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The monthly magazine dedicated to line dancing

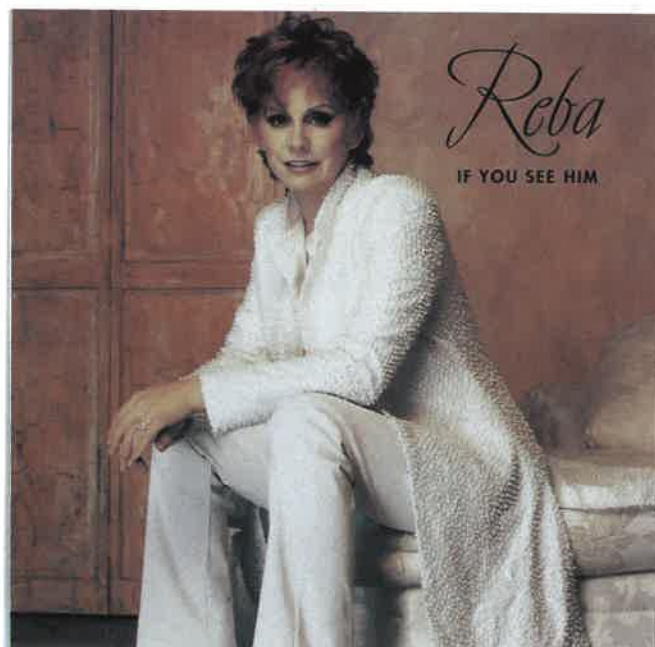
linedancer

Magazine



Everything for the
line dancer inside





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Dear Dancers



When you read the mixed bag of comments in this month's *Between the Lines*, regarding competitions I would like to remind you to keep things in perspective. This is a fledgling industry with a lot to learn.

The organisers, promoters, judges, DJ's & MC's who dedicate themselves to running competitions often find themselves in the firing line after the event. Many are regarded as stalwarts of dance and have formed associations, councils and organisations to set the standards and rules for competitions, professional dance training and qualifications. The majority are motivated by the desire to 'contribute' to the future of line dancing and to them I tip my hat. However, I would be failing my duty to readers if I did not publish the letters of concern sent to us.

I am certain that dancers are confused by all the different competitions and titles available and I can't help wondering if this isn't half the problem. Just how many British titleholders can there be? Sometimes it seems a case of too much too soon.

Meanwhile, happily the rest of the dancing community still dance for fun and would run a mile at the thought of a serious competition or title 'fight'. It is with this in mind that Linedancer has teamed up with Helen O'Malley and Rob Fowler to bring you more fun than you can handle in the Club Cabaret Charity Challenge.

This is a challenge with a difference - a big difference. Firstly it is not serious - it is just for fun. It is not for individuals, it is for clubs. There are no rules, just a few guidelines. There are no magnificent prizes, just a bit of glory and a simple trophy. There are no restrictions on dress, music or age, in fact it's a case of almost anything goes. The other big difference is that it is for local charities and every penny will be donated to those causes nominated by clubs taking the Challenge.

If this sounds like your kind of line dance fun, then 'round up' at least 16 dancers to represent your club, raise £10 sponsorship for each dancer and start rehearsing. Watch next month's Linedancer for details of when Helen and Rob will be hosting the Challenge near you. Every penny you raise during the Club Cabaret Charity Challenge will go to local charities. Nothing will be deducted.

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Stomping Ground

With holiday time approaching,
why not check out the latest
venues, in the UK and overseas.

Grapevine

EAST MEETS WEST-ENDERS



Eastenders Bianca, Tiffany, Ricky and Phil have joined Back Door to become The Westenders, singing The Gift in aid of the The Gift of Life charity.

WHEELABILLYS WOW

Bill McKechnie from The Wheelabilly Rockers tell us the group "are doing great" and have demonstrations arranged at Rivington, August 16, Oldham, August 3 and Lincoln on August 30th. Bill has also been asked to visit Germany to teach disabled wheelchair drivers there.

DUTCH DATE

Fancy a line dancing weekend in Holland? October 23rd, 30th or November 6th are the dates for three nights accommodation plus tuition and excursions. Prices are from £135, details from Travelsphere on 01858 410415.

1836 CELEBRATE

Celebrating its first birthday is Plymouth group 1836 who are pictured here. Sue Owen and the class send their thanks to Pud and Loretta for all their hard work over the last year.



FOOTLOOSE'S SAD LOSS

We are saddened to hear of the death of Footloose Stompers' teacher Neil Smith. Neil, a teacher of Ballroom and Line choreographed Footloose and will be greatly missed by his classes at The Tower Ballroom in Skegness. Linedancer Magazine sends its sincere condolences to Neil's wife, family and friends.



WOT - NO WHAT'S IN LINE?

Eagle eyed readers will have noted that our regular What's In Line For You section is missing. Due to constraints on space - Grapevine could be filled three times over every month - the section has reluctantly been dropped. Apologies for any disappointment caused.

CAMBRIDGE FESTIVAL ANNOUNCED

The 34th Charles Wells Cambridge Folk Festival will take place from July 31 to August 2. Billed the premiere event of its kind, the three day event will feature the likes of Taj Mahal, Nick Lowe, Capercallie, Kathy Mattea, Eddi Reader, Wolfstone and Dougie MacLean. Tickets for the weekend are £43 with Friday £16 and Saturday or Sunday £26. Information from 01223 457245.

ETHAN ALLEN TO BECOME SPICE BOY?

The Cheap Seats cover of Say You'll Be There was the most public recent link between the two bands but Linedancer Magazine can reveal that there is substance to the rumour that Cheap Seats front man Ethan Allen is seriously considering joining the Spice Girls as a replacement for Ginger Spice, Geri Halliwell. Thanks to "paparazzi" photographer Lynda Darling we can bring this "top secret" meeting with Spice Girls management at Fort San Antonio. As can be seen, Ethan is making good progress towards being able to recreate Miss Halliwell's "main attributes" but as for the goatee beard....Partner John Pettifer refused to be drawn into the debate as to whether he was to link up with Cliff Richard as Ethan's Cheap Seats replacement.



BEVERLEY COMP

The White Rose Western Dance Association's first competition will be held on July 18 at the Memorial Hall in Beverley. All sections are for strict, traditional American Line Dancing but three freestyle categories will be judged - for over 16s, 12-15 and 11 and under. Featuring individual and team categories registration begins at 10.30am, competition one hour later. Details and information from Derek Hilton on 01759 303772 (day). For entry forms contact Audrey Redfearn on 01430 827526.

UNIVERSAL SUCCESS

Last month's Universal Cup in Aberdeen saw around 700 people over two days enjoy team competition and workshops of the highest standard. Nickels & Dimes took the inaugural award and a full report on the event will appear next month. Organiser Eddie Romero said "I was delighted that so many people had such a good time. The comments really were appreciated" Eddie will be working on next year's event shortly.

CHARITY'S DOUBLE BOOST

Two charity line dance events on consecutive nights both featuring Stray Cat and Easy Rider were successes recently. Just to prove a point, the "double header" followed the initial fundraiser and all three charities, Citizen's Advice, The Compton Hospice and the local Scout group benefited.



CHECK LINE FOR CHARITY

Making its kind offer for charity is Leicester based Check Line Stompers whose display team perform free of charge for charities. The group's 'Sundance Kid' is looking for bookings after September 1998 which can be made on 0116 2697085.

Grapevine

SUSSEX RANCH BRANCH BIRTHDAY

Celebrating their second birthday recently were the West Sussex group Sussex Ranch Branch, seen here collecting some of their many bronze and silver medals in line dancing. Teacher Gabrielle Hancock tells us that the group are active fund raisers having presented £800 to ChildLine last November.



HAVE A HEART

Get Active in '98 is the message from two of the south's leading charities who hope to inspire thousands of Wessex people to take part in a major event to raise funds for both heart disease and cancer patients this summer. Activate '98 will take place on Southampton common on July 5th during the city's Balloon and Flower Festival. Entrance is £3.50 and all proceeds go directly to the two charities. Details from the event hotline on 01703 672200.



NICKELS & DIMES IN VIEW

Winners of the Team category at the European Championships were Northumberland based Nickels and Dimes whose picture we are more than happy to publish, not having published one in our Championship report. Well done team!

GERMANY CALLING

Our friends in Germany

Frank Lange and Kai Ulatowski are on the move! They should now be contacted at: American Tie GbR, Scharnweberstrasse 118, D-13405, Berlin. Tel 0049 30 41702960/61 or fax 0049 30 41702962.

LONDON CLASSIC QUALIFIES

Stella Wilden's London Dance Classic will be a UCWDC sanctioned event thus qualifying winners to compete in World's VII in San Antonio, Texas. Details of the event from Stella on 01628 525471.



BOOTS 'N BLISTERS WEDNESDAYS RETURN

South London's Boots 'n Blisters' Wednesday nights are back! Due to popular demand the nights are now a fixture at the St Thomas More Social Club in East Dulwich. Details from Emma on 0181 516 4844.



HELEN O'MALLEY TOUR DATES

Tues 7: Scoot n' Boogie, Rover Sports & Social Club, Oxford - 01993 882253
Wed 8: Debra Ough, Jubilee Hall, Chagford, Devon - 01647 54666
Sat 11: Heroes & Villains, Grange Drive Community Centre, Swindon - 01242 228844
Mon 13: John Bailey, The Pennington Midland Hotel, Bradford - 01484 514304
Tues 14: Colin Clayton, Fort Alamo, Burnley - 01282 459033
Wed 15: John Michael, Thornton Social Club, Cleveleys - 01253 621316/622423
Thurs 16: Rob Fowler, Kirkby Suite, Kirkby, Merseyside - 0151 637 2217
Fri 17: Colin Clayton, Fort Alamo, Burnley - 01282 59033
Sat 18: Boot Scooters, Landrover Social Club, Solihull - 0121 474 2702

Mon 20: Boot Scoot, Fairfield Halls, Park Lane, Croydon - 0181 224 3434
Tues 21: Dave Doyle, Armstrong Hall, Thornaby, S. Glous. - 01454 415785
Thurs 23: Dave Doyle, Listers Club, Dursley, S. Glous. - 01454 415785
Fri 24: Heroes & Villains, Pitville Oumo Room, Cheltenham - 01242 228844

GET WELL JOHNNY

Linedancer Magazine joins readers in sending our best wishes to Johnny Twostep who was confined to a hospital bed as we closed for press, suffering from a lung complaint. Get well soon, Johnny. We look forward to seeing you back "in action" on the dance floor soon!



LAUGHTER LINES



"CHIEF WHAT? ENGINEER? EXECUTIVE?
CHIEF OF STAFF?"

Grapevine

ELVIS LIVES

Jack and Tracey Dean took the Tele West Arena, Newcastle by storm at The Line Dance Party 2 recently - but we're not surprised with Elvis Presley appearing! Far be it for Linedancer to 'give the game away' but we have it on good authority that it wasn't 'The King' himself but Jack Dean himself. Jack, you had us All Shook Up for a while...



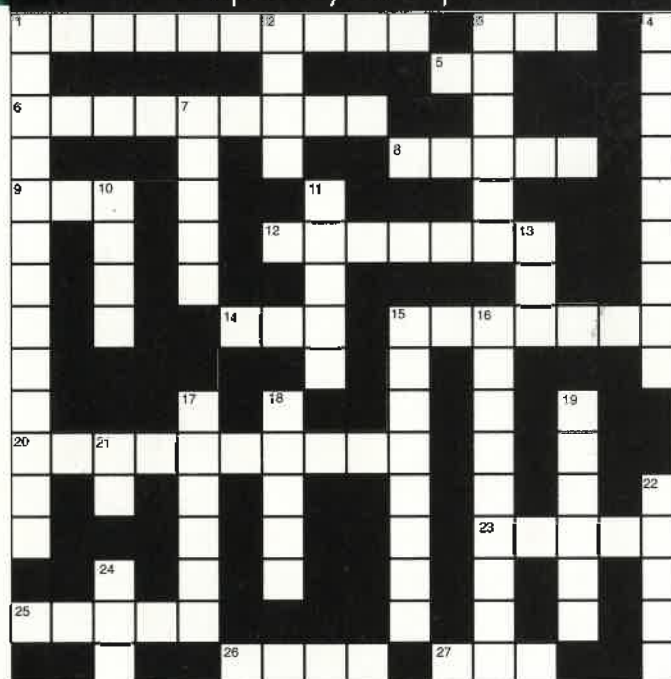
CLAYTON CANCELLATION

Will ye come back no more? Sorry Charles Edward Stuart but at the moment the question is being aimed at the 'little lady' Kimber Clayton whose appearances at Dalbeattie Hall and the Morris Club were cancelled. A statement from Kimber cites contractual problems as the reason adding "...I deeply regret any loss of time, money and the inconvenience caused to my fans who had bought tickets for the shows. I am working with my manager and others to hopefully reschedule these dates on my next trip to Britain".



Linedancer Crossword

Completed by Gill Urquhart



Across

1. American lady who sings High Test Love
3. Toe or Heel movement to the side and back.
5. First name of the choreographer of Midnight Waltz.
6. Dance done to My Baby Thinks She's a train.
8. Dance - Who had Cannibals?
9. First name of 3 down.
12. T.V Emmerdale created "The Wool _____".
14. Linedancing makes you very
15. Ideal headgear for dancing.
20. Dance - A cocktail would be this!
23. Linedancers do this all night long.
25. Surname of American choreographer of "Oee Oee O"
26. First name of the man whose surname represents wild west justice.
27. After a line dance you need to go to

Down

1. National emblem of Ireland figures in this dance.
2. Dance "King of The ___".
3. Surname of the British Choreographer of the year.
4. An alcoholic sounding dance step.
7. First name of Linedancer's publisher.
10. A cowboy or cowgirls necktie.
11. American singer whose album is "Sevens"
13. During a line dance you don't want to do this!
15. Dance - This is what you do to leather
16. Where the Woolpackers came from.
17. In this dance movement shake your body and shoulders.
18. Essential dance footwear
19. This dance could get you in a gallop.
21. This dance is "Linda..."
22. First name of one of the choreographers of Java Jive.
24. In this music what do the Celts do?

Answers next month....

COWBOY'S NEW RANCH

Ed Lawton has a new venue for his Dance Club. Rists Sports and Social club in Stoke is the Urban Cowboy's new place, details from him on 01782 777172.

SHERIFF HELPS HOSPICE

Feel The Beat's fundraiser at Telford Ice Rink was a popular event, raising funds for the Shropshire & Mid Wales Hospice. Pictured are the group's Barbara and Alan Heighway (third row) with Councillor Shirley Bradley and Sharon Evans of the hospice (back row), Charleen Bishop and Kelly Toothill with the star himself, Dave Sheriff.



DEADLINES

All information for the August edition must be received by Friday 10th July. For advertisers the deadline is Friday 3rd June.

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Ladies sizes: 3 to 8
Gents sizes: 7 to 12



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British Cha

Michele retains as Allan Gains

The road to Wembley was a busy and colourful one on Saturday 23rd May, as the red and white shirts, hats and banners of England football supporters mingled with the myriad of colours worn by over five thousand line dancers who converged on Wembley to attend this year's British Line Dancing Championships, held in the Arena.

The Championships, a culmination of a seven-month search for the best British line-dancing talent brought together over 200 finalists from across the land to compete for one of the most coveted titles on the line dancing circuit.

This was the second year of the Championships, the first culminated last October, and was billed as being bigger and better than ever, with special guest Lionel Blair a real coup as line dancing entered the main stream of national entertainment.

So, did it live up to expectations?

Getting things underway at 1.00 pm, DJ Alan Clarke invited everyone onto the floor to dance, followed by Dave Sheriff who introduced this year's judges - Ruth Alias, Liz Clarke, Lyndon Foster, Mona Foster, Hedy McAdams, Pauline Morgan, Pat Murray, Mary Nicholl, Malcolm Owen and Katriona Wiles.

The Junior, Junior Teen and Silver Division Grand semi-finals were first up, after which "The Sheriff" got everyone back onto the floor again, playing his own brand of country music. Within minutes the whole floor was packed with line dancers! A remarkable sight. A multi-coloured mass of dancers, all doing the same steps at the same time - just what line-dancing is all about!

Junior, Junior Teen and Silver Division Grand Finals came next. Kicking off with the Juniors, aged 12 and under, we were treated to some great dancing from the youngsters, with prizes eventually being awarded to Rosa Lampen in 3rd place, Siobhan Dunn - whose stetson-twirling caught everyone's attention, the white hat being nearly as big as she was! - and winner Scott Lawley from Craven Arms, Shropshire.

Winners in the Junior Teen division, aged 13 to 17, were Nichola Hill in 3rd place, Jodie Binsteed in 2nd place and Suzanne Pinder from Bradford on Avon in 1st place.



ED LAWTON



Championship

by Linda Willis

eginners, the winners were Nicola Last from Bootle in Merseyside in 3rd place, David Field from Low-Moor, Bradford in 2nd place and Leanne Middleton from Warrington in 1st place. The judges were as follows:

Johnny Twostep, "The Crazy Man of Country", made his way onto the stage in a black and white ensemble which left many wondering if he'd been inspired by a Fresian cow! Johnny invited everyone onto the floor, and taught a crowded Arena of 4,000 or more, then offered copies of the dance for sale, donating all proceeds to Linedancer Magazine's adopted charity last year.

The floor cleared quickly and easily, making way for the team event, a tough competition that featured superb dancing from a total of 24 teams. To avoid any delays, and ensure that no events fell behind schedule the organisers decided to reduce the teams to 6 after the initial round in a time-saving exercise - a difficult task and ultimately controversial!

Apart from a temporary fault with the sound system, which was rectified as quickly as possible, the team competition carried on with no hitches. The winning team, Rebel Liners from Gloucester, were well-deserved winners who treated the audience to a brilliant routine of well-executed, tight, slick movements and perfect timing in their stylish black and electric blue eye-catching outfits. Rednecks and Roses from Farnborough, Hampshire came second and The Victoria Black and Tan, took third prize.

had come to the championships for the first time this year. She said the Essex Rustlers team had been practising since last year, and it was "nerve-racking" the entire team agreed with her that it was



Will Faerber and his band, playing their original blend of country, Rockin' Western and Blues, provided some great music for everyone to dance to, before the competition resumed with the team semi-finals.

As two stray pigeons found their way into the lighting-grid high above us their timing couldn't have been better, as, right on cue and resplendent in short black skirt and bright red suede fringed jacket, came "Fly Like A Bird" choreographer Hedy McAdams.

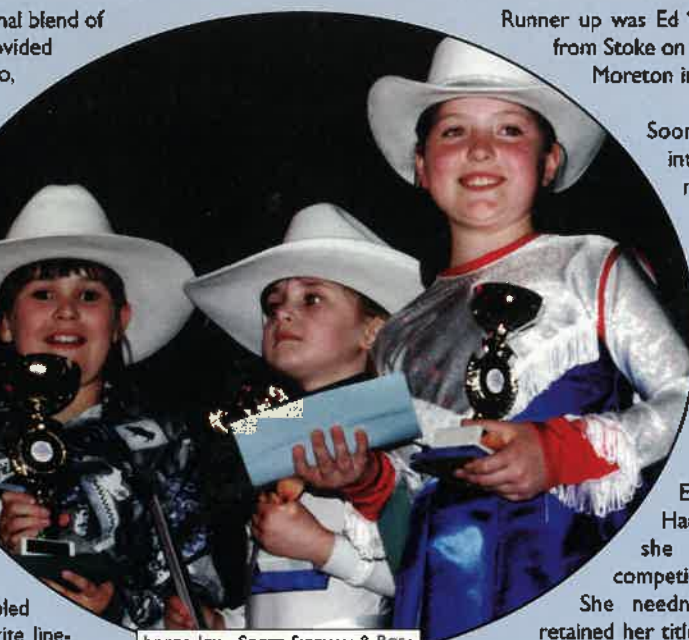
Hedy invited everyone onto the floor once more, and taught a new dance "T and G Hurricane". From my high vantage point everyone could be seen to be moving together to Hedy's choreography. Like a conductor of some dancing orchestra, she instructed the assembled from centre stage, dancing around like a petite line-dancing robin!

Following the finals of the team competition, and more social dancing for everyone, Dave Sheriff re-appeared to introduce the Division 4 and Division 3 Male and Female Grand Semi-Finals. To the strains of The Mavericks' Dance the Night Away dancers commenced "Scotia Samba", followed by "King of the Road" and "Any Way The Wind Blows".

Like gladiators entering an arena, competitors spilled onto the huge dance floor. In multi-coloured glittering groups they stood bravely in the glare of the spotlight to perform their dance sequences, and as each round ended, so the tension mounted. The competition this year was fierce - the standard of dancing amazingly good.

As 17 year old Ian Hunt, from New Denham, S. Bucks, who made the last six of Division 3, Male Intermediate put it - "The competition has a much higher standard than last year. Although it is very tiring it's been a great laugh".

Gavin Brewer, also 17, from Bedford who was competing for the first time, agreed with him and said that he was "enjoying it a lot!". Among the six finalists was Allan Hocking from Rotherham, last year's runner up. With sweat pouring off of him as he left the floor for the final time, he commented - "well - I did well to get into the last six - I can relax now, and go and watch the others!" His modesty and dancing were well-rewarded as later that evening Allan received the winning trophy from Lionel Blair for the Division 3 Male Intermediate competition -limping onto the stage to receive his award - he had obviously given the Championships all he could.



JUNIOR JOY - SCOTT, SIOBHAN & ROSA

Runner up was Ed "The Urban Cowboy" Lawton from Stoke on Trent, pipping Steve Dunn from Moreton in Wirral.

Soon the Division 3, Female intermediate competition was nearing its exciting conclusion, with a sparkling array of costumes that proved as eye catching as the routines themselves. But it was the dancing that the judges were here for and they, and the audience, were not disappointed. Coming off of the floor from the final 6, last year's winner, Michele Etherington from Farnborough, Hampshire, was near to tears as she described the stress of competing.

She needn't have worried - Michele retained her title, thereby winning a holiday to Nashville for her efforts.

Competing for the first time this year, Anita Machen from Bridlington, East Yorkshire, was taking part in the Female intermediate division. Admitting that it was "nerve-racking", she also said that she thought the Championships had been very good and everyone had been very friendly, and there was a great atmosphere "backstage".

Breaking the tension for the competitors, and giving everyone the chance to return to the dance floor while the judges came to their final decision were The Cheap Seats. Dressed from head to toe in black leather, they kicked off their set with "Something in the Water", which soon had the whole floor doing "The Beast".

Encouraging everyone to stand "Status Quo" fashion with imaginary guitars, and to rock back and forth in front of them, "The Cheapies" orchestrated a mirror-image of themselves as they swayed backwards and forwards with the crowd. Ending their set with "Brown Eyed Girl" there was a sea of hands, arms and boots, all swaying in time to the music.

As the judges deliberated behind closed doors, Heroes and Villains, dressed in fluorescent outfits, not unlike a liquorice allsort, treated everyone to a fun filled display. They were immediately followed by The British Line Dance Display Team which consisting of some of country's most talented young dancers, including Nicholle McNiece, Tina Neale, Amanda

Douglas, Chris Gibbons, Karina Clark, Alan "AC" Clarke - who also choreographs the routines - Lee, Alan and, joined on this occasion, by Johnny Twostep.



LIONEL BLAIR

After a long, exciting and exhausting day came the moment everyone had been waiting for - The Awards Ceremony and the results of the Championships.

Hosted this year by Lionel Blair, the long table in front of him was filled with a line of shining silver trophies waiting to be collected.

As the results were announced the competitors assembled on stage, received their award and formed a colourful semi-circle. There was little Siobhan Dunn, twirling her white stetson and Michele Etherington in a dress that glittered from head to toe. There was the limping Allan Hocking and the Rebel Liners Team. But along with the winners were the other competitors who had made the event the success it was. As well as being a wonderful event it was a chance for dancers from across the country to meet and enjoy themselves.

Finally, bounding onto the stage to conclude the evening's celebrations came the petite and action packed



Kimber Clayton. Launching straight into the floor filling Jose Cuervo she looked stunning and sounded great.

As she danced around the Arena, leaping from side seats onto the dancefloor everyone felt part of the show. Finishing with her version of "Addicted to Love", she had everyone dancing and singing along with her.

It was a truly happy ending to the day.



Results

Junior

| | | |
|-----|--------------|-------------------------|
| 1st | Scott Lawley | Craven Arms, Shropshire |
| 2nd | Siobhan Dunn | Moreton, Wirral |
| 3rd | Rosa Lampen | Runcorn, Cheshire |

Junior Teen

| | | |
|-----|----------------|-----------------------------|
| 1st | Suzanne Pinder | Bradford on Avon, Wiltshire |
| 2nd | Jodie Binsteed | Netherton, Liverpool |
| 3rd | Nichola Hill | Solihull, West Midlands |

Silver

| | | |
|-----|---------------|----------------------------|
| 1st | Hazel Pace | Leek, Staffordshire |
| 2nd | Kathleen Dunn | Grimsby, N.E. Lincolnshire |
| 3rd | Jon Hammond | Portsmouth, Hampshire |

Team

| | | |
|-----|-------------------|------------------------|
| 1st | The Rebel Liners | Churchdown, Gloucester |
| 2nd | Rednecks & Roses | Farnborough, Hants |
| 3rd | The Victoria Line | Dumfries/Galloway |

Division 4

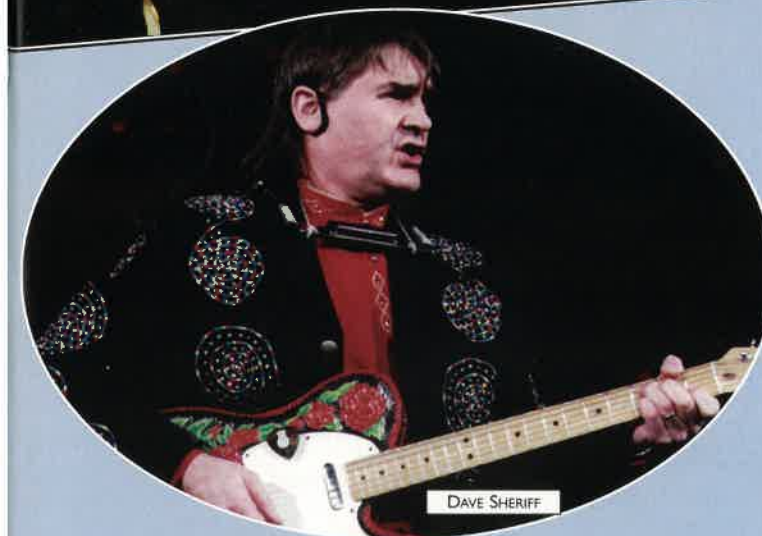
| | | |
|-----|------------------|--------------------|
| 1st | Leanne Middleton | Yeovil, Somerset |
| 2nd | Andy Arnfield | Low-Moor, Bradford |
| 3rd | Nicola Last | Bootle, Merseyside |

Division 3: Male

| | | |
|-----|---------------|-------------------------------|
| 1st | Allan Hocking | Rotherham, S. Yorkshire |
| 2nd | Edward Lawton | Stoke-on Trent, Staffordshire |
| 3rd | Steve Dunn | Moreton, Wirral |

Division 3: Female

| | | |
|-----|---------------------|--------------------|
| 1st | Michele Etherington | Farnborough, Hants |
| 2nd | Yvonne Dunn | Moreton, Wirral |
| 3rd | Jenna Barber | Exeter, Devon |





Boot Scootin' Beano

JULY PARTY NIGHTS

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Monday, 20th July

HELEN O'MALLEY with **DJ STEVE CROSBY**

at Fairfield Halls, Park Lane, Croydon 7.30 'til 11.00 pm : £4.95



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from 8.00 'til midnight

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| Rodeo Ruth's Choreography Volume 1 Book | £5.00 |

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1. T-Bone Shuffle 'Sunchyme'
Dario G
2. Love Letters 'Love Letters'
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3. Suzy D 'You Bad Thang'
Scooter Lee
4. Outer Limits 'Matador'
Sylvia
5. Razor Sharp 'Siamsa'
Lord of the Dance
6. Back In Your Arms .. 'Back In Your Arms Again'
Lorrie Morgan
7. Reelin' & Rockin' .. 'Rock & Reel (Instrumental)'
The Mega Micks
8. Hotfootin' 'More Where That Came From'
Dolly Parton
9. C.L.I.C. 'Down To My Last Teardrop'
Tanya Tucker
10. Warriors 'Warriors & Cry Of The Celts'
Lord of the Dance

Linedancer Magazine

TOP TEN

1. Scotia Samba 'Dance The Night Away'
The Mavericks
2. Sunshine Shuffle 'Brown Eyed Girl'
The Cheap Seats
3. Let'er Rip 'Let'er Rip'
Dixie Chicks
4. Mucara Walk 'La Mucara'
The Mavericks
5. Alane 'Alane'
WES
6. T-Bone Shuffle 'Sunchyme'
Dario G
7. Tango With The Sheriff 'Cha Tango'
Dave Sheriff
8. Dizzy 'Dizzy'
Scooter Lee
9. Double Trouble 'Bad Moon Rising'
Nashville Cats
10. Addicted To Love 'Addicted To Love'
Kimber Clayton

EAGLE DANCERS

Co. Wicklow, Eire
Tel: 00 353 402 33023

1. Alane 'Alane'
WES
2. Maverick Shuffle 'Dance The Night Away'
The Mavericks
3. Playing It Cool 'Last Time Uh Huh'
Scooter Lee
4. Lonesome Cha Cha .. 'All That Heaven Will Allow'
The Mavericks
5. Perfect Love 'Perfect Love'
Trisha Yearwood
6. Black Coffee 'Together Again'
Janet Jackson
7. Razor Sharp 'Siamsa'
Lord of the Dance
8. Stone Cold 'Laid Back Stone Cold'
Michelle Wright
9. Everybody 'Everybody'
Backstreet Boys
10. Shut Up & Drive 'Shut Up & Drive'
Chely Wright

TENNESSEE TWISTERS

Thurso. Tel: 01847 893721

1. Houston Hot Step 'I Forgot To Remember'
The Dean Brothers
2. Oee Oee O 'Oee Oee O'
Scooter Lee
3. Locomotion 'Locomotion'
Scooter Lee
4. Dizzy 'Dizzy'
Scooter Lee
5. Cotton County Queen .. 'Cotton County Queen'
Ron Wallace
6. Boogie Yodel Bop .. 'Boogie Yodel Cowboy Blues'
John Brosnan
7. State Line Waltz .. 'Who Says You Can't Have It All'
Alan Jackson
8. Twisting The Night Away .. 'Twisting The Night Away'
Scooter Lee
9. Cactus Stomp 'Poor Poor Pitiful Me'
Terri Clark
10. Shamrock Shake 'Tell Me Ma'
Shamrock

CAROLINERS

Barnsley. Tel: 01226 749009

1. Scotia Samba 'Dance the Night Away'
The Mavericks
2. T-Bone Shuffle 'Sunchyme'
Dario G
3. Adams Ale/Beast 'Something In The Water'
The Cheap Seats
4. Mucara Walk 'La Mucara'
The Mavericks
5. Smokey Places 'Smokey Places'
Ronnie McDowell
6. Ribbon Of Highway 'Ribbon Of Highway'
Scooter Lee
7. Razor Sharp 'Siamsa'
Lord of the Dance
8. Blue Rose Is 'Blue Rose Is'
Pam Tillis
9. Tango With The Sheriff 'Cha Tango'
Dave Sheriff
10. Sweet Maria 'Sweet Maria'
The Cheap Seats

THE RUSTY SPUR DANCE RANCH

Coventry. Tel: 01203 471059

1. Razor Sharp 'Siamsa'
Lord of the Dance
2. Wild Stallion 'Ghost Riders'
The Tornado's
3. Scotia Samba 'Dance The Night Away'
The Mavericks
4. Cripple Creek 'Cripple Creek'
Jim Rasp & Knee Deep
5. Streamlinin' 'Southern Streamline'
John Fogerty
6. T-Bone Shuffle 'Sunchyme'
Dario G
7. Hardwood Stomp 'Hardwood Stomp'
Rick Tippe
8. Running Bear 'Running Bear'
The Dean Brothers
9. Shamrock Shake 'Tell Me Ma'
Shamrock
10. No Time At All 'No Time At All'
Charlie Landsborough

WHAT ARE YOUR FAVOURITE TRACKS?

We need to know what's filling the floors across the land for our Line 'em Up Page!

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THE ENGLISH NATIONAL SYMPHONY ORCHESTRA

THE CHEAP SEATS
THE WOOLPACKERS
STEPS
BIG SKY



Line Dance Instructor:
Angelique Fernandez

Friday 21st August 1998

Gates: 3.00 p.m.

Show: 5.00 p.m. - 10.30 p.m.

Pontefract Park,
Pontefract

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STEPS

Line Dance Instructor:
Texan Tess

Sunday 16th August 1998

Gates: 2.00 p.m.

Show: 3.00 p.m. - 10.00 p.m.

