Sala/Robbie McGowan Hickie	Love Me	Justin Bieber
12 Mile Shy Of Paradise	Gaye Teather	Anything For Love	James House
13 Mona Lisa	Daniel Whittaker	The Mona Lisa	Brad Paisley
14 No Man's Land	Ria Vos	No Man's Land	LeAnne Mitchell
15 Not So Ordinary	Niels Poulsen	Me And You	Kenny Chesney
16 One Shot	Kate Sala/Robbie McGowan Hickie	Stripes	Brandy Clark
17 Paradise City	Kate Sala/Craig Bennett/Dap	I Hope You Find It	Cher
18 Raggle Taggle Gypsy O	Maggie Gallagher	Raggle Taggle Gypsy	Derek Ryan
19 Same Thing Happened To Me	Diana Dawson	Same Thing Happened To Me	John Prine
20 Silver Lining	Maggie Gallagher	Silver Lining	Kacey Musgraves
21 Sultry	Rob Fowler	Perfidia	John Altman
22 This Is Me	Yvonne Anderson	This Is Me Missing You	James House
23 Throw Away The Key	Peter and Alison	Wake Me Up	Helene Fischer
24 Wagon Wheel Rock	Yvonne Anderson	Wagon Wheel	Nathan Carter
25 We Forgot To Dream	Gaye Teather	Only Dreamers	Helene Fischer

thecharts

Club Charts

Centrum Linedancer

Odense, Denmark

Contact: sarah191@live.dk

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1 Go Gently	Tina Argyle	Go Gently	Robbie Williams
2 Silver Lining	Maggie Gallagher	Silver Lining	Kacey Musgraves
3 Watch It Burn	Will Craig	Set Fire To The Rain	Adele
4 Be My Baby	Vicky St. Pierre/Rachael McEnaney	Be My Baby	Leslie Grace
5 2 Galway Girls	Chris Hodgson/Maggie Gallagher	The Galway Girl	JG Project
6 Journey To The Stars	Alison and Peter	Maria Maria	Mark Medlock
7 Wagon Wheel Rock	Yvonne Anderson	Wagon Wheel	Nathan Carter
8 I Will Survive	Juliet Lam	Survivor/I Will Survive	The Cast of Glee
9 My First Love	Robbie McGowan Hickie	You're My First Love	Eden
10 Dream Lover	Daniel Whittaker	Dream Lover	Jason Donovan

Gemini

Clwyd and Flintshire, UK

Contact: mary.stubbs@hotmail.co.uk

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1 This Is Me	Yvonne Anderson	This Is Me Missing You	James House
2 Just Wave Farewell	Rep Ghazali	Don't Say Goodbye	Louise Morrissey
3 Be My Baby Now	Rachael McEnaney	Be My Baby	Leslie Gray
4 The Boat To Liverpool	Ross Brown	On The Boat To Liverpool	Nathan Carter
5 Dream Lover	Daniel Whittaker	Dream Lover	Jason Donovan
6 Stop Me Now	Maggie Gallagher	Can't Stop Me Now	Rod Stewart
7 Imelda's Way	Adrian Churm	Inside Out	Imelda May
8 Mexi-Fest	Kate Sala	Back In Your Arms Again	The Mavericks
9 Mama's Pearls	Nigel & Barbara Payne	Mama Said	Dave Sheriff
10 A Little To High	Richard Palmer/Lorna Davies	Candy	Robbie Williams

BY Music Style Country

Source: www.linedancermagazine.com

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1 Come As You Are	Yvonne Anderson	Honkytonk Life	Darryl Worely
2 Ball & Chain	Michelle Risley	Ball & Chain	Connie Britton & Will Chase
3 This Is Me	Yvonne Anderson	This Is Me Missing You	James House
4 Rock N Roll Angel	Kate Sala	Rock N Roll Angel	Jessta James
5 The Shoebox	Dee Musk	The Shoebox	Chris Young
6 Same Thing Happened To Me	Diana Dawson	Same Thing Happened To Me	John Prine
7 D.I.Y.	Margaret Swift	D.I.Y.	Paul Heaton & Jacqui Abbott
8 Fall In Love	Patricia Stott	Never Gonna Fall In Love	Tim Redmond
9 Together Forever	Yvonne Anderson	Moon Song	Raelyn Nelson Band
10 Empty	Yvonne Anderson	Empty	Tim Redmond

Alcazar

52 Count
4 Wall
Intermediate



Choreographer

Karl-Harry Winson/
Robbie McGowan Hickie

Music Track And Artist
Blame It On The Disco -
Alcazar

This has all the signs of being another big hit for Robbie and Karl. My class certainly enjoyed it. Seems to take a while to get used to going to the right for the vine and scuff after you've done the half turn to the back in the middle of the dance. Catchy track and interesting footwork, that's all we can ask for!

David Spencer

Fantastic! The class are highly delighted with this fast, funky, fun 70's kind of dance, the interpretation of the music is brilliant. Two easy restarts with no complicated tags, turns or tiresome fiddley bits, it flow's from count 1 to 52. This is a winner, a great summertime floorfiller.

J Myers

Love it. Music is great and interesting combination of steps. Well done.

Marion Brechin

This dance has all the elements for being a hit. A great music track, no tags, two easy restarts and good step combinations. Nice one guys.

Paul Worthington

Playin' Tricks

64 Count
4 Wall
Improver



Choreographer

Neville Fitzgerald/
Julie Harris

Music Track And Artist
Playin' Tricks -
Charles Esten

Taught this recently, a fabulous dance, following on from the brilliant Half Past Nothing and A Little Bit Gypsy. Restarts very easy to hear and easy tag. Highly recommended.

Karen Hooper

A super dance. Plenty to think about especially the quirky rumba boxes, just loved getting them mixed up. It's a dance not to be missed by the intermediates, just because it says improver. You won't be disappointed and a great choice of music.

Heather Ward

Great music track, easily obtainable. Steps interesting enough for all levels from improver upwards. Deserves to do well. Couple of restarts and a tag but the music really does tell you they are there.

Maggie Healy

Ring My Bells

48 Count
2 Wall
Intermediate



Choreographer

Julia Wetzel

Music Track And Artist
Ring My Bells -
Enrique Iglesias

Taught this dance recently, class loved it. Bridge is easy to hear in the music. Quite a stylish dance.

Carol Mcalister

Classy changes of direction and creative phrasing of steps in this NC two step written to a fabulous track. Repetitive use of steps in the bridge/tag making it easier to remember. This should do very well.

Christine Wallace

Lovely Rumba with a beautiful mix of various steps that make this dance really fun to dance. Note that this dance is not a NC2S, a common misconception, it's a Rumba.

Hans Palm

Linedancer magazine has always valued reviews from anyone – instructors, of course, but dancers too. If you dance, we know you will have opinions and favourites. We know that your reviews are a helpful tool to other dancers. Please take a moment or two to help us to help you.

Share them with us and you may soon see your name in print ... Go to www.linedancermagazine.com, log in and tell us your favourites and why. A couple of lines is more than enough ... please don't forget!

Laughter In The Rain

44 Count
2 Wall
Improver



Choreographer

Dee Musk

Music Track And Artist
Laughter In The Rain -
Neil Sedaka

Another great dance from Dee. The class simply loved it, nice smooth piece of choreography that fits the track very well. A few bits to make you think without making the dance impossible, it's enjoyable for Intermediate and Improver alike.

Lois Lightfoot

Fab dance. Great sing a long track for my golden oldies.

Phil Marson

A thoroughly enjoyable dance. Fits the music beautifully. Great sing-a-long track. Deserves to be a hit!

Michele Adlam

Great easy dance. Because of the great easy choreography the class relaxed their brains and enjoyed their dancing. Fits super to the music with two easy restarts done on the front wall.

Stephen Rolls

Crying For No Reason

64 Count
2 Wall
Advanced



Choreographer

Maggie
Gallagher

Music Track And Artist
Crying For No Reason - Katy B

Don't let the Advanced label or the video put you off, look at the 'Dallas girls' for a great demo. Steps, counts and timing are a challenge but fit together beautifully, really satisfying to dance and I hope a few more teachers pick this one up!

Joy Ashton

I loved it. I think I will have to do alternative for 4&5 6 in section 2 and do X,side,X, side as it is quite fast for a few of my dancers. The track is great once familiar to it as solid rhythm doesn't kick in until wall 3. Very easy restarts, just knock off last section every time you hit 12.00 on 2,4,6 But HEY! it's Advanced so what do you expect. A whole lot of achievement when completed that's what. Superb, well done!

