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Line dancer

magazine

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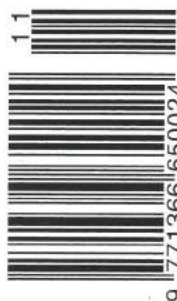
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Dear Dancers

As you all know, Linedancer is an independent publication dedicated to line dancing. We are here primarily to entertain, inform, educate and inspire dancers and to report the issues that effect dancers and their enjoyment. Regular readers know that Linedancer provides a balanced view of what happens around our dance floors and can be relied upon to check facts and scripts prior to publication. Recently some dancers have been disturbed by the script we published for Que Si Que No. The problem being that our script highlighted a third tag in the dance, which did not appear in the original script, issued by the choreographer.



I would like to assure everyone that I spoke with Henri Damen from Holland, the choreographer of this dance, personally. I discussed this issue with him before we went to print. Henri tried the dance himself (adding the tag) and we agreed to include the tag on the Linedancer script. There is absolutely no question about the fact that he gave permission to highlight the extra tag. However, both he and I apologise to everyone who has already learnt the dance without it, as we know that altering a dance after it has been taught can be annoying.

'Que Si, Que No' is a good dance and I hope instructors will treat it with the respect it deserves, despite its controversial introduction. As this is such an easy adjustment (do nothing for four counts) I believe most instructors who have already taught it will correct it without too much fuss. My advice?.....dance it as published, with ALL the tags. It's a happy dance - so let's be happy! Take a moment to read the next paragraph to put issues like this into perspective.

It is with sadness that we announce the death of Norman Yates, founder of the GPTD and member of the UKA. We share with our readers a fitting tribute from Jeff Bartholomew of UCWDC who wrote of Norman: *"The Dance World lost an 'Institution' last night (3.10.00). Norman Yates, dancer, teacher, mentor, author, editor and organiser, died doing what he did better than most and loved more than life itself: dancing. At age 79, during a Ballroom Dance demonstration in England last evening with his beloved wife Margaret, Norman danced out of this world and into the next. I, for one, know he was welcomed with a thundering round of applause. He will be sorely missed by the thousands of his students, admirers and fans whose lives he enriched with his boundless knowledge of dance technique and history."*

Condolences should be directed to:
 Margaret Yates, 16 Cherry Tree Road, Moreton, Wirral.

Yours in line

Betty Drummond

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Whenever you need to stomp, wherever you are, our definitive dance directory will point you in the right direction.

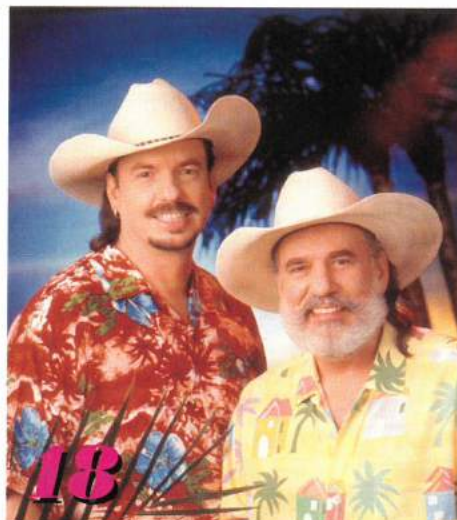
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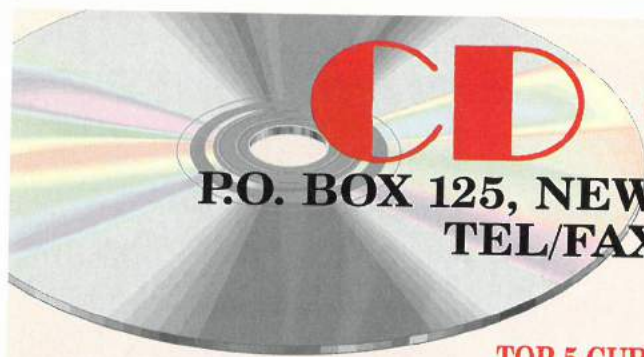
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Grapevine

Under Starters Orders for BHF

Over the years, the world-famous Aintree racecourse has seen motor-racing, auctions, cross country running, as well, of course, as the world's greatest steeplechase. Now, you can add line dancing to the list!

The British Heart Foundation are organising an attempt on the world mass line dancing record, which will take place on September 2nd, 2001. This promises to be a unique event. Watch this space for details.

