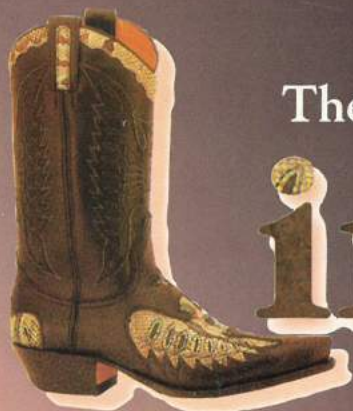


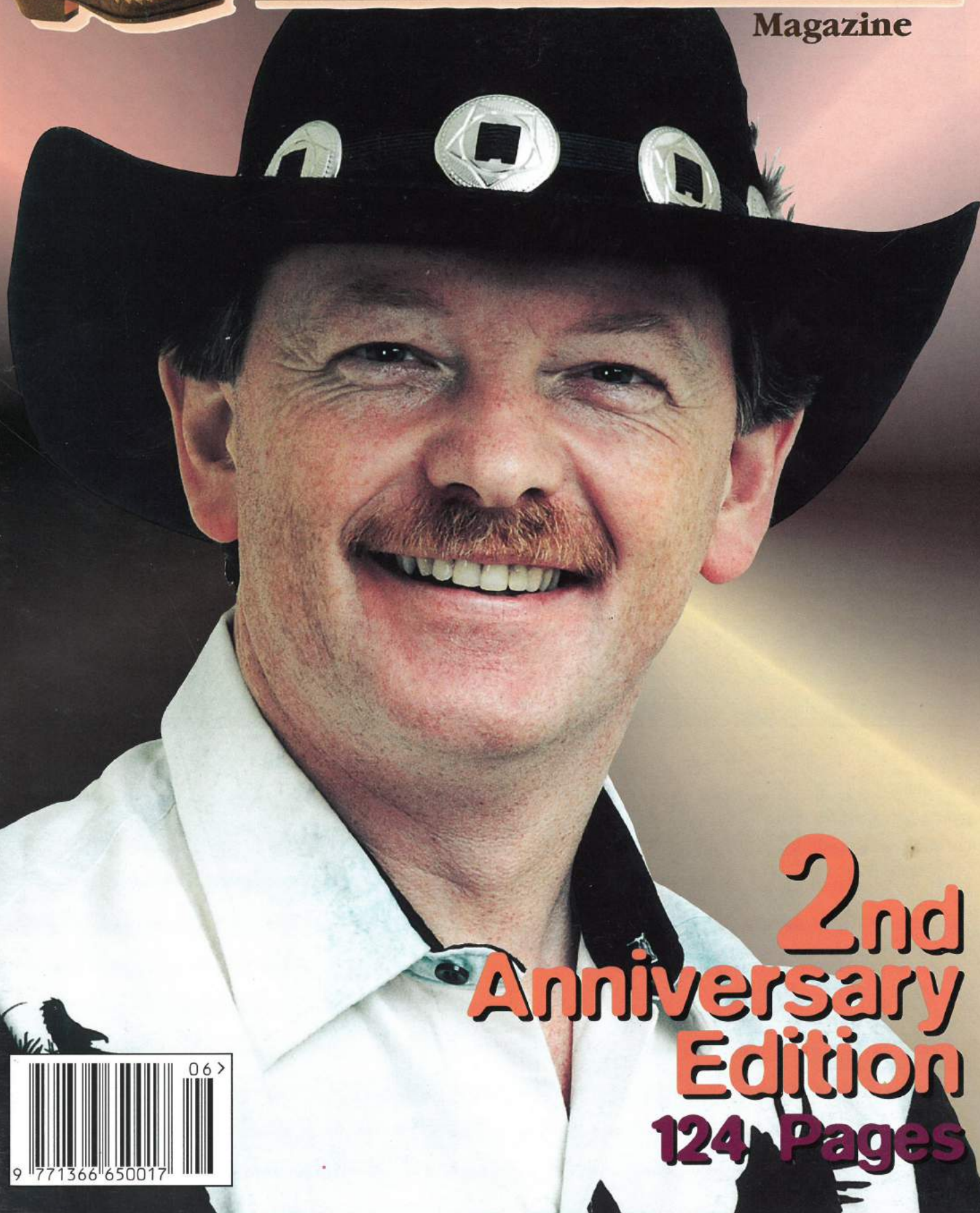
Issue No.25 June 1998 £2.00



The monthly magazine dedicated to line dancing

linedancer

Magazine



**2nd
Anniversary
Edition
124 Pages**





**The brand new album
featuring the remixed classic
I Honestly Love You**

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Dear Dancers



As we prepare the second anniversary edition of Linedancer and move closer to our pensions we realise that we face yet another year of intense dance activity. Wonderful!

Keeping up with all your dancing has become a way of life here at the magazine and we know how important it is to attend as many of your dance events as possible. We make a point of going to as many classes, workshops, festivals and competitions as we can. Then we come back inspired by what we have seen and tackle the job of meeting the deadlines with an ever growing number of pages. We go out and about because we have a keen interest in what is happening and are

dedicated to projecting a positive message about line dancing through the pages of the magazine. This does make life hectic but it also ensures the magazine continues to grow in strength and in reputation. The only trouble is I'm having a terrible job keeping up with you all. Fortunately, this year we have taken on more staff and I know from your letters that you've already seen improvement in your magazine each month.

This second anniversary edition at 124 pages with a print run of 27,000 copies will be delivered to dancers in 25 countries including America, Canada, Australia, and Japan. We look forward to another year of bringing people together in dance.

Yours in line,

Betty Drummond

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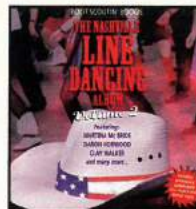
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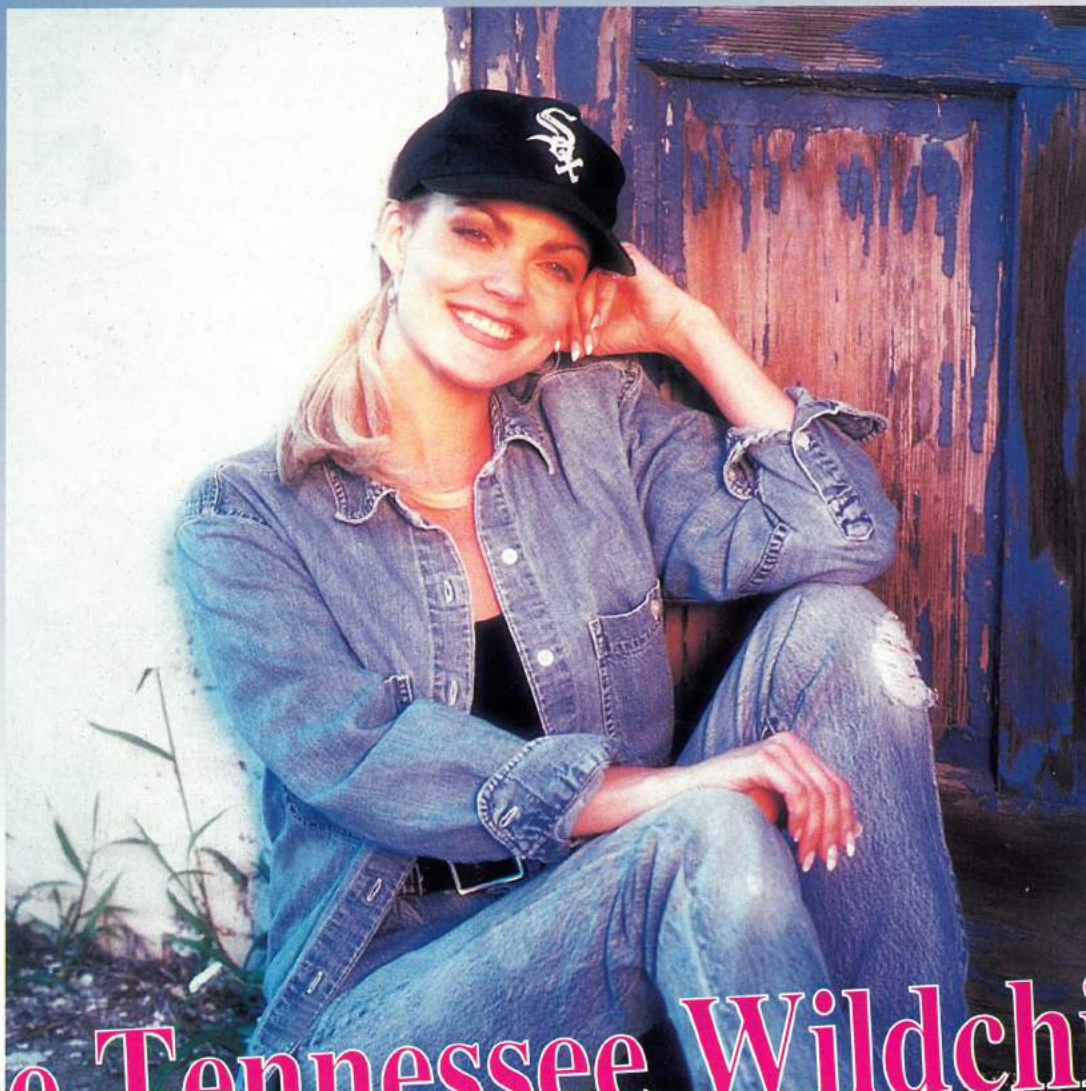
Steppin' Off The Page

Selection of 14 great dances

Line dancing sensation Kimber Clayton's debut album
is every bit as explosive as her live appearances

'Good Girls Love Bad Boys'

is available now!!



'The Tennessee Wildchild'

'Good Girls Love Bad Boys' is a powerful mixture
of country rock and emotionally charged ballads including

'The Girl You Fell In Love With' 'Are You Listening'
and title track **'Good Girls Love Bad Boys'**



Grapevine

YOST FOUND - MORE NEWS

More news on the Lyn and Bob Yost 'front'. Bob telephoned to say a holidaymaker had taken our magazine to them in Florida containing the request for the couple's whereabouts and venue. Bob says that he and Lyn are now based at the Illusions Club at the Marriott Hotel on International Drive, Orlando. Class nights are Wednesdays from 7.30pm till 2am. Lyn teaches from 8 till 9.30 with Bob "spinning the discs" either side. Admission is free and the telephone number for the resort is 351 2420 ext 7898 (24 hours). The couple can be e-mailed at lynyost@juno.com.

BRIT AWARDS DELAYED

There will be no 1998 British Country Music Awards. Following BBC TV's coverage of the 1997 event expectations were high for this year's event. However, the 'beeb' then announced it would not be televising the event. Spokesman Tony Byworth told us that the decisions were not necessarily related "We need a gap of six months between the CMA awards and the British event. That's the reason the 1998 event has been postponed because if we add that gap onto the CMA date we're into next year. The organisers are looking for interested TV companies and negotiations are ongoing with the BBC for radio coverage of the event but its too early to make any formal announcement." With BBC Radio 2 producer Stuart Hovday remaining actively involved it is to be hoped that having 'primed the pump' last year, the BBC's lead will be actively followed.

COUNTRY ADDS TO LEGEND

West Country venue Legends Nightclub is rapidly establishing itself as THE venue for line dancers in the Dorset, Wiltshire and Somerset areas. Hosted each week by Cactus Jack and Karen Palmer, Legends provides a mix of country/line dance music from Jack supported by instruction from choreographer/instructor Karen. For details of forthcoming events contact Karen on 01747 824411.

GERMANY CALLING

Frank Lange from Berlin has sent us details of forthcoming events at the city's Western Saloon club at Ollenhaustr. 124. Fridays and Saturdays are the nights in question an 8pm start and Country Delight, Bluespower, Stetson, Roadrunners, Southern Company and Carolina are billed. Saturday, 4th July will feature the Independence Day Band whilst the following week will see Scooter Lee top the bill at Germany's largest open air line dance party. Information from Frank or Kai on 030 412 8800 or e mail <http://www.american-tie.de>.

P&O OFFER COUNTRY CRUISE

P&O liner Oriana will ring to a Yee-ha or two in mid October when a 10 night Indian Summer Cruise features the company's first ever C&W and line dance themed break. Billy Jo Spears and Northwind will star along with instruction.

PROBLEM FEET PAST

Finding boots for problem feet are thankfully a thing of the past for reader Karen Lillywhite who's discovered a company which sells 'tailor made' boots. As a result of several operations, West Sussex based Karen has small but wide feet and found it impossible to buy comfortable boots. Karen is full of praise for the company, PFA Limited, which can be contacted on 01243 554407.



CMR FREQUENCY

CMR's Lee Williams tells us the previously published frequency for his radio station is incorrect. For those who haven't yet discovered the station tune to the Astra Satellite ID Transponder, audio 7.38 and 7.56mhz or cable. The phone number for dedications is 0171 419 1071 or e mail to cmr@cix.co.uk

NICE AND EASY DOES IT

When Easy Rider met Easey Riders it was a first all round! Easy Rider's first visit to north Devon to attend Easey Riders first birthday as the mother and son - Lesley and



Nathan Earley - put on live entertainment for the first time. The Devon group holds its dances at the RBL club in Barnstable, where the wonderful stage and dance floor lighting would be the envy of many a larger club.



FEEL THE BEAT MAKE MATCH

Married one year after meeting at Feel The Beat were Mandy Venebals And Warren Nuttall, pictured here with their guard of honour from the Telford based group. Organisers Alan and Barb Heighway send their best wishes to the couple on behalf of all the group, sentiments echoed by all at Linedancer.

NORWICH VENUE OPENS

Norfolk's first line dance centre has opened! The Wild Stallion Ranch in Plumstead Road, Norwich features a large sprung maple floor and a licensed bar every night. For information contact 01603 810141.

LONGEST DAY CELEBRATES LONGEST LIVES

June 21st will see Help The Aged celebrate older people's lives with line dancing on Blackpool Pier, Fleetwood Pier, Cromer and Clacton. Charity organiser Teresa Greener said "The day is going to be enormous fun. Line dancing is great exercise, you don't need a partner and the music will keep you feeling young. I hope lots of people will get into practice now so that the event will be a huge success."

STOKE HOLDS DANCE COMP

August 1st will see an inventive dance competition held at the Kings Hall, Stoke on Trent. Run jointly by the CWDC and the BDC there will be six categories: Beginner line, Intermediate line, Advanced line, Beginner partner, Intermediate partner and Advanced partner. Beginners will be no more than 16 counts, Intermediate no more than 48 and Advanced no more than 64. All scripts and enquiries to Keith Morris at the Silhouette Dance Club, 161-163 Boundary Road, St Helens, WA10 2LP tel 01744 26338.

DUNGANNON DENNY

Pictured at The Inn in the Park, Dungannon in Co Tyrone is Denny Hengen with Pauline and Richard of the Body and Sole Roadshow. Denny taught instructors before a capacity crowd enjoyed a gala event.



CHARITY LINES

Thursday 4th June. The Leigh Rossington Appeal for research into Cardio Myopathy benefits from a Kicking Heels event at the Claremont Conservative Club, Westminster Road, Blackpool. Featuring Renegades, Golden Nugget and raffle. Details from 01254 608269.

Friday, 5th June. A charity line dance with Rob Fowler and Country FM at Pudsey Civic Hall will raise funds for the Special Care Baby Unit at Bradford Royal Infirmary. Including support from Marcia and the Bootleggers, stalls and refreshments, the fun starts at 7.30pm. Tickets are £6.50/£3 children, details from Anne or Cathy on 01274 875096/770695.

Saturday, 6th June. The Dean Brothers and DJ Peter Fairhead star at the Pembroke Hall, Walkden from 8pm. Proceeds to St Ann's Hospice, tickets are £7 and details are available on 01274 851434.

Saturday, 13th June. The Woolpackers make their first Scottish appearance in aid of Marie Curie at the Thainstone Agricultural Centre, Inverurie, Aberdeenshire from 7.30pm. The evening will also feature Rebel Country Disco, tuition and surprise guest artistes. Details and admission from Michael Jameson on 01467 621488.

Friday, 19th June. The Deeside Community Hospital Scanner Appeal benefits from Wild Horse Saloon's event at Buckley's Royal British Legion in Flintshire. Details from Brian on 01244 543130.

Saturday, 20th June. Rednecks American Line Dance Disco will hold its second Jersey Line Dance Marathon in aid of Jersey Hospice Care. The venue is St Peter's Community Centre, St Peter, Jersey, from 4.30pm to 12.30am. Sponsor forms and details from Ricky or Therese on 01534 41538.

Saturday, 20th June. A fundraiser for the children's Neuro ward at Liverpool's Alder Hey Hospital will be held at the Blundellsands Hotel, Crosby. From 8pm till late there will be three discos. Tickets are £1.50 for under 16's. details from Brian on 0151 474 4651.

Saturday, 20th June. An evening of line dance and song in aid of NCH Action for Children starts at 6.30pm. Led by Mavis Tetlow, details from 3 Longwater, Orton Longueville, Peterborough, PE2 7JS.

Sunday, 21st June. An attempt to break last year's figure of £6,000 raised for charity will take place at Plymouth Hoe from Noon. Featuring demonstrations, stalls, western shoot out, majorettes and Elvis lookalikes, the Beckly Centre for Children with Special Needs and the Woodside Animal Trust will gain. Details from Haysways on 01752 780587.

Sunday, 21st June. The Imperial Cancer Research Fund gains the proceeds from a charity line dance extravaganza at The Festival Pavilion, Skegness. With instruction, stalls, refreshments and Waylander on the bill, the fun runs from 2pm till 6pm. Tickets are £4.50 advance or £5 on the door from 01754 763127/610004.

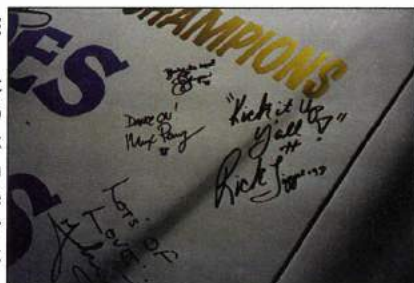
Sunday, 28th June. Jamboree Day at Wylfa Power Station, Cemaes, Anglesey from noon till 11pm. MacMillan Nurses will benefit and admission is £4. For that there's fun, refreshments, stalls, disco and instruction. Details from Alistair or Kay on 01248 715057.

SOUTHERN'S SAD LOSS

Sad news from Southern Country Dance Club is the death of Chrissie Pymble, a popular and much missed member of the Worthing based group. Chris and husband Dave attended classes from the beginning and the group have dedicated her favourite dance, Hot Tomatoes, to her. A charity dance in aid of her chosen charities, St Luke's Cancer Appeal and St Catherine's Hospice will take place shortly, and organiser Jeannette Arksey is looking to hear from bands, instructors and dancers who could help. Telephone 01903 210713.

HEROES' EXPENSIVE AUTOGRAPH BOOK

When Jo Thompson, Scott Blevins, Max Perry, Pedro Machado, Alan Livett and Rick Tippe host workshops with Heroes & Villains they are asked to leave their autographs - not in a book but on the team's vehicle!



Anne and Steve of the 1997 British Line Dancing Team Champions, report that the Grand Voyager gets some strange looks in the car park but, thanks to some re-touching and careful car polish the white bonnet remains distinctive.



BACK TO SCHOOL

Colly Graham, who runs the Rock n Rodeo Roadshow in Northern Ireland, is taking line dancing back to school. Colly, as owner of sales and management consultancy Graham Associates, used line dancing as an example of how to turn a hobby into a business. Students at Dromore High School in County Down are seen here learning 5,6,7,8 from the man himself.

NEW COVENTRY VENUE

Coventry Working Men's Club in Cox Street is a new line dance venue. Every Thursday from 7.30pm (beginners) or 8.30pm (general class) the session ends with a Free & Easy stint from 9.30pm. Admission is £2.50, details from Ricky on 01926 640245.

REBELS FIRST YEAR

Dorset's Rebel Riders celebrated their first birthday in style with organisers Chris and Martyn Hocking hosting a special party night. Needless to say, the pair send their thanks to all the dancers with whom they have had so much fun over the past 12 months.

LANA HARVEY DUE

Arizona choreographer Lana Harvey will tour for three weeks from September 24th. Best known for Chattahoochee Hustle and Seminole Wind, information from Jim Thatcher on 01908 222429.

CMR ADDS TO AWARDS

CMR has won the Favourite Radio Station 1997/8 at the UK Country Radio Awards organised by Southern Country magazine. CMR also won the European CMA award as The European Country Music Radio Station of the Year.

TARTAN TENT EXTRAVANGANZA

A 4000 capacity world cup marquee, dubbed The Tartan Tent, will be erected on Glasgow Green on June 19 for a line dance extravaganza. Featuring Harley Marshall and the Sydney Devine Band, tickets are £7.50. From 7pm till midnight details on 0870 240 2012.





evine

MAVERICKS RETURN

May Mania will return in September! Despite being told earlier the Florida band wouldn't be seen in Britain for a long time an eight date September tour has been arranged featuring the Havana Horns too.
September

14 Brighton Centre	0870 900 9100
15 Cambridge Corn Exchange	01223 357851
16 London Royal Albert Hall	0171 589 8212
19 Cardiff International Arena	01222 224488
24 Sheffield City Hall	01142 789789
25 Manchester Apollo	0161 242 2560
27 Glasgow Clyde Auditorium	0141 287 7777
29 Birmingham NIA Academy	0121 200 2222

GOLD BOOT'S A GRANDMA

Golden Boots herself, Wirral based instructor Irene Crossley of Frontier line dancers is a Grandma - after all these years. If baby Amy falls under Irene's influence she'll no doubt be dancing before she can walk!

KYLE GETS RIGHT PRIORITIES

Eighteen month old Kyle Harwood would rather dance than talk - official! According to the Nottingham Evening Post Kyle took to line dancing like the proverbial duck to water and regularly joins in at parents Jayne and David's classes in Sutton-in-Ashfield. Little Kyle can't talk properly yet but can already do the Cowgirl's Twist, Waltz Across Texas and Black Coffee.



BANDITS ENTERTAIN MADAM SPEAKER

Big hearted West Midlands group Lone Bandits responded to a cry for help last month by entertaining residents of the Raglan House old peoples home where Betty Boothroyd, Speaker of the House of Commons, was a guest visitor.



WE LOVEY'ALL

Just to show how much Britain loves Scooter Lee, Ed Lawton wrapped her up in a Union Jack at the Oakengates Theatre, near Telford where the pair had been performing.

DESERT SANDS NEWS

The 5th Annual Desert Sands Dance Festival will take place over three days during November, 20, 21 and 22. Organiser Billy Ray is looking for British dancers and visitors to visit Las Vegas where competition, workshops, entertainment and dancing will take place. For details and information contact Billy Ray at PO Box 60641, Las Vegas, NV 89160 or tel. 001 702 732 0529/9709 (fax).

AMERICAN EXPERIENCE FOR ESSEX

North Weald airfield near Epping will be the venue for a two day American Experience on June 13 & 14 featuring bands and instruction. Details from the ticket hotline on 0181 928 9882.

BOOTS 'N SHOOTERS ARE CASTLE KINGS

Liverpool club Boots 'n Shooters got themselves sponsored for a 12 hour dance marathon earlier this year in aid of the Roy Castle Foundation, official Alex Pemberton is seen being presented with a cheque for £3127.



HELEN ON TOUR

Helen O'Malley will embark on her first summer tour this year. Famed for her award winning, floor filling choreography and her "now you do it" instruction style her classes are not to be missed. To book Helen for your venue telephone Linedancer magazine on 01704 501235.



THOMPSON TOUR DATES

Jo Thompson's tour dates have been announced and the lovely lady can be found this month at:

June 3	Heroes & Villains, Cheltenham	01242 228844
June 4	Jackie Butters, Nottingham	01159 635659
June 5	Maggie Gallagher, Coventry	01203 333176
June 6	Tom Wills, Glasgow	01418 846454
June 7	Stars & Stripes, Stirling	01383 416547
June 8	Fort Alamo, Nelson	01282 459033
June 9	Sue Brennan, Sheffield	01427 87567
June 10	Midnight Cowboys, Swindon	01793 861932
June 11	Bidds, Longton, Stoke	01782 721121
June 12	Heroes & Villains, Cheltenham	01242 224488
June 13	Renegade Ranch, Woking	0181 241 6434
June 14	JD's NorthWeald/Celebrity Sundays	0181 9289882/0118 781759
June 15	Town House, Enfield	0181 367 1920
June 16	Scoot'n Boogie Dance, Oxford	01993 882253
June 17	Solent Western Dance, Portsmouth	01705 266205

LAUGHTER LINES



"HELL NO! I JUST SPENT TOO MUCH TIME DOIN' THE 'TEXAS TWIST'!"

WHAT'S IN LINE FOR YOU

Wednesday, 3rd June. Jo Thompson guests at Heroes and Villains, Langdale Hall, Witney, Oxon from 7.30pm. Tickets are £7.50, details from Anne on 01242 228844.

Thursday, 4th June. Westwind star at Leasowe Castle CMC's event at the Hotel Victoria, New Brighton, Wirral. Details from Joyce on 0151 638 4111.

Friday, 5th June. The Moonlighters star at the Camden Country Music Club, St Mary's Social Club, Aldenham Street, London NW1. Admission is £3 and the venue is near to Euston BR Station. Details from Brian on 0171 4240027.

Sunday, 7th June. Redbourne Roundup feature Ollie Moran's Disco from 8pm at the Redbourne Recreation Centre, Redbourne, Herts. Details from Jo on 01582 626202.

Sunday, 7th June. From 1.30pm till 4pm Basin City Boot Stompers host an Outdoor Summer Stomp on Eastlinks of Montrose, Scotland. Featuring singer John Wesley, donations will benefit children affected by the skin blistering condition EB. Information from Margaret on 01674 676831.

Friday, 12th June. Boots & Boogie present 100% Proof at the Moat House Hotel, St Mary's Street, Bedford from 8pm. Tickets are £5 from Louise on 01234 270302.

Friday, 12th June. The Glen Mitchell Band and New Country Disco star at Boots 'n' Blisters, St Thomas More Social Club, 116A Lordship Lane, East Dulwich. Details from Emma/Robbie on 0181 516 4844.

Monday, 15th June. Desperado's present the Dean Brothers at the Birdwell Club, Barnsley. Tickets are £6 from Caron on 01226 751963.

Tuesday, 16th June. Jo Thompson presents a workshop at Rover S&S Club, Romanway, Cowley, Oxford from 7pm. Tickets are £6 from Sue on 01993 882253.

Friday, 19th June. Disco at Bird Eye Walls' Social Club with Heros and Villains from 7.30pm. Tickets are £5, details from Anne on 01242 228844.

Wednesday, 24th June. Boots 'n' Blisters relaunch their Wednesday nights with the appearance of RTL's Miles Long from 7pm. Details from Emma/Robbie on 0181 516 4844.

Thursday, 25th June. Andy Morris stars at Leasowe Castle CMC's event at the Hotel Victoria, New Brighton, Wirral. Details from Joyce on 0151 638 4111.

Friday, 26th June. The Moonlighters star at the Camden Country Music Club, St Mary's Social Club, Aldenham Street, London NW1. Admission is £3 and the venue is near to Euston BR Station. Details from Brian on 0171 4240027.

Sunday, 28th June. Dancing to The Little Mexican Country Disco at Yosemite Sam's, Chilwell Gardens, South Oxhey, Herts from 7.30pm. Tickets are £3.50 Adv/£4 on the door, refreshments BYO. Details from Christie or Doug on 0181 428 0414.

Monday, 29th June. Rob Fowler stars at the Birdwell Club, Barnsley. Tickets are £5, details from Caron on 01226 751963.

FINALLY FOUND A HOME

Derby based West Wagon Line Dancers have a new home. Following the closure of the Carriage and Wagon Club the group are now settled at The Polish Club, Kedleston Road, Derby. Classes run on Wednesdays and Thursdays, with beginners from 7pm. Admission is £3, details from Bob on 01332 701724.



NVQ QUALIFICATION OFFERED BY GPTD

NVQ levels 3 and 4 for Teachers in the performing Arts is on offer from the Guild of Professional Teachers - GPTD. The awarding body is RSA and the Guild is an assessment centre approved for the delivery of these qualifications. There are limited places currently available at regional workshops. Details and information from guild secretary Norman Yates on 0151 677 8498.

LESLEY'S CLASS BOOST DIANA'S FUND

The Diana, Princess of Wales Fund was boosted by £806 thanks to a two hour sponsored dance by Lesley's Dance class Clacton. Lesley Catchpole who organised the event and her dancers are the proud possessors of a thank you letter from Kensington Palace.

PLYMOUTH PAVILIONS WOW

The fourth line dance spectacular at Plymouth's Pavilion was another huge hit with South West dancers. Bigger and better than ever, the large venue boasts a dance floor capacity of six hundred and over 3000 for concerts.



WHAT'S HOT

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Weekdays
Shamrock Shake
Buff Girls
Honky Tonk Stomp
Decisions
Country Walkin'
Tequila Cha Cha
8 Count
Coyote Cha Cha
Wrangler Wrap

NSW

Southern Steamline
Me Too
Heart Drops
Don't Be Stupid
Peace Train
5 6 7 8
Waltzing Matilda
Alibis
Frank & Lola
Hey Bruce

VICTORIA

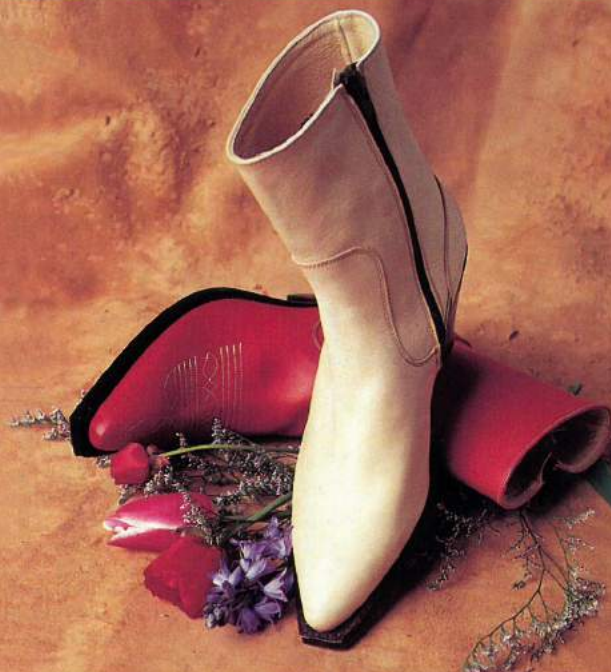
Sweet Maria
Running Bear
Shipwrecked
Pencil Thin Moustache
Walkin' The Floor
The Shake
Shamrock Shake
What Part of No
Cross My Heart
Peace Train

1. Alan (Rengade) Livett 2. Kimber Clayton
3. Dave Sheriff 4. Stella Wilden
5. Rob Fowler
6. The Rye Brother 7. Liz Clarke 8. Steve Crosby
9. John Matthews 10. Johnny Twostep
11. Scooter Lee 12. Rodeo Ruth

DEADLINES

All information for the July edition must be received
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For advertisers the deadline is Monday 1st June.

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Send or fax your TOP 10's with your class name to:
Line 'em Up, Linedancer Magazine
166 Lord St. Southport PR9 0QA
fax: 01704-501678

**The Linedancer Magazine Top Ten
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Satellite 1D Transponder 50
(10.729v) Audio 7.38 & 7.56 mhz
at 2.00pm every Saturday**

THE BOOTLEGGERS Redditch Tel: 01527 452303

1. Scotia Samba 'Dancing the Night Away'
The Mavericks
2. Dizzy 'Dizzy'
Scooter Lee
3. Razor Sharp 'Siamsa'
Lord of the Dance
4. Smokey Places 'Smokey Places'
Ronnie McDowell
5. Sweet Maria 'Sweet Maria'
The Cheap Seats
6. Walk The Line 'Life's a Dance'
John Michael Montgomery
7. My My My Boogie Shoes 'Boogie Shoes'
K.C. & The Sunshine Band
8. Beethovens Boogie 'Boogie & Beethoven'
Larry Gatlin
9. Gypsy 'Gypsy'
Lord of The Dance
10. Ribbon of Highway 'Ribbon of Highway'
Scooter Lee

Linedancer Magazine TOP TEN

1. Scotia Samba 'Dancing the Night Away'
The Mavericks
2. Dizzy 'Dizzy'
Scooter Lee
3. Cripple Creek 'Cripple Creek'
Jim Rast & Knee Dept
4. T - Bone Shuffle 'Sunchyme'
Dario G
5. Beethovens Boogie 'Boogie & Beethoven'
Larry Gatlin
6. Live Wire 'Live Wire'
Scooter Lee
7. Tropicana Parking Lot 'Lord of The Dance'
Lord of The Dance
8. Little Miss Hollywood 'Little Miss Hollywood'
Glen Mitchell
9. Pina Colada Cha 'Two Pina Coladas'
Garth Brooks
10. Sun Shine Shuffle 'Brown Eyed Girl'
The Cheap Seats

'THE WILD STALLION DANCE RANCH' Norwich Tel. 01603 810141

1. Oee Oee O 'Oee Oee O'
Scooter Lee
2. Wild Stallion 'Cry of The Celts'
The Rye Brothers
3. T - Bone Shuffle 'Sunchyme'
Dario G
4. Tropicana Parking Lot 'Lord of the Dance'
Lord of the Dance
5. Outta Line 'I'm Outta Here'
Shania Twain
6. Dizzy 'Dizzy'
Scooter Lee
7. Cripple Creek 'Cripple Creek'
Jim Rast & Knee Dept
8. Easy Come; Easy Go 'Any Man of Mine'
Shania Twain
9. Gypsy 'Gypsy'
Lord of The Dance
10. Shamrock Shake 'Tell Me Ma'
Shamrock

COTHAM BOWL Redcar Tel: 01624 623302

1. T - Bone Shuffle 'Sunchyme'
Dario G
2. Tropicana Parking Lot 'Lord of The Dance'
Lord of The Dance
3. American Pie 'American Pie'
Just Luis
4. Fly Like A Bird 'Fly Like A Bird'
Boz Scaggs
5. Electric Reel 'Cry Of The Celts'
Lord Of The Dance
6. Swamp Thang 'Swamp Thang'
The Grid
7. Jose Cuervo '97 'Jose Cuervo'
Kimber Clayton
8. Smokey Places 'Smokey Places'
Ronnie McDowell
9. All Shook Up 'All Shook Up'
Sean Kenny
10. Shamrock Shake 'Tell Me Ma'
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Larry Gatlin
4. Razor Sharp 'Siamsa'
Lord of the Dance
5. Body Beautiful 'If I Said You Had a Beautiful Body'
Bellamy Brothers
6. T - Bone Shuffle 'T - Bone Shuffle'
Boz Scaggs
7. Hardwood Stomp 'Hardwood Stomp'
Rick Tippe
8. Pina Colada Cha 'Two Pina Coladas'
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The Cheap Seats
5. Adam's Ale/It's a Beast .. 'Something in the Water'
The Cheap Seats
6. Dizzy 'Dizzy'
Scooter Lee
7. Mucara Walk 'La Mucara'
The Mavericks
8. Dancin' Feet 'Wipeout'
The Beach Boys
9. B.UUT 'I'm Outta Here'
Shania Twain
10. Pina Colada Cha 'Two Pina Coladas'
Garth Brooks

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Dizzy
OeeOeeO
Moving On Up
Here Lately
Livewire

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Dizzy
OeeOeeO
Moving On Up
Here Lately
Livewire

Moving On Up



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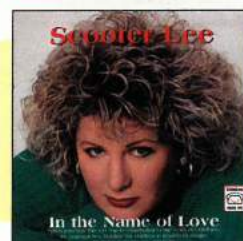
The Dance

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The Song

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Cowboy Strut
Waltz Across Texas
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STKV4



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West Coast
Shuffle
Waltz Across
Texas
Cruisin'
Last Time Slide
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Ethical Practice?

As line dancing grows in popularity and the number of classes increase the demands upon instructors and teachers are increasingly complex. Sho Botham, a health and dance consultant and director of SB Health & Dance, discusses Dance Teaching Ethics.

The surge in popularity of line dancing in recent years has resulted in a huge demand for line dancing teachers/instructors. Dance Teaching Ethics concerns anyone teaching dance - including line dancing.

So what are Dance Teaching Ethics? In the context of this article I am referring to the abilities of teachers to teach from a humanistic approach which takes account of both the psychological and physical impact of teaching.

The 'person centred' approach is still a new concept for many dance teachers who are more familiar with the traditional 'body centred' approach where the concern centres on the mechanical movements of the body.

It is fundamental in ethical teaching practice that teachers avoid harming their dancers. Traditional teaching methods would take this to mean minimising the risk of physical injury. The person centred approach however, encourages teachers to consider the wider context - including the psychological effects. Just as understanding and knowledge of the mechanics of the body are needed for a teacher to assess the physical risk of steps and movements, psychological understanding is needed to enable the holistic person to be considered. The implication of 'how' teaching is approached needs to be regularly reviewed and analysed by each teacher.

Consider a class of beginners whose instructor tells them they are going to learn a very easy dance. Some of the class find the steps difficult to do. What psychological effect will that teacher's comment have upon them? Will they feel good about their effort or will they feel that they are failures because the instructor said the dance was easy, implying therefore, that they are not capable of doing an easy dance? It can be considered unethical for teachers to ignore such issues.

Ethical teaching approaches promotes an autonomy while considering the implications of encouraging total autonomy or freedom of the individual to determine their own pace, actions and style. At the same time there is also the need for the teacher to balance this with the needs of the whole class. For instance, a teacher may have one or two people within a class who are ultra keen to progress faster than their fellow dancers. Would it be ethical for the teacher to progress the class

to suit the keen ones - possibly risking losing a percentage of the remainder - or should he/she assess the class as a whole and let this determine the pace of progress? This may result in the loss of the keen ones. Dance teachers are faced with issues such as these all the time and it is how they deal with them that counts both for their dancers and their business.