Wendy Annall

Coca Cola Shake

0 Count
2 Wall
Intermediate



Choreographer

Ria Vos

Music Track And Artist
Cola Song - Inna

Great fun, upbeat dance. Don't let the sequence put you off, it's easy. Well done Ria, should do really well.

Vikki Morris

Smashing track to dance to. A mixed reaction on first week I have to say but sure this will change as they get more familiar with the dance. I love it!

Wendy Annall

Phrased dances, some love 'em, some hate 'em. When they fit the music as well as this they are worth the extra effort of having to learn the sequence. This looks a bit of a nightmare at first but quickly falls into place after a couple of plays. Section A is possibly the easier of the two but I like the turns first to the right and then to the left in the first half of section B. The second half is a little more manic with a clever mix of heel and toe touch steps. Definitely another hit for Ria.

David Spencer



Watch & Learn

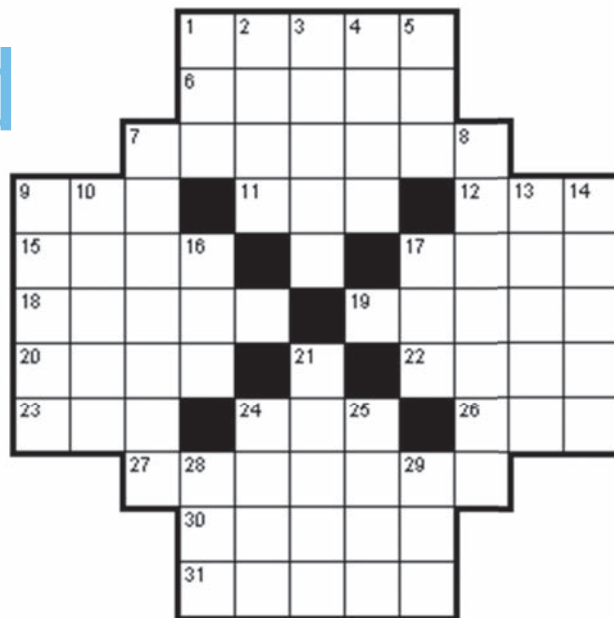
Video clips available now at
www.linedancermagazine.com

Alcazar
Coca Cola Shake
Crying For No Reason

Laughter In The Rain
Playin' Tricks
Ring My Bells

Linedance

X-Word



Across

1. Hillock (5)
6. Spooky (5)
7. Apprehensive (7)
9. Part of a play (3)
11. Value of Roman X (3)
12. Conveyance (3)
15. Cast off (4)
17. Champion (4)
18. Aviator (5)
19. Regenerate (5)
20. Redact (4)
22. Repair (4)
23. Indicating maiden name (3)
24. Make a request (3)
26. Beam (3)
27. Remedy (7)
30. Occur (5)
31. Laconic (5)

Down

1. Range of understanding (3)
2. Adjacent (4)
3. Bay window (5)
4. Predatory feline (4)
5. Currency of Romania (3)
7. Studio (7)
8. Stage set (7)
9. Poplar tree (5)
10. Rebuke (5)
13. Stadium (5)
14. Raucous (5)
16. Point (3)
17. Stitched border (3)
21. Up and about (5)
24. Land measure (4)
25. Osculate (4)
28. Consume (3)
29. Charge (3)

Codeword



Sweets & Chocolates

1. Quality Street
2. Chocolate buttons
3. After Eight
4. Black Magic
5. All Gold
6. Dime
7. Polo
8. Liquorice Allsorts
9. Marathon
10. Twix
11. Bulls Eyes
12. Yorkie
13. Dolly Mixtures
14. Bounty
15. Jelly Baby
16. Wine Gums
17. Smarties
18. Double Decker
19. Galaxy
20. Mars
21. Barley Sugar
22. Edinburgh Rock
23. Moonlight
24. Twirl
25. Plain Chocolate
26. Coconut Ice

Musical Quiz

1. Chicago
2. My Fair Lady
3. South Pacific
4. Evita
5. Grease
6. Sweet Charity
7. Mary Poppins
8. Les Misérables
9. Paint Your Wagon
10. Me And My Girl

Reasoning Puzzles

These puzzles require both logical and mathematical reasoning. Can you solve them?

1. A solo dice game is played where, on each turn, a normal pair of dice is rolled. The score is calculated by taking the product, rather than the sum, of the two numbers shown on the dice.
On a particular game, the score for the second roll is five more than the score for the first; the score for the third roll is six less than that of the second; the score for the fourth roll is eleven more than that of the third; and the score for the fifth roll is eight less than that of the fourth. What was the score for each of these five throws?
2. A high school has a strange principal. On the first day, he has his students perform an odd opening day ceremony: There are one thousand lockers and one thousand students in the school. The principal asks the first student to go to every locker and open it. Then he has the second student go to every second locker and close it. The third goes to every third locker and, if it is closed, he opens it, and if it is open, he closes it. The fourth student does this to every fourth locker, and so on. After the process is completed with the thousandth student, how many lockers are open?

Science and Nature Quiz

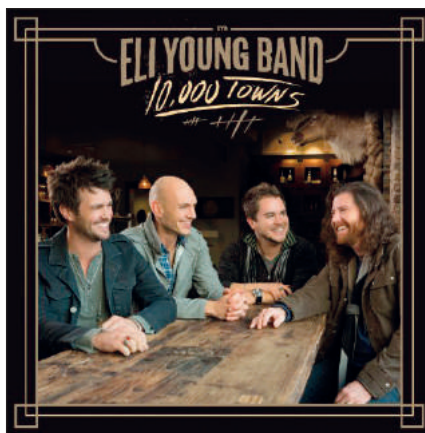
1. In which country would you find budgerigars in their natural habitat?
2. What name is given to a cow that has not had a calf?
3. In computing, what does WYSIWYG stand for?
4. How many walking legs does a lobster have?
5. What is measured in Scoville Units?
6. From which animal do we get cashmere?
7. Which element is represented by the symbol 'P' in the periodic table?
8. What is a Kerry Blue?
9. By what name is the plant 'Atropa bella-donna' more commonly known?
10. Hippomania is the name given to the obsession with which animal?

albumreview

from TIM RUZGAR, Linedancer Magazine's resident music reviewer

ELI YOUNG BAND 10,000 TOWNS

BIG MACHINE RECORDS



“Somewhere in the midst of 10,000 towns, along a lonely highway between packing clubs in their native Texas years ago and more recently performing stadiums on one of country music’s hottest tours, the Eli Young Band became more than a band.” So says the opening line on the bio of their website. With three No. 1 hits under their belt as well as a Grammy nomination and an Academy of Country Music Award for Song of the Year for their hit ‘Crazy Girl’, the Eli Young Band go from strength to strength.

The opener on their new album **Drunk Last Night** (88bpm) is a solid country track with a strong beat and Sherri Poppa has written a 32 count, 4 wall improver dance ‘Drunk’ to it.

10,000 Towns (82bpm) the title track, has a nice even beat and lead singer Mike Eli’s vocal is an absolute delight on this cool country track.

Dust (132bpm) is a super track to which Rachel Parsons has choreographed a 32 count, 4 wall improver dance called ‘Nothing But Dust’ and you can find it and all the dances mentioned here, in the Dance Script section of Linedancer’s website.

Angel Like You (64bpm) is a wonderful nightclub two step track, one of the album’s highlights, and it should have a dance written to it soon.

Let’s Do Something Tonight (80bpm) has a powerful beat, some great musicianship and fine vocals, and you should find yourself dancing to this soon.

Your Last Broken Heart (98bpm) is an up tempo number with some

clever lyrics and like so many tracks on this album, would make for a good dance track.

What Does (110bpm) is a beautiful song with a waltz rhythm and if you like dancing waltzes, you will absolutely love this song.

A Lot Like Love (108bpm) the band deliver another great track with some super harmonies and I will be surprised if there are not a few dances choreographed to this one.

Just Add Moonlight (126bpm) is another great country track and if you haven’t already tried Maggie Gallagher’s super 32 count, 4 wall beginner dance of the same name then I suggest you check it out now.

Revelations (84bpm) is the rockiest number on the album with a driving beat and some big guitar licks, glorious country music!

All too soon we are at the final cut **Prayer For The Road** (72bpm) a second nightclub two step which for me, is the best track on the album and I can see this being a massive hit for the band in the States.

If you haven’t yet enjoyed the experience of Eli Young Band’s music, this first class album would be an excellent introduction, it is without doubt their finest work to date.

