

Issue No. 29 October 1998 £2.00

The monthly magazine dedicated to line dancing



linedancer

Magazine

**Dance into
'Deep River'**

**Meet A Rising Star
Sinead McGavigan**

**Stomping Ground
Goes Interactive**



Moments & Memories

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Including 'Whoever's in New England',
'She Thinks His Name Was John'
and 'I'd Rather Ride Around With You'

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Released September 28th





Dear Dancers

A funny thing happened to me on the way to the class this week! I was stopped by a friend who showed me a selection of photocopied dance scripts taken from 'Steppin' off the Page'. All traces of Linedancer Magazine had been deleted and replaced with the name, address and telephone number of the dance club which apparently sells copies at its classes each week.

Wow - that's no joke, that's breach of copyright and here I am holding the proof!

For those who may not realise the implications, let me explain. You may see this as a relatively harmless act, but in actual fact it directly impacts on the viability of the magazine. We depend on selling enough copies to attract advertising revenue, which in turn keeps us going. That's our business, that's what we do, we sell copies of a magazine so that we can stay in business. It just so happens we love line dancing and when not publishing a magazine about it, we're out doing it.

By deliberately photocopying our work and passing it off as your own you restrict potential sales, pose a threat to our income and devalue the work we do promoting line dancing around the world. Ultimately this puts the future of Linedancer Magazine in jeopardy.

Please don't do this. It is illegal and you could be prosecuted for it. Some solicitors regard Breach of Copyright as easy work and mine is 'chomping at the bit' to take action. However, I prefer not to take this matter further - but ask instead that you play the game. We work hard to bring you a good quality magazine in the hope that you choose to buy a copy for yourself and perhaps encourage others to do the same. We ask no more than that.

And finally, a word of thanks to those who have become our agents, your work on our behalf is greatly appreciated. It is thanks to you and your efforts that we have made such good progress. I am happy to have your endorsement and support each month and thank you for all that you do.

Yours in line,

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With Peter, Lisa and Max



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This is a sponsored event for WRVS
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Postcode: _____ Tel No.: _____

Do you belong to a line dance club? If yes which one: _____

Address: _____

Postcode: _____ Tel No.: _____

Country Classics



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Eve Blay

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Grapevine

WRVS WEEK

The Women's Royal Voluntary Service is staging a national week of sponsored line dancing in Scotland from 26 - 30 October and in England and Wales from November 9-14. Last year, despite the charity's attempt to break the world record failing, £50,000 was raised. This year, the WRVS' Diamond Jubilee, the aim is to raise £100,000 with £1000 going to the supporter who raises the most sponsorship. For details of how you can get involved (in England) ring Caroline on 0171 837 1132, (Wales) ring Linda on 01222 747717 or (Scotland) Elma on 0131 558 8028.

EIGHT CELEBRATE

Sending her congratulations to the 'eight who celebrate', Melissa, Lucy, Lindsey, Kirstie, Heather, Charlotte, Christopher and Rebecca is BWDA instructor Ann Smith who photographed the group shortly after gaining their Bronze Medals.



HALLELUJAH IN ESSEX

Inspired during Jo Thompson's recent tour, Essex based CB's Line Dancing demonstration team are pictured preparing to dance Hallelujah Junction dressed as priests. The act, performed last month to an audience of 200, raised the roof, according to instructor Gill Light.



YOST CRAZY AGAIN

Lyn Yost is back at the Crazyhorse, Gateway Inn on Kirkman Road, Orlando on Saturday evenings from 7pm till 9pm, followed by DJ music. Lyn and husband Bob can be contacted at the web site <http://www.juno.com>

DANGER RE OCCURS

John 'Dangerous' Robinson is set to return to Britain in November. One Step Forward Promotions are to bring the UCWDC 1998 Showcase Champion back for a series of workshops and demonstrations. For more information and booking details contact Andrew on 01423 547444.

STOMPERS DEBUT

The Village Stompers Junior team from North Newbald recently completed their first demonstration at the Town & Country Open Day at Burton Agricultural College near Beverley, East Yorkshire. Pictured are the children, aged 6-12, who are trained by Audrey Redfern.



CANADIAN NEWS

The Canadian Dance Event has been confirmed for April 9-11 1999 at the Regal Constellation Hotel, 900 Dixon Strip, Ontario. The organisers, Canadian Dance Promotions, are offering a full package deal for \$80 with workshops at \$200/\$30. Information from Deb Crew, 13 Caribou Trail, Wasaga Beach, Ontario, Canada tel 001 705 429 0265/fax 001 705 429 0267, e mail <http://www.georgian.net/~bcrew>



CHEAP SEATS EXPAND

Rumours abound that the Cheap Seats are to expand. Maverick comparisons are rife with the eventual number of band members proposed could be as many as nine thanks to a horn section, drummer and additional guitarist. Ethan Allen said "It's true, we're really going for it next year when we'll be on the road with a full lighting rig and enlarged band with horn section. Some people have dubbed it a 'British Mavericks' even. As we closed for press Ethan was due to meet Raul Malo of the Mavericks along with producer Don Cook with a view to discussing 1999 American tour and show details, one such proposal being a chance to star at Route 66 alongside LeAnn Rimes.

NORTHERN IRELAND HELPS SUDAN

The Stakis Park Hotel, Templepatrick near Belfast Airport will host a line dance in aid of the Sudan Famine appeal on Sunday, 18th October. It will be a day/night event featuring instruction and dancing from Liz Clarke, Ros Brander Stephenson and Helen O' Malley with music from the Cheap Seats and the Haley Sisters, plus local band Good Luv'n'. Places are strictly limited to 250 and no tickets will be on sale on the day. Credit card bookings can be made on 01232 743500, information from TNS Promotions on 01232 777702.

MILES OF FUN FOR MACMILLAN

Nearly 1000 dancers and spectators attended the Kirklees Mile attempt to raise funds for the Macmillan Cancer Relief fund. Appeal coordinator Pat Whalley tells us that despite suspect weather the hardy souls of West Yorkshire turned out in their hundreds to the Leeds Road Playing Fields site where dancing was led by Vince and Linda Edwards of Boots 'n Scoots who had originated the idea. Groups from all over the county only just failed in their attempts to make the mile of dancers but consolation came in the knowledge that £5,000 had been raised for the local Macmillan Nurse Appeal.



AWARDS UPDATE

As we closed for press all single rooms at the Linedancer Magazine Awards Weekend in February had been sold. Double rooms are also selling quickly so readers are urged to reserve their places soon. Bookings to the usual address, information from Lin Frankland at the Linedancer office. See our advertisement on page 61 for details.

COWBOYS AT GARAGE

Evans Halshaw Ford in Sutton in Ashfield, Notts. raised £300 for the John Eastwood Hospice charity by staging a Wild West/C&W themed weekend at the dealership. A shoot out and safe cracking - to win a new car - were included as was instruction from Used Car Business manager Phil Langham (pictured).



Grapevine

HILLBILLY HIT

Pictured are the Hillbilly Rockers team, instructed by Pat Woodhouse and Claire Steel, at the Wild West Weekend in Dudley, West Midlands. The girls are aged 7-13 and amongst them are three disco champions plus medallists in Ballroom, Latin, Old Time, Tap and, of course, Line.



DOLLY DUE

Stop Press News! Country legend Dolly Parton is to make a rare British appearance. Her first UK trip for a decade. Dolly will be promoting her Hungry Again album with radio and press interviews and TV appearances including The National Lottery. Linedancer intends to bring a full interview shortly.



THOMPSON TOUR NEW DATES

Renegade Ranch has confirmed another date on the Jo Thompson tour. October 17 is the date for your diary, the HG Wells Suite at Planets in Woking is the venue for an day/night event featuring 'the lady' herself and Alan 'Renegade' Livett. Start time is 10am till 5pm then 8pm till midnight with tuition in both stints. Ticket prices are £15 day/£5 evening or £17 combined.

Jo's Irish date has also been confirmed

at The Quality Hotel, Carrickfergus, Co Antrim, held by The Rock n Rodeo Roadshow. Local band Good Luvin' will also star. Tickets are £10/£5 children and bookings and information on 01266 45754.

CAPIAL VENUE - DETAILS SOON

Continuing with news of Alan Livett, the 'Renegade' tells us he is about a month away from opening a weekend venue in the centre of London. More news next month.

BOURNEMOUTH CARNIVAL CAPERS

Chris & Martyn Hocking from Dorset were amongst the 2000 crowd which enjoyed the Bournemouth Carnival and Regatta which featured Kane & Co.. Over £4000 was raised for Bournemouth based charities.



UNIVERSAL NEWS - SOUTH WALES

An event to raise funds to go towards the costs of the Omagh Universal Cup finalists will be held in South Wales, at the Pontadawe Leisure Centre in Swansea. To be held on Friday, 9th October, the event will offset costs the Northern Irish juniors will incur travelling to Southport for the final. Details from TNS on 01232 777702.

GERMAN FESTIVAL CONFIRMED

The 4th Country Music Fair in Berlin has been announced for the weekend of 6/7 February. This year the event attracted nearly 7,000 people and over 70 live acts. For information call Kai or Frank on 0049 30 41702960 fax 0049 30 41702962.

WARNING TO ADVERTISERS

Instructor Pat Kelado from Essex rang to warn fellow instructors about the perils of advertising in products you've little knowledge of. Two publishing companies gained adverts from her on the basis they were publishing Metropolitan Police diaries and Crimestoppers calendars. Both publishers are currently under investigation by the Police. Her message is simple - advertisers beware when you don't know the product.

JOHNNY REBS KICK BUTT(E)



Kickin Butt, all the way from the Isle of Butte, Scotland, are the Johnny Rebs, all of whom are under 12. Teacher Christine McLean writes to tell us the group specialise in entertaining the island's elderly folk.

A PRIVATE MATTER

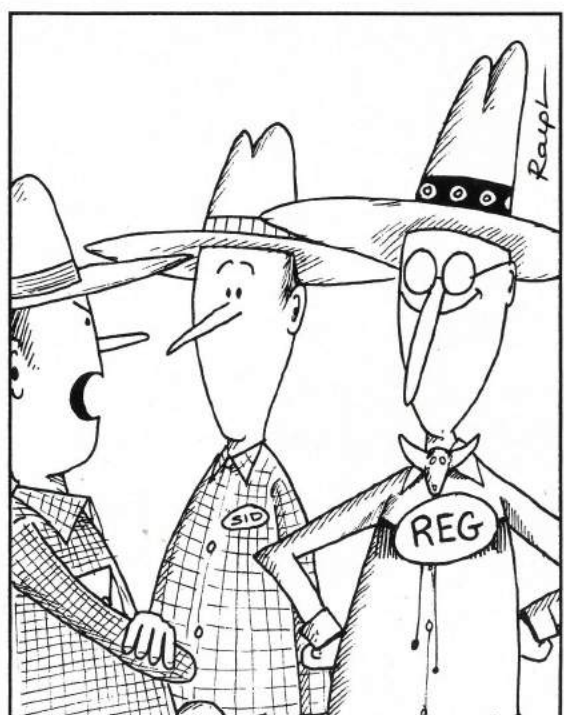
Lately we've had a number requests for a classified 'private ad' column. So if you're keen to sell those items which you no longer need, see the coupon on page 109. Meantime, to start the ball rolling here's one we've already received.

Western boots by Justins of Texas purchased in USA, brown with decorative stitching, almost new, size 7 to 7 1/2 superbly made, equivalent new cost £350, would accept oiro £140, Tel 01502 575393..

NORTH WALES CHAMPIONSHIP

The date for the North Wales Western Dance Championship has been announced. December 12 at Connah's Quay Civic Hall are the details and CWDC(UK) rules apply. Information from Lyndon or Mona on 01686 627403.

LAUGHTER LINES



"I SAID 'REGGAE' COWBOY, SID!"

Grapevine



SPANISH NEWS

Pictured are Marina and Fred, resident instructors at the Crystal Park Hotel in Benidorm where they are known as The Benidorm Bootleggers. Readers Joe and Jessie Turner from Runcorn write to say how much they enjoyed the couples' tuition.



...AND MORE

Visiting Benalmadena? If so, get yourselves 'rounded up' to the Bonanza Bar in Bonanza Square on Mondays, 1-3pm where you will find Martin and Simone ready to welcome and instruct.

BROOKS TICKETS

Following our announcement last month regarding Garth's Belfast tickets we now hear that priority will be given to Irish fans as the venue has a limited capacity. Sales are limited to four per person and are priced at £21 seated and £19.99 standing - plus £2 booking fee from 0870 2434455 Credit Cards or HMV, Virgin and usual outlets from September 19th. Sorry to all disappointed fans but we weren't told all the details last time...honest!



GET WELL SOON

Linedancer was upset to hear last week that Lizzie Clarke had been admitted to hospital suffering from chest pains. Thankfully she has now been discharged with a 'clean bill of health' having outrun the hospital's treadmill! More good news is that Lizzie plans to stop smoking so if you should spot 'Oor Lizzie' lighting up... We also send best wishes to Dawn Dennell of Statesiders who has completely recovered from her recent heart surgery. Dawn sends her thanks to everyone for their good wishes and support.

SPARKS FLYING

Next month will see the SPARKS charity's line dance links come to fruition but for those wondering it is a charity committed to reducing suffering in children through a wide programme of medical research. Since 1991 SPARKS has funded over 60 medical projects in Britain including cerebral palsy, premature birth, Down's syndrome and brain damage. The spirit of SPARKS combines the dedication and expertise of its researchers with the passion and enthusiasm of its supporters united in their goal to bring hope to children everywhere.

DEADLINES

The deadline for the November edition is, for advertisers, Friday 2nd October and for editorial Friday 9th October.

CHARITY LINES

Friday, 2nd October. A fundraiser for the Omagh Tragedy Appeal takes place at The Kildress Inn, Cookstown, Co Tyrone. Featuring 60s, 70s, Jive, waltz and line dances are promised to suit everyone. Details from Pauline or Richard on 01868 723845.

Tuesday, 6th October. The British Heart Foundation attempts its bid for the record for simultaneously at 8.15pm. Rodeo Ruth Lambden's Heart Line will be danced and details are available from Jackie Perry on 01580 200443.

Saturday, 10th October. Celebrity Sundays will hold a fundraiser for Cancer Research at the Forest Suite, Bracknell S&S Centre, Bagshot Road, Bracknell from 7.30pm. Admission is £5 and Doc Maverick Road Show provides the sounds. Richard Worth Estate Agents have contributed £50 for raffle prizes. Details from Jean on 0118 978 1759.

Saturday, 10th October. An evening of line dancing will be staged in aid of the Village Hall appeal from 8pm at Springwell Village Hall, Gateshead. Admission is £2, details from Judith on 0191 417 9020.

Friday, 16th October. Outlaws WLD are holding a charity social at Skipton Town Hall in aid of the Neonatal Unit at Airedale General Hospital. Tickets are £3.50 and raffle, bar and dancing for all levels will be provided. Details from Gill on 01756 791924

Saturday, 17th October. The British Diabetic Association will benefit from a 12 hour line dance extravaganza at the Newbridge Memorial Hall in Newbridge. To include competitions, guest instructors and a 'Grease' tribute, tickets are £1.50/£2 on the door. Details from Carl on 01495 243951.

Saturday, 24th October. Stone Mountain star along with instruction from DJ Salli Grant at Salisbury Leisure Centre from 7.30pm. Raffles, bar, food and bucking bronco will feature. Details from Salli on 01722 790439 or Lucy on 01722 338627.

Saturday, 24th October. An Autumn Line Dance Extravaganza in aid of The British Heart Foundation takes place at The Kirkby Suite near Liverpool from 7.30pm. Music comes courtesy of Boots N Shooters with a raffle and best dressed prizes. Tickets are £3 from Lucy on 0151 283 7568.

Friday, 30th October. Scarborough's biggest line dancing event promises Rob Fowler and the Dean Brothers raising funds for Scarborough Hospital Children's Unit. Tickets are £8 from Linda on 01723 374382 or Jane on 01723 377241.

Saturday 31st October. Waylander star at The Queensway Suite, Mansfield from 7.30pm. In aid of BBC Radio Nottingham's Moneyspinner appeal, tickets are £5/£2.50 children from Harry or Joan on 01773 874662.

Saturday, 31st October. Rochdale Town Hall will host a fundraiser for the Friends of Nathaniel, a little autistic boy who needs funds for treatment. Tickets, inc. supper, are £5 from Sue on 01706 864731 or Joanne on 01706 864738.

Friday, 6th November. Broxtowe Crossroads Limited gain the proceeds from Scooter Lee and Joanne Brady's appearance at Saturday Stompers' spectacular from 8pm. Tickets are £8 to include a free workshop from 7pm and details from Lynn on 01773 810760 or John on 01773 811166

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HALL**

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and
DANCES
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Hot Summer Nights

On a humid Friday night in July, not much happening and classes ticking over for the summer period, what better way to stimulate club members than to organise a fun challenge with a local club? This is exactly what Damian and Attracta Brady from Newry and Richard and Pauline Hobson from Dungannon did to great success. Pauline Hobson was there.

Working together the four instructors fuelled the rivalry between their clubs. Dungannon were going to give Newry a "stuffin" it was rumoured, and in turn Newry were going to give Dungannon a "lynchin". As for the hype it was mission accomplished - everyone was bitin' at the bit and raring to go. The venue was to be the Body 'n' Sole fitness & Dance Studio, Dungannon.



The instructions were simple - Bring a bottle (or two), your partner (not someone else's) and a supper would be provided by the hosting club. While the main theme was to be line dancing, it was agreed a bit of Rock 'n' Roll would keep everyone happy.

The night got underway about 8.30pm, Dungannon claiming their half of the room, dancing, chit-chatting and generally looking forward to a good nights "craic". At around 9.45pm the Newry Rodeo Dancers burst in, led by Damian - the sheriff - and his buxom side-kick, Attracta. Guns blazing, goading and shouting menacing threats (all in fun) at the Dungannon dancers who in return heckled and booed the boisterous visitors. The last two to enter had, thrown over their shoulders, two life sized dummies, modelled on Richard and Pauline, with nooses round their necks, soon to be strung from the beams whilst the rest of the Newry 'mob' danced around with cheer leaders pom poms. The scene was set!

But hey, hang on a minute - how can normal people behave like this?

Pauline, being host, was both compere and D.J. and, with scoreboard on display and dancing well underway, the atmosphere was electric.

Shortly after, an icebreaker challenge was introduced - two groups of ten from each club were to pass an orange to each other under their chins without the use of their hands. Newry claimed "dix point" on the scoreboard. Dancing continued, and so did the challenges - obstacle course, forfeits, sticky feel it, but the highlight of the night had to be "blindfolded line dancing".

As the night wore on it became evident that Dungannon were wiping the floor with Newry (of course they would, they were in charge of the scoreboard). Newry weren't taking this lying down so team members John and Ann made an effort to smuggle the scoreboard upstairs to amend it, but Cathy and Roslin spotted the dirty deed and fortunately were able to retrieve it in the 'nick of time'.



Supper was served after midnight and dancing and banter continued into the wee small hours until it was decided that all good things must come to an end, much to the disappointment of all involved.

Pauline decided one final challenge for forty points: each club was to give their interpretation of "Grease" to the Grease soundtrack. By this stage, around 2am, confidence and egos had soared and each club performed magnificently, but of course Dungannon outshone Newry by miles to

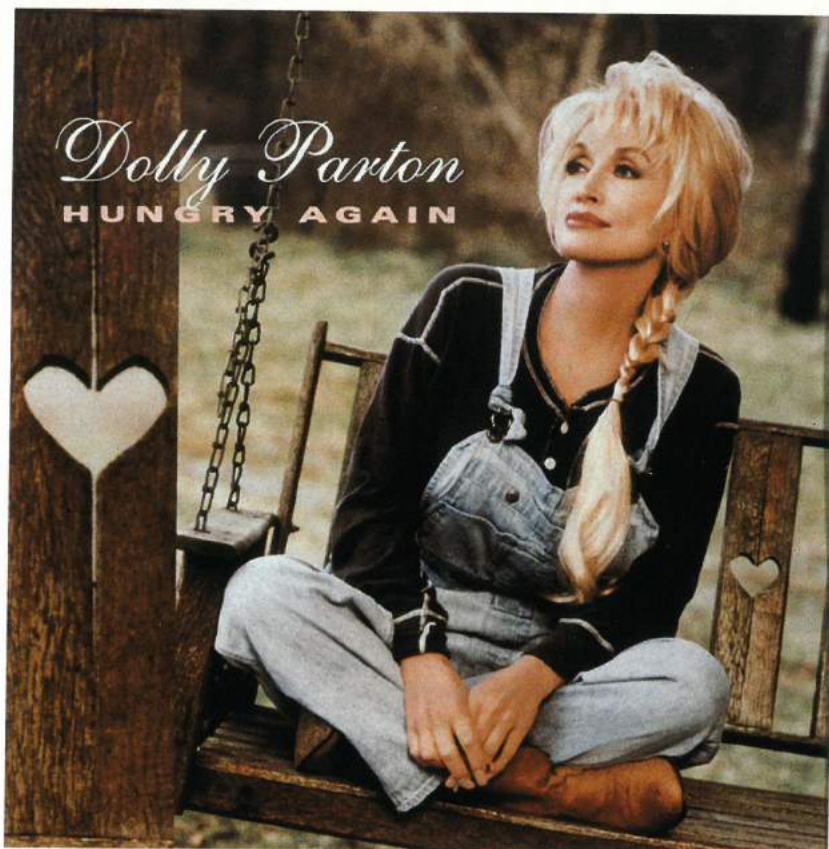
claim the final forty points, leaving the final score on the challenge board Newry 85 points and Dungannon 95 points.

"What a night!" "You lot cheated" "Brilliant night's craic" "We'll win next time" and "We should have done this a long time ago" were just a few of the comments overheard as Newry made their way to their bus which would take them on their forty-five minute journey home. Everyone had a ball, friendships had been made and everyone agreed this was a great way to boost morale at clubs. As for the rematch watch this space...

Hungry Again

the long awaited
brand new album
from

Dolly Parton



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Nomination Categories

• Live Act Awards

Names

Best Solo Artist Male

Best Solo Artist Female

Best Group or Duo

• Recorded Music Awards

Best Dance Track

Best Dance Album (Artist/Group)

Best Dance Album (Compilation)

• Dance Awards

Dance of the Year

Instructor of the Year.

Choreographer of the Year

• Dance Personality

Dance Personality of the Year (Male)

Dance Personality of the Year (Female)

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 **Linedancer**
Magazine

1998 AWARD NOMINATION FORM

It is time to make your nominations for the instructors, choreographers, artistes, entertainers and personalities who have contributed to the success of line dancing during the past year. Those special people whose talent and dedication deserves our thanks, encouragement and recognition.

Who was it that made it happen for you this year? Who would you like to see honoured for their contribution to dance?

Think carefully and make you nominations so that we can prepare the final shortlist from which readers are invited to vote to select the eventual winners. There are no rules or restrictions for making your nominations but the final voting will be restricted to one vote per reader in each category.

Award presentations will be made at the Norbreck Castle in Blackpool during the Gala Awards Weekend on 26-27th February 1999.

Post your completed Nomination Form to :
Award Nominations, Linedancer Magazine, 166 Lord Street,
Southport, Merseyside, PR9 0QA.

Top Ten Dance Charts

CLARE'S DANCE RANCH Warwickshire Tel: 01203 667397

1. Weekdays 'Except For Mondays'
Lorrie Morgan
2. T-Bone Shuffle 'Sunhyme'
Dario G
3. Love Letters 'Strawberry Wine'
Deanna Carter
4. Red Hot Salsa 'Red Hot Salsa'
Dave Sheriff
5. M & B Swing 'Sick & Tired'
Boz Scaggs
6. Ribbon Of Highway 'Ribbon Of Highway'
Scooter Lee
7. Dizzy 'Dizzy'
Scooter Lee
8. Hot Tamales 'Country Down To My Soul'
Lee Roy Parnell
9. Tango With The Sheriff. 'Cha Tango'
Dave Sheriff
10. Swamp Thang/Tush Push 'Swamp Thing'
The Grid

Linedancer TOP TEN Magazine

1. Peace Train 'Peace Train' (Holy Roller Mix)
Dolly Parton
2. Let 'er Rip 'Let 'er Rip'
Dixie Chicks
3. Red Hot Salsa 'Red Hot Salsa'
Dave Sheriff
4. Backtrackin' 'How Do I Live (Dance Mix)'
LeAnn Rimes
5. Mucara Walk 'La Mucara'
The Mavericks
6. Alane 'Alane'
Wes
7. Shipwrecked 'Shipwrecked'
Sunshine Cowboys
8. Scotia Samba 'Dance The Night Away'
The Mavericks
9. T-Bone Shuffle 'Zorba's Dance'
LCD
10. Heartache Express 'Tonight The Heartache's On Me' .. Dixie Chicks

DANCE RANCH Paisley, Scotland Tel: 0141 884 6454

1. Peace Train 'Peace Train' (Holy Roller Mix)
Dolly Parton
2. Dizzy 'Dizzy'
Scooter Lee
3. Commitment 'Commitment'
LeAnn Rimes
4. Girls Night Out 'Girls Night Out'
Gina Jeffreys
5. Walk The Line 'Every Little Thing'
Carlene Carter
6. Scotia Samba 'Dance The Night Away'
The Mavericks
7. Here Lately 'Every Second'
Colin Raye
8. Let 'er Rip 'Let 'er Rip'
Dixie Chicks
9. T-Bone Shuffle 'Billy B. Bad'
Geroge Jones
10. Dangerous 'Put Some Drive In Your Country'
Travis Tritt

STOCKPORT BOOTSCOOTERS Tel: 0161 439 7983

1. Peace Train 'Peace Train' (Holy Roller Mix)
Dolly Parton
2. Fishers Hornpipe 'Fishers Hornpipe'
David Schaufel
3. Scotia Samba 'Dance The Night Away'
The Mavericks
4. Walking The Line 'Trouble'
Mark Chestnut
5. T-Bone Shuffle 'T-Bone Shuffle'
Boz Scaggs
6. Ribbon Of Highway 'Ribbon Of Highway'
Scooter Lee
7. Let 'er Rip 'Let 'er Rip'
Dixie Chicks
8. Mucara Walk 'La Mucara'
The Mavericks
9. Fly Like A Bird 'Fly Like A Bird'
Boz Scaggs
10. Hardwood Stomp 'Hardwood Stomp'
Rick Tippe

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Dave Sheriff
2. Play It Again Sam 'I'm Gonna Miss You'
Michael Martin Murphey
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Charlie Landsborough
4. Ribbon Of Highway 'Ribbon Of Highway'
Scooter Lee
5. Rah Rumba 'One Heart'
Back Door
6. Smokey Places 'Smokey Places'
Dean Brothers
7. Honky Tonk Stomp 'Billy B. Bad'
George Jones
8. Mucara Walk 'La Mucara'
The Mavericks
9. Jamaica 95 'Island Girl'
Beach Boys
10. Taken Aback 'Dance The Night Away'
The Mavericks

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Celine Dion
3. Mamboria 'Come On Over'
Shania Twain
4. We Really Shouldn't Be Doing This 'I Just Wanna Dance With You' Geroge Strait
5. Peace Train 'Peace Train' (Holy Roller Mix)
Dolly Parton
6. Addicted To Love 'Addicted To Love'
Robert Palmer
7. Alamo Waltz 'Remember The Alamo'
George Strait
8. Ready Steady 'I Get So Rattled'
Jill Morris
9. Sooner Or Later 'To Be With You'
The Mavericks
10. Scotia Samba 'Dance The Night Away'
The Mavericks

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Capital E

Martin Lister reports on the 5th London Dance Classic held at the Windsor Leisure Centre over the August Bank Holiday weekend.

The London Dance Classic (LDC) was buzzing with competitors from Germany, Sweden, Switzerland and the USA, joining some of the best dancers in Britain. Stella and Rick Wilden put in a lot of hard work to stage this event offering a vast array of divisions. Being an important European UCWDC qualifying event for Worlds VII in San Antonio, Stella invited fifteen highly qualified Judges from the UK, USA and Europe and attracted an impressive list of sponsors headed by CMR (Country Radio for Europe) and Stetson Hats. The job of Master of Ceremonies was shared between Steve Crosby and Stella Wilden.

The LDC produced some world class dancing and again lived up to its reputation as an enjoyable and fun weekend, despite the programme running a touch behind schedule on the Saturday as a number of competitors waited until then to register. Competitors owe it to themselves, their fellow competitors and the organisers to register in good time - be aware that 17th December is the Worlds VII final registration cut-off date for entry.

The competitors' meeting with the Judges on Friday night was a lively affair with UCWDC President, Jeff Bartholomew, welcoming everyone. Jeff has been highly instrumental in setting up the UCWDC to promote and standardise competition across the World. He re-emphasised that to qualify for Worlds competitors must compete in three qualifying UCWDC events, one of which must be in the division that the contestant wishes to enter at Worlds. He demonstrated his deep knowledge of the rules by explaining that line dancers who are actively competing in Classic Newcomer or Novice divisions are not eligible to dance in a line dance Showcase division. Demonstrating his 'big heartedness' he did allow four competitors, who were not aware of this rule, to compete on the condition that their Showcase entry would not qualify for Worlds VII.

