



# Linedancer

magazine

No. 45 • Feb. 2000

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The monthly  
magazine  
dedicated to  
line dancing

**Garth  
Brooks**  
versus  
**Chris  
Gaines**

**D.I.Y.  
LINE  
DANCE**



**4th Annual  
Linedancer  
Awards**  
PREVIEW



**Forever in Blue Jeans**  
**The Award Winning Show**  
*plus another 14 hot new dances*



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Roger Shepherd - Disco

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# Dear Dancers

**I**t's all go in the Linedancer office this month. No sooner had we taken down our Christmas decorations, than we were packing our bags and jetting out to Nashville for Worlds 2000. You'll find the very best coverage of the competition in next month's Linedancer.

**N**ow we're back, we're gearing up for The Linedancer Awards at the end of February, when we hand out the most prestigious awards in the dance world to the top personalities and achievers over the last year. See pages 16 & 17 for more details.

Our guest writer for Dear Dancers this month needs no introduction, as he is more than capable of selling himself to you!

Yours in line



**I**'ve worked as Linedancer's Advertising manager for a few months now, and consider myself very lucky that my dance hobby has extended into my career. I have been line dancing for 3 years, and I approach my job as if I was learning a new dance - a challenge! (A bit like my name - can you say it? Try 'Co-co-lay'!)

My friends tell me I'm game for a laugh. For our Christmas line dance party, I wore a tutu while dancing to the 'Mr Blobby' theme, I fell all over the place to 'Syncopated Rhythm' as one of 'The Rob Fowl-ups', and danced to 'YMCA' as the Indian from The Village People.

But I take my job very seriously. Readers ask me why we have adverts in Linedancer. Well, just as the magazine depends on the support of you, our readers, there similarly would be no Linedancer without our advertisers. Aside from the revenue they bring in, the advertisers provide a valuable service for you. They provide information about events, tour dates, dance competitions and holidays, as well as bringing you the best in clothing, music and videos.

So if you are, or know of, a trader who wants an ideal opportunity to grow with Linedancer, consider that nearly 80% of our magazines are read by subscribers or sold by our agents. A further 20% of our sales come from high street outlets such as W H Smiths, HMV and Virgin. Add the fact we are constantly expanding into American and European markets, and it is clear Linedancer presents marvellous advertising opportunities.

Dancers and businesses alike benefit from the advertisement in Linedancer, and I am glad to play my part in the magazine's success. What's more, I find myself trying something new each day in this job. You never know, the next time you phone the office with a dance enquiry, it could be me who puts you right!

See you on the dance floor,

Co-co...

Reader's  
Token  
Feb 2000

Collect it!



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# Grapevine

## On the Hook

February 1st sees the release of 'Hooked on Linedance', an 18-track compilation CD. The release will sell for £7.99 and features the title track by the Tennessee Country Orchestra. The track is their follow up to "Hooked on Country" and is a medley of seven line dance faves including 'Copperhead Road', 'Dance the Night Away', 'Baby Likes To Rock It' and 'Black Coffee'. A dance to the medley has been choreographed by Liz Clarke. Other tracks include the knockabout 'Scottish Linedance Party' by the Millennium Puppets and Glam 2000's re-working of the old T-Rex chestnut 'I Love to Boogie'.

## Sudden Shake-Up

The take-over of the Arista Nashville label by entertainment giant BMG means an uncertain future for many of the Country acts on the label's roster. Only Alan Jackson and Brooks and Dunn look certain to be retained on BMG's RCA label, while other acts may have to look elsewhere.

## Together Again



Fans of the Judds will be pleased to know that Wynona and Naomi will be reuniting for a 20-date tour in the States. Whether this leads to new recordings is as yet undecided.

## Perry Postponement

Max Perry has cancelled his January 2000 tour. The innovative choreographer will reschedule the tour for a later date.

## Amanda Inclined to Tour

After reprising her performance as Patsy Cline on the 'Stars in Their Eyes' all-winners special, and the 'Night Fever' Country Special covered last issue, Amanda Normansell has put together an all-new Country-tribute show that will tour throughout 2000. Along with a brand-new live band, the show is promised to be Amanda's slickest and most balanced yet, featuring as it does two sets. The first set will consist of Patsy Cline material while the second will be a combination of contemporary and traditional music. Selected venues may feature two different Patsy sets instead.



## Doolin' and Dancin'



The Doolin' Daltons reckon they are one step ahead of other Country duos. Concentrating exclusively on the line dance scene, the Daltons have choreographer Anna Ward from Rugeley's Longhorn Dance Club on hand to help put together a set that is specially aimed at a line dance audience. Since forming in October '98, the Doolin' Daltons have played at many line dance events and stormed it every time, sharing bills with the likes of Rob Fowler, John Robinson and Peter Metelnick.

The duo, Dave Ward (Ed Doolin') and 'Ged Dalton' take their name from an Eagles song and have served over 40 years in the music business between them, playing with the likes of Aretha Franklin and Paul Weller. As well as putting their own spin on line dance classics, the duo also prove they can do it themselves with self-penned winners such as the ballad 'I Won't Look Over My Shoulder'. Already, top choreographers are voicing their approval and looking at choreography possibilities. The Daltons look set to go from strength to strength on the line dance scene, and their debut CD is planned for the summer.

## The Strange Tale of Ole' Texas



It all started with the best of intentions. Eric and Paula Bibby of the Texas Star Club headed down to Folkestone for a dance featuring the Dean Brothers in aid of Cancer Research. The evening also included an auction, at which Eric began the bidding on an item just to get things going...

Texas Star member, Vivienne Scott, takes up the tale: "About a week later Eric received a phone call from the auctioneer, asking him when he would be free to come and collect his Indian. Eric was stunned. He didn't even know what he had bid for."

A week or so later, Eric, Paula, Vivienne and other club members headed down to Folkestone again to pick up said Native American. At the dance, there was no need to point the fellow out as there he stood, beside the stage - all six foot four of him; clad in loin-cloth, teeth bared, tomahawk at the ready - though his presence could be described as a bit wooden.

At one point during the evening, dancers were encouraged by the MC to move nearer the stage, as he reassured people the Indian was harmless. The dancers weren't convinced, and kept their distance. Come 11 o'clock when the dancers dispersed, it was left to the team to try and fit the big chap into Eric and Paula's car.

The epic journey to the car involved going the wrong way, negotiating several flights of stairs and receiving mirthful encouragement from other dancers, who understandably kept their distance. Eventually, after ransacking their own car and much physical effort, the Indian went into the vehicle feet first.

Eric and Paula's new houseguest has been christened 'Ole Texas' and speculation continues as to his new role in the Bibby household. The smart money is currently torn between Christmas tree replacement and ultimate garden gnome.



# Dancing in Killarney by Pamela Flynn



Let's face it, no one throws a party like the Irish. And no one throws a line dance party like the N & J Memphis Swingers, otherwise known as Joan & Noel O'Gorman. Fun, fun and more fun has always been the ethos for their dance nights in the Spawell, Templeogue and the Shieling Hotel, Dublin. The secret of their success is undoubtedly the antics of Joan, a natural comedienne who puts the emphasis on the "craic" or fun of line dancing. Her sense of humour helps to put everyone at ease. Dancers are regularly told "Yer' only massive" - (this is a complement) - massive being Joan's catchphrase.

When the N & J Memphis Swingers go on tour the atmosphere goes with them. The venue for this particular weekend was the Gleneagle Hotel, Killarney in Co. Kerry - not far from the world renowned beautiful lakes. Twice yearly, clubs from Ireland and Great Britain gather together for a weekend of saturation dancing. There are three workshops and two massive hoe-downs on offer for those who can stand the pace. No room here for one-upmanship - big egos are left at the door.

The first event was a workshop on Friday afternoon, with Joan teaching the latest dances, then dancing

from nine o'clock to two thirty a.m. (we finished early!) Next, it was on to the residents lounge, where a wild party and sing along were in full swing. It's hard to believe they had any energy left. Saturday morning after breakfast saw us all back in the ballroom for another workshop from Joan and Maggie Gallagher, the guest instructor and choreographer. Steve Healy of Linedancer Magazine ably assisted Maggie. After a wonderful banquet to give us strength to carry on it was back to dancing and the craic by Saturday night.

Steve was knocked out by the camaraderie, fun, mayhem and madness that prevailed. The poor man was then given the impossible task of judging the so-called competition. As first second and third prize each consisted of a bottle of wine it was obvious that this was not a serious competition but more of an opportunity for certifiable headcases to 'Let it Rip' - and they did. The competitors included a bevy of "ladies" dancing around a pile of handbags, a fifty year old "baby", a nearly naked man doing break dancing and a silver suited alien/culture (the winner) who brought the house down when she did cartwheels and the splits. Ouch!

Dancing finished at three thirty a.m. followed by another party in the Green Room till six. Then, a couple of hours in bed to recharge the batteries for the farewell workshop on Sunday morning. All too soon it was time to say goodbye to a fabulous event and a great bunch of people. All that was left was to make sure to book in for the next one. For more information about weekends in Killarney or Line Dancing in Ireland you can contact Noel O'Gorman on e-mail: [memphis@iol.ie](mailto:memphis@iol.ie)

## Steve Shenanigans



Some photographs have fallen into the wrong hands. Linedancer's own Steve Healy got carried away after a charity kissathon, and it all must have become a bit of a blur after a while, when he treated Rob Fowler to a little of what the ladies paid for.



Also coming to light is this snap of Steve getting ready for an Egyptian event. Note: behind not artiste's own.

Also released for public view is this snap of Steve with Dublin's Dermot Fitzsimons. What can you say about this?



**What can you say? The sender of the best caption for this photo will win a collection of CDs. Entries to the usual address.**



### Top Tip

Sharon Leggate recommends dancing 'Texas Stomp' to Velvet 99's version of 'These Boots Are Made for Walking'. "I bought it to teach to my beginner's class, and all my intermediates insisted on doing it too," she says.

## Pedro comes to Leeds



November 27th was the highlight of the year for the Boots 'n' Spurs Line Dance Club in Horsforth, Leeds. The theme of the club's November bash was a sparkling fireworks night. When the fireworks are going off, who better to have on the bill than Pedro Machado himself. Pedro was still sporting a cleanly shaven head from his charity exploits in York (see piece also in this Grapevine) and immediately had everyone up on the floor to music provided by his friend and music advisor, Tim Ruzgar. Pedro was shortly to set off for some German dates, so it was a nice way to say a temporary farewell to his English fans, who were also treated to some workshops, as Pedro danced past the witching hour before taking his leave. Hostess Lynne's evening was made when she found herself assisting Pedro in a surprise demonstration of the 'Cha Cha Loco'. A roaring success, then, and Boots 'n' Spurs were already trying to pencil Mr Machado in for Spring 2000 before the night was out.

## Clint Back

Clint Black returns to the fore with his new album, 'D'lectrified' out on 7th February. The 15-track platter includes his no.1 country hit 'When I Said You Do'. Clint duets with Kenny Loggins ('Harmony') and also Steve Wariner on the jazzy 'Been There'. Clint even teams up with old outlaw himself, Waylon Jennings, on 'Are you sure Waylon Done it This Way?'. Most surprisingly of all is Clint's duet with comedian Eric Idle on a new version (we kid you not) of the old Monty Python chestnut 'The Galaxy Song'. Next week: Brooks and Dunn to do the parrot sketch?



## Glasgow Glory



Pupils of the Lorraine Bremner School of Dance made a dramatic entry into the world of line dance competition when they took a string of titles at the 1999 Scottish Line Dance Championships. The school is based in the small town of Wick, near John O'Groats, and they stunned their big -city compatriots with an incredible effort.

Not only did members of Lorraine's school take seven individual titles, but they also clinched top-spot in both the under and over 16 team titles. This was their first time in a major competition and 24 year-old Lorraine, who has teaching qualifications in line, highland and disco dancing, was bowled over by the success. "I'm very proud of them. They've put in so much hard work." Buoyed by their victories, the school are now looking to compete in events and Ireland and the USA. After such a such a terrific start, we can only wonder as to how far they'll go.



## Cactus Jack's to the Max

The Cactus Jack's Dance Ranch 'Line Dance Extravaganza' pulled out all the stops by treating the dancers to Max Perry and DJ Richard Wynne's Sierra County Disco. The music on the evening was a flowing mix of standards and Latin-flavoured pieces, and there was even an Hawaiian chant that encourages a dreamy interpretation of 'Fenua Maohi E'. The Hampshire-based dance ranch does more than its fair share when it comes to promoting line dance down South, and regulars have been treated to many of the top names during '99, including Rob Fowler, Amanda Harvey-Tench and Julie Molkner. Organiser, Lorna Dury promises more of the same for 2000.



## It's Your Move

This well co-ordinated outfit is the Lane End Stompers Club, who were a big hit at Performance '99, a three-day dance festival held at Lancaster Hall, High Wycombe. Trained by Caroline Salmon, the team treated spectators to 'I Just Wanna' Dance With You' in contra lines, 'Walk the Line', and a uniquely choreographed version of 'Billy be Bad' which included a mixture of 'Just for Grins', 'Un Dos Tres' and 'Just a Minute'. The team also raised £350 for Children in Need by thrusting their Stetsons under the noses of the audience. Nice one!





Torquay's Victoria Hotel wasn't sure what hit it in December, when 120 members of the 'Heroes and Villains' Line Dance Club attended their fancy dress weekend. The club lived up to its name as Batman rubbed shoulders with Catwoman, while Worzel Gummidge shared the floor with some rather suspect nuns. Everyone who attended went in character, so take a look at the photo and see if you can spot any familiar faces.

## Spangletastic



Dave and Carol of Maghull's Star Spangled Banners proved their class could dress as crazy as anyone with their Christmas party. The spangles definitely had a fruity flavour as naughty schoolgirls, French maids and Carmen Miranda lookalikes shared the floor. Wonder what regular hosts Maghull British Legion thought of it all?

## Chart Wars

There's been mixed fortunes in the UK singles charts for Country stars past and present of late. LeAnn Rimes's interpretation of Patsy Cline's 'Crazy' only just made the top forty, stalling at 36. Meanwhile, Roger Miller is enjoying posthumous success as his old tune 'Whistle Stop' appears on the track 'Cognoscenti v. Intelligensia' by The Cuban Boys. The track is better known to all as 'The Hamster Dance' and features yodelling hamsters! This holiday classic is currently enjoying life in the top ten.

## Eve of Adam

Adam Couldwell, winner of the 'Rising Star Award' at the British Country Music Awards, announced plans for a ambitious debut album for Focus Records in 2000. Adam, who will now be accompanied full time by his band, has been writing with top chart songwriters in an attempt to "try and mix country music and pop...." Among the top-name writers to collaborate with Adam are Boyzone and The Coors' scribe Boo Hewerdine, Russ Ballard and ex-Danny Wilson man, Gary Clarke.

## Boot Scootin' Britney?

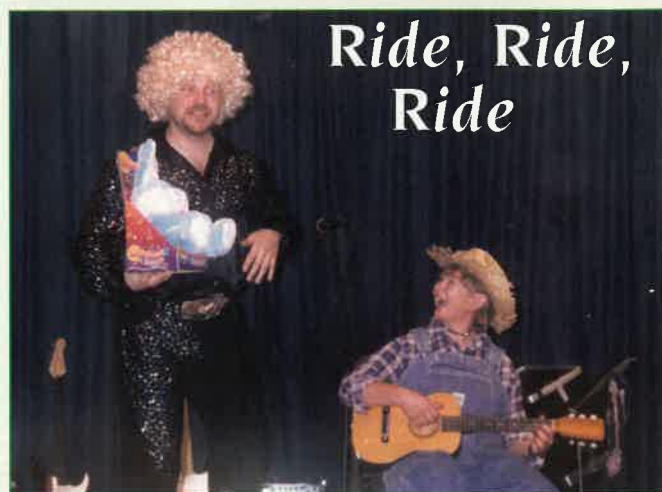
One of the most intriguing rumours doing the rounds is the one about Britney Spears hiring Mutt Lange, Mr Shania Twain, to work on her new album. Will this impress Shania?

## Kenny in Frisbee Lawsuit Threat

Kenny Rogers could regret throwing a frisbee into the crowd at a Dallas concert in November. It seems the frisbee, thrown at the end of the show, struck a chandelier which shattered glass over some of the audience, one of which was an accountant who needed 70 stitches. Said accountant reckons each stitch is worth around \$28,571, as he's suing Kenny for \$2 million.

## Is Brooks done?

By now you have probably heard the 'Garth to Retire' rumours that have been circulating in the music press. Apparently, 37 year-old marketing-graduate, Garth, is tired of the album-tour-album-tour cycle and wants to call it a day. After US record sales of Chris Gaines' latest album failed to reach expected levels, does this mean the Aussie rocker will be retiring, too?



Easy Rider celebrated the release of their 'Of Lions and Love' CD at The Glitter Ball event with Ed Lawton. The evening also saw Ed and Jan 'Stray Cat' Brookfield duet to 'You are My Sunshine' in some very fetching attire.



# What! Change a dance!

## You wouldn't...would you?

**A**re choreographers' scripts sacred, or should dancers be able to alter steps as they see fit?

**Harry Seddon explains the difference between dance variations and 'deviations'.**

Changing dance steps from those originally choreographed is not a new phenomenon (how many versions of 'Boot Scootin Boogie' do you know?), but it has become an issue due to the speed and complexity of new line dances. Some people maintain any change to a dance script is wrong and steps should be danced exactly as choreographed. The main argument is that the artistic integrity of the choreographer is challenged by any alteration. (If you were copying Van Gough's 'Sunflowers', would you paint them blue?). If we ask ourselves why dance steps are changed, we can reach a considered opinion as to whether or not a change is acceptable.

There are several reasons why dance steps are changed. One reason is that an instructor may misread, or not understand, the step sheet. They therefore teach the dance differently to how it is taught at other classes. This may happen when dances are read from different sources of step sheets; layout and terms may vary and can be confusing. The answer is to try to use a single source of step sheets (No prizes for guessing what that source should be!) It is also possible that a misprint has occurred and steps are erroneously instructed.

An accidental change can occur when someone learns a dance, remembers it slightly differently and passes on this amended version.

Another possibility is that steps are changed deliberately to make the dance easier. For example, it is easier to waltz twinkle steps than to do a rock forward and back. In my opinion, if this enables more dancers to enjoy the dance, then this is justified. For example, the 360 degree spin in Jo Thompson's 'Dizzy' could be replaced by walking forward, right, left. Whilst this reduces the impact of the dance, it allows dancers who do not like to, or can not, spin, to join in. There should, however, be certain conditions when making these changes; the dance must continue in the same direction for the same number of

counts. (I too have suffered 'Peace Train Foot'!) I think changes should be pointed out and everyone shown the dance exactly as choreographed, so they know what the original dance looks like. The original steps should be encouraged and the choreographer credited with the steps as intended.

At the other end of the scale, steps are sometimes changed to make a dance more challenging. These changes, called 'variations', enable advanced dancers to be accommodated on the hardwood at the same time as beginners. Providing the variations do not endanger or intimidate other dancers, isn't this just as acceptable as making the dance easier?

Changing the steps might make a dance work with a different music track. Goodness knows how much we all spend on CDs each month trying to keep up with new dances to new music. The alternative is to use a different music track that we already have. This may involve adding or deleting tags, bridges, or other amendments to the steps as originally choreographed. Some dances can appear to be 'handed': that is to say they favour dancers who show a preference for their right side over their left (or vice versa). How many dances do you know with Monterey turns to the right? Quite a few, I suspect. Now, how many dances do you know with left Monterey turns in them? Do you find turns to the left harder than to the right? Is this because you don't do left Monterey turns as often as right ones, or because you favour your right side, or is it a combination of both? If we find certain moves easier than others to execute, might there be a temptation to change steps to fit our personal preferences?

Whatever we think, dances will continue to be changed, and we must consider the comfort and safety of our fellow dancers. If you are dancing a variation, please take care not to endanger your neighbouring dancers. Certain variations may be perfectly safe, (unless other dancers are dancing a variation you are unaware of!), but they can still intimidate people around you.

If you are following the steps exactly as choreographed, be prepared to take safe evasive action if your neighbour makes an unexpected movement. With thought and consideration we can all 'do our thing' in comfort and safety. Ensure you know what the original steps are, and be aware that we, or others, are dancing a variation. Keep it safe, keep it considerate and keep it fun!

### **Linedancer asked two successful choreographers their views.**

"It all adds to the fun," say Teresa Lawrence and Vera Fisher. "When we see 'Quando Quando' danced with variations, we don't mind in the least. In fact, we have seen it danced in so many different ways that we couldn't begin to count them. It's the same with our dance 'Once Upon A Time', which we created for beginners. It is now danced with an assortment of variations that actually gives it more scope for advanced dancers whilst remaining true to the original patterns. As far as we're concerned, that's good news for everyone - a good dance that fills the floor and appeals to all levels. Often when we teach, we present the original choreography and offer easy alternatives and we have no objection to others doing the same with our dances. We just hope dancers enjoy themselves and happily share the floor with others."



**"Surely you won't change our dance scripts?"**



# The Dancers' Top Ten

This chart is based entirely on information from the dancing community.



<b>1. J'ai Du Boogie</b>	Max Perry	<b>J'ai Du Boogie</b>	..... Scooter Lee
<b>2. Rose Garden</b>	Jo Thompson	<b>Rose Garden</b>	..... Scooter Lee
<b>3. Into The Arena</b>	Michael Vera-Lobos	<b>Now I Can Dance</b>	..... Tina Arena
<b>4. Pretend</b>	Ed Lawton	<b>Pretend</b>	..... Sharon B
<b>5. Once Upon A December</b>	Jo Thompson	<b>Once Upon A December</b>	..... Deana Carter
<b>6. Islands In The Stream</b>	Karen Jones	<b>Islands In The Stream</b>	..... Dolly Parton & Kenny Rogers
<b>7. Red Hot Salsa</b>	Christine Browne	<b>Red Hot Salsa</b>	..... Dave Sheriff
<b>8. Pot Of Gold</b>	Liam Hrycan	<b>Dance Above The Rainbow</b>	..... Ronan Hardiman
<b>9. Mardi Gras Mambo</b>	Chris Hodgson	<b>Mambo No. 5</b>	..... Lou Bega
<b>10. Picnic Polka</b>	David Padden	<b>Cowboy Sweetheart</b>	..... LeAnn Rimes

	Name of dance	Music track	Artist
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Club Name .....

Your Name .....

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## Bubbling Below

1. Syncopated Rhythm
2. Alive & Kickin'
3. Black Coffee
4. I Got A Girl
5. Venga Bus Shuffle

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**Elgam  
Mountain  
CWDC  
Blaenavon**

01495 301663

Wishful Thinking  
Livin Loca  
Mambo #5  
Have Fun Go Mad  
Syncopated Rhythm  
Into The Arena  
What's Your Name  
Red Hot Salsa  
Black Coffee  
California Freeze

Long As I Got You ..... James Bonamy  
Livin La Vida Loca ..... Ricky Martin  
Mambo #5 ..... Lou Bega  
Have Fun Go Mad ..... Blair  
Syncopated Rhythm ..... Scooch  
Now I Can Dance ..... Tina Arena  
Why Me ..... Delbert McClinton  
Red Hot Salsa ..... Dave Sheriff  
Mustang Sally ..... The Commitments  
Oh Darlin' ..... The O'Kanes



**Bramley  
Bootscooters  
Southwell,  
Notts**

01636 813645

Quando When Quando  
Mardi Gras Mambo  
Vengabus Shuffle  
Picnic Polka  
Commitment  
T-Bone Shuffle  
Titanic  
Poor Boy Shuffle  
Black Coffee  
Dancing Violins

Quando Quando Quando ..... Englebert Humperdinck  
Mambo #5 ..... Lou Bega  
We Like To Party(The Vegabus) ..... Vengaboys  
Cowboy's Sweetheart ..... Leann Rimes  
Commitment ..... Leann Rimes  
Sunchyme ..... Dario G  
My Heart Will Go On ..... Celine Dion  
Poor Boy Shuffle ..... Tractors  
Sometimes When We Touch ..... Newton  
Duelling Violins ..... Ronan Hardiman



**Smokin' Boots  
Morecambe**

01524 849684

Quando When Quando  
I Just Want To Dance  
I Got A Girl  
Mardi Gras Mambo  
Hams Jam  
Trip & Stumble  
Black Coffee  
Smoky Places  
T-Bone Shuffle  
Pretend

Quando Quando Quando ..... Englebert Humperdinck  
Just Want To Dance ..... George Strait  
Keep Smilin' ..... Lou Bega  
Mambo #5 ..... Lou Bega  
Stand By Your Man ..... Dixie Chicks  
Honey I'm Home ..... Shania Twain  
Black Coffee ..... Any  
Smoky Places ..... Any  
Sunchyme ..... Dario G  
Pretend ..... Sharon B



**Join The Line  
Dovercourt**

01255 554823

Rose Garden  
J'ai Du Boogie  
Pretend  
Crazy Little Thing  
Mardi Gras Mambo  
Into The Arena  
After Midnight  
Lightening Polka  
Vengabus Shuffle  
Picnic Polka

Rose Garden ..... Scooter Lee  
J'ai Du Boogie ..... Scooter Lee  
Pretend ..... Sharon B  
Crazy Little Thing ..... Dwight Yoakam  
Mambo #5 ..... Lou Bega  
Now I Can Dance ..... Tina Arena  
Walkin' After Midnight ..... Groove Grass Boys  
Sin Wagon ..... Dixie Chicks  
We Like to Party (The Venga Bus) ..... Vengaboys  
Cowboys Sweetheart ..... LeAnn Rimes



**Renegade  
Texans  
Worsley,  
Manchester**

0161 790 8392

Rose Garden  
Mucho Mambo No 1  
Vengabus Shuffle  
Into The Arena  
Shut Up & Drive  
Times 2  
Tracks 2-10 S.E.  
Black Coffee  
Never Say Always  
Mardi Gras Mambo

Knock On Wood ..... Scooter Lee  
Sway ..... Shaft  
We Like To Party (The Vengabus) ..... Vengaboys  
Now I Can Dance ..... Tina Arena  
Shut Up & Drive ..... Sharon B  
2 Times ..... Ann Lee  
On The Tracks to Tennessee ..... Paul Rutter  
Sometimes When We Touch ..... Newton  
Always Have Always Will ..... Ace Of Base  
Mambo #5 ..... Lou Bega



**Al's Country  
Pencoed,  
Mid Glamorgan**

01446 772981

J'ai Du Boogie  
Island In The Stream  
Pretend  
Pot Of Gold  
Jitterbug Boogie  
Once Upon A Dec  
Mardi Gras Mambo  
Midnight Waltz  
Rose Garden  
Let's Go Girls

J'ai Du Boogie ..... Scooter Lee  
Island In The Stream ..... Dolly Parton & Kenny Rogers  
Pretend ..... Sharon B  
Dance About the Rainbow ..... Ronan Hardiman  
Think It Over ..... The Tractors  
Once Upon A December ..... Deana Carter  
Mambo #5 ..... Lou Bega  
Children ..... The Mavericks  
Rose Garden ..... Scooter Lee  
(Man) I Feel Like A Woman ..... Shania Twain





### German Top Ten

Courtesy of Dieter  
Brand of The  
Funky Cowboy's  
0061 5564038

- 1 Red Hot Salsa
- 2 Dizzy
- 3 Hardwood Stomp
- 4 Cowboy Up
- 5 Quando When Quando
- 6 Better Off
- 7 Black Coffee
- 8 Peace Train
- 9 Poor Boy Shuffle
- 10 Paris 98

- Red Hot Salsa ..... Dave Sheriff  
Dizzy ..... Scooter Lee  
Hardwood Stomp ..... Rick Tippe  
Bury The Shovel ..... Clay Walker  
Quando Quando Quando ..... Englebert Humperdinck  
I'm From The Country ..... Tracy Byrd  
Black Coffee ..... Lacey J Dalton  
Peace Train ..... Dolly Parton  
Poor Boy Shuffle ..... The Tractors  
Carnival De Paris ..... Dario G



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- 2 Tumbleweed
- 3 Florida Swine
- 4 Thunder Foot
- 5 Hillbilly Rock
- 6 Boot Scootin Boogie
- 7 Louisiana Hot Sauce
- 8 Grundy Gallop
- 9 Bus Stop
- 10 High Test Love

- Jambalaya ..... Tamra Rosangs  
Mi Morenita ..... Texas Tornados  
I Just Wanna Dance With You ..... George Strait  
I Just Say Goodbye ..... Ricky Van Shelton  
Hillbilly Rock Hillbilly Roll ..... Stetson Stompers  
Boot Scootin Boogie ..... Brooks & Dunn  
My Little Jalapeno ..... Scooter Lee  
Coming Down With A Heartache ..... Sharon Anderson  
Dance The Night Away ..... The Mavericks  
High Test Love ..... Scooter Lee



### Son Toni Stompers Mallorca, Spain

0034 971 862525

- 1 Por Ti Sere
- 2 Never Be
- 3 Everybody Is Line Dancing
- 4 It's A Country Thing
- 5 Addicted To Love
- 6 Red Hot Salsa
- 7 Son Toni Stomp
- 8 Tropical Moment
- 9 Independence Day Cha Cha
- 10 Quando When Quando

- Spanish Eyes ..... Englebert Humperdinck  
Never Be Anyone Else ..... Dave Sheriff  
Everybody Is Line Dancing ..... Country FM  
I'm from The Country ..... Tracy Byrd  
Addicted To Love ..... Kimber Clayton  
Red Hot Salsa ..... Dave Sheriff  
Settlin For What They Get ..... Mark Chesnutt  
Tropical Moment ..... Dave Sheriff  
Back In Your Arms Again ..... Lorrie Morgan  
Quando Quando Quando ..... Englebert Humperdinck



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# King of the Road

by Jill Douglas

**M**ost of us go to our line dance club, tap our feet to the band on stage and think how marvellous it must be to be doing what they do, touring around the country on one long musical holiday. But life on the road is not all parties and picture postcards...

Isn't it a shame we never took up the guitar instead of lazing around the streets in our youth? We could have had an easy life in a band. Only it's not quite like that, particularly if you are in The Dez Walters Country Band. Dez only sees his home for five weeks a year, and he spends that time recording. The rest of the time he is on the road. He is not a slave driver, however; he gives his band two weeks holiday a year, during which time he takes his acoustic guitar and does some solo gigs!

If you have been to any of the summer festivals, or are a regular at a Country Music Club, you can not have missed Dez. His popularity is such that he is booked solid throughout the year. His dedication has earned him the title of Most Popular Band of the Year from the Scottish Country Music Association on three occasions. Not bad for a Welshman! He is well established in the Country scene, having cut his first single at the age of 11.

What drives this man to motor an astonishing sixty thousand miles a year? Quite simply, he loves it. His passion however, is songwriting. Songwriting sets Dez apart from many bands we see on the circuit. The audience lap it up. Dez has collected Album of the Year for 'Ladies Man' from the Scottish Country Music Association, Song of the Year for 'Boys in the Band', was placed second for British Album of the Year and has received countless awards on the continent for his albums and songwriting.

He can often be found scribbling lyrics on a bit of paper on the steering wheel. (If any policemen are reading this, he only writes while in traffic jams!). One such



track to listen out for in his live set is 'Through the Windows at the Back', a story of reflected memories ideal for couples dancing, as indeed are many of Dez's compositions. If you want an excuse for getting hold of your partner after so many years of "Don't touch me, I'm on the dance floor," then take them to a Dez concert. You will be round the floor in no time!

For a touch more romance, why not try a cruise? Dez is regularly found entertaining on board North Sea Ferries on line dance cruises. He will keep your sea legs stomping! Be warned however, the first time Dez appeared between Hull and Rotterdam, it was a Force 10 gale. When he disembarked, he urgently needed to buy a radio microphone; Dez and his microphone stand had parted company during the storm, along with the band's drums, which had rolled all over the deck!

Dez is a talented musician who plays about eight instruments (he thinks)! He and his band have toured for the past three years with John Permenter, the fiddle player from Texas. They play upbeat sets, and get those feet on the dance floor. Dez has just released a video, with John guesting, recorded in The Tounson Club, Glasgow. You would think that with all this trekking around the country and all this songwriting, the last thing he would want to get involved with is the business side, but no, Dez markets his own material. The lady who runs his and John Permenter's fan club, Brigitte Strachen, ably assists him. Well, he's not a complete workaholic!

So, next time you curl up with your cocoa after a night on the line, spare a thought for Dez, who you can be sure is somewhere in the country driving back to his 'des res'. And if you ever go to the Mediterranean and see a reluctant holidaymaker scribbling on a paper napkin, take close look, it just might be the makings of another award.

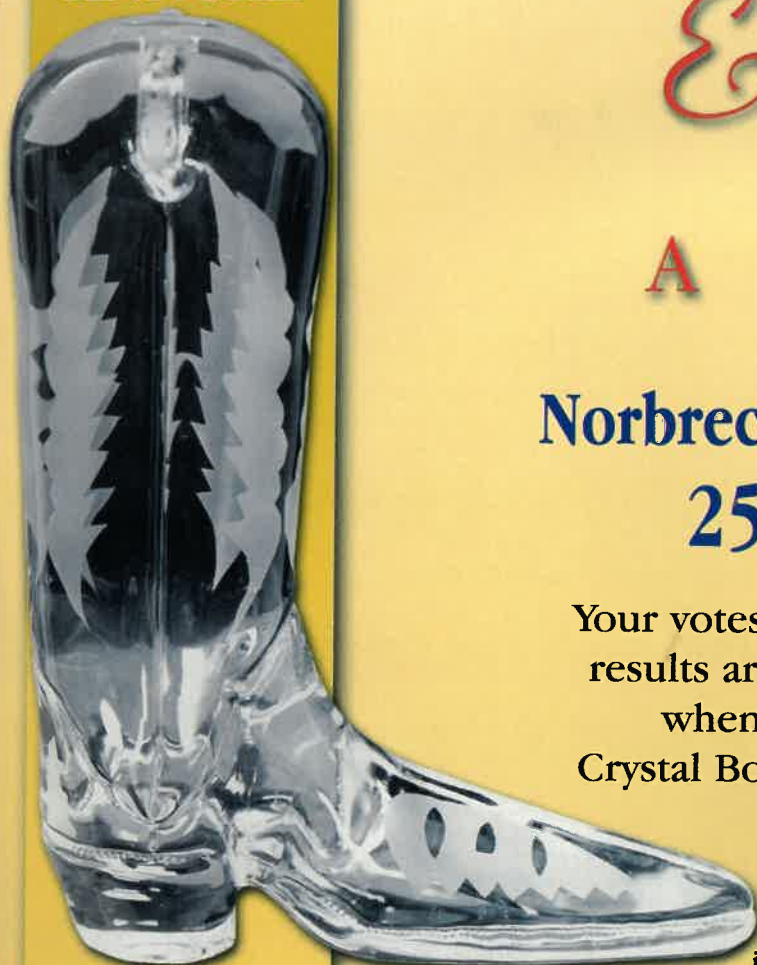


John Permenter and Dez Walters meet their fans



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<b>Sunday 27th February</b>	
Sunday All Day Pass 11.00am – 11.00pm	
Workshops • Variety of Live Entertainment • Farewell Party • Trade Exhibition	<b>£18</b>

Look who else you could bump into:- Steve Crosby, Ruth Lambden, Rick and Stella Wilden, Johnny Twostep, Shiobhan Dunn, Scott Lawley, Daniel Whittaker, Kelvin Eldidge, Elle Jay, Liam Hyrcan, Teresa Lawrence, Vera Fisher, Ann Harris, Johnny Fitsimons, John Robinson, Judy McDonald, Michael Vera Lobos, Ann Napier, Paula Bilby, Dynamite Dot, Denny Austin, Ros Brandon Stephenson, Karen Jones, Emma Wilkinson Steve Sunter and Rebel Liners

# The Event of the Year!





# Album Reviews

by Steve Crosby

By the time you read this you will no doubt have had your fill of Turkey and tinsel and hoofed your way through the turn of the new year / decade / century / linoleum. And I trust that the only bugs that got you were of the line dancing kind and not computer generated!

What do we have for you then? Not too much I'm afraid as the record companies are not yet back 'at it' in full swing, but enough to keep us amused.

By the time next month rolls around, 'Line Dance Fever 10' should have hit the streets. It will be another 'must have', I promise you, but no sneak previews yet. You'll just have to hold your breath for the full track listing!

Off we go then.....