DANCE 4 · LISTEN 5

Spotlight on SANDRA

As a child Sandra loved to dance ballroom, Latin, disco and rock'n roll. She danced through all her medals, and continued by dancing as a partner for other children taking their medals. She discovered Line dancing after moving from Birmingham to Oswestry. Sandra reckoned that moving from Line dancer to teacher was one of the best moves she could make, and from starting with just one class she gave up her job as a sub postmistress, and qualified with the I.D.T.A. to become a full time Line dance teacher. Vivienne Scott finds out a little more detail about Sandra and also how she got into choreography.



SPECK

When did you first start Line dancing?

About 1996. I had been dancing about 18 years, with a break in between when I had my boys, now aged 16 and 14.

How did you discover it?

When I was on holiday in America. They had special Line dancing bars; I went along with a friend and I just had to get up and have a go, I loved it and couldn't wait to get home to find a class.

Where did you first Line dance?

In a village called Gobowen, near Oswestry. It took me a little while to find out that there was a class in the social club right next door to the Post office where I was sub postmistress.

What do you think is the best thing about Line dance?

For me as a dancer I love the fact that you can dance to any genre of music with scope to bring a bit of expression and personality in to your dancing. You don't need a partner and there is a great social side to it. As a teacher I love the fun element, the woos, the singing and the happy smiling faces, and also the opportunity it brings for raising money for charity. Line dancers are just so generous.

What is your favourite dance of all time?

"Deeply Completely". Beautiful choreography that flows perfectly to lovely music.

What changes have you seen in Line dancing since you first started?

More intricate steps and varied music which attracts a whole range of new people of all ages. There is something to suit everyone. You can still wear the cowboy hats and boots, but you can also dress up and sparkle. I love the easy dances, which can be so much fun, but I also love the challenge of the harder dances.

When did you first start writing dances and what inspired you?

I started writing dances in 2008. A very special friend of mine passed away, she had encouraged me to set up my first class and teach and her last wish was that I choreograph a dance. So I did it for her, it was called 'Waltz in the Wind'.

Do you have a favourite music genre?

No. I will choreograph to anything that I like. Generally this makes the steps flow naturally.

How many dances have you written?

37 officially, but I have a few unscripted dances that I have tried out at my classes, though I have never done anything about them.

What do you think is the greatest achievement so far with your choreography?

There are a few. 'Midnight Mix' won an award at the World Dance Masters choreography competition for best beginner dance. And choreographing 'Pasanda' with Pat Stott, a dance named after a curry! But there is no better feeling than seeing a dance that you have choreographed filling the floor.

What do you hope to achieve in the future with your choreography?

My choreography and my charity work are both very important to me, so if I could find a way of combining the two then that would be amazing. It would be great if I could write a dance that in some way could raise money for charity.

What is your funniest line dance moment as a choreographer?

My Monday night class set me a challenge. They all wrote down their favourite steps on a piece of paper, I had to find a piece of music and choreograph a dance that included all the steps. The dance was called 'Doin' Dirt'. They loved it and still do.



SPOTLIGHT

Approved by:

Sandra

Little Zou Bisou

2 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward x 2, Shuffle Forward, Forward Rock, Shuffle Back		
1-2	Walk forward on right. Walk forward on left.	Walk Walk	Forward
3&4	Step forward on right. Step left beside right. Step forward on right.	Right Shuffle	Forward
5-6	Rock forward on left. Recover onto right.	Rock Forward	On the spot
7&8	Step back on left. Step right beside left. Step back on left.	Left Shuffle	Back
Section 2	Walk Back x 2 (Popping Knees), Coaster Step, Step, Pivot 1/4 Turn, Cross Shuffle		
1-2	Step back on right popping left knee. Step back on left popping right knee	Walk Walk	Back
3&4	Step back on right. Step left beside right. Step forward on right.	Coaster Step	On the spot
5-6	Step forward on left. Pivot 1/4 right.	Step Pivot	Turning right
7&8	Cross left over right. Step right to right side. Cross left over right.	Cross & Cross	Right
Section 3	Side Rock, Cross Shuffle, Step Back, 1/4 Turn, Side, Cross, Side		
1-2	Rock right to right side. Recover onto left.	Side Rock	On the spot
3&4	Cross right over left. Step left to left side. Cross right over left.	Cross & Cross	Left
5-6	Step back on left turning 1/4 right. Step right to right side.	Quarter Side	Turning right
7-8	Cross left over right. Step right to right side.	Cross Side	Right
Section 4	Behind, Side, Cross Shuffle, Point, Drag		
1-2	Cross left behind right. Step right to right side.	Cross Side	Right
3&4	Cross left over right. Step right to right side. Cross left over right.	Cross & Cross	
5	Point right to right side.	Point	On the spot
6-7-8	Drag right towards left (keep weight on left foot)	Drag	

Choreographed by: Sandra Speck UK - January 2014

Choreographed to: Zou Bisou Bisou by Emilia Mitiku from CD 'I Belong to You'
also available from amazon (32 count intro)



A video clip of this
dance is available at
www.linedancermagazine.com



SPOTLIGHT

Approved by:

Sandra

Counting Stars (Easily)

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Kick-Ball-Point, 1/4 Turn Hitch, Coaster Step, Forward Rock		
1&2	Kick right forward. Step right beside left. Point left to left side.	Kick Ball Point	On the spot
3-4	Turn 1/4 left on ball of right. Hitch left knee.	Quarter Hitch	Turning left
5&6	Step back on left. Step right beside left. Step forward on left.	Coaster Step	On the spot
7-8	Rock forward on right. Recover onto left.	Rock Forward	
Section 2	1/2 Turn, 1/4 Turn, Sailor Step x 2, Back Rock		
1-2	Turn 1/2 right stepping forward on right. Turn 1/4 right stepping left to left side.	Half Quarter	Turning right
3&4	Cross right behind left. Step left to left side. Step right in place	Right Sailor Step	On the spot
5&6	Cross left behind right. Step right to right side. Step left in place. Sailor steps will travel back slightly	Left Sailor Step	
7-8	Rock back on right. Recover onto left.	Back Rock	
Restart	Here on Walls 3 & 6		
Section 3	Step, Lock, Step-Lock-Step, Step Lock, Step-Lock-Step		
1-2	Step forward on right slightly towards right diagonal. Lock left behind right.	Step Lock	Forward
3&4	Step forward on right. Lock left behind right. Step forward on right.	Step Lock Step	
Tag	Here on Wall 12		
5-6	Step forward on left slightly towards left diagonal. Lock right behind left.	Step Lock	
7&8	Step forward on left. Lock right behind left. Step forward on left.	Step Lock Step	
Section 4	Forward Rock, Triple 3/4 Turn, Forward Rock, Coaster Step		
1-2	Rock forward on right. Recover onto left.	Rock Forward	On the spot
3&4	Triple 3/4 turn right stepping: right-left-right	Triple Three Quarter	Turning right
5-6	Rock forward on left. Recover onto right.	Rock Forward	On the spot
7&8	Step back on left. Step right beside left. Step forward on left.	Coaster Step	
Tag	Wall 12 After count 20, Section 2, step onto left, pause for less than one count, and restart the dance from the beginning.		

Choreographed by: Sandra Speck UK - November 2013

Choreographed to: Counting Stars by One Republic from CD 'Native' also available from amazon (32 count intro, from heavy beat) On Walls 3 & 6

Tag: On Wall 12 after count 20 in section 3



A video clip of this dance is available at
www.linedancermagazine.com



SPOTLIGHT

Approved by:

Sandra

Doin' Dirt

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Together, Step Forward, Flick, Jazz Box Cross		
1-2	Step left to left side. Step right beside left.	Side Together	Left
3-4	Step forward on left. Flick right foot up and out to right side.	Step Flick	Forward
5-6	Cross right over left. Step back on left.	Cross Back	Back
7-8	Step right to right side. Cross left over right.	Side Cross	Right
Section 2	1/2 Monterey Cross, Side, Heel Swivel, Heel Swivel, Hip Push		
1-2	Point right to right side. On ball of left turn 1/4 right and step right beside left.	Point Quarter	Turning right
3-4	Point left to left side. Cross left over right.	Point Cross	On the spot
5-6	Step right to right side. Swivel left heel toward right (keeping feet apart)	Side Swivel	
7&8	Swivel left heel to centre. Slightly bend knees to push hips to left side transferring weight to left	Swivel Push	
Section 3	Back Rock, Kick-Ball-Cross, Side Rock, Sailor 1/4 Turn		
1-2	Rock back on right. Recover onto left.	Rock Back	On the spot
3&4	Kick right forward. Step right beside left. Cross left over right.	Kick & Cross	
5-6	Rock right to right side. Recover onto left.	Side Rock	
7&8	Cross right behind left. Turn 1/4 right stepping left to left side. Step right to right side.	Sailor Quarter	Turning right
Section 4	Forward Rock, Triple Full Turn, Side Rock, Together, Side Rock, Touch		
1-2	Rock forward on left. Recover onto right.	Rock Forward	On the spot
3&4	Triple full turn left stepping: left-right-left	Triple Full Turn	Turning left
Easier option	Step back on left. Step right beside left. Step forward on left.		
5&6	Rock right to right side. Recover onto left. Step right beside left.	Side Rock Together	On the pot
&7-8	Rock left to left side. Recover onto right. Touch left beside right.	Side Rock Touch	