It just goes to show how vital it is to be familiar with the rules, so get a copy of the rules, read them, understand them, and follow them. Clothing infringements, as I noted in my article on competitions last month, are the most prevalent. Congratulations are due to the LDC judges, who asked that competitors parade around the dance floor in their outfits. This is



MARTIN LISTER & CHERYL GAYLE
LDC COUPLES CLASSIC DIVISION IV CHAMPIONS



STEVE DUNN - GREAT BRITAIN CHAMPION TITLE CO-WINNER



JACK ARMSTRONG & STACY LYNNE FROM COLORADO, USA
9 TIME COUPLES CLASSIC DIVISION 1 CHAMPIONS

an excellent way to reduce costume penalties and allows the Judges to concentrate on the quality of dancing. A number of Competitors can be truly grateful as it allowed them to make some last minute changes.

Three generations of the Dunn dance dynasty were there in force, securing a handful of line dance titles and a brace of Couples titles, but watch out for the Smiths of Grimsby. Three Smith sisters won four titles between them. Their father, Neil, is now "threatening" to compete in couples. In Classic Advanced birthday girl Yvonne Dunn just pipped Jenny Berry with a tie breaker needed to separate them. Each had won two out of their four dances. In Showcase, victorious Johnny Twostep was run close by Alan (AC) Clarke, who obtained revenge in Renegade. The choreography competition was won by Jamie Smith (no relation to the aforementioned Smiths) with his dance, Let's Break Up, which was featured in September's Steppin' off the Page.

Though not a UCWDC event, the most prestigious competition of the weekend was for the title Great Britain Champion 1998. All competitors were eligible to compete, but the winner could only be drawn from divisional winners. The chosen dance was the Royal Ascot Waltz (surprise, surprise, choreographed by Stella). This is a 24 step dance, which is also featured on the video Line Dance with Lionel and Mr Blair made a brief appearance on Sunday evening. After two Vanilla walls, competitors could then move into Showcase mode to add their own interpretations. This was the 5th time that the title of Great Britain Champion had been contested and the winners were Steve Dunn and Cecilia Cook.

The benefit of attending top events such as this is the quality of workshops available to competitors and social dancers alike. Some very entertaining workshops were provided by many of the judges. Barry Durand taught his West Coast Swing class with a line dance bias, emphasising that we have an advantage over couples dancers, needing to learn only a few new steps to become accomplished. Judging by the reception West Coast Swing is going to be a big hit among line dancers over the next few years.

1998 LDC Couples Winners



DAVE SHERIFF

Saturday night dance featured Jack Armstrong and Stacey Lynne, who added a 9th Classic Division 1 Couples Championship to their collection. They are a delightful couple from Colorado. While Stacey is a dance instructor, Jack has a full time job as an air traffic controller. Their interpretation of the music was exceptional with their constantly changing facial expressions, a joy to watch. Barry Durand and Lisa Austin performed their captivating Butterfly Kisses routine with 7 year old Siobhan Dunn and 11 year old Sarah Mellor who had learned their part only a couple of hours earlier. Barry and Lisa then enthralled the audience with their adaptation of the Wizard of Oz. Dave Sheriff's set included many of his new songs, and Nina, a very promising singer from Belgium, performed a number of her popular songs.

Back Door provided the live entertainment as competitors anxiously awaited the awards. Due to the sheer volume of competitors and divisions, the awards ceremony lasted over two hours, thus adding to the tension. The weekend closed with the new Great Britain Champions being crowned with a \$400 Stetson Hat and a massive trophy each.



CECILIA COOK

Classic

Div 1: Jack Armstrong & Stacey Lynne (US)
Div 2: Orlando Continorti & Daniela Minsturelli (Switzerland)
Div 3: Karl & Helen Cregeen
Div 4: Martin Lister (UK) & Cheryl Gale (US)
Silver: John & Glenise Lee
Jnr Teen: Jamie Smith & Kelly-Ann Green
Jnr Youth: Scott Lawley & Siobhan Dunn
Showcase
Div 2: Steve & Yvonne Dunn
Jnr Youth: Chris McManns & Jennifer Stephenson
Pro-Am
Newcomer: Steve Brain (UK) & Erika Spahr (Germany)

Club Challenge

Headliners: Gordon & Lyn Lawley - Two Step
Jill & Jill
Jackpot winners:
Philippe Emch (Switzerland) & Tina Neale

The international panel of Judges

Holland	Herman Falkenberg Betina Steenbekkers Ron Welters
Switzerland	Barbara Dietsche Philippe Emch
UK	Ruth Elias Pauline & Ivor Morgan David Roberts Margaret & Norman Yates
US	Jim Ainsworth Lisa Austin Barry Durand Dorsey Napier

Great Britain Champions

Male: Steve Dunn
Female: Cecilia Cook

Renegade

Winner: A C Clarke

Choreography

Winner: Jamie Smith

Showcase - Male

Open Adult: Johnny Twostep
Jnr Teen: Jamie Smith
Jnr Youth/Primary: David Anderson

Showcase - Female

Open Adult: Jennie Berry
Diamond/Silver/Gold: Cecilia Cook
Jnr Teen: Elizabeth Smith
Jnr Youth/Primary: Melissa Smith

Classic Advanced - Male

Open Adult: Steve Dunn
Silver: Michael Dunn
Crystal: Graham Scales
Jnr Teen: Jamie Smith

Classic Advanced - Female

Open Adult: Yvonne Dunn
Silver: Cecilia Cook
Crystal: Jacqueline Payne
Jnr Teen: Jennifer Stephenson
Jnr Primary: Siobhan Dunn

Classic Intermediate - Male

Open Adult: Ed Lawton
Diamond: Martin Lister
Jnr Teen: Allan Hocking
Jnr Youth: Scott Lawley

Classic Intermediate - Female

Open Adult: Simone Anderson
Crystal: Jane Smee
Jnr Teen: Kelly Ann Greene
Jnr Youth: Holly Cooper

Classic Novice - Male

Gold: George Thompson
Crystal: Phillip Greene
Jnr Teen: Lee Easton
Jnr Youth: Lee Eccles

Classic Novice - Female

Open Adult: Nicole Kiely
Silver: Joanne Dry
Diamond: Mary Lynch
Crystal: Roslyn Brander-Stephenson
Jnr Teen: Carron Douglas
Jnr Youth: Melissa Smith

Classic Newcomer - Male

Silver: James Nostrom (Sweden)
Jnr Youth: David Anderson

Classic Newcomer - Female

Open Adult: Dawn Wheat
Silver: Catrina Johanson (Sweden)
Crystal: Sheila Hill
Jnr Teen: Laura Smith
Jnr Primary: Kimberley Bayliss



CECILIA COOK '98 GREAT BRITISH CHAMPION
LDC SHOWCASE DIAMOND/SILVER/GOLD CHAMPION
LDC CLASSIC ADVANCED SILVER CHAMPION



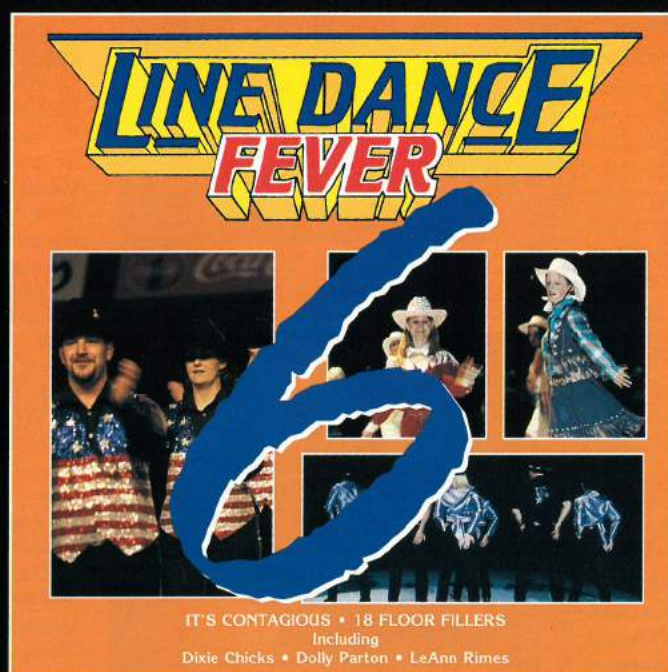
JUDGES L-R WITH JEFF BARTHOLOMEW CENTRE: IVOR MORGAN, RUTH ELLIS, BETINA, NORMAN YALES, LISA AUSTIN, BARBARA DIETSCH, IAN WELTERS, DORSEY NAPIER, HERMAN FALKEDERY, BARRY DURAND.

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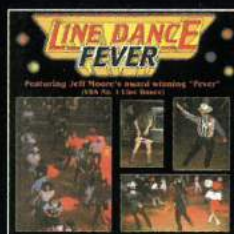
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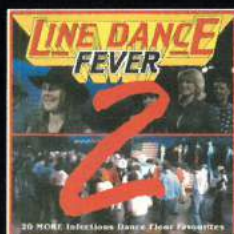
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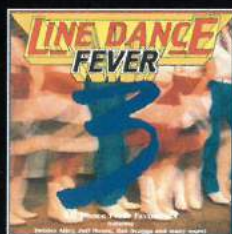
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Line Dance Fever



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take Your Pick!

When line dance fanatic Catherine Atkins of Birmingham was selected to take part in the TV Quiz Show "Take your Pick" she thought 2 was her lucky number - until she opened the box and Des O'Connor told her she had won an old newspaper! Luckily for her however she accepted lots of 'lolly' instead of the key to the box and spent some of this on line dancing gear.

Janet Slattery spoke to Catherine at her home in Solihull about her recent Central Television appearance and invited her to "take her pick" of the favourite line dances currently on the circuit.

Catherine was auditioned twice before getting on the popular show which features the Yes/No interlude but some of the contestants were picked at random from the audience. She was quite confident about appearing as she had already been on The Big Breakfast (The Big Decision) and Supermarket Sweep.

"I was awful in the yes/no interlude" she giggled "I only lasted a few seconds. But most of the other contestants were 'outgoned' pretty quickly too!" Catherine answered her three questions correctly in order to open the box but took the money (£700) instead some of which she spent on a line dancing shirt and some boot chains. Most of the winnings however went on partying. If she had opened Box 2 she would have won an old newspaper!

When 21 year old Catherine was brought onto the show she was introduced to Des O'Connor as a "line dancer" but the presenter was obviously not in step with Catherine's interest as the subject was not mentioned again - much to her disappointment.

"I go to classes at The Galleon Dance Centre in Hall Green Birmingham twice a week" she said. "I go with three friends. I already did Ballroom and Latin American dancing there so when line dancing started in January 1997 naturally I wanted to give it a go. It is a fun evening, good exercise and I meet up with lots of others my age."



The classes are run by principals Brian and Christine Holtom who offer medalist, competitive and professional training given by fully qualified instructors belonging to various professional dance associations. Dance wear can also be purchased from a shop within the Centre.

Catherine currently works at Boots the Chemist in Solihull. She started there as a 'temp' to help at Christmas two and a half years ago and has stood behind different counters until becoming a consultant selling and giving advice on cosmetics and giving makeovers.

Her big ambition is to live and work abroad - she once worked in the USA as an au pair - and is going to take a business degree in Business Management in September.

She's blonde and bubbly and certainly game for a laugh so Linedancer asked Catherine to

take part in our version of Take Your Pick and tell us her top ten favourites. Sorry - there's no big stakes - not in this game!

Q: Which is your favourite country and western C.D?
A: "Line up and Dance"

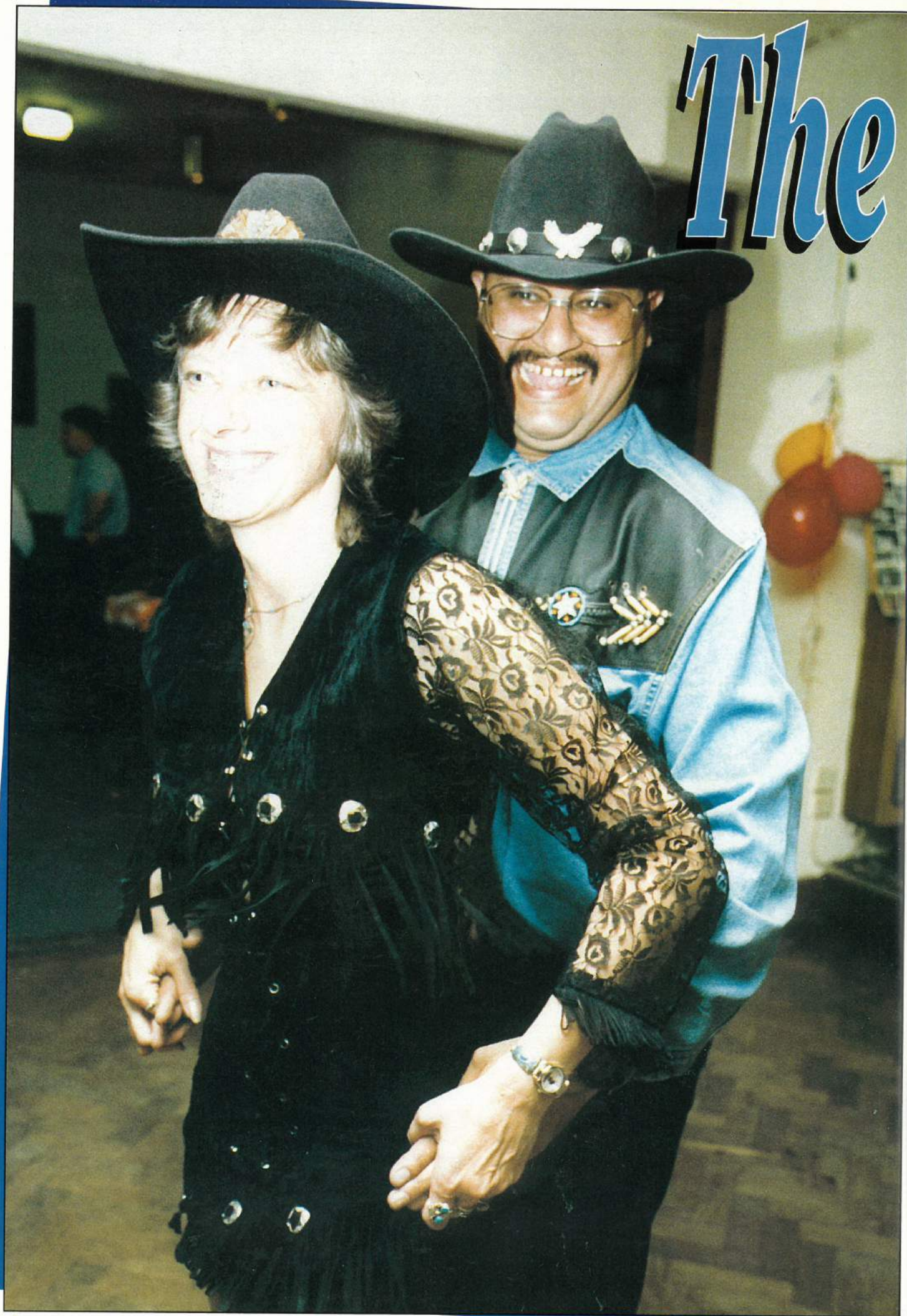
Q: Who are your favourite band?
A: "The Mavericks"

Q: Name your favourite dances.
A: All Shook Up, Scotia Samba, Cotton Eye Joe, Smoky Places, Black Coffee, Matador, Men in Black, Tropicana Parking Lot, Trashy Women and Tush Push.

Q: Where is your favourite dance scene (need I ask)?
A: "The Galleon of course!"

Well done Catherine! You've won ! We'll ask Des to send you that old newspaper!

The



Bionic Lineman

When Hasmukh Makwana of Loughborough was planning to marry his fiancée Glenys fifteen years ago he was struck down with a mysterious illness which left his right ankle permanently disabled. Instead of getting married the couple went on holiday - with Glenys's parents in tow - and got married twelve months later. Janet Slattery caught up with the couple at Glenys's 40th birthday bash.

Bandanna band Martin Tranter and Rob Allsop were singing foot tappin' country and western music at Glenys's gig and a friendly crowd of dancers in cowboy gear danced the night away. Family members and friends not yet converted to line dancing studied the proceedings with interest, possibly some amusement, and certainly a desire to try and have a go. Two of the happiest faces there were of course Hasmukh (known as Mac) and Glenys who gave a flawless demonstration of Horsin' Around (Trashy Woman) one of their favourite dances.

Mac was born in Kenya and came to this country when he was ten years of age. He was employed as a machine operator for the Rolls-Royce Company in Mountsorrel, Leicestershire when he met Glenys who was working in a cake shop. It was love at first sight for him the second time around for her.

They say the path of true love never runs smooth and when Mac and Glenys were about to lay slabs at their new home one sunny Wednesday afternoon way back in 1983 those words held a new significance for them. Mac took up the story.

"That morning I'd noticed a swelling around my right ankle and had difficulty putting my foot down" he recollected "When I mentioned it to Glenys she thought I was joking but later when she saw how swollen my leg and foot were she knew it was no laughing matter and we went straight away to our doctor".

Mac was immediately sent to Loughborough General Hospital Outpatients Department to have an X-ray done but nothing was found and a torn tendon was diagnosed. His ankle was strapped up for two weeks during which time the swelling and pain got worse. He returned to the hospital where doctors took another look at the X-rays and referred him to a specialist.

At 2pm in June 1983 on the day of the appointment, not unduly worried, Mac went to the Register Office to pay the fee to get married but by 4.30 pm he was at the Leicester Royal Infirmary undergoing blood tests and was admitted immediately for an exploratory operation. They discovered he had a severe bone infection called Osteomyelitis probably caused by the bruise of an old injury going in towards the bone instead of coming out to the surface of the skin as is usual. His bone had almost been eaten away by infection and it was so serious it was thought he might have to have his foot amputated.

"I was in hospital for sixteen weeks so the August wedding had to be cancelled" sighed Mac "the doctors said I was too ill but we managed to persuade them to let me out for the honeymoon".

"That's why my parents came too" laughs Glenys "We assured the hospital that we would have someone to help care for Mac, whose leg was in plaster, so Dad drove us to Bournemouth and Mac went to hospital there every day. We called it our funnymoon."

In July of the following year Mac thought he had thrown away his crutches for good and fixed the date for a September wedding but weeks before the big day he had to have another bone marrow operation. He has been in and out of hospital many times and endured eight operations including bone grafts, physiotherapy and a metal plate and pins inserted into his ankle to lock it together permanently. Since that final operation in 1990 and a course of injections he has had no problems whatsoever. Thanks to skilful surgery the only visible signs of those awful years are two small scars on either side of his ankle. You could say he now has a bionic foot but he has no problems struttin' his stuff!



"There are very few foot movements I cannot do" he says with confidence. "I have learnt to adapt my weight and to land properly. The heel and crossover steps are the trickiest and the most difficult dances for me are Scotia Samba and Fly Like a Bird."

Glenys and Mac live to line dance and took up the interest just over two years ago. They attend classes three times a week and go to social dances. Last year they were part of a team from The Wild West American Dance Company who entered their regional heat of the British Line Dance Championships and came second. They recently attended a workshop in Southport and were amongst the scores of folk who attended the Americana International Event at Newark in July which featured one of their favourite bands, The Woolpackers.

Both have attained their BWDA bronze medal awards and are looking forward to taking their silver and gold medals. Not bad for someone who was once told he might never walk properly again!



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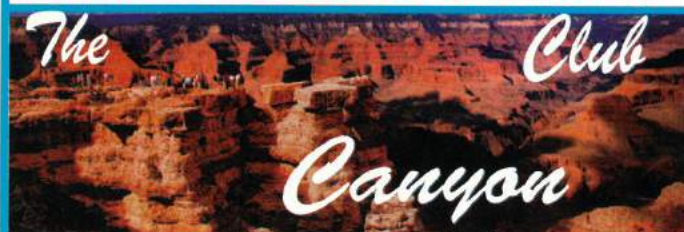
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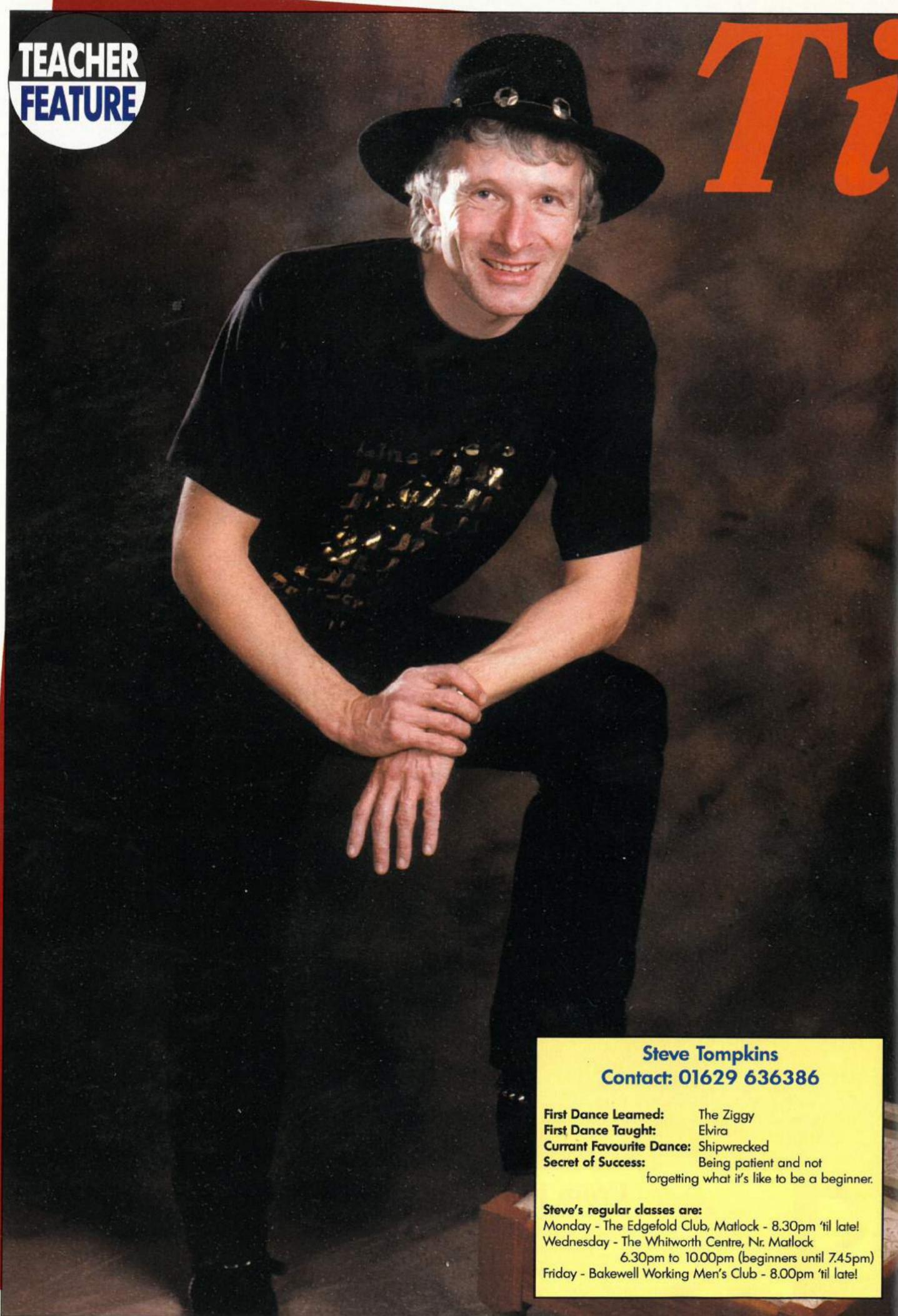
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**TEACHER
FEATURE**

Ti

Steve Tompkins
Contact: 01629 636386

First Dance Learned: The Ziggy
First Dance Taught: Elvira
Current Favourite Dance: Shipwrecked
Secret of Success: Being patient and not forgetting what it's like to be a beginner.

Steve's regular classes are:
Monday - The Edgefold Club, Matlock - 8.30pm 'til late!
Wednesday - The Whitworth Centre, Nr. Matlock
6.30pm to 10.00pm (beginners until 7.45pm)
Friday - Bakewell Working Men's Club - 8.00pm 'til late!

timberline

In one corner of the Peak District, the women, at least, have abandoned their hiking boots in favour of cowboy boots. Maggie Hay met the person responsible, Steve Tompkins, better known - when he is wearing his cowboy hat - as "Timberline" Steve.

Steve grew up in London but exchanged his city lifestyle for the beauty and tranquillity of the Peak District many years ago, where he spends his daytime hours working deep in the heart of the National Park. He was taught to line dance by American Instructor, Joy Anagnostis, when she started her classes at the Lead Mill in Sheffield four years ago. Some years earlier he had seen people dancing in lines at an outdoor C & W concert and thought it looked 'fantastic'. Those scenes, together with the wish that he could do it, was etched indelibly in his mind, so, when he saw Joy's advertisement he was there 'like a shot'. "The first dance she taught us was The Ziggy which we did to Bubba Hyde and from the word go I was captivated."

Steve carried on for a couple of years with his American instructor and feels this was probably the first wave of popularity for line dancing and that the real boom was around late 1996, when people who started learning when he did, began teaching.

Steve became an instructor, he says, because he knew he could do it and that he felt it would have a real impact. His first venue was the Bakewell Working Men's Club, which he discovered purely by chance. It has a small dance floor but a friendly atmosphere and no shortage of enthusiastic dancers. "The first dance I ever taught was Elvira - and a nerve racking experience it was too. "I had a room full of beginners and I was a beginner too!"

Steve's stage name of "Timberline" has an appropriate American ring to it. He came up with it by linking together his profession as a forester with his new found venture. "I felt a stage name was important because my surname is awful and was unlikely to pull in the customers!" He admits that the dressing up aspect has been a gradual process. When he first started line dancing he wouldn't be seen dead in western gear but now enjoys it. "It's just fun to dress up and becomes part of the night out - I would feel naked on stage without my hat!" When he drives to competitions and passes a bus full of people wearing cowboy hats, it just "knocks him out" that people are putting their hats back on twenty or thirty years after they wore them as kids. "All that matters is that they are going out to have a really good night."

Steve's motivation is simply his love of line dancing, teaching others, and meeting so many nice people. "It gives me such a boost to see people enjoying themselves so much." Although he wasn't a fan of C & W music until he started line dancing, odd Country songs like Jolene had grabbed him in the past. "Now I just love the big name female C & W singers like Carlene Carter, Shania Twain and Mary Chapin Carpenter. The Mavericks are also current favourites and I enjoyed seeing them in Sheffield recently." Although Steve doesn't have a dancing background (he says his family are shaken rigid by what he is doing) he has always liked dance music of all types and is of the opinion that there is a basic human need to dance, which is an

interesting concept! He says: "Just look at the pleasure people get from line dancing! On a really good night, you might get a sequence of four or five dances in a row that you enjoy doing and you can just lose yourself - it's a fantastic feeling."

He is irritated by articles in the national press which only look for some controversy or other, or discuss it as the latest fad. "These journalists have no idea just how good it feels to be out there on that dance floor - but that's their loss."

Teaching at least one new dance at each session, Steve feels, is important and yet he still thinks he may be lagging behind. "It is impossible to keep up with the 20 or 30 dances that come out every month but, let's face it, they can't all be good." He likes to cover the "traditional" dances and thinks it is important to have a core of dances you can do to different songs, which are known all over Britain but feels the only drawback of teaching is not getting enough opportunity to talk to people at dances. "I could talk to people all night about what they think, what they like and what they would like more or less of. I look forward to the interaction at the end of the evening and feel 'chuffed' that people come and chat - it's real nice to make that contact."

Steve works hard to make his classes successful, both on the night and behind the scenes, and this extended recently to offering his dancers a shot of Tequila to help them get to grips with Jose Cuervo! He has a welcoming aptitude for remembering people's names and although he now teaches at three different venues, ranging in size from 30 to 100 dancers, there can be few people at any of them who he does not know by name. "I get very attached to my dancers - I think it's magic that they are there," he says and always works with a request sheet and is sometimes surprised by the dances that grab people. Simple ones such as Back Step and Native American are regularly requested and thoroughly enjoyed. The dances particularly favoured at his sessions just now include Latin American ones such as Mucara Walk and 13MWZ and also Country Irish ones, particularly Shamrock Shake and Needle in a Haystack. However, traditional ones such as Tumbleweed and Walk the Line are still regularly requested and have staying power.

Shipwrecked is Steve's current favourite and the traditional Tumbleweed always brings him off the stage to join his dancers, especially when done to Tonight We Ride.