Tim Reaches the Island

Trust him - our own Tim Ruzgar will be manning the decks at all four dates on the Superstars 'Rock the Island' Christmas Tour. He'll be joining in the fun along with all the regular team, and tickets are going fast. Catch up on the tour details at www.superstarproductions.co.uk

D n' D's on the Move

Sharon Brookes' Denim n' Diamonds club, based in Audenshaw, is moving to Droylesden on October 17th. Sharon wishes to advise all her Audenshaw class to move the new Droylesden venue.

Stomp at St Andrews

November 19th is the date for the Scottish Line Dance Championships. All age groups will be competing from eight years upwards, and the event will start at 10 am at St Andrews College, Bearsden, Glasgow. A must see for all line fans north of the border.

Tip-Top Top-Tip

"Try using 'Chilly Cha-Cha' music for 'Stroll Along Cha Cha' - it gives that old favourite dance a whole new lift," says Mike Robinson. Let's push back the settee and give it a go!

Amanda's Judd in Time



Amanda Harvey-Tench ran in to none other than Wynonna Judd at Wynonna's Glasgow show. Amanda and her hubby were informed that if they waited after the show Wynonna would be only to happy to stop and chat. True to her word, she did just that, and according to Amanda, was "...really lovely, very funny and charming." Pure class.



This happy bunch of canaries are members of the Fort St Clare club from the Pitsea Leisure Centre, Essex. They are taught by Mrs Val Pinion and her assistant Betty, who is 70. All 50 plus, they recently found themselves at the Laughter-Lines Weekend in Sussex. Obviously, these guys prove age is merely a state of stomping mind. Nice work!

Ah, Paris...

Come to Paris - have some fun
This line dance fest is just the one
Disneyland Paris have it all for you
Pedro, Rob, and Maggie, too

There'll be many surprise guests
So there's plenty to do
A fabulous dance-floor
What more can you ask for?

The Newmarket Disneyland Paris Line Dance Festival is all set for the
12 to 14th November. To book, call 020 8335 3030

Local Leagues

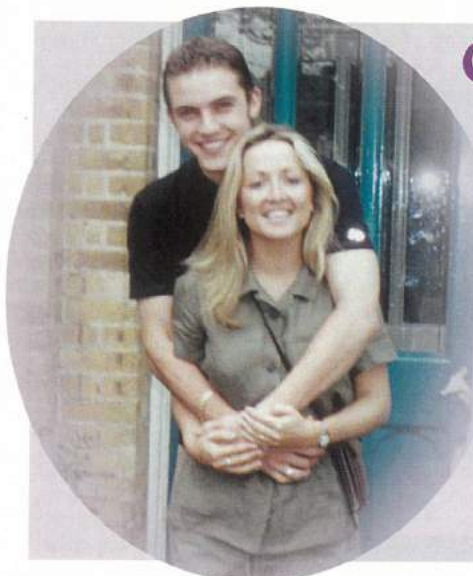
Yes! Line dance meets TV's League of Gentlemen! The Comedy Kings of the Grotesque turned up at Whitfield Workers club, Tintwhistle, Glossop, not far from the neighbouring village of Hadfield, which doubles as the fictional 'Royston Vasey' setting of the hit show.

The freaky threesome got into character and into their boots for a stomping session with the Lonestar Liners Club, who stomp in Glossop, Hadfield and Partington. Also on hand was guest star, Liza Tarbuck, who has line danced on screen before, to help the masters of mirth get through their routine. As club teacher Jim Winstanley says: "It was quite an unusual experience. We had to do 15 takes, this being the League of Gentleman's Christmas Special, we were dancing to Robbie MacGowan-Hickey's 'Rock n' Roll' to 'Rockin' Around the Christmas Tree'.

Everyone was a little surprised to see the working-men's club transformed into a "Country n' Western" club, with reds and greens and weird Cactus lights. Asked would he appear again, Jim said: "Of course, the club found it an eye-opener."

We bet they did? Lord knows how this will pan out in the final edit, but you can view the results on BBC during the festive season.





Country Engagement

Congratulations to Nadine Sommers and London Boots Gavan O'Neil, who got engaged recently. Says Gavan: "We got engaged during Nadine's summer season at Great Birchwood and celebrated with a late night party." Of course! Gavan wishes to thank all the line dancers who sent cards and messages, wishing them all the best for the future.