Dance Teaching Ethics is not about clear-cut right or wrong answers. It is about the ability of teachers to reason morally and make ethical decisions about their teaching practices. Dance is not about being a technician. It is about communication between mind, body and spirit. It is about people - whole people.

Valuing these individuals for what they are as well as what they can do is an integral concept of ethical dance teaching practice.





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BEAUTY & THE BEAST

The UK Championship Finals lived up to their expectations with displays of dancing that left spectators in no doubt they were watching some of the country's best. Held at Southport's Pontins from 8th to 11th May and hosted by Malcolm and Viv Owen the event had something for everyone with three superb country bands, Peanuts Country Disco, world class instruction in line and couples, and of course a competition of the highest calibre. Steve Healy reports.

Special guests at the finals this year were Joanna Baer and Bill Ray, Bill is the Event Director of one of America's largest country dance events, The Desert Sands Festival held in Las Vegas. Both Billy and Joanne were impressed with the high standard of dancing and were kept busy judging and presenting a workshop in West Coast Swing.

A Saturday night treat saw Rob and Michelle Fowler perform a midnight cabaret entitled 'Beauty & The Beast'. Rob hidden behind a lion costume played the part of, you've guessed it, 'the beast' whilst Michelle in a fairy princess outfit epitomised 'the beauty'. The pair gave an entertaining and humorous routing despite Rob being unable to see Michelle through the small eye-holes in his 'Beast' costume.

Sunday afternoon was time for the line dance workshop. Peter Metelnick, Canadian choreographer of, amongst others T-Bone Shuffle who had managed to fit the session into his tour and taught four dances in what seemed 'double quick' time. Before they knew it the dancers were dancing a 120 count dance called Let'em Rip with not a dry brow to be seen.

For the spectators, the competition highlight was the Team Event which provided a spectacular display of innovative choreography and precision dancing. Emotions ran high throughout and peaked as the final placings were announced that evening.

Due to a sprained ankle the Junior Wipe Out Team lost a key member of its troupe during practice the day before competition. After putting the last minute replacement through some intensive training they were delighted with 2nd place. Upon leaving the stage the injured team member was presented with the beautiful silver salver, the emotion proved too much and tears flowed.

Malcolm and Viv Owen were delighted with the weekend commenting afterwards, "We were very pleased with the venue, the weekend has been absolutely fabulous and the dancing tremendous".

Having taken over half of the holiday camp venue this year, people were eager to reserve their apartment for next year which will again be held at Pontin's in Southport from 7th to 10th May.

For further details on all CWDC events, call Malcolm or Viv Owen on 01278 792233.



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JOANNA BAER & BILL RAY

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- 3rd Johnathon Montgomery

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- 1st Jenna Barber
- 2nd David Millington
- 3rd Jenny Stephenson

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- 1st Ros Brander-Stephenson
- 2nd Sandie Milthorpe
- 3rd Sheila Hill

Junior Division

Sponsored by L & M Western Dance

- 1st Louise Jones
- 2nd Sarah Mellor
- 3rd Siobhan Dunn

Teen Division

Sponsored by Peanuts Disco

- 1st Jodie Binstead
- 2nd Michelle Weller
- 3rd Nicola Hill

Division IV

Sponsored by Holiday Club Pontins

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- 2nd Sharon Davies
- 3rd Sheila Hill

Silver Division

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- 2nd Irene May
- 3rd Kathleen Dunn

Division III

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- 3rd Kirsty Swindall

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- 2nd Gordon and Leven Lawley
- 3rd Brian and Andrea Briggs

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- 1st Chris Mc Manus & Jenny Stephenson
- 2nd David Millington & Carron Douglas
- 3rd Brian and Andrea Briggs

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- 1st Steve and Yvonne Dunn
- 2nd Dave Fisher and Alison Pudney
- 3rd Jon and Sharon Hammond

Junior Teams

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Stateside Western Dance

- 1st High Test Hustlers Liverpool
- 2nd Junior Wipe Out Shropshire
- 3rd Crazy Cowgirls Staffordshire

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PREVIEW



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Won't you come back

Award-winning Canadian choreographer Bill Bader visited Britain for the first time last month to conduct a series of workshops and, judging by the feedback, really made his mark. Jane Lake went to find out why...

In 1980 a Texan named Moxcy Moon moved to Seattle and commuted to Vancouver once a week to teach line dancing; Bill Bader attended his first class and never looked back. The following year he started to teach line dancing informally during the breaks at square dances and continued in this vein until 1986 when he began to teach both line and couples dancing professionally. As testimony to his teaching ability, all the students he has coached formally have reached the finals of international competitions and in 1996 his student, Grant Gadbois, won Country and Western Dance International's first International Championship event in the Advanced Division.

'Those who can, do, and those who can't teach' is a well-known expression but Bader has proved he can do both; his own competition achievements include winning the Advanced Division at Island Boot Scooters CWLDA-sanctioned competition in 1993 and the Duo Division at the 'Spirit of the West' competition in 1994. He is also a professional line dance judge for Country and Western Dance International.

Bill Bader's reputation as a teacher, competitor, judge and choreographer is well-established in North America and Australia but in Britain the name may not be that well known. Ask British line dancers to name the first choreographer who comes into their heads and Bill Bader might not crop up very often. But, ask the same dancers to name a popular beginners' dance and Cowgirls' Twist, one of Bader's best-known dances, is likely to be mentioned frequently - even if incorrectly called Cowgirl Twist and not always accredited to him.

Bill Bader's first dance, Boot Scootin' Boogie, was choreographed in 1990 to Asleep at the Wheel's version of Ronnie Dunn's song of the same name, prior to Brooks and Dunn becoming a duo. Because of the subsequent popularity of this song with choreographers, a number of dances have borne the name so Bader's version was reluctantly renamed and may be better recognised as Vancouver Boogie.

Encouragement from his students led Bader to start choreographing and since the popularity of Boot Scootin' Boogie he has written 30 dances to date. LDC (Line Dance Country) Express, Diamond, Ophelia and Home on the Range are just a few of Bader's repertoire.

Bader says that it is becoming increasingly difficult to choreograph something different and original because so many dances have now been choreographed. Also, some dances just appear to be 're-hashed' versions of other dances but this may be caused, in part, by the fact that some modern choreographers are not familiar with the older dances and inadvertent repetition is occurring.

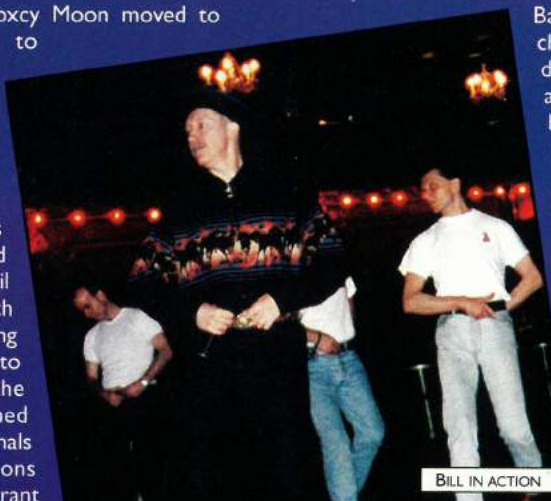
An important factor for a good dance, states Bader, is that it must flow; he looks at how the end of the dance ties in with the beginning. A dance should not be pieced together with the sections having no real connection. On average, his dances are not long (32 counts) but this adds to the feeling of fluidity.

In the future he feels that line dance choreography will overlap other dance forms, such as is already happening with Irish Step dancing, but warns against the current fad (particularly in California) of using too many hand movements. 'Too many hands lead to jazz' which he feels is not good for line dancing. Disco has already made its presence felt; in the early days of line dancing Bus Stop, a disco line dance, led to the choreography of line dances such as California Frieze and Electric Slide.

Bader sees line dancing becoming more popular in Britain and Australia but feels it is stagnating in many parts of North America. During the last five years competition dancing has become more complex in North America and, particularly, in Australia where the standard is extremely high. He thinks that

because of the rise in dancing standards 'the judging is not as good as the dancing'. There is not a lot of judge training in either North America or Australia, though some judges do make an effort to train. When comparing line dancing in North America, Britain and Australia, Bader says 'there are more similarities than dissimilarities, people enjoy the same things'.

Innovative, clever and refreshing are all adjectives that are all easy to use when describing someone's work but they all genuinely apply to Bader's choreography. It is innovative to write a waltz to 4/4 time music;



BILL IN ACTION



BILL WITH PETER FLOCKHART OF BORDERLINES

Bill Bader...



BILL BADER

the fourth beats being taken care of by holds. The dance, Country Set, is danced to Our Kind of Love by Clint Black (CD Nothin' but the Taillights, 1997) and is considered by many to be a great one.

Bader's choreography and footwork are both clever and precise and it is a shame to see how some of his interesting steps are modified by some teachers and dancers but this is obviously a problem for all choreographers. His dances retain a refreshing originality; he has not succumbed to production-line choreography.

His success as a teacher appears to come from his quiet relaxed style and explanations of his choreography that make even his more complicated dances easy to pick up.

It is to be hoped that Bill Bader will be making more trips to Britain in the future to demonstrate his own particular style of choreography and dancing.

PICK A LETTER, ANY LETTER, AS LONG AS IT'S 'B'

Peter Flockhart has been running line dance classes in south east London and Kent under the title Borderlines for three years now with classes in Beckenham, Balham, Bexley and Brockley. Not only did Bill Bader fit the bill as far as his initials were concerned but also, more seriously, Peter liked his dances, so, in September 1997 he contacted Bader and asked him to come to Britain to demonstrate and teach his dances. Originally Borderlines co-sponsored Bader's trip with On-line Magazine and continued to support the trip when the magazine pulled out because it was ceasing publication. Peter would, however, like to emphasise that it is a friendly arrangement, Borderlines is not acting as Bader's agent and he cannot, therefore, take bookings for him as a number of people have already asked him to do. However, Alan Livett's Renegade Ranch is the company to contact for bookings, the number is 0181 241 6434.

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THAT WAS THE WEEKEND THAT WAS

Freda Price from Benfleet club Texas Star club has written in praise of the Victoria Hotel in Torquay. Readers may remember the hotel was nominated as a contender for Event of the Year at the Linedancer Magazine Awards and club organisers Paula and Eric Bilby arranged for their group to visit the coastal venue last year. Here are a selection of their happy memories - and reasons why they can't wait to return this summer!



TUSH PUSH WITH TONGUE OUT - WHO DOESN'T LIKE THEIR PICTURE BEING TAKEN?

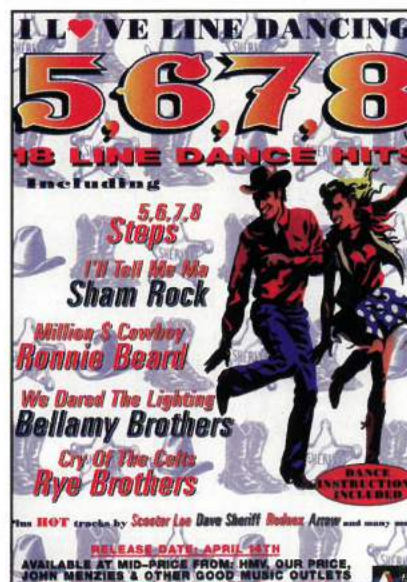


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WHAT makes a line dance s

Does music and dance come naturally or have we taught ourselves to love them?

John Stapleton investigates.

The collection of line dances any club selects and offers to its members is its product range. It has to be a wide enough range to satisfy different tastes, yet still sufficiently narrow to ensure everyone can learn all that is on offer. Significantly, it is the dances chosen and accepted nationally that will keep all line dancing clubs alive and kicking. If members get bored they will not come. If they are falling behind they could stop coming so instructors must select with care, aiming to appeal to the whole fraternity.

Undoubtedly, as instructors or dancers we need to select a few of the many dances now being written. A few because we can absorb only so many, and our students, or for that matter we students may be able to learn even less. Yet all of us are aware that we will learn maybe fifty dances in a year. Some will stay with us and become the core for future major jamborees. But why? What distinguishes these particular dances from the others? There are clues for us to use.

To select those dances most likely to succeed, we must first define the word successful.

Really, is it not that obvious?

Well, The Electric Reel was a clear and deserved winner in the Linedancer Magazine Awards, but not all dancers are subscribers, and not all subscribers voted. Equally, the dance possibly attracting the most attention on the dance floor right now is The Beast, but only a

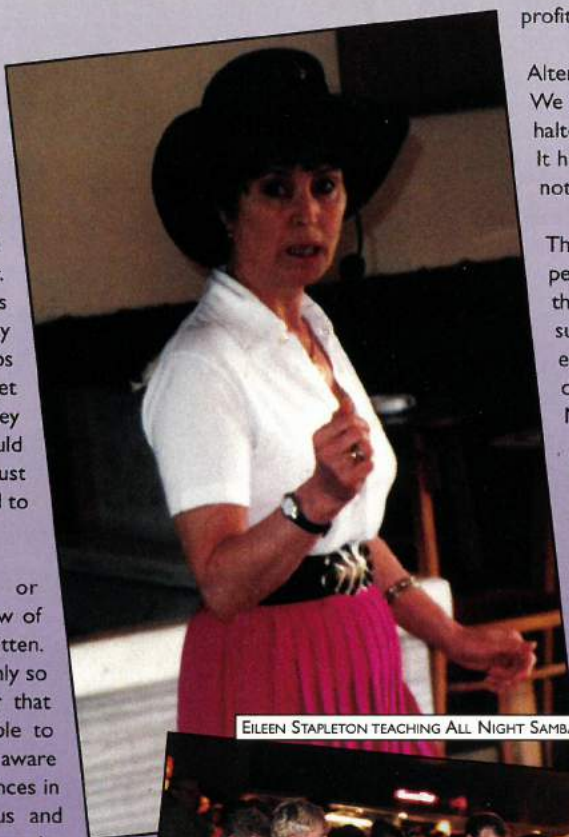
minority dance Rob Fowler's creation. It is admired largely from the sidelines. Both of these dances are successful, but how do we define that? Do we mean popular, or superior, or admirable, or, dare we say it, profitable?

Alternatively, which dances fill dance floors all over the country? We have all seen cigarettes stubbed, drinks downed and chat halted for dances such as Twist-em, All Aboard, or American Pie. It happens with others too, not on any one's top ten. Are these not successful?

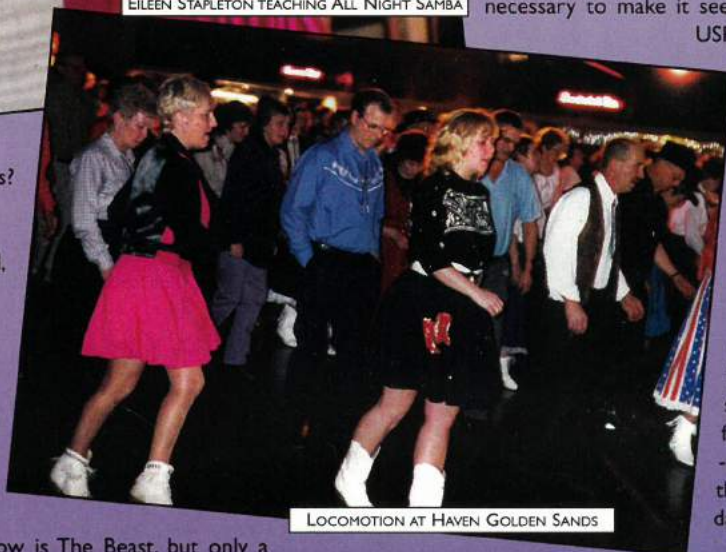
There are dances people like to watch, and there are dances people like to dance. Both are popular, both are satisfying, both then are successful. Let us be more specific: to be fully successful should not a dance fill the dance floor and yet still excite attention and admiration even from those who do not dance. Among others, Fly Like a Bird, Midnight Waltz, and Matador fit this description. But why is that so?

Before a dance reaches these dual heights it first has to achieve universal recognition. Few of the many written reach the attention of the country's line dancers. To do so, a dance must be either fortunate or it must have what is known in industry and commerce as a Unique Selling Proposition (USP). A USP is normally built into a product, or often just attributed to it, so as to provide a vital promotional platform. It is intended for the USP to be seen as a product differential, a competitive advantage necessary to make it seem better than others. With a USP it is likely to get recognition, that is what a dance should have to get a real start in life.

To do this the choreographer requires an understanding of the origins of music and dance in the human mind. For example, among very young children we see the pleasure they derive from banging, clapping, stomping, or kicking - all rituals from a distant and ancient past - animals do it as well. Some of these signals appear in current dances. But is that significant?



EILEEN STAPLETON TEACHING ALL NIGHT SAMBA



LOCOMOTION AT HAVEN GOLDEN SANDS

We all recognise that a rhythmic drum beat has a hypnotic effect. But only a few of us may realise that hypnotism has different levels. Apart from deep trance with medical treatment, there are lighter forms used in supermarkets, railway stations, or even for pain relief or insomnia. All of these activities are aimed at the sub-conscious, to propel specific courses of action. They are exploiting the major inputs of the sub-conscious mind.

One input is our ancient pre-civilisation conditioning, bringing from a rhythmic beat the stirring of the blood, the rising of passions, and the rush of adrenalin. We know these best as instincts, intuition, or inspiration - often described as the irrational.

Secondly, we have the imprinting brought during our early childhood, the loving voice, the nursery rhyme, the lullaby, and the resultant sense of

have been overlaid by subsequent experiences. These all determine what, and even who, we like. So any dance USP must appeal to these senses.

All of the dances mentioned in this article have such qualities. It will pay to study them and identify particular unique qualities.

Add to these qualities some "attitude" for good measure and we will be approaching an appropriate pedigree. Currently, it is the re-release of old favourites that is capturing the feet and bodies. Apart from those already mentioned there is now Ghostriders, Waltzing Matilda, Dizzy or Locomotion, all using sentiment as a core.



LISA MORRIS DANCES THE BEAST

In conclusion, there is only one thing that is certain and that is change.

Knowing what to look for is good business practice. We may expect that Country Rock, or Country Disco will make further inroads into the Country & Western scene, the Country Irish may continue, but watch out for the Australians. But the big tip for 1998 is Country Latin American.

Why? simple - it matches perfectly the criteria we have just established.

Successful?

well-being. These two inputs have given us an appreciation, firstly, of the stomp, the kick, the scoot, the clap, and the finger-clicking. Finally an attraction to the music, the lyrics, and the melody in a singer's voice; these are hypnotic.

From this conditioning and imprinting we have learned balance and harmony, developed rhythmic and sensitive musical impressions, and we have learned of tempo, with the ability to sense delicate melodies. So we have come to appreciate memorable musical experiences. These we have stored in our minds, sometimes unaware of their presence because they

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Bouquet Corner

...after our recent bereavement we would like to say a very special thank you to all our members, we are happy to call you friends. From Marilyn & Alwyne Clapham, Creek Alley Western Dancers.

...Arizona Ann Napier whose dance to the Dean Brothers track is the best yet according to Joan Bryce, Dalkieth.

...Congratulations to Kate from Kates Kickers, East Kilbride who has recently passed her D&G Line Dance exam, from Nichola McIntyre, East Kilbride.

...thanks to Danny, Brian and all the line dancers of Pickering in North Yorkshire who made Ed and Carole so welcome on March 13 and 14.

...Ten year old Steph Boot and Davie Cameron tell us that Liz Clarke is 'the total and utter best' and that the Scotia Samba and Cannibals choreographer will do any dance to suit the dancers.

...to Brenda, Brian, Lyn and Stuart of Northern States LDC of Banbury, Oxon, thank you all for taking Charlotte and Kelly dancing each week. They really do enjoy it and I appreciate it very much. Elaine. (Due to ill health Elaine has been unable to take her daughter and friend line dancing for the past 3 months.)

...Shirley Cunningham from Edinburgh thanks Ann Napier for a fantastic night with the Dean Brothers. She can't wait for the next time.

...Western Express Dance Club's committee from Preston deserve a big thank you for a superb Easter weekend in Dunoon. From Adam and Jeanette Watson.



ST PATRICK'S DAY

Downpatrick, the burial place of St. Patrick, celebrated the Saint's birthday differently this year, with the Irish craic mixing with American line dancing. Texas Troopers - as part of its ongoing fund raising for two local Gateway clubs - hosted the big night.

The fun got underway at 9pm with Shotgun Disco Roadshow providing the music under the direction of Diana and Jim.

After an hours warm-up to old favourites like California Coast and God Bless Texas it was time for the cabaret, and Texas Troopers from Drumaness, Glassdrummand, and St.

Michael's competed for the Gateway Challenge Trophy. Cowboys and Charleston girls danced Pick Up The Fiddle, to Twister Alley's dance, Farmers and farm animals danced Tush Push to Old McDonald, and Sandra Dee and Grease danced Rock Around The Clock to Bill Haley and the Comets - proof that line dancing can be fun to all sorts of music!

Unfortunately "biased" comments by one of the Instructors and several bribes by all three clubs meant that the judges were not sober enough to make a decision on the winner so the prize money was donated to the charity. Free copies of the video will be distributed to all dancers family's unless each club pays £100 ransom and a re-match has been threatened at the next Texas Troopers party...

Being St Patrick's Day, the night could not finish without a "Best Of Irish" section which included Electric Reel to Cry of the Celts, Coasting to Lord of the Dance, Guinness and Cream to Guaglione, Cajun Mambo Walk to Blackbird, Brown Eyed Girl to Van Morrison and Shamrock Shake to Tell Me Ma.

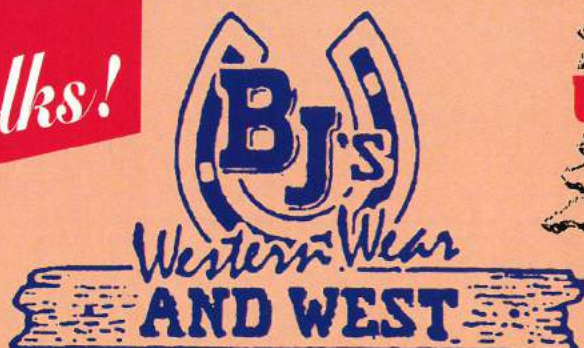
Guinness and adrenaline mixed merrily into the "wee" small hours, and the dancer's generosity means that Texas Troopers have helped to raise over £13,000 for the Gateway Clubs.

The club would like to thank every one for supporting the event, especially the cabaret acts who entered into the true spirit of the fun night, and to all the Western Dance Association of Ireland members who brought their classes.

American Style

by Jim Mageean

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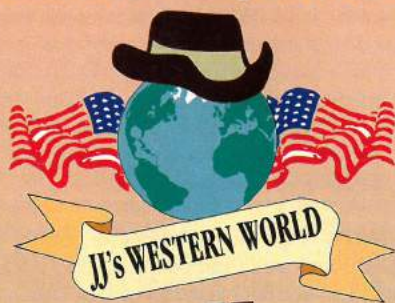
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Mav



RAUL MALO - HEAD HONCHO



KEY MAN JERRY DALE

The Mavericks have been visiting our shores for some time now and their previous trips have always engendered an enthusiastic response from country fans, line dance fans and cool music aficionados.

But never before have The Mavs played to venues packed to the seams. Never before have the Mavs arrived on the back of so much media attention - The National Lottery, Radio 2 'Special' etc. etc. Never before have they had an album sitting in the nation's Top 20 and a single expected to reach the nation's Top 10. And never before has there been such a buzz surrounding their imminent arrival - the 'I've seen them before' veterans gleefully recounting tales of previous encounters to the 'live experience' novices.

Steve Crosby is one of them and joined in the 'Mav mania' at Shepherds Bush Empire.

So, plastic beaker of Red Stripe in hand, jostling complete and neck muscles strained for best possible view, the lights dim, the crowd's murmurs turn to adrenaline-filled expressions of anticipation and the crooning voice of Dean Martin singing "That's Amore" fills the venue with sound. On stroll the band, lead singer and indisputable 'Maverick' Raul Malo, bass player Robert Reynolds (Bobby to his mates), twelve string guitar king Nick Kane and drummer Paul Deakin augmented by the ever so slightly 'deranged' keyboard player Jerry Dale McFadden, rhythm guitarist and percussionist Jaime Hanna (son of The Nitty Gritty Dirt Band's Jeff Hanna) plus the four man Havana Horns whose resounding blows would soon fill the Empire with such a gloriously big sound.

Musicians settled, cheering complete, Dino's swaying Italian melody now over, the unmistakable sound of Dance The Night Away sets to work on the senses. Trumpets blazing, gee-tars wailing. No messing, the party has begun.

A half an hour or so passes as the Florida 'funtry' ensemble treat us to a guided tour through the Trampoline album, I Should Know, Someone Should Tell Her, Tell Me Why, I've Got This Feeling before the first of several mischievous covers, a rockin' and rollin' honky tonk piano propelled version of Merle Haggard's Tonight The Bottle Let Me Down which offers the audience their first opportunity to witness the unstable Jerry Dale at his 'Killer' best, a one-man Jerry Lee Lewis tribute show frantically banging at the keys like a pneumatic hammer.

By the time of the second and third London shows a small section of the audience, as impish as the band themselves, had a special surprise for Raul as they knew what the next party piece was to be. And in true Tom Jones fan style, no sooner had the Havana Horns blown their first, instantly recognisable notes, handbags were being popped open ready for the forthcoming underwear assault on Mr. Malo, who barely managed the line "It's not unusual to have fun with anyone.." before collapsing into a fit of giggles - entertaining for both audience and fellow band members alike.

"We've had several things thrown at us in our time", quipped Bobby "but never panties."

Mania!

Just as the party was reaching fever pitch, with everybody in the audience now best friends, having swayed, cheered, laughed, clapped, bumped and whooped in mighty unison, the stage began to empty, leaving just Raul and Robert. Time for the melancholic acoustic interlude. The eloquent and quick witted Mr. Reynolds takes on a sincere tone and introduces his best friend and artistically moody Maverick head honcho whose voice "blew me away when I first heard it, and still does". Cue a reverential fifteen minutes as the audience succumbs to the sweet, unblemished vocal talents of Raul Malo as he delivers Fool Number One, Dream River and the standard Blue Moon to the accompaniment of his Spanish guitar.

'Yummy' moment over, the band return to deliver a 'hits' half hour which included the trademark rhythms of There Goes My Heart, O! What A Crying Shame, From Hell To Paradise to name a few. The highlights were a new, meatier, bouncier version of I Don't Care If You Love Me Anymore - from the movie Michael - and the cheeky 'roaring 20's' Dolores for which Raul grabbed a megaphone and stick-meister Paul had a ball with three thumping drum solo false endings. One of the highlights without doubt.

One more before the first encore, and the set was to close with Save A Prayer in which whatever hair not already liberated was let down in a climatic showbiz rally of religious abandon - only here the gods were musicians and the Lord a cheeky, bearded Cuban.

More mischief upon return. Amidst the expected renditions of La Mucara, at its sweaty, Latin best, All You Ever Do Is Bring Me Down, their self styled anthem and Here Comes The Rain, a lung ripping sing song prevails as everyone who has ever heard the tune before launches into a wailing, waving interpretation of Englebert Humperdink's A Man Without Love. Not everybody got the words right and there was a large helping of la la las but my, what unconditional, tuneful (and tuneless) abandon!

Best bit? It had to be Raul interrupting the band during the beautiful love song I Should Have Been True to present an apology to the crowd. "Guys, I'm sorry but I have to admit I just caught myself sleeping during that song. I was on automatic pilot. Hang on let's shake it up a little..." A little? Wow! Full throttle, jet propelled, no nonsense rock and roll as the gentle ballad transforms into a dance attack, boogie woogie missile driven along by Jerry Dale McFadden, looking like a MAD magazine cover star, and the outstanding percussive talents of Paul Deakin.

Having been restrained for two hours the 'one note short of an octave' keyboard player leapt from his station to tease, taunt and intimidate the Havana Horns with a dance routine like a bullfrog on heat followed by a "dead ants" romp in centre stage, all whilst the multi-talented Raul took over duties on the Old Joanna. Breathless!

The one, teensiest, tiniest negative about the whole show was the exclusion of the Midnight Waltz anthem Children from the set, but how could you possibly hold that against them when what was on offer was so damn good!

Rumour has it that The Mavericks autumn trip will include a performance at The Royal Albert Hall. Now you don't get many concert buildings with higher roofs than that in this country. But the Mavs will raise it. Guaranteed.



NICK KANE



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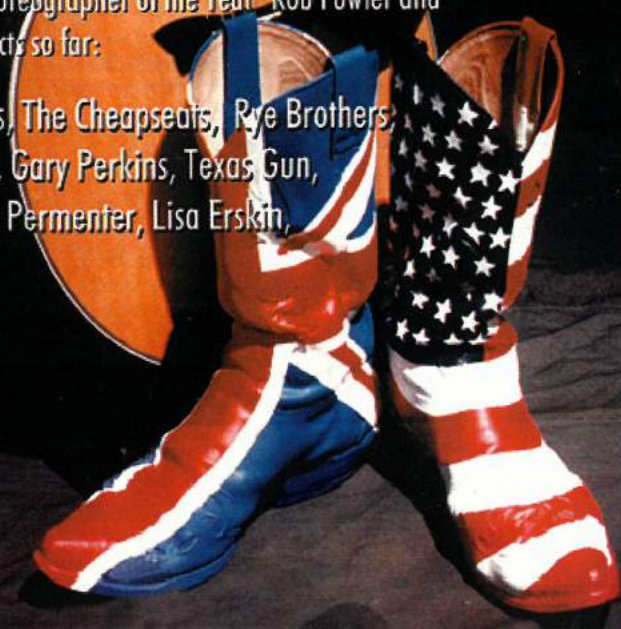
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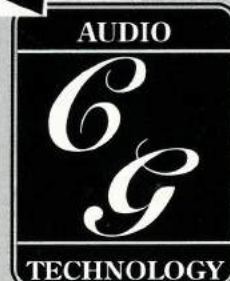
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Love Addict

Kimber Clayton's current British tour, dubbed *The Wild Child Returns*, draws to a close on June 6th and, to date, there are no alterations to her plans for the next tour in August and September with the Dean Brothers.

Until then, fans will have to content themselves with her newly released CD *Good Girls Love Bad Boys* - on the Curb/Hit label - and her CD single *Addicted to Love*.

Jane Lake met the 'country Madonna' at the height of her busy schedule.

The tracks on the *Good Girls Love Bad Boys* CD are from Clayton's earlier years (1994-1997) and all pre-date Jose Cuervo. The thirteen tracks plus two dance mixes provide a combination of fast songs and ballads and it is good to note that Kimber's voice can cope with both styles admirably. The tracks include: *Good Girls Love Bad Boys*; *I Know That Car*; *The Girl You Fell in Love With*; *Ring of Fire*; *If Wishes Were Horses*.

Within the next eight months, Kimber's second album containing her newer songs should be finished. The songs already completed are: *Addicted to Love*; Jose Cuervo (on *Line Dance Fever 4*); *Same Hearts Tonight* (on *Line Dance Fever 5*); *American Boys* (on *Line Dance Fever 6*); *Drink the Ocean and Deep in the Heart* which also accompanies *Addicted to Love* on the single.

It seems UK audiences have taken Kimber Clayton to their hearts and want longer performances from her. In her first UK tour last year she performed sets of eight songs which were considered to be 'not long enough'. The '98 tour contains sets of between 14-16 songs (1-1 1/2 hours) which should be enough to please the most ardent fan. Her average set in the USA is six songs.

In an American press release it was stated that Clayton's ultimate ambition is to be a concert performer rather than a 'line dance queen' but line dance audiences are still important to her. She is happy to have made herself known to British audiences initially via this route and is also more than happy to continue to entertain line dancers. This, however, is just a portion of what she does; she loves all music and has no desire to be pigeon-holed.

An audience member in Harrogate approached the Mississippian after her performance to say that she didn't dance but loved the show and that is what matters to Kimber Clayton; she wants people to come and enjoy the music even if they don't dance. Clayton likes great songs that then become dance songs. People want to be able to relate to the lyrics; if people don't dance, the lyrics are extremely important and if they do dance, the lyrics must also be good.

Kimber loves all high-energy dance music whether it is country, techno or disco but just because she performs something else does not mean that she is abandoning country music. 'High-energy' and 'fast' are important words to her, but nothing is ever quite fast enough. The recording musicians and bands who work with her on stage get used to being asked to make something faster and then faster still. She does, however, know equally well how to slow the pace when performing ballads.

Every piece you read about Clayton mentions her energy, as she does herself. She says that she has a limitless source of energy and that her choice of songs reflects this but what is also apparent is that she knows not only how to control but also how to make full use of that energy. It is certainly directed into being lively and animated - stage to floor to table and back again - but it is also directed into a good vocal performance on stage and into holding an audience.

After all, if you are on stage alone with only backing tapes for support you need a good voice.

Clayton chats to her audience, mingles with them, makes them feel part of the show and keeps the line dancers happy by calling out the dances that go with the songs and counting them in.

In the future, some of her energy might be directed into song writing. She has already started to write but modestly, and sensibly, states that she would not force her own material on people if other, better material is available for her to perform and record.

And finally, it is also good to know that Miss Kimber Clayton is aware of environmental needs. According to her 'in the UK we use too much water to flush the toilet'. Don't ask how the subject came up.



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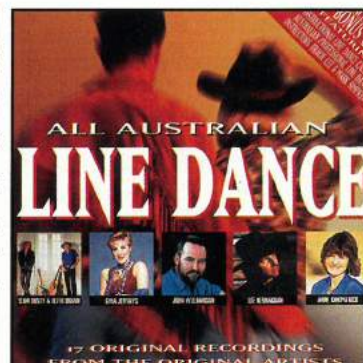
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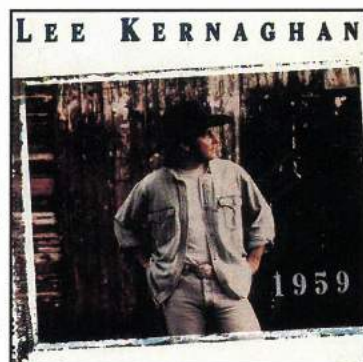
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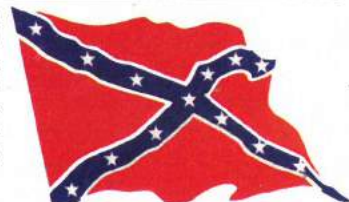
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Hanging up their boots!

Linedancer is saddened to report that two stalwarts of the Country and Western Dance scene in Britain have decided it's time to 'hang up their boots'.

John and Janette Sandham of Preston are winding down their dance activities and planning to enjoy a more relaxed life style.

After dedicating themselves to C & W dance for the past 12 years, ten of which were virtually on a full time basis the commitment of these two pioneers is unquestioned.

Twelve years ago John and Janette became involved in C & W dance and ever since they have 'blazed their own trail' across the C & W dance field. Driven by the love of dance and a desire to develop and encourage its growth they dedicated themselves to every aspect including forming an association, producing instructional videos, teaching at festivals, running workshops, producing newsletters, training instructors, and even opening their own club.

Described and admired by some as pioneers the couple were also criticised as mavericks and renegades by others, nevertheless the Sandhams never faltered in their determination to share their knowledge and love of dance with others.

They founded the British Western Dance Association (BWDA) in 1989 which rapidly became a main source of new instructors and now boasts a membership of around 1000. More recently John and Janette opened their own club called the Oasis in 1996 which is open for dancing 4 nights a week.

For some time rumours have been rife regarding the future - of the Oasis, the BWDA and John & Janette themselves. John and Janette have decided to wind down all their dance activities. They will continue to run both The Oasis and BWDA until August after which time they hope to find suitable successors.

Janette has been plagued by serious health problems and will retire completely from teaching. John too has suffered major health problems in the past and although fully recovered he admits that the stress of their current life style is taking its toll.

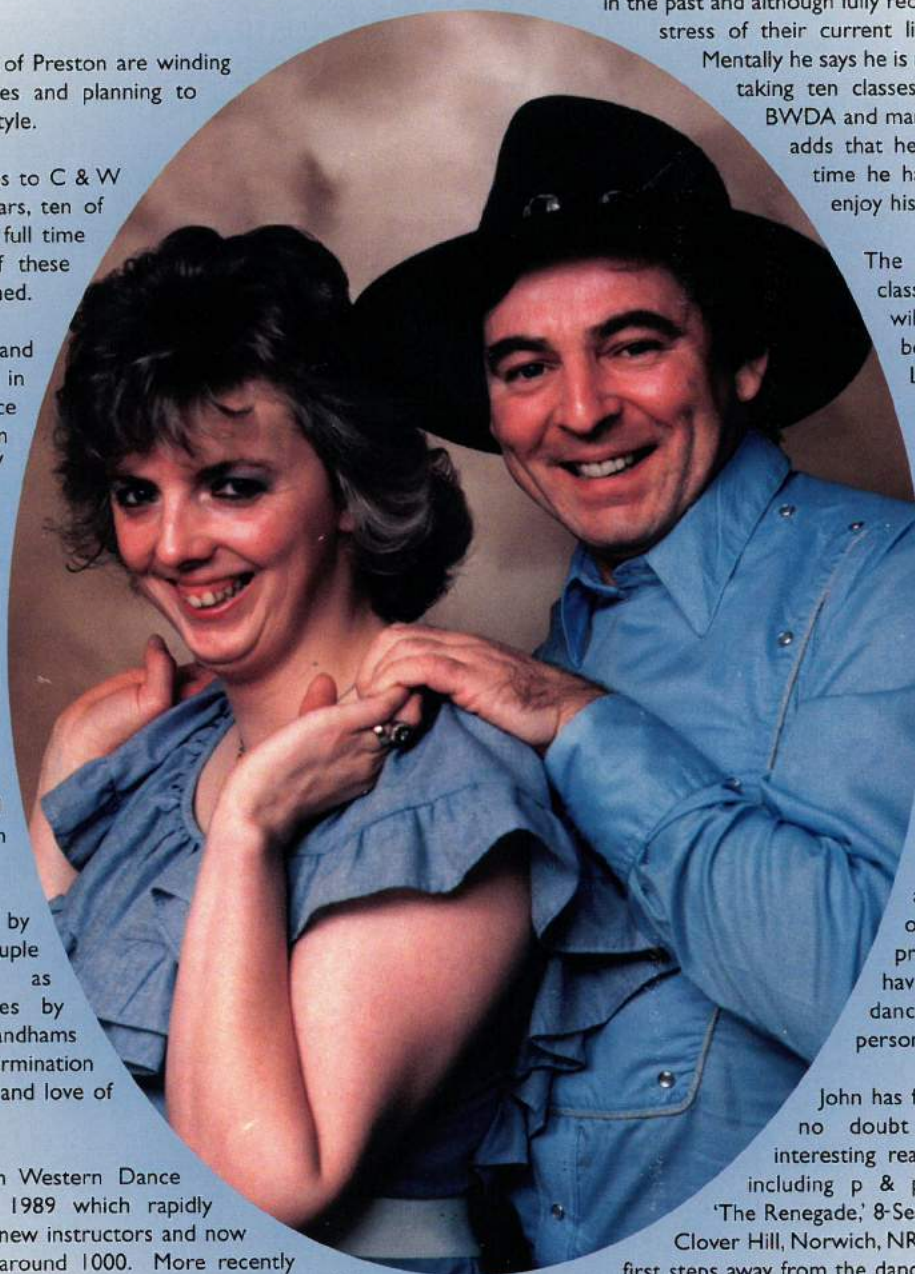
Mentally he says he is no longer up to the task of taking ten classes each week, running the BWDA and managing the Oasis club. He adds that he can't remember the last time he had a social outing just to enjoy his own dancing.