Despite Steve's classes being about 95% female, most of the partner dances he teaches still prove popular, the favoured one at the moment being Sidekick to Alan Jackson's Don't Rock the Jukebox.

Does Steve think that line dancing can change people's lives? "Oh yes," he says, "it changed mine; I told my instructor that and people have told me that."



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Sean Kenny, Steve James Band, Kenny Johnson, Chris Raddings Duo, Picasso Brothers, Dez Walters Band, Henry Smith & Country Dreams, 100% Proof, Circuit Judge, Waylander, Linebackers, Sunset Trio, Nadine Somers Band, Glen Mitchell

4-Day Passes Only: Adults: £50 Under 12's: £15



John Dean's Birthday Bash Weekend

12th/13th/14th March 1999

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Join the Dean Brothers with special guests artistes Sean Kenny and Circuit Judge for John Dean's birthday! The event will be held over the weekend of 12th, 13th and 14th March at the luxury Cairn Hotel in the beautiful Spa Town of Harrogate. Festivities begin on the Friday evening and continue right through to the afternoon of the Sunday, with live music, line dancing, DJ & disco as well as line dance tuition from "Personality of the Year" Mr Johnny Twostep!

The ticket price includes all accommodation, three course carvery dinner and full English breakfast PLUS access to all the dance instruction sessions, music and activities! We only have 200 places available for the whole weekend, so please book early to secure your place and join in the celebrations!

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2nd/3rd/4th/5th April

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Sean Kenny, Chris Raddings Duo, A Band Named Sioux, Jill Morris, The Cheap Seats, Black Jack, Little Rock, Kenny Johnson, Kimber Clayton, The Dean Brothers, Brothers Unite, 100% Proof, The Haleys, Fabulous Picasso Brothers, Glen Mitchell, Easy Rider, Sunset Trio, Circuit Judge, The Sarah Jory Band

4-Day Passes: Adults: £50 Under 12's: £15

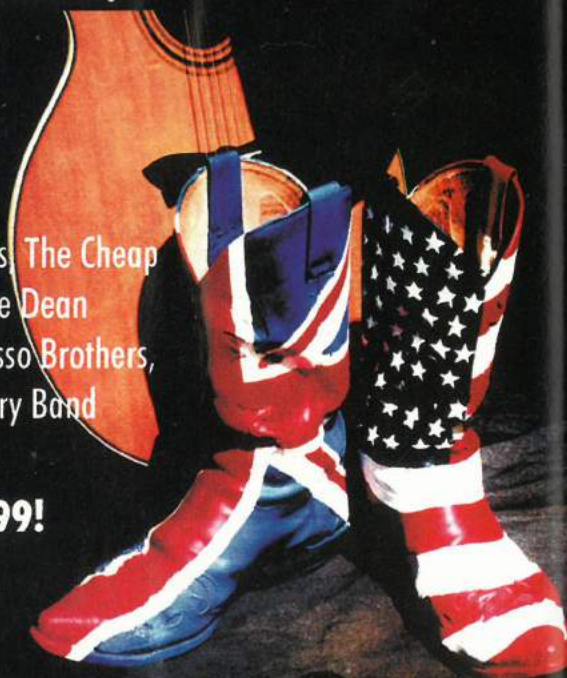
And don't forget... A Chance to Dance - August 1999!

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01423 547444

Address: 8 Haywra Street, Harrogate, HG1 5BJ

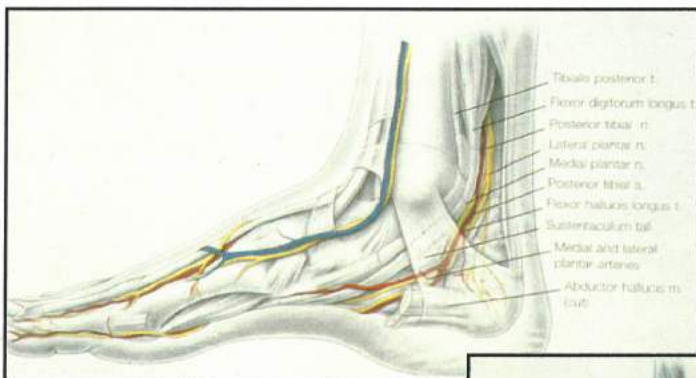
See The Dean Brothers & The Cheap Seats plus Guests on New Year's Eve!



VISA Mastercard DELTA All acts subject to change without notice

Prevention Better Than Cure

Any sport or activity which puts repeated pressure on feet and ankle joints presents a real risk of injury and line dancing is no exception. When pressure is exerted on the ankle during swivel movements, dancers are prone to injuries. Simon Moyes, Consultant Orthopaedic Surgeon discusses injuries associated with overuse of the ankle and foot.



"Acute injuries or sprains usually involve tearing of the outer ligaments. The effects are immediate and obvious - pain, swelling, internal bleeding resulting in bruising and difficulty in weight-bearing activities.

It is fortunate for line dancers that the majority of such injuries will heal without too much cause for concern. Resting the joint, with the foot up, applying ice and compression, will help speed the healing process. This should be followed by a short course of physiotherapy.

Most ankle ligament injuries should heal within six to twelve weeks. Anyone who is still experiencing pain, discomfort or restricted movement after this time should seek more detailed investigation from a medical expert.

Other acute ankle injuries include fractures and small pieces of bone breaking away in a mildly arthritic or worn ankle joint. Medical attention should be sought in these circumstances.

Overuse, where repeated actions are carried out, produce common injuries which may take different forms. They generally manifest themselves as soft tissue problems, an example of which is chronic achilles tendonitis. This is particularly difficult to treat and often involves long periods of rest, the use of ultrasound, calf stretching exercises and sometimes, surgery.

Overuse can also give rise to the generation of bony spurs on the front of the ankle. These can cause pinching when the heel is lifted.

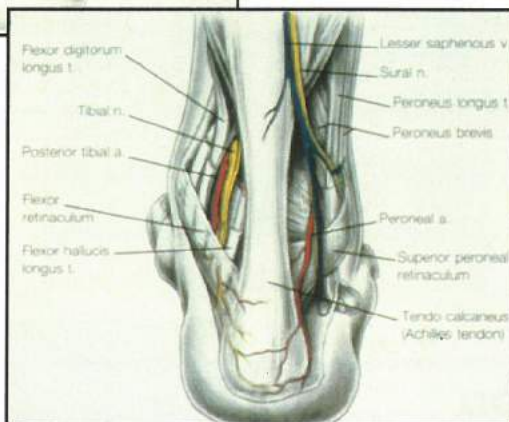
Whatever the problem, never try and work through pain. It may only store up more difficulties later. Pain is the body's way of telling you that there is an underlying problem. Anyone who suffers pain, swelling, clicking of the joint or the ankle giving way, should refrain from dancing and seek medical help.

Until fairly recently, complex ankle problems were difficult to treat. Now medical advances in fibre optics have enabled orthopaedic surgeons to see exactly what is going on inside ankle joints and even toe joints. This process, known as arthroscopy is virtually 100 per cent accurate for diagnosis and allows the right treatment to be administered.

Most surgical treatment, if necessary, can be carried out by using keyhole surgery. This can usually be done as a day case requiring no overnight stay in hospital. Patients typically experience very little post-operative pain and can normally walk out of hospital with no difficulty.

Rest and elevation of the limb is prescribed for 48 hours after surgery, followed by a supervised physiotherapy routine. Dancers can normally expect to be back in line after two to three weeks for light sessions.

Of course, prevention is always better than cure. Anyone undertaking any form of vigorous activity should take care to warm up properly. For dancers, joint flexibility and regular stretching programmes are important. Warm ups should include regular stretching of the calf muscles, hamstrings (at the back of the leg) and quads (front of leg above the knee).



Mr Simon Moyes, MB, FRCS, FRSC Orth is a consultant orthopaedic surgeon at the Devonshire and Wellington Hospitals.

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BOUNCE



ALBUM REVIEWS

by
STEVE CROSBY

As well as the albums reviewed in full here there are a couple of recommendations and a couple of 'musts to avoid' that require comment.

LINE DANCE FEVER 6 has finally arrived, after much to-ing and fro-ing with permissions for the music and although ALANE by Wes was not granted I hope you'll agree that the collection has several killers. Colly Graham of The Rock n' Rodeo Roadshow reviews the album for us this month. Clay Blaker is an artist who is unknown outside of his home town in Texas but his new album RUMOUR TOWN is worth investigating. Some great honky tonk stuff as well as shuffles etc. He wrote the Roger Brown hit SWING CITY as well as Clay Walker's BOOGIE TILL THE COWS COME HOME and George Strait's SHE LAYS IT ALL ON THE LINE so dancers will know what to expect.

Ex Little Texas lead singer Brady Seals has a new album. His last effort spawned a few rocking dance floor hits but this is not as hot. Worth missing out on.

Legendary songwriter Bill Anderson has a newly recorded set too but this is very much for hardcore country fans and offers nothing for the line dancer.

Leann Womack's new album is fabulous and will get a full review next month so stay tuned.

Worth checking out on import is the self titled Monty Holmes album, a corking debut from the songwriter who has already had success with cuts on albums by John Michael Montgomery, George Strait and Miss Womack. This is co-produced by Paul Davis, himself a gifted songwriter (Lorrie Morgan's BACK IN YOUR ARMS AGAIN, Tanya Tucker's DOWN TO MY LAST TEARDROP, Dan Seals's BOP) and the combination works a treat. First class middle of the road pop country with some very handy dance tracks like WHY'D YOU START LOOKING SO GOOD.

Jeanette O'Keefe's album, being championed by Canadian choreographer Bill Bader is fab. STILL THE ONE (the old Orleans hit) is particularly appealing and dance steps are included in the package.

Not as good, but not bad either is Dutch singer NINON's latest album. Lots of cover version lim afraid but she does have a great voice and personable delivery.

Thanks to the many of you who replied to the Dixie Chicks competition in last month's section. A winner will be chosen shortly and will be announced in the next issue. And as it proved so popular here is a another teaser which could win you a copy of the new LINE DANCE FEVER 6 album:

How many line dancers does it take to change a light bulb?

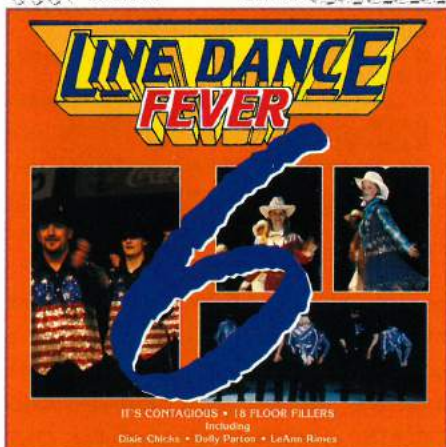
Answers to 60 Watt Crosby, c/o Linedancer Magazine, 166 Lord Street, Southport PR9 0QA. Best entry wins.

VARIOUS ARTISTS

LINE DANCE FEVER VOLUME 6

The Hit Label

3 1/2 EARS 5 BOOTS



Track no. and title	BPM	Track no. and title	BPM
01 Dixie Chicks - Let'er Rip152		11 David Kersch - Hello Walls158	
02 Dolly Parton - Peace Train134		12 Jo Dee Messina - Bye Bye135	
(Holly Roller Mix)134		13 Barry Upton - Ride On Into The Sunset140	
03 LeAnn Rimes - How Do I Live (Mr. Mig Mix)130		14 Glen Mitchell - Little Miss Hollywood174	
04 Sunshine Cowboys - Shipwrecked93		15 Ronnie Beard - Eatin' Right and Drinkin' Bad144	
05 Mr President - Coco Jambo104		16 Tim McGraw - You Turn Me On122	
06 Kimber Clayton - Addicted To Love117		17 Cactus Choir - Steps Right Up 127	
07 Appalusa - Ghostriders138		18 Ruby Lovett - Little Bitty Crack In His Heart88/116	
08 Cheap Seats - Brown Eyed Girl 104			
09 Scooter Lee - Dizzy124			
10 Hal Ketchum - I Saw The Light 117			

As usual, the Line Dance Fever people come up trumps with another album that is indispensable for line dance DJs, instructors and customers. Combining a stack of proven dance tracks with some terrific country songs, you just can't go wrong here. Add the album to your collection at once.

The Dixie Chicks LET'ER RIP from their 'Wide Open Spaces' album is setting floors alight world-wide. A hit dance from Peter Metelnick and a great song which is one of the reasons the Dixie Chicks are set to win an award at the Country Music Awards in Nashville later this month.

Dolly Parton's Holy Roller Mix of PEACETRAIN may not be everybody's ideal version of the old Cat Stevens song (far removed from her days with Kenny Rogers and Porter Wagoner) but dancers love it for its clever fusion of 'techno' rhythms and Dolly's

fantastic voice blended with an African choir. The dance, like this track, broke out of Australia where both have been monsters.

The song now owned by every romantic couple in the country, namely Leann Rimes' HOW DO I LIVE is given the 'club' treatment and appears in 'Mr. Mig' form for dances like Cathy's Cruise and Steve Suter's Backtrackin'.

At last the elusive SHIPWRECKED appears! The sought after track for Hedy McAdams great dance is sung by the Sunshine Cowboys.

Mr. President's COCO JAMBO is a track which will offend some of the purists but delight the fans of pop who have been using this infectious European hit for dances such as Lamtarra Rhumba and Cajun Mambo Walk.

Kimber Clayton's regular appearance this volume around is with the raunchy and rocky ADDICTED TO LOVE (the old Robert Palmer smash) which she delivers in her own inimitable way. A dance from the master Max Perry.

The Tornados version of GHOSTRIDERS has been another track which has been difficult and expensive to track down but Appalusa's excellent cover version is, if anything, better than the Australian's own. Another 'techno' rhythm for various dances like Hillbilly Rick's Wild Stallion.

The Cheap Seats' version of BROWN EYED GIRL accompanies Rob Fowler's Sunshine Shuffle dance. A popular and lively cut. Not up to the atmosphere of Van the Man's original though.

DIZZY was first a hit for Tommy Roe before Vic Reeves and Wonderstuff's number one and now Scooter's massive floor filling version of the song. Jo Thompson's dance may well win awards at next year's Linedancer bash.

'Rodeo' Ruth Lambden taught her dance Ride On at this year's Linedancer Awards and it proved very popular. Until now the music has not been available but here at last is Barry Upton's RIDE ON INTO THE SUNSET, showing that Barry is a fine singer and musician as well as accomplished songwriter (he wrote 5678 with this column's Steve Crosby). Bounces along this one!

A quick summary of the rest.....

A young British artist who has been setting country events alight this summer is Glen Mitchell and it's good to see his LITTLE MISS HOLLYWOOD on this album. Ronnie Beard's EATIN' RIGHT AND DRINKIN' BAD is the music for another dance which first appeared at the Linedancer awards, courtesy of Max Perry. Very popular with our lot in N.Ireland. I SAW THE LIGHT was first a hit for Todd Rundgren and Hal Ketchum's version from his latest album is included here. It's a wonderful cha cha and full of energy. And hopefully so will Hal be when he reschedules his tour of the UK which had to be cancelled earlier this year due to ill health.

Jo Dee Messina can now claim to be a number one artist having recently topped the US charts. Her tracks are always worth waiting for on the Fever albums and this is no exception. A first class uptempo floor filler. Tim McGraw's YOU TURN ME ON fits Peter Metelnick's TURN ME LOOSE. The Cactus Choir's STEP RIGHT UP is highly infectious and Ruby Lovett's LITTLE BITTY CRACK IN HIS HEART is superb. She deserves more recognition than she has so far achieved this side of the pond. David Kersch's HELLO WALLS was first recorded by Faron Young but this, too, is a country rocking treat.

Line Dance Fever 7, when it comes, will be hard pushed to live up to this collection!

Continues on page 26

CHRIS RADDINGS

WATCHING YOU GO...

Gemini Records

5 EARS 4 1/2 BOOTS



Track no. and title	BPM	Track no. and title	BPM
01 Hello Love	151	07 Watching You Go	112
02 Run For Cover	140	08 Walls of Dispair	139
03 The Inner Voice	104	09 One More Story To Tell	131
04 Rodeo Ring	182	10 Devils In The Darkness	130
05 Win Or Lose	66	11 Jim Beam Low	83
06 Life and Liberty	146	12 Cheater Senorita	136

A new name to many, Chris Raddings is a Yorkshire native who spent a couple of years working in the States before returning to the UK where he now forms part of the Chris Raddings Duo. This album is produced by John Pettifer from Cheap Seats fame who also performs guitar duties and has the executive production endorsement of both John and Ethan. It is released on The Cheap Seats label. Every song is an original.

Any good then?

Boy, this ain't good, it's fantastic! Raddings' voice is butter melting, deep and dusky good ñ not dissimilar to Gordon Lightfoot's in quality (remember him from SUNDOWN and if you could read my mind fame?) with a splash of Alan Jackson thrown in for good measure. Pettifer proves that his talents for the future must lie in production and studio work. The backroom work on this album is on a par with that created by the likes of Keith Stegall (Jackson's producer) or Allen Reynolds (Garth's). Top notch.

Between them they have proved that with the right ingredients and skills it doesn't matter whether you were raised on grits and gravy or chips and mushy peas. This is great country music, wherever you come from.

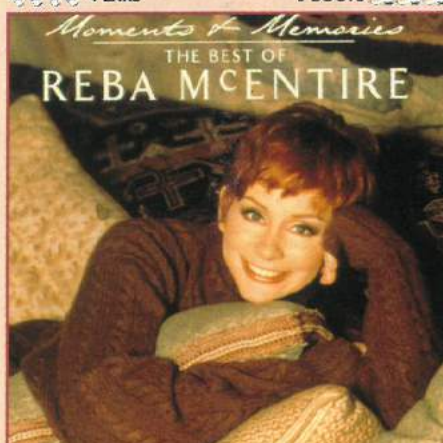
Rob Fowler has already choreographed several dances for the album and dancers will

REBA McENTIRE

MOMENTS & MEMORIES (THE BEST OF)

MCA Universal

4 EARS 3 BOOTS



Track no. and title	BPM	Track no. and title	BPM
01 Whoever's In New England	75	10 Why Haven't I Heard From You!!!	
02 Little Rock	139	11 And Still	79
03 The Fear Of Being Alone	123	12 The Heart Is A Lonely Hunter	123
04 I'd Rather Ride Around With You	135	13 It's Your Call	82
05 You Lie	65wz	14 She Thinks His Name Was John	65
06 Is There Life Out There?	98	15 The Heart Won't Lie	69
07 For My Broken Heart	102	16 Fancy	95
08 Walk On	126	17 Rumour Has It	85
09 The Greatest Man I Ever Knew	86	18 Does He Love You	73
		19 Till You Love Me	11wz
		20 Forever Love	61

be pleased to hear it is chock full of hardwood goodies. HELLO LOVE is a building, clever strutter. RODEO RING is a brisk two steppini belly rubber, LIFE AND LIBERTY a rousing, swaying scuffer, ONE MORE STORY TO TELL a stomper, DEVIL IN THE DARKNESS a serene uptempo cha cha, RUN FOR COVER an uptempo shuffle, WATCHING YOU GO a wholesome stroll along cha cha and then there's:

CHEATER SENORITA, an outstanding latin flavoured, rhumba box wielding, rose between you teeth, guacamole and salsa ñaribaí hit.

You want some ballads? Try WIN OR LOSE for some late night, empty barroom blues or the clever JIM BEAM LOW the title of which gives you a clue to the story and which incidentally includes a reference to the underrated but brilliant singer/songwriter Radney Foster in the lyrics.

Hallelujah! Hail the mighty Pettifer! Hail the talented Raddings! Next stop Nashville and the Billboard Hot Country Hit Parade.

The best debut by a British country artist I have yet heard.

She's some lady this Reba. Film s businesswoman, author, performer : number one best selling country an of all time. But still relatively unknown in UK.

I have no explanation because, as this alb proves, her voice is spine tingling wonderful and her choice of so superb. Her full on vocals on the uptern stuff are magical and provide dancers w some perfect hardwood hits.

WALK ON is the most uplifting song of ho you could wish for, a real team build strutter. Has anyone ever choreographed dance for this track? If not why not? IWo on, walk on, nothing ever stays wrong t long..!

WHY HAVEN'T I HEARD FROM YOU? i perfect teacher pace for loads of dances a is a fun, thumper. Never was sarcasm so v used in a song.

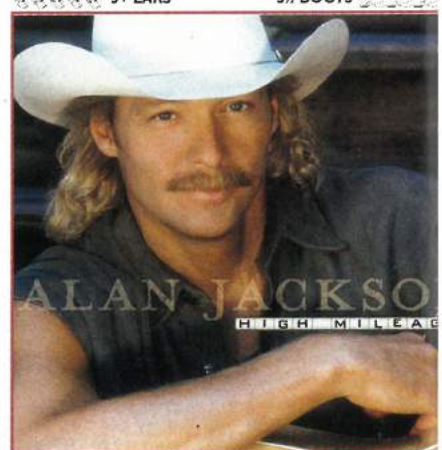
Good belters too are THE FEAR OF BEING ALONE and THE HEART IS A LONELY HUNTER, real rousing sing-a-longers t were made for dancing. LITTLE ROCK ch along to the tale of a gal slipping off l wedding ring for a naughty night out and t current single, I'D RATHER RIDE AROUND

ALAN JACKSON

HIGH MILEAGE

Arista Nashville

5+ EARS 3 1/2 BOOTS



Track no. and title	BPM	Track no. and title	BPM
01 Right on the money	115	06 I'll Go On Loving You	115
02 Gone Crazy	78	07 Another Good Reason	115
03 Little Man	121	08 A Woman's Love	115
04 What a Day Yesterday Was	99	09 Dancin' All Around It	115
05 Hurtin' Comes Easy	129	10 Amarillo	115

Mr. Jackson is one of country superstars. With 24 million albums bought by his admirers, sell out arena tours a staple diet and such top tune

WITH YOU is a jolly jaunt through a relationship. Both also great dance tracks.

Her stock in trade is the powerful ballad and when it comes to delivering an attack on the emotions Reba has no equal. And some of the songs in that category on this album are simply magnificent, genuine classics.

You will not hear a better écanit get over my man being goneí song than FOR MY BROKEN HEART ñ ever. You feel the pain of this ladyís misery as she tries to come to terms with being on her own , il guess the world doesnít stop for my broken heartí. One of the best-sung songs ever recorded in country music.

And there is a stack of others. WHOEVERÍ IN NEW ENGLAND is the story of a wife yearning for her unfaithful husband to come back, DOES HE LOVE YOU (a duet with Linda Davis) a fabulous story of two girls fighting over the same man, SHE THINKS HIS NAME WAS JOHN a moving tale of a man dying from Aids, THE HEART WON'T LIE, the gorgeous waltz éTILL YOU LOVE ME, AND STILL... the list goes on and on.

You like country. You like a good song. You like a great voice. You like Reba. This album is un-not-haveable.

as CHATTAHOOCHEE, LITTLE BITTY and GONE COUNTRY amongst his repertoire, it was going to be interesting to find out if the hat clad hunk could improve on the disappointment of his previous outing.

From a dancerís point of view the answer has to be yes and for country fans; wellÖ. Itís OK but itís no Big Al classic.

RIGHT ON THE MONEY kicks off, a cocktail swing tune akin to Vince Gillís líLL TAKE TEXAS or John Michael Montgomeryís AIN'T GOT NOTHING ON US that is cuddly and cheek poppiní good. Jazzy Joeís will suit.

ANOTHER GOOD REASON is the real floor filler, a two steppini, fun and fluffy warning against the perils of alcohol. Will probably have a Peter Metelnick dance to fit it by the time you read this review.

Like a melting melody, cute chord changes and a sentimental lyric over a clip clop rhythm track? Then A WOMANÍ LOVE is for you, a strolling two step to savour.

Anything else of interest? (Pause to scratch head)..

DANCINí ALL AROUND IT is a nice song, rather slow for hoofing, but a good old fashioned lyric that is a variation on the theme of admitting to being in love. AMARILLO, too, is very pleasant, but itís a well visited place for songwriters of the country genre (George Straitís AMARILLO BY MORNING, Tony Christieís IS THIS THE WAY TO AMARILLO?) and disappointingly misses the opportunity to use the word épillowí as a rhyme.

GONE CRAZY is genuinely strong. Although another that is not up to dancing pace, it is none the less a fine down home éshe left meí song. Not HURTINí COMES EASY, though, which is drivel. Ditto líLL GO ON LOVING YOU, the first single, that for some bizarre reason AJ has decided to recite (a la DECK OF CARDS) with only the title line actually sung. Maybe itíll grow on me. Maybe líll shave it off if it does.

LITTLE MAN warms the cockles (ooh err missus!) and is a cha cha mourning the passing of Americaís downtown areas and the demise of the small traders whose businesses have been unable to survive in the Walmart and shopping mall era.

End of album.

There we are then. Ho hum.

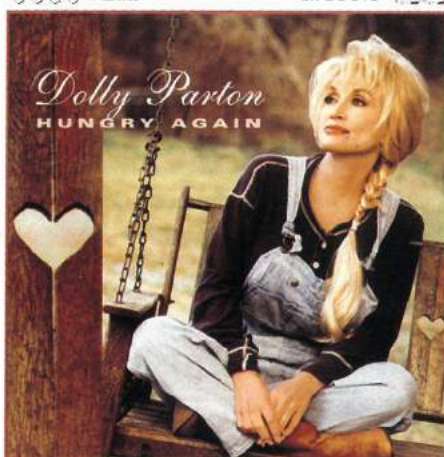
DOLLY PARTON

HUNGRY AGAIN

MCA Nashville

4 EARS

2½ BOOTS



Track no. and title	BPM	Track no. and title	BPM
01 Hungry Again	90wz	07 Time and Tears	115
02 The Salt in My Tears	137	08 I'll Never Say Goodbye	113wz
03 Honky Tonk Songs	120	09 The Camel's Heart	116
04 Blue Valley Songs	124wz	10 I Still Lost You	65
05 iWanna Go Back	106/12	11 Paradise Road	184
06 When Jesus Comes Calling For Me	74	12 Shine On	109wz

There is some interest in Dolly again for line dancers at the moment because of the success of éPeace Trainí and her recent visit to the UK in support of this new album.

éHungry Againí includes twelve new songs, all composed by the lady herself who spent some months in reflection at her mountain home to give her the inspiration for this collection.

Some spiritual, some reflective and some witty compositions lace this album. Ostensibly it is for listening to on a Sunday morning, not dancing to on a Saturday night but there are a couple of tracks for dancers.

THE SALT IN MY TEARS is an uptempo strutter and HONKY TONK SONGS a low key but floor friendly observation that women rarely sing honky tonk songs.

There are three polkas, the superb, lively TIME AND TEARS, the rather less exciting THE CAMELÍ HEART and I WANNA GO BACK which bounces about jollily enough.

There are four waltzes too, the moving HUNGRY AGAIN, the éAmazing Graceí inspired acoustic SHINE ON and the very useful, very moving líLL NEVER SAY GOODBYE which will work a treat on the floor. BLUE VALLEY SONGS is the other, a real éLittle House On The Prairieí life story that may be too acoustic for dancers but which will keep dreamers happy.

WHEN JESUS COMES CALLING FOR ME is very Dolly, a story about an old man reflecting on life and I STILL LOST YOU a self-explanatory tale of a messed up relationship.

There is no doubting this ladyís talent. A unique and sweet voice, a fine songsmith and pretty darned pretty as well. This album is, by her own admission, very personal.

For those who are fans it will be a welcome purchase. For new or casual country listeners it may be just a little too specialised.

LISTENING VALUE	DANCING VALUE
★★★★★ A HIT!	★★★★★
★★★★ EXCELLENT	★★★★
★★★ VERY GOOD	★★★
★★ GOOD	★★
★ POOR/LISTEN ONLY	★



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music matters



BACKYARD BEAT FOR EVERYONE

BR5-49's latest release, Big Backyard Beat Show, features something for everyone, according to vocalist Gary Bennett. "It's sort of a concept containing the whole array of music we're inspired by. There's some really rockin' songs like Wild One and Seven Nights to Rock, swing tunes like You Flew The Coop and Out of Habit, ballads like Storybook Endings, shuffles like There Goes my Love and bluegrassy Pain, Pain Go Away. Nine of the fourteen tracks on the album were self penned. The band are in Britain until October 4th where their UK tour culminates at Sheffield Boardwalk.

PRINCE TRUSTS IN COULDWELL

Adam Couldwell has paid tribute to contribution made by The Prince's Trust in furthering his career. It was the Trust's financial contribution that led to Adam's first video, Let My Tears Tell The Tale which was featured on CMT for over four months. The Yorkshire based teenager has recently returned from a tour of Denmark and appearing at the Party in the Park, the televised concert in Hyde Park where he sang alongside Shania Twain, Tom Jones and others. Adams next television appearance will be in December as ITV are following him to Nashville this month as part of a series on Britains most successful teenagers.