Choreographed by: Sandra Speck UK - August 2012

Choreographed to: Doin' Dirt by Maroon 5 from CD 'Overexposed' (Deluxe Version)
also available from amazon (48 count intro, start on vocals)



A video clip of this
dance is available at
www.linedancermagazine.com



SPOTLIGHT

Approved by:

Sandra

Pasanda

4 WALL – 48 COUNTS – EASY INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-2 3-4 Harder Alt: 5-6 Harder Alt: 7-8	Touch, Step x 4 Touch right toe forward. Step down on right. Touch left toe forward. Step down on left. Turn 1/2 right stepping back on left toe. Step down on left. Touch right toe forward. Step down on right. Turn 1/2 right stepping forward on right toe. Step down on right. Touch left toe forward. Step down on left.	Touch Step Touch Step Touch Step Touch Step	Forward
Section 2 1-2 3-4 5-6 7-8	Hitch, Touch Front, Hitch, Touch Side, Heel Twist, Toe Twist, Heel Twist, Toe Twist Hitch right knee. Touch right toe in front of left. Hitch right knee. Touch right toe to right side. Twist right heel to right side. Twist right toe to right side (weight on right) Twist left heel to right. Twist left toe to right. (weight on right)	Hitch Touch Hitch Touch Twist Twist Twist Twist	On the spot Right
Section 3 1-2 3-4 Tag 5-6 7-8	Bend, Heel, Bend Heel, Hitch, Step Back, Hitch, Step Back Transferring weight to left bend both knees slightly. Straightening up touch right heel forward towards right diagonal Transferring weight to right bend both knees slightly. Straightening up touch left heel forward to left diagonal Here on Wall 6 Hitch left knee. Step back on left. Hitch right knee. Step back on right.	Bend Heel Bend Heel Hitch Step Hitch Step	On the spot Back
Section 4 1-2 3-4 Styling Opt: 5-8 Styling Opt:	Hitch, Step Back, Hitch, Step Back, Hip Push Forward X 2 Hitch left knee. Step back on left. Hitch right knee. Step back on right foot with body facing towards right diagonal, only left toe in contact with floor Bring right arm forward and up in a clockwise direction, leaning slightly back on right With weight on right push hips forward, back, forward, back (easy option hip bumps L-R-L-R) With right arm in the air, twist the light bulb action with hand x 2, left hand on hip	Hitch Step Hitch Step Bump Bump Bump Bump	Back Back On the spot
Section 5 1-2 3-4 5-6 7-8	Step, Sweep, Cross, Side, Behind, Point Cross, Cross, Hitch 1/2 Turn Step forward on left, sweep right out and around Cross right over left. Step left to left side. Step right behind left. Point left to left side turning body towards right diagonal Cross left over right (still facing diagonal). Hitch right knee turning 1/2 left on ball of left to face back diagonal	Step Sweep Step Side Behind Point Cross Half	Forward Left Turning left
Section 6 1-2 3-4 5-6& 7&8 Styling Opt:	Step, Kick, Step, Touch, Step, Paddle Turns x 2, Together Step forward on right (still facing diagonal). Kick left forward. Step back on left. Touch right slightly back. Step forward on right. Touch left toe forward. Paddle turn 3/8 right. Touch left toe forward. Paddle turn 1/4 right. Step left beside right. for 5-8 Arms out to side, slightly bent, palms facing down, lean into turn	Step Kick Step Touch Step Touch Turn Touch Turn Together	Forward Back Turning right
Tag/Restart 5-6&7&8&	On Wall 6 after count 4 in section 3 Step Paddle 1/4 x 3 Step forward on left. Step forward on right toe paddle 1/4 turn left x 3		

Choreographed by: Sandra Speck and Pat Stott UK - August 2013

Choreographed to: Dil Garden Garden Ho Gaya from CD 'Top 25 Songs of 2012 (Bollywood)' also available from itunes (16 count intro, from heavy beat start on word 'Arrey')

Tag/Restart: On Wall 6, after count 4 in Section 3



A video clip of this dance is available at
www.linedancermagazine.com



Hey Mister DeeJay...

FILLING THE FLOOR – A FOOTNOTE



Last month I looked at the DJ's important role and objective of keeping the dance floor full as much as possible - Before moving on though I'd like to get on my DJ soapbox and suggest that maybe it's also about how the Line dancing world is organised and what we teach and not just about the DJ. See whether you agree with me on some points...

A) Beginners/Improvers

Just think how much better it would be if everyone learned the same dances. I seriously think that this could be the way forward. If that was the case then Beginner/Improvers everywhere would be able to go to any social or event and dance a lot more than they ever otherwise would. Dancers would be happier and surely event organisers would feel the same with the increased numbers of dancers at events. If everyone knew all of the dances then a DJ could play the original track for the Beginners and Intermediates could join in and more importantly a DJ could confidently announce a beginner floor-split.

So I say this – Why not agree on a list of classic dances that all instructors would teach to their beginners/improvers - At this level does it matter which dances are taught or that the dancers are learning and having fun? Couldn't there be a standard national teaching list of dances which a small panel of experienced instructors would come up with? Dances set to good music with steps that will train and also entertain? Could Linedancer Magazine be the organisation to manage and publicise this list?

I asked for feedback on popular dances from my DJ and Instructor friends around the dancing world and the diverse range of suggestions convinced me that this is something worthy of serious consideration,

This is just to illustrate the idea - A group of respected instructors could come up with the real thing and maybe update it annually. As a DJ this could then be my base-line list for beginner floor splits, especially where request slips don't suggest otherwise. Now forget about the DJ - How can this not keep beginners dancing happily and give them confidence to venture into the

bigger line dancing world much sooner than they otherwise would - A result for event and social organisers too.

The challenge for instructors could be to continuously refresh the music used for these dances. There is of course freedom to teach anything new or old, but why not do everyone a favour and as a minimum teach your beginners and improvers the agreed core dances.

B) Intermediates

I wish I could suggest the same for Intermediates but at this level there are so many dances out there. When you are competent to dance at this level and have moved from the rank of Beginner/Improver then surely you have earned the right to dance whatever you want by any choreographer and to any type of music. So there will always be a large spread of dances for this level and an equally large challenge for the DJ to keep everyone happy. Thank goodness then for the various vote-based charts around that at least highlight and promote the popular dances so that these are danced as widespread as possible. I closely follow Linedancer and other organisations' charts but it would be such a big help if more people voted and that is my DJ plea. If more dancers vote then we will have a better idea of what is going on out there and more instructors will be able to follow. After all don't most instructors want to teach their class the dances that will be floor-fillers everywhere?

C) Classics

There should be a recognised list of classic dances for all levels of dancing that all instructors should acknowledge and this would



be a big help for the DJ in deciding how to fill the floor wherever a floor-split is needed. Often a classic dance is the best way to split a floor or even fill it all in its own right, not least because dancers don't mind having a different track for a change for a classic. The number of new dances is extreme these days and many believe excessive but whatever you think instructors should always put aside time to teach their new dancers these classics too. Yes I know that it's easier said than done and I admit that I'm guilty of not teaching the classics so often myself but I would definitely refer to an agreed list if there was one.

D) Attitudes

Now dare I complain as a DJ but generally speaking Intermediate and Advanced dancers are usually unwilling to dance their requested dances to alternative tracks. That is OK but as you progress up the levels I don't think that it would be the end of the world to dance Have Fun Go Mad to Cowboy Charleston for example. Now I've never had the nerve to announce that particular floor-split but seriously now, how much fuller could the floor be if this level of dancers would do this.