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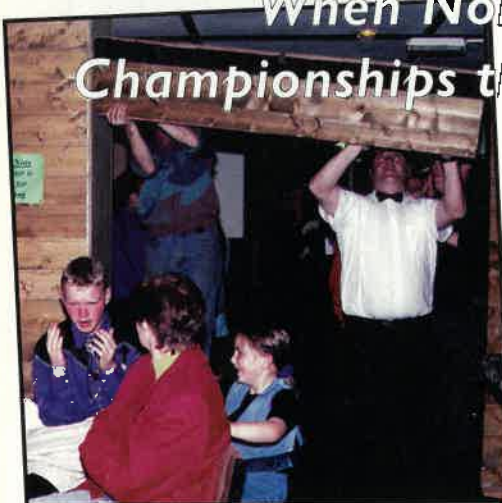
All Ireland Championships



Céad, Mile Fáilte...
One hundred thousand welcomes

All Ireland Ch

When North met South in the All Ireland Championships they brought the house down - literally!



BRINGING THE HOUSE DOWN - Management decide to pull down the partition to make space for more dancers.

The Irish Line Dance Championships in Castlebar, County Mayo took place as the British Line Dance Championship was being staged at Wembley. Linedancer staff split up to cover both events and it was off to the Emerald Isle with three trusty travelling companions, note pad, camera and boots.

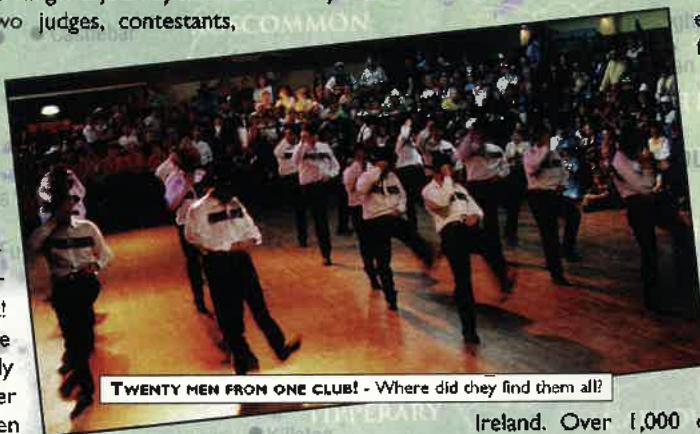
provided admission to the Denim and Lace club. Once inside the atmosphere greeted us with a lively welcome. We joined the other 'dance-aholics' for a 'quick fix' before saying hello to friends and finding our place to congregate for those non-dancing moments. By this time there was nowhere to sit, hardly room to stand and a never



A THOUSAND DANCERS FROM THE NORTH & SOUTH BROUGHT TOGETHER IN DANCE & PEACE.

Arriving in Dublin early on Friday morning we journeyed in car convoy with one DJ, three instructors, two judges, contestants, spectators, and a couple of choreographers. We were just one of many such groups, making the 'pilgrimage' from all over Ireland.

Castlebar was 'full'. Every room in every hotel and guesthouse was occupied but that didn't bother us, we'd pre-booked our accommodation, or so we thought! Arriving at our destination we were horrified to be told by our landlady that she had let our rooms go to other people! Hell, they weren't even dancers... We drove from one guesthouse to another and as evening drew closer we shared an unspoken fear, not that we had nowhere to stay, but that we might miss some of the dancing! Then, just as bus shelters and cowsheds took on an



TWENTY MEN FROM ONE CLUB! - Where did they find them all?

ending line at the bar, but the friendly smiles and good country music made the lure of the dance floor compulsive - which was all that mattered anyway.

Dancing went on until late when dancers finally drifted away seeking their restful beds to recover and prepare for the main event the next day.

Competitors and supporters came from Northern and Southern Ireland. Over 1,000 dancers shared the floor with 800 competing for the seven titles on offer.

The divisions covered four age groups, a Team category with a trophy for each of the two nominated dances and a 'mega-team' category for Clubs that required no fewer than twenty dancers from the same club.

In each division the calibre of dancing was outstanding and the rapturous response from supporters added to the party atmosphere.



MEET THE JUDGES - Back row L-R: Richard & Chris Hodgson, Norma & Bill Morrison. Front row Michelle and Rob Fowler.



DANCING THE NIGHT AWAY! - Friday night was party night

Championships



LISA, KAREN, SUSAN & CHRIS -
The Rhythm & Blues Team from Dublin

The management of any competition is a challenge in itself. Here the Western Dance Association of Ireland gave a good account of how it should be done with competent organisation, friendly control of contestants and spectators, shared MC and DJ duties and a good balance of floor time for all.

After each division the judges did what judges do while open dancing took over the floor. The WDAI had decided that each category was

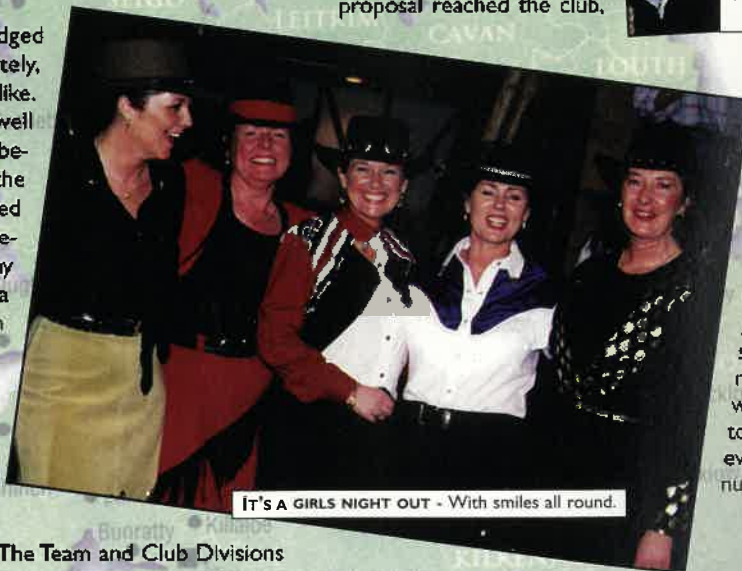
very best. Judges Norma and Bill Morrison, Chris and Richard Hodgson and Michelle and Rob Fowler had their work cut out before coming up with the eventual winners which, as always, delighted some and devastated others. Who'd be a judge?

Saturday evening became a festival of celebrations that again lasted into the 'wee' small hours. The news of the 'Yes' vote in the Stormont Peace proposal reached the club,



A COUPLE OF 'HATS' -
Peter O'Hara & Dham Maguire
from Co. Down. Cool Dudes!

to be judged and announced immediately, benefiting spectators and competitors alike. This unusual arrangement worked well giving plenty of time for spectators to become dancers and for competitors in the next division to prepare. It also reduced that agonising wait for winning announcements and the need for a lengthy trophy presentation in the evening. Is there a lesson here for mainland competition organisers?



IT'S A GIRLS NIGHT OUT - With smiles all round.

and understandably added to the jubilation. It was wonderful to see people from the north and south celebrating - all Ireland brought together in dance and peace.

As they would say in County Mayo, the weekend was a great success to be sure, to be sure. In looking forward to next year's competition WDAI will need to find a larger venue to do justice to the status of this event, the standard of dance and numbers wishing to take part.

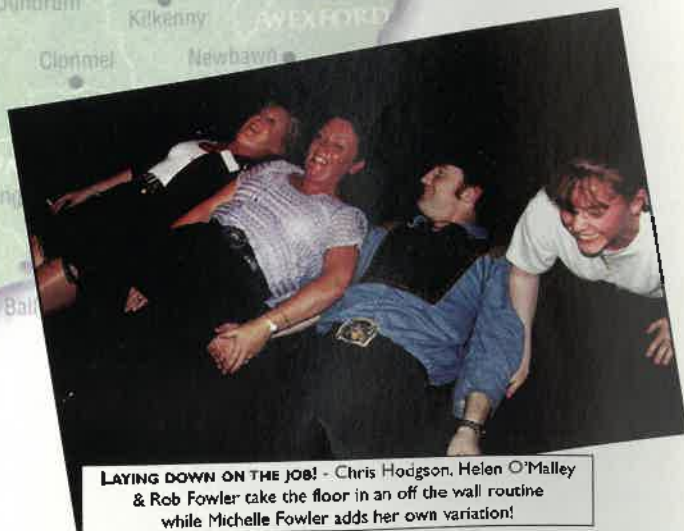
The Team and Club Divisions provided the greatest spectacle, adding creativity and flair to the choreography and proving they must have worked for months perfecting routines and making costumes.

With the cut and thrust of a major competition title at stake it was pleasant to see how competitors enjoyed the moment and danced for the sheer joy of it. Six judges, drafted in from the mainland busied themselves about the dance floor marking

score sheets and calling the seemingly obligatory meeting to separate the best from the



A GREAT SPECTACLE - Creative choreography
& colourful costumes.



LAYING DOWN ON THE JOB! - Chris Hodgson, Helen O'Malley
& Rob Fowler take the floor in an off the wall routine
while Michelle Fowler adds her own variation!

All Ireland Championships

Results

DIVISIONS

4-12

| | | |
|-----|-----------------|------------|
| 1st | Adrian Penny | Banbridge |
| 2nd | Carrie Roulston | St Johnson |
| 3rd | Gemma Quinn | Cookstown |

13-17

| | | |
|-----|---------------------|-------------|
| 1st | Kerry-Ann Boyle | Crossmaglen |
| 2nd | Natalie Waring | Bangor |
| 2nd | Sinead McKeown | Randalstown |
| 3rd | Siobhan Fitzpatrick | Downpatrick |

18-40

| | | |
|-----|------------------|-----------|
| 1st | Alita McConville | Banbridge |
| 2nd | Wendy Tinsley | Lisburn |
| 3rd | Thomas Weafer | Dublin |

40+

| | | |
|-----|-------------------|--------|
| 1st | Liz Baile | Bangor |
| 2nd | Mary Lynch | Dublin |
| 3rd | Rosemary Morrison | Derry |

Teams

Dance Outer Limits

| | | |
|-----|------------------------|--------|
| 1st | Four Aces | Dublin |
| 2nd | Ready Willing and Able | Dublin |
| 3rd | Western Swingers | Dublin |

Dance Stone Cold

| | | |
|-----|-----------------|--------|
| 1st | M.I.T.J. | Mayo |
| 2nd | Celtic Cowgirls | Dublin |
| 3rd | Last Chance | Mayo |

Club

| | | |
|-----|------------------|--------|
| 1st | Memphis Swingers | Dublin |
| 2nd | Silver Spurs | Bangor |
| 3rd | Mavericks | Dublin |



YES, 1ST PLACE! THE LOOK OF JOY ON ADRIAN'S FACE TELLS IT ALL



ALITA McCONVILLE FROM BANBRIDGE PROUD OF HER FIRST PLACE VICTORY.



LIZ BAILE FROM BANGOR WHO DANCED FLY LIKE A BIRD IN THE 40+ DIVISION TO FLY OFF WITH THE CUP



THE FOUR ACES PLAYED A WINNING HAND TO TAKE 1ST PLACE DANCING OUTER LIMITS



HOME TOWN TEAM (M.I.T.J.) COACHED BY ROBERT & REGINA PADDEN WON 1ST PLACED FOR STONE COLD

The Truth Is...

Quality Verses Quantity

I had what I call a "spiritual revelation" a few weeks back. It's that feeling that keeps coming back again and again when I realise something just ain't right. I witnessed first hand at a very large event (2300 Dancers) something I have been hearing for months. Too much "techno" music and instructors who teach too much too fast and think the entire event is for Intermediate and Advanced dancers. Where is the Country Music that brought most of us to the dance scene? Where are the beginner classes? One DJ said to me "It's what they want to hear. They want upbeat and fast and they get bored if they don't learn 20 dances in a weekend."

I walked away shaking my head wondering what we were coming to. I realised it is not the dancers that are becoming bored, it is the DJ's and Instructors! Now don't get me wrong, I like Techno Music and dances but not all night. I also know 90% of the dancers can't and don't want to jump, hop and run all night long.

For those of you who don't teach beginners, listen up...

The truth is... instructors, if you don't slow down and start teaching some basics you are going to be teaching less and less students. DJ's, if you don't lay off of some of the Techno Music, you will be seeing less and less dancers. Our industry depends on new people coming in all the time. As dancers become more advanced they become bored faster and may dance less frequently. In the early nineties we had ten new people for everyone who became advanced and left. By 1997 we had three for every one leaving. Clubs began closing and dancers began searching for the hot spots thus keeping some of the venues packed. This gave the illusion that Intermediate and Advanced dancers were the norm. **WRONG!!** It's amazing to me the numbers dancing who have no "basics" under their belt and fundamentals is a foreign word.

Whose fault is this? Well, some instructors who have become better are now bored and so they teach for themselves first and the dancers second. Your instructor may or may not be trained and she/he is busy taking care of the 15-20 advanced dancers who want to learn five new dances in a night. As a beginner you try to keep up but if you fail you may say "to hell with it".

Instructors, slow down and let those who are new benefit from your instruction. Those of you who are advanced, be kind to those who are now wearing the shoes you wore once. Don't forget to review the dance the next week for those who didn't make it the first time. It also gives those who did a chance to make sure they got it right. If you thought it was good enough to teach the first time, it should be good enough to review.

You may say I'm not a dancer but I am travelling around the world and I hear the same thing over and over again so all the dancers can't be wrong.

The truth is, it has always been better to deliver quality instead of quantity!

See you on the dance floor...

Cheers



Scotter



LINE DANCE VIDEOS

for beginners
BY PETE & PAULA (featured in this issue)

8 VOLUMES AVAILABLE

- ★ VOL 1 TEXAS STOMP - COWBOY STRUT - BIRCHWOOD STROLL
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- ★ VOL 2 800P OLE BOYS - COWBOY RHYTHM - ALAMO
ONE STEP FORWARD - RUBY RUBY - JUMPING JACK
- ★ VOL 3 TUMBLEWEED - WEST COAST ROWDIE - TUSH PUSH
BONKY TONK STOMP - CATFISH - BOOT SCOOT BOOHE
- ★ VOL 4 LAY IT ON THE LINE - DAYDREAMING - ROCK IT
BLACK VELVET - CHATAHOOCHEE - HILLBILLY STRUT
- ★ VOL 5 SALOON SCISSORS STOMP - WRANGLER TWIST - KIKIN' ASS
NATIVE AMERICAN - GEORGINA SIKES - BOOGIE POPZ
- ★ VOL 6 MATADOR - BLACK COFFEE - 80P BLESS TEXAS
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Have you got it yet?

'Doctor' Harry Seddon investigates the recent chronic outbreak of CLDS

That's it then! It's official! I can't deny it any longer! The diagnosis is beyond doubt and I've had a second opinion. Of course, I always suspected that I had it, but it still comes as a shock when it's there in black and white. In a way,

it's a relief that the uncertainty and waiting are over and you just have to face up to the fact that that's it. I suppose that there's no easy way to break the news, but when the plain white foolscap envelope arrives there is no indication of

what is inside. You open it up and it says it all. "Following your recent tests, it is our duty to advise you that you have been diagnosed as having CLDS. Should you wish to discuss this prognosis with a qualified counsellor, there are numerous support groups throughout the country able to help you. At any of these you can meet others with CLDS and take part in group therapy sessions." It is estimated that there are many thousands of people with CLDS nationwide who have not yet been fully assessed.

It has been decided, therefore, to introduce a programme of self assessment and the 'Friends of CLDS Support Group', have devised a list of searching questions to enable anyone to check whether or not, they display the common symptoms of CLDS.

In order to conduct a self analysis of the possibility of your having contracted Chronic Line Dance Syndrome, please answer the following multi-choice questions as truthfully as possible.

- The first thing that you think about when you wake up in the morning is,
 - work
 - line dancing
 - food.
- You hear a country and western song on the radio. Do you think,
 - what line dance can I do to that
 - I wonder who the singer is
 - doesn't Radio 2 play a lot of country music.
- You polish your line dancing boots,
 - as often as your other shoes
 - twice as much as your other shoes
 - your line dancing boots are the only footwear you possess worth polishing.
- You arrive home after a hard day at work, on a line dance class night. Do you feel,
 - really tired
 - full of beans and raring to go
 - like a beer and a curry.
- You arrive home after a hard day at work, on a non line dancing night. Do you,
 - not know what a non line dancing night is
 - think good - I can watch TV
 - telephone for a pizza.
- The first thing you look for when the local paper arrives is,
 - the situations vacant
 - the local news
 - line dance venues.
- You read Linedancer Magazine from cover to cover,
 - once
 - so much the print wears off
 - twice.
- On your way to a line dance some yobbos jeer at your Stetson. Do you,
 - feel sorry for them because they don't line dance
 - take your hat off and stuff it under your jacket
 - pull a tongue and run like h**l.
- You think that Scooter Lee is,
 - good
 - an Italian motor cycle
 - fantastic.
- You firmly believe that The Cheap Seats are,
 - something that you buy from MFI
 - the best thing since sliced bread
 - the worst places in a theatre.
- You are in a supermarket and they start to play 'Dance The Night Away' over the PA. Do you,
 - automatically start dancing Scotia Samba up and down the aisles
 - think, where have I heard that song before?
 - choose the toilet roll that's kindest to the skin.
- You think that the best thing about line dancing is,
 - it's fun
 - it's good exercise
 - it's fun, it's good exercise, it's sociable, it's fun, it's for anyone, it's cheap, it's fun, it's very accessible, and it's fun.
- You want to line dance more but,
 - You think it might damage your health
 - there's only 7 days in a week
 - You'd have to miss Coronation Street.
- You think that a Monterey Turn is,
 - a classic line dance move that you personally execute with great style and panache
 - a motoring manoeuvre that you did on your driving test
 - something you get from eating too much spicy Mexican food.
- The sticker on the rear bumper of your car says,
 - firemen do it in wellies
 - I'd rather be hang gliding
 - line dancers start and finish together.

DIAGNOSIS

If you answered b)a)c), b)a)c), b)a)c), b)a)c), b)a)c), there's no hope or you. You have, without doubt Chronic Line Dance Syndrome - 'full blown' CLDS. The only cure is to meet your fellow 'sufferers' as often as possible and dance yourself better. If you matched most of the above, but not all, you are probably suffering from the milder condition, LDS - Line Dance Syndrome. However, in ninety nine cases out of a hundred, once you have contracted the mild form, it is only a matter of time before you develop CLDS. Don't worry, just keep on dancing and you'll soon be as 'committed' as the rest of us.

If, however you answered other than as above you will fall into one or more of the following categories, but do not worry a solution is provided for each.

- You are neglecting your line dancing.**
Solution: Attend more classes and dances.
- You are reading someone else's Linedancer Magazine.**
Solution: Don't be mean! Subscribe yourself.
- You are from another planet.**
Solution: Go home.
- You cheated to maintain 'street cred' with your non-line dancing friends.**
Solution: You don't need friends like these!

CRAZY JON MCGRAW & MAD MADGE MOONSHINE PRESENT THREE GREAT
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SUNDAY 27th SEPTEMBER 10.30am - 5pm

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 LINE DANCING EXHIBITION

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Plus! A FOOT STOMPIN', LEATHER SLAPPIN', HELL-OF-AN-EVENIN' STOMP!

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& SUPPORT BAND. CHAMPION DANCE INSTRUCTOR MICHELLE ETHERINGTON and GUEST CELEBRITY INSTRUCTOR

TICKETS FOR EXHIBITION (10.30am-5pm), £5 ADULTS; £4 Senior Citizens; Disabled; UB40's; Students. £2 Children 16 and under; kids under 6 FREE
 TICKETS FOR EVENING STOMP (6pm-11pm), £8 ADULTS; £6 concessions; SORRY, NO CHILDREN DUE TO LICENSED BAR
 COMBINED DAY & EVE ADVANCE TICKET, £10.50 ADULT; £8.50 concession. MAX 1,000 **BOOK NOW!**

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 INSTRUCTION BY ROB FOWLER, ALAN CLARK & ANDY SINCLAIR

Plus! A RIP-ROARIN', FOOT STOMPIN', LINE STRUTTIN', YEE HA OF AN EVENIN'!

6pm-11pm. featuring **SCOOTER LEE (USA)** plus **THE DEAN BROTHERS**

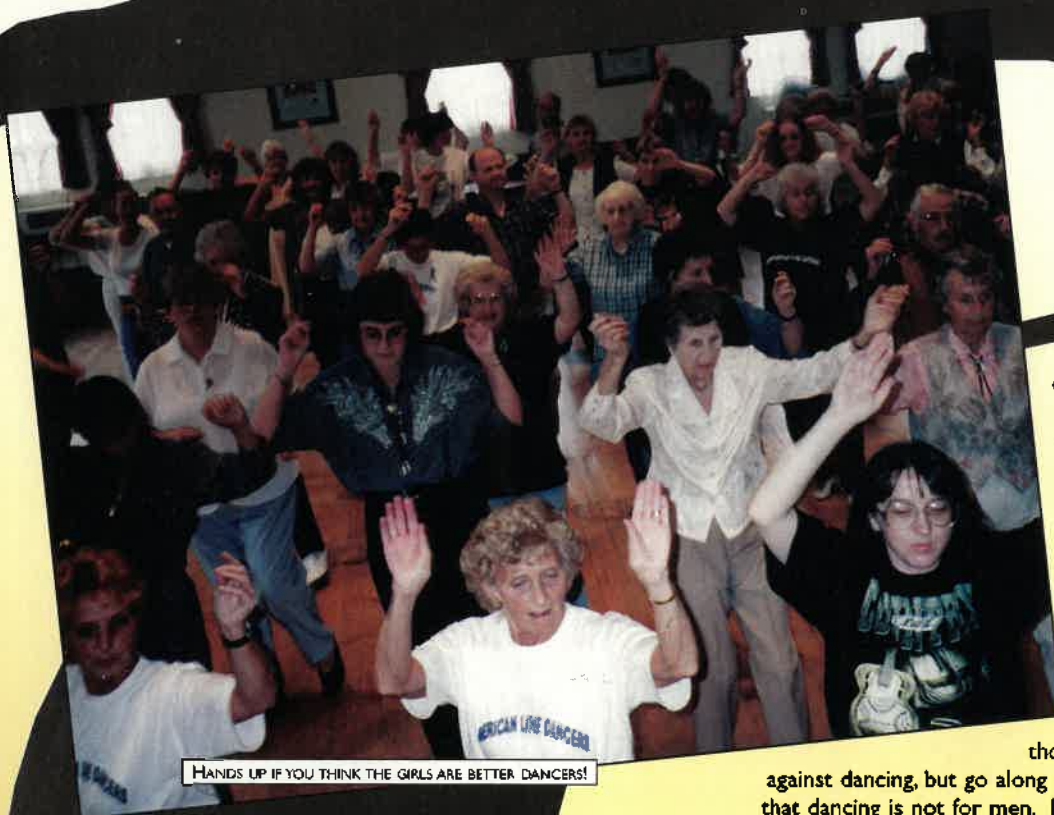
& SUPPORT BAND. DANCE INSTRUCTION WITH TINA NEIL and GUEST CELEBRITY INSTRUCTOR

TICKETS FOR EXHIBITION (10.30am-5pm), £5 ADULTS; £4 Senior Citizens; Disabled; UB40's; Students. £2 Children 16 and under; kids under 6 FREE
 TICKETS FOR EVENING STOMP (6pm-11pm), £8 ADULTS; £6 concessions; SORRY, NO CHILDREN DUE TO LICENSED BAR
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The Cowboys Show



HANDS UP IF YOU THINK THE GIRLS ARE BETTER DANCERS!

On reading 'Turn It Loose Fellas' in the May issue Harry Seddon also spotted the lack of 'fellas strutting their stuff' on the hardwood. There are two sides to every story, so the saying goes, so here's a 'Cowboy's Tale'.

Whilst, as a mere male, I would not dare to take issue with any of the points raised, I do feel that I should put a word in for us 'cowboys', not by way of excuse but as possible reasons why men stay away from line dancing. Even more importantly, if we can identify why men 'can't or won't dance', maybe we can come up with a solution to entice them to our classes and dances.

Clearly, if the 'angels' come to classes as a form of 'girls night out', not everyone will want to encourage more men to dance and if this is the case at your class, your instructor should respect your wishes.

If, however, you are an instructor running a small class, then it might be essential for the survival of your group to encourage more members, even if this means your new members are men!

There is without any doubt whatsoever, an untapped reservoir of potential new dancers out there in the form of men, and we, as an industry, would be foolish to ignore this opportunity.

It is fair to say that line dancing is female dominated. A review of Country Western Dance Council (UK) members, reveals that of the 360

who declared their sex, (that is, who did not identify themselves by initial alone), 45% declared they are female and a massive 85% are either female or are a female and male partnership, leaving a mere 15% as males. This does not justify the lack of male line dancers, but is maybe part of the reason why men do not beat a path to our doors, they perceive it as a female domain.

It is also a fact that some men think that dancing is not for 'real men' and there could be merit in John Stapleton's suggestion that we hold 'participative entertainment sessions', instead of line dance classes. Of more concern than the 'real men don't dance brigade', are those men who do not have strong views

against dancing, but go along with the male macho stereotype in saying that dancing is not for men. It is this category that might be put off by believing that line dancing is a female 'thing'. However, this group could be influenced if we approach the opportunity correctly. We must all, men particularly, nail our colours to the mast, or should that be flag to the stockade! And, whilst not actually wearing a big badge saying 'I'M A LINE DANCER', declare our commitment to and love of line dancing, without fear of ridicule.

If sufficient men stand up to be counted, more men could be tempted to give it a try and, as we all know, once tried often convinced.

Another potential bone of contention with men is the growing influence of 'girl orientated' moves in dances. In this I include hip bumps, sways, rolls, wiggles - and the scourge of cowboys everywhere - shoulder shimmies. A survey of the last 170 dances listed in 'Steppin' off the page', shows 21% contained hip movements and 8% shoulder shimmies. Knowing that Linedancer Magazine selects it's dances to provide a good balance, I suspect that these percentages are low, compared with the total of dances currently being choreographed.

So, come on choreographers, give the guys a break. Not too many of the moves we like to see the ladies perform but are unconvincing at ourselves.

It is strange that modern society should perceive dancing as a female activity, because a journey back in time would reveal a different story with a lot of traditional dances being male only.

If we are to believe that cowboys started line dancing, what sex were they, and who performed Indian war dances? In Britain you never saw a female Morris Dancer until a few years ago and at a time when dance was considered part of the courtship ritual, the Dancing Master was a very respected person.

Not Back

In my opinion it is an image problem, a friend of mine thinks that I am rather strange because I dance in lines, surrounded by ladies, four times a week wearing cowboy clothes, (not that I do wear cowboy clothes, other than boots, but that is the image he has of line dancers). This from a man who spends his spare time at the leisure centre, dressed in multi-coloured tights, with a bag of chalk around his waist, climbing up a make-believe rock face!

This does not bother me in the slightest, but I can see that this type of attitude could dissuade some men from giving it a try and send them running back to the bar for a 'pint of comfort'.

I know that we won't change these entrenched ideas overnight, and maybe we don't want to, but is there anything we can do to entice more men out onto the hardwood? If we had an extra one guy for every two gals dancing, the boost to numbers would be dramatic.

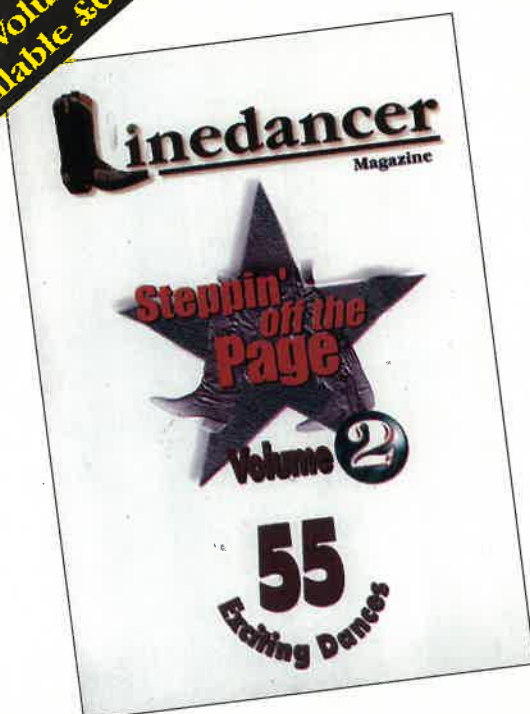


ANYTHING YOU CAN DO! GUYS GET TO GRIPS

I don't have the answer to enable us to seize this opportunity, but knowing what a great community the line dance family is, I am confident that someone out there in 'Linedancerland' will share their secret with us. In the meantime though, 'let's hear it for the ladies', in appreciation of their continued support, but ask ourselves, 'where have all the fellas gone?'

Finally a heartfelt plea to all the cowgirls out there, please be angels too and, 'stand by us men, give us a line to stand in, be proud of us and give us all the help you can'.
After all, WE'RE ONLY MEN'.

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Kickin' u

by Debra Williams

It could be said that Nottingham's 'Kickin' Kate Sala was destined to be a dance instructor, the prediction having been made at a tender age. But although Kate possessed an early passion for dance, it was the casual, almost tomboy image of cowboy boots and thumbs in belt-loops which drew her into line-dancing. Not one for tutu's and tiaras, line-dancing became the perfect outlet for those skills recognised by her childhood dance tutor.

"When I was five I started dance classes in ballet, stage, modern and tap. By the time I reached the age of ten, my teacher told my parents Kate will never make a ballerina, but she'll make a great dance instructor."

Kate puts this success down to her computer-type memory, which almost automatically logs and files the trickiest steps into her brain with ease. With her natural sense of rhythm and co-ordination, as well as proficient organisational skills, she rates these talents as probably the most fundamental for teaching a line-dance class.

Kate's overwhelming eagerness for dance is thoroughly contagious and she now teaches four classes in and around the Nottingham area. Ever smiling, and always enthusiastic, she claims that her easy going nature is another ingredient which is essential when entertaining and teaching a group.

"I'm a fun-loving person, it's just my character. I've always been active, and I've always enjoyed dancing - whatever the music, whatever the dance. When I'm dancing, I'm happy."

This aspect of Kate's personality was in evidence when Linedancer Magazine caught up with her at a social event at the Richmond Holiday Centre in Skegness, where her reputation had spread to event host Maurice White, leader of the 'Skegness Six', who hired her as instructor and presenter for the evening.

Seemingly inexhaustible, Kate performed every dance, step perfect, that the DJ played throughout the evening. Her tireless contribution was one of the major factors of the successful night, which resulted in a repeat booking in November when Rob Fowler will attend.

Kate, however, is quick to point out that not all her achievements can be attributed to herself. Her in-depth knowledge of line-dancing is fed to her daily by her DJ partner of six years, Russ, known as Jazzy Joe.

"A big part of my success is Russ. He buys every line-dance magazine he can find and reads them cover to cover. He also buys all the current CDs and is totally



Up a Storm

up-to-date with the music and the new trends. He constantly nags me to learn the new dances which he knows will be popular."

This is a business relationship which thrives on the close bonds between the two partners - bonds which Kate often feels are somewhat psychic! "We perform separately, Russ as DJ and myself presenting, but somewhere along the line we are linked. There is never an organised set list of dances we play, they are mostly requests, but very often Russ will play a song and people think I must know what it is going to be, but I don't. Once, after a hectic dance, I casually said that I was feeling 'all shook up', just as Russ put on that track. We read each other, Russ can mouth something across a room and I understand him fully where I wouldn't some-one else. It's totally instinctive."

It almost seems like Kickin' Kate and Jazzy Joe never did anything else, although less than two years ago line dancing played no part in either of their lives. Kate's first taste of line dancing came at a class with the dance 'Copperhead Road'. Immediately hooked, her skills increased and she subsequently attended a B.W.D.A teaching course. Once on that 'copperhead' road, the first dances she taught were 'Honky Tonk Stomp'

and 'Birchwood Stroll'. Her current favourite is Love Letters, though her all-time number one is the heart-thumping, leg-plaiting Rob Fowler creation 'The Beast'.

Watching from the side-lines, Russ became avidly interested in the range of music associated with the classes. Inevitably he became Kate's regular DJ, and it was then that their double-act flourished. Today the pair are as enthusiastic about line-dancing as they were in the beginning. As they showed at Skegness - as a couple, they make a great partnership, and as a partnership, they make a great couple!

Kickin' Kate - Contact 0115 945 2459

Classes - The Polish Club, William Street, Loughborough.
Mondays 7.30pm-10.30pm.

First Dance Learned - Copperhead Road

First Dance Taught - Honky Tonk Stomp

Current Favourite Dance - Love Letters

Secret Of Success - "Good memory, rhythm and co ordination and organisational skills."

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Country First Lady

Have you ever wondered as you scooted, vined, and shuffled, who it was that took the time to define all those dance terms, and standardise them so that you can find consistency wherever you dance?

Kelly Gellette, one of the people responsible for this, visited Paris recently where Maureen Jessop met her. This is her story.

'At three years old, my mother decided I must learn to dance. She thought that I should be another Shirley Temple,' laughed The First Lady of Country Western Dance, a tiny bundle of energy.

Originally from the Chicago area, Kelly has danced all her life, ballet, jazz and ballroom included. 'At 10 I started doing ballroom. The boys wouldn't dance with the girls because they were scared, but they'd dance with a little ol' kid like me!'