SABRA OFFERS

Music publisher Sabra Musical Services is looking to help new C&W artists put their work onto its own label, according to its press release. Simply send a good quality cassette tape to Leslie Lewis at PO Box 266 Copperas Hill, Liverpool L69 1XH, telephone/fax 0151 709 8768 during office hours.



STAR MITCHELL

Glen Mitchell has scooped the Country Music Gazette Readers Award in the Starburst Category for rising stars. The Bedfordshire artist has plenty of news this month. Peter Metelnick has choreographed Hollywood and Vine to Glen's Little Miss Hollywood - from his latest album A Million Reasons. This is the second dance to be choreographed to the track, the original being Louise Woodcock's dance of the title track title. Glen is now being promoted by Razor Sharp Promotions, to whom booking enquiries can be made on 01234 270302. Finally, Direct Distribution will be distributing A Million Reasons which will now be available through any record shop in the country.

SUNDOWN BECOME CAGED

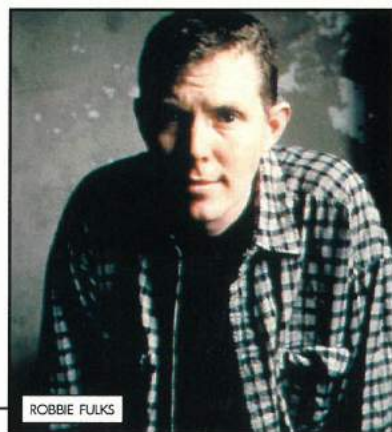
Mike Abbott Management has announced a new four piece country band, formed from the now defunct Sundown. Jackson Cage will be the new name for the western or line dance music specialists, comprising of Keith Ryan, Cliff Rodgers, Simon Kemp and Ian Wright.

PATSY CLINE COMPLETE

Despite her death in 1963, Patsy Cline remains one of country's favourite female vocalists. Carlton Home Entertainment has released The Patsy Cline Collection on the Hallmark label. Containing forty nine tracks on three CDs, included are favourites Walkin' After Midnight, I Love You Honey and Crazy Dreams.

BIG RIVER BAND BACK

West country based Big River Band are scheduled to return this month following the re-vamp of its show 'A Night At The Opry'. The quartet, Mike, Kent, Vance and Ken were set to debut the new show, 'The New Legends of Country' in Bristol at the end of last month. Updated to include new country names such as Garth Brooks, The Mavericks and Vince Gill, the shows is billed as "...two hours of singing, dancing, lighting and great atmosphere".



FULKS KILLS SATURDAY NIGHT

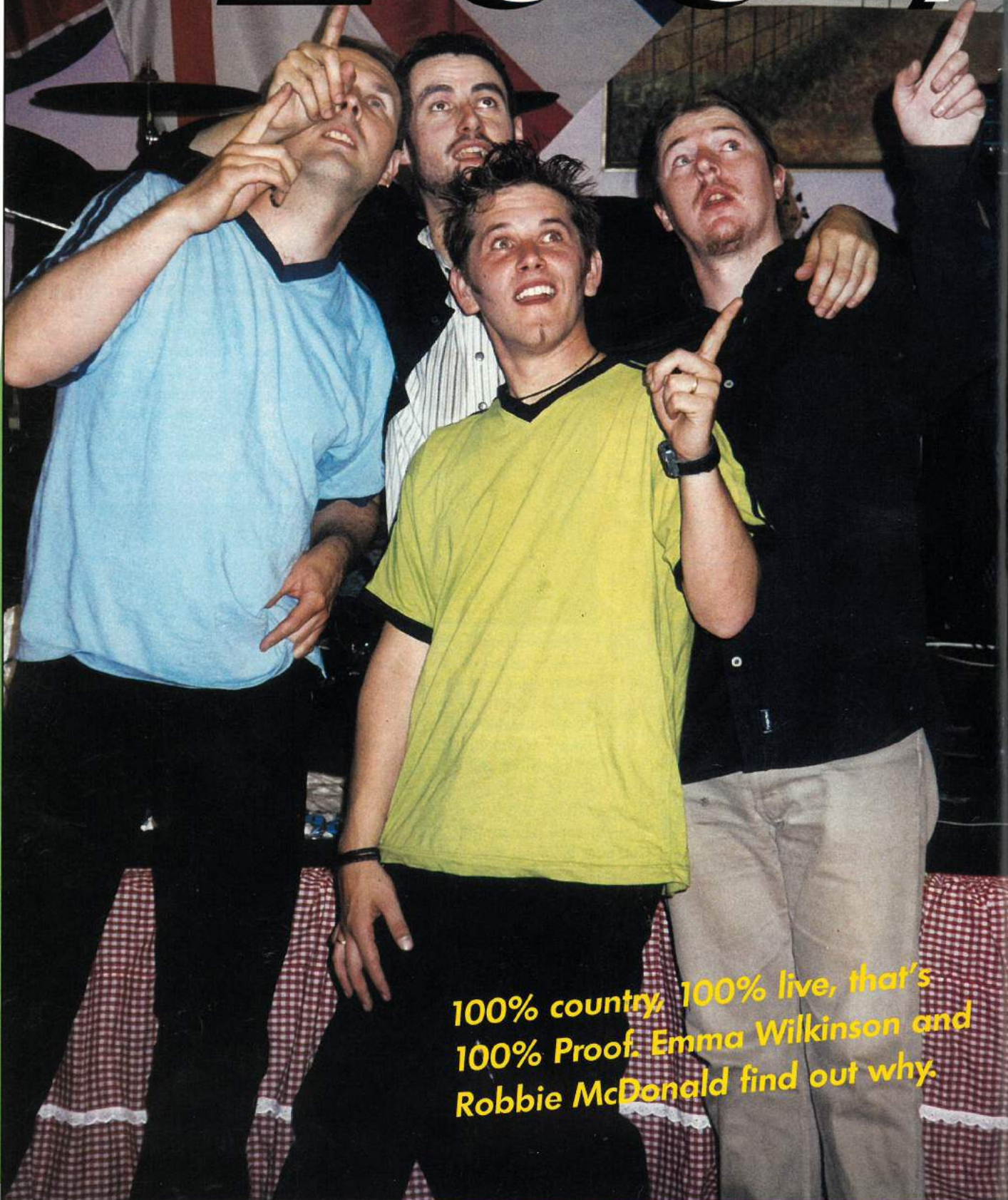
Chicago based singer songwriter Robbie Fulks has released Let's Kill Saturday Night. Produced with Rick Will and recorded at MCA's Nashville studios, Fulks has already drawn widespread acclaim for his previous work and live performances.

SARADON SITES

For all you Internet surfers out there, latest news from Country web site specialists Saradon is a list of its official artists and addresses as follows:
 Lazy Dog - <http://www.saradon.co.uk/lazydog>.
 Chuck Micallef - <http://www.saradon.co.uk/chuckmicallef>.
 Dave Wright - <http://www.saradon.co.uk/davewright>.
 The Fever - <http://users.powernet.co.uk/saradon/fever.htm>.
 Easy Rider - <http://www.saradon.co.uk/easyrider>.
 Gary Perkins & The Breeze - <http://www.saradon.co.uk/garyperkins>.

**ARTIST
REVIEW**

100%



**100% country, 100% live, that's
100% Proof. Emma Wilkinson and
Robbie McDonald find out why.**

Proof

100% Proof are a brand new, young and exciting band who are just starting out on the rocky road to success. Fresh faced and lively, you may wonder how they have managed to pack so much experience in to so few years. With the oldest member clocking in at 30 and the youngest only 22, they make for a visually attractive yet mature sounding band.

Many long time fans of the BJ Curtis Band, were extremely disappointed when it split on the last day of 1997, but every cloud has a silver lining, so it is said, and this freed up the other band members to fulfil their ambitions and create 100% Proof. Their aim was to play country music for the younger generation, the kind of music that is tailor made for the livelier country music and line dance clubs, the kind that they, themselves enjoy. Their first professional gig was held at Boots N Blisters in south London and what an impression they made! Three encores and a standing ovation, was proof that this was only the start of something big, despite having been on the scene for a mere five months.

The band is the brainchild of Bryn Evans who at 26, already has a staggering fourteen years of experience behind him. Bryn started singing with a trio called 'Second Generation', which evolved into Albany, a five piece outfit, turning professional in 1991 when he joined 'Stringband', a long established and well respected Country act. After about four years Bryn joined the BJ Curtis band, and the rest was history in the making.

Bryn now plays lead electric guitar, acoustic guitar and keyboards as well as singing the majority of lead vocals. Looking as good as his personality is, he appears as though he may well have stepped out of one of those 'boy bands'.

He is joined by the equally charismatic Paul Sayer, the drummer, who at twenty two, has been playing in bands since he was fourteen. His life as a professional musician began in 1993 when he was invited to play for the BJ Curtis Band, a move that

allowed him to fine tune his ability to play and sing at the same time, not an easy task at all. Paul teamed up with Bryn, and is now an essential part of the outfit, singing many of the lead vocals. Definitely no shrinking violet, his drum kit, where space permits, is set up front of stage where his energetic, some may say manic, style of drumming can be seen to its fullest effect. Paul is no exception to the sweeping rule that all drummers are 'mad'.

Andy Scott, the 'granddaddy' of the band, tipping the scales at a weighty 30 years, plays bass and shares lead vocals. He has a fine tenor voice, is an excellent harmony singer and has played in a variety of bands, ranging from blues to acid jazz. The BJ

Curtis Band, which he joined in 1995, was a first venture into the country music scene, and despite a recent offer to join a pop group, he hasn't looked back.

Last but not least there's Scott Orchard who met up with the others about a year before 100 % Proof was formed, following a festival in Perranporth, Cornwall, where he was playing with the Steve Hanks Band. They all ended up in a late night jam session, and Scott still says that

he has never played fiddle so well as on that occasion. The band felt it was fate that he was free to join the newly formed 100% Proof when the opportunity arose. As well as the fiddle Scott plays acoustic guitar, dobro and mandolin which all provide added variety to an already impressive act.

100% Proof are sure to become one of the most popular bands on the line dance scene, doing their own thing, obviously enjoying it, and gathering fans along the way, a following which will certainly increase with their inclusion on the new CD 'Not All Cowboys Come From Texas', an album of all British artists singing original songs and reviewed in Linedancer last month.

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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 Pretty



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

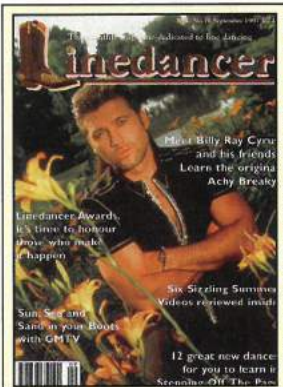


ISSUE 13

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Heartbreak Harley
Crazy Legs
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Ain't Goin' Down
Lightning Cha Cha



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The Achy Breaky



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The Scooch
Chamois Shuffle Blue
Step Aside



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Ooh! Ahh!
Summertime Cha Cha
G.M.C.
Smokin' Cowboy
Now Hear This



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Wrangler Rescue
Crazy Legs



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Sweet Maria
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Dancin' In Black
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Cannibal Stomp
CLIC
New Jack Swing



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Ribbon Of Highway
In The Name Of Love
Christmas Card
Bad Thang
Bayou City Twister
Cadillac Cowboy
EZ

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

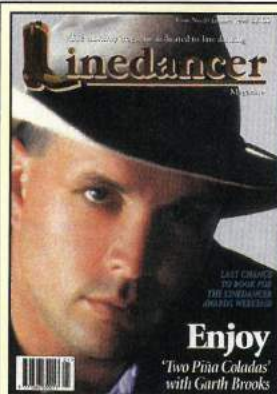


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Sexy Little Christmas Thang
13 MWZ
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Hot Tamales
Practice Makes Perfect



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DWIOU
Psychably Boogie
No Time At All
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'X' Out
S.O.S.

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Kentucky Flatrock Stomp
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Pina Colada Cha
F.T.B.



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

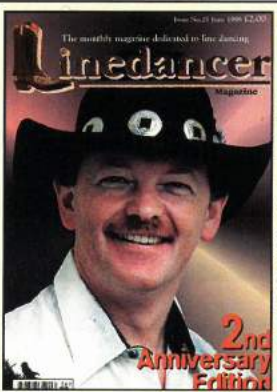
Sudden Drop
Done Did It
Turn Me Loose
Scotia Samba
She Devil



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



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Addicted To Love
Saturday Night Fever
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Last Thing On My Mind
Diablo
Alane

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N.B. Issue 15 SOLD OUT

Linedancer



Star in

What has the All Ireland (North-South) Cup 1996 and the UK Cup 1998 have in common? A young lady called Sinead McGavigan, who hails from Lifford, County Donegal, a little town at the top of Ireland. At the tender age of eight, Sinead held these titles, as well as many other minor ones. Her growing amount of trophies will soon need a separate room of their own. Lisa Mooney met her.

Sinead, now nine and the eldest of three, says Mum Rosemary, has been her biggest influence. Rosemary took up line dancing about four years ago and when Sinead was five, she took her along to a class one evening. Little did they realise what this night was about to bring for Sinead's future. She tore up the dance floor and left instructors, Kathy Molloy and Pete Houston and other members of the club, breathless with amazement. Her first dances were the Electric Slide, Slap n' Leather, and the Cowboy Strut, which she found, "a little too easy".

Since then Sinead has been on a roller coaster of success. She loved to dance and before long she was being invited to appear all over the country - and all before she had won a competition! She was asked to enter the All Ireland (North-South) Cup Competition in 1998, hosted by Shellie Rogers, who has also been a great influence in her dancing career. As the outright winner she was thrilled when none other than Scooter Lee presented the trophy to her later that evening. Having her first victory under her belt "was a great boost for Sinead", said Mum.

After appearing at more line dancing events and festivals in Ireland, England and Scotland, her next taste of glory came when she won the UK Cup Competition in 1998, which was held in Irvine last February. In June she appeared with and danced alongside Kimber Clayton at the Universal Cup. "It's a night I'll never forget", she recalls and during the summer she continued travelling, dancing at major festivals in Ireland and Britain.

Whenever she is home, she attends her regular line dance class on Sunday evenings. Her instructor Barry Griffin caters particularly for the younger generation.

I also have it on good authority, (Sinead's Mum), that being a line dancing champion isn't Sinead's only 'claim to fame'. Her other love is singing and a TV appearance came in 1996 when Sinead sang "Ring of Fire" with Sandy Kelly during the Children In Need Telethon Show. She has also shared the vocal spotlight with such names as Daniel



the making



O'Donnell, Philomena Begley, George Hamilton, Singing Brickie and Michael English. And Sinead even hopes to record her own disc next April.

And if that isn't enough, this busy little girl has even tried her "feet" at Disco dancing. Having won several friendly club competitions near home, she decided to try for the big one, the Disco Dancing Championship, held last July in Dublin and...you've guessed it, she won! That trophy room back home will definitely have to be made.

Now that the summer is over though, the hectic life of Sinead McGavigan will have to slow down a little, as she joins her 4th Class classmates for another year in school. I suspect the teachers may feel they have a celebrity in their midst, although Sinead appears to take things in her stride. She doesn't seem to mind whether she competes again or not, but Mum tells me they are keeping the Universal Cup in mind for next March.

If you happen to be in Donegal the weekend of 9th/10th October, you'll catch Sinead at The Seashore Festival, doing what she does best, singing and dancing. I think her "guest" will be Daniel O'Donnell or should that be the other way around?

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5th	NEWCASTLE The Mayfair	0191 232 3109
6th	LEICESTER De Montfort Hall	0116 233 3111
8th	DERBY Assembly Rooms	01332 255 800
9th	BRENTWOOD Brentwood Centre	01277 262 616
10th	BLACKPOOL Winter Gardens	01253 292 029
14th	GLASGOW The Playdrome	0141 951 4321
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16th	MANSFIELD Leisure Centre	01623 646 081

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25th	ERITH Sports Centre	01322 402 010
29th	SOUTHAMPTON Guild Hall	01703 632 601
31st	HULL City Centre	01482 226 655

NOVEMBER

7th	KIDDERMINSTER Glades Arena	01562 820 082
12th	BATH Pavillion	01225 462 565
13th	PETERBOROUGH The Cresset	01733 265 705
14th	GUILDFORD Civic Hall	01483 444 555
15th	MAIDSTONE The Exchange	01622 758 611

IRISH DATES TO BE ADVISED IN FUTURE ADVERTISEMENTS

BJ's and West Western Wear

By Pete Fairless



Where would you find five thousand cowboy hats, ten thousand plus pairs of boots and over eight thousand assorted western garments, not to mention countless thousand belts, buckles, boot straps and bolos? No, not in Max Perry's wardrobe! but in the Wimbourne, Dorset showrooms of BJ's and West, the UK's number one western wear wholesaler.

The proprietors of BJ's are Brian and Jackie Cook and their son Justin - the name comes from the initials of Brian, Jackie and son, although, to most people, Brian is now known simply as BJ. I asked Brian how the idea for BJ' first occurred?

With Justin taking charge of the wholesale side of the business, Brian hopes to expand it's custom range. Aimed at 'sparkling the imagination' of club and team organisers, individually designed outfits, made in the USA, are available.

This was also a point which Brian was quick to emphasise when we talked about boots, the most important piece of equipment of a line dancer. Where comfort and the correct support are essential, genuine American boots, made for dancing, are obviously preferable to cheap fashion items.

Brian is always ready to listen to ideas and requests from customers. One example is the recent trend for dancers to wear flashing lights on the dance floor which has resulted in the introduction of a new line - BJ's Flashers.

Brian's passion for all things American extends to an interest in Native American Indian culture. An original cigar store Indian stands by his office door and BJ's have a large collection of Native American silver and turquoise jewellery. Brian also told me that he'd recently taken delivery of sixteen original ceremonial head dresses, which he will be taking to festivals later in the year.

"It all started in 1984, when we were on holiday on the Isle of Wight." came the reply. "We were visiting a country music festival and were talking to the owner of a stall selling western style shirts when he asked if we thought we might be able to sell his shirts at local country and western clubs." Before too long that's exactly what they were doing, slowly expanding their stock as they went. "We were travelling around the local clubs, selling from the back of a Ford Escort estate we'd bought for fifty pounds. It started as a hobby, really".



Not long after, the owner of the original stall told them he was planning to retire, after a visit to the bank manager, Brian and Jackie took the plunge and 'bought him out '...and the business has grown and grown. We've never looked back since then". Fifteen years on, that fifty pound Escort estate is long gone.

Today, Brian's pride and joy is a Lincoln Continental with a personalised number plate. In addition to the 2500 square foot showroom at Wimbourne, there is a retail outlet, Santa Fe Western Wear, at Southbourne, Bournemouth.

For visits to shows and festivals, BJ's have two brand new, fully fitted out Sprinter vans in addition to having two other mobile representatives, Gone Country and Southern Swing Western Wear.

As well as being representatives for well known American brands such as Roper Shirts and Sas'sa Dance Wear, BJ's also has its own range of western wear, designed and manufactured in the USA.



When asked whether Brian danced he replied that he would love to learn but just never has the time. Six, often seven, days a week he's at work by eight-thirty and rarely leaves before eleven at night. He and Jackie spend a lot of time in the US but with most of it taken up with meetings with designers, manufacturers and suppliers, it's a case of business before pleasure!

For wholesale enquiries, contact BJ's wholesale showroom, Telephone: 01202 896432 Fax: 01202 893119

Santa Fe Western Wear is at 133 Seabourne Road, Southbourne, Bournemouth, Dorset, BH5 2HG. Telephone: 01202 422455

For BJ's Mail Order Dept. Telephone: 01202 269849

Or visit the BJ's And West website:

www.btinternet.com/~bjswestwesternwear

A Festival of L

Rosemary Williams reports from the weekend dance festival organised by Dance 'n' Smile based in Horsham



THE HEROES (IN BLACK)

Chris and Dave Pymble started Dance 'n' Smile in 1994 and this festival was organised in honour of Chris who sadly died earlier this year. Her husband Dave, daughters Karen and Kerrie and son in law Warren have continued to build on Chris's achievements. This was indeed a festival of dance 'n' smiles with great music and excellent instruction in a happy and special atmosphere.

Resident band Memphis Roots did a splendid job playing a mix of traditional and modern country music. Numbers like "Addicted to Love", "South of the Border", the Mavericks' "Dance the Night Away" and many more ensured the dance floor was seldom empty!

Throughout Saturday dance instruction was available starting with Karen and Dave, leading into the day's highlight of Peter Metelnick. Peter taught "All Week Long" and "Other Side Cha-Cha" - both line and couple versions - in the morning and then returned in the afternoon with "Let 'er Rip", "Heartache Express" and "Walkaway". Peter came down from the stage and danced amongst the crowd proving to be great fun as well as a brilliant mover!

Another favourite, the band Medicine Bow, started the evening entertainment with the lovely Lisa Erskine following on. Lisa

sang some beautiful country ballads from her new album, *You On The Other Side*. Although leaving the dance floor a quieter, as the songs were largely unknown, some dancers got up for Other Side Cha-Cha to Other Side of Lonely and Hillbilly Boy to Can't Buy My Love.

Medicine Bow and Memphis Roots then took the stage until midnight with Lisa joining Memphis Roots for a couple numbers - Sweet Dreams and Volcano - before handing back to Karen for the disco.

Sunday morning and the sun was still shining! Rest and recuperation for tired feet before a return to the dance floor.

2 p.m. with more from Memphis Roots, instruction from Karen and Dave, also from the friends Shirl and Dave. Lisa Hodgson (Memphis Roots) took over the disco to enable Karen to don her 'glad rags' for the evening. He then kept things running smoothly, with a quick change, before going straight into an earlier slot for Memphis Roots when The Heroes came a little later than planned - good on you, Lee! The evening's highlight was the Grand Charity Draw, which raised nearly £2,000 for the Luke's Cancer Appeal at Guildford Hospital. The fi



LISA ERSKINE WITH MEMPHIS ROOTS

prize was two British Airways club class tickets to any European destination. With seventy four other prizes donated by friends of the club and local businesses lots of people went away happy!

The 'men in black' were back after the break with a brilliant Boot Scootin' Boogie to which both old and new versions were danced. A good foot stompin' mix followed until their own theme played them off stage in an exit that only The Heroes can do.

Memphis Roots and the Dance 'n' Smile disco took us on until 2 a.m. providing country and modern hits and dances for those that can, others that try and the rest to watch! This is a club that believes in giving everyone a choice in music - whilst keeping up to date with all the popular dances too.

ance 'n' Smiles

After so much fun could Monday hold it's own? Yes! The dance hit of the weekend happened that morning when Karen taught the fun dance "Kung Fu Fighting" - whether dancing or watching you were bound to be smiling! The last dance, as always with Dance 'n' Smile, was Dave Sheriff's "Best of Friends". As the last notes faded the festival closed with promises of next year being even better.

"Brilliant", "Super instruction" and "Special atmosphere" were a few of the comments heard. Thanks to all the Dance 'n' Smile team, (family and friends), especially to Memphis Roots whose hard work and great music made the weekend such a success and to everyone who came we couldn't have done it without you!

FOOTNOTE

Hot on the heels of the Dear Dancers' 'Twinning' page in September's Linedancer was the announcement that Dance 'n' Smile are twinning with Stars and Stripes, Irene Butcher's club in Aldershot. The two instructors were making plans for guest appearances at each others clubs and lots more fun.



KAREN PYMBLE & IRENE BUTCHER TWINNING THEIR CLUBS

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Lionel Gets In Line

Add together one dancing celebrity, a film crew whose brief is to make instructional video and a Linedancer reporter. Linda Willis goes on location.

The peace and tranquility of the rolling green lawns of Pineridge Golf Club in Surrey was only broken by the occasional 'ping' of a golfer's club as the car meandered slowly down the long winding tree-lined drive in the Summer sunshine.

As I walked along quiet carpeted corridors flanked by glass-fronted shops selling the latest golfing accessories, something started to become barely audible in the distance. Approaching a large oak-panelled door I could hear a woman's voice coming from behind it - "grapevine and hitch - and turn - no! Not like that - like this!" And all at once the unmistakable sound - could it possibly be country and western music? - in a Golf Club?

Pushing open the door, all was suddenly revealed - for there amidst the oak-beamed splendour of the Baronial hall were none other than Lionel Blair and Stella Wilden. An intriguing cocktail of dance expertise and line dancing speciality, but what had brought them together?

A quick word with Jules Gammond, Managing Director of Gr Umbrella Productions provided the answer. For Lionel and Stella are in the process of shooting a new line-dancing video called "Dancing with Lionel", due for release on 7th September.

When the video is launched Lionel and Stella are hoping to "take it on the road" with a cabaret act that would be performed in holiday camps and other venues, the aim to encourage more people to learn to line dance.

As Lionel explained, "I want to reach the people who have never done line-dancing before, people who recognise me and can identify with me! The video should make it obvious that I really am being taught how to do the steps. It makes it more fun - and it makes a change from being taught on a video by someone who already knows how to do it perfectly. That can sometimes put people off if they think the person teaching it 'knows it all'. I want teaching to be fun!" he said with his huge pixie-like grin.

Lionel got the idea of doing the video earlier this year when he was asked to present the awards at the British Line Dancing Championships at Wembley. He was so knocked-out by the event that he took the idea to Green Umbrella and the whole concept was finalised in a few weeks. Stella was introduced to Lionel by Lee Williams of Country Music Radio and between them they decided which dances to feature, eventually choosing CMR Ra Rhumba, Royal Ascot Waltz, Cadillac Cowboy, Back Door Bop, Play It Again Sam, CMR Slide and the Laughing Schottische.

How did they choose the dances? "Well," said Stella, "we tried to make it easy for beginners to learn, and to understand the basics of direction and weight-change movements. The dances start off quite simply, but more advanced dancers can add a turn here and there if they want to. The dances are progressive, so as you move on through the video it gets a little bit harder each time".

As Director Steve Gammond called everyone on to the floor all became quiet as Lionel, perched on top of the bar, proceeded to do the introduction. Next came a brief rehearsal period during which Stella showed Lionel the steps of "The Laughing Schottische".

Then came a camera rehearsal. "Get up to speed!" called Steve, and once all three cameras were ready they rolled tapes. Dressed immaculately in pink and white denim cowboy shirt and white Levis, Lionel enquired "What are we going to do first?", "Well, Lionel, you are always laughing, so I've decided to do a dance called "The Laughing Schottische". Stella replied and proceeded to put him through his paces, doing a series of hitches, grapevines, and turns which culminated in lots of laughter, leading Lionel to observe that, "cheating is 'style-technique'!"

Stella explained to me that the steps are so simple, but everyone always ends up going wrong. Including her it would seem because, amidst much hilarity, Stella made a mistake during the first 'take'.

Lionel re-joined her, only to find that this time he went wrong! It's reassuring to know that even the best dancers don't always get it right first time!

Lionel dashed off to quickly dust some bronzing powder on his face to take of the "shine" and Stella's team of dancers were called on to the floor to join them. Dressed in red, white and blue outfits they got in line for the final 'take'.

A three-camera unit was used for the shoot, and director Steve re-positioned one of the cameras, reminding the cameraman not to focus too much on close-ups of faces as "we need to see their feet!"

With the first two dances "in the can", they broke for lunch, disappearing for a well-earned break. Suitably refreshed and eager to go, everyone returned to the set to do "Backdoor Bop". After the first "take" Lionel leaned forward to ask me, "How was the teaching? Was it alright", I gave him the 'thumbs-up', vigorously nodding my head in approval -flattered to have been asked my opinion!



During the tea-break Lionel told me that he is off to Dublin for the summer to appear in "Beauty and the Beast". A far cry from line-dancing! He is playing the part of Gaston, the villain, for the first time, but insists it will be good-humoured in a 'Rowan Atkinson-as-Black-Adder' type of way. Meanwhile, Stella has just returned from Interlaken, where she was a special guest, along with the Bellamy Brothers, at Switzerland's first major line dancing event.

The afternoon's shooting was appropriately rounded off with a waltz. The Royal Ascot Waltz for which everyone changed into white satin outfits, sprinkled with silver sequins. Lionel had reservations about the sparkling shirt which Stella produced for him to wear. He prefers a denim shirt and jeans! Stella, on the other hand, prefers all the glittery clothes, and loves "dressing-up", proudly showing me a suitcase full of pretty clothes all made specially for her by Hazel Gillespie.

As the day wore on tiredness began to show, but the dancers stoically carried on while Steve experimented with different camera positions, re-arranging the lights to compensate for a low ceiling beam

which was casting a shadow across Lionel's face.

Steve finally worked on a chroma-key inset featuring both stars before it was time for a "break" until the evening, when shooting was due to re-commence with Stella's usual Thursday night class, which is held at the Golf Club.

Exhausted, they flopped into any available chair that they could find - but the day had been a satisfying and productive one.

The simple message and concept for the video seems to be - Line Dancing is for everyone - why not have a go - and have fun with it!

"Line Dancing With Lionel" was released on 7th September.

