



116 Page Birthday Issue

June '99
No. 37 £2.50

linedancer

3rd
Anniversary Edition

Dennis Samuel says

'Make 'em Laugh'

*Judy & Ross
tie the knot
in a Wild Western Wedding*

*European
Championships
Holland plays happy host*



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exciting dances
for you to learn**



The monthly magazine dedicated to line dancing

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Dear Dancers

It is always a personal delight to see the popularity and growth of dance in all its forms and to watch the pleasure people derive from it.

After making many visits to investigate dancing 'across the pond' for Linedancer it was obvious line dancing was only a small part of their dance scene. Couple dancing, in many different forms, is by far the dominant dance form in the states. I was thrilled when dancers complimented Linedancer and was surprised to learn that despite the size of social dancing in the USA they did not have a dance magazine that suited their needs.

Being a publisher first and a dancer second, I wanted to change that and am pleased to announce the launch of '5 6 7 8' This new monthly magazine is a joint venture between World Champion Dancer Barry Durand and Linedancer Magazine. Produced for the US market it covers all major dance forms - Swing, Country, Hustle, Line, Ballroom, Lindy and more. We hope it will become required reading for the social dancer everywhere, in much the same way Linedancer Magazine has for line dancers.

If you have access to the World Wide Web, take a look at the site at www.5-6-7-8.com it gives a flavour of the magazine.

Returning now to Linedancer, this month we welcome Stompin' Ground back to the magazine in its original format. With almost 400 entries published it should quickly return to full strength. If your entry has not been published yet it will probably appear in the July issue. People have asked if we will eventually charge but the truth is.... (Apologies to Scooter), we don't yet know. We'll keep you informed but till then; it's nice to have you back!

Finally, I am sorry to tell you that if you haven't booked for the Linedancer Awards in February 2000 then you're too late. The event is already sold out. We have a growing list for cancellation places and it looks unlikely that we will have any extra places for the Gala Dinner. Workshop passes, although not on sale yet, will also be very limited. More details nearer the time.

Yours in line

Betty Drummond

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ON THE GRAPEVINE

SOUTH WALES ON THE WEB

Alan, of Dancingnomads, would like everyone to know that you can find line dance venues, social events etc in the South Wales area via his website.

The address for a visit is

<http://www.dancingnomads.freemove.co.uk>

Alan is confident that dance sheets will be made available soon.

A HAPPY BUNCH

Congratulations are the order of the day to the Happy Valley Stompers from Selkirk -Scottish Borders. Between them, they have passed 33 bronze, 22 silver and nine gold BWDA medal tests. Pictured are the holders of the Silver & Gold Medals.



WANNABEE A CHOREOGRAPHER? READ ON

A challenge has been set up for all budding choreographers to choose a piece of music that fits the theme of American Independence Day. The date for the competition is Sunday 4th July at the Loddon Hall, Loddon Hall Road, Twyford. Tickets are priced at £8.50. The winner of the competition will have the free use of a hire car for a weekend of your choice. If you would like to take part or would like further details, contact Jean or Bernard on 0118 978 1759.



BOTH BIRTHDAY

This delightful picture is of Mary Fryer looking wistfully at the candle; signifying eighty years have gone by. Mary is a member of the Golden Line Dancing Club in Harrogate and her fellow class members, with instructor Margaret Barnes-Golden, helped Mary celebrate her birthday.

KIMBER STEPS IN

The Southwest Line Dance festival to be held on 3rd July 1999 at Plymouth Pavilions, has announced a change of line-up for the event. Scooter Lee has cancelled her appearance, but the good news is that Kimber Clayton has stepped in, with a promise to "Give them one hell of a show!"

ANNIVERSARY SURPRISE FOR REBEL RIDERS

Over 200 Rebel Riders turned out for the clubs anniversary at Twynham School. Jo Thompson was a surprise visitor who wowed the audience. Chris & Martyn Hocking would like to convey their thanks to all the Rebels for the new flags and material to decorate their venues. Pictured is Jo Thompson and AT Kinson



THIRD JERSEY LINE DANCE MARATHON

Pictured is a group of dancers who took part in the 3rd Jersey Line Dance Marathon on Saturday 6 March. Eight hours of dancing, with music provided by Rednecks American Line Dance Disco, helped the event and together they raised a grand total of £5,700 - what a wonderful achievement.



LINING UP FOR JOSIE

Line dancing's popularity really does span the whole age range. It has even affected the craft industry. A UK company, Crafttime, has responded to many requests by producing a line dancing knitting pattern. Josie, a knitting pattern for a fabulous fringed outfit complete with cowboy hat fits Crafttime's 18" doll. For further information, special offers etc call 01624 817810 or fax 01624 817820.



NOT GIVEN A CHANCE TO DANCE

Fans of John Robinson will be saddened to hear that he is not going to be appearing at the August Chance To Dance festival as previously advertised. However, anyone who would like to take up the now vacant dates in John Robinson's schedule can contact Andrew Newiss on 01535 637533.

HEDY MCADAMS RETURNS

Renowned for 'Fly Like A Bird,' 'Brown Eyed Girls' and many others, Hedy McAdams is returning to the UK in October for a short tour. If anyone is interested in booking this great choreographer and wonderful instructor contact Andrew at Sizzlin' Hot productions on 01535 673533.

LEPRECHAUNS CAUSE A STIR

What a delightful picture of a group of Leprechauns, (Hot Country Liners), celebrating St Patrick's Day. They did a double take when, not only did they celebrate on St Patrick's day itself, but also the following week too. I'll bet people thought you'd all gone stark raving mad.



CALA GRAN CANCELLATION

Winning Team promotions have expressed great sadness having lost the Cala Gran for the Millennium (despite many hours on the phone). Everyone has been contacted with an alternative date in early December, but of course it would not be the same so they have taken the sad decision to cancel altogether for this year. That's the bad news.

The good news is they will be returning to the Cala Gran the following year. A venue has been secured for the Millennium itself in Shropshire for one night only. Some caravan space will be available and tickets will be £10. Details to hit the press shortly. All other events are unaffected. For more details contact Bonita on 01952 605303

HONKY TONK APPEAL

The Honky Tonk Angels are taking part in Dance to the Heart Beat, the British Heart Foundation's movement, dance and exercise initiative, by running an exciting line dance evening on Friday 9th July at Northfield Conservative Club. They will be moving and grooving to help raise money for the BHF to help fight heart and circulatory disease, the UK's biggest killer. They are appealing to people to support their event and move towards healthier hearts. Tickets are priced at £3.00. For further details contact Karen on 0121 604 4963.

BOURNEMOUTH BRITS

Pictured are the Bournemouth girls; June, Joy, Amanda, Sylvia, Lisa and Margaret. They tell us that they had a great weekend at Sussex beach, Bracklesham, but feel sad that these line dance weekends are to end in October. Mind you, they made the most of St. George's Day in their Union Jack skirts!



FORT BARRINGTON

Fort Barrington is a brand new, purpose built line dance venue, part of the large Barrington Leisure Village on the outskirts of Kingston-Upon-Hull. It has an atmosphere which line dancers and country and western fans will love. The venue was opened with a night of celebration led by Johnny Two Step and the duo, Campbell Country. For information about classes and events at Fort Barrington, telephone 01482 370000.



JILLY'S BACK IN TOWN

Jill Morris, dubbed the 'European Queen of New Country Music,' will be headlining in a one night Country and Western/line dance party at the Leas Cliff Hall in Folkestone on 24th June. Over here to guest in a new line dance video with Stella Wilden, Jill will be supported by the popular band Back Door. Stella will be teaching one of the great new dances she has written for the video. Advance ticket prices are £9 and £11, or £13 on the night (subject to availability). Details from Gala Leisure on 01628 523434 or the theatre on 01303 253193.

NOTE: The deadline for information for next month's Grapevine is 1st June for the July issue. Information should be of interest in JULY - any information about June will be out of date by the time of publication.



ON THE GRAPEVINE

SPONSORED DANCE

Dancers from the Low Grange Achy Breakies and St Cuthbert's Crazy Stompers, recently attended two sponsored line dancing events. They were raising money in the name two special people; Eric Phillips and Maureen Broderick, who sadly passed away this year. They were both passionate line dancers and will be sadly missed by their line dancing friends. The classes raised a remarkable £2,200 in their memory, which was donated to Cancer Research and the local Hospice. Both classes are quite small, and thanks come from Instructor Ann Smith for their efforts.

BOOTS COOTIN' BERNIE

Bootscootin' Bernie, who usually dances at the Dance Ranch, Playa de las Americas, Tenerife, is returning to Liverpool for the birth of her baby. There will be no more dancing until further notice.

FEEL THE BEAT

Feel the beat's Alan and Barb Heighway took time out to meet with the weekend's guest instructors Alan 'Renegade' Livett and Scott Blevins. After watching Scott's session, Alan says he has a lot of practicing to do before he can move his hips with the same effect!



AIR SHOW COMP WINNERS

In March's Linedancer, we asked readers to tell us what NATO stands for. The correct answer is North Atlantic Treaty Organisation. The following readers have won tickets to the Royal International Air Tattoo at RAF Fairford in Gloucestershire on July 24th-25th:

Angela Kelham, Lincoln; T B Trickett, Coventry; J McGowan, Macclesfield; J P Burniston, Leeds; John Chandler, Thurston; Jackie Barkaway, Southport; J Farthing, Watford; N Gell, Herts; Dave Hildreth, Northants; L Boswell, Ainsdale; M Roantree, Bradford; G Farrow, Wiltshire; Pauline Wade, Salisbury; D Burgoyne, Southampton; S. Myers, Burscough.

CHARITY LINES

An all day line dancing event to raise funds in aid of Cancer Research is to be held on Sunday 27th June, at the Tree Tops, Bwlch Lane, Porynield, Anglesey. The entrance fee is £2.00 and the fun starts at 11.30am until midnight. Contact Monica on 01248 723881/470502 for more details.

A Charity line dance afternoon on Sunday 20th June on Worthing Pier from 1.30 - 3.30pm in aid of Help The Aged has been organised and Southern Country Dance Club are inviting everyone to attend. People participating are asked to pay £1.00 which will go directly to Help The Aged. Go along and strut your stuff on the pier. For further information contact Jeanette on 01903 210713.

The Shropshire and Mid Wales Hospice is set to benefit from what is hoped to be Shropshire's biggest ever line dance in July. The extravaganza will be held at Telford International Centre on Saturday July 17 from 3 pm to midnight. Top of the bill is the legendary Dean Brothers. For more details phone J'n'J Western Dancing on 01743 243788

A re-launch of an album by Ireland's first Lady, Susan McCann, is proving a big hit and has also spearheaded award winning line dance instructor Tracey Carter and fellow instructors from the City Stompers School for line dancers to choreograph a dance aptly named 'Piece of my Heart'. Susan is

Bouquet Corner

"I would like to thank all the folks at Rebel Riders, run by Martin & Christine Hocking, for their donation of the limited edition telephone which was raffled to raise money to help towards Holly's competition expenses for Worlds 2000. Holly is the 1999 World Junior Youth Intermediate Line Dance Champion. Also to Graham, Mike, Alex & Rose for the raffle on the 3rd April, and to Jane for the raffle on the 5th April. I would like them to know that their efforts on our behalf are deeply appreciated. Extra special thanks must go to Michelle Etherington without whose dedication and commitment, I would not be in the position of writing this letter. Thanks Michelle, we think you're great." from Lindsey Cooper, Lymington, Hants

.... Line dancing for me is lots of fun
I go with my two sisters and my mum
New dances we learn every week
Everyone is friendly who we meet
Dave is our teacher and he is really great
And Sue also helps us if we make a mistake
Neither of them mind when we go wrong
Calling out the next step helps us carry on
If we do have a problem we say at the end
Nobody minds going over the dance again
Going three times a week we enjoy what we do
And would just like to say thanks to Dave and Sue
By Stacey Bradshaw aged 11

helping the Coventry based charity 'The Lifting Hearts Appeal' by donating the profit from the album to the charity. More details about the dance and the album are available from Maggie Hayes on 0121 444 3416 or 0121 441 3847.

Join Barnardos in the world record line dance attempt at the American Adventure Theme Park in Ilkeston, Derbyshire on Sunday 4th July. Enjoy all the facilities on one of Britain's premier theme parks including Nightmare Niagara Log Flume and the Missile. Registration is £7.50 and includes both park entry and line dance entry. £10 is the minimum sponsorship per person and fabulous prizes are up for grabs for those raising the most sponsorship. All monies raised go directly to Barnardos' childcare work. To obtain a registration form simply telephone 0870 240 2668.

Calling all line dancers - learn the Daffodil Blues and get sponsorship for Marie Curie Cancer Care. There will be a WCWDA Charity Line Dance Competition qualifying for the national finals next year. Workshops and lots of line dancing are on offer from 12 noon till 11 pm on 17th July in Machynlleth Leisure centre. Tickets are £5.00 adults and £3.50 juniors. Full details from Gill Knight on 01974 298637 or you can get dance sheets and sponsorship forms from local Marie Curie Offices. The money you raise will go to your local Marie Curie Nurses.

The Winged Fellowship, mentioned in last month's Charity Lines are still on the lookout for instructors

and dancers to take part in their attempt to break the world record for the most line dancers dancing at one time and to set the record for the world's first multi-centre simultaneous line dance. Apologies are due to the Lancashire police force, who received lots of calls last month from willing participants after we printed the number incorrectly. The correct number to call is Liz Hanson on 01722 412995.

A charity dance in Skegness on May Day raised £4,000 for Imperial Cancer Research. Line dancers from all over the country travelled to the festival pavilion for this fabulous extravaganza. The atmosphere was electrifying. The fabulous Lonestar Country gave a first class performance, with around 700 people enjoying the numbers they played. The next line dance spectacular at the festival pavilion, Skegness, is on 8th August with the Dean Brothers and Easy Rider.

A dance on 26th June at the Pathead Arts and Leisure Centre, Kirkcaldy, will raise money for Friends of the Samaritans. Tickets are £5.00 and the event starts at 8pm. For more details contact Lorraine on 01592 652869

On Friday 4th June from 8pm - 11.30pm, there is an event in aid of The Hertfordshire Breast Unit Appeal at Wolsey Hall, Windmill Lane, Cheshunt, Herts, near the old pond. Special guests are the World Champion Lee Easton and Carron Douglas. Tickets are £6.50 and £3.00 for children. Details from Vicki on 01707 872386 or Broxbourne Civic Hall on 01992 441946.



.... Dancers belonging to the Loch Ness Line Dancing Club wish to thank their instructor Margaret Mitchell for helping to get so many of her pupils through their bronze, silver and gold medals. They ask her to keep up the good work and for making the classes and social events such good fun.

.... Michelle of the Buffalo Boyz, Witham, Essex gets a special thank you for helping Barbara, Alan, Sue, Trudy, Diane and Peter through their exams.

.... John and Joy Thompson from the Bootleggers of York send their thanks to Lorraine, their teacher of three years. They appreciate all your professionalism, sincerity and thank you for being a super teacher.

.... Thanks are sent to Tony & Roger who put together a brilliant night at the Tower Ballroom in Birmingham, with Kimber Clayton and Lone Star in April. The night proved a huge success from beginning to end. From Sue, a Stetson Stomper Line Dancer.

.... A big thank you to everyone who attended the third annual Easter Festival of Country and Western Music and Dance on 3rd April. Special thanks also to Carol Ann and the door staff, raffle ticket girls, first aid nurses and the catering staff. Preparation is already under way for next Easter's event. From Pip Hodge.

.... July sees the third anniversary of the Ameridance line Dance Club in Witham. Thanks to instructor Alan Dereve and his wife Jean for all the effort they put into making the club the success that it is. Alan is an excellent teacher and his enthusiasm is infectious. From all his dancers.

.... A thank you is sent to Bob and Sandra Hamilton. £320 was raised for the Edith Borthwick School for disabled children in Bocking. Bob teaches a Sunday and Monday class and everyone always has a great time. Bob has even been known to throw a few extra steps in from time to time. Carolyn Bakers, Essex.

... Anita Vallance writes to express her thanks to Sandra & Les Emsley whose classes she has attended for 5 years. Anita wishes to express her gratitude for 5 wonderful years, your enthusiasm and your impeccable organisation.

.... Thanks to Ann Estill for putting on a line dance evening in aid of Leukaemia Busters, a Southampton based charity, and to Sally Porter and her team for making the evening so very enjoyable. The floor was never empty, even the non-dancers joined in with the help of Sally's good instructions. A wonderful night and it made £500 for the charity. Ann and Jan from Southampton.

... Mrs Lynn Rampling of Fakenham, Norfolk, would like to say a big thank you to Pam and Dave Chilvers for yet another brilliantly organised event at Fakenham High School over the May Day weekend. My husband Dave and I thoroughly enjoyed ourselves; abandoning dog and children to relatives, we forgot the chores and just enjoyed. The Eastcoast swing was our particular favourite, as we have always wanted to jive. The atmosphere was so friendly that we are all looking forward to next May Bank Holiday for a repeat performance. In the meantime we shall settle back into Pam and Dave's classes and practice a few dances while yielding the duster. P.S. A big hello to Liz, Ruth and Sue, keep in touch and also our friends Rod, Phil Ken and Dawn who made us so welcome in Port Stanley, Falkland Islands last April.

A mention for everyone involved in the recent Andrew Hendry band dance on 17th April 1999. A total of £450 was made for the Victoria Hospital in Kirkcaldy. It really was a great evening!



The Luck of

In April, the National Lottery show gave 11 million viewers the chance to see a line dance showdown between father and son Ray and Chris Brocklesby over an all too familiar issue - country versus techno. Gill Knight, no stranger to the screen, tells Linedancer about the experience of taking part.

Chris Brocklesby has been trying to convince the Welsh Country and Western Dance Association to introduce techno dance into their competitions. Ray is in a very difficult position. As a father he would like to support his son, but as the founder of the association he has to respect the wishes of the full membership. All dancers are aware of the

sides met at Ray's house to first record Chris's and then Ray's comments on the Wednesday before the live show.

With the introduction to the piece and opposing arguments in the can (to use TV lingo), an unusually dressed group of dancers hit the streets of Swansea to travel to the Dolphin Hotel. We definitely turned a few heads and heard the odd Ye Ha! It was reassuring to have a camera crew in tow, as we did look a little over dressed for shopping!

Chris gave his view that country and western dance was old fashioned and explained his plans to bring it into the 21st century. A group of western dancers danced the 'Stroll Along Cha Cha' behind him, oblivious to his comments - all without music! Then it was the turn of the Techno group, dancing 'Got To Be Funky.' After a few flashy steps from Chris and a Red Hot Salsa from Ray and friends, it was outside for the stand off. Staged like the gunfight at OK Corral, Chris led his supporters towards Ray's group (of which I was one) - a brave thing to do as there was more than one gun in evidence! Pure showmanship so far, but the real action was to take place live on Saturday night.

The dispute which viewers saw live on the Lottery programme was an integral part of one of the heats for the Welsh National line dance championships. These are proving to be a great success. Teachers who at first thought their dancers would be totally against competing, have seen many change their minds and join in the fun. The Dolphin Hotel in Swansea has a very nice floor for dancing, but unfortunately this was taken over for much of the day by the television crew. All of the competitors put up with some difficult conditions, without complaint. The television company did supply a portable floor, but it was



ongoing debate as to whether techno dance belongs in our clubs or as part of the competitions. To get himself off the hook Ray asked the National Lottery programme if they would like to settle the argument with their bonus ball. They liked the idea and so we found ourselves filming for broadcast on Saturday 17th April.

Although the issue concerns all of us in line dancing, a little license was taken for television purposes and it was put across as a father versus son argument. The chief participants from both

the Draw

only comfortable for a maximum of five competitors at a time. This made the proceedings take much longer than usual.

Unbeknown to most of the people in the hall the television company had a surprise up their sleeve. They had invited Lionel Blair to dance along with us. I let him know which dances had been chosen for that evening. We spent most of the time talking; as the presenter, Julia Bradbury, put it we were a couple of 'Old Pros.' I prefer the term 'experienced professionals' myself, but it was meant as a compliment to our training not a reference to our ages! We found plenty to talk about. As a child I was one of Peggy O'Farrell's girls, well known to Lionel as he danced with them at the London Palladium. To keep him entertained while he ate I recalled my misspent youth. With Peggy's help I had been in many films, I was even one of the St. Trinians girls, which was great fun! I got the chance to be the monster child on screen which I would never have dared to be in real life. I had the privilege to be part of films with people who's talent I admired greatly, and had a lot of fun along the way. I was in 'The Young Ones' with Cliff Richard or should I say Sir Cliff as he is now, an idol of mine who still has a place on my record shelves today. I saw stars like Judy Garland working when she was making 'A Star is Born.' I met people like Cary Grant and many more.

My conversation with Lionel turned to our mutual interest in line dancing. Lionel more than most people has given his whole life to dance. He has served an apprenticeship that not many get the chance to experience today. Learning to dance and teach used to be something that took many years and getting qualified meant lots of exams and practical experience. Lionel has no objection to techno dance, but in the right place. He is a charming man and a true professional.

Before long we were on air, live. It is quite a while since I had heard myself on television and I had forgotten how like a Londoner I sounded. My radio-mic had given me a false sense of security. When you can hear your own voice you remember to keep it low, but when the TV are asking you to get everyone excited, and you only have a very small mic the tone goes up! Never mind, I was from London before I came to Wales more than 20 years ago!

Finally it was time for the draw. We all stood in a line just about able to see the numbers on a small monitor, both sides hoping it would be their night. Luckily it went for country, well lucky for me, poor Chris was disappointed, but says he is not giving up and still wants to change things. The music came on, I counted 5-6-7-8 and we were off, dancing 'Hooked on country.' Not the most exciting of dances but one which the general public can recognise. While the TV went back to the studio Lionel taught us one of the dances from his new video, you will just have caught a glimpse of it as the titles were running.

Everybody there had a great day, and I hope we were a good advert for western dance. Which ever side you are on, there is always the saying, 'There is no such thing as bad publicity.'

If you are interested in the association or would like to enter our competitions you can reach Gill on 01974 298 637 or e-mail Gill.Knight@btinternet.com.

"an unusually dressed group of dancers hit the streets of Swansea to travel to the Dolphin Hotel. We definitely turned a few heads and heard the odd Ye Ha!"



Sapphire

ENTERTAINMENTS

present

Rob Fowler

Carina Clarke

Ed Lawton

The Champs

Michele Etherington

Montana Western Dance

Maggie Gallagher

Helen O'Malley

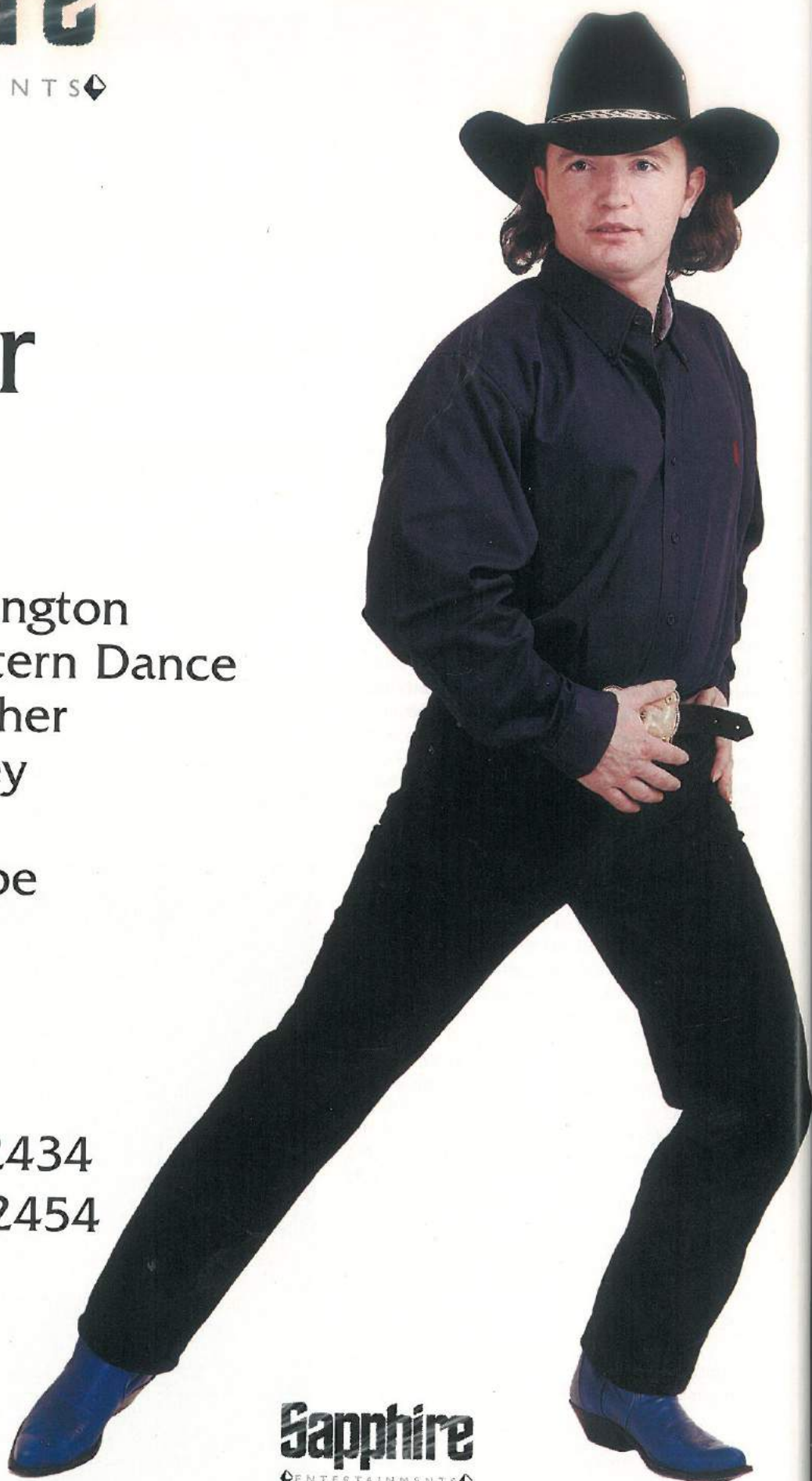
Mirror Image

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Fax. 01243 582454



Sapphire
ENTERTAINMENTS

The Jewel in Dancing's Crown

Top Ten Dance Charts



THE DIPSEY CHICKS

Tairgwaith Tel: 01269 591315

- Heartbreak Express 'Tonight The Heartache's On Me'
Dixie Chicks
- Jamaica Mistaka 'The Tide Is High'
Blondie
- Weekdays 'Except For Monday's'
Lorrie Morgan
- The Memory Cha Cha 'No Matter What'
Boyzone
- Halfway Hustle 'Halfway To Paradise'
Dean Brothers
- Weatherman 'Blame It On The Weatherman'
B*witched
- Red Hot Salsa 'Red Hot Salsa'
Dave Sheriff
- Quando When Quando 'Quando Quando Quando'
Englebert Humperdink
- Black Coffee 'Sometime When We Touch'
Newton
- Independence Day 'Independence Day'
Martina McBride

Linedancer

- Pot Of Gold 'Dance Above The Rainbow'
Ronan Hardiman
- Poor Boy Shuffle 'Poor Boy Shuffle'
Tractors
- Boom Cha 'La Bomba'
Ricky Martin
- The Ham's Jam 'Stand By Your Man'
Dixie Chicks
- After Midnight 'Walking After Midnight'
Groovegrass 101
- Quando When Quando 'Quando Quando Quando'
Englebert Humperdink
- Cha Cha Loco 'I Like It Like That'
The Blackout Allstars
- XLR8 'Rough Around The Edges'
Travis Tritt
- Crazy Little Thing 'Crazy Little Thing Called Love'
Dwight Yoakam
- Jamaica Mistaka 'Almost Jamaica'
Bellamy Brothers

WEST LINE EXPRESS

Norfolk
Tel: 01508 493484

- Poor Boy Shuffle 'Poor Boy Shuffle'
The Tractors
- Pot Of Gold 'Dance Above The Rainbow'
Ronan Hardiman
- 29 Nights '29 Nights'
Danni Leigh
- XLR8 'Rough Around The Edges'
Travis Tritt
- Quando When Quando 'Quando Quando Quando'
Englebert Humperdink
- Got To Be Funky 'Got To Be Funky'
Maurice John Vaughn
- Por Ti Sere 'Spanish Eyes'
Englebert Humperdink
- Tropical Breeze 'Straight Tequila'
Trini Triggs
- Hearts & Flowers 'Hearts & Flowers'
Dave Sheriff
- All Week Long 'Seven Nights To Rock'
BR5-49

WESTERN WILDCATS

Broxbourne, Herts
Tel: 01992 306556

- Boogie Woogie Bugle Bop 'Boogie Woogie Bugle Boy'
Company B
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- Walking On Me 'Walking On Me'
Sean Kenny
- Latin Groove 'Jazz Machine'
Black Machine
- After Midnight 'Walkin' After Midnight'
Groove Grass Boyz
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Steer Crazy

By Jill Douglas

Raddings and Moore may sound like a bespoke gentleman's tailors, but the material fact is they are at the cutting edge of the British Country music and line dance scene and this two piece suit it very well indeed.

Halfway between the Trad that has delighted Country fans since Pa was a twinkle in Granddaddy's eye and the young dude of alternative country who is sticking a cowboy boot firmly in the door of mainstream music, Raddings and Moore have the sound and the ability to both appeal and endure.

Both Chris Raddings and Colm Moore strut their stuff in West Yorkshire. Leeds born Chris is the voice behind the duo. Proud to be British Country he tells me, but if you even have a passing liking for that bloke from Graceland who was partial to eating a squirrel or two in his youth, you will love Chris' vocals. Elvis is alive and well and living in Bradford!

Colm brings the 'look of the Irish' to the band. A cheeky grin from the Emerald Isle fronts this very accomplished guitarist. Song writing usually starts with Colm, just having a strum, then he gets a line, then Chris joins in and before they know it they've got a song.

The trouble with Raddings and Moore is that they are so busy and likely to get much busier. There is so little time for them to compose. Chris has recently built a studio in his home so they have the luxury of somewhere to retreat to and create, but due to their hectic schedule they have to fit this in when they can.

They have the same problem with covers; there are so many good songs out there that they are desperate to give the Raddings and Moore treatment to, that their set list is like the animal that eats itself, it just gets bigger and bigger.

Raddings and Moore have been taken under the wing of John Dean, another band in his 'six pack'. He plans to bring out a CD for each of his bands by August. At the moment Raddings and Moore have two tracks on John's compilation album - 'Just You Wait and See' and 'Storyline'. At the time of writing they are on the lookout for choreographers, so get those brain cells ticking over and those feet tapping please.

From the full album we can expect solid country beats, perfect line dance fodder and probably an acoustic track or two. Colm is a huge acoustic fan, it allows him to show off his considerable twangy

talents. Bit of a slide guitarist too - give him a piece of copper pipe and watch him go!

Chris Raddings already has a CD gracing many a country fan's collection. 'Watching You Go' was made before Chris met Colm, but features another guitarist, and his pal you might be just a bit familiar with. Not only does Cheap Seat John Pettifer get his plectrum out here, but also he produces the album and sings backing vocals while Ethan Allen acts as project co-ordinator.

Chris Raddings is no stranger in town; he was the original vocalist with Vaquero and with the help of Marlboro, designed the now familiar Vaquero logo. If you are at a line dance event and spot a black T-shirt with a striking steer red logo on it you are looking at another of his creations. This shirt is going to be hanging on everyone's line this summer, for the red steer is the logo for one of the most dance friendly bands on the circuit. Welcome to Raddings and Moore. Allow me to measure you up for a very fine T-shirt. Suits You Sir!



"If you even have a passing liking for that bloke from Graceland, you will love Chris' vocals"



Chris Raddings and Colm Moore

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Dancers of the World Unite!

The London Marathon has become a symbol for determination and solidarity across the world. A special event along the route gave line dancers the chance to show their support. Linda Willis was there.

In April 1999, London welcomed the world to its 18th Marathon. As the skies over the heart of the city cleared to reveal bright Spring sunshine, the roads gradually filled with over 31,000 runners of all shapes and sizes.

floor and prompted squeals of delighted approval from the assembled crowd.

Meanwhile, Paula was keeping in touch with her children thanks to the mobile phone that they were carrying. A helicopter overhead took aerial shots while everyone did 'Halfway Hustle.' As John attempted to teach the dance over the noise of the propellers, he laughed; "I just wish I could keep in time!"

The park was filling up, not just with dancers but also the returning marathon runners wrapped in foil, legs bandaged, medals dangling from their necks - triumphant smiles of relief and delight on their faces. I asked Michelle what it had been like. "Hard!" she breathlessly confessed. "But when you hear the crowd cheering you on it really gives you a boost and helps you along. But I would rather do a difficult line dance!" Will she be re-entering next year? "Yes," she laughs, "I've already put my name down!"

All seven of the dancers had crossed the finish line together, holding hands and singing 'Dancing Queen,' and 'Show Me The Way To Go Home.' A happy and relieved Paula has been asked to do the whole thing all over again next year by Westminster City Council, which she is only too pleased to do. It will be a case of 'girl power,' though, as husband Eric won't be around to take care of the disco and electronics - he's been roped into running himself next year!

Proving just what stamina line dancers can muster, the runners ended up doing a spirited version of 'God Bless Texas' to round off the day.