From these early experiences, a natural progression was into teaching. While teaching at the famous Arthur Murray studios she met her future husband Jim and the couple progressing to the ownership of dance studios in the Mid-West. After some professional dance experience in shows, films and TV they somehow ended up in Las Vegas, where they still live today. 'I thought he wanted to move there and he thought that I did!'

Las Vegas led to dancing in, and training dancers for, casino shows as well as opening another dance studio called after her South American Ocelot Baya - Kelly has owned Ocelots for over 30 years, using them in films, TV and publicity.

In the '80's, she became involved in CW 'There were a lot of people teaching who didn't really have a background in dance. They knew I had and they wanted me to help them and that's how the NTA (National Teachers Association) got started.'

The aim of the NTA was to help teachers - not to train them - but in 1990/91 a syllabus was put together by Kelly and a teacher training programme with graded level tests was developed. This was not a certifying course. Kelly presided over the NTA from 1990 to 1994 when she stepped down to concentrate on the accreditation programme before being re-elected as President in 1996.

A need to standardise dance terminology was felt necessary because when CW started up in the late 1970's there was little standardisation. People had no background in dance, the steps and patterns had different names in different parts of the States. 'We took surveys, and people told us what they wanted steps to be called. We used these surveys to put together the programme but it's not my programme,' she insists.

Nowadays, with dancers coming from a good background of dance, such as the Master's level dancers, the technique is a lot better 'Which some people don't like because it is taking away from what THEY call Country' Kelly sees this as quite normal as it happens in other styles of dancing too, every time there is competition.

Kelly seems a tolerant person and has no objections to influences from other modern dance styles including jazz and hip-hop. However, she does not recommend teachers teaching the styles to people not capable of doing them. This is her 'pet hate' as her estimation of a good teacher is one who understands the people they work with.

'Hit the level of the classes they are teaching,' as she puts it. These teachers need not necessarily be the best dancers or technicians in her opinion.

The NTA programme and tests do not lead to a qualification as Kelly feels this is saying that one teacher is better than another. The accreditation programme consists of a series of workshops, either given by herself or one of the other committee members - all of



W's



ROBERT WANSTREET & KELLY BEFORE CLASS IN PARIS

whom test each other to maintain standards. These workshops expose the material, terminology, step patterns, moves, weight changes and foot positions.

This 'practical testing' is backed up by 'theory' in the form of a hefty manual with practical and written tests taken at 9 levels in line and couples dancing.

Kelly believes that serious CW dance teachers should try to take lessons in other dance styles, even belly-dancing. 'Good for isolating the different parts of the body.' Music lessons too, give a better understanding she feels.

Regarding 'keeping it country' Kelly Gellette is not against using other forms of music to dance to, especially if Nashville is not producing good danceable music. It can even be good for improvising different styles 'We dance cha-cha and polka to 2-step music.' Always progressive, she believes we have to go with the times.

This remarkable lady was not only involved in dance, but was also an accomplished sportswoman, a swimmer and diver, tennis player and

former ski instructor. In 1990, a student fell into her and tore ligaments in her legs and hips which put an end to her dancing.

'My biggest concern is teacher training' and to this end she travels all over North American and Europe. Next year she hopes to go to Australia. She also judges for major competitions and has written a series of books 'The Complete Kelly Gellette CW Dance Library' covering everything from line, partner and couple dances including technique and terms.

She feels line dancers will eventually get away from wearing western style clothes 'Which is a shame, because the whole idea of CW dancing is the outfit.'

Looking to the future, Kelly is optimistic about CW dance. 'CW is not going to go away. As long as you have people who can dance to decent music in a decent place you're going to have fun for both 2-steppers and line dancers. What's so great about line dancing is it allows people who don't have partners to get up and do what is good exercise. I could go on forever about that!'



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Country Sounds

A R O U N D

inedancer 28

Co-op

Think co-op, think high street supermarket and store with banking facilities. But think co-op in Derby and you will find a group of instructors and DJs who are forging close bonds to strengthen links between classes in their area.

The principle is one of unity - one for all and all for one - as these pioneering 'Musketeers' explained the logic behind, and the benefits for, a line-dancing co-operative.

The alliance consists of two instructors, Sunny Tynan of the Derby and Rotherham 'Hotshots', and Allan Pratt of Derby based 'Cowboy Boogie', along with line-dance DJs Tony Akers and Nigel Gaunt. The reason for their association is simple - they feel it is beneficial for dancers, instructors, the future of the dance form and our industry as a whole.

DJ Tony takes the credit for the original idea. His day-time job operates a shift working pattern which meant he couldn't always attend his usual line-dance class, so he joined Allan's group to keep up with the new dances whilst still continuing to DJ for the 'Hotshots'. He discovered that many pupils attended both classes, some because they enjoyed both groups, others merely because of the convenience of the day or venue. The seed of an idea had been sown.

He said "So that each group's events didn't clash throughout the year, I approached Allan with the view of running joint socials. From some of the stories I have read in Linedancer Magazine, this could have led to a stand-up fight, but he enthused and we got together. We are all mature enough not to expect to be the sole act in our area."

The benefits of joining forces to arrange social events are many, but Tony ranks the expense of running one as probably the most important.

"The cost of putting on a big event can be quite daunting for one small club. Big rooms with large dance floors can be costly to rent, then if there is a live band to book the expense is even greater. By merging two clubs together these expenses are split, and the overheads are more likely to be recouped with the extra ticket sales from two classes. It makes an event viable, and when the dance floor is full there is always a great atmosphere."

So far the amalgamation has proved effective. Successive socials attract increasing numbers and they are becoming welcome get-togethers of old friends without a hint of the rivalry and antagonism occasionally aired on our 'Between the Lines' pages.

Dancers infiltrating at index which recalls on to

"I had a instructor she was the case classes, line-dance am men knowled and enio themself

When a new always this is you ge you will have fir

Sunny should often beliefs

"I was came it was iri

Pays Dividends

by Debra Williams

es restricted by loyalty to an instructor, tutors
-ing 'rival' classes, and groups vying for floor space
pendent social events are the type of occurrences
h the 'co-op' is aiming to combat. Instructor Sunny
l gone of her own incidents which has spurred her
start building bridges in her area.

g a new class member tell me that her usual
utor actually telephoned her at home to see why
vs attending one of my classes. This shouldn't be
are. I am constantly sending my pupils to other
as festivals, anywhere where people are
dancing. I don't own my pupils. I
merely giving them the
rldge to go off
enjoy
selves.

variations. That meant the world to me, and I told my fellow
dancers that we had just been paid the most wonderful
compliment. After giving the women my details, I welcomed them
to any of my classes."

This statement proves that appreciation of each other will build
up any community. Sunny is sure of this fact, and she summarises
her feelings on the matter in just two short words - "Share it!"

DJ Tony echoes this sentiment. "Are Derby people different to
others in this country? We shouldn't be. If you are an
instructor, or member of a 'rival' dance group,
please feel free to come to any of our
classes - you will be made very
welcome - or perhaps
we could be invited
to one of
yours!"



ALLAN PRATT, SUNNY TYNAN & TONY ACKERS

nl teach
v dance I
stell the class,
shew, it's hot, when
to another class or a social,
ll need it. I tell them to dance and
fn!"

y wise words instil the type of camaraderie which
dominate the line-dancing scene, yet which all too
alls by the wayside. A recent incident endorsed her

sat a festival with ten of my class when three ladies
p to me. They told me that our style of dancing
redible, especially without the use of any fancy

This offer
of the 'olive
branch' promises
far reaching advantage:
Like the TV commercial
where a single ant is joined by a
whole ant army to create one loud voice, it
is a chance for line dancers to do the same in response
to the 'outsiders' who sometimes don't take us seriously.
So perhaps it is time to follow the Derby initiative, bank on
unity and invest time in forming co-operatives - it can only
pay dividends!

Contact:-

- Tony Akers - 01332 605584
- Sunny Tynan - 01246 291425
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ALBUM REVIEWS

by Steve Crosby



BROOKS AND DUNN - IF YOU SEE HER

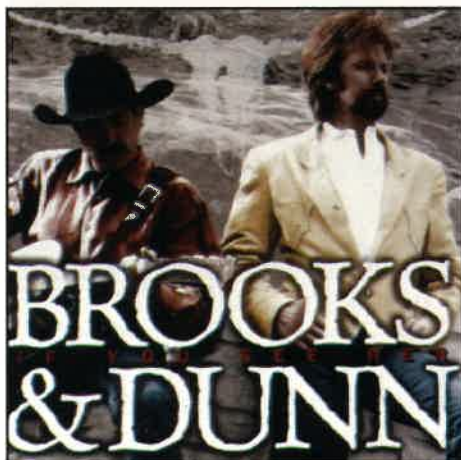
ARISTA RECORDS

What you notice immediately about a Brooks and Dunn album is the outstanding production, the unique twang of Ronnie Dunn's voice and the raw energy of Kix Brooks' vocal delivery. It has a stamp which no other Nashville act can match.

There are only a couple of real uptempo belters on this collection with the main feel veering towards the moody and dreamy but if quality makes up for quantity we're quids in!

YOUR LOVE DON'T TAKE A BACKSEAT FOR NOTHING is a 132bpm nod to the previous album's **MAMA DON'T GET DRESSED UP FOR NOTHING** but is just as infectious, a storming thumper for which I already have a vision of Pedro Machardo in hat spinning, floor sparkling flight.

WAY GONE, 158bpm is more **BOOT SCOOTIN' BOOGIE**, a jumping tonker which is ideal for a host of dances like Hot Tamales and Tush Push. Could have been recorded by BR5-49.



Less lively but still motivating are the picture painting 126bpm triple step **BORN AND RAISED IN BLACK AND WHITE**, which Mark Collie originally recorded, and **BRAND NEW WHISKEY** (123bpm) which is about as country a strutter as you can get.

HOW LONG GONE, the album's opener is a first class 114bpm shuffle, great guitar riff, beautiful melody, a catchy

chorus and a sure fire country radio hit which will have a useful place on the dance floor.

Other shuffles / cha chas are **I CAN'T GET OVER YOU** (99bpm) with a hint of Neon Moon about it, **SOUTH OF SANTA FE** (107bpm), moody and sombre and **WHEN LOVE DIES** (102bpm) a reflective late night swayer.

There are two out and out belly rubbers, the beautiful **YOU'RE MY ANGEL**, fast enough but not meaty enough for the dance floor at 87bpm. The massive hit **IF YOU SEE HER** is the other, a duet (or should that be triplet) with Reba McEntire, and an 83bpm power ballad that, accompanied by a red rose and a box of Milk Tray would turn a girlie's heart to slush.

The only remaining track is **HUSBANDS AND WIVES**, a remake of the Roger Miller standard, a 106bpm waltz which really hits the soft spot, an indictment of modern day relationships to embarrass anyone whose pride has ever got in the way of love. Outstanding. Try it for Waltz Across Texas.

Despite again and unsportingly refusing to include any dance scripts or tempo listings in the sleeve notes, America's top country twosome have continued to come up with the goods. The words dynamic and duo spring to mind.

BR5-49 - BIG BACKYARD BEAT SHOW

ARISTA RECORDS



BR 5-49's eponymous first studio album was a cracker, a breath of fresh air that was in contradiction to the predictable Music City same-ole sound. Having been the house band, playing for tips, at Robert's Western Wear Bar on Nashville's Broadway, Arista took a chance on the retro hillbilly outfit which were creating such a stir around town.

But that was nearly two years ago.

BIG BACKYARD BEAT SHOW is the long overdue follow-up, eagerly awaited by anyone who got hooked on the unique talents of these five quirky musicians which, in line dancing terms meant tracks like **CHEROKEE BOOGIE**, **HONKY TONK SONG**, **LITTLE RAMONA**, **EVEN IF IT'S WRONG**, and **ONE LONG SATURDAY NIGHT** - a mighty hard act to follow! So, hoofers and scooters are we in for another onslaught? Will the BR boom bombard us in the same way we embraced Mav mania? Most likely yes....And track by track, here's why:

THERE GOES MY LOVE (120bpm) kicks off, a fresh and heartfelt interpretation of the old Buck Owens hit. Pedal steel, honky tonk piano, fiddle and Hawk Shaw Wilson's shuffling back beat. Huge hardwood hit.

REAL WILD CHILD (145bpm) is the old Johnny O'Keefe rocker from the 50s which re-emerged in the 80s as a hit for Iggy Pop and is an Elvis meets The Grease Soundtrack cool cat kickin' cut. Hit.

The dual tempo 90/180 bpm **HURTIN' SONG** seems to be a compromise, an attempt to record a song which will get mainstream airplay on US country radio. It ain't bad but it offers nothing special and is probably the album's weakest track. Miss.

Back to business with **OUT OF HABIT** though, a 165bpm rockabilly swinger, penned by one of the two lead vocalists, Chuck Mead, that hums with Jay McDowell's upright bass and smacks of juke joint atmosphere. Hep hit.

STORYBOOK ENDINGS (IF YOU STOP BELIEVIN'), written by the other lead vocalist Gary Bennett, is marvellous, a swiftly swaying 147bpm waltz that captures the essence of lost love in a dreamy, bobby sox and popsicle kind of way. Twinkle and twirl, 2, 2, 3. Hit.

EIGHTEEN WHEELS AND A CROWBAR is the anchor of a BR5-49 live set which first appeared on their **LIVE AT ROBERTS** mini album. A 135bpm jangly guitar lead angry trucking song it is a sleazy, sinister strutter. Hit.

PAIN PAIN GO AWAY (181bpm) is a jolly double two step with sad and sombre lyrics, a combination which the BRs achieve so superbly. Hit.

YOU ARE NEVER NICE TO ME is a fast and furious 262/131bpm swing tune of Bob Wills influence. Another Gary Bennett original. Hit.

Und jetzt meine Damen und Herren, ein **POLKA!** And guess what, it's about a girl called Maria, seemingly the only female name you are allowed to use in a country lyric. **GOODBYE MARIA** at 126bpm 4/4

time into 156bpm 3/4 time will motivate anyone with Bavarian blood to don some lederhosen and give the Von Trapps a run for their money. If someone comes up with a dance to match the mood and phrasing of the song, huge holsten hit.

SEVEN NIGHTS TO ROCK brings us back to familiar territory, a 189bpm ducktailed hairdo rocking stomper. Hit.

More than a shade of Guy Mitchell's HEARTACHES BY THE NUMBER in the next cut, the 125bpm MY NAME IS MUDD, a gen-u-line shuffler that would make Ray Price proud. Written by Chuck Mead but could have been plucked from any Opry superstar's catalogue. Heavenly honky tonk hit.

More high energy swinging in the form of YOU FLEW THE COUP comes next, a 124/248bpm Cowboy Charleston which showcases each of the five superb musicians brilliantly. Hee haw hit.

CHANGE THE WAY I LOOK is maybe another 'filler', a 178bpm rockabilly rouser that neither excites nor disappoints. Just OK.

Last up is the 134bpm GEORGIA ON A FAST TRAIN which was written by Billy Joe Shaver and was a hit for Johnny Cash, appearing here in a much more upbeat, chirpy version. Great song so you can't go wrong. Hit.

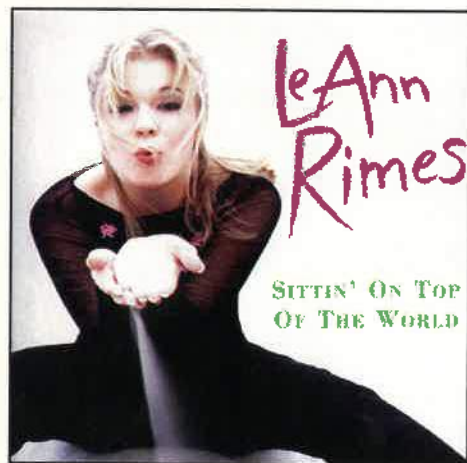
On balance not quite as aspirational as its predecessor, mainly because there isn't any one stand out track as there was with CHEROKEE BOOGIE before, but this is still a mighty good album and it deserves to find its way into most collections.

LEANN RIMES -

SITTING ON TOP OF THE WORLD

HIT LABEL 

What a success HOW DO I LIVE! has been. Triple platinum, a hit all over the world and still in the UK charts after four months, this moving Diane Warren ballad is LeAnn's new 'career' song (eclipsing



BLUE) and the reason she is causing a stir across the country.

This album, featuring the famous ballad, though not its dance mix equivalent, is a 16 track assortment of complimentary material. As such only a handful of cuts are of any use on the hardwood floor

although in musical terms this is a terrific line up.

Dance stuff first though and the only real uptempo number is ROCK ME (147bpm), a raunchy country blues number with a Rolling Stones backbeat. The rest are slower, the 118bpm SITTIN' ON TOP OF THE WORLD is a classy cha cha, NOTHING NEW UNDER THE MOON (120bpm) a stirring chugger, SURRENDER (122bpm) a building shuffle, UNDENIABLE (100bpm) a gutsy drifter and COMMITMENT, the new single at 109bpm a quixotic animated cha cha.

Other slower stuff that could be used: LeAnn's admirable song-writing debut MORE THAN ANYONE DESERVES (92bpm), INSENSITIVE (90bpm) and LOOKING THROUGH THE EYES OF LOVE (81bpm) which is the theme from the movie "The Magic Sword - Quest For Camelot".

The rest are for the settee or the car and include another Diane Warren song, FEELS LIKE HOME plus an interesting version of Prince's PURPLE RAIN.

There are some very good songs here and the youngun's voice is mature way beyond her 15 years so if you're a fan of HOW DO I LIVE you'll be happy enough with the rest of this set.

In a 'Stars In Their Eyes' world of course this would be an album by LeAnn Battersby and would include Janice and Toyah on backing vocals with Gary Mallett on drums. Just think of the possibilities, Rita Sullivan as Reba McEntire, Des Barnes as Garth Brooks, Vera Duckworth as Scooter Lee, Ashley Peacock as Alan Jackson, Samantha Failsworth as Shania Twain, Jack Duckworth as Dave Sheriff, Steve MacDonald as Ethan from The Cheap Seats, Audrey Roberts as Trisha Yearwood, Natalie Horrocks as Dolly Parton. Now who would Fred Elliot be? Of course, give him a beard and he's Raul from The Mavericks! Ken Barlow? Mmmmmmm.....

THE MOST AWESOME

LINE DANCING ALBUM VOLUME 2

EMI MUSIC FOR PLEASURE 

If you're not careful you could overlook this. EMI have stupidly (for them) and naively (to our advantage) released this as a budget/mid price album which has uninspiring packaging and an appalling list of dance suggestions that must surely been picked at random out of a hat.

However, to overlook this excellent value for money 20 track collection is to overlook a goldmine of line dance material. Because, for all its marketing shortcomings this is as good a track listing as you could wish for, the best of previously inaccessible Australian material coupled with some Nashville corkers.

Australia's answer to Garth Brooks is Lee Kernaghan and he has 2 cuts here, the classic OUTBACK CLUB (155bpm) for Gordon Elliot's Outback and the excellent CHATAHOOCHEE sound-a-like SKINNY DIPPIN' (173bpm) for Dougie Laing's dance of the same name. Lee's sister Tania pops up with the 152bpm strutter BOYS IN BOOTS (a kind of country THESE BOOTS ARE MADE FOR WALKIN') and another Antipodean babe, Gina Jeffries supplies GIRLS NIGHT OUT, a 177bpm clap-along chugger for Terry Hogan's line dance.

Roger Miller's son Dean has the best track from his album included, the superb 122bpm honky tonk strutter, I FEEL BAD. There is the cajun feast that is Charlie Daniels' 188bpm FAIS DO DO, the western swing two step SHE CAME TO DANCE (152bpm) by Asleep At The Wheel, the rockabilly classic WILD SIDE OF LIFE supplied here by Pirates Of The Mississippi in 167bpm grandeur and the happy, clappy, strutting, twisty, versatile TWO DOLLARS IN THE JUKEBOX (135bpm) by the recently deceased and ludicrously named Eddie Rabbitt.



Then there are the stompers and slappers. Billy Dean gives us the 159bpm HAMMER DOWN, Chris Ledoux weighs in with the socking 157bpm CADILLAC RANCH, Steven Wayne Horton the infectious 148bpm ROLL OVER, Tanya Tucker the 166bpm WALKIN' SHOES and Ricky Lynn Gregg the slower but no less powerful 126bpm IF I HAD A CHEATIN' HEART which is an ideal teacher song for most upbeat dances.

Other slower tracks are the 120bpm **STAY THE NIGHT** by George Ducas, John Berry's superb **KISS ME IN THE CAR** (121bpm) and Pearl River's **GOOD THING GOING** (116bpm) all of which have a solid, driving rhythm and work well on the floor. Fastest track on the album is Dan Seals' **LOVE ON ARRIVAL** (196bpm), a fabulous two step and the slowest is Lacy J. Dalton's cover of the Everly Brothers' **LOVE HURTS** at 95bpm.

Pick of the entire bunch though is the brilliant sing-a-long stomper **LIFE IS GOOD** (143bpm) by Tex Mex star Emilio which was almost custom made for Bill Bader's Vancouver Boogie. "Where the band is hot and the beer is cold, folks round here have a lot of soul, life is good and I'm gonna keep it that way...." Totally infectious and one of the best songs never to have been a hit. Should have been the lead track on the album.

Don't let this pass you by. A gem.

JILL MORRIS - JUST ONE KISS

BMG ARIOLA IMPORT  

Due to support from a number of keen admirers (choreographer Chris Hodgson and Redneck Records' Bob Farrington to name but two), Jill Morris' second album for Ariola has begun to attract much

interest in the line dance market.



It is only available as a European import and is unlikely to get a UK release but is worthy of comment as the word is out on this attractive German born songbird. Her previous album's **LIMBO** is a dance hit already and has been featured on **BOOT**

SCOOTIN' BOOGIE VOLUME 2, so we'd better take a listen and see what this new collection has to offer.

I GET SO RATTLED is the track causing most stir, a splendid 119bpm shimmying strutter for the dance Ready Steady and a seedy accompaniment to boot. But there are several others worthy of mention.

The old Tams hit **BE YOUNG BE FOOLISH BE HAPPY**, revisited by Sonia in the early 90s is given a 136bpm beach feel by JM and will accompany the summer sunshine just perfectly. Maybe not as exciting as the original but a respectable version nonetheless.

Angela Kasset's **RUNAWAY LOVE** (she wrote **SOMETHING IN RED** for Lorrie Morgan) is a thumping 136bpm chugger which has true energy, **LOVEY DOVEY** (130bpm) a Reba like country funk growler, **EVERYTHING ABOUT YOU** a 121bpm strut in similar vein and title track **JUST ONE KISS** (138bpm) is a pastiche of a number of different influences and the chorus of which is identical to The Honeycombs number one hit **HAVE I THE RIGHT**. Even so, the latter is another great sing song tune.

I LOVE THAT BOY is the pick of the pack, a 131bpm ultra catchy join-in-and-holler shuffle which for some reason reminds me of Wizzard's **SEE MY BABY JIVE**.



There's a waltz, the 93bpm **DON'T SAY A WORD** and a couple of slow cha chas, the rocky 92bpm **SHOT FULL OF LOVE** plus the passionate 80bpm **LOVE ME OUT OF MY MIND** (I love it when you talk dirty Jill!).

The very gentle and moving 72bpm **ONE MOMENT IN THE SUN** penned by two of the best modern songwriters, Kostas and Pat Alger is a tad too slow for dancing as is the 66bpm **I'LL NEVER SAY NEVER AGAIN** but this too is a beautiful song.

This is an album that grows on you the more you hear it and unlike some of her contemporaries, who draw inevitable comparisons, Jill Morris has the talent as a singer and picker of fine songs to go the distance.

Zehr gut Jill.

LISA ERSKINE - SEE YOU ON THE OTHER SIDE

SOUTHBOUND RECORDS  

Lisa Erskine's album has been released in the UK as a direct result of Peter Metelnick's interest in her music and their forthcoming autumn tour, which has been organised by John Matthews.

This is not a customised line dance album and you won't find tempo listings and dance suggestions. It is a straight-ahead country album by a talented and developing Canadian singer/songwriter and it is jolly good; endearing vocals and commendable production enhancing the fine choice of songs which were co-written by Lisa and Johnny Douglas, who claims knob-twiddling duties.

Uptempo wise there is **LOSIN' END**, a 169bpm cajun flavoured two step, **NOT SO FAST**, a 162bpm honky tonk strut with catchy chorus, **CAN'T BUY MY LOVE** a 184bpm triple step and the 159bpm **I COULD LOVE A GUY**, another cajun two step which is reminiscent of early Trisha Yearwood material.

There are three ballads too slow for dancing but of these **I KNOW WHERE YOU ARE** is very pretty, **SUMMER ROSE** an even prettier sweet love story and **THE OTHER SIDE OF LONELY** a gorgeous romantic summer evening hold-hands-and-sigh mood setter.

DIGA LITTLE DEEPER (91bpm) is a slow strutter but building rouser, **TAKE IT TO HEART** (115bpm) a bluesy rocker with interesting key changes and title track **SEE YOU ON THE OTHER SIDE** (123bpm) an uptempo cha cha not dissimilar to Martina McBride's **INDEPENDENCE DAY** in structure which stands out as the album's best cut.

It may be a while before Lisa Erskine challenges the likes of Shania Twain or Patricia Conroy in the Canadian country music awards but on the strength of this album it may not be out of the question.





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SOUTHBOUND CELEBRATES

Southbound Records has announced two new signings, Canadian Lisa Erskine - due in Britain in late August - and Barry Upton, co writer of Steps' 5,6,7,8. They become "stablemates" of Scooter Lee, Des Horsfall and Jimmy Lafave at Jeffrey Stothers' company.

MAVERICKS RETURN

Who would have thought it? Before their Spring tour had even started we were warned that this was to be our last chance to see The Mavericks for a long time, so get your tickets now...and we did! So much so that the Miamians will return in September for another eight concert dates including The Royal Albert Hall. Running from September 14 to 29. Date details are as shown in last month's Grapevine.

NEW RELEASES

New albums from the following are due for release in the coming months: Kathy Mattea, Kim Richey, Gillian Welch, Emmylou Harris (live), Vince Gill and Alan Jackson.

Also released is The Nashville Line Dancing Album Volume 2 featuring 18 tracks including Bury The Shovel, Bad Dog, No Biscuit and No News.



LISA ERSKINE

YEARWOOD'S HEART LEADS

This month sees the release of Trisha Yearwood's new album Where Your Heart Leads. Following last month's promotional visit - where she was interviewed by Linedancer's Steve Crosby - Trisha appeared in Italy with Luciano Pavarotti. The new album contains her new single There Goes My Baby and the title track which is a duet with Garth Brooks.

BR5-49 IN BACKYARD

Arista Records release BR5-49's latest album this month. Entitled Super Backyard Beat Show, the studio album features 'The whole array of music we've been inspired by'. Rockers, swing tunes, ballads and shuffles nine original songs plus some cover versions including Buck Owens' There Goes My Love and Billy Jo Shaver's Georgia On A Slow Train.

There Goes My Love and Billy Jo Shaver's Georgia On A Slow Train.

A British tour is planned for October but as we closed for press venues and details were not known.



BR5-49

WOMACK AWARD

Lee Ann Womack has added to her collection of awards with the Top New Females Artist accolade from the Academy of Country Music. This adds to the two she won last year. Lee Ann is currently touring with George Strait and her current single, Buckaroo, rides high in the Billboard chart.

RIMES ON TOP OF THE WORLD

With both album and How Do I Live riding high in the charts, LeAnn Rimes has just released the second single from her Sittin' On Top Of The World album - the double A sided Commitment and Looking Through Your Eyes.

TV DATE

Channel 4 will be showing a three programme series "Naked Nashville" this month. The shows aim to "probe behind the hype for the true story and lifting the lid of country to assess the state of health of America's most popular music form". Featuring the likes of Mindy McCready, Tammy Wynette, Reba McEntire, Dale Watson, Willie Nelson, Tim McGraw, Kris Kristofferson and Matraca Berg "a lot of heartache is guaranteed" according to director Joanna Bailey.



REBA MCENTIRE

5,6,7,8 TO 1

Grand National odds they aren't but news that Steps' debut single has reached the top of the Australian charts. Co writer Steve Crosby is understandably enthusiastic but it remains to be seen whether the addition of corks to the rim of his stetson will aid his "disc spinning".



MAVERICKS IN HYDE-ING

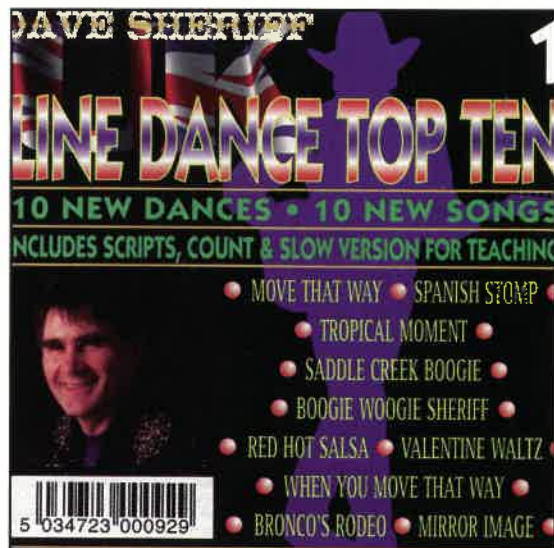
The Mavericks will appear at the July 5th Prince's Trust Party In The Park in Hyde Park. Starring alongside All Saints, Boyzone, Eternal, Natalie Imbruglia, Simple Minds and Gary Barlow an audience of 100,000 is anticipated. The band's Trampoline album has now "gone Gold" having sold over 120,000 copies.



SHERIFF RELEASES PAIR

Dave Sheriff's Stomp Music has released the CD of the 1998 Linedancer Magazine/Dave Sheriff Choreography Competition. Containing the ten songs that comprised the competition final the CD is priced at £12 (inc P&P) or £10 for Newsclub members (quote membership number) from Stomp Music, PO Box 427, Tweedale, Shropshire, TF3 1WA.

Hot on the album's heels will be two instructional videos from the competition. Featuring the choreographers themselves five dances will appear on each volume, A and B. As we closed for press "The Sheriff" had just edited the tapes ready for their imminent release - more news next month.



MOORE MOORER SOON

Allison Moorer will visit Britain next month with her producer Tony Brown. Featured in the film The Horse Whisperer, the soundtrack from which sees an August release, Allison will use the visit to promote her soon-to-be-launched album which is, as yet, unnamed.



ALLISON MOORER

DREAM WORKS DUO

In an unprecedented partnership between Country, R&B, Pop and Gospel top artists are

lending their talents to two separate albums inspired by Dream Works' The Prince of Egypt. Vince Gill, Reba McEntire, Wynonna, Randy Travis and Clint Black star alongside Boyz II Men, Kirk Franklin, DC Talk and Kirk Franklin. The "inspired by" albums are due out this Autumn.

MITCHELL TO NASHVILLE

Riding high on the success of his album A Million Reasons, Glen Mitchell is to visit several top Nashville publishing companies this month. He is also to appear on TV for a line dance show recorded by Peter Metelnick.



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Linedancer

It's a piece of cake

The catch-phrase of one of the founder fathers of CW dancing is not so well-known in Britain - yet!

American Barry Durand is a champion dancer, top instructor and original choreographer who keeps the emphasis on fun!

Catch one of his classes and you'll see that dancing really is, as he tells us, 'a piece of cake'.

Maureen Jessop met Barry at the UCWDC European Championships in Holland where the versatile man was judging, giving workshops in line and couples as well as giving a cabaret performance.

'The reason I first took lessons in Country in a Country bar was to meet girls!' admits Barry with a grin. That was way back in 1976! Quite a surprise perhaps for those who may think it is a new craze. Yes, people where Tush Pushing over 20 years ago!

It is hard to believe that Barry had to go to all that trouble to meet the girls with his charming, easy-going personality and mischievous eyes and grin.

It has been to our advantage that he did. Discovering that he had talent for dancing he also took up disco, jazz, ballet and tap. He also began teaching dance in various parts of the States. As well as teaching, Barry choreographs not only line but also dance routines for teams and shows.

'I like it all!' states Durand, when asked for a preference. 'I love teaching because I like being on stage. When I teach, I've got a captive audience and they laugh at my jokes. They are stuck with me for an hour and I have as much fun as I can. In performing, I get to do my comedy for 1,000 people instead of 100!' You will see what he means if you get the opportunity to catch a tongue-in-cheek routine such as YMCA!

Now spending as many as forty five weekends a year on the road he used to own a dance saloon and studio in Washington DC, the capitol being the home of his annual competitive event the UCWDC 'The Eastern Invitational' now in its eleventh year and attracting up to 2,000 people.

I was the first Country guy to win the US Swing Championships twice, in my hat and boots! he added, proudly. In swing circles they call him 'That Country Guy' and in Country he is known as 'The Swing guy!', but according to Barry 'Dancing is Dancing!' This is also his feeling about the controversy around the modern moves and music. 'If they're going to dance, and the music makes them then I'm happy with that!' He thinks it is significant that now pop bands, Rednex for example, have revamped oldies such as 'Cotton-Eyed Joe' and given them the techno beat that appeals to the teenagers. 'If it makes them move - Let's do it!'

In his travels Barry has noticed that Europeans currently have the enthusiasm that the Americans gained years earlier. 'The level of dance is so good at this point, it really has escalated over the last three or four years. Then people were barely starting to touch the surface but now I feel line dancers in Europe are better than in the States!'