The good news is that his classes away from the Oasis will continue for the time being and John would like Linedancer to reassure readers that he will honour all commitments and do everything he can to ensure the BWDA passes into safe hands.

Sandham has a wealth of knowledge regarding C & W dance in Britain and is currently writing a book entitled 'The Renegade', which will span ten years of Country and Western dance in Britain. The book is based on John & Janette and the BWDA and will describe its origins, development, progression, the people that have influenced it, major dances, the music, and personalities.

John has fascinating tales to tell and no doubt 'Renegade' will make interesting reading. The book at £10.99 including p & p will be available from 'The Renegade', 8-Seabrook Court, Bowthorpe, Clover Hill, Norwich, NR5 9NQ. As they take their first steps away from the dance floor the Sandhams not only leave 'boots hard to fill' but an unequalled legacy stretching the length and breath of Britain. Theirs is a unique story where their style and individualism made a significant contribution to C & W dance.

For those wishing to discuss the future of the BWDA or The Oasis call John Sandham on 01772 721881.



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SAKI AND SCOTCH



Keeping it in the family in an "instructional" sort of way is
Beverley Clarke, daughter of "Oor" Lizzie Clarke, and co-
choreographer of current 'smash' Scotia Samba.

Beverley, a National Trust worker in her native Scotland, was
invited by the Japanese Ministry of Education to join a Cultural
Discovery programme. One of a twenty two strong group
of British Guiders, the
two week programme
culminated in British Day,
designated for March 22.



The Tokyo head
quarters of
Japan's Girl
Scouts was the
venue as over
1200 girls of all ages
sought an insight into life
and culture in today's Britain.
Different stands showed life and
culture in each region, afternoon
tea, British style, crafts, music
and dance.

As line dancing is now a part of
British culture, Beverley decided to introduce
the hosts to 5,6,7,8.

She said "They started off a little
nervously but soon I had the whole
gymnasium, including those doing the
craft, dancing."

Beverley chose the dance because it was
easy to teach with just sign language and
her few Japanese words. They danced it ten
or twelve times during the day, saying "once
they caught onto it they had a great time
and picked it up quite quickly. It was a great laugh but
having to dance in red slippers isn't easy!"

Thanks to Bev, in Japan 5,6,7,8 is now known as go, roku,
shichi, hachi.



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Saturday

It's Saturday Night - "You Should Be Dancing!" - and if Adam Garcia and the hugely talented team of dancers appearing in the stage version of the original film of "Saturday Night Fever" have anything to do with it - you will be dancing, not only on Saturday night, but every night, as "Fever" mania gets set to hit us this Summer.

Linda Willis investigates why...

The wonderful energetic dances from this vividly colourful new musical look set to do for "Saturday Night Fever" what "Lord of the Dance" did last year - to influence line dancers in a big way!

Already dances like "Tango Hustle", a partner dance choreographed by Max Perry and Jo Thompson is proving extremely popular. Danced to "More Than a Woman" by The Bee Gees, the original "Tango Hustle" was popular for a short time in the late '70's when the film starring John Travolta was released. Max and Jo took some of the basic steps and revised them into a line/partner version of the dance. Max says they're seeing a renewed interest in The Hustle already - and the show has only just opened! "Staying Alive" has also proved to be a popular line dance and a lot of fun too.

"Saturday Night Fever" follows the fortunes of disco heart-throb 'Tony Manero' whose weekly highlight is Saturday night at New York's Oddessey 2001 nightclub. The four million pound stage musical opened on 5th May at the London Palladium - and looks set for a long run. Dancers will love it. From the big opening number "Stayin' Alive" - where we see

Adam Garcia as Tony Manero creating the famous stance, left hand on hip, right hand in the air and finger pointing skyward, dressed in skin tight black bell bottoms and silky shirt we know that we are in for a real dancing treat.

All the favourite Bee Gees numbers are included, of course, together with some wonderfully choreographed routines, danced to perfection by the cast. "Boogie Shoes" opens the disco sequence with some fantastic line-dancing - '70's style! Followed by "Disco Inferno" and "Night Fever", where Adam Garcia proves that he is more than a match for John Travolta!

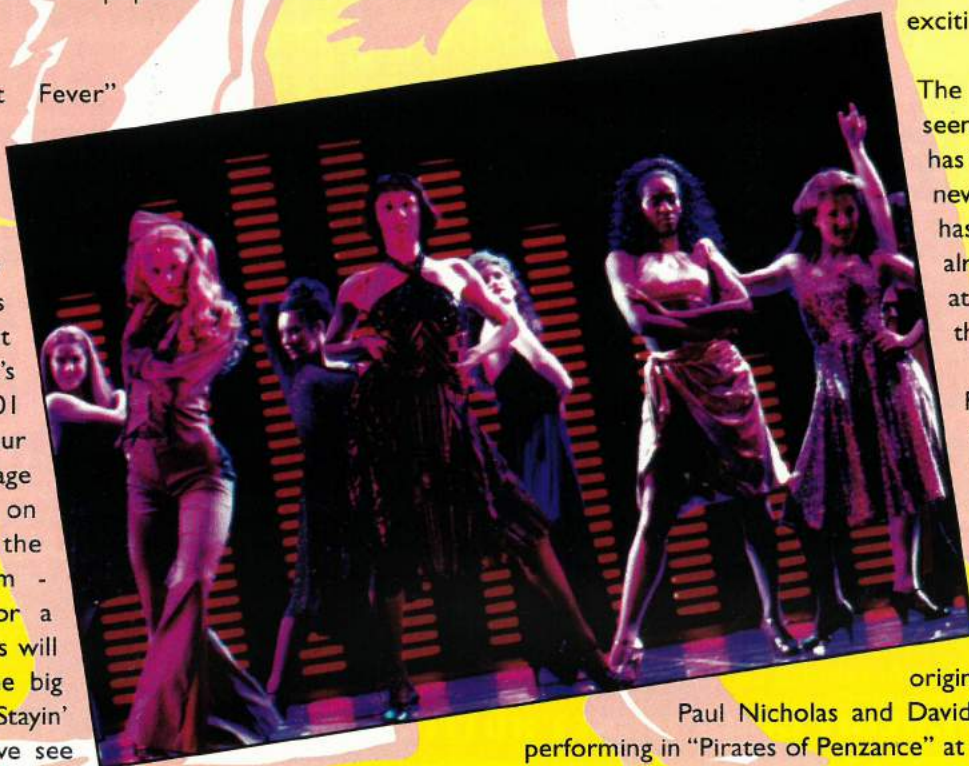
The second half opens with "Jive Talking", danced to an amazing part line dance, part tap dance on the Verrazano Narrows Bridge - exciting stuff!

The finale has got to be seen to be believed, and has terrific potential for a new line dance - if it hasn't been rushed out already! This is dancing at its absolute best all the way through.

From the winning team that brought "Grease" to the West End, "Saturday Night Fever" has been produced by Robert Stigwood - who introduced the

original film to the screen -

Paul Nicholas and David Ian, who met whilst performing in "Pirates of Penzance" at the Palladium in 1990.



Night fever

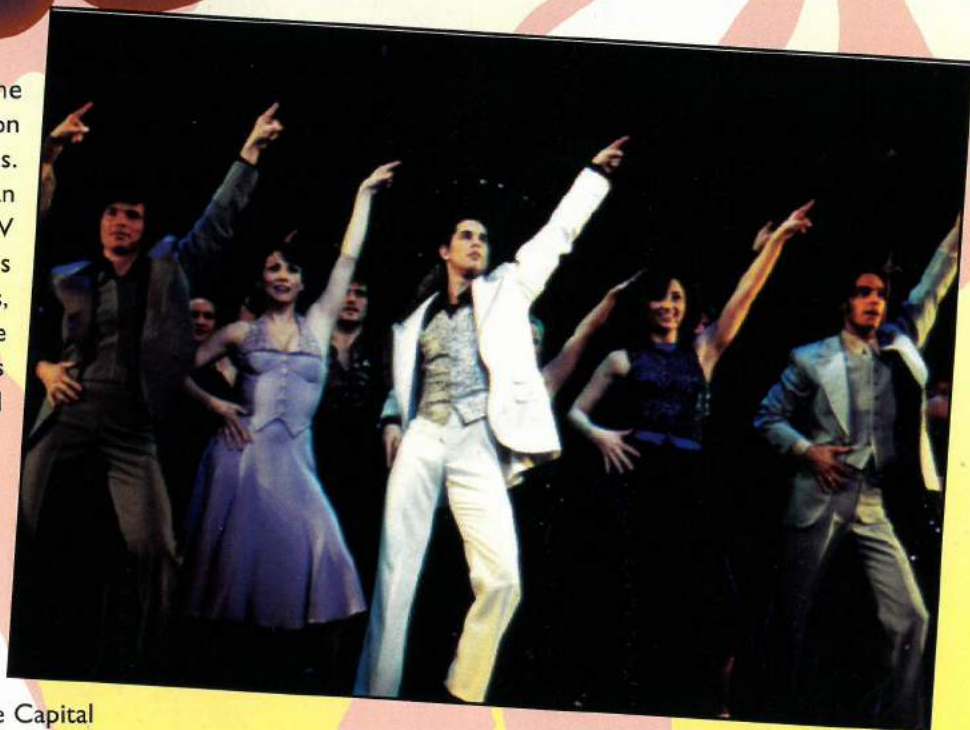
The music, of course, is by the legendary Bee Gees, and the direction and choreography by Arlene Phillips. Arlene has been nominated for an Emmy, a Tony, an Olivier and an MTV award, and has worked on numerous feature films, television productions, concerts and West End shows. She also directed Michael Flatley's acclaimed arena production of "Lord of the Dance".

The young dancers performing in the show are already stars in the making. Adam Garcia, in his first West End starring role, gives a wonderfully exciting performance of athleticism and skill as Tony Manero.

He trained in all facets of dance at the Capital Dance Studio in Sydney. Also a founder member of Dein Perry's All Tap Company, Adam appeared in "Tap Dogs" in the West End, as Doody in "Grease" at The Dominion Theatre, Slide in "Hot Shoe Shuffle" at the Queens Theatre, and numerous other show and TV appearances.

His dark-haired 'Travolta-like' good looks are bound to appeal to the girls. In fact, if the screams accompanying his performance were anything to go by he's already accomplished that!

Starring opposite Adam as 'Stephanie Mangano' is Anita Louise Combe - also from Australia - but she has now settled in London and feels that it is very much her home. She has appeared in "Sunset Boulevard" in London and in "Evita" and "Cats" (as Jemima) in Sydney, along with many other shows. Together Adam and Anita are a winning combination.



Making a cameo appearance in the dance competition dancing "Salsation", Doryn Crosbie and Lara Costa deserve a special mention. Both making their West End debuts, they give a sensational performance as "Cesar" and "Maria" - not to be missed - but please, don't try it at home!

So, all you dancers out there, the question remains, why not put on your "Boogie Shoes", do some "Jive Talking", because "What Kind of Fool" would miss the chance of "Staying Alive" on "Saturday Night?"

Remember "You Should be Dancing!"

"Saturday Night Fever" is at the London Palladium from 5th May onwards - catch it if you can!

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2



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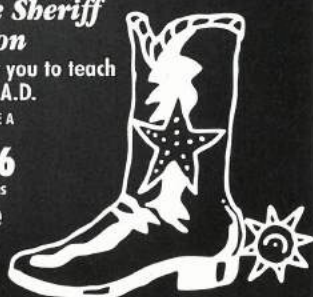
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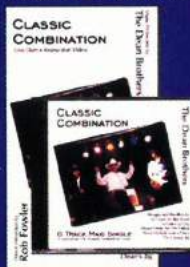
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Americana

Newark, North Nottinghamshire is a far cry from the cowboy country of America's southernmost or north western state. But for three days each year it plays host to Europe's largest, and most prestigious, American lifestyle event. The recipe is a balanced blend of all things appertaining to that vast expanse of land across the 'pond' - and the result is a mouth-watering slice of American Pie. The event is now in its 18th year, and organisers/directors, Chris and Bev Jackson, explained to Linedancer the history of the extravaganza that is Americana International.

The germ of the idea was first sown in the late 1970s when Chris, an American auto enthusiast, regularly attended rallies. Wife Bev however, with seven restless children in tow, had less enthusiasm being disillusioned by the lack of additional attractions at the venues. Cold isolated car parks. Nothing to do. It was then that they decided to set up their own meeting and so Americana was born. In 1981, eighty American custom cars and their owners gathered at the Moor Farm Inn at Bramcote, Nottingham. It was a one day event, and entertainment was provided in the form of two local bands who performed Rock 'n' Roll and Country music associated with the origin and era of the Jacksons pastime. Two hundred and fifty members of the public joined them. Word spread, popularity increased and it soon became apparent that a larger venue was necessary. Americana moved to Nottingham's Wollaton Park, where it stayed until 1985. By now the festival was a two day event featuring top country bands, as always the cars, and an assortment of stalls and side-shows.

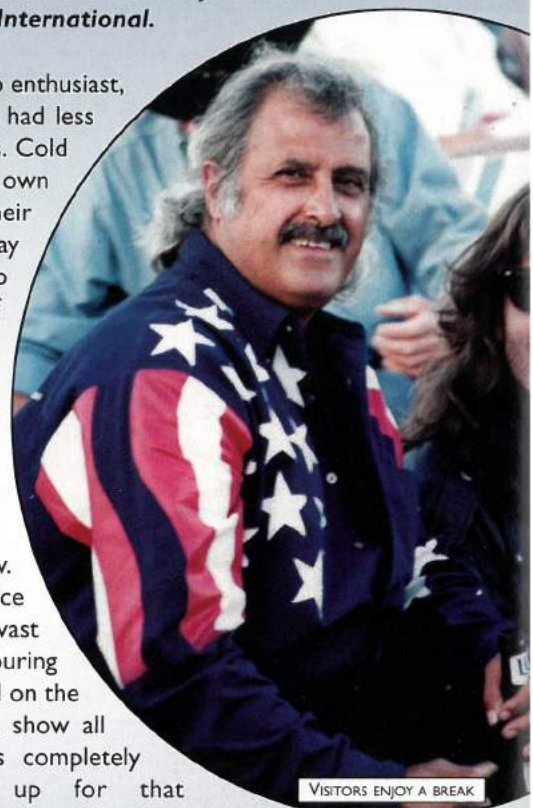
Growing progressively year by year, it had taken on a life of its own.

In 1986 the Jackson family moved to Newark and so, inevitably, did the show. Covering a 380 acre area, the local County Showground became the obvious choice for a new location. While in its first year the attraction could only hope to fill the vast expanse of land, today every inch is filled - with an over-spill encroaching a neighbouring farmer's field. In 1997, 52,000 people and seven thousand American cars descended on the market town for a taste of the Americana experience. Six months before the show all accommodation in the Newark region was completely

booked up for that weekend. But not only has Americana rapidly multiplied in sheer size, it has also grown in stature. From its humble beginnings, the festival has earned immeasurable respect as a sought after platform for both British and American Country musicians.

And all because the Jackson children were bored!

Wherever there is music there is dance. Toes tap, hips sway then inevitably the body succumbs to some sort of movement when exposed to a catchy rhythm. Dancing in various forms has been associated with American since its inception. The advent of line dancing therefore became a natural



ma the event

by Debra Williams

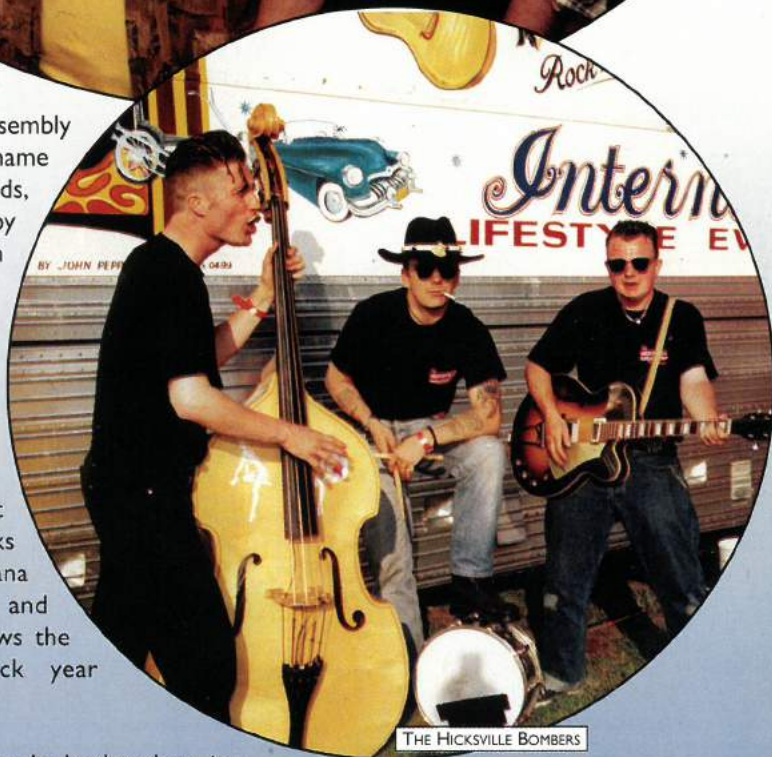
progression in its extensive programme. As the dance trend gradually gripped the nation, this attraction constantly expanded and is now an integral part of the Americana music schedule. Over the last four years a whole building has been assigned solely for line dancing and partner dancing purposes. This year the music is provided by more than forty live bands who will be performing on a selection of stages over the weekend. It is a collaboration of all the popular music styles relating to its image.

A large part of Americana's success is Chris and Bev's knack of procuring up and coming talent. Following a scouting trip to the states in 1996, they arranged a British venue for an unknown American band. For only a couple of hundred pounds, an unsuspecting audience in Long Eaton, Derby, were consequently entertained by the now famous BR5-49. This year's show will host an assembly of top American musicians, Billy Walker and Gail Davies to name but two and a choice pick of British, Irish and even Dutch bands, including The Woolpackers. All of these were tracked down by the Jacksons well over a year ago. The outcome will be an exciting combination of contemporary and traditional Country, Rock 'n' Roll, Cajun, Celtic and lively Rockabilly. This diverse music mix reflects the variety of Americana visitors. Country and line dance fans, often in full western regalia, merge with bikers, teddy boys, car enthusiasts and members of the general public. It is acknowledged by all that everyone who attends the festival has a like-minded interest in its content. It is this unique spirit which soaks into the Americana atmosphere, and inevitably draws the crowds back year after year.

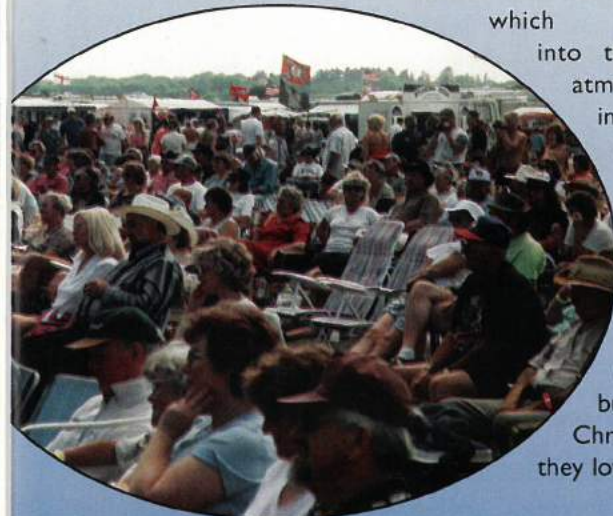
LAZY DOG



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There is no doubt that there is a winning method behind Americana International. In a relatively short time its name has been associated with the finest Country and Rock 'n' Roll musicianship. Top agents routinely mingle with the audiences, talent spotting the acts of the future. Its reputation knows no bounds. The formula behind the show is one which a stream of businessmen have attempted and failed to recreate. But there is a simple reason why Chris and Bev Jackson have succeeded. They are passionate about American cars, and they love real Country music. They eat, sleep, and drink Americana. It is their life.



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Going Dutch

Event directors Herman & Rija Falkenberg, Derek & Rosie Van Duyne and Dick & Geneva Matteis claim that these European Championships are the largest UCWDC sanctioned event outside North America.

Deirdre Seyburn reports.

Competing teams, couples, individuals and spectators travelled from all over the world to be at the Rodahal in Kerkrade, Holland for the event. My journey, shall we say, could have been smoother! Due to a booked taxi not turning up my first train was missed and an unbelievable journey to Waterloo saw my second train depart without me. Due to a passport 'irregularity' the Belgian authorities loved me so much they kept me for four hours, releasing me at midnight into a deserted Brussels station where upon I find the next train is at 6.18am!

I finally arrived at Kerkrade at 10am, somewhat weary but relieved to be amongst fellow line dancers. The venue was full to capacity with thousands of people busily moving in all directions some still eating breakfast, others in queues sorting out registration, a cosmopolitan atmosphere and anticipation in the air.

The competition was soon in full swing with supporters cheering their respective contenders. Flags, banners, cow bells, applause and rapturous cheers made for an electrifying atmosphere. On the other side of the main hall were trade stands displaying everything a western line dancer needs.

The judges panel strategically placed on centre stage was an international mix, a challenging task before them that was ultimately riddled with setbacks.

Due to the number of contestants entering, time restraints were inevitable and computer problems resulted in a loss of key information and the re-entry of data was required. To add to matters an electrical fire occurred beneath the stage, adding to the pressure.

Herman Falkenberg, the co-founder and main event director, had invited the Mayor of Kerkrade to the Worlds in January. He was so inspired by the whole event he has now formed a project team with the aim of gaining the 2001 Worlds final for the Dutch city.





FRANCE

Francoise & Laurence Pellet made me see double. With 10 minutes age difference between them, it was their first competition having only line danced for six months. They are members of Robert Wanstreet's Les Amis Du Far West Club in Paris.



NETHERLANDS

The MBC Country Line Dancers, directed by Ilona van der Wansem wear team colours of black & yellow with a stork as their logo. This is the 'Bird of the Hague'. She entered and a nine strong youth team, sixteen strong adult team from which no fewer than eighteen competed as individuals. Ilona is also a musician and singer with The Steel Horse



Country Band whose dance, The M B C Club Dance, was awarded first place in the Choreography category at Worlds VI.



GERMANY

Mark & Erica McArthur from Stuttgart recently married in Tampa, Florida and have been dancing together for nine months. Both from military backgrounds they show amazing magnetism in their routines which they choreograph themselves. From Kaiserslautern, Midnight Rodeo International have a thirty strong display team and sixteen competitive dancers, drawn from the US Airforce, Army, and German Polizi. Three of which are married, one engaged and eight are hopeful!!



SWITZERLAND

Mother and son Rosita and Martin Ochener from Zurich were competing, having six first places in couples categories at Barton Hall last year. Rising Moon, entered their team of eighteen for the first time.



UNITED KINGDOM

The only British Teams were 'Stoke Stompers' and 'Crazy Cowgirls' led by 'Ed The Urban Cowboy' Lawton from Stoke on Trent. The Montgomery family, who must have a house full of trophies, were there in force with five year old Dominic competing in Renegade, Johnathon in Individual and partnered by sister Tina in Couples. Brother Aiden's categories were Individual and Couples partnered by Jodie Binsteed who wore a different outfit for every dance - eleven changes in all.



STOKE STOMPERS



DOMINIC MONTGOMERY



AIDEN MONTGOMERY & JODIE BINSTEED

British entrants were numerous and included Alan Clarke, Tina Neale, Johnny Twostep, Carina Clarke, Yvonne, Steven, Siobhan and Michael Dunn, Jo Coleman, Rosa Lampen, Sharon Davies, Amanda Douglas, Chezy Germen, Jenny Burgess, Debbie Lawley, Lianne Wilkinson, Carron Douglas, Sarah Mellor, Jamie Smith, Edward Lawton, Lee Birks, Scott Lawley, John & Doreen Francis, Leanne Coughlin, Charles Jones, Amanda Collins, Steve Brain and Keris Johnson.



HONOLULU

Robert and Terri Bosley saved 80,000 air miles in 4 years so they could travel to this competition. Having won at Barton Hall in 1994 and at Worlds this year they have seen an immense change from just couples to line and team categories.



BERLIN

Incahoots, placed second in last year's German Championships entered three teams at Kerkrade. Between them they gained a first and two second placings.



The results announced and awards made on the evening and also published on the Internet may have caused concern. Just a few embarrassing announcements were:

A female competitor winning an all male category and a male competitor was placed second in a category he did not compete in. Which just goes to show, you can't win 'em all!

EUROPEAN CHAMPIONSHIPS RESULTS

DIVISION SHOWCASE II

1st UK STEVEN & YVONNE DUNN



DUNN FAMILY & SCOTT LAWLEY

DIVISION SHOWCASE III

1st GE JOERG HAMMER & LUCY SLONE
2nd GE MARK & ERICA McARTOR
3rd GE JAMES & RIGIT PIPER
4th CH ROLAND HOFELE & ANTOINETTE MEIER

DIVISION CLASSIC III

1st CO RANDALL MILLER & DIANNA COLE
2nd CH MARTIN & ROSITA ORHSNER
3rd GE MATTHIAS GOTTSCHICK & KLAWOHN
4th CH ARMIN DEGEN & CHATHERINE RUEGG
5th FR CYRILLE DUPUIS & DUPUIS-RODRIGUES

DIVISION CLASSIC IV

1st GE THORSTEN & CHRISTIANE REICHOLD
2nd FR PASCALFF DIDIER & GUERREIRO
3rd GE STEFFEN & ELLI HUMMEL
4th UK CHARLES JONES & AMANDA COLLINS

DIVISION CLASSIC JUNIOR YOUTH

1st UK SCOTT LAWLEY & SIOBHAN DUNN
2nd UK JONATHAN & TINA MONTGOMERY

DIVISION CLASSIC JUNIOR TEEN

1st UK AIDEN MONTGOMERY & JODIE BINSTEED
2nd NL DENNIS IJCKERS & CARIN LEMMEN
3rd NL HANS & MARIA V.D.POL

DIVISION CLASSIC DIAMOND NOVICE

1st HI ROBERT & TERRI BOSLEY

DIVISION CLASSIC SLIVER NOVICE

1st FR JOELFF & MARIEFF GUERUT
2nd UK JOHN & DOREEN FRANCIS
3rd NL KARL PRIJS & MARLIES JONGEN
4th NL EMILE LEMMEN & WIL v HORCK
5th NL SCHAPENDONKF & JACOBS

DIVISION HONKY TONK NEWCOMER

1st NL JAN PIEST & CHRISTINE BAVIUS

DIVISION LINE DANCE MALE NOVICE JNR PRIMARY

1st BE BENJAMIN LUCAS
2nd NL RICHARD POWW

DIVISION LINE DANCE MALE NOVICE JNR YOUTH

1st UK SCOTT LAWLEY
2nd NL DENNIS v:t HUL
3rd NL ROBIN DE KOK
4th BE ANGELO BLEYS
5th NL STEFAN POWW

DIVISION LINE DANCE MALE NOVICE JNR TEEN

1st NL YVONNE v. SPRONSEN
2nd UK LEE BIRKS
3rd FR BRUNOFF VASTEL
4th NL MARJAN KNAAPEN
5th NL HENDRIKJAN v. GOGH

DIVISION LINE DANCE MALE NOVICE

1st UK EDWARD LAWTON
2nd FR PHILIPPE ARNAUD
3rd NL NORMAN COOLS
4th NL JOAKIM WESTRLUND

DIVISION LINE DANCE MALE ADV JNR YOUTH

1st NL ROY HADISUBROTO
2nd UK JONATHAN MONTGOMERY
3rd NL ROY HOEBEN

DIVISION LINE DANCE MALE ADV JNR TEEN

1st NL TOM MICKERS
2nd UK JAMIE SMITH
3rd NL ARMAND VERGNE
4th NL NICKY OUWENDIJKF
5th UK AIDEN MONTGOMERY

DIVISION LINE DANCE MALE ADVANCED

1st NL ROY VERDONK
2nd UK JOHNNY HOUSTON
3rd UK ALAN CLARKE
4th NL ERNST ROGGEVEEN
5th UK STEVEN DUNN

DIVISION LINE DANCE MALE SHOWCASE

1st NL ROY VERDONK
2nd UK JOHNNY HOUSTON
3rd NL TOM MICKERS
4th UK ALAN CLARKE



ROY VERDONK & MESSICA MENDELS

5th NL ROY HADISUBROTO

DIVISION LINE DANCE FEMALE NOVICE JNR PRIMARY

1st NL SAMANTHA KARSEN
2nd NL SHARON DE KONING
3rd NL ILSE VOS
4th NL GLADYS KALAHATURUSUN

DIVISION LINE DANCE FEMALE NOVICE JNR YOUTH

1st GE YVONNE HLOUSEK
2nd UK SARAH MELLOR
3rd NL AMANDA TEN DAM
4th NL G.A.B. KEMNER
5th NL TJITSKE SIJBRANDY

DIVISION LINE DANCE FEMALE NOVICE JNR TEEN

1st UK DEBBIE LAWLEY
2nd UK JENNY BURGESS
3rd UK LIANNE WILKINSON
4th UK CARRON DOUGLAS

DIVISION LINE DANCE FEMALE NOVICE

1st UK SHARON DAVIES
2nd NL MARISKA PETROVIC
3rd UK AMANDA DOUGLAS
4th NL GISLA HUBEK
5th SC THERESA GRANBERG

DIVISION LINE DANCE FEMALE ADV JNR PE

1st UK SIOBHAN DUNN
2nd NL TIFFANY SMIT

DIVISION LINE DANCE FEMALE ADV JNR YOUTH

1st UK JODIE BINSTEED
2nd UK LEANNE COUGHLAN
3rd UK ROAS LAMPEN
4th NL HELGA v. LOON
5th NL FRANCESNE LARDINOIS

DIVISION LINE DANCE FEMALE ADV JNR TE

1st NL CELINE DUYNDAAM
2nd NL LUCINDA v. BERGEN
3rd BE CINDY THIEMANN
4th NL SIMONE NAGELHOUT
5th NL PETRA de GROUW

DIVISION LINE DANCE FEMALE ADVANCED

1st UK YVONNE DUNN
2nd UK TINA NEALE
3rd UK CARINA CLARKE
4th NL ILONA v.d. WANSUM
5th NL MIRANDA de HOOO

DIVISION LINE DANCE FEMALE SHOWCASE

1st UK TINA NEALE
2nd NL PATRICIA ter KOOLT
3rd UK JODIE BINSTEED
4th NL LIANE v. DIJK v. DUN

DIVISION LINE DANCE CHOREOGRAPHY

1st NL TOM MICKERS
2nd NL ILONA v.d. WANSEM
3rd NL ROY VERDONK
4th NL BETTY v. GELOVEN
5th NL LUCINDA v. BERGEN

DIVISION PRECISION DANCE TEAMS LINE DANCE

1st NL MBC COUNTRY LINE DANCERS
2nd BE COUNTRY LINE DANCE MACHINE
3rd CH RISING MOON
4th NL WIESBADEN WRANGLERS CDT
5th BE DEEP CREEK COUNTRY DANCERS

DIVISION PRECISION DANCE TEAMS DEMONSTRATION ROUTINE

1st UK CRAZY COWGIRLS
2nd NL SALOON DANCERS DEN HAAG

DIVISION PRECISION DANCE TEAMS CABARET DANCE

1st GE INCAHOOTS 2

DIVISION PRECISION DANCE TEAMS CLASSIC COMBINATION ROUTINE

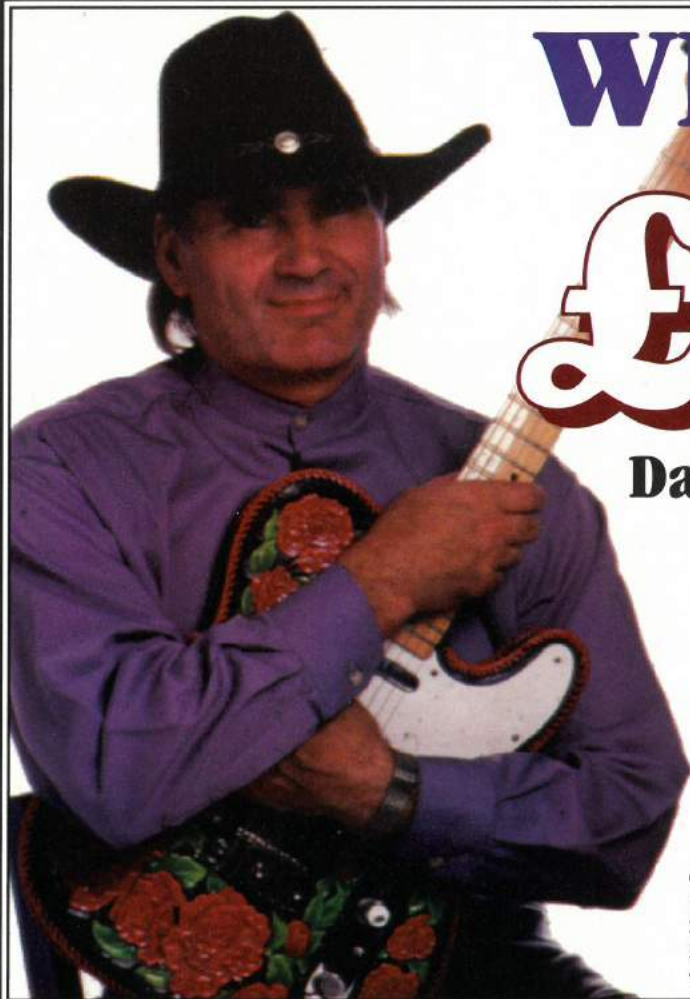
1st GE EAGLES
2nd GE INCAHOOTS 1
3rd NL MBC COUNTRY LINE DANCERS
4th NL WILD WESTERN DANCERS
5th NL THE WESTRN DANCERS



WILD WESTERN DANCERS

DIVISION PRECISION DANCE TEAMS SOLO ROUTINE

1st NL MBC COUNTRY LINE DANCERS
2nd GE INCAHOOTS 3
3rd NL STONE MOUNTAIN DANCERS
4th UK STOKE STOMPERS
5th NL RIVER COUNTRY DANCERS



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Competition rules

1. Your script must be dated and signed as your originally created dance.
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Bless me Father for at The Chapel



MICHELE & CLASS MEMBERS IN THE COURTYARD ANNEXE

Milford street in the cathedral city of Salisbury is where all good line dance worshippers should congregate. The Victorian Grade II listed Methodist chapel is over 100 years old and has recently undergone a £1.2 million conversion. Now boasting a capacity of 750, the building was reopened 14th November 1997 after an 18 month refurbishment with many of the original features having been preserved - including stained glass windows, Pews, Pulpit (now the DJ box!) and a ninety year old Hill, Norman & Beard pipe organ which now forms the centrepiece of the club.

And so The Chapel has been reborn as a multipurpose entertainment centre open six nights a week providing entertainment for all. At the rear a courtyard annexe with a pyramid shaped glass roof replaced the church hall which was beyond 'salvation' while inside the Courtyard Restaurant changes its authenticity every Tuesday when it is transformed into a hall full of Tush Pushin', Boot Scootin, Thigh Slappin' line dancers under the watchful eye of British & World Line Dance Champion, Michele Etherington.

Paul Thomas, Entertainments Manager of The Chapel boasts a CV showing seventeen plus years experience in the entertainment industry and finds himself spinning the sour whilst Michele instructs. Honestly, he admits to "having no co-ordination", has never line danced in his life and confesses that he never will. For his 'sins' though, Paul is responsible for the introduction of line dancing at the South West venue, which started last December. For someone who thought line dancing was all 'Yee Ha's' and Glen Campbell, his knowledge of new country music and dance steps seems amazing as he nonchalantly recites the latest dances and tracks.

However, for all of his 'mickey taking' on a Tuesday night the number 'Hail Mary's' and 'Our Fathers' he has had to say since his initiation sounds as if Michele has got him to 'Toe the Line!'