Overall, the marathon raised a staggering 15 million pounds for charity. The official charities were the Leukaemia Research Fund and Whizz Kidz, the movement for non-mobile children. Alongside the runners, crowds of people crammed into the Victoria Embankment Gardens to see what the fuss was all about. Maybe next year we'll have 31,000 line dancers? Now there's a thought!

"When you hear the crowd cheering you on it really gives you a boost and helps you along. But I would rather do a difficult line dance!"

Amongst the champion runners (including Joyce Chepchumba and El Quaziz), the fun runners in outrageous costumes, the wheelchair competitors and the teams of children running in the mini-marathon, were seven very special runners from Essex, beginning the London Marathon for the first time. Used to stepping out in line on the dance floor, 23 year old Michelle Bilby, her brother Clive, and five of their friends from the Texas Lone Star Line Dancing Club in Benfleet decided to swap their line dancing boots for running shoes - just for the day - in order to run for 'Sense,' the charity for deaf, blind and rubella affected people. Each runner hoped to raise £1,500.

Proud parents Paula and Eric Bilby, who run the club, decided that while cheering on their offspring they would also like to do something special. And they did! The Victoria Embankment Gardens were transformed into a wonderful free open-air line dance. As the runners streamed past Cleopatra's needle, the strains of 'Billy be Bad' floated across the colourful flower-filled park, attracting not only the seasoned line dancer but also many curious passers by. Many were eager to know where they could get lessons! A Swedish tourist asked the name of 'T-Bone Shuffle,' which was being danced on the floor, explaining that line dancing is currently all the rage in Sweden. An American visitor from Michigan was thrilled to see "the kind of dancing from back home!" - rushing back to his hotel to bring his friend to see it.

As high-noon approached and the fastest runners started to pass the Gardens, the live acts began on the bandstand with the Dean Brothers. Music heard right across the gardens brought dancers flooding onto the



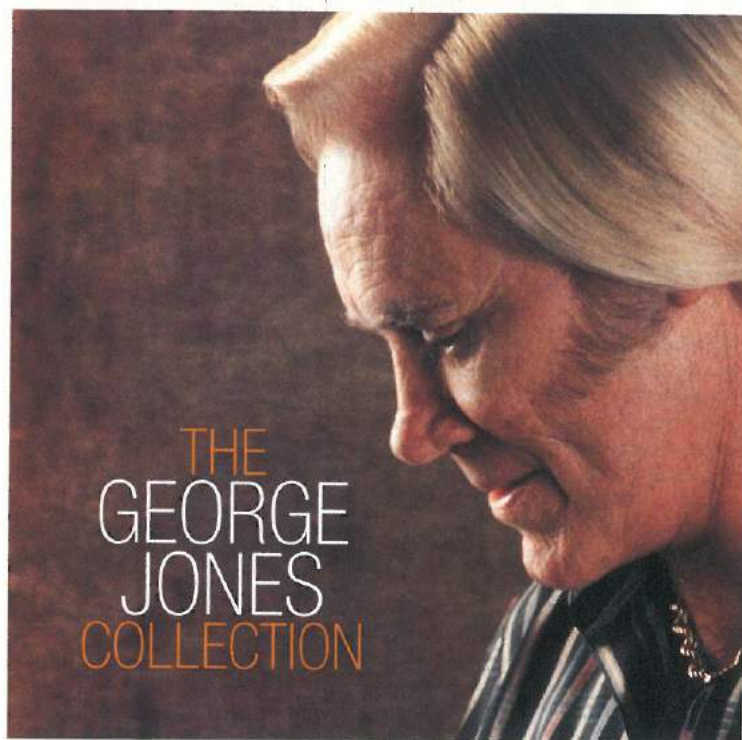
Left to right: Clive, Dee, Michelle, Mark, Martin & Jacqui. Warren was back stage



Photos by Steve Harrow



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Let Your Dimlights Cheyenne!

Dallas Wayne, Nashville's ambassador to Finland has finally invaded Britain! Dallas has been entertaining millions in the last few months, although most of his audiences were not at line dance venues, but were running past him, puffing and panting, as he played on the Embankment as part of the London Marathon. Plenty of dancers also had the chance to hear a full set from this big man with the enormous voice. Jill Douglas found out more about him.

Dallas currently resides in Finland where he travels the country with his band, The Dimlights. He met them when he was touring Europe with a bluegrass band, Special Consensus. They had been through Holland, Germany and Italy and the last nine days of the tour were in Finland supported by The Dimlights, then a ZZ Top type trio. At this time Special Consensus were doing well, they had two Grammy nominations for

Bluegrass music, but Dallas felt he was not at his best as a bluegrass singer. So when The Dimlights suggested that he collaborate with them on a Country album, he thought, "Cool, a free trip to Finland for a month!" That was six years and five albums ago! Three years ago he decided to up sticks and he and his wife moved to Finland where Dallas and The Dimlights are very respected in mainstream music. The Fins are a little unsure of Country, their music culture is steeped in guitar led rock, but Dallas and his Dimlights regularly brighten up the airwaves. When their first album was released over there one reviewer said, "Good God, The Rolling Stones made a Country album!" Thanks largely to Dallas, who is the

only professional Country singer in Finland the scene is growing. The Finnish Country Music Society has swollen by a third to around 600 in the past year, the first line dance convention was held last year in Helsinki with an attendance of about 400, and Dale Watson, Steve Earle and Emmylou Harris have all toured recently.

Dallas has lived his life like a true cowboy, moseying on down the valley in the sunset and seeing what fortunes the dim lights in the distance held. After he graduated from High School in Cape Dorado he paid a

visit to Nashville that lasted eight years. He moved on up to Philadelphia and stayed for a year gigging with Bill Haley and the Comets and opening for George Thorogood with a band called The Drinkers. Then he moved to Chicago, meant to stay one year, ended up staying seven! He was even supposed to be born in Branson, his hometown, but because he was premature was delivered in Springfield! However, he

brought from Branson the true spirit of country: a rollercoaster for the emotions, the ability to write songs that tear at your heart like 'Susan Fell Again,' a moving story of abuse, 'Motor Man,' a cheeky little number about Charlene and a grease monkey, 'Sunnydale Acres' about an old man whose wife has passed away and the hilarious 'Hoe-down In Hell.' And he brought that voice. So deep it is frightening, but it sure makes you want to go shopping! Dallas is the voice over in ads such as Ford Escort, Nokia, and Santa Maria Mexican Food. You know the "Did somebody say McDonalds" - that's Dallas. And you all thought it was Ronald, didn't you?



So, will Dallas be shipping his beloved 63 Cadillac across Europe from Finland to Britain where at least he could read the street signs? Who knows? When he went over there it was a three year plan, but we know that means nothing to him. With the advent of e-mail and the Internet, Dallas can write with American Robbie Fulks, send music samples to John Dean in Britain and still carry a torch for Country in Finland with his Dimlights. Whatever happens, he will be back here with the Deans in the summer, so go and see him. But be warned, you will be blubbing into your bandannas before the gig is over!

"Dallas has lived his life like a true cowboy, moseying on down the valley in the sunset and seeing what fortunes the dim lights in the distance held"



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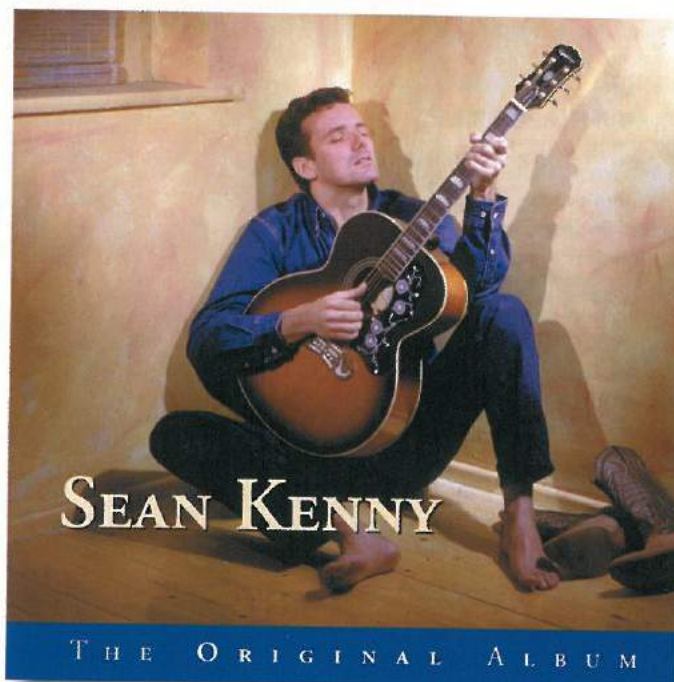
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Wild Western Wedding

by Jamie Pearson

The date was 24th April, the time fast approached high noon. The good people of Huddersfield stopped and stared as gun toting westerners mosied into the town centre. Cowboys and Indians, squaws and outlaws - all were invited to a western wedding.

Around 200 line dancers filled the pavements around the registry office. Everyone had dressed up, western style. Some chose tongue-in-cheek outfits like The Lone Ranger, who brought his Tonto puppet with him. Others, such as the groom, Ross Dye, dressed their smartest. Ross cut a dashing figure as a latter-day Wyatt Earp, a gentleman waiting for his lady.

The bride, Judy Singleton, rode into town in a 1988 Lincoln Sedan. It was no wagon or stagecoach, but this American classic with its modern day horsepower made people stop and stare. Heads stayed turned when the bride stepped out. She was resplendent in her white wedding dress (fringed with yellow), matching snakeskin boots and veiled cowboy hat. Judy clearly meant business as she packed a revolver in her garter. No man was going to abandon her at the altar!

Seventy friends and relatives squeezed into the registry office to attend the marriage ceremony. When the married couple emerged, the waiting line dancers had been joined by over 100 passers-by, and the crowd was now five deep on the pavement.

Gunfighter Big John then took charge. Judy recalled, "He stood on the wall, shouted for everyone's attention and cried, 'Here's one for Ross and Judy!' Then he fired. He gave us the bullet as a souvenir!" The gunplay caused no trouble with the law in Huddersfield, however, as the happy couple tipped off the police about these gunslingers beforehand.

The wedding party went to The Irish Centre, Huddersfield, for a formal reception, before moving on to Colne Valley Leisure Centre for a night of line dance and celebration. Peter Sharp was sheriff for the evening. These were friendly line dancers, of course, so there was no need to surrender guns at the door!

Even Sheriff Peter was startled, however, by a lonesome hobo who gatecrashed the party. Judy explained, "A tramp walked in through the door. He was going in between the dancers, and he tried to dance himself, but he could hardly walk. He was totally filthy with holes in his shoes. When I made my speech, thanking the guests for their presents, the hobo wheeled this push-bike in. He got down

on one knee and sang 'Daisy, Daisy', but using the words 'Judy, Judy'! When he finished, he put the bike on the stand and said, it's yours.' So I said, 'Right, if it's mine, I might as well ride it.' I jumped on the bike and rode around the hall!" The hobo with a heart was really wedding guest Darrell Browes.

Darrell was just one of many characters among the guests. Several generations were represented, from children as young as three to Millie and Willie, a couple in their nineties. Willie, dressed in the style of Davy Crocket, caught the party mood, lassoing Millie and leading her around the hall!

Accrington duo Cheyenne were the live band, and Attitude Andy, dancer and DJ, spun the discs. As for the dances, the big guns were out on the dance floor. 'Hot Tomales', 'Believe', 'Red Hot Salsa' and 'Quando Quando' all filled the floor as the guests celebrated into the night.

No western wedding would be complete without a western honeymoon, of course. But how did Ross and Judy 'keep it country' when their destination was Zante in Greece? The solution was simple. Judy taught the local Greeks to line dance!

"Willie, dressed in the style of Davy Crocket, caught the party mood, lassoing Millie and leading her around the hall!"



Suzanne Pinder



Top of the Form

by Debra Williams

Suzanne Pinder may look the same as every other teenager at St Laurence Comprehensive School in Bradford on Avon, Wiltshire, but once out of uniform and into western boots she's a line dancer who's top of her class - in the world, that is. So, what do her classmates think of her global title? Suzanne gave *Linedancer* the low-down...

"My school friends think it's great because I'm a world champion in what I do," she said, "but most of them don't really understand what line dancing is all about. They don't realise that it's moved on and become modern. I'm lucky though, because I have friends from school as well as a separate set of friends in the line dancing scene - two very different social circles. It's a good combination."

The reaction of her fellow pupils is not uncommon in our uninitiated younger generation, and Suzanne even confessed to showing a little indifference herself when first introduced to line dancing. "My Dad is a Country music fan, and a couple of years ago he took me along to the Country music festival held over the New Year at Prestatyn. At the event they also happened to be teaching line dancing, and I thought it would be fun to join in. I'd been having dance lessons since the age of three, so when I had a go at "California Freeze" I enjoyed it purely because I was dancing, not particularly because it was line dancing. At that point I just thought it was okay."

Soon afterwards, in January 1996, Suzanne, sister Helena, Mum Jan, and Dad Dave, all joined a local western dance class, and the line dancing bug began to grip. Both girls showed natural ability, but it wasn't until July of the same year that they became totally hooked - when they entered the CWDC European Championships at Osmington Bay, Torquay.

Even though she was placed fourth in her category, and Helena fifth, the proceedings were more than a slight revelation, as Suzanne confessed; "It was the first time I had ever seen the modern side of line dancing and I was amazed at the standard. I hadn't really been into it up to that point. I'd only ever seen the traditional kind, but at the competition I saw the younger people having great fun. It was good experience, showing me exactly what I needed to do to win."

But potential champions need to practise, so the decision to concentrate solely on line dancing at the expense of years of ballet and tap tuition was all but inevitable.

It proved to be a good move, considering her current ranking, and just two weeks after her induction into the world of line dance competitions at the European event, Suzanne

was placed third in a festival contest. She said, "We'd brought some scripts back from the Europeans which I learnt along with some other new dances. I then practised some of the modern moves and was quite pleased with myself when I took a place position."

From then on there was no stopping her, until finally, following months of painstaking practice and contest heats, Suzanne and family boarded a plane to Texas for the big one - the chance to vie against the best in the world in genuine cowboy country.

The trip was Suzanne's fifth visit to the States, but it was her first time out there to line dance, and her nerves were soon jittery with expectation. She said, "It was an amazing atmosphere at the competition, and you could feel everyone's excitement. But it became

almost an anti-climax because I'd spent the whole time anticipating what it would be like. When I wasn't competing I had to try not to think about it or it would have ruined the rest of my holiday."

A tactic which proved successful, even though Suzanne was also plagued by serious doubts. "Although I'd made the finals and worked really hard, I knew I was competing against tough opposition, so I didn't think I had a chance of winning."

But win she did, twice in fact, with both titles earning her championship belt buckles, plaques, and a \$25 dollar gift voucher for a new hat - which she didn't have time to spend!

Despite still coming down from the high of winning such prestigious awards, Suzanne is now actively preparing for the buzz of next year's world championship event when she will defend her titles - provided she gets through the round of heats that will take her there! In the meantime, she has also taken time out to choreograph some of her own dances, and has blessed one in particular with her Midas touch. "Bring It On" to Brian Poole & The Tremeloes track, "Do You Love Me," was taught at a large festival in Las Vegas last December by one of the teachers from Stateside and proved to be a big hit.

Her classmates don't know what they're missing!



"It was the first time I had ever seen the modern side of line dancing and I was amazed at the standard. I hadn't really been into it up to that point"



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ALBUM REVIEWS

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

It's been another busy month on the music scene, country and non-country, with a glut of releases, in particular from Nashville, where the wheels of western wonder have been spinning vigorously.

There are several debut albums from aspiring stars and a release or two from the established acts.

Those we know first.....

Steve Wariner's latest, *TWO TEARDROPS*, is in expected territory, heavily laced with various paced shuffles and cha chas, a slow rhumba, a ballad or two, just the one rocker and a wonderful waltz. Trying to live up to the standard of last year's *HOLES IN THE FLOOR OF HEAVEN*, the CMA song of the year, was always going to be a hard task. But one or two on this set get close, especially that mid paced waltz, *TATTOOS OF LIFE* which reminds us meaningfully that "Life paints a picture that time can't erase, sometimes it cuts like a knife. Sooner or later, one way or another, we all wear the tattoos of life". *TWO TEARDROPS* is on that fine line between yummy and yucky but Steve pulls off the heart-string tugger cha cha beautifully and it could become another standard for the blue eyed country crooner. Other decent cha chas are *THAT'S LOVE FOR YOU* and *TALK TO HER HEART*. The rumba flavoured *CRY NO MORE* is also worth a listen and a spot of Por Ti Sere-ing. (Ears 3½, Boots 2½)

Sammy Kershaw's *MAYBE NOT TONIGHT* is another collection mainly on the slow side although four tracks catch the ear with a view to fuelling the feet. *ME AND MAXINE* is an excellent slow strutter led by a chugging shaker rhythm track. *I'VE NEVER GONE THIS FAR BEFORE* is a gorgeous gentle cha cha for a County Line or Stroll Along and the bluesy, unhurried, cajun groove of *LOUISIANA HOT SAUCE* (nothing to do with the Scooter song / Joanne Brady dance) is a pleasing alternative for a Ham's Jam. The old Bobby Vee hit *MORE THAN I CAN SAY* completes the quartet of recommendations. The rest of the album is fabulously produced and deliciously delivered by one of the most underrated and talented of real country singers. (Ears 4, Boots 3)

With just one previous album to her name Mandy Barnett can hardly be considered established but if *I'VE GOT A RIGHT TO CRY* is anything to go by she'll be around for a long while yet. This is an album that could have been plucked from the heydays of Patsy Cline, Julie London, Jo Stafford and Kitty Wells with authentic fifties all singing, all stringing production that notches a big one up for nostalgia. Legendary Owen Bradley (he 'did' all the Patsy stuff) twiddles the knobs accompanied by his sons, Harold and Bobby and the result is outstanding.

Joe Liggins' title track is accompanied by Don Gibson's *GIVE MYSELF A PARTY*, Mickey Newbury's *FUNNY FAMILIAR FORGOTTEN FEELINGS*, Porter Wagoner's *TRADEMARK*, Felice and Boudleaux Bryant's *DON'T FORGET TO CRY* plus a wealth of other newly composed traditional sounding gems. Every track on the album could be a single. There's not one filler in sight. Shame it's unlikely to cut up a rousing storm on honky tonk hardwoods really, unless you're happy to shimmy and shuffle, two step or smooch your way through an evening. You are? Well go get this album then. Did I mention it was outstanding? It's outstanding. Really. If you haven't bought this album by the next issue I'll keep reviewing it until you do. (Ears 5, Linedance Boots 3, Glitterball Texas Dancehall Boots 5)

Andy Griggs is one of RCA's new proteges, a watered-down Travis Tritt sounding pretty boy on the rockin' side of country. There are some encouraging cuts on *YOU WON'T EVER BE LONELY*, noticeably *YOU MADE ME THAT WAY*, a thumping rocker, *I'LL GO CRAZY*, an edgy shuffler, *AIN'T LIVING LONG LIKE THIS*, a Rodney Crowell penned railroading steamer in Peter Metelnick turbo terrain and the lilting slow shuffle *YOU WON'T EVER BE LONELY*. Promising indeed and can only improve with each listen. (Ears 3½, Boots 3½)

Every so often a new duo pops up hoping to rob Brooks and Dunn of their long worn crown. Latest challengers are Montgomery Gentry comprised of Troy Gentry and Eddie Montgomery. Their debut single *HILLBILLY SHOES* is already a big dance floor hit back in the US of A and is indeed a corker. The rest of the album, *TATTOOS AND SCARS* is equally commendable, lying well and truly centre stage in the world of country blues rock. Influences seem to be Charlie Daniels, Hank Jr. and Travis T. Other key cuts are *ALL NIGHT LONG*, a superb twelve bar blues based romper and *I'VE LOVED A LOT MORE THAN I'VE HURT*, a genuine bar room shuffle. (Ears 3½, Boots 3)

There are still more to mention but we'll hold some over until next month. On with the big ones then...



by
Steve Crosby

"TWO TEARDROPS is on that fine line between yummy and yucky but Steve pulls off the heart-string tugger cha cha beautifully"

ALBUM REVIEWS



"Once again this is a catholic mix of country and pop but this time with an accent on latin dance as well"



"for some reason, against my own better judgement, I can't stop playing it!"

VARIOUS ARTISTS

LINE DANCE FEVER VOL.8

Hit Label CURCD075

Track no. and title	BPM	Track no. and title	BPM
01 BRS-49		11 DARIO G	
02 SEVEN NIGHTS TO ROCK	192	12 CARNAVAL DE PARIS	137
03 TRACTORS		13 BUS STOP	
04 POOR BOY SHUFFLE	143	14 KUNG FU FIGHTING	118
05 WAR		15 ENGLEBERT HUMPERDINCK	
06 CINCO DE MAYO	134	16 SPANISH EYES	129
07 BLACKOUT ALL STARS		17 LINE DANCE HEAVEN FEAT	
08 I LIKE IT LIKE THAT	128	18 TONY CLIVE - ELVIS RUMBA	117
09 CARBOO		19 NEWTON	
10 A TASTE OF BOOGIE	118	20 ALL OUT OF LOVE	134
11 BELLAMY BROTHERS		21 SHANE MCANALLY	
12 ALMOST JAMAICA	109	22 SAY ANYTHING	140
13 EDDY RAVEN AND JO-EL SONNIER		23 KEN MELLONS	
14 JAMBALAYA	125	24 BUNDLE OF NERVES	175
15 SCOOTER LEE		25 SAWYER BROWN	
16 BABY PLEASE COME HOME	126	26 SIX DAYS ON THE ROAD	166
17 GROOVEGRASS 101 FEAT		27 JUNIOR BROWN	
18 SCOTT ROUSE - HOWDY	121	28 LOOKING FOR LOVE	149
19 SEAN KENNY		29 SPORRAN BROTHERS	
20 1999	124	21 AMAZING GRACE	106

As most of you know by now, I am the compiler of this series of albums for The Hit Label so it's over to Linedancer's publisher Betty Drummond for her view on the latest Fever release....

Thanks Steve. Well, they've done it again, another fine album full of line dance favourites past, present and future.

All Week Long, Cinco De Mayo, Poor Boy Shuffle, Jamaica Mistake, 1999, Paris 98, Kung Fu Fighting, Making Tracks and Cha Cha Loco are all well known dances internationally and are featured here with their appropriate music but there are some other interesting choices of music that compliment the collection.

Once again this is a catholic mix of country and pop but this time with an accent on latin dance as well.

Carboo's TASTE OF BOOGIE is new to me but is a fun remake of the old seventies hit that has all the funk you could wish for to try Got To Be Funky or Gimme A Beat. Newton, who had the subsequent line dance hit SOMETIMES WHEN WE TOUCH on the last Fever album, reappears with another cover version, this time of Air Supply's ALL OUT OF LOVE, and it could easily follow its predecessors success.

Country wise there's a wonderful song by Shane McAnally, SAY ANYTHING, that should prove a popular teacher track and the Ken Mellons song BUNDLE OF NERVES is just right if you are of an energetic disposition.

The interesting inclusions are Line Dance Heaven's ELVIS RUMBA, a very pleasant middle-of-the-road latin song and AMAZING GRACE by the Sporrán Brothers, which is an ideally phrased dance version of this spiritual standard.

Two other dance tracks stand out for different reasons. JAMBALAYA by Eddy Raven and Jo-el Sonnier is a happy skipper (I sound like Steve now!) and HOWDY by Scott Rouse, who IS Groovegrass 101 is a mesmerising blend of traditional country bluegrass and modern beat.

The album was released last month so most of you will have a copy by now but in case you wanted a second opinion, it's every bit as good as previous Fever albums and we'll now all sit back and await Fever 9 with bated breath.

SHARON 'B'

LET'S PRETEND

SIBCD2

Track no. and title	BPM	Track no. and title	BPM
01 PRETEND	124	04 YOUR CHEATING HEART	133
02 LUCKY IN LOVE	126	05 EVERY LITTLE THING	151
03 WHEN	120	06 HUSBANDS AND WIVES	107WZ

Sharon has been doing 'the circuit' around the north of England for a good while now and has now launched this six track mini album, having tested the water with an EP last Christmas.

Without wanting to be too cruelly dismissive Sharon is really just a good 'turn', the kind of act that consistently entertains an audience within the confines of a 'one night only' venue but who struggles to impress in the open market place.

This CD is guilty of too many clichés and unfortunately disappoints. I say unfortunately because clearly Sharon is blessed with a good voice. She just doesn't use it to its best effect. Sharon, you're from Blackpool, not Branson and the 'yank-cent' is insincere. Too many years of crooning at karaoke I suppose, which incidentally seems to be the source of the rather poor backing tracks.

All of that said, the old Nat King Cole hit PRETEND, is infectiously camp and could easily become a massive hit with its seventies pre-disco rhythm track, cameo 'pub singer' vocals and entertaining 'shake your body down' instrumental break. Ed Lawton's Pretend dance accompanies. And for some reason, against my own better judgement, I can't stop playing it!

The rest of the album, all cover versions of hits by Sherrie Austin, Shania Twain, Hank Williams, Carlene Carter and Brooks and Dunn is best passed over without further comment.

LINE DANCE HEAVEN

LINE DANCE HEAVEN

Richdee Records 0181 310 5901

Track no. and title	BPM	Track no. and title	BPM
01 SOMETIMES	175	08 COMPUTER LOVE	117
02 STRIKE DANCER	170	09 ELVIS RUMBA	117
03 I WANNA KNOW	170	10 HOLLYWOOD	138
04 HELL RAISER	125	11 SHY GUY	130
05 ALIEN LINE DANCER	190	12 HONKY TONK POSER	135
06 LATE LOVE SHY	102	13 CONVENT GIRL	130
07 MEDUSA	130	14 WHISKEY	XX

This is the album produced, written and conceived by former Irish insurance agent Tony McCann, that has spawned the soon-to-be-hit ELVIS RUMBA and is worth a mention under the heading of "Debut outing - worthy of a mention".

ELVIS RUMBA itself, with its 'Blue Hawaii' meets 'G.I. Blues' feel is well sung by Elvis soundalike Tony Clive and is undoubtedly the album's strongest cut. Graceland looks set to do the business, too, dance-wise, with Jenny Rockett's inspired choreography.

It is Jenny, choreographer of Grundy Gallop, who has come up with the dances for the whole of this album and they can be obtained from her on 01634 371071.

Much of the rest of this album is reasonable without being exceptional but a few tracks make it worth the £10 asking price. SOMETIMES is a chirpy jaunting strutter, HELL RAISER a shuffling M.O.R finger snapper and MEDUSA another rhumba number ideal for Por Ti Sere.

The album includes several 'fun' tracks of which HONKY TONK POSER is a semi-techno Swamp Thang influenced chugger and ALIEN LINE DANCE a great uptempo tush pusher about, well, aliens line dancing. Funny.

Vocals on the set are shared between Tony Clive, Tony Frost, John Hamilton and Julie Ryan. Of this merry band Tony Clive is the best with some of Mr.Frost's deliveries a little short of perfect.

This is an encouraging debut from Tony McCann who is sure to go on to better things. Maybe some other vocalists and choreographers can be introduced next time to add some variety?

Worth a punt - and the cowboy boots flying around the cloudy celestial skies make the cover entertaining too.

JULIE REEVES

IT'S ABOUT TIME

Virgin Nashville Import

9999 4 EARS		4 Boots 1111	
Track no. and title	BPM	Track no. and title	BPM
01 TROUBLE IS A WOMAN	193	10 HE KEEPS ME IN ONE PIECE	98WZ
07 IT'S ABOUT TIME	80		
02 DO YOU THINK ABOUT ME	113	05 ALL OR NOTHING	159
08 IF I'D NEVER LOVED YOU	72	11 WHAT YOU GET IS	
03 PARTY DOWN	142	WHAT YOU SEE	160
09 WHATEVER	158	06 YOU WERE A MOUNTAIN	94
04 WHAT I NEED	78	12 IF HEARTACHES HAD WINGS	117WZ

Well, who would have thought that Richard Branson would have extended his empire into the world of country music? But that he has done and here is the result of his new label's endeavours, a cracking first release from Julie Reeves.

It seems that Virgin are attacking the Shania market and this cute, leather clad brunette has the voice and style to go with the raunchy image.

Produced by Scott Hendricks and Trey Bruce, stalwarts of the modern Nashville sound, this album offers an edge so often lacking in nineties sanitised country. And what's more, there are some belting dance tracks here as well.

PARTY DOWN false stars with a slow talkie bit but then let's loose, LET 'ER RIP stylee, into a thumping good-time country rocker which should keep a choreographer or two happy for a while. Infectious and fun, this is a definite hit.

TROUBLE IS A WOMAN is a fast and furious two steppin' rocker, ALL OR NOTHING a strutting stonker with holler-it-out chorus and WHAT YOU GET IS WHAT YOU SEE a cover of a minor Tina Turner hit which builds into a real girl power belter and which includes a 'hits the spot' series of blown kisses by the lovely Miss Reeves that had me quivering in the corner, a defeated man.

WHATEVER is the best of the rockers and could have easily been extracted from Shania's latest, a dismissive aside from Julie to her boys and another potential dance monster.

There are two lovely waltzes. The old Dave Loggins penned HE KEEPS ME IN ONE PIECE has a haunting late night feel to its love story lyrics. IF HEARTACHES HAD WINGS, on the other hand, is a sad reflection of how a young girl's aspirations don't quite get fulfilled when the man of her dreams turns out to be a no good loser.

And then there are the cha chas.....

DO YOU THINK ABOUT ME is a perfect pace for a gentle cha cha and has a mesmerising chorus that forces a sing song. IT'S ABOUT TIME is slower but more forceful, a cha cha cum strutter that borrows from the blues.

The killer easy paced dance track, though, is YOU WERE A MOUNTAIN, one of those songs that leaves you breathless with its poetic words of passionate romance. "When I needed faith you were an answered prayer. When I needed life you were a breath of air. When my soul was a desert you were a fountain and when I needed a rock you were a mountain." Wow! That's some kind of guy Julie!

Also in gooeey mood are WHAT I NEED and IF I'D NEVER LOVED YOU, beautiful. A joy to enjoy. Check it out.



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The Mavericks

MAVERICKS ON VIDEO

The Mavericks have released a live video containing 25 tracks from their performance at The Royal Albert Hall. This is to be followed by the single release of 'Someone Should Tell Her' which contains live recordings of 'Dance The Night Away' and 'The Lion Sleeps Tonight'

LINE DANCE HEAVEN

'Line Dance Heaven' released by Richdee Records is priced at £10 including postage and not £7 as stated in our May issue. With apologies for any inconvenience this error has caused. For further details, or to order the CD, call 0181 310 5901.



Mark Chesnutt

JACKSONVILLE '99

Lorrie Morgan makes her second visit to the UK for the Jacksonville 99 International Country Music Jamboree. She joins Mark Chesnutt, making his first appearance on these shores, with other names to be confirmed. This totally live indoor music event also has various



Lorrie Morgan

outdoor activities taking place and on-site caravan or motorhome parking. The event takes place from 17th - 19th September at the County Showground, Newark, Notts. For details, telephone 01159 390595. Whilst in the UK the pair will both also be appearing at The London Palladium.

REBA RUSH

You might still be able to get tickets for the big gig in June - Reba McEntire at the Royal Albert Hall with the National Symphony Orchestra. Mind you, her last appearance in Britain was a complete sell out. The show is only days before the release on 7th June of her latest single 'Does He Love You'.



Reba McEntire

MILES FOR MYLES

Heather Myles has a number of UK dates this June. Sunday 6th sees her at the Renfrew ferry in Glasgow (0141 287 5511 for details). On 7th she performs in Sheffield at The Pheasant (0114 251 3014). And on Tuesday 8th June she will be presented with her award as winner of the British Country Music Award for Best International Artist on an Independent Label, live on stage at the Borderline in London.

CAMBRIDGE FOLK FESTIVAL

James Taylor will make his only UK festival appearance at the 35th Charles Wells Cambridge Folk Festival taking place from 30 July until 1st August 1999. The Saw Doctors will also be appearing at the festival held in the grounds of the Cherry Hinton Hall. Loudon Wainwright III and Hal Ketchum will also play. Tickets (excluding camping) cost £46 for the full weekend, £17 for Friday and £27 for either Saturday or Sunday. For information call 01223 457245 or look up www.cam-folkfest.co.uk

SUZU BOGGUSS

Multi-talented Nashville based singer/songwriter Suzu Bogguss returns to the UK with a special acoustic show. She's at the Cambridge Folk festival on 1st August and at London Dingwalls on 2nd and 3rd August.

CONTINENT OR COUNTRY?

Europe can't get enough country music, it seems. Faith Hill's 'This Kiss' is at number 30 in the German charts, number two in Austria. Ilse DeLange's 'World Of Hurt' album is now double platinum in The Netherlands. Elton John's 'AIDA' album featuring LeAnn Rimes and Shania Twain went into the Austrian charts at ten and the Swiss charts at 13.

BRUTAL BRUTON

Stephen Bruton has played guitar and written songs for the best of them; Willie Nelson, Bonnie Raitt, Kris Kristofferson, Elvis Costello, Bob Dylan.... The list is endless! Now, as songwriter, guitarist, producer and bandleader, he has released his own album 'Nothing But The Truth.' The album is a robust mix of rock, country, blues and Texas soul.

MILLENNIUM SHUFFLE

A special song for the Millennium has been produced by singer/songwriter, Dave Lord of Harlow, Essex. The song is called the 'Millennium Shuffle' and it already has its own line dance, choreographed by Val Hanley. Line dance steps are supplied with each CD, which are available from Dave Lord on 01279 414488.