To prove his statement he adds, 'At this year's World Championships in Nashville half of the line dancers were from overseas and they more than held their own!'

Durand feels that the reverse is true for couples dancing which still has a long way to go outside America. His theory is that line dancing brings in new people, it teaches them to move, improves balance and footwork. Many then move on to couple dancing. He believes in teaching it as a line dance first, then match up the men and women.

From his 20 years experience, he can see that CW dancing goes in waves, believing that it is only going to get bigger and bigger in the future.

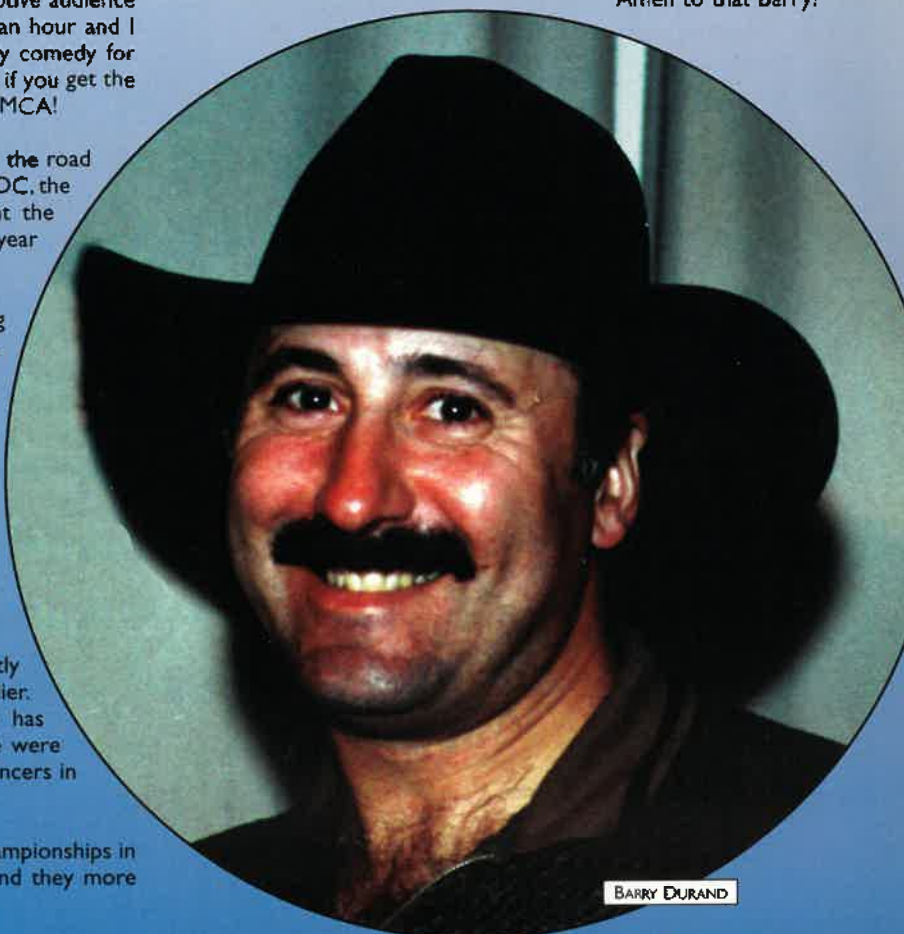
Always the innovator, Barry has been working recently in what is a new field for him, choreographing line dances to the songs of singer Jill Morris. This was an enriching experience providing the opportunity to work with musicians, getting them to understand what dance is all about. 'I helped them chose the music and helped them re-write it so it would fit line dances. There are very few Country artists who really understand music for line dancing.'

Plans for the future include settling down to married life with Kathleen his fiancée. He would also like to travel further, Australia for example. 'They haven't experienced me yet!' He jokes. He would like to help younger people get started, believing that 'They should be out on the road now'.

Elected to the exclusive Country Western Dance Hall of Fame in 1997, Barry declares himself the youngest of the 'famous foursome' made up of Dave Getty, Mike Haley and Jeff Bartholomew.

Durand feels satisfied that his contribution to the development of dance over the years had been recognised by his peers, 'They woke up and saw that fun is what we're supposed to be having!'

Amen to that Barry!



BARRY DURAND



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JODIE'S NO CHICKEN!

Jodie Jones celebrated her eighth birthday last month at her home in Carmarthen, South Wales. In doing so she joined an increasing and select group who have been line dancing for a third of their lives!

Deirdre Seyburn met her.

It all began at the tender age of six when Jodie and mum Shirley started classes with Hedley & Val Williams, founders of Hook, Line & Stomper which celebrates its second anniversary with a three figure membership.

Jodie, the youngest member of the group, is full of life - never more

so than when dancing. Regularly in the front line and centre stage with a mischievous smile, she performs 13MWZ, Fly like a Bird, Tropicana Parking Lot, Footloose, Trashy Women, Love Letters and Cowboy Rhythm with flair, adding her own cheeky little touches every now and again. She recalls her first dance to be Chattahoochee whilst her favourite is The Beast. Her favourite band is The Spice Girls - Sorry all you Country artistes but Girl Power has the edge in Carmarthen!

A recent highlight for Jodie was winning a free meal at a line dancing restaurant called 'Ellie May's Chicken Shack' in Swansea. This was a prize for collecting the most sponsor money for the Women's Royal Voluntary Services, WRVS, a chosen charity of the

group. Hedley, mum and fellow members could not let her go on her own so a coach full of friends was organised to accompany Jodie on her special occasion.

Year three of Llangunnor School have now been 'initiated'. With

her teacher aware of her line dancing passion, Jodie was invited to teach her class mates. Ruby Ruby was taught not only to her thirty five class mates but to eighteen other pupils and her teacher!

No wonder class sizes are growing!



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RANCHO TEXAS

Sun, Sea, Sand and Scootin'

Just because you're on your summer holidays you don't have to take a break from your favourite pastime. Here at the Linedancer office we always know when we should be booking our leave by the increasing number of calls for line dancing venues at holiday destinations.

Here we take a look at one of the most popular, Rancho Texas in the Canary Island of Lanzarote.

Originally an equestrian centre, Rancho Texas is the brainchild of owner Nicolas Lopez Ramirez, who along with Texas Tom and commercial director Jane Mitchell are the reasons why Rancho Texas is fast becoming one of the major attractions for holidaymakers.

Why? Simple. Its unique mix of costume, fun, dance, atmosphere, music and good food are what a great line dancing holiday break is about.

First time visitors are promised an early surprise as they arrive in their wild west stagecoaches - an Indian ambush is not unheard of!

Should they survive - don't worry, most do - then an introduction and welcome follow before the evening unfolds. Texas Tom provides the live music and foot tappin' rhythms while Jane takes the assembled "posse" through the rudiments of line dance steps, all against a backdrop of an authentic menu which offers BBQ ribs, salads, chicken, jacket potatoes, beans, beer, sangria and apple pie.

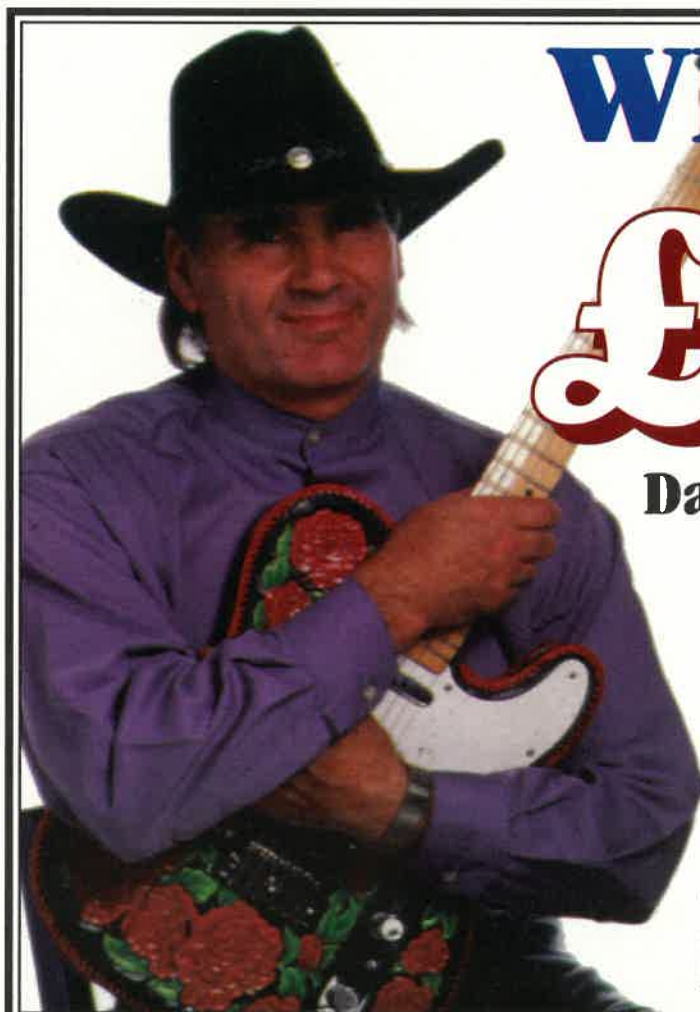


On the agenda is the revival of the equestrian interest at Rancho Texas with ponies, carriages and horses for riding and showing.

Until the "wee small hours" the fun continues with plenty of surprises in store four times a week - Tuesday, Thursday, Saturday and Sunday.

Those seeking line dancing "under the stars" needn't worry thanks to Rancho Texas' sliding roof and kiddies days and birthday parties are catered for too.

For details contact Jane Mitchell at Rancho Texas in Puerto Del Carmen, Lanzarote on 0034 928 173247/173248 or 939 117 398 (mobile) or your holiday rep when you get to the island. For those yet to arrive there is an e-mail address: ranchotexas@arrikis.es.



WIN UP TO £10000

Dave Sheriff and **Linedancer Magazine**

are hosting the 1998 New Line Dance Competition.

We would like to encourage aspiring and experienced choreographers to take part in the 1998 competition to find the best new line dance.

All you have to do is find a music track that sets your feet a-tapping and create a new dance, script it up and send it to Linedancer Magazine for the first stage of judging.

The choreographers of the top three dances will share £1000 cash prize.

If you've ever fancied yourself as a choreographer - now is your chance to have a go.

Competition rules

1. Your script must be dated and signed as your originally created dance.
2. It must reach us by the end of August 1998.
3. Once submitted alterations cannot be accepted.
4. The final will be held on Sunday 29th November 1998 at Southport.

The

Wild St



VICTORIA HOGG ON THE NEW DANCE FLOOR

There are probably several thousand line dance instructors around the country who have 'dipped' into their pockets and invested in CD and cassette players, record decks, amplifiers, speakers, and a never-ending stream of vinyl, tapes and CDs to play. For many it will have taken more than twelve months to recover this outlay. Some may now be making money.

Those of us who are heavily involved in line dancing or who work part-time at it have made a simple career move. Like prospectors in the Old West we can pack a bag, gather together our experiences, and move on if the vein peters out. A brave few have, however, committed themselves right down to their 'last cowhide'. They are true pioneers. Hopefully, others will take heart from their courage and follow the 'open trail'.

Debbie Hogg and Sandra Butler are such pioneers, for they have opened a dedicated line dance venue in Norwich, at the old Rollerdom on Plumstead Road. Called The Wild Stallion Dance Ranch, a principal aim is value for money. It is to be run as a club with a nominal annual membership and fixed entrance fee to members. It will open every night of the week with established programmes.

The site has a 5000 square foot maple dance floor; it includes a bar, a games room - for non-dancing spouses, family, or friends perhaps - and equally important for a busy city venue it has ample on-site car parking.

This is a true business venture, it is new territory, but it is primarily a dream. Yet so far it has been, and will continue to be, an all-consuming, never-ending, exploration into the unknown which could take over one's life.

The dream started with the positive encouragement and active support from many local enthusiasts. There has been a large band of cowboys and cowgirls - not of the dubious type thankfully - giving their professional help as plumbers, builders, electricians, and carpenters. The likes of bank managers or teachers, line dancers all, have shared in the daily round-up armed with scrapers, mops and a variety of cleaning materials. It has been a community challenge almost, with everyone claiming a share of the action.

Many a business has started with a prodigious amount of faith, unlimited hope, and no little perspiration. These efforts should have their reward, but in the real world in which we live, this is not enough. Every business needs a little luck, and that's all the luck many get - a little. Lady Luck is female and she needs courting.

So businesses need to make their own luck. They have to have a proper plan, a business plan. Every finance house demands a comprehensive plan before advancing any venture capital, or even in the provision of loans to established profitable firms whatever their pedigree. Money-men do not expect the plan to be a rigid unchanging document. That is not the point of a plan; a plan is nothing but planning is everything.

It means that the amount of thought, careful consideration of issues, costing of ideas, weighing alternatives, and the assessment of options helps to ensure little is neglected. Each of the resulting parameters becomes a standard against which results can be measured. You are able to see how well you are doing.

Debbie, and Sandra have been along that trail; they have fought their 'Indians', dealt with 'rustlers', and coped with cash droughts, storms of every nature, and floods of tears maybe - a metaphorical warfare known only to entrepreneurs with a dream.



L TO R: DEBBIE HOGG, SANDRA BUTLER, TED GRIFFIN & JEAN GRIFFIN

Stallion

is up and running

by John Stapleton

The Wild Stallion will continue to have the pressures experienced by all other businesses, old and new; where is its market now and what is going to be its future market? That is the dream that produces sleepless nights.

The two girls have however done their homework. By establishing early objectives, principally financial, they segmented their market; by recognising their prime objective was to fill every minute of their major new asset, the dance floor. The market segments had to be line dancing in its various forms, Country & Western, Country Rock, Irish and Australian inputs, partner dancing, and now even the disco scene. Steps, Shania

Twain and The Mavericks are bringing Top of The Pops magic onto 'the range', and youngsters may rustle themselves a side of beef or two.

The idea of this segmentation is to aim any promotional activity specifically at that part of the market, and chose the right dances, experienced instructors, identified music, and so the appropriate timing can be chosen accordingly. Apart from Debbie's own dance experience

she has Jean and Ted

Griffin, long established and renowned teachers of both line and couples dancing, and supported ably by Debbie Letts who is to concentrate on the youngsters.

The whole principle of segmentation leads to the USP, the Unique Selling Proposition, a drive to establish a brand personality that will lead to a haven from competition; not competition from other line dance venues but competition for the peoples' pound. Competition, therefore, from bingo, cinema, or theatre. Anywhere, where evenings are spent, is competition.



SANDRA BUTLER & DEBBIE HOGG - 'CHANGING ROOMS' EAT YOUR HEART OUT!

BWDA teacher training programmes are under consideration but the attraction in months to come will be top performers such as Sean Kenny and the Rye Bros. Many other names are scheduled in what is set to be a well constructed programme.

The Wild Stallion Dance Ranch is a dream, but a dream now about to live in the real world. It is a commercial proposition and will have to be run on business lines which is the dream of two remarkable ladies, both with the heart and the drive to succeed. They deserve to succeed. Our emerging industry needs them, and more of them. We need enterprise, we need more dedicated venues, we need pioneers. They need our continuing support. Hopefully, the day will come when regular coach loads will be moving across territories to support such new ventures



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"Keep moving, moving, moving - Rawhide!"

If you like your dance music country and you prefer it to be live, then try to catch the Rawhide Country Band on their travels this summer, says Linda Willis.

Originating from Swindon, this four man group has been together for just two years. They decided to team up when Dave Pike met Chris Dendell, the lead vocalist and rhythm guitarist, who was looking for a bass guitarist to join him. Chris had already been following the country music circuit for a number of years and he decided that this was the kind of music that he wanted to play. Dave, who had experienced session work with country bands agreed, and introduced Chris to an old friend, lead guitarist Roger Saunders who also sings lead vocals and harmony vocals. Roger and Dave had played in bands together from the time they met in their last year at school. They started by playing blues, rock and roll and soul music before being converted to country! Roger spent several summers playing in groups at holiday camps. According to the others that's where his jokes originate!

Chris had already been working with a drummer, but alternative working commitments meant that he had to leave the band. Searching for a replacement, they didn't need to look far. Dave Box, who had played drums with Dave and Roger in several other bands became their first choice. Born in Bristol, and now living in Swindon, Dave had already played many different styles of dance music, and he keeps a tight, solid beat that dancers love. "Rawhide" had been formed!

Playing a wide variety of traditional country music, the band is ideal for both dancing and listening to. From standards like "Singing the Blues" and "Ghost Riders in the Sky", featuring some

Hank Marvin-like guitar playing, to numbers made famous by Charlie Pride and Raymond Froggatt, their repertoire is varied, interesting and melodious. Dance classics like "Chattahoochie" are featured, and all the numbers are structured in such a way that line dances can be found to match any of them.

Rawhide have just added a new number entitled, "Friendships" to their performance. Written by Bob Moore, who runs the Stockman's Country Music Club in Exeter, it is a moving, slow ballad which will be featured on their new CD. Their current CD, "Rawhide - Moving On", produced by Pete Lamb, is currently on sale, at five pounds for twelve tracks.

Although numerous artistes have influenced the band, among their favourite performers are Alan Jackson, Charlie Pride, the Bellamy Brothers, The Mavericks and Raymond Froggatt.

The boys love playing live venues and are looking forward to touring. They will also be spending time writing and recording new material. Rawhide are a friendly new band who are easy on the ear and the eye. They are also excellent to dance to so what more could any line dancer want? So, if you like your dance music to be country and western style - keep moving to Rawhide!

If you want to see Rawhide this month, they will appearing at the following venues.

| | |
|----------|-------------------------------------|
| July 2nd | Stars and Bars CMC, Torquay, Devon. |
| 4th | Somerset Recording |
| 10th | White Horse CMC, Burbage, Wilts. |
| 25th | Weavers CMC, Trowbridge. |



FROM TOP LEFT: DAVE PIKE, DAVE BOX.
BOTTOM LEFT: CHRIS DENDELL,
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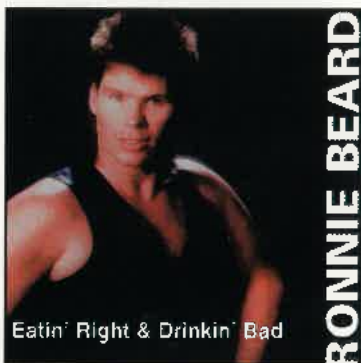
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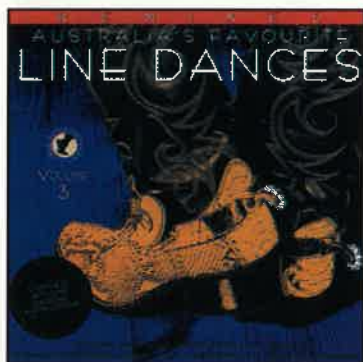


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BUTTON BEV'S B

by Liz Holding

Bev Hynam's got it made! In fact she's got racks full of it made Country and Western wear that is. Shirts, skirts, trousers and hats of accessories. She's a 'sewaholic' who stitches from early morning to late in the evening. She says she never gets tired of sewing, and couldn't let a day pass without a needle in her hand. For some of us who can't thread a needle that's some talent!

In an average working day Bev can make around eight T-shirts and at least four pairs of trousers. She can make an elaborate western shirt in a few hours without a pattern, just from memory. Bev needs to work at speed because there are nine sets of every outfit she has to make for her family as they usually all dress the same.

When the line dance bug bit her hard last year she began by altering ordinary clothes into dancing gear, but now, spurred by her enthusiasm she produces some amazing gear. Bev never uses patterns - she merely glances around at what's available and goes home to adapt to her own individual styles. There is no mass production for Bev, everything is unique.

Her creative talent began in interior decorating before moving on to create wedding dresses. Ultimately producing western wear was a natural consequence of her new found enthusiasm for line dancing.



LEFT TO RIGHT: ALICE-MAY (BEV'S DAUGHTER) AIMEE, COURTNEY AND CARLY

NS, BOWS AND BOOTSCOOTERS

Bev's family are all heavily involved in the western dance culture too. Parents Barbara and Brian have been strong country and western fans all their lives. Bev and sister Bernice grew up singing and dancing to the likes of Johnny Cash and Tammy Wynette. The family still retain the culture but have now extended their affections to new country artists.

Now her love of line dancing is fast catching up with her love of the needle. She became hooked last year when attending a week-end event with her family. Like us all when we first started, her eyes feasted enviously on the skill of the dancers, and was determined to come back next time and be a dancer herself.

Both Bev and Bernice set about finding some line dance clubs in Bristol, and the sisters found they quickly picked up the dance steps and were wanting more advanced classes. However, their greatest surprise came when their daughters showed enthusiasm and talent for line dancing.

Bev's 12 year old daughter Alice-May, displays a creative talent just like her mother, only in Alice-May it comes out in music and dance. "Alice-May only has to watch a dance through once and she's got it". Even the complicated 'Beast' holds no perils for her. "A friend walked her through it once and off she went" said mum.

Alice-May began very young with ballet, tap and modern dance, obtaining grade three in ballet at just eight years old. She auditioned at the Bristol Hippodrome for 'Annie' at the age of six and regularly performs at local Eisteddfods. When she's not dancing she loves nothing better than playing her keyboard at home.

However, line dancing is her greatest love and she has already won several junior competitions. Her talent has become a mixed blessing however, because she is fast outpacing her dance teachers. Bev says Alice-May desperately wants to do competition in a serious way but can't find anyone local who can teach her up to the required level.

Bernice's childrens' talent comes in threes. Carly 11, Aimee 5, and the baby of the family Courtney, just 4, all display the same up and coming talent as Alice-May. After just a couple of lessons of Jose Cuervo, Carly and Aimee went on to win a talent show with the dance. Courtney, not to be outdone, shows remarkable skill for her years dancing Black Coffee, and the close family unity which exudes from their obvious love of music and dance.

Who knows, in a few years time the Hynam girls may be future champions.

As long as they have fun getting there and still have fun when they are there, then that's what it's all about.



BEV HYNAM ON THE LEFT WITH HER SISTER BERNICE

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CLINT EASTWOOD

- man with no name?

ASHBY-DE-LA-ZOUCH is a town of King and Castle, romance and battle. Sir Walter Scott used Ashby Castle in Leicestershire as a backdrop to the fictional tournament in his novel *Ivanhoe* in which the famous hero fought the Black Knight. It is also the homestead of another "fighting hero" Clint Eastwood.

Janet Slattery met the 'man with no name' before he set off to join eighty stompers at a charity line dance held at the town's leisure centre.

The tiny man in the black stetson hat plays a mean harmonica. He talks in rhyme and is fast on the draw to entertain with his set of bones. He lives in a modest semi-detached house with his wife Sylvia. They have raised four children, Billy, Rosanna, Joanna and Julie, and have no fewer than eighteen grandchildren.

Joseph Eastwood celebrates his 75th birthday in August. A Romany by birth he is proud of his roots. He changed his name by deed poll to Clint, because he admires the man and the tough yet protective screen image he portrays.

Inspired by the American West, Ashby's cowboy wears his gear everyday. Shirts with bolo ties and collar tips, a leather belt with large buckle - he's even got buckskins, silver spurs for his boots and a sheriff's badge on his waistcoat. Until the Dunblane tragedy he used to carry fake guns in his holsters but has now put them away for good.

Clint Eastwood the movie star owns a 22-acre ranch in Carmel, California, is 6' 4" tall, weighs 190lbs and earned his reputation in the 1960's westerns as the man with no name, the quiet stranger with heroic attributes. He entertains by keeping the western film alive and has probably never heard of his English namesake.

Their lifestyles may be oceans apart but they do have some things in common. Both are senior citizens, both like music - the superstar an avid jazz fan whilst the local star prefers country and western music. In their youth both used their sporting talents to teach others. Eastwood the superstar was a swimming instructor - Eastwood the local star, a former lightweight boxer, taught boys to box.

Our man Clint is noted for helping local good causes, and he's no stranger to television. He's appeared on Esther Rantzen's "That's Life" programme, Russell Harty's Chat Show and on "Down Your Way". He was filmed by Carlton Television at the American Theme Adventure Park and more recently was invited to take part in Michael Barrymore's Show but this was cancelled due to the presenter's illness. Videos of Clint and his famous clapper bones have winged their way to America, Canada, Germany, and Australia. Clapper bones you may ask?

Clint says he is the World Champion Bone Player. His claim to fame, he says, was registered for him

in the Guinness Book of Records by the late Roy Castle, presenter of Record Breakers when he visited Ashby-de-la-Zouch in 1994 with the Cause for Hope Appeal.

He and Sylvia are members of The Lone Ranger Country & Music Club in Coalville. There he met one of his favourite performers, Dave Sherriff, and the two became friends. Clint proudly shows off the two badges Dave gave him to add to the collection he wears on his waistcoat.

"Line Dancing has been around for a long time" he said. "It used to be incorporated with the dances at The Lone Ranger Club but then it changed to traditional country and western dances, which are different, so I have not done any for a while"

"I'm really looking forward to this" he grinned as we entered the hall where the event was taking place "but I don't know if I shall do any boot scootin' as I still have aches and pains from my accident". (He was recently knocked off his bicycle by a car). However, with "true grit", he joined in.

Instructor Nita Pearson was calling the steps and the stompers, with some amusement at first, soon got Clint in line and showed him the routines.

Age knows no boundaries! he soon showed 'em a thing or two about line dancing but once the pace quickened to Scotia Samba a very dizzy dancer had to sit down and 'soak a coke!'

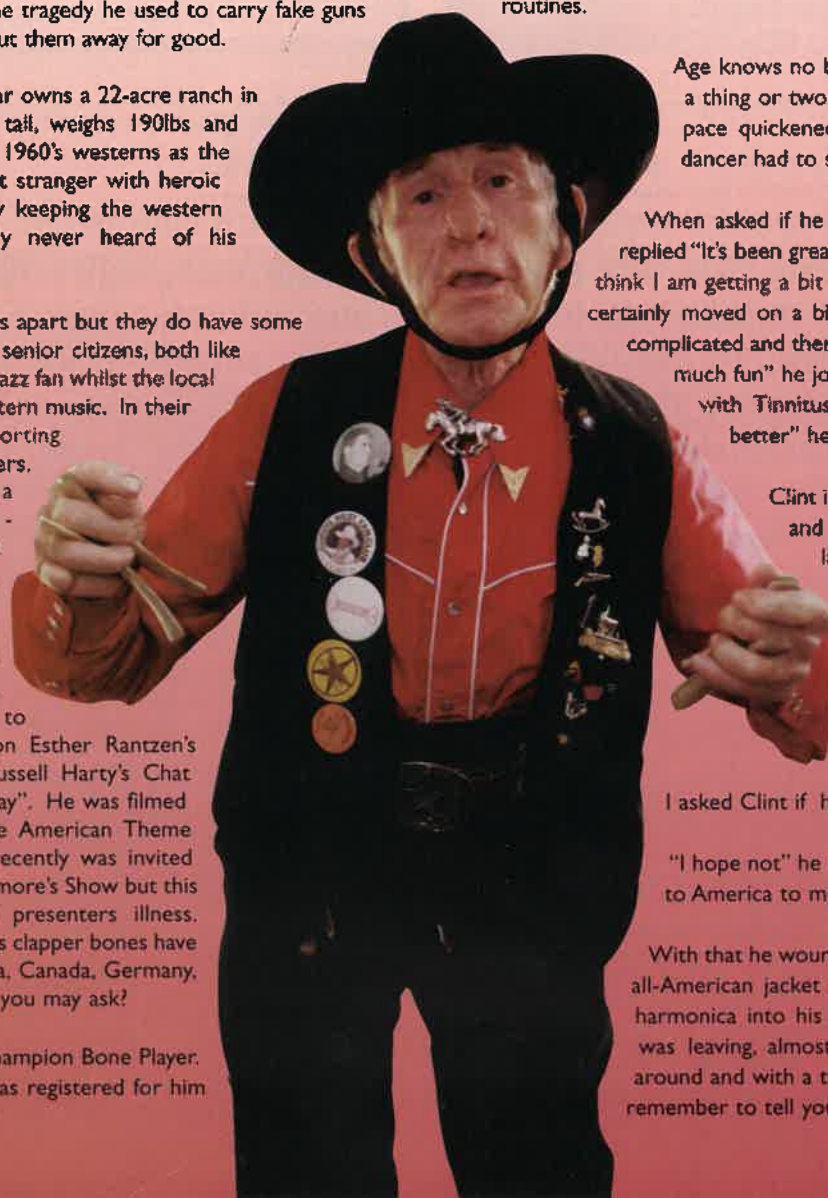
When asked if he had enjoyed his evening out he replied "It's been great just to sit here and watch but I think I am getting a bit too old for dancing now. It has certainly moved on a bit. The footwork is much more complicated and there are lots of twists but it's still as much fun" he joked. "I only wish I did not suffer with Tinnitus then I might hear the music better" he added.

Clint is not afraid to poke fun at himself and does not mind if people have a laugh at his expense. "Some find me rather extrovert in the way I dress" he commented "but at least they remember my name! Life is about being happy and I am happy", he smiled.

I asked Clint if he had fulfilled his life's ambitions.

"I hope not" he replied quickly. "I'd still like to go to America to meet Clint Eastwood in person".

With that he wound up the interview, slipped on his all-American jacket and carefully put his bones and harmonica into his all-American holdall. Just as he was leaving, almost as an afterthought, he turned around and with a twinkle in his eye said: "Hey, did I remember to tell you... I can also play the bugle!"



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Clark Kent *the* Champ

by Jill Douglas

Through the keyhole, wonder whose house it is? Isn't that a picture of a Sioux Indian on the wall? There's Elvis on that mirror! Just look at all those Garth Brooks records! Take a peek at that trophy! This has to be the home of a line dancer.

But who? Must be Mum, no, she's too busy sewing the costumes. Must be Dad then, he's wearing cowboy boots. No, he's too busy driving the family all over the country. Then it has to be daughter Joanne. Nope, too busy with her mates. Well it can't be the son; he is far too shy and reserved. He's just happy to go off to college. Like any 17 year old he meets his girlfriend Vicky for a sandwich at lunchtime then returns home to Mum, Dad and 'sis' for tea. Then a couple of hours of revision for his GCSE's before taking the terrier for a walk, feeding the parakeets and settling down on the sofa with the family for a night's entertainment on the box. He does?

NOT!... For this is Allan Hocking, the 'Clark Kent' of line dancing

It's the weekend. The Nike trainers are kicked off. The Adidas shirt is 'chucked' in the wash bin. The telly is off. The Dean Brothers are on.



ALLAN HOCKING

The jeans are pressed. The boots are polished. The silky blue and white fringed shirt is neatly buttoned up. The transformation is complete.

Allan the quiet student takes his Stetson, twirls it round his finger and Wham! we have Allan - the newly crowned British Line Dance Champion.

Hocking, second place last year, went one better last month at Wembley. Cheered on by Sister Joanne, Mum Kathryn, Dad Robert and girlfriend Vicky, he strutted his stuff and saw the rest of the contestants off 'into the sunset'. All that after competing with his cheerleaders and three others as part of a line dance team too, the Cowboys and Angels. Sadly one 'angel' needed treatment from medics after falling during the routine and breaking her wrist.

Allan is no stranger to competition and the whole family get involved. Mum makes all of his beautiful shirts and Dad takes him up and down the motorway to compete. I'm sure the parakeets must be Country fans too, they probably like the Cheap Seats!

So how do you go about becoming a national champion?

Personal space is essential so first of all you have to be a 'Mr Shifter' and move all the furniture in the living room so you can practice a routine. A personal trainer helps too, so Mum has to come in and tell you which moves look 'daft' and which are awesome. Oh, and a few tips from someone else who might know a thing or two about dancing helps, so you ask Rob Fowler to watch you and tell you what you can do to improve. "Keep your back straight", said Rob.

The advice and commitment has paid off for not only has Allan won the coveted British Championship, but he got into the final of the UK Championship - where he came 9th overall - and the final of the European Championship where he finished 7th overall.