Secrets of S

Contestants at the All Ireland Line Dancing Championships competed four age group categories. Of the twelve 'podium' places, ten went dancers from north of the border. Lisa Mooney tries to discover the secret behind their success.

I visited the Mourne Country Hotel in Newry, the event run jointly by Ann Cunningham and Damien Brady. It was celebration night and three of the four individual winners were there to perform their winning dance. Ironically, this was where their trip to the Championships began last October, with each one receiving the highest marks in their category heat. Was the success pure co-incidence or was there more to it?

First I met with Adrian Penny, All Ireland Champion in the 4 to 12 year old category. Adrian, shy in person but by no means on the dance floor, is 11 and his main instructor is Sharon Halliday of the Magherally Country Kickers in Banbridge, a graduate of Ann Cunningham's class. Adrian says he likes to dance at least three times a week so visits other clubs near him and it is his mum, Joan, who is responsible for introducing him to line dancing, after his insistence to take him to a special party night over two years ago.

Within a few months he started to compete, soon winning various competitions, his first major one being the Ulster Championships last March. Since then taunts from his non-dancing brothers and sister has eased off.

The first dance Adrian ever learned was the Electric Slide calling it a "pinch" to learn. His favourite dances are the good old Tush Push, Crazy Legs and he does a mean Beast, his all time favourite. Adrian's secret? Enjoy the buzz of competition and practice. With a successful record behind him, he plans to continue competing and is pinning his hopes on competing at one of the European, UK or British Championships.

Next I spoke to Keri-Ann Boyle, All Ireland Champion in the 13 to 17 year old category. Sixteen year old Keri-Ann has a confident nature, admitting, "she's not shy" and dances in Eileen Hughes class in County Armagh. She has been line dancing for over four years, discovering her favourite activity after seeing an advertisement in a local shop. She was immediately hooked, first learning the Tush Push, still a favourite, along with The Beast and Scotia Samba. Keri-Ann's preference for the faster dances certainly shines through when she's on the dance floor.

Like Adrian, the competition scene is not new to her. Having won or been placed in some competitions, she says her biggest achievement was with her fellow team members of the Kar Kickers, after winning the Ulster Championships in 1997. But winning the All Ireland Championship has been the highlight for her as an individual, although she literally didn't know at the time. When the winner was announced Keri-Ann was outside, not knowing she had won until a friend raced out to tell her - and even then she didn't believe her! But once she realised her friend wasn't joking she soon bounded across the dance floor to collect her trophy.



KERI-ANN BOYLE



ADRIAN PENNY

Over the last few years, her team has been performing at functions and festivals, sometimes joined by Keri-Ann's 4-year-old cousin Sh McKeever, where they do a half-hour comedy followed by a line dancing demonstration. "I've been dancing practically since he was born. The first dance is Walk the Line, which he can do perfectly," she says. A memorable moment was when the team, about to do a demonstration, discovered a shirt was missing. After getting through the evening having borrowed a shirt from their DJ, the team returned to their car to find the missing shirt hanging on a nearby lamp post, waving in the wind, proudly displaying their team name. The culprit remains unknown to this day.

Success



LIZ BAILIE

Another success Keri-Ann can add to her list is getting her boyfriend Pat interested in line dancing - but she's still working on her 12-year-old brother.

Keri-Ann's secret? Be yourself, enjoy the thrill, and have confidence. She also plans to continue competing, possibly trying competitions in England and continue working with her team.

Next to be interviewed was Alita McConville, All Ireland Champion in the 18-39 year old category. Alita, as gracious in person as she is graceful on the dance floor, is 29-years-old and dances once a week in Ann Cunningham's Tennessee Class in Banbridge. She has been line dancing for over four years but is still trying to convince husband Mark to 'give it a go'.

Alita has always loved country music and was first introduced to line dancing after seeing it on CMT's Dance Ranch. Subsequently she saw a newspaper advertisement for a local class and hasn't looked back since. The first dances she remembers learning are the Electric Slide and Slappin' Leather. Although these days she has a passion for some Hard Luvin', The Beast takes her fancy and she also likes the newer dance Alane.

Like the others, competition is not new to her, boasting a wealth of experience. To win the All Ireland title she beat stiff competition, including her own brother Fintan, saying, "winning the title was like a dream come true. When my number was called Mum and Dad heard it first, and I just went into shock!"

In addition to competing in the individual category, Alita was part of a team entry called Lone Star, the name derived from the Lone Star Country Club in Lisburn, of which her family are members. One memorable moment was when the Lone Star team, which performs at various functions, was invited to appear on the BBC quiz show Town Challenge for the

entertainment segment. Realising their stage was made of scaffolding and built on a football pitch on a cold, wet, windy day, they had to buy hatpins and safety pins for their skirts. Needless to say the safety pins didn't live up to their name and the cameraman had a good angle on things!

Alita's secret? Practice, have a ball, don't take it too seriously. She actually has her own little motto...if you don't enjoy it, don't do it.



ALITA MCCONVILLE

On another occasion I met Liz Bailie, All Ireland Champion in the 40+ category. Liz, pleasant and relaxed, is 47-years-old and has been dancing once a week at Gillian Quinn's Silver Spurs club in Bangor for the past year and a half but has been line dancing for over three years. After attending a line dance demonstration one night, Liz and her friend 'got the bug' and sought out the nearest class. The first dance she learned was California Coast. Her current favourites are Dizzy and Scotia Samba along with an old favourite Neon Moon.

Unlike the rest, Liz has little competition history, the All Ireland being her first

experience - and what a one to have! She decided to compete after being encouraged by friends. In addition to competing individually, Liz was part of the Silver Spurs team which won second place so it was a double celebration for her that day. Another to be caught out by the announcer, whilst browsing at a stall, Liz couldn't believe it when she heard her number called and had to drop what she was looking at to go to collect her trophy.

Liz enjoys line dancing and likes to help people less fortunate than herself. With a group of friends, demonstrations at the Gateway Club, a place for people with learning disabilities, are frequent as there is a certain satisfaction in bringing smiles to the members' faces. A fond memory she has is when one of the members arrived in line dance gear and waited outside to greet her coming in. He succeeded in impressing her so much that it brought a tear to her eye.

Her secret? Compete for the fun of it and have a go. Liz is admittedly more of a social dancer than competitive one but doesn't dismiss the idea of defending her title at next year's championships.

Well, did I find the secret to their success? All four winners seem to agree that practice, having fun and confidence in your own ability are the main ingredients. If there was anything more to it than that, they weren't saying, but I did find something else they all had in common. At one time or another, each winner has danced in the Mourne Country Hotel. Perhaps it is "Something in the Water" at the Mourne Country!

Footnote

In case anybody feels I'm a little 'Northern' biased I should add that out of six team and three club placings, four teams and two clubs from the south of Ireland took home the coveted trophies. This includes all three 1st places!

**ARTIST
REVIEW**



Gary Perkins

As the sun dipped into the horizon over Mapperley Plains, Nottingham Linedancer's Debra Williams joined a long line of Stetson and denim clad music fans they beat a path towards the door of saloon known on Sundays as 'Fred's Place' and during the remainder of the week Mapperley Social Club.

It was Country night, and a host of 'closet' cowboys and their cowgirls were converging on the venue for an evening of music with South Yorkshire born singer/songwriter Gary Perkins, and his four piece Buxton based band The Breeze.

Nottingham by sunset was a world away from 'Amarillo by Morning', but once subjected to this opening Geo Strait ballad, the audience were whisked to West Texas - a singing voice which could have been nurtured on a back porch in an American southern state.

Rich, resonant and clearly Country, Gary Perkins' vocal chords then rendered the Garth Brooks classic 'My Horse' full justice - even without the 'main man's' flamboyant taste in gaudy, flame-licked shirts.

A little extravagance by the band wouldn't have been wasted on Fred's loyal crew, and a group of this calibre are worthy of a flash touch or two on stage - a point noted by front man Gary who promised an imminent revamp in the near future.

Following the laid back start, the band next launched into a hand clapping, toe tapping John Denver tune befitting any traditional hoe-down across the 'pond', with bass guitarist Phill Baker showing as much pluck as the western banjo bandit from the film Deliverance.

Not one to be outdone by his string-picking counterpart lead guitarist Andy Mottram provided a poignant piece of musical artistry with a haunting centre stage solo during Alabama's track 'Lady Down on Love'. He then proved his versatility and, aided by drummer Gary Ashton, came up with a kicking version of the John Cash tale of incarceration, 'Folsome Prison Blues'. To close the first set, Gary displayed his own skill on the six string with an acoustic lead into a slowed down, lump in the throat rendition of 'Wind Beneath my Wings'.

Andy's lead harmonies were the opener to the second spot and a cover of Hal Ketchum's 'Past the Point of Rescue' - an infectious, meaty version to eclipse the original and forced a posse of line dancers onto the square piece of parquet to dance Haunted Heart. By now

Perkins 'The Breeze

'beat bug' had well and truly bitten, with none more so affected than the band themselves, particularly keyboard player Steve Morris, who's energetic jiggling and fixed grin questioned the properties and contents of his home town's spring water!

To keep the 'punters' happy, the set then slipped into traditional Country mode with Colin Ray's 'Every Second', following up with another Garth great 'If Tomorrow Never Comes'. Suitably lulled into laid back status, the foot stomping, upbeat onset of an animated version of 'Rawhide' then jolted the assembled as The Breeze aimed strategic high kicks and worked up 'pogo' style jumps at escalating music points - moves wholly identifiable by Phill and Gareth who are both ex-Punk band members!

Part three was as much a mixed bag as one and two. The band's own version of 'Union Mare' was a distinct display of accomplished musicianship, which was also in evidence a little later with 'Chase Me Round the Bedroom Honey', a song co-written by Gary and his father Harry, which easily accommodated the dancers for T-Bone Shuffle.

The band's renowned lead guitar opening was the start next to the Willie Nelson cover 'Always on My Mind', a resounding, vibrantly sung version which also came complete with one of Andy's nifty midpoint instrumental breaks.

The group's sense of fun then came swiftly to the fore. As Phill's bass notes dipped during George Strait's 'Cowboy Rides Away', so did The Breeze, in an effective synchronised show of comradeship, while the contagious 'Young Cowboy's Dreams' had all the guys dancing and swinging their hips as they played.

The finale, however, could have been no other. 'Free To Love', the title track of the band's current CD, is an evocative ballad which stays in the brain, only to emerge as a hummed tune when least expected. In May the song reached number 18 in the European Country Charts, and number 6 in the French charts, when it was promoted by Comstock Records of Arizona.

An early Gary Perkins song, 'Ride the Wind', is the latest project to be taken on by Comstock. Over the next few months it will be promoted on 150 Country radio stations throughout Europe, and 200 radio stations in America. Will it reap the same success?. Should be a breeze!



The small group of dancers were then catered for with a lively 'King of The Road', before the soothing sounds of another ballad settled over the room. 'Love Me Like I Love You' is a self penned number which reinforces Gary's credentials as a top male Country voice in Britain - a head swaying, finger tapping smoochie which was nominated for Best British Country Song by Southern Country Magazine.

Proving his proficiency as a songwriter, another of his own songs came next. 'Five String Guitar', a catchy traditional tune without the requisite lament of horses dying, inspired the lads to co-ordinate singular 'air guitar' swings Cheap Seats style. The second set ended with an impressive interpretation of the huge John Michael Montgomery hit, 'I Swear'.

- Gary Perkins obtained his first guitar when he was eight years old, however, as he didn't know how to tune it, he originally learned to play out of tune, and subsequently had to relearn at the age of fourteen. An interest in Country music followed, and it was here that he made his mark. In 1993 and 1994 he was the winner of the Harrogate Country Music Club Solo Artist award.

- His first album was the self-financed 'Ride The Wind', released in 1995, which he co-wrote with his father, Harry. Neither a musician nor a singer, Harry is an avid Country music fan who describes himself as his son's 'biggest fan, but biggest critic'.

- After merging with his backing band, The Breeze, a second CD, 'Free To Love', was cut in 1997. The Breeze are a group of Derbyshire lads with a varied musical history. Keyboard player Steve Morris is self taught and claims to be deaf in one ear! Gareth Ashton's teenage years were spent in a Punk rock band which supported The Clash and The Ruts. Likewise Phill Baker, a former lead guitarist and 'forced' bass guitar, has a background which also includes notorious Punk 'smashing up' scenarios. Finally, youngest member, 'mother hen', and Hank Marvin fan Andy Mottram, only wanted to be in a rock band so that he could meet girls! A tactic which actually worked, because he met his fiancée at one of the band's gigs.

- A third Gary Perkins and The Breeze album is currently in production, and will hopefully be ready for distribution before the end of the year.

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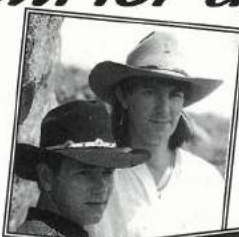
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Gone Country

***Ever wondered why or how you read about or are able to hear certain artistes?
Steve Crosby takes a closer look at one of those 'behind the scenes' people responsible
for promoting country and line dance artists to ensure they stay in the public eye.
The man in question, Jeffrey Stothers of Gone Country.***

It is not by magic that certain things happen that has an affect on us line dancers.

Scooter Lee's albums and videos do not just magically appear. You don't mystically start to hear The Mavericks on the radio. New and breaking artists do not mysteriously get the opportunity to appear on TV and radio shows and in magazines like this.

There is, of course, a backroom team of people who make these things happen. And one individual who makes them happen especially well in this wonderful world of line dancing is a gentleman from New Zealand who, having moved to England, got a job at HMV and worked his way up to their head office before leaving to set up Gone Country Independent Promotions. A gentleman called Jeffrey Stothers.

From small beginnings, working on various projects for most of the major record companies, Jeffrey soon established a reputation for knowing what he was talking about when it came to country music and the emerging line dance market. You may not know him by name but he was responsible for getting The Mavericks 'Dance The Night Away' single onto the Capital Radio and Radio 2 playlists. He was the first person to recognise the need to send out promotional copies of new CDs to key line dance DJs and instructors and he has been involved in promoting the careers of major Nashville acts such as Trisha Yearwood, Vince Gill and Steve Wariner.

He knew the popularity of Scooter Lee with line dancers and he approached her to become her UK record label. She agreed and soon joined the roster of Southbound Records, the company that Jeffrey runs with partner Pete Barnett, himself a music industry veteran.

Not only does Jeffrey make sure that Scooter's products have the best chance of success in this country but he has also become a valuable source of advice and information for the undisputed 'Queen Of Line Dance' who will regularly seek his opinion before recording or releasing a new song.

The success of Scooter has enabled the label to grow and developing artists are now joining the label and enjoying the benefit of Jeffrey's know how.

Just recently Canadian songbird Lisa Erskine, a favourite of fellow countryman Peter Metelnick, has had her debut album released over here. And Barry Upton, co-writer of the Steps hit 5-6-7-8, also has his first line dance album out via Southbound.

Chatting to Jeffrey and Pete it is clear that they want to give opportunities to new artists who have a talent.

"Lisa has a great voice and as well as the appeal to line dancers she could easily become a hit with genuine country fans. There are some wonderful songs on her album, which really impressed us when we first heard it. With Barry, he has already established a track record with 5-6-7-8 and his album includes some other great fun songs as well as a couple of real classy numbers. We should be able to see a couple of hits with line dancers off this CD."

And in true marketing man spirit, the entrepreneurial Jeffrey has already put Barry to work promoting his album. At the recent Wimbledon Tennis Championships Barry could be heard broadcasting on BBC's World Service chatting about his songs in between serves and volleys!

"We intend to expand the label as long as the right product presents itself", says Jeffrey. "As well as Scooter, Lisa and Barry we have already had success with British artists Des Horsfall and The Proud Ones as well as American country rocker Jimmy LaFave. They

are all quality acts and we shall make sure that anyone who becomes a label mate is equally gifted."

Times are busy at the moment for Mr. Stothers. As full-time consultant for MCA / Universal Records he has forthcoming UK visits to take care of for artists like Reba McEntire, Leann Womack, Dolly Parton and The Mavericks.

Then there will be Scooter Lee's next album 'By Request' to get stuck in to. As to a 'sneak preview' our man was giving little away. "This is going to be a change of direction for Scooter. But you'll just have to wait and hear it" he teased.

So when you do hear it and buy it, think of this canny Kiwi whose heart and soul will have gone into making sure it didn't escape your notice.



Canadian singer/songwriter Lisa Erskine has just completed a whirlwind tour of Britain with choreographer Peter Metelnick. Travelling from her home in London, Toronto, Lisa was scheduled to finish her tour in London, England. "Linedancer's" Linda Willis caught up with her at The Pavilion in Borehamwood, Herts.

da's Country Girl

Growing up on a farm in Ottawa, Lisa started singing at the age of seven. Since then she has sung at the National Arts Centre in Ottawa, appeared regularly on TV programmes as well as singing on dozens of commercials, theme songs and backing vocals. Winner of the Socan Songwriters Award in 1989, Lisa continues to be a prolific songwriter, with over 200 original compositions to her credit. Her first album has just been released in the UK, entitled "See You On The Other Side" and is dedicated to the memory of her late father.

As Lisa explains, "See You On The Other Side" is more than a song, it's a true story. When I was a little girl growing up in Mountain, Ontario, my dad was always there for me, no matter what was happening and how frightened I was, he was there reminding me that I would get to the other side, no matter how big the mountain. I found myself quite a few years later, sitting by his hospital bed, holding his hand, saying, "If I could, I'd go for you - but I'll see you on the other side".

Lisa is a pretty, softly-spoken Canadian with a slightly husky voice, and delivers her particular brand of country with charm and sincerity, and even a touch of line-dancing! I asked Lisa how she would categorise her brand of music. "I don't believe in categorising it because I'm not sure that I fit into a 'slot'. I'm definitely a singer/songwriter and what I've found after flying over here is that the phenomenon of line dancing seems to be working well with what is on my album. It's been a wonderful eye opener for me, nothing like this has happened over in Canada". It is the first time that she has performed over here and she has been delighted with the response to her music.

What did she think of the current trend of taking the work of some country music artists and making it more pop-orientated, as in the case of Shania Twain for instance I wondered. "Well, it's only my opinion," she said, "and I could probably argue for both sides. I think in Shania's case it's certainly opened a lot of doors to a lot of listeners who wouldn't ever have listened to country because they were very closed-minded about it. So in that respect it offers country to a lot more of a listening group. However, it's gone too far in a lot of ways and some of the radio stations that we have back in Canada won't play country songs any more, so it has created a definite problem - how far you cross over, and are you 'country' any more? So it's a kind of mixed bag.

She was genuinely delighted that country music is so popular here now, explaining that her new album is receiving a very welcome reception. "See You On The Other Side", contains words of tribute to Lisa's late father which are moving and honest. He obviously still has a big influence on her life. How important was it for her to build on the strength and guidance he gave her. Did she find that she referred back to the things he said to her a lot?

"Constantly," she sighed. "Especially the 'dig a little deeper' part! When I'm completely exhausted and I throw my hands up and I say 'but I've done my best! I can't give any more. I don't understand what more I could possibly do - and I remember his words 'dig a little deeper - if you wanna get the gold.'"

What compelled her to write music? I asked. "Well, for me I'm quite different from the writers in Nashville. It's always been this way for me since I was seven. I write when I'm moved.

When I'm moved to work something out, it works its way out through me - through my lyrics and my music - it's undeniable.

And I do acknowledge that it's a gift that I'm very, very grateful that I've been given - and I appreciate it - very much!". As she had started performing at such a young age I wondered if she had ever considered doing anything else? "Never", came the immediate reply.

How did she find touring with fellow Canadian Peter Metelnick for the first time? "Oh, Peter is a riot! What's so nice about touring with Peter is that everywhere you go people love him, and the venues are always packed. He usually goes on first and I sit back and watch the crowds react to him. Everywhere we go they just love him. Such a personality. And he works so hard. Has he choreographed any line dances to her songs? "He sure has. He's done "The Other Side Cha, Cha", to "See you on the Other Side". He's done "Zoom" to "Not So Fast". He's done "Four On the Floor" ("Four on the Floor!? I queried, "Not "Fall on the Floor"?") She laughingly corrected me - "When I dance it it's "Fall On the Floor"! I think he's done about six." Does Lisa line dance? "Yes! I'm just learning over here, and I love it. I really do. I'm not that natural at it yet - but - I've knocked a few people over - they're very polite!", she laughed.

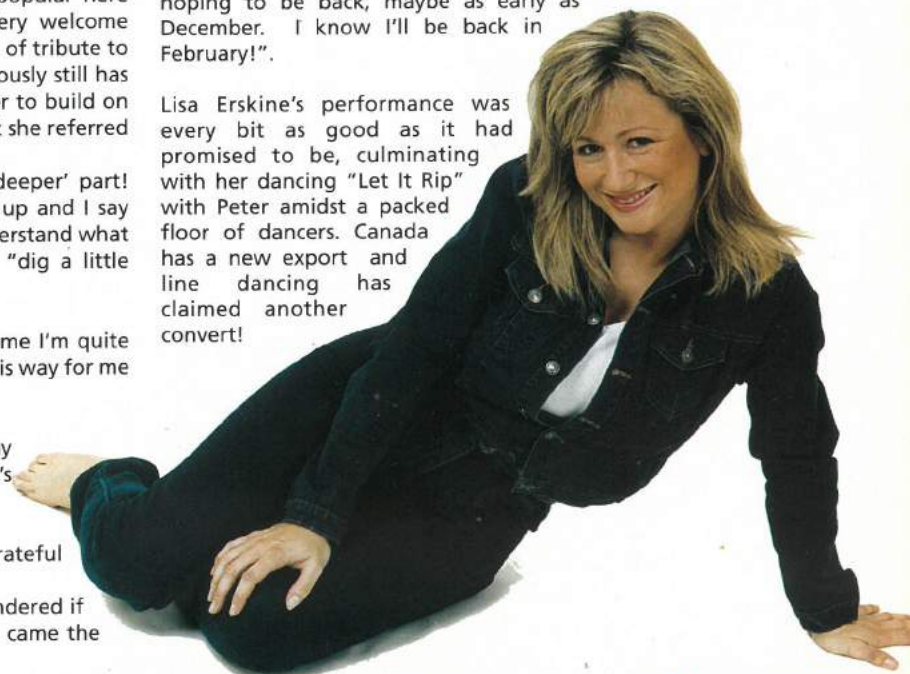
How did she find British audiences? "Well, I love the reaction. They're very welcoming and very appreciative. I think the thing that I've been impressed with the most is their enthusiasm to do things over here, and at all ages. There are children dancing with their grandparents and they just go on for hours and hours, and it's amazing to watch."

"What are your plans for the future?" I asked. "Ah - I have to learn how to line dance better!" she laughed. "I'm making Peter look bad! That's one thing for sure. I'm also working on writing and pre-production for my second CD. We get home on the 10th and I leave within two days for Nashville to start work on the second album and I am definitely gonna make sure that the songs on this one have a really good dance beat - because it has been a lot of fun!".

"Do you mind people dancing to your music while you are performing?" I ventured. "No, not at all. I love it. I love to see people enjoying the music and joining in. In fact there is a ballad on the CD called "Summer Rose" and we were at a place called Horsham, when a couple got up and started to dance all around the outside of the dance floor. And it was just beautiful - slow motion, steps and scoops and twirls. And I thought - "Please, let me not have to sing right now - I just want to watch this and enjoy it". Was there anything she would like to say? "I just want to say that I'm really, really grateful for the opportunity to have been able to come over here. So many artistes back home in Canada just don't get the opportunity.

Everybody involved has been so supportive and encouraging that I'm hoping to be back, maybe as early as December. I know I'll be back in February!".

Lisa Erskine's performance was every bit as good as it had promised to be, culminating with her dancing "Let It Rip" with Peter amidst a packed floor of dancers. Canada has a new export and line dancing has claimed another convert!



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INCENTIVES FOR INSTRUCTORS

Head of Steam

There has always been a cornucopia of events held throughout Scotland during the summer months, including agricultural shows, craft fairs, carnivals and of course, traditional Highland Games. Vicki Scott attended one - the Deeside Steam & Vintage Club Annual Rally.



Nowadays, since line dancing has made its mark on the nation's leisure-time, it is commonplace to find 'hot doggers' competing next to Highland 'flingers' and Stetson clad cowboys strutting their stuff alongside muscle bound caber tossers at annual shows. There could be no greater testament to how line dancing has now a firm place in our social calendar.

The Deeside Steam and Vintage Club Annual Rally was no different. The rally, a non-competitive event, attracted entries from Yorkshire to The Orkneys and for the third year the organisers invited local dancers, the Deeside Dustkickers, to put on a display and offer spectators a chance to dance.

Thus steam engine and vintage car enthusiasts were treated to a variety of line dancing performances from the good old Tush Push, Swamp Thang and Aint Going Down through to 5,6,7,8, Shamrock Shake and Alane.

It was the American Classic Car enthusiasts who first invited the Dustkickers along, partly because of the American theme but also because of the growing popularity of line dancing. So, draped over a convoy which included classic Cadillacs, Corvettes and Chevy pick up trucks, the dancers circled the arena before being deposited centre stage. There, around thirty of them danced the Tush Push and then cajoled the crowd into joining in with Cotton Eyed Joe. "Line dancing was a mere babe when we were first asked to demonstrate. We simply decided to get together to show off what we loved," sighed team captain Sheena Fraser. "No one had dreamed of forming anything so grand as a display team, in fact, we were still glowing in the euphoria at all having eventually mastered the Tush Push". (Remember those heady days, - how jaded we've all become!).

The display team is an offshoot of Deeside Western Dancers who did try their hand at competition at one point but opted for less stressful, fun only, display days. They now do a variety of local charity bookings, visits to old folk's homes, a handful of which are turning into annual events. They also get enough professional engagements, usually at Company nights with an American theme, which keeps them in boot

leather. The girls meet fortnightly on top of their 2-3 classes per week. Sheena feels the Dustkickers have become part of the Rally's attractions due to a combination of the strong hillbilly feel to the event, public support for the dancers and the great music they provide.

This years performance caused a few double takes when after a pan faced rendition of DIB the audience could hear the familiar chords of The Stripper!! All the dancers removed was their government issue shades, jackets and ties (honest) before lining up for Peter Metelnick's Let 'Er Rip.

We'll let you know if they get asked back next year...

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The Truth Is...

Competitions - The Beat Goes On

I have just arrived in Australia and will be working a competition weekend. One of the questions I was asked was "why are we told to do a dance which we practice to a certain song only to find out when we get to the competition, they are not using that song? Is that fair? Is that the way they do it in the USA?"

I got the same question from a competitor from The Netherlands at World's VI in Nashville this year. One of the dances used was Rompin' Stompin' and he practised for months only to find out the day of competition they were using another song. He came to me so upset hoping I could make them change the song. It was my first experience and to say the least I was upset too. So I asked some judges to see what was going on. I was told in no uncertain terms that it is the decision of the event to use the song the dance was written to or another that will work just as well. How does a judge know if you really have learned the dance? Well one way is by throwing another song at you and seeing if you can still do the moves.

It is easy to memorise something. We do it all the time. I don't play piano, but I had someone teach me a song so I could play it in my show. It is the only song I can play because I memorised where my fingers must go and to this day have no idea what notes I am hitting. I don't line dance, but I can do the Electric Slide because I was taught it. After talking with judges I have come to understand that you can memorise a dance and learn to put a foot here or a hand there when you hear a certain note or break in music.

So I say, if you truly want to know for yourself whether you have learned the dance, do it to several songs. That way if the competition tries to 'catch you out' you can still come out a winner. Even if they use the original song, you can relax and dance your 'boots off' because this was the song you originally learned. It should be even easier now after doing it to so many different songs.

As I said in the last article, rules are for a reason and though they don't always make sense to you the competitor or the spectator, it makes for a more honest competition and those who win, really deserve to win. They know their dance and it shows.

See you on the dance floor!

Cheers

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FROM THE FLOOR • FROM THE FLOOR • FROM THE FLOOR

I write in an attempt to put into perspective the role of the choreographer in the great debate surrounding the use of modern music in line dancing.

There is a major point that needs to be brought into the debate, and that is where does it start?

The answer is obvious - with the choreographer. It's about time everybody stopped sniping and starting questioning the motive behind why they choose the music that they use.

As a professional DJ and line dance instructor, I wish to give my view.

I am able to see line dancing from three different angles, firstly as an observer, secondly as a reactor to peoples requests and thirdly as a deliverer of what the choreographer has produced. Of course I also dance for myself. As an observer I see what is going on over the whole of the dance floor when the music starts. This brings me to my second angle as a reactor to requests, which also links in with my observations. The younger element are more forward in their behaviour when making requests and often this is for the latest dance to be floated onto the circuit, and therefore it is very easy to be lured into the trap of giving a large portion of the played music over to these requests. The result is that a large proportion of the audience do not get up and dance. This can be because of a number of factors, they don't like the music, they don't like the dance, the dance is too complicated, they feel intimidated by the free stylers.