CHUCKIE CHICK

Emily Erwin of the Dixie Chicks was married on Saturday, May 1st, to Texas singer/songwriter Charlie Robison. Emily's new sister-in-law, Kelly Willis (married to singer/songwriter Bruce Robison) sang a special rendition of "Chuck E's In Love" for the attendees. The Chicks are too busy for a formal honeymoon, so the couple plans to squeeze in some mini-honeymoons during the Chicks' European tour.

EASY DOES IT

Easy Rider released their latest CD 'Travel Along' with the support of Travelsphere Holidays. The album has been produced and recorded by Dave Sheriff, with new dances provided by Jan 'Stray Cat' Brookfield. Although there are new dances to fit the songs, they also go just as well to many established dances.



COUNTRY MUSIC FAN FAIR

Over 100 acts are set to play at the 1999 International Country Music Fan Fair, in Nashville from 14 - 19 June. Big names announced include LeAnn Rimes, Trisha Yearwood and Billy Ray Cyrus, as well as Lonestar, Chely Wright and Brooks and Dunn. Contact Bobbi Boyce on 0171 434 3221 or online at www.fanfair.com

BEAUTIFUL PEOPLE

Emmylou Harris features in American magazine People as one of '50 most beautiful people'. She was the only country artist to make the list.

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Borderline

By Gillian Fraser

Never let it be said that television is slow to catch on. OK, so line dancing's been around for quite a few years now - OK, so it's widely accepted as being in the top ten of favourite leisure activities. And yes, it does have the power to drag thousands of people away from the box every night of the week, proving equally irresistible to kids, grandparents and everyone in between. But really, is that a serious reason for television companies to put line dance on their schedules?

Well, one station has caught on and even though it's the smallest on mainland Britain, no-one could accuse Carlisle based Border TV of thinking small. When it took root in their collective consciousness that this line dancing malarkey might just be here to stay, the programme makers there decided to do things in style. So in June of this year, that idea will blossom into The Grapevine - a series of five shows, looking at just about every aspect of line dancing and including a major competition involving teams from all over the Border TV region. The station didn't have to look too far for a presenter, since it already had a dedicated line dancer on staff - me!

I must hasten to point out, before someone else does it for me, that I'm no great shakes as a dancer, line or otherwise. No matter how many times I try to get my torso contorted into that infuriating undulating ripple, I just can't seem to crack the secret of the body roll - and as for the Mashed Potato, that's clearly destined to remain an eternal mystery as far as my rebellious feet are concerned. But I am keen. And you can't fault a girl for trying. And if I might just add that in the course of my career as a reporter/presenter I have already crashed a farm bike into a hedge, overturned a horse drawn carriage and toppled into the waters of Windermere while dressed as a clown; you will understand that dignity, or rather the loss thereof has never been of prime importance to me. Which is really just as well.

Anyway - I don't actually have to dance in The Grapevine - just present it. And organise it. And find the teams for it. And pick the music for it. And build the scenery for it ...no, I'm only joking. We have a terrific production team at Border TV - and they're nothing if not versatile. Take my Director, Harry King. (You wouldn't believe how hard I'm striving not to say 'Please!') I wouldn't say he's been at Border for a long time - but he directed the original version of that most legendary of all quiz shows, Mr and Mrs, when Julian Clary was nobbut a nipper in rhinestone-studded rompers. Since then, he's been at the helm of just about every kind of show you could possibly imagine - ranging from news and current affairs, to cookery, to variety shows. All of which has given him ample experience to take on the mantle of The Grapevine, even though he'd be the first to admit he wouldn't know a shimmy from a shamrock. But he does know what makes great entertainment and he was drawn to

line dancing because he could see it as a colourful, entertaining spectacle that could appeal to a wide audience.

The Grapevine isn't Harry's first venture into the world of line dancing, though. Last year he directed a one-off competition to raise money for the Live Challenge charity appeal run by Border Television and Granada. It featured four 'proper' teams from around the region, plus one huge (dare I say improper?) team made up of hardy souls representing the companies and organisations, which raised all the funds. Few of them had even so much as heard of a coaster step, far less performed a line dance in public. However, with good grace they submitted themselves to my dubious teaching skills and presented a live and lively version of 'Radio Romp' on the big night. Dashed good they were too - and I think what made me proudest of all was that lots of people commented on the fact that the dancers really looked as though they were having a good time and enjoying themselves. Which is what I think line dancing is all about.

The actual Live Challenge competition was won by Teresa's Dance Ranch from Whitehaven, and they'll be taking part in The Grapevine along with fifteen other teams from Cumbria, Northumberland, the Borders, Dumfries and Galloway and the Isle of Man. We spent a long time debating the format and content of the shows and trying to decide how the competition should be judged. (To get a pretty realistic picture of your average production meeting, try imagining a get together of Cabinet Ministers, kindergarten infants

"The average production meeting is like a get together of Cabinet Ministers, kindergarten infants and football supporters from opposing teams!"



Boogie!

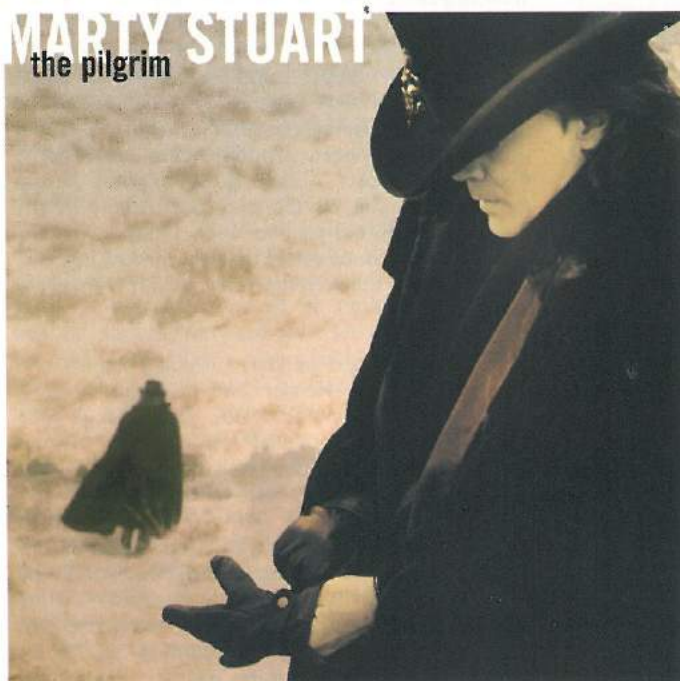
and football supporters from opposing teams and you won't be far off the mark.) Discussion was certainly lively, not to say downright heated on occasion, but though we disagreed on some aspects, we were all together on one thing - that the single most important factor must be entertainment with a capital E. So we asked each team to submit a list of three dances and to let us choose which one they would perform. That way we could balance each of the four competition heats on the basis of variety, style, tempo, etc. No doubt there will be purist who will find cause to protest, but to be absolutely honest, we wanted to attract a nice big viewing audience and to appeal even to those who wouldn't set foot inside a cowboy boot, let alone dance in it.



The music is all being provided by the hugely popular Dean Brothers and that choice really did achieve the almost-impossible, by pleasing just about everybody. We've also lined up a great panel of judges, including top line dance personalities Rob Fowler and Peter Metelnick, and the one and only Ruth Lambden will be presenting. Oh yes - and a certain Ms Betty Drummond from a rather well known line dance magazine has also agreed to be one of our judges, which is great. So, to any of the teams taking part in The Grapevine who are reading this right now - I'm really looking forward to seeing you in just a few short weeks time, but why aren't you rehearsing?

the pilgrim

MARTY STUART
the pilgrim



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Dance Power

The Royal Celebration Dance Gala

The British Red Cross joined forces with the international community in London to celebrate World Red Cross Day, hosting a huge spectacular Royal Gala of Dance in the heart of the West End, in one of the most famous theatres in the World - The London Palladium!

Dancers from every genre were gathered together to launch the Red Cross 'Power of Humanity' appeal, a two-year programme of activities raising money for its work in the UK and Worldwide. A constant stream of dancers made their way through the stage door - the young cast of "Riverdance", Wayne Sleep, Jayne Torville, tap dancers, and ballroom dancers, their costumes in huge bags over their arms. The anticipation in the air was tangible.

Black Stetsons - silver hat bands glinting in the sunshine - caught my eye, a familiar sight! Chris Brocklesby and his 32-strong team of Welsh line dancers had arrived to take their place amongst dancing's elite.

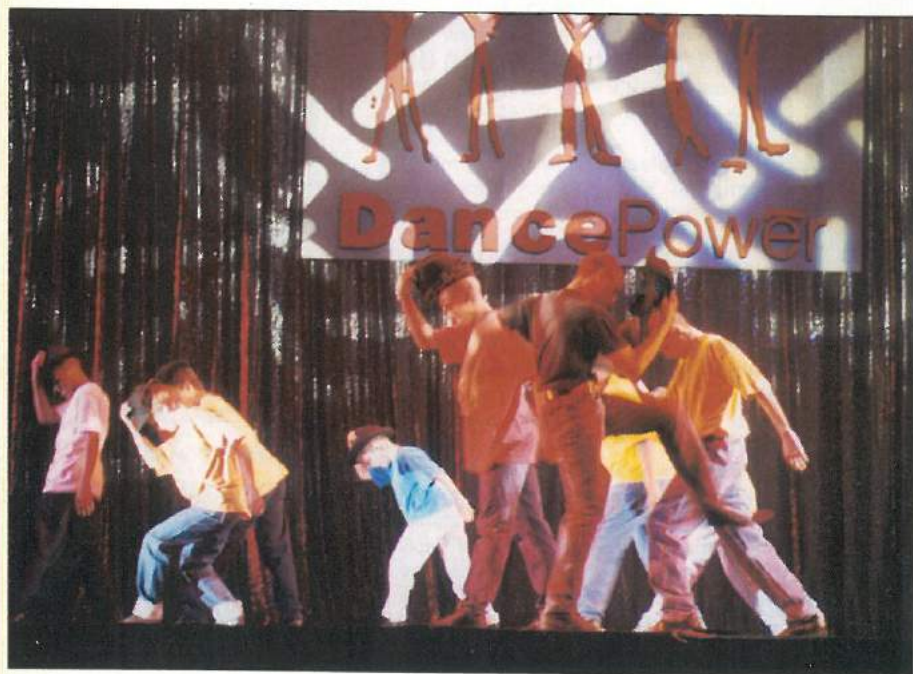
What did it feel like? I asked Chris, as he stood outside the most famous theatre in the world. Smiling, he replied in his soft Welsh accent, "Well, it's an honour. I'm very nervous, though. But I'm really excited to be performing with all these really good dancers!" What dances would they be doing? "Well, we're doing a traditional piece and then we're going through to modern. Should look really good!" I wished him luck and made my way inside for a privileged peek at the final dress rehearsal.

As cast members watched from the auditorium, director Hugh Woolridge sat in the stalls calling out directions. Using a microphone so that his voice reached the stage, he evoked memories of the film Chorus Line, although I have to say that Hugh is much nicer than Michael Douglas' character was! It must have been a daunting moment when, having called for silence, Hugh announced, "Dawnsio - on stage please!" Stepping into the centre of the stage, eyes squinting in the glare of the spotlight, team behind him, Chris awaited instructions. "Yes - that's it - move forward so we can see you!" called Hugh. Suddenly the music started and Chris and his team swung into action. No worries now! As the routine finished, those assembled burst into applause, as relief showed on Dawnsio's faces. With just one final instruction to Chris to "push your hat back a bit so that people can see your face," the team lined up for the finale, before joining me outside the theatre once more. Line dancers stopped the traffic in the middle of Argyll Street as they lined up for a photo-shoot, delighting the watching crowds as they posed in their blue sparkling shirts, throwing their cowboy hats up in the air!

Just one hour before curtain-up, Director Hugh Woolridge addressed everyone. "We're all here today, because of one person's dream and vision - and that person is Miss Angela Rippon. We all owe her a tremendous debt!" Accepting his tribute, Angela replied, "This will be the only opportunity in the evening to thank everyone for all that they have done, and the tremendous effort that you have all put in. So a heartfelt thank you to all of you!". Everyone cheered.

Excitement mounted as stars including Robert and Babs Powell, Nicky Henson and his ballerina wife, Marguerite Porter, and actor Bob Hoskins, took their seats. The Royal guest of honour was Princess Alexandra, accompanied by her husband, Sir Angus Ogilvy.

Total darkness. The pounding sound of native drums. Suddenly out of the darkness a blaze of colour, as the stage was flooded with light and dancers from the Adzido Pan African Dance Ensemble stampeded out. They were followed by "Mr Palladium" himself, Bruce Forsyth, who entertained in his own inimitable style. The Edinburgh Tattoo Ceilidh Dancers were next, featuring a sword dance by sixteen year old Ghille



wer

By Linda Willis

Callum. Traditional Morris dancing was provided by the Knockhundred Shuttles, and the Argentinian Tango came from Leandro Palou and Andrea Misse. The familiar theme to the News at Ten announced newscaster Carol Barnes, who explained the reasons for the evening, and the work of the Red Cross.

Flamenco guitarist Paco Pena played, while Antonio Alcazar stamped and strutted his stuff, as only a Spaniard can! Contemporary Indian dancing was provided by the Shobana Jeyasingh Dance Company before the Lindsey Hillier Dancers burst onto the floor with a fast moving medley of Latin American dances. John Suchet described the work of the Red Cross in the UK before Leticia Muller and Wolfgang Stollwitzer from the Birmingham Royal Ballet took to the floor to enchant us with the Sword Play Pas de Deux from "Far From the Madding Crowd". Pure magic! Bringing the first half to a thunderous conclusion were Joanne Doyle and Breanden de Gallai with the cast of "Riverdance".

Stomp opened the second half, with their unique combination of percussion and movement - tap dancing with brooms! A dance cavalcade followed, including Bonnie Langford, Babs and Robert Powell, Ben Richardson (the new lead in Saturday Night Fever), ballet legend Madam Irina Beronova and many others. There was tap dancing from Tobias Tak and a ballroom spectacular from world champions Karen and Marcus Hilton. A moving speech came from white-suited Martin Bell, who said, "The reason that I'm here is because Angela Rippon asked me to come along, and when Angela Rippon asks you to do something - you do it!" As he recounted his own experience of the horrors and brutality of war, he received much applause.

Chickenshed treated everyone to an emotive performance of "State of Independence". Light-hearted comedy award has to go to Jayne Torville, who abandoned her ice skates to team up with Wayne Sleep in a wacky send-up of Torville and Dean's famous routines. You have never seen 'Bolero' danced like this - with Wayne being flung about by Jayne! Hilarious, and very clever! The Jazz Dance company of London followed, then Hope Muir and Vincent Redmon from the Rambert Dance Company performing The House Carpenter duet from 'Moonshine' - a ballet version of country and western! Newscaster Jon Snow appeared to make a compassionate appeal for the Red Cross, before announcing Chris Brocklesby and Dawnsio! Cheers went up, especially from behind me, where several of their Welsh relatives were sitting! I have to say they did line dancing proud.

Angela Rippon made her way on stage to say, "I have been so lucky today because I love dancing of all



Angela Rippon meets a young fan

kinds, and I love dancers, and I have spent the whole day surrounded by dancers - what could be better than that?" She reminded us again of the vital humanitarian work of the Red Cross. Finally, the moment I had been waiting for, as my young son Anthony and friend Anisa were lucky enough to have been chosen to take part in the finale along with 80 other children from dance schools nationwide. "After all that you have seen tonight, there's just one thing left to say!" said Angela. "And it's in the words of the song specially written by Mike Batt who has donated the copyright to the Red Cross. For the first time on stage - and you will be hearing it a lot this year - "Don't Tell Me You Can't Dance!"

A kaleidoscope of colour exploded onto the stage as 80 children filled every square inch of space. When I caught sight of my son dancing I felt very proud of him and all the other children who had worked so hard to learn the dance over the previous weeks. Having learned the dance from recorded dance tapes, the children had come together for the first time that day. That it all came together so quickly and so well, is a tribute to the hard work of the children and the dedication of all involved. The audience erupted into cheers and wild applause, and sparkling fireworks cascaded from the stage. The whole performance had been like a beautifully woven tapestry of dance, and I felt very privileged to have been part of it.

If your dance group would like to be involved in helping the Red Cross, please contact Zoe Punshon, "Dance Power", The British Red Cross, 9 Grosvenor Crescent, London, SW1X 7EJ. Telephone number: 0171-235 5454. Fax: 0171-245 6315.

"We're all here today, because of one person's dream and vision - and that person is Miss Angela Rippon. We all owe her a tremendous debt!"

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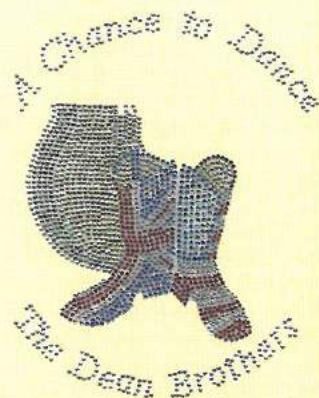
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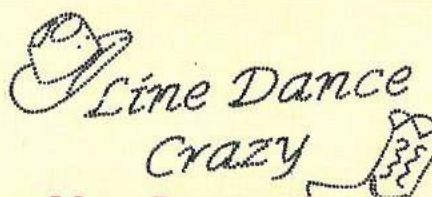
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Happy Birthday



inedancer

Doesn't time fly when you're having fun? It's three years since Linedancer took its first steps, and birthday messages have been flooding in. Here are a few words of greeting from the world of line dance and country.



Bill Bader

From the first issue I was given, I have enjoyed your wonderful publication. It has set new standards for line dance publications and it is an honour to have been featured in it. Many happy returns on your anniversary!
Happy Bootscootin'!
Bill Bader, British Columbia, Canada

I can only say that you're 'simply the best.' The magazine has gone from strength to strength as we all predicted it would. May it continue to blossom for many years to come.

Happy 3rd birthday - from the real boss!
Helen O'Malley

Congrats on three years full of kickin', stompin', dancin', prancin', slidin' and groovin'! Linedancer Magazine has done an "awesome" job of spreading the word of dance. Thanks especially for all you have done for the dancers, choreographers, and instructors. May you have many more,
Jo Thompson



Jo Thompson

I'd like to wish a happy birthday to Linedancer magazine - and for a three-year-old, you not only walk well but you can dance too! Keep up the good work!
Barry Durand & Kathleen Brand
5-6-7-8 Magazine

Would like to wish you a very Happy 3rd Birthday and if I say so myself,
"My you're getting big!"
Scooter Lee

Keep up the good work. I loved the whole Linedancer Awards weekend, and without the magazine, none of it would happen. I'm already looking forward to next year's event.

Happy Birthday
Ed "The Urban Cowboy" Lawton

Doesn't time fly, We've all had fun. Without Linedancer, What would we have done? Three great years of fabulous news, So it's happy birthday to you and yours.

Aw'ra'best from Liz Clarke



Liz Clarke

Congratulations on surviving your first three years and building up such a well-reputed magazine. A big personal thanks to Betty and all the staff for helping us in our career over the last three years. I hope the next thirty years are just as successful.

Happy birthday
John Dean

Thanks, Linedancer, for paying my heating bills over the past three years!
Steve Crosby

Thanks for three years of keeping us on our toes - what would we do without you? You have certainly helped spread my dances around - thank you very much.

Here's to the next three years. Happy Birthday Linedancer... We all love you.

Chris Hodgson



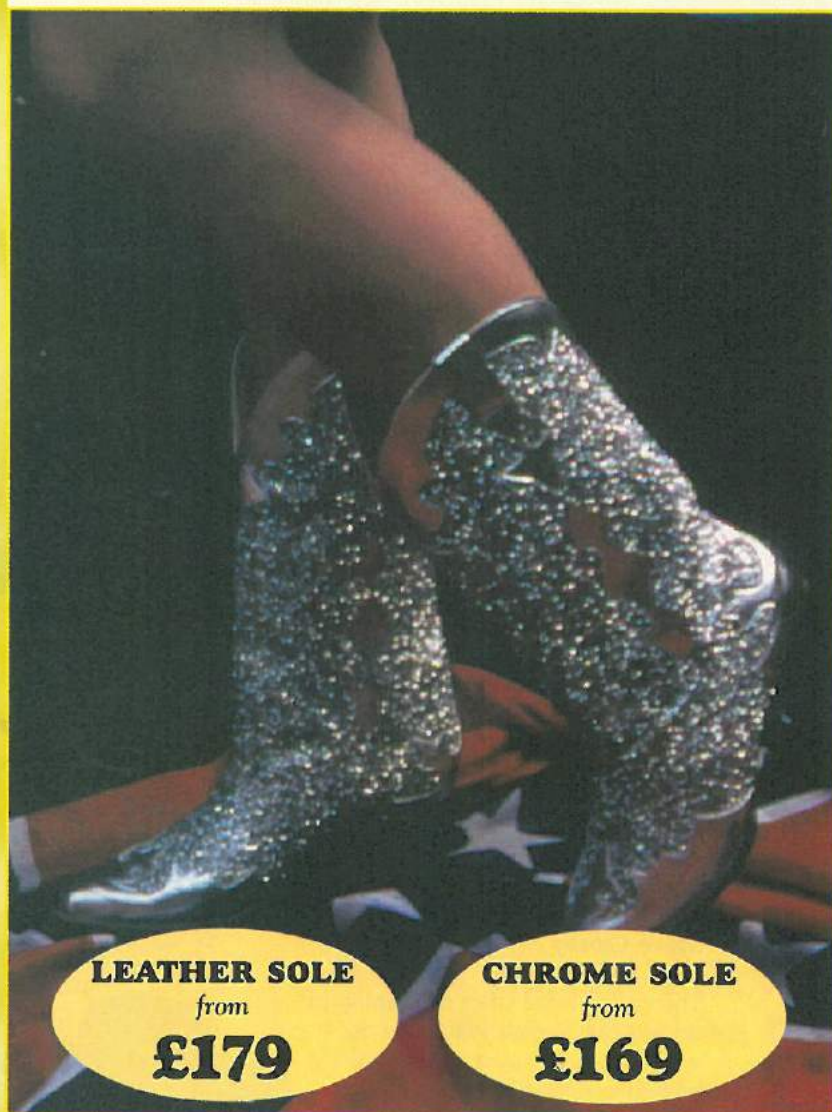
Chris Hodgson

Happy Birthday to a great magazine, What would we do, without you on the scene? Dances, gossip, facts & fun, Here's to another year at no. 1!
Regards, Michele Etherington

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NASHVILLE NOTES

Andrew Vaughan reports from Nashville

June 1999

It's a sad time for the legends of country music in Nashville right now. Tammy Wynette's name is being dragged through the courts as her daughters file wrongful death suits against Tammy's husband George Richey and against her private doctor. Conway Twitty's daughters have been in court fighting an estate battle and poor old George Jones is being accused of being on the booze while he's lying sick in hospital after a horrific near fatal car crash. It seems the media here has lost all scruples and will run much scurrilous material in the search for ratings. Country music is no longer the polite family affair it once was.

Ran into Chely Wright recently. She lives way out in the country and rarely gets in to town but she was in the Sunset Grill restaurant (I also saw Robert Duval there recently) catching up on some business. Her new album is in the stores and is pretty crucial to her career. Despite some great success, she desperately needs another hit single. Marty Stuart has a fabulous new album about to appear. It's a concept album and he's never sounded better with his usual mix of rockabilly and bluegrass. A recent TNT Johnny Cash tribute saw the Mavericks as the house band joined by a host of Cash fans including Willie Nelson, Springsteen, Kristofferson and Sheryl Crow. It was a timely reminder that quality lasts forever.

Checked out the most raucous line dance club in town last week, Silverado's. It's massive and filled to the brim at weekends. Visitors should definitely give it a try, however be warned after the early evening line dance segments it turns into a wild disco complete with wet tee shirt contests. Not a trend picked up in the UK so far I believe.

Dwight Yoakam, always popular in the UK is getting plenty of attention thanks to a Gap commercial he's filmed doing Queen's Crazy Little Thing Called Love. He deserved the acclaim but I do feel a twinge of sympathy for Warner's act Anita Cochran who has been burning the house down at her live shows with a killer rendition of that same song for the past year or so.

Cannot say too much at present but Reba's definitely on course for world domination this year. Watch out too for possible overseas action from Billy Ray and Travis Tritt over the next few months.

Look out too for developments with CMT in Europe. It'll never be the same service it once was but it looks like something may be available in the near future to keep UK video fans happy. Watch this space.



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Linedancer

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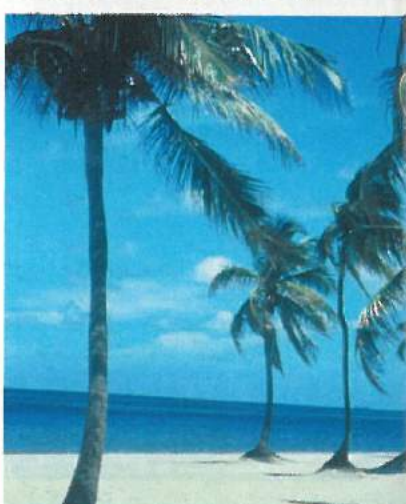
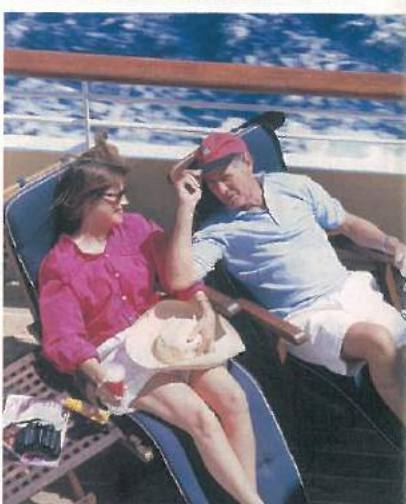
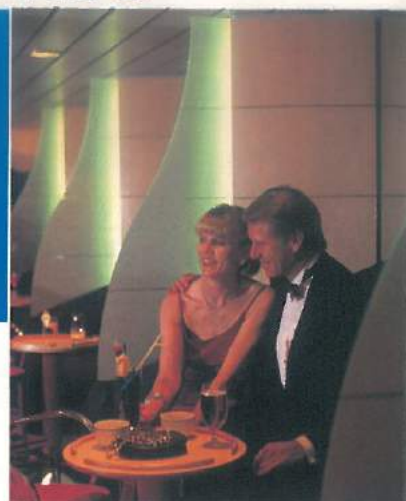
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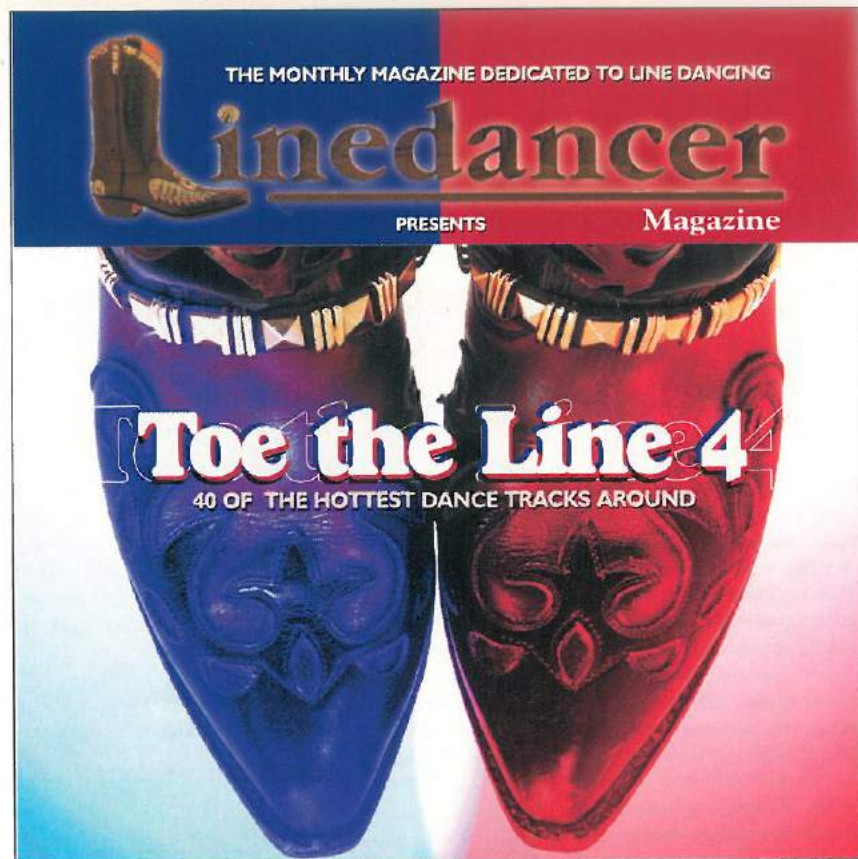
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The 1999 European Country

Martin Lister rode Le Shuttle to compete at the 5th European Championships in Kerkrade, Holland. It turned out to be the third largest UCWDC event ever.

This was a B-I-G event. There were 1850 dance entries, only beaten by Worlds VI and Worlds VII. Considering that both of those were more couples orientated, this was probably the largest line dance competition ever held over one weekend as the majority of entries were in line dance. Nine Countries were represented: 65% were Dutch, 10% British, 10% German, 10% Belgian, as well as competitors from Sweden, Switzerland, France, Italy, and the good old USA. Herman Falkenberg, the event director, had an enormous task to fit all the heats and finals of each division into just two and a half days! But he did, with the awards ceremony only a couple of hours behind schedule. To achieve it, Herman had to work the judges hard from 9 am to late in the evening. Among the judges were Bob Bahrs, Barry Durand, Resa Henderson, Barry Jobst from the US, Barbara Dietsche of Switzerland and the UK's Stella and Rick Wilden. A big thanks to them all.

Kerkrade has hit the global line dance map big time and has been selected to host the World Championships in January 2002. Maurice Coolen, Alderman of Kerkrade was there to declare the event open. The Rodahal, where it all took place, boasts two large halls and two smaller rooms, and by 2002 the dance capacity will be vastly increased to accommodate the huge influx of dancers from around the world. Indeed, the whole town tried to get in on the act. On a specially laid wooden floor, hundreds of locals were line dancing in the open air at the nearby shopping centre square to both live and recorded country music. Now there's enthusiasm, which will support the really big event in three years time.



Rick & Stella Wilden - Judges

"On a specially laid wooden floor, hundreds of locals were line dancing in the open air at the nearby shopping centre square to both live and recorded country music"

Renegade

The age range in the renegade competition stretched from 13 to 47 and the large entry required preliminary heats. This is a demanding high energy division that lends itself to almost total absence of inhibition. Thus it was not surprising that the oldest finalist was just

18. Tom Mickers took the top honours, despite losing his hat for over 32 counts while giving an exhibition of his break dancing skills. The two Lees, only marginally less restrained, captured 2nd (Lee Easton) and 3rd (Lee Birks) places. The highest placed UK lady was Bernadette Carmichael, who took a commendable 5th slot.

Classic Line

To be named Lee seems to be an advantage as two Lees secured European titles: Lee Turner taking Intermediate Male Youth and Lee Birks winning Novice Male Adult. Lee Easton managed 3rd position in Advanced Male Teen, behind the two top teenagers from Holland, Tom Mickers (again) and Roy Hadisubroto, who showed off with a mean sideways moonwalk.



Chris McManus & Jenny Stevenson
Classic Couples Teen Champions

While the local Dutch took most of the titles in the lower Newcomer and Novice divisions, the Brits shared the honours in Intermediate and Advanced. Abigail Milnes, the youngest in Intermediate Female Teen, beat Kellie Ann Green and Debbie Lawley into 2nd and 3rd positions. Abi, in a long flowing black costume produced a captivating Waltz in Time. Paul McAdam, on his way to the Intermediate Male Teen title, executed some excellent interpretative moves. Siobhan Dunn and Scott Lawley retained all their European titles, in both Junior Youth Advanced Line and Couples.

The depth of British talent was evident in Advanced Female Teen taking all five placements, headed by Jodie Binsteed, who retained her title, and in Advanced Male Adult, in which Allan Hocking and Malcolm White took 1st and 2nd places, followed by yours truly, Martin Lister, in 4th place.

Showcase

In line dance Showcase, just two dances (usually there are four) were asked of the competitors, who had choreographed their own steps and interpretations to Greg Holland's Waltz 'Mama needs someone to hold her' and Ken Mellons's 'Juke box junkie'. The Brits really excel in this discipline, and took three of the

Western Dance Championships



Tom Mickers & Lee Easton

four titles: Malcolm White (Adult Male), Yvonne Dunn (Adult Female) and Bernadette Carmichael (Junior Female). And who got Junior Male – Yes, you've guessed right – Tom Mickers again, taking his overall title catch to four as he also won the choreography competition.

Couples

The Pro-Am division should have been renamed the Fowlers' Fest, as both Rob and Michelle virtually monopolised the floor, while partnering their students through Polka, Cha Cha, Waltz, 2-Step, West Coast and East Coast swing. Most of their students are in their teens, so we can expect to see British couples reach world class before long. In the Classic teen division, they did their coaches proud, headed by winners Chris McManus and Jenny Stevenson. David and Lesley Mather took the Classic Diamond title, while Steve and Yvonne Dunn, dancing in Classic division 1, were in a class of their own as the top couple of the whole competition.