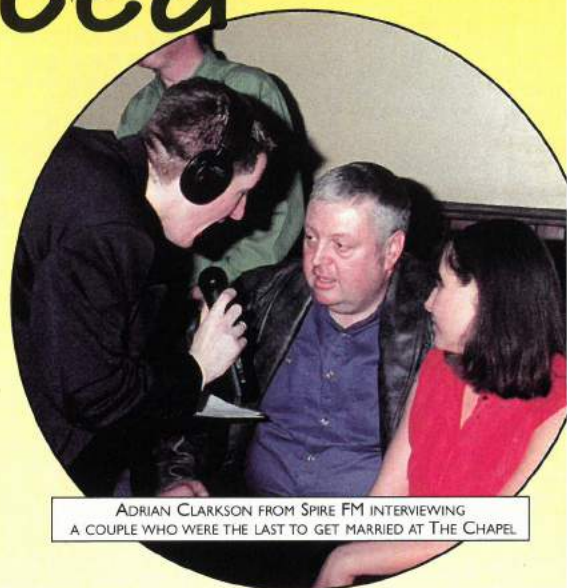
BALCONY VIEW AT THE CHAPEL

have Line Danced

Chapel

by Deirdre Seyburn

The Chapel prides itself not only on being a unique venue but for ensuring that the entertainment provided ranges from Jazz, Rock n' Roll Country and Salsa - "music for all ages" as Paul put it. Some distinguished names have appeared at The Chapel since the opening night both as playing artistes and paying guests



ADRIAN CLARKSON FROM SPIRE FM INTERVIEWING A COUPLE WHO WERE THE LAST TO GET MARRIED AT THE CHAPEL

including singer Geno Washington, Steve McFadden from BBC TV's Eastenders, and former England batsman Robin Smith. For line dancers there has been Scooter Lee and The Dean Brothers.

For all you 'would be' line dancing disciples, 'requiem' line up is every Tuesday when the 'gospel' according to Michele and Paul is delivered.

When 'mass' has ended Paul instructs his congregation in the time honoured way... "You may now go forth and Tush Push!"



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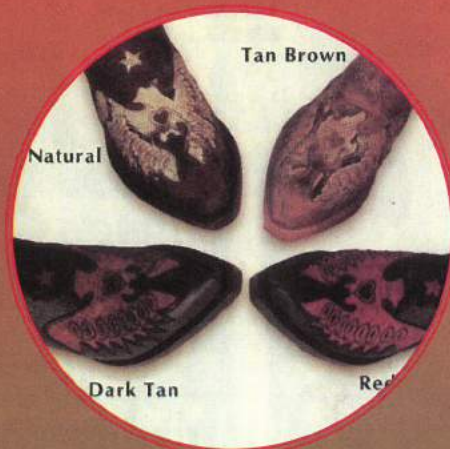
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GIRL POWER

LeAnn Rimes is the U.S teen sensation of the decade - a legend in the making. At just 15 years old she is the Southern belle who is ringing the changes in the American country music scene. Her albums have out-sold the likes of Mariah Carey and the Spice Girls, and with an estimated annual turnover of \$15 million her piggy bank is likely bigger than the Lone Star state from which she heralds.

Debra Williams follows her yellow brick road to super-stardom.

LeAnn was just a 'singing tot' with sights set on the big time when she won a song and dance competition at the tender age of five. Recognising their daughter possessed evident talent, her parents promptly upped-sticks from their native Jackson, Mississippi and whisked her off to Texas in pursuit of her ambitions.

It proved to be a worthwhile move. In the space of five short years LeAnn, an only child, amassed an ever increasing audience as she opened Dallas Cowboy games and the Walt Garrison Rodeo with her compelling rendition of the 'Star Spangled Banner'. Producing an album therefore became a natural progression. Cut on an independent record label when she was just 11 years old, 'All That' caused significant ripples of excitement throughout the American Country music industry. Inevitably a major recording contract was secured, and at the grand old age of 13 LeAnn signed with top company Curb Records.

Success, when it came, was meteoric. LeAnn's first two albums with Curb, 'Blue' and 'The Early Years', took America by storm - her powerful adult sounding voice coupled with the vitality of youth, ensured equal admiration across the generations.

LeAnn Rimes now looks set to take on the globe with her newly released CD, and as its title appropriately suggests, she is one American school kid who will most definitely be 'Sitting on Top of the World!'.

• LeAnn's mega hit single 'How Do I Live' has made her a household name in the UK. She is one of an elite group of American Country singers who have infiltrated Britain's mainstream media operators. That means she is in big demand, though National Lottery bosses were unsuccessful when they tried to book her to appear on the show in March. LeAnn may have a big voice, but she is still a little lady in the eyes of the law - under-age Miss Rimes cannot be associated with any form of gambling until her 16th birthday on August 28th.

• LeAnn's second single from her current album will be the track 'Commitment' which is scheduled for release on 8th June.

• LeAnn's all-star list of inspirational influences include the great Patsy Cline, Barbara Streisand, Wynonna, Reba McEntire and Aerosmith! Yet unlike 99.9% of the world's teenagers who can only daydream of an encounter with their favourite celebrities, her heroes actually visit her! Aerosmith's Steven Tyler met up with LeAnn backstage at one of her concerts and arranged a future work project.

• Multi-talented LeAnn has also caused a stir in the literary world. Last year she co-wrote a teenage fictional novel. She didn't have to think too hard for the story line though - 'Holiday In Your Heart' is a tale of a young singer's plight as she struggles to make it in show business!

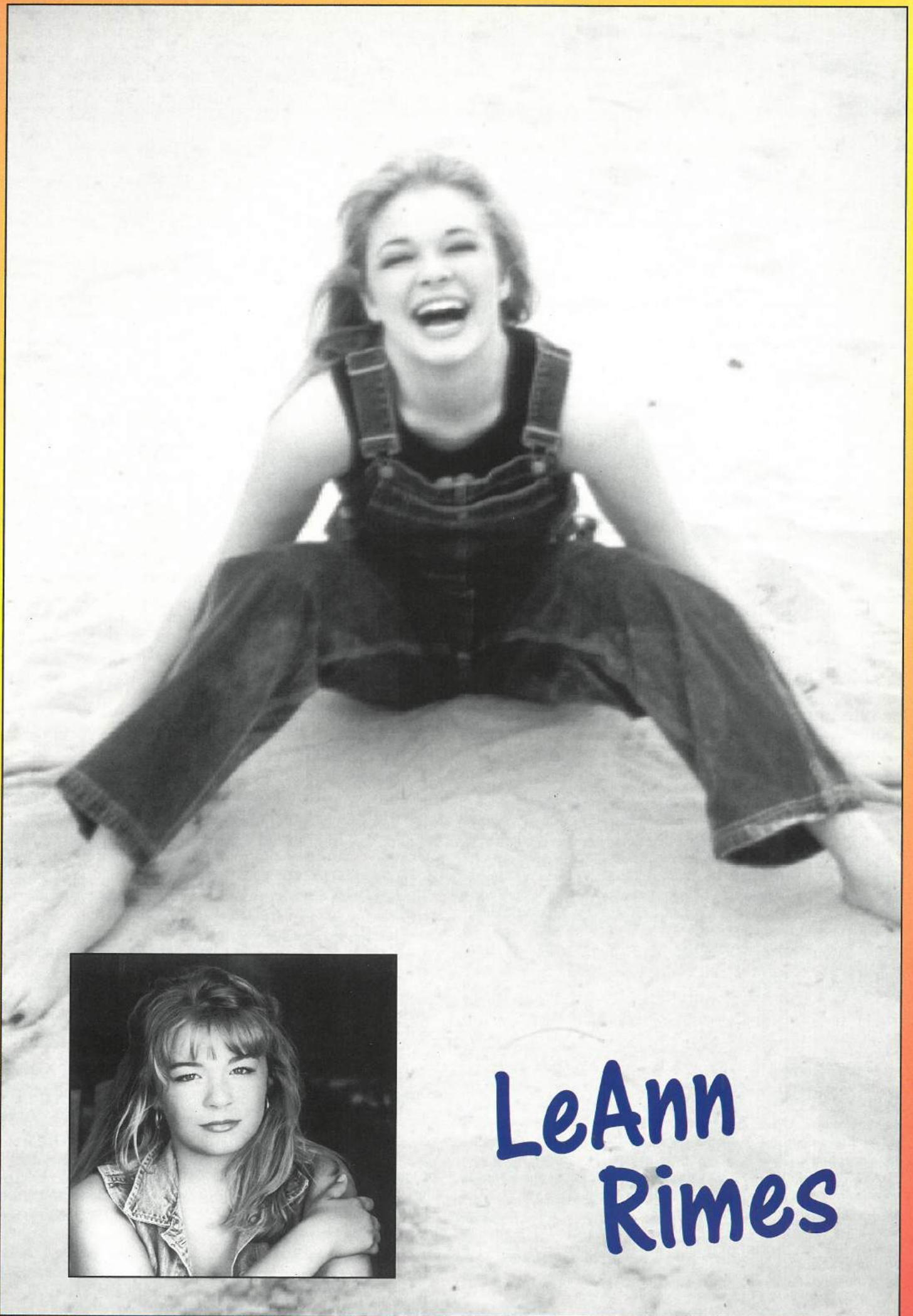
The golden girl must have given this project a taste of her Midas touch as the book was immediately adapted into a screenplay. It's based on her life, so there are no prizes for guessing the name of the actress who played the leading role. If that isn't enough, a three-movie deal is currently under discussion.

• While the 'teen sensation' tag is rapidly making LeAnn want to scream out loud, her age has ensured she will go down in the record books. Her first single 'Blue' entered the American Billboard country chart at number one. Only fourteen years old at the time, she became the youngest ever country singer to debut so high. In 1997 she smashed the sales figures of every other US artist when she sold albums to the value of 96.3 million dollars. Not one to be put off by the lack of experienced years, LeAnn has collected not one but three Grammy Awards. The most surprising of these was in recognition of America's 'Best New Artist' - until LeAnn's phenomenal arrival on the scene, this award had never before been presented to a country music act.

FAN CLUB

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• Curb Record mogul Mike Curb has more than a canny knack of procuring the best in the business. Past hunches have secured The Osmonds, Sean Cassidy, and the Bellamy Brothers, while alongside LeAnn other acts on his books include the famous Judd family, and top-billing cowboy heart-throb Tim McGraw.



LeAnn
Rimes



ALBUM REVIEWS

by Steve Crosby



GEORGE STRAIT - ONE STEP AT A TIME

MCA Records  

I have sung the praises of George Strait on more than one occasion in this column before. The uncompromising, consistent purveyor of pure unadulterated country music. As reliable as Marks and Spencers for quality of product and service. Number 1 US Country album and Number 2 US Pop album (behind Celine Dion). Case proven.

For dancers, this is an album 'chock' full of cha cha, rumba and waltz rhythms and for the listener a melodious and sense-tugging musical and lyrical experience.

It did take several listens to readjust my mind to the opening cut, the Roger Cook / John Prine penned I JUST WANT TO DANCE WITH YOU, a hit in a previous existence for Daniel O'Donnell in whose hands the song was a limp handshake. But in George's capable care it becomes what it was all along, a romantic 116 bpm summertime rumba that'll put a twinkle in the eye of even the grumpiest old man. Sure to be a huge radio and dancefloor hit.



ONE STEP AT A TIME follows, a 91 bpm cha cha with gorgeous fiddle and pedal steel interludes and which showcases Mr. Strait's vocal talents exquisitely- "It'll be too late when you realise angels don't fly, they just walk away one step at a time".

TRUE is another cha cha based dance, 116 bpm and a powerful, 'holler along' ballad for a soft top cruise down Highway 5.

A waltz follows, the 'proud to be a Texan' REMEMBER THE ALAMO, 114 bpm, in which George reminisces about the first meeting of two love birds by San Antonio's River Walk. Help, I've come over all 'Catherine Cookson'! Quite why songwriters have a fixation with the girl's name MARIA is a mystery. Why not Gladys or Joan? But lo and behold, next up is the Robert Earl Keen Jr. song of this title, a beautiful 120 bpm Latin rumba "When I sleep with you Maria, there's nothing left for dreams to steal". Awash with Spanish guitar and lyrical passion. OK, on reflection Gladys isn't such a good idea!

Jim Lauderdale has become a favourite song-smith for George and his WE REALLY SHOULDN'T BE DOING THIS is next up, a raucous, 'naughty boy' 147 bpm West Coast Swing salsa belter that demands the bump of a hip, the swivel of a foot and the close proximity of a member of the opposite sex.

WHY NOT NOW, at 66 bpm, is a little slow for dancing but provides another opportunity to wind down the window and sing your lungs out. Lovely.



Also too slow at 67 bpm is NEON ROW, but what a great song, about a girl who strays into the world "where all those lonely high-heeled ladies are always putting on a show".

THAT'S THE BREAKS at 90 bpm is a realist's reflection on the inevitable break up of a relationship, written by the superb Dean Dillon and is a late night, cry-in-your-Jack-Daniels masterpiece.

Concluding the collection is YOU HAVEN'T LEFT ME YET, a swaying, building 100 bpm cha cha, every bit as good as it's predecessors on this wonderful album.

As one friend of mine recently remarked. "There's George. Then there's everybody else."

RANDY TRAVIS - YOU AND YOU ALONE

Dreamworks Records  

Randy's been in the shadows for some time now, popping up on the oc soundtrack, but without a studio album to his name for what must be two years. Now, though, the man who was one of the forerunners of New Country re-emerges on Steven Spielberg's new label to deliver a solid collection of songs to be proud of.

There are a couple of real belters in the set. The 141 bpm, East Coast Swing honky tonk STRANGER IN MY MIRROR is simply superb, cleverly contrived lyric accompanied by a great bar room piano and re country production. And it works well for a number of dances including Black Coffee, Vancouver Boogie and Psychabilly Boogie.

I DID MY PART is a clap along shuffle, gathering momentum as it pulls u through a 137 bpm reflection of a lifetime.

ONLY WORSE is a 161 bpm two step which explains just how bad it ca get - to one of the chirpiest good time tunes you could imagine.

THE HOLE is a 170 bpm inexhaustible tush pushing ride through a mes of mistakes and Alison Krauss joins the 'old croaker' on I'M STILL HERE

YOU'RE STILL GONE, a 174 bpm bluegrass flavoured two step with classic country title.

The only useable ballads are the 91 bpm cha cha YOU AND YOU ALONE and the gorgeous 71 bpm SATISFIED MIND, maybe a little bit slow bu such a powerful song it has to be worth an airing.

Five tracks are hard to argue a case for on the floor but of these SPIR OF A BOY WISDOM OF MAN forces you to sit back and listen, a perfect example of what makes country music so strong - poetic lyrics and haunting melody to get lost in.

HORSE CALLED MUSIC is not dissimilar, a contemplative tale of ride and companion in 'the days when a horse he called Music could jum through the moon and scale across the sky'.

Mr. Travis's career is in revival it seems, a mighty fine album and a starring role in the action thriller Black Dog alongside Patrick Swayze and Meatloaf.

Ride 'em cowboy.

KIMBER CLAYTON -

GOOD GIRLS LOVE BAD BOYS

The Hit Label  

This is not an album of new material from the feisty fireball from Nashville, rather a collection of the songs which were recorded but never released by the CURB record label during the time she was signed to them. But don't let the age of the material put you off. There are some gems here, which deserve a place in any serious line dancer's collection.

GOOD GIRLS LOVE BAD BOYS, 166 bpm, will be familiar to purchasers of the Line Dance Fever series, a rockin' tush pusher that is capable of burning up any dance floor. BLESS HIS HEART, in a similar vein at 151 bpm, offers like opportunities.

The only other uptempo floor filler is the 85 / 170bpm REAL GOOD THING, supplied in 'radio' and 'dance' mix versions, but a cracking dual tempoed stomper.

IF WISHES WERE HORSES also comes in two versions, a driving, riding 124 bpm shuffle which is one of the best of the album's cuts, written by the now well respected Gretchen Peters.

Mid tempo wise there's the strolling 124 bpm PRICE OF LOVE, the 129 bpm, sixties influenced Matraca Berg penned YOU DON'T KNOW HER, the raunchy, bluesy 125 bpm COUP DEVILLE and the thumping, energetic 110 bpm RING OF FIRE with which Johnny Cash had such a huge hit.

There are four ballads of which I KNOW THAT CAR is the only one of use on the dancefloor at 100 bpm. WHAT DOES SHE HAVE (60 bpm) is a building lament, ARE YOU LISTENING (65 bpm) a pleading tear jerker and THE GIRL YOU FELL IN LOVE WITH (68 bpm) a grammatically incorrect girl power warning message.

For Kimber fans this is a welcome release, putting 13 of her tracks together on one album for the first time. Hopefully it won't be too long before an album of the newer material emerges as well.

KIMBER CLAYTON - ADDICTED TO LOVE

SFL CD Single   

ADDICTED TO LOVE - now this is up to date, a driving rock version of the old Robert Palmer hit given a 112 bpm raunchy backbeat by producer Steve Keller. Dance mix and radio mix appear, being evenly phrased for the new Max Perry 32 count, 4 wall dance which share the same name. Sleazy and raw - bitchin' babe!

The two other tracks may be welcome for fans but neither are likely to feature on many dance charts.

DRINK THE OCEAN (75bpm) is as bad as ADDICTED TO LOVE is good, a sloppy, pappy example of just how cliched a country ballad can be - overstated imagery and about as appealing as the thought of a mouthful of sewage ridden Atlantic that the song suggests. DEEP IN THE HEART (148 bpm) is better but is no more than an ordinary song. It may come in handy for an alternative track for dances like Psychabilly Boogie but won't be another Jose Cuervo.

Thumbs up for ADDICTED though.

BOOT SCOOTIN' BOOGIE THE NASHVILLE LINE DANCING ALBUM VOLUME 2

BMG Records   

The first Boot Scootin' Boogie album is well over a year old now and was, by the record company's own admission, a 'toe dipped in' the line dance market. This follow up is a first class collection, capitalising on the successes of the first whilst learning from its shortfalls. There are 18 tracks, all ideal for the hardwood floor. BPMs enclosed, dance suggestions supplied by Canadian Peter Metelnick, Dawn Dennell and Free Spirit's John Matthews and notations for 5 dances (3 of which are Mr. Metelnick's own).

First track is TOO MUCH FUN by Daryle Singletary, a 154bpm rocker for the dance of the same name, followed by Carlene Carter's shuffling, chugging 152 bpm HEART IS RIGHT for a number of dances including Saloon Scissor Stomp.

Martina McBride's excellent INDEPENDENCE DAY (120 bpm) is the first song with accompanying dance notation, a powerful cha cha worthy of a good bellowing sing song.

By now everybody knows The Kentucky Headhunters PARTY ZONE (146 bpm) for Psychabilly Boogie. Clay Walker's BURY THE SHOVEL, supplied here in its 102 / 204 bpm rollicking twang-funk remix and Susan Day's 64 count dance Suzy D looks interesting and could well make this a hit.

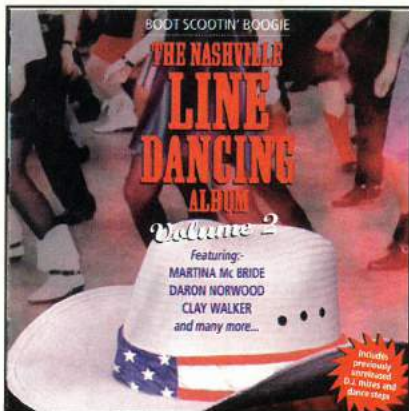
Keith Gattis is one of those 'lost in the hurrah' artists who never quite achieve the profile they deserve. LITTLE DROPS OF MY HEART is a superb, 120 bpm honky tonk shuffle delivered in 'down home' style by this underrated singer for Top Secret Shuffle, Boot Scooting Boogie or a mess of other dances. Grrreat.

Alabama's SAY I is listed for On The Rocks but at 136 bpm is a versatile sing-a-long, let-the-crowd-join-in chugger which would also suit Kickin' Back.

Lorrie Morgan has two inclusions, the wonderful BACK IN YOUR ARMS AGAIN, a 118 bpm finger clicking cha cha which is one of the best country songs ever recorded. Written by Fred Knoblock and Paul Davis it is a summery, feel good plea to a lost love. As a DJ I must have played this track a thousand times and I'm still not tired of it. Worth the cost of the CD on its own. Her second cut is STEPPIN' STONES (196 bpm), a throbbing two step and another honky tonk winner.

K.T. Oslin is another artist who has two cuts, the camped up, tongue-in-cheek version of Irving Berlin's CUBA (130 bpm) for which Rattlesnake has been choreographed and the gutsy 140 bpm SILVER TONGUE & GOLD PLATED LIES for a good strut.

Daron Norwood's BAD DOG NO BISCUIT (156 bpm) has been an



elusive track for a while now but it is unleashed here (sorry, couldn't resist the pun!) in remixed form for Bad Dog Boogie. Other welcome inclusions are Ty England's Western Swing 196 bpm SHOULD'VE ASKED HER FASTER (not 'Should have asked for pasta' as it sounds) for an aerobic Flying Eights and Lonestar's infectious, thudding 120 bpm cha cha NO NEWS which in its day played host to a number of dances.

Jill Morris is another unsung talent who gets an outing with LIMBO for the 108 bpm dance of that name as are Regina Regina whose RIGHT PLAN WRONG MAN is a versatile 120 bpm rocking cha cha.

Completing the line up is John Anderson's SEMINOLE WIND (128 bpm) and Aaron Tippin's version of Billy Swan's I CAN HELP (122 bpm), both splendid songs and handy dance tracks.

Yes, a jolly good collection BMG boys. And, saving the best news 'till last, its available for a limited period at a bargain £9.99 or less!

Now you can afford a tenner can't you?

WALK THE LINE VOLUME 2

Thorny Roase Music   

Another collection for under a tenner following a previous success. So how does it shape up? Brief summary first. Sixteen tracks of which 6 are by artists who have a proven track record in line dancing, 4 by up and coming acts and a further 6 by The Nashville Cats. Dance notations for 5 dances. No bpm listings and, surprisingly, no artist credits on the sleeve! (You have to search inside the CD booklet for this)

The established acts.

Kimber Clayton gives us the previously noted 166 bpm DEEP IN THE HEART. Nothing special but certainly useful on the floor.

The Cheap Seats deliver their classic SOMETHING IN THE WATER for Adam's Ale and The Beast. You know this.

Rick Tippe's cut is his 149 bpm BAD HEART DAY for Max Perry's dance, a good song as well as a clap - a- long thumper of a dance track.

Oklahoma veteran Becky Hobbs (A Tammy Wynette sound-a-like) jumps in with the authentic foot tapping 109 bpm HONKY TONK SATURDAY NIGHT. Look out for the false ending.

T.Cane Honey is clearly influenced by the Country Rock of the 70's and HALLELUJAH MAMA proves the point, a 150 bpm slider which borrows more than a little from The Knack's MY SHARONA. Uplifting and infectious nonetheless.

Ronnie Beard has been taken under the wing of Max Perry and other noted American choreographers and brings us here the 126 bpm BOOM SHAKE, maybe not the best example of his work but a more than adequate introduction to it.

The Rising Stars.

HEARTBREAK ROAD 112 bpm by Larry Thomas & Stars and Bars will be useful for a Bayou City Twister.

NEW ORLEANS ROCK'N'ROLL (72 bpm) by The Flying Tortellinis is as sleazy as it gets but maybe just too slow for even the most teasing grind. Jennifer Weatherly is a very talented Texas artist and her cut IN THE NAME OF LOVE (132 bpm) is maybe the best on the album. Written by Clay Blaker, who wrote Swing City Jive, it is a melodious coo-er to strum or hum with.

Back Door seem an interesting prospect. ONE HEART (121 bpm) is a Buddy Holly meets the Mavericks rumba that conjures up images of the Dirty Dancing movie. A real find, this. Try it for Stella Wilden's dance Rah Rumba (steps enclosed).

The Nashville Cats

No need to comment on each of the six tracks but two are outstanding. The synthesized disco version of BAD MOON RISING (128 bpm) is brilliant, a chugging, cheeky compliment to the Creedance Cleerwater Revival original which succeeds where Just Luis's AMERICAN PIE failed. No dance for this is enclosed but let the gauntlet be laid down for somebody to work on this one (Chris Hodgson are you reading this?) Lynrd Skynrd's SWEET HOME ALABAMA is also given the treatment and becomes a 121 bpm electric guitar driven shuffle with an infectious disco drum beat. Choreographers, make another note please.

Worth a quick mention is TEXAS SUN, a 117 bpm Black Coffee inspired original which will be easy to use on the floor.

An extremely interesting collection this which at first sight may seem a bit of a mish mash but buy it, live with it for a couple of days and you'll find yourself with a very satisfactory album. In fact I think I might just add another boot & half an ear to the ratings.

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Who will wear the Crown?

**Roll up, roll up for the main event of the year....
Wembley Arena, Saturday 23 May, 1pm
for ten hours of non stop music and dancing.**

Due to Linedancer Magazine's deadline this June edition had gone to press before the event but until our full coverage next month, here's a taster of the climax to seven months of regional competition to decide who will be British Champion of 1998.

In an action packed day organisers Richmond Entertainments have lined up a host of stars to keep dancers and spectators happy between heats. Workshops from Johnny Twostep and Hedy McAdams and performances from Will Faeber, Dave Sheriff, The Cheap Seats, Country FM and Kimber Clayton and a demonstration from last year's Team Champions Heroes and Villains.

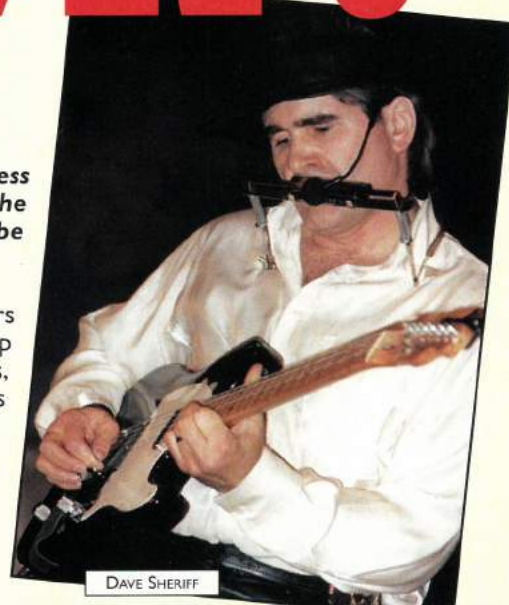
Dancing celebrity Lionel Blair will host the Awards ceremony whilst Dave Sheriff comperes.

Commenting, Artistic Director Johnny Twostep said "I'm really looking forward to the day. I've had a lot of support from fellow dancers and I'm there to make sure the dancers enjoy the day. Lionel is one of my idols and a man who respects dancers. I know for a fact he's looking forward to it and tells me he's been surprised at the amount of pleasure line dancing gives and the number of people who dance."

Having a well known celebrity like Lionel has worked wonders for publicising the event. Television, radio and both national and regional press coverage has resulted in a greater number of exhibitors and increased ticket sales. Organiser Mervyn Conn said "I'm confident the British Line Dancing Finals will be the biggest line dance event in the world - in terms of the number of people under one roof. We've learned from last year and made improvements such as greater access to the dance floor and the introduction of the Silver Division which I know will be well received."

As Mervyn said "The key to the success of the event is the public itself."

We hope you enjoyed it - full coverage next month.



DAVE SHERIFF

GREEN BREAKTHROUGH

by Barbara Champion

On Sunday 14th June, an enormous gathering of line dancers will perform on The Green at Littlehampton Seafront. To Wendy Sibley, a teacher at Littlehampton Community School and the wife of the President of the town's Lions Club, goes credit for the idea and she will direct on the afternoon.

By contacting as many clubs as possible Wendy is hoping to attract more than 5,000 dancers to The Green, all trying to break the record for the longest line dance for the Guinness Book of Records. They have to exceed 5 minutes dancing time and there will be three attempts between 2.00pm and 5.00pm with plenty of dancing and entertainment in between.

Andy Sinclair - the current British Line Dancing Champion for the South - has agreed to appear, work as Caller and teach new dances. Spirit FM The Roadshow will attend and they are sponsored by First Medical.

Dancers will pay £1 per head and monies raised will go to "Breakthrough" for breast cancer.



THE CHEAP SEATS

From the City of London in Ontario, Canada comes a breath of fresh air - Peter Metelnick. Deirdre Seyburn met him as he visited hosts Jim & Dawn Dennell for his first one day workshop at Bisley Pavilion.

Bisley, the home of Statesiders, is an incredible venue, arguably the best sprung floor in the south. Distance was not a problem for visitors who had travelled from all over Wales, Southampton and Wembley areas to meet the man.

Not only did Peter impress with his stamina but he taught an astonishing thirteen dances - each one entirely different - orchestrating every beat and leaving the floor wanting more, even towards the end of the day when feet and minds were exhausted.

Peter, a University graduate with a degree in Science & English is unbelievably talented. Having a natural ability to



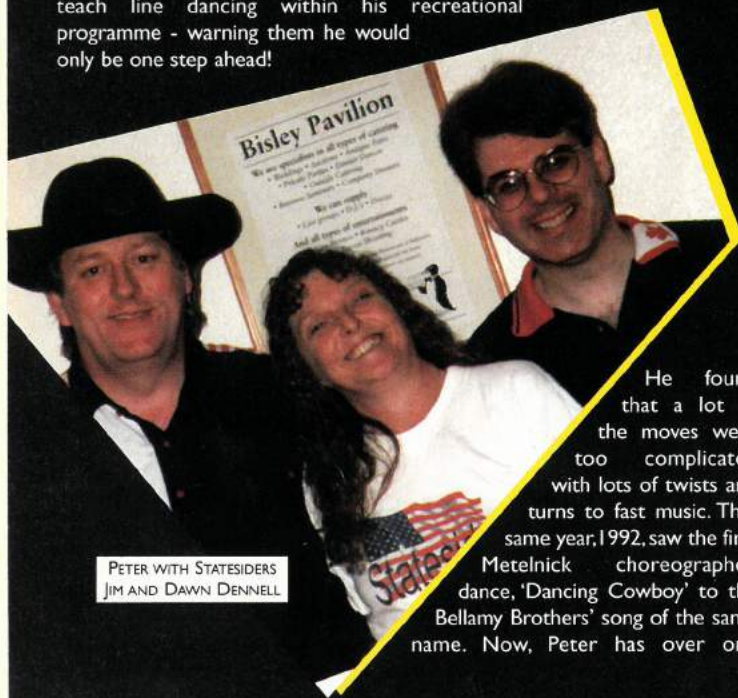
BUT JOHN, YOU LIVE HERE, YOU SHOULD KNOW. METELNICK & TOUR ORGANIS JOHN MATTHEWS (LEFT) SORT SOME DIRECTIONAL DIFFICULTIES

Meeting METELNICK!

choreograph, he has amassed prestigious awards along the way and his dances are recognised worldwide, at competitions and major championships. His presence is fresh and down to earth and he is blessed with a sense of humour and gentlemanly character but above all his impeccable portrayal of dance steps is comfortable for all.

From a family of non dancers, it is hard to discover who Peter follows. His mother's brother 'Uncle Shadow' who died in World War II could possibly be the one, being a well known dancer in his time. Peter is a talented musician, has written his own music, played piano, clarinet and saxophone.

Up until six years ago he had not line danced or choreographed and it all began at work where, as a Seniors Recreational Programmer for the City of London, he was asked by others wanting to learn line dancing, increasingly popular in Ontario. Peter made enquiries and started to learn and then teach line dancing within his recreational programme - warning them he would only be one step ahead!



PETER WITH STATESIDERS JIM AND DAWN DENNELL

He found that a lot of the moves were too complicated with lots of twists and turns to fast music. That same year, 1992, saw the first Metelnick choreographed dance, 'Dancing Cowboy' to the Bellamy Brothers' song of the same name. Now, Peter has over one

hundred dances, is an instructor four nights a week and the director of dance teams 'Out of Line Dancers' and 'Country Hams'.

The 'Hams' are his seniors who will make their fifth appearance in an annual event in Toronto this August at Canada's largest seniors showcase of Line' are performing at Canada's premier Country Dancing In The Park which takes place immediately he returns home from the first part British tour.

How does he manage to fit everything in? Peter states he is at his best pressure and choreographs most of his dances in the early hours morning - after returning from a day's work and a night teaching! He'll to a piece of music, count the sequence, verse, instrumental, and chor finds the rest 'comes naturally', as they say. His all time favourite is 'Soo Later' which was published in last month's edition of Linedancer.

Metelnick is surprised at the standard of dance in Britain and finds it sin Canada. One of the stories he told me was how 'T-Bone Shuffle' came. Wife Cathy and he were expecting house guests for the weekend and Cathy was on the first level of the house doing chores Peter was down supposedly tackling his! With Boz Scaggs' CD Come On Home playing background he had a particular track on repeat. After a while Cathy sh "Do we have to listen to that... again". Conscious of the impending ar guests he returned to his duties, continuing with the dance later. After he a 'Jackie Gleason' step the dance was completed in ten minutes. Practis began to move from wall to wall and when he got to the staircase v jumped back in surprise... Cathy had been standing watching him! I'm in the house now, he thought, but Cathy's reaction was positive, asking "Wow good, what is it? Have I seen it before? What are you going to call it?" A hu and one questions came at once, still feeling guilty and sheepish, Peter s "The Duster Shuffle."

The birth of T-Bone Shuffle, as it was renamed, was last summer and I su this is the only T-Bone the government can not ban! People say that every successful man is a good woman and Cathy 'Robin' Metelnick, thou a dancer, accompanies Peter to most line dance events, providing the con balance to the partnership.

A final thought, Peter has a gold 'Tweety Pie' attached to his Roper boot time you go to see him ask Cathy or himself to tell you the story why..

FRIENDLY Competition

by Barbara Champion

The Regional Semi-Finals of the 1997/98 British Line Dancing Championships at the Guildhall, Southampton in February revealed an interesting turnabout for the winners in the Men's Intermediate Category.



Friends Andy Sinclair from Woodingdean and Paul Hulatt from Eastbourne were again in competition against each other. Sinclair was the reigning South-East Area Champion last year but was unplaced at the Wembley Finals.



At Eastbourne's Winter Garden last October, dancing in the competition for this year, he was placed 3rd and so lost his title to Paul Hulatt. In Southampton the pair competed once more and the position was reversed when Sinclair regained his winning title with Hulatt now runner up.

Both men are line dance teachers and choreographers. Sinclair and his partner are independently working in the Patcham area with their "Rebel Country Line Dance Club". Hulatt teaches at Pat Webb's "The Ranch" just outside Hastings.

Another celebration for the winning reputation of The Ranch is that one of their pupils - Yvette Yeates - was placed 2nd in the Beginners Category of the same competition. All three winners will dance in the finals at Wembley Arena at the end of May. By the time you this the 'friendly competition' will have taken another twist ...



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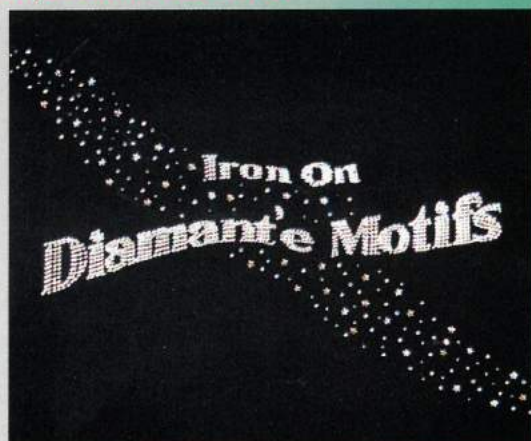
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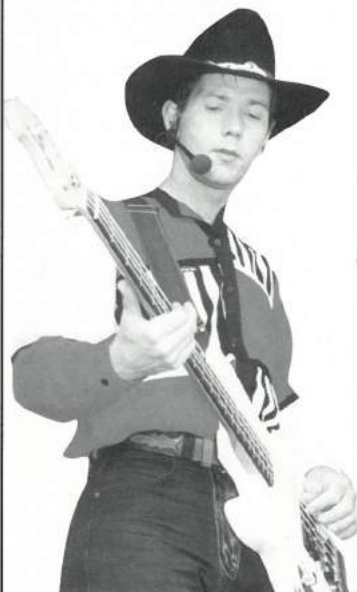
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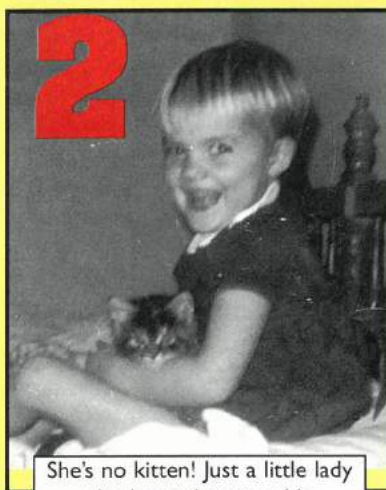


Who'd have

As this is the second anniversary edition of Linedancer Magazine we thought readers would enjoy a bit of fun with other two-year-olds. At least as close to two-year-old as we could find when we raided the family albums of your favourite dancing personalities to bring you these 'little treasures'. Who would have thought that this collection of bonny babies would grow up to become the 'stars' of line dance?



He looks like a happy chappy. Sometimes his hairstyle is more famous than his face.



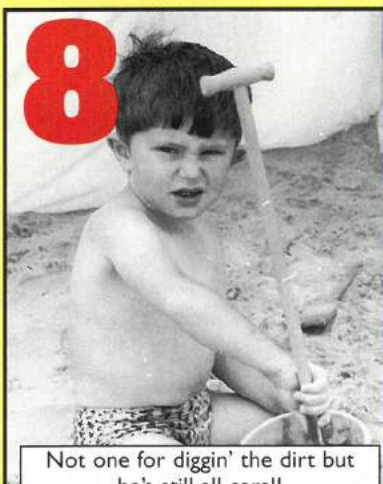
She's no kitten! Just a little lady who loves the top table.