## Listening Value

- ★★★★★ A Hit
- ★★★★ Excellent
- ★★★ Very Good
- ★★ Good
- ★ Poor

## Dance Value

- ★★★★★ A Hit
- ★★★★ Excellent
- ★★★ Very Good
- ★★ Good
- ★ Listen Only
- Half stars



## LONESTAR

### LONELY GRILL

BNA Records

Listening Value ★★☆☆

Dance Value ★★★★★

Track no. and title	BPM	Track no. and title	BPM
01 Saturday Night.....	85	08 You Don't Know What Love Is.....	79
02 Simple As That.....	86	09 All The Way.....	105
03 Amazed.....	70	10 Smile.....	75
04 What About Now.....	125	11 Lonely Grill.....	91
05 Tell Her.....	64	12 Everything's Changed.....	103
06 Don't Let's Talk About Lisa.....	157		
07 I've Gotta Find You.....	86		



**W**elcome to Lonestar's third album. The first was superb, featuring the line dance classic NO NEWS. Their second was almost as superb, featuring COME CRYING TO ME. And this album is nearly-almost-only-not-quite-really as superb and features AMAZED, a song that has captured the hearts and imaginations of what seems like the entire American record buying public.

AMAZED. I am. What is the fuss all about? A sappy love-you-forever song that might suit you if you're into throwing rose petals at your lover's feet or you felt all wobbly inside at the arrival of the latest Mills and Boon novel. But for us realists... it seems like I've heard a thousand songs like this before and I'll no doubt hear a thousand more.

However there are some goodies on here for dancing...

DON'T LET'S TALK ABOUT LISA is a rip roaring tush pusher, WHAT ABOUT NOW a ballsy shuffler and ALL THE WAY a gorgeous cha cha. SATURDAY NIGHT is a double paced sleazy rocker that could inspire some interesting choreography...

There are some other very pleasant tracks for listening too. TELL HER is less sugary than AMAZED, a suggestion of advice from a friend to just let that girl know how much you love her. I'VE GOTTA FIND YOU and YOU DON'T KNOW WHAT LOVE IS both chip away at the old love buds too. LONELY GRILL laments about solitude: "Down at the Lonely Grill, got nothing but time to kill." SMILE (not the Charlie Chaplin penned Nat 'King' Cole hit, I'm afraid) reminisces about the time when she said she loved his smile, so now he's going to smile 'even if it kills me'.

Lonestar seem to have firmly inked in their place on the map of nineties Country. Handsome hunks performing formulaised Nashville output. Seems to work doesn't it? But where's the soul?

## DOLLY PARTON

### THE GRASS IS BLUE

Listening Value ★★★★★

Dance Value ★★★★★

Track no. and title	BPM	Track no. and title	BPM
01 Travellin' Prayer.....	146	08 Silver Dagger.....	126
02 Cash On The Barrelhead.....	176	09 Train, Train.....	141
03 A Few Old Memories.....	107	10 I Wonder Where You Are Tonight.....	160
04 I'm Gonna Sleep With One Eye Open.....	103	11 Will He Be Waiting For Me.....	114
05 Steady As The Rain.....	140	12 The Grass Is Blue.....	109
06 I Still Miss Someone.....	108	13 I Am Ready.....	
07 Endless Stream Of Tears.....	121		



**Y**ou get the impression that this is the real Dolly. The Tennessee Mountain girl at home with the sounds and stories of her 'raisin'.

Dropped by Decca after it's recent demise, Dolly didn't have to look too far for a new home as the highly regarded specialist Bluegrass label, Sugarhill, snapped her up to move forward from the good work done on her last major release.

With material from a variety of song writing sources such as Billy Joel, Johnny Cash, Lester Flatt and The Louvins and musicians like Alison Krauss, Sam Bush, Jerry Douglas and Stuart Duncan, this is a collection of outstanding quality recordings.

But regular Dolly fans beware. This is a pure bluegrass album from start to finish - no rocky stuff, no sloppy stuff, just unadulterated mandolin meets banjo meets fiddle meets dobro. Not a drum in sight.

Most of the cuts could be adapted for the dance floor in one way or another but those with most energy are the steaming TRAIN TRAIN, the skippy I'M GONNA SLEEP WITH ONE EYE OPEN and the majestic I WONDER WHERE YOU ARE TONIGHT.

It is my role as music reviewer for a dance publication to highlight the movement merits of the albums on which I comment. But it is also my duty as an admirer of musical distinction to recommend product on an aural level. And this album is sublime. Dolly's vocals are sweet and full of soul and her interpretation of the songs honest and true.

If you like bluegrass or even if you think you might, then invest in this album. You won't be able to stop playing it.



## THE MAVERICKS

# THE BEST OF

Mercury Records

Listening Value ★★★★★

Dance Value ★★★★★

Track no. and title	BPM	Track no. and title	BPM
01 Things I Cannot Change	122	09 All You Ever Do Is Bring Me Down	146
02 World Without Love	103	10 Here Comes The Rain	116
03 Are You Lonesome Tonight	96	11 I Should Have Been True	102
04 Think Of Me (When You're Lonely)	140	12 There Goes My Baby	135
05 Here Comes My Baby	182	13 What A Crying Shame	116
06 Pizzirico	125	14 This Broken Heart	76
07 I've Got This Feeling	110	15 From Hell To Paradise	153
08 Dance The Night Away	141		



**T**his album contains nine tracks from previous albums and six new recordings. So 40% of the album has never been released. Hardly 'The Best Of' then, is it? And hardly value for money if all you want are the half a dozen new tracks.

Having changed record company recently from MCA to Mercury the new label boys were clearly keen to get something out into the marketplace to show off their new signings. But this is very much a stopgap release and should not be viewed as the definitive collection it purports to be. Even for the new fan this is no more than a teasing introduction.

There is precious little point in highlighting the respective pros and cons of tracks seven to fifteen because unless you've been asleep on the dance floor for the past few years, you'll know them well.

Let's concentrate instead on the new stuff, three originals and three 'sixties' covers, which are on offer. Covers first...

HERE COMES MY BABY was written by Cat Stevens, but was a hit for The Tremeloes and now gets the full Mavs treatment complete with maracas, trumpets, a xylophone and cowbells all banged together in the bossa nova blender to deliver a belting 'in your face' floor filler. Could be massive.

WORLD WITHOUT LOVE was a number one for Peter and Gordon and comes served as a shimmering cha cha for a late night cheek to cheek or line by line. For once, Raul's vocals do not do the song justice and the recording comes across as somewhat hurried. But it's decent enough and will have you singing along merrily.

Last of the covers is ARE YOU LONESOME TONIGHT?, one of the Big E's most famous soul stirrers. Here Raul and his pals transform the track into a soft shoe shuffle with building orchestration and climactic vocals and there's no sign of the dramatic talkie bit. That wouldn't be The Mike Sammes Singers on harmonies would it? This isn't just pure Middle Of The Road. It's the middle of the white line in the middle of the road!

THINK OF ME WHEN YOU'RE LONELY is in 'All You Ever Do Is Bring Me Down' territory, a Taxy Mexy sing-a-long strutter that works well.

THINGS I CANNOT CHANGE, the first single, is marginally less dance floor friendly than many on this album and is not a classic Mavericks track. Harmonious, yes. Melodic, yes. Rip-off of The Beatles circa 1964, yes. Will it have a hit dance then? Probably.

PIZZIRICO is fun, a jalapeno hooper about the mischievous Pizzirico (anyone speak Spanish?) that will have your botty wiggling and wagging in no time.

The Mavericks have moved further and further from their country roots over the years and the new cuts on this album prove quite clearly that they have no intention of returning. Their live performances have been very much based on nostalgic M.O.R and that seems to be where their future lies. There's nothing wrong with that of course, but the end result is becoming a little samey.

We shall await their first 'new' album for the 'new' label anxiously.

## HANK III

# RISIN' OUTLAW

Curb Records

Listening Value ★★★★★

Dance Value ★★★★★

Track no. and title	BPM	Track no. and title	BPM
01 I Don't Know	115	08 Honky Tonk Girls	172
02 You're The Reason	120	09 Devil's Daughter	150
03 If The Shoe Fits	190	10 Cocaine Blues	122
04 87 Southbound	164	11 Thunderstorms and Neon Signs	130
05 Lonesome For You	125	12 Why Don't You Leave Me Alone	116
06 What Did Love Ever Do To You	160	13 Blue Devil	105
07 On My Own	99		



**T**hree generations of Hank Williams. Mmm... that's some heritage.

Hank Senior was one of the undisputed pioneers of Country music: a rare genius who could perform songs as well as he could write them. He was an inspiration for a long line of artists to come and his work has stood the test of time

Hank Junior is an acquired taste, the antithesis in many ways of his old man, with often second-rate songs and noisy, bluesy outpourings more suited to the rock arena than the memory of his father. In this reviewer's opinion he does not approach his dad's talent.

And now comes Hank III, the grandson. We were introduced to him on last year's 'Three Hanks' album, in which the three Williams' voices were melded to recreate some of Hank senior's classics, but this is our first chance to experience his efforts in a solo capacity.

The result of this experience is both extremely satisfying and genuinely hopeful. Satisfying because the songs are great, the voice is authentically familiar and the arrangements good and country. And hopeful because

this just may be the beginning of a career to surpass Hank Junior's and approach the excellence of Hank Senior.

Hank III has spent much of his life in Texas and it is a pleasure to see him introduce so many talented musicians and writers from the Lonestar State into the line-up on the album. Wayne 'The Train' Hancock has penned three cuts, Buddy and Julie Miller another and Kostas three more.

Dance floor killers are IF THE SHOE FITS, a ripping east coast strutter, HONKY TONK GIRLS, a swinging two step and YOU'RE THE REASON, a barroom shuffle originally recorded by Bobby Edwards and a subsequent hit for Hank Locklin.

The whole album is Country through and through with just one dodgy offering, WHY DON'T YOU LEAVE ME ALONE, that was recorded 'live somewhere on the road'. It might be trying to sound authentic but actually it sounds like it was recorded on a dictaphone. What is this doing here in this format? It's a good song ruined by a daft idea.

However, this is a great album and a breath of fresh air in the modern climate. You can Yee to this album, you can Haw to it too. Just don't try to find anything on here to do 'Latin Groove' or 'Livin' Loca' to or you'll be disappointed!

Recommended.



# In at the Deep End

by Jamie Pearson

**I**magine teaching your own line dance class just six weeks after taking the floor for the first time. This was the daunting challenge laid down to plucky Alison Carrington.

Three years ago, Alison associated movement and music with leotards and trainers. She was happy teaching aerobics at Ollerton Church hall. After her weekly class, a group of line dancers, sporting jeans and cowboy boots, used the hall to bootscoot. Alison was intrigued. One week she stayed behind at the back of the hall to watch, and the friendly line dancers invited her to have a go. Once Alison had tried line dance, stepping out to Country became a weekly treat for her. But she was not prepared for the bombshell her line dance teacher dropped on her six weeks later.

"My teacher wanted to teach elsewhere, so she asked if I would take over the class. I agreed, even though the class knew more than I did!" explained Alison, laughing. As a trained aerobics teacher, Alison was used to taking the lead at the front, so she did not feel too worried. Preparation was the key. "My husband and I practised all the dances at home before I started teaching," said Alison. We ran through 'Cruisin' about 30 times in the lounge!" How did the class react to being taught by the new cowgirl in town? "The old teacher explained I hadn't been dancing very long, and everyone was very supportive," replied Alison. "I felt comfortable after a couple of weeks."

The Boots 'n' Buckles club, situated in Northampton and Worksop, offers beginner and intermediate classes. Alison said: "I try to teach dances that will be taught at other

clubs around the area, so my class can join in socials. I find socials are a real eye-opener as to which dances are currently popular." Alison teaches a mixture of the old and the new, but she finds older dances such as 'Matador' have come full circle and are popular once again.

Alison's enthusiasm is infectious. "My class say they enjoy line dance because I enjoy it," she revealed. "I have a personal approach, offering individual tuition to anyone who is struggling. It's the quality, not quantity, of teaching that counts. We do spoil people a bit, and we've become very close-knit and loyal as a result." Humour regularly features in Alison's classes. Unusual music choices have included dancing 'Tush Push' to 'Old MacDonald Had a Farm', and Boots 'n' Buckles has its fair share of characters. "We have a lady called Anne who is the life and soul of the party," said Alison, smiling. There



Alison & Boots n' Blisters do their bit for Comic Relief



is always mirth and laughter around her, especially when she makes innuendoes and leaves us guessing about things! She's a bit of a star."

The class numbers at Boots 'n' Buckles are often boosted by some young visitors. The local children come along and dance outside the hall, but they disappear when Alison invites them in. One competing local attraction to the class is the nearby chip shop. It's a tricky dilemma: dance 'Pot of Gold' or settle for a bag of chips? "Nipping up the road to the chip shop has become a tradition," admits Alison, her healthy aerobic days long gone. Chips and mushy peas is the treat of choice, but there is little dancing after that. "The class ask me to demonstrate while they are eating," revealed Alison.

Country is Alison's favourite music. "The first ever Country band I went to see were The Cheap Seats," she recalled. "They were excellent. I like dance acts such as The Dean Brothers and Lonestar Country. I buy a Country CD every week and I'm always on the lookout for Fever compilations or anything by The Mavericks. I sometimes borrow pop music for the class from my daughter, Amy, but I draw the line at heavy metal!" Amy (11) does not dance, but Alison's son, Aaron (9), keeps it Country. "We live near Gary Perkins, of Gary Perkins and the Breeze," said Alison. After we went to Gary's gigs, Aaron would come home and play my pots and pans in the kitchen! Aaron plays keyboards along to my Country records nowadays, and he enjoys line dancing."

Alison has ambitions as a choreographer, and has written over 20 dances. She recently finished eighth in the



Alison and crew meet Pudsey Bear.

Linedancer Choreography Competition with 'No Way Jose'. The dance is featured in this month's Steppin' Off the Page, and the music can be found on the Dave Sheriff CD 'Line Dance Top Ten Vol. 3'. Alison receives feedback about her dances from her class, and they are very encouraging. She finds it very satisfying when other people enjoy her dances. "I'm part of a display team, 'Kickers and Stompers', and we recently taught 'No Way Jose' to 200 people at a social," she recalled with pride. "If you want your dance to do well, it's a matter of spreading the word around."

One of Alison's best known routines is 'Dancing Boots', the official dance to the track 'These Boots are Ready to Dance' from the Dean Brothers' Children in Need single, 'Dancing Bears'. The six choreographers of the routine held a charity evening on Children in Need night with Waylander, which raised £1800. Everyone was encouraged to attend in fancy dress. Alison went as a brownie, wearing her daughter's brownie top! There was a 'Best Dressed Child' competition, and the winner came as a stack of parcels. "He stood in a large box, with smaller boxes on top, and he kept it on all night. I don't know how he managed to breathe!" giggled Alison. "The costumes included Mr Blobby, vampires and some of the men dressed as the girls from St Trinians. It was a great evening."

In the future, Alison would like to expand her classes, but retain the friendly family atmosphere. She may have been thrown in at the deep end, but line dance is her life now. Whether it is in class or at a social, Alison's boots are always ready to dance.

Contact Alison on 01909 482792



Alison with Dave Sheriff

### Alison Facts:

**First dance taught:**  
'Cowboy Strut'

**Favourite dance:**  
"The class's favourite dance is 'Fisher's Hornpipe'. We also like 'Pot of Gold'. My personal favourites are 'Syncopated Rhythm' and 'Into the Arena'."

**Favourite choreographers:**  
Jo Thompson, Peter Metelnick and Pedro Machado.

**Favourite personality:**  
"Jo Thompson. She's so energetic and has a knack of teaching well. She always repeats key moves in a dance, so we don't forget them, and she has a great outgoing personality."



Alison with Pedro Machado



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# Alien Abduction

**A**lien toys were all the rage this Christmas. The toyshops were full of inflatable aliens, alien embryos and even alien key rings. But the plot thickened when an alien called Doreen disappeared from Dynamite Dot's line dance club. Linedancer suspected foul play and sent Fox Duchovny to investigate.

Dot Ilaria from Darwen, Lancashire runs a line dance class with a difference. After all, how many classes do you know with alien visitors? Dot took up the story: "Choreographer Chris Hodgson has a lady called Doreen in her class, who coughs when Chris makes a mistake while teaching. I said to Chris: 'Aren't you lucky? I don't have anybody who coughs when I make a mistake.' So she sent me Doreen the Alien, who allegedly would cough if I made a mistake." Dot showed me a photograph of Doreen. She was silver with a bulbous head and large seed-like eyes. I could swear Doreen looked like an inflatable alien toy, but anyone who could learn 'Have Fun, Go Mad' flawlessly, and cough whenever Dot made the slightest mistake, had to be extra-terrestrial.

The drama began when Doreen mysteriously disappeared. Dot said: "Some time later, one of my dancers came into the club carrying a bin liner, and inside was a little baby alien with a note

attached to it, saying 'Will you look after Scottie? This is Scott Blevins love child!' Prior to Doreen going missing, Dot's club participated in some workshops with John Robinson and Scott Blevins. "John Robinson was very taken with Doreen, and used to dance with her," recalled Dot, with a wink. "But this baby looked like Stephen Sunter! So there's a lot of doubt about the paternity, and I want maintenance. But John, Stephen and Scott are all denying it!"

This was a disturbing turn of events. I contacted John Robinson on my mobile to find out the truth. Robinson was cagey at first, but he soon buckled under my questioning. "Doreen was the star pupil at the Dynamite Club: she was very quiet and well behaved, but the way she stared at me with those big dark eyes was unnerving. Nevertheless, we got on famously. We danced 'Dangerous' together on stage, holding hands. So imagine my distress upon hearing the lovely Doreen had disappeared from Dot's hall! Fingers have been pointed in all directions, but who really knows where she went. Some speculated that she ran off with me. Sigh! I could only dream of having such a delightful silvery companion."

I was convinced Robinson knew more than he was letting on. Perhaps a call to Stephen Sunter would shed new light on the case. I was disappointed. "Just because the baby Alien has a beer belly like me, it's no proof I've been involved with Doreen," protested Sunter. "I'm still suffering the 'After

Shock' of all the allegations!" Undaunted by their denials of a Close Encounter, I questioned Dot further, looking for new leads. She produced a ransom note she had received. It read:

*"If you want to see Doreen again... never again play 'Mambo No 5'. Remember... play it again and she's deflated!"*

Dot had a dilemma. "I put it to the vote, and my class voted overwhelmingly to play 'Mambo No 5'," she said. Shortly afterwards, another note arrived. It began: "You were warned, but would not listen..." With this note came the hand of Doreen, which had been cut off at the wrist!

I comforted Dot, and gave her time to compose herself. It was then that I made my first breakthrough. Dot produced a letter from Doreen herself. This was first contact! The writing was uneven and scruffy - written using Doreen's other hand, presumably. Doreen wrote she had escaped from her captors, but she was upset the club had voted to play 'Mambo No 5', and she couldn't face seeing them yet. So Doreen decided she would go on holiday instead! It was then that the postcards started to arrive. "We received cards from all over the world," explained Dot. "We got them from Australia, Spain, America, Fuengirola and even Germany, written in German! Doreen sent a postcard from Paris. It read:



The alien beauty





*"I managed to find a good second hand shop, here in France, where I was able to buy a new hand. The surgeon has set my arm in plaster of Paris, and put on a French dressing. A kind English lady is posting this for me when she gets back to England in order to beat the French farmers' blockade of the docks. But what they've got to beef about, I don't know. Love, Doreen."*

So her hand was reconnected. It sounded like alien experimentation. The postcards became even more frequent after she had her writing hand back. It was then that a letter arrived, apparently from the CIA. They tried to pin the rap for Doreen's disappearance on Dot's husband, Alf. They accused him of being an Alien Life Form!

Matters went from bad to worse when Dot received a letter, allegedly from Manchester airport, claiming she was harbouring illegal alien immigrants. Dot suspected some members of her line dance class were behind Doreen's abduction. "We tried to pinpoint a guilty party one week, and held a trial. They didn't crack, though," she recalled. Dot could trust no one. Was her class behind this? Was it a conspiracy?

Her class continued to find abandoned alien artefacts abandoned outside. "We've been fetched alien key rings - ones



"What have you done with Doreen?"



Dot is left holding the baby

that glow in the dark, ones that don't," she said. We've even got an alien egg with twin embryos in jelly. I don't mind as long as my class don't expect me to sit on it to hatch it!"


Doreen sent a card from Las Vegas, saying she had worn a Dynamite Club t-shirt for a Miss Vegas contest and won. Each man to his own, I suppose. But Dot had a point when she suggested, "I'm not surprised Doreen won Miss Vegas if she wore nothing but the t-shirt!" It was then that Doreen dropped the bombshell on me. Doreen had returned. It happened at Chris Hodgson's Christmas party on 4th December. Chris Hodgson went in the back room, and brought out Doreen. Apparently, Doreen flew into Glasgow airport from Vegas, and hitched a lift with Gary Lafferty, a

line dance teacher. But if Dot thought her troubles were over, she was mistaken. Soon after Gary Lafferty returned to Scotland, another baby alien was found. The accompanying note read:

***"Dear Dot, I have just arrived from Scotland where I was abandoned. Please can you find me a home, and please can you find me a Daddy. Love, Baby Gary."***

Dot was despairing. "It's ruined my life," she lamented, "People only buy me alien stuff now. All I got for Christmas were alien key-rings, instead of chocolates and perfume. Everybody is obsessed with aliens instead of the dances I'm teaching!" Doreen was notable by her absence during my visit, but the moral of the story was clear. Any line dance personalities planning to two-step with Doreen should remember one thing: an alien baby isn't just for Christmas, it's for life.





# Another Face of Garth

by Linda Willis

**I**n a bold career move, Garth Brooks has reinvented himself as a fictional rock star. Linda Willis looks back at the life and times of Garth's alter ego, Chris Gaines.

The year 2000 is set to be the year of Chris Gaines. His greatest hits album, 'In The Life of Chris Gaines', is in the shops, and his movie, 'The Lamb', is in pre-production at Paramount Studios. But don't be surprised if you haven't heard of him before now.

Chris Gaines is, in fact, Garth Brooks. "It's going to be a cool year for me," says Garth. "It's the year when I get my chance to play a fictitious rock legend, Chris Gaines, in a movie. This is his music, and it's my music." He leans forward, eager to express his deep involvement in this unusual project. "What you are about to see is going to be a little different for me. I can understand the die-hard Country fans not being able to come along for this ride. So if they choose to sit this one out, I can't complain. I've had a wonderful decade thanks to them. And for those people who see it for what it is - just a ride - a fictitious character who likes to swing, then you're gonna have a great time!"

Garth's collaborators on the new album include producer Don Was and a highly talented team of songwriters including Grammy winners Gordon Kennedy, Wayne Kirkpatrick and Tommy Sims. Choosing songs for the album was not easy. "I have no taste in music!" laughs Garth, outrageously. "You're talking to a self-proclaimed square who doesn't do hip-hop and pop stuff. But when Don's reaction to the music hit me the way it did, I thought maybe these guys had something." An album of the fictional Chris Gaines' greatest hits was the result of much deliberation; the songs are clever reworks of the sound of bands including The Eagles, Fleetwood Mac, Bon Jovi and beyond. "The great thing about rewriting the music of the







1990s is you can do everything before it happened!" he laughs, before adding, with tongue firmly in cheek, "So, if there's anything on there that sounds like something you've already heard, remember Chris did it first!"

An NBC special, aired in the US in September, gave Brooks the chance to introduce Chris Gaines to an inquisitive audience. They were not disappointed. Garth walked on set wearing a huge cowboy hat as usual, but quickly dispensed with that to appear as we have never seen him before. "Without my hat, my head looks like a bowling ball!" he quipped, before hitting them with Rock and Roll and Rhythm and Blues at its best. Brooks revealed Chris Gaines' life story to the audience. Gaines was born in Australia and then moved to LA as a kid. He began his rock career in a high school band called Crush. A string of solo hit albums followed. When Brooks sang 'It Don't Matter to the Sun', featured in the Kevin Costner movie 'Love of the Game', he told a rapt audience why this song was special: "Chris' Dad sang this to his Mom as long as Chris ever knew. Chris' Dad lost his long battle with cancer in 1990, so his Mom didn't have anybody to sing the song to any more. Some people think he recorded this song for his Dad, but truth is, Chris recorded this song for his Mom."

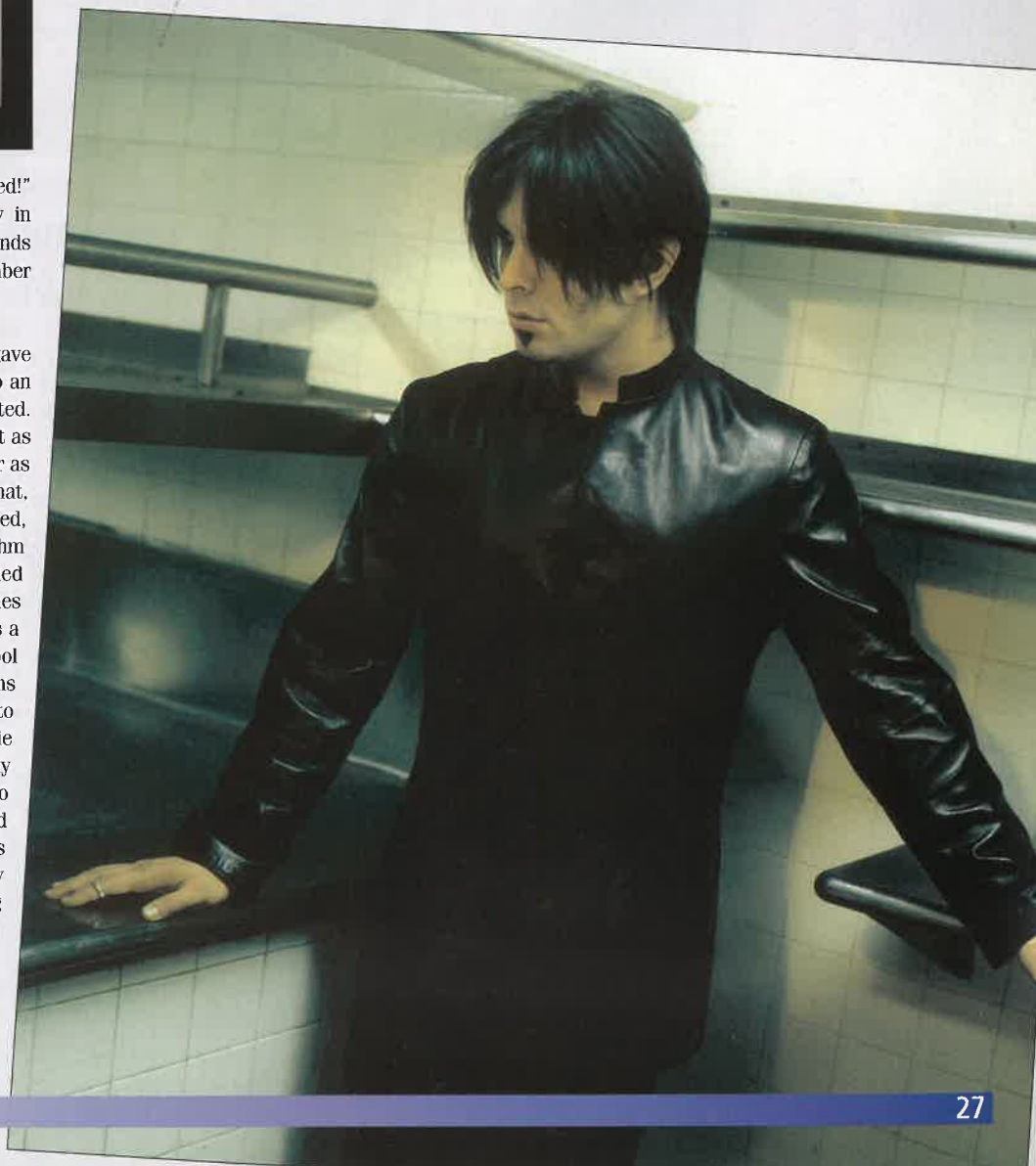
"Maybe some of you are wondering what this character Chris looks like?" Garth asked his

audience. Video footage of the young Chris Gaines accompanied Garth's speech. "We got this young kid to play Chris Gaines from 1986 to 1992", said Garth. "It happens to be the same young kid who played young Brad Pitt in 'Seven Years in Tibet'!" Screams of appreciation followed. "So the kid's just gorgeous, right?" he asks. "I cast him myself! I'm looking at him and going, 'Yeah, that's me!' But Chris was in a bad, bad car accident in 1992. The first time his brother sees young Chris after surgery, he looks at Chris' face, sees me and goes, 'That must have been one hell of a car accident!'" Garth explained how Chris comes out with long hair, hiding out for a few years because he's really not happy with his face. "Which, kind of upset me!" he laughs. "He looked a bit like Prince. Except this guy had gained a lot of weight after the car accident!"

The trickiest part of playing Chris Gaines on video was looking 'the right weight', confesses Garth: "Chris Gaines has to look like a 180lb guy - very small." For a 220 pounder like Garth, every trick in the book was employed to make him appear sylph-like. "It's easy in the still photos," Garth reveals, "because all you have to do is suck your cheeks in, and your face becomes real thin! But the problem with making the video is, once you start to sing, these big old cheeks come out!" The question Brooks is asked most often is, 'What is it like to perform as two different people?' Garth answers: "I'm not playing two different varieties of people -

I'm playing one. The Garth Brooks thing is just who I am. As for Chris Gaines, the closer you look, the more you realise the character Chris Gaines is Garth Brooks." Garth hosted the ever popular 'Saturday Night Live' US TV show in November. The show was billed as 'Hosted by Garth Brooks, featuring a performance by Chris Gaines'. Out of respect for both pop and Country music, Garth performs Chris Gaines numbers live as himself, but without his hat, as he did on the NBC Special. The response to the TV shows was, according to Brooks, amazing. He recalls: "I went out there with my fists clenched, ready to defend myself, and these people were fabulous." To thank them, when the cameras stopped rolling, Garth strapped on a guitar to sing 'Friends in Low Places', 'The Dance' and 'The River'. "The response," he says, almost reverently, "was exactly the same. That's when it hit me that whether it's 'Friends in Low Places' or Chris Gaines, it's all Garth Music." He is quick to deny he has any intention of abandoning his Country roots. "There's not another format of music as strong as Country," he declares.

Will Brooks have to audition for the part of Chris Gaines in 'The Lamb'? "Well, it's not set in stone," he replies, "but let's put it this way: I've got a pretty good bargaining chip!" When it comes down to the nitty-gritty, it doesn't matter whose name is on the record sleeve. As Garth rightly says, "Singing is simply opening the door to your soul. It always has been. And you can't be anybody other than who you are when you do that!"





# Dave Sheriff and Linedancer Magazine

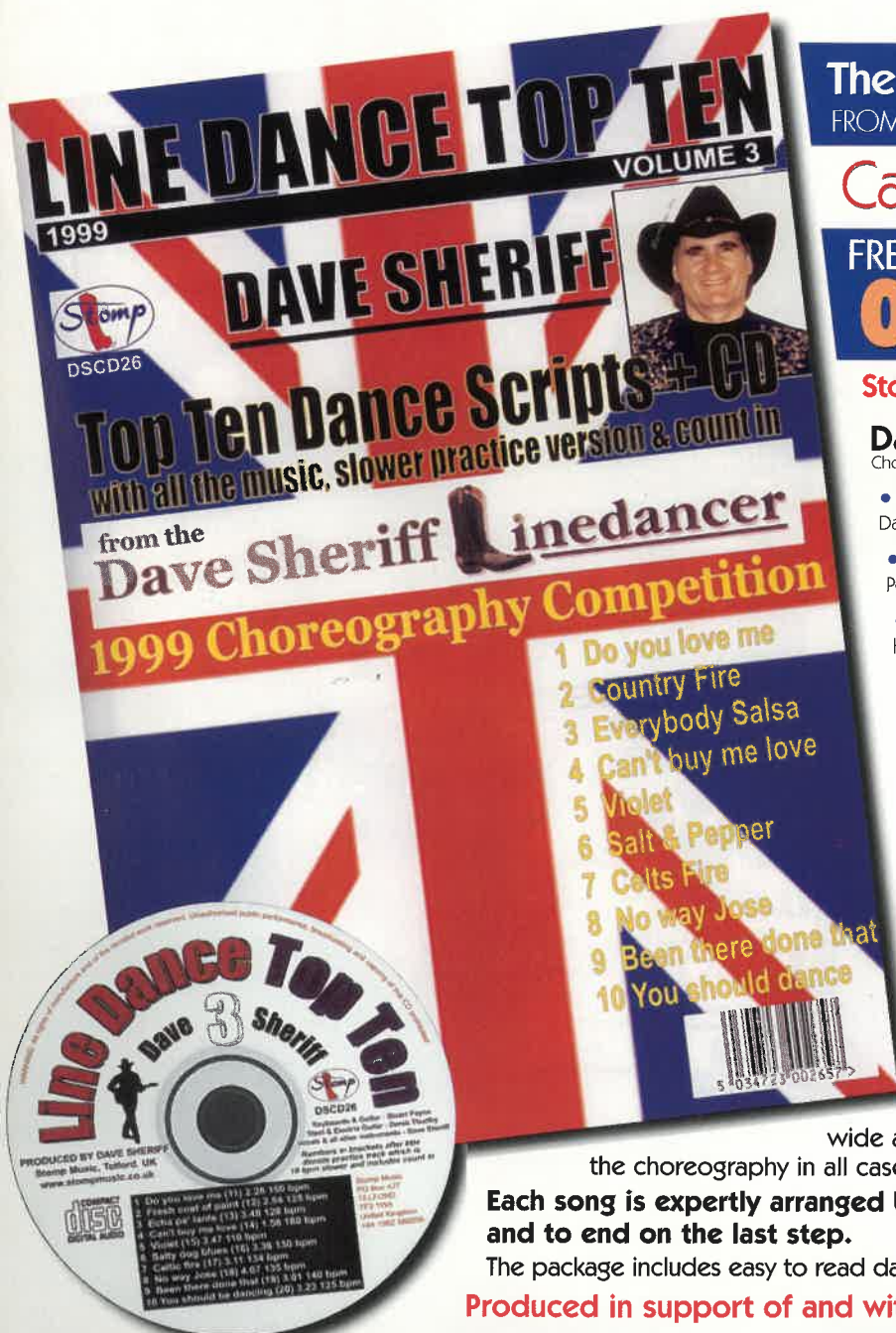
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# What kind of line dancer are you?

by Jill Douglas

**T**ake the weight off your dancing feet for a while and try our quiz to see if you are in step. It's not quite Fifteen to One, but we hope it will give you a giggle.

**1. Shoot The Rooster is:**

- A. A hot dance by Rob Fowler
- B. A cocktail you tried at your local line dance club
- C. Something you should have done at Christmas, prior to the plucking and stuffing if you hadn't been too busy thinking about line dancing

**2. Under The Influence is:**

- A. Alan Jackson's latest album
- B. What you were the last time you visited your line dance club
- C. What your partner accuses you of being when you go to your sixth line dance class that week

**3. dot co is:**

- A. Part of your favourite line dance magazine's address on the Internet
- B. The barmaid at your line dance club
- C. Part of a Cheap Seats lyric that you sing to at top volume whilst your partner is relaxing with the paper

**4. Swing is:**

- A. A form of couples dance
- B. What you have vague recollections of going on after a night at your line dance club
- C. The thing your partner now tries to perfect, having taken up golf because you no longer spend any time with them

**5. Burn the Floor is:**

- A. A dance show compilation album
- B. What you asked your Vindaloo to be like in the take away following a night at your local line dance club
- C. Why the fire brigade had to come round and put out your Sunday roast when you lost track of time practising your line dancing

**6. All Week Long is:**

- A. A dance by Peter Metelnick
- B. The longest time you ever spent propping up the bar in your local line dance club
- C. The amount of time you devote to line dancing

**7. Ol' Lonesome is:**

- A. A track on The Dean's "A Chance To Dance 3"
- B. The last bottle of brown ale on the shelf after a night at your local line dance club
- C. What the neighbours have taken to calling your dog now you are out line dancing seven days a week and your partner is out playing golf

**8. Black Coffee is:**

- A. The first dance you ever learnt
- B. The only drink you haven't tried at your local line dance club
- C. The only breakfast you have time to make for your partner before you start practising your line dancing

**9. The Trilogy is:**

- A. A re-enactment by Westerners you have seen at festivals
- B. The three drinks set up by the barmaid for you as you enter your local line dance club
- C. The eternal triangle - you, your partner and line dancing

**10. Rough Around the Edges is:**

- A. A CD by Travis Tritt
- B. What you feel like the morning after a night at your local line dance club
- C. What the lawn looks like when you have mowed it whilst practising your grapevine

**11. Memphis Roots is:**

- A. A line dance band
- B. What they make your favourite chaser from down at your local line dance club
- C. Something that has been growing in your fridge for the past fortnight whilst you were out line dancing

**12. Stomp Kick Stomp is:**

- A. Line dance steps
- B. The sound of you staggering out to a taxi after a night at your local line dance club
- C. What your partner did to your Stetson

**How Did You Score?**

**Mostly 'A's**

You certainly know your stuff! You read your Linedancer magazine from cover to cover and know all the right moves. Yee Haa!