Martin Lister, Malcolm White & Allan Hocking
UK's Advanced Male Open Adult Winners

STOP PRESS

UCWDC Line Dance Rotation Schedule changes

The UCWDC Line Dance Committee has restructured the Classic Line Dance levels and dances at their recent meeting in Atlanta, Georgia. Novice and Intermediate will compete to the same set of dances with Novice doing the basic dance with a few variations and Intermediates embellishing it a bit more. This has resulted in a few dances being switched between divisions.

Newcomer

- | | |
|---------|-------------------------------|
| Dance A | Country Walkin, Teree Desarro |
| Dance B | Heads or Tails, Barbara Mason |
| Dance C | Ghost Train, Kathy Hunyadi |
| Dance D | Ridin, Dave Ingram |

Novice and Intermediate

- | | |
|---------|---------------------------------|
| Dance A | Got to be Funky, Dawn Beecham |
| Dance B | Beethoven's Boogie, Rob Fowler |
| Dance C | Conrado Cha Cha, Rob Inganthon |
| Dance D | Humpty Bill, Lorah (Novice) |
| Dance D | Quasimodo, Donna Wasnick (Int.) |

Advanced

- | | |
|---------|-------------------------------|
| Dance A | Red Zone, John Robinson |
| Dance B | A Waltz in Time, Michael Barr |
| Dance C | Cowboy Up, Shannon Finnegan |
| Dance D | Shadows Cha Cha, Barry Durand |

The recently chosen Dance C's are for usage from 7th August. New Dance D for each division will be released on July 10, for usage from 6th November. If you are competing in upcoming UCWDC competitions, it will be sensible to check with the event Director to find out if any of the originally selected dances have been changed following this restructure. One of the first events affected is Stella Wilden's London Dance Classic at the end of August. Contact her on 01628 525471.



Herman Falkenberg - Event Director



Abi Milnes - Intermediate
Teen Champion

UCWDC European Championships

The Overall Results

Superstars

1st Roy Verdonk

Renegade

1st Tom Mickers
2nd Lee Easton
3rd Lee Birks
4th Roy Hadisubroto
5th Bernadette Carmichael

Choreography

1st Tom Mickers
2nd Ernst Roggeveen
3rd Ilona v d Wansen
4th Sonja v d Broek
5th Andre Sermon

Classic Line Dance

Male Advanced Adult

1st Allan Hocking
2nd Malcolm White
3rd Ernst Roggeveen
4th Martin Lister
5th Andre Sermon

Female Advanced Adult

1st Melissa Geveling
2nd Jenna Barber
3rd Celine Duyndam
4th Gisela Hubeek
5th Sonja v d Broek

Male Advanced Teen

1st Tom Mickers
2nd Roy Hadisubroto
3rd Lee Easton
4th Philip Grace
5th Jamie Smith

Female Advanced Teen

1st Jodie Binsteed
2nd Bernadette Carmichael
3rd Rachael McEnery
4th Suzanne Pinder
5th Jenny Stevenson

Male Advanced Youth

1st Scott Lawley

Female Advanced Youth

1st Gabrielle Kemner
2nd Samantha Karssen
3rd Dagmar Capelle

Female Advanced Primary

1st Siobhan Dunn

Male Intermediate Adult

1st Danny Reichardt
2nd Rene Thiemann
3rd Ron Bouwmans
4th Jean-Paul Martens

Female Intermediate Adult

1st Therese Granberg
2nd Nicole de Groot
3rd Anita Verhagen
4th Cheryl German
5th Edith Karels

Male Intermediate Teen

1st Paul McAdam
2nd Vincent de Jong
3rd Pascal Nooy

Female Intermediate Teen

1st Abigail Milnes
2nd Kellie Ann Green
3rd Debbie Lawley
4th Desi Bouwmans
5th Tjitske Sijbrandij

Male Intermediate Youth

1st Lee Turner

Female Intermediate Youth

1st Sarah Mellor
2nd Shirley Kennis

Female Intermediate Primary

1st Catherine Doran

Male Novice Overall Champions

Adult Lee Birks
Teen Niels Vlems
Youth Andres Torti-Rodriques
Primary Benjamin Lucas

Female Novice Overall Champions

Adult Sandra Koffeman
Teen Petra Smeers
Youth Keshia v Lent
Primary Linda v d Berg

Male Newcomer Overall Champions

Adult Hans de Kok
Teen M v d Harst
Youth Glanny Brentjes
Primary Robby Smeers

Female Newcomer Overall Champions

Adult Yvonne v Loon
Teen Liesbeth Blockx
Youth Stephanie Smeers
Primary Shirley Lasschuyt

Showcase Line Dance

Male Adult

1st Malcolm White
2nd Steve Dunn
3rd Allan Hocking
4th Robert Hocking

Female Adult

1st Yvonne Dunn
2nd Patricia ter Koold
3rd Jenna Barber

Male Junior

1st Tom Mickers
2nd Chris McManus
3rd Lee Easton
4th Roy Hadisuboto

Female Junior

1st Bernadette Carmichael
2nd = Rachael McEnery
2nd = Jenny Stevenson
3rd Suzanne Pinder
5th Abigail Milnes

Couples

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1st Steve & Yvonne Dunn

Showcase Div II

1st Joerg Hammer & Lucy Slone

Classic Div II

1st Orlando Continelli
& Daniela Misturelli

Classic Div III

1st Pascal Didier
& Christine Guerreiro
2nd Roland Hoele
& Antoinette Meier

Classic Div IV

1st Patrick v Beveren
& Petra v d Velde
2nd Andreas Sallmann
& Bea Latzel

Classic Crystal

1st Wil Huskens
& Jacqueline Willemsen

Classic Diamond

1st David & Lesly Mather
2nd Frans Schapendonk
& Jeanne Jacobs

Classic Teen

1st Chris McManus
& Jenny Stevenson
2nd Philip Grace
& Bernadette Carmichael
3rd Paul McAdam
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Dancelines Line dancing for Line dancers

The Ulster Ch

as reported by Lisa Mooney

Now in its fourth year, The Ulster Championships is proving to be yet another successful event in Ireland. Run under C.W.D.C. rules and format, it not only attracts competitors from North and South of the border, but from outside of Ireland too - not to mention the ensemble of judges coming in from Scotland, Wales, the UK and Ireland.

Bernie Savage, creator of this Championship, hosted the event for 290 competitors at The Mourne Country Hotel in Newry, with a little help from her colleagues. The event got underway promptly at 2pm, following the usual judges/competitors meeting.

During the afternoon things really got tense but this tension wasn't on the dance floor. The manager of the hotel was rather displeased that parents were providing their own soft drinks and snacks for their children. The competition was temporarily halted, following an announcement from the manager that unless all personal food and drink were removed from the premises, the proceedings would be terminated.



His staff then proceeded to circle the room with black bin bags to collect all 'undesirable' foodstuff. It is my humble opinion, that competition days are long and hard enough for children and parents. It would seem only fair that parents should be able to provide for their children, without feeling obliged to pay out exorbitant prices at competition venues, just to quench a thirst or feed a hunger pang.

Despite this set back, general consensus was that the day was extremely well run. Everyone quickly got back into competition mode, although now a little off schedule. Nevertheless, competitors got their turn and danced their hearts out and feet off! It has to be said that the judges worked very hard, having a tough job on their hands. Each competitor represented their division exceptionally well, including the many teams who entered.

While waiting anxiously for the results the crowd was treated to the unusual sight of couple dancing by Cheryl German and Eddie Bolton. Eddie's solo was an example of great exhibition dancing.

Winners were finally announced and each division was placed up to 6th Place. Then, all first Place Individual Ulster Champions were invited to do a dance off for the title of Overall Ulster Champion.



Okay, so that doesn't sound too bad, but try doing the 'Tush Push' to 'Get Over It' (The Eagles) at nearly midnight. Although each winner held their own, no one could take the coveted trophy away from Siobhan Fitzpatrick, who held the title for the fourth year running!

Since The Ulster Championships have grown every year, the organisers would like to invite any instructor in Ireland, England, Scotland or Wales, to run a heat in their area for the Year 2000 Final. It will be held during the first weekend in May at the Mosney Holiday Centre, County Meath. The event will include great entertainment for the dancer and spectator alike, with a relaxed timetable for competitions.

To end, Bernie would like to send this message: "Congratulations to all those who entered this year's Ulster Championship and who have entered in previous years. Good luck to all who are entering other competitions and thank you for your support of one of the great annual competitions in Ireland. And to all those who sympathised with me on the death of my father the following day, a special thank you." For more information contact: Bernie Savage on (01396) 612261



mpionships

Under 12 - Division 4

- 1st Mary Kavanagh, Dublin
- 2nd Dionne Savage, Laurencetown
- 3rd Abi Crawford, Belfast
- 4th Rachel Hinchliffe
- 5th Jenny Kavanagh
- 6th Vicky Boyd

Under 12 - Division 3

- 1st Carrie Roulston,
- 2nd Nicola Mulholland
- 3rd Matthew Porter
- 4th Adrian Donnelly
- 5th Nicola Bell
- 6th Lindsay McConnell

Under 12 - Division 2

- 1st Adrian Penny,
- 2nd Laura Morgan
- 3rd Natalie McAllister

13-17 Years - Division 4

- 1st Karen Hill
- 2nd Cira Fearon
- 3rd Laura Savage
- 4th Jena McCarthan

- 5th Michelle Quinn

- 6th Ciara O'Hare

13-17 Years - Division 3

- 1st Paula Telford
- 2nd Emma Wilson
- 3rd Pamela Shields
- 4th Leanne Byrne
- 5th Lisa Rees
- 6th Julie Chambers

13-17 Years - Division 2

- 1st Siobhan Fitzpatrick
- 2nd Carol Nelis
- 3rd Nathan Donnelly

18+ - Division 4

- 1st Bernie Molloy
- 2nd Jason Hill
- 3rd Rita Maybin
- 4th Elizabeth Campbell
- 5th Fidelma McCabe
- 6th Nicola Oldham

18+ - Division 3

- 1st Lisa Mooney
- 2nd Catherine Fay

- 3rd Paula Conway

- 4th Wendy Tinsley

- 5th Jacqueline Young

- 6th Amanda Hamilton

Silver

- 1st Mary Lynch

- 2nd Lilly Fallon

- 3rd Jean Connell

- 4th Claire Cunningham

- 5th Brian Dowman

- 6th Mary Mullholand

Adult Teams Division

- 1st Silver Lining

- 2nd Denvir's Dimes

- 3rd Martin's Mavericks

- 4th Country Kickers

Junior Teams Division

- 1st Young Feet of Flames

- 2nd Lizzies Lassies

- 3rd D & D Kickers

- 4th Seashore Stompers

- 5th Trisha's Kickers

- 6th Seashore Stompers 2



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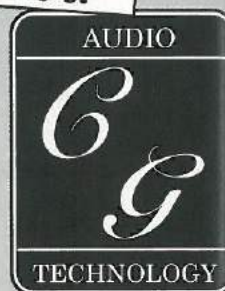
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Addicted to Love

by Jamie Pearson

Kimber Clayton recently toured the UK as a solo act, but the newlywed singer firmly believes that two's company. She spoke to Linedancer about combining marriage with life on the road.

When she crosses the Atlantic, cowgirl Kimber embraces the frontier spirit with relish, keen to bring her music to new audiences and venues. She particularly enjoyed her two gigs in April on the Isle of Man. "We really had a great time there," recalled Kimber. "They weren't real big shows, but those people had such a good time. You know, just real rowdy!"

Kimber delighted her fans on tour with tracks from the 'Good Girls Love Bad Boys' album, while Country clubbers unfamiliar with Kimber's back catalogue were won over by her remakes of 'Addicted to Love' and 'Jose Cuervo', Linedancer's Dance Track of the Year 1997.

Dancing is never far from Kimber's mind when she chooses her songs. "It's been a very important part of my material in the last couple of years. I've played so many clubs where people were dancing, even in the States. So I couldn't let people down; I couldn't record an album of ballads. I'm not that sort of person. I have a lot of energy, and I like songs with a lot of energy. It just so happens that dancers do too!"

Kimber likes to choose songs her audience can empathise with. "I look for lyrics that you relate to. 'Jose Cuervo' - people relate to that: 'I went out last night, I got drunk, and I feel really bad!' It doesn't have to be a life-changing experience, but it does need to be something that makes people say, 'I've been there.'"

One person Kimber relates to is her husband, Marno McDermott, a nightclub owner and restaurateur from Colorado. The ceremony took place earlier this year in Maui, Hawaii.

Now that she has met her match, has Kimber Clayton, country rebel, finally been tamed? "I don't think I was doing anything that would have to be tamed in my eyes," she laughed. "Granted, we stay at home a lot, and when I'm on the road, he's with me. But I've always had a good time on the road. I may drink a shot or two of tequila on stage and have a good time, but 'the rebel' is really no more harmful than that. It's just mostly spontaneity, and that's why they say 'rebel'. I don't think it's really that I do anything so bad."

While Kimber may sing 'Good Girls Love Bad Boys', Marno is anything but bad when Kimber is on tour. "He's there to take care of me, and he'll go the extra mile that someone else may not do. He wants to make sure I'm okay, comfortable and happy. He carries my luggage! At the same time it's a relationship and you've got to nurture it, on the road, and that's hard to do."

Kimber concluded with a special message for the readers of Linedancer:

"It's important that you're out there dancing every night or every week because that is what's keeping Country music alive in the UK. Without you, all the artists in the UK would not be here, and we really appreciate that. Stay out there and keep dancing!"

"I have a lot of energy, and I like songs with a lot of energy. It just so happens that dancers do too!"





***Do you feel all danced out?
Are you coasting when you
coaster step? Dennis Samuel
believes that laughter is the best
medicine to cure your dancing
ills. If you like a laugh, one class
with Dennis will soon have you
back on your feet and dancing.***

Laug

Dennis Samuel has entertained audiences from an early age. He had an early taste of show business when, as a boy scout, he participated in the London Gang Show. As part of the Gang Show, Dennis appeared on television and performed before the Queen. As a young adult, he learned ballroom dancing at a local college. And now, for the last three years, Dennis has taught line dance after discovering he has a talent for tuition.

As a performer, he believes the secret of good teaching is to allow his audience to have fun. Dennis explained: "I teach people how to line dance, but I also teach people how to enjoy themselves. When they come to my class, the most important thing is they must have a laugh. The second most important thing is they must be tired when they go home, and then, possibly, the third thing is they might have learned a little line dancing."

Dennis suggests that anyone can line dance and enjoy themselves. He gave an example: "There's a little old lady who comes to my classes. I do a grapevine and I've travelled halfway up the room, she does a grapevine and travels three inches. But if you watch her feet, she actually does a grapevine. She's having a great time."

A dance teacher should be a figure of encouragement, in Dennis' opinion. He does not approve of teachers who scold dancers for falling out of step with the rest of their class. He explained, "I've had people come to my classes, who also go to other classes, about which they say, 'If we go wrong they tut!' Well, I tut if my dancers don't go wrong, and I stand next to them until they do go wrong. Then I laugh at them! They say, 'Oh, it's only because you're standing there!'"

Part of the fun of line dancing with Dennis is the mickey-taking in class. "I pick on everybody," he admitted with pride. "If someone comes in late, it's off with the music, and I'll dash up and say, 'What are you doing coming in late? Have you got a note from your mother?'" Every word is said in good humour, of course. "I spend a lot of time taking the mickey out of my dancers and

Inter Lines



by Jamie Pearson

making them laugh. But if one of them was offended, I would be so upset, because we're there to have fun."

It is fortunate that Dennis can also laugh at his own expense, as predictably enough, his dancers often try to get even with him. "One week I saw a car draw up, but I didn't see anyone come in. I went outside, looked around and came back inside before I realised she had sneaked in without me seeing. They all laughed at me. When they're laughing at me, they're having fun. I couldn't care less!"

Dennis can even laugh at his own dancing: "I love it when they see me go wrong and they cheer!"

Dennis is at his happiest in front of an audience. For the last two years, he has incorporated line dance instruction into an hour-long cabaret act that he performs at holiday camps in Brixham, Devon. His most difficult task is persuading the holidaymakers to stand up and dance. Dennis uses humour to win over first time dancers: "After a big introduction, I go on, twisting and turning, doing a big, fast Tush Push-type dance. Then I stop the music and say, 'Now you all know how to do it, you come and do that!'"

Once the campers are on their feet, Dennis starts the banter. "You've got to play your audience," he said. "If I see one lady who I know is a good sport, I'll look over to the sound desk and say to one of the staff, 'Is this the one you told me about?' They're used to me, so they say back to me, 'Yes she's the one.' And I'll say, 'Oh, she doesn't look that bad!'"

One of the most unusual classes Dennis teaches

each year is at the Cliffden Hotel in Teignmouth, Devon, which specialises in looking after blind people. "You can't tell who the blind ones are, who the sighted ones are, or who only has a little bit of sight," explained Dennis. "But do they laugh at themselves! I found myself screaming into the microphone, 'You silly woman, you're blind not deaf, do as you're told!' And they all roared their heads off, laughing!"

As a ballroom dancer, Dennis appreciates the importance of good technique. So what does

Dennis concentrate on when he teaches a class? "Shouting at them. No, the emphasis is on fun," he answered. "The important thing is getting the message over in a way that helps dancers learn. I try to put it over to people that there are all types of dancing. All of them are enjoyable. You may enjoy one type of dance more than another, but they're all good fun. Do a bit of everything."

One advantage of line dance over ballroom, in Dennis' opinion, is that line dancers do not have to worry about letting a dance partner down. "If you go wrong in

ballroom, everybody knows about it. If you go wrong in line dance, you don't worry about it. When I'm in cabaret, I always say, 'Nobody ever goes wrong. Some people simply interpret the music differently. But heaven help you if you interpret it differently to me...'"

Dennis firmly recommends line dance as a fun activity that is open to everyone, young and old. "A lot of people couldn't do ballroom dancing because it's too serious. But there's nobody who can't do line dancing, and nobody who can't have fun."

"I spend a lot of time taking the mickey out of my dancers and making them laugh. But if one of them was offended, I would be so upset, because we're there to have fun."



Contact
Dennis Samuel,
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on 01803 822132

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Our Chance To Dance

This Easter, Emma Wilkinson and Robbie McDonald were among dancers at the Chance to Dance event at Harrogate's Flower Hall. They gave Linedancer a personal account of their weekend.

We left London on the hottest day of the year so far. Unfortunately, the weather at the Great Yorkshire Showground was not as warm and bright as it had been down south, but with a luxury touring caravan ready and waiting, this was no problem for us! Whilst unpacking our belongings we realised we had made one glaring mistake. We must remember to bring pots, pans and eating utensils, next time we go camping!

We made our way over to the venue, deciding that if we didn't have any mugs to drink our tea from, we might as well hit the bar! Dallas Wayne supported the main event of the evening. The Cheap Seats were joined by six top class musicians to form an eight-piece band, with impressive results. Officially, the weekend hadn't started, and yet, there were already several hundred people present, including those with day passes (the main crowds arrived on Friday).

We managed to smuggle out a couple of plastic pint pots, knives and forks, but it isn't easy eating Honey

Nut Shredded Wheat out of a plastic pint pot with a fork! They say our experiences make us what we are - what on earth does that say for us?

Friday saw two lively sets by Sean Kenny and Raddings and Moore, that got the event off to a good start and the dancers warmed up for the weekend. We had heard a great deal about Raddings and Moore, but this was the first time that we had seen them live. It was well worth the wait; the two work very well together, and Chris Raddings' mellow voice is one to be remembered. Peter Metelnick's two hours of dance instruction were thoroughly enjoyable; a good selection of dances, with something for everyone. His latest dance, 'XLR8,' is as it sounds - fast and furious, so good luck to you! For Friday evening's entertainment, the line up was Paul J Darron, Dave Sheriff and Lonestar Country. Paul has two original tracks on the Magnificent Seven album, 'Buzz Buzz' and 'Itchy foot'. With loads of experience on the rock 'n' roll circuit, Paul is a real showman, and a welcome addition to the line dance scene.

Saturday we were to have seen Blackjack, but were sad to discover that they had split three days before. Well done to The Dirty Hat Band, for standing in at such short notice. Little Rock, up next, are a real live band, who use no backing tapes, but supply a terrific selection of music, strong lead vocals and harmonies.

Jo Thompson was on form, for the first of her two days of instruction. 'Saddle Up And Ride', to Rick Tippe's song, was followed by 'You're The One For Me'. That evening the Dean Brothers almost caused a riot by forgetting to play 'You're The One,' but DJ Peter Fairhead, who worked very hard all weekend striving to accommodate every dancer's musical tastes, was able to play it later.

Kenny Johnson and North Wind, one of the country's top bands, got Saturday evening off to a flying start. Snapping at their heels, Kimber Clayton really was on top form, joking and slamming tequilas with members of the audience. This lady not only has a formidable stage presence, she's also got a great



nce e

voice, personality and looks. The Dean Brothers closed the evening with a show stopping set. Sunday, we had Jo Thompson again, but before that, Brothers Unite, and The Linebackers entertained us. Jo decided this time to spend an hour on each dance, so that, as she said, "I can do them justice". The first was 'Strike A Pose', danced to Madonna's 'Vogue' and choreographed by 'Dangerous' John Robinson. This dance is sure to be a hit with the non-country line dancers and contains a lot of tricky, 'tongue in cheek' hand movements most popular with the younger crowd.

Overall Sunday night was probably the highlight musically, starting with The Haleys, undoubtedly one of the top acts in the country and recently voted Band Of The Year at the British Country Music Awards. These were the only artists of the festival to be allowed an encore, enabling the sisters to be joined on stage by their dad Tony, for a rousing finale to their set.

Dallas Wayne followed. He sang original songs that were both amusing and sad, yet always moving. The audience was spellbound. This man, writes songs for Warner Bros, and with 25 years performing professionally, has sung at the very best venues in the States. It was a real pleasure to have enjoyed his company, and witnessed his act here in Britain. Last but not least came the Glen Mitchell Band, giving us what we have come to expect from them, an exciting, near faultless set. The awards have been coming in fast and furious of late for Glen, with his album, 'A Million Reasons' voted Best Album, at the UK Country Radio Awards, and awarded the Country Music Gazette Readers Award, in the Starburst Category. The Glen Mitchell Band are serious contenders to give the Dean Brothers a run for their money as the top line dance act.

Monday saw Easy Rider, followed by Sunset Trio, an excellent rockabilly country band from the North East. Tuition came from Rob Fowler, who gave us a great afternoon, successfully teaching five dances in two hours. Circuit Judge kicked off the final evening, followed by The Sarah Jory Band, two contrasting bands both well received.

The Dean Brothers rounded off a great weekend, playing a mix of Dean Brothers' classics, alongside a great choice of current, and soon to be, dance hits.



Dallas Wayne with Carol and John Dean

"We made our way over to the venue, deciding that if we didn't have any mugs to drink our tea from, we might as well hit the bar!"

The Deans bring an extremely professional approach to the organisation of country music and line dance events, without losing the informal, friendly atmosphere, which makes these events so special. It's not only a 'Chance to Dance', but a chance to speak to the entertainers, who all seemed to have enjoyed it; and a chance for entertainers to speak to their fans.

Tuesday morning, and unfortunately time to go home. We stopped off at a cafe for a large cooked breakfast (happiness this week, health next!), and bumped into Dallas Wayne, who was unusually reserved. While chatting he commented on how refreshing it was to witness people having uninterrupted, good-natured fun for five days with not a sign of disruption. This is almost true, as strangely enough, the only unscheduled disturbance we heard of over the weekend was Dallas himself, serenading the sleeping accommodation block, in the early hours of Saturday morning, (allegedly) along with Messrs. Raddings and Moore.

We arrived home with 15 minutes spare to wash, brush up, and leave for our Tuesday night class! But it was definitely well worth the very long journey from way down south and was hopefully the first of many!

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CHANCE TO DANCE

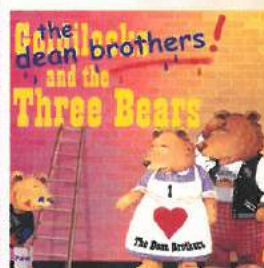
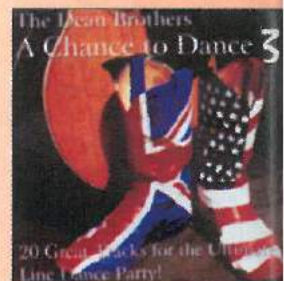
ALBUM + TOUR

The Dean Brothers and Dallas Wayne are releasing a new CD, for August **A Chance to Dance Festival**. The new CD will contain 20 top dance tracks. The Dean Brothers plus Dallas will be touring throughout September. If you are a promoter or club organiser and you are interest in booking a date in September, The Dean Brothers and Dallas will be playing all the tracks from the new CD, plus many more. As the organiser you will receive a complimentary copy of the new CD. For Further Details: 01423 547444.



Tracks on the New CD are:

1. Poor Boy Shuffle
2. Got to be Funky
3. Quando Quando
4. Cattle Call
5. Almost Jamaica
6. A little rough around the edges
7. Halfway to Paradise
8. T-Bone Shuffle
9. Tonight the Heartache's On Me
10. Let 'er Rip
11. Country Down to my Soul
12. Trouble
13. Linda Lou
14. Shortnin' Bread
15. Un Momento Alla
16. Seven Nights to Rock
17. Back in Your Arms Again
18. Oh Lonesome
19. I Just Want to Dance with You
20. We Shouldn't Be Doing This



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Taylor; O Sole Mio, Frankie Mitchell



Cost of Each CD £14.50 plus 75p post/packaging

For further information about either of the CD's or the artists performing on them, the remastered CD if you have already purchased the original album, or telephone orders please contact:

Deansville on **01423 547444**

Or send a cheque or postal order to:

11 Wheatlands Road, Harrogate, North Yorkshire HG2 8BB

Cruisin'

Finnish line dancers recently found the perfect opportunity to practise their sailor steps. The occasion was a line dance festival at sea called 'Country Cruise '99'. Juha Salo of Booming Boots line dance club reports from below decks.

The cruise ship M/S Silja Festival sails from Turku, Finland to Stockholm, Sweden. On the weekend of 17th-18th April, the sight of cowboy hats and boots at the check-in desk startled the regular passengers. There were 350 line dancers on board when the ship set sail.

The main venue was the Dancing Palace. It was decorated with the Finnish national blue cross flag, flanked by Union and Confederate flags. With the addition of some green cactuses, made from foamed plastic, the Palace became the Old West on water.

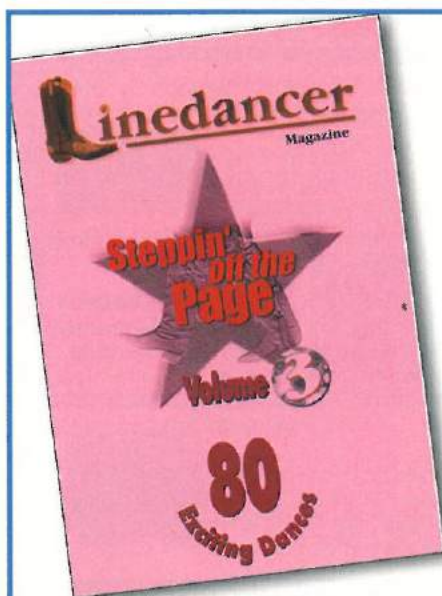
Tytti "Yeehaw" Palin, a Booming Boots instructor, soon filled the floor with dancers, starting off with favourites such as 'Tush Push' and 'Just for Grins'. Then Jorma Leitzinger Jr took over, encouraging the crowd to dance, "shoulder to shoulder, back to back." The floor

was so packed that people danced in the corridors and in between bar tables. The room was a sea of cowboy hats swelling in time to the music. After the instruction finished, people were free to exhibit their skills: popular line dances shared the floor with choreography from Helsinki and even a few Irish steps.

There was live music in the evening from Winchester, a band who played in the Panorama bar. At 4.00 am on Sunday morning, even the most enduring dancer had to give in after 16 hours of almost non-stop dancing.

"Come on let's cruise, ya got nothin' to lose..." was our motto at Booming Boots, adapted from the famous Beach Boys song 'Still Cruisin'. I hope we didn't let anyone down with that promise!

The floor was so packed that people danced in the corridors and in between bar tables



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Crossing the Line

Ever wonder how the uninitiated look at the line dancing scene? Stephen Parry attends a line dancing/western night at Southport's Riverside Centre and has a few myths busted.

You have to deal with us on a daily basis. At work, down the pub, maybe even in your own family. Our supposed extensive knowledge of line dancing and the scene around it consists of a handful of ill informed scraps: The Woolpackers, sad country ballads, The Dukes of Hazzard and yes, Billy Ray Cyrus.

So I knew it all, of course. What else could there be? I put my prejudices to one side and headed for the coast, Southport's Riverside Leisure Centre, to be exact, to sample their Saturday night Westerner and Line Dancing bash. I was told that this was the place to go for the full experience. The steps, the gear, the music.

Like many novices, my country knowledge comes mainly from watching too many western films. Seeing several bearded gunslingers and sword carrying confederates can, at first, be a touch unnerving. You almost believe that, quite literally, you won't see out the first reel. The anxiety soon passes, though and there are southern belles, half-breed scouts and a Mexican or two on show. Ten minutes after I arrive, I get my first reality check. The sight of a full dancefloor at 8.15pm. An eclectic mix of mid tempo tunes start the evening. Dwight Yoakam chugs alongside the Mavericks, and the cool blues of Boz Scaggs' 'T-Bone Shuffle' comes as a shock to someone waiting on Billy Ra... well, you know by now.

The lines on the dancefloor break up into couples who then promenade around its edge, then it's time for a couple of agile cowgirls to strut a more complex-looking routine in the centre. The dancers come and the dancers go - just as nobody hogs the floor. Everyone takes his or her turn.

Like the music, the dress is of a much wider variety than I expected. There are those in ordinary clothes, some in basic shirts and boots, and others in more colourful outfits, and this correspondent is all for the

more raunchier cowgirl garb. There's even a female gunslinger. Us greenhorns tend to think everyone will be kitted out the same, but individual character is all there.

It's time for the first set from our live act, The Dez Walters Band, and I get a chance to talk to DJ, compere and organizer Ron Naylor. "We've been holding country nights for twenty years or so," says Ron. "Line dancing came along here about a dozen years back and has increased in popularity ever since." The numbers here tonight certainly back his claim. "Sometimes we've had getting on for 500 people here, with coaches from all over the North."

It turns out that this is one of three weekly nights of line dancing events at the Riverside. "There's something for all tastes, standards and levels," enthuses Ron. "We have the full country scene tonight, with the more competitive, exhaustive dancing on Wednesdays and free instruction on Sunday evenings."

When I express my happy surprise at the range of music, Ron concurs: "That's what keeps the scene fresh. We've got celtic, cajun, old country, new country, and even disco and salsa at the moment. It keeps the scene from stagnating." As a one-time heavy metal fan, I can see his point. Vive La Difference. Ron leaves me with instructions to look out for the 10.30 Shoot Out. When it comes, it is a saloon-bar gambling scenario played out on the dancefloor. Pistols are fired and some gamblers bite the dust. No one seems to know exactly what it was all about but it doesn't really matter. It's done tongue-in-cheek. The band returns, the dancefloor fills up again, and this time around the steps and reels seem quicker and more energetic.

The spirits are rising, now. The floor is bustling once again as people hop on and off, to give each other a chance as much as anything else. Such courtesy after all the shootin' seems to be the western way. Local faves 'Working Man' and 'Every Second' are not only danced to but sung word for word by the majority. Before long, it's party time as Engelbert blasts out of the speakers, followed by an uproarious "Choo Chooing" that they call 'Peace Train' by Dolly Parton. I find myself gravitating to the floor. It's heady stuff. At midnight, the evening ends and pistols are drawn to Elvis's American Trilogy, Yee Ha's and all.

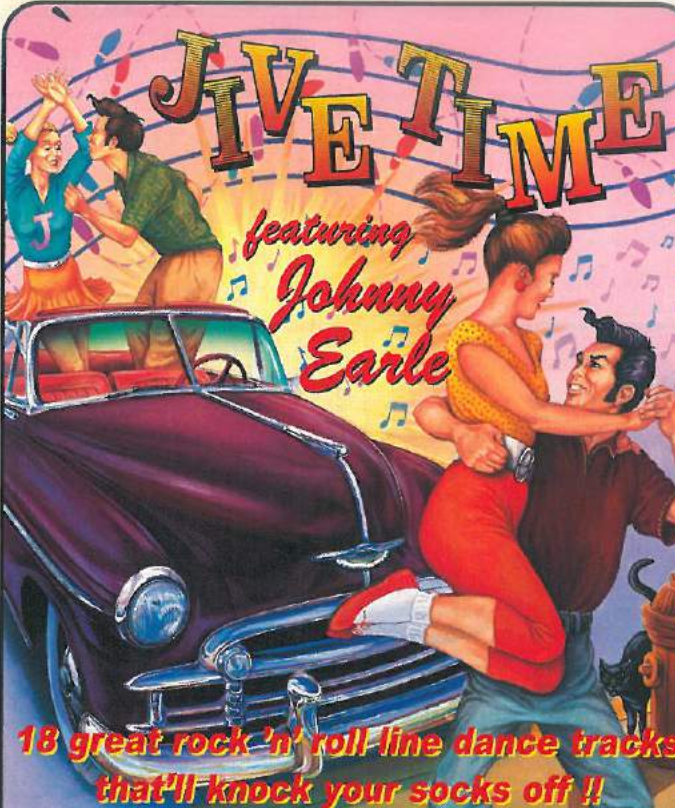
As I prepare to say my farewells, I reflect on how I've got more than I bargained for. More boisterous energy, a greater variety of music and dance, and above all, fun. My first awkward steps toward enlightenment, maybe. How much were those boots again?