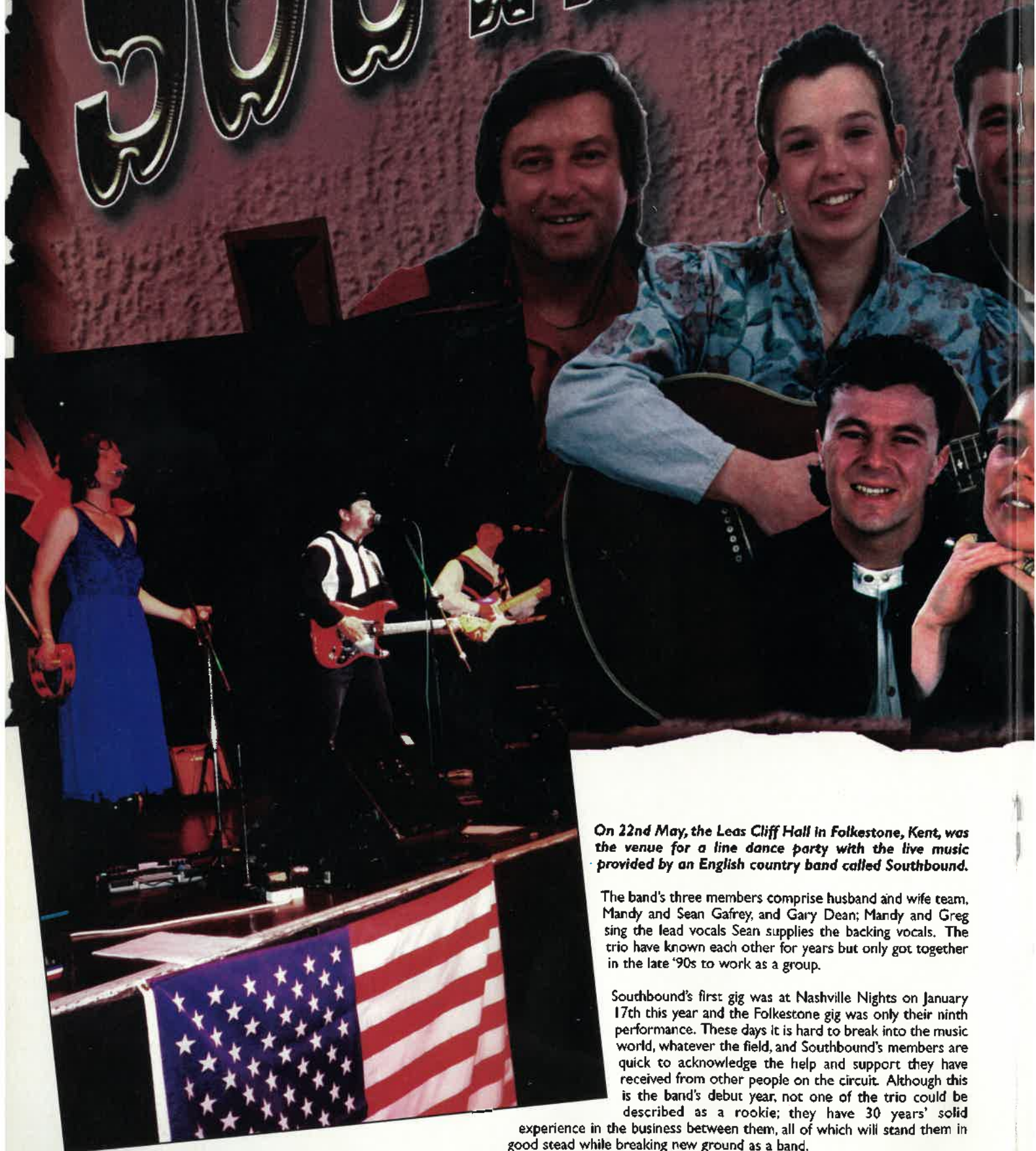
He is going on holiday in a few weeks with the prize from one of the competitions, to Corfu where he is hoping to find 'Something In The Water'!

What next? The World Championship would be great. Sadly however, they are in Texas this year and Allan will be in Nashville. Not that he's complaining, he and his Mum will have a fantastic time.

Allan is a real Country music boy and he can always do a bit of singing. What? He sings too? Oh yes - and with Gary Perkins no less!

Eat your heart out Superman!

SOUTHBOWN



On 22nd May, the Leas Cliff Hall in Folkestone, Kent, was the venue for a line dance party with the live music provided by an English country band called Southbound.

The band's three members comprise husband and wife team, Mandy and Sean Gafrey, and Gary Dean; Mandy and Greg sing the lead vocals Sean supplies the backing vocals. The trio have known each other for years but only got together in the late '90s to work as a group.

Southbound's first gig was at Nashville Nights on January 17th this year and the Folkestone gig was only their ninth performance. These days it is hard to break into the music world, whatever the field, and Southbound's members are quick to acknowledge the help and support they have received from other people on the circuit. Although this is the band's debut year, not one of the trio could be described as a rookie; they have 30 years' solid experience in the business between them, all of which will stand them in good stead while breaking new ground as a band.



BUT DUE NORTH?

by Jane Lake

manage to maintain this fresh attitude because they not only work together but also have their own musical careers, Gary as a solo artist, and Mandy and Sean as a duo.

The band enjoy performing the full range of country music for both hardcore country fans and line dance audiences. The divide between the two, they feel, is not so great as it was. The face of line dancing has changed over the last three years and the mix of old and new country songs now demanded by line dancers means that the songs they enjoy doing suit both audiences.

If non-dancing relatives and friends are taken -or dragged!- along to line dance evenings, they should at least have something good to listen to. Southbound is a collection of good voices and harmonies simply and well presented. The appreciative line dancers at Leas Cliff Hall were given two 45-minute sessions by the band who performed songs by a wide variety of artists: popular numbers for some 'old favourites' and some more recently choreographed ones.

It has to be said that Southbound is an interesting choice of name for a band based in Dover; any further south and they could make their reputation as the first scuba country band. The majority of their gigs have been performed in southern England but, in time, Southbound is a name that should become familiar to country and line dance audiences in more northerly venues as well.

CHECK OUT THE CHECK SHIRTS

The Leas Cliff Hall line dance party was organised by Julie and Chris Curd who run the Check Shirts Line Dance Club.

Julie, an American Line Dance Association line dance instructor and aerobics teacher has been teaching line dancing for two and a half years. She has eight classes in Folkestone and Hythe catering for beginners and advanced level dancers.

Chris does the dee-jaying for the classes and the dances, and his disco kept the dancers on the move between Southbound's sessions. His music collection consists mainly of Country music but he is 'happy to play anything the punters want'.

At all their dances, the Curds provide a useful and informative line dance party programme that lists the songs, the artists and the suggested dances (plus alternative dances). Printed on the back of the programme are a few words about line dance floor etiquette, something Julie believes is important; high kicks etc are not encouraged! She also believes in keeping old classics in circulation alongside the new ones.

Live bands may well be appearing more often at the Check Shirts' parties and, starting in the autumn, Julie and Chris are hoping to organise some line dancing weekends. These would include a full day's instruction plus a dance featuring both live music and a disco. Something to 'check out' in the future.

Mandy Gafrey started singing in pubs at an early age. She has always performed country numbers and names Patsy Cline as her greatest influence. It is not surprising, therefore, that her voice has been compared to Cline's. It is said that she can also 'do a good Shania Twain and Tina Turner', but her voice is good in its own right.

Sean Gafrey's early experience was as a rock guitarist but he states that he became interested in the technique of country guitar playing and, consequently, the country interest grew.

Gary Dean's roots are also in rock and one of his early influences was Elvis Presley but he always enjoyed the 'old' country sound. In recent years, the 'new' country style of Garth Brooks has made an impression on him too. Gary has written his own material which he describes as 'commercial rock' and one of his songs, Painted on Jeans, has been adapted to a country rhythm and is in Southbound's current repertoire. He also has two albums-worth of published rock material which Gary says could be 'converted' to country.

Backstage the three all appear relaxed and at ease in each other's company and their shared enthusiasm for the music is tremendous. They probably

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| Sat 13 Sept | Scott Blevins £5.00 | |



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The Entertainer

Pete Leonard is a seasoned cabaret artiste with a history. He has played across Europe entertaining audiences with his musical repertoire and compered innumerable shows with his quick and lively banter. He believes stage presence is essential when teaching a line-dance class and, as a producer of line-dancing videos, his performing past ensures a professional presentation in front of the camera. Based in Torquay, Devon, Pete teaches line-dancing with his teaching partner of seven years, Paula Bentley. Linedancer's Debra Williams finds out more....

"Communication is the key for instructing any class. My background as a cabaret act and compere means that I have the ability to speak to people in a manner which puts them at ease, and as both Paula and myself are experienced performers, we are confident on stage. We always have fun with the class, and are still very much a double-act as we teach."

So says Pete whose career began at the age of fifteen when he would strum his guitar on the beach at Bude in Cornwall. He went on to play drums for a local band, then bass guitar with a dance band before realising a preference for the electric organ - subsequently settling with the keyboard. In 1975 Pete formed the duo 'Fusion' which travelled the length and breadth of the country backing stars such as Roy Castle, Jethro, Gary Wilmott and Bobby Davro.

During 1982 and 1983, 'Fusion' toured Europe, taking in Belgium, Holland, Germany and France, ending the run with a full season at the renowned 'Papagayo' Club in St. Tropez. The club was a social meeting place of the rich and famous and the likes of David Bowie, Tony Curtis and even Michael Jackson could often be found in the audience.

Paula was enlisted into the duo in 1990 following an accomplished solo career as a singer and dancer, and together they entertained holiday-makers at Torquay Leisure and Wallace Arnold Holiday Hotels. It was here, in 1995, that they were first introduced to line dancing.

One evening, a couple of Canadian tourists intrigued Pete with a style of dancing he had never seen before. The dance was the 'Electric Slide', and the couple were only too happy to pass on their knowledge of the steps. Then, as if by fate, Pete received a telephone call from his Mother.

"She told me I should be line dancing. She had joined a local class and knew I would like it. By now I was extremely interested, so I headed down to Bude equipped with my video camera. The class was run by Gerry and Margaret Evans, and was held in a small school hall. I danced a bit, filmed a bit, and was immediately hooked."

Line dancing soon became a feature of the 'Fusion' act, and following the offer of the use of the Victoria Hotel's main ballroom, Pete and Paula's first class was advertised. Armed with a stack of dance sheets sent by the Canadian couple, they initially attracted 25 people. The second class drew in 75, and subsequent evenings saw 200-250 dancers on the floor. Their 'Great Western Line Dance Club' was then formed.

During that summer Pete bought an American line dance video for further instruction, but was disappointed with his purchase. "It was very fast and I couldn't understand any of it. As I also run my own video production company, I thought it would be a good idea to produce a simple guide to line dancing with beginners in mind. We used some of the first basic dances brought to Britain - Texas Stomp, Birchwood Stroll, Cowboy Strut, Electric Slide, Cowboy Motion, Cowboy Charleston - and broke them down in a way which was easy to understand."



PAULA BENTLEY & PETE LEONARD

Although originally sold to class members, 'Line Dancing for Beginners with Pete and Paula' soon found its way onto the shelves of Sainsbury's supermarkets. Today it is sold, along with seven successive videos, at WH Smith, HMV, Our Price, Virgin and the Music Video Club. Pete's future project, already in the planning stage, is a line dance video solely to the music of Dave Sheriff.

Pete Leonard and Paula Bentley are U.K.A professional line dance instructors, and continue to support and promote line dancing throughout Devon. Forty five of their pupils have also taken examinations in line dancing, and have gained bronze, silver and even gold U.K.A medals between them. Another exam preparation class is due to start this October.

For many holiday-makers visiting our South coast this summer, the English Riviera now has an added attraction - sun, sea, sand, and line dancing!

Contact: Pete Bentley - 01803 322220

Classes:

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Fridays 8 - 11pm - Beginners & Intermediates at Barton Hall

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DANCES

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



ISSUE 8

DANCES

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



ISSUE 10

DANCES

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



ISSUE 11

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



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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

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Heartbreak Harley
Crazy Legs
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KISSING

Ain't Goin' Down
Lightning Cha Cha



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Haych Haych
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Crazy Legs



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The Achy Breaky



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Cannibal Stomp
CLIC
New Jack Swing



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The Real Deal



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Hot Tamales
Practice Makes Perfect



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F.T.B.



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One Step Forward
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Little Miss Hollywood
Dizzy
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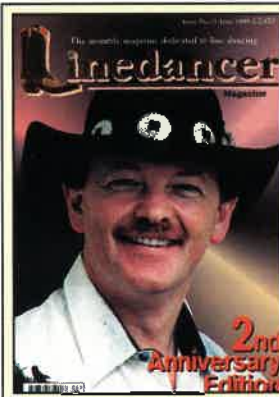
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DO INSTRUCTORS NEED EXTRA INSURANCE?

Is it wise for instructors to avoid getting insurance? Is it possible that, unbeknown to some, line dancing is a hazardous hobby?

John Stapleton investigates.

No sooner does someone mention insurance than we are told that as a nation we are under-insured. Pursuing the point invariably leads to a largely irrelevant sales pitch, often ranging from possible cover for garden gnomes to the real risk of being struck by lightning on the golf course. Rarely, it seems, is the issue related to a subject we can see as being significant to us.

But do we see only what we want to see? Ominously, we householders are obliged to have household insurance, and similarly with overseas holiday insurance. To most of us the risk seems minimal and yet another demand upon our much depleted stock of hard-earned cash.

Rare it is for a mishap to result in a claim but the consequences when the unexpected happens is almost always costly.

Yet most of us do still risk it.

How many line dance instructors have insurance against loss of earnings should they break a leg? Arguably, and even worse, how many are insured against students breaking an ankle on a slippery dance floor? What if financial compensation is sought? Some teachers may have to leave town on the first coach west!

Who is likely to make a claim? It could be almost anyone who suffers a loss of earnings or has a particularly painful time. Even the unemployed have to be available for work to claim benefits. It goes without saying that a broken arm or leg prevents such a claimant being able to work, at least for a period. But a claim is most likely if an accident is considered the result of inadequate maintenance of the dance floor.

Consider carefully; is the floor maintained with, say, a non-slip polish, or is it not maintained at all. A village hall may not have anyone available or skilled to undertake the work. A school hall may not be considered an important area for work by a caretaker. Who decides? Accidents can happen on the most carefully maintained floors. A slip could be the result of a spilt drink.

So, are you insured? Undoubtedly, whether dancer or teacher, you will be relying on the insurance cover of the owner, for as the owner rents out the property, insurance is mandatory, is it not? But has anyone read the hiring agreement, if there is one? If there is no such agreement, is there a notice board with a poster advising that all hirers are responsible for their own insurance cover? Is there any disclaimer of any description? If there is no such advice is there likely to be any insurance in place?

Do you know? Have you checked? What have you got in writing? If no, then book your departure ticket on the stage and beware of the posse...

Say you have checked and there is insurance in place. You may well be fortunate, or you may not. You had better ask your hall owner if his insurers are aware that line dancing instruction is taking place two or three times a week with an instructor. Ask if the existing insurance cover in place is appropriate to your circumstances.

Remember, insurance companies are not charities.

Interestingly, insurance companies work on The Law of Probability or 'what is the mathematical probability of an accident and of a claim?' To calculate a risk they need facts. So, unless consulted and advised they will draw a clear distinction between the common risk of a claim from an elderly couple waltzing at a sequence dance, and that of a thirty-something high-kicking during Tush Push. Certainly so if the dancer risks landing on his spine.

The two are not comparable, the risk is not the same, the damage will not be the same, and the claim would not be the same. There would be a difference in premiums consistent with the risk involved.

So it may be that your hall owners general insurance cover is inadequate. Line dancing has moved from the slow moving herd of recent years to the frisky athletic dancing of the past year. Insurers may not have recognised the change in the 'herd', and will not, therefore, have reassessed their position.

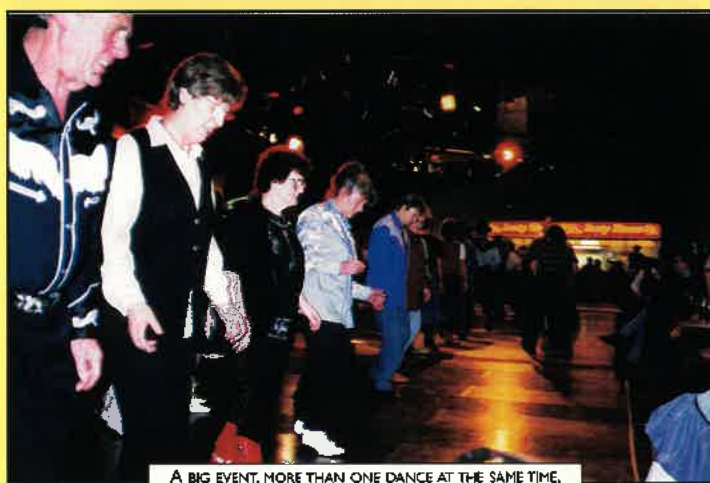
So what have we got? A number of establishments with no useful insurance, a larger number with potentially inadequate insurance, and a few, hopefully, with full cover. What line dancing clubs need is a blanket policy - and fast.

Who bears the ultimate responsibility? In the event an instructor has to safeguard himself and students against the possibility of litigation in any form so it is a matter of taking personal responsibility. The risks are present and growing as dancers get younger and dances get faster.

Cover is on offer for line dancing clubs which should include Public Liability, Personal Accident, and All Risk Equipment Cover. Instructors and dancers should consider their own positions carefully. But they should advise their insurers of the growing penchant for line dancing and the fact that it can be rigorous.

The occasional big event, however, should be seen as a one-off occasion and so insured each time against all risks, including assaults on top performers by their own fans. Whilst insurance companies may not have a great public image we should take advantage of whatever skills are on offer.

It could save our ranch-house let alone the herd we covet.



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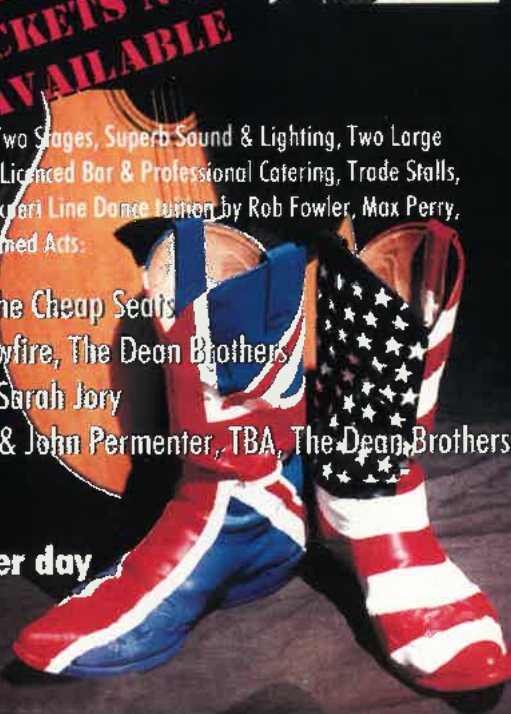
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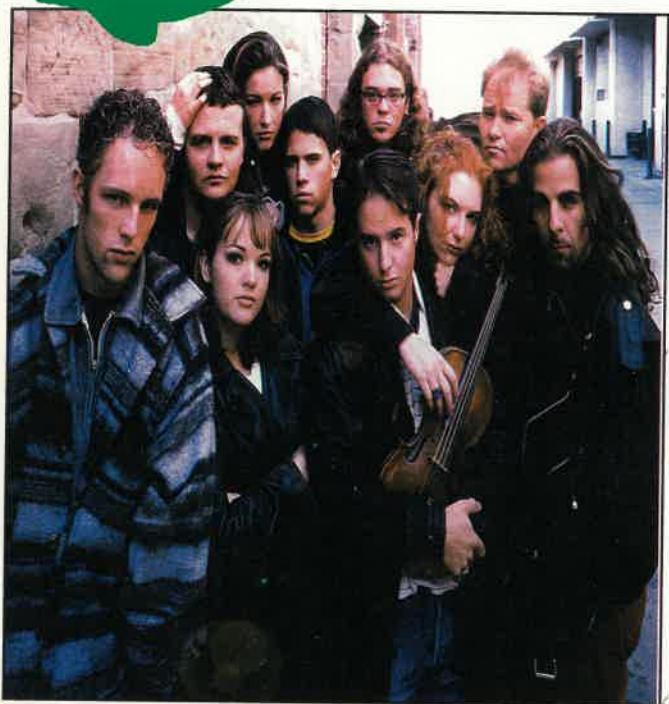
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Barrage



It's early May and a group of young Canadian fiddle players arrive on our shores for the first time to film a documentary covering their first overseas tour. Tim Ruzgar of Phoenix Promotions decided to introduce the band to the British line dance scene and Linedancer was invited to an appearance in Liverpool.

The ten musicians that make up Barrage look as if they could have walked in of any street but when they play things change - boy can they play! With energy and vitality they took us on a musical trip around the world, playing music from Scotland, Ireland, Spain, and Texas. The dancers were soon in full swing to the music supplied and their only problem was trying to watch the group on stage at the same time as dancing a four wall routine.

The playlist is supplemented by choreographed routines and some individual dance pieces. A little Irish dancing, break dancing, and hand stands. Errol, the beak dancing fiddle player, who attracted the attention of the young ladies at the venue, said he was "really impressed by the enthusiastic reaction of the dancers" getting "a real buzz" playing for the dancers. Barrage were impressed with the line dancers ability to hear a tune and put a dance to the beat so quickly, and commented on the cross section of age groups dancing.

Next Spring will see the band return with 'Barrage - The Stage Show' and for further details contact Tim Ruzgar, Phoenix Productions, 22 Athersley Gardens, Owlthorpe, Sheffield, SE20 6RW, Tel - 01302 830 440.

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BETWEEN THE LINES

Your letters to 'Between the Lines'

As the circulation of the magazine grows our post bag gets bigger and we now receive more letters than we can publish. When writing please try to keep your letters as brief as possible.

CAN'T 'DANCE' ENOUGH

After reading 'Why line dancing is so popular' in the May issue, I write to tell you my reasons. Apart from the health, social and great music aspects, I find I cannot dance enough!

I have often watched dancers of all types on TV and thought it would be great to do, but accepted it was out of my reach, thinking you had to be professionally trained from a young age. However, 15 months ago, I started lessons at a local school and have never missed a week. When I had a reasonable 'bank' of dances, I started going to socials. Wherever I went I could join in with most dances and got a real buzz and felt very proud that I could dance with the best of them. Thanks for a great magazine; I look forward to it every month and I find out what is happening on the 'circuit'.

C Sloan, Leics

MORE METELNICK



In the past seven days I have seen Peter Metelnick on three occasions. The first two were more by accident than design. He dropped into the Lucky Stars' Sunday dance immediately following his flight from Canada and later at the Buffaloes Club in Horndean for an impromptu teaching session.

Last Sunday I was pleased to be one of the participants at his full day workshop in the Bisley Pavilion. If high levels of energy coupled to crisp, clear

communication skills are what line dancers are looking for from instructors then his tour will be an outstanding success.

Peter's enormous enthusiasm kept him teaching 'just one more' long after his scheduled time was over. I am sure some of his current dances will shortly be appearing in Stepping Off The Page.

Thanks again to Peter, Dawn and John for a tremendous day of line dancing.

Barrie Doddington, Hayling Island

REGISTER CLUB NAME

I thought I'd write and make other clubs aware of registering their club names.

I have been running a club called 'Gone Country' since January '97. I've had leaflets, posters, newspaper adverts - all sorts and spent a lot of money promoting it. Last week a line dance club from Manchester rang me and said that had been up and running for two years and were also called 'Gone Country' and that they had registered their club and I was breaching copyright. I rang Business Names Registration PLC in Birmingham and they said that this was correct. I could not use that name or even call it Lynda's Gone Country or Gone Country Blackpool.

Therefore, its back to the drawing board to find a name that nobody else has!

Annual membership of BNC costs £40 plus vat. The address is Business Names Registration PLC, Somerset House, Temple Street, Birmingham B2 5DN Tel: 0121 643 0227.

L S Holmes, Blackpool

KICK UP YOUR HEELS

I am one of a group of friends who go to Louise Woodcock's excellent Boots & Boogie classes in Bedford. We go to dances most weekends and, as we are mostly intermediate level dancers, often add a few variations. I have been amazed recently at how upset some people get at the odd extra turn or shuffle.

I understand that it is confusing for beginners who are unsure about moves, and who are put off by extra activity (after all I was a beginner myself not long ago) and

we do a few walls as choreographed before launching into variations. However, I would beg some indulgence from these dancers. There are always going to be new dancers and we cannot be expected to dance vanilla until eternity, just in case someone does not know the steps. Anyway, we often find ourselves dancing in a corner or on the carpet so that we are not in the way.

Line dancing is for everyone, at all levels. More experienced dancers should not be criticised for enjoying themselves. Once you have danced a dance a lot of times you need variations to keep wanting to do it! The more traditional experienced dancers who scowl and mutter should remember that without new ideas and new moves line dancing would not appeal to the wonderfully wide range of people that it does. Stop criticising, loosen those collars, and kick up your heels - you might like it!

Ian Fisher, Cambs

WE FELT CHEATED

Our team qualified at the Brentwood semi finals on the 6th March 1998 for entry into the grand final at Wembley on the 23rd May 1998. Obviously we were delighted to have achieved this and immediately started work on improving our routine and

extending it to fill the maximum five minutes allowed. This was not without difficulty and expense, particularly as we don't have any resident facilities with enough room for the routine. We practised in a dirt floored riding centre, car parks, hired halls and a hotel ballroom.

You can imagine our dismay when a letter arrived informing us that because of the large number of teams in the final, all teams must take two minutes of their routine leaving a beginning and an end. And that only 5 or 6 teams would then be selected to go into the final.

Our immediate reaction was: hadn't we qualified for the final already? How come we now have run a further semi final? (When the details of the programme arrived, we realised that we were arguably competing in a quarter, semi and final on the day). We had considered withdrawing from the competition in protest, but decided that this would be churlish and we still wanted to compete in the final. So we took a two-minute selection from our routine and ensured it had a beginning and an end and practised furiously. The only good thing was that we could now fit the shorter routine into the borrowed hall!

At the final we were lucky enough to get through the first 24 team

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(Steve Crosby - Linedancer Magazine/Boot Scoot Productions)

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Expertly recorded ... Illustrates superbly the depth, creativity, and songwriting capability of Mitchell's fertile brain ... Should fork out for this very professionally packaged CD.

(Keith Render - Country Music Round-Up)

This is a cracker! ...

Very commercial sound ... Fantastic guitar picking ... A terrific album.

(Colin Blanchard - Southern Country Magazine)

Excellent production and original content ...

Stands up well to any Nashville product ... Congratulations! ... A superb British Album.

(Vic Woodhouse - B.B.C. Radio Essex)

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BETWEEN THE LINES

elimination round with our two minute routine and therefore competed in the next elimination round - 11 teams for two minutes again. We were not selected to go through to the final six teams who then performed their full routines. This is when it really hit home, we had been elated to get so far but then realised we would not get an opportunity to perform our five minute routine, the routine that had taken so much time, effort, practice and heartache to perfect. The routine that was our real routine! WE FELT CHEATED. There was no way that we could show the best of our routine in two minutes and therefore how could we be judged on that portion alone? We realise that all the other teams were in exactly the same position and must have similar feelings. Surely the organisers and judges must realise

the amount of time and effort that must go into any team performance. It is 'not on' to treat so many competitors in this manner. It was also a disappointment to our supporters who had come to see us perform. Indeed, it would have been better entertainment for all the spectators to see each team's full routine. I sincerely hope that the organisers will read this letter, consider the effect that their decision to run in this manner had on so many people and take this into account when organising next year's event. I am convinced that there could have been a way in arranging the competitions to allow each team their full five minutes, even with the number of teams entered. You just have to work out how long it took to run two-minute elimination rounds. Remember, not all teams would have used the full five minutes.

Congratulations to the winning teams, they were all excellent, and in no way do I question or wish to throw any doubt on their achievements.

The friendly nature, good humour and camaraderie of all the teams and dancers we met in the over packed changing rooms and sweltering corridor was incredible.

Finally, the other point that irritated everyone was to be referred to by letter or number not team names or individual dancer. All the teams had names - they were even printed in the programme. By referring to us by letter our supporters did not know what was going on and we did not know who the other teams were or where they were from. I was told that the organisers thought this would save time! I don't know whether that's true but if it is, well

Despite these points we had a brilliant day and enjoyed the event. I hope that it continues for years to come. I have to personally thank the organisers who arranged for secure parking for my motorcycle as I was late attending having been best man at a wedding that morning - a hectic day that I shan't forget in a hurry!

Rob Duncan, Faversham, Kent.

STAY INDEPENDENT

Bidds Line Dance Club

Having read 'Dear Dancers' in the May issue, it was pleasing to note the importance of you being and staying independent. By doing so, I am sure you will keep the quality magazine you have.

I have been involved in country music since 1977 and have been resident DJ at Bidds since 1985 therefore I feel I have served my apprenticeship enough to voice an opinion.

A poor piece of music can ruin a good dance; alternatively, a good piece of music is often wasted on an overcomplicated dance. Will travelling choreographers try to remember the majority of line dancers are only interested in being able to go and have fun to uncomplicated dances and good country music with the occasional semi pop song thrown in.

I appreciate things have to evolve but we must not forget the pioneers Moonshine, Dick & Geneva, John & Jeanette and Montana. I know I have missed some but these are the people who probably started family participation again, where mum, dad and children all go out together and enjoy themselves.

The issues of instruction, legal and

medical matters should all be addressed. However, having had many discussions with international instructors it is clear that the majority do not believe in line dancing qualifications because there are too many examination variations. Surely, experience in dancing and good communication skills are more important than costly pieces of paper.

On the subject of competitions (what a hot potato), I think all the rules and methods of judging should be made quite clear to the competitors and paying spectators. This would enable everyone to understand the reasoning behind the scores. Another good idea would be to display the scores as they do in ice-skating at the end of each round. But please remember line dancing is for fun.

Dave Walton, Bidds Country Music Club

DISAPPOINTMENT

I wish to write to the organisers of the British Championships held at Wembley last Saturday and show my disappointment. After paying £18.25 a ticket, I think I have good reason to voice my opinion.

The dancing from the competitors was fantastic and totally enjoyable. The music was appalling for such a large venue and many of teams had to repeat their routines due to the music cutting out or fading to such a point you could hardly hear it.

No wonder dancers stopped to recover their steps, and perhaps even missed out getting through to the next round. If the music had been clearer with speakers all around the hall I'm sure everyone would have danced much better and given a fairer chance. For such an expensive day the music should have been of the highest quality and with a sound engineer on hand, which was not the case.

In addition, the promoters did not even have the decency to thank the fans for their support at the end of the evening, without the fans would line dancing have a future? If the organisers want a high turnout next year then they had better get themselves organised!

J Whearty, Surrey

MALTESE QUESTION

Following the letter in April from Dave and Hilary informing readers about the Dance Ranch in Los Americas, Tenerife, we set out to find the ranch. What a wonderful time we had, Bernie's enthusiasm is highly infectious and many holidaymakers will be looking for local classes on returning home. Great music, good company and instruction who could ask for

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more? My husband is a non-dancer but he enjoyed the atmosphere at the Ranch. Thanks again Linedancer for the information

Do any readers know of a line dance venue in Malta, St Pauls Bay, Bugibba area. We shall be in Malta in October and hope to visit a club in the area. Boots will be packed!!

Linda & Stan Ford, Stoke on Trent.

Dear Linda & Stan,
Glad to hear you had such a good time in Tenerife. As for where to dance in Malta, try contacting **Reno Spiteri of Kristina, St Thomas Street Fgura Plac 01 Malta. Tele 0035696991**

WHO IS THAT SEXY GUY?



I am a regular reader of Linedancer magazine. I'm a 35-year-old woman who goes dancing every week with the girls. We leave our men at home and enjoy watching the male dancers wiggle their tushes on the dance floor. For the past two issues you have printed photos of two male dancers in your magazine - one of which was the centre fold, I now know him to be Rob Fowler and the other was on the front cover of the June issue. In both photos you did not print their names. Please could you tell me who the sexy guy on the front cover is? Thank you, from girls just who wanna have fun!

Janet, Manchester.

Dear Janet,
You're quite right our first centre-fold was the famous Rob Fowler. Last month's front cover was of Johnny Fitzsimons. Johnny is one of the Nash-villains from Dublin, actually he is Helen O'Malley's brother. Johnny is one of the best Country DJ's we know and he can wiggle with the best of them but, sorry Janet he's already spoken for.

AND MORE MEN DANCE

We have around 25-35 men who regularly 'strut their stuff' at our club, the Star of Texas. We have instruction nights each week and other regular social events in and around the Scarborough and Driffield areas.

The men are helped and encouraged equally with our ladies

and join in all the dances, slow and fast. There is a good atmosphere, especially with dances like Black Coffee and Calf Me with the ladies doing a shimmy and the men preferring hip thrusts. Any men out there who might have previously been put off line dancing - come along and join us, we can promise you a great evening and you will certainly have a laugh.

Mary Seager, Scarborough.

MEN DO DANCE

I read with interest the letter from Dave Mansfield, explaining the reasons why men do not dance. I attend a very good class where the number of men attending varies from week to week. Mostly, there are about four of us who get up and have a go. The comment he made about us being ridiculed by the female fraternity is not true everywhere. At the clubs I belong to I have never encountered this problem. In fact, (yes my head is getting bigger), several of the ladies (I have to be careful here!) ask me on a regular basis to show them steps to a variety of dances, that they don't quite have the hang of. That gives me a great feeling of achievement and pride. The female members of our clubs are very nice, friendly and warm-hearted. They have their bit of fun, but I have never heard any of them making unpleasant comments. So Dave Mansfield, leave that club and come to ours, we will help and encourage you along the way. If you pay a visit you will see many different styles being danced at the same time to the same music, and no-one complains.

Harry Hall, Mansfield.

MICHAEL LOST!

I am writing to see if anyone can help me. I'd like to try and contact a guy called Michael, from Falkirk. We were both competitors in teen Division II (16 - 20 yrs) at a line dance competition held in Mayfield Leisure Centre on Saturday 23rd May. Michael came 1st in our division, I came 3rd. He was friendly to talk to and a great dancer. If anyone knows Michael or can help, contact me at the address below.