Not splitting hare's now - this one man band has got it all



As bonny as the heather - the tartan terror who makes a Scotia Samba?



Not one for diggin' the dirt but he's still all ears!! And some boots too!!



Cap it all - he became a free spirit with a crystal ball.



Alan (Renegade) Livett



Liz Clarke



Dave Sheriff



John Matthews



Stella Wilden



Rob Fowler

e thought it

They were all once 'mummy's little darlings' as these photographs show. Now 'mummy's little darlings' are dance instructors, choreographers, musicians and DJ's who regularly appear in Linedancer. You know them all, you know them well but can you identify them?

Answers at the foot of Grapevine.



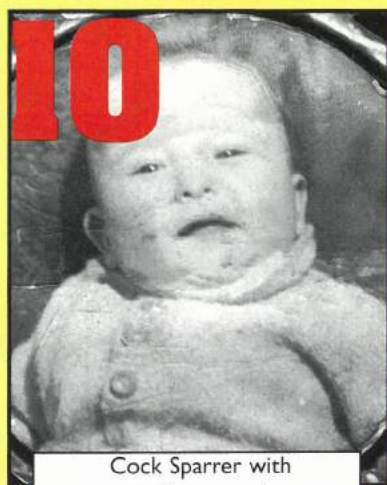
This Wild'en was never camera shy. She's a great classic star.



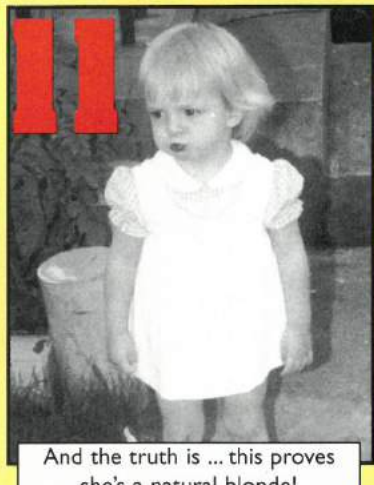
He swapped a hard hat for a Stetson and became a centrefold pin up



They're good ole boys 'drinking whiskey and ?



Cock Sparrer with more than one step.



And the truth is ... this proves she's a natural blonde!



She peddled her way to become the face of Boot Scootin' Britain.



Kimber Clayton



Steve Crosby



Scooter Lee



Johnny Two Step



The Rye Brothers



Rodeo Ruth

Worthy Winners



SAY CHEESE! STARS AND FANS MINGLE

Those who attended the *Linedancer Magazine Awards* in February will recall that the Dean Brothers won the award for Event of The Year for last year's *Chance To Dance* festival at Harrogate. *Linedancer's* Lin Frankland took the motorway to North Yorkshire to see for herself the reason for all those ticks on the voting forms.

Unfortunately, the weather was most unkind. High winds, sleet and non-stop rain made it a typical Easter and a trying time for those who had to erect tents and awnings. At one point over the four days our caravan housed ten bodies all fighting over hot cups of coffee. We even opened our doors to two small children originally housed in the tent next to us which was letting in water. Arguably good practice for when we have grandchildren! However, the rain did not dampen spirits and those people who arrived amidst all the nasty weather were greeted with helpful security people who patiently, though dripping wet, escorted us our allotted spots.

The programme of events was arranged in such a way that whether a line or western dancer your tastes were catered for. From noon until 5pm feet didn't have to stop dancing - the choice was yours. We were offered the combination of DJ, artiste and tuition every day.

For those not wanting to dance a variety of stalls selling the latest western wear, boots, accessories and music. You name it - the stalls had it. A children's play area helped keep 'little feet' happy and there was even somewhere to sit, eat and just savour the atmosphere that was already being created.

The programme of artists lined up to entertain was excellent. The sight of hundreds of people dancing and enjoying themselves was an amazing sight. My 'better half', Alan, equipped with paper and pen managed to find a group of western dancers from Chesterfield - Southern Flag - whilst they were taking a much needed break. The group attended the event



SMILES ALL ROUND



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PETER METELNICK

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Sun Aug 23rd Ros Brander-Stevenson, Gateshead - 01665 577739
Mon Aug 24th Alan Lackenby, Doncaster - Just Peter - 01302 843501
Tues Aug 25th June Yates, Newark - 01623 862082
Wed Aug 26th Sheila Vee, Leeds - 01423 524979
Mon Aug 31st Dean Brothers, Harrogate - 01423 547444
Tues Sept 1st Anne Morley, Chesterfield - 01246 270367
Wed Sept 2nd Tony Hadlow, Great Birchwood - 01772 633162
Thurs Sept 3rd Dave Henderson, Crayford - 0181 3115532
Fri Sept 4th Sandra Lynton., Blackburn - Just Peter - 01282 433669
Sat Sept 5th Alison Biggs, Borehamwood - 01727 768928
Sun Sept 6th Roger Bessant, Peterborough - 01733 206930

JUST PETER

Tues Sept 7th Dougie Laing, Preston - 01253 699009
Wed Sept 9th Karl Creegan, Birmingham - 0121 3586949
Thurs Sept 10th Pete Derbyshire, St Helens - 01744 816832

WITH JUDY MACDONALD

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Sat Sept 12th North Meets South, Bisley - 01189 760917
Sun Sept 13th North Meets South, Bisley - 01189 760917
Mon Sept 14th Ambrose Donahue, Townhouse - Just Peter - 0181 5239639
Tues Sept 15th Jo Coleman, Bury St Edmunds - 01284 767207
Wed Sept 16th Peter Waterhouse, Swanley - 01322 665582
Fri Sept 18th John Jordan, Hull - 01482 869206
Sat Sept 19th David Wilkinson, Bradford - 01274 401052
Sun Sept 20th Liz Clarke, Scotland - To be confirmed

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The M

What is a Maverick? - according to the dictionary it is someone who is eccentric, an individualist, self-styled, a die-hard, radical or even a renegade.

Meet Maggie Cadwell of "Maggie's Mavericks" fame. The Dubliner willingly accepts that the 'classic' definition of a Maverick does describe her but she did not realise its meaning when choosing it for her class. She says the only word missing from 'her description' is perfectionist, which even her friends agree with...

Perhaps the perfectionist part came from the professional ballet training she started at the age of 16. Maggie left Ireland to complete a 3 year intensive dance course with the professional dance college - Bush Davies School of Education & Theatre Arts in West Sussex, having had a choice of any of the top 7 colleges in England. Her love of dancing began early, around the age of 3 but formal lessons did not start until four years later. After graduating from Bush Davies she was recruited by the French Ballet Company with whom she danced professionally with for 5 years, affording her the opportunity to travel and see the world.

In the summer of 1994, during a performance in Greece, she injured her foot, returning to Ireland to recuperate with her family.

At that time line dancing was 'all the rage' but still in its infancy. One evening Maggie's friend persuaded her to go to Faces Nightclub - where it all started - to see what the fuss was about. By the end of the evening she was hooked!

Maggie's friend was in the club competition final where El Diablo was the nominated dance. Unfortunately, as her friend was away, Maggie attended the session, with the intention of passing on El Diablo later. The club manager quickly recognised Maggie's talent and soon offered her a job as a teacher and display team member.

By the following week she was teaching 5 nights a week at different venues around the country which shortly increased to 7 nights and mornings.

Though enjoyable, it was hard work. For instance, they would be in Sligo on Thursday nights and then have to travel 3 1/2 hours back to Dublin that night to do a morning class which, at that time, consisted of over 200 people...each day! Maggie was doing so much dancing that her weight went down effortlessly to 7 stone (no effort...wouldn't that be bliss?). In addition to all these classes, they were also required and requested to do gigs, corporate events, hoe-down weekends, etc.

The first dance she taught was Trashy Women. At that time the dances were coming in from America but only a year into teaching Maggie thought she'd try her hand at choreographing and did so successfully although anonymously at first. Her first choreographed dance was Cowboy Dreams - to the Jimmy Nail track - written as a demonstration dance which it still remains. Her first choreographed dance she taught was Smokin' Cowboy which went down a storm.

Maggie felt that teachers in Ireland couldn't keep up with the demand for new dances as they weren't coming in fast enough from America to meet demand, so she continued to choreograph and teach her own dances, which gained popularity with her Mavericks. Hard Lovin' was her second choreographed dance. To date she takes credit for over 20 dances which have proved popular all over Ireland. One of Maggie's specialities is choreographing dance demonstrations, which she displays with her team during special events, often proving the highlight of the evening.

"I always knew line dancing would continue and that the 'die-hards' would stay and keep it going", she said. Her experience tells her that the dances done to country music are the ones that remain popular and last longer. Although she loves the non-country music line dances, they seem to come and go as the way the pop songs they are danced to come and go in the charts. "But they do make for a nice change while around," she added, "Once people stop enjoying them I stop doing them".

Her classes cater for a variety of people of different age groups and backgrounds. She loves to watch each one adapt their own personal style with each dance. She firmly believes "if you can walk you can dance" and has created her own motto "if you muck up, pick it up".



PET TEACHER! MAGGIE SURROUNDED BY HER CLASS

Limerick

by Lisa Mooney

Maggie is also involved in other projects. She choreographed and produced an entire variety stage show called New Horizons, which ran for 3 nights and 2 matinees at the beginning of April, which was a great success. She is taking her four strong team of Paudie, Dave, Helen and herself to the International Line Dancing Team Championship in Scotland in June for dance demonstrations where she will also hold a workshop. Her next Irish "Hoe-Down" weekend will take place from October 30th to November 1st at the Limerick Inn, County Clare (enquiries/ mobile 086-631388 or phone the hotel direct).

Maggie is the southern representative on the executive committee of the W.D.A.I. (Western Dance Association of Ireland) which formed last year and to date has 80 instructors from all over Ireland, north and south.

In her opinion, the association was badly needed and helps instructors support each other, keep updated on the latest news regarding the line dancing scene and to maintain a certain consistency in line dancing itself.

The Association holds workshops every two months for their instructors. On May 23rd 1998 in County Mayo, the W.D.A.I. held its first ever All Ireland Line Dance Championships following heats which were held all over the country during 1997 & 1998.

At the moment her favourite dance is Stone Cold choreographed by... yes, you guessed it, herself! It was also voted in as one of the two choices for the team section of the All Ireland Championships!

Maggie feels the secret of her success is her professional qualification to teach dance allied to her dancing background. It will also have something to do with her friendly personality, patience and ability to promote fun and happiness within her club and not take anything too personally. She says, "line dancing should be about leaving your troubles behind - for the evening anyway - and enjoying yourself".

Maggie's classes include:

Monday - Harrington Street Garda Club (8:30 - 11:30)
Tuesday - Westmanstown Garda Club (8:30 - 12:00)
Wednesday - Blackrock Rugby Club (8:30 - 11:30)

MAGGIE CADWELL, A.I.S.T.D., A.R.A.D.

Contact: 00 353 1 4906865

First Dance Learned: El Diablo

First Dance Taught: Smokin' Cowboy

Current Favourite Dance: Stone Cold

Secret of Success: 'Line dancing should be about leaving your troubles behind'.

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ISSUE 9

DANCES

I Love You 2
High Test Love
Send It Packing
Cross My Heart
Tippe Toes
Stupid Cupid
Tush Push
Darling Pretty



ISSUE 8

DANCES

The Pudsey
Hot Stomp
Ridin'
Cryin'
Hurricane
The Scooch
Chamois Shuffle Blue
Step Aside



ISSUE 10

DANCES

The Freeze
Stroll Along Cha Cha
Hooked On Country
Just For Grins
Cajun Mambo Walk
Saloon Scissor Stomp
Lamtarra Rhumba
Popsicle



ISSUE 11

DANCES

Hobo Step
Be-Bop-A-Lula
Rompin' Stompin'
Grundy Gallop
Cherokee Boogie
H2O
Fly Like A Bird
True Blue
Honky Tonk Habit
Tropicana Parking Lot

**LAST FEW
REMAINING**



ISSUE 12

DANCES

Merry-Go Round
Life Is Good
Rock Around The Clock
Walkin' The Line
All Shook Up
Ooh! Ahh!
Summertime Cha Cha
G.M.C.
Smokin' Cowboy
Now Hear This



ISSUE 13

DANCES

Excitable Touch
Spicy Feet
Billy Ray Hustle
Heartbreak Harley
Crazy Legs
Radio Romp
All Aboard
American Pie
Country Rock n' Roll
KISSING

Ain't Goin' Down
Lightning Cha Cha



ISSUE 14

DANCES

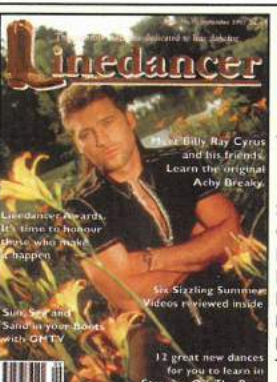
Twist'em
Wrangler Butts
The Renegade
Haych Haych
Line Dance Crazy
Matador
BH-17
Hot'n Kickin' Dipper
Desperado Trail
Pay Bo Diddle
Wrangler Rescue
Crazy Legs



ISSUE 15

DANCES

Victory Shout
God Bless Texas
Even Steven
789 Stroll
Swing It
Running Bear
Mmm Bop
Lone Ranger
Jose Cuervo '97
Girl's Night Out
Dancin' Feet
Electric Reel



ISSUE 16

DANCES

De Lux
The Billy
Hooked
Everybody Is Line Dancin'
Stampede
Cruisin'
Living Like That
Island Cha Cha
Black Dresses
Racing Horses
Brown Eyed Girl
The Achy Breaky



ISSUE 17

DANCES

Skinny Dippin'
State Line Waltz
The Outback
Sweet Maria
Frontier Breakdown
Dancin' In Black
100% Hot
The Princess Waltz
The Last Time Slide
Shamrock Shake
Dancing On The Boulevard

Cannibal Stomp
CLIC
New Jack Swing



ISSUE 18

DANCES

5-6-7-8
Bad Dog
Ribbon Of Highway
In The Name Of Love
Christmas Card
Bad Thang
Bayou City Twister
Cadillac Cowboy
EZ

Flying 8's
Footloose
Love Letters
Stuck On Hold
The Real Deal

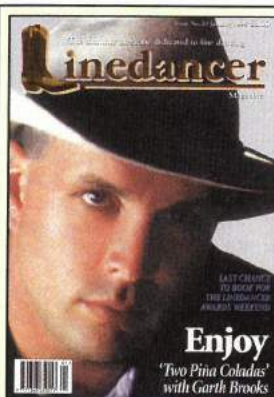


ISSUE 19

DANCES

Grundy Gallop
(Wheelchair version)
Country Walkin'
Rita's Waltz
Walking The Hound Dog
Sexy Little Christmas Thang
13 MWZ
Weekdays
Prairie Strut
Streamlinin'

Christmas Rock
The Blister Shuffle
King Of The Road
Hot Tamales
Practice Makes Perfect



ISSUE 20

DANCES

Tropical Moment
DWIOU
Psychabilly Boogie
No Time At All
Spanish Stomp
Loose Boots
Menace
Move That Way
T-Bone Shuffle
Shine, Shine, Shine

Pina Colada Cha
Midnight Waltz
The Wanderers Return
Margaritaville

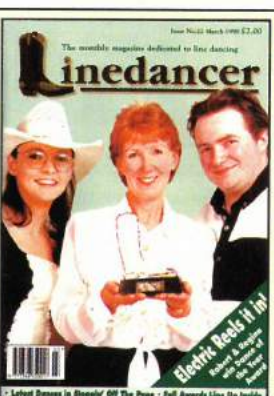


ISSUE 21

DANCES

Matador
(Wheelchair)
County Line Cha Cha
Love Line
R & R Spin
Full Throttle
Tricky Moon
Razor Sharp
Valentine Waltz
Boogie Rock
Gypsy

My My My My My
Boogie Shoes
Beethoven's Boogie
Wild Stallion
Cha Cha Lengua



ISSUE 22

DANCES

Easy Come, Easy Go
Waltzing Matilda
Heart Line
Bandera
My Maria
Southern Night Cha Cha
Oee Oee O
'X' Out
S.O.S.

Snap Clap 'N' Wink
Kentucky Flatrock Stomp
Southern Dreams
Pina Colada Cha
F.T.B.



ISSUE 23

DANCES

Moving On Up
Native American
Coastin'
One Step Forward
Hardwood Stomp
Little Miss Hollywood
Dizzy
Ghost Train
Cripple Creek

Sudden Drop
Done Did It
Turn Me Loose
Scotia Samba
She Devil



ISSUE 24

DANCES

Blue Rose Is
Jazzy Joe's
Blue Eyes
Hot Jax
High Light
Dance On
Mucara Walk
Fisher's Hornpipe
Carianne
Needle In A Haystack '98
Make You Mine
Sooner Or Later

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music matters

NEW RELEASES

The soundtrack to the film *The Apostle* is released this month. Featuring Gospel and country music the album contains work by Lyle Lovett, Patty Loveless, Johnny Cash, Wynona and Emmylou Harris.

Also, Reba McEntire's new album *If You See Him* is released and Brooks & Dunn's *If You See Her* also.

Next month sees Trisha Yearwood's new album, as yet unnamed. Trisha will visit Britain this month on a promotional tour.



REBA MCENTIRE

GLEN'S SEVEN UP

Glen Mitchell's debut single *Little Miss Hollywood* entered the CMR European chart at No.7. The accompanying dance has proved equally popular.

STEPS ALBUM DUE

The as yet to be named debut album from Steps is due this summer. With *Last Thing On My Mind* entering the charts at Number 6 the band's latest single has been aimed away from line dancing towards retro Abba pop. 5,6,7,8 however will feature on the album - as well as on the extended single CD of *Last Thing On My mind* - and the single is currently in the top 5 of the Australian charts. Plans are afoot to release the track into the Asian and Far East markets before an American assault is planned.



GARTH BROOKS

BROOKS BOX SET ON SALE

Good news and bad news from Garth Brooks. His first six albums: *Garth Brooks* (1989), *No Fences* (1990), *Ropin' In The Wind* (1991), *The Chase* (1992), *In Pieces* (1993) and *Fresh Horses* (1995) are currently no longer available as individual albums. This is because Capitol Records Nashville are set to release a six CD set featuring 66 tracks - every track from the early albums above plus several previously unpublished tracks. Capitol says it will only make 2 million sets and so will treat it as a limited edition collectors item with a pre launch estimated price in the US of \$50. After the box set is sold out Capitol will begin to re release the six individual albums on their 10th anniversary. The album *Garth Brooks* will be set for re release in 1999 and so on.

STARS ADDED TO FAIR

Tim McGraw, LeAnn Rimes and Sawyer Brown have all been added to the list of artists set to perform at the 1998 International Country Music Fair in Nashville this month. Since last June McGraw has enjoyed remarkable success with *Just To See You Smile* and *It's Your Love*, his duet with Faith Hill.

LINE DANCE ENTERS POP CHARTS

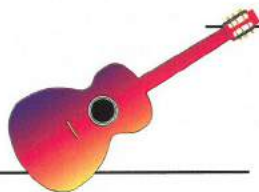
Last year's combined British Top 40 charts featured three line dance hits. At No.4 was *Men In Black* with Sunchyme at 19 and Janet Jackson's *Together Again* at 34.

BROOKS WORLD TOUR PLANS

Garth Brooks' European Tour looks set to start in 1999 with British dates 'pencilled in' for Aberdeen, Glasgow, London, Manchester and Belfast. No Irish date has been mentioned but details are provisional, at best.

BEAR ESSENTIALS

Bear Family Records has released on import Weldon Rogers - *Tryin' To Get To You* and The Collins Kids - *The Rockin'est*. The former is a 29 track offering from the archives whilst Larry and Lorrie offer 22 tracks. The UK importer is Rollercoaster Records, tel 01453 886252.



STRAIT TAKES ONE STEP AT A TIME

George Strait's latest album, *One Step at a Time*, has been released, the Texan is set to add to his cumulative sales of 42 million.



GEORGE STRAIT

NASHVILLE RELEASED

Volume 2 of the best selling Nashville Line Dancing album has been released on the BMG label. Featuring 18 tracks from the cream of American country including K T Oslin, Kentucky Headhunters, Alabama, Clay Walker and Martina McBride amongst others.

SUN GOES DOWN ON SUNDOWN

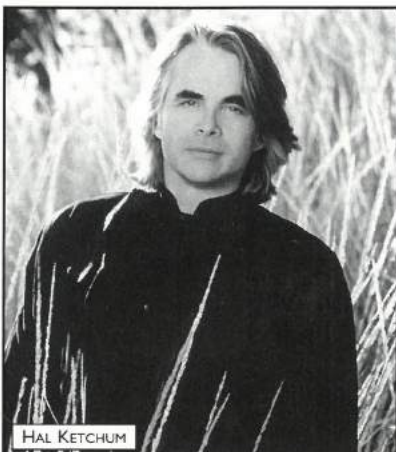
Mike Abbott Management has informed us that Sundown will reluctantly disband at the end of this month. The Leeds based company will not be responsible for bookings of the band after that date. Lead vocalist Don Allan and keyboard player Darren Anthony will continue as a duo called Clear Cut, managed by Mike Abbott.

STARS IN THEIR EYES

The Blue Hearts, fresh from appearing with Jools Holland's R&B orchestra have released their latest single, A Thousand Stars, on the Big Cactus label. The band has its own website <http://www.pavilion.co.uk/vbrigh-ton/music/bluehart.html>

DONCASTER DEBUT FOR SCOOTER'S SIGNATURE

Scooter Lee's first HMV UK in store personal appearance was in Doncaster where eager fans snapped up Movin On Up before an on stage appearance in the town that evening.



KETCHAM CANCELS

Hal Ketchum has been forced to cancel his British tour due to numbness in his left arm. The decision was made to avoid creating a chronic problem, saying "The doctor wants to nip whatever it is in the bud. I want to get over this quickly." Ketchum will re schedule his UK tour as soon as possible.

HELLO HULLABALOO

New Scottish sixsome Hullabaloo will guest at the Universal Cup on June 6. Billed as Scotland's big new country band no fewer than four singers are contained within the line up and play a wide range from ballads to line dance classics.



MAGNIFICENT MEN DEBUT

What Kind Of Country Is This is the debut album from new "alternative" country group Those Magnificent Men (TMM). Dubbed as 'country with attitude' the line up includes former Bootleg Beatle Andre Barreau. Way Out West is the label, a name associated with the New British Country Scene.



THOSE MAGNIFICENT MEN

SEALS IN A QUIET ROOM - AGAIN

In A Quiet Room II is the follow up from Dan Seals' highly acclaimed In A Quiet Room. Released by Nashville Connection this month it sees Seals accompanied by Alison Krauss and Dennis Wilson.

GOOD GIRL KIMBER RELEASED

Good Girls Love Bad Boys is the title of Kimber Clayton's new album.

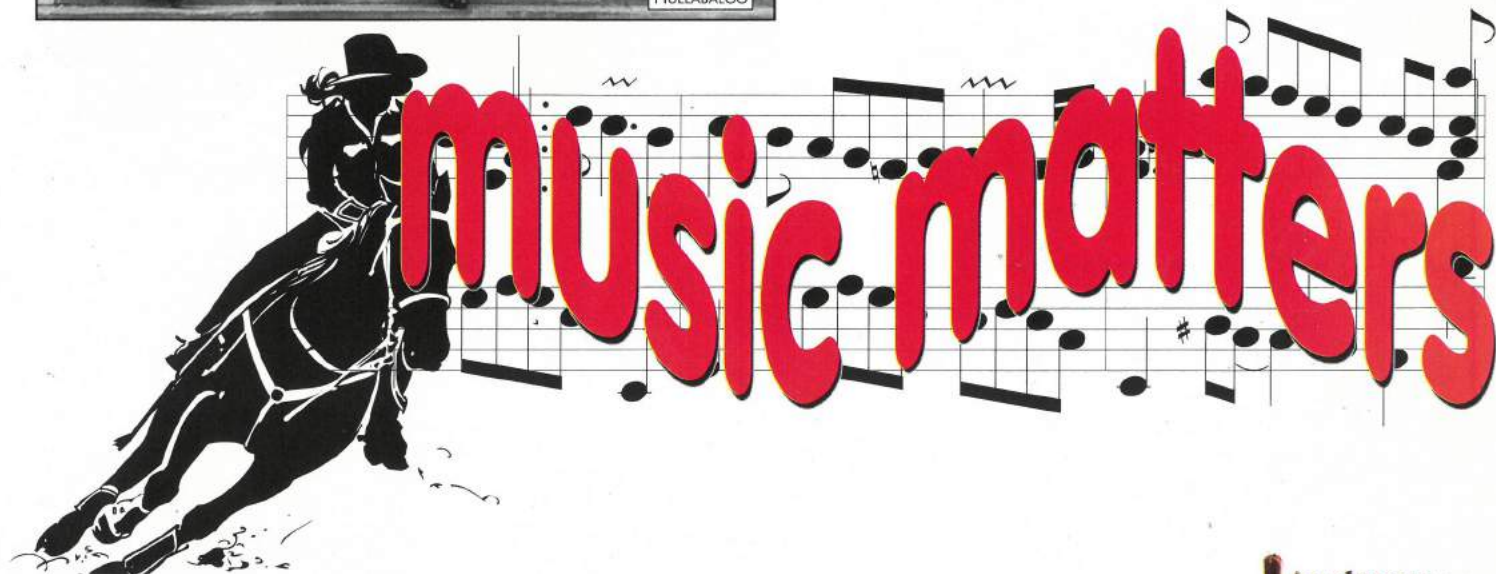
Featuring a mixture of country rock and ballads including The Girl Fell In Love With You and Are You Listening.



KIMBER CLAYTON

NEWTON-JOHN RETURNS

Back With A Heart has been released as Olivia Newton-John's first studio album for four years. The CMA Female Vocalist of 1974 will always be best known for her starring role in the movie Grease.



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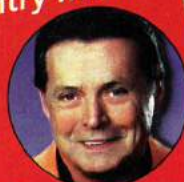
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Moe Bandy

Hotels
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Boxcar Willie



The Osmonds

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The Truth Is...



Great Dances and Can't Find The Music?

This seems to be a sore subject with a lot of instructors..... and dancers too! Why would you do a dance to a song that is not available? What a loaded question! There is so much music out there, why would you pick a song that no one can find. Does it increase the popularity of a dance or hurt it?

Well the truth is, it does both. Now some will disagree with me on this one but remember, you always have the choice – so read on and then make your own assessment. As our industry continues to grow many choreographers are looking for a way to stand out, and be a topic of conversation. Well, people talk when a new dance is taught by a travelling instructor/choreographer and they leave taking the CD with them. You then try to buy the music only to find it is not available or on import only. Or worse still, the Choreographer is pressing them themselves to sell and you have no choice – buy it from them or don't get it at all. Another business has been born.

The truth is.....a good song on a major label available to the public will get a new dance immediately and many other choreographers will jump on the band wagon. Thus, you have a good song with several dances. So as one choreographer told me, 'I will have the market on a song that is not available to the public. I am the only one who knows about it, so only my dance is out there..... and if I can get the rights to press it, that's more money for me.' As no one else has heard it he/she is 10 jumps ahead. By the time the song becomes available the dance has woven its way into the dancers and not many will attempt to do another dance to compete. Now the down side is, many don't get the rights to press the CD but some do it anyway – illegally. You buy it because you don't know any better.

My advice is, if you like the dance then find some other song to do it to. If it must be done to that particular song then make sure it is being pressed legally. If you are unsure about that then don't do it at all. Instructors don't like it when they can't find the song and like it even less when they have to pay big money for a CD with the same track 3 or 4 times.

Cheers



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IN THE G

People dance for many reasons but to use it to help others must be one of the best reasons. Four hundred groups registered to take part in the British Heart Foundations' Dance to the Heart appeal, seventy five of them line dance events, all working together to help raise cash to bring a little joy to someone's heart. Leicestershire instructor Nita Pearson was one of them. Janet Slattery met up with her at her sponsored dance held at Hood Park Leisure Centre in Ashby-de-la-Zouch.

"She's five foot two ... Eyes of blue". The words to the vaudeville song, "Has anybody seen my gal", might have no connections with country and western music, or line dancing for that matter, that is until you meet up with a bubbly petite blue-eyed 'gal' called Nita Pearson. Then you'll get the connection...

Nita is an experienced line dance and fitness instructor and trooping is definitely in her blood. She comes from a family of entertainers where being fit and having healthy hearts is of prime importance. Her grandfather was an acrobat who once toured Europe before the First World War with his act known as The Victor Brothers. Nita's mother had a great interest in dance and in her teens auditioned to join a dance troop. Since this meant her moving away from home any notions she may have had of going on the stage were 'nipped in the bud' by disapproving parents.

Fortunately for Nita her parents had different ideas.

"From the age of three I showed an interest in music and dance and mum soon took me to a dance school where I went every Saturday until I was eighteen" she said remembering those tender years. "I was there all morning and part of the afternoon, ending with a piano lesson".

"Nita studied ballet, tap dancing, acrobatics and modern musicals, (now called stage dance), and took all the relevant exams, ultimately qualifying as a dance teacher. She has also worked within the fitness industry for Lydia Campbell's Fit 'n' Fun team and the Exercise Association at their 1996 Convention with the Boxercise promotions team. She also led a team of skippers at the 1996 British Skipping Festival another exercise which is extremely good for the heart!

Nita's musical background has been the sound backdrop for her excellent sense of rhythm and knowledge of choreography - so useful when instructing any kind of movement and exercise programme. Dancing has given her good co-ordination, strong ankle and leg muscles and the stamina to take line dance classes seven days a week at eight different stompin' grounds around the Coalville area, in addition to a monthly social dance.



LINE

So what's the secret of her success?

"For me it's giving the customer what they want. This can be difficult to gauge when trying to cater for so many. I find the walk-in classes are the most popular where there is a mixture of dances to suit all levels. I try and achieve a happy medium choosing dances that are not too easy but not too challenging either as this can be off-putting. People come dancing for all sorts of reasons and an instructor needs to cater for most of them. I run classes for complete beginners, intermediate and

advanced so people usually know what to expect when they attend any one of my sessions. Perhaps this is the key to my success".

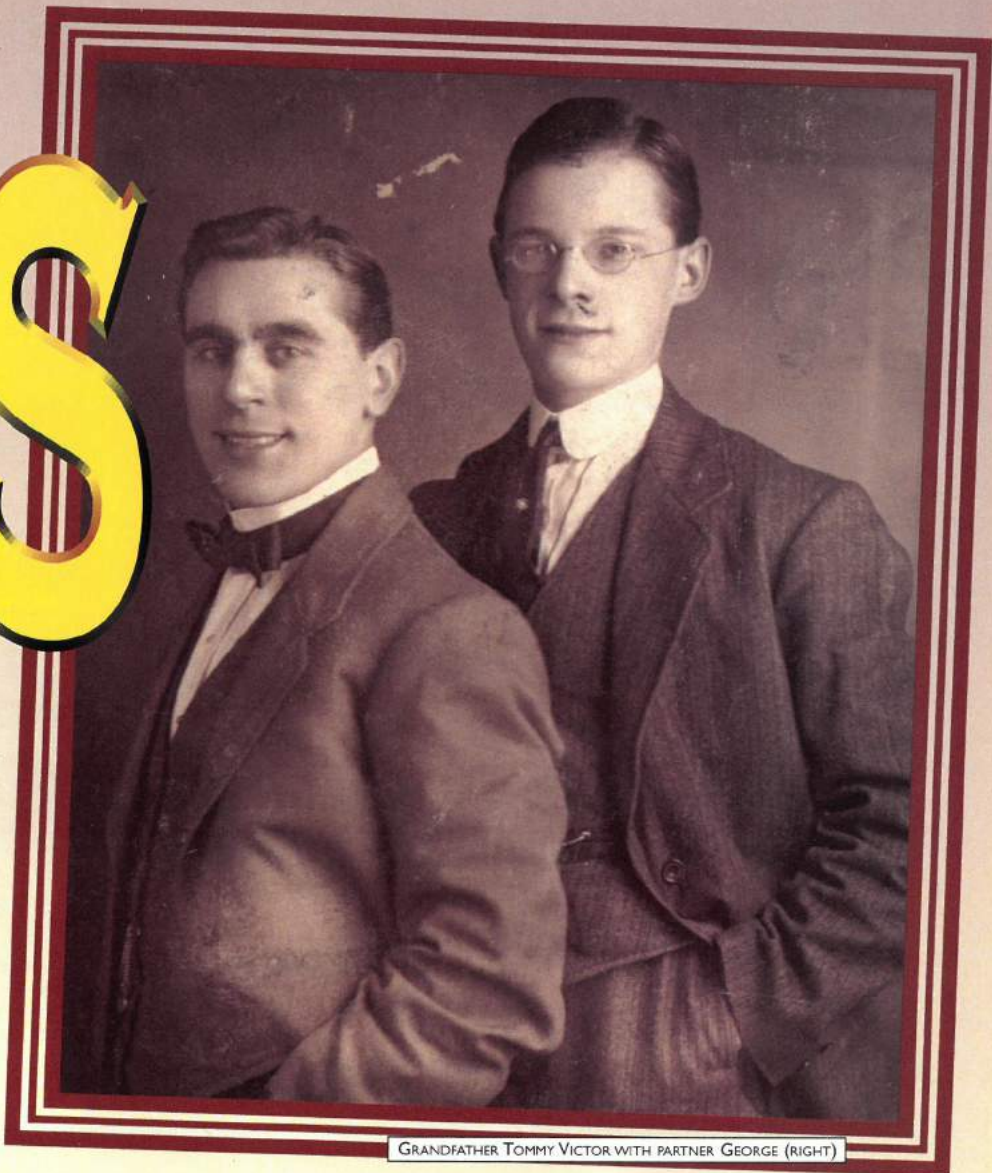
Nita was then asked when her interest in line dancing began and what was the first dance she learned.

"It started in 1995 when I met Ken Alan, an American, at an Exercise Association Convention. He teaches line dancing in the USA and he fired up some enthusiasm in me. I decided I wanted to learn more and undertook various training with the British Western Dance Association". Nita is continuing her training with the BWDA as she would like to offer class members the opportunity of taking medals. "The first dance I learnt was the Yee Ha Texas" she laughs "and it still conjures up fond memories when I include this in my

classes today".

Nita began line dancing the same year as her American encounter, working with the local council on GP referrals, incorporating dances as part of exercise classes she does for older people.

It was during that year she formed a partnership with Darren Charlett (choreographer of Flagstaff 42 partner dance), and The Wild West American Dance Company was born. Sadly Darren had to move to Southport so Nita is solo once again.



GRANDFATHER TOMMY VICTOR WITH PARTNER GEORGE (RIGHT)

When asked what line dancing meant to her life, Nita replied, "I eat and sleep line dancing and love every minute of it. I have made some really close friends through line dancing and it is encouraging to see people not only improve their dancing skills but also form new friendships and social outlets. I feel that I have come full circle having started out learning dance routines and attaining teaching qualifications. People from all walks of life come to line dancing, it seems to cross all barriers".

"Despite all the dances that seem to be on the circuit at the moment which people want to learn, line dancing in my opinion should be true American form and 90% country. I do use other forms of music but definitely draw the line at current pop hits". she commented. The most favourite dance on the scene at the moment in the Coalville area is Scotia Samba.

When she's out front taking classes there seems little time to pause for breath, but Nita manages to include some friendly 'banter' in between the struttin' and stompin'. But life is not a bundle of laughs and when illness strikes it can be fatal as Nita knows only too well.

In 1987 she was diagnosed with cancer of the cervix and successfully treated. Her husband Lennie was not so fortunate. He died of lung cancer in 1994 within four months of it being diagnosed. "I suppose this sparked of a cause to help charities" she remarked casually "and naturally the first ones to benefit from my sponsored aerobics events were cancer related ones". Nita has raised nearly £13,000 from her efforts and since her classes began she has supported MacMillan Nurses, ChildLine, the Alzheimer's Disease Society, the local St John Ambulance Stretcher appeal and the British Heart Foundation.



NITA PEARSON

Don Car



BIG SKY WITH 'CHEAP SEATS' ETHAN

What can you do on a rainy weekend in Sheffield? Well, you can either sit at home with a bag of popcorn contemplating the 'lunchboxes' in *The Full Monty*, or you can go to Don Valley Stadium for a large slice of American Pie in the form of Denny Hengen and Teree DeSarro, a tippie of Canadian Club in the guise of Rick Tippe, the crispest things to come out of Yorkshire since Aunt Bessie's Puds - Big Sky - and those sizzling Lancashire Hotpots, Ethan and John, The Cheap Seats.

Unfortunately the culinary fare at Don Valley didn't match the feast of music that was served up. Line dancing is hungry work and the bland, tiny hot-dogs and matchstick sized chips hardly had the tastebuds doing a Michael Flatley. No wonder there is so much violence on the terraces!

The event itself was held beneath the stand with the main seating being concrete. That's enough to get you up dancing for a start!

Everyone that did turn out had a thoroughly good time, but unfortunately the crowd was spartan. Perhaps the lure of Robert Carlisle 'in the buff' was too much, perhaps the weather put people off, or they were all polishing their crocodile shoes for Jimmy Nail at The City Hall on the Sunday night. Or perhaps they were saving their energy and boot leather for the Dean's A Chance To Dance Festival held a couple of weeks later and not a million miles away. Whatever the reason, the crowd just wasn't big enough and they did rattle around the stadium.

Dance workshops were held in another room with the likes of Rodeo Ruth bootscootin along to Steve Crosby's disc spinning. Considering the total turnout their workshops were as well attended as Denny Hengen's - a testament to their teaching.