♦ The Riverside Leisure Centre has line dancing events on Saturdays, Sundays and Wednesdays. Call 01704 228886 for more information.

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Due to the popularity of our Bournemouth Line Dance breaks, we have now secured the centrally situated 'Pavilion Ballroom' for several dates throughout 2000. This coupled with a superb choice of hotels we have selected, all within easy walking distance of the Ballroom, will now make this the South Coasts major Line Dance venue. First Date - January - 'Millennium Party Break' - Book now - Don't be disappointed



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NEWQUAY - HOTEL VICTORIA

TORQUAY - FOXLANDS HOTEL

TORQUAY - SEFTON HOTEL

MANY OTHERS AVAILABLE

A SELECTION FROM OUR POSTBAG !

I have just returned from a 'Riviera Line Dance Break' in Blackpool. What an exceptionally wonderful weekend. I have been to other weekends with one of your competitors in the past but now I am converted. I would like to thank your helpful staff, Lizzie Clarke, Sharon 'B', and the wonderful tuition, new dances, and sheer showmanship of Ed 'The Urban Cowboy' all brilliant ! L. Phillips-Warrington.
The whole week-end in Bournemouth was a great success for our group. The entertainment was excellent and the dance demonstration was great. We would of course like to return to the same hotel next year. Julia Webb - Banbury Boot Scooters

I must make special mention of the sight which greeted us on arrival in Norcalympha Blackpool - for the Saturday Gala Dinner. It was a delight to see our reserved tables set out so well, with pleated napkins, candelabra, etc. The general atmosphere was great. We found the hotel staff to be very efficient, the service was excellent and at meal times, there was very little or no delay considering the numbers involved.

We hope to see you again at some future date. - S. Rushforth - Bradford.

We would like to thank you for an enjoyable weekend in Newquay. The hotel provided us with excellent food, fantastic leisure facilities, good housekeeping, and friendly helpful staff. Rob Fowler was excellent and had everybody relaxed and at ease. All of our 49 guests will be booking again later in the year - R. Williams & L. Hall - The Bootleggers - Redditch

'Riviera' and Line dancing - A Winning combination !

TURN THE PAGE FOR: HOTELS - ARTISTES - DATES >>

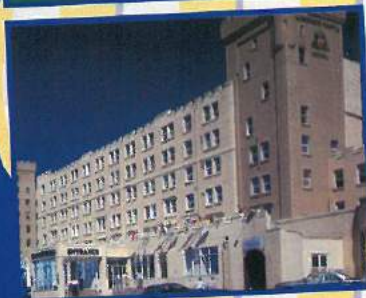
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BOURNEMOUTH - PAVILION BALLROOM



After searching Bournemouth, without success, for a large enough hotel with the dance floor required for a Line Dance Break 'Riviera' have now got the answer! Due to the popularity of our Bournemouth Line Dance breaks, we have now secured the beautiful 'Pavilion Ballroom' for several dates throughout 2000 which can accommodate 500-600 dancers. This coupled with a superb choice of hotels we have selected within easy walking distance of the Ballroom, will now make this the South Coasts major Line Dance venue. Full details of all hotels are contained with the brochure.



FOLKESTONE - HOTEL BURSTIN



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DATES - RESORT

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Maggie Gallagher



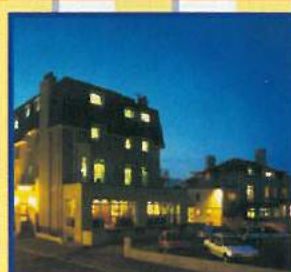
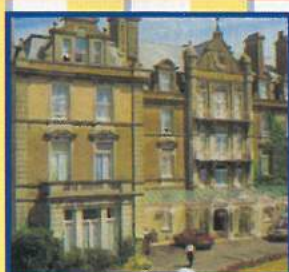
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1999 - 2000

May	7th - 9th	Blackpool	Norbreck Castle
May	21st - 23rd	Blackpool	Norbreck Castle
May	21st - 23rd	Folkestone	Burstin
July	23rd - 25th	Blackpool	Norbreck Castle
Sept	3rd - 5th	Blackpool	Norbreck Castle
Sept	17th - 19th	Folkestone	Burstin
Sept	24th - 26th	Bournemouth	B'mth International
Oct	1st - 3rd	Torquay	Sefton
Oct	1st - 3rd	Bournemouth	B'mth International
Oct	8th - 10th	Bournemouth	B'mth International
Oct	22nd - 24th	Liverpool	Adelphi
Oct	29th - 31st	Bournemouth	B'mth International
Nov	5th - 7th	Liverpool	Adelphi
Nov	5th - 7th	Bournemouth	B'mth International
Nov	19th - 21st	Bournemouth	B'mth International
Nov	26th - 28th	Blackpool	Norbreck Castle

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Jan	7th - 9th	Bournemouth	Choice of Hotels
Jan	14th - 16th	Liverpool	Adelphi
Jan	21st - 23rd	Bournemouth	Choice of Hotels
Feb	11th - 13th	Bournemouth	B'mth International
Feb	11th - 13th	Bournemouth	Choice of Hotels
Feb	18th - 20th	Blackpool	Norbreck Castle
Feb	25th - 27th	Bournemouth	B'mth International
March	10th - 12th	Bournemouth	Choice of Hotels
March	17th - 19th	Blackpool	Norbreck Castle
March	24th - 26th	Bournemouth	B'mth International
April	7th - 9th	Blackpool	Norbreck Castle
April	7th - 9th	Bournemouth	B'mth International
April	14th - 16th	Bournemouth	B'mth International
July	14th - 16th	Blackpool	Norbreck Castle
Sept	8th - 10th	Blackpool	Norbreck Castle

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Arrive early and take advantage of hotels leisure facilities or explore surrounding area.

5.30 - 7.15 Evening meal is served
 7.30 - 1 am Entertainment and dancing.
 This evenings entertainers/dancers: Jo Thompson, Renegade Ranch, The Heroes and Sharon 'B'
 Residents Bar open til' late

SATURDAY

7.30-9.00 Full English Breakfast is served
 10.30-1.00 Morning Workshop with Jo Thompson and Alan Livett,
 Free afternoon to explore the surrounding area, shopping or use of hotels extensive leisure facilities or even a trip to 'San Antone' Gt. Birchwood. Free Entry- Meals available
 6.30 Gala evening meal is served.
 7.30-1.00 Your entertainment line up this evening: Sean Kenny, Jo Thompson, Maggie Gallagher, Renegade Ranch, Disco, Sharon 'B'
 1.00am Residents Bar open til' the small hours

SUNDAY

8.30 - 10.00 Full English Breakfast is served
 10.30 Rooms to be vacated

SUNDAY TREAT

Trip to 'San Antone' Gt. Birchwood on the way home.
 Country Music, Special Guests and Line Dancing
 - An experience not to be missed -
 - Free Entry- Meals available -
 See you soon on another
 'Riviera Line Dance Break'

<<<< TURN THE PAGE FOR: HOTELS - ARTISTES

SEASIDE SPECIAL

Line dancers are discovering there is far more to Blackpool than sun, sea and sand. If you fancy a change from the illuminations and the Golden Mile, why not try a Riviera 'Line Dance Break'?

Riviera Leisure Breaks organise line dance weekends throughout the year at hotels nation-wide. The events at The Norbreck Castle Hotel in Blackpool attract between 400-700 dancers. The weekends cater for all levels of ability, from beginners to advanced dancers.

The 'Line Dance Break' from 7th-9th May kicked off with a welcoming party on Friday night featuring Sharon -B- and The Heroes.

Saturday's programme began with a workshop in the Norcalympia. Riviera own the 7,200 sq ft dance floor in the Norcalympia, and the smooth surface was specially designed with line dancers in mind. Two video screens were set up, one on either side of the stage, so dancers could follow every step of the instructors over the weekend.

Riviera work hard to bring in top dance talent for their clientele, and this weekend's line-up did not disappoint. Jo Thompson and Maggie Gallagher were the resident instructors, and the dancers were enthralled. Jo was perpetual motion as she put the dancers through their paces. Maggie was her usual lively and energetic self as she taught a new routine, 'Dancing Violins', to her delighted audience.

When in Blackpool, it makes sense to go and see the sights, and so five coaches of line dance tourists departed on excursions around the resort on Saturday afternoon.

Following a Gala Dinner in Norcalympia, Saturday night was non-stop open dancing and entertainment. Singers Sean Kenny and Sharon -B- provided the cabaret, and there was a grand prize draw. Sunday daytime was the last chance for dancers to practise the new steps they had learned whilst visiting Fort San Antone, a western theme ranch at the nearby Great Birchwood Country Park. All of which was arranged by Riviera.

Riviera's staff were professional and courteous, and both dance clubs and individuals were equally well catered for. With many satisfied dancers promising to return, Riviera have provided Blackpool with a popular new attraction.

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So Graham - So

What do a top Irish comedian, a gallery filled with fine paintings and sculpture, and some of London's best known line dancers have in common? They are all parts of a trailer for the chat show, 'So Graham Norton', or as Graham himself calls it, a 'chit-chat show.'

There's nothing unusual about Channel 4 making a trailer for a new series, but for Linedancer Magazine it's the subject matter that's interesting.

At Magic Eye Film Studios in Wandsworth, South London, all was quiet while 20 line dancers and line dance personalities were gathered together, make-up applied, fitted out by wardrobe, just waiting for the clapper board to snap shut, and the familiar words, "... And, Action."

"It's been brilliant to see real line dancers in action, and so obviously enjoying yourselves - I've thoroughly enjoyed the whole day."

It was all Graham's idea; "I thought it would be lovely to have all these stuffy art critics standing around in a gallery one minute, the next just having all these people simply bursting onto the screen line dancing." Graham had only line danced once before, when on holiday way out west, in Arizona. He said his friends would only allow him onto the dance floor when it was very quiet - that way his individualistic style couldn't do anybody else too much damage. Graham is very modest, but when pushed, he admitted that he wasn't actually too much of an embarrassment, and in fact did rather well. His holiday gave him the idea to use line dancing as an eye catching, and somewhat glitzy and extrovert trailer. A musical extravaganza which would sum up his flamboyant personality, and the nature of his new show.

A telephone call from a Channel 4 Producer to Johnny Twostep set the ball rolling, and while Johnny gathered together the local line dance celebrities (including Fi Scott, Alan (AC) Clarke, Steve Brain, Ala Robinson, Frankie Cull and Shawnie, to name but a few) we were called upon to provide dancers from our club, 'Boots N Blisters'.

35 year old Graham Norton learned the basic forms of dance, such as the cha cha, whilst at acting school. He was a natural and after quickly being taken through the dance by 1999 World Showcase Champion Johnny Twostep, there was no stopping him! It was also obvious, that despite being able to dance, unlike Graham, we can't all act. Some painful attempts at speaking parts were rehearsed and filmed, but most thankfully, ended up on the cutting room floor, saving a few people (Robbie and Shawnie!) potential embarrassment.

On set were some of the most influential characters of line dancing in the South. One might think this would add up to a hell of a lot of egos and not a great deal of fun, but this was not the case at all. It was a real laugh, a point not missed by Graham.

The Irish comic, who lives in East London, told us how he attends a tea dance locally on a Sunday afternoon, where there are some "lady line dancers". Quite bemused, he told us, "They never look as though they are relishing the experience. Today I've seen line dancing in a completely different light!"

He went on to say, "It's been brilliant to see real line dancers in action, and so obviously enjoying yourselves - I've thoroughly enjoyed the whole day." The idea of Graham Norton line dancing on TV certainly caught a lot of people's attention. The trailer was a hit, and the producers decided to make a spin off. One of the more mature Boots N Blisters dancers was asked to perform a duet with Graham, and subsequently a further trailer was shown intermittently while the series was running. The trailer brought Betty her first fifteen minutes of fame and a surprised and enthusiastic response from friends and family.

We got a lot of feed back from the original commercial, with comments from both dancers and non dancers.



The stars of the show!

Norton Line Dance.

By Emma Wilkinson and Robbie McDonald

The most asked questions from the line dancers were, "What was that music, what was that dance, and how does it go?"

Well, the music was, as most people will now know, 'Quando, Quando' - The dance mix' by Englebert Humperdinck, a piece of music which has since provoked many new dances. We have seen at least three, and no doubt there are more out there. However, and this surprised a lot of people, the dance performed on Channel 4 wasn't anything new or amazing, it was 'Stroll Along Cha Cha' (printed in Linedancer March '97). Now doesn't that just prove what fun you can have with such a simple dance?

In the first week of April, just as we were preparing for our annual holiday, we received another call from the Graham Norton Show; we'd gone down so well they wanted us back! Graham felt that, as we had kicked off the series, it would be nice to have us all dancing, live, on the last show. "Great," we thought "maybe this time less footage of us will be cruelly cut

away, we'll be spending the day with that mad bunch again, and getting paid for it!" Well as luck would have it, they wanted us after the weekend, and where were we going to be? In St Lucia. Yes, I would rather be in St Lucia than central London as well, but wouldn't it have been nice if fate had allowed us, just once, to have our cake and still have time to eat it?

Well the show went ahead without us, and with a couple of our members quite happily jumping into our boots, I am positive we weren't even missed. But our time for glitz and glitter will come again - be on your guard!

The beauty of line dancing socially is that it is not merely about individuals but the whole line, or set of lines, and the point of this exercise was to show a group of line dancers, in Graham's own words, "Having such fun." So, mission accomplished - at the end of the day, it matters less about who was seen on TV, and who wasn't, but more about having been part of a great experience!



Johnny Two Step and Graham Norton

"I thought it would be lovely to have all these stuffy art critics standing around in a gallery one minute, the next just having all these people simply bursting onto the screen line dancing."

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A Winning Ticket!

Visit any gala, charity fund-raiser or social event and you will inevitably encounter a line dancing squad on parade. The Silver Spurs from Nottinghamshire are one such team. Debra Williams spoke to head honcho, Harry Buckley.

It is fair to say this team of intrepid line dance demonstrators is a little unconventional in the way they enlist for a show. For a start, the team has no exact membership tally, and at present, they have a squad of approximately thirty dancers waiting in the wings to perform. This may seem irregular, but it's a system Harry says is workable and fair. "By asking for volunteers, anyone who wants to participate gets a chance. No-one is ever press-ganged into appearing, yet equally no-one is ever turned away."

The process is a simple one. Harry is invited to an event and the criteria are set. He continues, "When we get a request for a demo, we're quite often told how many dancers the organisers want. It may be just eight, the lowest number we'll use, or there may not be a figure. In that case, anyone can join in who wants to. We have been known to use the full thirty team members in one exhibition! When I have all the

While the team name is quite a popular one in the line dancing world, the reason behind its selection is a little more unusual than the norm, as is the story behind its logo. "At the start of our own line dance classes, my wife Joan and I decided we needed a name. Then one night at a social dance I won the main raffle prize - a set of silver spurs! It became the obvious choice for a name," explains Harry. Class member, Pauline Trigg, takes up the logo story. "Although I designed the Silver Spurs emblem for our costumes, I broke my ankle soon afterwards while cleaning my car. I haven't line danced properly since, and so far I'm the only one who hasn't actually worn the shirt!"

Among the many 'Spurs' dancers, who incidentally range from ten to over sixty, are the Tether family. Gay and Mick are very much part of the squad, and Gay's

choreography talents have propelled the team out of their immediate district with her dance, 'Moonlight Mambo' to the Dave Sheriff track, 'The Whole World's Dancing,' which won through to the finals in the Dave Sheriff choreography competition last year.

With this new-found burst of confidence, the group are now busy preparing for the 1999 event with Gay's latest dances. They shouldn't take her long to produce though, especially since her last year's script

"By asking for volunteers, anyone who wants to participate gets a chance. No-one is ever press-ganged into appearing, yet equally no-one is ever turned away"



details, I pin up a request sheet asking for volunteers and the dancers just put their names down if they are available."

The team was first set up eighteen months ago when a local primary school asked the dance class to perform at their fund-raising event. As is usual in these cases, events spiralled and other local show organisers approached the troupe for their services. The rest, as they say, is history. Since that day the Silver Spurs have gone on to raise money for local animal charities, the John Eastwood Hospice fund in Sutton-In-Ashfield, and various schools in and around their catchment area.

was created in just two hours.

The Silver Spurs squad contains all the attributes associated with the increasing number of western dance troupes throughout the UK. Their motto is one of unity and community and their mission is purely to have fun and entertain as they collect cash for the benefit of others. With their unbiased and open door policy of recruitment, they are also a credit to their cause.

Hands up everyone who agrees!

For details, contact: Harry Buckley - 01773 874662



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Fit to Dance

There is an old maxim in sports training that says: 'Get fit to do the sport, don't do the sport to get fit.' Sports therapist Alan Fuller has some tips on how best to get fit for line dancing.

At the Linedancer Awards Gala in February, I had the opportunity to treat line dancers who were experiencing muscle or joint problems. These problems had not necessarily happened while line dancing, of course, but the injuries hampered the dancers and spoiled their enjoyment. The purpose of this article is to pass on suggestions and tips to keep dancers in good shape, help prevent injuries and so enhance your enjoyment of line dancing.

Getting fit to dance does not mean rushing out to the gym to pump iron or doing aerobics three times a week, although they certainly are good activities for fitness. Getting fit means taking care of your health, getting yourself into good shape to do your chosen activity and taking a few precautions to avoid injury.

For line dancers this means fitting in some light exercises to strengthen and stretch the muscles when not going out dancing, and not just relying on dance sessions to keep in shape.

Check your boots or shoes; are they in good repair, comfortable and supporting the ankle properly? Cotton socks are best for sweat absorption. If you have any foot problems that give you pain or cause for concern see a podiatrist and get them sorted.

Most classes start with a warm-up routine, but you could warm up before you arrive and give yourself a head start. This need not be much more than a brisk walk, perhaps leaving the car a short distance from the hall. Better still, find a few stairs to walk up and down.

During a dance session, be especially careful when you first begin or when learning a new routine. Muscles and joints will be trying to adapt to new steps and movements. Infrequently used muscles might be involved. You will also be concentrating very hard and perhaps not paying as much attention to your posture and balance as you should. This is when injuries can and do happen.

Listen to your body when you dance. If you experience pain or discomfort, stop. Pain is the body's way of saying you are about to or have injured yourself. Do not dance through it, get it sorted. If you just have a few minor aches at the end of a session, ask your instructor to have a look at your technique.

Only you know how you really feel. If you have any aches and pains you are worried about, go to your doctor and get them checked out.

If you have joint and muscle aches, and your doctor has not diagnosed any serious problem, you could try a session with a sport therapist. You do not have to be a sportsperson to visit one. They can check your flexibility, posture, balance and fitness levels. A session might involve sports massage, stretching and exercise advice.

Keep practising, look after your health and have fun, but remember, those that fail to prepare, prepare to fail.



Here are some routines to get you started. For maximum benefit exercises must be done slowly, and before attempting any stretching routine, warm up the muscles with some light activity.

Stand on a step with both heels hanging over the edge - steady yourself on a handrail or wall if necessary. Rise up onto balls of feet, lifting heels up as high as possible, then lower them down as far as you can. Build up to 15 repetitions two or three times a day. Stretch and strengthen the lower leg. Progress to one leg at a time. To improve balance, try without holding on.

Sitting down knees bent and feet flat on floor, lift and straighten one leg, point toes firmly away from you, hold, then pull legs back towards you. 15 times each foot.

Circle foot clockwise and then anti clockwise. 15 times each way, both feet. This exercise can be done standing on one leg to improve balance.

Stand with feet shoulder width apart, bend knees so body lowers a few inches, hold for seven seconds, very slowly straighten legs. 15 repetitions.

Standing, lift heel of one foot towards buttock, reach hand behind and pull on ankle to increase knee bend, feel stretch in thigh.

Do not do any exercise that causes you pain. Work to your own limit.

Alan is indebted to Sho Botham of DECO, The Dance Co, for her help and advice. She can be reached on 01424 216007

Alan Fuller IIST (Dip) IHBC. ICHSFT.
Sports Therapist
Practising in Sussex, tel: 01323 842921

Pain is the body's way of saying you are about to or have injured yourself

Attention: All Line Dance Instructors

The exciting news is that from March 1999 – Scotland will have its own **Western Dance Council**. The main aim of Scottish Western Dance Council will be to unify Western Dance throughout Scotland as one, to create an information advice centre, to promote Competitions, Workshops, Dances, in fact anything that involves Western Dance.

If you are a qualified instructor through **any** organisation you may join this Council, as this is one of the main objectives of the Council that all instructors must be qualified.

The Scottish Western Dance Council is being created for the people of Scotland, England, Ireland & Wales. **If we do not have everyone's support then it will not work**, as what we are attempting to do is show that Scotland has a voice within the Western Dance Community.

The reason is that Scotland needs a voice but more importantly it needs that voice to be heard. This will be done with quarterly meetings, one of which will be the Annual General Meeting – in Scotland. It will mean that many if not all of the members will be able to attend, as the venue will be more accessible, therefore enabling you to have your say in person.

This is not a profit making venture, it is all volunteers.

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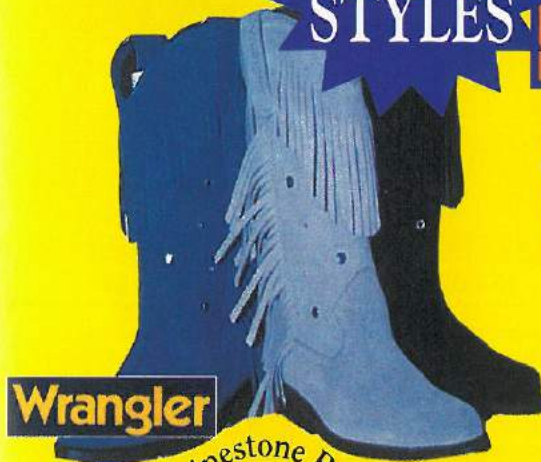
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Life Is Good, Rock Around The Clock,
Walkin' The Line, All Shook Up, Ooh!
Ahh!, Summertime Cha Cha, G.M.C.,
Smokin' Cowboy and Now Hear This



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Dances ... Excitable Touch, Sp
Billy Ray Hustle, Heartbreak Ha
Legs, Radio Romp, All Aboard,
Pie, Country Rock n' Roll, KISS
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Dances ... Tropical Moment, DWIOU,
Psychabilly Boogie, No Time At All, Spanish
Stomp, Loose Boots, Menace, Move That Way,
T-Bone Shuffle, Shine Shine Shine, Midnight
Waltz, The Wanderers Return and Margantaville



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Dances ... Matador (wheel chair version), County Line
Cha Cha, Love Line, R & R Spin, Full Throttle, Tricky Moon,
Razor Sharp, Valentine Waltz, Boogie Rock, Gypsy My My
My My My Boogie Shoes, Beethoven's Boogie, Wild
Stalton, Cha Cha Lengua and Superkings Shake



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Dances ... Easy Come Easy Go, Waltzing Matilda,
Heart Line, Bandera, My Maria, Southern Night
Cha Cha, Oee Oee O, 'X' Out, S.O.S.,
Snap Clap 'N' Wink, Kentucky Flatrock Stomp,
Southern Dreams, Pina Colada Cha and F.T.B.



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Dances ... Moving On Up, Native American,
Coastin', One Step Forward, Hardwood Stomp,
Little Miss Hollywood, Dizzy, Ghost Train,
Cripple Creek, Sudden Drop, Done Did It,
Turn Me Loose, Scotia Samba and She Devil



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Dances ... Blue Rose Is, Jazzy Jo
Eyes, Hot Jax, High Light, Dan
Mucara Walk, Fisher's Horn
Carianne, Needle In a Haystack
Make You Mine and Sooner O



ISSUE 30 NOVEMBER 1998

Dances ... Walk On, Criss-Cross, Cinco De Mayo,
West Coast For One, My Senorita, Heartbreak
Express, Kung Fu Fighting, I Just Want To Dance,
Get Over It, Lightning On Her Toes, Hot Pepper
Whisperin', Salty Tears and Stone Cold



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Dances ... Ho No It's Christmas, Irish Waltz,
Mexicana, Jingle Bell Rock, Vie Really Shouldn't Be
Doing This, V6, Paris '98, All Week Long (aka 7
Nights To Rock!), Line Up And Jig, Greased
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ISSUE 32 JANUARY 1999

Dances ... Smell the Whiskey, Jukebox,
Million \$ Cowboy 2000, All My Tricks, Got To Be
Funky, Wind Ya Body, Delores Charleston,
Wild Child, 1999, North O' The Border,
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ISSUE 33 FEBRUARY 1999

Dances ... Payday, Waltz Across Texas,
Fallsview Rock, Kiss and Tell, Get In Line,
Mmm Bop, Quando Quando, Cowboy Up,
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ISSUE 34 MARCH 1999

Dances ... Linedancer Waltz, Hearts and
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ISSUE 16 SEPTEMBER 1997

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



ISSUE 17 OCTOBER 1997

Dances ... Skinny Dippin', State Line Waltz, The Outback, Sweet Maria, Frontier Breakdown, Dancin' In Black, 100% Hot, The Princess Waltz, The Last Time Slide, Shamrock Shake, Dancing On The Boulevard, Carnival Stomp, CLIC and New Jack Swing



ISSUE 18 NOVEMBER 1997

Dances ... 5-6-7-8, Bad Dog, Ribbon Of Highway, In The Name Of Love, Christmas Card, Bad Thang, Bayou City Twister, Cadillac Cowboy, EZ, Flying 8's, Footloose, Love Letters, Stuck On Hold and The Real Deal



ISSUE 19 DECEMBER 1997

Dances ... Grumpy Gallop (Wheelchair version), Country Walkin', Rita's Waltz, Walking The Hound Dog, Sexy Little Christmas Thang, 13 MWZ, Weekdays, Prairie Strut, Streamlinin', Christmas Rock, The Blister Shuffle, King Of The Road, Hot Tamales and Practice Makes Perfect



ISSUE 25 JUNE 1998

Dances ... Throw Away, Heart To Heart, Top Secret Shuffle, Tango With The Sheriff, Cowboy Rhythm, Addicted To Love, Saturday Night Fever, Road Runner, Last Thing On My Mind, Diablo, Alone, Ready Steady, Shipwrecked and Outer Limits



ISSUE 26 JULY 1998

Dances ... Cowboy Charleston, Brown Sugar, Me Too, T&G Hurricane, Mirror Cha Cha, Seminole Stomp, Nude Boot Scootin', Peace Train, Reelin' & Rockin', Get A Thrill, Sunshine Shuffle, Let'er Rip and Scotia Samba (Update)



ISSUE 27 AUGUST 1998

Dances ... Ski Bumpus aka Black Velvet, A Million 2/1, Kick Off Your Shoes, Red Hot Salsa, M&B Swing, D.B.'s, Le Frog aka Kermit's Capers, Walkin' On, Just Love, B.B.I.B. (Bye Bye I'll Be Back), Forever Waltz, Titanic, Dangerous and Penol Thin Mustache



ISSUE 29 OCTOBER 1998

Dances ... Colorado Stomp, Slap City, 14C Fun Push, Stand By Me, Ride On, Under The Moon, Zoom, Hoisin' Around, Zuit Suit Jive, Saddle Creek Boogie, Backtracking, Commitment, Deep River and Cowboy Strut (Wheelchair version)



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Between the Lines

Hooked on... TV?

The boring country vs. techno debate spilled over on national television in last Saturday's Lottery show. To cut a tedious story short, Ray and Chris Brocklesby had a public 'shoot out' to decide if a techno category would be included in competitions and the 'balls would decide' the issue.

Although this was on the whole fairly light-hearted, you couldn't help feeling some strong undercurrents at times, which must have been totally confusing to the general public, who generally think that line dancing is all country music anyway!

Just when you thought the whole affair could not get any worse,



Lionel Blair was introduced as the 'King of line dancing!' I can think of many who could hold this crown, but, sorry, Lionel, you would be well down the line of succession...

Techno lost out and the debacle ended with a so called 'Traditional' dance, 'Hooked on Country' with both opposing sides joining together. (Personally I think it may have been more interesting to see the country die-hards doing techno! however...) Lionel joined the lines could this really be the 'king' getting 'Hooked on Country,' the line dancers' anthem, so badly wrong at the start? To be fair to Lionel, he did try to blend in with everybody else, only to be 'hooked' out, by cowboy hat wielding and Yee Haaing lottery host, Julia Bradbury, to do some pathetic attempts at a partner dance, while blocking the view (and path) of fellow dancers.

Line dancing has attracted quite a bit of media attention recently; Vic and Bob, Michaela Strachen's 'Can You Keep a Secret?' the brilliant Gap Khaki advert, The

Leisure Hour, to name but a few. I suppose we should be grateful that the media have finally woken up to the fact that millions of people in the UK regularly attend line dancing sessions every week, but I can't help feeling somewhat uneasy about it all.

Maybe the Brocklesbys should have thought a bit more before airing this in public, perhaps media seduction proved too attractive to resist - who knows? For me, the chosen decision making objects accurately describe the proceedings.

Terry Lait via e-mail

Vic and Bob Fiasco

After having read Maria Hunt's article concerning the Reeves and Mortimer fiasco, it would appear that there has been another attempt to ridicule line dancing. Like a lot of fellow dedicated dancers, I take umbrage at the hobby being made to look ridiculous. There are enough critics out there without putting yourself and other unsuspecting dancers, in a vulnerable position. Reeves and Mortimer always humiliate people on their show at every opportunity and I am sure that no serious dancer would wish to show their hobby in that sort of light. I have nothing against satire, but there is a limit. It looks to me like another case of a publicity stunt, which has backfired, unfortunately affecting experienced and unwitting dancers. Most people, after hearing what was required from them, would have left the studio refusing to take part. "Not only had we gone on prime time TV but we'd shown that line dancing is indeed the most fun you can have with your boots on" says Ms Hunt. I would say quite the reverse. In my opinion, all you have actually achieved is to make yourself look foolish, involved other people and you have done nothing for line dancing!

P James Beckenham, Kent

Calling time

As a fairly recent convert to line dancing and a subscriber to your excellent magazine we have been to several dance evenings and weekends. The most recent one was organised by David Urquhart Travel to the Norbreck Castle Hotel on 9-11th April. The hotel was good and the groups were excellent, namely Diesel Cowboys

and Colt45. The teaching Yvonne and Dyka from DUT Western Dancers was exempt so why the moan. The dance could handle two hundred fifty dancers and with every doing the same dance, it was comfortable. However when different dances were attempted for each song it was mayhem! I was glad Lionel Blair was watching. I like free expression and dance variations but conflicting dances is going far. At other venues we have attended a DJ would call the dances and the preferred dances. In front of the floor would have a harder dance and the rear would have the easier, ensuring a choice of levels for everyone. With some classics, he would only call one dance and it was spectacular to watch hundreds strutting their stuff and turning in unison. I was talking to an instructor afterwards and we both agreed that dance calling would have helped the congestion and avoided the horrified looks on faces when the dance being attempted just did not fit the music or the etiquette on the floor. Never mind the Western Rock music debate - what about sorting out the basics?

Brian & Linda Lewis, Cleveland

A Marathon Effort

Thank you so much for supporting our charity event at the Victoria Embankment Gardens on the 18th April. The videos, dance books and stickers were raffled off on the day with all the proceeds going to the charity 'Sense.' The donations are still coming in, with the final figure yet to be calculated.

The whole day was a great success, we could not have asked for more from the weather, which for most of the day was warm and sunny, or from the line dancers, who took part in the marathon all managing to finish and still smiling.

The Dean Brothers were in good form, keeping the line dancers and spectators entertained in the park.

Westminster Council has asked if we could host next years event. We are only too pleased to, as we enjoyed it so much.

The seven marathon runners from our club have now inspired others to take up the challenge of running next years London

"Reeves and Mortimer always humiliate people on their show at every opportunity and I am sure that no serious dancer would wish to show their hobby in that sort of light"

Marathon. Over twenty people are interested in running and five of our younger members want to join in the children's marathon. Some of them are considering entering all four marathons next year; London, Dublin, Holland and New York. What have we started? Again, our thanks for your help, keep up the good work
Paula Bilby, Texas Star, Essex.

Jersey Know-how

I read with interest the letter in May Linedancer from three ladies regarding the line dancing scene here in Jersey. However, for the benefit of any line dancers from the UK who may be planning a visit to Jersey, I would just like to point out that there are also other line dance classes over here.

Colin's Critters have two classes each week; one with Colin on Tuesdays and with Cherelle on Thursdays, at the Lido de France Fitness Centre, St Helier. Colorado Connection have theirs on Wednesdays at Rouge Bouillon School, St Helier, with Debbie and Norma while Jenny has a class on Fridays at Les Quennevais Sports Centre, St Brelade. All levels are welcome at all of these classes. I would advise anyone visiting the island to buy the Jersey Evening Post every night, which lists all events in their Daily Diary. There is also the Holiday Post, which is a free monthly newspaper distributed to hotels and guesthouses throughout the season and which lists all local events, including line dances. Being a small island, we all try to attend each other's line dances whenever possible. The majority of us over here do not strive to be brilliant line dancers. The accent is on fun and as long as we enjoy it, that's all that matters. We look forward to welcoming you to our classes.