E) Advertising

DJ Mark made an interesting point that events are often better advertised these days to attract a particular audience, whether that be Country/Live Music, Beginner/Improver or Mainstream – It's 10 years now since I coined the term Newline, to indicate to dancers an event with more advanced/funky/pop. Now this opens up a whole other debate about whether it is best for line dancing to have these different streams, which for sure

makes it easier for the DJ to keep the floor full with a room full of like-minded dancers. For me personally though I must say that I enjoy the challenge that a diverse crowd brings.

And finally...

In general a DJ should only play a dance once in any session and playing something twice or more when other requests might not get played at all is a major gamble. This is because some dancers might become frustrated or annoyed at this so I really have to try to get the balance right. That said I believe that many would agree that it is ok to replay a few of the biggest hits at the end of the evening. I always want to finish the session on a high so I generally finish with a dance that I have already played but that I know will fill the floor again and this will most likely be the current Number One dance or the biggest up and coming contender. The last hour of the evening is always a major DJ stress and the time flies by so even as numbers are thinning or we are packing away I might also play out with something less popular. It is different however if I have unlimited time and am allowed to play until the early hours or even until the last dancer drops. DJ Mark thinks that dancers are much more tolerant and easy going of the DJ these days, more understanding of what a difficult job it is to keep the floor full & everyone happy – Mmmm is he right ?? Are you one of those dancers who get annoyed about the floor not being full in particular? If so please let me know the other side.

Next time we'll move on to discuss the importance of playing alternative tracks.

Big Dave



revival

with Karl-Harry Winson

2008

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BARACK OBAMA becomes the first African-American to be nominated by a major political party for President of the United States

little red book

Choreographed By: Dee Musk

Beginner Level Line Dance

Choreographed to: You're More Than A Number In My Little Red Book by The Drifters

Choreographed In: 2008

Why is this dance a revival?

A more current dance which should be revived is this fantastic Beginner dance by Dee Musk. A simple routine with an interesting combination of steps that gives your Beginner dancers something to think about. The walks forward with the hold fits perfectly to the tune and is a firm favourite with not only Beginners but all levels of dancer. This dance is also perfect to introduce the Cross Shuffle to your Beginners. With a catchy tune which you can sing along to, it's no surprise that this dance won Beginner Dance of the Year in 2008.

Other happenings in this year:

Other than Little Red Book, 2008 had a wide range of dances which filled the floor. Can you remember any of these classics? Crazy Foot Mambo (2008: Dance of the Year), Dance Like You're The Only One and Firecracker to name a few.

Level:

A perfect Beginner dance, Little Red Book has a tune with a steady tempo which isn't too fast but if you did want to try it to a quicker tune and challenge your Beginners a little more, see 'Alternative Tracks' and give this one a go.

Alternative Tracks.

50 Ways To Say Goodbye by Train - Floor Split: 50 Ways

Helpful Video Links:

<http://www.youtube.com/watch?v=Gg0ZOOWnjUw>



REVIVAL

Approved by:

Dee
xxx

Little Red Book

4 WALL – 48 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Weave Right, Chasse Right, Back Rock		
1 - 2	Step right to right side. Cross step left behind right.	Side Behind	Right
3 - 4	Step right to right side. Cross step left over right.	Side Cross	
5 & 6	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
7 - 8	Rock left behind right. Recover onto right. (12:00)	Back Rock	
Section 2	Weave Left, Chasse Left, Back Rock		
1 - 2	Step left to left side. Cross step right behind left.	Side Behind	Left
3 - 4	Step left to left side. Cross step right over left.	Side Cross	
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
7 - 8	Rock right behind left. Recover onto left. (12:00)	Back Rock	
Section 3	Side, Touch, Side, Touch, Walk x 3, Hold		
1 - 2	Step right to right side. Touch left beside right.	Side Touch	Right
3 - 4	Step left to left side. Touch right beside left.	Side Touch	Left
5 - 7	Walk forward right. Walk forward left. Walk forward right.	Right Left Right	Forward
8	Hold. (12:00)		
Section 4	Forward Rock, Back Rock, Step, 1/4 Turn, Cross Shuffle		
1 - 2	Rock forward on left. Recover onto right.	Forward Rock	On the spot
3 - 4	Rock back on left. Recover onto right.	Back Rock	
5 - 6	Step left forward. Make 1/4 turn right (weight onto right).	Step Turn	Turning right
7 & 8	Cross step left over right. Step right to right side. Cross step left over right. (3:00)	Cross Side Cross	Right

Choreographed by: Dee Musk (UK) July 2008

Choreographed to: 'You're More Than A Number In My Little Red Book'
by The Drifters (122 bpm) from CD The Definitive Drifters;
also available from iTunes or tescodigital (24 count intro - approx 12 secs)



A video clip of this
dance is available at
www.linedancermagazine.com

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Pat Gladman
01708 551629
Ref:1674

Southend-On-Sea,

Hadleigh, Hockley

Blazing Boots
Stephanie
07718 246434

GLOUCESTERSHIRE

Avening, Cam, Dursley

Just 4 Fun
Maureen Wingate
01453 548680

Cheltenham, Gloucester

Buckles 'n' Boots
Andy & Kay Ashworth
01452 855481

Cinderford
Heelgrinders
Brenlen
07899717065

Frampton Cotterell
Laughter in Line
Sarah Cleaver
01454 773929

Gloucester
Shootin' Stars
Jackie Barber
07882961358

GREATER LONDON

Greenford
Country Knights
Marie
07835 82 70 82
📞Ref:2337

Hillingdon
1st Steps Beginners/ Intermediate
Stephanie
07958 643307
📞Ref:2479

GREATER MANCHESTER

Bolton
Alan B's Nuline Dance
Jacqui Jax
01204 654503

Oldham
AppleJacks LDC
Pauline Bell
01924 420385
📞Ref:1792

Stockport
NW Line Dance Club
Liz Lowry
01614318275, 07902882691

Stockport
NW Line Dance Club
Adrian
07709910256

HAMPSHIRE

Andover
Golden Eagles Linedance Club
Debbie
01264 339061
📞Ref:4316

Barton on Sea & Milford on Sea.
Western Lines
Linda and Brian
01425 622549

Basingstoke
Silver Wings
Sue
01256321972

Basingstoke
Bootedout LDC
Sue Hughes
01256331046

Portsmouth, Fareham, Titchfield, Stubbington
Southern Steppers
Jan Harris
01329 288360
📞Ref:1762

Southampton
WCG & JM Line Dance Night Out
Chris Gamblin
07771970998
📞Ref:4301

Southampton, St Deny's
Western Wranglers
Wayne Dawkins
07583892186
📞Ref:1682

Waterlooville
F G Stompers
Elaine/Mike
02392790803/07876381558

HEREFORDSHIRE

Bishops Frome
Frome Valley Steppers
Gina Grigg
07751 042455
📞Ref:3488

Bromyard
Dakota Borderline
Roger & Pam Carter
01905452123
📞Ref:3675

HERTFORDSHIRE

Baldock
Friends In Line
Sue or Kath
01462 732589
📞Ref:1349

Borehamwood
Country Knights
Marie
07835 82 70 82
📞Ref:2083

Borehamwood
Dancinline
Lauren Ingram
07932 662646
📞Ref:4188

Rickmansworth, Croxley Green
G & B
George
01923 778187

Royston
Nuline Dance with Sue
Sue Hutchison
07773 205103

St Albans, Potters Bar, Welwyn Garden City
Blue Velvet Linedancers
Val Hamby
01727 873593
📞Ref:2271

St Albans, Sandridge, Welwyn Garden City
Peace Train
Tony Risley
07774983467

Stevenage, Letchworth, Biggleswade
Footsteps School of Dancing
Nigel Price
01462673895
📞Ref:4281

Tring
Stets N Spurs
Paul Parsons
07773 191931

Watford, South Oxhey
Wave Liners
Viv
07956675574

ISLE OF WIGHT

Arreton, Shanklin
Nuline IOW - with Katrina
Katrina
07929573933
📞Ref:4008

Cowes
Western Shufflers
Dave
01983609932

Lake, Godshill
Nuline Dance IOW With Katrina
Katrina
07929573933
📞Ref:3847

Newport
Vectis C M C
Dave Young
01983609932

KENT

Belvedere, Dartford, Swanley
Scuffs 'n' Struts
Karen and Barbara
01634 817289

Birchington
Birchington Active Retirement Assoc
Theo Loyla
01843 833643

Birchington, Westgate & Monkton
Line Rangers
Theo Loyla
01843 833643

Borstal, Walderslade, Rainham, Strood, Hoo, Rochester
Pony Express
Linda Eatwell
01634 861778