Laura Scott, 8 Mungoswalls, Duns, Berwickshire, Scotland.

MOLLYCODDLED MEN?

As a female I must reply to the letter 'Men Don't Dance Because'. They (men), poor insecure things are so self conscious they believe everyone is watching them. Dancers are too busy trying to learn dances themselves to be watching men. In all the classes I attend the men are mollycoddled, mothered and encouraged by the women dancers in a manner usually reserved for small, helpless, children.

BETWEEN THE LINES

I think its time the physically stronger sex stood on their own two feet, even if they are both left. I'm sick of seeing men who have managed to master a couple of dances believe overnight they have turned into John Travolta and monopolising large sections of the dance floor.

I sympathise with Dave's friend who was ridiculed, but urge him not to give up but find a 'professional instructor'. I believe there are too many poorly trained instructors who lack the personal qualities necessary to teach. Being able to dance oneself and memorise scripts is not enough. Prima Donna instructors who are insecure in their own ability have nervous breakdowns if someone writes down the name of a dance or tries to help a fellow dancer do nothing to encourage beginners or anyone else.

We need new dancers to keep our hobby alive. I urge Dave's friend to go to an instructor who makes people welcome and sends you home having learned something enjoyable even if you are not the world's best dancer. Remember the incompetent can't survive if we don't patronise their classes.

Your magazine is a great read, never shirks the issues and if you are brave enough to print this I cannot wait for the replies.

Contrary Cowgirl, Crewe

WEMBLEY WINNERS



Firstly, I was in utter awe of what I saw at the line dance championships at Wembley, there had to be at least three thousand people there. I loved the pure enjoyment that everyone had, the screaming and

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BETWEEN THE LINES

shouting for a favourite competitor and all the dancing (inside the Arena as well as outside by the stands!) from the audience as well as the competitors. One of my favourite moments was seeing The Cheap Seats playing 'The Cheap Seats' and turning around and seeing a sea of dancers playing air guitar, it was incredible. When I joined the throng to do 'The Beast' it had to be some kind of record to see so many people dancing.

Congratulations to everyone who won especially Michele Etherington, Jenna Barber who both deserved to win and not forgetting The Rebel Liners.

The second reason for my writing is that at the end of the evening, I lost my car and door keys and a very kind lady let me use her mobile phone to ring for help. The next day we travelled back to Wembley to collect our car. The

staff had found my keys and my car was safe and sound. My thanks to to the lovely lady for the use of her phone, the helpful staff at Wembley and to Michele Etherington, who came to ask if we were alright.

Becky & Boba Heath, West Sussex.

MISSISSIPPI STEAM BOAT



On a recent rip to the Costa Del Sol we danced at what must be one of the best venues world

wide, the Mississippi steamboat 'Willow'. As you reported at the time this authentic riverboat was towed from the Pensacola delta to its present resting place in Benalmadena Marina; where it overshadows the luxury yachts and modest fishing vessels; like a stately old lady looking down on her younger, flashier neighbours.

On our arrival in Benalmadena we tracked down two local line dance instructors - Martin & Simone at The Bonanza Bar. We had gone armed with telephone numbers from Stomping Ground. We introduced ourselves as fellow instructors and both Martin and Simone as well as class members, made us very welcome. Colin demonstrated Hot Tamales alongside Martin and received appreciative applause. We were invited to join the group for a further class consisting of local experts and holidaymakers, again a most enjoyable evening. The highlight came when we were asked to join the party on the riverboat on yet another evening. In one corner of the large dance floor is a pulpit cleverly utilised as the DJ station. To dance here in the company of such welcoming hosts and class members was a memorable occasion, especially for Colin who taught 'Coasting'. Incidentally Liz Clarke had been there just the week before, on holiday, and had taught her Scotia Samba, which they loved.

So folks if you are visiting the Costa Del Sol make sure you hotfoot it down to the Mississippi 'Willow' for a good stomp on Thursday evenings.

Jackie & Colin, Dreamcatchers, Bradford

SHATTERED!

After attending the British Line Dance Championships, I feel there should be a national standard for competition judges, as there seems to be no consistency in the way teams or individuals are judged, and rules applied. My daughter dances with the Pocklington Posse line dance team, who entered the qualifying heats of the British Line Dancing Championship last November. They had elected to dance "American Pie" and wanted to make sure that this piece of music was acceptable under the competition rules. They "surfed the net" and discovered that American Pie had been in the C & W charts. Their team coach also contacted Rob Fowler and was assured they would have no problem with their choice of music. They duly competed at Bridlington, won their heat and went to Leicester for the semi-finals.

There seven teams participated

and the panel of judges decided initially that each team should be allowed to perform two minutes of their routine, and the best five teams could then dance their full programme. Having travelled miles for two minutes on the floor, not surprisingly all seven teams objected, so the judges retracted and the competition was allowed to go ahead in full.

The Pocklington Posse did their American Pie routine and was cheered off the floor but shattered to be told after the judging that they should not have used this piece of music; it was not C & W! They were also criticised for dancing in lines too much! The team were left with the distinct impression that the judges had not even marked their performance, they had lost the minute the music started. Their coach told the judges that she had checked with Rob Fowler prior to the heats. They just shrugged and said "Oh Well"....

I realise that this is now water under the bridge, so to speak, but it reinforces my feeling that judging should be taken more seriously and a consistent standard achieved. A number of people, including other instructors, to whom I have spoken about the competition in general have used the phrase "we don't know what they are looking for" - one could almost ask - do the judges?

Christine Cooper, Cottingham

WEB SITES

I am working on a new website dedicated to promoting British choreographers, and would appreciate any assistance that you might be able to offer. My website address is <http://libertys.co.uk> we are trying to contact all UK line dance choreographers, to include them in our UK Choreographer Dance Database. If you can help then please email me on charlie@libertys.demon.co.uk or phone 0161 775 5009.

Charlie via e-mail.

IMPARTIAL DECISIONS.

As a fairly competent dancer but a competition novice, I entered the 1998 South Wales Independent Line dance Competitions, which you advertised in March. The event was well organised and had a large turn out, the level of dancing in all categories was of the highest standard and I enjoyed myself immensely.

At the end of the night I asked about the decisions made by the judges. Out of the panel of seven, four of them were from the same club (not one connected to the organisers I might add). What makes me write is these judges

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voted in a category were a junior team connected to them competed and won. Is this ethical and fair?

The issue of conflict of interest is something I had never even thought of before but now wonder if this sort of thing is common in other competitions, or whether there are rules to stop things like this happening? I certainly hope so.

R Price, Pembrokeshire

MANX WELCOME

Having just returned from the Isle of Man as a 'fully paid up Cheap Seat Groupie' I wanted to let you know what a fantastic time I had. Everyone was so friendly to us tourists, they're brilliant line dancers over there but that's not surprising with Frank Mitchell and Sarah Nelson as instructors. Anybody visiting the Isle of Man should look up Frank and Sarah at the Villa Marina I'm sure they'll be made to feel at home.

Judy King, Manchester.

WIDE BOOTS



I have been line dancing for three years now and have made a lot of good friends though it. I have subscribed to your magazine for one year and always look forward to receiving it.

I have never written to you before but I have a question that I hope you might be able to help me with a problem which concerns boots. I take size 9 with a broad fitting, and have found that all of the size 9 boots with pointed toes are too narrow across the foot, and are too painful to wear for any length of time. Size 10 are simply too big, but I have found that square-toes boots are broader across the foot. The only problem is that there are not many square-toed boots around, and of the designs that I have seen, these are not all that stylish like the pointed-toe boots. It was suggested to me that I could get my boots stretched at a cobbler or saddlery, but this has proved impossible because of the boots being too high at 12 inches. I have also tried the old trick of packing the boots tight with wet newspaper, and the use of Tuxan stretch liquid, but these ideas do not seem to help.

So do you have any idea where I

can either get some wide-fitting pointed boots, or who sells square-toed boots in more adventurous designs? I have tried all my local retailers and R.Soles as well, but to no avail.

Martin Cornford, Worthing.

Dear Martin,
Reader Karen Lillywhite of West Sussex had a similar problem which was resolved when she found a company called PFA Limited who sell 'tailor made' boots. The number to ring is 01243 554407.

OVER THE HILL

Over the hill at 40+! At the W.D.A.I. (Western Dance Association of Ireland) All Ireland competition on 23rd May at Castlebar, Co. Mayo I entered the over 40's section, of the competition. Please, oh, please could I suggest that any compare of this section refrains from calling us MATURE DANCERS. Talk about feeling ancient, over the hill! Next year could the WDAI please choose a dance with a bit more 'go' as the majority of dancers agree that Fly Like A Bird was a hard dance to get enthusiastic about.

Having said that, the competition was well run, enjoyable and the atmosphere was electric. Looking forward to next year's competition.

Yours, Anna, Bangor.

WHERE WAS ROB?

Wow - What a day!

We were overwhelmed by the quality of dancing at the 'Brits' Wembley. Well done to all who took part. We left in awe of some, but inspired by all.

However, one mystery remains: WHERE WAS ROB FOWLER?

Having seen the ad. in several issues, it seemed a certainty we would be treated to an appearance, yet Rob was nowhere to be seen. Was it a last minute adjustment to the programme? Please let us know I'm sure many other spectators are equally mystified.

Sue Austin & Mark Hayes Telford.

Rob Fowler told Linedancer that although he was contracted for the heats of the competition he was not contracted for the final and already had a prior commitment for that date. The promoter of the competition, Mervyn Conn told us that when he started the advertising campaign for the final he was not aware that Rob Fowler had a prior engagement. He also stated the DJ was asked to make an announcement that Rob Fowler and Steps would not be appearing.

BETWEEN THE LINES

CHEAP SEATS STRANDED



It's not damsels in dress but Cheap Seats in distress and damsels to the rescue. Whilst on our way to see them at a gig in Barnsley we spotted them stranded on the M1. Their car had a tyre blow out so we offered our help. We couldn't fit all their gear into our car, so we took a picture of them instead. We did give them some crisps and a chocolate to keep them going until the RAC arrived. We left them on the roadside and went to the club to explain that they would be late.

Joanne Jarvis & Judy King, Leigh

PLEA FROM ESSEX

I have been a subscriber of Linedancer for one year now and I have been line dancing for two years. Congratulations on an excellent magazine. I read it from cover to cover as soon as it arrives. It's got everything - except there do not seem to be many (if any) line dance centres, large clubs for socials within easy travel distance from Colchester. Either they are not being advertised in Linedancer or not being organised. There must be someone out there that can arrange something nearer to the coast in Essex. If they are already doing this, please advertise it so we get to know about it. May I just add a thank you to my line dance teacher, Debbie Millar School of Dance who is an excellent teacher, professional, patient and encouraging. Thanks for the fun Debbie.

Pauline Palmer, Colchester.

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BETWEEN THE LINES

HOOKED ON SEAN KENNY

We recently had Sean Kenny perform at our club and the evening was absolutely brilliant! Not only is he a very good country singer, performing cover versions with a style of his own, he's also an excellent songwriter and his latest song 'Running Out Of Road' had our feet tapping. He certainly gives more than value for money. A first class performer and a smashing bloke as well. We are looking forward to next year when he will be back with us again, together with the Dean Brothers. J Mott, via e-mail

KEEPING 'HER' ALIVE.

No headed paper, no me, me, me comments - just a note to say that I was touched by your May opening letter. It expressed so much for the future of line dancing

and 'Linedancer' not just the professional body and/or instructor. I bet you'll keep 'her' alive. Good luck with the magazine or should I say 'continuing' good luck with the magazine.

Bernie Savage, Dollars & Dimes, Downpatrick.

SMILE, ENJOY IT!



I have been dancing for two and a half years and am addicted to the music, dancing and atmosphere at the many venues I have visited. I am writing about people smiling. When I dance I try to have a constant smile on my face - probably drilled into me from

working at the Disney Store in Chester. I feel that there should be more smiling faces on the floor. There are times when we must concentrate but surely not when reasonably experienced dancers are dancing the likes of Black Coffee, Hooked on Country or other classics that are taught to beginners.

Everybody is Line Dancin' is my favourite for putting a grin on my face because I like the music and the dance. If you are able to publish this please could you title it 'Smile, enjoy it'.

Edward Leach, Chester.

WEMBLEY - MY VIEW

I would like to make a few comments about the line dance championships at Wembley. I enjoyed the day, I thought the Silver Division was great and the dancing from all the finalists was of a high standard.

However, the sound system was terrible and I felt sorry for the dancers during the team championships, when the sound was at its worst. I also thought the teams should have been called by their names and where they came from, not just 'team A'. I also believe there were too many teams as it seem to go on far too long.

M Sykes, Hornsey, London

G'DAY FROM N.Z.

I know that there are fans in New Zealand that buy your magazine. Sadly, we do not receive it until two months later, but believe me; it's worth waiting for. I have been a line dancer since last August and am thoroughly enjoying it. At present it is very hard to find any such magazine in our country, but I live in hope. Good to see such an informative mag. Looking forward to the next one!

Kahu Abbot, Bay of Plenty, New Zealand.

CLAIRE REMEMBERED

My husband and I, together with my daughter and son-in-law, started Four Star Western Dance fifteen months ago having been line and couple dancing with Golden Valley Strollers and Steppin' Country for many years. On May 31st our daughter, Claire, died after a long battle with cancer. She was 26 years old. Claire was an excellent dancer, DJ and fundraiser for MacMillan Cancer Relief. She loved life and was incredibly brave. Everyone who knew her loved and admired her. She had been married six years and her husband, Steve will be lost without her. We decided to celebrate her life

with a western funeral that took place on 9th June and attended by hundreds of friends and family members. Dancers came from far and wide and I would be so grateful if you could print this letter of our thanks. We want everyone to know how pleased we were to see them.

Mary Baker, Four Star WD, Hereford.

HOT ON THE FLOOR

I felt compelled to write a few words to you about Peter Metelnick's visit to our studios in Bexhill-on-Sea, on 16th May. We found Peter to be a terrific ambassador for line dancing, promoting it as a fun and friendly activity. The hottest one on our dance floor at the moment is Let 'er Rip - a superb track and a dance that gets everyone really moving despite being 120 counts long. So thank you Peter for a fun afternoon, we'll look forward to meeting you again on the dance floor.

Sho Botham, East Sussex.

KNOBBLED?

I have just read June's edition and must reply to the letter and photo of Rick Tippe under the 'Where Were You' headline. When I joined 'Hotshots' in November, preparations for the Don Valley festival were fairly advanced. I witnessed just how much effort and time it took. Everything was aimed at the line dancer getting value for money and having a good time. Sure, mistakes were made and some things would have to be done differently should there be a Don Valley Festival II, but as for the letter 'Where were all the locals?' Baffled too we were but the answer became apparent after the show finished. It seems one of the bands who had performed at several local gigs leading up to the event had heard announcements that Don Valley was completely sold out. I am wondering if this was a case of knobbling? In April we had a similar problem with a charity event for autistic children. Several supporters who wished to attend had been told that the venue was sold out.

I thank the dancers who did attend and people such as Gary Perkins, Waylander, CD Mac, Ambrose Donahue and all the rest of the big names that appeared. I know the promoter (who incidentally is not a line dancer) put his home at risk to stage this event and so whether there will be another festival of this magnitude in Sheffield remains to be seen.

Tony Akers, Chaddesden

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Cowboy Charleston



| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|---|--------------------|--|
| Section 1 | Charleston Kick. | | |
| 1 | Kick right foot forward. | Kick | On the spot |
| 2 | Step back on right. | Back | |
| 3 | Touch left toe back. | Touch | |
| 4 | Step forward on left. | Step | |
| Section 2 | Charleston Kick. | | |
| 5 | Kick right foot forward. | Kick | On the spot |
| 6 | Step back on right. | Back | |
| 7 | Touch left toe back. | Touch | |
| 8 | Step forward on left. | Step | |
| Section 3 | Toe / Heel Taps & Crossing Triples. | | |
| 9 - 10 | Tap right toe or heel to right twice. | Tap. Tap. | On the spot Left |
| 11 | Cross right behind left. | Behind | |
| & | Step left to left side. | Side | |
| 12 | Cross right over left. | Cross | |
| Section 4 | Toe / Heel Taps & Crossing Triple with 1/4 Turn Right. | | |
| 13 - 14 | Tap left toe or heel to left side twice. | Tap. Tap. | On the spot Right Turning right Forward |
| 14 | Cross left behind right. | Behind | |
| 15 | Step right 1/4 turn to right. | Turn | |
| 16 | Step forward left | Step | |

BEGINNER

Max Perry writes of this dance "...it was originally considered a party dance and was never danced to country music. It was used as an ice breaker and has been danced in this exact form since the 1950's. In recent years someone put the word 'Cowboy' in front of the title and started dancing it to country music".

Four Wall Line Dance:- 16 Counts. Beginner Level.

Choreographed by:- Unknown.

Suggested Music:- 'Baton Rouge' by Garth Brooks, 'Delores' by The Mavericks (96 bpm), 'Yippy Ti Yi Yo' by Ronnie McDowell (128 bpm).



Brown Sugar



BEGINNER/INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|---|--------------------|---------------|
| Section 1 | Right Shuffle, Left Shuffle, Rock Step, Back, Touch. | | |
| 1 & 2 | Step forward right. Close left beside right. Step forward right. | Right Shuffle | Forward |
| 3 & 4 | Step forward left. Close right beside left. Step forward left. | Left Shuffle | |
| 5 - 6 | Rock forward on right. Rock back onto left. | Rock Step | On the spot |
| 7 - 8 | Step back right. Touch left beside right. | Back. Touch. | Back |
| Section 2 | Shuffle 1/4 Turn, Rock Back, Shuffle 1/2 Turn Left, Rock Back. | | |
| 9 & | Step left to left side. Close right beside left. | Side Close | Left |
| 10 | Step left to left side making 1/4 turn right. | Turn | Turning Right |
| 11 - 12 | Rock back on right. Rock forward onto left. | Back Rock | |
| 13 & 14 | Shuffle forward - Right, Left, Right making 1/2 turn left. | Shuffle Turn | Turning left |
| 15 - 16 | Rock back on left. Rock forward on right. | Back Rock | On the spot |
| Section 3 | Syncopated Steps Out & In, Hip Bumps. | | |
| & 17 | Step left out to left side. Step right out to right side. | & Out | On the spot |
| 18 | Hold and clap hand. | Clap | |
| & 19 | Step left into centre. Step right into centre. | & In | |
| 20 | Hold and clap hands. | Clap | |
| 21 - 24 | Bump hips - Right, Left, Right, Left. | Hips 2, 3, 4. | |
| Section 4 | Syncopated Rock Right, Step, Behind, Chasse, Step 1/2 Pivot Left. | | |
| 25 & 26 | Rock right to right side. Rock weight to left foot. Step right beside left. | Rock & Together | Right |
| 27 - 28 | Step left to left side. Cross right behind left. | Step. Behind. | Left |
| 29 & 30 | Step left to left side. Close right beside left. Step left to left side. | Side Close Side | |
| 31 - 32 | Step forward right. Pivot 1/2 turn left. | Step. Pivot. | Turning left |

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

Choreographed by:- Vicki. E. Rader (USA).

Choreographed to:- 'Brown Sugar' by Collin Raye (fast), 'Beast Of Burden' by Little Texas (Teach),
'I'm From The Country' by Tracy Byrd, 'Just Between You and Me' by The Kinleys.



Me Too



JOHNNY TWO-STEP

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|---|--------------------|---------------|
| Section 1 | Forward Steps, Touch, Back Step, Coaster Step x 2. | | |
| 1 - 2 | Step forward right. Step forward left. | Right. Left. | Forward |
| 3 - 4 | Touch right toe behind left heel. Step back on right. | Touch. Back. | Back |
| 5 & 6 | Step back left. Step right beside left. Step forward left. | Coaster Step | On the spot |
| 7 - 12 | Repeat steps 1 - 6. | | |
| Section 2 | Toe Touches. Right & Left. | | |
| 13 - 14 | Touch right toe to right side. Step right beside left. | Right. Together. | On the spot |
| 15 - 16 | Touch left toe to left side. Step left beside right. | Left. Together. | |
| Section 3 | Monterey Turns. | | |
| 17 | Touch right toe to right side. | Out | On the spot |
| 18 | On ball of left pivot 1/2 turn right stepping right beside left. | Turn | Turning right |
| 19 - 20 | Touch left to left side. Step left beside right. | Out. Together. | On the spot |
| 21 | Touch right toe to right side. | Out | |
| 22 | On ball of left pivot 1/2 turn right stepping right beside left. | Turn | Turning right |
| 23 - 24 | Touch left to left side. Step left beside right. | Out. Together. | On the spot |
| Section 4 | Heel, Toe, Touches, Step 1/4 Turn Right, Jazz Box with Jumps | | |
| 25 - 26 | Touch right heel forward. Touch right toe back. | Heel. Toe. | On the spot |
| 27 - 28 | Step forward right. Pivot 1/4 turn right on right touching left to left side. | Step. Turn. | Turning right |
| 29 - 30 | Cross left over right. Step back right. | Cross. Back. | Back |
| 31 | Step left beside right. | Together | On the spot |
| & 32 | Jump forward stepping Right then Left (weight ends on left). | Jump. Jump. | Forward |

BEGINNER/INTERMEDIATE

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

Choreographed by:- Johnny Two-Step (UK) Jan 98

Choreographed to:- 'Me Too' by Neal McCoy

Music Suggestion:- 'Million Dollar Cowboy' by Ronnie Beard



T & G Hurricane



BEGINNER/INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|--|---|--|--|
| Section 1 1 - 2 3 & 4 5 & 6 7 & 8 | Step 1/2 Pivot Left, Shuffles Forward x 3. Step forward right. Pivot 1/2 turn left. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Step forward right. Close left beside right. Step forward right. | Step. Pivot. Right Shuffle Left Shuffle Right Shuffle | Turning left Forward |
| Section 2 9 10 - 12 13 14 - 16 | 1/4 Turn Left, Walk Forward, 1/4 Turn Right, Walk Back. On ball of right make sharp 1/4 turn left stepping left forward. Walk forward - Right, Left, Right. On ball of right make sharp 1/4 turn right stepping left back. Walk back - Right, Left, Right. | Turn Step Left Right Turn Back Left Right | Turning left Forward Turning right Back |
| Section 3 17 & 18 & 19 & 20 | Cross Steps Travelling Right. Cross left over right. Step ball of right to right. Cross left over right. Step ball of right to right. Cross left over right. Step ball of right to right. Cross left over right. | Cross & 2 & 3 & 4 | Right |
| Section 4 21 & 22 & 23 & 24 | Cross Steps Travelling Left. Cross right over left. Step ball of left to left. Cross right over left. Step ball of left to left. Cross right over left. Step ball of left to left. Cross right over left. | Cross & 2 & 3 & 4 | Left |
| Section 5 25 - 26 27 - 28 29 - 30 31 - 32 | Side Touches. Touch left toe to left side. Step left forward across right. Touch right toe to right side. Step right forward across left. Touch left toe to left side. Step left forward across right. Touch right toe to right side. Hold. | Left. Cross. Right. Cross. Left. Cross. Right. Hold. | Forward Right. Hold. |

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

Choreographed by:- Sal Gonzalez (USA)

Choreographed to:- 'Hurricane' by Carlene Carter, 'No More Crying' by McBride & The Ride, 'Bobby Pulido' by Speedy Gonzalez.

Mirror Cha Cha



SEAN LLOYD

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|---------------------|--|--------------------|---------------|
| Section 1 | Left & Right Rocks with Triple Steps. | | |
| 1 - 2 | Rock left to left side. Return weight onto right. | Left. Rock. | Left |
| 3 & 4 | Triple step in place - Left, Right, Left. | Triple Step | On the spot |
| 5 - 6 | Rock right to right side. Return weight onto left. | Right. Rock. | Right |
| 7 & 8 | Triple step in place - Right, Left, Right. | Triple Step | On the spot |
| Section 2 | Forward & Back Rocks with Triple Steps. | | |
| 9 - 10 | Rock forward left. Rock weight back onto right. | Forward. Rock. | Forward |
| 11 & 12 | Triple step in place - Left, Right, Left. | Triple Step | On the spot |
| 13 - 14 | Rock back right. Rock weight forward onto left. | Back. Rock. | Back |
| 15 & 16 | Triple step in place - Right, Left, Right. | Triple Step | On the spot |
| Section 3 | Kicks & Triple Steps. | | |
| 17 - 18 | Kick left forward. Kick left to left side. | Kick. Kick. | On the spot |
| 19 & 20 | Triple step in place - Left, Right, Left. | Triple Step | |
| 21 - 22 | Kick right forward. Kick right to right side. | Kick. Kick. | |
| 23 & 24 | Triple step in place - Right, Left, Right. | Triple Step | |
| Section 4 | Kick Ball Change, Triple Step, Monterey Turn. | | |
| 25 & 26 | Kick left forward. Step left beside right. Step right in place. | Kick Ball Change | On the spot |
| 27 & 28 | Triple step in place - Left, Right, Left. | Triple Step | |
| 29 | Touch right to right side. | Out | |
| 30 | On ball of left pivot 1/2 turn right stepping right beside left. | Turn | Turning right |
| 31 - 32 | Touch left to left side. Step left beside right. | Out. Together. | |
| Mirror Image | Repeat Step 1 - 32 Leading with Right foot. | | |
| 33 - 64 | You are now facing the back, and should repeat steps 1 - 32 but leading with the right foot. | | |

INTERMEDIATE

Choreographer's note:- When you are comfortable with the dance try dancing it in contra lines as a mirror image.
Row 1 - Face the back leading with right foot from Step 33. **Row 2** - Face the front leading with left foot from Step 1, etc.
 You will find that you dance a Mirror Image of the people in front & behind you. Great fun and very clever.

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

Choreographed by:- Irene Lloyd (UK) Apr 98

Suggested Music:- 'I Should Know' by The Mavericks (140 bpm) from Trampoline. Or any medium to fast cha cha.

Steppin'
off the
Page

Seminole Stomp



LANA HARVEY

BEGINNER/INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|--|--------------------|---------------|
| Section 1 | Diagonal Stomps & Slides Right, Stomp, Hitch, Back, Slide. | | |
| 1 - 2 | Stomp diagonally forward right. Slide left beside right. | Stomp. Slide. | Forward |
| 3 - 4 | Stomp diagonally forward right. Slide left beside right. | Stomp. Slide. | |
| 5 - 6 | Stomp diagonally forward right. Hitch left knee. | Stomp. Hitch. | |
| 7 - 8 | Step back left. Slide right beside left (taking weight). | Back. Slide. | Back |
| Section 2 | Turning Steps & Stomps (to complete 1/2 turn left). | | |
| 9 - 10 | Step left back making 1/8 turn right. Stomp right beside left. | Back. Stomp. | Turning right |
| 11 - 12 | Step right forward making 1/8 turn right. Stomp left beside right. | Turn. Stomp. | |
| 13 - 14 | Step left back making 1/8 turn right. Stomp right beside left. | Back Stomp. | |
| 15 | Step right forward making 1/8 turn right. | Turn | |
| 16 | Stomp left beside right <u>taking weight</u> . | Stomp | |
| Section 3 | Side, Close, Side, Hitch with 1/2 Turn x 2. | | |
| 17 - 18 | Step right to right side. Slide left beside right. | Side. Close. | Right |
| 19 - 20 | Step right to right side. Hitch left knee turning 1/2 turn right on right. | Side. Turn. | Turning right |
| 21 - 22 | Step left to left side. Slide right beside left. | Side. Close. | Left |
| 23 - 24 | Step left to left side. Hitch right knee turning 1/2 turn left on left. | Side. Turn. | Turning left |
| Section 4 | Weave Left with Stomps. | | |
| 25 - 26 | Cross right over left with stomp. Step left to left side. | Cross. Side. | Left |
| 27 - 28 | Cross right behind left with stomp. Step left to left side. | Behind. Side. | |
| 29 - 30 | Cross right over left with stomp. Step left to left side. | Cross. Side. | |
| 31 - 32 | Stomp right beside left <u>twice</u> . (Weight ends on left) | Stomp. Stomp. | On the spot |

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

Choreographed by:- Lana Harvey (USA) 1998.

Choreographed to:- 'Seminole Wind' by The Long Riders (128 bpm) from Cover Story album (Track 13, Dance Mix0.

Music Suggestions:- 'Swingin' (111 bpm) by John Anderson or 'Seminole Wind' from The Nashville Line Dance Album 2.



Nude Boot Scootin'



| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|--|--------------------|---------------|
| Section 1 | Right & Left Step Hitches, Right Grapevine & Hitch. | | |
| 1 - 2 | Step forward right. Hitch left knee scooting forward on right. | Step. Hitch. | Forward. |
| 3 - 4 | Step forward left. Hitch right knee scooting forward on left. | Step. Hitch. | |
| 5 - 6 | Step right to right side. Cross left behind right. | Step. Behind. | Right. |
| 7 - 8 | Step right to right side. Hitch left knee scooting to right on right. | Step. Hitch. | |
| Section 2 | Left & Right Step Hitches, Left Grapevine with 1/4 Turn Left & Hitch. | | |
| 9 - 10 | Step forward left. Hitch right knee scooting forward on left. | Step. Hitch. | Forward. |
| 11 - 12 | Step forward right. Hitch left knee scooting forward on right. | Step. Hitch. | |
| 13 - 14 | Step left to left side. Cross right behind left. | Step. Behind. | Left. |
| 15 - 16 | Step left 1/4 to left. Hitch right knee scooting forward on left. | Turn. Hitch. | Turning left. |
| Section 3 | Forward Step Hitches. | | |
| 17 - 18 | Step forward right. Hitch left knee scooting forward on right. | Right. Hitch. | Forward. |
| 19 - 20 | Step forward left. Hitch right knee scooting forward on left. | Left. Hitch. | |
| 21 - 22 | Step forward right. Hitch left knee scooting forward on right. | Right. Hitch. | |
| 23 - 24 | Step forward left. Hitch right knee scooting forward on left. | Left. Hitch. | |
| Section 4 | Right Grapevine Hitch, Left Grapevine with 1/4 Turn Hitch. | | |
| 25 - 26 | Step right to right side. Cross left behind right. | Step. Behind. | Right. |
| 27 - 28 | Step right to right side. Hitch left knee scooting to right on right. | Step. Hitch. | |
| 29 - 30 | Step left to left side. Cross right behind left. | Step. Behind. | Left. |
| 31 - 32 | Step left 1/4 to left. Hitch right knee scooting forward on left. | Turn. Hitch. | Turning left. |

BEGINNER/INTERMEDIATE

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

Choreographed by:- Hillbilly Rick (Aus) Oct 97.

Choreographed to:- 'Nude Boot Scootin' by Grant Luhrs from Hillbilly Rick's Australian Picks Album, (132 bpm slow track) (184 bpm fast track) 32 count intro.



Peace Train



DOLLY PARTON

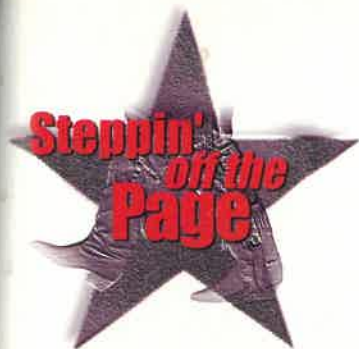
INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|--|--------------------|--------------|
| Section 1 | Steps Apart, Clap, 2 x Heel Ball Cross, Left Side Rock. | | |
| & 1 | Step right slightly to right side. Step left slightly to left side. | Right. Left. | On the spot |
| 2 - 3 | Clap hands. Tap left heel diagonally forward left. | Clap. Heel. | |
| & 4 | Step back on ball of left. Cross right over left. | Ball Cross | Left |
| 5 | Tap left heel diagonally forward left. | Heel | |
| & 6 | Step back on ball of left. Cross right over left. | Ball Cross | |
| 7 - 8 | Rock left to left side. Rock weight onto right in place. | Left. Rock. | On the spot |
| Section 2 | Cross Shuffle, 1/2 Turn Left, Cross Step, Kick, Coaster Step. | | |
| 9 & 10 | Cross left over right. Step right to right side. Cross left over right. | Cross Step Cross | Right |
| 11 | Step right to right side. | Side | |
| 12 | On ball of right pivot 1/2 turn left stepping left to left side. | Turn | Turning left |
| 13 - 14 | Cross right over left. Kick left to left diagonal. | Cross. Kick. | Left |
| 15 & 16 | Step back left. Step right beside left. Step forward left. | Coaster Step | On the spot |
| Section 3 | Stomp, Hold, 1/4 Turn Heel Ball Change, Left Shuffle, Spin Left. | | |
| 17 - 18 | Stomp forward right. Hold. | Stomp. Hold. | Forward |
| 19 | On ball of right pivot 1/4 turn left touching left heel forward. | Turn | Turning left |
| & 20 | Step left beside right. Step right in place. | Ball Change | On the spot |
| 21 & 22 | Step forward left. Close right beside left. Step forward left. | Left Shuffle | Forward |
| 23 | On ball of left spin 1/2 turn left stepping back right. | Turn | Turning left |
| 24 | On ball of right spin 1/2 turn left stepping forward left. | Turn | |
| Section 4 | Right & Left Camel Walks (with optional Push & Pull Arm Moves). | | |
| 25 - 26 | Step right diagonally forward right. Slide left beside right. | Step. Slide. | Forward |
| 27 - 28 | Step right diagonally forward right. Touch left beside right and clap. | Step. Touch. | |
| 29 - 30 | Step left diagonally forward left. Slide right beside left. | Step. Slide. | |
| 31 - 32 | Step left diagonally forward left. Touch right beside left and clap. | Step. Touch. | |

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

Choreographed by:- Julie Molkner (Aus) 1998.