Maddy, St Helier

Toe the line

I just had to write and say you really do take the biscuit with the praising of the Toe the Line Four C.D. It states that Linedancer Magazine presents Toe the Line 4. My wife is a qualified Line Dance instructor, and I am a DJ for Chris & Tina's Country. I have to say there are numerous faults with the CD and the article.

Firstly why can't we keep line dancing country as it originally was? It seems there are two types of line dancing now, country and any old thing will do. Pop is not line dancing music to me. Now down to the Toe the Line 4 CD. The CD is fine apart from the few non-country tracks and the sleeve is something else. Why is it not

possible to get these facts and I am sure others correct before publication; which is the correct beats per minute? how many others are wrong? What dances go to which tunes?

A good CD spoiled by slap dash production of sleeve and inner sleeve. Finally please keep it country.

C Lincoln, Northampton

Last word on TV

I'd like to congratulate Denny Austin on his excellent performance on Stars In Their eyes. The song sounded perfect and he also resembled who he was supposed to really well. May I also say that the dancing in the background was fantastic!

Claire Ainsworth, via e-mail



Congratulations

I would like to say that I am fed up with hearing nothing but moans and groans regarding the competition circuit. Of course there are going to be various championship titles, in the same way as there are various titles for any other sport or activity. It would be very boring if there was only ever one competition, one champion, and nothing for the dancers to aspire to. I do agree that a few competitors are dancing below their ability level and this is a matter for the competition organisers to address. Instead of constant griping, how about some congratulations for the competitors who work so hard even to be in a position to compete, let alone win. It is the younger dancers that will keep country music alive for tomorrow, why can't we indulge them with a little pop now and then to keep them on their toes. How else are they supposed to practice their spins and other freestyle movements other than on practice nights?

Thanks for listening, Good luck to all competing at Wembley in May - we'll see you there.

Lindsey Cooper, Lymington, Hants

Love To Dance

I, along with my friends, attend many line dance social evenings, in and around my local area, and would just like to acknowledge one of our local DJ's who in my opinion is one of the nicest and friendliest people doing this very important job. He always goes out of his way to please the dancers who attend his socials by playing all the requests he receives, although sometimes, I know for a fact, he has been criticised by a few dancers when he has played the dreaded pop music!

Anyway I love line dancing whether it be to country, pop, motown or whatever, after all if you attend for the dancing you should be able to adapt to any kind of music. Many of the latest compilations now include tracks which are not country and a lot of the top choreographers are now using pop music more and more, and I for one really enjoy it, after all at the end of the day isn't that what it's all about?

So Johnny B, keep smiling, keep singing and keep up the brilliant work that you do, because you sure as hell make a lot of people happy

Pam (One of Martin's Rhythmic Cowboys), West Midlands

What is country?

There has been a lot of debate recently regarding country vs. non country and diminishing numbers in classes. I am sure that most of us do not want to have further detailed discussions and my main problem with such a debate would be trying to define country music. It's slightly easier to identify a country artist/band but very few country artists/bands produce country music to the exclusion of every other type of music.

If, for example, Vince Gill or George Strait recorded a ballad about a Cowboy with a broken heart, in my mind, it wouldn't necessarily be country music - it would depend on the arrangement, tempo, instruments used and many indefinable and intangible items. Scooter Lee readily admits that a song like 'Dizzy' is not 'country music' - it is a pop song done by a country artist. Shania Twain, who was formerly generally recognised as new country, seems to be now regarded as a pop artist, who records a mixture of pop and country. I have, however, not yet heard of any DJ who has refused to play a Shania Twain track at a country event on the grounds that the track was not country. Alternately, if a purely pop artist

"It would be very boring if there was only ever one competition, one champion, and nothing for the dancers to aspire to"



such as Englebert Humperdinck records say 'Waltz across Texas', is it still country music? I seem to remember that when Tom Jones first recorded "Green, Green Grass Of Home", many people at the time commented that it was country music. At present I am undecided on this.

Apart from the socialising aspects, I attend dancing functions because I like music and I like dancing. At the moment, I prefer dances in lines or circles done in a particular sequence, rather than everyone doing different steps (freestyle?). The music I prefer has a melody line and a recognisable beat - not necessarily fast - anything from 70bpm to 200bpm. If I were listening at home rather than dancing, I quite like the words to mean something and perhaps even tell a story. On the dance floor, the words can be slightly less important, since I tend to be concentrating on getting the steps right.

I have always liked country music. I cannot, however, remember ever having line danced to Jim Reeves. The venues which I have seen to be the most supported are those where the DJ/instructor plays varied music in keeping with the wishes/needs of the majority of those attending the event. One very successful venue I regularly go to is attended by dancers of all ages (7 to 70) and abilities. The dance teacher falls into the trap of asking for vocal feedback but supplements this with a written dance request sheet and just knowing what those that don't give him any feedback want. Perhaps they do give him some feedback by getting up for dances they like and leaving the floor when dances they don't like come on.

You can't please all the people all the time - the best we can hope for is all the people most of the time. Unless we want diminishing classes, we shouldn't opt for most of the people all the time or the most vociferous all the time.

Malcolm Barber, via e-mail

Whatever Next?

Right that's it we have finally cracked. We've danced to,

- * Modern classic, (Lord of the Dance)
- * Latin, (Muacra Walk)
- * Country, (Just wanna dance with you)
- * Scottish, (North of the border)
- * Salsa (Speaks for itself)
- * Pop, (Too many to mention)
- * Disco, (Latin Groove)
- * Paso Doble (Midnight Waltz)

Come on you choreographers out there, we teach your dances at ground level this helps to give you what you strive for fame and hopefully success. You give us easy, fairly easy, not easy, and 'No way can I do that!' dances. Now it is our turn to challenge you. The line is drawn in the sand! Write a good dance to Agadoo by Black Lace... it's the kind of tune that gets everyone dancing. Go for it !!

Signed AVA GOW, via e-mail

Alan Souber

We were all shocked when we were informed that one of our members, Alan Souber, had passed away last weekend, so soon after his 49th Birthday. Alan frequented many of our club evenings and functions, as well as running his own social evenings under his club name of Crazy Horse W.D.C. Alan's vibrant personality will be sadly missed and we offer sympathy to his wife and family from ourselves along with members and friends of Watford Country Music & Line Dancing Club.

Bob Staal & Paul Stephens,
Watford Country Music & Line
Dancing Club

New Recruits!

When my parents said they were taking up line dancing, naturally I laughed at them. They had the last laugh, I attended a social evening with them. The musical talent on offer was the Rye Brothers, who in my eye were fantastic, after that night I was 'Hooked On Country!' It did not take long till I dropped off for a while or when I did go I didn't have enough confidence to get up and learn a new or old dance. A few months later, still only able to do the electric slide, some friends who attend dragged their daughter along, she also laughed and made fun of her parents, but it didn't take long before the cowboy boots appeared on her feet. It was nice to have someone your own age there. (I'm 20 by the way.) This girl was great - so full of confidence, didn't care if she messed up or if anyone was watching and this rubbed off on me and gave me the courage to

attempt harder dances. Dances such as 'Something To Miss, M Xenomania,' which is a dance we have enjoyed doing for a while. Then one night at our new venue my dancing and memory of the dance was commented on, due to popular demand the dance was done again, and yet again I was commented on. I felt ten feet tall and on top of the world. It really made my night.

All this is down to my very good friend for her persistence and good company, also the great atmosphere with fellow line dancers, but the biggest thank you goes to the person who commented. Bev, just one half the fantastic Memphis Belles, love you both Bev & Julie. So anyone, who is struggling, stick it you'll reap the rewards when you master the dance (Yee-ha)

Neil Edge, Stoke On Trent



Another Chronic Case!

We are relative newcomers to the world of line dancing and just wanted to write to say how much we enjoy reading Linedancer magazine. Since reading April 1999 letters it has become increasingly clear to us that we too are suffering from C.L.D. (Chronic line dance syndrome). We are attending every class possible during the week and are constantly subjecting our families to 'displays' of the new dances we have learnt. We have scoured the Internet for the best line dancing sites and wait with eager anticipation for the next issue of Linedancer magazine to come out! Despite regular mick-taking we are proud of our new found hobby and are trying to spread the word among our young friends (We are both in our 20's). We found everybody at the classes we attend very friendly and are constantly in awe of those more established dancers. We aspire to one day be as good as them!

How could we have only just found this fun, challenging, energetic and most enjoyable hobby? What did we do with our evenings before?

Line dance mad sisters -
Hertfordshire

*"You can't please all
the people all the time
- the best we can hope
for is all the people
most of the time"*



Brilliant weekend...

I have just come back from a brilliant line dancing Weekend in Blackpool at the Norbreck Castle. My dancing teacher Craig Bennett and his friend Mike organised it all. There was a social on the Friday and Saturday night and teaching on Saturday night and Sunday morning.

I would like to tell them that they worked very hard, and it was all very much appreciated by all guests. Thanks Craig you're one in a million.

Dawn Furry, Manchester

Skegness Strut

We have just returned home from a line dancing weekend at the Richmond Holiday Centre in Skegness from 9-11th April and I felt I must write and tell you how much we enjoyed ourselves. There were five live bands plus discos and tuition. The weekend got off to a great start with Kane & Co on Saturday night, the Cheap Seats were fantastic. Ethan the lead singer has such a great voice, we just had to sit and listen. The Dean Brothers what can I say two of the best they are such nice down to earth lads and we danced all night. Double HH Promotions, alias Ray & Eileen were a genuine and friendly couple, very anxious to please and made us very welcome. All in all, a great weekend was had, well done everyone and hope to see you again soon.

**Cindy Curtis & Family,
Bourne, Lincs**

Easter Parade

Last Easter we were looking for a dance to attend but were not successful in finding one anywhere. We were not happy bunnies. What a difference this year. On Sunday Freda from Cherokee Stompers held a local fun competition in Clydach at the Mond hall, followed by a dance evening. Although the venue was not full to capacity a thoroughly good time was had by all. A real friendly atmosphere, and good fun. Thanks to Steve Brain for entertaining us lesser mortals. A special big thank's to Freda and all involved. On Easter Monday at the O.C.L.P. club Bryntirion, Bridgend. A full day of dancing was laid on by Big Al's country Disco. In the morning a workshop for children was run by Bossy boots, Kevin & Carol, with workshops throughout the day taught by Dave & Cath from Tanglefoot & Irene from Country Wranglers, and once again Steve Brain (who was bullied the previous day into joining us). The evening was a total sell out with

The Glen Mitchell Band as the main attraction. Once again a welcoming friendly atmosphere & a pleasure to see clubs working together & supporting each other. Thanks and well done to all.

Cath and Dave, via e-mail

Thanks Guys

Rocky Mountain CMC N Ireland would like to thank Eddie Romero for promoting the Dean Brothers & Dallas Wayne in the Templeton Hotel on the 15th April 1999. We had a fantastic evening, the music was first class. We would also like to thank Eddie for the kind donation, which was handed over to Rocky Mountain CMC on the night.

This donation will be given to the Federation of Country Music Clubs N Ireland who's charity this year is "Child Line". A big thank-you once again Eddie and we hope to see the Dean Brothers back in Northern Ireland soon!

Yours in Country

The Rocky Mountain CMC, Belfast

Proud Gran

Being a dedicated line dancer for the past three years and reading Linedancer magazine for two of those years, I thoroughly enjoy reading every page. I have enclosed a picture of my grandson Brandon who is five months old, dressed in hat and boots. I hope that when he takes his first steps he will be able to strut his stuff.

**Alison Bugbee, Harefield
Middlesex**



Competition Confusion

I would like to make a plea to competition organisers. I thoroughly enjoy competitions, both as a competitor and spectator, but I find certain aspects of them, such as the awards ceremony, rather frustrating. The current practice would appear to be for all individuals and teams to be allocated a number. Individuals I understand, as there are so many entrants it would be very time consuming to announce each person's name as they came out

onto the floor. However as only one team at a time can dance, why just announce them as a number when including their names would lose no time. At the awards ceremony, the reverse happens, winners are announced by name only, therefore if you have made your own personal choices it is difficult to identify whether your choice has been placed or not. Added to this confusion is the fact that the majority of competitors change into more casual wear after the competition, so you can't even identify them by costume. My plan is threefold; could teams be announced by name as well as number when it's their turn to dance and at the Awards ceremony? Could all finalists be asked to wear their costumes again at the Awards ceremony in case they have been placed?

Jo Greaves, Staffs.

Cool Instructor

Having read several letters over the past few months about stropky instructors who don't like it if their members go elsewhere for tuition, I would like to comment as follows:

Don't these people realise they are only cutting their noses to spite their faces, surely they only lose the people from their clubs by trying to dictate where they learn to dance. My instructor Maureen Lincoln of Cool Country actually recommended that I go elsewhere in the early days, I started in one of her beginners classes two years ago. After a couple of months or so she suggested that I would probably enjoy attending an intermediate class and even recommended one to me. Unfortunately, the class closed and I went back to Cool Country and was made to feel very welcome and after a couple of weeks it was as though I had not been away.

However I have now found another two-intermediate/advanced class to which I go. When I recently told Maureen, she was pleased for me and said that as far as she was concerned she did not own her dancers and that it was up to them to go where they wished. I still support Cool Country and if we go to a special event I wear my Cool Country T-shirt.

So to Maureen, I say many thanks for pushing me forward, enabling me to enjoy my line dancing more, and to all the selfish instructors may I say think twice before turning people away because you only lose out in the end.

Chrissie Stedman, Ashford, Kent

"Don't these people realise they are only cutting their noses to spite their faces, surely they only lose the people from their clubs by trying to dictate where they learn to dance"



"I thought maybe some of your readers have already been to the States and can give us some addresses of interesting places"

Fringe Benefits

In reply to the letter from Coral J McLaughlin (April 1999). Just a word to let you know that here in Leeds you can buy fringing for line dancing outfits at a store named Samuel Taylor. It is situated near Leeds central market and they stock all colours.

Mrs. L Alderson, Leeds

We had other replies to this letter. Sandra's West'n'Wear, Sedgemoor House, Othry, Somerset, import a washable single fringe from America. Their phone number is 01823 698586

Help!

Hello and bonjour to you all line dancers. I've written to you several times and thank you for publishing my letters. A lot of people answered me and I have now line dancing friends on the other side of the Channel. What I would like, now, is some help. I'll explain: in July, we visit the USA with my two line dancing daughters and my 'sometimes line dancing husband! Of course we want to visit the country and see beautiful places. We've already got books and guides to tell us where to go but we also want to line dance (or we're going to die!) I thought maybe some of your readers have already been to the States and can give us some addresses of interesting places. We'll spend three weeks in the West (San Francisco, Merced, Bishop, Death

Valley, Bryce Canyon, Salt Lake City, Jackson, Rock Springs, Moab, Durango, Chelly Canyon, Mexican Hat, Lake Powell, Flagstaff, Kingman) Then we'll go to Atlanta and of course Nashville, TN). Any advice will be welcome. Readers can write to: Sylvie Fournier, 4, Allee Calmette Guerin; 69780 Mions -France I'm already in contact with Ken Newman, from Salt Lake City who wrote in your latest issue. I do hope some of your readers can help us, and when we get back it'll be our turn to help those who need advice before they fly over the big ocean. Until then, keep dancing and keep it country!

Sylvie. Mions, France

Line Dance Love



I would like to share part of my story with you and your readers. It all started last July when I went to a social with my friend and I met a young man called Richard. During the next few months we saw a lot of

each other and we became close have now bought a house together and will be getting married in time next year.

We have just come back from weekend at the Victoria Hotel Newquay with Rob Fowler and taught some great dances, there were 84 of us that went down, is by far one of the best line dancers and teachers that we have come across and also joins in the fun just like one of the gang. I also went onto a night-club and came along with us and we had a great time. We are still buzzing from our weekend and are watching the videos and swapping photographs, thanks again to you for being the best dancer in the world and to Richard for being the best teacher and boyfriend in the world.

All this is thanks to Rob Fowler and Linedancer because if it had not been for you we would not have met and I would not be one of the happiest women in the world today. **Dawn Sherlock, Bootleggers, Redditch.**

PS Happy Birthday Richard on 3rd May 99

Editor's Note

We try to include all the BTLs we receive, but because we get so many we sometimes have to cut them down. Please try to get your post across on one side of A4 paper. We look forward to hearing from you!



Linedancer

Magazine

Dave Sheriff



New Choreography Competition 1999

Up to £1,000 prize money

Calling all aspiring choreographers

Linedancer Magazine is proud to announce the third choreography competition sponsored by Dave Sheriff

To receive your information pack, entry form and competition rules, send a large stamped addressed envelope to **New Choreography Competition** Linedancer Magazine 166 Lord Street Southport PR9 0QA or download the details from our website : **www.linedancermagazine.com**

Only one dance may be entered per choreographer. Completed entry forms to be received by 31st July 1999. Music selection unrestricted.

The Low Down



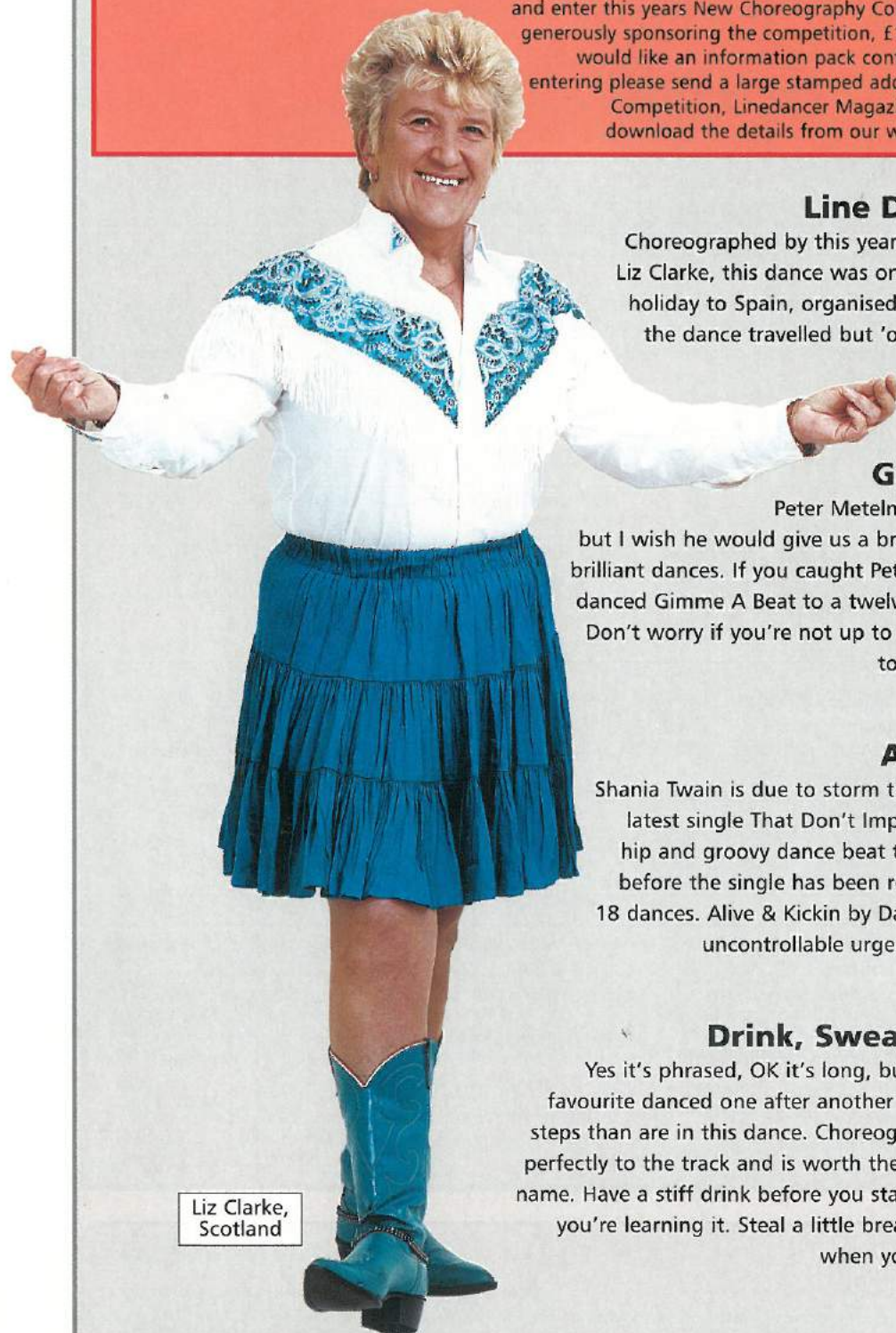
By Steve Healy

STEPPIN' OFF THE PAGE - INTERACTIVE UP-DATE LINE

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Calls at normal charges

It's that time of year again when we invite budding choreographers to put pen to paper and enter this years New Choreography Competition. With Dave Sheriff once again generously sponsoring the competition, £1000 prize money is up for grabs. If you would like an information pack containing an entry form and guidelines for entering please send a large stamped addressed envelope to: New Choreography Competition, Linedancer Magazine, 166 Lord St, Southport, PR9 0QA or download the details from our website on www.linedancermagazine.com



Liz Clarke,
Scotland

Line Dance Boogie - page 82

Choreographed by this years Linedancer Personality of the Year Liz Clarke, this dance was one of the hits on a recent line dance holiday to Spain, organised by Dave Sheriff. Now, not only has the dance travelled but 'our Lizzy' has just returned from her own trip to Spain.

Gimme A Beat - page 85

Peter Metelnick may want us to give him a beat but I wish he would give us a break, and stop choreographing such brilliant dances. If you caught Peter on his recent tour you may have danced Gimme A Beat to a twelve minute mix of Janet Jackson hits. Don't worry if you're not up to twelve minutes, you can dance this to anything with a good strong beat.

Alive & Kickin - page 87

Shania Twain is due to storm the charts in coming weeks with her latest single That Don't Impress Me Much. Remixed to give it a hip and groovy dance beat this track is a dancer's delight. Even before the single has been released I have received no less than 18 dances. Alive & Kickin by Daniel Whittaker is sure to satisfy the uncontrollable urge to dance when you hear this track.

Drink, Swear, Steel & Lie - page 91

Yes it's phrased, OK it's long, but if I asked you to do three of your favourite danced one after another you would have remembered more steps than are in this dance. Choreographed by Max Perry this dance fits perfectly to the track and is worth the time and effort. The key lies in the name. Have a stiff drink before you start. Swear as much as you like while you're learning it. Steal a little break before you try it to music and lie when you go wrong, say it was a variation.

Graceland



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Forward, Hold, Left Shuffle Forward, x 2.		
1 - 2	Step forward right. Hold.	Step. Hold.	Forward
3 & 4	Step forward left. Close right beside left. Step forward left.	Left Shuffle	
5 - 6	Step forward right. Hold.	Step. Hold.	
7 & 8	Step forward left. Close right beside left. Step forward left.	Left Shuffle	
Section 2	Rock Step, Triple 1/2 Turn Right, Jazz Box.		
9 - 10	Rock forward on right. Rock back onto left.	Rock Step	On the spot
11 & 12	Triple step 1/2 turn right, stepping - Right, Left, Right.	Triple Turn	Turning right
13 - 14	Cross step left over right. Step back on right.	Cross. Back.	On the spot
15 - 16	Step left to left side. Step right beside left.	Side. Together.	
Section 3	Weave Right with 1/4 Turn.		
17 - 18	Cross step left over right. Step right to right side.	Cross. Side.	Right
19 - 20	Cross step right behind left. Step right 1/4 turn right.	Behind. Turn.	
Section 4	Left Forward, Hold, Right Shuffle Forward, x 2.		
21 - 22	Step left forward. Hold.	Step. Hold.	Forward
23 & 24	Step right forward. Close left beside right. Step right forward.	Right Shuffle	
25 - 26	Step left forward. Hold.	Step. Hold.	
27 & 28	Step right forward. Close left beside right. Step right forward.	Right Shuffle	
Section 5	Rock Step, Triple 1/2 Turn, Jazz Box.		
29 - 30	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
31 & 32	Triple step 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
33 - 34	Cross step right over left. Step back left.	Cross. Back.	On the spot
35 - 36	Step right to right side. Step left beside right.	Side. Together.	

Four Wall Line Dance:- 36 Counts. Intermediate Level.

Choreographed by:- Jenny Rockett (UK) Oct 98.

Choreographed to:- 'Elvis Rhumba' by Line dance Heaven featuring Tony Cline (117bpm)
from Line Dance Heaven CD and Fever 8.



Pretend



Sharon 'B'

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Steps, Chasse Right, Cross Rock, Chasse with 1/4 Turn Left.		
1 - 2	Step right to right side. Step left beside right.	Side. Together.	Right
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
5 - 6	Cross rock left over right. Rock back onto left.	Cross. Rock.	On the spot
7 & 8	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn	Turning left
Section 2	Full Turn Left, Shuffle Forward, Rock Step, Coaster Step.		
9	On ball of left make 1/2 turn left, stepping back right.	Turn	Turning left
10	On ball of right make 1/2 turn left, stepping forward left.	Turn	
11 & 12	Step forward right. Step left beside right. Step forward right.	Right Shuffle	Forward
13 - 14	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
15 & 16	Step back on left. Step right beside left. Step forward left.	Coaster Step	
Section 3	Rock Step, Triple 1/2 Turn, Rock Step, Coaster Step.		
17 - 18	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
19 & 20	Triple step 1/2 turn right, stepping - right, left, right.	Triple Turn	Turning right
21 - 22	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
23 & 24	Step back on left. Step right beside left. Step forward left.	Coaster Step	
Section 4	Heel Ball Cross, Side Rock, Syncopated Vine Left, Touch, Cross.		
25 & 26	Touch right heel forward. Step back on right. Cross step left over right.	Heel Ball Cross	Right
27 - 28	Rock right to right side. Rock onto left in place.	Side. Rock.	
29 & 30	Cross step right behind left. Step left to left side. Cross right over left.	Behind & Cross	Left
31 - 32	Touch left to left side. Cross step left over right.	Touch. Cross.	On the spot

INTERMEDIATE

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

Choreographed by:- Ed Lawton (UK) April 99.

Choreographed to:- 'Pretend' by Sharon 'B' (120 bpm) from Lets Pretend CD.

**Steppin'
off the
Page**

Line Dance Boogie



Liz Clarke

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Step, Slide, Cross, Hold, leading Right & Left.		
1 - 2	Step right to right side. Slide left beside right.	Side. Together.	Right
3 - 4	Cross right over left. Hold and clap.	Cross. Hold.	On the spot
5 - 6	Step left to left side. Slide right beside left.	Side. Together.	Left
7 - 8	Cross left over right. Hold and clap.	Cross. Hold.	On the spot
Section 2	Vine Right with Touch, Left Kick Ball Change x 2.		
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.	
13 & 14	Kick left forward. Step left beside right. Step right in place.	Kick Ball Change	On the spot
15 & 16	Kick left forward. Step left beside right. Step right in place.	Kick Ball Change	
Section 3	Vine Left with Touch, Right Kick Ball Change x 2.		
17 - 18	Step left to left side. Cross right behind left.	Step. Behind.	Left
19 - 20	Step left to left side. Touch right beside left.	Step. Touch.	
21 & 22	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
23 & 24	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	
Section 4	Step, 1/2 Pivot Left, Step, Hold, Step, 1/2 Pivot Right, Step, Hold.		
25 - 26	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
27 - 28	Step forward right. Hold and clap.	Step. Hold.	Forward
29 - 30	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
31 - 32	Step forward left. Hold and clap.	Step. Hold.	Forward
Section 5	Right & Left Diagonal Step, Slide, Step, Touch.		
33 - 34	Step diagonally forward right. Slide left to lock behind right.	Right. Slide.	Forward
35 - 36	Step diagonally forward right. Touch left beside right and clap.	Right. Touch.	
37 - 38	Step diagonally forward left. Slide right to lock behind left.	Left. Slide.	
39 - 40	Step diagonally forward left. Touch right beside left and clap.	Left. Touch.	
Section 6	1/2 Monterey Turn Right, 1/4 Monterey Turn Right.		
41	Touch right to right side.	Out	On the spot
42	On ball of left pivot 1/2 turn right, stepping right beside left.	1/2 Turn	Turning right
43 - 44	Touch left to left side. Step left beside right.	Out. Together.	On the spot
45	Touch right to right side.	Out	
46	On ball of left pivot 1/4 turn right, stepping right beside left.	1/4 Turn	Turning right
47 - 48	Touch left to left side. Step left beside right.	Out. Together.	On the spot
Section 7	Step, 1/2 Pivot Left, Step, Kick, Step Back, Hip Bumps.		
49 - 50	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
51 - 52	Step forward right. Kick left forward.	Step. Kick.	Forward
53 - 56	Step back left. Hold or bump hips for three counts.	Back, 2, 3, 4.	Back
Note:	Weight ends on left foot.		

Two Wall Line Dance:- 56 Counts. Beginner/Intermediate Level.

Choreographed by:- Liz Clarke (UK).

Choreographed to:- 'Line Dance Boogie' by Dave Sheriff (167 bpm) from Nashville Album.

You're The One For Me



Dean Brothers

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Vine Right with Touch, Side Touch Left, Knee In, Out, In. Step right to right side. Cross left behind right. Step right to right side. Touch left beside right. Touch left to left side. Roll left knee in towards right. Roll left knee out straightening left leg. Roll left knee in towards right.	Step. Behind. Step. Touch. Left. Knee. Out. In.	Right On the spot
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Vine Left with Touch, Side Touch Right, Knee In, Out, In. Step left to left side. Cross right behind left. Step left to left side. Touch right beside left. Touch right to right side. Roll right knee in towards left. Roll right knee out straightening right leg. Roll right knee in towards left.	Step. Behind. Step. Touch. Right. Knee. Out. In.	Left On the spot
Section 3 17 - 20 21 - 22 23 & 24	Walk, Forward, Kick, Back, 1/2 Turn Right, Shuffle Forward. Walk forward - Right, Left, Right. Kick left forward. Step left back. On ball of left turn 1/2 turn right stepping right forward. Step forward left. Close right beside left. Step forward left.	Forward, 2, 3. Kick Back. Turn. Left Shuffle	Forward Turning right Forward
Section 4 25 - 32	Walk, Forward, Kick, Back, 1/2 Turn Right, Shuffle Forward. Repeat steps 17 - 24 of Section 3.		
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 - 43 & 44 45 - 48	Stomp Right, Hold for Two, Cross, Side, Stomp Left, Hold for Three. Stomp right diagonally forward right. Hold for <u>two</u> counts. Cross step left behind right. Step right small step to right side. Stomp left diagonally forward left. Hold for <u>three</u> counts.	Right, 2, 3 & Step Left 2, 3, 4.	Forward
Section 7 49 - 50 51 52 53 & 54 55 - 56	Vine Right with Brush and 1/2 Turn Right, Chasse Left, Back Rock. Step right to right side. Cross step left behind right. Step right 1/4 turn right. On ball of right make further 1/4 turn right brushing left forward. Step left to left side. Close right beside left. Step left to left side. Rock back on right. Rock forward onto left.	Step. Behind. Turn Brush Side Close Side Back. Rock.	Right Turning right Left On the spot
Section 8 57 - 58 59 - 60 & 61 - 62 & 63 - 64	Vine Right with Brush and 1/4 Turn Right, Forward & Back Steps. Step right to right side. Cross step left behind right. Step right 1/4 turn right. Brush left forward. Step forward left. Step right beside left. Hold. Step back left. Touch right beside left. Hold.	Step. Behind. Turn. Brush. Left Right. Hold. & Back. Hold.	Right Turning right Forward Back

INTERMEDIATE

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

Choreographed by:- Jo Thompson (USA) March 99.

Choreographed to:- 'You're The One For Me' by The Dean Brothers (152 bpm) from the Three Bears album.

Tag:- To phrase with the music following the fourth repetition repeat counts 41-64 before continuing from beginning of dance.

Yo Yo



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward, Toe Tap, Heel Jack, Step 1/2 Pivot Left, Body Rock.		
1 - 2	Step forward right. Step forward left.	Right. Left.	Forward
3 & 4	Touch right toe behind left heel. Step back right. Touch left heel forward.	Tap & Heel	Back
& 5 - 6	Step left beside right. Step forward on right. Pivot 1/2 turn left.	& Step. Pivot.	Turning left
7	Bend knees, lean back and stretch both arms forward at chest height.	Body	On the spot
8	Straighten up, pulling arms into chest.	Rock	
Section 2	Heel, Hook, Shuffle Step, Step 1/2 Pivot Right, Side Left, Together.		
9 - 10	Touch right heel forward. Hook right heel to left shin.	Heel. Hook.	On the spot
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
13 - 14	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
15 - 16	Step left to left side. Step right beside left.	Side. Together.	Left
Section 3	Heel Toe Swivels Right, Monterey Turn.		
17 - 18	Swivel heels to right. Swivel toes to right.	Heels. Toes.	Right
19 - 20	Swivel heels to right. Swivel toes to centre.	Heels. Toes.	
21	Touch right to right side.	Out	On the spot
22	On ball of left pivot 1/2 turn right, stepping right beside left.	Turn	Turning right
23 - 24	Touch left to left side. Step left beside right.	Out. Together.	On the spot
Section 4	Mashed Potato Back, Swivet, Jump Forward & Back with Holds.		
& 25	Split heels apart. Bring feet together sliding right behind left.	Back. Right	Back
& 26	Split heels apart. Bring feet together sliding left behind right.	& Left	
& 27	Split heels apart. Bring feet together sliding right behind left.	& Right	
&	Taking weight on left toe and right heel swivel toes to right.	&	On the spot
28	Bring feet to place.	Swivet	
& 29 - 30	Jump forward, landing right then left. Hold	& Forward. Hold.	Forward
& 31 - 32	Jump back, landing right then left. Hold.	& Back. Hold.	Back
Tag	Rock Step, Triple 1/2 Turn Right, Step 1/2 Pivot Right.		
Note:	When danced to Just Enough Rope this 12 count tag is added following the fourth repetition only.		
1 - 2	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
3 & 4	Shuffle step 1/2 turn right, stepping - Right, Left, Right.	Triple. Turn.	Turning right
5 - 6	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	
7 - 12	Repeat steps 1 - 6 of Tag leading on left foot.		