Chichester, Selsey
The Katz Modern Line Dance Club
Julie Davies
07799741288

Crayford, Welling
Boogie Boots
Brenda
07958275036

Darenth
Lonestar Linedancing
Val Plummer
01634 256279
📞Ref:2061

Farningham
Linda's Linedancing
Linda Gee
01732 870116
📞Ref:2228

Gravesend
Dancing Cowboy Line Dance Club
Pauline
07767 767014

Hartley, Longfield
Cowboys & Angels
Raquel Atkins
0797 1280371/01474 852497
📞Ref:3513

Herne Bay, Greenhill
Denims & Diamonds
Julie-ann Sayer
07754999963
📞Ref:1613

Hoo
Lonestar Linedancing
Val Plummer
01634 256279
📞Ref:2139

Orpington, Petts Wood, Hayes
Calgary Stampede
Julie Mott
01689 876940
📞Ref:4117

Queenborough, Isle of Sheppey, Sittingbourne, Rainham
North & South LDC
Carol Fox
0797 3677390

Rainham
Revival 2000
Carol Fox
0797 3677390

Rainham, Gillingham
Texas Bluebonnets
Trevor and Linda
01634 363482
📞Ref:1769

Tenterden
Tenterden LDC
Anne Alexander
01233 850565

Tunbridge Wells, Southborough, Rusthall, Sevenoaks
Pink Cadillacs
Gillie Pope
01323 639738

West Wickham
The Katz Modern Line Dance Club
Julie Davies
07799741288

LANCASHIRE

Accrington
The Double Trouble Club
Dave & Debbie Morgan
0161 917 2654
📞Ref:4066

Atherton
D's Dance Ranch
Dorothy
07775528397
📞Ref:1851

Blackpool, St Annes On Sea, Fleetwood
Fancy Feet Blackpool
Jean Webb
07984188972
📞Ref:1541

Bolton, Preston
Alan B's Nuline Dance
Alan Birchall
01204 654503

Brierfield, Colne, Burnley
Cactus Club
Pam Hartley
01282691313
📞Ref:1847

Gt Manchester
Fiddle & Steel CMDC
Pat Needham
07873475122

Leyland, Preston, Blackburn
Step4ward Dance
Chris Lane
07780 711827

Lytham St Annes
Linedance & Friendship Club
Marlene
01253 782485 07778 444973

Mellor, Blackburn
Happy Feet
Marjorie
01254 814121
📞Ref:2204

Morecambe
Friends in line
Keith
07717574585

Oldham
Fiddle & Steel CMDC
Pat Needham
0161 652 4361

Preston
Hooligans
Sheila
01772 611975
📞Ref:4300

Preston, Fulwood, Lancster
Discover the Magic of Dance with Julie Carr
Julie Carr
07776450866

Skelmersdale
Fancy Feet
Chrissie Hodgson
01704879516

LEICESTERSHIRE

Leicester
Apollo Dancing
Ross Brown
07746555517

Leicester
Dancexplosion
Julie Harris
07971590260

LINCOLNSHIRE

Lincoln
Dance Ranch LDC
Helen
07805315259

Mablethorpe
BriJen Line
Brian Williams
07875764524

Scunthorpe
Dance Julie
Julie Rhoades
07974 828397

Skegness
Skegness County Liners
Raye Bray
01754 820267

Sutton-on-Sea
BriJen Line
Brian Williams
07875764524

LONDON

Bermondsey, Eltham
Toe Tappers & Stompers
Angie Tolley
07958301267

Earls Court London
Rob's Raiders Line Dance
Rob Francis
07776402237
📞Ref:4047

South Norwood
JD's London
Jennie
07808 621286

Wimbledon
HotShots Linedance Club
Janice Golding
020 8949 3612

MERSEYSIDE

Formby, Liverpool
Wild Bills LDC
Chrissie Hodgson
01704 879516

Ince Blundell, Formby, Netherton, Litherland, St Helens
Texas Rose Linedancing
Pam Lea
0151 929 3742
📞Ref:1699

Liverpool
Flying Boot Stompers
Nicla
0151 4769852
📞Ref:4280

Liverpool
Wild Bills LDC
Chrissie Hodgson
01704-879516

Liverpool
CADWA
Derek Cartwright
0151 226 3463

Southport
New Frontier
Steve H
07984169939

Southport
Shy Boots And Stompers
Betty Drummond
01704 392 300

St Helens
Ann & Bobby's Country Dancers
Ann
0151 547 2172

Thingwall, Wirral
Oakland Mavericks
Nick
01516779611
📞Ref:1316

West Kirby
New Frontier
Steve
07984169939

MIDDLESEX

Ashford, Twickenham
Strait Lines
Judy Bailly
07958 455403
📞Ref:4319

Eastcote, Hillingdon, Pinner, Ruislip, S. Harrow
1st Steps Beginners/ Intermediate
Stephanie
07958 643307
📞Ref:1981

Edgware
Dancinline
Laurel Ingram
07932 662 646
📞Ref:1462

Harefield
Starliners
Sandy Daykin
07807748012
📞Ref:2424

Harrow
AB Coasters
Val Myers
07958962007

Hayes
Angels Linedance Club
Lorraine
07717 838422

Laleham

Strait Lines
Judy Baily
07958 455403

[!\[\]\(919a2cb85b99741a73c0c31a427236a8_img.jpg\)Ref:4322](#)

Northwood

Js Linedance
Jane Bartlett
07986 372968

[!\[\]\(d66ff64371a51729ac8c1cdaa685ba6f_img.jpg\)Ref:3409](#)

Pinner

1st Steps Beginners/ Intermediate
Stephanie
07958 643307

[!\[\]\(17413706fd4997a1a4bdf85c6864eee1_img.jpg\)Ref:3131](#)

Ruislip Manor

Strictly Linedancing
Stuart Wilson and Jenny
07710 247533

[!\[\]\(d3102649f02e825ddb76dc3de0190154_img.jpg\)Ref:4287](#)

West Drayton

Angels Linedance Club
Lorraine
07717 838422

NORFOLK

Attleborough

OuttaLine Line Dance Club
Debbie Hogg
01953 451297

[!\[\]\(56549452e01ca28bdf2500ced9653143_img.jpg\)Ref:4288](#)

Bungay, Gorleston on

Sea Great Yarmouth

Crazy Legs
Paul
01493 669155

[!\[\]\(bff896c19919791b89ab521f039b410a_img.jpg\)Ref:1090](#)

Diss

Monterey WDC
Melissa Hawkes
07770 875404

[!\[\]\(4186b6ce3a1c83eabb297c1bfd00309c_img.jpg\)Ref:1731](#)

Fakenham

Fakenham Nuline
Nikki Hammond
07851350704

[!\[\]\(241407ae374027aec4b030ca93d07b05_img.jpg\)Ref:4307](#)

Heacham

Dy'N'Mo
Diane
01485571166

[!\[\]\(b96b3a660a85c4a0498f921ce823c64a_img.jpg\)Ref:3887](#)

Hempton

Hempton Nuline
Nikki Hammond
07851350704

[!\[\]\(5ca7d0bd23567a9aa1f800590644baea_img.jpg\)Ref:4309](#)

Norwich

Wild Stallion
Sandra
01603 435666/449966

[!\[\]\(20381bbfcc9afff7583e1276335f61d6_img.jpg\)Ref:3663](#)

Reepham, Norwich

Wednesday Weavers
Sandra Williams
01603 872102

Watton

Watton Nuline
Nikki
07851350704

NORTHAMPTONSHIRE

Daventry, Pattishall, Bugbrooke

The J & S Dance Ranch
James and Suzanne
01327 830279

[!\[\]\(1d2e2e35317e265f4ff05aa78d81483c_img.jpg\)Ref:2484](#)

Wellingborough

Berry Moor Line Dance Club
Dennis Sansome
01933396799

NORTHUMBERLAND

Embleton, Seahouses

Partners-in-Line
Elizabeth Henderson
01665 576154

NOTTINGHAMSHIRE

Clifton, Nottingham

L Divas
Linda
01509 556850

[!\[\]\(f77d429904de075e826df1d11daf9232_img.jpg\)Ref:2396](#)

Huthwaite, Sutton-in-Ashfield

G-Force LDC
Gayle Teather
01623 403903

[!\[\]\(8b35c44cc99cfbe0aec5d7e9f22c53d8_img.jpg\)Ref:1893](#)