Line-alikes

Well then, we have many correspondents who, shall we say, resemble celebrities. And we've always wanted to start a Linedancer look-alike section where you can mail in a pic of someone in your club who look like someone famous. We've got a few to choose from, too. To set the ball rolling, here's a shot of one of our favourite club leaders, Alan Heighway of Shropshire's mighty Feel the Beat. I'm sure he won't mind too much if we point out his slight resemblance to John Thaw. Well, you're nicked, now, Alan! Do you know a line dance celebrity look-alike?

Send in your pics to the usual address.



Anyone for Cake?

Jan from Caernarvon sent in this snap of her birthday cake, presented to her by one of her dancers, Glenys, at the K'Jan Kickers Club. After viewing several dessert works of art over the last few months, Grapevine now feels confident enough to offer a little constructive culinary criticism. Attractive icing job, here, but it looks as if the sponge could do with a tad more raising-agent. Don't be deterred - send a pic of your line dance cake (or better still, the real thing) in to the usual address.



Cake on the Rider

Speaking of cake, there was more on offer as the Easy rider chaps celebrated their combined 100th birthday with this fetching cake during their "100 not out" party. Congratulations, and full marks for being so open about it.

View From the Floor

Some of your dance reviews from our website...

'Chilly Cha Cha'

Choreography: A. T. Kinson

Music: 'Chilly Cha Cha' by Jessica J.

What can I say... what an amazing dance. It fits so perfect to the song 'Chilly Cha Cha'. Ever since I learned this routine I have been dancing it as much as possible. It's a tricky dance to get used to but once you've got the basics and add a bit of style it looks and feels great. I love the Salsa style of music, too. This is going to be a hug hit I just know it... so let's see it being done all over the country... the dance is a cracker.

Texas Tim Allen

Absolutely WOW FANTASTIC!! I am now doing this as a demo dance. Just brilliant. The music is great and fits the dance perfectly. Good stuff A.T.!

Maggie Lydon

I have recently taught this dance to all my classes and they love it. It was requested three more times on the night. Love the music too.

Sue Johnstone



'Join the Queue'

Choreography: Michael Barr

Music: 'One More Broken Hearted Man' by Redfearn & Crookes

This is a cute dance. It goes really well with the music and has a few nice moves in it to keep it interesting, although it is not what I would call hot or fast. It is really nice to dance. The music is fantastic. Try it.

Sally Redmond

I like this. It's fun to dance, in fact we have a nickname for it - 'The Sand Dance'. If you listen to the music it has that sort of sound to it, we emphasise this on the lock steps and shuffles by moving our arms in the sand dance style. Give it a try, it's great fun.

Melanie Bath

This dance is ok but it makes my leg ache because I find the weight ends up on one leg. The music is not very nice either.

Belinda

This dance had to be the favourite at our weekend workshop in July. A lovely dance to lovely music.

Irene Hawkins

To have your say on the web go to
www.linedancermagazine.com



Generation Game

Father, Dave, and 18 year-old son Warren have had some of their songs from their first album played on Country Music Radio and also featured on the digital station, Music Choice. The duo have a genuine passion for Country music. When they are not performing at gigs they are producing for themselves and other bands from their home studio in Blackburn. They are currently appearing on a regular basis at two of the North West's premier line dance venues, Great Birchwood, Warton and The Riverboat, Blackpool.

Dave adds: "With a 22 year age gap, some people think it is strange we play together. But I think that the music we play brings all ages together, as is often the case at many of the venues we play. Young people don't discriminate between old and new music, if they can dance to it that's all they need."

For gig dates, booking info or merchandise, send your request to diamondpr@hotmail.com or phone 07971 808232.

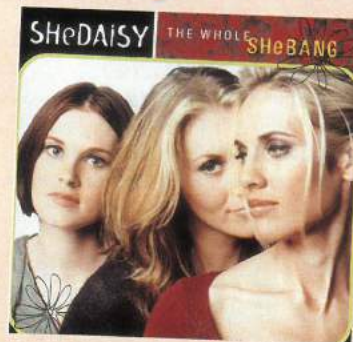
Father and son Country duo **Diamond Jack** are back with a third album, which should be out now. The album is called 'Dance Dammit!!' and is a mixture of covers and original material, aimed squarely at the line dance fraternity. It includes their versions of the hits 'Then She Kissed Me', 'Patient Hart', 'Amazed' and 'Vertical Expression'. There is also the self-penned track 'Stealing My Heart Away'. The album will contain the steps to the Chris Hodgson dance written especially for this song.