**Mostly 'B's**

Oh dear, you really should get out more! Out onto the dance floor that is! The closest you have been to a line recently is when the policeman asked you to walk in a straight one. Straighten Up, Have Fun Go Mad, you will only get Dizzy with your Message In A Bottle!

**Mostly 'C's**

No doubt about it, you are a line dance addict. Your house has gone to rack and ruin. Your dog has run away with the postman and you and your partner are heading for a D.I.V.O.R.C.E. You had better try to get your romance Alive and Kicking before your partner stops playing a round of golf and starts playing around with the Red Hot Salsa dancer from next door.





Photo courtesy of  
Tamworth Herald

# Gale Force

By Jamie Pearson

**W**hen 13-year-old Roxy Gale sets her heart on dance success, no disappointment holds her back for long. Her story is one of triumph over injury and adversity, and she travelled to Nashville this month hoping for a fairy tale ending.

Roxy began dancing four years ago after her Mum, Linda, started a line dance class. Roxy's first dance at the Copperhead Club in Rugeley was 'Honky Tonk Stomp', and she was instantly addicted to line dance. It was not long before Roxy entered her first competition. In October 1998, she won her heat at Derby for the British Championships, and arrived in Leicester shortly afterwards for the semi-final. All did not proceed according to plan, however. Roxy and her Mum were new to competitions, and they did not realise the routine they choreographed for Roxy had to follow the line of the dance (and of the other dancers). As Roxy said, "There was a danger of bashing into people!" Roxy cried as the judges told her the dance was against the rules. Everyone marvelled at her sparkling performance, however. Johnny Twostep comforted Roxy and told her she too would one day wear a Worlds belt like his.

The setback at Leicester spurred Roxy on. She entered the CWDC European Championships at Brean Sands in February 1999. Still a novice when it came to competition, Roxy thought it was only a qualifying event. So imagine her surprise when she was crowned European CWDC Junior Youth Champion! Roxy was amazed at her success. "I'm never confident," she confessed. "I always get really nervous!"

With the CWDC European title won, the Worlds in Nashville beckoned. But Roxy's hopes were shattered in July when she broke her ankle in two places! She recalled, "We were at my

Mum's line dancing class. I took my boots off, and I was just in my socks in the playing field outside. We all started playing football. I went to kick the ball, stood on it, and went over on my ankle. I heard my ankle go snap!" Roxy was rushed to the hospital. "I was really upset," she recalled. "The doctors told me it would take a while to get back to normal because it was the ankle joint. They told me I shouldn't do much dancing."

The ankle was in plaster for six weeks. Roxy could not wait to start dancing again, but it was a worrying time for her. "I was scared in case my ankle snapped again," she said. "When my ankle was first out of plaster, the ligaments had all seized up in the position they had been in for the last six weeks. I couldn't move my ankle! I remember having a twitch when I lifted my knee up, and the pain was so great, I burst into tears!" Fortunately, Mum came to the rescue. Roxy's Mum works in Sports Science, and she put an exercise programme together to help her daughter regain her fitness. "I did exercises every night, flexing my ankle back and bending my knees really slowly," explained Roxy. One week later, she was dancing again, but not without some discomfort. "It's still not back to normal now," she said. "Every time I finish dancing, I get pains in my ankle, and it's still quite swollen. When it gets painful, I have to put ice on it and elevate it. But does the pain affect Roxy's dancing? "No, not really," she replied with a brave smile.





While Roxy sat on the sidelines, injured, she missed Worlds 2000 qualifying events in London, Scotland and Paris. She now faced a race against time to qualify for the Junior Youth Intermediate category. Roxy needed to do well in three qualifying events: The Irish Championships and Dutch Open in October, and The British Championships at Barton Hall in November. Roxy revealed she had to think on her feet while she danced in Ireland and Holland: "I didn't know about Ireland until the last minute, so I only learned the basics about a day before, and I just made it up as I went along when I got there. It was the same in Holland, because it was only a week later. For the British Championships, I prepared a routine. A born competitor, Roxy danced to a second place in Ireland, and first places in Holland and The British Championships. Roxy achieved her goal of qualifying for the Worlds, and she owed a debt of thanks to her Mum's line dance class. A tip of the cowboy hat goes to the Copperhead Club for raising £780 towards the cost of Roxy qualifying for Worlds.

Roxy was now fully focused on Worlds 2000.



Yvonne Dunn trained her for line, and Steve Dunn taught her couples dancing. Roxy finds couples dance helps her line dance. She believes her footwork, head lines (posture) and arm movement have all benefited from her couples dance. Roxy's progress was evident in the five Pro-Am gold medals she won, dancing with Steve Dunn, at The British Championships. She won gold in Waltz, Cha Cha, Two-step, East Coast Swing and West Coast Swing. Next on the agenda was couples Pro-Am with Steve Dunn at the Worlds, where Roxy added Polka to the other five categories she entered. Roxy's Nashville schedule also included Renegade and the team event (as one of The Headliners), so she will not have had much time for sightseeing! Following her line dance success, Roxy has given demonstrations alongside Rob Fowler and The Dean Brothers. She

choreographs these routines with her Mum. It begs the question: who is the better dancer, Roxy or her Mum, the line dance teacher? "Probably me!" replies Roxy, giggling. Roxy teaches dances at her Mum's class, but she does not want to start her own class. Similarly, she has no plans to choreograph dances. Roxy simply lives to dance, and her favourite routine is 'Have Fun, Go Mad'. She likes pop music and some club music, and she equates good music with stylish dancing. "I still have to do my best in competition, even if I don't like the music; but when the music is good, you dance better," she enthused. One of Roxy's party pieces on the dance floor is spinning her cowboy hat. She explained: "Alan Hocking came to one of my Mum's dance nights and showed me how to spin it. You need one of those hats with the dip in it. I just practised and practised." She denies she is going to take up basketball or netball, though!

Roxy's advice for dance competitors is, "Keep smiling!" It is sound advice from someone who had to be positive as she overcame her setbacks. Will Roxy's story have a fairy tale ending at Worlds 2000? She is optimistic: "I'd like to win the Worlds - and the next year and the year after that!" Now that's what I call living happily ever after!

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# Toy Story 2

The Toys  
are Back  
in Town

**I**t's time to get acquainted once again with Woody the cowboy and all his pals round at Andy's house as **Toy Story 2** comes to our screens this month. This is the sequel to the 1996 smash 'Toy Story' which broke new ground with its incredible animation and comedy toy characters. Hollywood stars Tom Hanks and Tim Allen reprise their vocal roles as Woody the cowboy and intrepid astronaut, Buzz Lightyear.

This time round, we see the toys embark on an adventure that takes them beyond the rooms of Andy's house and into such new territory as Al's Toy Barn, an airport baggage-handling department and even get a quick glance at Buzz's intergalactic travels. The new film once again, uses state of the art computer animation techniques, and if you look closely at Woody's clothes, you will notice more detail and shades to them than in the first movie.

Woody, Buzz and the gang have a tough task on their hands this time round, as they battle to save the unfortunate but trusty sheriff. The sheriff is 'toynapped' by a crafty toy-collector when it is discovered he is really an antique toy and worth a large sum of money. The sheriff is faced with a choice of spending his life in a toy museum or returning home to Andy. What's a toy to do?...



# Jessie the Cowgirl

As well as all your favourites from 'Toy Story', the sequel introduces us to some new characters. Sure to be a hit is Jessie the Cowgirl, a plucky new pardner for Woody, voiced by actress Joan Cusack. Energetic Jessie is a new arrival to Andy's home, and is getting over being outgrown by her previous owner. Jessie is full of energy, and determined not to go back in her box.

Other new characters to meet include Stinky Pete the Prospector, voiced by Kelsey Grammer of TV's 'Frasier' fame, and we also meet for the first time, Al McWhiggin, shifty owner of Al's Toy Barn.



'Toy Story 2' also includes some excellent new songs. The most stunning of which is when Jessie sings the moving ballad, 'When she loved Me' sung in real life by Canadian singing star Sarah McLachlan. 'Woody's Roundup' is performed by Nashville Western group, The Riders in The Sky, who give Woody's theme tune an authentic Western feel.

## Big Heads

Once again, Woody and Buzz butt heads together but when the going gets tough, they team up in the face of a big adventure. As their promotional representative says: "Buzz and Woody learn from each other what it really is to be a toy and when not to let your head get bigger than your hat!"

Toy Story 2 goes on general release from February 11th.



## Toys will be Toys

To mark the opening of what is sure to be another smash, we have 10 special Toy Story 2 mystery prizes to give away. Simply tell us the name of the actress who provides the voice for Jessie the Cowgirl, and put your entry on a postcard marked 'Toys will be Toys' and send it to the usual address. Please let us have your entries by February 29th.

## Dreamcatchers Competition Results

Dispelling the bad dreams and holding on to the good, the weird and wonderful dreamcatchers were first used by the Native Americans. Our lucky winner was Y. Bober of Burscough, Lancashire, who now has one to hang in the bedroom.





# Forever in Blue Jeans

by Jamie Pearson

**L**ine dance has taken to the stage with the touring Country music show, *Forever in Blue Jeans*. Jamie Pearson corralled Carole Gordon, after the energetic company played the Neptune Theatre, Liverpool.

*Forever in Blue Jeans* is a musical journey across the decades. The ten-strong company perform over 60 numbers, covering Country music, songs from Western film classics, rock 'n' roll and recent chart hits. Bar a short interval, there was no let-up in the entertainment throughout. "It's a fast moving production," enthused Carole. "There is hardly any talking. It's song after song, after dance routine after instrumental."

The show has been running for five years now. "Bob Newman, myself and a production

company from Bristol put the show together because we all saw great potential in Country music entertainment." After a couple of years, Carole and Bob bought the full rights to *Forever in Blue Jeans*. As Carole put it: "We liked the show so much, we bought the company!" *Forever in Blue Jeans* has changed considerably since Carole and Bob took charge. "We've put a lot of our own ideas into the show. We tend to change about fifty per cent of the production each time we tour. "We brought in more people for a start. Plus there's a lot more dancing involved now. We asked



choreographer Adrian Churm to help on our last tour. He's very into line dancing and worked with Louise Warren, our own choreographer in the show."

Forever in Blue Jeans is a showcase for some nimble footwork. "Louise is a trained dancer," explained Carole. "A couple of the boys have been trained. We've all picked up some moves over the years." The line dance routines in the show are lively, and often danced to four walls. "A lot of the routines use patterns line dancers will know," said Carole, "but they're slightly altered to suit us, making the dances more individual to the show." Is line dance in the production to stay? "Without a doubt, because it's so popular with our audiences. It's great dance to watch on stage. A lot of line dance clubs come to see us." You can not dance without great music, of course. Line dance favourites in the recent tour included: 'One Step Forward', 'Cotton Eyed Joe', '5678' and 'Dance the Night Away'.

The show is an all-hit Country jukebox of classic hits. Rock 'n' roll favourites and recent hits are blended into the music mix so there is something for everyone. "We market the show towards a family audience and try to get a good balance of music to suit all ages," explained Carole. "We have young performers like Louise who perform recent numbers, while Bob and myself tend to stick to traditional Country. Then there's 'Old' Pickins. He's a real character." Slim Pickins is one of the stars of the show, performing comedy numbers including 'Stuttering Bum', by Benny Hill, and his own composition, 'The Neck Nip Club', about line dancers



who keep a close eye on their feet while they bootscoot! Slim has also released an album called 'The Neck Nip Club', on the Stomp record label, featuring comedy line dance songs. The bootscooting singers are joined on stage by a talented live band. Guitarist Graham Walker also plays a mean banjo, so watch out for the show stopping 'Duelling Banjos'!

Carole, Bob and Country music go way back. "Forever!" laughed Carole. "Since we were young, so that's a long time now!" They first played together as a duo in 1981. Carole and Bob travelled to Nashville in 1987, to represent Great Britain at the Fanfare. We had a band that included the Jordanares on backing vocals, and we did a spot at The Grand Ole Opry." The duo met Tammy

Wynette while they were in Nashville. They toured with Tammy in 1989, and played on the same bill as Boxcar Willie. Carole and Bob were voted top British duo by the British Country Music Association, and made radio appearances including a studio

special for Radio 2's Country Club. They have recorded four albums together.

Bob and Carole may have been successful as a duo, but Forever in Blue Jeans has taken over their lives. The show tours in spring and autumn every year, and consists of 25 to 30 dates each tour. They have travelled the length and breadth of Britain, and performed in Germany. The Germans adored the English language show; the only people who had language difficulties were the cast themselves, who could not speak German! The travelling can be tiring, but life on the road has its compensations. "If we are staying away from home, we like to party. We'll have a drink and play silly party games into the wee small hours. But we still have to work the next day!" said Carole, laughing. The show must go on, though, no matter how rough the cast feels. Carole recalled: "Last year, I had flu and totally lost my voice. I still went on the stage, feeling absolutely horrendous, but I couldn't sing a note. So the other girls covered my songs. I went out, danced and looked like I was really enjoying myself, when really I just wanted to be at home!"

"You can't have miserable people on stage," continued Carole. "When we hold auditions for the show, we look for an all-singing, all-dancing, happy person who we can all get on with!" As you might expect, it is not always easy to find someone matching that description! Carole and Bob advertise vacancies in the trade paper, The Stage, and usually have 30 to 40 talented applicants in competition for a starring role.

The show's next tour begins in March, and Carole promises a new cast member, new songs and dances, and a few surprises. Her future ambitions are to use the production to encourage people to visit their local line dance or Country club, and to take the production to as many different theatres as possible. Will Carole be Forever in Blue Jeans? Well, thanks to the talent and enthusiasm of the company, this show will run and run.





**HAFAN Y MÔR**  
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# RR The Rover's Return

**The Roving Reporter returns to bring you the best in line dance from around the globe. This month the Reporter hits Rhode Island, USA.**

The last time you heard from me, I was at a big dance event in Canada. I saw many dancers from the UK there and realized dancers go to the US and Canada at all times of the year, and not just for dance events. So I thought I should write about some of the nice places you can go to 5-7 days a week if you choose to visit the US at any time of the year.

I know you hear how nice the North-East is during the 'Fall Season', and it certainly is one pretty site. The snow season is just as nice, however, and unlike the South, they operate no matter how much snow they get. I was driving through Connecticut and heading to Massachusetts when I stopped for the night in Rhode Island. In the United States the North-East is known for 'breaking' line dancing, and

some of the best instructors are from that area. I asked around where I could do some Country dancing, and all answers pointed to a huge dance club called The Mishnock Barn in West Greenwich. I walked in and thought what a nice big place it was, but it looked empty at 6pm. Dan Albro, the owner and instructor, assured me not to worry as the dance lessons started at 7pm and the people would start coming in. The club hosts three dance floors as they also accommodate couples who try out Two-step or the latest Swing. I myself headed for the line dance lesson.

By 7pm almost 400 people were there to learn 'Rose Garden', the Jo Thompson dance, and this was a Monday. The Mishnock has beginner lessons on Monday and beginner/intermediate lessons on Thursday. You hear stories about how line dancing is dying in the USA, but not in this club. I was told it was the dance lessons that entertained the regulars and kept new people coming in.



The Mishnock's beginner night is known throughout the North-East and has kept this club going when others closed down. There are three other clubs in the area, but none can hold a candle to the Mishnock. Nice friendly people, big hardwood floors and the music is current and 80% Country, which was a pleasant surprise. Dan Albro was a fine instructor and very clear and precise. And with three dance floors, there is room for whatever your taste in dancing is. So if you're visiting the North-East, stop in at the Mishnock on any day except Sunday and tell them the roving reporter sent you. It is a bar, so those under 18 are not allowed.



This is your Roving Reporter for Linedancer Magazine at Cowichan, British Columbia "Going Country"

RR

Mishnock Barn  
94 Mishnock Road  
West Greenwich, RI 02817  
401-397-3505 Owner Dan Albro

## BURN THE FLOOR Video Winners

In November's Linedancer, we asked you where the Burn the Floor video was filmed. The answer is Pinewood Studios.

The following 20 luck winners will receive a Burn the Floor video:

Diane Klinedinst, Spring Grove USA  
Susan Phillips, Chipping  
Helen O'Sullivan, New Barnet  
M Clark, Ponteland  
Elizabeth Woodcock, Burnley  
Patricia Wilson, Hickling  
Linda Edwards, Huddersfield

R Ingham, Cambridge  
B Guy, Rayleigh  
D Miller, Nelson  
G Quinn, Bangor NI  
Mrs Leggatt, Suffolk  
Mrs Turner, Harlow  
A Deacon, Billericay  
P Craddock, Redcar  
Joan Crellin, Liverpool  
Linda Grundy, Worcestershire  
Anne Moore, County Tyrone  
Susan Luckman, Coalville  
Maria Richmond, Maidstone



# British Country Western Dance Championships

by Martin Lister

If it's the last weekend in November, it's the Dick and Geneva dance family reunion at Barton Hall. Timed to coincide with America's Thanksgiving holidays, Dick and Geneva extend their hospitality to friends, old and new, at the British Country Western Championship, now in its 12th year.

to dance with their instructors and be judged on an 'Olympic' medal scale. Steve Dunn was kept very busy with five pupils dancing a total of 25 times. His efforts were well rewarded with his pupils gaining 18 golds and seven silvers, with Bernadette Carmichael and Roxanne Gale taking golds in all their dances. Eddie Ainsworth dislocated his shoulder practising 'caterpillars' across the floor, but with true Brit grit, he accompanied Fiona and Charlie Scott to four silvers between them and danced three Classic division III dances with partner Cheryl German before retiring injured. The standard of the Classic Couples Teen division in the UK

Intermediate Teen with Paul McAdam, the eventual winner on individual judges scoring for each dance, Scott Bradley and Ryan McKenna each winning a first, a second and a third overall place across the three dances. The Female Advanced Teen division was also close run. Kellie Ann Green and LeAnne Coughlan both secured a first place in one of the three dances. But it was a first and two second places that brought overall victory for Bernadette Carmichael.

The Saturday Night Show began first in the pillared ballroom, and then an hour later in the competition ballroom. So everyone was assured of a chance to see the best at play: Catriona Wiles and Bob Bahrs performed their new Spotlight routine, and Sam and Denise Miller showed off their talents in Waltz and Two-step. This was separated by an impromptu performance by the 'Village People' aka Brian Bambury, Dick Matteis, Mad Mick Shingler, Carl Creegan and Roger Clarke.

Sunday breakfast and the night before had not long been forgotten when out of the blue (though more precisely yellow, orange and black), Malcolm White took to the floor for the Showcase line competition. We had to wait for his second dance for the fireworks to really begin. From his very first steps to Patty Loveless's 'She Drew a Broken Heart', we knew this was something special. Great interpretation of the music is one thing, but to



Steve Dunn, Roxanne Gale, Kellie Ann Green, Suzanne Pinder & Bernadette Carmichael

The Championships had something for everyone this year: workshops, open dancing and competition, all under the UCWDC umbrella. To complete the picture, there was an all night Karaoke bar for line dance insomniacs. And so a privileged six hundred crammed their cars around Barton Hall to experience the four-day event. The Thursday welcoming reception gave way to open dancing and then the opening ceremony, in which competitors paraded behind their country's flag. At first sight the competition floor appeared dwarfed by supporters and spectators. Once protruding chairs and legs were eased away from the edges, there was sufficient space for competitors without losing the intimacy of the occasion.

The competition started on Friday afternoon with the Newcomer Line Dance, followed by Pro-Am and Classic Couples divisions. Pro-Am allows students

improves all the time and this was no exception. Chris McManus and Jennifer Stephenson took the honours ahead of Philip Grace and Bernadette Carmichael, in second place, and Glen Ball and Stacy Poulter took third.

The Novice, Intermediate and Advanced Classic line divisions dominated the competition for most of Saturday, interspersed with the top Couples divisions: Dick and Geneva's British Championship was retained by Steve and Yvonne Dunn, who were run close by the teen partnership of Chris McManus and Jennifer Stephenson. Eddie Ainsworth danced to victory in Male Classic Advanced with his right arm wrapped in a hastily acquired sling. Johnny Twostep showed how to get back on track after losing your way in the vanilla; he won Advanced Diamond after jumping up and down until he found his place again! Robert Ramsey took Intermediate Open ahead of Dutchman Danny Reichardt. One of the tightest results of the weekend was in



Malcolm White - The star of Showcase





Geneva Matteis - Event Director

combine this with infectious humour and spontaneity is a concoction rarely displayed. With his performance, Malcolm joined the elite group. It was one of the most outstanding Showcase line exhibitions that many of us had ever seen, and Malcolm had the audience in stitches of laughter. Pedro Machado's eyes almost popped out of his head as he nodded his own seal of approval. Malcolm, true showman to the bone, enjoyed every minute as he soaked up the ecstatic applause. Renegade attracted the largest number of competitors, thirty in all. After preliminary heats on Saturday, twelve were chosen for the final on Sunday. The youngsters won through with Scott Bradley from Newcastle taking the title from Glen Ball and Lee Turner in second and third place.

It seems that no UCWDC event passes without the pre Awards ceremony Jack and Jack charity extravaganza, its preceding fame now earning a place in the official schedule of activities. This was the best one yet. Apart from raising over £400 for charity, the prestigious prize for the winners was a one-minute spotlight dance with three times Master Champion Sam Miller, who appeared to be completely non-plussed by the whole affair. When confronted with such 'ladies' as Miss Tick Tock No Clock, Pinocchio Heavily Pregnant Smith and 'Not too Choosy' Donnally, judging cannot be easy, but whoever said it was? To no one's surprise, it was Johnny Twostep leading Foo Foo LaMar Scott (Malcolm White) that caught the judges' eye. It must have been the matching set of flowing white satin dress, beard and tattoo that took the casting vote. No stranger to success now, Malcolm took the adulation of the crowd in his stride.

Liz Clarke was presented with the Bob Chapple award for her contribution to dance over the past year. Of course, thanks go to all the Judges: Anne Bambury, Bob Bahrs (US), Liz Clarke (Scot), Ruth Elias, Kelly Gellette (US), Sam and Denise Miller (US), Ivor and Pauline Morgan (Wales) and Norma Morrison.

You access the full overall results and more photos at [www.eastcote.co.uk/BCWDC99.htm](http://www.eastcote.co.uk/BCWDC99.htm)

## The Overall Results

### CLASSIC COUPLES

#### Jr. Youth

- 1 Lee Turner  
& Rosa Lampden

#### Jr. Teen

- 1 Christopher McManus  
& Jennifer Stephenson
- 2 Philip Grace &  
Bernadette Carmichael
- 3 Glenn Ball &  
Stacey Poulter
- 4 Nathan Donnelly  
& Lisa Rees

#### Div. IV

- 1 Nick Boothman  
& Liz Hartley
- 2 Mat Wandinger  
& Christine Melian

#### Div. III

- 1 David & Lesley Mather
- 2 Steve Brain  
& Kelly Anderson
- 3 Mick Shingler  
& Nicky Houghton

#### Crystal

- 1 Johnny Twostep  
& Fiona Scott

#### Silver

- 1 Brian  
& Eleanor Hitchcock
- 2 John & Glenise Lee

#### Gold

- 1 Roy & Edie Ogilvie

#### Div. I

- 1 Steve & Yvonne Dunn
- 2 Chris McManus &  
Jennifer Stephenson
- 3 David & Lesley Mather

### CLASSIC LINE

#### FEMALE

##### Newcomer Primary

- 1 Elizabeth Fenn-Tye
- 2 Marget Agnes Cassidy

##### Newcomer Youth

- 1 Kathleen Carmichael
- 2 Katherine Desjardins

##### Newcomer Teen

- 1 Michelle Nightingale
- 2 Lydia Fahy
- 3 Carla Louise Watkins
- 4 Gillian McCullum

##### Newcomer Adult

- 1 Vicky Hardy

##### Newcomer Diamond

- 1 Amanda Jones
- 2 Carol Arthur
- 3 Morag Cassidy

##### Novice Primary

- 1 Sian Poulter
- 2 Samantha John

#### Novice Youth

- 1 Sydney Smyth
- 2 Terina Poulter
- 3 Christine Baycroft
- 4 Kimberly Bayliss

#### Novice Teen

- 1 Stacey Poulter
- 2 Charlie Scott
- 3 Paula Telford
- 4 Katie Sefton
- 5 Angela Herron

#### Novice Female Adult

- 1 Nicola White
- 2 Lisa Duffy
- 3 Samantha Cook
- 4 Carol Ray
- 5 Sara Björke

#### Novice Female Crystal

- 1 Marie Marsh
- 2 Anne-Marie Ramsey

#### Novice Female Silver

- 1 Carolyn Rickards
- 2 Margaret Ramsey

#### Intermediate Primary

- 1 Hanna Robinson
- 2 Natasha Powell

#### Intermediate Youth

- 1 Roxanne Gale
- 2 Sara Arthur
- 3 Laura Hume
- 4 Catrin Jenkins
- 5 Natasha Sloan

#### Intermediate Teen

- 1 Lisa Rees
- 2 Kiley Evans
- 3 Emma Grice
- 4 Georgina Evans
- 5 Stephanie Law

#### Intermediate Adult

- 1 Samantha Young
- 2 Liz Hartley
- 3 Helen Cregeen

#### Intermediate Crystal

- 1 Lisa Mooney
- 2 Sheila Hill

#### Intermediate Diamond

- 1 Mary Lynch
- 2 Cheryl German
- 3 Sue Wilkinson
- 4 Linda Macrae

#### Intermediate Silver

- 1 Joanne Lee
- 2 Susan Wynne
- 3 Anne Summers

#### Advanced Youth

- 1 Rosa Lampden
- 2 Emma Frater

#### Advanced Teen

- 1 Bernadette Carmichael
- 2 Kelly Ann Green
- 3 LeAnne Coughlan
- 4 Sally Nugent
- 5 Yvonne v. Spronsoen

#### Advanced Adult

- 1 Rachel McEnaney
- 2 Jenna Barber
- 3 Leyonee Forbes
- 4 Sarah Fenn-Tye
- 5 Kelly Anderson

#### Advanced Crystal

- 1 Fiona Scott
- 2 Cheryl Poulter

#### Advanced Diamond

- 1 Zuzana Cortova

### MALE

#### Newcomer Teen

- 1 Jack Healey
- 2 Darren Stalker

#### Newcomer Silver

- 1 John Wellard

#### Novice Primary

- 1 Dean Darby

#### Novice Teen

- 1 Glenn Ball
- 2 Matt Jenkins
- 3 Nick Boothman

#### Novice Adult

- 1 Thomas Weafer
- 2 Henry Damen

#### Novice Silver

- 1 Ken Brown

#### Intermediate Primary

- 1 Nathaniel Ramsey

#### Intermediate Youth

- 1 Lee Turner

#### Intermediate Teen

- 1 Paul McAdam
- 2 Scott Bradley
- 3 Ryan McKenna
- 4 Nathan Donnelly
- 5 Jimmy Barber

#### Intermediate Adult

- 1 Robert Ramsey
- 2 Danny Reichardt
- 3 Andrew Castle
- 4 Karl Cregeen
- 5 Ian Spring

#### Intermediate Crystal

- 1 Maurice Williams
- 2 Mick Shingler
- 3 David Vorberg

#### Intermediate Diamond

- 1 Mark Cook
- 2 Richard Wynne

#### Intermediate Gold

- 1 George Thompson

#### Advanced Teen

- 1 Philip Grace

#### Advanced Adult

- 1 Eddie Ainsworth
- 2 Steve Brain

#### Advanced Crystal

- 1 Malcolm White

#### Advanced Diamond

- 1 Johnny Twostep
- 2 Martin Lister
- 3 Nicholas Cort

#### Advanced Silver

- 1 Michael Dunn

### RENEGADE

- 1 Scott Bradley
- 2 Glenn Ball
- 3 Lee Turner
- 4 Samantha Young
- 5 Suzanne Pinder

### SHOWCASE LINE

#### Female

##### Primary/Youth

- 1 Emma Frater
- 2 Hannah Robinson

##### Female Teen

- 1 Kellie Ann Green
- 2 Suzanne Pinder
- 3 Bernadette Carmichael
- 4 Jennifer Stephenson
- 5 Kiley Evans

##### Female Adult

- 1 Samantha Young
- 2 Jenna Barber
- 3 Rachel McEnaney
- 4 Kelly Anderson
- 5 Leyonee Forbes

#### Female

##### Diamond/Silver/Gold

- 1 Mary Lynch
- 2 Linda Macrae

##### Male Teen

- 1 Scott Bradley
- 2 Paul McAdam
- 3 Nathan Donnelly
- 4 Philip Grace
- 5 Christopher McManus

##### Male Adult

- 1 Malcolm White
- 2 Steve Brain
- 3 Barry Cook
- 4 Mick Shingler

#### Male

##### Diamond/Silver/Gold

- 1 Johnny Twostep
- 2 Martin Lister
- 3 Mark Cook

### JUNIOR TEAMS

#### Short Program - Solo

- 1 Headliners T.N.G.
- 2 Valley Stompers Kids  
in Line

#### Short Program

##### Line Dance

- 1 Valley Stompers Kids  
in Line

### OPEN TEAMS

#### Short Program

##### Line Dance

- 1 Midnight Manoeuvres

#### Short Program Solo

- 1 Live Wires -

#### Short Program Medley

- 1 Live Wires

#### Long Program Cabaret

- 1 Live Wires



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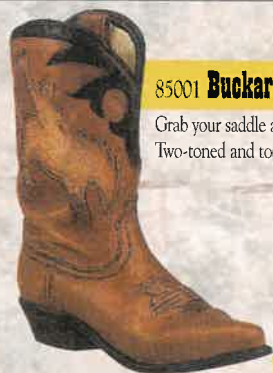
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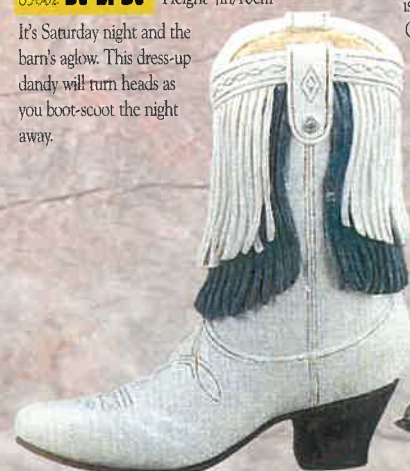


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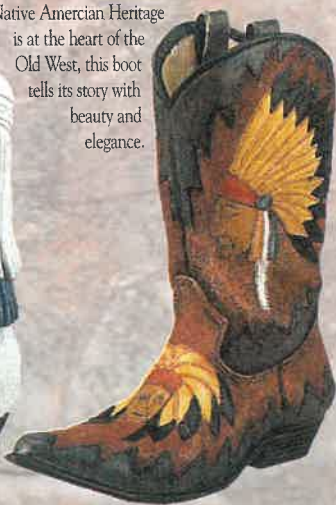
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# Digging Deep

**S**eventeen year-old Alecia Elliott looks set to join Country's big league.

**The teen singing star from Muscle Shoals, Alabama, geared up for a promotional tour on the eve of the release of her album, 'I'm Diggin' it'. Linedancer made her acquaintance.**

Sometimes it's tempting to be a little sceptical about fresh-faced young stars who emerge overnight, but scratch below the surface and like as not, you will find early years of hard work, touring and honing one's craft. Such is the case with Alecia Elliott, who is about to release her major label debut-album on both sides of the Atlantic.

Alecia is full of enthusiasm, and litters her conversation with such standard US teen sentiments as "awesome" but such keenness is always welcome in the tough old music business, and her 11-track debut, 'Diggin' It' is full of youthful energy which enhances her accomplished country pop. Recorded at the Sound Emporium, Nashville, the album contains two tracks co-written by Alecia. When I ask this 'overnight sensation' where it all began, the teenage Alecia still has to go back some eight years. "I made my first public appearance when we had a karaoke at our family reunion," Alecia recalls. "I also used to dance around the house and sing along to Disney movies." And her favourite?

"That would definitely be 'The Little Mermaid'," she laughs.

From there, it was a matter of catching the attention of Lorrie Morgan, Alecia's earliest musical inspiration. "She's always been my favourite artist. When I was nine, my Mom took me to see her in concert and we handed in a demo tape of myself beforehand, and then, during the concert, Lorrie plucked me out of the crowd and asked me sing with her on stage. I couldn't believe it. It was the biggest thrill of my life."

Two years on from this deep-end introduction to the grown-up world of professional singing, Alecia was enjoying a residency at Nashville's Stockyard club, enjoying standing ovations on a regular basis.

It wasn't long before Alecia was gracing the stage at the Grand Ole Opry, for the Inaugural Concert for Governor George Sundquist. The famous fans don't end there, as the childhood Alecia once won a talent show, and performed on the lawn of the White House. Prestige shows are nothing new to Alecia, and she had just successfully completed a big-venue show in Dallas before she spoke to us.

At age twelve, Alecia was on her way to Nashville to meet MCA chairman Bruce Hinton. Although she impressed him, Bruce told Alecia to wait a while, grow up a bit, and come back in a couple of years. He fully expected her to be snapped up by another label. Alecia continued to play the Stockyard, and at one point, also toured Europe as part of a larger show. However, in a remarkable display of loyalty, Alecia did wait - for three years, before returning to

You', a winning ballad co-written by the lady herself. "I've been writing songs since I was ten years-old," she tells me. "I enjoy the process. You get to express a lot of emotions and I always feel a lot better afterwards." Alecia has two co-writing credits on this album, and went through the time-honoured process of auditioning songs. "Tony Brown (the record's producer) and I went through a lot of songs. We had a rule - if either of us did not like a song, it was out." With such a rigorous selection process, the songs that were left were always going to have a lot of presence and emotional impact. Alecia has a surprisingly expressive voice for her age, imbuing the likes of 'That's the Only Way' with a soulful, passionate flavour. Alecia cites 'Some People Fall, Some People Fly' as her personal favourite. "It is so true, and such a hopeful song. Entering into a relationship is a nerve-wracking experience, but you've got to try."



The emergence of a talent like this at such a tender age is made all the more unlikely when you learn that, unlike a lot of other teen stars, Alecia doesn't hail from a musical or showbiz family. "Though my Dad can do a great Elvis impression!" she says as she dissolves into a fit of giggles. Alecia has also elected to stay close to her country roots, and not go for the all-out pop approach of the likes of La Spears and co. "My current favourites are Faith Hill and Trisha Yearwood," Alecia says. "I grew up on Country music and it will always be an influence on me." Their are other role models for Alecia, too. "Shania is just amazing," she says, "especially her attitude. If I could write a song for another star, she would be my first choice, though I'm sure she gets offered thousands" Given the quality of her two co-written tracks, it may not be long...

With singles from 'I'm Diggin' It' making headway in her home country, Alecia is now that touching mix of major-label recording artist and music fan, as she proves when talking about some of celebrities she has shared bills with. "When I was just starting out, I met Barbara Mandrell at the Grand Ole Opry and she was so sweet to me. I was very nervous then and she made me feel at

home. I found out we had the same birthday (Alecia was born on Christmas Day) and I've never forgotten that day."

Line dance fan Alecia is currently brushing up on her all-round dancing ability, now that she is out of the studio, and is looking ahead to touring in 2000. "I can't wait to return to Europe. I had such a great time when I was there last." With a music fan's enthusiasm and a voice to lift her above the majority of contenders, it's a safe bet she'll be a hot ticket next time she heads our way.

MCA's HQ. This time round, aged 15, it was a different story. "The first thing I was asked was 'Can you play guitar?' I said yes, and then they asked me to sing on the spot, so I did my acapella version of 'Bridge Over Troubled Water' which is more bluesy than the original. They offered me a contract."

So that's how you get to be an overnight sensation.

Alecia's voice is soulful, emotional, and hard to resist. It lends an extra dimension to many of the songs on the album, especially 'I'm Waiting For



# Over the Rainbow...

## There's a Pot of Gold

**L**iam Hrycan is on a roll. The massive success of 'Pot of Gold' has spurred him on to write a hatful of new dances, all brimming with style. He talked to Stephen Parry about his visits to America, all-star team ups and why mother knows best.

"Hurts 'em," says Liam. "Ritz them," he adds. "Hurricane," he offers. Poor Liam has had more than his fair share of bother over his surname. For those still in the dark it is pronounced 'her-writ-senn'.

At least everyone in the line dance world knows who Liam is. The mega success of 'Pot of Gold' ensured a nomination for the Linedancer Magazine Dance of Year Award, and Liam also has a Choreographer of the Year Award nomination to his credit. Born in Stockport and of Ukrainian descent, Liam has been a choreographer for just two years but has enjoyed a rapid rise in that short time. His choreography skills are now in constant demand on both sides of the Atlantic.

Liam took to line dance in an instant. "I'd never been a dancer, but I was at a family party and heard the Grid's 'Swamp Thing'. It was the music that got me up on the floor, but they were doing the 'Tush Push'. That was it for me, and about four weeks later, I had a go at choreographing my first dance."