Nottingham

Jetsets Nuline Dance
Jane Middleton
0115 930 9445

[!\[\]\(64affb707ad854c3f877e66d51d85be8_img.jpg\)Ref:1115](#)

Retford

Julie's Loose Boots
Julie Dunn
07866138173

OXFORDSHIRE

Banbury

Banbury Boot Scooters
Colin Clarke
01295 258916

[!\[\]\(47324f74bb677d2cc1565ad4b77531b2_img.jpg\)Ref:1426](#)

Freeland

Chris'tal Connections
Chris Cleevely
07855 520212

SHROPSHIRE

Bridgnorth

Silver Star LDC
Madeleine Jones
01952 275112

Craven Arms, Ludlow

Southern Cross
Dave Bishop
07527264846

Market Drayton

'Howes' It Start
Jayne Howes
01630 655334

[!\[\]\(e21c18dc53169e02042fe6e4aaddd251_img.jpg\)Ref:3234](#)

Telford

Silver Star LDC
Madeleine Jones
01952 275112

Telford

Fidlinfeet LDC
Kath Fidler
01952 933984

[!\[\]\(e36a19cc70ad1fe18495dc1e1e7b3345_img.jpg\)Ref:1141](#)

Whitchurch

Whitchurch Bootscooters
Maureen Hicks
01948 841237

[!\[\]\(49466a24c535e6d97e2b22ad376c3b2a_img.jpg\)Ref:3360](#)

SOMERSET

Ash

Applejax Linedancers
Elaine Hornagold
07857 058609

Bath

Sarah's Strollers
Sarah Caldwell
01225333023

[!\[\]\(a61748aad3db31ec7e962275b6faf693_img.jpg\)Ref:4261](#)

Bath (Larkhall)

Footloose Line Dancing
Polly Ludlow Jones
0787 5545129

[!\[\]\(f4f16035429b8fe82a06a79fc632d6b9_img.jpg\)Ref:4277](#)

Burnham On Sea

Burnham's Pride
Sue Smith
01934 813200

Chard

Country Spirit
Val
01460 65007

Clevedon

Easy Strollers
Val Vella
01275 875235

[!\[\]\(954f5aeb6ae41f7c9aa71ca39fe1db9e_img.jpg\)Ref:1417](#)

Clevedon, Nailsea, Yatton

S.M. Stompers
Sandra Moloney
01934 835268

Crewkerne, Seavington

St Mary

Route 66
Sue Marks
01460 65728

Edington

In Line We Dance
Mat Sinyard
07548 601518

Ilminster, South

Petherton

Country Spirit
Val
01460 65007

West Pennard

In Line We Dance
Mat Sinyard
07548 601518

Yeovil

Applejax Linedancers
Elaine Hornagold
07857 058609

STAFFORDSHIRE

Burntwood

St Matthews Dancers
Sharon Hancox
01543 671067

[!\[\]\(e5a54ed1e8e0a66a77c6b8fab33f21f1_img.jpg\)Ref:4286](#)

Burton Upon Trent

Hoppers
Maureen Bullock
01283 516211

Cannock

Texas Dance Ranch
Angie Stokes
07977795966

Leek

Kingfisher CMC
David Harold Critchlow
00447813264165

Newcastle

OK Linedancing
Sarah Barnes & Bernard Williams
01782 631642

[!\[\]\(9896cd9536ac10fc3df266f7c0674dcc_img.jpg\)Ref:3005](#)

Rugeley

Rugeley Rednecks
Pauline Burgess
01889 577981

[!\[\]\(3ea0a582be3be6e9b680137077675c74_img.jpg\)Ref:2791](#)

Stoke-on-Trent

Hazel's Silver Spurs
Hazel Pace
01538 360886

Tamworth

Lucky Stars
Max
01827 706116 / 07977060812

Uttoxeter

Heelsdown
Alison
07903539325

SUFFOLK

Barrow

Black Stallions
Cheryl Carter
07766 180631

Lowestoft (Carlton Colville)

East Coast Liners
Norma
07513519425

[!\[\]\(d4188f0b7e2a3aeb8f090cb59baf461c_img.jpg\)Ref:2088](#)

Newton Green

JT Steppers
Jean Tomkins
01787 377343

[!\[\]\(2ab787d54aa71dab7f9edfd02214c3f6_img.jpg\)vRef:2370](#)

Occold

Monterey WDC
Melissa Hawkes
07770 875404

[!\[\]\(1b61eb500f455eddc64fb74b2e561d68_img.jpg\)Ref:2913](#)

Oulton Near Lowestoft

Crazy Legs
Paul
01493 669155

[!\[\]\(34ee69f0b7b1ec1bbe157706b0dd0c36_img.jpg\)Ref:1086](#)

Sudbury

JT Steppers
Jean Tomkins
01787 377343

[!\[\]\(3ec2d4680ccb838ae8171ccf9985b1c3_img.jpg\)Ref:2369](#)

SURREY

Addington Village

JD's London
Jennie
07808 621286

Hinchley Wood

Screaming Eagles
Sylvia
0208 395 4045

Horley

Beavercreek
Chris Bevis
01293 437501

[!\[\]\(fac7b0727a0fd1e9dc5062cb52d50ee3_img.jpg\)Ref:4289](#)

Mitcham, Morden, New Malden

Screaming Eagles
Sylvia
0208 395 4045

Tolworth, Merton, Morden, Sutton,

Chessington

HotShots Linedance Club
Janice Golding
020 8949 3612

Tolworth, Surbiton

Sundowners Linedance Club
Peter Day
07885 543886

Tolworth, Surbiton

Sundowners LDC
Peter & Linda Day
07885 543886

SUSSEX (EAST)

Bexhill on Sea

Saks Linedance Experience
Shirley Kerry
07595835480

[!\[\]\(3cafd3cec714b97bd37eb2716a6b724c_img.jpg\)Ref:2701](#)

Brighton Area

Southern Stomp
Joy Ashton
01273 587714

[!\[\]\(2cf88823556f4bd08045baedadf10970_img.jpg\)Ref:4317](#)

Eastbourne

Lone Star Liners
Ros Burtenshaw
01323 504463

[!\[\]\(a35a44b60868bd80a84b80083fde1d96_img.jpg\)Ref:1480](#)

Eastbourne

Rodeo Moon
Joan
07840904220

[!\[\]\(5ee7f0518afa3c856450d6c8dd33d0f3_img.jpg\)Ref:1085](#)

Hailsham, Willingdon

RJ Liners
Rosemary Selmes
01323 844801

[!\[\]\(c6d7b8503a52bb381275f6fa95ae344d_img.jpg\)Ref:1912](#)

Hove

Cascade Line Dancing
Carol
07784637057

Keymer

Steps Dance Club
Lesley Orford
07885 986857

Lewes,

Ringmer, Woodingdean

Steps Dance Club
Chester or Lesley
07519818112 - 07885986857

[!\[\]\(7d41987060f01cb44abaf9a311b98ff7_img.jpg\)Ref:3226](#)

Rye, Staplecross

Step up and Dance
Helen
01797252087

Seaford

Blue Rodeo
Gina Andrew
07443425621

Willingdon, Eastbourne

Lone Star Liners
Ros Burtenshaw
01323 504463

[!\[\]\(8cc13a491e279269d0547c4ddb55a858_img.jpg\)Ref:1479](#)

SUSSEX (WEST)

Clymping, Yapton,

Littlehampton

Dixie Belles
Jenny Bembridge
01243 585298

[!\[\]\(2ec7d781dd4575b11612f81069251589_img.jpg\)Ref:2573](#)

Crawley

Beavercreek
Chris & Roy Bevis
01293 437501

Haywards Heath

Join The Line
Corinne
01444 414697 / 07590 256238

Haywards Heath,

Lindfield, Scaynes Hill

Mags Line Dancing
Mags Atkin
01825 765618

Horley

Beavercreek
Chris & Roy Bevis
01296 437501

Horsham

Jill's Line Dancers
Jill
01403 266625

Horsham

Flying High Line Dancers
Lisa
07984 757311

Sompting

Drifters & Co
Sue Parsons
07944765568

Worthing

Route 66
Margaret Howarth
01903 502836

[!\[\]\(a632a1400cb9f892026f35ce26d0d3cb_img.jpg\)Ref:1097](#)

Yapton

Dixie Belles
Jenny Bembridge
01243 585298

[!\[\]\(ffe81def27a32acb7630ea0937bbdf93_img.jpg\)Ref:4013](#)

TYNE AND WEAR

Gateshead

Linedancing at the Clav
Karen Wildsmith
07804693524

[!\[\]\(7d363366b155801fc3d9f9037049cb5c_img.jpg\)Ref:4291](#)