So who were the highlights of the main stage? Waylander, a father and son duo were brimming with energy and life, great to watch and to dance to. Catch them, dreamcatchers! Some excellent Canadian crooning came from the affable Mr Rick Tippe. Rick deserved a bigger audience than this and probably wasn't ready to go home under a football stand. Local Gary Perkins and his band kept both line dancers and Country fans happy. Sunny Tynan, one of the organisers and Teree DeSarro provided expert instruction in the main hall and Big Sky rounded off Sunday, good so Country. Watch out for their starring role in the next big film to come out of Sheffield following *The Full Monty*. Don't worry,

Sunny don't take their clothes off, they only perform on the soundtrack!

The weekend had to go to The Cheap Seats however. The rain was beating down outside and a local tramp had found his way into the stadium. The crowd were cold and more than likely hungry. However, anyone can squeeze



GARY PERKINS

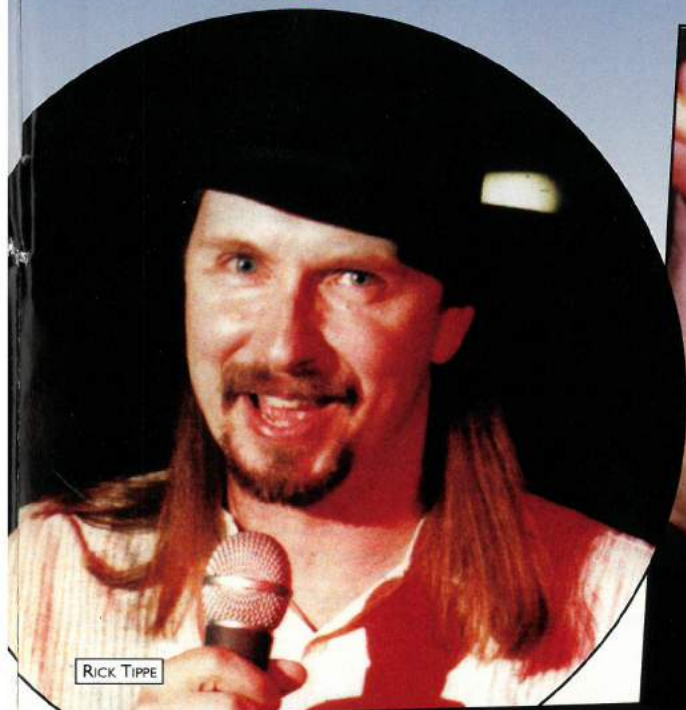


THE CHEAP SEATS

ies On

Despite the downpour

by Jill Douglas



few more steps from a reluctant line dancer Ethan can. There he was, off the stage and into the audience, joking and being, well, Ethan, and before long they were all up (even my husband, shock, horror!). Ethan had

them all playing air guitar and even devised a sit down line dance for those whose rear ends were too numb from the concrete to move.

Way to go Cheapies!

Rob Fowler's

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BETWEEN THE LINES

T.T. FOR I.O.M.

On 17th and 18th March we had "Stateline" from Ayrshire in Scotland, they were brilliant, funny, hardworking and an out and out line dance band. They played to "full houses" in the Manx Legion Club in Douglas and the Free Masons Hall in Ramsey.

Our big event is on the 16th and 17th May when we have the Cheap Seats playing live at the Summerland Piazza on Saturday Night. Afternoon workshops on the 16th and 17th and the evening dancing hosted by Michael Siebke and myself.

Back to dancing, we on the Isle of Man think that many of the recent beginner dances are too difficult. Has anybody got a good Top Ten list of beginner dances to share with Linedancer Magazine and us?

Yours, Frank Mitchell, Isle of Man

WIDER TASTES

I would like to offer my condolences for the death of "The first lady of country" Tammy Wynette she will be greatly missed.

I would also like to add my comments to the great debate of country V's pop.

Do any C & W fans know of line dances choreographed to songs by the likes of Hank Williams, Hank Laughlin, Merle Haggard and Hank Snow to mention just a few? To the best of my knowledge there are no dances to any of these artists. Therefore I suggest those who wish to dance to country music do so without knocking those with wider tastes. Dance floors are big enough for us all!

R Cook, Wirral.

HATS OFF!

What sour grapes in the letter 'another competitor' in the April edition. Line dancing, whether you are a beginner or professional, is meant to be fun, and if you're going to let jealousy get in the way, then maybe line dancing is not for you.

What ever happened to sportsmanship? I say hats off to Alan Clarke for qualifying for Division II in the European Western Dance Championships, for working so hard, and for taking the competition side of line dancing as it is intended. To be fun!

Yours sincerely,
Another dancer. Kirkby.

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I'm writing to ask for help. I am a size 28 and find great difficulty obtaining western wear suppliers for the larger figure. Can anyone point me in the right direction?

Carol Brown,
Burton-On-Trent

Dear Carol,

Have you tried the advertisers in Linedancer? Many of them do a range of made-to-measure which I am sure can be produce in your size.

WARM WELCOME

On our holiday in York we visited Lorraine's Bootleggers C & W Club. We met 'Johnny Two Left Feet' and both he and Lorraine made us very welcome.

Our own club started with a dozen people and now we have sixty-five. We've had to close our books at this number as we only have a small village hall. The club is run by Peter, Pauline, Tom, Jeanette and Ernie and over the years we have been entertained by Steve Travis, Plain Loco, Bob King, Gold Dust, and Irish Country Sounds.

Once again, our thanks to Lorraine and 'Johnny Two Left Feet' for their hospitality.

Tom & Jeanette Wise

'WHERE WERE YOU?



RICK TIPPE

Several members of our group attended the Don Valley Festival in March and thoroughly enjoyed our selves. It was a shame we couldn't be in two places at one time because there were workshops at the same time as other events in the main hall - difficult choices had to be made.

All the choreographers and musicians including Rodeo Ruth, Denny Hengen, Rick Tippe, Gary Perkins and the Breeze were very friendly and some joined us on the dance floor. We met people from all over the country but sadly, there didn't seem to be many from Sheffield itself.

Where were you all?

Although the number attending must have been disappointing I hope it will not put promoters off organising such an event in Sheffield again. We danced our boots off and certainly got value for money. We went home, happy, tired and foot sore, with several new dances buzzing round in our heads.

Yours sincerely,

A Happy Hot Country Liner.

ENCOURAGEMENT - JUST THE TONIC

I wanted to say how much I love the magazine. I have subscribed to various western dance magazines in the past but Linedancer outshines them all! The dance steps are very clear and precise and very well set out. We don't get the opportunity to go to many lessons where we live but I learn them from the magazine and when I go to a dance I get up and join in. I must say that nine times out of ten, I have

learnt perfectly from your descriptions. We've been dancers for many years and note that you do often include older dances, which we would like to see more of, as there are so many nice dances from the beginning. Some of the newer ones are a little more complicated with weird vaudeville steps, kick ball crosses etc. We love it nevertheless and look forward to it every month.

At this point I must say it isn't just for dance steps. I find the magazine so colourful and informative, with adverts about where to find music, clothing and various things going on. My husband sits for hours reading the letters. Anyway, again I would like to thank you for a great magazine and am delighted to renew and look forward to the next copy.

Yours truly,

M Grove, Southwater,
West Sussex

Dear Mrs Grove,

Many thanks for your kind words. Letters such as yours really make our day here at the office and we are so glad the magazine lives up to your expectations.

DISCO DIVISION?

I am disturbed by the disco element that is creeping in at competition level, and in some cases taking over. Since reading Stateside Western Dance and Linedancer I do not appear to be the only one who feels this way.

Could the CWDC (UK) and the organisers of these events schedule a special division for this form of line dance? After all, why are we taught dances in the first place if they end up unrecognisable? Young people are a pleasure to watch but most of us can only dream about doing what they do - we can't compete with it.

There is room for all and we all need a fair chance. Restructuring the divisions could be the answer.

Yours truly, Carolyn, Somerset

UP TO YOU

I have been line dancing for nearly a year; I thought I would give my view on the country pop debate. Personally I think it should be left to the dancers and the instructors to decide what they want to dance. Where I dance, in Greetland and West Vale, we have an excellent instructor who plays both types of music. I enjoy dancing to both. If a dance is good I don't mind what type of music it is danced to. I think line dancing has got to find its own path and if that means including pop music then so be it.

Sarah, Halifax

BPM PLEASE

Many thanks for the March and April copies of my magazine, which I have thoroughly enjoyed, and look forward to the next issue.

I have been living in Spain for nearly three years and have been teaching dancing in this area for about eighteen months. We have four venues a week and if anybody would like to join us when they are on holiday they would be most welcome, I teach in Java, Benitachell, Orba and Benidolieg. If they telephone me I will pass on times and days etc. 00346 96482033.

The main reason I am writing this letter is to ask choreographers to please add the bpm with their music suggestions. Because C & W CD's are virtually impossible to get where I am consequently behind the UK. Already in the magazines I have seen dances I would like to teach, but without any idea of the bpm's I cannot.

Jocelyn Price, Alicanti, Spain

BETWEEN THE LINES

TURN THE TABLES

You often print letters of appreciation - I would like to turn the tables and praise my wonderful classes!

It has not been an easy time for me recently - I split up with my dance and business partner last year. Had all my equipment and CD's stolen from my car. Discovered my insurance did not cover the cost of replacing the CD's. Became ill for several weeks. The replacement equipment went wrong. I was involved in two car accidents. Every week seemed to bring yet another disaster! I was very close to giving it all up. However my classes have been tremendous. They cheered me up and kept me going. One family has been coming to me since I started two years ago: Granddad Cedric, daughter Ros, son in law Clive and granddaughter Leanne. After discovering I am to go to South Africa for two years they presented me with a certificate for being a good teacher and line dancer and a necklace with seven rings on it, each rings a wish for a joyous day. Ros had even written a super poem about how they love their line dancing with me.

I had to go to the back of the stage and blub! The warmth and friendship of everyone at my classes has helped me feel much better and I am enjoying my dancing again! Line dancers are definitely the nicest people in the world.

Keep up the good work - and I'll let you know how I get on in Africa.

Megan Boxwell, Worcester

ACADEMY VANISHES

Does anyone know what has happened to the American Line Dance Academy UK Ltd? They seem to have disappeared. I wrote to them about three months ago asking them what was happening to their courses - I never received a reply. I have tried telephoning them and the number is no longer recognised. Is there anything we can do about it?

Yours hopefully, Thelma, Fife.

Dear Thelma,
We have tried to make contact with this organisation and the people involved with it but have been unsuccessful. We are very concerned and would like anyone with information to get in touch with us.

WHAT ABOUT KENNY?



KENNY JOHNSON

I read your article on Pilots of the Airwaves and was surprised that no mention was given to our local station, BBC Radio Merseyside. 'Sounds Country' is presented each Saturday 10.05 am till 1 pm by Kenny Johnson which has been on the air for 30 years, 25 of them with Kenny Johnson. You must have heard of Kenny, he's been on the British Country music scene for thirty eight years or more, running a very popular and multi award winning band. They do line dance clubs and festivals and are one of the best bands in the UK.

Kenny's show 'Sounds Country' was extended fifteen months ago from two to three hours because of its popularity. I actually found out about your magazine through this show and can't understand how you missed out on such a well known show and artist. Yours, D Deurden, Merseyside

Pilots of the Airwaves was not intended to be a comprehensive look at country stations in Britain. However you are right about Kenny and his show, indeed I listen to him whenever I can. You will be pleased to know that we plan other features on the subject in the future. In the meantime stay tuned!

MORE PILOTS!

I refer to your April article Pilots of the Airwaves. Having started with Auntie Beeb in 1968 and having worked for various stations since, plus doing the odd stint in the states, I agree that there are a lot of presenters and not only new ones, who have little knowledge of Country music. But then there are also controllers with the same lack of knowledge. Last year my slot on Stray FM was halved by my new controller, the following week it was returned to its two-hour slot because of the protests. Kelvin Henderson hit the nail on the head by stating that commercials stations should be obliged, indeed forced, to adhere to their original agreements to broadcast specialist music. I'm pleased to say that I still guest for various stations and have two regular shows, on Stray FM 97.2 and Yorkshire dales radio. I could name a number of other such stations and DJ's so I think that your final paragraph was a little pessimistic.

Yours in country & keep up the good work on a superb magazine.

Alan Potter,
Harrogate, North Yorks.

STEPS ON TAPES?

I have been line dancing for two years now and get lots of pleasure from it. I also get the Linedancer Magazine each month. Because I am partially sighted, I find reading the magazine a struggle. To learn the dances on Stepping off the Page, I have to enlarge the scripts on the photocopier, even then, I struggle. Would it be possible to have them put on to tape? When I suggested the idea

to a friend, she pointed out that would make life easier for her as everyone else if that could be done, would save people having to look at the sheet while they are watching the direction they are facing. Another point to consider is the music. A teacher is hoping to teach, I think I Love Letters, to a song called Strawberry Wine. This piece of music is hard to get hold of, so I've been told I have received a catalogue from the company who advertises instructional tapes and CD's to see what they have got to offer.

Linda Mann, Dunstable, Beds

Dear Linda

We never thought of putting the step descriptions onto tapes and are now investigating this possibility. If you can't get hold of Strawberry Wine, Love Letters do go very well to almost any tempo waltz but I am sure the music suppliers in the magazine will soon find you a copy. It is lovely dance, you'll enjoy it.

CAN'T WIN!

I'm fed up with the continuous complaints of adults saying how line dancing is turning into something else for the young ones. They keep putting teenagers down. We just cannot win. I love line dancing, I think that it is a great idea that children are getting involved. Before, adults were whining that children were causing trouble on the streets. Which would they prefer? Kids doing line dancing far away from trouble, or kids on the streets, smoking, drinking and causing trouble? They also say that they wish we could go away so that they can get back to their line dancing, but when do they own it? I enjoy line dancing and I've been doing it now for almost three years. I'm not going to stop just for them. I just want to let people know young line dancers point of view.

Kirsti Robinson, aged 13.

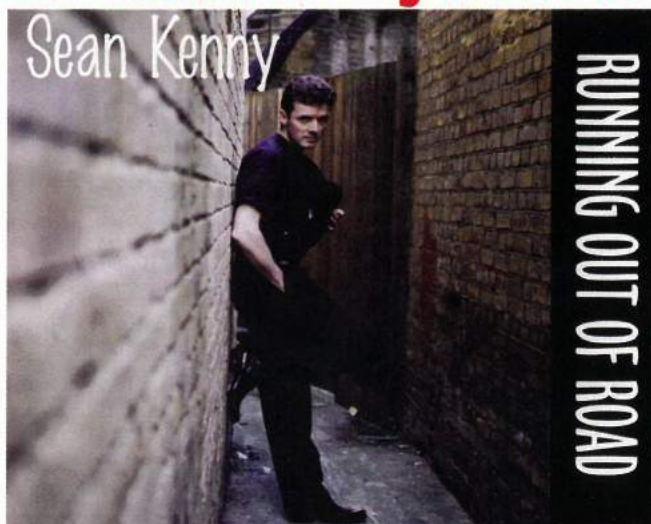
Dear Kirsti

Good points and well made. Come on you big kids give the little 'un a bit of room.

MEN DON'T DANCE BECAUSE

There are probably as many reasons why men don't dance as there are types of beers. As a male line dancer here are my observations:- First and foremost the reason why men don't dance is - instructors. They only seem keen to do the latest and most fancy dance around. This quickly defeats some men especially if they see it on their first visit to a line dance venue. Another reason could be the overall scene portrayed by the dancer themselves, flash gear, flashier kicks and non-choreographed gyrations. In one instance, I witnessed almost wholehearted sexism. It seemed that while the women could do no wrong the men were singled out for ridicule whenever they made a mistake. Comments like "Trust a man not to know his left from his right" and "since when did a grapevine look like that". Comments like this caused a friend of mine to walk off the floor. It had taken two weeks of just watching, four jars of courage plus my assurances that if you make a mistake just smile people will understand, to get him on the floor. Then one comment like that and he is lost forever to line dancing. Another reason is that some women seem

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totally intolerant of dancing next to a man when he may not be fully conversant with the steps. For my part, my wife and I wanted to do something together. We saw a local pub was holding beginner sessions so along we went. The ratio of men to women was about five to one, but this did not put me off. It took me about three weeks to get one dance half under my belt but with the instructors help and the support from my wife I finally made it.

If I had comments like my friend had then I too would have walked away. You see, like a lot of men I am quite shy and normally reserved on the dance floor now I am becoming a bit of an extrovert - but only because I can do a few dances and can individualise my own style. I was lucky. So you ladies out there, give us a chance, we probably won't have the panache of Fred Astaire or the agility of Michael Flatley, but we can keep out of your way, given enough instruction and tolerance

Dave Mansfield, Herts

There we have it direct from the horse's mouth so to speak! Thank you Dave for taking the trouble to answer this burning question for us. Let us hope you have given inspiration to other gents and that they will follow in your footsteps. Let's also hope that instructors and lady dancers are reading this and will learn from it.

OVER 50'S BANNED

You and your readers will be surprised to hear that we (two ladies over 50) have been banned from attending a line dance class without receiving a good reason. As we never drink anything stronger than orange juice on these occasions, the ban was certainly not related to 'high spirits'. To put us out of our misery, petty though it may seem, are there any rules regarding:-

1. Making notes of the names of dances at intervals for your own reference. That is if the instructor actually informs you of the title. (Some people even write scripts, which we have never done).

2. Assisting the person next to you, especially if you're dancing at the back of the class and the calls are made extremely quietly.

3. Sitting dances out at a dance class?

4. Making slight variations to a dance if you have actually been taught it by another instructor in a difference way. i.e. heel grind instead of a step forward?

We feel we have done nothing to warrant being banned and wonder if anyone else has had the same sort of experience. All we want to do is to enjoy being taught by good and happy instructors.

J & M, Cumbria

Dear J & M

There are always two sides to every story. As you tell it, I don't really understand the ban but I can see how the situation you describe could make an instructor uncomfortable or even feel intimidated.

Taken in isolation any of the points you mention would not be a problem. However put them all together and you have a different situation. I suspect you may have made your instructor feel very self-conscious which will, I think have lead to your ban.

Not too long ago, the demand for instructors far exceeded the supply. Anyone with a little experience was regarded as a guru. This is no longer the case, dancers have gained experience, they have wonderful choices and often travel to festivals, attend workshops, visit other countries and instructors, learn from videos, magazines and each other. Now a-days there are far more good dancers than there are good instructors and in some cases instructors struggle to meet the demands of their pupils.

I was sorry to read you letter and I hope you soon find a class where you will be welcome.

SPANISH CONNECTION

My husband and I have just spent a great line dancing winter on the Costa Blanca Spain. Wherever you go from Alicante to Valencia line dancers are talking about Paula and her music-man Alan, at the Ambassador Hotel and Western Bar in Benidorm.

Paula who has been dancing since she was 7 years old has a mind blowing repertoire of line dances, bang up to date with the latest routines, she's continually adding new ideas, even traditional Spanish (or any other) tunes are soon brought "into line".

Anyone thinking of a line dance holiday - dancing every day (phew) head on down to the Western Saloon Benidorm (just follow the Stetsons and silver dollar).

Keep pushin' that tush,

Dave & Gaynor, Gwnedd

NATIVE THANKS



Lorna and Jeni of the Native American Dance Company would like to thank those who came to their Valentine Party for the British Heart Foundation helping to raise £730. The children's class raising £97 in sponsorship. Special thanks to Miriam and Ron who gave so much support and all who contributed to the raffle prizes.

Lorna Drury, Farnborough

TOP FIFTY DANCE BOOK

How often have we teachers heard: I've never done that dance in my class or I went to a line dance evening and sat out most of the night, or; that was a different version to the one we do etc etc.

We believe new instructors to line dancing must be given some guidelines and this is where we need the assistance of line dance teachers and dancers. We aim to produce a book of 50 classic dances that we hope will be the foundation on which line dancing can go forward.

We would like any teacher or line dancer who has been line dancing over two years to either write or telephone us for a questionnaire which will ask what they consider to be the classic dances, what category they fall in, (beginner, intermediate, advances) and

BETWEEN THE LINES

the level of fun factor. This book would reflect the knowledge of line dancers around the country, and not just one individual or small group.

By doing this we will eventually eliminate the 15 versions of Slappin' Leather as out-lined in a recent article by Scooter Lee. The book would stand for at least three years without change, to enable the basics to filter through. After this period, teachers and pupils alike can submit nominees for the next top fifty and also nominate dances to be removed. We think this is a super idea, but line dancers do like to dream. When we see the response from dancers, we will decide whether or not to proceed. We must confess that a book for line dancers, by line dancers has real appeal to us.

**Lavina & Mick Shann,
Texan Dudes, 30 Monks Ave.
New Barnet, Herts EN5 1DD
0181 440 7340**

*Dear Lavina & Mick,
This is a good idea and we love your enthusiasm. It is the same*

motivation that prompts us to publish the top ten list each month and, as you know, from that we have produced an annual top twenty. I suppose we could have taken it even further and listed a top fifty but we never thought of publishing a book. As Linedancer readers are often the best judges we have published your letter so they can respond directly.

DON'T KNOCK THE SHERIFF

I attended the dance weekend at Pontins, Southport on 17 - 20 April. It was brilliant except for one thing. During one of the workshops one of the instructors remarked that he 'couldn't stand Sheriff' (ie Dave Sheriff). I was astounded and considered this remark to be totally out of order and so did many of the other dancers who were present. We dancers are constantly reminded of dance floor etiquette, it seems that some instructors need a sharp lesson in teaching etiquette. It should be a part of their qualifications.

E. Bebbington, Co Stretton.



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BETWEEN THE LINES

QUALIFIED OR NOT

I discovered line dancing around ten years ago, whilst on holiday at Butlins, Skegness. My ten-year-old daughter also learned it and we were both hooked right away. The first dance we learnt was California Freeze. At that time no one in our area had ever heard of line dancing, and as I was then a single parent with no transport and little cash, we were unable to travel to venues.

Then around four years ago, I moved to Driffield, and discovered that there was a line dancing group in a local club, which I immediately joined, and would you believe it? I remembered the California Freeze, which they were still doing! My 2nd daughter, who is now 11 years old, is also hooked, and we attend the clubs of two instructors, the first, Dave & May, are D&G qualified, members of BIWD, and the National Teachers Association of America.

Our second teacher, Pat, has only been line dancing a couple of years herself. She also attends Dave & May's classes for her own enjoyment, then teachers us at her own classes. The lack of qualifications does not detract from

the excellence of her teaching. Dedication and a great enjoyment of doing what you are doing is far more impressive than a string of qualifications.

I don't mind so much that line dancing is changing, with new dances being choreographed daily, but please don't change to the exclusion of the classics. My daughter, Laura loves all the new dances and thankfully both my instructors although eager to change with the times in order to attract younger people, are still catering for the golden oldies like me.

I personally avoid like the plague venues where the Cheapseats or Rob Fowler are billed (sorry lads) but purely because my physical capability does not lend itself to fast dances.

So for my money, rather than keep it country, let's keep it friendly, keep it cheap enough to attract youngsters, keep it enjoyable for a wide age range, keep it alive, in fact just keep it.

Having visited many venues, I am grateful to have two of the finest instructors around, qualified or not.

Avril Goodall, Driffield

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CRY FOR HELP

Can you please put out a 'cry for help'. I am trying to obtain videos of the British Line Dance Competition at Southampton in February and the European at Brean Sands. Can anyone help?

Thanks, Sylvia Ryan, Surrey

GOOD MIXERS!



I had the great pleasure of being asked by Direct Holidays to teach line dancing at Rosamer Hotel in Benidorm for a week in March. This was my first experience of teaching abroad and I went with a combination of excitement and nerves, not quite knowing what to expect.

I found a wonderful mixture of enthusiasm, friendliness, fun, humor and discovered that everyone who attended my classes was in fact "Hooked on Country" and were more than willing to learn anything I could teach. In return they taught me their regional variations on dances we all knew. During the evenings the line dancing continued in the bars and hotels around Benidorm, where we would meet up with other dancers and so our friends grew.

I have always found line dancers to be friendly and out-going people, who mix easily and are willing to join in and include virtual strangers into their circle and this was more than confirmed during the week.

**Martin Blandford,
Sutton Coldfield**

HELL BENT ON CHANGE

Firstly let me congratulate you on a first rate magazine, please keep up the good work. The reason I am writing is twofold. Firstly I have been dancing for just under a year, however, I have been a fan of contemporary and new country music for many years. Can anybody explain to me why when Britain adopts a pastime or something from another country we go hell bent on trying to make it so English? It appears to me that the current so called line dancing scene should be renamed the Ballroom, Latin American, Disco, and Aerobic line dancing scene. I may be misinformed, but during my line of work I have been fortunate enough to visit America on a number of occasions and I honestly cannot remember seeing dances performed to the likes of Lord of the Dance or Dizzy.

In my opinion line dancing is American and should be danced to country music. There are over 3000 line dances out there without having to force our English dances onto the scene. Do not get me wrong there are some good British choreographers but please choreograph your dances to country music.

My second point concerns the attitude of some people whilst on the dance floor. I have had the misfortune to attend some dances in my local area where a few selfish dancers have spoilt

my evenings entertainment because their lack of regard for other dance by over exaggerating certain dance steps in particular, kicks. It seems to me that some people treat it as competition to see who can kick the highest, this is not only dangerous for other dancers but also for themselves particularly as most dance floors the day are quite slippery. I am all for self expression but come on people stop thinking about the person dancing next to you.

In closing I would like to thank my instructors Avril and Percy who run the Original Mainline C & W Dance Club down here in West Sussex, both put in a lot of time and I thank the loads.

Royston Smith via Email

NUMBER ONE

The May issue has really spurred me into commenting on several topics that have been on my mind for some time. First, having been a subscriber since the very first issue, it has been fascinating watching the development of the magazine, from its early 300 pages to its present size. Some of this is due to the rapidly increasing number of companies advertising - I actually enjoy reading their adverts and dreaming! I subscribe to Country magazines, but Linedancer is not providing a more enjoyable and balanced read than any of the others. Which brings me to my comments on the Country music versus line dance music debate - I started dancing because I love country music of all sorts and though it would be interesting to use it as well as listen to it. Now I have to admit that, while I still love all the music, I find that the music I prefer is that which can be danced to, as well as listened to. I'm not sure how that helps the debate! I suffered great 'withdrawal' symptoms when CMT went off the air, as I have been on their Viewer Panel for several years. I had been a casual listener to CMR but it was the obvious place for me to turn. What I had not come across on it was the Linedance programme - I'm not often in at that time. But now it is an absolute must, usually tape it so that I can listen to it for the rest of the week.

Now I would like to go off on a slight tangent to Stormin' Norman's Mailer regarding CD's. I agree with you that Linedancer should not try to include a CD, particularly as it seems to me that the CD format is not being fully exploited for dancing. I find it very difficult to follow the video without twisting my neck too much but there is one CD compilation which also has instruction. This seems a much more sensible format for home instruction, as you can hear in whichever direction you are facing and most players have the same reversing facilities as video recorders. I hope others will follow the example of this album.

I know that I am going to see Linedancer go from strength to strength, and consolidate its position as the number one magazine.

Yours, Janet Crane, Somerset

PENPALS WANTED

I agree with the idea from Joan Bryce (April edition) for a penpal column. I am fairly new to line dancing but would welcome letters from others with the same interest.

**Graham Porritt, 54 Ash Road,
Harrogate, North Yorkshire HE2 8EG**



Throw Away



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Stomps, Swivet Right, Swivet Left, Step Back, In Place.		
1 - 2	Stomp right beside left <u>twice</u> .	Stomp. Stomp.	On the spot.
3	Take weight on left toe and right heel and twist toes right.	Right.	
4	Return feet to place.	Swivet.	
5	Take weight on right toe and left heel and twist toes left.	Left.	
6	Return feet to place.	Swivet.	
7 - 8	Step back right. Step left in place.	Back. Step.	
Section 2	Right Shuffle, Left Shuffle, 1/2 Pivot Left, Right Shuffle.		
9 & 10	Step forward right. Close left beside right. Step forward right.	Right Shuffle.	Forward.
11 & 12	Step forward left. Close right beside left. Step forward left.	Left Shuffle.	
13 - 14	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left.
15 & 16	Step forward right. Close left beside right. Step forward right.	Right Shuffle.	Forward.
Section 3	Left Shuffle, 1/2 Pivot Left, Cross, Unwind, 1/2 Turn Left, Stomp, Scoot.		
17 & 18	Step forward left. Close right beside left. Step forward left.	Left Shuffle.	Forward.
19 - 20	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left.
21 - 22	Cross right over left. Unwind 1/2 turn left.	Cross. Unwind.	
23 - 24	Stomp right beside left. Jump (scoot) forward both feet together.	Stomp. Scoot.	Forward.
Section 4	Toes, Heels, Toes, Right & Toes, Heels, Toes, Left, with Claps.		
25 - 26	Swivel toes to right. Swivel heels to right.	Toes, Heel.	Right.
27 - 28	Swivel toes to right. Clap.	Toes, Clap.	
29 - 30	Swivel toes to left. Swivel heels to left.	Toes, Heel.	Left.
31 - 32	Swivel toes to left. Clap.	Toes, Clap.	

BEGINNER

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

Choreographed by:- Sho Botham (UK).

Music Suggestion:- 'Even If Its Wrong' by BR5-49 (188 bpm), 'Long Neck Bottle' by Garth Brooks (188 bpm) from Sevens Album, Teaching: 'I Ain't Never' by BR5-49 (125 bpm).



Heart to Heart



RICK TIPPE

BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Step, Kick Ball Change, Step, 1/2 Pivot Left, Forward Shuffle.		
	1	Step forward right.	Step.	Forward.
	2 & 3	Gently kick left forward. Step left beside right. Step forward right.	Kick Ball Change.	
	4	Step forward left.	Step.	
	5 - 6	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left.
	7 & 8	Step forward right. Close left beside right. Step forward right.	Right Shuffle.	Forward.
	Section 2	Syncopated Steps Forward with Holds, Rock Step, Coaster.		
	9	Step forward left.	Step.	Forward.
	10 &	Hold. Close right beside left.	Hold &.	
	11 - 12	Step left forward. Hold.	Step. Hold.	
	13 - 14	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot.
	15 & 16	Step back right. Step left beside right. Step forward right.	Coaster Step.	
	Section 3	Step, 1/2 Pivot Right, Shuffle, Spin Left, Reverse Coaster.		
	17 - 18	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right.
	19 & 20	Step forward left. Close right beside left. Step forward left.	Left Shuffle.	Forward.
	21	Step forward right and spin full turn left on ball of right.	Turn.	Turning left.
	22	Step forward left.	Step.	
	23 & 24	Step forward right. Step left beside right. Step back right.	Coaster Step.	On the spot.
	Section 4	Step Back, Heel & Toe Switches with Holds.		
	25 - 26	Step back left. Touch right heel forward.	Back. Heel.	Back.
	& 27	Step right beside left. Touch left heel forward.	& Heel.	On the spot.
	& 28	Step left beside right. Touch right toe to right side.	& Right.	
	& 29	Step right beside left. Touch left toe to left side.	& Left.	
	30 &	Hold. Step left beside right.	Hold &.	
	31 - 32	Touch right toe to right side. Hold.	Right. Hold.	

One Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.

Choreographed by:- Deb Crewe (Can) May 97.

Choreographed to:- 'Two Broken Hearted Fools' by Rick Tippe from 'Should'a Seen Her Comin'.



Top Secret Shuffle



PETER METELNICK

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION	BEGINNER/INTERMEDIATE
Section 1	Chasse Right, Rock, Chasse with 1/4 Turn Right, Rock.			
1 & 2	Step right to right. Close left beside right. Step right to right.	Side Close Side.	Right.	
3 - 4	Cross rock back on left. Rock forward onto right.	Back. Rock.	On the spot.	
5 &	Step left to left side. Close right beside left.	Side Close.	Left.	
6	Step left to left side making 1/4 turn right.	Turn.	Turning right.	
7 - 8	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot.	
Section 2	Forward Rock, Back Steps, Back Rock, Forward Steps.			
9 - 10	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot.	
11 - 12	Step back right. Step back left.	Back. Back.	Back.	
13 - 14	Rock back on right. Rock forward onto left.	Rock. Step.	Rock.	
15 - 16	Step forward right. Step forward left.	Right. Left.	Forward.	
Section 3	Heel Ball Cross, Vine, Touch, Side, Cross, Side, Touch.			
17	Touch right heel forward.	Heel.	On the spot.	
& 18	Step slightly back on ball of right. Cross left over right.	Ball Cross.		
19 - 20	Step right to right side. Cross left behind right.	Step. Behind.	Right.	
& 21	Step right to right side. Touch left toe across right foot.	& Touch.		
& 22	Step left to left side. Cross right over left.	& Cross.	Left.	
23 - 24	Step left to left side. Touch right beside left & clap.	Side. Touch.		
Section 4	2 x 1/4 Pivot Turns Left, Heel Switches & Kicks.			
25 - 26	Step forward right. Pivot 1/4 turn left with clap.	Step. Turn.	Turning left.	
27 - 28	Step forward right. Pivot 1/4 turn left with clap.	Step. Turn.		
29 &	Touch right heel forward. Step right beside left.	Right &.	On the spot.	
30 &	Touch left heel forward. Step left beside right.	Left &.		
31 - 32	Kick right forward twice.	Kick. Kick.		

Four Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.

Choreographed by:- Peter Metelnick (Can) Apr 98.

Music Suggestion:- 'Little Drops Of My Heart' by Keith Gattis (128 bpm), start on vocals; 'No-one Needs To Know' by Shania Twain (32 count intro); 'You Gotta Love That' by Neal McCoy.



Tango With The Sheriff



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Box Steps Forward & Back.		
1 - 2	Step forward left (strong step). Hold.	Forward. Hold.	Forward.
3 - 4	Step right to right side. Close left beside right.	Side. Close.	Right.
5 - 6	Step back right. (strong step). Hold.	Back. Hold.	Back.
7 - 8	Step left to left side. Close right beside left.	Side. Close.	Left.
Section 2	Left & Right Side Drags & Stomp		
9	Step left to left side.	Left.	Left.
10 - 12	Drag right beside left over two beats. Stomp right beside left (no weight).	2, 3, Stomp.	
13	Step right to right side.	Right.	Right.
14 - 16	Drag left beside right over two beats. Stomp left beside right (no weight).	2, 3, Stomp.	
Section 3	Cross Rocks Leading Left then Right.		
17 - 18	Cross rock left over right. Rock back onto right.	Cross. Rock.	On the spot.
19 - 20	Rock forward on left. Hold.	Forward. Hold.	Forward.
21 - 22	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot.
23 - 24	Rock forward on right. Hold.	Forward. Hold.	Forward.
Section 4	Jazz Box with 1/4 Turn Left, Jazz Box On The Spot.		
25 - 26	Cross left over right. Step back right.	Cross. Back.	On the spot.
27 - 28	Step left 1/4 turn left. Step right slightly forward.	Turn. Step.	Turning left.
29 - 30	Cross left over right. Step back right.	Cross. Back.	On the spot.
31 - 32	Step left to left side. Step right beside left.	Side. Together.	
Section 5	Weave Right, Ronde, Weave Left, Touch.		
33 - 34	Cross left over right. Step right to right side.	Cross. Side.	Right.
35	Cross left behind right.	Behind.	
36 - 37	Ronde (sweep) right toe around behind left. Step right behind left.	Sweep. Back.	On the spot.
38 - 40	Step left to left side. Cross right over left. Touch left to left side.	Side Cross Touch.	Left.
Section 6	Left & Right Cross Flicks, Rock Steps.		
41 - 42	Step left forward over right. Flick right to right side.	Cross. Kick.	Forward.
43 - 44	Step right forward over left. Flick left to left side.	Cross. Kick.	
45 - 46	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot.
47 - 48	Rock forward on left. Close right beside left.	Forward. Close.	Forward.

Four Wall Line Dance:- 48 Counts. Beginner/Intermediate Level.

Choreographed by:- Adrian Churm (UK) Dec 97.

Choreographed to:- 'Cha Tango' by Dave Sheriff from 'Love To Line Dance 3'.



Cowboy Rhythm



JOE THOMPSON

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Stomps & Toe Fans.		
1	Stomp right forward, toes fanned to left.	Right.	Forward.
2 - 4	Fan right toes - Right, Left, Right. (weight ends on right).	2, 3, 4.	On the spot.
5	Stomp left forward, toes fanned to right.	Left.	Forward.
6 - 8	Fan left toes - Left, Right, Left (weight ends on left).	2, 3, 4.	On the spot.
Section 2	Stomps, Hooks with Slaps, Hip Bumps.		
9 - 10	Stomp right to right side. Stomp left to left side.	Stomp. Stomp.	On the spot.
11	Hook right behind left knee and slap with left hand.	Slap.	
12	Step right to right side.	Right.	
13	Hook left behind right knee and slap with right hand.	Slap.	
14	Step left to left side.	Left.	
15 - 16	Bump hips right. Bump hips left. (Clap hands on hip bumps)	Bump. Bump.	
Section 3	Right & Left, Side, Slide, Heel Splits.		
17 - 18	Step right to right side. Slide left beside right.	Right. Together.	Right.
19 - 20	Taking weight on toes, fan heel out. Return heel to place.	Heel. Split.	On the spot.
21 - 22	Step left to left side. Slide right beside left.	Left. Together.	Left.
23 - 24	Taking weight on toes fan heel out. Return heels to place.	Heel. Split.	On the spot.
Section 4	Back Steps with Claps.		
25 - 26	Step right back turning body slightly right. Clap.	Back. Clap.	Back
27 - 28	Step left back turning body slightly left. Clap.	Back. Clap.	
29 - 30	Step right back turning body slightly right. Clap.	Back. Clap.	
31 - 32	Step left back turning body slightly left. Clap.	Back. Clap.	
Section 5	Right Grapevine with Hitch, Left Grapevine with Hitch.		
33 - 34	Step right to right side. Cross left behind right.	Step. Behind.	Right
35 - 36	Step right to right side. Hitch left knee (or scuff left forward)	Step. Hitch.	
37 - 38	Step left to left side. Cross right behind left.	Step. Behind.	Left
39 - 40	Step left to left side. Hitch right knee (or scuff right forward)	Step. Hitch.	
Hands:	Optional hand moves can be added to each grapevine as below : 1) Slap hands down and back on outside of thighs 2) Slap hands forward and up on outside of thighs. 3) Clap hands. 4) Snap finger.		
Section 6	Steps Forward with Scuffs, 1/4 Turn Left.		
41 - 42	Step forward right. Scuff left forward.	Step. Scuff.	Forward
43 - 44	Step forward left. Scuff right forward.	Step. Scuff.	
45 - 46	Step forward right. Scuff left forward.	Step. Scuff.	
47 - 48	Step forward left. Scuff right forward making 1/4 turn left.	Step. Turn.	Turning left.