There are many other factors that come into play, but I believe that the above are the most common. The nett result could be that the mainstream audience will find alternative interests to divert to.

My third angle as an instructor is that I, like other instructors, have to learn the dance and then deliver it to the class.

In my travels I meet many other instructors and choreographers. When two instructors get together there is usually only one subject for discussion-Dances. When an instructor meets a choreographer the subject is again dances but it is focused on what the choreographer has written. I find that there seems to be only one objective for the choreographer and that is to produce a dance that

is picked up by dancers and for it to be associated with them. There is nothing wrong with that but it also seems that they believe to achieve they have got to do something that is different, either stepwise or musically, and in this belief they have a tendency to lose sight of what the majority of dancers are out there for, to enjoy dancing in a social context, not a competitive one. Reading various articles on this subject, it would seem that the stock excuse given when the use of modern music is criticised is that it has to be used to attract the younger element or that the dance should be the things not the music.

This is rubbish and should be recognised as such, both responses are purely an attempt to justify a creation that should not be there in the first place.

I would say to those choreographers and teachers who are in favour of using pop music, new or old, for the purpose of dance. Fine, go ahead, but please change your promotional material to include the fact that you are a 'pop' line dance class. This will open up a whole range of material which could include such offerings as The Time Warp, The Wanderer, The Locomotion, The Hully Gully, The Mashed Potato, The Twist etc. Need I go on? My conclusion is that the mainstream of line dancers want Country music as the base material and are not there to assist choreographers to make a name for themselves.

Choreographers should think about and identify what the mainstream dancers are interested in and build their dances around that. I would suggest that this is good quality Country.

Finally between myself and four friends we could produce a list of over 5000 tracks of Country music which cover all known dance rhythms. If the Choreographers can not find sufficient material in such a list then maybe they should move on to something else that suits their talents.

Yours

Roger Shepherd.



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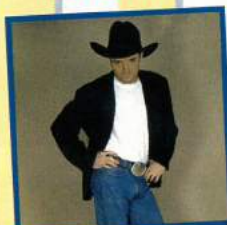
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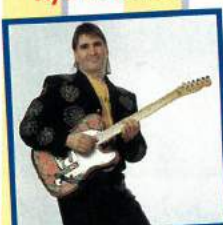
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Are beginners th

Is it just imagination or is there a groundswell of opinion beginning to rise saying that line dancing has gone too far, too fast? Harry Seddon investigates.



I realised how far line dancing had progressed when I started going to dances and found that I could only do a few of the dances being danced. Now I am no expert, but I do have, what I thought to be a reasonable number of 'basic' or 'established' dances floating around my memory bank. However, it would appear that this type of dance is not performed socially, or am I going to the wrong dances?

I had begun to think that I was the only person not rushing headlong towards faster and ever more complicated dances, until, almost imperceptibly, little hints started appearing in *Linedancer*. Dances that I actually knew were being printed in 'Steppin' Off The Page', not just the ones I had learned to try to catch up with everyone else, but classics such as One Step Forward and Cowboy Charleston. Then there was the letter from a reader who was brave enough to ask for more beginner dances to be published. The final hint that I was not the only one wondering where we are heading, was Scooter Lee's 'quality verses quantity' article in July.

Please don't get me wrong, I know that as people gain experience they will want to test themselves with more complicated routines, but does better ALWAYS have to mean faster? It also stands to reason that anyone who has mastered a 64 count, (or longer), dance with lots of complicated step combinations, could get bored with beginner dances. But surely there is still some fun in doing the Electric Slide occasionally. A different kind of fun maybe, but fun just the same. This of course presupposes that we dance for fun and not just to show off our skill to others.

If experienced dancers refuse to dance basic dances we get a vicious circle developing. Imagine the scenario, it's a village hall type dance with a mixture of beginners and experienced dancers plus some people there just to watch and enjoy the atmosphere. Whenever the DJ announces an intermediate or advanced dance the hardwood fills

up and the beginners marvel at the talents of the dancers. In order to give the less experienced a chance to dance the DJ announce Electric Slide. The experienced dancers stay resolutely in their seats because this dance is beneath them, or they think it's boring, or maybe just maybe, they would really like to do this dance but what would their friends think? The beginners who can do this dance, but are in a minority compared with the intermediates and above, are embarrassed to get up on their own because this shows them to be beginners and they feel that they are stopping the 'good' dancers dancing the dances they want to do. Consequently, no-one gets up and the DJ is embarrassed playing music to an empty floor and decides to risk that again and stays with the dances that fill the floor. Experienced dancers, though, have no such embarrassment and request very difficult and sometimes obscure dances that only they and their immediate circle of friends can dance, so that they are able to give a demonstration and show everyone present what good dancers they are).

At the end of the evening the beginners, who have hardly danced at all, decide that there is not much fun watching all this and so decide not to go to another dance until they have learned some of the more complicated dances. But by the time they have, the experienced dancers are doing even more difficult dances, the DJ is not prepared to play Charmaine, Ziggy or Ruby Ruby, therefore the same people still do not get a chance to dance and give up.

In some cases they will miss out the 'trying to learn more' stage and give up after the one dance.

This is a great loss to line dancing because without beginners continually starting and working through the system the future of line dancing begins to look less rosy. So come on all you good dancers when a basic dance is called, rush onto the floor with the same s

the future of Line Dancing?

that you do for Scotia Samba, and give the beginners the opportunity to dance without feeling that they are stopping you from having fun. You never know you might even enjoy it -although you don't have to go as far as admitting that!

It is a similar situation at classes, if we do not give beginners the opportunity to learn and practice basic dances they may feel that they will never catch up with the others and at the end of the night they go home, still not having satisfactorily learned a single dance. At best they put up with this for a few weeks before they give up, never to return to line dancing because, "it's too difficult for me".

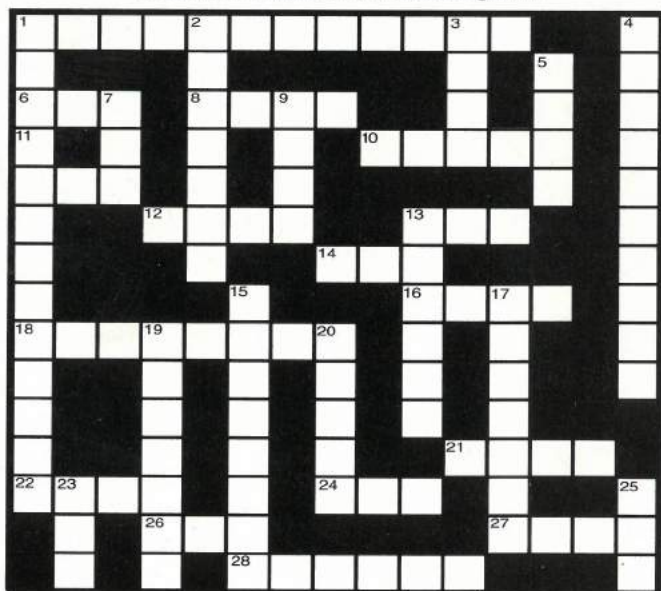
In an ideal world, a new beginners class would start with about twenty absolute beginners on the first night, they would be inducted into line dancing, shown some basic step combinations, learn basic dances, practice them, learn slightly more complicated dances, practice them and so on. All this time no more absolute beginners would join the class and after some time the whole group would become intermediates and a new class of absolute beginners would start. In

'beginner heaven' there would also be sufficient beginners attending dances for them to be given floor time enough to meet their needs.

But we don't live in this state of utopia so what happens in the 'real world' is that beginners start in ones and twos, joining existing classes who have passed the 'absolute' beginner stage. The Instructor is then required to walk a tightrope between meeting the needs of the beginners, whilst keeping their existing class members satisfied. The existing members have rights too, remember as they have supported the class for some time. This is indeed, a difficult tightrope to walk and requires not only the skill of the instructor but the co-operation and understanding of both existing and new class members who are required to respect the needs of others.

It is my belief that beginners are the life blood of our industry and that we need them in order for us to continue to enjoy our dancing. If compromise and respect for the needs of others is what is required to keep beginners coming on stream, then surely it is not only a small price to pay but the right thing to do.

Crossword compiled by Gillian Urquhart



ACROSS

1. Dance-This male horse needs taming
5. This dance is "____ Much Fun"
6. Dance "____ Abroad" danced to a song by the Dean Brothers
8. This dance is always popular, "____ Come, _____ Go"
10. This is danced to a track of the same name from Lord Of The Dance
11. Who blessed Texas?
12. The kind of bottle Garth sings about on his album "Sevens"
13. In this dance what must you do to Bo Diddley?
14. You may need a cup of this after dancing
16. First name of male singer who has just recorded an album in Nashville
18. Badly fitting boots can give you these
21. Singer from 19 down put this to a high test
22. At a dance this resting place is needed when you are on the floor
24. You use this to hear the beat
26. When you are line dancing you never want the night to ____
27. In some dances you must shout and ____
28. This dance number is really flying

DOWN

1. Dance-These famous jeans cover your bottom
2. A Cowboy's hat
3. Finish the song, "Moving _____"
4. The road that Steve Earle goes down
5. Children who line dance have no time for these
7. This male might make a good cowboy
9. When dancing if you know the words you may ____
13. Surname of the choreographers of "Electric Reel"
15. Nickname of the choreographer and dancer Alan Livett
17. Dance-This shout was choreographed for charity by Jo Thompson
19. First name of the female singer who sings "I Wanna Make You Mine"
20. Line dancers always do this when dancing
23. Dancing makes you hungry and then you need to ____
25. Popular dance "____ Shook Up"



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Take two Canadians, one American, a generous helping of Scots and a sprinkling of other nationalities. Mix thoroughly, bring to the boil, simmer gently, cool down, then bring back to boil. Throughout the process keep the ingredients topped up with liquid and at the end of two hours, turn out to separate. Harry Sedgwick sampled a transatlantic meal with a difference.



PETER METELNICK

This particular 'dish' was cooked by Buffalo Mountain Promotions at the Dewars Rinks, Perth and proved to be extremely tasty. The Canadians were choreographer Peter Metelnick and singer/songwriter Lisa Erskine. The American was the irrepressible Perry and the event was the first date of the Metelnick/Erskine and September Tour. The ingredients were ably blended together by Pip Hodge's Buffalo Mountain Country Sounds Disco.

The venue, the bowls hall of an ice rink, was large with plenty of space for both sitting and dancing. Being a twelve hour event, service facilities were most welcome, as were the showers and changing facilities for those who had come prepared to avail themselves of the facilities. The acoustics left much to be desired, but it was after all an ice rink not a concert hall. There was plenty of space for dancing and the instructors were well positioned on a raised stage. The only problem was the 'dance floor'. Knowing that the venue was an ice rink I'm sure that no-one expected a sprung maple floor, but I was surprised to find myself dancing on loose laid sheets of chipboard.

The event kicked off at 'high' noon, not with a gun fight, but with Buffalo Mountain Country Sounds playing a good, hour long set.

for a good time

of tracks for general dancing, until Max Perry, resplendent in matching silver waistcoat and footwear, did his first three quarter hour slot. This included 'Walkin' On', which was featured in the August's Steppin' Off The Page - as Max mentioned, also pointing out that he was 'cover boy' for that issue - and had us all twinkling our fingers 'gospel style'.

Whilst Max took a short rest - he did point out that he does not normally appear before two o'clock - there was general dancing and a rush for dance sheets which had Johnny Two Step, who had arrived with Max, going off for more copies.

At two o'clock Max returned to entertain us with more dances and tips. This session saw the audience riding imaginary motor bikes around corners, clearly most peoples imaginary bikes were Harleys, judging from the position the handlebars were in. During these sessions Johnny Two Step joined us on the chipboard, an added bonus for us all. Sadly, Max and Johnny had to leave after this session, to fulfil an evening engagement in Glasgow, but not before receiving appreciative applause.

The loss of Max was amply made up for a little after three o'clock when Peter Metelnick opened his account with the first batch of his own choreographed dances, which he instructed with great clarity and patience. After an hours instruction, Peter took a short break, but such is the energy of the Canadian that it was we dancers who needed the break, Peter looked as though he could go on and on.

Half an hour later we were back on the floor for a further hour and a half of instruction from Peter. This included him preparing us for the evening's dancing to Lisa Erskine by teaching dances for some of the songs she was to sing. He also instructed his 120 count 'Let 'er Rip' and 'Count Me In' which is yet another for '5678'.

Everyone appeared more than happy with Peter's instruction, both the quantity and the quality and we appreciated his great choreography, but he was not finished with us yet! After a break for something to eat he put in a further hour's instruction. What a guy! Where does he get the energy from?

Shortly after nine o'clock and with numbers in the hall now at around 300, Lisa Erskine, Canadian singer/song writer burst onto the stage with song after song that packed the dance floor. Peter's earlier preparation meant we could dance specific dances to some of Lisa's songs but for others there was a little hesitation whilst people decided what dance to do to a particular song. The auditorium did not do

justice to Lisa's undoubted talent and excellent country voice. However, that did not stop us all enjoying her performance and having a great evening's dancing. I have no doubt that Peter and Lisa could become Canada's Max and Kimber if they continue to work together in this way. Their talents compliment each other to great effect.

Hold on! Who's that guy dancing in the second line? It's that Peter Metelnick again! What is it they say? 'you can't keep a good man down'. Well you certainly can't keep that good man down!

Of the people I spoke to, no-one admitted to being an 'advanced' standard dancer, (probably due to modesty), but clearly there were no beginners on the floor. Everyone agreed that the dances instructed were at the right level for those present and that they were 'well impressed' by the day, in particular Mr. Metelnick, his dances, instruction and the amount of time and effort he spent on us.

Unfortunately, by the time you read this you will be just too late to catch Peter's last date at Rob Fowler's in Kirkby. If you did see him I hope

that you enjoyed it as much as the crowd at Perth did.

If not, do not miss him next time you get the chance, you will not be disappointed.



LISA ERSKINE



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ABTA

Dear Linedancer

We are writing to your magazine to bring some well deserved praise and attention to one of our line dancers.

His name is John McMillan, he lives in Fauldhouse, West Lothian, and celebrated his 18th Birthday on the 1st June. His interest in line dancing started about a year ago when he came along to our class with his Mum, May. He had unfortunately been turned away from other classes prior to coming along to us. We are the lucky ones, their loss was our gain. John is one of the easiest people to teach a dance to, he picks them up and remembers them. He watches people at gigs then joins in. He recently joined Johnny Two Step, who was doing an exhibition dance only choreographed that afternoon, by the end our John was almost step perfect. Just name a dance and he's off dancing. A remarkable achievement for anyone, but more so for John he has Downs Syndrome. We are all very proud of John. His Mum comes along to our classes but exasperates John when she gets a step wrong. He has also tried to teach Dad, Junior, to dance, but without much success, his only dance to date being Foot Boogie.

John is a great person, always smiling and happy (the only time he gets upset is when it is time for him to go home and others are still dancing, Mum then becomes invisible and John turns a deaf ear) This has been resolved a little now as he stays on to the Advanced class.

If we could bottle and sell the happiness and energy John has, we would be millionaires.

His parents have a wonderful son and have every right to be proud.

We all love our John, he touches the heart of everyone he meets.

Yours, Doreen and Shuggie



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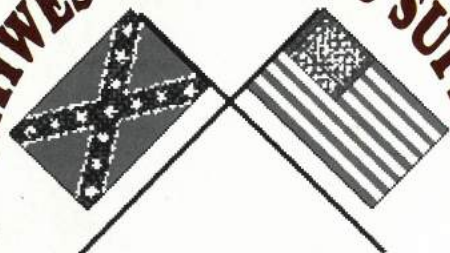
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It's hot, it's happening, it's daring, infectious and explosive - It's Dangerous and it's coming to a dance floor near you! Jill Douglas takes the dangerous route to choreographer John Robinson.

I checked out the 'danger man' at work, John Robinson, at the recent Chance To Dance festival to discover how he trod his hazardous course to bring us a dance that is 'close to the edge'.

John Robinson started line dancing in 1993 after seeing Achy Breaky Heart being performed in Nashville. When he got home a friend asked him to go to a new club that was giving free lessons. His reaction was, "Oh no, I don't want to go and dance in front of people!" However, fate was not to let the then shy John off lightly and he did go to the club. The first dance he learned was "Slap Your Leather". Not being familiar with country dance terms he thought they were dancing "Slap your Mother" - talk about dangerous!

After only one class John was hooked so threw caution to the wind to attend classes four times a week. Anyone that has seen John's wonderful dancing will not be surprised to learn that within a year he had been asked to teach at one of the classes. Now he teaches all over the States, judges and competes. He has just taken the Masters Solo Medley title in America. For this he chose a combination of four different songs and sixteen different line dances. He is hoping to compete again at Worlds VII in December.

So, how did he get himself into this 'dangerous situation'? Last January he was watching a television programme on Janet Jackson as he loves her music and the choreography of both

her and brother Michael. Spontaneously he got out of his chair and came up with the first eight counts. He was in Wisconsin at the time, sadly for his mother's funeral, and by the time he had returned home to Colorado, he had 32 counts finished. He

thought it was complete so showed it to a friend who was one of his dance students. She urged him to add more moves so he went home and came up with a few more 'danger signs'.

It didn't feel right so he decided more Janet Jackson therapy might do the trick. He went out and bought her videos, until one morning came up with the arm movements at the end.

Dangerous debuted in Indiana at the Dance Team Showdown where hundreds saw and loved the combination of all the moves that had built up inside him, that he thought should be unleashed. It is now on the rampage in Britain - will it make The Beast an endangered species? You will have to judge that for yourselves.

There is plenty of room on the dance floor for great dancers and Rob and John are the best of pals and will be choreographing together. John's other 'current favourites' include Deal With It, which he taught in Harrogate, a 32 count four wall polka type and another called Fresh which fits well to West Coast Swing music.

John will be back on the loose in Britain in November, live and Dangerous!



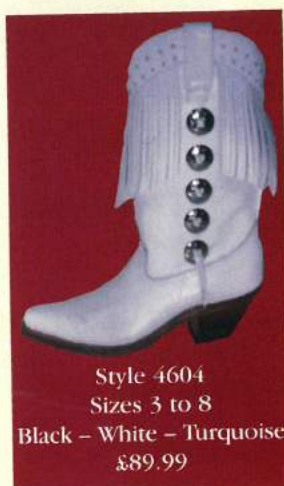
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BETWEEN THE LINES

WE SHALL OVERCOME

With the tragedy of the Omagh bombings hanging over us like a black cloud, we must take consolation and be thankful that the foundations for peace had been laid before this terrible atrocity. Had they not, we would never have been able to progress. Speaking as an individual who has worked with the public on a personal and social level for over thirteen years of the "troubles" I can honestly say that people are now interacting in a way they have not done in previous years. In the aftermath of the bombing the bonding between clubs has been immense.

In Northern Ireland it is extremely difficult for all sections of the community to mix together in a way that line dancing has enabled us to do. As an instructor it is rewarding to see lines of dancers side by side, having a wonderful time, oblivious and not even caring about neighbours' religion or beliefs! To those outside Northern Ireland this may just be accepted as the 'norm', but here in Northern Ireland it really is a tremendous achievement. I myself have a children's line dance class where 50-60 kids mix together, in their innocence. How I wish all children were able to do this for the sake of a peaceful future in Ireland. We have an organisation here in Ireland, called the Western Dance Association of Ireland, which boasts a membership of over 50 instructors from all over Ireland. Quite ironic that we can all work together in this area but not in others. The instructors work as a network sharing dances, supporting each others classes, dances and events, encouraging the members of their classes to do the same. This is a credit

to everyone considering the political climate we live in. Each catastrophe, which happens is another 'setback' for instructors, affecting morale in clubs and classes but the determination and dedication to line dancing and commitment to their dancers enables them to overcome this. I would like to take the opportunity to say Well Done and Keep on Dancin' to all the instructors here in Ireland-they know who they are.

**Pauline Hobson,
Dungannon**

UNTIL NEXT TIME

What a great time I had this year on my tours in the UK! I just want to thank all those in the dance community who have made my wife Cathy and I feel so welcome. One can't help but get caught up in the enthusiasm that you all have for line dancing. The level of dancing over here is amazing and I have thoroughly enjoyed 'kicking up my heels' on British dance floors. Thank you to all the instructors who booked me, and to John Matthews of Free Spirit Music for all his hard work. Also, thank you to all the UK choreographers that I have met on my travels - I am taking back some great dances to North America. I look forward to seeing you all again when I return next February. Until then, keep dancing and have fun!

Peter Metelnick, Canada.

SUCH A PLEASURE

May I please give thanks to your magazine and to my terrific hosts on this tour and to all those terrific British dancers who help make my job such a pleasure. Special thanks to Alan Livett, my excellent tour manager. I loved instructing at all the workshops I did, seeing some old friends who hosted me on the last tour and meeting

new and gracious hosts and enthusiastic dancers in all parts of the country.

It was especially gratifying to see many of my dances like Little Squirt and Ophelia and other classics known in most parts of the world now starting to be done over here. It was a most pleasant surprise to find a wonderful music selection for Little Squirt by the Dean Brothers. It was their song I Forgot To Remember which worked so well.

See you next June when I hope to meet more of you and maybe even get to Scotland for the first time.

Bill Bader, Canada

THANKS A BUNCH

We are two sisters aged 15 and 13 who dance with "Frank's Gang" in Ramsey, Isle of Man. We are writing to show our appreciation for two fellow dancers, Bryan and Anne Callister who give us lifts to venues all over the island. Bryan has a brilliant sense of humour and when we dance at charity events he is always there dressed up in numerous weird costumes.

On Bryan's 50th birthday he took about 16 of us out to lunch. That night he bought everybody at the Villa Marina in Douglas an ice cream. (All 92 of them) We just want to say thanks for everything.

**Alana & Stephanie
Ferguson,
Ramsey, Isle of Man**

CLASS CONFLICT

I thoroughly enjoy learning new dances and visit various instructors in my area to do this. However the instructors themselves do not always make me welcome because they know that I go elsewhere. One instructor asked why I had come to him after going to other classes. He never played our requests or helped when I was struggling with dances. Another instructor also made me feel unwelcome. He taught 'Let 'er Rip' with too many turns and stopped us insisting that we dance it his way. Do instructors really have to behave this way; after all they wouldn't be in business if we didn't keep going to the classes?

Betty Dawson, via e-mail.



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BETWEEN THE LINES

OFF THE ROOF!

Why have bands taken to, not only "suggesting" the dance, but also "calling it in"? I suppose it was Dave Sheriff, or perhaps Scooter Lee who started it but increasingly bands are now doing it. Personally, I blame organisers as the person who pays the bill they should insist that no dance nomination or calling-in takes place.

As an instructor I try to make sure that we do not stereotype music, otherwise people will say 'I didn't enjoy the band, they didn't know or play 'My Maria' so we couldn't do that dance etc.,' I for one do not wish to pay good money to see a live band and then be told what to dance. Indeed, some of them call 1-2-3-4 rather than

5-6-7-8. It's getting worse, now it's being recorded on CDs! If I listen to a CD in the car or at home the last thing I want is to hear 1-2-3-4!

I am just waiting for the band who calls 'jump off the roof' as the next dance - when all of the lemmings have done so, perhaps 'he who pays the piper.....

**Richard Hexter,
Chippenham.**

*Dear Richard,
I have the feeling you're in a minority with this view. I know a lot of dancers appreciate the time artistes take to become familiar with the tempos, rhythms and names of the popular dances. It's an indication that they care and shows they have a high regard for line dancers.*

'Counting in' is a must! We've all seen the chaos when dancers start the same dance at different point. Perhaps some of our readers and the artistes themselves will have a few comments to make about your observations.

BEAT THAT?

Three days of line dancing with a different band each day, tuition by Marina Lynne, and our very own British and World Champion Michele Etherington and Gabrielle. Displays by the Herts & Sussex Dance Team (Wembley finalists) and the public dancing non stop each day. This event was incorporated into the Craft & Country Fair so we had to run round the craft stalls when we had an opportunity. Thank you Crazy John McGraw and Mad Madge Moonshine for this wonderful event. Stay healthy - Keep dancin'
**Computer Cowgirl Irene,
Welling, Kent**

HOW HAPPY

I just wanted you to know that I'm very happy with my Linedancer Magazine. It is much better than I ever could have expected. It gives me a lot of information and entertainment.

**Sirkka Paavolainen,
Kolumbus**

BREAKING RULES?

My husband and I have been running line dance classes for over two years now and we thought this year we would put a team together and enter the 1999 Line Dance Championships. After much consideration I chose a terrific dance together with the music it had been choreographed to, only to learn that I could not use it, as it must be country music only. I do not have a problem with this as we are huge country music fans but I do have two points to raise.

Firstly we seem to have dropped the term 'American Country Line Dancing' and have replaced it with 'Line Dancing' - surely if more modern music is being used then the rules should allow a little leeway for this. The top instructors are partly to blame for choreographing to

modern music ... but this another issue for a later date. Secondly, my main point for writing is Scooter Lee's article in the September issue, which was a joke! We understand rules are rules and that organisers prefer country music, and we abide by this but who on earth decided to include Dizzy for the intermediate section where we are not supposed to use modern music. Does this mean that different music will be used for this dance? Surely if the Intermediate competitors can dance to non-country music then the other categories can too. If they are rules then they should be for everyone! I hope next year's finals are not the farce of this year's.

**Amanda Harvey-Tench,
Surrey**

HERETIC STRIKES AGAIN

With reference to my previous criticism (May 1998) regarding line dancers not applauding live acts. I suppose I was a bit of a heretic suggesting line dancers could do something wrong or contentious. However, the heretic must return, in part, to excuse the people mentioned in my letter - because it is not the dancer's fault that they show ignorance by not applauding live bands, the fault lies with their teachers.

I am led to the conclusion that teachers are to blame for what I witnessed at a C&S weekend held recently at the McRobert Centre, Ingelston near Edinburgh. I noticed at least four local (Edinburgh) dance teachers whose dancing was superb both in style and variety but what amazed me was the fact that they never attempted to applaud the acts throughout the whole weekend.

Surely if an act is good enough to get you on your feet, they are worthy of some respect. Even if that respect is given only through being polite I am sure that the same teachers would expect applause when they perform. If teachers do not have the decency to appreciate the bands, what chance for the pupils of learning some basic decency?

Please do not get me wrong line dancing is one of the best



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things that has happened to me and I am as avid a fan as the rest. However, I have also worked in the music industry and appreciate the hard work and commitment that goes into preparing a repertoire and getting on stage and performing it.

It was with little surprise that I heard last week a further two bands have quit the scene in Scotland due to "the ignorant attitude" shown. How many others are set to follow them?

Eddie Cairns, West Lothian

WHERE'S THE PROBLEM?

Line dancing takes second place to school, but that's only because I'm not allowed to go if my marks drop. Recently, I subscribed to Linedancer and would like to respond to some of the letters printed.

At classes I go to there are lots of male dancers, in fact most of my instructors are men. I don't think that men make any worse/better dancers than women and certainly don't think the man in the June issue should be singled out and ridiculed.

Secondly, I sympathise with Richard (banned) from the September edition. I also like to dance variations (when I'm out of everybody's way) and I have occasionally put an instructor right. I think it's harsh to ban someone on those grounds.

Thirdly, I like listening and dancing to country, new country, disco and pop music, surely it's a matter of personal taste what people want to dance to. When I first started dancing I was amazed how varied line dancing is; can't we keep it that way?

Does it really matter how good men and women are at dancing? Does it matter what music we dance to? As long as we can dance and have a good time (which is what it's all about) where's the problem?

Ian, (aged 14), South Glos.

ALL THIS FOR FREE

We just had to write and tell you about the superb day we had at Southsea (9 August). This annual event is organised by Portsmouth City Council; it was its third such event entitled 'A Little on the

Country Side'

The site is Southsea seafront, the focal point being the bandstand situated in the middle of an 'amphitheatre' style surrounding. Artists appearing were Black Jack, Footloose & Fancy Three and Sean Kenny.

The day started at midday with dance tuition, followed by a demonstration by the Hi-Tech Hot Steppers. From then on it was disco sets between the bands until 9 p.m. AND ALL THIS FOR FREE!!

On behalf of Sidewinders, thank you for a really great day.

Ian & Sue Hythe, Southampton

SIMPLY THE BEST

I should like to use Between the Lines to thank everyone who made me so welcome when I was visiting Durham for a week in mid-July. I went to two great social dances at Blackhill and Brandon and although I was on my own the 'locals' really looked after me.

Mo, Mal and Jo gave an excellent lesson on Monday and treated me like an old friend. Ron Agar's Tuesday lesson burned up some calories with Shamrock Shake and on Wednesday, in Leadgate, Paul Badrick tried to finish me off with Needle in A Haystack! Thursday night was spent with Marion Ford's class at Middleton where thanks to Sandy, Julia and Liz, once again I felt amongst friends.

What could have been one of the worst weeks of the year turned out to be one of the best! Thank you to everyone I met in and around Durham - I really hope I'm lucky enough to bump into some of you again. And, of course, thank you to Linedancer as without the Stomping Ground pages I wouldn't have known what was going on in a different area.