Currently finishing his A-levels in physics and computing, Liam has no plans to study dance at college but is considering entering the frenetic world of dance competition. "I'd like to have a go at couples dancing some time, and the two-step really interests me - I can't do it, I just like watching it!" The thought of serious competition does not faze the teenager: "Competition would not worry me too much. I've been writing dances for two years, now and I think that would hold me in good stead. I may enter some WLDA events in the future. They use original music and with that, you tend to flow with the dance more. I'm a great believer in using the original music as this is what originally inspired the choreographer in the first place. Sometimes a music alternative doesn't exactly fit. "I'm also pretty big on style. Why shuffle when you can raise your feet and make a stylistic flourish?"

A recent track to inspire Liam was Britany Spears' 'You Drive Me Crazy' (Stop mix) which soundtracks Liam's dance, 'In Too Deep'. Already doing well, this dance received the seal of approval from 'North Meets South' dance reviewer, Jane Smee in this very publication: "...this dance turned out to be the hit of the day. Just brilliant - fitted the music beautifully....Well done Liam - this guy has talent."

Liam has a soft spot for this particular dance. There's more of a fun element with this one," he says. "When the kids dance it, they sometimes have trouble getting the arm movements right, and have a laugh if they mess it up. They also have fun remembering what the tag is."

Liam has recently teamed up with Daniel Whitaker for 'Break it Loose', a collaboration that was a long time in the making. "I choreographed 'Believe', which went down well

in Wales," recalls Liam, "and Daniel was teaching it there. The first time we met, he suggested a joint-choreography effort and we agreed to keep in touch

In the finest traditions of celebrity pop-star team-ups, both parties contributed their half of the work over the telephone. "It was a good two-hour phone call," Liam said, refusing to disclose just who paid the bill. "We managed to choreograph it there and then. Latin was the thing, and this influenced us." Liam believes teaming-up is good for line dancing's profile: "When you've got the choreographer behind 'Alive and Kicking' teaming up with the writer of 'Pot of Gold', the dance is guaranteed to get some attention," says Liam. Happy with the result, Liam is eager to collaborate with others. "I'd love to try it again. All the top choreographers seem to have their own particular traits, and who knows what a combination could provide."

Liam is certainly on the cutting edge. His website keeps all his followers regularly informed and provides two mailing lists, for the UK and US. And 'Pot of Gold' certainly benefited through exposure on the site. "I have a good rapport on the net with so many people," adds Liam. That's the way I met John Robinson, for example, and we're good friends."

Bookings are coming in all the time for Liam, who says he would love to have a line dance club to call his own, but is prevented from doing so by travel commitments. "I love travelling all over the place too much and meeting so many different people. I'm in America in January," he says. "First there's the Diamond State Classic in Delaware with Pedro, John Robinson and other

top names. Then we're off to Florida the following weekend for a WLDA event in Tampa."

Liam laughs as he recalls some of the more off-beat moments in his short career: "I started this bandwagon: 'John Robinson - dangerous or what?' It was a joke whereby I put it about he was dangerous to be on the dance floor with. This was after we danced 'Mambo No5' at Dynamite Dot Ilaria's club and we collided into each other - twice! Then a couple of others began joining in: "Ooh aye - John Robinson's dangerous he is!" This incident gets Liam thinking: "I've also had my share of spills," he adds. "Once, in full view of everyone, I fell over while dancing 'Deep River'. As I fell to the floor I kicked at the air." He gives an embarrassed laugh: "I'm thinking of patenting it, and calling it my 'Helicopter Kick'."

As we move on to talk about the roaring success of 'Pot Of Gold' we suddenly receive the benefit of advice from Liam's most devoted fan, his Mum, Jackie. "I knew it was going to be a huge hit as soon as he wrote it," she says. Liam can not act fast enough to prevent Mum from adding to the compliments: "I'm so very proud of him," she says. "I knew 'In Too Deep' was going to do well, too."

After kicking off the millennium in the States, Liam plans to take his stylish brand of choreography to as wide an audience as possible. "I'm looking to move things on," he tells me. "I'll always be looking to get 'em hooked on line dance while they are young, and hope to be at the front of the new breed of line dance choreographers."

So far, so good, Liam.









# Blonde Ambition

**The Nadine Somers Band are an act to make you sit up and take notice. They play traditional and New Country music with spirit and verve, with a healthy sense of humour. Linda Willis discovers why this ambitious trio don't take themselves too seriously.**

Nadine Somers, a pretty 24-year-old singer, and fellow band members Rob Childs and Bob Keeley have been together for a year and a half. When Nadine sings, her powerful voice sounds 100% American. Her voice is made for Country music. But when she speaks, she has an accent that is 'cut-glass Cockney'. She has a beaming smile, and the kind of self-deprecating sense of humour that makes you feel that you are in the company of a friend.

The band's live set includes excellent renditions of Dolly Parton's 'Salt in My Tears', the Linda Rondstadt classic, 'Different Drum', and the popular line dancer track, 'Black Velvet'. It's not only line dancers who delight in the band's performance, though. The floor at their gigs is filled with two-steppers, West Coast Swing dancers and jivers, plus some enthusiastic boppers who do their own thing! This band will keep you dancing all night, whatever your favourite dance genre may be. Nadine's accomplished yodelling on the Country classic 'I Want to Be a Cowboy's Sweetheart' is a highlight of the band's live show, and encapsulates her bubbly personality.

Offstage the band are a very friendly down-to-earth bunch. Rob and Nadine have been friends for almost five years. Indeed, he refers to her as, "My best friend." They all have a great rapport when performing. "The boys are funny and make me laugh on stage," smiles Nadine. "That breaks the ice and creates a good atmosphere right from the start of a show." Bob, the newest recruit to the band, has worked hard since leaving his old band, Blackjack, to learn Nadine's material. An accomplished acoustic guitarist and vocalist, Bob played with a rock and roll band, The Rockefellers, before joining Glen Mitchell and the Troubleshooters, and then Blackjack. Nadine began performing when she was young, playing keyboards from the tender age of three in talent shows. She later attended music school to learn how to play other

instruments as well. Her vocal talents were not fully recognised until she was 19, however, when she finally realised singing was what she wanted to do.

Nadine explains: "I got into Country music in a big way while I was singing in an Irish club in North London. One of the members said to me, 'You know, with a voice like yours you should be singing Country songs. It would really suit your voice.'" People told her she sounded like Patsy Cline, to which the young 19-year-old replied, "Who's Patsy Cline?" Nadine soon found out. She listened to Patsy's records and loved them; from that moment on, she was hooked on Country. "I feel comfortable with Country music" says Nadine. I ask who has inspired her the most? "It has to be Dolly Parton," replies Nadine



with a huge smile. "Also Patsy Cline and Trisha Yearwood. I am still quite new to Country music, but I'm really into it. I listen to all sorts of artistes. Rob often says, 'You've got to listen to this,' when he finds new and exciting stuff. And when I do, I adore it."

As a Country music convert, has Nadine tried line dancing? Gales of laughter follow this question. "No, I can't line dance, I'm afraid. I tried it with my mum a few years ago, and I was useless!" Remarking that perhaps dancing wasn't her forte, she laughed and continued,

"No, I think I'll stick with the singing. I do like jiggling around and dancing in my own style, though!" What other interests does she pursue? "Well music is my main interest," she replies, "and I like keeping fit down the gym."

"My friends and my family are the most important thing in my life," says Nadine. "And I sing because I love it. I have fulfilled a dream to be on stage as a singer. I practise an awful lot. I practice singing in the car. I know it sounds funny, but often that's the only time I just let it rip! So we'll be driving along, and I'll be singing at the top of my voice. I really get into it!" If she could sing a duet with anyone, who would it be? "Vince Gill," she enthuses. "I think he's great," For the time being, though, she is keeping her feet firmly on the ground.

Nadine's first CD, 'Different Drum', is now available at gigs and by mail order. It features numbers the band perform live, including 'I Want to be a Cowboy's Sweetheart', 'Let er Rip', 'I Should've Asked her Faster' and 'Dance the Night Away'. 'Never Again' features fiddle playing from Alex Mikhhalovich, one of Rob's bluegrass buddies. The Band is currently working with Sean Kenny on a 40 track line dance album of Country cover versions. It is for Kiss Records, and is due out at Easter. After finishing the album, the trio will return to the recording studio to cut an album of all original songs, some written by songwriters from Nashville and some penned by the band.

Nadine crossed the Atlantic last summer. She paid a visit to the famous Tootsie's Orchid lounge in Nashville, and performed there with none other than Glen Mitchell, who played guitar for her. He just happened to be in town! Nadine sang at several venues in Nashville, impressing local musicians and record company executives equally. What is Nadine's ultimate ambition in the music business? "To be very

successful," she grinned. "I enjoy what I do. I won't be disappointed if it doesn't work out, because I have fulfilled a dream, to be on stage as a singer."

The band's diary for this year is almost full already. They plan to appear in some continental Country and Western line dance festivals in the months to come. With a talent like Nadine's, this young lady from Epping deserves to go far. If you enjoy upbeat, modern Country music, and you love dancing, why not catch up with them next time they play in your area?



**3 DAYS - 2 NIGHTS  
FROM £89**

Children 5 - 14yrs Half Price  
When sharing with 2 Adults

# RIVIERA LEISURE

## A Sample from our Postbag!

Just a note to thank you for such a great weekend at the Adelphi Hotel, Liverpool. We have been on a few weekend breaks and do not think we have had a better one - especially Saturday night, with great acts and superb dance demonstrations. We also enjoyed being taught the new dances with Rob Fowler and of course the morning workshop with Jo Thompson and Maggie Gallagher. Looking forward to our weekend with 'Riviera' at the Norbreck Castle Hotel. Thanks again. Mr & Mrs D. Norris - Bolton, Lancashire.

On behalf of my 'Cactus Kickers Group, I would like to commend your Company on a marvellous weekend at Blackpool. Riviera's organisation was first class. There was no rushing to try and get decent seats for the dancing at night, as all guests tables were pre-allocated. The meals and service were excellent and the staff courteous and smiling. Our bedrooms were spotless and warm. The 'Gala Night' was a complete surprise and you managed to transform a very plain room into a 'Christmassy Fairyland'. Our entertainment was excellent and the surprise visit of the 'Irish Troupe' was a nice touch - just enough of a break to get our breath back for more dancing. Needless to say I've booked our group again during next year. Mrs M. Wallace - Cactus Kickers - Dumfries - Scotland.

We have just returned from a really good weekend at the Norbreck Castle Hotel, Blackpool. This was our first 'Riviera Break' and we will be booking another. - Thank you for a well organised great weekend. - Mr & Mrs M. Cleworth - Warrington, Cheshire.

Dear Mr Jones, A big thank you and your 'Riviera' staff for a wonderful weekend. The entertainment was superb, the dance instruction excellent, and the food wonderful. I'm running out of superlatives. We will be booking again quite quickly. - Mrs J. Wilcock - Dreamcatchers Line Dance Club - Bradford, West Yorks.

Just a note to say thanks for all you did. We all had a brilliant time and my legs still ache to prove it. Will see you again in 2000. Once again thank you for an excellent, unforgettable weekend of outstanding entertainment. J. Jones - Cheshire.

**New for 2000**  
**Sunday Line Dancing on**  
**all Festival Dates**  
**PLEASE ASK FOR DETAILS**

## 2000 - SAMPLE WEEK-END BREAKS - MANY OTHERS AVAILABLE

2 nights en-suite accommodation, Friday - Sunday \* Full English Breakfast \* Evening Meals \* Dance Workshop \*\* Fabulous Entertainment

4th	Feb	Folkestone	Hotel Burstin
11th	Feb	Bournemouth	B'mth International
18th	Feb	Blackpool	Norbreck Castle
25th	Feb	Bournemouth	B'mth International
10th	Mar	Bournemouth	Choice of 5 Hotels 10th March Almost Full
17th	Mar	Blackpool	Norbreck Castle
24th	Mar	Bournemouth	B'mth International
7th	Apr	Blackpool	Norbreck Castle
7th	Apr	Bournemouth	B'mth International
21st	Apr	Liverpool	Adelphi Hotel
12th	May	Folkestone	Hotel Burstin
26th	May	Liverpool	Adelphi Hotel
16th	Jun	Liverpool	Adelphi Hotel

\* The Glen Rogers Experience \* Dean Bros \* Johnny Twostep \* Mickey Curtis \* Billy Curtis \* Johnny Twostep \* Fiona Scott \* Riviera Sounds with \* Scooter Lee \* The Heroes \* Johnny Twostep \* Maggie Gallagher \* Ann Hexter \* Billy Curtis \* Riviera Sounds with 'Double R Dance \* Dave Sheriff \* Sean Kenny \* Scott Blevins \* Rob Fowler \* Maggie Ed 'The Urban Cowboy' \* Riviera Sounds with 3 Guest D.J.'s \* Memphis Roots \* Dave Sheriff \* Dave Montana \* Scott Blevins \* Dave Montana \* Marina Lynne \* Riviera Sounds with - Sounds \* Glen Mitchell \* Waylander \* Peter Metelnick \* Chris Hodgson \* Ja Ed 'The Urban Cowboy' \* Billy Curtis \* Riviera Sounds With Speci \* Johnny Twostep \* Fiona Scott \* Dave Montana \* Line Dancer Disc \* **EASTER BREAK - 4 DAYS - 3 NIGHTS** \* Jo Thompson \* The Halys \* Johnny Twostep \* Carina Clarke \* Ed 'The Urban Cowboy' \* Chis \* Jo Thompson \* Southbound \* Circuit Judge \* Johnny Twostep \* F \* **SPRING BANK HOLIDAY - 4 DAYS - 3 NIGHTS** \* Jo Thompson \* R \* Dirty Hat Band \* Waylander \* Carina Clarke \* Ed 'The Urban Cowb \* Dean Brother \* Waylander \* Jamie Ryan \* Bill Bader \* Mirror Imag

Riviera Reserve the right to change or amend entertainers without prior notification. Listings correct at the time of print.

**MANY OTHER DATES AVAILABLE - FREE CO**



# SURE BREAKS

NEW for 2000  
FERRY  
DISCOUNTS  
FROM  
IRELAND

## THE BEST LINE DANCE BREAKS - BY FAR !



Scooter Lee



Rob Fowler



Dean Brothers



Jo Thompson



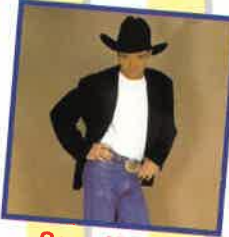
Rye Brothers



Dave Sheriff



Scott Blevins



Sean Kenny



Michele Etherington



Ed The Urban Cowboy



Peter Metelnick



Johnny Twostep



Carina Clarke



Glen Mitchell



Paul Bailey



Bill Bader



Maggie Gallagher

## PLUS ! MANY OTHER TOP ARTISTES

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BREAKS ALSO  
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Bournemouth  
Brighton  
Eastbourne  
Folkestone  
Ilfracombe  
Newquay  
Torquay

### ALL BREAKS INCLUDE:

Entertainment \* Many Hotels with Leisure Facilities \*  
\* Michele Etherington \* Ed Lawton \* Riviera Sounds \*  
with - Dance 'N' Lines Disco \*  
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nce Ranch \*  
ggie Gallagher \* Michelle Weller \*  
s \* Johnny Twostep \* Carina Clarke \* Dance 'N' Lines \*  
s Supreme \*  
\* Jamie Ryan \* Maggie Gallagher \*  
Special Guest - Peter Fairhead \*  
Disco \*  
aleys \* Dirty Hat Band \* Waylander \* Rob Fowler \*  
Chris Hodgson \* Riviera Guest D.J. Sounds Supreme \*  
p \* Plus - Line Dancer & Dance 'N' Lines Disco's \*  
n \* Rob Fowler \* Johnny Twostep \* The Haleys \*  
Cowboy \* Chris Hodgson \* Sounds Supreme \*  
Image \* Michelle Weller \* Riviera Sounds \*

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Not all coaches are liveried as illustrated

FREE BROCHURES - Call 01803 215952



# Your guide to previously published dances

This easy to follow guide lists all the dances published in Linedancer Magazine from January 1999. Keep it in a safe place for easy reference when you need to look-up a dance script.

## Published

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## Dance

1999 .....  
29 Nights .....  
Absolutely Definitely .....  
Adam's Ale .....  
After Midnight .....  
Alive & Kickin' .....  
All My Tricks .....  
All Together Now .....  
Babe .....  
Backstreet attitude .....  
Bearfootin' .....  
Big Dreams .....  
Boogie Woogie Bugle Bop .....  
Boom Cha .....  
Break It Loose .....  
Cayote Sing .....  
Celtic Chaos .....  
Cha Cha Loco .....  
Cheating Heart .....  
Come Crying To Me .....  
Conrada Cha Cha .....  
Cosmic Shuffle .....  
Country Bears .....  
Cowboy Up .....  
Crazy Little Thing .....  
Cryin' Game .....  
Dancing Boots .....  
Dancing Violins .....  
Digital Thunder .....  
Dolores Chareleston .....  
Drink Swear Steal & Lie .....  
Drive Me Wild .....  
Fallsview Rock .....  
Fast Forward .....  
Feet Don't Fail Me Now .....  
Funky Cha Cha .....  
Get In Line .....  
Gimme A Beat .....  
Give It Up .....  
Goe The Bug .....  
Got To Be Funky .....  
Graceland .....  
H.S. Friday .....  
Hang on Carly .....  
Have Fun Go Mad .....  
Hearts & Flowers .....  
Ho Ho (Quick Quick Slow) .....  
Honky Tonk Town .....  
Houston Slide .....  
Impulse .....  
Into The Arena .....  
Islands In The Stream .....  
It's A Beast .....  
It's A Country Thing .....  
Jamaica Mistake .....  
Jambalaya .....  
Jitterbuggin' .....  
Jive in No Time .....  
Jive Walkin' .....  
Jukebox .....  
Jump Jive & wail .....  
Just a Minute .....  
Just Can't Wait .....  
Just Remember .....  
Kiss & Tell .....  
Larger Than Life .....  
Latin Groove .....  
Lets Get Flumpy .....  
Lightning Polka .....  
Line Dance Boogie .....  
Linedancer Waltz .....  
Livin' Loca .....  
Chris Hodgson (UK)  
Michael Snr & Jnr (UK)  
Jenny Cross & Maggie Gallagher (UK)  
Rob Fowler (UK)  
Judy McDonald (CAN)  
Daniel Whittaker (UK)  
Joanne Brady (USA)  
Sho Botham (UK)  
Jennifer Reaume (Can)  
Jamie Davies (USA)  
John H Robinson (USA)  
Rob Fowler (UK)  
Mark Cosenza  
Rob Fowler (UK)/Tom Verdonk/Tom Mickers (HOL)  
Daniel Whittaker & Liam Hrycan (UK)  
James Gregory & Jean Garr (USA)  
Helen O'Malley (IRL)  
Pedro Machado (USA)  
Johnny 'Two-Step' (UK)  
Stephen Sunter (UK)  
Rob Ingenthron (USA)  
Charles Thornhill (UK)  
Rob Fowler (UK)  
Shannon Finnegan (USA)  
Chris Hodgson (UK)  
Steve Sunter (UK)  
Dancing Boots (UK)  
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Edward Lawton (UK)  
Anita Ellison (UK)  
Max Perry (USA)  
Scott Belvins (USA)  
Janet Humphrey (USA)  
Mike Repko (USA)  
Peter Metelnick (CAN)  
Barry Durand (USA)  
Tom Mickers & Roy Verdonk (Hol)  
Peter Metelnick (CAN)  
Michael Barr (USA)  
Carrie Wilkinson & Helen Buchanan (UK)  
Dawn Beacham (USA)  
Jenny Rockett (UK)  
Sheila Still (UK)  
Carly Edwards (UK)  
Scott Blevins (USA)  
Adrian Chrum (UK)  
Rob Fowler (UK)  
Ann Napier (UK)  
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Michael Vera-Lobos (Aus)  
Karen Jones (UK)  
Rob Fowler (UK)  
Tim Hand (USA)  
Chris Hodgson (UK) & Peter Metelnick (CAN)  
Ian St Leon (AUS)  
Bunny & Bruce Burton (Can)  
Peter Heath (Aus)  
John Robinson (USA)  
Bob & Marlene Peyre-Ferry (USA)  
Greg Underwood (USA)  
Eddie Ainsworth & Lee Birks (UK)  
Peter Metelnick (Can)  
Max Perry (USA)  
Michelle Weller (UK)  
Tracy Dean (UK)  
Scott Belvins (USA)  
Rob Fowler & Paul McAdam (UK)  
Peter Metelnick (Can)  
Liz Clarke (UK)  
Jo Thompson (USA)  
Frankie Cull (UK)

## Choreographer





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## Dance

Lonesome U  
Louisiana Lou  
Low Down Dirty Boogie  
Makin' Tracks  
Mambo Jambo  
Mambo No 5  
Mam's Lil Baby  
Mardi-Gras Mambo  
Meanwhile  
Merry Christmas Everyone  
Message In A Bottle  
Mexican Moon  
Mi Chico Latino  
Million \$ Cowboy  
Missing You  
Mmm Bop  
Mucho Mambo No 1  
My Annie  
Never Say Always  
North O' Border  
Nuthin' But Trouble  
Once Upon a Time  
Only You  
Payday  
Poor Boy Shuffle  
Por Ti Sere  
Pot of Gold  
Pretend  
Quando When Quando  
Rashers Rainbow  
Redneck Rockin'  
Rock n Roll  
Roller Coaster  
Rose Garden  
Salsa Latino  
San Antone  
She Does  
Shine On  
Shiver & Shake  
Shoot The Rooster  
Shut Up and Drive  
Single White Female  
Skips a Beat  
Slap Stomp and Roll  
Smell The Whisky  
Snowbird  
Something To Miss  
Space Cowboy  
Starts & Stripes  
Still The one  
Straighten Up  
Su-Cha Fool  
Sunglasses  
Superkings Shake  
Switchblade  
Syncopated Rhythm  
Texas Is Where It's At  
The Amazing Waltz  
The Dixie Walk  
The Groovin Groove  
The Hams Jam  
The Hucklebuck  
The Picnic Polka  
The Rose  
The Trail  
Timeless Carousel  
Times 2  
Tracks-2-10-S-E  
Trip and Stumble  
Tropical Breeze  
Turning Point  
Two Timer  
U Name It  
UC Me ICU  
Venga Bus Shuffle  
Vertical Expressions  
Walk on Bye  
Walkin' On Me  
Waltz Across texas  
Wasn't That A Party  
Wayo  
What's Your Name  
What's Your Poison  
Wild Child  
Wild West Wish  
Wind Ya Body  
Wrong Night  
XLR8  
Yo Yo  
You Win I Lose  
You're The One For Me

## Choreographer

Ros Brander Stephenson (UK)  
Chris Hodgson (UK)  
Jennifer Paisley-Smith (USA)  
Jo Thompson (USA)  
Kathy Hunyadi & Jo Thompson (USA)  
Pedro Machado & Anthony Lee (USA)  
Charlotte Skeeters (USA)  
Chris Hodgson (UK)  
Rob Fowler (UK)  
Linda Carman (UK)  
Steve Sunter (UK)  
Rob Fowler & Louise Woodcock (UK)  
Paul Donahey (UK)  
Bill Bader (CAN)  
Amanda Harvey-Tench (UK)  
Kelly Kaylin (CAN)  
Kickin' Kate (UK)  
Bill Bader (CAN)  
Alan Robinson (UK)  
Liz Clarke & John Cree (UK)  
Peter Metelnick (CAN)  
Teresa Lawrence & Vera Fisher (UK)  
Ann Napier (UK)  
Chris Goodyear (UK)  
Vicki E Rader (USA)  
Jo Thompson (USA)  
Liam Hrycan (UK)  
Ed Lawton (UK)  
Vera Fisher & Teresa Lawrence (UK)  
Maggie Gallagher (UK)  
Lyn Yost (USA)  
Robbie McGowan Hickie (UK)  
Jenny Ramwell (UK)  
Jo Thompson (USA)  
Elle Jay (UK)  
John & Jeanette Sandam (UK)  
Helen O'Malley (IRL)  
Anne Harris & Steve Yoxall (UK)  
Scott Belvins (USA)  
Rob Fowler (UK)  
Pauline Hobson (NI)  
Anita Ludlow (UK)  
Peter Metelnick (CAN) & Ruth Lambden (UK)  
Jamie Davies (USA)  
Dave & Lynne Gillett (UK)  
Chris Hodgson (UK)  
Ann Napier (UK)  
Alan Robinson (UK)  
Amanda Harvey-Tench (UK)  
Bill Bader (CAN)  
Liz Clarke (UK)  
Stephen Sunter (UK)  
Pedro Machado (USA)  
Ros Brander Stephenson (UK)  
John Robinson (USA)  
Michelle & Rob Fowler (UK)  
Gordon Elliott (AUS)  
Wild Bill McKechnie (UK)  
Peter Metelnick (CAN)  
AC Clarke (UK)  
Peter Metelnick (CAN)  
Robert & Regina Padden (Eire)  
David Paden (USA)  
Julie Molkner (AUS)  
Judy McDonald (CAN)  
Maggie Galagher (UK)  
Sara Preston (UK)  
Chris Hodgson (UK)  
Michelle Weller (UK)  
Chris Hodgson (UK)  
Ann Spano (UK)  
Travey Lister (UK)  
Ros Brander-Stephenson (UK)  
Ros Brander Stephenson (UK)  
Kelvin Elvidge (USA)  
Teresa Lawrence & Vera Fisher (UK)  
Eddie Ainsworth & Eddie Bolton (UK)  
Scott Belvins (USA)  
Unknown  
Ros Brander-Stephenson (UK)  
Carina Clarke (UK)  
Michael Barr (USA)  
Debbie Hogg (UK)  
Anne & Katherine Morley (UK)  
Max Perry (USA)  
Mike Kokolay (UK)  
Rita Kyle (USA)  
Peter Metelnick (CAN)  
David & Lorraine Speight (UK)  
Jenny Rockett (UK)  
Jo Thompson (USA)







# Alpine Action

**L**ine dance continues to spread across the globe. Last issue, we were in France and also saw line dance on the Great Wall of China. This month, Stephen Parry looks at the burgeoning scene in Switzerland, where dance stars go to party.

The Swiss Country and Western Dance Association (SCWADA) was formed in the early nineties and contains around a dozen line dance clubs. There are also a similar number of independent clubs in existence. With couples dancing also available, line dancing is currently in the lead when it comes to popularity. "Line dance support is getting bigger all the time," says Zurich-based instructor and line dance mover-and-shaker, Arthur Furrer. Arthur's club, the Highland Country Dancers, is based in the scenic Zurich Overland, and seems a long way from more traditional Western landscapes. "One of Switzerland's first Country dance clubs was

called 'No Limits'," says Arthur, "which began almost ten years ago, but it has separated into several different clubs in order to serve more local regions." Switzerland has always had its fair share of Westerners as well as Country music fans. After neighbouring European countries such as Germany, France and Italy, America is Switzerland's most popular holiday destination. The majority of line dance clubs here do not pay at the door, but have instead a yearly fee that goes towards helping with costs.

With an estimated 300 hundred dancers in the majority German-speaking part of Switzerland and the same again in the French-speaking areas, line dance has proved it can conquer linguistic boundaries and flourish anywhere. Although the language situation has proved to be enough of an obstacle in Switzerland to make the emergence of an overall national line dance figurehead difficult, Zurich, Berne, and the Lake Geneva area seem to be the most productive line dance regions, but Lucerne, Fribourg and Basel are catching up quickly. After being dependent on established star choreographers in its formative years, the

Arthur Furrer & Max Perry



Max Perry & Arthur Furrer



Swiss scene is now taking the first steps towards developing stars of its own. A member of Cool Country Dance Club, Philippe Emch set the ball rolling with 'Hurricane' a couple of years back. This dance is choreographed to Brother Phelps' 'Anyway the Wind Blows' and to this day remains the most popular dance in Switzerland, making an appearance in almost every club.

This year's Swiss Country and Western Championships (organised by the SCWDA) was held in Weinfelden, near Lake Constance, in September. The event attracted entrants from the USA, France, Belgium, Germany and Italy as well as England. The standard of dancing had risen once again, especially from the home-grown contingent. The judging panel, including Rick and Stella Wilden from England, were all impressed, and Canadian Judy McDonald was among those giving eagerly-awaited workshops. Further indication of the upturn in quality was shown with the introduction of a choreography title for the first time. The trophy was taken by Geneva-based Louise Thereberge with her dance, 'Bad Case of Love'. This piece is choreographed to Tony Lewis' track of the same name - Lewis is currently Switzerland's top male country act. This Cajun-flavoured two-step has taken off tremendously, and is currently the dance to ask for in the land of the lakes.

It was agreed by many faces on the Swiss scene that the work of their line dance talent needed to be committed to disc. Arthur takes up the story of a real team effort: "I thought Switzerland should be able to have its own identity and thus make its own line dance CD. We have artists, dancers, choreographers, so, I thought: 'Let's go for it!'"

The result is 'Swiss Line Dancing 1', a five-track CD that successfully aims to promote Switzerland as a serious line dance region.

Top choreographers always receive a warm welcome in Switzerland, and their presence has helped to boost the scene. A recent visitor was Max Perry, who came to give a series of workshops in Baden. "We are always glad to have a top choreographer come over and show us a thing or two," says Arthur. "We were impressed by just how professionally he went about things. At the end of the day, we knew we had been in a workshop!" Anyone wishing to follow the Swiss scene can check out the two impressive websites now available. Tony Gutzwiller's "Gutz" pages on



Arthur relaxes in Zurich

'Bad Case of Love' was a new song written by American Lewis, and was specially mixed for the dance floor. "We chose four Swiss choreographers for the CD, plus 'Just for Grins' by Jo Thompson, a Swiss favourite, continues Arthur. "I deliberately selected line dances from four different clubs from different cantons (regions) so that we would end up with a wide-ranging selection. The next step was finance. I'm pleased to say that a number of clubs and individuals spontaneously supported the project.

Everyone has got behind it." The CD also includes the beginners dance 'Tequila Tears' by Thomas Wildhaber, which again has caught on well in his home country. The CD has received positive reviews, and only

a brave man would bet against a swift follow-up. Arthur even ensured the CD

inner-sleeve was available in either French or German. "The idea is to bridge the language gap and bring the scene together," he says.

[www.gutz.ch](http://www.gutz.ch) give a good overall report on both the Swiss line dance and Country scenes, while Arthur and Tom Wildhaber run an information site about the latest dances, events and concerts at [www.country-music.ch](http://www.country-music.ch)

The prospects look good, and Arthur's hopes of seeing Swiss choreography stars in the future may become reality in a year or two. "Lately we've had a couple of club members going to Germany to get their level 1 and 2 qualifications. They are very promising dancers, and hopefully they will go on to bring their own dances into the scene."

For now, the dance scene is still in a state of growth, looking to overseas stars to lead the way. But the success of 'Swiss Line Dancing 1' is a positive sign. "The potential here is huge. Once people get into the social side, they are hooked. Then there is the fitness angle too. The great thing about line dance is its appeal to all ages. Already, the sales estimate for the CD has been surpassed, on both sides of the language divide." Arthur grins and sums up the scene with his own pearl of wisdom. "That's what it's all about, isn't it? Bringing the people together."



Arthur & Stella Wilden



# Belles in Nashville



The view from Look-Out Mountain

**I**t was the British invasion all over again as a coach load of line dance-hungry Brits headed for the home of country music, taking in the sights, sounds and Clint Eastwood lookalikes as they went. Tour organiser, Beverly Archer, told Stephen Parry all about it.

The Memphis Belles are a line dance club based in and around the Cheshire region, and a six-times-a-week itinerary is proof of their popularity. Despite a weekly route that takes them from Stoke to Cheshire to Newcastle-under-Lyme, Beverley Archer, along with co-founder Julie Hewitt, decided to take their crew even further afield. To where it all began, in fact - Nashville it was. Always larger than life, and always busy, the energetic twosome have worked together for fifteen years, teaching aerobics before switching to line dance four years ago.

Still buzzing from her journey, Beverley couldn't wait to share her experiences. "Everything went off according to plan, which is very rare for an overseas tour like this," she told me. "We had forty places and were booked up inside a fortnight. We were determined to make this a really special holiday." The tour party also included seven members of AJ's line dance club, in Cheshire, and

ages ranged from 15 to 72. The gang eschewed tourist-board advice to "blend in" by wearing identical yellow shirts emblazoned with the legend 'Memphis Belles On Tour 1999'. There was no escape: "All the men had to wear them as well," she says. The gang set their stall out early on, doing the 'Tush Push' en masse at Atlanta Airport. Nashville was in for a treat.



First stop in Nashville was the famous Wild Horse Saloon, scene of many a Country music video-shoot and described by its owners as "the most fun you can have with your boots on." Bev and Julie, leading their posse, fitted right in. "Everyone was excited about the Wild Horse Saloon," says Beverley. "This

was the home of it all, but we showed 'em what we could do." And then some. For a bet, Bev and Julie did a conga to 'Feet Don't Fail Me Now'. The Memphis Belles had arrived.

Next stop was the influential Tootsie's Bar which has a free-for-all musical policy. The tiny bar has seen the birth of many a Country music career over the years. "Julie and I wanted to make a point of visiting the bar, because it is renowned for breaking in new Country music talent. The place was packed but the atmosphere was better than even the Wild Horse Saloon. We even managed to do 'Black Coffee' in the centre of the dancefloor. "Everyone had a blast," said Beverley.

Appetites whetted, the party then made their way off the beaten track. "We fetched up at a couple of clubs that weren't so touristy," says Beverley. "Two in particular were called 'Denim and Diamonds' and 'Silveradoes'. We were mixing with the locals, here, and we soon got talking to some rodeo riders in the bar. This was the real thing." Beverley and Julie's attention was particularly taken by a guy who was the spitting image of Clint Eastwood. "He was almost his double," recalls Beverley. "This guy was a dead ringer, he was the same height, wore the same Western clothes, and just for good measure, he worked as a gunslinger at wild west shows. He even had the legend '6 GUNS 4 EVER' tattooed across his fingers.

I then asked the Beverley the burning question - line dance wise, how do we match up to our American cousins when it comes to a normal, social, boot-scootin' evening?



"Pretty good, actually," was Beverley's reply. Some of our party were perhaps expecting everyone in Nashville to be natural experts in line dancing, but we found we were just as good, and had a trick or two that was new even to them."

The Belles had perhaps their finest moment not far from Nashville, in Chatanooga, historic scene of several civil war battles. It was here, at the Governor's Bar, that the Belles so impressed the local clientele that they were requested to teach a couple of dances, including the 'Lightening Polka' to the Dixie Chicks track, 'Sin Wagon'. "We impressed them, for sure," said Beverley. "We are definitely ahead on some aspects of line dance. We swapped addresses with quite a few people that night and, who knows, maybe we'll meet up again."

You can't go all the way to Tennessee and not check out the sights, as Beverley says.

"First stop was the Jack Daniels Distillery in Lynchburg, (surprise, surprise) where we

got to see the magic stuff being made. This was kind of ironic as Tennessee is a state where you can not buy alcohol in restaurants, only in proper bars." Not quite a dry state, then, but perhaps slightly parched. "On the way there we passed quite a few road signs that had bullet holes in them, said Beverley. "It was real Country territory."

"Look-Out Mountain was just incredible," continues Beverley. "From the top of the mountain you can see four different states:

Georgia, Tennessee, North Carolina and Kentucky." There were other delights, too. "The shopping was marvellous. The only problem was, Julie and I need to buy two of everything for when we stand front and back in our teaching sessions. But there was plenty of Western gear to choose from."

It seems the good reputation of British line dance is in place in the home of Country, as Beverley told me. "We ran into this guy who was crazy about the line dance scene in Britain, and he had been to Alan Livett's classes in London. It's nice when us Brits get some recognition." Looking back, the Belles advise any prospective tourists to go as a group: "You stand more chance of getting your choice of music played by the DJ!" Beverley says. "Also, it's much more fun when there's a crew of you all

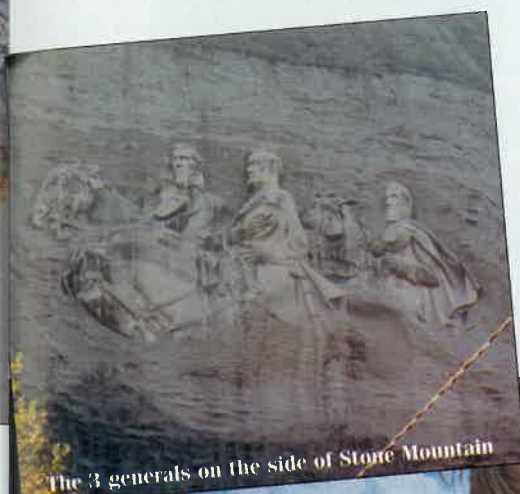
entering into the spirit of things. We had couples, single people and families, and everyone got on just fine. We all had a fantastic trip."