Two Wall Line Dance:- 32 Counts with 12 Count Tag. Intermediate Level.

Choreographed by:- David & Lorraine Speight (UK).

Music Suggestions:- 'Just Enough Rope' by Rick Travino; 'All You Ever Do Is Bring Me Down' by The Mavericks; 'There Goes My Heart' by The Mavericks.



Gimme A Beat



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Kick Ball Side Touch, Kick Side Steps, Applejacks.		
1 & 2	Kick right forward. Step right beside left. Touch left to left side.	Kick Ball Touch	On the spot
3 & 4	Kick left forward. Step left beside right. Touch right to right side.	Kick Ball Touch	
5 & 6	Kick right forward. Step right to right side. Step left beside right. Take weight onto ball of right and heel of left.	Kick Right Step	Right
& 7	Swivel right heel and left toe to left side. Return feet to place. Transfer weight to ball of left and heel of right.	& Left	On the spot
& 8	Swivel left heel and right toe to right side. Return feet to place.	& Right	
Section 2	Cross, 3/4 Unwind, Shuffle, Toe & Heel Switches, Scuff 1/4 Turn.		
9 - 10	Cross right over left. Unwind 3/4 turn left.	Cross. Unwind.	Turning left
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
13 &	Touch left toe back. Step left beside right.	Toe &	On the spot
14 &	Touch right heel forward. Step right beside left.	Heel &	
15 & 16	Scuff left forward. Hitch left knee. Turn 1/4 turn left on right.	Scuff & Turn	Turning left
Section 3	Side Step, Cross, Crossing Shuffle Behind, Side Rock, Sailor Step.		
17 - 18	Step left to left side. Cross step right behind left.	Step. Behind.	Left
19 & 20	Step left to left side. Cross step right behind left. Step left to left side.	Step Behind Step	
21 - 22	Rock right to right side. Rock onto left in place.	Right. Rock.	Right
23 & 24	Cross right behind left. Step left to left side. Step right to place.	Sailor Step	On the spot
Section 4	1/4 Turn Coaster Step, Step 1/2 Pivot, Full Turn, Rock & Touch.		
25	On ball of right make 1/4 turn left, stepping left back.	Turn	Turning left
& 26	Step right beside left. Step forward left.	Coaster	On the spot
27 - 28	Step forward right. Pivot 1/2 turn left (weight end on left).	Step. Pivot.	Turning left
29	On ball of left pivot 1/2 turn left, stepping back right.	Turn	
30	On ball of right. Pivot 1/2 turn left, stepping forward left.	Turn	
31 & 32	Rock forward right. Rock back onto left. Touch right beside left.	Rock & Touch	On the spot

INTERMEDIATE

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

Choreographed by:- Peter Metelnick (Can) Jan. 99.

Music Suggestions:- 'Got The Feelin' by Five (teach); 'This Kiss' by Faith Hill (teach); 'C'est La Vie' by B Witched; 'Loosen My Strings' by Clint Black; 'Kickin and Screamin' by Brad Seals; 'I Said A Prayer' by Pam Tillis.

UC me ICU



Reba McEntire

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 & 6 & 7 - 8	Heel Hook, Shuffle Forward, Shuffle 1/2 Turn Right, Jump Back. Touch right heel forward. Hook right heel to left shin. Step forward right. Close left beside right. Step forward right. Shuffle step 1/2 turn right, stepping - Left, Right, Left. Jump back landing - Right then Left. Hold.	Heel. Hook. Shuffle Step Shuffle Turn & Back. Hold.	On the spot Forward Turning right Back
Section 2 9 - 12 13 & 14 15 & 16	Walk Forward, Touch, Left & Right Sailor Steps. Walk forward - Right, Left, Right. Touch left beside right. Cross left behind right. Step right to right side. Step left to place. Cross right behind left. Step left to left side. Step right to place.	Forward 2 3 Touch Sailor Step Sailor Step	Forward On the spot
Section 3 17 & 18 & 19 & 20 21 - 22 23 & 24	Crossing Shuffle Steps Right, Toe Touches, Triple 1/2 Turn Right. Cross step left behind right. Step right to right side. Cross step left behind right. Step right to right side. Cross step left behind right. Step right to right side. Step left beside right. Touch right toe forward. Touch right toe to right side. Triple step 1/2 turn right, stepping - Right, Left, Right.	Cross Side Cross Side Cross Side Step Front. Side. Triple Turn	Right On the spot Turning right
Section 4 25 & 26 27 & 28 29 - 30 31 & 32	Left & Right Hip Walks Forward, Rock Step, 3/4 Triple Turn Left. Step left slightly forward, bumping hips - Left, Right, Left. Step right slightly forward, bumping hips - Right, Left, Right. Rock forward on left. Rock back onto right. Triple step 3/4 turn left, stepping - Left, Right, Left.	Left Hip Bump Right Hip Bump Rock. Step. Triple Turn	Forward On the spot Turning left
Section 5 33 & 34 35 - 36 37 & 38 39 - 40	Chasse Right & Left with Heel Taps Forward. Step right to right side. Close left beside right. Step right to right side. Tap left heel forward <u>twice</u> . Step left to left side. Close right beside left. Step left to left side. Tap right heel forward <u>twice</u> .	Side Close Side Heel. Heel. Side Close Side Heel. Heel.	Right On the spot Left On the spot
Section 6 & 41 - 42 & 43 - 44 45 - 46 47 & 48	Jumps Right & Left with Touches, Side Shimmy, 1/2 Turn with Claps. Jump to right side onto right foot. Touch left beside right. Hold. Jump to left side onto left foot. Touch right beside left. Hold. Step right to right side and shimmy shoulders for two counts. On ball or right turn 1/2 turn right. Step left beside right and clap twice.	Jump Right. Hold. Jump Left. Hold. Right Shimmy Turn Clap Clap	Right Left Right Turning right

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

Choreographed by:- Ros Brander-Stephenson (UK) Oct 98.

Choreographed to:- 'You Keep Me Hanging On' by Reba McEntire (128 bpm) from Toe The Line 4;
'The Last Waltz' by Engelbert Humperdinck; 'Leap Of Faith' by Delbert McClinton (120bpm).



Alive & Kickin



Shania Twain

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 - 4 5 - 6 7 & 8	Syncopated Vine Right, Back Rock, Chasse Left. Step right to right side. Cross left behind right. Step right to right side. Cross left over 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.	Step. Behind. & Cross. Side. Back Rock Side Close Side	Right On the spot Left
Section 2 9 - 10 11 - 12 13 - 14 15 & 16	Weave Left, Cross Rock, Chasse 1/4 Turn Right. Cross right over left. Step left to left side. Cross step left behind right. Step left to left side. Cross rock right over left. Rock back onto left. Step right to right side. Close left beside right. Step right 1/4 turn right.	Cross. Side. Behind. Side. Cross. Rock. Side Close Turn	Left On the spot Turning right
Section 3 17 & 18 19 - 20 21 & 22 23 - 24	Kick Ball Step, Step, 1/2 Pivot, Shuffle 1/2 Turn, Back Rock. Kick left forward. Step left beside right. Step forward right. Step forward left. Pivot 1/2 turn right. Shuffle step 1/2 turn right, stepping - Left, Right, Left. Rock back on right. Rock forward onto left.	Kick Ball Step Step. Pivot. Shuffle Turn Back Rock	Forward Turning right On the spot
Section 4 25 & 26 27 - 28 29 & 30 31 & 32	Kick Ball Step, Step, 1/2 Pivot, Shuffle 1/2 Turn, Coaster Step. Kick right forward. Step right beside left. Step forward left. Step forward right. Pivot 1/2 turn left. Shuffle step 1/2 turn left, stepping - Right, Left, Right. Step back left. Step right beside left. Step forward left.	Kick Ball Step Step. Pivot. Shuffle Turn Coaster Step	Forward Turning left On the spot
Section 5 33 & 34 35 & 36 37 & 38 39 & 40	Kick Ball Touch x 2, Sailor Steps x 2. Kick right forward. Step right beside left. Touch left to left side. Kick left forward. Step left beside right. Touch right to right side. Cross right behind left. Step left to left side. Step right in place. Cross left behind right. Step right to right side. Step left in place.	Kick Ball Touch Kick Ball Touch Sailor Step Sailor Step	On the spot
Section 5 41 - 42 43 - 44 & 45 - 46 & 47 - 48	Step 1/2 Pivot Left x 2, Syncopated Jumps Forward & Back. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left. Step forward right. Step left shoulder width from right. Clap. Step back right. Step left back shoulder width from right. Clap.	Step. Pivot. Step. Pivot. Right Left Clap & Back Clap	Turning left Forward Back
Section 6 & 49 & 50 & 51 & 52 53 - 54 & 55 - 56	Hitch 1/4 Turns Left x 4, Syncopated Diagonal Steps Forward. Hitch right knee making 1/4 turn left. Touch right to right side. Repeat steps & 49 twice more. Hitch right knee making 1/4 turn left. Step right beside left. Step left diagonally forward left. Hold. (Splay arms out) Step right beside left. Step left forward. Touch right beside left.	& Turn & 2, & 3, & 4. Step. Hold. & Step. Touch.	Turning left Forward

INTERMEDIATE

Four Wall Line Dance:- 56 Counts. Intermediate Level.

Choreographed by:- Daniel Whittaker (UK) May 99.

Choreographed to:- 'That Don't Impress Me Much (Dance Mix)' (128 bpm) by Shania Twain.

My Annie



Bill Bader

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Kick Ball Change, Toe & Hip Push, leading Right & Left.		
1 & 2	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
3	Touch right toe forward right shoulder angled forward.	Toe	
4	Drop right heel with smooth, strong hip push forward.	Heel	
5 & 6	Kick left forward. Step left beside right. Step right in place.	Kick Ball Change	On the spot
7	Touch left toe forward, left shoulder angled forward.	Toe	
8	Drop left heel with smooth, strong hip push forward.	Heel	
Section 2	Right & Left Toe & Hip Push, Step with Hip Roll.		
9	Touch right toe forward right shoulder angled forward.	Toe	Forward
10	Drop right heel with smooth, strong hip push forward.	Heel	
11	Touch left toe forward, left shoulder angled forward.	Toe	
12	Drop left heel with smooth, strong hip push forward.	Heel	
13 - 16	Step right forward, rolling hips <u>twice</u> .	Hip Roll, Hip Roll	
Section 3	Back Steps, 1/2 Turn Right, Kick, Jump Right & left with Brush.		
17 - 18	Step back right. Step back left.	Back. Back.	Back
& 19	Pivot 1/2 turn right stepping forward right. Step forward left.	Turn. Step.	Turning right
20	Low kick right forward.	Kick	On the spot
& 21 - 22	Step (hop) right to right side. Touch left beside right. Brush left forward.	Jump Right. Brush.	Right
& 23 - 24	Step (hop) left to left side. Touch right beside left. Brush right forward.	Jump Left. Brush.	Left
Section 4	Cross Steps, Rock Right, Cross Step, Full Turn Right moving Left.		
& 25	Step slightly back on right. Cross step left over right.	& Cross	Right
26 - 27	Step right to right side. Cross step left behind right.	Side. Behind.	
& 28	Rock right to right side. Rock weight onto left.	& Rock	
29 - 30	Cross step right over left. Step left to left side.	Cross. Side.	Left
31	On ball of left pivot 1/2 turn right, stepping right to right side.	Turn	Turning right
32	On ball of right pivot 1/2 turn right, stepping left to left side.	Turn	
Section 5	Back Rock, Triple 1/4 Turn, Back Rock, Triple 1/4 Turn.		
33 - 34	Cross rock right back behind left. Rock forward onto left.	Back. Rock.	On the spot
35 & 36	Triple step 1/2 turn left, stepping - Right, Left, Right.	Triple Turn	Turning left
37 - 38	Cross rock left back behind right. Rock forward onto right.	Back Rock	On the spot
39 & 40	Triple step 1/4 turn right, stepping - Left, Right, Left.	Triple Turn	Turning right
Section 6	Jump Back, Knee Pops, 1/4 Turn Left, Step 1/2 Pivot Left x 2.		
& 41	Step right diagonally back right. Step left hip width apart from right.	& Jump	Back
42 - 43	Pop right knee in. Straighten right leg popping left knee in.	Right. Left.	On the spot
44	Step left 1/4 turn left.	Turn	Turning left
45 - 46	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	
47 - 48	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	

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

Choreographed by:- Bill Bader (Can) Jan 99.

Choreographed to:- 'Polk Salad Annie' by Jo-el Sonnier (138bpm) from Here To Stay CD.

Music Suggestion:- 'Marcia Baila' by Ricky Martin (132bpm) from Vuelve CD.



Drive Me Wild



Scott Blevins

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 - 4 5 & 6 & 7 & 8	Kick Ball Step, Kick, Step Behind, Kick Cross Step, Toe Touches. Kick right forward. Step right beside left. Step left to left side. Kick right forward. Step right behind left (instep behind heel). Kick left forward. Cross step left over right. Step back on right. Step left beside right. Touch right to right side. Step right beside left. Touch left to left side.	Kick Ball Step Kick. Step. Kick Cross Back & Right & Left	Left On the spot Back On the spot
Section 2 & 9 10 11 & 12 13 - 14 15 & 16	Toe Touch, 1/4 Turn, Hip Bumps, Forward Steps, Shuffle Step. Step left beside right. Touch right to right side. On ball of left pivot 1/4 turn right bringing right foot beside left. Bump hips - Left, Right, Left (weight ends on left). Step forward right. Step forward left. Step forward right. Close left beside right. Step forward right.	& Right Turn Bump 2, 3. Right. Left. Right Shuffle	On the spot Turning right On the spot Forward
Section 3 17 - 18 19 - 20 21 & 22 & 23 24	Step, 3/4 Pivot, Side Left, Together, Kick, Heel, Knee Pop, Heel. Step forward left. Pivot 3/4 turn right (weight ends on right). Step left big step to left side. Step right beside left. Kick left forward. Step left beside right. Touch right heel forward. Step right beside left. Pop left knee forward. Taking weight onto left, straighten knee and touch right heel forward.	Step. Pivot. Side. Together. Kick & Heel & Knee Touch	Turning right Left On the spot
Section 4 & 25 26 Note: 27 - 28 Note: & 29 & 30 - 32	Side Touch, 1/4 Pivot, Body Roll, 3/4 Turn with Hitch & Touches. Step right beside left. Touch left to left side. Pivot 1/4 turn left keeping weight on right foot. Note: Left toe is now pointing forward. Body roll forward shifting weight forward onto left foot. Note: The next four counts complete a 3/4 turn left with weight on left. Hitch right knee. Turn slightly left touching right to right side. Repeat a further three times to complete 3/4 turn in total.	& Left Turn Body Roll & Turn & 2, & 3, & 4.	On the spot Turning left On the spot Turning left
Section 5 33 & 34 35 - 36 37 - 38 & 39 - 40	Cross, Step, 1/4 Turn, Step, 1/2 Pivot, Step, Kick, Jump Back, Clap. Cross step right over left. Step left slightly to left side. Step right 1/4 turn right. Step forward left. Pivot 1/2 turn right. Step forward left. Kick right forward. Step back right. Step back left with feet shoulder width apart. Clap.	Cross & Turn Step. Pivot. Step. Kick. & Back. Clap.	Left Turning right Forward Back
Section 6 41 - 44 45 - 46 47 - 48	Hip Bumps, Step 1/2 Pivot, Step 1/2 Pivot. Bump hips right <u>twice</u> . Bump hips left <u>twice</u> . Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left.	Rt Bump. Lt Bump Step. Pivot. Step. Pivot.	On the spot Turning left

INTERMEDIATE

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

Choreographed by:- Scott Blevins (USA) May 97.

Music Suggestions:- 'Drive Time' by M People from Bizarre Fruit CD; 'Ooh Aah (Just A Little Bit)' by Gina G; 'Somebody Slap Me' by John Anderson (Teach).

**Steppin'
off the
Page**

Jump, Jive & Wail



INTERMEDIATE/ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Kick, Together, Kick, Hold, Touches Side, Back, Together, Hold. Kick left forward. Step left beside right. Kick right forward. Hold. Touch right to right side. Touch right back. Step right beside left. Hold.	Left & Right. Hold. Side. Back. Together. Hold.	On the spot
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Hitch, Point Back, Hitch, Hold, Step 1/2 Pivot Right x 2. Hitch left knee. Point left foot back. Hitch left knee. Hold. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right.	Hitch. Point. Hitch. Hold. Step. Pivot. Step. Pivot.	On the spot Turning right
Section 3 17 - 18 19 - 20 Note: 21 - 22 23 - 24 Note:	Grapevines Left & Right with Kicks and Arm Circles. Step left to left side. Cross step right behind left. Step left to left side. Kick right to right side. Circle arms anti-clockwise during vine left. Step right to right side. Cross left behind right. Step right to right side. Kick left to left side. Circle arms clockwise during vine right.	Step. Behind. Step. Kick. Step. Behind. Step. Kick.	Left Right
Section 4 25 26 27 28 Note : 29 30 31 32 Note :	Slow Swivels x 2, Boogie Swivels x 4 making 1/4 Turn Right. Swivel 1/4 turn left, stepping left forward. Bring right leg across and through to left, lifting right knee. Swivel 1/2 turn right, stepping right forward. Bring left leg across and through to left, lifting left knee. You are now facing 1/4 turn right of home wall. Swivel on right to face left diagonal, stepping onto left. Swivel on left to face right diagonal, stepping onto right. Swivel on right to face left diagonal, stepping onto left. Swivel on left to face 1/4 turn right, stepping onto right. Legs are slightly open for counts 29 - 32. Swivels are on balls of feet with very little upper body movement.	Left Swivel Right Swivel Left Right Left Turn	Turning left Turning right On the spot Turning right
Section 5 33 - 34 35 - 36 37 - 40	Step Forward Together & Back Together x 2 with Claps. Step forward left. Step right beside left and clap. Step back left. Step right beside left and clap. Repeat steps 34 - 36.	Step. Forward. Step. Back.	Forward Back
Section 6 41 & 42 43 & 44 45 - 46 47 - 48	Left & Right Shuffle Steps Forward, Step 1/2 Pivot, Step Left, Right. Step forward left. Close right beside left. Step forward left. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/2 turn right. Run forward left then right.	Left Shuffle Right Shuffle Step. Pivot. Left. Right.	Forward Turning right Forward

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

Choreographed by:- Greg Underwood (Australia).

Choreographed to:- 'Jump, Jive & Wail' by Brian Setzer (204bpm) from The Dirty Boogie CD.

Music Suggestion:- 'Boogie Till The Cows Come Home' by Roger Brown and Swing City.



Shoot The Rooster



Glen Mitchell

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 Note: 1 & 2 3 & 4 5 & 6 7 & 8	Full Turning Chasses Right, Kick Ball Change. Steps 1 - 6 complete full turn right, move right, using three triple steps. Step right to right side. Close left beside right. Step right 1/4 turn right. On ball of right pivot 1/4 turn right stepping left to left side. Close right beside left. Make 1/4 turn right on right stepping left back. On ball of left pivot 1/4 turn right stepping right to right side. Close left beside right. Step right to right side. Kick left forward. Step left beside right. Step right in place.	Side Close Turn Turn Close Turn Turn Close Side Kick Ball Change	Turning right On the spot
Section 2 Note: 9 - 16	Full Turning Chasses Left, Kick Ball Change. Steps 9 - 14 complete full turn left, move left, using three triple steps. Repeat step 1 - 8 of Section 1 to left side, leading with left foot.	Turning left	
Section 3 17 - 18 19 - 20 21 - 22 23 - 24	Diagonal Touches and Steps, 1/2 Pivot Left. Touch right diagonally forward right. Step forward right. Touch left diagonally forward left. Step forward left. Touch right diagonally forward right. Touch right beside left. Step forward right. Pivot 1/2 turn left.	Touch. Step. Touch. Step. Touch. Step. Step. Pivot.	Forward Turning left
Section 4 25 - 32	Diagonal Touches and Steps, 1/2 Pivot Left. Repeat steps 17 - 24 of Section 3.		
Section 5 33 - 36 37 & 38 & 39 - 40	Walk Forward, Heel Switches, Clap. Walk forward - right, left, right, left. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Clap hands.	Forward 2 3 4 Right & Left & Right. Clap.	Forward On the spot
Section 6 41 & 42 43 - 44 45 & 46 47 - 48	Forward Shuffle Step, Rock Step, Back Shuffle Step, Back Rock. Step forward right. Close left beside right. Step forward right. Rock forward left. Rock back onto right. Step back left. Close right beside left. Step back left. Rock back right. Rock forward onto left.	Right Shuffle Rock. Step. Back Shuffle Back. Rock.	Forward On the spot Back On the spot
Section 7 49 & 50 51 - 52 53 & 54 55 - 56	Forward Shuffle Step, Rock Step, Shuffle 1/2 Turn Left, Forward Rock Step. Step forward right. Close left beside right. Step forward right. Rock forward left. Rock back onto right. Shuffle step 1/2 turn left, stepping - Left, Right, Left. Rock forward on right. Rock back onto left.	Right Shuffle Rock. Step. Shuffle Turn Rock. Step.	Forward On the spot Turning left On the spot
Section 8 57 & 58 59 - 60 61 & 62 63 - 64	Back Shuffle Step, Rock Step, Forward Shuffle Step, Rock Step. Step back right. Close left beside right. Step back right. Rock back on left. Rock forward on right. Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back onto left.	Back Shuffle Back. Rock. Left Shuffle Rock. Step.	Back On the spot Forward On the spot
Section 9 65 & 66 67 - 68 69 & 70 71 - 72	Shuffle 1/2 Turn Right, Rock Step, Shuffle Back, Rock Step. Shuffle step 1/2 turn right, stepping - Right, Left, Right. Step forward on left. Rock back on right. Step back left. Close right beside left. Step back left. Rock back on right. Rock forward onto left.	Shuffle Turn Rock. Step. Shuffle Back Back. Rock.	Turning right On the spot Back On the spot
Section 10 73 - 76 & 77 78 - 80	Walk Forward, Kick, Jump Back, 3 Count Hold. Walk forward - right, left, right. Kick left forward. Step diagonally back left. Step right shoulder width from left. Hold for three counts.	Forward 2 3 Kick & Back 2, 3, 4.	Forward Back On the spot
Section 11 81 - 82 83 - 84 85 - 86 87 - 88	Knee Pops with Holds. Pop left knee in towards right knee. Hold. Straighten left knee popping right knee towards left knee. Hold. Pop left knee in. Switch popping right knee in. Switch popping left knee in. Straighten left and touch right beside left.	Left Knee Right Knee Left. Right. Left. Right.	On the spot

INTERMEDIATE

One Wall Line Dance:- 88 Counts. Intermediate Level.

Choreographed by:- Rob Fowler (UK) May 99.

Music Suggestion:- 'Shoot The Rooster' by Glen Mitchell (139 bpm).

Drink, Swear, Steal & Lie

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	PART 'A'		
1 & 2	Right Shuffle, Walk, Walk, Left Shuffle, Walk, Walk.	Right Shuffle	Forward
3 - 4	Step forward right. Close left beside right. Step forward right.	Left. Right.	
5 & 6	Step forward left. Step forward right.	Left Shuffle	
7 - 8	Step forward left. Close right beside left. Step forward left.	Right. Left.	
Section 2	Chasse Right, Back Rock, Chasse Left, Back Rock.		
9 & 10	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
11 - 12	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
13 & 14	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
15 - 16	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
Section 3	Syncopated Chasse Right, Side Rock, Crossing Shuffle.		
17 - 18	Step right to right side. Hold.	Side. Hold.	Right
& 19 - 20	Step left beside right. Step right to right side. Hold.	& Side. Hold.	
& 21 - 22	Step left beside right. Rock right to right side. Rock onto left in place.	& Rock Step	
23 & 24	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
Section 4	Syncopated Chasse Left, Side Rock, 1/2 Turn Right, Chasse Left.		
25 - 26	Step left to left side. Hold.	Side. Hold.	Left
& 27 - 28	Step right beside left. Step left to left side. Hold.	& Side. Hold.	
& 29	Step right beside left. Rock left to left side.	& Rock	
30	Rock weight onto right, turning 1/2 turn right.	Turn	Turning right
31 & 32	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
Section 1	PART 'B'		
Section 1	Syncopated Toe & Heel Touches.		
1 &	Cross touch right over left. Step right beside left.	Right &	On the spot
2 &	Cross touch left over right. Step left beside right.	Left &	
3 &	Touch right heel forward. Step right beside left.	Heel &	
4 &	Touch left heel forward. Step left beside right.	Heel &	
5 &	Touch right toe to right side. Step right beside left.	Side &	
6 &	Touch left toe to left side. Step left beside right.	Side &	
7 &	Touch right toe to right side. Hitch right knee.	Side Hitch	
8	Touch right toe to right side.	Touch	
Section 2	Mashed Potato Back, Left Coaster Step.		
& 9	Swivel both toes in. Swivel both toes out stepping right back.	Back Right	Back
& 10	Swivel both toes in. Swivel both toes out stepping left back.	& Left	
& 11	Swivel both toes in. Swivel both toes out stepping right back.	& Right	
& 12	Swivel both toes in. Swivel both toes out leaving feet in place.	Stay There	On the spot
& 13	Swivel both toes in. Swivel both toes out stepping left back.	Back Left	Back
& 14	Swivel both toes in. Swivel both toes out stepping right back.	& Right	
15 & 16	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
&	Step right behind left (instep to left heel - 3rd position).	&	
Note:	Mashed potato steps can be simplified by stepping - back (R), back (L), back (R), rock step, back (L), back (R), coaster step, together.		
Section 1	PART 'C'		
Section 1	Right & Left Full Paddle Turns.		
1	Step left slightly to left side, toe turned out.	Turn	Turning right
&	Rock onto right starting turn right.	&	
2 & 3 &	Repeat steps 1 & twice more to complete full turn right.	2 & 3 &	
4	Step left slightly to left side taking weight.	4	
Note:	You should now have completed a full turn right.		
5 - 8	Repeat steps 1 - 4 leading with right and turning to left.		

Continued



Michael Peterson



Max Perry

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 2 9 & 10 11 & 12 13 & 14 & 15 & 16	Left & Right Cross with Side Ball Change, Syncopated Weave. Step left diagonally forward right. Rock ball of right to right side. Rock weight to left in place angling body to left diagonal. Step right diagonally forward left. Rock ball of left to left side. Rock weight to right in place angling body to right diagonal. Cross step left over right. Step right to right side. Cross step left behind right. Step right to right side. Cross step left over right. Hold and clap <u>twice</u> .	Cross Right Rock Cross Right Rock Cross & Behind & Cross Clap Clap	Right On the spot Left On the spot Right
Section 3 17 & 18 19 & 20 21 & 22 & 23 & 24	Back Step, Side, Cross, Left 3/4 Triple Turn, Kicks & Kick Ball Change. Step right back. Step left to left side. Cross step right over left. Triple step 3/4 turn left, stepping - Left, Right, Left. Kick right forward. Step right beside left. Kick left forward. Step left beside right. Kick right forward. Rock back on ball of right. Step left in place.	Back & Cross Triple Turn Right & Left & Kick Ball Change	On the spot Turning left On the spot
Section 4 25 - 26 27 - 28 29 - 30 Note:	1/4 Turn Right, Touch, Weave Right. Step forward right into 1/4 turn right. Touch left to left side. Cross step left over right. Step right to right side. Cross step left behind right. Step right to right side. Yes, this section does only have 6 counts.	Turn. Touch. Cross. Side. Behind. Side.	Turning right Right
Section 1 & 1 - 2 3 - 4 5 - 6 7 & 8 9 - 10 11 & 12	'C' - ENDING 1 Syncopated Steps, 1/2 Turn Left, Forward & Back Walks with Coasters Step back left. Step forward right. Hold. Pivot 1/2 turn left. Hold. Step forward right. Step forward left. Step forward right. Step left beside right. Step back right. Step back left. Step back right. Step back left. Step right beside left. Step forward left.	& Step. Hold. Pivot. Hold. Right. Left. Coaster Step Back. Back. Coaster Step	On the spot Turning left Forward Back On the spot
Section 1 & 1 - 2 3 - 4 5 - 6 7 - 8 Note:	'C' - ENDING 2 Syncopated Steps, Hold, 1/2 Turn Left, Hold, Rock Steps. Step back left. Step forward right. Hold. Turn 1/2 turn left (keep <u>weight back</u> on right foot). Hold. Rock forward on left. Rock back onto right. Rock back on left. Rock forward onto right. Following this ending start from beginning of Sec.C. adding ending 3.	& Step. Hold. Turn. Hold. Forward. Rock. Back. Rock.	On the spot Turning left On the spot
Section 1 & 1 - 2 3 - 4 & 5 - 6 & 7 - 8	'C' - ENDING 3 Syncopated Steps, Hold, 1/2 Turn Left, Hold, Toe Switches. Step back left. Step forward right. Hold. Turn 1/2 turn left (keep <u>weight back</u> on right foot). Hold. Step left beside right. Touch right toe forward. Hold. Step right beside left. Touch left toe forward. Hold.	& Step. Hold. Turn. Hold. & Right. Hold. & Left. Hold.	On the spot Turning left On the spot
Section 2 & 9 - 10 11 & 12 13 - 14 15 & 16	Forward Steps, Forward Coaster, Back Steps, Back Coaster. Step left beside right. Step forward right. Step forward left. Step forward right. Step left beside right. Step back right. Step back left. Step back right. Step back left. Step right beside left. Step forward left.	Step Right. Left. Coaster Step Back. Back. Coaster Step	Forward On the spot Back On the spot

INTERMEDIATE/ADVANCED

Phased Line Dance:- (A) 32 Counts, (B) 16 counts, (C) 38-46 counts. Intermediate/Advanced Level.

Choreographed by:- Max Perry (USA) Jan 99.

Choreographed to:- 'Drink, Swear, Steal & Lie' by Michael Peterson.

Choreographers Note:- The sequence is A A B C1, A A B C2, C3. Start dance after sixteen counts.

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Michael & Jojo Carr
01296 747570

Milton Keynes
Bluegrass Line Dancers

Kim Ray
01908 607325

Wolverton, Wootton, Bletchley, Milton Keynes

Cactus Moon
Lesley Thatcher
01908 222429

Wooburn, High Wycombe
Silver Star LDC

Annie & Dave
01628 529137

VOICE BOX 1046

CAMBRIDGESHIRE

Cambridge
Naomi's Line Dancing

Naomi
01763 241306

Peterborough, Eye, Glinton
Country Kickers

Annie
01733 349749

Peterborough, Spalding
The Country Connection

Roger
01733 206930

Wangford
Western Swing

Tony Wilson
01733 232568

CHESHIRE

Irlam, Golbourne, Warrington, Ashton in

Makerfield, Culceth
Smith & Western

Sue Gupwell
01925 810060

Macclesfield, Wilmslow, Poynton, Henbury,

Hazel Grove
Texas Stompers

Brenda Garside
01625 874241

Middlewich, Winsford
Nice 'n' Eese

Sandra or Ted
01260 274856

Stockport, Greater
Manchester

Stockport Boot Scooters
Derek Cooper
0161 439 7983

Timperley
A.W.'s Crazy Legs LDC

Garham/Annette Wright
01422 363924

Warrington
Santa Fe Dance Club

Rita
01925 816302

Warrington
Liberty's Dance Group

Charlie
0161 775 5009

Warrington, Poynton, Oldham, Altrincham, Stretford, Chorlton, The Line King
Ty
0161 973 8443

CLEVELAND

Billingham

Low Grange "Achy Breakies"

Ann
01642 277778

Middlesbrough
'St Cuthberts' Crazy

Stompers
Ann
01642 277778

CORNWALL

Quintrell Downs
Kernewek Stompers

Tony & Margaret
Atherton
01726 860387

St Austell, Dobwalls, Bodmin
Kernow Kickers

Christine Howard
01208 831845

CUMBRIA

Dalton in Furness, Stainton, Askam, Uriswick

D & G Western Dance
Dorothy or Gerald
01229 464728

Keswick

Keswick Crazy Kickers
Mrs Claire Bell
01768 73318

Langwathby, Skirwith
Boots On Line Dancers

Liz or Harry
01768 88635

DERBYSHIRE

Bakewell, Darley Dale, Matlock
Timberline Dancing

Timberline Steve
01629 636386

Chesterfield

Wranglers
Mike and Chris Goodyear
01484 667629

Chesterfield

Pony Express
Julie
01246 556193

Chesterfield, Worksop
Den's Country Jukebox

Dennis or Jane
01909 723366

Derby, Spondon
Hotshots

Tony Akers
01332 605584

Ripley, Chesterfield
K Western

K Western
07979 608254

DERBYSHIRE (SOUTH)
South Derbyshire

Texas Ranchers LDC
Tracey Moore
01283 211477

DEVON

Dawlish, Teignmouth, Starcross
Silver Spurs

Marilyn Adams
01626 865769

Honiton

Marina
01404 41453

Sidmouth

WestCountry Kickers
Terry
01395 512569

Torbay, Newton Abbot
Lassoos Linedance

Pauline Mason
01626 331815

VOICE BOX 1001
Westward Ho, Bideford

Kingsley Line Dancers
Jill Dean
01271 375540

DEVON (NORTH)

Barnstaple

Easey Riders
Leslie & Norman
01271 375732

Ilfracombe, Fremington, Combe Martin, Barnstaple
West Country Cowboys

Paul Clifton
01271 866991

DORSET

Bournemouth
Southern Line

Luke & D Bartlett
01202 512849

Bournemouth

Alamo Line Dance Club
Pauline Francis
01202 531955

Bournemouth, Poole
Bucking Broncos

Ron & Hazel
01202 693389

Christchurch

Rebel Riders
Martyn 'n' Chris
01425 673414

VOICE BOX 1031
Christchurch, Highcliffe

Joy's Line Dancing
Joy
01425 610773

Gillingham

Country Legends
Sarah or Gail
01747 824411

Highcliffe, Christchurch
Western Express

Mike Akerman
01425 613160

Poole

Stetson Strollers
Ray & Tina Yeoman
01202 603563

Swanage

Purbeck Renegades
Ken & Brenda
01929 423734

Thornford, Sherborne
Line Up! Line Up!