Factor in Full Effect

This South Yorkshire posse go by the name of 'Rhythm Factor' and have just notched up their third success in as many months by winning the adult team section at the East Coast Championships in Scarborough. The ten-strong team from Rotherham and Doncaster danced a routine to music mixed by none other than Tim Ruzgar. Keep up the winning habit, chaps and chapesses!

Daisy Chain



Now is a buys time for the up-and-coming female trio, SheDAISY. After performing 'I Will' at the CMA Awards, the girls will be gearing up for the British release of their new CD, 'The Whole SHEBANG'. After doing well in the states, the girls are hoping for a similar reaction here. Via Vital Records, the CD should be out by the time you read this.

Lonestar Glasgow Tickets

We said you had to be quick with this one, but well done to F Thompson of Ross-shire and M. Beaton of Rothesay. They correctly said Lonestar's lead singer was Richie McDonald. Each get a pair of tickets for the Glasgow show.

Niki on the Border

London's Ritz 1035 presents teenage sining sensation Niki Dean at London's Borderline venue on October 19th. Now included on EMI's 'Most Awesome Linedance Album 5' with 'Heart of Stone', Niki is set to make the most of the buzz she has created with this prestigious London date. Opening for Niki will be singer-songwriter Tony Carling, who has tasted success in Nashville. If you find yourself in the capital, check 'em out.

Willie Nelson Autograph

A copy of our July issue, signed by Willie, is on its way to: Mrs L. McCaffrey of Co. Fermanagh who knew that Willie comes from Abbot, Texas.

Smashin' Plates



Milton Keynes' Memphis Plates were named after a line in Credence Clearwater Revival's 'Proud Mary'. They tackle Garth Brooks, the Eagles and all points in between. The four-piece have paid a lot of musical dues and have something of a following in the Milton Keynes area. Watch out for their own "Brian May" take on 'Duelling Banjos'.

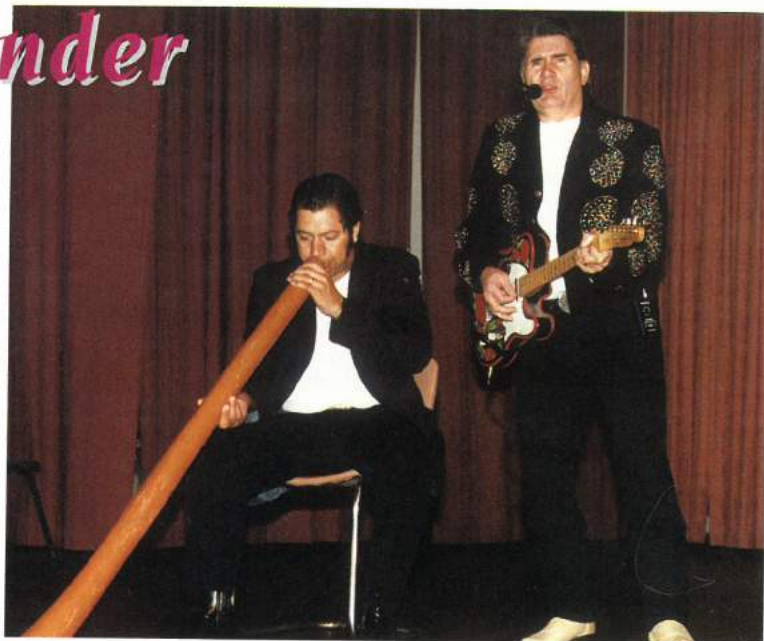
Sheriff Down Under

Dave Sheriff's latest travels have taken him to Australia and New Zealand. Dave's latest, 'Heading for the Outback' features a dance from Aussie's Jan Wyllie, and during his stay in Perth, Mr. S performed the song live, complete with help from Reynold Indich - a digeridoo player!



Other stop-offs in Oz included Melbourne, Darwin and Brisbane before the Sheriff reached Auckland, NZ. Dave and wife Chris were given an introduction to traditional Maori cultures, including stick-throwing - a Maori test of co-ordination skills. Chris passed with flying colours! Dave tells us he was very impressed with a traditional display of Maori war dancing but declined to get involved in that one: "We just let them get on with it!" he said.