Gateshead

Dudley, Coseley

Louisiana's
Steve & Lin
07901 656043

📞Ref:3724

Great Barr, Sutton

Coldfield

Martin's Rhythmic Cowboys
Martin Blandford
07958 228338

📞Ref:1609

Wednesfield

Walk This Way
Maureen or Michelle
01902 789579

📞Ref:1283

Wolverhampton

Dixie Kickers
Denise
07855472877

Wolverhampton

Busy Boots Line Dance Club
Jean Barlow
01902-593386

📞Ref:4155

Wolverhampton

Walk This Way
Maureen or Michelle
01902 789579

📞Ref:1284

Wolverhampton

Dixie Kickers
Denise
07855472877

WORCESTERSHIRE

Bromsgrove

BJs Busy Boots
Brenda Whipp
01527870151

Pershore

Dakota Borderline
Roger & Pam Carter
01905452123

📞Ref:3674

YORKSHIRE

(NORTH)

Harrogate

Sioux Tribe
Susan
07718 283143

York

Renes Revellers
Rene and David Purdy
01904 470292

YORKSHIRE

(SOUTH)

Sheffield

Love To Line
Hazel Roulson
0114 2693400

Sheffield

Walk the Line with Diana
Diana
0114 247 56 44

📞Ref:4278

YORKSHIRE

(WEST)

Bradford, Leeds

Texasrose Linedancing
Margaret Swift
01274 581224

📞Ref:1882

Bradford, Leeds

Rodeo Girl Line Dancing
Donna
01274 427042 / 07972321166

Dewsbury

AppleJacks LDC
Pauline Bell
01924 420385

📞Ref:1793

Fitzwilliam and Kinsley

Aliners
Alan Perkins
07783 455222

📞Ref:4299

Guiseley, Leeds

Rodeo Girl Line Dancing
Donna
01274 427042 / 07972321166

Leeds

TC's Linedance Class
Tony Collinson
07831 093824

Near Wetherby

Sioux Tribe
Susan
07718 283143

Saltaire, Shipley,

Bradford

Best of Friends Line Dance
Club
Geoff Ellis
01535609190 or 07771616537

📞Ref:3979

Wakefield (Horbury)

AppleJacks LDC
Pauline Bell
01924 420385

📞Ref:1791

Wetherby

St James Church
Viv Bolton
07931 508444

Wetherby

St James Church
Viv Bolton
07931 508444

ISLE OF MAN

Douglas

Frank's Gang
Frank
01624618022

📞Ref:1638

Port of Erin

AJ's
Julia
07624 436219

📞Ref:3848

NORTHERN

IRELAND

COUNTY ANTRIM

Lisburn

Belsize City Slickers
Ashley
07759213133

📞Ref:2460

Lisburn (Magheragall)

Brookmount Dance Ranch
Sharon Hendron
02892661559 / 07761090185

📞Ref:2093

Lisburn, Maze,

Hillsborough

Maze Maverick
Ashley
07759213133

📞Ref:2459

COUNTY DOWN

Bangor, Donaghaoe

Silver Spurs
Gill
02891459078

📞Ref:1499

SCOTLAND

AYRSHIRE

Kilmarnock, Burlford,

Newton Mearns,

Crookedholm

Boot Scootin Bandits
Yvonne Anderson
07877517540

BORDERS

Galashiels, Lindean,

Near Selkirk

Silver Stars Western
Dancers
Diana Dawson
01896 756244

FIFE

Kirkcaldy

Ranch Dance
Lorraine Brown
07713603812

📞Ref:3484

LANARKSHIRE

Biggar

A-Line Stompers
Audrey
07702 060589

Glasgow

Lorna's Jazz Boxes
Lorna Mursell
07722114458

MIDLOTHIAN

Edinburgh

Phelan School of Dance
Mary Phelan
01316721537

📞Ref:4298

Edinburgh

Edinburch City Kickers
Graham Mitchell
07971639755

📞Ref:4115

STIRLINGSHIRE

Bonnybridge

Bonnybridge Bootscoters
Helen Bang
01324 810328

📞Ref:4312

Denny

Denny Diamonds
Helen Bang
01324 810328

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As a team, we discussed long and hard whether Betty should tell the world about what looked to be happening or not and it was eventually decided to go down the honesty route. We felt we owed it to our loyal readers to know what was happening. The publishing world and the Internet have not got on very well as everyone knows and Linedancer magazine was no different.

For a while we were astonished at the silence that followed. No one seemed to have picked up what was happening, perhaps the world at large was telling us that the paper magazine no longer mattered by remaining silent and seemingly unconcerned.

But then the Linedancer magazine message board sprung into action with a post from Squirrel (thank you Joan) who asked about how important the magazine was for its readers. Some

people commented on what they liked or did not like but most offered great ideas to support the continuation of the publication of Linedancer.

It was THEN that Jamie Whalley (thank you Jamie) started a facebook group (Save Our Linedancer) which in a few days got more than 2000 members. It looked, all of a sudden, as if Linedancer Magazine's existence mattered after all.

Again, as for the message board, initially many posts were encouraging and followed the suggestion first made by Janice (thank you Janice) of a leaflet that could be printed out so that dancers in local clubs or venues could be encouraged to subscribe. We designed a leaflet and made it available to download and print at will.

Today we are also producing this leaflet (next page) that can be photocopied and used many times over to help make

sure that you can help if you want for the magazine to stay afloat.

Incidentally, we found out from your posts that you enjoy reading the magazine in the pub, on the train and instead of doing housework, but mostly we found out how much of an institution Linedancer is for some of you and how much you really love to see it every month. And never forget that Linedancer magazine is YOUR voice. You are always welcome to send your news, reports, videos to us. We are totally dependent on you so don't be shy.

So this is a very good opportunity to thank you all for your continued support and we hope that you can spread the word about what is the best truly dedicated Line dance magazine out there! Get those subscriptions rolling...

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The Last Line



Football fever has once again devastated the nation. And whether a fan or not, nothing resists it. From disruption of favourite television programs to countless charts printed by every paper and magazine in the land/world (apart from this one!) to products placements and endorsements (I saw some chicken snack products in the supermarket today billed as “Brazilian chargrilled”... I kid you not!) nothing is sacred. So at the time of writing these lines we are enjoying/suffering hours of discussion, analysis and debates for a sport that largely consists of a bunch of grown men chasing a ball.

This carefully planned and predictable madness has got me thinking. Football. As I say, blokes chasing a ball. Lots of blokes, one ball. Run up a field, down a field. Other bloke who has just found out what he can do with a whistle running behind and waving cards about. Crowds overjoyed. Or crying, depending which side wins. When you think of football this way, it does not sound like anything that adds to a great public image does it? And yet, look at what the marketing has done over the years. Players get paid millions (literally) and the world stops when a cup is in question.

Which has me thinking some.

We are going to have to start a Line Dance World Cup.

Let's face it, with CountryVive, Alison Johnstone and Martha Ogasawara taking on global media, our image is fast changing in a very good way. Soon the world will be ready to appreciate Line dance as a great sport. Right?

Okay. Follow me. What we have to do is to start a main body to oversee the Line Dance World Cup and we ask Big Dave Baycroft to put together a 90 minutes playlist for world teams to dance in separate fields (sorry Line dance stadiums) over the course of four weeks all over the world. Different countries buy the best demo teams available at the cost of millions. Planes are chartered to transport said teams to glorious locations in five star hotels. Husbands and wives are invited too.

Then, the whole thing gets televised and fans watch it while supping tea sporting their favourite Line dance kits. Some are designed with a lot of glitter and others are more Country bound. There is a public outcry when one team from Eastern Europe decides to change some of the playlist contents and disqualification ensues.

Supermarket shelves creak under new products all endorsing the Line dance World Cup. Coffee brands, juices, margarine and ready made meals all adopt the slogan of STEP UP AND STEP OUT. The world goes Line dance mad.

As for football, it is now played only by a few and no one wants to admit they like to run around a ball for hours on end, seemingly mindlessly. The footie world associations meet up and decide a change of image is necessary. They create a super team so as to appear on Britain's Got Talent but don't make it past the audition stage. Ex footie fans all want to Line dance including our friends from the USA who decide to dance with very large pads on their shoulders.

Line dance is now a world's sport and the craze has spread to every country.

Well, that worked for me... all we have to do is make it happen. And we have four years for that. So will you be first?

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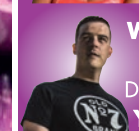


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