So much so that the Belles plan to return. "But we will try to keep it down to just one coach, for convenience," she says. "It won't be easy, but we'll have to limit the numbers to about 45 people."

So, there it is readers, The Memphis Belles, AJ's et al have shown you the way to tour Nashville. If you find yourself checking out the home of Country, you now know where to go, and how to win over some new friends. Yellow shirts are optional!



Local music hopeful. Lonnie Raynes holds on to Bev & Juli



The 3 generals on the side of Stone Mountain



Wild Horse couldn't drag this lot away



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# How to Choreograph a Line Dance

by Barry Durand

**If you are a first time choreographer, there is a lot to consider before you begin to put your steps together. To create the perfect line dance, it takes thought, time, effort, skill and a healthy dose of luck.**

## Choosing a song

One of the key factors in creating a successful line dance is finding the right music. With the vast number of dances on offer these days, the songs often have the greatest influence on how popular the dance will become. If you can find a popular song (new release, current favorite, or a past hit) that doesn't already have a dance choreographed to it, you have a good chance of catching the public's boots, so to speak.

## Counting the beats

Finding a hit song is not the whole story, because so many good songs are unsuitable for line dance choreography. A good example is 'Hillbilly Shoes' by Montgomery Gentry. This is a new song, and the first time I heard it, I thought, 'What a great track for a line dance.' After counting the beats in the song, and listening to the various tags and bridges, I soon realized this song did not repeat well for line dancing. It would work well for a Renegade performance, or when used to choreograph a Showcase routine, but for a standard 32 or 48 beat, get-out-there-have-a-good-time line dance, it will not work.

Good choreographers will learn how to count the beats in the song to establish its phrasing. Counting the song and how it repeats in major phrases of either 32 or 48 beats is very important. If the song repeats in a 32 count phrasing, then a line dance with 32 or 64



steps will work well with it. A 48 count song will still work, but may not feel as good. Of course, if you use the KISS method (Keep It Simple, Stupid!), and create simple, quick to learn sequences that fit to the phrasing of the music, you'll find yourself right on line!

## Setting the level

Next, decide what level of dance you intend to create. Find a song that is simple, clean, easy and pleasant to dance to. If it makes you want to get up and dance but doesn't challenge you musically, then that's ideal. Create an easy generic dance that doesn't have to hit any musical breaks or adjust to fit any major pattern accents. If it's a 32 or 48 count, you can make it simple and fun.

Now if you want to do something a little more challenging, find yourself a song that has breaks or pattern accents, but find one that repeats those pattern accents in the same spot each time throughout the song. If you can create exciting dance movements that fit those accents, you will develop a better dance that line dancers will enjoy because it feels good to that music.

## Examples

I am going to use two of my own recent dances as the model for this article to help you understand how they were created.

'Funky Cha Cha' is a 32 beat straight-ahead cha cha based line dance that has elements of cha cha couples dance in it. It breaks on count two, has lock steps and swivel moves, but is nevertheless a very straightforward dance. All of the patterns feel good because it is choreographed as a 32 beat straight-ahead dance that repeats and repeats with no breaks, no gimmicks and no distractions. I chose the disco mix of a song called Havana by Kenny G, but it will work with any cha cha (especially one with a 32 beat repeat).

The next example is 'Baby G', again by Kenny G. The choreography for this dance was specifically created to marry with how the song is written, and how the dance is performed. As a 64 beat song, the dance has 64 counts or two 32 count phrases that create the feel of this particular song. I chose movements that really fit the rhythm accent of the music. For instance, there's a rhythm accent when you are dancing to the song that feels like 12345678, 1&2&3&4, 5678. Therefore I choreographed accents that fit the 1&2&3&4.

Baby G also has a break that is pretty consistent throughout the song. It happens on count 61, which is actually count five of that minor phrase, therefore the dance breaks on count five, holds for counts 678 and starts again on count one of the next phrase. It is such a clean, easy to do break that the dancers really enjoy it. They turn, stop and hit a freeze pose in the music. It was designed as an advance beginner dance, so give it a try. Although it is not very hard, it does have a 64 count routine.







## Repetitions

Try to find what is being repeated in the music - listen to it, feel it. Most music is written with a nice rhythmic repeat in four four time (except Waltzes, which have a 3/4 timing). In basic jazz, tap or ballet, you are taught dance movements that are in four beats, two fours, or eight beats long and you will probably have noticed that the better dances seem to be created in groups of four beat movements. Now, if you can begin to create rhythmic movements to match those rhythmic repeats, you'll have a great chance of creating a dance that line dancers will enjoy dancing.

## Avoid Phrased Music

Try to avoid the ABC-XYZ concept of creating dances. The reason for this type of choreography is so that a dance can be created to fit a 'cool' song, but the 'cool' song will not have been written to suit the line dance market - it has an 'un-cool' phrasing pattern. Sometimes we hear a great song and know people will write dances for it. A perfect example of this is 'Mambo No 5' by Lou Bega. It's a great song and already has several dances written to it. 'Mambo No 5' by Pedro and Anthony Lee has been created with an XYZ concept and the dance fits all the breaks in the song to perfection. It may be a little more difficult for dancers to learn, but once mastered, it's a pretty 'cool' dance.

## Country Disco Techno!

Some of today's Country music from Nashville is really great to listen to and ideal for Two-stepping to, but when it comes to creating line dances some of it doesn't work. Mainly because the songs don't repeat, or they are not predictable in rhythm, structure or tempo. Often a song will have bridges, tags, rhythm breaks, extra phrases or measures, which make it difficult to choreograph to. The music is interesting for the musicians, and enjoyable for those listening to it. That's what good Country music is all about, but it's just not the greatest music for line dancing. This is probably one of the reasons why many choreographers select disco or techno music for their dances, and why line dancing is not just strictly a Country western sport.

## Direction Changes

Putting in too many direction changes in the wrong places or at the wrong time is a common mistake. It is the easiest way to turn dancers off your creation and send them running for cover. Think about making direction changes occur on count eight going into count one: when you start a new direction, it will be on count one, and it will start again with the music and feel more comfortable. A direction change in the middle of a dance or in the middle of a count makes it harder to stay with it, but it can be done. Generally speaking it's just not quite as easy to follow.

In a 32 beat dance, consider making a direction change at the end of a pattern. If you are going to change direction several times during the dance, you risk people messing up. The more direction changes you have, the easier it is to get lost! So a word to the wise: direction changes are tough. Unless you are really trying to make something cool happen, don't use a lot of them, and always make them as predictable as you can.

## The Hook

In creating a successful line dance, you will need to give it a 'hook'. A unique something or other that captures the dancers' interest and holds their attention. It is the secret ingredient that makes your dance more memorable and more pleasurable. It can be a skill element, a fun element or even a noise element.

In 'Funky Cha Cha' I added a three quarter-push-snap-turn in two beats of music (it really turns fast) and appears as a 3/4 turn in one beat. I teach it with a body lock and a snap, making it a unique feature of the dance. I also added a kick-ball-tap that creates nice body shaping and bodyline. The girls especially love it. With two 'hooks' in one dance, it gives the dance much more dancer appeal.

When you search for a 'hook' for your dance, experiment and have fun. Play around with different moves, types of kicks, twists, foot positions, arm styling, or syncopation until you find something you think dancers will enjoy.

# How to Choreograph a Line Dance

## Put It All Together



1

Find yourself a great piece of music, hopefully a piece that has a good repeat and is easy to deal with, then set about making your step patterns work.

2

Find your hook and put it all together in one smooth package.

3

Then write to Linedancer and tell us all about it.



# Stranger on the Dancefloor

Line dance fiction by Clive Davidson

**H**arvey immediately regretted losing his cool with the guy. It was a trivial matter and he should have let it go, but it had been a tough day and a long, hard drive. It had left him more on edge than he first thought.

Harvey knew community centres often required you to sign as a temporary member to attend an event, but that was just a formality. This guy at the door was taking his little job way too seriously. He had started out friendly enough, and his looks suggested a rough life, which initially struck a chord with Harvey, but he couldn't see why he had to give the guy his full address. He had hated signing his full name unnecessarily ever since the time he'd had his credit card stolen.

The ticket guy had obviously had a few, and it meant neither of them had the sense to pull back and diffuse the situation. Harvey knew this was no excuse, and, once into the building, thought of going back to apologise. But just then, he heard the opening riffs of 'Drink, Swear, Steal and Lie'. It was one of his favourites, so the incident drifted out of his mind as he headed on to the floor.

Harvey began to dance, riding the quick rhythms and feeling the stress recede. The music soaked in and he felt the effects of his six-hour round trip fall away. Although he drove for a living, the trip back from Bournemouth had been a sickener, and Michael Peterson's song seemed more poignant than usual.

Almost an hour passed before Harvey took a seat and reluctantly reached for his cigarettes; he'd been doing well recently but he really needed one now. On realising he'd left them in the truck, he cursed the habit and made for the exit. As he made his way out he passed the

ticket guy, who was now sitting and chatting with two buddies on the door. He glowered but Harvey ignored him. It was too late for an apology now.

Back inside with his cigarettes, Harvey scanned the room as the club exhibited a wide variety of abilities and skills. He was the odd one out tonight - the stranger at the bar while everyone else enjoyed the company of friends. It was a good, party atmosphere, and people had been friendly on the dance floor, though Harvey had let all conversation openers drop. He didn't feel like talking, or explaining why he was there.

Harvey paused as the DJ announced a raffle. He was running out of steam anyway, and still had a two-hour drive ahead of him. He got his jacket and headed for the main door when the ticket-guy's friends intercepted him. They barred his way and proceeded to make a feeble attempt at small-talk. Harvey thought this must have something to do with the loss of tempers earlier on. A confrontation was the last thing he needed, tonight. He tried to step round them, but his attention was taken by some noise at the building's entrance. Suddenly, the ticket-guy stood opposite Harvey, flanked by three policemen.

"That's him!" the ticket guy yelled. He was only a small thin man but he was leading the police directly at Harvey. That is until he was gently held back by the main policeman, a large, broad sergeant with a black moustache. "Thanks, Sandy. We'll take it from here," he said.

The sergeant told the ticket guy's buddies to disperse then looked straight at Harvey. "Would you mind taking a seat, Sir?" he asked. "If you can tell me what's going on," Harvey countered.

"I need to explain it to everyone. So, if you will just take a seat, Sir," was the sergeant's reply.

The party made their way back to the dance floor, where the sergeant took the mic off the stunned DJ and cleared his throat. A curious crowd looked on. The sergeant stroked his moustache with his forefinger and began. "Ladies and gentlemen, if I can just have your attention for a few minutes." There was silence. "I'm sorry to spoil what has obviously been a great evening, but I have to inform you that the ticket desk has been robbed. The takings for your event have been stolen."

Murmuring grew louder and louder. A crowd formed around the manic ticket guy. Harvey was sure he saw him nod in his direction. A wry smile played across Harvey's lips. Just his luck, he thought. He had walked right into this one. What happened next took Harvey by surprise. The sergeant assured everyone present that nobody was being accused, they understood,



but it was necessary to search everyone's belongings. This, he assured folks, was "procedure." Harvey had the horrible feeling it was all for his benefit.

The sergeant and Harvey found a table as the other officers kept the ticket-guy and his growing audience at bay.

"Just a few questions..." the sergeant began.

"Harvey."

"Harvey. It's just that we don't know your face round here," the sergeant said, trying to sound as placid as possible.

Harvey told the sergeant he was on a long journey and how he had seen the sign outside and stopped off for a welcome, relaxing dance before the final leg home.

"And you've been in the hall all evening, have you?" The sergeant asked.

"Yes."

"That's a lie!" The ticket guy had finally made his way over to the table. He continued: "He was in the car park earlier on. I saw him. I bet if you search his car..."

"Okay, Sandy - I'll handle it," the sergeant said.

"It was for sick kids, man. How could you..."

"Why don't we just have a quick look in your car and see if we can clear this matter up."

Harvey did nothing.

"Well?" The sergeant said as he stood up. Harvey took a deep breath and followed him outside.

The lights on Harvey's cab flashed as the locks sprung open. One of the policemen peered inside as another climbed in through the other door. In a matter of seconds, he was calling from inside the cab, and from under a blanket behind the passenger seat, produced a sports bag. "Can you tell what this is?" asked the sergeant.

Harvey hesitated before saying: "It belongs to some people I know," he said, "I'm returning it."

The sergeant opened the bag. It was full of cash.

"Do you mind telling me who you're returning this to? And while you're at it, where they got it from in the first place?" he asked.

Harvey looked at him and said nothing. The sergeant zipped up the bag and motioned Harvey towards the police car. By now a small crowd had gathered on the tarmac. Harvey was climbing in when the ticket man shouted at him.

"Gotcha! You thieving..."

The sergeant slammed the door before he could finish.

Harvey was still keeping quiet down at the station, as he watched the sergeant give his moustache yet another tweak before continuing to enter the details into the computer.

"So," he began yet again, "you drove down from London to Bournemouth, where you say you collected a bag of money, and you were heading back home when you stopped at the dance to relax." The sergeant raised his voice over the hubbub of a Saturday night charge-desk. "We've established that much. Now, one more time, where did the money come from, and who was it going to?"

Harvey leant forward onto the desk and slowly shook his head.

**Read the conclusion of *Stranger on the Dancefloor* in next month's *Linedancer*.**

# Stepping Out



**M**aria Hunt brings us the latest news on her new line dance club.

By the time you read this Dave and I will be lying on a beach somewhere in the Caribbean. OK - I lied. Dave and I will probably be having our weekly disagreement, which is entirely based on Country versus Pop/Techno.

A few weeks ago some dancer friends came over to our Wednesday class. Right at the end we did a few dances - 'Pot Of Gold', 'Into The Arena' and 'Mambo No 5'. Guess what? The class was fascinated and wants to learn them. But, was it the music they liked or was it the steps? What if we'd done 'Tush Push', 'Waltz Across Texas' and 'Just For Grins'? Would they be equally enthralled?

Until now I have been teaching my class dances to Country music. Dave is definitely 'Keep It Country' and for the most part, I'm with him. Our logo says 'American Line Dancing' and if line dancing and Country music are synonymous, I think people expect Country to be played. However, more and more people are line dancing for reasons other than the Country music one. So what do I do? What happens if some of my dancers go to a social dance night and find that although they know some dances, they aren't the Pop dances currently being danced? As an instructor, I now face a bit of a quandary.

Do I teach Top Ten dances and play the choreographed Pop track, or do I teach current dances, but only dance to Country music? More importantly, would the class even care? Does it matter as long as the music is danceable? No wonder they are all so confused! Here we are dressed up in cowboy boots, shirts and hats, dancing to music by ex Spice Girls! You don't get ballerinas dressing in tutus and then dancing to Rock 'n' Roll music, so considering the high percentage of Disco/Pop music, we must all look pretty silly. Why aren't we dancing in platforms and wearing mini skirts?

Enough of that! Friday lunchtime is becoming my favourite class. The MMMs (More Mature Movers) are getting on so well, we are going to attempt 'Picnic Polka' this week - the result of another display by my friends. The class all loved the music and begged me to teach it. Wednesday's class is keen and doing exceptionally well, but we really could do with some more bodies. I know this time of year isn't the best for attendance because of Christmas and the weather, but a few more people would make such a difference. Hopefully things will pick up in the New Year.

Dave suggested doing some incentives to entice more through the door. What do you think? How about a 50% discount? Free mince pies? Champagne? (Now we're talking!) Chocolates? (Yes please!) If anyone out there has any suggestions, please e-mail us. We'd love to hear from you.

See you next month!

E-mail Maria at [SteppingOutALD@aol.com](mailto:SteppingOutALD@aol.com)



# Charity Lines Diary Dates:

**Saturday, 22nd January. Kinfauns Centre, Durmchapel, Glasgow.**

Hosts a charity line dance night in aid of C.H.A.S. - the Children's Hospice Appeal for Scotland charity which is also supported by the Daily Record. Non-stop line dance, raffles, and a bring-your-own bar are the order of the evening, and tickets for this event in aid of a very worthy cause are £3 each and available from Liz Fagen on 0141 959 8037 or Anne McGrath on 0141 952 0209.

**Friday, 4th February. Haydock Conservative Club, Merseyside.** Will hold a charity line dance night in aid of the Willowbrook hospice which serves St. Helens and Knowsley. Also available is a dance compilation, of which all proceeds go to the hospice. For details, call Harold and Barbara on 01942 519323.

**Friday, 11th February. Hull City Hall.** The Hull Lord Mayor's Charity Appeal Fund will be the recipient of all proceeds from the City Hall's Line Dance Night. The event runs from 7.30 pm to midnight and includes a fully licensed bar. Tickets are £5 and are available from 01482 508575 or 01482 869874.

**Saturday, 12th February. Spa Grand Hall, Scarborough.**

The Celandine Fundraisings Millennium Linedancing Party will feature The Rye Brothers and Lonestar Country and promises to be an excellent night. All proceeds from ticket sales and raffles are in aid of Scarborough Hospital. Tickets for this top event are £9 and are available from Linda on 01723 374382 or Jane on 01723 377241.

**Saturday, 12th February. Hermitage Leisure Centre, Whitwick, Leicestershire.** A Charity Line Dance in aid of LOROS (Leicestershire Organisation for Relief of Suffering) will run from 8pm to 11.30 pm. Proceeds will go towards meeting the annual £3 million bill towards upkeep of the Leicester Hospice for terminally ill cancer patients.

**Friday, 25th February. Barnton & Anderton Royal British Legion, Barnton, Northwich, Cheshire.** Dollar and Dime presents 'A Country Western & American Line Dance Disco' in aid of the Mid-Cheshire Mencap Minibus Appeal. A licensed bar and raffle will be there on the night, too. Tickets are £3 each and available from Sylvia and Alan on 0106 77586.

**Friday, 3rd March. Sir William Romneys School, Tetbury, Glos.** Mambo, Cha Cha, Waltz, Twist or just 'Get Funky'? It will all be here as the challenge is to dance 50 different dances in just five hours. This event is in support of the Leighterton Primary School. Entry is £5.00 or free with sponsorship of over £10.00. Contact Gill Butler for details on 01666 880314.

**Saturday, 4th March. Oswaldtwistle Mill, Oswaldtwistle, Lancs.**

Is the venue for a non-stop line dancing event from 10 am to 4 pm. A specially laid floor will enhance the moves, and some fabulous shops are promised. Refreshments available, bring the family and make a day of it! Ring Sam or Ruth on 011257 450555 for tickets, sponsor forms and general information. There's a lot of incentive as we're told the last event raised £5000!



## Marathon Marvels

The Eagle Wings Country and Western Dance Club put in a hard day's work - literally. Their dance Marathon, in aid of Children in Need, went from 8 pm on 29 October to 8 pm the next day. The marathon was held at Leiston Hall, Haverhill. Some club members danced for most of the 24 hours, while others did just a few hours, all helping to club to legitimately dance as a team for 24 hours.

Volunteers provided dancers with cups and tea and bacon butties to see them through the night. Every member had the chance to pick some dances and DJ's worked around the clock to keep it all rockin'. Club member, Vivienne Cotton, said of the event: "If you weren't sure of a dance at the start of the marathon, you sure knew it inside out by the end." The Saint John's Ambulance attended, and eventually took part themselves as thankfully, their medical skills were not required. The grand total at the end was an incredible £3500.

Everyone was left to reflect on a wonderful experience in aid of a good cause, and talk is of repeating the event next year. Support was also lent by local shops who donated raffle prizes. Well done for such a mammoth effort.

## Super Swinton



Well done to the Swinton Stompers, who followed up last year's successful Alzheimers fund-raiser with a £2000 total for the Macmillan Nurses fund. This time round, the event featured a line dancing, a 'Stars in Their Eyes' special and even a sponsored head shave! A large part of the takings came courtesy of local Co-Op staff, who provided a large portion of the sponsorship money. A great effort all round.



## Scope for a Two-Step

Johnny Two-Step and Fancy Feet Fi wowed the 200-strong crowd as the Hills 'n' Toes Line Dance Club did their thing for the Scope charity. The Essex-based club held their event at the United Services club, Romford, and all proceeds will be used by the charity in helping disabled children and adults in the region.

Johnny and Fi performed a sensational routine which at one point included Johnny teaching a dance while clad in red long-Johns and slippers. Jill Coombe, area fundraiser for Scope, was delighted with the end result. "Hills and Toes have done fantastically well to raise such a great total. Scope really appreciates everyone's hard work which made this event such a success," she said.

With generous raffle prizes and the large crowd, the end total soared to massive £1255.



# and ...

## Pedro Power

Pedro Machado did his bit for Children in Need by raising £700 in sponsorship at the Harrogate Conference Centre. This was done by Pedro agreeing to have his head shaved. After this noble effort, the man himself was travelling to the local launderette in Walmgate, York when he heard the sound of line dance music coming from the INL club, home of the True Grit Line Dancers. Pedro stopped off there long enough to join teacher, Jane Clarkson in a 'Cowboy Strut' before giving the club the benefit of his one and only 'Mambo No. 5'. After his work was done, he signed autographs and everyone wished him good luck for the Worlds.

## Extravagant Bash

Fort San Antone Great Birchwood Country Park was the venue for the Charity Line Dance Extravaganza at the end of November. Billed as the largest charity line dance of the year and featuring instruction from Wild Bill McKechnie, the event lived up to expectations and brought in over £650 in aid of Marie Curie Cancer Care. Area fund-raiser, Lyn Fenton would like to thank the venue for their free usage and all who attended and make the event a success.

## Frontier Fun

The South West Frontier country western dance club held their first birthday party on 27th November. It featured a sponsored line dance with raffle and refreshments for Children in Need. Instructor Patsy Ann said: "Some members of the club were sponsored to dance from 7pm until midnight. It was a great success, and after dancing 73 dances, we raised £1611. I was so tired the day after, I slept all afternoon! Thank you to everyone who came along and supported us."

## Fundraising Event Saturday 12th February 2000 - in aid of Breast Cancer Awareness

A Party Night with a difference organised by Shy Boots & Stompers. The Party begins at 7.30 pm and everyone attending should be dressed in Silver or Pink (use your imaginations!!).

Venue: Temperance Hall, London Street, Southport. In-house Cabaret has been organised and you are most welcome to attend. Tickets: £3.00, you are invited to bring along a plate of food to make up a buffet, a smile, and a tin of dog food that will make up a doggie hamper to be donated to Freshfields Animal Rescue Centre. For more information and tickets please contact Jacqueline on 01704 546427 or Lin on 01704 574601.

# Bouquet Corner

*Bouquets this month go to ...*

## Elaine Stewart

I would like to congratulate Elaine Stewart in becoming fully D&G qualified. It is well deserved as Elaine is an extremely popular instructor in our own area and I'm sure all of her students would like to join me in saying well done. A group of us were able to attend the Homestead in Edinburgh and thanks to Elaine's dedication we were able to stay on the dance floor virtually all night. Thanks also to the Homestead for a great evening.

*Fiona Cochrane*

## Sheldon Heath Social Club

A big thank you to the club committee for their kindness for letting us have their function room for our Charity Line Dance Night in aid of the Guide Dogs for the Blind charity. The dance raised £800 and included almost £100 raised by committee members. Thanks also to Rob and Lisa (our instructor and DJ) who helped make the event such a happy and successful one.

*From Pauline*

## The Memphis Belles

A big thank you to Bev and Julie of the Belles for arranging the most incredible holiday to Nashville (Nov '99). We think it the best holiday we've ever had. To the rest of the Canaries - your company was great. Coach driver, Clint, will always be our good buddy. Thanks also to Peter and Angela, our organisers and on-coach entertainers - you made everything run smoothly. Didn't we just show 'em what line dancing's all about? Let's hope we can all make a millennium tour together. Bev and Julie, you're a great pair of girls!

*Barry & Denise Rogers.*

## Michelle Cowcher

Michelle, who runs the Texas Tornadoes Line Dance Club was badly injured in a bus crash in Ealham, South London. Her partner, Pete Stothard says she may be in hospital for a couple of months with pelvic and leg injuries but will thankfully make a full recovery in time.

The Texas Tornadoes wish to join dancers from all over the South East in wishing Michelle a full and speedy recovery. We all look forward to seeing her back on the dancefloor soon.

*From Maria Hunt*

## Jim Liggins

Happy birthday to Jim, and, above all, thanks to Jim and Lesley for being such marvellous teachers over the years. A happy millennium to everyone.

*Marie Jones, Anglesey.*

## The Memphis Belles (again!)

I'd like to say a few words about my line dance instructors, the Memphis Belles a.k.a. Beverley Archer and Julie Hewitt. I'm sure all their followers agree that their classes are always enjoyable and leave you with the impression that the smiles on the faces of the class are all the motivation they need. Everyone makes mistakes when dancing, but it is ultimately all about having a laugh, and no-one holds this philosophy dearer than the Memphis Belles. Keep up the good work, you're the best!

*Louise, Silverdale.*

## Vicky Salmon

Congratulations to Vicky for her excellent fund-raising effort for Parkinson's Disease on 13th November in Potters Bar, St. Albans. This is the third year running Vicky has organised a daytime gift fair followed by evening featuring a disco from AB's Stompers. People of all dance levels had a great time. Every last penny raised went to the charity, as both hall and disco were supplied free of charge. Over £3600 was raised - a staggering amount.

*Well done Vicky and her team of helpers.*

## Charlotte and Eddie

Many thanks to Charlotte and Eddie at the Universal Cup heat in Wolverhampton. Despite a last-minute change of date, everything ran smoothly and the event was a great success. Thanks also to everyone there who created a great atmosphere for our first competition as a new independent team. See you all at Pontins in March!

*The 'Take it From the Top' team, Glos.*

## L C Hayden writes:

On behalf of Honkeytonk Pirate ALDC we would like to say a special 'thank you' to all those dancers who have attended are events in 1999, and we offer our sincere apologies to those who came to our Christmas party on December 10th specifically to see our guest band. Sadly, this was due to transportation difficulties. We appreciate the understanding of those of you who made the effort to join us. Wishing all of you a happy-dancin' New Year.

## The Sea Mills Stompers

I would just like to pay tribute to the dancers at Sea Mills Stompers who on the receiving end of a break-in at our Wednesday night venue. It took a while to make the dancefloor suitable for dancing but everyone rallied round and cleared the place up. We now seeking an alternate venue, and are talking to others in the area about getting line dance back to Sea Mills, Bristol as soon as possible.

*Tony and Pam Flintoff, High Sierra CLD, Bristol.*

## Star Spangled Banner

Thanks to Dave and Carol for a great Christmas party. I haven't enjoyed myself so much for a long time. Also, I would like to wish Sue and John all the best on their Pearl Wedding anniversary.

*Jean and Big Les, Liverpool*



# Dancing for the Kids

**M**illions of viewers tuned in to watch the 20th anniversary year of the BBC's 'Children in Need' appeal on Friday November 26th 1999. At the Pebble Mill Studios in Birmingham, they say there's no business like show business, and when it came to putting on good a show, line dancers proved once again they're stompingly good! Janet Slattery reports.

Whilst Terry Wogan and Gabby Roslin were doing their bit to get funds rolling at the BBC in London, singer Michael Ball was hosting the Midlands show at the Pebble Mill studios, Birmingham. The audience and presenters Nick Owen and Nina Nannar were dressed in Shakespearean-era costume. The rule was: no costume, no cash, no entry! There were exceptions however, namely Michael Ball and some country and western fans in the audience. The show at Pebble Mill started at 7pm and ended at midnight. The audience made lots of noise, waved banners and cheques and gave lots of money to the appeal. A specially constructed 'Blackadder-meets-Shakespeare in Love' set was brought in and with costume support from the Royal Shakespeare Company at Stratford-on-Avon. Birmingham was transported back to the 16th century.

The entertainers on show made the evening a success. Girl band, Obsession, sang to a wild reception, while 'Can't Cook, Won't Cook's Ainsley Harriott teamed up with fellow chef, James Martin, to bake cakes and decorate them with Pudsey Bears. Individuals and groups alike brought along their presentation cheques. British Beef supporters raised £2,500, balti cooks from Burton-on-Trent made £4,000 and Michael Ball's fan club also brought in a huge contribution. Over £3,300 was raised from line dancing events organised by BWDA Instructor Nita Pearson, who appeared later in the show.

At 11.30pm a line up of colourful line dancers made their debut. Fronting them is Nita Pearson, leader of Leicester's Wild West American Dance Company with her team.

Interspersed amongst them were teachers Ken and Molly Wood, Shirley Pickess and Glenn Mitchell's fiancé Louise Woodcock who wore a stunning silver outfit. They performed 'Hams Jam' whilst Vanessa Barrett, under-study to Helen Hobson, star of 'Stand By Your Man', sang the title song. Vanessa has had a quick demo of the dance before going on set. The dancers were a little surprised to be announced as "the cast of 'Stand by Your Man'"! Helen Hobson had taken ill and the backing singers

couldn't make it either so the line dancers were asked at the last minute to go on stage for the song. After an impressive opening, Vanessa sang 'Silver Threads'.

The dancers began 'Dancing Boots' but are faded out after 4-walls. They stayed on stage to form the backdrop for Michael Ball whilst he sang the theme from 'Aspects of Love'. Michael, an exceptionally nice guy on set, is very supportive and encouraged the line dancers to join in by swaying and holding hands halfway through the song.

Afterwards, Dave Taylor from the disabled line dance group, The Groundhogs, said his group gave £304 to the Appeal. Twenty five of them were in the audience and had a great time made even more memorable when Ainsley Harriott came out to their minibus to say goodbye to them. Dancers, Sandra Sharpe and Sandra Harris said it was "an exciting experience". They claimed they had not felt nervous, probably because they had already been filmed live by Midlands Television News during rehearsals two weeks earlier. "Waiting was the worst," said Sandra Sharpe. "Everyone came dressed ready but we had to hang around for about ninety minutes for our cue. I had some butterflies then but once I was on stage they disappeared. Afterwards we took some photographs and met Nick Owen who had his picture taken with us.

Cheryl Wright takes part in regular local line dance displays but never one so prestigious. "I



Nita with Nick Owen

was nervous during rehearsals when I fluffed some steps in 'Hams Jam' but once on stage I was fine. The audience was electric - you could feel the support." Cheryl's happiest moment was knowing she had bought back the Pedro Machado jeans she had put up for auction at an earlier charity event in Hucknall. "I shall probably re-auction them again next year" she said.

A happy Nita said: "Everyone's enjoyed themselves and we have raised some money for charity, which is marvellous. We met Michael Ball, who said he thought line dancing was terrific and he knew some moves. Unfortunately he could not be persuaded to try any. Nick Owen liked our gear and thought line dancing appeared to be great fun but doubted if he would be good at it as he has no sense of rhythm. He likes country music so Glen Mitchell gave him a copy of his current album 'Everything I Ever Wanted'.

The Children in Need appeal '99 raised a record total of £11,639,053. A line dance at Hucknall joined in with Nita's efforts, which included dancing at Leicester's Beaumont Leys Shopping Centre and selling raffle tickets at her classes, raising over £3,300. Live band, Waylander, gave their services free of charge at the Hucknall event. Also present was British champion Alan Hocking, recent Linedancer choreography competition winner Richard Large from Chesterfield, and members of the Children in Need Dancing Boots team who had put in the work with the Dean Brothers, to get country music, and British music, represented as part of the 1999 Children in Need Campaign.



Nita with stars of stage and screen!



# The Power of a Pint

**N**ottingham's Julie Langstaff raises blood-donor awareness amongst the line dance community with an unusual request.

I suppose the entry fee for Julie Langstaff's Charity Line Dance Night looked a bit steep at first - a pint of blood! Julie organised the event at Nottingham's Lowdham Village Hall to raise much needed awareness and funds for The Queen's Medical Centre, Nottingham, and also as a thank you for caring for her mother, Christine, 59, who has been receiving treatment for Leukaemia at the centre for the last two years.

Over 100 dancers attended the sell-out event, and twenty generous souls gave their pint of blood, while the others opted for the £3 alternate entry fee. Julie's mother, Christine, who can not get out as much as she would like to, attended the event herself and was made to feel at home by all present. Christine has to receive regular blood

transfusions at QMC Nottingham, and Julie is more aware than most of the need to keep blood supplies well-stocked. "I know there is a constant need for donors," she said. "I thought this line dance night would be a good way of saying 'thank you'. I am very grateful for all those who have given blood over the last couple of years, and in doing so, have helped my Mum."

A positive note on the evening was that of the 20 donors who gave blood, ten did so for the first time, driving home the need to give blood to a new audience. The message was spread far and wide, making all the regional press and even getting a small mention in the Sun newspaper. Perhaps this may lead to other organisations picking up the blood-donor baton. It is common knowledge that

there has been a shortage of blood donors in recent years, and the event was given a warm welcome by Andrew Calvert, the National Blood Service's donor recruitment manager for Trent, who said: "This is a great idea. People like Julie raising the issue of giving blood are very important to us." Claire Davenport, unit manager for Nottingham Blood Donor Centre, was equally pleased: "We think it is wonderful. It was a smashing idea which was very simple, but effective."

Julie has been a consistent charity fundraiser since taking up line dance teaching, and this evening was a particularly successful benefit, pulling in £530 for the ward where Christine is cared for. Julie also promises free entry to one of her events in 2000 to anyone who donates a pint of blood. And plans are in motion for a repeat event soon.

Christine and Julie at the Nottingham Event





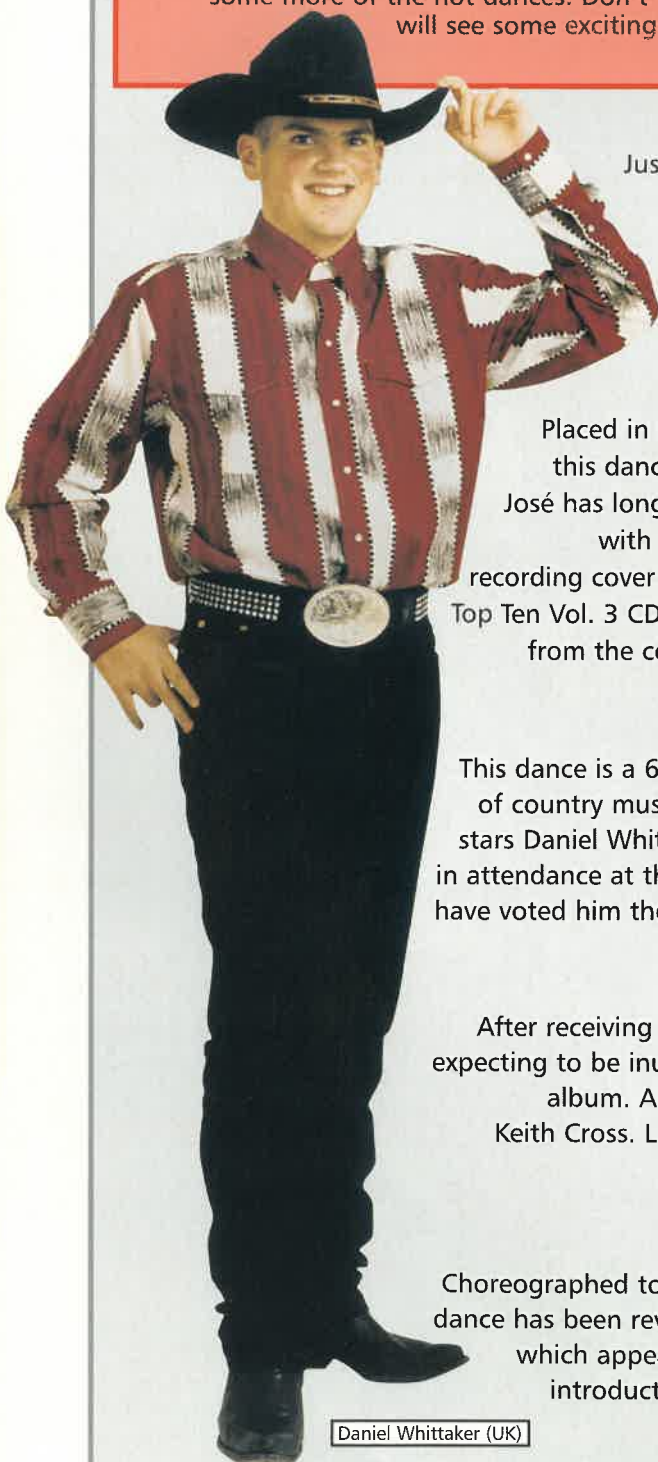
# The Low Down



By Steve Healy

## [www.linedancermagazine.com](http://www.linedancermagazine.com)

Following our millennium celebrations Linedancer headed across the Atlantic; 'bug' free, to Nashville for Worlds 2000. As usual a troop of fantastic dancers danced their way to World Titles and we mere mortals were shown how to do it by a line up of top instructors teaching a glut of fantastic dances. A couple of the dances taught are included in this issue but look out next month for a full report and some more of the hot dances. Don't forget to keep loggin on to the Linedancer web site where you will see some exciting developments, including a searchable dance database and the 'Yours In Line' message board for you to air your views.