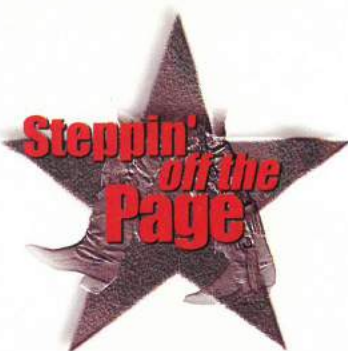
BEGINNER/INTERMEDIATE

Four Wall Line Dance:- 48 Counts. Beginner/Intermediate Level.

Choreographed by:- Jo Thompson (USA) July 92.

Music Suggestion:- 'Boogie Woogie Fiddle Country Blues' by Charlie Daniels; 'All Over But The Shoutin' by Shenandoah;
'Cowboy Boogie' by Randy Travis; 'Baby Likes To Rock It' by The Tractors.

Note:- The script above has been prepared using Jo Thompson's own sheet. Being six years old the dance has developed its own style on the dance floor and is often danced with slight variations.



Addicted To Love



KIMBER CLAY

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Sugar Push, Syncopated Heel Touches, 1/4 Pivot Left.		
1 - 2	Step forward right. Step forward left.	Right. Left.	Forward.
3 - 4	Touch right toe behind left. Step back right.	Touch. Back.	Back.
& 5	Step left beside right. Touch right heel forward.	& Right.	On the spot.
& 6	Step right beside left. Touch left heel forward.	& Left.	
& 7	Step left beside right. Step forward right.	& Step.	
8	Pivot 1/4 turn left.	Turn.	Turning left.
Section 2	Right Kicks & Sailor Step, Left Kicks & Sailor Step.		
9 - 10	Kick right forward across left. Kick right to right side.	Kick. Kick.	On the spot.
11 & 12	Cross right behind left. Step left to left side. Step right in place.	Sailor Step.	
13 - 14	Kick left forward across right. Kick left to left side.	Kick. Kick.	
15 & 16	Cross left behind right. Step right to right side. Step left in place.	Sailor Step.	
Section 3	Cross Rock, Side Step, Cross, Side Step, Heel Bounces.		
17 - 18	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot.
19 - 20	Step right to right side. Cross left over right.	Step. Cross.	Right.
21	Step right to right side leaving left toe touching in place.	Right.	
22 - 24	Bounce left heel in place for three counts.	2, 3, 4.	
Section 4	Step, Cross, Hold x 2, Step 1/2 Pivot, Stomps Right & Left.		
&	Step left in place.	&.	Left.
25 - 26	Cross right over left. Hold.	Cross. Hold.	
&	Step left to left side.	&	
27 - 28	Cross right behind left. Hold.	Cross. Hold.	
& 29	Step left to left side. Step forward right.	& Step.	Forward.
30	Pivot 1/2 turn left.	Pivot.	Turning left.
31 - 32	Stomp right beside left. Stomp left beside right.	Stomp. Stomp.	On the spot.

Four Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.

Choreographed by:- Max Perry (UK) Mar 98.

Choreographed to:- 'Addicted to Love' by Kimber Clayton.



Saturday Night Fever



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 8 Note:	Finger Points Point right hand down to left hip. Point right hand up to right. Repeat 1 - 2 a further three times. Bump hips Right & Left with finger points.	Point, 2. 3, 4, 5, 6, 7, 8.	On the spot.
Section 2 9 - 10 11 - 12 13 - 14 15 16	Hand Rolls, Heel Touches, 1/4 Turn Left with Hitch. Roll fists around each other to right side. Roll fists around each other to left side. Touch right heel forward. Touch right heel to right side. Touch right heel forward. On ball of left pivot 1/4 turn left hitching right knee.	Roll Right. Roll Left. Front. Side. Front. Turn.	On the spot. Turning left.
Section 3 17 - 19 20 21 - 23 24	Stroll Back, Stroll Forward & Pose. Stroll back - Right, Left, Right. Touch left heel forward, throwing arms in air & shout 'Woo' Walk forward - Left, Right, Left. Touch right toe to right side pointing right finger up to right.	Back, 2, 3, Woo. Forward, 2, 3, Point.	Back. On the spot. Forward. On the spot.
Section 4 25 26 27 28 29 30 31 32	Right & Left Rolling Vines. Step right 1/4 turn right. On ball of right pivot 1/4 turn right stepping left to left side. On ball of left pivot 1/2 turn right stepping right to right side. Touch left beside right with clap. Step left 1/4 turn left. On ball of left pivot 1/4 turn left stepping right to right side. On ball of right pivot 1/2 turn left stepping left to left side. Step right beside left with clap.	Right. 2. 3. Touch. Left. 2. 3. Together.	Turning right. Turning left.
Section 5 33 & 34 35 & 36 Hands:	Hips Sways with Hula Hands. Step right to right side swaying hips - Right, Left, Right. Sway hips - Left, Right, Left. During hip sways push hands with hips, palms down at waist height like a Hula dancer.	Hula to Right. Hula to Left.	On the spot.

BEGINNER/INTERMEDIATE

Four Wall 'FUN' Line Dance:- 36 Counts. Beginner/Intermediate Level.

Choreographed by:- Maggie Cadwell (Eire) Mar 96.

Choreographed to:- 'Staying Alive' by N Trance.

Steppin'
off the
Page

Road Runner



SEAN KENNY

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 4 5 - 8	Stomps Forward with Holds. Stomp forward right. Hold. Stomp forward left. Hold. Stomp forward - Right, Left, Right. Hold.	Right. Left. Right Left Right.	Forward.
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Weave Left with Holds. Step left to left side. Hold. Cross right behind left. Hold. Step left to left side. Cross right over left. Step left to left side. Hold.	Step. Behind. Step. Cross. Side.	Left.
Section 3 17 - 18 19 - 20 21 22 23 - 24	Left Toe Touches with Holds. Touch right toe diagonally forward across left. Hold. Touch right toe diagonally back right. Hold. Touch right toe diagonally forward across left. Touch right toe diagonally back right. Touch right toe diagonally forward across left. Hold.	Forward. Hold. Back. Hold. Forward. Back. Forward. Hold.	On the spot.
Section 4 25 - 26 27 - 28 29 - 30 31 - 32	Right Weave with Holds. Step right to right side. Hold. Cross left behind right. Hold. Step right to right side. Cross left over right. Step right to right side. Hold.	Step. Behind. Step. Cross. Side.	Right.
Section 5 33 - 34 35 - 36 37 38 39 - 40	Left Toe Touches with Holds. Touch left toe diagonally forward across right. Hold. Touch left toe diagonally back left. Hold. Touch left toe diagonally forward across right. Touch left toe diagonally back left. Touch left toe diagonally forward across right. Hold.	Forward. Hold. Back. Hold. Forward. Back. Forward. Hold.	On the spot.
Section 6 41 - 42 43 - 44 Note: 45 & 46 & 47 - 48	Lock, Unwind 1/2 Turn Right, Heel Switches with 1/4 Turn. Lock left foot over right. Hold. Unwind 1/2 turn right. Hold. (weight ends on left) While dancing heel switches in steps 45 - 48 make <u>1/4 turn right</u> . Touch right heel forward. Step right to place. Touch left heel forward. Step left to place. Touch right heel forward. Hold.	Cross. Unwind. Right &. Left &. Right. Hold.	On the spot. Turning right. Turning right.

Four Wall Line Dance:- 48 Counts. Beginner/Intermediate Level.

Choreographed by:- Yvonne & Dyka Holland (UK) April 98.

Choreographed to:- 'Running Out Of Road' by Sean Kenny (160 bpm).



Last Thing On My Mind



STEPS

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 & 6 7 & 8	Side Shuffle Right with 1/2 Turn & Side Shuffle Left x 2. Side shuffle right with 1/2 turn right stepping - Right, Left, Right. Side shuffle left stepping - Left, Right, Left. Side shuffle right with 1/2 turn right stepping - Right, Left, Right. Side shuffle left stepping - Left, Right, Left.	Shuffle Turn Side Close Side Shuffle Turn Side Close Side	Turning right Left Turning right Left
Section 2 9 - 10 11 - 12 13 & 14 & 15 & 16	Heel Digs & Heel Switches. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Step right beside left. Touch left heel forward.	Right Heel Left Heel Right & Left & Right & Left	On the spot
Section 3 17 & 18 19 - 20 21 & 22 23 - 24	Shuffle Forward, Rock Step, Shuffle Back, Rock Step. Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back onto left. Step back right. Close left beside right. Step back right. Rock back left. Rock forward right.	Left Shuffle Rock Step Back Shuffle Rock Step	Forward On the spot Back On the spot
Section 4 25 26 27 - 28 29 - 30 31 - 32	Side, Close, Side, Touch with Arm Swing & Click, Right Lunge. Step left to left side. (Push elbows back) Step right beside left. (Swing arms forward and click fingers) Step left to left side. Touch right beside left. (Repeat arm moves) Step right large step right with knee bent (lunge). Hold. Slide left foot to right. Step left beside right. (Weight ends on left)	Side Close Side. Touch. Right. Hold. Slide. Step.	Left Right
Section 5 33 - 35 36 37 - 40 41 42 - 44	1/2 Turn Chugs, Full Turn Chugs, Cross, Unwind Full Turn. On ball of left use right toe to make 1/2 turn left in 3 toe pushes. Step right beside left taking weight. On ball of right use left toe to make full turn right in 4 pushes. Cross left toe over right. Unwind full turn right, taking weight onto left.	Turn Left, 2, 3, Step Turn 2, 3, 4. Cross & Unwind Right	Left Right On the spot Turning right.

BEGINNER/INTERMEDIATE

Hands

(Optional) To Be Danced During Chorus, Walls 2, 4, 6, 7.

- 1 - 8 Roll arms calypso style during shuffles.
 9 - 12 With each heel dig swing thumbs up towards head then down again.
 29 - 30 Point right index finger up to right diagonal, left hand on hip.
 33 - 40 With palms flat at either side of head, elbows out, move hands in small circles as if shampooing hair.

Two Wall Line Dance:- 44 Counts. Beginner/Intermediate Level.

Choreographed by:- Rodeo Ruth Lambden (UK) Apr 98.

Choreographed to:- 'Last Thing On My Mind' by Steps (36 count intro, start on vocals).

**Steppin'
off the
Page**

Diablo



Rob Fowler

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Kick Ball Crosses with Hip Bumps.		
1 & 2	Kick right forward. Step ball of right to right side. Cross left over right.	Kick. Ball. Cross.	Right.
3 & 4	Step right to right side rocking hips - Right, Left, Right.	Rock, 2, 3.	
5 & 6	Kick left forward. Step ball of left to left side. Cross right over left.	Kick. Ball. Cross.	Left.
7 & 8	Step left to left side rocking hips - Left, Right, Left.	Rock, 2, 3.	
Section 2	1/4 & 1/2 Touch Turns Left, Syncopated Jazz Box & 14 Turn Right.		
9	On ball of left turn 1/4 turn left touching right to right side.	Turn.	Turning left.
10	On ball of left turn 1/2 turn left touching right to right side.	Turn.	
11 & 12	Cross right over left. Step left back. Step right to right side.	Cross. Back Side.	On the spot.
13 - 14	Cross left over right. Step right to right side.	Cross. Side.	Right.
15	Cross left behind right.	Behind.	
& 16	Step right 1/4 turn right. Step forward left.	& Turn.	Turning right.
Section 3	Heel Touches, Syncopated Cross 1/4 Turn, Sweep, Heel Jack.		
17 - 18	Touch right heel forward. Touch right to right side.	Front. Side.	On the spot.
19	Cross right behind left.	Behind.	Left.
&	Step left to left side.	&.	
20	Step right forward across left making 1/4 turn right.	Turn.	Turning right
21 - 22	Sweep left toe around to lock in front of right over two counts.	Sweep. Lock.	On the spot.
& 23	Step back right. Touch left heel forward.	& Heel.	
& 24	Step left beside right. Touch right beside left.	& Touch.	

Four Wall Line Dance:- 24 Counts. Intermediate Level.

Choreographed by:- Rob Fowler (UK) Apr 98.

Music Suggestion:- Painted Black by The Cheap Seats (92 bpm), 48 count intro from 'Not That Different' album; 'Honky Tonk Woman' by The Rolling Stones (139 bpm).



Alane



HELEN O'MALLEY

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 Hands & 3 & 4 5 & 6 7 & 8	Heel Rock, Roger Rabbits, Shuffle 1/2 Turn, Forward Shuffle. Rock forward on left heel. Rock back onto right. On heel rock sweep hands out to side and up with palms out. Scoot back on right. Step left behind right. Scoot back on left. Step right behind left. Shuffle back 1/2 turn left stepping - Left, Right, Left. Step forward right. Close left beside right. Step forward right.	Heel. Rock. & Left. & Right. Shuffle Turn. Shuffle Step.	On the spot. Back. Turning left. Forward.
Section 2 9 - 10 11 - 12 13 - 14 15 & 16	Rock Step, Back Shimmies, Shuffle 1/2 Turn Left. Rock forward on left. Rock back onto right. Step back left, shimmy shoulders forward. Step back right, shimmy shoulders forward. Shuffle back 1/2 turn left stepping - Left, Right, Left.	Rock. Step. Shimmy Back. Shimmy Back. Shuffle Turn.	On the spot. Back. Turning left.
Section 3 17 - 18 Hands & 19 & 20 21 & 22 23 & 24	Heel Rock, Roger Rabbits, Shuffle 1/2 Turn, Forward Shuffle. Rock forward on right heel. Rock back onto left. On heel rock sweep hands out to side and up with palms out. Scoot back on left. Step right behind left. Scoot back on right. Step left behind right. Shuffle back 1/2 turn right stepping - Right, Left, Right. Step forward left. Close right beside left. Step forward left.	Heel. Rock. & Right & Left Shuffle Turn Shuffle Step	On the spot. Back. Turning right Forward
Section 4 25 - 26 27 - 28 29 - 30 31 & 32	Rock Step, Back Shimmies, Shuffle 1/2 Turn Right. Rock forward on right. Rock back onto left. Step back right, shimmy shoulders forward. Step back left, shimmy shoulders forward. Shuffle back 1/2 turn right stepping - Right, Left, Right.	Rock. Step. Shimmy Back. Shimmy Back. Shuffle Turn.	On the spot. Back. Turning right.
Section 5 33 & 34 35 & 36 37 - 38 39 - 40	Cross Rock, Side Step, Sailor Step, Weave Right with 1/4 Turn. Cross rock left over right. Rock back onto right. Step left to left side. Cross right behind left. Step left to left side. Step right to place. Cross left over right. Step right to right side. Cross left behind right. Step right 1/4 turn right.	Cross. & Side. Sailor Step. Cross. Side. Behind. Turn.	On the spot. Right. Turning right.
Section 6 41 - 42 43 & 44 45 & 46 47 & 48	1/2 Pivot Right, Shuffle Full Turn, Shuffles Forward. Step forward left. Pivot 1/2 turn right. Shuffle step - Left, Right, Left, while spinning full turn right. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left.	Step. Pivot. Shuffle Turn. Right Shuffle. Left Shuffle.	Turning right. Forward.
Section 7 49 - 50 & 51 & 52 53 - 56 Hands	Forward Steps & Apple Jacks x 2. Step forward right. Step left beside right. Taking weight on right toe and left heel swivel right heel and left toe to left. Return feet to place. Taking weight on left toe and right heel swivel left heel and right toe to right. Return feet to place. Repeat steps 49 - 52 While dancing applejacks raise hands in prayer position with elbows raised and rock arm to left then right.	Step. Step. & Left. & Right.	Forward. On the spot.
Section 8 57 & 58 & 59 60 61 - 64	Kick Ball Heel, Step 1/2 Pivot, Toe Taps with Finger Clicks. Kick right forward. Step right beside left. Touch left heel forward. Step left beside right. Step forward right. Pivot 1/2 turn left. Step forward right. Tap right toe 3 times, taking weight on final toe tap. (Click fingers to 12 o'clock, 1 o'clock, 2 o'clock, & 3 o'clock with toe taps)	Kick Ball Heel. & Step. Pivot. Step 2, 3, 4.	On the spot. Turning left. Forward.

INTERMEDIATE

Four Wall Line Dance:- 64 Counts. Intermediate Level.

Choreographed by:- Helen O'Malley & Deirdre Fitzsimons (Eire) Apr 98.

Choreographed to:- 'Alane' by Wes (132 bpm) 16 count intro.

Music Suggestion:- 'How Do I Live - Dance Mix' by LeAnn Rimes (bpm).

Steppin'
off the
Page

Ready Steady



JILL MORRIS

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 - 6 7 & 8	Right Heel Ball Change x 2, Rock Step & Coaster Step. Touch right heel forward. Step right beside left. Step left in place. Touch right heel forward. Step right beside left. Step left in place. Rock forward on right. Rock back onto left. Step back right. Step left beside right. Step forward right.	Heel Ball Change. Heel Ball Change. Rock. Step. Coaster Step.	On the spot.
Section 2 9 & 10 11 & 12 13 - 14 15 & 16	Left Heel Ball Change x 2, Rock Step & Coaster Step. Touch left heel forward. Step left beside right. Step right in place. Touch left heel forward. Step left beside right. Step right in place. Rock forward on left. Rock back onto right. Step back left. Step right beside left. Step forward left.	Heel Ball Change Heel Ball Change. Rock. Step. Coaster Step.	On the spot
Section 3 17 & 18 19 - 20 21 & 22 23 - 24	Right Shuffle, Step 1/2 Pivot, Left Shuffle, Step 1/2 Pivot. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/2 turn right. Step forward left. Close right beside left. Step forward left. Step forward right Pivot 1/2 turn left.	Right Shuffle. Step. Pivot. Left Shuffle Step. Pivot.	Forward. Turning right. Forward. Turning left.
Section 4 25 - 26 27 - 28 29 - 30 31 - 32	Side Touches & Cross Steps, Forward & Back. Touch right toe to right side. Cross step right over left. Touch left toe to left side. <u>Touch</u> left toe across right. Touch left toe to left side. Cross step left behind right. Touch right toe to right side. <u>Touch</u> right toe behind left.	Side. Cross. Side. Touch. Touch. Cross. Side. Touch.	Forward. Back.
Section 5 33 - 34 & 35 36 & 37 38 39 - 40	Syncopated Rocks & 1/2 Pivot Turn, Step Right, Left. Rock right to right side. Rock weight onto left in place. Step right beside left. Rock left to left side. Rock weight onto right in place. Step left beside right. Step forward right. Pivot 1/2 turn left. Step forward right. Step forward left.	Right. Rock. & Left. Rock. & Step. Pivot. Right. Left.	On the spot. Forward. Turning left. Forward.
Section 6 & 41 42 & 43 44 45 - 46 47 - 48	Syncopated Steps Forward & Back, 1/2 Turn, 1/4 Turn. Small step forward right. Small step forward left. Hold & Clap. Small step back right. Small step back left. Hold & clap. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/4 turn left.	& Forward. Clap. & Back Clap Step. Pivot. Step. Turn.	Forward Back. Turning left.

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

Choreographed by:- Chris Hodgson (UK) Mar 98.

Music Suggestion:- 'I Get So Rattled' by Jill Morris (120 bpm) from 'Just One Kiss' album; 'Cold Outside' by Big House (128 bpm);
 'Love Gets Me Every Time' by Shania Twain; 'Why Haven't I Heard From You' by Reba McEntire.



Shipwrecked



HEDY McADAMS

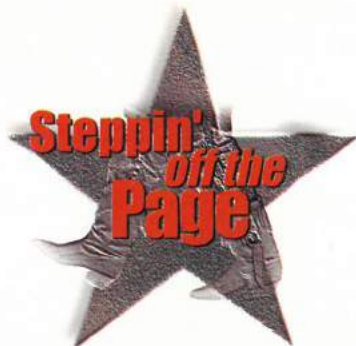
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Cross Rock, Shuffle 1/4 Turn, 2 x 1/4 Pivot, Step.		
1	Step right to right side.	Side.	Right.
2 - 3	Cross rock left over right. Rock weight back onto right.	Cross. Rock.	On the spot.
4 & 5	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn.	Turning left.
6	Step right forward into 1/4 turn left.	Turn.	
7	Step left 1/4 turn left.	Turn.	
8 &	Step forward right. Step left beside right.	Shuffle.	Forward.
Section 2	Rock Step, Shuffle Back & Slides, Syncopated Back Steps.		
9	Step forward right.	Step.	Forward.
10 - 11	Rock forward left. Rock back onto right.	Rock. Rock.	On the spot.
12 & 13	Step back left. Step back right. Slide left back & pop right knee.	Back & Slide.	Back.
14	Slide right back & pop left knee.	Slide.	
15	Slide left back & pop right knee.	Slide.	
&	Step ball of right to right and slightly back.	&	
16	Step left to left and level with right.	Out.	
&	Rock back on ball of right.	&	
Section 3	Syncopated Steps with 1/4 Turns Left & Right.		
17	Step forward left. (angle toe out to prepare for turn left)	Left.	Forward.
18	Step right forward into 1/4 turn left.	Turn.	Turning left.
& 19	Close left beside right. Step right 1/4 turn right.	& Right.	Turning right.
20	Step left forward into 1/4 turn right.	Turn.	
& 21	Close right beside left. Step left 1/4 turn left.	& Left.	Turning left.
22	Step right forward into 1/4 turn left.	Turn.	
& 23	Close left beside right. Step right 1/4 turn right.	& Right.	Turning right.
24	Step ball of left forward into 1/4 turn right.	Right.	
&	Step right 1/4 turn right.	&	
Section 4	1/4 Turn Left, Weave Left, Cross Rock, 2 x 1/4 Turn Left.		
25 - 26	Step left forward into 1/4 turn right. Cross right behind left.	Step. Behind.	Turning right.
& 27	Step left to left side. Cross right over left.	& Cross.	Left.
28	Step left to left side.	Side.	
& 29	Step right to right and slightly back. Cross left over right.	& Cross.	On the spot.
30 - 31	Rock right to right side. Rock 1/4 turn left onto left foot.	Rock. Turn.	Turning left.
32 &	Step right forward into 1/4 turn left. Step left beside right.	Left &	

INTERMEDIATE

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

Choreographed by:- Hedy McAdams (USA) Sept 97.

Choreographed to:- 'Shipwrecked' by The Island Cowboys (88 bpm) 16 count intro, or any 88 - 106 bpm cha cha or reggae rhythm.



Outer Limits



JOAN O'GORMAN

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 & 1 2 3 & 4 5 - 6 7 & 8	Back & Kick Step, Triple 1/2 Turn, Rock Step, Triple 1/2 Turn. Step back left. Kick right forward. Step right to place. Triple step - Left, Right, Left making 1/2 turn right. Rock back right. Rock forward left. Triple step - Right, Left, Right making 1/2 turn left.	& Kick. Step. Triple Turn. Rock. Step. Triple Turn.	On the spot. Turning right. On the spot. Turning left.
	Section 2 9 & 10 11 & 12 13 - 15 16	Side Rocks Left & Right, 1 & 1/4 Turn Left, Touch. Rock left to left side. Rock right in place. Step left beside right. Rock right to right side. Rock left in place. Step right beside left. Walk around 1 & 1/4 turn left stepping - Left, Right, Left. Touch right beside left.	Left & Step. Right & Step. Left Right Left. Touch.	On the spot. Turning left.
	Section 3 17 18 - 19 19 20 Note: 21 - 22 & 23 24	1/4 Monterey Turn, Touch 1/2 Turn, Syncopated Steps with Clap. Touch right to right side. On ball of left pivot 1/4 turn right stepping right beside left. Touch left to left side. Taking weight on balls of feet twist 1/2 turn left. Legs should be crossed left over right weight on right foot. Step forward left. Clap hands. Step right behind left. Step forward left. Touch right beside left.	Out. Turn. Side. Twist. Step. Clap. & Step. Touch.	On the spot. Turning right. On the spot. Turning left. Forward.
	Section 4 25 - 27 & 28 29 - 31 & 32	Stroll Back, Cross, Side, Slide, Stomps & Claps. Stroll back - Right, Left, Right. Step left beside right. Cross right over left. Step left to left side. Slide right beside left over two counts. Stomp right beside left twice, clapping hands.	Back, 2, 3, & Cross. Side, 2, 3, Stomp. Stomp.	Back. On the spot. Left. On the spot.
	Section 5 33 & 34 35 & 36 37 38 39 & 40	Chasse Right, Rock Step, 1/2 Turn Twists & Hip Bumps. Step right to right side. Close left beside right. Step right to right side. Rock left behind right. Step right in place. Step forward left. On balls of feet twist 1/2 turn right. On balls of feet twist 1/2 turn left. Bump hips forward - Left, Right, Left.	Side. Close. Side. Rock & Step. Twist. Twist. Hips 2, 3.	Right. On the spot. Turning right. Turning left. On the spot.
	Section 6 41 - 42 43 - 44 45 & 46 & 47 48	2x Step 1/2 Pivot, Kick, Out, Out, In, In, Clap. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left. Kick right forward. Step right to right side. Step left to left side. Step right to centre. Step left to centre. Clap	Step. Pivot. Step. Pivot. Kick. Out. Out. In. In. Clap.	Turning left. On the spot.
	Section 7 49 & 50 51 & 52 53 & 54 55 & 56	Mambo Steps. Rock forward right. Rock weight back on left. Step right beside left. Rock forward right. Rock weight back on left. Step right beside left. Rock forward left. Rock weight back on right. Step left beside right. Rock forward left. Rock weight back on right. Step left beside right.	Right & Step. Right & Step. Left & Step. Left & Step.	On the spot.
	Section 8 57 58 - 60 & 61 62 - 64	Stomps & Toe Fans. Stomp right forward fanning toes to Left. Fan toes - Right, Left, Right. Step left beside right. Stomp right forward fanning toes to Left. Fan toes - Right, Left, Right.	Stomp. 2, 3, 4. & Stomp. 2, 3, 4.	Forward. Forward.

Two Wall Line Dance:- 64 Counts. Intermediate/Advanced Level.

Choreographed by:- Noel & Joan O'Gorman (Eire) Aug 97.

Choreographed to:- 'Matador' by Sylvia (124 bpm) from 'Country Ladies of the 80's' album.

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SCOOTER LEE MOVING ON UP Featuring. Max Perry, OeeOeeO; LOCOMOTION 2000; DIZZY; MAKE YOU MINE;
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BIGGLESWADE
Jodie's Country
Jodie 01767 314106
Lisa's Line Dancing
Lisa 01767 318426
DUNSTABLE, LUTON
Western Wranglers
Various Venues
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FLITWICK
Kick 'in' Country
Sandy 01234 825224
LEIGHTON BUZZARD
Wheeler's WDC
Don & Greta 01525 385245
LUTON
Pat's Line Dancing
Pat 01582 424883
SANDY
Sandy Sidewinders
Richard & Lisa 01767 683932
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Lucky Horseshoe WDC
Jan Daniel 01908 618647

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BRACKNELL
Dance Energy West
Sue Wilkinson 01344 485097
COOKHAM DEAN, HEDSOR
Rita's Kickers
Rita 01628 486362
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HUNGERFORD,
Shuffling Boots Dance Co.
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EMMBROOK, WOKINGHAM
Celebrity Sundays
Jean & Bernard 0118 978 1759
LAMBOURN
Tessa's Line Dancing
Tessa Hicks 01672 520336
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Denims and Lace
Jan Walsham 01628 777635
J & L Stompers
Linda Maher 01628 30548
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Georgie Powell 01189 448558
MAIDENHEAD, WINKFIELD
Sizzling Country
Stella Wilden 01628 525471
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Dancing Boots
Jack & Hazel 01962 620787
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Tex & Pam 01734 886039
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The Wildhorse Saloon WLDC
Peter 0410 285718
SLOUGH
Dance Ranch
Steve Lovett 01628 665476
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Dancin' Lines
Lorraine Thompson 0118 962 9202

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Borderline CLDC
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Donna 01494 862737
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Yvonne's Line Dancers
Yvonne 01296 630467
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MILTON KEYNES,
Kick 'in' Country
Sandy 01234 825224
AYLESBURY, BEDGROVE
Heart of Country WD
H Gillespie 01296 339809
AYLESBURY, PRINCES
RISBOROUGH
Maple Leaf
Various Venues
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WYCOMBE
Boogie on Brown
Jennie Brown 01494 672137
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Ros's Line Dance Class
Ros 01753 662169
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PRESTWOOD
Sizzling Country
Stella Wilden 01628 525471
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Dance Ranch UK
Steve Lovett 01628 665476
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Diamond Lil's
Pat 01895 625587
HIGH WYCOMBE
Trailblazers
Sarah 01494 531914
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Cactus Moon
Lesley 01908 222429
ROYSTON
Jodie's Country
Jodie 01767 314106

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Monti's School of Dance
Tanya 01733 232322
BAR HILL
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Emma Pell 01954 200881
BASSINGBOURN, CAMBRIDGE
Naomi Wallen
Naomi 01763 241306
(nfwl@hotmail.com)
CAMBRIDGE
Lisa's Line Dancing
Lisa 01767 318426
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S & M Stompers
Mr Furnell 01354 696620
MARCH, WISBECH, HANEA
Smart Liners
Brian & Barbara 01354 656641
PETERBOROUGH
The Country Connection
Roger 01733 206930
ROYSTON
Scoots Rodeo
Mr S Robinson 01763 263480
SOHAM
Hillbilly Stompers
Various Venues
Leigh Pearce 01353 721230
ST IVES
LA Dance Club
Lynn 01480 212172
WISBECH
Double L Stompers
Mrs A Edwards 01945 589122
WISBECH, MARCH
Lowgate Liners
Mike & Eileen 01406 365650

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ALTRINCHAM
The Mavericks
Graham & Kate Tyson 01625 583666

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J.D.'s
Jane 0161 905 3898
BUGLAWTON, CONGLETON
Congleton CM Club
Audrey 01260 273051
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TARPORLEY, WINSFORD
Lonestar LDC
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Blue Prairie Dance Class
Christine 01244 676730
Nashville Northwest
Francesca Kay 01928 722471
CREWE
Western Kickers
Shaun & Jayne Davies 01782 833888
CULCETH, GOLBOURNE,
WARRINGTON
Smith & Western
Various Venues
Sue Gupwell 01925 810060
ELLESMERE PORT
The Well Oiled Dancing Machine
Jenny & Russ 0976 412658
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CHAPEL, MACCLESFIELD,
Texas Stompers
Brenda Garside 01625 874241
HAZEL GROVE, WOODLEY
Blazing Saddles (Woodley)
Janet 0161 487 1089
HELSEBY, HARTFORD,
NORTHWICH
Bronco Line Dancers
Ann & Alan 01928 732802
KNUTSFORD, TIMPERLEY,
WIDNES
Dance Line International
Sheila & David 0161 941 6325
LOSTOCK GRALAM,
WARRINGTON
The Mavericks
GT & Kate 01625 583666
LYMM
Wildfire
Pauline & Andy 01925 752883
LYMM, TIMPERLEY
AW's Crazy Legs
Various Venues
Annette & Graham 01422 363924
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Fast Cats Country
Lynn 0161 973 8024
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MACCLESFIELD
Pat's Gang
Patricia 01625 590224
NANTWICH, MIDDLEWICH,
WINSFORD
Nice 'n' Ease
Sandra & Ted 01260 274856
NORTHWICH, WEAVERHAM,
The Mavericks
Graham or Kate 01625 583666
POYNTON
Rainbow Ranch WDC
Les & Sheila 01625 858731
The Line King
Ty 0161 973 8443
ROMILEY, GATLEY
Kickin Country LDC
Glennis 0161 366 9895
SALE, WILMSLOW, WOODFORD
Funkey Cowboys
E Johnson 0161 969 6017
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Blazing Saddles
Graham or Ellen 0161 431 5687
Quaffers Country Club
Tony 0161 494 0234
Stockport Western LDC
Derek & Susan 0161 442 2075
The Stockport Boot Scooters
Derek Cooper 0161 439 7983
STOCKPORT WILMSLOW
Dusty's American LD
Various Venues
Suzanne 0402 138610
STOCKPORT, BRINNINGTON,
CHEADLE,
Stockport Stompers
Various Venues
Sarah 0161 432 4322

WARRINGTON

Alliance Western Dance Club
Susan Hills 01744 631650
Bar C WDC
Various Venues
Kris 01706 368567
Liberty's Dance Group
Various Venues
Charles 0161 777 8943
Santa Fe Dance Club
Rita 01925 816302
The Well Oiled Dancing Machine
Jenny 0976 412658
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Low Grange Achy Breakies
Ann & Brian 01642 277778
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Ironstone Country
Jean or Barry 01287 653504
LOFTUS
Steppin West
Dave & Marion Ford 01609 881564
MARSKE
The Sea Shore Stompers
Jean or Barry 01287 653504
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Cheyenne
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Kernow Kickers
Christine Howard 01208 831845
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B & J's Country Kickers
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NEWQUAY
Silver Spurs Dancers
T & L Pearson 01209 212006
NEWQUAY, WITHIEL
Kernewek Stompers
Tony & Margaret 01726 860387
REDRUTH
McLowry Dance Train
Frank McLowry 01209 217409
TAVISTOCK/LAUNCESTON
Spotted Dog Western Stompers
Gill 01288 356012
WADEBRIDGE
C Js Stompers
Carol 01208 813125

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M Bellingham 016977 41010
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Carlisle Triple 'C'
An & Bill Bray 01228 548053
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Jane Andrea 01228 511105
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Toe The Line
Heather 01539 532033
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Margaret or Derek 015395 60802
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Dance with Bel
Bel 01539 447481

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ALFRETON, PINXTON
Country Girl
Karen Edge 01773 580670
ALFRETON, SOMERCOTES,
HEANOR
Julia Gallagher
Julia 01773 710006

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(BWDA)

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Newbold Club

Annette & Brian 01773 873399

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Sue Rattigan 01246 419753

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WIRKSWORTH

Grandma Chrissie

Chris 01629 650386

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Allan & Carol 01332 752201

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Tanya & Mark 01395 225263

HONITON

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Lassoos

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The Outback Club

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Westcountry Kickers

Terry 01395 512569

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OKEHAMPTON

Haysways

Hayley 01752 780587

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Various Venues

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Lone Star C M W D C

Mike Paulden 01803 312851

Pondarosa Line Dancers

Various

Russ Wells 01803 312642

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TORQUAY, TIVERTON

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Edna & Dennis 01202 316770

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Various Venues

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Joy's Line Dance Tution

Joy 01425 610773

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Route 66

Sue Marks 01460 65728

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CHRISTCHURCH

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WEST MOORS

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Ain't Going Down LDC

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BLANDFORD FORUM

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Various Venues

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Mason Dixie W.Dancers

Kay 01325 489506

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Dave & Marion Ford 01609 881564

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MALDON, SOUTH

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Sunset Stompers
Steve 01453 791206
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Bredon Hillbillies
Marianne Gibson 01684 772090
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Jim & Linda 01242 228844
THORNBURY
Stataline
Dave & Di Doyle 01454 415785

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Ashfield Club
Rhola Knowles 01942 215084
ASHTON IN MAKERFIELD, IRLAM

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Sue Gupwell 01925 810060
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Larrame's Dance Ranch
Larry & Sue 01772 633153
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Rodeo Rompers
Glynda & Pete 0161 286 2615
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GT & Kate 01625 583666
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Lynn & Malcolm 0161 330 0290
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Spencer 01252 334357
GOSPORT
Bravestarr

Ashley & Wendy Glynné 01705 359212
HAVANT
Ricochet WDC

Pamela & Tony 01705 486084
HILSEA, PORTSMOUTH
Yeehal Line Dancing

Giles 01705 695673
HORNDEN
Buffalo W D C

Irene 01705 646572
HYTHE
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Kimberley 01252 614639

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Joy 01425 610773

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Banners and Boots
Pim Humphrey 01703 571180

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Sanjoy 01432 870383

LEDGUR
Applejack
Ceri 01242 572753

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Footloose
Karen/Tanya 0181 440 8530

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Jodie's Country
Jodie 01767 314106

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Bushey Stompers
Viv 0181 428 7295

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Christy & Doug 0181 428 0414

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Elle Jay 01992 306556
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Lavinia Shann 0181 440 7340

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Gone Country Western Dancers
Ann or Bryan 01494 794370

PANSHANGER
Val Fieth

Val Fieth 01707 357176
SOUTH OXHEY

Doug's Desperados WDC
Christy & Doug 0181 428 0414
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Hearts Country American L.D.
Graham & Linda 01707 339417
ST ALBANS

A B's Stompers
Alison Biggs 01727 768928

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Cowgirl Twisters

Jackie Jackson 01438 354942
Lisa's Line Dancing
Various venues

Lisa 01767 318426
WARE

'Rodeo Ruth's' Line Dancing
Rodeo Ruth 01992 577770
WATFORD

Afternoon Line Dance Club
Christy & Doug 0181 428 0414
Watford CM & LD Club

Bob Staal 01923 245554
WATFORD, WELWYN GARDEN CITY

Hearts Country American L.D.
Various Venues
Graham & Linda 01707 339417

WELWYN GARDEN CITY
Tres Amigos, Roller City
Su 01727 822403

HUMBERSIDE

HULL

Rebel Rousers W D C
John Jordan 0589 651626

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ASHFORD, MAIDSTONE, SEVENOAKS
Strictly Country
Brian 01622 754145