Choreographed to:- 'Peace Train (Holy Roller Mix)' by Dolly Parton (This mix is NOT on the Treasures album).



Reelin' & Rockin'



SHANIA TWAIN

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|--|--------------------|---------------|
| Section 1 | Toe Switches, Heel Dig & Claps. | | |
| 1 | Touch left toe to right instep. | Left | On the spot |
| & 2 | Step left beside right. Touch right toe to left instep. | & Right | |
| & 3 | Step right beside left. Touch left heel forward. | & Heel | |
| & 4 | Clap hands <u>twice</u> . | Clap. Clap. | |
| & 5 | Step left beside right. Touch right toe to left instep. | & Right | On the spot |
| & 6 | Step right beside left. Touch left toe to right instep. | & Left | |
| & 7 | Step left beside right. Touch right heel forward. | & Heel | |
| & 8 | Clap hands <u>twice</u> . | Clap. Clap. | |
| Section 2 | Stomps Forward, Hold & Shuffle, Right & Left. | | |
| & | Hitch right knee. | & | On the spot |
| 9 - 10 | Stomp forward right toes pointing slightly right. Hold. | Right. Hold. | Forward |
| & 11 | Step ball of left behind right heel. Step forward right. | & Step | |
| & 12 | Step ball of left behind right heel. Step forward right. | & Step | |
| & | Hitch left knee in front of right. | & | On the spot |
| 13 - 14 | Stomp forward left toes pointing slightly left. Hold. | Left. Hold. | Forward |
| & 15 | Step ball of right behind left heel. Step forward left. | & Step | |
| & 16 | Step ball of right behind left heel. Step forward left. | & Step | |
| Section 3 | Stomp, Kick Ball Cross, Side Kick, Cross Steps, Back, 1/4 Turn Right. | | |
| 17 - 18 | Stomp right beside left. Kick right forward. | Stomp. Kick. | On the spot |
| & 19 | Step back on ball of right. Cross left over right. | Ball Cross | Right |
| 20 | Low kick right to right side. | Kick | |
| 21 & 22 | Cross right over left. Step left to left side. Cross right over left. | Cross Step Cross | Left |
| 23 - 24 | Step back left. Step right 1/4 turn right. | Back. Turn. | Turning right |
| Section 4 | Rock Step, Triple 3/4 Turn Left, Side Step, Hold, Side Shuffle Right. | | |
| 25 - 26 | Rock forward on left. Rock back onto right. | Rock. Step. | On the spot |
| 27 & 28 | Triple step 3/4 turn left stepping - Left, Right, Left. | Triple Turn | Turning left |
| 29 - 30 | Step right large step to right side. Hold. | Right. Hold. | Right |
| & 31 | Close left beside right. Step right to right side. | & Side | |
| & 32 | Close left beside right. Step right to right side. | Close Side | |

INTERMEDIATE

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

Choreographed by:- Bev Cornish (Can)

Choreographed to:- 'Don't Be Stupid' (You Know I Love You) by Shania Twain (140 bpm) from Come On Over album.



Get A Thrill

Performed by 'The Rebel Liners'
Team Winners 1998 British Line Dancing Championships



THE REBEL LINERS

INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|---|--|--|--|
| Section 1 1 & 2 3 & 4 5 - 6 & 7 - 8 | Right Shuffle, Left Shuffle, Step Right & Left, 1/2 Turn, Step Right & Left. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Step forward right. Step forward left. On ball of left pivot 1/2 turn right. Step forward right. Step forward left. | Right shuffle Left shuffle Right. Left Turn Right. Left. | Forward Forward Turning right Forward |
| Section 2 9 - 16 | Right Shuffle, Left Shuffle, Step Right & Left, 1/2 Turn, Step Right & Left. Repeat steps 1 - 8. | | |
| Section 3 17 - 18 19 & 20 21 - 22 & 23 24 Note : | Forward Rock, Tap Scoot Back, Lunge, Syncopated Back Step. Rock forward on right. Rock back onto left. Tap right toe behind left. Scoot back on left. Step down on right. Stomp (lunge) forward on left with hands on heart. Hold. Step left beside right. Step right back. Hold. Extend left arm forward & down with right arm back & up. | Rock. Step. Tap Scoot Back Stomp. Hold. & Back Hold | On the spot Back On the spot Back |
| Section 4 25 & 26 27 - 28 29 & 30 31 - 32 | Chasse Right, Rock Back, Chasse Left, Rock Back. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Rock forward onto right. Step left to left side. Close right beside left. Step left to left side. Rock back on right. Rock forward onto left. | Side Close Side Back Rock Side Close Side Back Rock | Right On the spot Left On the spot |
| Section 5 33 - 34 35 - 36 37 - 38 39 - 40 | Grapevine with 1/4 Turn, Step, Full Spin, Touch & Jumps. Step right to right side. Cross left behind right. Step right 1/4 turn right. Step forward left. On ball of left spin full turn right. Touch right beside left. Jump both feet apart. Jump both feet together. | Step. Behind. Turn. Step. Spin. Touch. Out. Together. | Right Turning right Turning right On the spot |
| Section 6 41 - 42 43 - 44 45 - 46 47 - 48 | Side, Hold, Cross, Side Rock, Cross, Hold. Step right to right side. Hold. Cross left over right. Hold. Rock right to right side. Rock weight onto left. Cross right over left. Hold. | Side. Hold. Cross. Hold. Rock. Step. Cross. Hold. | Right On the spot Left |
| Section 7 49 - 50 51 - 52 53 - 54 55 - 56 | Unwind 1/4 Turn, Jump Cross, Apart, Cross, Unwind 1/2 Turn. Unwind 1/4 turn left. Jump crossing left over right. Hold. Jump feet apart. Jump crossing right over left. Unwind 1/2 turn left. | Left Turn Cross. Hold. Out. Cross. Unwind | Turning left On the spot Turning left |
| Section 8 57 - 58 & 59 - 60 & 61 Note : 62 - 64 | Toe Touches, Forward Lunge & Hold. Touch left toe to left side. Hold. Step left beside right. Touch right to right side. Hold. Step right beside left. Lunge forward on left. Extend left arm forward and down & right arm back and up. Hold position for final three counts. | Left. Hold. & Right. Hold. & Lunge Hold 3, 4. | On the spot On the spot |

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

Choreographed by:- Sally Sims (UK) Jan 98.

Choreographed to:- 'I Still Get A Thrill' by Willie & The Wild West (fast) Start on vocals.

Music Suggestion:- 'Giving Water To A Drowning Man' by Lee Roy Parnell (slow) or 'Billy B.Bad' by George Jones (medium).

Sunshine Shuffle



THE CHEAP SEATS

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|--|---|--|--|
| Section 1 1 & 2 3 & 4 5 & 6 7 & 8 | Mambo Rocks, Forward, Back, Right & Left. Rock forward on right. Rock back onto left. Step right beside left. Rock back on left. Rock forward onto right. Step left beside right. Rock right to right. Recover weight to left. Step right beside left. Rock left to left. Recover weight to right. Step left beside right. | F'wd & Together Back & Together Right & Together Left & Together | On the spot |
| Section 2 9 10 11 & 12 13 - 14 15 & 16 | Right Step, Slide, Chasse Right & Heel Swivels. Angling body slightly right step right to right side. Close left beside right. Step right to right side. Close left beside right. Step right to right side. Swivel both heels to right. Swivel both heels to left. Swivel both heels - Right, Left, Right. | Right Slide Step Slide Step Heels Right. Left. Right Left Right | Right On the spot |
| Section 3 17 18 19 & 20 21 - 22 23 & 24 | Left Step, Slide, Chasse Left & Heel Swivels. With body angled slightly left step left to left side. Close right beside left. Step left to left side. Close right beside left. Step left to left side. Swivel both heels to left. Swivel both heels to right. Swivel both heels - Left, Right, Left. | Left Slide Step Slide Step Heels Left. Right. Left Right Left | Left On the spot |
| Section 4 25 & 26 & 27 & 28 & 29 & 30 & 31 & 32 & | Turning Mambo Steps. Step forward on ball of right. Pivot 1/2 turn left on ball of right. Rock back on left. Rock forward onto right. Step forward on ball of left. Pivot 1/2 turn right on ball of left. Rock back on right. Rock forward onto left. Step forward on ball of right. Pivot 1/4 turn left on ball of right. Rock back on left. Rock forward onto right. Step forward on ball of left. Pivot 1/2 turn right on ball of left. Rock back on right. Rock forward onto left. | Step. Turn. Rock. Step. Step. Turn. Rock. Step. Step. Turn. Rock. Step. Step. Turn. Rock. Step. | Turning left On the spot Turning right On the spot Turning left On the spot Turning right On the spot |
| Section 5 33 - 34 35 & 36 37 - 38 39 & 40 | Diagonal Step Slides & Shuffle Steps. Step diagonally forward right. Slide left beside right. Step diagonally forward right. Slide right beside left. Step diagonally forward right. Step diagonally forward left. Slide right beside left. Step diagonally forward left. Slide right beside left. Step diagonally forward left. | F'wd Right. Slide. Step Slide. Step. F'wd Left. Slide. Step Slide. Step. | Forward Forward |
| Section 6 41 - 42 43 & 44 45 - 46 47 & 48 | Rock Step, 3/4 Turn Right, Rock Step, 1 & 1/4 Turn Left. Rock forward on right. Rock back onto left. Triple step 3/4 turn right, stepping - Right, Left, Right. Rock forward on left. Rock back onto right. Triple step 1 & 1/4 turn left, stepping - Left, Right, Left. | Rock. Step. Triple Turn Rock Step Triple Turn | On the spot Turning right On the spot Turning left |

INTERMEDIATE

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

Choreographed by:- Rob Fowler (UK).

Choreographed to:- 'Brown Eyed Girl' by The Cheap Seats from Not That Different album (104 bpm) start dance on vocals.

Let 'er Rip

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|------------------|---|---|--|
| Section 1 | PART A 'Nothing' (with attitude), Hip Bumps, Hold. With feet apart, weight on left, hold doing nothing with attitude !!! 2 - 3 Bump hips to right. Bump hips to left. 4 Hold with weight on left. 5 - 8 Repeat steps 1 - 4 | Nothing Right. Left. Hold | On the spot |
| Section 2 | Right Shuffle, 1/2 Pivot Right, Left Shuffle, 1/2 Pivot Left. 9 & 10 Step forward right. Close left beside right. Step forward right. 11 - 12 Step forward left. Pivot 1/2 turn right. 13 & 14 Step forward left. Close right beside left. Step forward left. 15 - 16 Step forward right. Pivot 1/2 turn left. | Right Shuffle Step. Pivot. Left Shuffle Step. Pivot. | Forward Turning right Forward Turning left |
| Section 3 | Toe Struts Forward. 17 - 18 Touch right toe forward. Drop right heel to floor taking weight. 19 - 20 Touch left toe forward. Drop left heel to floor taking weight. 21 - 24 Repeat steps 17 - 20. | Right. Strut. Left. Strut. | Forward |
| Section 4 | Forward Rock, 1/4 Turn Side Shuffle, Weave Right with 1/4 Turn. 25 - 26 Rock forward on right. Rock back onto left. 27 On ball of left pivot 1/4 turn right stepping right to right side. & 28 Close left beside right. Step right to right side. 29 - 30 Cross left over right. Step right to right side. 31 - 32 Cross left behind right. Step right 1/4 turn right. | Rock. Step. Turn Close. Side. Cross. Side. Behind. Turn. | On the spot Turning right Right Turning right |
| Section 5 | Forward Rock, 1/4 Turn Side Shuffle, Weave Left with 1/4 Turn. 33 - 34 Rock forward on left. Rock back onto right. 35 On ball of right pivot 1/4 turn left stepping left to left side. & 36 Close right beside left. Step left to left side. 37 - 38 Cross right over left. Step left to left side. 39 - 40 Cross right behind left. Step left 1/4 turn left hitching right knee. Note : You are now facing your home wall with weight on left. | Rock. Step. Turn Close. Side. Left Cross. Side. Behind. Turn. | On the spot Turning left Turning left |
| Section 6 | 'Nothing' (with attitude), Hip Bumps, Hold 41 Hold with attitude !!! 42 - 43 Step right to right side and bump hips right. Bump hips to left. 44 Hold with weight on left. 45 - 48 Repeat steps 41 - 44. | Nothing Right. Left. Hold | On the spot |
| Section 7 | Side Shuffle Right, Cross Rock, Side Shuffle Left, Cross Rock. 49 & 50 Step right to right side. Close left beside right. Step right to right side. 51 - 52 Cross rock left over right. Rock back onto right. 53 & 54 Step left to left side. Close right beside left. Step left to left side. 55 - 56 Cross rock right over left. Rock back onto left. Note : As you recover weight to left prepare for 1/2 turn right on next step. | Side Close Side Cross. Rock. Side Close Side Cross. Rock. | Right Left |

Continued...



PETER METELNICK

DIXIE CHICKS

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|-------------------|--|-----------------------|---------------|
| Section 8 | PART B | | |
| 1 | 1/2 Turn Right into Shuffle, Touch & Cross Steps. On ball of left pivot 1/2 turn right stepping right forward. | Turn | Turning right |
| & 2 | Close left beside right. Step forward right. | Shuffle | Forward |
| 3 - 4 | Touch left to left side. Cross step left over right. | Left. Cross. | |
| 5 - 6 | Touch right to right side. Cross step right over left. | Right. Cross. | |
| 7 - 8 | Touch left to left side. Cross step left over right. | Left. Cross. | |
| Section 9 | Kick Ball Step Apart, Heels Toes In, Heel, Hook, Heel Switches. | | |
| 9 & 10 | Kick right forward. Step right slightly right. Step left slightly left. | Kick. Out. Out. | On the spot |
| 11 - 12 | Take weight on toes and swivel both heels in. Swivel both toes in. | Heel. Toes. | |
| 13 - 14 | Touch right heel forward. Hook right over left touching right toe to floor. | Heel & Touch | |
| 15 & | Touch right heel forward. Step right beside left. | Right & | |
| 16 & | Touch left heel forward. Step left beside right. | Left & | |
| Section 10 | Heel, Hook & Heel Switches with 1/4 Turn Right x 2. | | |
| 17 - 24 & | Repeat steps (13 - 16 &) <u>twice</u> , making 1/4 turn right on each set of heel switches. Complete 1/2 turn in total to end up facing home wall. | | |
| Section 11 | Right Shuffle, 1/2 Pivot Right, Left Shuffle, 1/2 Pivot Left. | | |
| 25 & 26 | Step forward right. Close left beside right. Step forward right. | Right Shuffle | Forward |
| 27 - 28 | Step forward left. Pivot 1/2 turn right. | Step. Pivot. | Turning right |
| 29 & 30 | Step forward left. Close right beside left. Step forward left. | Left Shuffle | Forward |
| 31 - 32 | Step forward right. Pivot 1/2 turn left. | Step. Pivot. | Turning left |
| Section 12 | Repeat Steps 1 - 24 of Part B Without 1/2 Turn Right. | | |
| 33 - 56 | Repeat steps 1 - 24 of Part B leaving out the 1/2 turn on step 1. | | |
| Section 13 | Right Shuffle Forward, Step 1/2 Pivot Right, Walk Forward, Hitch. | | |
| 57 & 58 | Step forward right Close left beside right. Step forward right. | Right Shuffle | Forward |
| 59 - 60 | Step forward left. Pivot 1/2 turn right. | Step. Pivot. | Turning right |
| 61 - 64 | Walk forward - Left, Right, Left, hitch right ready to do nothing !!! | Left Right Left Hitch | Forward |

INTERMEDIATE

Choreographer's Note

This dance is phrased and should be danced in the following sequence - A B, A B, A.

(When dancing Part A for the third time replace Sec.6 & Sec.7 by repeating Sec.4 & Sec.5. To end the dance perform steps 41 - 44 of Sec.6 three times, cross right over left and unwind a full turn for a big finish).

One Wall Line Dance:- 88 Counts in Two Parts. Intermediate Level.

Choreographed by:- Peter Metelnick (Can) Apr 98

Choreographed to:- 'Let 'Er Rip' by Dixie Chicks (152 bpm) from Wide Open Spaces album

Dance Editor's note:- Please don't be put off by the length of this dance, it's well worth the effort and not as difficult as it looks!

Scotia Samba

Linedancer has spoken with
Liz Clarke to clarify Section 8.
Please note the amendments
which appear on this script.



LIZ CLARKE

INTERMEDIATE

| STEPS | ACTUAL FOOTWORK | CALLING SUGGESTION | DIRECTION |
|--|---|---|---|
| Section 1 1 & 2 3 & 4 5 - 6 7 & 8 | Right Heel Ball Cross x 2, Kicks & Sailor Step. Touch right heel diagonally forward. Step back on ball of right. Cross left over right. Touch right heel diagonally forward. Step back on ball of right. Cross left over right. Kick right forward. Kick right to right diagonal. Cross right behind left. Step left to left side. Step right to place. | Heel. & Cross. Heel & Cross. Kick. Kick. Sailor Step. | Right. On the spot. |
| Section 2 9 & 10 11 & 12 13 - 14 15 - 16 | Left Heel Ball Cross x 2, Kicks & Sailor Step. Touch left heel diagonally forward. Step back on ball of left. Cross right over left. Touch left heel diagonally forward. Step back on ball of left. Cross right over left. Kick left forward. Kick left to left diagonal. Cross left behind right. Step right to right side. Step left to place. | Heel. & Cross. Heel. & Cross. Kick. Kick. Sailor Step. | Left. On the spot. |
| Section 3 17 - 18 19 - 24 | Paddle 1/2 Turn Left Touch right toe forward. Pivot 1/8 turn left. Repeat steps 17 - 18 a further 3 times to complete 1/2 turn left. | Touch. Turn. | Turning left. |
| Section 4 25 - 26 27 & 28 29 - 30 31 & 32 | Cross Rocks & Triple 1/2 Turns. Cross rock right over left. Rock back onto left. Triple step 1/2 turn right stepping - Right, Left, Right. Cross rock left over right. Rock back onto right. Triple step 1/2 turn left stepping - Left, Right, Left. | Cross. Rock. Triple Turn Cross Rock. Triple Turn. | On the spot. Turning right. On the spot. Turning left. |
| Section 5 33 & 34 & 35 & 36 & 37 & 38 & 39 & 40 | Toe Touches with Holds & Claps. Touch right toe to right side. Hold foot position clapping hands twice above left shoulder. Step right beside left. Touch left toe to left side. Hold foot position clapping hands twice above right shoulder. Step left beside right. Touch right to right side. Step right beside left. Touch left to left side. Step left beside right. Touch right to right side. Hold foot position clapping hands twice above left shoulder. | Right. Clap. Clap. & Left. Clap. Clap. & Right. & Left. & Right. Clap. Clap. | On the spot. |
| Section 6 41 - 42 43 - 44 45 - 46 47 - 48 | Reverse Rumba Box. Step right to right side. Close left beside right. Step back right. Hold. Step left to left side. Close right beside left. Step forward left. Hold. | Side. Together. Back. Hold. Side. Together. Forward. Hold. | Right. Back. Left. Forward. |
| Section 7 49 - 50 51 - 52 53 - 54 55 - 56 | Right & Left, Side, Together, Cross, Hold. Step right to right side. Slide left beside right. Cross right over left. Hold. Step left to left side. Slide right beside left. Cross left over right. Hold. | Side. together. Cross. Hold. Side. Together. Cross. Hold. | Right On the spot. Left. On the spot. |
| * Section 8 57 58 - 59 60 61 - 63 & 64 | Right Slide (Shimmy), Cross Unwind 3/4 Turn Left, Claps. Step right to right side (with optional shimmy) Slide left beside right over two beats. Step left beside right. Cross right over left. Unwind 3/4 turn left over two beats. Hold foot position clapping hands twice. | Right 2, 3. Together Cross. Unwind. Clap. Clap. | Right Turning left On the spot |

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

Choreographed by:- Liz & Bev Clarke (UK) Feb 98.

Choreographed to:- 'Dance The Night Away' by The Mavericks (or any Samba or Cha Cha).

* - DENOTES AMENDMENT TO
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BEDFORDSHIRE

BEDFORD

Boots & Boogie

Louise Woodcock 01234 270302

BIGGLESWADE

Jodie's Country

Jodie 01767 314106

Lisa's Line Dancing

Lisa 01767 318426

FLITWICK

Kick 'in' Country

Sandy 01234 825224

LEIGHTON BUZZARD

Wheelers WDC

Don & Greta 01525 385245

LUTON

Pat's Line Dancing

Pat 01582 424883

SANDY

Sandy Sidewinders

Richard & Lisa 01767 683932

STEWARTBY, MARSTON

Lucky Horseshoe WDC

Jan Daniel 01908 618647

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BRACKNELL

Dance Energy West

Sue Wilkinson 01344 485097

BRACKNELL, CROWTHORNE,

READING, WOODLEY,

The Berkshire Bootleggers

Jo Hall 0118 9875905

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Rita's Kickers

Rita 01628 486362

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HUNGERFORD,

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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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Sizzling Country

Stella Wilden 01628 525471

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Dancing Boots

Jack & Hazel 01962 620787

Tex & Pam's West'n Dance Ranch

Tex & Pam 01734 886039

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The Wildhorse Saloon WDC

Peter 0410 285718

SLOUGH

Dance Ranch

Steve Lovett 01628 665476

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Dancin' Lines

Lorraine Thompson 0118 962 9202

BUCKINGHAMSHIRE

AMERSHAM

Borderline CLDC

Kevin 0973 734453

Donna Linedancing

Donna 01494 862737

AYLESBURY

Yvonne's Line Dancers

Yvonne 01296 630467

AYLESBURY, BEACONSFIELD,

MILTON KEYNES,

Kick 'in' Country

Sandy 01234 825224

AYLESBURY, BEDGROVE

Heart of Country WD

H Gillespie 01296 339809

AYLESBURY,

PRINCES RISBOROUGH

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Various Venues

Chris 0850 290367

BEACONSFIELD,

HIGH WYCOMBE

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Jennie Brown 01494 672137

CHALFONT ST PETER

Ros's Line Dance Class

Ros 01753 662169

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PRESTWOOD

Sizzling Country

Scella Wilden 01628 525471

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Dance Ranch UK

Steve Lovett 01628 665476

FLACKWELL HEATH

Diamond Lil's

Pat 01895 625587

HIGH WYCOMBE

Trailblazers

Sarah 01494 531914

HIGH WYCOMBE, CHESHAM

Gone Country Western Dancers

Ann or Bryan 01494 794370

MILTON KEYNES

Cactus Moon

Lesley 01908 222429

ROYSTON

Jodie's Country

Jodie 01767 314106

CAMBRIDGESHIRE

ALWALTON

Monti's School of Dance

Tanya 01733 232322

BAR HILL

Little Miss Honkytonks

Emma Pell 01954 200881

BASSINGBOURN, CAMBRIDGE

Naomi Wallen

Naomi 01763 241306

(nfwl@hotmail.com)

CAMBRIDGE

Lisa's Line Dancing

Lisa 01767 318426

CHATTERIS, WEST WALTON

S & M Stompers

Mr Furnell 01354 696620

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Smart Liners

Brian & Barbara 01354 656641

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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

CHESHIRE

ALTRINCHAM

The Mavericks

Graham & Kate Tyson 01625 583666

ALTRINCHAM, TIMPERLEY

J.D.'s

Jane 0161 905 3898

BUGLAWTON, CONGLETON

Congleton CM Club

Audrey 01260 273051

BUNBURY, CREWE,

TARPORLEY, WINSFORD

Lonestar LDC

David Blake (BYDA) 01270 589663

CHESTER

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

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The Well Oiled Dancing Machine

Jenny & Russ 0976 412658

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CHAPEL, MACCLESFIELD,

Texas Stompers

Brenda Garside 01625 874241

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Blazing Saddles (Woodley)

Janet 0161 487 1089

HELSEY, HARTFORD,

NORTHWICH

Bronco Line Dancers

Ann & Alan 01928 732802

HOLMES CHAPEL

Linda Marshall's Bootscoters

Linda Marshall (IDTA) 01565 654044

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

MANCHESTER

Fast Cats Country

Lynn 0161 973 8024

MOBBERLEY, WILMSLOW,

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

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Stomping Ground

DERBYSHIRE

ALFRETON

The KC Western Dancers
Kathleen 01773 872022

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Country Girl

Karen Edge 01773 580670

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Grandma Chrissie

Chris 01629 650386

DERBY

Chestnut Valley Rebels

Shirley 01283 222732

Line Dancing with Angela (BWDA)

Angela 01332 766609

Stars and Stripes

Various Venues

Janet 01332 512006

Three Stars Linedancing USA

Elaine 01283 734393

Toone's Western Dance

Allan & Carol 01332 752201

West Wagon Line Dancers

Bob Sharp 01332 701724

NEW MILLS

Dusty's American LD

Suzanne 01402 138610

Leaky Boots Saloon

Dave 01457 832132

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Sel or Val 01623 748554/743479

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Line Dance Crazy Club

Susan or Andrew 01623 424262

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Tony Orvanessa 01332 605584

DEVON

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West Country Cowboys

Paul & Jo 01271 379172

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Howdy Partners

Lyn 01803 854445

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Nevada Western Dancers

Anne & Dave 01404 850765

EXMOUTH

T.K.'s Line Dancing

Tanya & Mark 01395 225263

HONITON

Ellishayes Dance Studio

Mr & Mrs Lane 01404 42443

Marina's Memphis Movers

Marina 01404 41453

KINGSLEY

Westward Ho! Kingsley LD Klub

Jill Dean 01271 375540

NEWTON ABBOT

The Firebirds Line Dance Crew

Mel 01626 67870

NEWTON ABBOT, PAIGNTON, BRIXHAM

Lasseos

Pauline 01626 331815

PLYMOUTH

West Coast Stompers Club

Andrea 01752 482865

RATTERY, NR TOTNES

The Outback Club

Stevie B 01364 642906

SIDMOUTH

Westcountry Kickers

Terry 01395 512569

TAVISTOCK, PLYMOUTH, OKEHAMPTON

Haysways

Hayley 01752 780587

TORQUAY

Great Western L.D.C.

Various Venues

Pete & Paula 01803 322220

Lone Star C M W D C

Mike Paulden 01803 312851

Pondarosa Line Dancers

Various

Russ Wells 01803 312642

TORRE

Studio One Linedancers

Kevin/Denise 01803 213757/607061

TOTNES, IVYBRIDGE, TORQUAY, TIVERTON

Stevie B's Linedancing/Corridor 38

Various Venues

Stevie B 01364 642906

DORSET

BOURNEMOUTH

Eden Country

Edna & Dennis 01202 316770

Hurricanes WDC

Carol Thompson 01202 488176

Southern Line Dancers

L & D Bartlett 01202 512849

Stompin Legges Dance Centre

Bill & Ann 01202 527403

Western Express

Mike & Pat Akerman 01425 613160

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Bucking Broncos

Ron & Hazel 01202 693389

Louisiana Liners

Heidi 01202 514525

BOURNEMOUTH, WINTON

Hot Steppers

Rosemary & Gail 01202 530900

BOVINGTON, WEYMOUTH

Borderline Scuffers

Paul & Jo 01305 773033

BRIDPORT

Dance Ranch

Bernard 01308 427769

BROADSTONE

Dorset Stompers

Various Venues

Barbara Spencer 01202 605554

CHRISTCHURCH

Joy's Line Dance Tuition

Joy 01425 610773

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"Three Line Whip"

Richard & Chris 01305 860079

DRIMPTON

Route 66

Sue Marks 01460 65728

GILLINGHAM

Blackmore Vale Country Legends

Karen 01747 823087

Country Legends

Jeff 01747 826613

HIGHCLIFFE ON SEA, CHRISTCHURCH

Rebel Riders

Martyn or Chris 01425 673414

POOLE

Stetson Strollers

Ray & Tina 01202 603563

Western Line Dance Academy

Sandra Oxenham 01202 631982

PORTLAND/WEYMOUTH

Wey. Down South

Les or Heather 01305 824152

SHERBORNE, YETMINSTER

Double Trouble American LD

Debbie Knight 01935 476193

SWANAGE

Purbeck Renegades

Ken 01929 423734

WEST LULWORTH

Starting Line

Elaine 01305 772495

WEST MOORS

Way Out West

Linda & Alan 01202 424933

WEYMOUTH

Ain't Going Down LDC

Jack or Viv 01305 767853

WEYMOUTH, PORTLAND, UPWEY

Fine Line CWDC

Rick Winterburn 01305 777457

WIMBORNE MINSTER, BLANDFORD FORUM

Chasing Lines

Karen Hill 01258 840519

DURHAM

CHESTER-LE-STREET

Reggae Cowboys

Mo and Sarah 01913 891915

CONSETT, LANCASTER, OUSTON, LANGLEY PARK

Original Ron's

Various Venues

R.A. Agar 01207 581350

DARLINGTON

Mason Dixie W.Dancers

Kay 01325 489506

Steppin West

Marion Ford 01609 881564

PITY ME, MEADOWFIELD, LEADGATE

PJ's Western Line Dancing

Paul J Badrick (SWAD) 0191 383 9144

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Eddie 01388 517614

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or 0421 990817

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Culpepper Club

Cassey 01268 285996

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Texas Star

Paula or Eric 01268 530180

BENFLEET, SOUTHEND

Texas Twisters

Viv 0370 848059

BILLERICAY

Hannakins Farm Linedance Club

Wendy Anderson 01277 633509

BRAINTREE, CHELMSFORD, TERLING

Step by Step Linedancing

Irene & Tony 01376 330339

BRAINTREE, WITHAM, BURNHAM

Buffalo Boyz Line Dancing

Michelle 01376 501416

BRENTWOOD

Boogie Boots WDC & Disco

Ted 01277 220094

Dancin Feet

Elaine 01277 372705

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Dawson's "Ranch Branch"

Vivien Dawson 0181 504 1972

CANVEY ISLAND, GRAYS

Lazy C Western Dance Club

Various Venues

Ray Denham 01268 683890

CHELMSFORD

Brookland Stompers

JC 01245 284830

The Linedance Centre

David Keer 0973 123223

CHELMSFORD, BASILDON, MALDON, SOUTH

Star and Stetson Stompers

Various Venues

Carole 01621 784299

CHELMSFORD, BRENTWOOD, LITTLE BADDOW,

Boogie Boots Line Dance

Yvette Parker 01245 469929

CLACTON

M.D. Dancers

Mick 01255 432669

Stranwell Strutters

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Caley's Country

Mark Caley 01255 431114

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Gordon & Doreen 01285 770486

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Jamie & Sharon 01242 228844

FOREST OF DEAN

Forest Stompers
Pauline Fleming 01594 832905

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Heroes and Villains
Beth & Pat 01242 228844

GLOUCESTER, STROUD

Yankee Rebels
Leslye & Bob 01453 834602

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Applejack
Ceri 01242 572753

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Big Dave's
Various Venues

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The Country Stars
Jean & Sue 0161 633 5150

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Golden Nugget WDC
Lynn & Malcolm 0161 330 0290

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Florence & Gerry 01942 258201

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Ashley & Wendy Glynn 01705 359212

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Pamela & Tony 01705 486084

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Giles 01705 695673

HORNDEN

Buffalo W D C
Irene 01705 646572

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Sue & Ian Ray 01703 840079

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Anne 01428 712608

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Sharon 01705 649359

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Ringwood Rodeo WDC
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Glennice & Kevin 01703 899197

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Joy 01425 610773

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Banners and Boots
Pim Humphrey 01703 571180

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EARDISLEY, LEOMINSTER, KINGTON

Single Star C & W
Sanjoy 01432 870383

LEDGERS

Applejack
Ceri 01242 572753

HERTFORDSHIRE

BARNET, SOUTHGATE

Footloose
Karen/Tanya 0181 440 8530

BUNTINGFORD, ROYSTON, WARE

Jodie's Country
Jodie 01767 314106

BUSHEY, OXHEY

Bushey Stompers
Viv 0181 428 7295

CARPENDERS PARK

Christy's Outlaws W.D.C.
Christy & Doug 0181 428 0414

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Western Wildcats
Elle Jay 01992 306556

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Lavinia Shann 0181 440 7340

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V.H. Dancing (Western)
Various Venues

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Gone Country Western Dancers
Ann or Bryan 01494 794370

PANSHANGER

Val Fiehl
Val Fiehl 01707 357176

SOUTH OXHEY

Doug's Desperados WDC
Christy & Doug 0181 428 0414

ST ALBANS

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

A B's Stompers

Alison Biggs 01727 768928

STEVENAGE, HITCHIN

Cowgirl Twisters
Jackie Jackson 01438 354942

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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