Daniel Whittaker (UK)

### **Whirlwind Waltz - Page 73**

Just like clothes, the line dance world has it's own fashion trends. Tradition Cha Cha's danced on the 'off beat' are very popular but coming up strong are waltzes. This 48 count waltz oozes elegance and with its optional ronde turn at the end of the dance; it has a nice challenge for the more adventurous dancer.

### **No Way José - Page 75**

Placed in the Top Ten at the 1999 Linedancer Choreography Competition this dance was choreographed by Alison Carrington. The music No Way José has long been a personal favourite of mine and Alison has provided us with a great dance to it. Dave Sheriff has also done an excellent job recording cover versions of all the tracks for the top ten dances. His Line Dance Top Ten Vol. 3 CD contains the music and teach tracks for all the top ten dances from the competition, plus a glossy book containing all ten dance scripts.

### **Boomerang Cha Cha - Page 77**

This dance is a 64 count traditional cha cha to a track by a largely unsung hero of country music, Jimmy Buffet and choreographed by one of last years rising stars Daniel Whittaker. Daniel had great success with Alive & Kickin' and will be in attendance at the 4th Linedancer Awards at the end of February to hear if you have voted him the recipient of a prestigious glass boot as 21st birthday present.

### **Go To Pieces - Page 78**

After receiving a rave review from Steve Crosby a couple of months ago I was expecting to be inundated with dances to tracks from LeAnn Rimes latest Classics album. Although not inundated, I am delighted to print Go To Pieces by Keith Cross. LeAnn provides us with a wonderful rendition of I Fall To Pieces, for which Keith's 64 count dance is ideal.

### **Even Wilder - Page 79**

Choreographed to the title track from the Ryes last album Back To The Wild. This dance has been revived due to the re-release of a dancer friendly mix of the track which appears on the Ryes latest Special Edition CD. With a much reduced introduction you will not have to wait too long before taking a walk on the wild side with John Robinson's Dance.



Carina

# Can You Keep With Me



Carina Clarke

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Syncopated Kicks, Jump back, Jump In, Walk Forward.</b>		
1 &	Kick right forward. Step right beside left.	Right &	On the spot
2 &	Kick left forward. Step left beside right.	Left &	
3	Kick right forward.	Kick	
& 4	Jump back, right then left, feet ending shoulder width apart.	Jump Back	Back
& 5	Jump feet in, right then left.	Jump In	On the spot
6 - 8	Walk forward, stepping - Right, Left, Right (with attitude).	Right Left Right	Forward
<b>Section 2</b>	<b>Left Sailor Step, Right Sailor Step, Coaster Step, Step 1/2 Pivot Left.</b>		
9 & 10	Cross left behind right. Step right to right side. Step left to place.	Sailor Step	Back
11 & 12	Cross right behind left. Step left to left side. Step right to place.	Sailor Step	
<b>Note:</b>	Sailor steps move slightly back, allow body to swing with music.		
13 & 14	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
15 - 16	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
<b>Section 3</b>	<b>Right &amp; Left Hip Bumps Forward, Rolling Full Turn Right with Touch.</b>		
17 & 18	Step forward right, bumping hips - Right, Left, Right.	Right Bump Bump	Forward
19 & 20	Step forward left, bumping hips - Left, Right, Left.	Left Bump Bump	
21	Step right 1/4 turn right.	Turn	Turning right
22	On ball of right make 1/2 turn right, stepping back left.	2	
23	On ball of left make 1/4 turn right, stepping right to right side.	3	
24	Touch left beside right.	Touch	
<b>Section 4</b>	<b>Grapevine Left with 1/4 Turn Right, Shimmy Forward &amp; Back.</b>		
25 - 26	Step left to left side. Cross right behind left.	Step. Behind.	Left
27	Step left to left side.	Step	
28	Make sharp 1/4 turn right, touching right toe in place.	Turn	Turning right
29 - 30	Shimmy bending forward for two counts.	Forward Shimmy	On the spot
31 - 32	Shimmy back straightening up for two counts. (Weight ends on left)	Back Shimmy	
<b>Option:</b>	You can use the last four counts to do your own wiggle.		

BEGINNER/INTERMEDIATE

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

**Choreographed by:-** Carina Clarke (UK) 1999.

**Choreographed to:-** 'Can You Keep With Me' by Waylander (100 bpm) from Worlds CD.



# The Wine Dance



Bill Bader

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Right Stomp &amp; Toe Fans, Left Lock Step, Scuff Right.</b>		
1 - 2	Stomp right forward, toe angled left. Fan right toe to right.	Stomp, 2,	On the spot
3 - 4	Fan right toe to left. Fan right toe to right, taking weight.	3, 4.	
5 - 6	Step forward left. Lock right behind left.	Left. Lock.	Forward
7 - 8	Step forward left. Scuff right forward.	Step. Scuff.	
<b>Section 2</b>	<b>1/4 Turn Left, Touch, 1/4 Turn Left, Scuff, Rock Step, Heel Jack, Hold.</b>		
9 - 10	Step forward right, making 1/4 turn left. Touch left beside right.	Turn. Touch.	Turning left
11 - 12	Step left 1/4 turn left. Scuff right forward.	Turn. Scuff.	
13 - 14	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
& 15 - 16	Step back on right. Touch left heel forward. Hold.	& Heel. Hold.	Back
<b>Section 3</b>	<b>Side Strut left with Hip Sways, Side Strut Right, Left Strut Forward.</b>		
17 - 18	Step left toe to left side. Drop left heel taking weight.	Left. Strut.	Left
<b>Note:</b>	A body roll or snake roll can be added to the side strut at 17 - 18.		
19 - 20	Sway hips right. Sway hips left.	Hip Sway	On the spot
21 - 22	Step right toe to right side. Drop right heel taking weight.	Right. Strut	Right
23 - 24	Cross left toe over right. Drop left heel taking weight.	Cross. Strut.	
<b>Section 4</b>	<b>Chasse Right, Back Rock, Left Shuffle Forward, Walk Right Left.</b>		
25 & 26	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
27 - 28	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
29 & 30	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
31 - 32	Step forward right. Step forward left.	Right. Left.	

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

**Choreographed by:-** Bill Bader (CAN).

**Choreographed to:-** 'Wine Women and Song' by Patty Lovless from the Tribute To Tradition CD.



# Ex-Cess



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Diagonal Step Forward, Back &amp; Side with Touches, Walk, Kick Ball Change.</b>		
1 &	Step right diagonally forward right. Touch left beside right.	Forward &	Forward
2 &	Step left diagonally back left. Touch right beside left.	Back &	Back
3 &	Step right to right side. Touch left beside right.	Right &	Right
4	Step left diagonally forward left.	Step	Forward
5 - 6	Walk forward - Right, Left.	Right. Left.	
7 & 8	Kick forward right. Step right beside left. Step onto left in place.	Kick Ball Change	On the spot
<b>Section 2</b>	<b>Step 1/2 Pivot, Shuffle, Diagonal Step Forward, Back &amp; Side with Touches</b>		
9 - 10	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
13 &	Step left diagonally forward left. Touch right beside left.	Forward &	
14 &	Step right diagonally back right. Touch left beside right.	Back &	Back
15 &	Step left to left side. Touch right beside left.	Left &	Left
16	Step right diagonally forward right.	Step	Forward
<b>Section 3</b>	<b>Left &amp; Right Rock &amp; Cross Steps, Side, Behind, Chasse 1/4 Turn Left.</b>		
17 & 18	Rock left to left side. Step right slightly back. Cross left over right.	Rock & Cross	On the spot
19 & 20	Rock right to right side. Step left slightly back. Cross right over left.	Rock & Cross	
21 - 22	Step left to left side. Cross right behind left.	Step. Behind.	Left
23 & 24	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn	Turning left
<b>Section 4</b>	<b>Step 1/2 Pivot, Kick Ball Change, Walk, Cross Behind, Unwind 1/2 Turn</b>		
25 - 26	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
27 & 28	Kick forward right. Step right beside left. Step onto left in place.	Kick Ball Change	On the spot
29 - 30	Walk forward - Right, Left.	Right. Left.	Forward
31 - 32	Cross right toe behind left heel. Unwind 1/2 turn right (weight ends on left).	Cross. Unwind.	Turning right

INTERMEDIATE

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

**Choreographed by:-** Tony Wilson (UK) Dec 99.

**Music Suggestion:-** 'The Ex-Files' by Bellamy Brothers from Lonely Planet CD.

**Choreographed to:-** 'Steppin' Stones' by Lorrie Morgan from Nashville Line Dance Album 2.



# Healy's Hornpipe



Maggie Gallagher

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Cross Rock, Syncopated Cross, Chasse &amp; Rock Right, 1/4 Turn Shuffle.</b>		
1 - 2	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
& 3	Step right to right side. Cross left over right.	& Cross	Right
4	Step right to right side.	Side	
& 5 - 6	Step left beside right. Rock to right side on right. Rock onto left in place.	& Right. Rock.	
7 & 8	Step right 1/4 turn right. Close left beside right. Step forward right.	Turn Shuffle	Turning right
<b>Section 2</b>	<b>Left Scuff &amp; Stomp, 1/4 Turn Right Scuff &amp; Stomp, Sailor Step, Tap, Hold.</b>		
9 - 10	Scuff left forward. Stomp left forward.	Scuff. Stomp.	Forward
11 - 12	Scuff right forward, making 1/4 turn right. Stomp forward right.	Turn. Stomp.	Turning right
13 & 14	Cross left behind right. Step right to right side. Step left in place.	Sailor Step	On the spot
15 - 16	Tap right toe behind left. Hold.	Tap.	
<b>Arms :</b>	On step 15 sweep arms to low left diagonal as if pointing to right toe. Hands remain in this position to step 20.		
<b>Section 3</b>	<b>Stomps, Heels Out, In x 2, Stomps 1/4 Turn Right, Heels Out, In x 2.</b>		
17 - 18	Stomp right behind left. Stomp left in front of right.	Right. Left.	On the spot
& 19	(Take weight onto balls of feet) Push heels out. Bring heels in.	Out. In.	
& 20	Push heels out. Bring heels in. (Feet should end right behind left).	Out. In.	
21 - 22	Stomp right 1/4 turn right. Stomp left behind right.	Turn. Stomp.	Turning right
<b>Arms :</b>	On step 21 sweep arms to low right diagonal, hold arm position to step 24.		
& 23	(Take weight onto balls of feet) Push heels out. Bring heels in.	Out. In.	On the spot
& 24	Push heels out. Bring heels in. (Feet should end left behind right).	Out. In.	
<b>Section 4</b>	<b>Running Ball Steps Forward, Ronde 1/2 Turn Right, Left Shuffle.</b>		
<b>Arms :</b>	Place hands onto hips to end of section.		
25 &	Step forward right. Step ball of left behind right.	Forward	Forward
26 &	Step forward right. Step ball of left behind right.	2 &	
27 & 28	Step forward right. Step ball of left behind right. Step forward right.	3 & 4	
29 - 30	Sweep left around from back to front, making 1/2 turn right on right.	Ron - de	Turning right
<b>Note :</b>	Weight ends on right with left toe forward.		
31 & 32	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward

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

**Choreographed by:-** Maggie Gallagher (UK) Sept 99.

**Choreographed to:-** 'Dance Of Love' by Ronan Hardiman from Feet Of Flames (Track 2).

**Music Suggestion:-** 'Fishers Hornpipe' by David Schnauffer (132 bpm) from Fever 5.



# Now or Never



Kathy Hunyadi

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Side, Rock Step, Chasse Left, Cross Rock, Chasse Right with 1/4 Turn.</b>		
1 - 3	Step right to right side. Rock forward on left. Rock back onto right.	Side Rock Step	Right
4 & 5	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
6 - 7	Cross rock right over left. Rock back onto left.	Cross Rock	On the spot
8 & 1	Step right to right side. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
<b>Section 2</b>	<b>Step 1/2 Pivot Right, Left Shuffle, Rock Step, Rock Step, Rock.</b>		
2 - 3	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
4 & 5	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
6 - 7	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
8 & 1	Rock forward on right. Rock back onto left. Rock forward onto right.	Rock & Rock	Forward
<b>Section 3</b>	<b>Rock Step, Back Lock Step, Full Reverse Turn Right, Step, Close.</b>		
2 - 3	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
4 & 5	Step back left. Cross lock right over left. Step back left.	Back Lock Step	Back
6	On ball of left make 1/2 turn right, stepping forward right.	Turn	Turning right
7	On ball of right make 1/2 turn right, stepping left beside right.	Turn	
8 &	Step forward right. Close left beside right.	Step &	Forward
<b>Section 4</b>	<b>Right &amp; Left Point &amp; Cross Steps, Right &amp; Left Lock Steps Forward.</b>		
1 - 2	Point right toe to right side. Cross step right in front of left.	Point. Cross.	Forward
3 - 4	Point left toe to left side. Cross step left behind right.	Point. Cross.	Back
5 & 6	Step forward right. Lock step left behind right. Step forward right.	Right Lock Step	Forward
7 & 8	Step forward left. Lock step right behind left. Step forward left.	Left Lock Step	

INTERMEDIATE

**Four Wall Line Dance:-** 32 Counts. Intermediate Level. Traditional Cha Cha.

**Choreographed by:-** Kathy Hunyadi (USA) Sept. '99.

**Choreographed to:-** 'Groove With Me Tonight (Pablo Flores Spanglish Radio Mix)' by MDO.

**Music Suggestion:-** 'The Last Dance' by Roger Springer.



*Louise Thérberge*

# Bad Case Of Love



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Right Toe Heel Swivels, Left Toe Heel Swivels, to Right.</b>		
1 - 2	Swivel right toe to right. Swivel right heel to right.	Right Toe. Heel	Right
3 - 4	Swivel right toe to right. Swivel right heel to right.	Toe. Heel	
5 - 6	Swivel left toe to right. Swivel left heel to right.	Left Toe. Heel.	
7 - 8	Swivel left toe to right. Swivel left heel to right.	Toe. Heel.	
<b>Section 2</b>	<b>Left Grapevine, Hook, 1/4 Turn Left, Kick Right, Kick Left.</b>		
9 - 10	Step left to left side. Cross right behind left.	Step. Behind.	Left
11 - 12	Step left to left side. Hook right behind left.	Step. Hook.	
13 - 14	On ball of left make 1/4 turn left. Kick right forward.	Turn. Kick.	Turning left
15 - 16	Jump back onto right, kicking left forward. Step left beside right.	Kick. Step.	Back
<b>Section 3</b>	<b>Right &amp; Left Step, Slide, Step Forward with Scuff.</b>		
17 - 18	Step forward right. Slide left beside right.	Step. Slide.	Forward
19 - 20	Step forward right. Scuff left forward.	Step. Scuff.	
21 - 22	Step forward left. Slide right beside left.	Step. Slide.	
23 - 24	Step forward left. Scuff right forward.	Step. Scuff.	
<b>Section 4</b>	<b>Jazz Box with 1/4 Turn Right, Scuff &amp; Brush, Hop &amp; Tap, Back &amp; Kick.</b>		
25 - 26	Cross right over left. Step back left.	Cross. Back.	Back
27 - 28	Step right 1/4 turn right. Scuff left forward.	Turn. Scuff.	Turning right
29	Brush left back.	Brush	
30	Hop back on ball of right, tapping left toe behind right.	Back	Back
31	Hop back on ball of right, tapping left toe behind right.	Back	
32	Jump back onto left, kicking right forward.	Kick.	
<b>Section 5</b>	<b>Stomps, Claps, Right Swivets x 2.</b>		
33 - 34	Stomp right forward. Stomp left beside right.	Stomp. Stomp.	On the spot
35 - 36	Clap hands twice.	Clap. Clap.	
37	Taking weight onto right heel and left toe, swivel toes right.	Right	
38	Return feet to centre.	Together	
39	Taking weight onto right heel and left toe, swivel toes right.	Right	
40	Return feet to centre.	Together	
<b>Note</b>	While performing swivets, hitch hike right thump over shoulder.		
<b>Section 6</b>	<b>Heel, Together, Touch, 1/4 Turn Left, Heel, 1/4 Turn Left &amp; Flick Stomps.</b>		
41 - 42	Touch right heel forward. Step right beside left.	Heel. Together.	On the spot
43	Touch left toe beside right.	Touch	
44	Pivot 1/4 turn left dropping onto left heel and lifting right heel.	Turn	Turning left
45 - 46	Touch right heel forward. Make 1/4 turn left, flicking right back.	Heel. Flick.	
47 - 48	Stomp right beside left. Stomp left in place.	Stomp. Stomp.	

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

**Choreographed by:-** Louise Thérberge (Switzerland) Jun 99.

**Choreographed to:-** 'Bad Case Of Love' by Tony Lewis (167 bpm) from Swiss Line Dancing No. 1 CD.

**Music Suggestions:-** 'Tall Tall Trees' by Alan Jackson from Greatest Hits CD, (practice); 'Midnight Hour/Knock On Wood by Scooter Lee from By Request CD; 'I'm Holding Onto Love' by Shania Twain from Come On Over CD



# Whirlwind Waltz



Clint Black

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Cross, Back, 1/4 Turn Left, Walk, 1/2 Pivot Right, 1/2 Turn Left &amp; Back Basic.</b>		
1 - 3	Cross left over right. Step back right. Step left 1/4 turn left.	Cross Back Turn	Turning left
4 - 6	Step forward right. Step forward left. Pivot 1/2 turn right.	Right Left Turn	Turning right
7	Step forward left.	Step	Forward
8 - 9	On ball of left make 1/2 turn left, stepping right back. Step back left.	Turn. Back.	Turning left
10 - 12	Step right large step back. Step left beside right. Step right beside left.	Back 2, 3.	Back
<b>Section 2</b>	<b>Right &amp; Left Cross Points, Weave Right, Side Right, Drag Left.</b>		
13 - 15	Step left forward across right. Point right to right side. Hold.	Cross Point Hold	Forward
16 - 18	Step right forward across left. Point left to left side. Hold.	Cross Point Hold	
19 - 21	Cross left over right. Step right to right side. Cross left behind right.	Cross Side Behind	Right
22	Step right long step to right side.	Right	
23 - 24	Drag left to touch beside right over two counts.	2, 3.	
<b>Section 3</b>	<b>Full Rolling Turn Left, Cross Rock, Cross 1/2 Turn Left, Cross Rock.</b>		
25	Step left 1/4 turn left.	Left	Turning left
26	On ball of left make 1/2 turn left, stepping right back.	Full	
27	On ball of right make 1/4 turn left, stepping left to left side.	Turn	
28 - 30	Cross rock right over left. Rock back onto left. Step right to right side.	Rock, 2, 3.	On the spot
31 - 32	Cross left over right. Step right to right side.	Cross. Side.	Right
33	On ball of right make 1/2 turn left, stepping left to left side.	Turn	Turning left
34 - 36	Cross rock right over left. Rock back onto left. Step right to right side.	Rock, 2, 3.	On the spot
<b>Section 4</b>	<b>Weave Right, Side Right, Drag Left, Left &amp; Right Cross Rocks.</b>		
37 - 39	Cross left over right. Step right to right side. Cross left behind right.	Cross Side Behind	Right
40	Step right long step to right side.	Right	
41 - 42	Drag left to touch beside right over two counts.	2, 3.	
* 43 - 45	Cross rock left over right. Rock back onto right. Step left slight to left side.	Left Cross Rock	On the spot
* 46 - 48	Cross rock right over left. Rock back onto left. Step right slight to right side.	Right Cross Rock	
<b>* Option</b>	<b>Cross, Ronde Full Turn Right, Cross, Side, Step Forward.</b>		
<b>Note:</b>	This option is a more advanced turn to end the dance.		
43	Cross left over right.	Cross	On the spot
44 - 45	On ball of left unwind full turn right with ronde (weight remains on left).	Turn. Sweep.	Turning right
<b>Note:</b>	Right toe should sweep out in front and around to end behind left.		
46 - 48	Cross right behind left. Step left to left side. Step forward right.	Cross Side Step	On the spot

INTERMEDIATE

**Four Wall Line Dance:-** 48 Count Waltz. Intermediate Level.

**Choreographed by:-** Rob Fowler (UK) Nov 99.

**Choreographed to:-** 'When I Said I Do' by Clint Black & Lisa Hartman Black (103 bpm) from D'lectrified album with 24 count intro.



Nathan Easey

# Shania's Moment



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Right Cross Rock, Triple Step, Left Cross Rock, Triple Step.</b>		
1 - 2	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
3 & 4	Triple step in place, stepping - Right, Left, Right.	Triple Step	
5 - 6	Cross rock left over right. Rock back onto right.	Cross. Rock.	
7 & 8	Triple step in place, stepping - Left, Right, Left.	Triple Step	
<b>Section 2</b>	<b>Rock Step, 1/4 Sailor Turn Left, Forward Rock, Back, Tap with Click.</b>		
9 - 10	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
11 & 12	Step back right. Step left 1/4 turn left. Step right to right side.	Sailor Turn	Turning left
13 - 14	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
15 - 16	Step back left. Tap right toe across left and click fingers.	Back. Tap.	Back
<b>Section 3</b>	<b>Right Shuffle, Step 1/2 Pivot Right, Left Shuffle, Step 1/2 Pivot Left.</b>		
17 & 18	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
19 - 20	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
21 & 22	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
23 - 24	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning right
<b>Section 4</b>	<b>Toe Struts Forward, Kick Ball Step Forward, Step 1/4 Pivot Left.</b>		
25 - 26	Step right toe forward. Drop right heel to floor taking weight.	Right. Strut.	Forward
27 - 28	Step left toe forward. Drop left heel to floor taking weight.	Left. Strut.	
29 & 30	Kick forward right. Step right beside left. Step forward left.	Kick Ball Step	
31 - 32	Step forward right. Pivot 1/4 turn left.	Step. Turn.	Turning left
<b>Section 5</b>	<b>Cross Shuffle Left, Chasse Left, Back Rock, Side Step, Brush.</b>		
33 & 34	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
35 & 36	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
37 - 38	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
39 - 40	Step right to right side. Brush left forward.	Side. Brush.	Right
<b>Section 6</b>	<b>Cross Shuffle Right, Chasse Right, Back Rock, Side Step, Brush.</b>		
41 & 42	Cross left over right. Step right to right side. Cross left over right.	Cross Step Cross	Right
43 & 44	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
45 - 46	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
47 - 48	Step left to left side. Brush right forward.	Side. Brush.	Left

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

**Choreographed by:-** Nathan Easey (UK) July '99.

**Choreographed to:-** 'From This Moment On' by Shania Twain (Tempo Mix) from That Don't Impress Me Much, CD single;

**Music Suggestions:-** 'Everything I Ain't' by Sean Kenny; 'There's Your Trouble' by The Dixie Chicks.



*Alison Carrington*

# No Way José



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 - 4 5 & 6 7 - 8	<b>Right Kick Ball Change, Rock Step, Coaster Step, Forward, Hold.</b> Kick right forward. Step right beside left. Step onto left in place. Rock forward on right. Rock back onto left. Step back right. Step left beside right. Step forward right. Step forward left. Hold.	Kick Ball Change Rock. Step. Coaster Step Step. Hold.	On the spot  Forward
<b>Section 2</b> 9 - 10 11 - 12 13 14 15 - 16	<b>Heel Swivel 1/4 Turns, with Holds.</b> Swivel heel left making 1/4 turn right. Hold. Swivel heels right making 1/4 turn left. Hold. Swivel heels left making 1/4 turn right. Swivel heels right making 1/4 turn left. Swivel heels left making 1/2 turn right. Hold.	Right. Hold. Left. Hold. Right Left Right. Hold.	Turning right Turning left Turning right Turning left Turning right
<b>Section 3</b> 17 & 18 19 - 20 21 - 22 23 - 24	<b>Shuffle Forward, Rock Step, Right &amp; Left Back Struts.</b> Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back onto left. Step back on right toe. Drop right heel taking weight. Step back on left toe. Drop left heel taking weight.	Left Shuffle Rock. Step. Back. Strut. Back. Strut.	Forward On the spot Back
<b>Section 4</b> 25 & 26 27 - 28 29 - 30 31 - 32	<b>Back Shuffle, Back Rock, Left &amp; Right Struts Forward.</b> Step back right. Close left beside right. Step back right. Rock back on left. Rock forward onto right. Step forward left toe. Drop left heel to floor taking weight. Step forward right toe. Drop right heel to floor taking weight.	Back Shuffle Rock. Step. Left. Strut. Right. Strut.	Back On the spot Forward
<b>Section 5</b> 33 & 34 & 35 & 36 <b>Note:</b> 37 - 38 39 - 40	<b>Hip Bumps, Left &amp; Right Struts Forward.</b> Touching left toe slightly forward, bump hips - Left, Right, Left. Continue bumping hips - Right, Left, Right, Left. You can move up & down during hip bumps. Weight remains on right. Step left toe forward. Drop left heel to floor taking weight. Step right toe forward. Drop right heel to floor taking weight.	Bump & 2 & 3 & 4  Left. Strut. Right. Strut.	On the spot  Forward
<b>Section 6</b> 41 - 48	<b>Hip Bumps, Left &amp; Right Struts Forward.</b> Repeat steps 33 - 40 of Section 5.		
<b>Section 7</b> 49 & 50 51 & 52 53 - 54 55 56	<b>Left &amp; Right Shuffles Forward, Step, 1/2 Pivot Right, Full Turn Forward.</b> 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. On ball of right make 1/2 turn right, stepping back left. On ball of left make 1/2 turn right, stepping forward right.	Left Shuffle Right Shuffle Step. Pivot. Turn Turn	Forward  Turning right
<b>Section 8</b> 57 & 58 59 & 60 61 - 62 63 & 64	<b>Left Shuffle, Right Shuffle, Step, 1/2 Pivot Right, Cross Shuffle.</b> Step forward left. Close right beside left. Step forward left. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/4 turn right. Cross left over right. Step right to right side. Cross left over right.	Left Shuffle Right Shuffle Step. Turn. Cross Step Cross	Forward  Turning right Right

INTERMEDIATE

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

**Choreographed by:-** Alison Carrington (UK) June 99.

**Choreographed to:-** 'No Way José' by Ray Kennedy from Country Dance Mixes album.

**Music Suggestion:-** 'No Way José' by Dave Sheriff from Line Dance Top Ten, Vol. 3 CD.



# I Got A Girl

Script approved by

Teresa  
Vera



Teresa Lawrence & Vera Fisher

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 4 5 - 8	<b>Long Step Diagonally Back Right, Slide Left, Hip Bump x 4.</b> Step right long step diagonally back right & slide left beside right. Bump hips - Left, Right, Left, Right.	Back 2, 3, 4. Bump 2, 3, 4.	Back On the spot
<b>Section 2</b> 9 - 12 13 - 16	<b>Long Step Diagonally Forward Left, Slide Right, Hip Bump x 4.</b> Step left long step diagonally forward left & slide right beside left. Bump hips - Right, Left, Right, Left.	Forward 2, 3, 4. Bump 2, 3, 4.	Forward On the spot
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 - 24	<b>Forward Mambo Step, Back Mambo Step.</b> Rock forward on right. Rock back onto left. Step right beside left. Hold. Rock back on left. Rock forward onto right. Step left beside right. Hold.	Forward & Together. Hold. Back & Together. Hold.	On the spot
<b>Section 4</b> 25 - 26 27 - 28 29 - 30 31 - 32	<b>Right Rock &amp; Cross, Hold, Left Rock with 1/4 Turn Right, Step, Hold.</b> Rock right to right side. Rock onto left in place. Cross right over left. Hold. Rock left to left side. Rock onto right, making 1/4 turn right. Step forward left. Hold.	Right. Rock. Cross. Hold. Rock. Turn. Step. Hold.	Right Left Turning right Forward
<b>Section 5</b> 33 - 34 35 - 36 37 - 40	<b>Forward Right &amp; Left with Holds, Walk Forward x 3, Hold.</b> Step forward right. Hold. Step forward left. Hold. Walk forward - Right, Left, Right. Hold.	Right. Hold. Left. Hold. Right Left Right Hold.	Forward
<b>Section 6</b> 41 - 42 43 - 44 45 - 46 47 48	<b>Left Rock &amp; Cross, Hold, Side Right, Cross, Side Right, 1/4 Turn Left Hook.</b> Rock left to left side. Rock onto right in place. Cross left over right. Hold. Step right to right side. Cross left over right. Step right to right side. On ball of right make 1/4 turn left hooking left heel to right knee.	Left. Rock. Cross. Hold. Side. Cross. Side Turn	Left Right  Turning left
<b>Section 7</b> 49 - 50 51 - 52 53 - 54 55 - 56	<b>Left Lock Step, Scuff Right, Right Lock Step, Scuff Left.</b> Step forward left. Lock right behind left. Step forward left. Scuff right forward. Step forward right. Lock left behind right. Step forward right. Scuff left forward.	Left. Lock. Step. Scuff. Right. Lock. Step. Hold.	Forward
<b>Section 8</b> 57 - 58 59 - 60 61 - 62 63 - 64	<b>Step, Hold, 1/2 Pivot Right, Hold, Step Hold, 1/4 Turn Right, Hold.</b> Step forward left. Hold. Pivot 1/2 turn right. Hold. Step forward left. Hold. Pivot 1/4 turn right. Hold. (Weight ends on left).	Step. Hold. Pivot. Hold. Step. Hold. Turn. Hold.	Forward Turning right Forward Turning right

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

**Choreographed by:-** Vera Fisher & Teresa Lawrence (UK) 99.

**Choreographed to:-** 'I Got A Girl' by Lou Bega (172 bpm) from A Little Bit Of Mambo album or available as CD Single.



# Boomerang Cha Cha



Daniel Whittaker

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 3 4 & 5 6 - 7 8 & 1	<b>Side Right, Cross Rock, Chasse Left, Cross Rock, 1/4 Turn Chass Right.</b> Step right to right side. Cross rock left over right. Rock back onto right. Step left to left side. Close right beside left. Step left to left side. Cross rock right over left. Rock back onto left. On ball of left make 1/4 turn right, stepping right to right side. Close left beside right. Step right to right side.	Side Cross Rock Side Close Side Cross. Rock. Turn Close. Side.	Right Left On the spot Turning right Right
<b>Section 2</b> 2 - 3 4 & 5 6 & 7 8 - 1	<b>Cross Left, Side Right, Left &amp; Right Sailor Steps, Step 1/2 Pivot.</b> Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Step left to place. Cross right behind left. Step left to left side. On ball of left make 1/4 turn right, stepping forward right. Step forward left. Pivot 1/2 turn right.	Cross. Side. Sailor Step Sailor Turn Step. Pivot.	Right On the spot  Turning right
<b>Section 3</b> 2 - 3 & 4 & 5 & 6 & 7 8 - 1	<b>Rock Step, Syncopated Toe Touches, 1/4 Turn Right with Flick, Rock Step.</b> Rock forward on left. Rock back onto right. Step back left. Touch right toe forward across left & click fingers high. Step right beside left. Touch left toe to left side. Step left beside right. Touch right to right side. Step right beside left. On ball of right make 1/4 turn right, flicking left back. Rock forward on left. Rock back on right.	Rock. Step. & Right & Left & Right & Flick Rock. Step.	On the spot Back On the spot  Turning right On the spot
<b>Section 4</b> 2 & 3 4 - 5 6 - 7 8 & 1	<b>Back Shuffle, Back Rock, Walk Forward, Right Shuffle.</b> Step back left. Close right beside left. Step back left. Rock back on right. Rock forward onto left. Walk forward - Right, Left. Step forward right. Close left beside right. Step forward left.	Back Shuffle Back. Rock. Right. Left. Right Shuffle	Back On the spot Forward
<b>Section 5</b> 2 3 - 5 <b>Note:</b> 6 & 7 8 - 1	<b>1/4 Turn Right into Hip Sways, Cross Shuffle, Hip Sways.</b> On ball of right make 1/4 turn right, stepping left to left side swaying hips left. Sway hips - Right, Left, Right (weight ends on right). For added styling skate steps can be used with hip sways. Cross left over right. Step right to right side. Cross left over right. Step right to right side, swaying hips right. Sway hips left.	Turn Sway Sway Sway  Cross Step Cross Right, Sway	Turning right On the spot  Right
<b>Section 6</b> 2 3 - 4 5 & 6 7 & 8 &	<b>Hip Sway, Cross Rock, Mambo Rocks Left &amp; Right, Touch Left.</b> Sway hips right. Cross rock left over right. Rock back onto right. Rock left to left side. Rock onto right in place. Step left beside right. Rock right to right side. Rock onto left in place. Step right beside left. Touch left toe to left side.	Sway Cross. Rock. Left & Together Right & Together Touch	On the spot  Left Right On the spot
<b>Section 7</b> 1 & 2 3 & 4 5 - 6 7 - 8	<b>Right &amp; Left Sailor Steps, Reverse 1/2 Pivot Left, Step 1/2 Pivot Left.</b> 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. Touch back left. Reverse pivot 1/2 turn left (weight end forward on left). Step forward right. Pivot 1/2 turn left.	Sailor Step Sailor Step Back. Pivot. Step. Pivot.	On the spot  Turning left
<b>Section 8</b> 1 - 2 3 & 4 5 - 6 7 8 &	<b>Rock Step, Triple 1/2 Turn &amp; Step 1/2 Pivot Right, Forward, Side Together.</b> Rock forward right. Rock back onto left. Triple step 1/2 turn right, stepping - Right, Left, Right. Step forward left. Pivot 1/2 turn right. Step forward left. Step right to right side. Close left beside right ...	Rock. Step. Triple Turn Step. Pivot. Step Side Close ...	On the spot Turning right  Forward Right

INTERMEDIATE

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

**Choreographed by:-** Daniel Whittaker (UK) Jan 2000.

**Choreographed to:-** 'Boomerang Love' by Jimmy Buffet from Off To See The Lizard album.



Keith Cross

# Go To Pieces



Keith Cross

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Heel Switches, Toe Touch, Cross Rock, Chasse Right.</b>		
1 &	Touch right heel forward. Step right beside left.	Right &	On the spot
2 &	Touch left heel forward. Step left beside right.	Left &	
3 &	Touch right toe back. Step right beside left.	Toe &	
4 &	Touch left heel forward. Step left beside right.	Heel &	
5 - 6	Cross rock right over left. Rock back onto left.	Cross. Rock.	
7 & 8	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
<b>Section 2</b>	<b>Heel Switches, Toe Touch, Cross Rock, Chasse Left with 1/4 turn left.</b>		
9 &	Touch left heel forward. Step left beside right.	Left &	On the spot
10 &	Touch right heel forward. Step right beside left.	Right &	
11 &	Touch left toe back. Step left beside right.	Toe &	
12 &	Touch right heel forward. Step right beside left.	Heel &	
13 - 14	Cross rock left over right. Rock back onto right.	Cross. Rock.	
15 & 16	Step left to left side. Close right beside left. Step left 1/4 left.	Side Close Turn	Turning left
<b>Section 3</b>	<b>Walk Forward, Right Shuffle, Rock Step, Triple 3/4 Turn Left.</b>		
17 - 18	Walk forward - Right Left. (Sway hips with walk).	Right. Left.	Forward
19 & 20	Step forward right. Close left beside right. Step forward right.	Right Shuffle	
21 - 22	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
23 & 24	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
<b>Section 4</b>	<b>Rock Step, Triple Full Turn On The Spot, Rock Step, Triple 1/2 Turn.</b>		
25 - 26	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
27 & 28	Triple step full turn right, stepping - Right, Left, Right.	Triple Full Turn	Turning right
<b>Note:</b>	Full turn can be replaced by a triple step with no turn.		
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 1/2 Turn	Turning left
<b>Section 5</b>	<b>Toe Struts Forward, Kick Rock 1/4 Turn Left, Walk Forward.</b>		
33 - 34	Step right toe forward. Drop right heel taking weight.	Right. Strut.	Forward
35 - 36	Step left toe forward. Drop left heel taking weight.	Left. Strut.	
37 & 38	Kick forward right. Rock right to right side. Step left 1/4 turn left.	Kick Rock Turn	Turning left
39 - 40	Walk forward - Right, Left.	Right. Left.	Forward
<b>Section 6</b>	<b>Kick Ball Points x 2, Heel &amp; Hitch, Heel Jack &amp; Step Forward.</b>		
41 & 42	Kick forward right. Step right beside left. Point left toe to left side.	Kick Ball Point	On the spot
& 43	Step left beside right. Kick forward right.	& Kick	
& 44	Step right beside left. Point left toe to left side.	Ball Point	
& 45	Step left beside right. Touch right heel forward.	& Heel	
& 46	Step right beside left. Hitch left knee.	& Hitch	
& 47	Step back left. Touch right heel forward.	& Heel	
& 48	Step right to place. Step forward left.	& Step	Forward
<b>Section 7</b>	<b>Step 1/2 Pivot Left, Right Shuffle, Rock Step, Coaster Step.</b>		
49 - 50	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
51 & 52	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
53 - 54	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
55 & 56	Step back left. Close right beside left. Step forward left.	Coaster Step	
<b>Section 8</b>	<b>Step 1/2 Pivot Left, Right Shuffle, Rock Step, Coaster Step.</b>		
57 - 64	Repeat section 7. Steps 49 - 56.		