Bernie, Worcester

TOO MANY DANCES

Line dancing here in Australia went through a similar stage where too many dances were being brought out too quickly. Unfortunately, we never really found the answer to the problem. Not only did we have a situation where

too many dances were released too quickly but the dances also became harder and longer. Luckily it was only a passing phase and things did settle down.

To slow it down we pushed a new idea of a '32 count choreography competition' and put a cost on having dance step descriptions being published. I'm not sure whether this helped - how can you really tell? But at least we're going a little slower now.

Marica Ferris, Australia

GIVE US A CHANCE

I have been an avid line dancer for two years and recently entered the Dave Sheriff Choreography Competition. I would like to know

how Rob Fowler, Helen O'Malley etc. manage to hit the big time. I have noticed a lot of unknown choreographers have had dances published but have not achieved a 'celebrity status' as such.

Instructors who receive the magazine naturally teach dances choreographed by famous personalities hence lesser-known choreographers cannot increase their profiles. I ask instructors to teach some imaginative 'non celebrity' dances and give us budding choreographers a chance. Finally I ask other readers to see who choreographed their favourite dance(s). Do you know who they are?

Paul Withey, Walsall

BETWEEN THE LINES

Would you like to teach American Line Dancing? S.W.A.D. Scottish Western Academy of Dance are holding their next Teacher Training Courses

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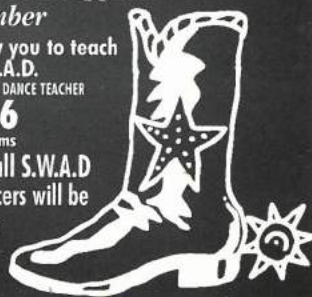
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BETWEEN THE LINES

PLAYGROUND FOR THE OVER 40's

Am I in the minority? I'm 24, more Shania Twain than Tammy Wynette. I've been line dancing yet gave up because of the failure of fellow line dancers to know the distinct difference between Country & Western and modern country music. Line dancers dress C&W, and dance to new country. It's like wearing a tutu to tap dance - it just isn't right. Does Ethan Allen wear a hat, gun and holster? Does Shania wear T-shirts with diamante cowboy boots and hats on? I think not!!

C & W is long gone. If the country music scene is ever going to regain popularity

the whole image needs a complete overhaul. Jeans, leather and sophistication are what new country is all about. Yes, I've got cowboy boots, but I wear them with jeans, as does my husband, who has a hat but wears it because its comfortable and looks good on him, not because he wants to look like the Lone Ranger! The whole line dancing thing is getting more and more like a playground for over 40's who want to play Cowboys and Indians.

I've been a country fan for years so I do have considerable knowledge of the subject. If I go to an event to see, for example, The Cheap Seats, the event will be monopolised by line dancers.

I go to see the band (especially Ethan!), enjoy the music and have a good time. Line dancers barely watch the stage; they complain the music is too loud and look like something out of a wild west film.

If country is ever going to survive here a clear distinction between C & W and country needs to be addressed. I've got nothing against line dancing, just that nobody has the right to tell me I can't go to see a band because I don't line dance. If you want C & W dancing then join a C & W club - they are still out there, and let us true new country fans do what we want.

One last thing - if the music is too loud, then you're too old!!

Claire, East Sussex

We've warned the postman - this is going to cause a barrage of replies.

NOW THEN

In response to a part of a letter from Roy Young of Salisbury published in last month's Linedancer. A statement read Those Who Can And Those Who Can't, well we all can it's just that we are not all at the same level at the same time and this is where the problem of losing pupil's occurs.

As an instructor I encourage my pupil's to visit other classes and social events, to decide which class is best for them, if a pupil decides to move on then that is their decision. I am sure if they have enjoyed their time with the previous class they will come back.

It is very unfair for any instructor to expect a more advanced dancer to stay in their class just so the other's have someone to follow, it is the job of the instructor to lead the class whether they be beginners or advanced. If we lose pupils to other clubs it is no good sitting back and moaning about it, maybe we should think about how we can improve our classes to keep our pupils happy. At the end of the day all our pupils are paying for a service and if they are not happy with the service they will shop elsewhere

(wouldn't you). After looking in the 'Linedancer' dictionary I was unable to find the word can't. Finally I would just like to thank my pupil's for the cards and congratulations I received after winning the original British Line Dance Championships in September.

Annette Salisbury

Latin

TWIN WITH US

We have been line dancing for the past eleven years, teaching for the past five. Two years ago, we attempted to bring teachers/classes together, to ensure continuity between us and arrange social events. Unfortunately, nothing came of this. Recent articles/letters have appeared in Linedancer indicating teachers/classes have joined forces illustrating advantages of such arrangement. The article 'Twinning' in the September issue is an excellent one which has crossed our minds in the past. As you gather from the content of this letter, we are totally in agreement with this, so is anyone out there willing to 'twin' with us?

Tom & Helen Wills, Paisley

PLEASED TO GREET YOU

Congratulations on a great magazine. Please pass our thanks to Rob Fowler, as he was instrumental in introducing "Linedancer". My sister in England was telephoning different clubs trying to obtain certain information had requested. Mr Fowler recommended "Linedancer" and the rest - as they say history!

I was interested to discover that the current popular dances in the UK are also current favourite here. I wish for continued success and happy line dancing.

Doreen Singer, Ontario, Canada

LET'S SHOW APPRECIATION

We would like to commend our dancers and country music fans. Since getting back 18 months ago we have seen many live acts and are surprised and dismayed



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BETWEEN THE LINES

most dancers just walk off the floor when the song has finished and don't clap. It is not just at the small social dances either. We noticed this at the Americana festival. No wonder dancers get such a bad reputation with country fans.

I know most of the time we dance to CDs but surely appreciation should be shown to people who spend as much time perfecting their music as we do perfecting our dances.

B & G Smith, Leigh

BUFFALO BAR!

I would just like to say that we have just returned from a wonderful holiday in Turkey and found a very special place in Fethiye called "Buffalo Bar", it's really amazing. I was so surprised but it's a great place, lovely country style restaurant, great live dancing by Nash the Cowboy and Tommy. All your favourite music by Baynam and friendly English face Joanna, Baynam's wife. After line dancing they have rock 'n roll and then country Karaoke - truly inspirational, it made our holiday.

J Parti, Dorset

ROBBIE AT LAST!

I was over the moon to see that my very good friend Robbie McGowan Hickie has at last, had one of his dances published in the Linedancer. He is an excellent teacher and choreographer. I know you have received many of his dances in the past, and wonder why it has taken so long for you to print one? You may be interested to know that Robbie's first dance called "Dance My Lindy Lou" is being danced in the Texas Line Dance Jamboree taking place in Dallas on 17th October '98.

A dedicated line dancer, Nottingham

LACK OF SUPPORT

I am very pleased to renew my subscription to the magazine. It reassures me no end to note how many other 'sad line dancers' (my husband's phrase not mine) there are and what they are getting up to. Thank you also for the feature on competing in this month's issue. I went in for the Championships last year for the hell of it - and it was - and may well try again this year, but I must say, it is the first dance form I have tried where competitors not only receive little support or encouragement from their clubs and teachers but are also meant to be clever enough to make up their own steps!

Jill Field, Bath

IS THE END NIGH

No, I am not ready for "West Coast Swing" September issue. Like a lot of people I go line dancing just because I don't need a partner to do it with.

If I had a male partner with a "strong lead", I would probably try Salsa. The day partner dancing takes over line dancing, will be the end of it for me - and I suspect a lot of others people too.

Mrs Shipley, Brighton

TIED WITH A BRICK!

In the euphoria of Scotland's qualification for the Football World Cup '98 a dance was born: Scotia Samba.

Now that the world cup is over, and the Scottish Team have made their usual early exit, may I suggest we tie up the Scotia Samba into a parcel wrapped in the T Bone Shuffle and dump both dances far out in the ocean depths, tied to a brick.

Eddie Cummins, Wirral.

Guess you don't enjoy the Scotia Samba or T-bone Shuffle then Ed!

Bouquet Corner

...to my brilliant instructor Glenys Robb of Kickin' Country, Stockport who cut short her holiday to run my Pearl Anniversary party says Christine Liddiard of Bramhall.

...Thank You to The Posse (Texas Ranchers) in South Derbyshire for their efforts in raising over £1000 for local charities. From instructor Tracey Moore.

...Marc Skelton of Bar Excellence sends many thanks to Gill and Tammy for their continued help and support at the line dancing nights there in Bristol.

...to the "brilliant" Neon Rodeo WDC in Kent where instructor David Grant and his wife Sandra are always patient and welcoming. From Sara Eldridge.



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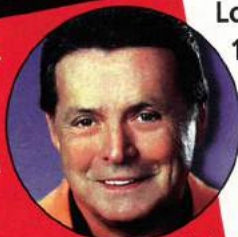
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Perry's Pointers

The following pointers are designed to be incorporated into your teaching or dancing while you are teaching or learning a particular dance. We get so 'caught up' learning new dances constantly because of the "I want it now" syndrome that we tend to neglect learning techniques that will improve our dances and become "Step Happy" or "Dance Happy" as I like to call it.

I know that generally, no one wants to stand there and be lectured or forced to work on technique - it just isn't fun, so here are some ways to incorporate that whilst still having fun!

First of all, try to point out a section of a dance you are working on, then apply the pointers to that section:



1

Anytime you have a "Step forward, Slide together, Step forward.." in a dance, the foot that you are sliding should always stay slightly back of the forward foot in a 3rd foot position (instead of one foot to the heel of the other) this way you will always know which foot to step with next. This will apply 9 times out of 10

2

Whenever you feel shakey or wobbly after a spin or turn or when doing some sort of leg lift or kick, flex your knees slightly-this will change your center of balance and give you more control.

3

When stepping to the side to start a turn or a "cross over rock", turn the foot out in other words, your foot will "fan" - this will start you turning in the correct direction, but most importantly, it will allow the other foot to pass. If you have ever crossed in back instead of in front, this is the technique to use.

4

When dancing a "Rolling 360" aka "3 Count Turn" - a few things to remember:

- A. If you are leading with your left foot, you will be turning left, if you are leading with the right foot, you will be turning right
- B. You very rarely back into a turn - you face into it
- C. Most of the turn is done on the 1st step into the turn broken down as follows: 1st step - 3/4 turn, 2nd step - 1/4 turn, 3rd step - no turn

5

Question: How can I avoid looking and feeling stiff or mechanical when I dance?

Answer: If you notice good dancers you will see they are fluid and look relaxed when they move. This comes from using their knees (flexing) - remember, knees are your shock absorbers, and consequently, you will develop hip action we call Cuban motion. Try learning a line dance that has some hip movements in it, to give you experience of moving your hips helping you to develop this action naturally.

6

Whenever you have a succession of quick, syncopated movements (lots of "&" counts), it is ok to go up on your toes so you can easily get all of the steps done in time, then lower after the syncopated section.

That's all for now, have fun and I'll see you on the dance floor!"



Dance Floor Etiquette for Line Dancers

Dance floor etiquette is all about common sense, good will and co-operation. The best dancers are those who follow the social graces of the dance floor, they are courteous and considerate and will be welcomed wherever they dance.

Following this simple guide will help you to enjoy sharing a dance floor and prevent you from inadvertently spoiling it for others.



NEVER

- ▶ Never carry food, drinks, glasses, cans or lighted cigarettes onto the dance floor.
- ▶ Never walk through a line of dancers to cross the floor - always walk around or wait.
- ▶ Never stand on the floor to talk - if music is playing go off the dance floor to chat.
- ▶ Never start a different dance unless there is plenty of room and you sense it is acceptable.
- ▶ Never hog floor space to 'perform'. If the floor is full take small steps, and watch for collisions.
- ▶ Never stop in the middle of a dance to teach, as you'll be in the way. Go off the floor to teach.
- ▶ Never let your feet, knees, arms or elbows become dangerous weapons on the dance floor.
- ▶ Never show off. Crazy variations, turbo spins, high kicks and jumps just puts people off - you!



ALWAYS

- ▶ Always listen to the DJ. It is customary for a DJ to designate the dance and to 'count in'.
- ▶ Always encourage and support beginners. It only takes a few kind words to make a new friend.
- ▶ Always go to the front when starting off a dance. Others can then line up behind you.
- ▶ Always be gracious and apologise when caught in a 'bump' even if it was not your fault.
- ▶ Always replace any drinks you accidentally knock over and be sure you say sorry.
- ▶ Always leave the outside edge of the dance floor clear for partner and couple dancers.
- ▶ Always give way to dancers around the outside of the floor.
- ▶ Always dance with the flow. The Line of Dance (LOD) is anti-clockwise.
- ▶ Always show appreciation. Applaud live acts, instructors and DJ's - they work hard for you.

And finally, keep your head up, smile and enjoy yourself.

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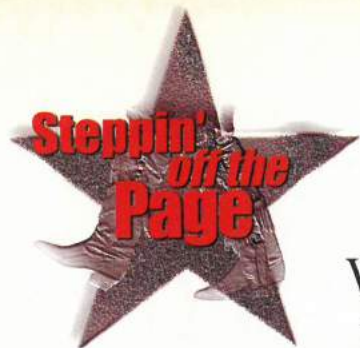
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The Low Down

Welcome to The Low Down, a new page telling you more about some of the dances we publish.



BY STEVE HEATH



Slap City - page 8

Bill Bader, Canadian choreographer recently visited the UK on tour. Dancers across the world know and love his ever popular dance 'Cowgirl's Twist' and will be looking forward to learning his new dance 'Slap City'. Choreographed in the Bill Bader winning formula of - it's easy - it's enjoyable - it's fits almost anything and - it's just right for a few variations too! At 32 counts and aiming for the beginner Bill recommends 'Out of Habit' by BR5-49 from their latest album 'Big Backyard Band Show' - another good reason to get up and 'Slap City' on the hardwood.

i4c Fun Push - page 8

This adaptation of the 'classic' dance Tush Push has been prepared by Helen O'Malley and Rob Fowler in the spirit of the International Club Cabaret Charity Challenge. It has been adopted to become the theme tune and dance for all the i4c events and the selected track 'Fun Fun Fun' by Status Quo seems to perfectly sum up what i4c is all about. Don't forget we're expecting you to be an active part of the fun and Helen and Rob look forward to welcoming you to one of the i4c Party Nights where you will find out all about it! See this edition for further details.

Ride On - page 8

'Rodeo' Ruth Lambden choreographed this dance especially for last year's Linedancer Magazine awards weekend. Taught during her workshop and featured on The Unbeatable Line Dance Video it was filmed entirely on location at the event. This dance is great fun. The music 'Ride On Into The Sunset' is available on Barry Upton's '5678 The Album' and will also be on 'Fever 6'. The Ultimate Line Dance Video can be ordered on page 11.

Zoom - page 8

Choreographed by Peter Metelnick from Canada - he of T-bo Shuffle, Let 'er Rip and Pyscabilly Boogie fame, to mention but a few - Peter has been inspired by 'Not So Fast' from Lisa Erskine's album 'So you on the other side' Peter Metelnick has been teaching this dance on his recent tour, exhausting crowds wherever he goes sometimes teaching six dances in one evening. If you were lucky you may have seen Peter & Lisa together but don't worry if you missed them they are sure to be back. In the mean time give Zoom a try.

Saddle Creek Boogie - page 9

Another offering from the Dave Sheriff Line Dance Top 10 album choreographed by Sheila Smith from Bexley Heath. Unfortunately there was a printing error on the cover of the CD causing the dance to be listed out of sequence. Linedancer spoke to Dave who apologised for any problems it may have caused. He also told us that the 'Line Dance Top Ten' album has already sold more copies in the first three months of its release than any of his previous albums and is set to become his best selling album ever.



Colorado Stomp



JOHN ROBINSON

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1			
1 - 2	Diagonal Stomps, Right & Left with Holds.		
	Stomp right diagonally forward right. Hold.	Right. Hold.	Forward
& 3 - 4	Step left beside right. Stomp right diagonally forward. Hold.	& Stomp. Hold.	
5 - 6	Stomp left diagonally forward left. Hold.	Left. Hold.	
& 7 - 8	Step right beside left. Stomp left diagonally forward. Hold.	& Stomp. Hold.	
Section 2			
9 - 10	Side, Scuff, Side, Scuff, Grapevine Right with Stomp.		
	Step right to right side. Scuff left forward.	Right. Scuff.	Right
11 - 12	Step left to left side. Scuff right forward.	Left. Scuff.	Left
13 - 14	Step right to right side. Cross left behind right.	Step. Behind.	Right
15 - 16	Step right to right side. Stomp left beside right taking weight.	Step. Stomp.	
Section 3			
17	Side Touch, 1/4 Turn Right, Stomps, Heel Digs, Toe Taps.		
	Touch right toe to right side.	Touch	On the spot
18	On ball of left pivot 1/4 turn right stepping right beside left.	Turn	Turning right
19 - 20	Stomp left beside right <u>twice</u> . (weight remains on right)	Stomp. Stomp.	On the spot
21 - 22	Touch left heel forward <u>twice</u> .	Heel. Heel.	
23 - 24	Touch right toe back <u>twice</u> .	Toe. Toe.	
Section 4			
25	Heel, Hook & Slap, x 2, Step, Lock, Step, Stomp.		
	Touch left heel forward.	Heel	On the spot
26	Hook left heel to right knee and slap with right hand.	Slap	
27	Touch left heel forward.	Heel	
28	Hook left heel to left side and slap with left hand.	Slap	
29 - 30	Step left forward. Lock right behind left.	Step. Left.	Forward
31 - 32	Step left forward. Stomp right beside left. (weight remains on left).	Step. Stomp.	

BEGINNER

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

Choreographed by:- John Robinson (USA) April 97.

Music Suggestion:- 'Pit Bulls And Chain Saws' by Bellamy Brothers (132 bpm) from 'Sons Of Beaches' album, 'Deep Down' by Pam Tillis from 'All Of This Love' album, 'All I Want Is Life' by Tim McGraw

Slap City



BILL BADER

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Heel Hook, Heel Together, Heel Hook, Heel, Touch Back.		
1 - 2	Touch right heel diagonally forward. Hook right across left.	Heel. Hook.	On the spot
3 - 4	Touch right heel diagonally forward. Step right beside left.	Heel. Together.	
5 - 6	Touch left heel diagonally forward. Hook left across right.	Heel. Hook.	
7 - 8	Touch left heel diagonally forward. Touch left toe back.	Heel. Touch.	
Section 2	Step, Slap x 2, 1/4 Turn, Slap, Step, Slap.		
9 - 10	Step forward left. Lift right behind left knee and slap with left hand.	Step. Slap.	On the spot
11 - 12	Step right beside left. Lift left behind right knee and slap with right hand.	Step. Slap.	
13 - 14	Step left 1/4 turn left. Lift right behind left knee and slap with left hand.	Turn. Slap.	Turning left
15 - 16	Step right beside left. Lift left behind right knee and slap with right hand.	Step. Slap.	On the spot
Section 3	Grapevine Left with Stomp, Swivel Heels Left x 2.		
17 - 18	Step left to left side. Cross right behind left.	Step. Behind.	Left
19 - 20	Step left to left side. Stomp right beside left.	Step. Stomp.	
21 - 22	Swivel heels left. Swivel heels back to centre.	Heel. Centre.	On the spot
23 - 24	Swivel heels left. Swivel heels back to centre.	Heel. Centre.	
Section 4	Heel Dig, Slap, Heel Touch, Toe Touch Back, Forward Step, Touch x 2.		
25	Touch right heel diagonally forward.	Heel	On the spot
26	Lift right heel behind left and slap with left hand.	Slap	
27 - 28	Touch right heel diagonally forward. Touch right toe back.	Heel. Touch.	
29 - 30	Step forward right. Touch left beside right.	Right. Touch.	Forward
31 - 32	Step forward left. Touch right beside left.	Left. Touch.	

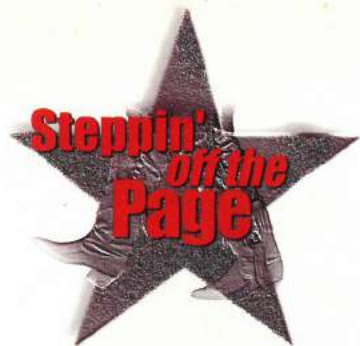
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Four Wall Line Dance:- 32 Counts. Beginner Level.

Choreographed by:- Bill Bader (Can) Aug. 98.

Choreographed to:- 'Out Of Habit' by BR5-49 (170bpm) from 'Big Backyard Beat Show'.

Music Suggestion:- 'I'm From the Country' by Tracy Byrd.



i4C Fun Push



HELEN, ROB & BETTY

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Heel Digs & Switches with Right & Left.		
1 - 2	Touch right heel forward. Touch right beside left.	Heel. Together.	On the spot
3 - 4	Tap right heel forward <u>twice</u> .	Heel. Heel.	
&	Step right beside left.	&	
5 - 6	Touch left heel forward. Touch left beside right.	Heel. Together.	
7 - 8	Tap left heel forward <u>twice</u> .	Heel. Heel.	
Section 2	Heel Switches with Clap, Hip Bumps.		
& 9	Step left beside right. Touch right heel forward.	& Right	On the spot
& 10	Step right beside left. Touch left heel forward.	& Left	
& 11 - 12	Step left beside right. Touch right heel forward. Clap.	& Right. Clap.	
13 - 14	Bump right hip forward twice.	Forward Shake	
15 - 16	Bump left hip back twice.	Back Shake	
Section 3	Hip Roll, Right Shuffle Forward, Step 1/2 Pivot.		
17 - 20	Roll hips full circle, anti clockwise, <u>twice</u> .	Roll, 2, 3, 4.	On the spot
21 & 22	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
23 - 24	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
Section 4	Left Shuffle Forward, Step 1/2 Pivot, Hand Slaps & Claps.		
25 & 26	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
27 - 28	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
29 - 30	Step right beside left slapping hands on thighs <u>twice</u> .	Slap. Slap.	On the spot
31 - 32	Clap hands. Slap hands forward with your contra line or to the side.	Clap. Slap.	
Section 5	Right Leading Box Step.		
33 - 34	Step right to right side. Step left beside right.	Right. Together.	Right
35 - 36	Step forward right. Touch left beside right.	Forward. Touch.	Forward
37 - 38	Step left to left side. Step right beside left.	Side. Together.	Left
39 - 40	Step back left. Step right beside left.	Back. Step.	Back
Section 6	Left Leading Box Step.		
41 - 42	Step left to left side. Step right beside left.	Left. Together.	Left
43 - 44	Step forward left. Touch right beside left.	Forward. Touch.	Forward
45 - 46	Step right to right side. Step left beside right.	Side. Together.	Right
47 - 48	Step back right. Step left beside right.	Back. Step.	Back

BEGINNER

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Two Wall Contra Line Dance:- 48 Counts. Beginner.

Prepared by:- Helen O'Malley & Rob Fowler. (Sept 98).

Based on:- Tush Push by Jim Ferrazzeno.

Danced to:- 'Fun, Fun, Fun' by Status Quo or The Beach Boys.



Stand By Me



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
PART A			
Section 1	Rock Step, Triple 1/3 Turn, Rock Step, Shuffle Back.		
1 - 2	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
3 & 4	Triple step 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
5 - 6	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
7 & 8	Step back right. Close left beside right. Step back right.	Shuffle Back	Back
Section 2	Rock Step, Triple 1/3 Turn, Rock Step, Shuffle Back.		
9 - 10	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
11 & 12	Triple step 1/2 turn right, stepping - Left, Right, Left.	Triple Turn	Turning right
13 - 14	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
15 & 16	Step forward right. Close left beside right. Step forward right.	Shuffle Step	Forward
Section 3	Step, 1/2 Pivot, Step, 1/4 Pivot.		
17 - 18	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
19 - 20	Step forward left. Pivot 1/4 turn right.	Step. Turn.	
PART B			
Section 1	Forward Rock, Back Rock, Side Stomp, Hold for Three Counts.		
1 - 2	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
3 - 4	Rock back on left. Rock forward onto right.	Back. Rock.	
5	Stomp left to left side.	Side	
Note:	(Feet should be apart with hands down and out from body, palms facing back)		
6 - 8	Hold for three counts.	2, 3, 4.	
Section 2	Forward Rock, Back Rock, Turn Stomp, Hold for Three Counts.		
9 - 10	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
11 - 12	Rock back on left. Rock forward onto right.	Back. Rock.	
13	On ball of right pivot 1/4 turn right and stomp left to left side.	Turn	Turning right
Note:	Feet should be apart with hands down and out from body, palms facing back.		
14 - 16	Hold for three counts.	2, 3, 4.	
Section 3	2 x Repeats of Section 2.		
17 - 32	Repeat steps 9 - 16 of Section 2 a further two times.		Turning right
Note:	This will bring you to face home wall of dance.		
Section 4	Forward Rock, Back Rock.		
33 - 34	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
35 - 36	Rock back on left. Rock forward onto right.	Back. Rock.	

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One Wall Line Dance:- 96 Counts Phased in Two Parts. Beginner/Intermediate Level.

Choreographed by:- Gordy Lindsay (UK).

Choreographed to:- 'Stand By Me' by Ben. E. King.

This dance is phased, the section should be dance - A A A B A A A B A A A B



Ride On



'RODEO' RUTH LAMBDEN

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Shuffle, Heel Switches, Left Shuffle, Rock Step.		
1 & 2	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
3 &	Touch left heel forward. Step left beside right.	Left &	On the spot
4 &	Touch right heel forward. Step right beside left.	Right &	
5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
7 - 8	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
Section 2	Back Steps, Shuffle Back, Shuffle Forward, Step, 1/2 Pivot Left.		
9 - 10	Step back right. Step back left.	Back. Back.	Back
11 & 12	Step back right. Close left beside right. Step back right.	Shuffle Back	
13 & 14	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
15 - 16	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
Section 3	Side, Cross, Chasse Right, 1/4 Turn Camel Walk.		
17 - 18	Step right to right side. Cross left behind right.	Step. Behind.	Right
19 & 20	Step right to right side. Close left to right. Step right to right side.	Side Close Side	
21 - 22	Step left 1/4 turn left. Slide right beside left.	Turn. Slide.	Turning left
23 - 24	Step forward left. Touch right beside left.	Step. Touch.	Forward
Section 4	Heel Jacks x 2, Shuffle Step Full Circle Right.		
& 25	Step back on right. Touch left heel forward.	& Heel	On the spot
& 26	Step left to place. Touch right beside left.	& Touch	
& 27 & 28	Repeat steps - & 25 & 26		
Note :	The following two shuffle step complete one full turn right.		
29 & 30	Travelling around to right, shuffle - Right, Left, Right.	Right Shuffle	Turning right
31 & 32	To complete full turn, shuffle - Left, Right, Left.	Left Shuffle	

BEGINNER/INTERMEDIATE

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

Choreographed by:- 'Rodeo' Ruth Lambden (UK) Feb 98

Choreographed to:- 'Ride On Into The Sunset' (144 bpm) by Barry Upton & Wild At Heart From '5,6,7,8 The Album' or Fever 6.

Dance instruction:- Available on 'The Unbeatable Line Dance Video' filmed on location at last years Linedancer Magazine awards.

**Steppin'
off the
Page**

Under the Moon

This dance can also be partnered.



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Left Shuffle, Kicks, 1/4 Turn, Touch, 1/4 Turn Left, 1/2 Turn HITCH.		
	1 & 2	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
	3 - 4	Kick right forward <u>twice</u> .	Kick. Kick.	On the spot
	5	On ball of left pivot 1/4 turn right stepping right to right side.	Turn	Turning right
	6	Touch left beside right.	Touch	
	7 - 8	Step left 1/4 turn left. Hitch right knee turning 1/2 turn left on ball of left.	Turn. Hitch.	Turning left
	Section 2	Back Shuffle, 1/2 Turn Shuffle, 1/2 Turning Jazz Box.		
	9 & 10	Step back right. Close left beside right. Step back right.	Shuffle Back	Back
	11 & 12	Shuffle 1/2 turn left stepping - Left, Right, Left.	Shuffle Turn	Turning left
	13 - 14	Cross right over left. Step back left making 1/4 turn right.	Cross. Back.	Turning right
	15 - 16	Step right 1/4 turn right. Touch left beside right.	Turn. Touch.	
	Section 3	Chasse 1/4 Turn & Step 3/4 Turn, Left & Right.		
	17 & 18	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn	Left
	19 - 20	Step forward right. Pivot 3/4 turn left.	Step. Turn.	Turning left
	21 & 22	Step right to right. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Right
	23 - 24	Step forward left. Pivot 3/4 turn right.	Step. Turn.	Turning right
	Section 4	Stomp, Hold, Syncopated Stomp & Scuff, x 2.		
	25 - 26	Stomp left diagonally forward left. Hold.	Stomp. Hold.	Forward
	& 27	Step right instep to left heel. Step left diagonally forward.	& Stomp	
	28	Scuff right forward.	Scuff	
	29 - 30	Stomp right diagonally forward right. Hold.	Stomp. Hold.	Forward
	& 31	Step left instep to right heel. Step right diagonally forward.	& Stomp	
	32	Scuff left forward.	Scuff	

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

Choreographed by:- Eddie & Sylvia Bolton (UK) July 98.