After that it was the turn of Nelson, on the Northern tip of the south island, to witness the Sheriff experience. Dave's show was part of the 'Weekend Roundup' organised by Diane Amberger. This event featured dance competitions from local children taught by Diane. Dave got to teach 'Headin' Out' and 'Walking the Line'.



Says Dave: "These were probably the best and most enthusiastic youngsters I have seen dancing anywhere."

Dave is one of the lucky few who can genuinely claim to be a world-wide success at what he does. And he'll be kicking up a Kiwi storm again when he returns to New Zealand in a year's time.

While on his travels Dave also met Megan Hume, choreographer of 'Tropical Love' the hot new Antipodean stomper which can be found on page 69.

Look at Those Lines



Biggleswade, Bedfordshire, was the venue for the fabulous U.S.A. Car Show and Line Dance, organised by Jodie's Country. Hot weather and hot vehicles contributed to a memorable experience, especially with the presence of California's sleek, gold holder of the world land speed record, owned by the Summers brothers and nicknamed 'Golden Rod'. Trophies were on offer for both cars and line dancers, and the biggest trophy of all went to a dancer called Lyn, who, we are told, is a line dancer "...with real attitude". Great machines, great music and great dancin' - all the hallmarks of a class event.

More Cake?

C. Loughran of Sheffield sent in this snap of her 60th birthday cake, an impressive white icing ensemble with a delightful display of Country and Line paraphernalia on the top. Hat, boots and feet are all made from icing. 8/10.



Below, we have Peterborough's County Kickers' impressive and deep effort for Annie Buckman, who is their tutor and proprietor. It was made by one of the club, and Grapevine is told a piece was sent in the post and, we quote: "...must have got lost". Yeah, right. 5/10!



Pete's Got it Taped

Now comes the chance to get in line in your own home with 'Sing a Long a Line Dance', a brand new teaching video which brings you instruction from Pete Leonard to the music of Dave Sheriff.

Pete instructs you in nine dances, including the recent 'Paddy's Reel', a storming "Riverdancesque" dance with hands down by your sides. Also included is another Grapevine favourite, the up-tempo 'Honky Tonk Stomp'. At 53 minutes the tape breezes along, but Pete's instruction is concise and clear, with explanation of the more difficult steps, and re-caps mid-dance.

After the instruction, Pete demonstrates each dance, ably accompanied by the nifty Helen and Jaqui. It's fast-moving stuff, but of course, you can fast-forward and rewind till your heart's content. Pizzarico is here, as is the party-tastic 'Hi-Ho Silver Lining'.

To the point and easy to follow, 'Sing a Long a Line Dance' is out now on Horizon Video.



Rob's Top Tip

In response to comments in last month's View From the Floor on his 'Amazing Faith', Rob Fowler has this to say: "It is possible some people may be dancing to the wrong version of 'Amazed'. You need the 'Huff Mix' which is on the UK album release, and not the USA version." For more Rob, check out page 12.

Rob's OK

Staying with Rob Fowler, some of you may have heard by now about Rob's recent trip to hospital. At one stage, appendicitis was suspected but we are pleased to say it was nothing so serious. Rob is fine and raring to go once again. Typically, Rob's first concern on his way to casualty was to phone round and find a replacement tutor for that night's class!

Artee Facts *Artees*

When Bobbie Matthews, fashion buyer, took a course in hand painting designs onto textiles at a college in Phoenix, Arizona, in 1989, she had no idea she was taking the first step towards *Artees*, a business that would bring her thousands of customers world-wide.

"Hand painting is originally an American craft and I was taught by a Native American Indian," explains Bobbie, who discovered the craft while visiting relatives in the States. Having built up *Artees*, an extensive mail order business in hand painted garments, she is now expanding into a studio at 58 Lord Street, Southport, next door to the Prince of Wales Hotel so that customers can shop in person.

Bobbie came home from the States to launch her business, bringing western themes with hers using colourfast, washable paints.

She quickly found that line dance enthusiasts were keen to have her designs on their dance fashions. She can even re-create

in paint a diamante effect which is popular for tops and shirts for line dancers.

"It isn't all boots and Stetsons though," she notes. "I create designs based on flora, birds, animals, teddies, oriental themes, in fact anything my customers want. Whatever they choose, they know that their garment is an original one-off piece of wearable art." Bobby is often asked to paint names and messages

for special occasions. "I do work for clubs and societies who want something different. It is the difference between an original painting and a massed produced print."