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

**Choreographed by:-** Keith Cross (UK).

**Choreographed to:-** 'I Fall To Pieces' by LeAnn Rimes from her 'Classics' CD (start on vocals) 112 bpm.

**Music Suggestion:-** 'Moving On Up' by M People (start on vocals).



# Steppin' off the Page

# Even Wilder

Script approved by

John Robinson



John Robinson

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 & 3 & 4 & 5 - 8 &	<b>Syncopated Heel Switches with Heel splits.</b> Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Split heels. Bring heels back to place. Split heels. Bring heels back to place (weight ends on left). Repeat steps 1 - 4 &.	Right & Left & Heels & Heels &	On the spot
<b>Section 2</b> 9 - 10 & 11 - 12 13 - 14 & 15 - 16	<b>Right &amp; Left, Step, Lock Step, Heel Touch &amp; Click</b> Step right diagonally forward right. Lock left behind right. Step right small diagonal step forward. Touch left heel diagonally forward left. Raise arms and click fingers. Step left diagonally forward left. Lock right behind left. Step left small diagonal step forward. Touch right heel diagonally forward right. Raise arms and click fingers.	Right. Lock. & Left. Click. Left. Lock. & Right. Click.	Forward  Forward
<b>Section 3</b> 17 - 18 19 & 20 21 - 22 23 & 24	<b>Reverse 1/2 Pivot, Left Shuffle, Cross, 3/4 Unwind Left, Hip Bumps.</b> Touch right toe back. Reverse pivot 1/2 turn right (weight ends on right). Step forward left. Step right beside left. Step forward left. Cross right over left. Unwind 3/4 turn left. Bump hips right. Return hips to centre. Bump hips right, taking weight.	Back. Pivot. Left Shuffle Cross Unwind Bump & Bump	Turning right Forward Turning left On the spot
<b>Section 4</b> 25 - 26 27 & 28 29 - 30 31 & 32	<b>Step 1/2 Pivot, Left Shuffle, Cross 3/4 Unwind Left, Hip Bumps.</b> Step forward left. Pivot 1/2 turn right. Step forward left. Close right beside left. Step forward left. Cross right over left. Unwind 3/4 turn left. Bump hips right. Return hips to centre. Bump hips right, taking weight.	Step. Pivot. Left shuffle Cross Unwind Bump & Bump	Turning right Forward Turning left On the spot
<b>Section 5</b> 33 - 34 35 - 36 37 38 39 & 40	<b>Heel forward, Toe Back, Step, Touch, 1/2 Monterey with Left Side Rock.</b> Touch left heel forward. Touch left toe back. Step forward left. Touch right beside left. Touch right toe to right side. On ball of left make 1/2 turn right, stepping right beside left. Rock left to left side. Rock onto right in place. Step left beside right.	Forward. Back. Step. Touch. Out Turn Left Rock Step	On the spot Forward On the spot Turning right On the spot
<b>Section 6</b> 41 42 & 43 44 45 - 48	<b>Side Step, Sailor Step, Touch, x2.</b> Step right to right side. Cross left behind right. Step right to right side. Step left to place. Touch right beside left. Repeat steps 41 - 44 of this section.	Side Sailor Step Touch	Right On the spot
<b>Section 7</b> 49 - 50 51 - 52 53 - 54 55 - 56	<b>Side, Touch, Clap, Arms Around, 1/4 Turn, Touch, Clap, Arms Around.</b> Step right to right side. Touch left beside right and clap hands. Turn palms out at eye level. Circle arms out and down to hips. Step left 1/4 turn left. Touch right beside left and clap hands. Turn palms out at eye level. Circle arms out and down to hips.	Side. Clap. Up. Around. Turn. Clap. Up. Around.	Right On the spot Turning left On the spot
<b>Section 8</b> 57 & 58 & 59 - 60 61 - 62 63 - 64	<b>Extended Diagonal Shuffle Right, Side Touch, Rocks &amp; Clap.</b> Step right diagonally forward right. Step left beside right. Step right diagonally forward right. Step left beside right. Step right diagonally forward right. Touch left beside right. Step to left side, rocking weight onto left. Rock onto right in place. Rock to left side on left. Touch right beside left and clap hands.	Right & 2 & 3. Touch Side. Rock. Side. Touch.	Forward   Left

INTERMEDIATE

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

**Choreographed by:-** John Robinson (USA) March 99.

**Choreographed to:-** 'Back To The Wild' from The Ryes Special Edition CD with 16 count intro.



# Here She Comes



Steve Yoxall and Anne Harris

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 - 4 5 & 6 7 - 8	<b>Chasse Right, Back Rock, Chasse Left, Back Rock.</b> Step right to right side. Close left beside right. Step right to right side. Rock back on left. Rock forward on to 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
<b>Section 2</b> 9 - 10 11 - 12 13 - 14 15 - 16 <b>Note :</b>	<b>Toe Struts Right, with Finger Clicks.</b> Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Click fingers at shoulder height with each heel drop.	Side. Strut. Cross. Strut. Side. Strut. Cross. Strut.	Right
<b>Section 3</b> 17 & 18 19 - 20 21 & 22 23 - 24	<b>Chasse Right, Back Rock, Chasse Left, Back Rock.</b> Step right to right side. Close left beside right. Step right to right side. Rock back on left. Rock forward on to 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
<b>Section 4</b> 25 26 27 - 32	<b>Hitch &amp; Point 1/8 Turn Left x 4.</b> Hitch right knee (Bending left knee slightly & dropping left shoulder). Point right toe to right side making 1/8 turn left. Repeat steps 25 - 26 a further three times to complete a 1/2 turn left.	Turn & 2 & 3 & 4.	Turning left
<b>Section 5</b> 33 34 35 36 37 38 39 - 40	<b>Zig Zag Steps Back.</b> Cross right over left. Step left diagonally back left (angling body to right diagonal). Step right diagonally back right (body remains angled to right diagonal). Cross left over right (square body to front wall). Step right diagonally back right (angling body to left diagonal). Step left diagonally back left (body remaining angled to left diagonal). Step right beside left. Step left in place.	Cross Back Back Cross Back Back Back Right. Left.	On the spot Back     On the spot
<b>Section 6</b> 41 - 42 43 - 44 45 - 46 47 - 48	<b>Walk Forward with Holds, Three Count Shuffle, Hold.</b> Step forward right. Hold. Step forward left. Hold. Step forward right. Close left beside right. Step forward right. Hold.	Right. Hold. Left. Hold. Right. Left. Right. Hold.	Forward
<b>Section 7</b> 49 - 51 52 - 53 54 - 56	<b>Side Left, Slide, 1/4 Turn Left, Step 1/2 Pivot Left, Walk Forward.</b> Step left to left side. Slide right beside left. Step left 1/4 turn left. Step forward right. Pivot 1/2 turn left. Walk forward - Right, Left, Right.	Side.Close.Turn. Step. Pivot. Right. Left Right	Turning left Forward
<b>Section 8</b> 57 - 58 59 - 60 61 - 62 63 - 64 <b>Option</b>	<b>Forward, Hold, Full Turn, Three Count Shuffle, Hold.</b> Step forward left. Hold. On ball of left make full turn left over two counts, stepping forward right. Step forward left. Close right beside left. Step forward left. Hold. Forward left. Hold. Forward right. Hold. Forward Left, Right, Left. Hold.	Step. Hold. Full Turn Left. Right. Left. Hold.	Forward Turning left Forward
<b>TAG</b> 1 - 2 3 - 4 5 - 6 7 - 8 9 - 16	<b>This 16 Count Tag Is Performed After Every Second Repetition.</b> Cross right over left. Hold. Step back left. Hold. Step right 1/4 turn right. Hold. Step left beside right. Hold. Repeat steps 1 - 8 of tag.	Cross Back Turn Together	On the spot Back Turning right On the spot

**One Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Anne Harris & Steve Yoxall (UK) Nov 99.

**Choreographed to:-** Here Comes My Baby' by The Mavericks available on CD single (182 bpm) start on vocals, or from The Best Of The Mavericks CD.



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Patchway  
**Hot Boot Crew**  
Jacqui or Pippa  
01453 860650

⌚ Ref:2019

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**Lucky Horseshoe WDC**  
J Daniel  
01234 346161

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**Cotton End Line Dancers**  
Margaret  
01462 730857  
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**Whealers WDC**  
D & G Hyde  
01525 380245

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**Western Wranglers**  
Simon or Jill  
01582 708022 or 737040  
Maulden

### M&S Linedancing

Mike & Sharon  
01525 750195

### Sandy

**Sandy Sindwinders CWDC**  
Richard & Lisa  
01767 683932

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**Stotfold Line Dancers**  
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01462 730857

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0118 978 1759

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**Keep On Kickin'**  
Jane Smea  
0118 943 2554

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Andy  
01753 684199

Maldenhead  
**J L Stompers**  
Jennifer  
01628 635305

### Maidenhead

**Hats and Boots**  
Keith or Joe  
07880 873127

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**CD Corral**  
Caroline  
01635 868899

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Liz  
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### Pangbourne

**Crazy Legs**  
Gillian Clark  
0118 984 2973

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**Judith's Line Dancing**  
Judith Godleman-Watson  
01753 733613

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**Dance Ranch UK**  
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01628 665476  
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01908 579624

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Maidenhead

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01223 249 931

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01763 241306

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01733 232568

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01353 863776

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Annie  
01733 349749

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01733 242743

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01353 721230

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01244 676730

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0161 308 4875

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01244 324214

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Helston

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Launceston

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01736 763117

Looe

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Teresa  
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Looe, St Keyne

**Looe Valley Liners**

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01503 263079

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01326 572937

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Maureen Bellingham  
016977 41010

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**S G Star-Line**

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01228 538431

Kendal

**Toe the Line**

Heather  
015395 36663

⌚ Ref:1967

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## Connections

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01626 770360

## Torquay

### Great Western Line Dancing

Pete Leonard  
01803 322220

## Torquay

### Studio One Dance Centre

Kevin Jones  
01803 213757

## Torquay

### Lone Star CMWDC

Mike Paulden  
01803 312851

## DEVON (NORTH)

### Barnstaple

Easey Riders  
Leslie & Nathan  
01271 375732

## DORSET

### Blandford

### Western Connection

Ted  
01725 552084

Ref:2047

## Bournemouth

### Southern Line

Luke & D Bartlett  
01202 512849

## Bournemouth

### Yellow Stagecoach CWDC

Jan Humphreys  
01202 429770

## Bournemouth

### Alamo Line Dance Club

Pauline Francis  
01202 531955

## Bournemouth, Poole

### Bucking Broncos

Ron & Hazel  
01202 693389

Bournemouth, Winton,

Charminster

## Hot Steppers

Rosemary  
01202 530900

Bournemouth, Winton,

Wimbourne, Blandford

## Silverado

Gail  
01202 399030

Christchurch, Highcliffe

## Rebel Riders

Martyn 'n' Chris  
01425 673414

Christchurch, Highcliffe

## Joy's Line Dancing

Joy  
01425 610773

## Drimpton

### Route 66

Sue Marks  
01460 65728

Ref:2000

Highcliffe, Christchurch,

Winton, Hordle

## Western Express

Mike Akerman  
01425 613160

## Kinson Bournemouth

### 'Scoots N' Scuffs' CWDC

Ros King  
01202 895594

## Poole

### Dorset Dance Centre

L Toohy  
01202 723381

Ref:1965

# Poole, Alderney

## Dancin' Cowboys

Roger Brady  
01202 565887

Poole, Upton, Hamworthy,

Parkstone

## Western Line Dance

## Academy

Sandra  
01202 631982

## Swanage

### Purbeck Renegades

Ken & Brenda  
01929 423734

Thornford, Sherborne

## Line Up! Line Up!

Mary Fitzgerald  
01935 873384

## Weymouth

### Borderline Scuffers

Paul & Jo  
01305 773033

Ref:1964

Weymouth, Portland, West

Lulworth

## Ain't Going Down LDC

JackyViv  
01305 767853

## Wimborne

### Hurricanes WDC

Carol Thompson  
01202 488176

Witchampton, Wimborne,

Tarrant, Keyneston, Blandford

## Forum

### Chasing Lines

Karen Hill  
01258 840519

## DURHAM

Brandon, Newton Hall, Daisy

Hill

## PJ's Western Line Dancing

Paul Badrick  
0191 383 9144

Consett, Lanchester

## Original Ron's

Ron Agar  
01207 581350

Darlington, Coundon

## Circ 'C' WDC

Dennis  
01325 288838

Ref:2033

Darlington, Hurworth

## Mason Dixie Western

## Dancers

Kay Kemp  
01325 283 551

Ref:1987

Durham, Thornley

## M & J's Western Strutters

Mary  
01429 823813

Shildon, Winton Park

## County Line Dance

## Association

Pauline  
01388 746569

## ESSEX

Alcots, Basildon, Billericay,

Hockley, Ingatstone,

Laindon, Pitsea,

## C.B.'s Line Dancing

Jill  
07931 370544

Ardleigh Green, Gidea Park

## Sounds Country ALDC

Geoff  
01708 457 164

Ref:2044

Ardleigh, Lawford, Colchester

## Debbie's Boot Scootin'

## Dancers

Debbie Millar  
01206 230806

Aveley, Corringham, Grays,

Southend, Basildon

## Footsteps

Marilyn  
01268 453258

Baileysdon, Billericay,

Chelmsford

## Tony's Country Steppers

Tony Saltwell  
01277 654094

## Barkingside

### Flea's Line Dancing

Flea Hooper  
0181 551 8752

Ref:2017

Barkingside, Upminster,

Haignaut, Buckhurst Hill,

Chadwell Heath,

## JD Linedance

H Chalkley  
01708 765464

Benfleet, Hadleigh, Leigh,

Westcliff, Southend, Thorpe

Bay, Corringham

## Texas Twisters

Viv  
0370 848059

Brentwood, Cranham,

Hornchurch, Upminster

## Rockin' Country

Jan Hughes  
01708 224112

Brentwood, Harold Hill,

Romford, Hornchurch

## AE's Line Dancing

Anita Ludlow  
01708 250759

Clacton, Thorpe

## M.D.Dancers

Mick  
01255 432669

Ref:1973

## Colchester



Sale  
**Sale West Hillbillies**  
 Margaret Stenhouse  
 0161 282 7087  
 Stretford, Higher Blackley,  
 Irlam  
**Rio Evans C.M.D.**  
 Alex Bravos  
 07771 734196  
 Whalley Range, Manchester  
**Oaklands**  
 Louise  
 0161 226 9557  
 Wigan, Leigh  
**C.J.'s Stompers LDC**  
 Chris Higham  
 01942 700485  
 ☎ Ref:1978

## HAMPSHIRE

Aldershot  
**Angela's Dance Centre**  
 Angela or Stephanie  
 01252 332239  
 ☎ Ref:2045

Andover  
**The Club with No Name**  
 John Marshall  
 01264 358048

Basingstoke  
**KDS Linedancing**  
 Michele  
 01256 762638

Baughurst  
**Crazy Legs**  
 Gillian Clark  
 0118 984 2973  
 ☎ Ref:2029

Eastleigh, Southampton  
**Boot Movers Line Dance**  
 Glenice & Kevin  
 01703 899197

Fareham, Stubington,  
 Titchfield  
**Country Kickers**  
 Ros & Dave Stratton  
 023 92 35251

Farnborough  
**Cactus Jack's Dance Ranch**  
 Lorna  
 01252 660371

Farnborough Cove  
**AJ Line**  
 Jill  
 01252 673584  
 Fleet  
**Anell's Farm Line Dancers**  
 June Messenger  
 01252 614639  
 Havant, Emsworth, Newtown  
**Ricochet**  
 Pamela & Tony  
 01705 486084  
 Hedge End, Botley, Warsash  
**Cowboy Combo**  
 Lisa  
 01489 781513  
 Liphook, Headley, Milland  
**Step In Line**  
 Anne  
 01428 712608

Portsmouth  
**8 Seconds LDC**  
 Jon Sharon  
 01705 649359

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

South Womston, Basingstoke  
**Southern Cross**  
 Malcolm  
 01256 331951

Totton, Hedge End, Fareham  
**Banners & Boots**  
 Pim Humphrey  
 01703 571180

## HEREFORD & WORCESTER

Kidderminster, Stourport  
**Desperado's Western Dance**  
 Dee Williams  
 01952 882838

## HEREFORDSHIRE

Bromyard  
**T.C.'s Bar Line Dance Club**  
 Roger Carter  
 01905 452123

Whitbourne  
**Time Valley Shuffles WDC**  
 Jeff & Thelma  
 01886 821772

## HERTFORDSHIRE

Barnet, Enfield  
**Hitch and Hook**  
 Janice  
 0181 805 7547

Carpenters Park, South  
 Oxhey  
**Christy's Outlaws**  
 Christy & Doug  
 0181 428 0414

Hatfield, Stevenage  
**Lisa's**  
 Lisa  
 01767 318426

Hatfield, Shenley, St. Albans  
**Danceline**  
 Val Self  
 01727 845778  
 ☎ Ref:2051

Hemel Hempstead  
**Guns 'N' Garters**  
 Nigel & Barbara  
 01442 212997

Hemel Hempstead  
**Sunset Western Dance**  
 Val Reeves  
 01582 456748

Hitchin  
**Western Wranglers**  
 Simon or Gill  
 01582 708022 or 737040  
 ☎ Ref:2021

Littleton, Basingstoke  
**Naomi's Line Dancing**  
 Naomi  
 01763 241306

Potters Bar, Southgate, South  
 Mimms  
**AB's Stompers**  
 Alison Biggs  
 01727 768928

Radlett, Borehamwood  
**Wildriders**  
 James Austin  
 07967673116

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

Wheatthamstead, St Albans  
**Two Steps West**  
 Iris  
 01908 558923

## KENT

Ashford, Kingsworth,  
 Sellindge  
**Cool Country**  
 Maureen Lincoln  
 01303 813161

Beckenham, Langley Park  
**Misty Blue**  
 Jean Dyett  
 07970 616668

Bexleyheath, Blackfen,  
 Welling  
**Boogie Boots**  
 Brenda/Mandy  
 0958 275036

Birchington, Monkton  
**Line Rangers**  
 Joy & Theo Loyla  
 01843 848494

Canterbury  
**Smokin' Boots**  
 Vera Webb  
 01227 711147

Dartford, Darenth  
**CF's Kickin' Country**  
 Chris  
 01322 288850

Deal Ash  
**Country Kickers**  
 Christine/David  
 01304 375653

Gillingham  
**Texas Bluebonnet**  
 Maggie  
 01634 366599

Gillingham, Rainham  
**Rebel Stompers**  
 Lizzy Holton  
 01634 574930

Orpington, Green Street  
 Green  
**Calgary Stamped**  
 Julie & Dave Mott  
 01689 876940

Rainham  
**Flying Pig Western Dance**  
 Jenny Rickett  
 01634 371071

Sevenoaks  
**Nashville Line Dancing**  
 Margaret  
 01342 834 810  
 ☎ Ref:2001

Sidcup  
**Ace of Clubs**  
 Carol/Martin  
 0181 300 6068

St Mary Cray, Orpington  
**Whitehouse '99**  
 Janet Townsend  
 0181 466 5885

St Mary's Bay, Ramsgate,  
 Whitfield, Dover  
**Western Trend, Honky Tonks**  
 & Various  
 Bob 'n' Kath  
 01304 821239

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

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

Tonbridge, Tunbridge Wells,  
 Hawkhurst  
**CC Western Line Dance**  
 Claire  
 01580 754379

Tunbridge Wells  
**The Pink Cadillacs**  
 Gillian Pope  
 01323 639738

## LANCASHIRE

Ashton-u-Lyne, Droydsden,  
 Denton  
**Donahey's**  
 Paul  
 0161 223 3566

Blackburn  
**Sue Briffa's Dance Ranch**  
 Sue  
 01254 580802

Blackburn  
**Blackburn Bootscoters**  
 01254 812887

Blackburn, Audley, Gt  
 Harwood  
**Tyn and Dave LDC**  
 Dave Cottam  
 01254 247097

Blackpool  
**Happy Stompers**  
 Marion  
 01253 314 053  
 ☎ Ref:1992

Blackpool  
**Begin the Begin Line**  
 Dancin'  
 Michelle Hall  
 01253 761338

Blackpool  
**The Wench's Dance Ranch**  
 Margaret  
 01253 354770

Blackpool, Lytham, Fleetwood  
**Fancy Feet WDC**  
 Jean Fletcher  
 01253 312195

Blackpool, St. Annes  
**Goin' Country**  
 Lynda Holmes  
 01253 403273  
 ☎ Ref:1975

Bolton  
**Applejacks**  
 Christine Birch  
 01204 657438

Bolton  
**Dixie Chix LDC**  
 Brenda Nuttall  
 01204 844263

Bolton, Walkden, Horwich,  
 Adlington  
**Val & Pete's Boot-Scoters**  
 Val Smith  
 01204 655695

Brierfield, Burnley  
**Cactus Club**  
 Pam Hardy  
 01282 691313

Burnley  
**Sparkie & The Gators Class**  
 Mark  
 01282 604454

Chorley  
**Freeway Hitchers**  
 Chris Freeman  
 01257 276154

Colne  
**Jeff & Jan's**  
 J & J Stewart  
 01282 869785  
 ☎ Ref:2042

Earlston, Newton le Willows  
**Buckskin Jeans**  
 Jenny Ramwell  
 01942 812452

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

Farnworth, Bolton  
**Loures Of The Dance**  
 Peter Worsley  
 01204 709 988  
 ☎ Ref:1989

Fleetwood  
**The Wench's Dance Ranch**  
 Margaret  
 01253 763659

Fleetwood  
**Lancashire Rose**  
 Doreen Egan  
 01253 874923  
 ☎ Ref:1981

Kirkham  
**Marsden's Mavericks**  
 Elizabeth Marsden  
 01995 671067

Lancaster  
**Lancashire Rose**  
 Doreen Egan  
 01253 874923  
 ☎ Ref:1982

Manchester, Levenshulme,  
 Gorton, Stretford,  
 Wythenshawe  
**Cotton City Stompers**  
 Craig Bennett  
 0161 225 8744

Morecambe  
**Smokin' Boots At The Kings**  
 Arms  
 Wendy Foster  
 01524 823004

Nelson  
**Nelson Old Brass Band Club**  
 Sheena Iveson  
 01282 614775

Royton, Oldham  
**Sioux Stompers At Co-Op**  
 Suzanne  
 0161 626 7943  
 ☎ Ref:2012

Rufford, Burscough  
**Sugarfoot**  
 Hazel Anderson  
 01704 229901

Skelmersdale  
**Mad Micks Regulators**  
 Mad Mick  
 01695 720366 Mobile 0930  
 710883

Southport  
**Sugarfoot**  
 Hazel Anderson  
 01704 229901

Thornton, Cleveleys,  
 Bispham, Blackpool  
**J.R. Stompers**  
 Richard Clough  
 01253 811451  
 ☎ Ref:2024

Thornton, Cleveleys,  
 Blackpool  
**Outer Line Dance Club**  
 Lyndsey & Nick  
 01253 864904

Tottington, Bury  
**Cheyenne Stompers**  
 Jeanette Wyatt  
 01204 885737  
 ☎ Ref:1970

Walkden, Worsley, Swinton,  
 Eccles, Pendlebury, Monton  
 Green, Patricroft  
**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

Fleekney, Blaby, Newtown  
 Linford  
**Texas Rose Western Dance**  
 John Pickering  
 0116 281 1722

Hinckley, Barwell, Earl  
 Shilton  
**Hinckley Hillbillies**  
 Marlies  
 01455 633673

Leicester  
**Scraptoft Valley B&J**  
**Western Sounds**  
 Bryan & Jean  
 0116 2767429

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

Melton, Mowbray, Syston  
**The Sundance Kid**  
 Julie Stokes  
 0116 2697085

Shepshed  
**Kenny's Country Kickers**  
 Ken & Molly  
 01509 853068

Wigston, Oadby, Thurmaston,  
 Blaby, Whetstone  
**Shape Stompers**  
 Christina Brown  
 0116 2813530

## LINCOLNSHIRE

Bardney, Tattershall  
**Southold Stompers**  
 Sid Holloway  
 01526 352086

Grantham  
**Busy Boots**  
 Diane  
 01476 576823

Lincoln  
**Cherry Reepers**  
 Susan Galsford  
 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

# LINE DANCING

## HOLIDAYS

RAC ★★★ AA ★★★

### AT THE BEST WESTERN



## Courtlands

Bournemouth

**With Country Folk Leaders Mal & Phil**

**SPECIAL OFFER WEEKEND 10-12 March**  
**Still only £79.00**  
 (Book 6-10 March + 10-12 March and stay 5th March DB&B FREE)

**Weekday Breaks 2000**  
 6 - 10 March 2000 @ £140, 29 May - 2 June 2000 @ £159  
 4 - 8 Sept 2000 @ £159, 27 Nov - 1st Dec 2000 @ £145

Tuition in the mornings. Dancing every evening, 4 course Dinner & Breakfast.

- ★ 1500sq ft dance floor
- ★ Outdoor pool ★ Sauna
- ★ Jacuzzi ★ Solarium

with **FREE** use of local leisure Centre

**Telephone:**  
**01202 302442**



Market Deeping  
**Trisha's Line Dance**  
Trisha  
01775 714332  
Nettleham, Skellingthorpe,  
Lincoln, Ancaster,  
Washingborough  
**Texan Line Dance with**  
**Sundance Kim**  
Kim  
01522 790024

Skegness  
**Festival Pavilion**  
Theresa & Byron  
07930 229267

Skegness  
**Richmond County Liners**  
Raye & Barry Bray  
01754 820267

Ref:1972

Yaxley  
**Rompin' Rodeo**  
Alan  
01733 705518

## LINCOLNSHIRE (NORTH EAST)

Grimsby  
**Broken Pool**  
Penny  
01472 269026

## LONDON

Acton, Ealing  
**Karole Country**  
Kim or Phil  
01372 844141

Blackheath  
**Tombstone Vigilantes**  
Margarette  
0181 355 9123

Charlton  
**Denver Junction CMC**  
Cathy Ball  
0181 855 0671

Dulwich, Rotherhithe,  
Canberwell, Elephant &  
Castle

**Mines Lines**  
Kay Mines  
0181 691 5972  
Ref:2018

Finchley, Woodside Park,  
Totteridge

**Texan Dudes**  
Lavinia & Mick  
0181 440 7340  
Greenwich, Blackheath  
**Greenwich In Line On Line**  
Debbie  
0181 858 2814

Harrow  
**Broadfields LDC**  
Kerry Watts  
01256 320899

Holloway  
**Family Connections**  
Mark Cook  
0171 263 7953

Kingsbury  
**Andy's Kickers**  
Andria  
0181 2055358

London  
**Dance 4U**  
Johnny S  
0181 985 5535

Marylebone  
**Honkytonk Stompers**  
Helen Bang  
0118 9671422

Mill Hill, Edgware, Stanmore  
**Dancin' Line**  
Laurel Ingram  
0181 958 4123

Mottingham, Eltham  
**Wichita Line Dancing**  
Nita  
0181 289 9009

Rotherhithe, Bermondsey,  
New Cross  
**Tue-Tappers & Stompers**  
**Club**

Angie (UKA)  
0171 237 7935  
**VOICE BOX: 1052**  
Ref:1087

Walthamstow E 17  
**Kelado Kickers**  
Pat Gladman  
0181 551 3043

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

## LONDON (SOUTH EAST)

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

Eltham SE9  
**Stepping Out**  
Maria & Dave  
0181 302 6164

## LONDON (SOUTH WEST)

Claygate, Esher, Chessington,  
Cobham  
**Karose Country**  
Kim  
01372 844141

Hampton  
**T-Bone Shufflers**  
Andrew  
0181 941 1018

## MERSEYSIDE

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

Crosby  
**Country Swing**  
Alison Crawford  
01704 872683

Crosby, Lydiat  
**Arrowheads CLDC**  
Ken & Jean  
01704 874944

Fazakerley  
**Golden Nuggett**  
Violet  
0151 476 1345

Formby  
**Wild Bills WDC**  
Chris Hodgson  
01704 879516

Heswell, Wirral  
**Frontier Line Dancing**  
Irene  
0151 653 6255  
Ref:1986

Ince Blundell, Formby, Bootle,  
Thatto Heath  
**Texas Rose Line Dance**  
Madge Bretherton  
0151 929 2724

Liverpool  
**Stateside Stompers**  
**(Liverpool)**  
David Woods  
07899 087524

Liverpool  
**Western Gold Stars**  
Karen & Haydn  
0151 264 9914

Liverpool, Rainford  
**Texas Riders**  
Phil & Gill Sharp  
0151 283 8536

Maghull, Netherton  
**Star Spangled Banner**  
Dave  
0151 287 4185

Ref:2060

Southport  
**Shy Boots and Stompers**  
Betty & Steve

Southport  
**Shy Boots and Stompers**  
Lin & Jacqueline  
01704 546427

Southport  
**J R Nashvilleans**  
Joan or Roy  
01704 227520

St Helens  
**Pete's Stompers**  
Peter Derbyshire  
01744 816832

St Helens  
**Best Western Line Dancers**  
Roy & Jo  
01925 267942

St Helens, Burtonwood  
**Dentones**  
Denise/Tony  
01744 850097

St Helens, Leigh  
**Best Of Friends**  
Harold Grimshaw  
01942 519323

St Helens, Rainhill  
**Broncobusters Western Line**  
**Dance Club**  
Joy Cook  
01744 608864

Tranmere Rovers  
**Union Gap Line Dance Club**  
Nick or Alison  
0151 677 9611

Wallasey, Birkenhead  
**Allendale Mavericks LDC**  
Colin Smith  
07932 458578

Wirral  
**Headliners Competitive C&W**  
**Dance School**  
Yvonne Dunn  
0151 678 7150

Ref:2034  
Woolton  
Jane  
0151 281 1738

**MIDDLESEX**  
Ashford, Whittton  
**Country Rebels**  
Len or Pat  
01932 566582

Egham  
**Spurs & Shamrocks**  
Pete or Sue  
07970 809452 / 718665  
Ref:2048

Enfield  
**Kiddie Kickers**  
Sharon May  
0181 482 0062

Enfield, Waltham Abbey  
**The Saddle Bags**  
Angie Kiddle  
01992 768 302  
Ref:2031

Greenford, Sudbury  
**Katol Country**  
Kim  
01372 844141

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

Sunbury  
**Borderline Dance**  
Allen  
0181 994 4296

Sunbury-On-Thames  
**The Kickouts**  
Jenny  
0181 287 3473  
Ref:1986

## NORFOLK

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

Gorleston, Gt Yarmouth,  
Beccles, Belton, Ormesby  
**Alegria**  
Steve  
0410 205557

Gt Yarmouth, Harleston,  
Gorleston  
**Crazy Legs**  
Paul  
01493 669155

Horsham, Horstead,  
Taverham, Frettenham  
**Stetson Satrs American Line**  
**Dancing**  
Ann Godfrey  
01603 898867

Norwich  
**The Wild Stallion Dance**  
**Ranch**  
Sandra  
01603 435666

Norwich  
**The Red Hot Line Dance Co**  
Debbie Hogg  
01603 810141

Norwich, Gorleston  
**Line Dance With Karen**  
Karen  
01603 624166

Weeting, Mundford  
**Western Stompers**  
Vicky  
01842 812 877  
Ref:2013

**NORTHAMPTONSHIRE**  
Barton, Segrave,  
Wellingborough  
**Renegades Outlaws & Sheriffs**  
Ros Porter  
01933 652197

Bletchley, Buckinghamshire,  
Northampton  
**Double C**  
Margaret & John Catt  
01604 495128

Duston, Bugbrooke,  
Towcester, Silverstone  
**The Village Stompers**  
Maureen Palmer  
01604 754518

Irthlingborough  
**Nene Valley Stompers**  
Kathy or Ellen  
01933 650859

Kettering  
**Sizzlin' Country Kickers**  
Sue Green  
01536 520364

Kettering, Northamptonshire  
**Montana Vigilantes**  
Peter Coleman  
01536 518029

Nether Heyford, Denton,  
Northampton, Wellingborough  
**Hot Dogs 'n' Cool Cats WDC**  
Keith & Jenny Cross  
01604 765856

Northampton  
**Stompsome Country**  
Jacqueline & Martin  
01604 583125

Northampton, Cogenhoe  
**C.T.C.**  
C Lincoln  
01604 403900

## NORTHUMBERLAND

Berwick  
**Brian Stanley Line Dancers**  
Brian Stanley  
01361 883347

Bowsden Nr Berwick  
**Bowsden Bandana's**  
Jill Tait  
01668 281839  
Ref:1969

Haltwistle  
**Maureens Moonshine Line**  
Maureen  
016977 41010

**NOTTINGHAMSHIRE**  
Bestwood, Stapleford, Kirh  
Hallam, Cinderhill,  
Netherfield, Mapperly  
**Viv 'N' Ian Line Dancing**  
Ian Woolmer  
0115 9499108

Ref:2187  
Carlton, Burton Joyce  
**Paulettes JJ Stompers**  
Paulette  
0115 911 4322  
Ref:2014

Kington On Soar  
**Vaseline Western Dance**  
Tina & Cliff  
01509 820277

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

Mansfield  
**Dusty Boots**  
Lauren  
01623 650817

Mansfield, Nottingham  
**Carol's JJ Stompers**  
Carol  
01623 632809

Newark  
**Sioux's JJ Stompers**  
Sue Hill  
01636 676518

Ravenshead  
**Mary's JJ Stompers**  
Mary Rhind  
01623 797199

Southwell  
**Bramley Bootscooters**  
Chris  
01636 813645

Workshop  
**Boots 'N' Buckles**  
Alison & Graham  
01909 482792  
Ref:1976

## OXFORDSHIRE

Banbury  
**Banbury Boot Scooters**  
Colin Clarke  
01295 258916

Banbury, Bodicote, Middleton  
Cheney  
**Banbury Liners**  
Carol Matthews  
01295 730279

Bicester, Didcot, Kennington,  
Marston  
**Blue Ridge Dance Club**  
Jo Turner  
01865 430735

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

Goring  
**Crazy Legs**  
Gillian Clark  
0118 984 2973  
Ref:2030

Littlemore, Farmoor,  
Abingdon  
**Crazy Legs Line Dancing**  
Klaire Price  
01865 326604

Thame  
**Silver Spurs**  
Lin McAllister  
01844 216618

## SHROPSHIRE

Craven Arms  
**Southern Cross LDC**  
Dave  
01588 672141

Market Drayton  
**Ruthie's Rednex**  
Ruthie Rednex  
01630 658097

Market Drayton  
**Double S**  
Pat  
01630 672057

Shrewsbury  
**Leslie Jones Western Dance**  
Leslie or Anne Jones  
01743 355530

Shrewsbury  
**Boots 'n' Boogie**  
Pelly & Lorraine  
01743 270064

Wolverhampton, Telford  
**R & B Western Dance Club**  
Ronnie Hughes  
01952 200324

## SOMERSET

Bishops Lydeard, Taunton  
**Crazy Legs**  
Keith & Eddie  
01823 251377  
Ref:2022

Chard, Buckland St Mary,  
Donyatt  
**Country Spirit**  
Val Curnock  
01460 65007

Chard, South Petherton,  
Tintinhull  
**Route 66**  
Sue Marks  
01460 65728

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**West Country Lines**  
 Brian  
 01275 791807

Huish Episcopi, Keinton  
 Mandeville, Binegar, Guernsey  
 Slade, Castle Cary  
**Double Aitch WLDC**  
 Mrs Patricia Hutton  
 01963 240654

Taunton, Congresbury  
**Stateside Western Dance**  
 Viv Owen  
 01278 452743

Taunton, Norton Fitzwarren,  
 East Huntspill  
**Laredo Line**  
 Kathy Lucas  
 01823 663344

Weston Super Mare  
**Somerset Stompers**  
 Margaret Hazelton  
 01278 783224

Wincanton, Bruton,  
 Shaftsbury  
**Rebel's CWDC**  
 Richard Johns  
 01458 251 816