Choreographed to:- 'Under The Moon' by Redfern & Crookes from 'Under the Moon' CD.

Music Suggestion:- 'Through The Storm' by Redfern & Crookes, from 'Under The Moon' CD. 'Pretend' by The Mavericks from 'What a Crying Shame' album.



Zoom



PETER METELNICK & LISA ERSKINE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION	INTERMEDIATE
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Grapevine Right with 1/2 Turn, Side Touch, Left & Right. Step right to right side. Cross left behind right. Step right to right side. Hitch left making 1/2 turn right on right. Step left to left side. Touch right beside left and clap/click. Step right to right side. Touch left beside right and clap/click.	Step. Behind. Step. Turn. Side. Touch. Side. Touch.	Right Turning right Left Right	
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Grapevine Left, Grapevine Right with 1/2 Turn. Step left to left side. Cross right behind left. Step left to left side. Touch right beside left. Step right to right side. Cross left behind right. Step right to right side. Hitch left making 1/2 turn right on right.	Step. Behind. Step. Touch. Step. Behind. Step. Turn.	Left Right Turning right	
Section 3 17 - 18 19 - 20 21 - 22 23 - 24	Side, Touch, Side Touch, Grapevine Left with 1/4 Turn, Scuff. Step left to left side. Touch right beside left and clap/click. Step right to right side. Touch left beside right and clap/click. Step left to left side. Cross right behind left. Step left 1/4 turn left. Scuff right forward.	Side. Touch. Side. Touch. Step. Behind. Turn. Scuff.	Left Right Left Turning left	
Section 4 25 - 26 27 - 28 29 - 30 31 - 32	Cross & Back Step x 2, Jazz Box with 1/4 Turn Right. Cross right over left. Step back left. Cross right over left. Step back left. Cross right over left. Step back left. Step right 1/4 turn right. Step left beside right.	Cross. Back. Cross. Back. Cross. Back. Turn. Together.	Back Turning right	
Section 5 33 - 34 35 - 36 37 - 38 39 - 40	Toe Touches & Cross Steps, Step, 1/2 Pivot, Step, Kick. Touch right toe to right side. Cross step right over left. Touch left toe to left side. Cross step left over right. Step forward right. Pivot 1/2 turn left. Step forward right. Kick left forward.	Right. Cross. Left. Cross. Step. Pivot. Step. Kick.	Forward Turning left Forward	
Section 6 41 - 42 43 - 44 45 - 46 47 - 48	Back Toe Struts x 3, Rock Step. Touch left toes back. Drop left heel taking weight. Touch right toes back. Drop right heel taking weight. Touch left toes back. Drop left heel taking weight. Rock back on right. Rock forward onto left.	Back. Strut. Back. Strut. Back. Strut. Rock. Step.	Back On the spot	
Section 7 49 - 50 51 - 52 53 - 54 55 - 56	Step, Slide, Step, Touch, Right & Left. Step right diagonally forward right. Slide left beside right. Step right diagonally forward right. Touch left beside right. Step left diagonally forward left. Slide right beside left. Step left diagonally forward left. Scuff right forward.	Step. Slide. Step. Touch. Step. Slide. Step. Touch.	Forward	
Section 8 57 - 58 59 - 60 61 - 62 63 - 64	Jazz Box with 1/4 Turn Right, Side, Touch, Right & Left. Cross right over left. Step back left. Step right 1/4 turn right. Step left beside right. Step right to right side. Touch left beside right and clap/click. Step left to left side. Touch right beside left and clap/click.	Cross. Back. Turn. Together. Side. Touch. Side. Touch.	On the spot Turning right Right Left	

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

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

Choreographed to:- 'Not So Fast' by Lisa Erskine (140 bpm) (start on vocals) from 'See You On The Other Side' album.



Horsin Around



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Left & Right Heel Digs, Diagonal & Forward Heel Touches.		
	1 - 2	Touch left heel forward. Step left beside right.	Left. Heel.	On the spot
	3 - 4	Touch right heel forward. Step right beside left.	Right. Heel.	
	5 - 6	Touch left heel diagonally left <u>twice</u> .	Heel. Heel.	
	7 - 8	Touch left heel forward <u>twice</u> .	Heel. Heel.	
	Section 2	Diagonal & Forward Heel Touches, Hip Thrusts.		
	9 - 10	Touch left heel diagonally left. Touch left heel forward.	Heel, 2,	On the spot
	11 - 12	Touch left heel diagonally left. Touch left heel forward.	3, 4.	
	& 13	Step left beside right. Step right forward, extend arms to pull position.	& Hip	
	14	Thrust hips forward, pulling arms back.	Push	
	15	Push hips back, extending arms forward.	Hip	
	16	Thrust hips forward, pulling arms back.	Push	
	Section 3	1/4 Turn Right, Grapevines Right & Left with Hitches.		
	17 - 18	Step forward right into 1/4 turn left. Cross left behind right.	Turn. Behind.	Turning left Right Left
	19 - 20	Step right to right side. Hitch left and hop on right.	Step. Hitch.	
	21 - 22	Step left to left side. Cross right behind left.	Step. Behind.	
	23 - 24	Step left to left side. Hitch right and hop on left.	Step. Hitch.	
	Section 4	Stroll Back with Hitch, Camel walk Forward.		
	25 - 28	Stroll back - Right, Left, Right. Hitch left and hop on right.	Back 2, 3, Hitch.	Back Forward
	29 - 30	Step forward left. Slide right beside left.	Step. Slide.	
	31 - 32	Step forward left. Step right beside left.	Step. Together.	

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

Adapted & Prepared by:- Dick & Geneva Matteis (USA).

Suggested Music:- 'Trashy Women' by Confederate Railroad, 'Men' by The Forester Sisters.



Zoot Suit Jive



MAX PERRY

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8 Note:	Toe Struts Back. Step right toe back. Drop right heel taking weight. Step left toe back. Drop left heel taking weight. Repeat steps 1 - 4. For added styling click fingers as you drop heels.	Back. Strut. Back. Strut.	Back
Section 2 9 - 10 11 - 16 Note:	Step, 1/4 Pivot Turn Left, x 4. Step forward right. Pivot 1/4 turn left. Repeat steps 9 - 10 a further three times. Step with right toe turned to right and swivel around 1/4 turn on balls of feet. Arms can be held down but angled slightly out from body, palms forward and fingers spread.	Step. Turn.	Turning left
Section 3 & 17 - 18 & 19 - 20 21 - 22 23 - 24	Syncopated Jump Forward & Back, Shoulder Rolls. Step forward right. Step left beside right. Hold & clap. Step back right. Step left beside right. Hold & clap. Roll right shoulder back. Roll left shoulder back.	Right Left. Hold. & Back. Hold. Shoulder Roll Shoulder Roll	Forward Back On the spot
Section 4 & 25 - 26 & 27 - 28 & 29 - 30 & 31 - 32	Syncopated Jump Forward, Back, Out & In. Step forward right. Step left beside right. Hold & clap. Step back right. Step left beside right. Hold & clap. Step right to right side. Step left to left side. Hold & clap. Step right to place. Step left to place. Hold & clap.	Right Left. Hold. & Back. Hold. Out Out. Hold. In In. Hold.	Forward Back On the spot
Section 5 33 & 34 35 - 36 37 & 38 39 - 40	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 6 41 & 42 43 - 44 45 46 47 48	Chasse Right, Rock Back, Rolling Turn Left with Touch. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Rock forward onto right. Step left 1/4 turn left. On ball of left pivot 1/2 turn left stepping back right. On ball of right pivot 1/4 turn left stepping left to left side. Touch right beside left.	Side Close Side Back. Rock. Turn 2 3 Touch	Right On the spot Turning left
Section 7 49 & 50 51 & 52 53 & 54 55 - 56	Shuffles Back x 3, Step Back & Touch. Step back right. Close left beside right. Step back right. Step back left. Close right beside left. Step back left. Step back right. Close left beside right. Step back right. Step back left. Touch right beside left.	Shuffle Back Shuffle Back Shuffle Back Back. Touch.	Back
Section 8 57 - 58 59 & 60 61 & 62 63 - 64	Steps Forward, Kick Ball Change x 2, Step 1/4 Pivot Left. Step forward right. Step forward left. Kick right forward. Step right beside left. Step left in place. Kick right forward. Step right beside left. Step left in place. Step forward right. Pivot 1/4 turn left.	Right. Left. Kick Ball Change Kick Ball Change Step. Turn.	Forward On the spot Turning left

INTERMEDIATE

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

Choreographed by:- Max Perry (USA) May 98.

Choreographed to:- 'Zoot Suit Riot' by Cherry Poppin' Daddies (Universal Records).

Steppin'
off the
Page

Saddle Creek Boogie



SHEILA STILL

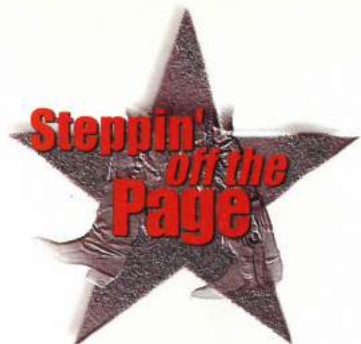
INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Heel Dig, Hold, Toe Touch, Hold, Right Heel Digs x 2.		
	1 - 2	Touch right heel forward. Hold.	Heel. Hold.	On the spot
	3 - 4	Tap right toe to left side of right foot. Hold.	Toe. Hold.	
	5 - 6	Touch right heel forward. Touch right toe beside left.	Heel. Touch.	
	7 - 8	Touch right heel forward. Touch right toe beside left.	Heel. Touch.	
	Section 2	Grapevine Right, Side Step Left, Slide Right To Left.		
	9 - 10	Step right to right side. Cross left behind right.	Step. Behind.	Right
	11 - 12	Step right to right side. Touch left beside right.	Step. Touch.	Left
	13 - 16	Step left to left side. Slide right beside left over three counts.	Slide left 2, 3, 4.	
	Section 3	Heel Struts Forward.		
	17 - 18	Touch right heel forward. Drop right toe to floor taking weight.	Heel. Strut.	Forward
	19 - 20	Touch left heel forward. Drop left toe to floor taking weight.	Heel. Strut.	
	21 - 24	Repeat steps 17 - 20		
	Section 4	Stroll Back, Heel Twist, Clap.		
	25 - 28	Step back - Right, Left, Right. Step left beside right.	Back 2, 3. Together	Back On the spot
	29 - 30	Twist both heel left. Twist both heels to centre.	Heel. Twist.	
	31 - 32	Clap hands twice.	Clap. Clap.	
	Section 5	Chasse Right, Chasse Left, Shuffle Steps Forward x 2.		
	33 & 34	Turn 1/4 turn right and triple step - Right, Left, Right.	Right Triple.	Turning right Turning left Forward
	35 & 36	Turn 1/2 turn left and triple step - Left, Right, Left.	Left Triple.	
	37 & 38	Turn 1/4 turn right and shuffle forward - Right, Left, Right.	Right Shuffle	
	39 & 40	Shuffle forward - Left, Right, Left.	Left Shuffle	
	Section 6	Jazz Box Moving Back x 2, Vines Right & Left with 1/4 Turn & Hitches.		
	41 - 42	Cross right over left. Step back left.	Cross. Back.	Back
	43 - 44	Step diagonally back right on right. Step left beside right.	Back. Together.	
	45 - 46	Cross right over left. Step back left.	Cross. Back.	Back
	47 - 48	Step diagonally back right on right. Step left beside right.	Back. Together.	
	49 - 50	Step right to right side. Cross left behind right.	Step. Behind.	Right
	51 - 52	Step right 1/4 turn right. Hitch left knee & hop on right foot.	Turn. Hitch.	Turning right Left
	53 - 54	Step left to left side. Cross right behind left.	Step. Behind.	
	55 - 56	Step left 1/4 turn left. Hitch right knee & hop on left foot.	Turn. Hitch.	Turning left
	Section 7	Back Steps, 1/4 Turn Left & Hitch, Stomps.		
	57 - 58	Step back right. Step back left.	Back. Back.	Back
	59	Step back right making 1/4 turn left.	Turn	
	60	Hitch left knee & hop on right foot.	Hitch	Turning left On the spot
	61 - 64	Stomp - Left, Right, Left, clap.	Stomp 2, 3. Clap.	

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

Choreographed by:- Sheila Still (UK).

Choreographed to:- 'Saddle Creek Boogie' by Dave Sheriff (160 bpm) from Line Dance Top Ten album.



Back Tracking



LEANN RIMES

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 - 6 7 - 8	Right & Left Sailor Steps, 1/4 Turns Left x 2. Cross right behind left. Step left to left side. Step right to place. Cross left behind right. Step right to right side. Step left to place. Step back right making 1/4 turn right. Step left beside right. Step forward right making 1/4 turn right. Step left to left side.	Sailor Step Sailor Step Turn. Together. Turn. Step.	On the spot Turning right
Section 2 9 - 16	Right & Left Sailor Steps, 1/4 Turns Left x 2. Repeat Section 1 - Steps 1 - 8		
Section 3 17 - 18 & 19 - 20 21 - 22 23 24	Syncopated Vine Right with Hitch, Point, Cross & Heel Twist. Step right to right side. Cross left behind right. Step right to right side. Hitch left knee. Point left toe to left side. Hitch left knee. Cross left over right. With feet crossed twist both heel right and upper body left. Twist back to centre.	Step. Behind. & Hitch. Point. Hitch. Cross. Twist Twist	Right On the spot
Section 4 25 - 26 & 27 - 28 29 - 30 31 32	Syncopated Vine Left with Hitch, Point, Cross & Heel Twist. Step left to left side. Cross right behind left. Step left to left side. Hitch right knee. Point right toe to right side. Hitch right knee. Cross right over left. With feet crossed twist both heel left and upper body right. Twist back to centre.	Step. Behind. & Hitch. Point. Hitch. Cross. Twist Twist	Left On the spot
Section 5 33 34 35 & 36 37 - 38 39 & 40	1 & 1/4 Turn Right, Right Shuffle, Rock Step, 1/2 Turn Shuffle. Step right 1/4 turn right. On ball of right pivot 1/2 turn right stepping back left. On ball of left pivot 1/2 turn right stepping forward right. Close left beside right. Step forward right. Rock forward on left. Rock back onto right. On ball of right pivot 1/2 turn left stepping forward left. Slide right beside left. Step forward left.	Turn Turn Right Shuffle Rock. Step. Turn Shuffle	Turning right Forward On the spot Turning left Forward
Section 6 41 42 43 & 44 45 - 46 47 48	Full Turn & Right Shuffle, Rock, Back 1/2 Turn, 1/4 Turn Step. On ball of left turn 1/2 turn left stepping back right. On ball of right turn 1/2 turn left stepping forward left. Step forward right. Close left beside right. Step forward right. Rock back on left. Touch right toe back. Turn 1/2 turn right taking weight forward onto right. On ball of right turn 1/4 turn right stepping left to left side.	Turn Turn Right Shuffle Back. Touch. Turn Side	Turning left Forward Back Turning right
Section 7 49 - 50 51 - 52 53 - 54 55 - 56 Note:	Cross Behind, Clap, Side Steps, Cross Behind, Clap, Side Steps. Cross right behind left. Hold & clap. Step left to left side. Step right to right side. Cross left behind right. Hold & clap. Step right to right side. Step left to left side. During these steps travel slightly back.	Cross. Clap. Left. Right. Cross. Clap. Right. Left.	On the spot
Section 8 57 - 64	Cross Behind, Clap, Side Steps, Cross Behind, Clap, Side Steps. Repeat Section 7 - steps 49 - 56.		

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

Choreographed by:- Stephen Sunter (UK) Feb 98.

Choreographed to:- 'How Do I Live' Mr Mig Remix by LeAnn Rimes (128bpm).

Music Suggestions:- 'Baby Don't Go' by Dwight Yoakam (122bpm), 'Bye Bye' by Jo Dee Messina (135bpm)



Commitment



AMANDA MCCULLOCH

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Rock, Step, Coaster Step, Step 1/2 Pivot, Kick Ball Change. Rock forward on right. Rock back onto left. Step back right. Step left beside right. Step forward right. Step forward left. Pivot 1/2 turn right. Kick left forward. Step left beside right. Step right in place.	Rock. Step. Coaster Step Step. Pivot. Kick Ball Change	On the spot Turning right On the spot
	Section 2 9 - 10 11 & 12 13 - 14 15 & 16	Rock, Step, Coaster Step, Step 1/2 Pivot, Kick Ball Change. Rock forward on left. Rock back onto right. Step back left. Step right beside left. Step forward left. Step forward right. Pivot 1/2 turn left. Kick right forward. Step right beside left. Step left in place.	Rock. Step. Coaster Step Step. Pivot. Kick Ball Change	On the spot Turning left On the spot
	Section 3 17 - 18 Note: 19 & 20 21 & 22 23 & 24	Forward Rock & Triple 1/2 Turns x 3 (travelling back.). Rock forward on right. Rock back onto left. The following triple turns travel back over right shoulder. Triple step 1/2 turn right, stepping - Right, Left, Right. Triple step 1/2 turn right, stepping - Left, Right, Left. Triple step 1/2 turn right, stepping - Right, Left, Right.	Rock. Step. Triple Turn Triple Turn Triple Turn	On the spot (back) Turning right
	Section 4 25 - 26 Note: 27 & 28 29 & 30 31 & 32	Forward Rock & Triple 1/2 Turns x 3 (travelling back.). Rock forward on left. Rock back onto right. The following triple turns travel back over left shoulder Triple step 1/2 turn left, stepping - Left, Right, Left. Triple step 1/2 turn left, stepping - Right, Left, Right. Triple step 1/2 turn left, stepping - Left, Right, Left.	Rock. Step. Triple Turn Triple Turn Triple Turn	On the spot (back) Turning left.
	Section 5 33 - 34 35 & 36 37 - 38 39 & 40	Step 1/4 Pivot, Cross Shuffle, Side, Behind, Unwind, Left, Right. Step forward right. Pivot 1/4 turn left. Cross right over left. Step left to left side. Cross right over left. Step left to left side. Cross right behind left. Unwind 1/2 turn right. Step left in place. Step right in place.	Step. Turn. Cross Step Cross Side. Behind. Unwind Left Right	Turning left Left Turning right
	Section 6 41 - 42 43 & 44 45 - 46 47 & 48	Step 1/4 Pivot, Cross Shuffle, Side, Behind, Unwind, Right, Left. Step forward left. Pivot 1/4 turn right. Cross left over right. Step right to right side. Cross left over right. Step right to right side. Cross left behind right. Unwind 1/2 turn left. Step right in place. Step left in place.	Step. Turn. Cross Step Cross Side. Behind. Unwind Left Right	Turning right Right Turning left
	Section 7 49 & 50 51 & 52 53 - 54 55 - 56	Shuffles Forward, Step 1/2 Pivot, Step Back, 1/2 Pivot. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Step forward right. Pivot 1/2 turn left, taking weight back on right. Step back left. Pivot 1/2 turn left, taking weight forward on left.	Right Shuffle Left Shuffle Step. Pivot. Back. Pivot.	Forward Turning left Turning left
	Section 8 57 - 58 59 - 60 61 - 62 63 & 64	Step 1/4 Pivot, Cross, Side, Behind, Unwind, Triple Step. Step forward right. Pivot 1/4 turn left. Cross right over left. Step left to left side. Cross right behind left. Unwind 1/2 turn right. Triple step in place - Left, Right, Left.	Step. Turn. Cross. Side. Behind. Unwind. Triple Step	Turning left Left Turning right On the spot

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

Choreographed by:- Amanda McCulloch (UK) May 98.

Choreographed to:- 'Commitment' by LeAnn Rimes (108bpm) from 'Sittin' On Top Of The World' album (start on vocals).



Deep River



TERRI CLARK

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 - 4 & 5 - 6 & 7 - 8	Turning Toe Points with Holds & 3/4 Pivot. On ball of left turn 1/4 turn left touching right toe to right. Hold. Drop right heel, taking weight. On ball of right turn 1/2 turn right touching left toe to left. Hold. Drop left heel, taking weight. On ball of left turn 1/2 turn left touching right toe to right. Hold. Drop right heel making 1/4 turn right. Step forward left. Pivot 1/2 turn right.	Turn. Hold. & Turn. Hold. & Turn. Hold. & Step. Turn.	Turning left On the spot Turning right On the spot Turning left Turning right
Section 2 9 - 10 11 - 12 13 14 15 & 16	Ramble Right with Kick, Ramble Left with Kick. Cross step left over right. Touch right to right side. (Turn body slightly left). Cross step right over left. Touch left to left side. (Turn body slightly right). Cross step left over right. On ball of left turn 1/4 turn left touching right to right side. Step forward right. Close left beside right. Step forward right.	Cross. Touch. Cross. Touch. Cross Turn Right Shuffle	Forward Turning left Forward
Section 3 17 - 18 19 & 20 21 - 23 24	Step 1/2 Pivot, Triple 3/4 Turn, Hip Sways, Touch. Step forward left. Pivot 1/2 turn right. Triple step - Left, Right, Left, making 3/4 turn right. Step right to right side swaying hips - Right, Left, Right. Touch left beside right.	Step. Pivot. Triple Turn Sway, 2, 3. Touch	Turning right On the spot
Section 4 25 26 27 28 29 & 30 31 - 32	Rolling Turn Left, Scuff, Shuffle Forward, Rock Step. Step left 1/4 turn left. On ball of left pivot 1/4 turn left stepping right to right side. On ball of right pivot 1/2 turn left stepping left to left side. Scuff right forward. Step forward right. Close left beside right. Step forward right. Rock forward left. Rock back onto right.	Turn 2 3 Scuff Right Shuffle Rock. Step.	Turning left Forward On the spot
Section 5 33 & 34 35 36 37 & 38 39 40	Shuffle Back, Turning Rock, Chasse Right, Turning Back. Step back left. Close right beside left. Step back left. Rock back right making 1/4 turn right. Rock weight onto left in place making 1/4 turn left. Step right to right. Close left beside right. Step right to right. Rock back left making 1/4 turn left. Rock weight onto right in place making 1/4 turn right.	Shuffle Back Turn Rock Side Close Side Turn Rock	Back Turning right Turning left Right Turning left Turning right
Section 6 41 & 42 43 - 44 45 - 46 47 - 48	Forward Shuffle, Step 1/2 Pivot, Toe Struts Forward. Step forward left. Close right beside left. Step forward left. Step forward right. Pivot 1/2 turn left. Touch right toe forward. Drop right heel to floor taking weight. Touch left toe forward. Drop left heel to floor taking weight.	Left Shuffle Step. Pivot. Toe. Strut. Toe. Strut.	Forward Turning left Forward
Section 7 49 - 52 53 - 54 55 - 56	Toe Struts Forward, Side Toe Switches with Holds. Repeat steps 45 - 48. Touch right toe to right side. Hold. Step right beside left. Touch left toe to left side. Hold.	Right. Hold & Left. Hold.	Forward On the spot
Section 8 & 57 & 58 & 59 & 60 61 & 62 63 64	Side Toe Switches, Cross Shuffle, 3/4 Turn Left. Step left beside right. Touch right toe to right side. Step right beside left. Touch left toe to left side. Repeat steps - & 57 & 58 Cross left over right. Step right to right side. Cross left over right. Step right to right side making 1/4 turn left. On ball of right turn 1/2 turn left stepping forward left.	& Right & Left Cross Step Cross Turn. Turn.	On the spot Right Turning left

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

Choreographed by:- Victor Watts & Haley Shiell (Australia) July 96.

Choreographed to:- 'River Deep, Mountain High' by Celine Dion.

Music Suggestion:- 'Emotional Girl' by Terri Clark (155bpm) from 'Just The Same' Album.

Note: If danced to 'River Deep, Mountain High', on 3rd wall of dance only, the holds on counts 54 and 56 are held for two counts each.



Cowboy Strut

Adapted for
Wheelchair Dancers



BILL McKECHNIE

ADAPTED FOR WHEELCHAIR USERS

MOVES	ACTUAL MOVEMENTS	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Elbow Fans.		
1 - 2	Fan right elbow to right. Bring elbow back to place.	Right. Together.	On the spot
3 - 4	Fan left elbow to left. Bring elbow back to place.	Left. Together.	
5 - 6	Fan right elbow to right. Bring elbow back to place.	Right. Together.	
7 - 8	Fan left elbow to left. Bring elbow back to place.	Left. Together.	
Section 2	Hand Points Forward & Thumb Points Back with Claps.		
9 - 10	Point right hand forward twice.	Point. Point.	On the spot
11 - 12	Point right thumb back twice.	Thumb. Thumb.	
13 - 14	Point right hand forward. Clap.	Point. Clap.	
15 - 16	Point right thumb back. Clap.	Thumb. Clap.	
Section 3	Roll Forward		
17 - 24	Roll forward over eight counts.	Roll, 2 3 4 5 6 7 8	Forward
Section 4	1/2 Turn Right.		
25 - 32	Turn 1/2 turn right.	Turn, 2 3 4 5 6 7 8	Turning right

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Two Wall Line Dance:- 32 Counts.

Adapted for wheelchair users by:- Bill McKechnie (UK) 1997.

Suggested Music:- 'Tall Tall Trees' by Alan Jackson.

For further information on the Wheelabilly Rockers telephone Val Kennerley on 01253 792 233.

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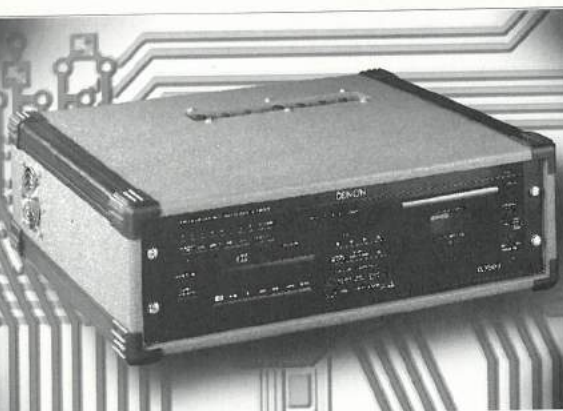
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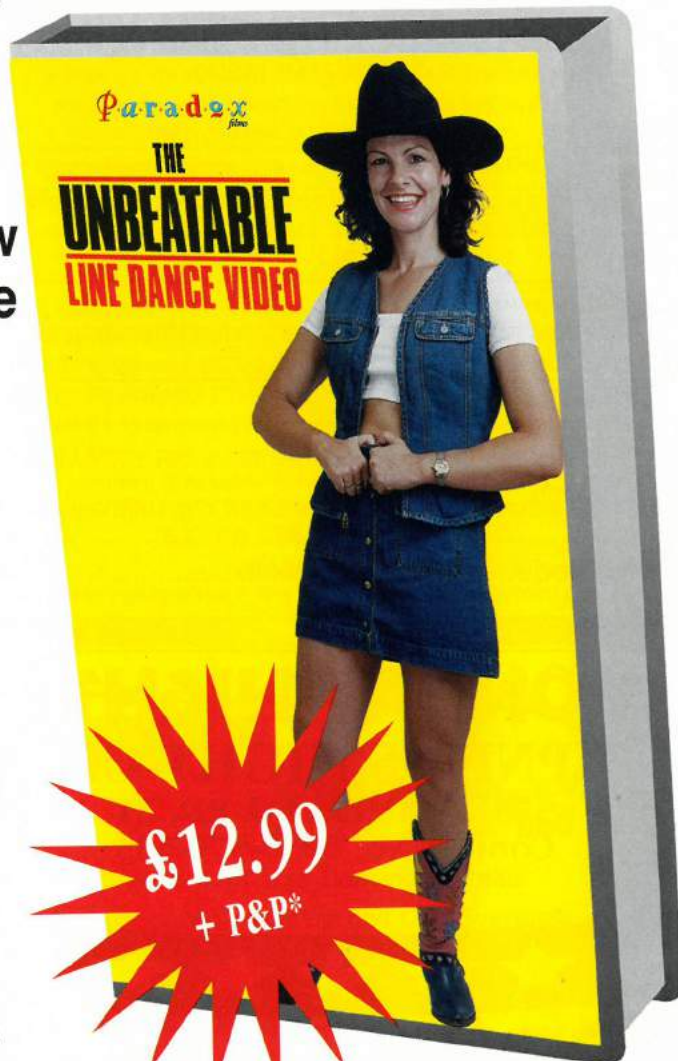
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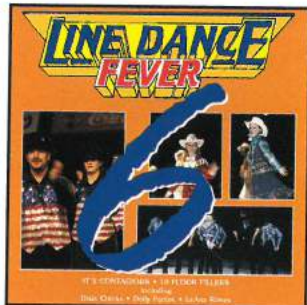
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