She began her career as a fashion buyer for companies like the House of Fraser, which includes the Harrods department store, and then had her own retail fashion business. "My contacts in the fashion industry mean I can buy the best quality garments for my customers and then I can add a touch of individuality," says Bobbie.

Having built up a customer base of over 2000 here and abroad - including clients in Europe, Australasia, South Africa, Japan and the Falkland Islands - Bobbie was aware that some people prefer to talk to her in person and see the garments which they want painted. Hence *Artees Studio*, close to her home where she had been based up until now, so she can paint and sell customised designs at the same time.

Bobbie is really looking forward to meeting her customers face to face.



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Rob's World

by Jenny Roche



With a string of UK, European and International line dance titles, Rob Fowler knows what it takes to get to the top and also what it takes to get others to the top.

Five of the six dancers he trained for last year's World Champions became winners and many other dancers regularly enjoying his numerous classes, so it is no wonder that Rob has been awarded the title of British Instructor of the year on three occasions. He has also choreographed some 65 dances and for three years running held the title of British Choreographer of the Year.

Originally from Wigan but now living in Merseyside, line dancing began

for the then 24-year-old Rob Fowler in 1992 on a Butlins holiday with his karate club friends. After a few drinks there were no problems in having a bit of laugh with some line dancing but Rob remained fascinated by the fun, the music and the excitement generated by instructors Lyndon and Mona Foster.

Moving on three years and Rob was winning his first UK title, swiftly followed by further dance and choreography titles the same year. The next year saw a 3 month trip to the home of line dancing - America - and Rob returned to win his first European Championship.

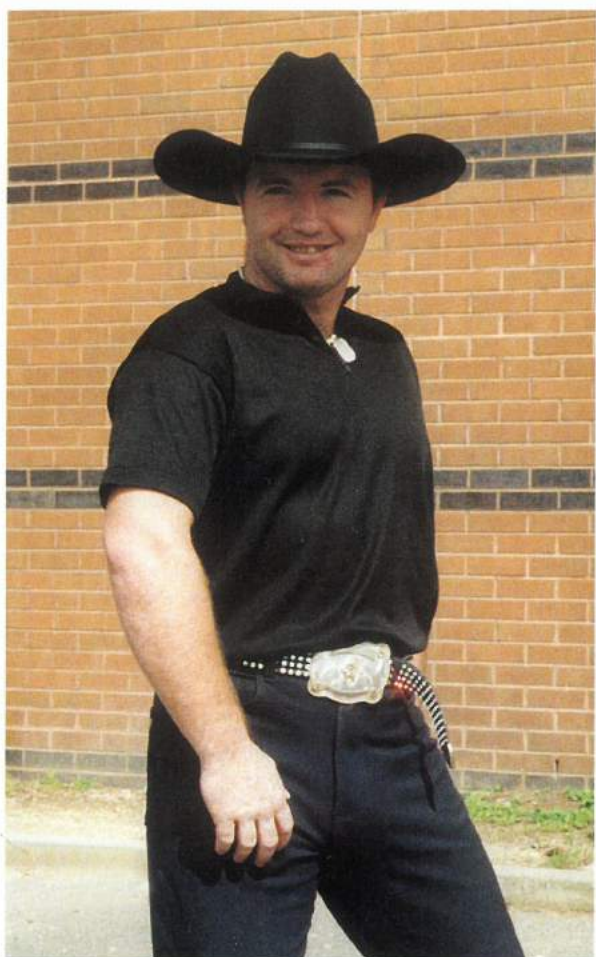
As a former 2nd Dan Black Belt Karate teacher, Rob believes his martial arts background helps with line dancing: "The balance and the precision on footwork's the same," says Rob. "I use some of the techniques of karate in teaching line dancing, you can't always see it, but it's there."

Karate also gave Rob his competitive instinct: "At the end of the karate class we'd go hell for leather at each other and you'd be putting your technique and how you move against your opponents techniques and moves, and you get that same adrenaline in competition." Nobody believes Rob when he says he no longer takes part in competitions because: "I'm too old and fat," but he genuinely considers it unethical to compete against dancers he's trained.

Currently training nine dancers for the World Championships, Rob can soon tell whether a dancer has got what it takes: "The adrenaline will turn to fear and they'll either just forget everything, or they're going to want to grab it. Champions are those who can chew on it and that love that adrenaline. I was a ruthless teacher in karate," continues Rob: "I made people practise and in line dancing they have to respect the same thing. If I say they need to go home and practise an hour, two hours a day, they have to do it. I can see after the week if they haven't, and if happens three times, I don't train them any more."