Mary Fitzgerald
01935 873384

Weymouth, Portland, Upwey
Fine Line

Rick Winterburn
01305 777457

Weymouth, Portland, West Lulworth
Ain't Going Down LDC

Jack & Viv
01305 767853

Winton, Merley, Wimbourne
Silverado

Gail
01202 399030

Witchampton, Wimborne,
Tarrant, Keyneston,

Blandford Forum
Chasing Lines

Karen Hill
01258 840519

DURHAM

Consett, Lanchester
Original Ron's

Ron Agar
01207 581350

Darlington
Rollin' Vines CWC

Tony Cross
01325 263259

Old Shilton, Netwon
Aycliffe

J & B Country Classics
Bea & Joe
01740 656640

ESSEX

Basildon, Southend, Grays, Chelmsford, Billericay,

Pitsea
CB's Line Dancing

Gill Light
0410 551113

Benfleet, Canvey Island
Texas Star

Paula or Eric
01268 530180

Benfleet, Hadleigh, Leigh, Westcliff, Southend,

Thorpebury, Coringham
Texas Twisters

Viv
0370 848059

Brentwood, Cranham, Hornchurch, Upminster
Rockin' Country

Jan Hughes
01708 224112

Brentwood, Harold Hill, Romford, Shenfield
AL's Line Dancing

Anita Ludlow
01708 250759

Canvey Island, Grays, Thurrock
Lazy C Western Dancers

Ray & Joy Denham
01268 683890

Chigwell, Upminster
JD Linedance

H E Chalkley
01708 765464

VOICE BOX 1015
Clacton-on-Sea

Caley's Country W.D.C.
Mark Caley
01255 431114

VOICE BOX 1002
Dagenham, Barking

Soundsearch
(Linedance)

Hilary
01708 702468

VOICE BOX 1050
Gants Hill, Ilford, Elm Park,

Hornchurch
Kelado Kickers

Pat Gladman
0181 551 3043

Great Baddow, Chelmsford
Texas Boogie

Trish & Sally
0411 959384

Matchin Tye Phoenix WLDC
Lynda or John

01279 653797
Sawbridgeworth, Bishop's

Stortford, Sheering,
Harlow, Little

Hallingbury
Sharon's Thorns and

Roses Dance Co
Sharon
01279 726922

Southend on Sea, Westcliffe
on Sea, Leigh on Sea

Dallas Line Dance Club
Dave Ewing
01702 512803

Witham

Ameridance
Alan & Jean
01621 891170

GLOUCESTERSHIRE

Avening, Stroud,
Nailsworth, Stonehouse

Steve's Sunset
Stompers

Steve Holmes
01453 791206

Cainscross, Cashes Green,
Randwick, Stroud

Jolly Stompers
Julie
01453 752480

Cheltenham, Tewkesbury,
Gloucester

Applejack
Ceri Wilkinson
0370 225726

Cirencester, Dursley,
Avening, Chalford

Beverley Hillbillies
Beverley Gyde
01453 886512

Coleford, Lydney,
Mitcheldean, Forest of

Dean
The Forest Stompers
Pauline Fleming
01594 832905

Kings Stanley, Leonard
Stanley, Stonehouse,

Stroud
5 Valley's Stars & Stripes

Jackie Badham
VOICE BOX 1011

Mickleton, Chipping
Campden

Trail Blazers
Trail Blazers
01386 438537

Tewkesbury
Bredon Hillbillies

Marianne Gibson
01684 772090

Thornbury, Dursley, Bristol
Stateline

Dave Doyle
01454 415785

Yate, Bristol, Wotton-
under-Edge, Didmorton

Stompers 'n' Shufflers
Dennis Arney
01454 321729

GREATER MANCHESTER
Bolton

Applejacks
Christine Birch
01204 522113

Eccles, Salford
White River Falls

Terry & Joan Mumford
0161 707 8598

Manchester, Stockport
Silver Dollar CMC

0161 257 2496
Middleton

Wranglers
Mike and Chris Goodyear
01484 667629

Whalley Range,
Manchester

Oaklands
Louise
0161 226 9557

VOICE BOX 1006
GWENT

Newport
Applejack

Ceri Wilkinson
0370 225726

HAMPSHIRE
Chute, South Wonston,

Farnborough

Cactus Jack's Dance
Ranch
Lorna
01252 660371

Gosport, Stubbington,
Lee-on-Solent, Titchfield
Arjaze
Robert & Diane Jackson
01705 504936

Hordle, Milford on Sea,
New Milton
Western Express
Mike Akerman
01425 613160

Kings Stanley, Leonard
Stanley, Stonehouse,
Stroud
5 Valley's Stars &
Stripes
Jackie Badham
01453 822025

New Milton
Joy's Line Dancing
Joy
01425 610773

Portsmouth
8 Seconds LDC
Jon Sharon Gill
01705 649359

Portsmouth, Waterlooville,
Cowplain
Solent WDC
Ron & Shiela Penn
01705 266205

Totton, Eastleigh
Sidewinders
Sue & Ian
01703 840079

Totton, Hedge End,
Fareham, Lowford
Banners and Boots
Pim Humphrey
01703 571180

HEREFORD & WORCESTER

Kidderminster
Desperado's Western
Dance
Dee Williams
01952 882838

HERTFORDSHIRE

Barnet
Hitch and Hook
Janice
0181 805 7547
VOICE BOX 1034

Barnston, Lt Hallingbury
Phoenix WLDC
Lynda or John
01279 653797

Litlington, Bassingbourn
Naomi's Line Dancing
Naomi
01763 241306

Sawbridgeworth, Bishop's
Stortford, Sheering,
Harlow, Little
Hallingbury
Sharon's Thorns &
Roses Dance Co
Sharon
01279 726922

South Oxhey, Watford
Bushey Stompers
Viv Bishop
0956 675574

St Albans, Hatfield,
Welwyn Garden City
Blue Velvet Line Dancers
Val Hamby
01727 873593

St Albans, Sandridge,
Welwyn Garden City
Peace Train
Michelle & Tony Risley
01727 869210

ISLE OF WIGHT

Isle of Wight
Vectis C M C
Dave or Phil
01983 760873
VOICE BOX 1043

KENT

Beckenham, Langley Park
Misty Blue
Jean Dyett
07970 616668

Bexleyheath, Blackfen
Boogie Boots
Brenda/Mandy
0958 275036

Biggin Hill, Orpington
Calgary Stampede
Julie & Dave Mott
01689 876940

Canterbury
Smokin' Boots
Vera Webb
01227 711147

Chatham, Cliffe, Hoo, East Malling
Silver Shadow WDC
Mabel or George
Thompson
01634 660347

Crayford, Eritl, Chiselhurst
Rodeo Rebels
Bill & Angie
01322 529102

Dartford, Welling
Country Mania
Shiela Still
0181 303 6518

Folkestone, Hythe
Check Shirts
Julie
01303 274178

Gillingham
Texas Bluebonnet
Maggie
01634 366599

Herne Bay, Canterbury
Denims & Diamonds
J Sayer
01227 450348

Herne Bay, Whistable,
Minster (Thanet)
DBs Country
Connections
Derek & Ella Barnes
01227 374569

New Ash Green
Kick a Little
Pauline Horkan
01883 341023

Sellindge, Kingsworth,
Ashford
Cool Country
Maureen Lincoln
01303 813161

Sidcup
Ace of Clubs
Carol/Martin
0181 300 6068

Stroud, Rochester,
Chatham
Neon Rodeo WDC
David Grant
01634 315064

Swanley, Sidcup
Cowboy Boogie
Sue Waterhouse
01322 665582

Woodchurch
Gerry Hat-Trick
Gerry
01580 240178

LANCASHIRE
Ashton-u-Lyne, Droylsden,
Denton
Donahay's
Paul
0161 223 3566

Blackpool, Cleveleys
Strut Your Stuff
Michael John
01253 621316

Bolton, Westhoughton
Stetson Stompers
D Jones
01204 496414

Chorley
Freeway Hitchers
Chris Freeman
01257 276154

Euxton, Eccleston, Coppull,
Chorley
Gill's Line Dancing
Mrs Cottell
01257 411799

Huddleston, Darwen
Dodge City Stompers
Lisa Garstang
01254 703479

Little Hulton, Worsley,
Manchester
Danceland
Rita
01204 574660

Nelson
Nelson Old Brass Band
Club
Sheena Iveson
01282 614775

VOICE BOX 1009
Newtown, Wigan
Kathy's Dance Ranch
Miss K Blackburn
01942 207547

Penwortham, Preston
Sandra's Shanandoah
Stompers
Sandra Davies
01772 494700

Rufford, Burscough
Sugarfoot
Hazel Anderson
01704 229901

Skelmersdale, Ashurst
Fancy Feet
Mel
01695 733132

Southport
Sugarfoot
Hazel Anderson
01704 229901

Walkden, Bolton, Little
Lever
Boot-Scooters of Bolton
Val & Pete
01204 655695

Walkden, Worsley,
Swinton, Eccles,
Pendlebury
Days Out West
Kerris Milligan (D&G)
0161 950 1711

LEICESTERSHIRE
Coalville, Whitwick,
Thringstone, Ellistown,
Shepshed, Belton
Wild West American
Dance
Company
Nita Pearson
01530 223434

Loughborough, Quorn
VC's Line Dancing
Valerie Sim
01509 231693

LINCOLN
Nettleham, Skellingthorpe,
Lincoln, Ancaster,
Washingborough
Texan Line Dance with
Sundance Kim
Kim
01522 790024

LINCOLNSHIRE

Bardney, Tattershall
Sothwold Stompers
Sid Holloway
01526 352086

Lincoln
Cherry Reepers
Susan Gaisford
01522 750441

Lincoln, Sleaford, Ashby in Lincs,
Washingborough in Lincs
Strutting Stuff
Trev or Angie
01522 810618

Lincoln, South Hykeham
Witham Valley
Stompers
Andy
01522 881046

Peterborough, Spalding
The Country Connection
Roger
01733 206930

LONDON

Balham
Silver Dollar Saloon
Rob Rundle
0181 673 9526

Brockley, Dulwich
Boots 'n' Blisters
Emma or Robbie
0181 516 4844

VOICE BOX 1033
Edgware, Barnet
Dancing Boots
Amanda
0181 205 9742

Finchley, Woodside Park,
Totteridge
Texan Dudes
Lavinia & Mick
0181 440 7340

Harefield, Northwood,
Ickenham
Leather & Lace Western
Dancers
Pat Seabridge
01895 625587

London
Roadhouse
Amanda Harvey-Tench
01932 227194

London
Dance 4U
Johnny S
0181 985 5535

VOICE BOX 1012
Mill Hill, Edgware
Dancin' Line
Laurel Ingram
0181 958 4123

VOICE BOX 1008
Mottingham, Eltham
Wichita Line Dancing
Nita
0181 289 9009

VOICE BOX 1005
Rotherhithe, Bermondsey,
Bow
Allyson Cawood's
Docklands Dancers
Allyson Cawood FIDTA
LISTD
0171 394 9036

Rotherhithe, Bermondsey,
New Cross
Toe-Tappers & Stompers
Angie
0171 237 7935

VOICE BOX 1052
Walthamstow E17
Kelado Kickers
Pat Gladman
0181 949 3612

Wimbledon, Merton,
Putney
Wimbledon Community
Centre
Janice
0181 949 3612

MERSEYSIDE

Aintree, Bootle, Liverpool
Swing City Stompers
Jean
0151 284 5082

Birkdale, Southport
J R Nashvillians
Joan or Roy
01704 227520

Bootle, Fazackerley,
Walton, Tuebrook
Boots 'n' Shooters
Western Dancers
O & V Williams
0151 286 3610

Crosby, Lydiate
Arrowheads CLDC
Ken & Jean
01704 874944

Formby, Southport
Shy Boots and
Stompers
Lin & Jacqueline
VOICE BOX 1025

Liverpool
Stateside Stompers
(Liverpool)
David Woods
07899 087524

Liverpool
Western Gold Stars
Karen & Haydn
0151 264 9914

Liverpool
Cheryl the Peril & The
Little Devils
Cheryl Russell
07971 334945

Liverpool
Oregon Trailblazers
Jenny & Tom Ruffley
01925 721289

VOICE BOX 1018
Liverpool, Rainford
Texas Riders
Phil & Gill Sharp
0151 283 8536

Liverpool
Country Swing
Alison Crawford
01704 872683

Lydiate, Bootle, Aughton,
Preston
Grace & Ron's Western
Dance
Grace & Ron
0151 531 7678

Southport
Shy Boots and
Stompers
Betty & Steve
VOICE BOX 1024

St Helens
Silhouette Dance Club
Keith & Mark
01744 26338

St Helens
Broncobusters Western
Line
Dance Club
Joy Cook
01744 608864

Wallasey, Leasowe
Chay's Stompers
Chris & Steve
0151 639 2141

Waterloo, Crosby
Wanted Dead or Alive
Jim & Katharine
0151 920 4217

VOICE BOX 1042
MIDDLESEX
Ashford, Laleham, Whittom
Country Rebels
Len or Pat
01932 566582

Ashford, Sunbury, S

West Liners
Sharon Dalton
01784 243591

Harefield (South)
'B' Line
Barbara Devlin
01525 853900

Harefield, Northwood
Ickenham
Leather & Lace W
Dancers
Pat Seabridge
01895 625587

Sunbury
Cactus Star
Allen or Ralph
0181 994 4296

VOICE BOX 1014
Twickenham, Harrow,
Sundance
Miranda
0181 977 0108

NORFOLK
Fakenham
Line Up 'n' Dance
Debbie/Becky
01328 864880

Gorleston, Gt Yarmou
Beccles, Belton,
Ormesby
Alegria
Steve
0410 205557

Great Yarmouth,
Gorleston, Newtow
Funky Strutters
Paula & Lynn
01493 721559

Horsham, Horstead,
Taverham, Frettenh
Stetson Stars Amer
Line Dancing
Ann Godfrey
01603 898867

Norwich
The Wild Stallion D
Ranch
Debbie Hogg
01603 810141

VOICE BOX 1007
Wells next the Sea,
Foulsham, Sculthorpe
High Kelling
Denim Dancers
Jacqueline
01328 710415

NORTHAMPTONSHIRE
Kettering
Montana Vigilantes
Peter Coleman
01536 518029

Kettering, Irthlingborou
Sizzlin' Country Kids
Sue Green
01536 520364

Nether Heyford,
Cogenhoe,
Northampton
Hot Dogs 'n' Cool Ca
WDC
Keith & Jenny Cross
01604 765856

Northampton
Stompsome Country
Jacqueline & Martin
01604 583125

VOICE BOX 1020
NORTHUMBERLAND
Hexham, Ponteland
Boots 'n' Boogie
Christine Ridley RSA, U
07788 713638

NOTTINGHAMSHIRE

Lowdham, Cotgrave,
Radcliffe on Trent
Rebel Stompers
Julie Langstaff
01949 875375

Mansfield, Blidworth
The Circle 'M'
June Kerins
01623 793444

Mansfield, North Notts
Dusty Boots Western
Dancers
Lauren
01623 650817

Newark

Sioux's JJ Stompers
Sue Hill
01636 676518

Ravenshead

Mary's JJ Stompers
Mary Rhind
01623 797199

Skegby

Triple 'S' Social &
Snooker Club
Annette & Brian
01773 873399

Southwell

Bramley Bootscoters
Chris
01636 813645

Walesby

The Buckle
Bootscoters
Sue Castle
01636 685340

Wollaton, Lenton Abbey,

Stapleford, Basford,
Radcliffe on Trent,
Western Trail
Mary Greenfield
0115 949 0603

Workshop

Rebel 'The Devil'
Becky Reynolds
01909 472536

OXFORDSHIRE

Banbury

Banbury Boot Scooters
Colin Clarke
01295 258916

Witney, Cowley, Freeland
Scoot'n Boogie Line
Dance
Sue Johnstone
01993 882253

SHROPSHIRE

Market Drayton

Ruthie's Rednex
Ruthie Rednex
01630 658097

Shrewsbury

Leslie Jones Western
Dance
Leslie or Anne Jones
01743 355530

Shrewsbury

Boots 'n' Boogie
Pelly & Lorraine
01743 270064

Telford, Shropshire

Feel The Beat Line
Dancing
Alan & Barb
01952 414284

See coupon for details of how to
have your own listing here

SOMERSET

Bridgwater, Wellington
Bizzy Boots
Tim
07801 079165

Huish Episcopi, Keinton
Mandeville, Binegar,
Guemey Slade, Castle Cary
Double Aitch WDC
Mrs Patricia Hatton
01963 240654

Weston Super Mare
Somerset Stompers
Margaret Hazelton
01278 783224

Yeovil

Yeovil Stompers
Lasso Leanne
01935 479844

STAFFORDSHIRE

Amington, Two Gates,
Stonydelph, Tamworth
Lucky Stars
Max
01827 52182

Lichfield

Circle 'S' Western
Dancers
Sandra or Marcella
01543 304005

Stafford, Rugeley, Cannock

Longhorn LDC
Anna Ward
01785 240171

Stoke on Trent, Leek

Dixieland Footsteppers
Graham Dix
01538 753633
VOICE BOX 1037

SUFFOLK

Bury St Edmunds

Shuffles Line Dancing
Amanda
01359 251421

Gorleston, Gt Yarmouth,

Beccles, Belton,
Ormesby
Alegria
Steve
0410 205557

Ipswich, Stowmarket,

Wyverston, Mend,
Elmswell
M.I.B.
Kalvin & Pat Finch
01449 612263

Leiston, Westleton

Coastliners LDC
Mary Drew
01728 648482

Lowestoft

Trailblazers
Mary Waller
01502 585856

Stowmarket

Line Up With Rosie
Rosie
01449 676608
VOICE BOX 1041

Sudbury, Long Melford, Gt

Gornard
JT Steppers
Jean
01787 377343

SURREY

Bletchingley, Warlingham,
Chaldon, Nutfield,
Warlingham
Kick A Little
Pauline Horkan
01883 341023

Camberley, Kingston

Sundance
Miranda
0181 977 0108

Cranleigh

Toe The Line
Lesley Hawker
01403 753904
VOICE BOX 1035

Farnham, Wrecclesham

Cactus Jack's Dance
Ranch
Rebecca POver
01252 516408

Horley

Linedance Krazy
Karen
01293 441111

Kingston

Roadhouse
Amanda Harvey-Tench
01932 227194

Leatherhead, Wallington,

Mitcham, Banstead
Bootleggers
Linedancing
Mary Byrne
01372 452893

Redhill, Godstone,
Caterham
Dance The Line
Glynis Blindt
01883 743099

SUSSEX

Burgess Hill, Cuckfield,
Lindfield
Live Wire Dance Club
Sarah
01293 414758

VOICE BOX 1048

Hastings, Eastbourne,
Bexhill, Rye
The Ranch
Pat Webb
01424 445678

Haywards Heath, Lewes

Sussex Ranch Branch
Gabrielle
01444 450769

Hove, Brighton,

Eastbourne,
Rawhide Connection
Alan Robinson
01273 321632

Hove, Lancing

Hop-a-Longs
Kenneth Lee
01273 734362

Worthing, Upper Beeding,

Henfield
Dancin' Lines
Christine Pallat
01903 820584

Worthing, Upper Beeding,

Henfield
Dancin' Lines
Christine Pallat
01903 820584

SUSSEX (EAST)

Battle, Bexhill, Hastings,
Little Common, Ore,
Ninfield, St Leonards
Tush 'n' Tequila
John Sindair
01424 213919

Eastbourne, Pevensey,

Stones Cross
Lins Liners
Lin
01323 768530

Rye, Winchelsea

Gerry Hat-Trick
Gerry
01580 240178

Uckfield, Hailsham

SM's Dance Club
Sue Makepeace
01825 761396

SUSSEX (WEST)

Bognor Regis, Felpham,
Littlehampton
Kactus Kountry WDC
John & Jean Miles
01243 268521

Crawley, Gatwick

Linedance Krazy
Karen
01293 441111

Fishbourne, Donnington,

Tangmere
Country Folk
Mal Carley
0410 285750

Horsham, Steyning

Dance 'n' Smile
Karen or Daver
01403 257807

Worthing

Route 66
Mike Derrik
01903 502836

Worthing

Lazy M
Maggie
01903 233770
VOICE BOX 1017

TYNE AND WEAR

South Shields, Whitburn,
Leygate
Double 'L' Western
Sound & Dance
Lin & Les
0191 425 3991

Washington, Newburn,

Gateshead
Cheyenne LDC
Diane
0191 492 0652

TYNESIDE (SOUTH)

South Shields, Jarrow,
Hebburn
Koyote Kickers
Jean
0191 456 9119

WARWICKSHIRE

Nuneaton

Rocking Rebels
Sue
01203 730877

Warwick

Silver Dollar Line Dance
Company
Jenni Fuller
01926 492183

WEST MIDLANDS

Bilston, Darlaston,

Willenhall
Triple M Line Dance Co
Maggie
01902 753275

Birmingham

Mrs Ippi's
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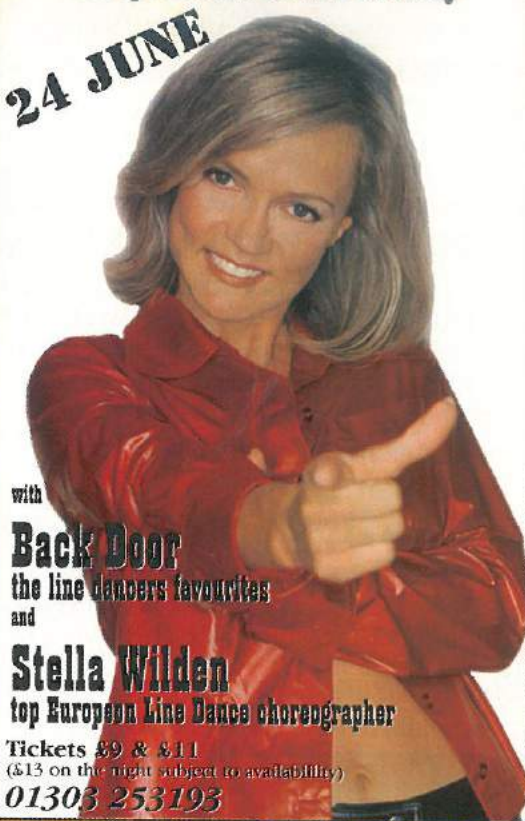
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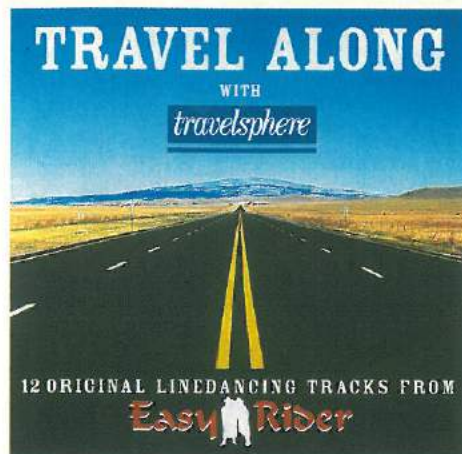
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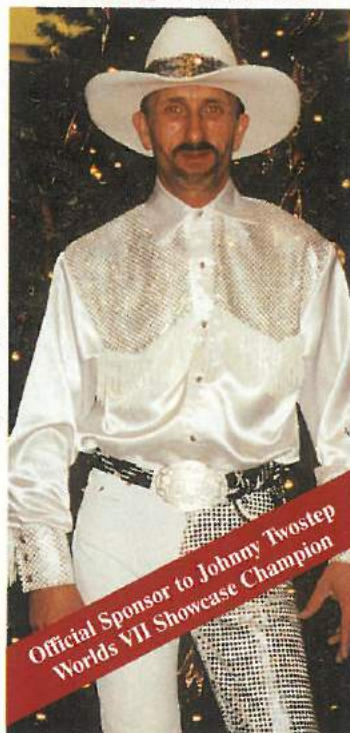
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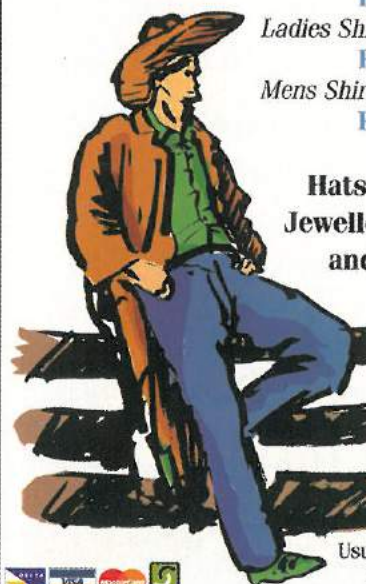
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Does it really matter?



Well, I know you're asking; does what really matter? Well, there are many of us in the dance industry who work to raise standards and gain credibility from a recording industry that doesn't believe we sell enough records to merit recording dance music. Those of us who record dance music, or sell dance music, or advertise dance music work very hard to prove them wrong and hope eventually they will see that we are a legitimate industry worth putting money into. Then it happens... one bad apple comes into the bunch, who sees the opportunity to make some fast cash. No need to go through the red tape of finding out how to do it legally. The consumer has no idea this is going on and buys into it and everyone is happy for a while... Then the authorities find out. The bad apple has created what we know today as black-marketing; reproducing someone else's work without their permission. It is illegal and the name for it is Copyright Infringement. The black-marketer provides a product that can't be found anywhere else, or provides it at a lesser price. Technology has made it easier to manufacture without a license and bad apples are popping up everywhere. Before I go any further, I am not putting blame nor expecting you the consumer to stop it cold. I am hoping to raise awareness of this, right the wrong, and carry on. Let me explain this further and let you be the judge.

1) This magazine was created by a legal publishing house who pay taxes and solicitors. They pay all the people who work on this magazine as well as for phone calls, photographers, graphic artists and printers. Now Bob and Sarah Dancer* in Germany get this magazine through the mail, make copies of it, and call it the German Line Dance Magazine.* They sell about 500 copies throughout Germany at £3 each. When asked about it, they reply: "We are spreading the word about line dancing. We didn't steal the magazine, we made our own. No, we didn't pay to have the right to make copies but why should we? We only sold a few hundred and they sell thousands." Of course, Linedancer Magazine only gets better if it can increase its readership and it just lost 500 subscribers. But the German man and woman don't care. To them it is too much hassle to do things legally.

2) The Fever Albums are very popular all our favorite dances on one CD. But Joe the DJ* figures he can make some money by making his own compilation disc. He just bought this new machine that makes its own CDs. He knows the most popular songs to dance to and he has the latest Fever CD, so he starts making copies and adds five more songs (so he can say he didn't copy). He makes the cover on his computer, buys the cases at a music store and sells the 'Lets Dance' CD for 12. It costs him £5 to make (plus his time but that doesn't count) and he sells 150 the first month and 200 the next - wow! Look how much money he is making. He doesn't understand why stores sell CDs for so much money as it doesn't cost much to make them. Oh, the cover doesn't look as slick but who cares, dancers just want the songs. Maybe if he sells enough he will buy that new machine that makes glossy covers. Or even create his own artwork and take it to a pressing plant and do it like the big guys. Hey, maybe he'll even create his own company as he's producing these so that makes him

a producer, right? WRONG! The big guys are paying taxes, royalties, manufacturing costs, advertising etc.... Joe doesn't care because if he can sell thousands that would be more money than he's ever made. Meanwhile, the major record label has decided that they won't make any more Fever CDs as the last two didn't sell very well. If they don't make any more CDs then what is Joe the DJ going to copy from?

3) The latest bad apple to hit the market is dance event videos. You go to an event and can get a copy of the 'Dinner Show' for £19.95 and take home the memories. Dances are being taught all weekend and there's no way you will remember all 15 of them so buy the Dance Workshop Video for another 15 and have all your dances on one video. No need to buy the new Jo Thompson instruction video as you just got her two new dances on this one. Jo just spent several thousand pounds making a new instructional video and you don't want to buy it 'cos now you have the new dances on this video and two of Max Perry's. No need to buy the new Scooter Lee video that just cost her several thousand pounds to make. Three of her dances are on there plus the music so no need to buy the CD either. Wow! What a deal! Problem is, we didn't authorize this use and more importantly, we didn't know about it. The event organizers felt it wasn't worth the trouble to go through proper channels to pay for the right to do this. Besides, who is gonna find out? Come the year 2000, Jo and I have decided not to make any more videos as they cost too much to make and we don't sell enough to even out the costs. Many events are doing this and it is wrong, wrong, wrong. It is copyright infringement and is punishable by fines and imprisonment. All or 99% of the music you hear on the radio and dance to is heard because someone took the time to go through the legal channels. Because of this we are able to monitor what is being played and bought. They didn't just decide to do Toe The Line 4 or Fever 8. It is because they have documented proof that they are selling.

If you want to go into business then call a solicitor and do it right. If you want to make video copies of your event to sell, then call your solicitor or the record company and research a little about how to do it legally. It is not that costly to do things right, yet the red tape will sometimes make you wish you hadn't even called. Trust me though, the cost of being caught is much more painful! If you make the decision to do an event video, you will have to call the following to make sure you get the proper forms. CPL at 0171 534 1000 and you will need to get clearance from MCPS at 0171 306 4500. Talk to someone about what you need to do as far as using music on the video. Make sure to tell them what songs you are planning to use and what artists are singing them. They should steer you in the right direction. I'll see you on the dance floor. *Any resemblance to etc characters living or dead is purely accidental!

"Technology has made it easier to manufacture without a license and bad apples are popping up everywhere"

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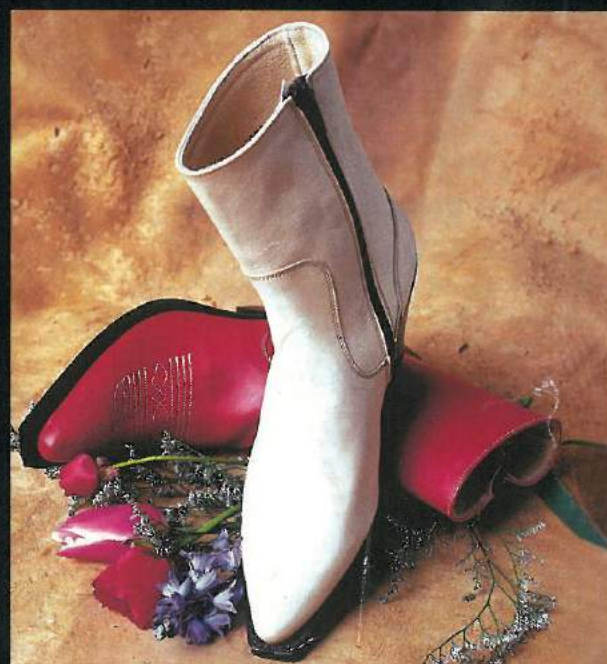
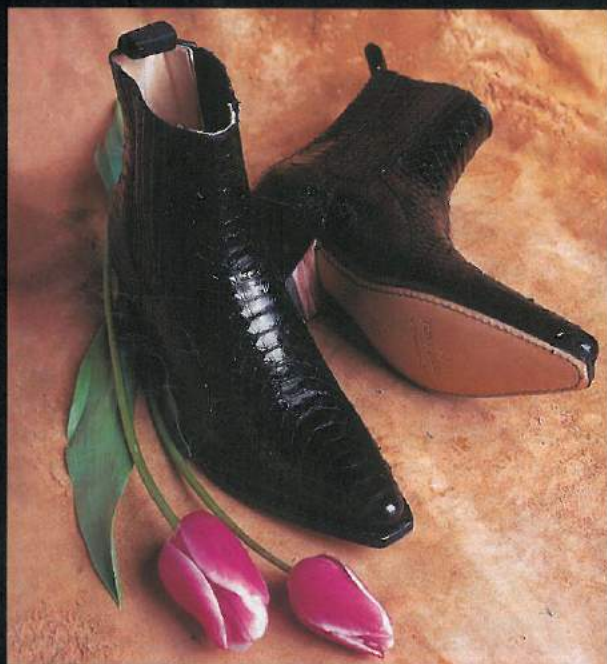
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