Ref:2002

Yeovil  
**Newtons**  
 Margaret  
 01935 850414

Yeovil  
**Yeovil Stompers**  
 Lasso Leanne  
 01935 479844

**SOMERSET (NORTH)**  
 Congresbury, Wrington,  
 Churchill  
**Kay's Line Dancing Centre**  
 Kay  
 01934 876629

**STAFFORDSHIRE**  
 Amington, Two Gates,  
 Polesworth, Whittington,  
 Tamworth  
**Lucky Stars**  
 Max  
 01827 708982/3

Armitage, Fradley  
**The "Breakaway Angels"**  
 Peter Baumber  
 01889 504491

Ref:1960

Barton Under Needwood,  
 Linton, Branston  
**Burton Bronco's**  
 Dee  
 01283 545162

Cannock, Burntwood,  
 Aldridge  
**Dixie's Line Dancers**  
 Don Byrne  
 01543 686264

Clayton, Newcastle, Tittensor,  
 Stone  
**Double S**  
 Pat  
 01630 672057

Hednesford, Nr Cannock  
**Hednesford Hoe Downers**  
 Colin Corbett  
 01889 583595

Lichfield  
**Circle 'S' Western Dancers**  
 Sandra or Marcella  
 01543 304005

Newcastle, Welstanton, Taikae,  
 Alsager  
**Charlotte'sville Dance Co**  
 Charlotte  
 01782 722298

Newcastle-Under-Lyne, Silver  
 Dale, Cobridge, Stoke-On-  
 Trent  
**Memhis Belles**  
 Bev Archer  
 01270 767952

Rugeley,  
**Copperhead Linedance Club**  
 Linda  
 01889 574307

Stoke On Trent  
**Charlotte's Ville Dance Co**  
 Charlotte  
 01782 720378

Stoke On Trent  
**Memhis Belles**  
 Bev Archer  
 01270 767952

Ref:1955

Stoke On Trent, Penkhull  
**Penkhull Posse**  
 Vicky Moulton  
 01782 848113

**SUFFOLK**  
 Brandon  
**Applejacks**  
 Gary & Denise  
 01842 814103

Bury St Edmunds  
**Ridin Hi**  
 Vickie Churchman  
 01206 572687

Bury St Edmunds,  
 Wickhambrook, Thurlow,  
 Haverhill  
**Double R Ranch**  
 Richard Richards  
 01440 703220

Dennington  
**Dennington Stompers**  
 Janet Gower  
 01728 638294

Ipswich, Melton,  
 Wetheringsett  
**Trev's Toe Tappers**  
 Trevor Wright  
 01449 766059

Ipswich, Stowmarket,  
 Wyverston, Mend, Elmswell,  
 Great Blakenham  
**M.I.B.**  
 Kalvin & Pat Finch  
 01449 612263

Leiston, Westleton  
**Coastliners LDC**  
 Mary Drew  
 01728 648482

Lowestoft, Beccles  
**Trailblazers**  
 Mary Waller  
 01502 585856

Lowestoft, Carlton Coalville  
**East-Coast Liners**  
 Norma  
 01502 562953

Martlesham Heath, Ipswich  
**Martlesham Sliders**  
 Jean Hutchinson  
 01473 622848

Ref:2050

Martlesham, Orford, Sutton  
**Martlesham Creek**  
 Barry  
 01394 411168

Newmarket  
**Crazy Feet**  
 Julie  
 01638 667607

Oulton Broad, Lound,  
 Wrentham, Lowestoft  
**Wetumpka L.D.C. UK**  
 David  
 01502 580890

Ref:2016

Southwold  
**Solebay Liners**  
 Tracy Marriott  
 01502 724717

Sudbury, Long Melford, Gt  
 Gornard  
**J T Steppers**  
 Jean  
 01787 377343

Tuddenham-St-Mary  
**Six-24 LDC**  
 Phil  
 01638 714786

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

Cranleigh  
**Toe The Line**  
 Lesley Hawker  
 01403 753904

Englefield Green  
**Jay Dee Western Dance Club**  
 Julie Jackson  
 01276 857935

Farnham, Wrecclesham  
**Cactus Jack's Dance Ranch**  
 Rebecca O'Over  
 01252 516408

Guildford, Farnham  
**Cherokee WDC**  
 Sue & Derek  
 01252 725210

Kingston-on-Thames,  
 Berrylands, Surbiton,  
 Tolworth  
**Triple C Kickers**  
 Shirf & Dave  
 0181 942 0524

Mitcham Cheam, Morden,  
 Banstead, Sutton, New  
 Malden  
**Screaming Eagles**  
 Sylvia/Denise  
 0181 661 6418

Morden, Rosehill  
**Karose Country**  
 Kim or Phil  
 01372 844141

Mytchett, Purford,  
 Addlestone, Woking  
**Little Eves**  
 Eve Williams  
 01252 657560

Old Coulsdon, South  
 Godstone  
**Steptone & Fun Stompers**  
 Delys Potter  
 01342 892155

Old Woking  
**Hang Loose CWDC**  
 Valerie  
 01483 489313

Redhill, Herstham, Godstone,  
 Caterham  
**Dance The Line**  
 Glynnis Blindt  
 01883 743099

Surbiton  
**Surbiton Hillbillies**  
 Aniko  
 0181 399 4558

Viginia Water  
**Diamonds Line Dance Club**  
 Joan  
 01628 524546

Warlingham, Surrey  
**Mainliners**  
 Mo & Lin  
 0181 651 2896

**SUSSEX**  
 Eastbourne  
**Linedancing With Lynda**  
 Lynda  
 01323 727961

Eastbourne, Uckfield, Horam  
**Palominos CWDC**  
 Paul & Cherry  
 01323 507899

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

Haywards Heath, Lewes,  
 Burgess Hill, Lindfield  
**Sussex Ranch Branch**  
 Gabrielle  
 01444 450769

Hove, Lancing  
**Hop-a-Longs**  
 Kenneth Lee  
 01273 734362

**SUSSEX (EAST)**  
 Battle, Bexhill, Hastings,  
 Little Common, Ore, Ninfield,  
 St Leonards  
**Tush 'n' Tequila**  
 John Sinclair  
 01424 213919

Brighton  
**Lorna Roff Dance Centre**  
 Lorna Roff  
 01273 587112

Ref:1954

Eastbourne, Hastings,  
 Hailsham, Seaford  
**Western Connections**  
 David & Lynne Gillett  
 0800 092 1459

Ref:1985

Heathfield/Broad Oak,  
 Crowborough  
**Boots No Saddle**  
 Wendy James  
 01435 863775

Uckfield, Hailsham  
**SM's Dance Club**  
 Sue Makepeace  
 01825 761396

**SUSSEX (WEST)**  
 Chichester  
**Undeafed LDC**  
 David Tilley  
 01243 528579

East Preston, Littlehampton  
**Joy Liners**  
 Joy Robinson  
 01903 771520

Fishbourne, Tangmere  
**Country Folk**  
 Phil Coombes  
 0410 211011

Littlehampton  
**The Ranchman**  
 Dee  
 01903 770283

Ref:2011

Selsey  
**The Viking**  
 Colin  
 01243 608 427

Ref:2010

Worthing  
**Lazy M**  
 Maggie  
 01903 233770

Worthing, Shorsham  
**Southern Country Dance Club**  
 Jeanette Arksey  
 01903 210713

**TYNE & WEAR**  
 Cullercoats, Earsdon,  
 Wallsend, West Monkseaton,  
 Whitley Bay,  
**Joan's Linedancing Club**  
 Joan  
 0191 2532130

Ref:1980

Gateshead, Washington  
**Country Kickers**  
 Derek Graham  
 0191 417 9020

Ref:2049

Washington, Newburn,  
 Gateshead  
**Cheyenne LDC**  
 Diane  
 0191 492 0652

Whitley Bay, Forest Hall  
**Strut The Line**  
 Barry  
 0191 2518415

Ref:1966

Whitley Bay, Westerhope  
**Mr Spike**  
 John  
 0780 3810518

**WARWICKSHIRE**  
 Coventry  
**Country Fever**  
 Wendy  
 01203 731564

Rugby  
**Fast Feet**  
 Sandra  
 01926 817316

Stratford  
**Hot Tamales**  
 Pat  
 01676 534657

Stratford-On-Avon  
**The High Chapperal**  
 Kit  
 01527 68939

Ref:2005

**WEST MIDLANDS**  
 Aldridge, Great Barr, Sutton  
**The Silver Star WDC**  
 Don Walker  
 0121 358 6949

Balsall Common  
**The Bandits**  
 Tess  
 01926 651659

Berkswell, Coventry,  
 Dorridge, Marston Green  
**Hot Tamales**  
 Pat  
 01676 534657

Bescot, Walsall  
**Saddlers Club**  
 Wayne  
 01922 420669

Bilston, Darlaston, Willenhall  
**Triple M Line Dance Co**  
 Maggie  
 01902 753275

Birmingham North  
**Martin's Rhythmic Cowboys**  
 Martin Blandford  
 0121 382 1905

Birmingham North, Perry  
 Common, Minworth  
**C & V's Mavericks**  
 Chris Hayes  
 0121 7493091

Ref:2065

Brandhall, Langley, Cradley,  
 Colleygate  
**Dance in Line**  
 Lesley  
 01384 861786

Darlaston, Moxley, Bilston,  
 Wednesbury, Tipton, Dudley,  
 Walsall  
**Dead Eye Dawn's (IDTA)**  
 Dawn Parker  
 0121 526 6204

Darlaston, Willenhall, Perton,  
 Claverley  
**The Royal Astor C&W Club**  
 Buffalo Bill  
 01902 607845

Halesowen, Erdington  
**Silver Spurs**  
 Sue  
 0121 421 3047

Pelsall, Darlaston, Moxley,  
 Coseley, Dudley  
**Black Country Stompers**  
 Ron & Jo  
 01922 639585

Rubery, Cotteridge, Great  
 Barr  
**The High Chapperal**  
 Kit  
 01527 68939

Ref:2007

Sedgley, Dudley  
**Abbey's Country**  
 Wendy Abbey  
 01384 839890

Stourbridge, Brierley Hill,  
 Amblecote  
**Slappin' Leather Line Dance**  
 Megan Boxwell  
 01562 720128

Sutton Coldfield, Pype Hayes  
**Dee-Jay Rebel Stompers**  
 Jackie Jones  
 0121 353 3974

Wolverhampton  
**Busy Boots Line Dance Club**  
 Jean  
 01902 340621

Yardleywood, Birmingham,  
 Solihull  
**Country Kickers**  
 Jane Stevens  
 0121 624 3272

Ref:2061

**WILTSHIRE**  
 Chippenham  
**Hartesville Western Dancers**  
 Ali Pudney  
 01454 324261

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Dennis  
01454 321729

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Sandra Skuse  
01225 706183

Mere  
**Merecats LDC**  
Teresa Arney  
01747 826613

Swindon  
**Rebels With A Cause**  
Lesley Smith  
01793 822797

Swindon, Gorse Hill,  
Alderminster, Stratford-On-Avon

**Heroes & Villains**  
Anne Harris  
01242 228844

Wootton Bassett, Swindon  
**Swing 'n' Dawes**  
Liat Viney  
01249 463036

**WIRRAL**  
West Kirby, Heswall, Bidston,  
Upton, Moreton  
**Line Dance with Jackie**  
Jackie  
0151 678 3275

**WORCESTERSHIRE**  
Persore  
**Persore WMC Line Dance Club**  
Roger Carter  
01905 452123

Persore, Worcester  
**Toe The Line**  
Simon  
01386 561456

Redditch, Headless Cross  
**Bootleggers**  
Richard/Lorraine  
01527 521391

Worcester  
**Worcester County Line**  
Phil Neale  
01905 20375

Worcester  
**Teme Valley Shufflers WDC**  
Jeff & Thelma  
01896 821772

**YORKSHIRE**  
Horsforth, Leeds  
**Boots 'n' Spurs Linedance Club**  
Lynne Snowden  
0113 267 3431

**YORKSHIRE (EAST)**  
Beverley  
**Westwood Wanderers**  
Hilary Usher  
01482 872210

Bridlington  
**Michelle Hatton School of Dance**  
Michelle Hatton IDTA  
01262 677438

Flamborough, Bridlington  
**Flamboro Bootscoters**  
Joan Gregory  
01262 851027

Hull, Beverley  
**Rebel Rousers**  
John or Elaine  
0589 651 626

Ref:1990  
Nafferton, Eastburn Nr  
Driffield  
**World Stompers**  
Pat Pottage  
01377 217516

**YORKSHIRE (NORTH)**  
Leyburn, Hawes  
(Wensleydale)  
**Outback Club**  
Irene  
01765 688299

Selby  
**Keep in Line**  
Melanie  
01757 268405

Stillington  
**The Young Ones**  
Robert Young  
01904 765626

York  
**Dancefever**  
Mandy Glenwright  
01904 339383

Ref:2046  
York, Boston Spa, Tadcaster  
**Lorraine's Bootleggers**  
Lorraine  
01904 693669

Ref:2057

York, Coxwold, Alne  
**Heel Toe Lindancers**  
Peter Biswell  
01347 823838

**YORKSHIRE (SOUTH)**  
Askern, Doncaster  
**Askern High Noon Liners**  
Margery or Allan  
01302 701456

Ref:2032  
Aston, Sheffield  
**Aston Liners**  
Sue Chapman, BWDA  
0114 287 5738

Chapelton, Stocksbridge,  
Rotherham  
**Branded Line Dance**  
Lara & Nina Jolley  
0114 2885829

Doncaster, Selby, Snaith,  
Bawtry  
**Navajo Western Dance**  
Michael & Jennifer  
01302 883082

Doncaster, Armthorpe,  
Bentley, Carcroft, Wheatley,  
Kirk Sandall,  
**Skytrax Country**  
Susan Cole  
01302 843501

North Anston  
**Boots 'n' Buckles**  
Alison/Graham  
01909 482792

Ref:1977  
Rotherham  
**Western Trail**  
Dave Clarke  
01709 370010

Rotherham  
**Blue Star Liners**  
Diane  
0114 2460993

Rotherham  
**Chera's Dance Factory**  
Chera Kincaid  
01709 370407

Rotherham, Sheffield  
**Boots 'n' Spurs**  
Darrell/Tracy  
0114 2510171

Rotherham, Swinton  
**The Sloan Rangers**  
Pauline Sloan  
01709 562790

Sheffield  
**Goin' Stompin'**  
M Ford  
0114 247 1880

Sheffield  
**Dancing Feet Western Dance**  
Dorne  
0797 9736627

Sheffield  
**Wildhorse Dancers**  
Mike  
0421 904621

Sheffield  
**K Western**  
K Western  
07979 608254

Sheffield, Hillsborough  
**Hot Country Liners**  
Sandra  
0114 232 0046

**YORKSHIRE (WEST)**  
Baildon  
**Creek Alley Western Dancers**  
Marilyn  
01274 595898

Bingley  
**Best Of Friends LDC**  
Geoff & Celia  
01535 609190

Bradford, Shipley  
**Jenny B's**  
Jenny & Raymond  
0370 263884

Castleford, Selby  
**Keep in Line**  
Melanie  
01757 268405

Elland, West Vale  
**S & R Topliners**  
Ruth Parker  
01422 258199

Halifax, Bradford  
**AW's Crazy Legs LDC**  
Graham/Annette Wright  
01422 363924

Haworth  
**Haworth Hustlers**  
Amanda  
01535 215830

Huddersfield  
**Ghostriders**  
Eve & Colin Parr  
01484 606062

Huddersfield, Batley,  
Dewsbury, Pudsey  
**Startin' Line**  
Roy Saunders  
01274 874728

Huddersfield, Cleckheaton,  
Flockton,  
**Boots 'n' Scoots**  
Linda  
01484 306775

Huddersfield, Holmfirth,  
Marsden  
**Wranglers**  
Mike & Chris Goodyear  
01484 667629

Keighley  
**Keighley Kickers**  
Gita Renik  
01423 526527

Leeds, Halton  
**The Rockabilly Rebels**  
Paul Alderson  
0973 273892

Leeds, Halton  
**Lightcliffe, Halifax**  
**Outlaws & Inlaws**  
Wendy  
01422 206351

Meanwood, Leeds  
**Country Kin**  
Jill  
0113 278 9633

Menston  
Eddie & Kath  
01943 874087

Pontefract, Sharlston  
**Outlaws & Inlaws**  
Brenda Gilliver  
01977 701013

Ref:2052  
Pudsey, Leeds, Bradford  
**Maverick Western Dance**  
Audrey  
01274 403729

Skelmanthorpe, Denby Dale,  
Huddersfield  
**PAC American Line Dancing**  
Phillip Carter  
01484 862280

Ref:1959  
Wilsden, Cullingworth,  
Denholme  
**The LineViners**  
Sue & Colin Marshall  
01535 272006

**SCOTLAND**  
**ABERDEENSHIRE**  
Aberdeen  
**Footloose Line Dancers**  
Elaine Low  
01224 714286

Whiterashes, Oldmeldrum  
**Bennachie Boot Scooters**  
Sue Wright  
01358 742527

**ANGUS**  
Brechin  
**Brechin Toe Tappers**  
Paul  
01356 626220

**ARGYLL**  
Dunoon (Sandbank) Dunoon  
(Strone)  
**Cowal Country**  
Mr Rankin  
01369 840413

Rothsay  
**Rothsay Bay Stomeprs**  
Mairi Beaton  
01700 503890

**AYRSHIRE**  
Glangarnock  
**Dusty Boots**  
Isobel  
01505 681340

Hurlford, Crosshands  
**Cross'n'hands Country Kickers**  
Eileen Prater  
01290 550828

**BORDERS**  
Galashiels, Innerleithen,  
Walkerburn  
**Silver Stars Western Dancers**  
Diana Dawson  
01896 756244

**CAITHNESS**  
Wick  
**Lorraine's Line Dancers**  
Lorraine Bremner  
01955 602954

**DUMFRIES & GALLOWAY**  
Dumfries  
**Cactus Kickers**  
M Wallace  
01387 720401

Dumfries & Galloway  
**Maureens Moonshine Line**  
Maureen  
016977 41010

**DUNBARTONSHIRE**  
Helensburgh, Dumbarton  
**Liz Clarke Western Dance**  
Liz Clarke  
01436 675798

Ref:2053  
Helensburgh, Dunbarton,  
Kilcreggan, Cove  
**Stateliners**  
Mavis Caul  
01436 820853

**FIFE**  
Cupar, N.E.E., Glenrothes  
**Joyce Anderson Line Dancers**  
Joyce  
01334 652418

Dunfermline, Rosyth  
**Moonstone Western Dance**  
Bob Anderson  
01383 728860

Inverkeithing, Kelty  
**Jennifer's Line Dancing**  
Jennifer Durie  
01383 412276

Kirkcaldy  
**The Ok Corral CWC**  
Rab /Jennifer  
01592 206008

Methil, Leven, East Wemyss  
**Ajax Western Dancers**  
Anna Melrose  
01333 300549

**GLASGOW**  
Cambuslang (halfway)  
**B.J's Boot Scooters**  
Betty McNeill  
01698 334881

Knightwood  
**KCA Line Dancing & Family Club**  
Irene/Isobel  
0141 959 9419

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**Linedancer**  
magazine

PRESENTS

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These Dances  
have been updated  
where necessary to  
ensure accuracy

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Covering all dances from June - December 1996  
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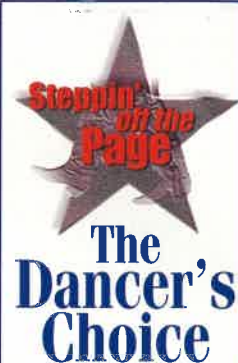
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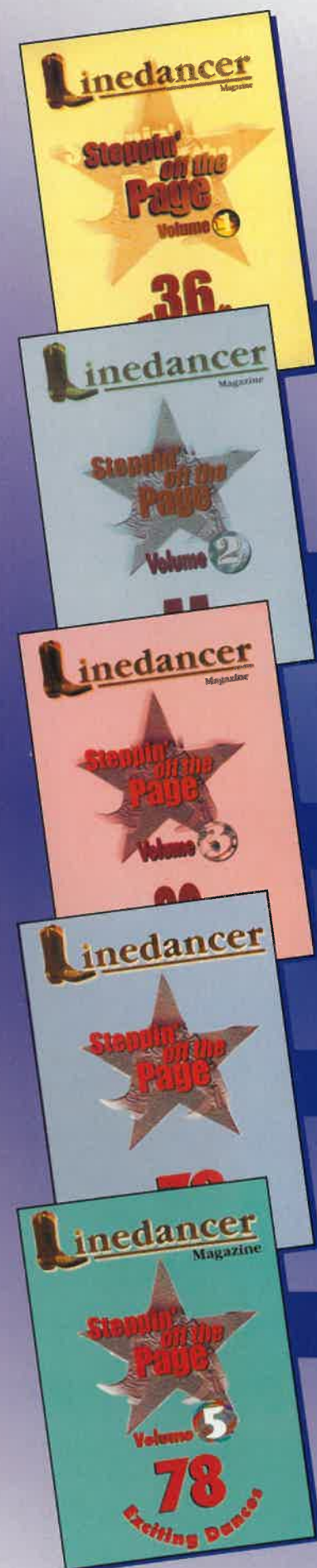


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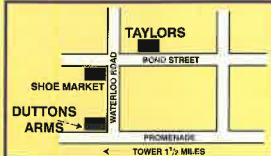






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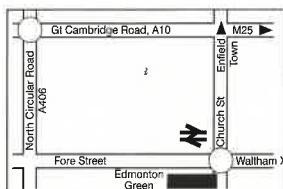
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# Between the Lines

Your chance to comment ...

## Dance Education

Do any other line dancers find they are sometimes laughed at because people do not understand modern line dancing? Non line dancers seem to think we stand in lines, slap our thighs, stick our thumbs in our belts and pretend we are swinging a lasso around.

I stay at a caravan park, and we have lots of discos and live entertainment at the weekends. My wife and I always line dance when any appropriate music is played.

We recently danced to 'Hill Billy Rock' but could just have easily danced to Vengabus, Shania, Cher and the Mavericks. We need to educate the non line dancers and show them there are dances suitable for all types of music.

*'Stormin' Norman, Wolverhampton.*

## Hero Worship

I am writing to you to suggest a piece of music to fit an old popular dance, 'County Line Cha Cha' Has anyone tried dancing it to 'To Be Your Hero' by Steps?

I know how some may react: "More hip hop pop!" Believe me, it fits well and the class I teach, which includes mainly older people, love the music and say how well it fits the dance. It also ends bang on the end of the dance steps.

I love your magazine and it helped me to get into teaching.

*Brian, Carnforth.*

## Cha Cha Chaos

I saw your helpful comments on where to start the dance 'Islands in the Stream' in January's Linedancer. As a teacher from Nottingham, I am pleased to say I was personally starting at the correct place and wondered what all the fuss was about. That is, until I recently went out dancing with 600 other line dancers.

The steps and beats are that of a traditional cha cha rhythm, and I feel it is important during a teaching session to count the beats as they are written. I took 40 of my class to the Norbreck Castle Hotel in Blackpool on a line dance weekend and 'Islands in the Stream' was requested. The DJ correctly counted us in, and after that there was chaos as 400 to 500 people danced at different times and in different groups after a couple of walls.

Many of us left the floor because of the confusion. The same thing happened the next night and so I sat and analysed what was happening. It was obvious the dancers were not holding for a beat after the ball half pivot turn right in section three of the dance, and everybody was setting off a beat early.

It is a shame that a very good dance and wonderful piece of music will possibly be shelved if this carries on. Perhaps you could set up a section in the Linedancer called 'Dance Doctor' where such issues are dealt with?

*Jules, Bingham.*

## Give Pop the Boot

I am writing to say the way line dancing is portrayed today is a betrayal of the original concept.

For the best line dance magazine produced in the UK, you deliberately chose an American Cowboy Boot as part of your logo. The magazine started out, and for the most part has continued, providing up to the minute interviews with the American stars who have promoted line dancing here in the UK and the music that goes with it. Even the bulk of your advertising is for American style goods and services.

The ever growing number of British stars all have a part to play in the development of line dance. However, we are in danger of losing our identity, battling to have a dance recognised. The top choreographers do not need any further recognition. They make their living out of demonstrations and touring.

Is this a fad? A couple of years ago it was Irish, all very good but not American. Now it's Latin and Pop songs that have no place in American line dancing. There are schools for Latin American dance, so why force rumbas and sambas on us?

We are now dancing in lines to any old thing. Come on Linedancer, let those who want to stray get on with it. Let us genuine line dancers get back to our roots. How many newcomers have heard of 'Ziggy', 'Derringer', 'Swamp Thing' or 'Trashy Women'.

Finally a big thanks to my dancers who recently raised over £600 for The Breast Aware Campaign on Children in Need Night.

*Bernie, Swadlincote*

## Whoa Jo!

Although I don't line dance, I enjoy a nice relaxing read of my mother's Linedancer Magazine. Imagine my horror upon reaching page 62 of the January issue; I nearly had a heart attack when I saw the picture of Jo Thompson you so irresponsibly placed at the start of the Steppin' Off the Page section. Perhaps you would refrain from this unacceptable behaviour in the future, or you'll have an epidemic of lovesick male line dancers on your hands. You have been warned!

*Dave, Norwich.*

## Honky Tonkin'

Both my husband and I recently attended a line dance Christmas party in Harlow run by The Honky Tonk Pirate Club. This is quite a long way from our home but as they were to have the Hayleys as a guest band, we decided to make the effort. We were very disappointed that the Hayleys did not arrive as unfortunately their van had broken down.

However, we stayed for the dancing and really enjoyed ourselves. It was a bit of an eye opener. We learnt some nice, fun, easy dances, and saw some we had not heard of. We danced some old favourites to great music and genuinely had a good time. We had been looking forward to seeing the band for weeks and cannot tell you how disappointed we were, but I am sure the Club organisers felt just as bad but they did not let it dampen our evening - far from it. We would like to say thank you to the club and the people we met that helped make it such an enjoyable night.

*Jane Hardwick, Clacton*

## Rope in More Men

We are writing to join in the debate about the future of line dancing and the sheer volume of dances. We have been dancing for six years and teaching for two. We agree we need to go back to some of the older dances, as we already do, eg. 'Stroll Along Cha Cha', 'Waltz Across Texas' and 'Charmaine'.

When we first started line dancing, we belonged to a club who relived the old West. Sadly the club went the way a lot of clubs do. Dances were held about every two months, but there was only one man to three women. Sadly the male numbers have declined to a crisis level and at our teaching night the ratio is about 33 ladies to 3 men. Why? I have made enquiries and some of these men say dancing has become high tech and moved away from Country music.

The age group of our members is 40 plus, and they attend dances to enjoy themselves. I appeal to choreographers to consider that some dances are too complicated. Members tell me that they attend line dancing to enjoy themselves, and not to have to keep thinking AA-AB-AAAB-ABB etc.

Please remember that if the older age group loose heart, clubs will close. Let's go back to Country music and easier dances, and try and rope in some more men.

*Keith, Northants.*

## Name Game

Having read about Lin 'La-La' Frankland's nickname in December's Dear Dancers, I thought I'd suggest a few of my own:

Betty Drummond, Publisher

Worm [She's made (Linedancer) bookworms of us all].

Jamie Pearson, Features Editor

Cutter [He gets the final chop].

Stephen Parry, Features Writer

Scooper [He gives us great scoops!]

Steve Healy, Dance Editor

Stomper [Print 'em or stomp em!]

Lin Frankland, Office Manager

Do It All [It says it all].

Steve Brereton, Web Manager

Mouse [Every computer should have one]

Michael Kokolay, Advertising Manager

Money grabber [Always after people's dosh]

V. Spurgeon, Chelmsford



## Dance Overload

I refer to my previous letter which you headed 'Learn Everything or Bust'. I thank Max Williams for his reply. May I point out that, he is not the so-called expert to whom I referred. Like me, he is a genuine enthusiast with exactly the same sentiments that I feel about dancing (and he's just the right side of fifty!) I agree with his point about learning what you want to learn.

However, my main point was about diminishing numbers at classes. I believe it is partly caused by the overload of new dances that are being offered. I entirely agree with the idea of limiting the numbers of published dances. I can see the point about offering as wide a choice as possible, but if I go to festivals or socials beyond my locality, with the huge range of dances now on offer, there are less dances that everyone knows and can enjoy together.

Line dancing exploded on a wave of enthusiasm and enjoyment. Yet, it is difficult to encourage this joy in others when dancing is about who knows what or how many, rather than putting smiles on the faces of happy participants. I do not feel the situation is helped when some dance publications I have received over the past few weeks have included over fifty dances. There also is the growing trend of British Country artists having albums choreographed and then sold on the back of that rather than the music which causes me concern.

*Alan Perkins, Pontefract*

## Westcoast Wow

On 17th December we travelled to a Sean Kenny gig at Daventry. Sean gave an excellent performance of old favourites and tracks from his new CD 'If Love Paid The Bills' (see review in Linedancer Nov 99). There are no "filler" tracks on this CD and it's sometimes difficult to decide whether to get up and dance or just sit, listen and enjoy. If you get the chance to see Sean live, it's even better than the CD, and he's such a super guy.

Also performing at the gig were a group called The Westcoasters (see Linedancer Nov 99 page 40). These three guys have a very entertaining act with a widely varied repertoire of line dance music, old and new. They really do get off the stage and join the dancers and know what to play to keep the floor full all night.

Thanks go to Mick and the team at Best of Friends CMC for making us so welcome and to Sean Kenny and the Westcoasters for creating such a great atmosphere. It was well worth the two-hour drive to get there.

*Jan, Suffolk*

## Pattern Puzzle

I am hoping that someone out there will be able to come to my assistance. I am desperately looking for sewing patterns for Western wear, men's shirts and ladies blouses and skirts for line dancing. I have looked everywhere in the surrounding areas of shops but to no avail. I realise that I could probably adjust a normal pattern but feel that there must be somewhere in England or America that sells the specialist Western patterns.

Can anyone out there help?

*Thanks. Mrs K. Senior, Swanage*

## Lolly Folly

Sorry to reopen the 'Pop vs. Country' debate, but on opening the December issue, I was incensed to see a new dance set to 'My Boy Lollipop' by Millie. Is this a wind up? How can Rob Fowler prance around the Country in boots, jeans and a Stetson hat and then put his name to a dance using 'My Boy Lollipop'. What's next, George Formby?

Those of us who love Country have had to suffer Pop, Latin, Techno, Disco and Celtic music that has relegated our beloved Country to the second division. Most British choreographers obviously know nothing about Country music when they devise their dances. There is so much untapped quality music just waiting for dance arrangements. Shania Twain and LeAnn Rimes are just the tip of the iceberg. Why not utilise tracks on 'Toe the Line', 'Line Dance Fever' and 'The Most Awesome' series of albums that have not had a successful dance choreographed to them?

Seriously, this is an important issue for those of us who came into line dancing because of Country. The majority of us are not so young, and I don't believe they want to hear teen music. Remember the dancing is still called Country line dance.

*R. Evans, Wiltshire*

**How to contact us :  
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comments to:  
[jamie@linedancermagazine.com](mailto:jamie@linedancermagazine.com)**

## Freelance Dancer

I have been line dancing for three years and go to three or four classes each week by different teachers. For two years I went to only one class until I grew bored because I knew all the dances and did not get enough variety. Our teacher did not approve of us going to other classes, so now I am a freelance dancer and have all the variety of learning so many new dances. I also go to weekends and workshops by famous choreographers like Jo Thompson, Peter Metelnick, John Robinson and our own Liz Clarke.

I am an OAP and although I prefer real old Country music, I think that all the new country, disco and Latin influences are great and also encourage the younger dancers (something for everyone I say).

I look forward to Linedancer each month. The content is up to date and full of interesting news and articles. Keep up the good work.

*Mary Scott, Glasgow*

## Cut The Dances

I just read the letter by Peter Armitage in January's BTLs about the number of line dances published in each month's magazine.

Peter is right. There are too many dances, and it's almost impossible to learn them all. Instructors are doing their best to keep up with all the new dances so that we are able to dance at social events. One instructor I know taught three new dances one week, and taught three more the week after.

I feel cutting down on the number of dances you publish could help. What about producing a tape or CD attached to the magazine with the music for the dances you publish each month? I know you would have to raise the price of your magazine to cover this, but I should gladly pay more. This would especially be helpful when you publish dances with tags etc, as we could then practise the dance to the correct music.

*Mrs Vera Lucas, South Shields*

## The Truth Hurts

I am a line dancer from down under in New Zealand. I buy Linedancer each month, and I really enjoy reading your articles, including those written by Scooter Lee and find that she has an awful lot to say about things she does not understand. Most of the comments she makes appear to be heresay from people she talks to around the circuits she attends. I feel Scooter should stick to what she knows best, which is singing. She has never been a teacher or a DJ.

I have just read the article in the October issue of Linedancer and disagree when she says that when teachers take money from students, it makes them professionals. I am sure many teachers do not think of themselves as professionals, and I am sure they do not make a living out of the classes they take. The money they make from those classes will not cover the cost of buying the music, the hire of halls they use, the wear and tear on their cars attending classes and the ghetto blaster they use to play the music so we can dance to the music.

I admire the teachers we have here in New Zealand and their dedication. They attend every week, keeping us up to date with all the new dances, and make sure we can dance them well so we can hold our own at any hoe-down we go to in any part of the country. Most hoe-downs that hire a DJ here in New Zealand will make sure that the DJ is up to date with dances and music and knows a lot more about line dancing than those Scooter Lee was talking about.

I have nothing but praise for the teachers in New Zealand, especially the area I come from in Wellington. Perhaps our classes in New Zealand are smaller than many in the UK, but it does not matter whether you have small or large classes, as the teachers are out to do their best.

*Vicki Karu, Wellington, New Zealand*



# The Truth Is...

## There's No Stopping Us!

My goodness how time is flying. So much has happened in the two months since I left the UK. We went to Worlds 2000 where the Europeans showed up in droves and kicked our US butts again. Jo Thompson was the host at the line dance hall this year, and she brought years of TV experience to the microphone. It was one big party, and Jo excelled herself. Randy and Rhonda Shotts were in charge of all the line dance activities, and though they are champion couple dancers, Rhonda spent a great deal of her time in 1999 learning the latest line dances and understanding the needs of line dancers as competitors and social dancers. The dancers from the UK and Europe really make a difference to Worlds, and the event directors know it. I've always said the reason line dancing is so huge in the UK is when they get involved in something, they give 150%. So it is no wonder line dancing still continues to grow in leaps and bounds throughout the country. What is so amazing is dancers from the UK take the very same attitude into their competitions. It is all or nothing and it shows. It was so amazing to watch.



Which brings us to the forthcoming Linedancer Awards. Many will get to go and many will wish they were going. The Linedancer Awards will be truly exciting this year. The strong, established acts have survived over the last three years to be nominated once again, but the new young guns have us shaking in our boots. The big screens to each side of the stage will show the nominees and the winners. This is one show where talent runs rampant. There is so much creativity out there that it makes it very difficult to choose the best, but the best will triumph.

Again I have heard comments about who should and shouldn't win. I said this last year and will say it again: everyone loves a winner they say, but when it comes to award shows, everyone loves a winner as long as they don't win too often. I find it hard to swallow sometimes when artists, instructors and choreographers give people what they want and then people tire of them and want something new. It confuses the talent who thought they were giving them what they wanted in the first place. So I hope the votes cast

reward those who worked relentlessly to give line dancers what they wanted. Who cares if they won last year? If they worked hard in 1999, they deserve support. On another note, I hope you caught the Radio Music Choice Europe programme on New Year's Eve. I trust your holidays brought you some excitement and peace, and you're ready to take on the new century with all the gusto you can muster up in those two feet of yours.

I'll see you on the dance floor.

*Cheers*  
*Scooter*

## SCOOTER'S DIARY

### February

4th-7th Berlin, Germany,  
Country Music Festival  
25th-27th Linedancer Magazine  
Awards, Blackpool UK

### March

1st-4th Country Radio Seminar  
(artists meet radio from  
around the world)  
Nashville, TN  
5th Honolulu, Hawaii  
6th Hilo, Hawaii  
18th Villa Roma Line Dance  
Weekend, Callicoon, NY  
25th Knights of Columbus,  
North Tonawanda, NY

### April

6th-28th European Tour  
1st-2nd Butlins, Bognor Regis  
4th-5th Butlins, Minehead  
8th Rivermead Leisure  
Complex, Reading  
11th-12th Butlins, Skegness.  
Country concert with  
Billie Jo Spears  
29th Cherokee Rose Dance Affair,  
Atlanta

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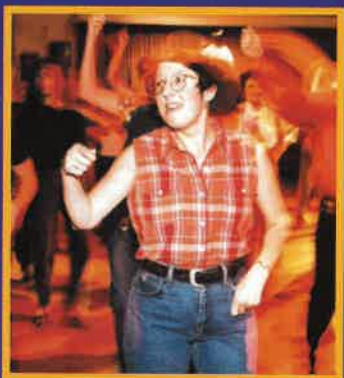
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