Rob's classes are not just about training champions. They are open to every level, age and ability. He aims for the fun which first enticed him into line dancing and there are always amusing anecdotes about what's been happening to him through the week. One of his latest mishaps was to inadvertently pick up a solicitor's confidential and sensitive papers with his photocopying!



beat, if I don't, the dance doesn't flow. If I get a tricky song, I have to get a calculator and literally go down the beats, but I enjoy that challenge."

So where next for the man whose feet are niftier than his footballing namesake?

"I'm just trying to pinpoint where I'm going. At first I was all over the place and people were asking me to choreograph and to do this and to do T-shirts and you can end up with that many things that you're not in control of anything."

Rob admits that "My organisation, because I'm so busy, is terrible, absolutely terrible. I'm a dancer, not a businessman at all" which is where Select Events has forged a mutually advantageous relationship with him. They do all the organising of line dance weekends and events and Rob's only called on to do

what he does best - dance.

Next year he'll be busy with some 15 Select Events promising some surprising and original shows such as a line dance Wizard of Oz and a pantomime.

With tours planned for Australia, South Africa and Sweden it is highly unlikely that Rob will be taking things easy because he's not that kind of guy. He'd really like to tour the world and develop solid foundations for line dancing where little exists at the moment.

Next on Rob's Agenda are further developments to his website, which promise some exciting new chapters to the Fowler phenomenon. (Details of Rob's website appear at the end of this article.)

In summary, it is safe to say that Rob Fowler is a man who lives, eats and breathes line dance - a man whose feet don't touch the ground without doing a grapevine or a kick ball change.



Rob has his own range of line dance fashion and accessories. For more information visit his website: www.robflower.com

A frantic call from wife Michelle led to a mad dash back down the motorway with Rob hoping it wouldn't be a case for M15.

As an instructor, Rob is not exempt from the common problem of calling for a move with your left foot, when he means your other left foot, but he knows what he expects of himself: "A good instructor is someone who can explain a dance and get it across in a fun manner, who can show they're enjoying it, and no matter what's going on in the rest of their lives, can be professional."

Most importantly Rob believes that "a good instructor is one who can read the class." He assesses the level of ability, balances fast and slow dances and will teach a couple of easy dances until they can progress to more difficult steps. Rob is a choreographer as well as a dancer: His first attempt at choreography was 'Interchange' (originally called The Wigan Wobble) which was intended as a practice dance for himself. He does admit, however, that some of his early dances like The Beast were well before their time:

"They didn't catch on because people weren't up to that level. That was me being karate-minded. I just wanted to push people as hard as I could into doing new steps."

Rob's method of choreography has changed over the years. "At first it was the dance that came first and the music after. Now it's got to be a really good song first. I have to hit every



The Dance Club Top Ten Charts

Boots 'N' Boogie

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1. *Perhaps*
Perhaps, Perhaps, Perhaps .Geri Halliwell
2. *Wild & Free*
You'll Be In My HeartPhil Collins
3. *I'll Tell You What*
I'll Tell You WhatRick Tippe
4. *J'ai Du Boogie*
J'ai Du BoogieScooter Lee
5. *Pase' O Cha Cha*
Mucho MamboShaft
6. *Never Say Never*
The Best Is Yet To ComeScooch
7. *Larger Than Life*
Larger Than LifeBack Street Boys
8. *Moody Blue*
Revealing Your LovePaul Bailey
9. *Pot Of Gold*
Dance Above The Rainbow
.Feet Of Flames
10. *Sudden Drop*
Drop Me GentlyCheap Seats

Stompin' Shane's LDC

NORFOLK • 07799 757099

1. *The Trail*
Trail of TearsBilly Ray Cyrus
2. *Derailed*
Then She Kissed MeDerailers
3. *She Will (Sometimes)*
Sometimes She WillDean Brothers
4. *Just A Memory*
Memories Are Made Of This
.Dean Brothers
5. *Amazing Faith*
AmazedLonestar
6. *Movin' On Over*
Movin' On OverTravis Tritt
7. *Down On The Corner*
Down On The CornerThe Mavericks
8. *Wishful Thinking*
Lovin' All NightRodney Crowell
9. *Love U 2 Much*
Love You Too MuchBrady Seals
10. *This Broken Heart*
Pop A TopAlan Jackson