WELWYN GARDEN CITY

Tres Amigos, Roller City
Su 01727 822403

HUMBERSIDE

HULL

Rebel Rousers W D C
John Jordan 0589 651626

KENT

ASHFORD, MAIDSTONE, SEVENOAKS

Strictly Country
Brian 01622 754145

BECKENHAM

Misty Blue
Jean 0374 113761

BELVEDERE, DARTFORD

Country Mania Saloon Kickers
Sheila 0181 303 6518

BEXLEY, CRAYFORD

Boots 'n' Boogie
Chris 01322 288850

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Country Rebels
Dave 0181 311 5532

BEXLEYHEATH, ERITH

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Val 0181 306 1982

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Brenda/Mandy 0181 303 8168/0329

BROMLEY, SITTINGBOURNE

Linedance UK
Mark 0181 542 9613

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Vera Webb
Vera Webb 01227 711147

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Sally Stonier
Sally 01227 832268

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Maggie 01634 366599

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Texas Rose
Karen 0181 851 3961

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Jan & Dave 01843 604111

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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

Stomping Ground

LANCASHIRE

ACCRINGTON, BARNOLDSDALE, 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
BLACKPOOL, ST ANNES
'Lynda's Line Dancing'
Lynda Holmes 01253 403273
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
Grapevine
Sharon 01282 412742
BURY, TOTTINGTON
Cheyenne Stompers
Jeanette 01204 885737
CARNFORTH
Truckhaven
Franco 01524 736699
CHORLEY
Freeway Hitchers
Chris Freeman 01257 276154
CHORLEY, EUXTON
Gill's Line Dance Classes
Gill 01257 411799
CHORLEY, 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 'n' 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
PEMBERTON, WIGAN
Cherokee County Line
Ann Bates 01925 656617
PRESTON
Oasis
Oasis Dance Centre 01772 734324
Reeder's Dance Studio
Cath Payne 01772 495304

Stompers Western Disco

Paul & Pamela 01772 615410
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 WDC
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.
Neon Moon 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, WASHINGBOROUGH
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
Ray & 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
OSGODBY, GLENTHAM, SCUNTHORPE
BJ Line Dancers
Bob Theobald 01724 848025
LONDON
ANERLEY, PENGE
Mississippi Linedancers
Joy & Roy 0181 461 2355
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
DARTFORD
999 Strutters
Sharon 0181 6949303
EAST DULWICH, BROCKLEY
Boots n Blisters
Emma 0181 516 4844
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
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

ROTHERHITHE, BERMONDSEY

Toe Tappers & Stompers Club
Angie 0171 237 7935
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
AINSDALE, SOUTHPORT
Shy Boots and Stompers
Lin Frankland 01704 574601
BEBINGTON
Stomping Out
Alison 0151 645 7408
BIRKDALE, SOUTHPORT
J.R. Nashvillians
Joan & Roy 01704 227520
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
Joyce Newton 0151 638 4111
NEWTON LE WILLOWS
Liberty's Dance Club
Charles Bowring 0161 777 8943
PRESCOT, HUYTON, KNOTTY 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

Stomping Ground

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

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
Marlene's Moonshiners
Marlene Duniam (MIDTA) 01263 578105
BECCLES, FLEGGBURGH,
GYARMOUTH,
Linedance with Steve
Steve 0410 205557
DOWNHAM MARKET, KINGS
LYNN, MARHAM,
Janice & Kevin Reeds Line Dancing
Janice 01760 337471
FAKENHAM, WELLS,
SCULTHORPE
Denim Dancers
Jacqueline 01328 710415
GREAT YARMOUTH
Funky Stockers
Mrs Bunn 01493 721559
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,
DERHAM, HUNSTANTON,
Pam 'n' Dave's Line & WDC
Various Venues
Pam Chilvers 01328 863697
Line Dance Classes with Steve
Various Venues
Steve 0410 205557
WALSINGHAM
Line Up 'n' Dance
Becky & Debbie 01328 863079/864880

NORTHAMPTONSHIRE

BARTON SEAGROVE/
WELLINGBOROUGH
Footloose Stompers
Neil Smith 01858 434401
DAVENTRY
Chris and Tina's Country
Chris & Tina 01604 403900
Stomping Boots
Sandie 01926 813289
KETTERING
Britannia Country Liners
Susan Szoltysek 01536 312002
Sizzlin' Country Kickers
Sue Green 01536 520364
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
A1 Dance Centre
Ann Culley (IDTA) 0115 9633428
ASHFIELD
Bandana W.D.C.
Russell Webster 01623 457100
ASPLEY, GEDLING,
LOUGHBOROUGH,
SPONDON,
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
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
Country Rayvers
Ray Needham 0115 9200691
Nottingham Outlaws II
Jim or Stewart 0115 9555844
NOTTINGHAM, WEST
BRIDGFORD, CARLTON
Line Dance Crazy
Maverick Max 0115 9521 743
NOTTINGHAM, WEST
BRIDGFORD, PLUMTREE,
Joan & Joe Pringle
Joan & Joe 0115 937 3884
NOTTINGHAM, WOLLATON,
ATTENBOROUGH, NORTH
Western Trail
Sue 0115 972 0651
RADFORD, ASPLEY,
BEECHDALE, DUNKIRK
Rebel City Stompers
Maria 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
WALKER INGHAM
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
ABINGDON, GROVE
Stars and Stripes
Sally Hirst 01235 524287
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
HENLEY ON THAMES,
CHINNOR
Maple Leaf
Various Venues
Chris 0850 290367
OXFORD
Susan Cooper School of Dance
Tony Curdis 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

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
LICHFIELD
D.G. Dance Club
David or Gwyneth 01543 278445
NEWCASTLE-U-LYME,
STOKE ON TRENT
Western Kickers
Shaun & Jayne Davies 01782 833888
NORTON CANES
Walking The Line Dance Company
Alan or Jan 01543 453017
RUGELEY
Copperhead Linedance Club
Linda 01889 574307
STAFFORD
Catherine's Dance Club
Catherine 01785 228728
In Line with Flair
Sandra & Andrea 01889 579558
Longhorn Line Dance Club
Dave or Anna 01785 240171
STOKE ON TRENT
Bids C M C
Dave Walton 01782 310527
STOKE ON TRENT, LEEK
The Dixieland Footsteppers
Graham or Marj 01538 753633
STOKE ON TRENT, LONGTON
Ed The Urban Cowboy
Ed 01782 777172
TALKE, STOKE ON TRENT,
St Saviours School
Karen Triner 01270 873868
STOKE ON TRENT
TALE, COBRIDGE, SILVERDALE
Memphis Belles
Julie & Bev 01270 883474/767952

Stomping Ground

SUFFOLK

BURY ST EDMUNDS

J&T Jam
Jo or Tina 01284 767207 or 0411 588234
The Boot Stompers LDC
Maria 01359 221641
BURY ST EDMUNDS,
HAVERHILL
Double R Ranch
Richard 01440 703220
IPSWICH
Freestyle C & W Club
Jan 01473 271481
Martlesham Sliders
Jean 01473 622848
LOWESTOFT
Trailblazers Linedance Co
Mary & Maurice 01502 585856
MELTON NR WOODRIDGE
Melton Mavericks
Maureen or Fred 01473 623677
MILDENHALL
Hot Country Linedancin'
Various Venues
Jo 01284 767207
SUDBURY
Sudbury Town Hall
Jean & Ted 01787 377343
TUDDENHAM ST MARY
624 LDC
Phil & Margaret 01638 714786

SURREY

BANSTEAD, MITCHAM,
WALLINGTON
Bootleggers
Infoline 01372 452893
BLETCHINGLEY, CHALDON,
WARLINGTON
"Kick a Little"
Pauline Horkan 01883 341023
CAMBERLEY
Sizzling Country
Stella Wilden 01628 525471
CARSHALTON
Hill Billy Gill's Westcroft Weekenders
Westcroft Leisure Centre 0181 770 4806
CHARLWOOD
Footsteps Dance Club
Debbie Smith 01293 424903
CRANLEIGH
Toe The Line
Lesley 01483 274444
DORKING
Dorking Western Line
Linda 01306 883808
EPSOM, EWELL,
LEATHERHEAD, CROYDON,
Boot Scoot
"Rodeo" Ruth 0181 224 3434
EWELL, LEATHERHEAD
Midnight Cowboy
Nigel 0181 393 1843
FARNHAM
The Native American
Dance Company
Various Venues
Jeni 01252 332293
FARNHAM, FRENTHAM
Gardenia Line Dancers
Wendy & John Maddox 01252 793873
GUILDFORD
Arizona
Ann Douglas 01483 208647
GUILDFORD, WOKING
Cherokee WDC & Disco
Sue & Derek 01252 725210
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

Scream 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
The Canyon Club
Mark Stevens 0181 785 2652
WOKING, RICHMOND
Renegade Ranch
Various Classes
Alan Livett 0181 241 6434

SUSSEX

CRAWLEY
Boot Scoot
"Rodeo" Ruth 0181 224 3434
Linedance Krazy
Karen 01293 441111
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, HAILSHAM
Western Connections
Lynne or David 01323 735241
EASTBOURNE, PEVENSEY BAY
Lins Liners
Lin 01323 768530
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
EAST PRESTON
Joyliners
Joy Robinson 01903 771520
GATWICK
Linedance Krazy
Karen 01293 441111
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
Cheyennes
Diane or David 0191 492 0652
HEBBURN
Paint The Wind
Jean 0191 422 0582
KILLINGWORTH
Rowdy Renegades
Lin 0191 284 0078
LAYGATE, HEBBURN,
SOUTH SHIELDS,
Double 'L' Western Dance
Lin & Les 0191 425 3991
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
Stompin 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
BEARWOOD, BILSOP,
COVENTRY, ERDINGTON,
Dead Eye Dawn's
Dawn 0121 526 6204
BILSTON, DARLASTON,
WOLVERHAMPTON,
Maggie's Line Dancing
Maggie 01902 753275
BIRMINGHAM, COVENTRY
Dodge City WDC
Linda 01203 458586
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
BRANDHALL, LANGLEY,
CRADLEY
Dance In Line
Lesley 01384 861786
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
DUDLEY, HALESOWEN
M & Z Texas Kickers
Dudley Leisure Centre or Halesowen
Leisure Centre 01384
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 Hulton 0121 436 6971
KINGS HEATH,
WOLVERHAMPTON
D.G. Dance Club
David or Gwyneth 01543 278445
KINGSTANDING
Western Warriors W.D.C.
Susan Davies 0121 605 6987
NORTH BIRMINGHAM AREA
M.B.'s Rhythmic Cowboys
Martin Blandford 0121 382 1905
NR WALSALL, DUDLEY,
WILLENHALL,
C & M Dance Ranch
Charlotte 01902 417594
OLDBURY, WOLVERHAMPTON
Applejack Line Dancing
June 01384 564488
PELSALL
Fordbrook Tangled Feet
Ron & Jo 01922 639585
QUINBOURNE, QUINTON
D & D Dancing
Doreen 0121 422 9963
ROWLEY REGIS,
BLACKHEATH
Buckle 'n' Boots
Alex 0121 559 9579
RUBERY
Don and Di's
Don Hopper 01527 873638
SEDGLEY, WARLEY,
HALESOWEN
Harlequin Line Dance
Janet 0121 422 3032
SMETHWICK
Lone Bandit LDC
Joan 0121 559 9235
Lone Bandit Line Dancing
Joan 0121 559 9235
SOLIHULL
Boot Scooters
Joyce & Chris 0121 474 2702
STOURBRIDGE
Horsin' Around
Chris 01384 444396

Stomping Ground

WOLVERHAMPTON

Boots n' Boogie
Mandie 01902 788425
Busy Boots L D C
Jean 01902 340621
Donna Deakin Dance
Donna 01902 823596
M.A.D. Line Dance Club
Mike & Di 01902 341890
Ronnie and Barbaras
Ronnie or Barbara 01902 332286
Stray Cat
Jan 01902 672793

WILTSHIRE

CHIPPENHAM

Hartsville
Dave & Ali 01454 324261

MARLBOROUGH

Tessa's Line Dancing
Tessa Hicks 01672 520336

MARLBOROUGH, PEWSEY,

RAMSBURY

Shuffling Boots Dance Co.
Various Venues

Terry Mills 0118 944 0113

SALISBURY

Extend over 60's afternoon LD

Anne Knowles 01722 333887

SALISBURY, SWINDON

Strutting Starr

Joan Starr 01722 331855

SALISBURY, WILTON

Stampede & Stetson

Salli Grant 01722 790439

SHERSTON

Stompers 'n' Shufflers

Ann & Dennis 01454 238343

SWINDON

Heroes and Villains

Anne & Steve 01242 228844

Rebel Outlaws

Yvonne 01793 721782

Stetson Express

Deirdre 0468 747739

Two Left Feet Line Dancers

Mike & Susan Kelly 01793 514974

Yankee Rebels

Leslye & Bob 01453 834602

WOOTTON BASSETT

Swing 'n' Dawes

Gordon 01249 659335/463036

WORCESTERSHIRE

Steppin' Country

Various Venues

Roger & Diane 01386 554776

HAGLEY

Slappin' Leather

Megan Boxwell 01562 720128

KIDDERMINSTER, HIGHLEY,

ARELEY

Wichita Line Dance Club

Dee Williams 01562 822945

KIDDERMINSTER, WEST

BROMWICH, QUARRY BANK

Western Shufflers

Various Venues

Fred & Joan Tyler 01562 637779

PERSHORE, WORCESTER

Toe The Line Dance Club

Simon 01386 561456

WORCESTER

Stampede CWDC

Mr D B Lee 01905 29408

Topline Dancing

Ian Ballard 01905 356363

Worcester County Line

Phil 01905 20375

REDDITCH

The Bootleggers

Mr R Williams 01527 452303

YORKSHIRE

BARNLEY

Desperado's

Caron Kipreos 01226 751963

BARNLEY, GILROYD,

POGMOOR

Karen Hannam

Karen 01226 248991

CLECKHEATON, BATLEY,

HECKMONDWIKE

Boot Leggers

Marcia 01924 444078

MILLBRIDGE, SPENBOROUGH,

HUDDERSFIELD,

The Flying Stetson

Brenda 01274 871360

MORLEY

Regency Rebels Bootscouter

Jan 01924 820827

ROTHERHAM

Marshall & Deputies Linedance

Mike or Pete 01709 548395

YORK, BOSTON SPA,

TADCASTER

Lorraine's Bootleggers

Lorraine (IDTA) 01904 693669

YORKSHIRE (EAST)

BEVERLEY

The Village Stompers

Various Venues

Audrey 01430 827526

Westwood Wanderers

Hilary Usher 01482 872210

BRIDLINGTON

Michelle Hatton School of Dance

Michelle (IDTA) 01262 677438

HULL

City Stompers

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 Woollas 01482 508575

HULL, MARKET WEIGHTON,

ELLINGWORTH

Neon Moon American L.D.

Neon Moon 01274 851434

NAFFERTON

Wolds Stompers

Pat Postage 01377 217516

NR. BRIDLINGTON

Flambers Bootscouters

Joan Gregory 01262 851027

POCKLINGTON

J & A American Line Dance

Annie 01759 306761

YORKSHIRE (NORTH)

APPLETON

Wiske, Catterick,

RICHMOND

Double A American Line Dance

Alan & Angie Clements (BWDA)

01748 833844

EASINGWOLD

Steppin' West

Marion Ford 01609 881564

HUTTON RUDBY, INGLEBY,

STOKESLEY

MM Grapevillers

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

RICHMOND

Sioux City L.D.C.

Hazel 01748 822248

RICHMOND CATTERICK

HAMSTERLEY

Playcraft Leisure

Susan (IDTA) Simon (UKA) 01748 825779

SCARBOROUGH

Star of Texas

Mary Seager 01723 862878

Valley Dance Club

Florence & Maurice 01723 363546

SELBY

Gowdall Gal Stompers

Allan & Margery 01302 701456

SELBY, BOSTON SPA

Neon Moon American L.D.

Neon Moon 01274 851434

SKIPTON

Melody Stompers

Jim Taylor 01756 790105

THIRSK TOWN HALL

White Horse Line Dancers

Heather 01845 597424

YARM

Loose Boots

Jan or Barry 01287 653504

YORKSHIRE (SOUTH)

BARNLEY, PENISTONE

Neon Moon American L.D.

Neon Moon 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

Apple Jacks

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

SHEFFIELD, ECCLESALL &

WADSLEY

Double 'M' Stompers

Marlene 0114 255 2449

TICKHILL, DONCASTER,

ROTHERHAM,

Boots & Bolos

Paula or Mike 01302 744311

Country Strutters

Various Venues

Jessie 0114 258 1612

YORKSHIRE (WEST)

Rebel Strutz

Zoe Bridge 0966 447231

ALLERTON BYWATER,

CHURWELL, MORLEY

Southern Boy Country Music

Ted & Lily 0113 2820659/2380275

BAILDON, BINGLEY, IDLE

The Jeanscene

Various Venues

Joy Randall 01274 621129

BAILDON, BRADFORD

Creek Alley Western Dancers

Atwyne & Marilyn 01274 595898

BAILDON, BRADFORD,

BOLTON WOOD

The Dreamcatchers

Colin & Jackie 01274 419051

BATLEY, DEWSBURY

Startin' Line

Roy & Jackie 01274 874728

BINGLEY

JJ's Line Dancing

Stomping Ground

ISLE OF MAN

VARIOUS VENUES

Frank's Gang
Frank 01624 618022/670494
DOUGLAS
Anji's Beginners Class
Anji Cowley 01624 627381
Maverick Line Dance Team
Micael Siebke 04624 497307

ISLE OF WIGHT

VARIOUS VENUES

Pegasus School of Dance
Mr Gifford 01983 405281

CHANNEL ISLANDS

JERSEY

ST BRELADE

Rednecks
Ricky 01534 41538
ST HELIER
Country Critters
Colin 01534 865657

EIRE

CO WICKLOW

ARKLOW

Eagle Dancers
Helen 00 353 402 33023

BRAY

East Coast Kickers
Denise Whelan 00 353 1 2829729

GREYSTONES

Nash - Villains
La Touche Hotel
Helen O'Malley 00 353 1 2825914

DUBLIN

KILNAMANAGH EST

Dublin Memphis Swingers
Shieling Raheny Spawell Templeogue
Noel O'Gorman 00 353 1 4524452

PORTMARNOCK

Saddle 'n' Spurs
Cathy Ryan 00 353 1 8463511

WESTMANSTOWN

Maggie's Mavericks
Maggie Cadwell 00 353 1 4906865

N. IRELAND

CO ANTRIM

The Next Step Promotions

Various Venues
Eddie Romero 01232 777702

ANTRIM

Honky Tonk Angels
01849 42888

BALLYMENA

The Cherokee Club

Eddie Romero 01232 777702

BALLYMENA,

CARRICKFERGUS

The Rock n' Rodeo Roadshow
Colly Graham 01232 649476

BELFAST

Texas Rose

Mary or Maura 01232 371072

DUNMURRY, BELFAST

Wandering Star LDC
Reta/Jackie 01247 452881

LARNE

Albuquerque Rangers Club
Jimmy and Collett 01232 432023

Western Star Line Dancers

Margaret or Anne 01574 275474/276507

CO DOWN

ANNALONG

Annassee Linedancers
Lesley 013967 67169

BALLYHORNAN, DRUMANESS,

KILLYLEAGH

Texas Troopers

Jim Mageean 01396 616776

BANGOR

Silver Spurs

Gillian Quinn 01247 459078

DOWNPATRICK

Dollars & Dimes
Bernadette 01396 612261

Texas Troopers

Jim Mageean 01396 842205

DOWNPATRICK,

GLASDRUMMAN

Texas Troopers

Diana 01396 830806

NEWRY

Rodeo Line Dancers

Damian 01693 62651

Tennessee

Ann 01693 63743

CO LONDONDERRY

COOKSTOWN COLERAINE

Mid-Ulster Line Dancers

Dawn York 01648 34527

LIMAVADY

Texas Kickers

Angela or Keith 015047 63482

CO TYRONE

COOKSTOWN, DUNGANNON

Kentucky Kickers

Pauline 01868 723845

SCOTLAND

ABERDEENSHIRE

ABOYNE

Deeside Western Dancers

Vicki Scott 013398 87184

BALMEDIE, OLDMELDRUM

Bennachie Boot Scooters

Various Venues

Susan Wright 01358 742527

BANFF

New Horizons Western Dancers

Irene 01261 812005

CRIMOND, FRASERBURGH,

MAUD.

Buchan Bootscoters

Anne Buchan 01779 473679

INVERURIE

Fitnology Line Dance Classes

Wendy Lobban 01467 621775

STONEHAVEN

Cowboys & Angels

Marina Cauley 01569 766454

STONEWOOD, ABERDEEN

Sugar Foot Linedancers

Mora 01224 722956

ARGYLL

CAMPBELTOWN

Wild Country

Donna Milloy 01586 551770

DUNOON & DISTRICT

Cowal Country

Margaret Rankin 01369 840413

GARELOCHHEAD, RHU

Line of Fire Dancers

Jenny 01436 672409

HELENSBURGH

Liz Clarke Western Dance

Liz Clarke 01436 675798

LOCHGILPHEAD

Fitness Mid Argyll

Nancy McLaren 01546 602036

AYRSHIRE

AYR

Gaiety Grapeviners

Jacqueline 012922 265350/284611

KILWINNING

Beginners Classes

Susan Fraser 01505 812752

KIRKCALDY

Carol's Hound Dog Stompers

Carol 01292 313854

BORDERS

GALASHIELS

Jaye & Aye Line Dancers

A. Turnbull 01896 751471

Silver Stars Western Dance Classes

Diana 01896 756244

BUTE

ROTHESAY

Johnny Reb's LD

Christine McLean 01700 505910

CAITHNESS

WICK

Lorraine's Line Dancers

Lorraine Bremner 01955 602954

CENTRAL

BO'NESS

Steppin Out WDC

Liz 01506 420162

FALKIRK

C.B Western Dancers

C. Bankier 01324 717297

Country Stompers

Madeleine or Maureen 0411 417111

DUMFRIESHIRE

ANNAN, GRETNA

Maureen's Moonshine Line

M Bellingham 016977 41010

CASTLE DOUGLAS

Ann Kerr Linedancing

Ann Kerr 01557 814673

DUMFRIES

The Howzit Starters

Lyn Hadfield 01556 611280

DUMFRIES, ANNAN

Maureen Smith Dancing

Maureen Smith 01461 202685

FIFE

CUPAR, GLENROTHES

Joyce Anderson Classes

Joyce 01334 652418

DUNFERMLINE

Iron Horse American Line Dance Co

Aileen Simpson 01383 621442

Thelma & the Bay Stompers

Thelma Mathers 01383 825061

GLENROTHES, THORNTON

Mrs Dorothy McEwen

Dot McEwen 01592 741100

GLENROTHES, KIRKCALDY,

LOCHGELLY

Ranch Dance

Lorraine Brown 01592 652869

KIRKCALDY

Carol's Hound Dog Stompers

Carol 01292 313854

LOWER METHIL

Ajax Western Dancers

Frank & Anna 01592 581746

TAYPORT

Di's Boot Scoot Kids Team

& East Coast

Diane 01382 552470

GRAMPIAN

ABERDEEN

Cloverleaf Line Dance Class

Bucksburn

Elaine Low 01224 714286

Granite City Strutters

Glenda McMillan 01224 631031

ABERLOUR, ELGIN

Moray Diamonds

Duncan & Irene 01343 812366

BUCKIE

Jean Forbes

Jean 01542 831646

KEITH, CRAIGELLACHIE,

LOSSIEMOUTH

Moray Diamonds

Duncan & Irene 01343 812366

PETERCULTER

Culter Cowgirls

Jenny 01224 734371

STONEHAVEN

Cowboys & Angels

Mandy 0802 258512

HIGHLANDS

INVERNESS

Inverness C&W Dance Co

Bill Mathieson 01463 236239

Loch Ness Line Dancers

Margaret Mitchell 01463 235023

ISLE OF SKYE

Skye West Line Dancers

Nan Cleghorn 01470 572338

INVERNESS-SHIRE

AVIEMORE

Blazing Saddles

Jane Clark 01479 811988

INVERNESS

The Inverness Line Dancers

Dave & Jenny 01463 233151

NAIRN

Moray Diamonds

Duncan & Irene 01343 812366

ISLE OF BUTE

ROTHESAY

Rothsay Bay Stompers

Mairi Beaton 01700 503890

KINCARDINESHIRE

STONEHAVEN

Footloose Line Dancers

Elaine Low 01224 714286

LANARKSHIRE

BLANTYRE

Betty's Boot Scooters

Betty 01698 334881

Kemp Dancing

Katy 0141 641 3432

LOTHIAN

EDINBURGH

Linda Ann Gillan S.o.D.

Linda Ann Gillan 058 9338 058

Phelan School of Dance

Mary Phelan 0131 672 1537

Stomping Ground

SUTHERLAND

Iona Macdonald Reid
Iona Macdonald Reid 01408 633143
HELMSDALE
Carol Findlay
Carol 01431 821559

TAYSIDE DUNDEE

Craigay Hotel
Pat 01821 642366
Robert Lindsay Western Line Dancing
Robert 01382 505501
Starliners Linedancing Classes
Frances & Elaine 01382 641899
FEARNAN
Fearnan Foot Stompers
Nick 01887 830472
PERTH
GA Stompers
Corrinne 01738 635382

WIGTOWNSHIRE STRANRAER

South West Stompers
Elaine Barton 01776 702729

WALES

ANGLESEY LLANFAIR P.G.

Anglesey Ali-Kats
Alistair or Kay 01248 715057

CARMARTHENSHIRE BRONYDD, CARMARTHEN

Hook Line and Stomper WDC
Various Venues
Hedley & Val 01239 614413
LLANELLI, SWANSEA
WickedWest
Chris Brocklesby 01554 755714

CEREDIGION ABERYSTWYTH

Boot Scootin at Aberystwyth F.C.
Sandra Crompton 01970 617000
The Westernaires
Carl or Christine 01970 612171
**AYBERAERON, DREFACH
FELINDRE, NEWQUAY**
Hook Line and Stomper WDC
Hedley and Val 01239 614413
LLANARTH, LLANDYSUL
Teify Valley Stompers
Jim & Mary 01239 711226

CLWYD BAGILLT

Shy Boots and Stompers
Tony Stanton 01244 534392
COLWYN BAY
The Dance Ranch
Mike Parkinson 0421 995 898
NORTHOP
Six Guns & Stetsons
Maria Stockdale 01244 812275
WREXHAM
Geoff Langford
Geoff Langford 01978 824311
Liberty's Dance Group
Various Venues
Charles 0161 777 8943

DENBIGHSHIRE LLANRHAEDR, DENBIGH

Lonestar Country Disco
Julie 01745 361487
**PRESTATYN, KINMEL BAY,
TOWYN, GLAN CONWY**
Silver Eagles
Dorothy 01745 888833

FLINTSHIRE

Shy Boots & Stompers
Various Classes
Tony Stanton 01244 534392
BUCKLEY
Buckley Stompers
Charles 01244 520534
Cactus Jack's WDC
Bryan & Sue 01928 726469
BUCKLEY, LLAY
Wild Horse Saloon LDC
Myra & Bryan 01244 543130

GWENT

ABERTILLERY, EBBW VALE,
NEWPORT
Ponderosa Stompers
Marguerite 01495 291998

MAGOR

Way Out West
Catrin Williams 01633 881185
NEW TREDEGAR
Empire LDC
John 01443 834655
NEWPORT
Rebel Stompers
Gloria 01633 214198

GWYNEDD

LLANDUDNO
Honk-Tonk Bar Association
Various Classes
Sheila 01492 660782
The Dance Ranch
Mike Parkinson 0421 995 898

MID GLAMORGAN ABERKENFIG, BRIDGEND

Tangle Foot
Cath or Dave 01656 667414
BRIDGEND
Texas Twisters
Mandy or Kevin 01656 725751
LLANHARRY, PONTYPRIDD
Bootleggers WDC
Hilary or Brian 01443 225419
**PORHCRAWL, BRIDGEND,
MAESTEG**
Sugar Foot Linedancing
Esther or Pat 01656 785148
RHONDDA
Cowgirl Strutters
John 01443 441066
Gone Country Line Dancing
Helen Vereker 0421 077117

PEMBROKESHIRE HAVERFORDWEST

West Wales Stompers
Lilian 01437 762450
NARBERTH, LLANDISSILIO
Teify Valley Stompers
Jim & Mary 01239 711226

POWYS

WELSHPOOL
Long Mountain W.D.C.
Flo Anthony 01938 554651

FRANCE

PARIS AREA

Les Amis Du Far West
Robert Wanstreet or Maureen Jessop
0033 (01) 43 48 00 69

LYONS AREA LYON-VAISE

Country Passion
Jocelyne 0033 (04) 78 23 0141
MIONS
A.L.M. Dance
Sylvie 0033 (04) 78 21 68 91
MORNANT
CAP Country
Anne-Marie 0033 (04) 78 44 11 66

SOUTH OF FRANCE PERPIGNAN

American Dance Club
Various Venues
Mary Perez 0033 468 553768

SOUTH OF FRANCE & SOUTHERN SPAIN CARCASSONNE, MARSEILLE

American Dance Club
Mary Perez 0033 468 553768

GERMANY

BERLIN

Incahoots
Sandra 0049 30 7533481

GIBRALTAR

Helenz Line Dancing
Chilton Court Community Centre
Helen 00 350 70682

CANARY ISLANDS

LANZAROTE PUERTA DEL CARMEN

Moonlight Bay
Playa Los Pocillos
0034 928 51 07 69

PUERTO DEL CARMEN, LANZAROTE

Rancho Texas
Jane Mitchell 0034928 17324748
or 0034 928 52926

COSTA DEL SOL

**CALAHONDA,
BENALMADENA, EL ROSARIO,**
R.T.'s Line Dancing
Gary & Marilyn 0034 952931471

TENERIFE

PLAYA DE LAS AMERICAS
Acapulco Country Bar
Opposite Hotel Gran Tenerife
Julia & Steve Towers 00 34 22 738115

TORREVIEJA TORRETA

Salt Lake Stompers
The Oasis Bar
John Halls 0034 6 6922866

SPAIN

BENIDORM

Calle Geroni
Paula 0034 919 360413

TENERIFE

The Dance Ranch
Bernie 0034 2275 3305

BENALMADENA COSTA BENALMADENA PORT

Mississippi Willow & Bonanza Bar
Martin & Simone 00345 244 2440 (Apr 2)

CYPRUS

LARNACA

'Cy' Stompers, Star & Garters Club
The Aris Hotel 00 357 (04) 645777
LIMASSOL
JB's Line Dancing Club
Various Venues
Joan 00 357 (05) 731025

SOUTH AFRICA

CAPE TOWN

Various Venues
Dave Bevan 0027 (021) 557 3832

CACTUS STAR LINE DANCING

Instructor & DJ

Available for all functions

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For the Ultimate Line Dance Experience

P.J.'s Country Disco

'Probably' the Best in the West
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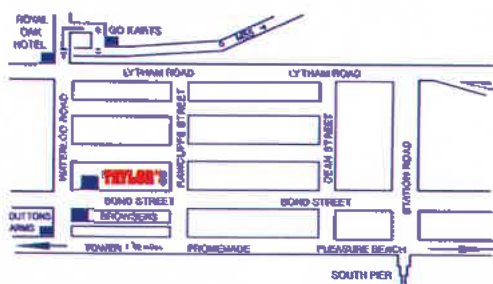
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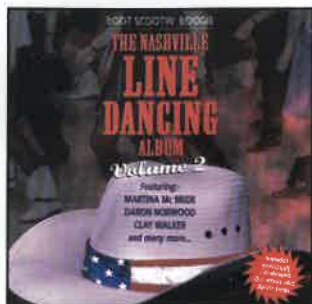
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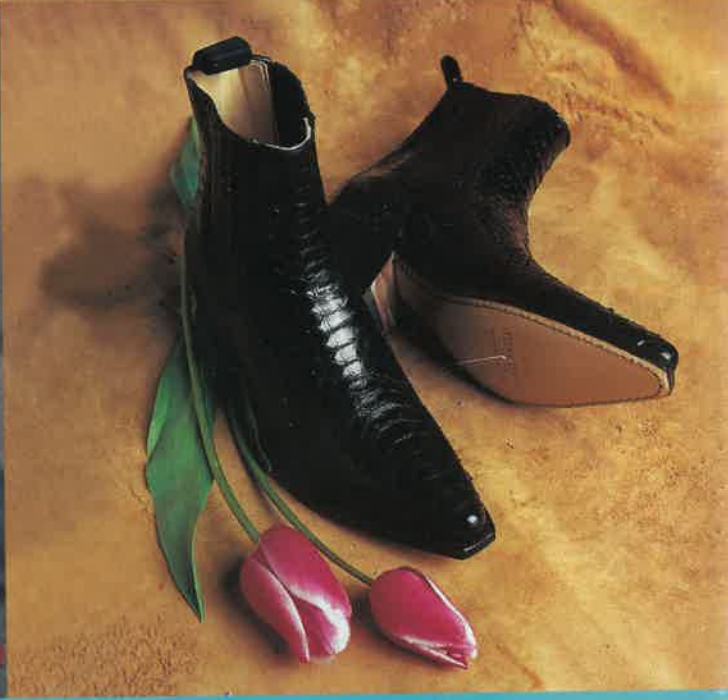


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