BELVEDERE, DARTFORD
Country Mania Saloon Kickers
Sheila 0181 303 6518

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Boots 'n' Boogie

Chris 01322 288850
BEXLEYHEATH, CRAYFORD, NORTHUMBERLAND

Country Rebels
Dave 0181 311 5532
BEXLEYHEATH, ERITH

The Hotliners
Val 0181 306 1982
BLACKFEN, BEXLEYHEATH

Boogie Boots
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Linedance UK
Mark 0181 542 9613
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Vera Webb
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Sally Stonier
Sally 01227 832268

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Margaret 01622 688212

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Pauline Horkan 01883 341023

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Julie & Dave 01689 876940

Rocky Mountain Western Dancers
Mark Styles 01689 818984
ORPINGTON, WEST WICKHAM

Wild Horses
Pippa 01689 858844
PETTS WOOD

Texas Rose
Karen 0181 851 3961
RAMSGATE, BROADSTAIRS

The Moondreamers
Jan & Dave 01843 604111
SEVENOAKS

Nashville Linedancing
Margaret 01342 834810
SIDCUP, BEXLEYHEATH

Boogie Boots
Mandy 0181 303 0329
SWANLEY, BLACKFEN, BEXLEYHEATH, WELLING,

Cowboy Boogie LD Club
Peter & Sue 01322 665582
TUNBRIDGE WELLS

Pink Cadillacs
Gillian Pope 01323 639738

LANCASHIRE

ACCRINGTON, BARNOLDSWICK, BLACKBURN,

S.L.Promotions
Sandra Lynton 01282 433669
ACCRINGTON, DARWEN

Dynamite Club
Dorothy 01254 705660
BAMBER BRIDGE

Brain & Eileen Lawson
Eileen 01772 312720
BLACKBURN

Astra Dance Club
Lisa Morris 01254 264503
Blackburn Bootscoters

Doug Hickey 01254 722079
BLACKPOOL
Rebel Boots

Yvonne 01253 812595
The Stompin Ground
Mary 01253 699313

BLACKPOOL, PRESTON
Libertybells
Dave Fife 01253 352591

BOLTON
Apple Jacks LDC
Christine Birch 01204 657438

Boot Scooters
Val & Pete 01204 573081
Tempo Texans

Maggie Halliday 01204 304745
West Pennine LDC
Ken & Mavis 01204 847646

BOLTON, ECCLES, HORWICH
Stetson Stompers
Diane & Denise 0161 728 1290

BURNLEY
Bright Street Dance Club
Ann & Freda 01282 835258

Stomping Ground

Grapevine

Sharon 01282 412742
BURY, TOTTINGTON
 Cheyenne Stompers
 Jeanette 01204 885737
CARNFORTH
 Truckhaven
 Franco 01524 736699
CHORLEY
 Freeway Hitchers
 Chris Freeman 01257 276154
CHRORLEY, WIGAN
 Boots on Fire
 Damian and Anita 0956 286 405
CLEVELAYS
 Marsh Mill Dance Centre
 R & J Clough 01253 811451
DARWEN
 Brian & Jean
 Brian & Jean 01254 704690
FARNWORTH, BOLTON
 Boots and Saddles WDC
 Harry & Loretta 01204 707614
LANCASTER, MORECAMBE
 Smokin' Boots Connection
 Wendy or Malita 01524 823004
MORECAMBE
 Chance t' Dance
 Chas Povey 01524 412660
 Dixie Stampede C & W Music & Dance Club
 Tony 0860 960835
NELSON, BRIERFIELD, BURNLEY
 Sheena Iveson
 Sheena 01282 705809
NEW SPRINGS
 Ashfield Club
 Rhola Knowles 01942 215084
OLDHAM
 The Mavericks
 Graham or Kate 01625 583666
PRESTON
 Oasis
 Oasis Dance Centre 01772 734324
 Reeder's Dance Studio
 Cath Payne 01772 495304
RAMSBOTTOM, NR BURY
 Line Dancing with Heather & Val
 Heather 01706 824882
ROCHDALE, ECCLES
 M.G. Line Dance Club
 Mary 01706 350993
SALFORD, WORSLEY, SWINTON, ECCLES,
 Day's Out West
 Various Day & Eve
 Kerris 0161 950 1711
TODMORDEN
 Blazing Saddles (Todmorden)
 Hilary Kershaw 01282 457630
WARTON
 Larrame's Dance Ranch
 Larry & Sue 01772 633153
WIGAN
 Sue's Dance Club
 Susan Fulham 01942 742969
LEICESTERSHIRE
 Loose Boots WLDC
 Yvonne & Dave 01455 290626
ASHBY DE LA ZOUCH
 Mr J's Linedance Club
 Mr Thomas 01530 412757
COALVILLE
 Wild West American Dance Co
 Nita Pearson 01530 223434
HINCKLEY
 Dance Ranch C.M. Club
 Lynne 01203 363617
LEICESTER
 Shape Stompers
 Maria Lambourne 01949 838049
 Texas Rose Western Dance
 John and Anne 0116 2811722
LEICESTER, COALVILLE
 Litefoot Linedancing Co
 Elaine Bartlett 01530 813361
LOUGHBOROUGH
 Lynroy's
 Lyn & Roy 01509 216066
MARKET HARBOROUGH
 Footloose Stompers
 Neil Smith 01858 434401
NARBOROUGH
 Leicester Western Dance
 Brian & Marian 0116 286 7526

SYSTON

The Sundance Kid
 Julie 0116 269 7085
THURMASTON
 Wild Cactus WDC
 Babs/Dave 0116 260 2027

LINCOLNSHIRE

ALFORD
 Nickles & Dimes Line Dancers
 Maureen 01507 462782
BRANSTON
 Canwick Western Dancing
 Alan or Colleen 01522 534561
CLEETHORPES
 Neon Moon American L.D.
 Mitch & Val 01274 851434
GAINSBOROUGH
 Aegir Stompers
 Barry Davids 01427 614976
 Bee-Jay Liners
 Brian or Jean 01427 611219
 Rebels in Denim
 Various Venues
 Debbie 01777 707410
GRIMSBY, LOUTH
 Pete & Anne's Western Dance
 Pete or Anne 01469 578472
LINCOLN
 The Witham Valley Stompers
 Andy 01522 881046
LINCOLN, NETTLEHAM, WASHINBOROUGH
 Texan Line Dance with Sundance Kim
 Kim 01522 790024
LINCOLN, NORTH HYKEHAM
 Witham Valley Stompers
 Andy 01522 881046
LINCOLN, SLEAFORD, DIGBY
 Strutting Stuff
 Trev & Angie 01522 810618
SCUNTHORPE, KIRTON, LINDSEY
 BJ's Shy Boots & Stompers
 Baz & Jane 01427 610124
SKEGNESS
 Richmond County Liners
 Raye & Barry 01754 820267
 Tower Liners Dance Ranch
 Byron & Theresa 01754 763127
SLEAFORD, DONINGTON
 Pete's Western Dancers
 Peter 01775 821864
SPALDING
 Lowgate Liners
 Mike & Eileen 01406 365650
 The Country Connection
 Roger 01733 206930
WASHINGBOROUGH, LINCOLN
 Canwick Western Dancing
 Alan and Colleen Brabban 01522 534561
WOODHALL SPA
 Southwold Stompers
 Sid Holloway 01526 352086
 Woodhall Country Kickers
 Linda Smith 01526 353 434

LONDON

BALHAM BROCKLEY
BECKENHAM
 Border Lines
 Peter 0181 671 6047
BECKTON, ROTHERHITHE
 Allyson Cawood
 Allyson 0171 394 9036
BLACKHEATH, GREENWICH
 Greenwich In Line, On Line Dancing
 Debbie 0181 858 2814
CANNING TOWN
 Line Dance Crazy
 Teresa or Vera 0961 805174
CHARLTON
 Denver Junction CMC
 Cathy Ball 0181 855 0671
CHINGFORD, STRATFORD, EAST HAM
 Cowboy Connections
 Various Venues
 Johnny Twostep 0181 980 9113
CLERKENWELL
 The Deadwood Stage Linedance Co.
 Joey 0181 208 1410
CROUCH END
 Line Dancing for Everyone
 Pam 0181 340 3772

EAST DULWICH, BROCKLEY

Boots n Blisters
 Emma 0181 516 4844
ELTHAM, MOTTINGHAM
 Wichita Line Dancing
 Nita 0181 289 9009
FINCHLEY
 Line Dancing for Beginners
 Lavinia & Mick 0181 440 7340
HARROW
 Rodeo Hustle
 Various Venues
 Jan Conway 0181 863 3218
LONDON
 Docklands Dancers (IDTA)
 Allyson 0171 394 9036
 Texan Dudes
 Lavinia & Mick 0181 440 734
MANOR PARK
 Line Dance Crazy
 Teresa or Vera 0961 805174
MILL HILL
 Dancin'Line
 Laurel Ingram 0181 958 4123
NORTHOLT
 St Barnabas WDC
 Christy & Doug 0181 428 0414
PENGE
 New Beginners
 Joy & Roy 0181 461 2355
PUTNEY, WANDSWORTH
 Blazing Saddles Dance Co
 Diane 0181 877 9445
RAYNES PARK
 Screaming Eagles
 Denise or Sylvia 0181 661 6418 or 0181 395 4045
ROEHAMPTON
 InterState Dance
 Helena 0181 696 0960
SOUTH HARROW
 St Gabriel's WDC
 Christy & Doug 0181 428 0414
STREATHAM
 Bootleggers
 Infoline 01372 452893
SYDENHAM
 Doc's Rebels
 Philip 0181 699 7853
WALTHAMSTOW
 Kelado Kickers
 Pat Gladman 0181 551 3043
WALTHAMSTOW, WADHAM LODGE
 Get-In-Line (London)
 Chris 0181 925 3823
WANSTEAD
 CJ's Line Dance Ranch (IDTA)
 Carol 0181 552 1797
WIMBLEDON
 Boot Scoot
 'Rodeo' Ruth 0181 224 3434

MERSEYSIDE

BEBINGTON
 Stomping Out
 Alison 0151 645 7408
BIRKDALE, SOUTHPORT
 Shy Boots and Stompers
 Lin Frankland 01704 574601
BROMBOROUGH
 Country Club
 Julie Humphreys 0151 339 0128
BROMBOROUGH, EASTHAM, THORNTON HOUGH
 Stetson Stompers
 Chris 0151 334 5701
CROSBY, BOOTLE, HALEWOOD
 Flyin' Boots Stompers
 Various Venues
 Nicia (D&G) 0151 476 9852
FORMBY, INCE BLUNDELL, BOOTLE
 Texas Rose Dance Tuition
 Various Venues
 P.M. Lea 0151 929 2724
HAYDOCK, ST. HELENS
 Texas W.D.C.
 Susan Hills 01744 631650
HIGHTOWN, THORNTON
 Western Boots
 Gillian Batty 0151 924 6781
HUYTON
 Oregon Trailblazers
 Huyton Suite
 Jenny & Tom 01925 721289

LIVERPOOL

Boots 'n' Shooters WDC
 Various Venues
 Owen or Val 0151 286 3610
Friendly Outlaws
 Various Venues
 Lynn 0151 476 3428
Nashville Northwest WDC
 Francesca Kay 01928 722471
Western Gold Stars D&G
 Karen & Haydn 0151 264 9914
MAGHULL, CROSBY BURS COUGH
 Line Dancing with Hazel
 Hazel 0151 531 0183
NEW BRIGHTON
 Leasowe Castle C.M.C
 Mrs Freeman 0151 522 0443
NEWTON LE WILLOWS
 Liberty's Dance Club
 Charles Bowring 0161 777 8943
PRESCOT, HUXTON, KNOTT ASH
 Country Cousins
 Patti 0151 489 6593
ROCK FERRY
 Railroad CMC
 John & Marie 0151 645 6658
SOUTHPORT
 Outlaw Stompers
 Jan & Clive 01704 577602
Sugarfoot WDC
 Hazel Anderson 01704 29901
SOUTHPORT, FORMBY
 Wild Bills
 Chris Hodgson 01704 879516
UPTON
 Dance Line International
 Sheila & David 0161 941 6325
WIRRAL
 Frontier Line Dancing
 Irene Crossley 0151 653 6255
 Oakland Mavericks
 Various Venues
 Nick & Alison 0151 677 9611
 Wirral Stompers
 Lynn 0585 442469

MIDDLESEX

ACTON
 Way Out West
 Nicky 0181 992 1316
ACTON, EALING, GREENFORD
 The Cactus Linedancers
 Hazel 0181 997 6196
ASHFORD
 K.D.S.
 D. Green 01276 475680
Westliners
 Sharon Dalton B.W.D.A 01784 243591
ENFIELD, WALTHAM ABBEY
 Saddle Bags
 Angie or Debbie 01992 768302/769432
GREENFORD
 Stompsome Country
 Jacqueline & Martin 01604 583125
HAMPTON, ISLEWORTH
 Hooked on Country
 Various Venues
 Carole & Rowland 0181894 7490
HAYES
 Sizzling Country
 Stella Wilden 01628 525471
NORTHWOOD, HILLINGDON, HAREFIELD, WEST
 Leather & Lace
 Pat 01895 625587
SUNBURY
 Cactus Star
 Ralph 01784 456919
NORFOLK
 Marlenes Moonshiners
 Marlene Duniam (MIDTA) 01263 578105
BECCLES, FLEGGBURGH, GT YARMOUTH,
 Linedance with Steve
 Steve 0410 205557
DOWNHAM MARKET, KINGS LYNN, MARHAM,
 Janice & Kevin Reeds Line Dancing
 Janice 01760 337471
GREAT YARMOUTH
 Funky Strockers
 Mrs Bunn 01493 721559

Stomping Ground

HARLESTON NR DISS, GREAT YARMOUTH AREA

Paul's Crazy Legs LDC
Paul 01493 669155

KINGS LYNN

Lowgate Liners
Mike & Eileen 01406 365650

NORWICH

The Wild Stallion Dance Ranch
Debbie Hogg 01603 810141
NORWICH, DUSSINDALE,
TUCKSWOOD, NEW
West Line Express Line Dance Club
Karen 01508 493484
NORWICH, EATON,
LAKENHAM, HAINFORD,
Grapevine

Lynn & Simon 01603 250348
NORWICH, TAVERHAM, COLTISHALL,
Stetson Stars Line Dancing
Ann 01603 898867

SWAFFHAM, FAKENHAM,
DEREHAM, HUNSTANTON,
Pam 'n' Dave's Line & WDC
Various Venues

Pam Chilvers 01328 863697

Line Dance Classes with Steve
STEVE 0410 205557

NORTHAMPTONSHIRE

BARTON

SEAGROVE/WELLINGBOROUGH

GH

Footloose Stompers

Neil Smith 01858 434401

DAVENTRY

Chris and Tina's Country

Chris & Tina 01604 403900

Stomping Boots

Sandie 01926 813289

KETTERING

Sizzlin' Country Kickers

Sue Green 01536 520364

Britannia Country Liners

Margot's Dance Centre

Susan 01536 312002

NORTHAMPTON

Hot Dogs, Cool Cats

Keith & Jenny Cross 01604 765856

Mavericks CMC

Heather 01604 402080

Stompsome Country

Jacqueline & Martin 01604 583125

The Mavericks

Dottie 01604 35533

NORTHAMPTON, RUSHDEN

Kick In Country

Sandy 01234 825224

WELLINGBOROUGH

Anvia Western Liners

Brian & Sylvia 01933 412157

NORTHUMBERLAND

BLYTH

Texas Rangers

Ian Batey 01670 712184

HALTWHISTLE

Maureen's Moonshine Line

M Bellingham 016977 41010

HEXHAM

Boots n Boogie

Christine 01434 681934

NOTTINGHAMSHIRE

ANNESLEY

AI Dance Centre

Ann Culley (IDTA) 0115 9633428

ASPLEY, GEDLING,

LOUGHBOROUGHSPONDON,

Flex Texan Line Dancing

Angie 0115 940 2986

BEESTON

Kevin Lee

Kevin 0956 113185

CARLTON, BURTON

Paulette Lindley

Paulette 0115 911 4322

CLIFTON, DERBY,

NOTTINGHAM, SANDIACRE,

Flex Texan Line Dancing

Angie 0115 940 2986

COTGRAVE WELFARE

Cotgrave Rebel Stompers

Julie 01949 875375

CROPWELL BISHOP,

MANSFIELD, NOTTINGHAM,

Line Dance Crazy Club

Susan or Andrew 01623 424262

EASTWOOD

Julia Gallagher

Julia 01773 710006

FOREST TOWN

The Spanish Stompers

Richard Purdy (IDTA) 01623

627815/627455

HUCKNALL, EASTWOOD

Western Front Line Dancing

Jackie Butters 0115 963 5659

HUTHWAITE

Silver Spurs

Harry 01773 874662

LANGOLD, NR WORKSOP

Boots & Bolos

Mike 01302 744090

MANSFIELD

Dusty Boots Western Dance

Lauren 01623 751947

Toe The Line

Melanie 01623 742269

MANSFIELD, ARNOLD

JR's Dance Ranch

Julie & Kevin 01623 647239

NEW OLLERTON

Pet Shop Girls

Mrs June Yates 01623 862082

NEWARK

Sioux's Stompers

Sue 01636 76518

NOTTINGHAM

Bandana W.D.C.

Russell Webster 01623 758632

Country Rayvers

Ray Needham 0115 9200691

Nottingham Outlaws II

Jim or Stewart 0115 955844

NOTTINGHAM, WEST

BRIDGFORD, CARLTON

Line Dance Crazy

Maverick Max 0115 9521 743

NOTTINGHAM, WEST BRIDGFORD,

PLUMTREE,

Joan & Joe 0115 937 3884

NOTTINGHAM, WOLLATON,

ATTENBOROUGH, NORTH

Western Trail

Sue 0115 972 0651

RADFORD, ASPLEY,

BEECHDALE, DUNKIRK

Rebel City Stompers

Marie 0115 913 3391

RETFORD

Lonestar Line Dancing

Various Venues

Natalie 01302 547037

Mike & Anita Kelly

Mike or Anita 01777 860224

RISE PARK, CARLTON,

BRAMCOTE

Flex Texan Line Dancing

Angie 0115 940 2986

SKEGBY

Triple 'S' Social & Snooker Club

Annette & Brian 01773 873399

SOUTHWELL

Southwell Stompers

Chris Elias 01636 813645

SUTTON IN ASHFIELD

Regency Ballroom

Jayne & David 01623 557102

WALKERINGHAM

BJ's Shy Boots & Stompers

Baz & Jane 01427 610124

WOLLATON,

HUCKNALL, BASFORD

P & J Dancing

Peter or Jacqui 0115 925 7038

WORKSOP

Stetson Stompers

Lesley & Becky 01909 472536

OXFORDSHIRE

ABINGDON, BICESTER,

DIDCOT, OXFORD

Blue Ridge Dance Club

Val Downing 01865 736925

BANBURY

Banbury Boot Scooters

Colin 01295 258916

Banbury Liners

Carol 01295 730279

Northern States Line Dancers

Brenda Gardiner 01327 704305

CHIPPING NORTON

Music Express

Jason 01608 643407

COWLEY, EYNSHAM, WITNEY

Scoot'n Boogie Line Dance

Sue Johnstone 01993 882253

HENLEY ON THAMES,

CHINNOR

Maple Leaf

Various Venues

Chris 0850 290367

OXFORD

Susan Cooper School of Dance

Tony Curtis 01865 747144

STEVENTON, DIDCOT,

WALLINGFORD,

Kick It LDC

Steve 01235 512088

TACKLEY

Trailblazers

Sarah 01494 531914

WALLINGFORD

Line Dancing By George!

Georgie Powell 01189 448558

Shuffling Boots Dance Co.

Terry Mills 0118 944 0113

WITNEY

Heroes and Villains

Anne & Steve 01242 228844

SHROPSHIRE

SHREWSBURY

Boots 'n' Boogie

Pelly or Lorraine 01743 270064

Harlescote Hillbillies

Ruth 01630 658097

Lesley Jones School of Dancing

Les & Anne Jones 01743 355530

Stompin Line

Debbie Feasey 01743 352704

The Golden Nugget Dance Club

Betty & Harold Stone 01743 363486

W D Dance Classes

W Wilson 01743 236810

SOMERSET

BATH, FROME, RADSTOCK

"Jeans Liners"

Jean 01373 834600

CASTLE CARY

Cowboy Hats

Susan Glasgow 01749 812701

CHARD

Route 66

Sue Marks 01460 65728

Thorncombe Toe Tappers

Mollie Smith 01460 30651

CLEDON, NAILSEA,

PORTISHEAD

West Country Lines

Brian & Liz 01275 791807

WESTON-SUPER-MARE

Line Up & Dance

Richard Hopkins 01934 627048

YATTON

E & B's Dance Club

Edith 01934 838848

YEOVIL

Double Trouble American L.D.

Debbie Knight 01935 476193

Fred & Margaret Horner Dance Class

Fred or Margaret 01935 850414

Lasso Leannes Liners

Leanne Middleton 01935 427158

YEOVIL, SHERBORNE

Toe The Line

Alayne 01458 241535

STAFFORDSHIRE

BURNTWOOD, LICHFIELD

Circle 'S' Western Dances

Sandra 01543 685190

BURSLEM, STOKE ON TRENT

Wendy Quayle

Wendy 0973 657653

HEDNESFORD

Hednesford Hoedowners

Rita & Colin Corbett 01889 583595

NEWCASTLE-U-LYME, STOKE

ON TRENT

Western Kickers

Shaun & Jayne Davies 01782 833888

NORTON CANES

</

Stomping Ground

HORLEY, REDHILL

Linedance Krazy
Karen 01293 441111
KINGSTON UPON THAMES
K.D.S.

D. Green 01276 475680

Leather & Lace

Pat 01895 625587

KINGSTON UPON THAMES, NEW MALDEN

Country Lines W D C

Various Venues

Linda Chester 0181 942 8349

KINGSTON, SURBITON

Kingstompers

Aniko 0181 399 4558

MITCHAM, MORDEN, SUTTON

Screamin Eagles

Denise or Sylvia 0181 661 6418 or 0181

395 4045

SANDERSTEAD

Mississippi Linedancers

Joy & Roy 0181 461 2355

SURBITON

Lone Star Dance Disco

Glynn 0181 397 8791

WOKING, RICHMOND

Renegade Ranch

Various Classes

Alan Livett 0181 241 6434

SUSSEX

CRAWLEY

Boot Scoot

'Rodeo' Ruth 0181 224 3434

HASTINGS

The Ranch

Derek 01424 445678

SUSSEX (EAST)

BRIGHTON

Southern Stomp

Joy Ashton 01273 587714

BURWASH

Sussex Dragons

Angie (UKA) 01435 882554

EASTBOURNE

Upperton Line and Western D C

Brian & Carole 01323 732948

EASTBOURNE, BEXHILL,

HASTINGS

SB Health & Dance

Sho Botham 01424 216007

EASTBOURNE, HAILSHAM

Western Connections

Lynne or David 01323 735241

HOVE

Hop-A-Longs

Ken Lee 01273 734362

LEWES, NEWHAVEN,

SEAFORD

Southdowners Country WD Club

Jean Cantell 01273 513784

PATCHAM, WOODINGDEAN

Kokopelli Line Dancers

Denise 01273 307089

ST LEONARDS ON SEA

Soul Line

Chris Franklin 01424 441770

WADHURST

CC Western Line Dance

Claire Campbell 01580 754379

WORTHING

Cowboy Connections

Various Venues

Johnny Twostep 0181 980 9113

SUSSEX (WEST)

ANGMERING, UPPER

BEEDING, HENFIELD

Dancin' Lines

Christine Pallat 01903 820584

BOGNOR REGIS

Kactus Kountry WDC

John & Jean 01243 268521

M & B's W.D.C.

May & Barbara 01243 585545

BURGESS HILL, CUCKFIELD,

HURSTPIERPOINT,

Live Wire Dance Club

Sarah 01293 414758

CRAWLEY, GATWICK

Linedance Krazy

Karen 01293 441111

EAST PRESTON

Joyliners

Joy Robinson 01903 771520

HAYWARDS HEATH, LEWES,

FLETCHING, HORSTED

Sussex Ranch-Branch

Gabrielle 01444 450769

HORSHAM

Dance'n' Smile

Chris 01403 271930

WORTHING

Keenes Country

Maggie 01903 233770

WORTHING, PORTSLADE,

SHOREHAM

Southern Country Dance Club

Various

Jeanette Arksey 01903 210713

TYNE & WEAR

GATESHEAD, WASHINGTON,

NEWCASTLE UPON

Cheynes

Diane or David 0191 492 0652

HEBBURN

Paint The Wind

Jean 0191 422 0582

KILLINGWORTH

Rowdy Renegades

Lin 0191 284 0078

SEATON BURN

Western Outlaws

Elaine 01670 736413

SHIELDFIELD, WHICKHAM

Texas Rangers

Ian Batey 01670 712184

SPRINGWELL, LAMSLEY,

GATESHEAD

Country Kickers

Derek Graham 0191 417 9020

SUNDERLAND, EAST

CRAMLINGTON, WHITLEY

BAY

Spike'n'Spurs

Various Venues

John & Christine 0191 416 8350

WHITLEY BAY

Strut The Line

Barry 0191 291 3414

WARWICKSHIRE

Stetson Sisters

V Kirk 01926 428293

COVENTRY

Country Fever

Wendy & Deet 01203 731564

Dance Ranch C.M. Club

Lynne 01203 363617

LEAMINGTON SPA

Maggie's American Line Dancing

Maggie 01203 333176

Stomp'n Rons

Michelle Richards 01926 771781

NUNEATON

Samantha Haywood S.o.D

Samantha 01203 341479

RUGBY

Fast Feet

Sandra & Les 01926 817316

SHIPSTON ON STOUR

Shipston Line Dancing

Rebecca Coe 01608 663218

WARWICK

Anne Mercer

Anne Mercer 01926 858172

Bodies & Co

Various Venues

Jenni 01926 492183

Stetson Kickers

Terry or Jane 01926 497095

WEST MIDLANDS

Stetson Sisters

V Kirk 01926 428293

ALBRIGHTON, TELFORD

Confederate Rednecks

Various Venues

Lesley or Phil 0121 525 6069

AMBLECOTE, LANGLEY,

CRADLEY

Dance in Line

Lesley 01384 861786

BEARWOOD, BILSOP,

COVENTRY, ERDINGTON,

Dead Eye Dawn's

Dawn 0121 526 6204

BILSTON, DARLASTON,

WOLVERHAMPTON,

Maggie's Line Dancing

Maggie 01902 753275

BIRMINGHAM, COVENTRY

Maggie's American Line Dancing

Maggie 01203 333176

BIRMINGHAM, HALESOWEN,

CRADLEY, QUINTON

Cheyenne Cheryl's Rhinestone Riders

Cheryl Parker 0121 421 4549

BIRMINGHAM, SHELDON,

KINGSHURST,

Kalamities

Sue & Jane 0121 384 1669

BLACKHEATH, CRADLEY

Buckle 'n' Boots

Alex 0121 559 9579

BRIERLEY HILL

Horsin' Around

Chris 01384 444396

BRIERLEY HILL,

STOURBRIDGE, QUARRY

BANK

Slappin Leather

Megan Boxwell 01562 720128

BROWNHILLS

Walking The Line Dance Company

Alan or Jan 01543 453017

COLLEY GATE, HALESOWEN

Joydan Dance Class

Mr and Mrs Capewell 01384 636290

COVENTRY

Rickabilly Rebels WLD

Various Classes/Levels

Ricky 01926 640245

The Rusty Spur Dance Ranch

Pete & Jean 01203 471059

DARLASTON

Black Country Stompers

Ron 01922 639585

DUDLEY

Pat Woodhouse & Claire Steel

Pat or Claire 01384 238663

ERDINGTON, SUTTON

COLDFIELD

D.J.'s Linedancers

Diane Jones 0121 243 8453

HALL GREEN

The Stetsons Junior Line Dancing

Ages 7 & upwards

Jean 0121 624 8471

HALL GREEN, BIRMINGHAM

The Galleon Dance Centre

Christine Halton 0121 436 6971

KINGSTANDING

Western Warriors W.D.C.

Susan Davies 0121 605 6987

NR WALSALL, DUDLEY,

WILLENHALL,

C & M Dance Ranch

Charlotte 01902 417594

PELSALL

Fordbrook Tangled Feet

Ron & Jo 01922 639585

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D & D Dancing

Doreen 0121 422 9963

RUBERY

Don and Di's

Don Hopper 01527 873638

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HALESOWEN

Harlequin Line Dance

Janet 0121 422 3032

SMETHWICK

Lone Bandit LDC

Joan 0121 559 9235

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Anneke 01482 644247

HULL

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Ken & Jill 01482 799155
D.C. Out West
Various Venues
Carolyn, Dee & Jacqui 01482 343734
Dean's Rough Riders
Various Classes
Graham & Margaret 01482 377371
Hot Steps
Dave Woolas 01482 508575
Neon Moon American L.D.
Peter & Dawn 01274 851434
NR. BRIDLINGTON
Flamboro Bootscooters
Joan Gregory 01262 851027
POCKLINGTON
J & A American Line Dance
Annie 01759 306761

YORKSHIRE (NORTH)

CATTERICK, RICHMOND
Northern Star Western Dancers
Alan 01748 833844
EASINGWOLD
Steppin West
Dave & Marion Ford 01609 881564
HARROGATE
G Renik
Various Venues
Gita Renik 01423 526527
HUTTON RUDDY, INGLEBY, STOKESLEY
MM Grapeviners
Mave 01609 773434
KNARESBOROUGH
Deadwood Stage
Liz Gale 01423 865673
LEEDS
Loose Boots
Sheila Vee 01423 524979
MIDDLESBOROUGH
Levenside Western Dancers
Sheila Shepherd 01642 723701
NR SELBY
Neon Moon American L.D.
Peter & Janet 01274 851434
RICHMOND
Sioux City L.D.C.
Hazel 01748 822248
RICHMOND CATTERICK
HAMSTERLEY
Playcraft Leisure
Susan (IDTA) Simon (UKA) 01748 825779
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Star of Texas
Mary Seager 01723 862878
Valley Dance Club
Florence & Maurice 01723 363546
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Gowdall Gal Stompers
Allan & Margery 01302 701456
SKIPTON
Melody Stompers
Jim Taylor 01756 790105
THIRSK TOWN HALL
White Horse Line Dancers
Heather 01845 597424
YARM
Looseboots
Jean or Barry 01287 653504

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BARNESLEY, PENISTONE
Neon Moon American L.D.
Janet Lesley 01274 851434
BARNESLEY, ROTHERHAM
Neon Moon American L.D.
Various Venues
Mitch & Val 01274 851434
CUDWORTH, ROYSTON
Cudworth Stompers
Jim 01226 781108
DONCASTER
Askern High Noon Liners
Allan & Margery 01302 701456
Cheyenne Country WDC
Derrick 01302 769152
Navajo Western Dance
Michael & Jennifer 01302 883082
Rebel Strutters
Karen & Angie 01302 564879

Skytrax Country Kickers

Various (15)
Sue or Alan 01302 843501
White Rose Country
George & June 01977 642926
DRONFIELD WOODHOUSE
S Rattigan
Sue Rattigan 01246 419753
ROTHERHAM
Best Western
Gillian 01709 816876
Michelle Heppenstall
Various
Michelle (I.D.T.A.) 0114 2452714
ROTHERHAM, SHEFFIELD
Boots 'n' Spurs
Tracy 01142 510171
SHEFFIELD
Allan & Kerry 0114 222 3066
Born in the USA
Various Venues
Joy Anagnostis 0114 266 4191
Constance Grant Liners
Karen 0114 266 2124
Embassy Dance Ranch
Various Venues
AnneMarie 0114 2477314
SHEFFIELD CENTRAL
Sheffield City Liners
Glenys Dawson 0114 275 0446
SHEFFIELD HILLSBOROUGH
Phoenix Western Dance
A Davis 0114 2477314
TICKHILL, DONCASTER, ROTHERHAM,
Boots & Bolos
Various Venues
Paula or Mike 01302 744311
Country Strutters
Jessie 0114 258 1612

YORKSHIRE (WEST)

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Zoe Bridge 0966 447231
ALLERTON BYWATER, CHURWELL, MORLEY
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Neon Moon American L.D.
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Jeanette Herries
Jeanette 01924 256624

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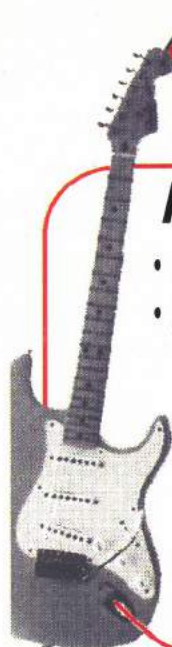
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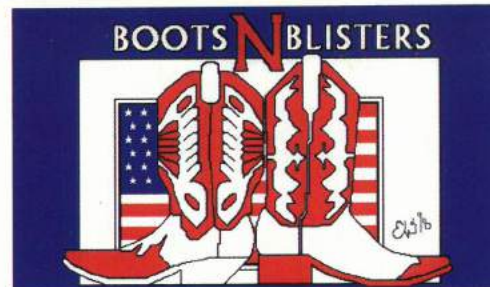
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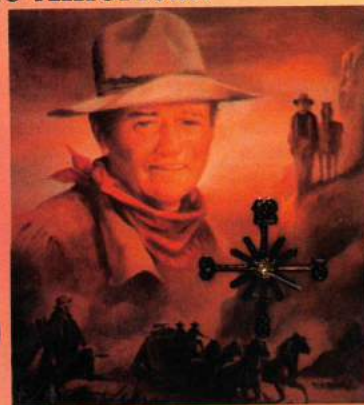
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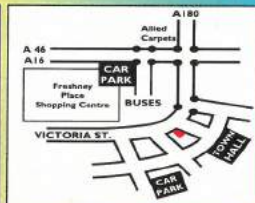
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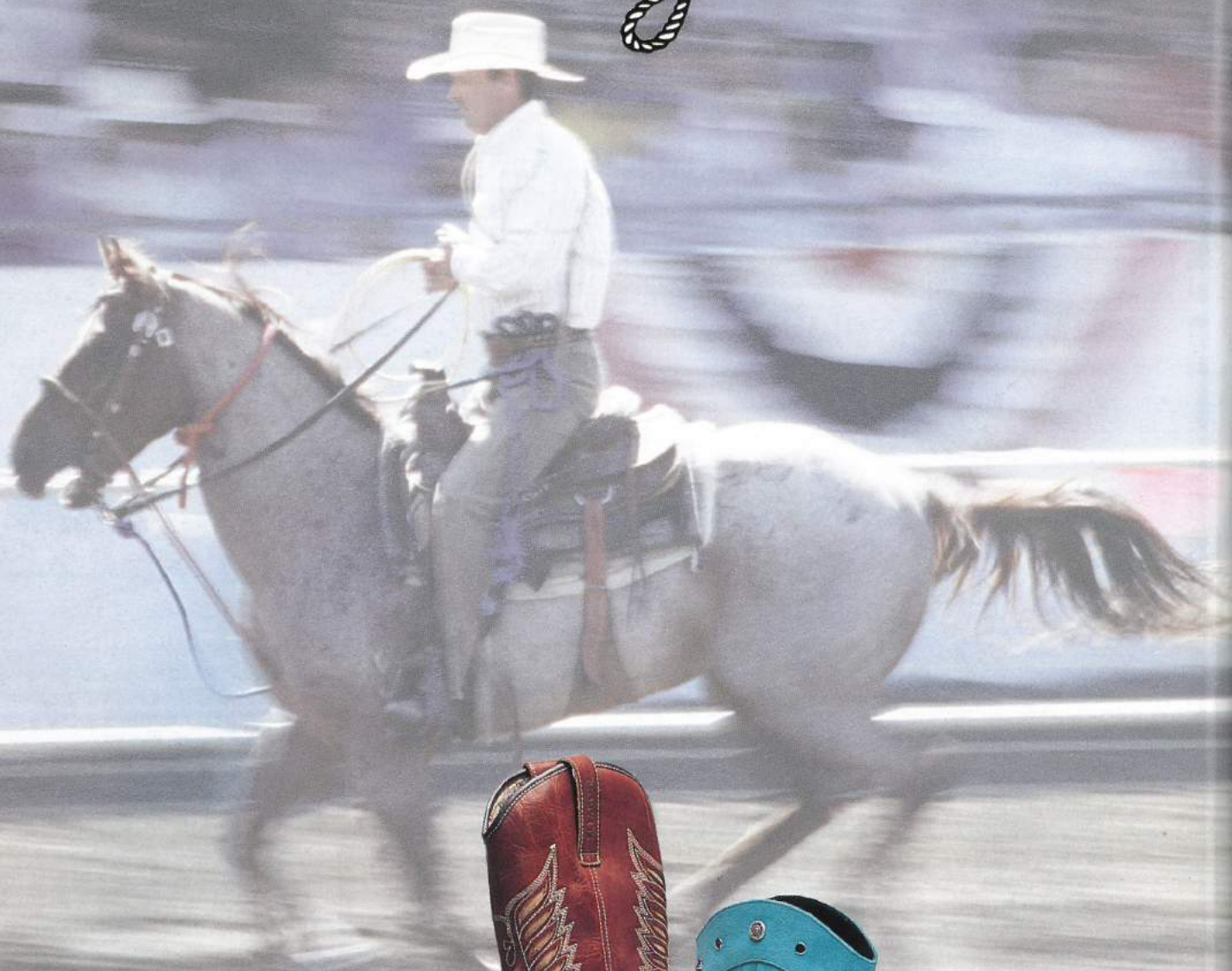
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