Denim Rebels

ESSEX • 020 8590 4593

1. *Sidekick*
Sweet Little SixteenDenny Austin
2. *Shania's Moment*
From This Moment OnShania Twain
3. *Mad 4 It*
ReachS Club 7
4. *Asian Heart*
Heart Of AsiaWatergate
5. *Patient Heart*
Patient HeartBekka & Billy
6. *Down On The Corner*
Down On The CornerThe Mavericks
7. *Ballymore Boys*
The Boys From BallymoreShamrock
8. *Heave Away*
Heave AwayThe Fables
9. *Chilly Cha Cha*
Chilly Cha ChaJessica Jay
10. *Sometimes I Hide*
SometimesBritney Spears

Jolly Ranchers Yee Haw Line Dancers

HEADINGTON • 01865 435979

1. *Dancing In The Dark*
Smoke Rings In The DarkGary Allan
2. *The Trail*
Trail Of TearsBilly Ray Cyrus
3. *Rainbow's End*
Rock At The End Of My Rainbow
.Heather Myles
4. *On A Mission*
On A MissionThe Grants
5. *Walk On By*
Walk On ByScooter Lee
6. *Down On The Corner*
Down On The CornerThe Mavericks
7. *Derailed*
Then She Kissed MeDerailers
8. *Would You?*
Hot/Would You Dance With Me
.London Musicians Orchestra
9. *Patient Heart*
Patient HeartDean Brothers
10. *Black Ice*
If You Getting DownFive

Denim & Diamonds

DUKINFIELD • 0161 330 1438

1. *Asian Heart*
Asian HeartWatergate
2. *Shania's Moment*
From This MomentShania Twain
3. *Islands In The Stream*
Islands In The Stream
.Dolly Parton & Kenny Rogers
4. *Amazing Faith*
AmazedLonestar
5. *Larger Than Life*
Larger Than LifeBackstreet Boys
6. *Now Or Never*
Groove With Me TonightPablo Flores
7. *Mad 4 It*
ReachS Club 7
8. *Sex Bomb*
Sex BombTom Jones
9. *Funky Cha Cha*
HavanaKenny G
10. *I Got My Baby*
I Got My BabyFaith Hill

Silver Wings

HANTS • 01256 321972

1. *Drowsy Maggie*
Cock Of The NorthThe Fables
2. *Latin Heat*
Latin HeatBailamos
3. *Patient Heart*
Patient HeartBekka & Billy
4. *Chilly Cha Cha*
Chilly Cha ChaJessica Jay
5. *Islands In The Stream*
Islands In The Stream
.Dolly Parton & Kenny Rogers
6. *On A Mission*
On A MissionThe Grants
7. *Dancing In The Dark*
Dancing In The DarkGary Allan
8. *Down On The Corner*
Down On The CornerThe Mavericks
9. *Ballymore Boys*
Boys From BallymoreShamrock
10. *G.I. Blues*
G.I. BluesElvis Presley

Linedancer magazine

The Dancers' Top Ten

The chart that's based *entirely* on information from the dancing community. The most comprehensive and reflective dance chart published.

To ensure this chart is meaningful, independent and accurate we rely entirely on charts supplied by dancers. Providing you include your name and address for verification, your chart is entered into a database where, along with all the others, it is sorted, ranked and finally counted. The computer produces the results. Nothing is left out - nothing is edited.

Send us your ten favourite dances in order of preference. It does not matter how old the dance is or to what track of music you dance it to.



Daniel Whittaker

1. Mad 4 It

Daniel Whittaker

Reach S Club 7

2. Islands In The Stream Karen Jones

Islands In The Stream Dolly Parton & Kenny Rogers

3. Patient Heart Michael Vera Lobos & Lisa Ford

Patient Heart Bekka & Billy

4. Ballymore Boys Dynamite Dot

Boys From Ballymore Shamrock

5. Derailed Peter Metelnick

Then She Kissed Me Derailers

6. Amazing Faith Rob Fowler

Amazed Lonestar

7. Shania's Moment Nathan Easey

From This Moment Shania Twain

8. Asian Heart Chris Hodgson

Heart Of Asia Watergate

9. Drowsy Maggie Maggie Gallagher

Cock Of The North The Fables

10. Down On The Corner Peter Metelnick

Down On The Corner The Mavericks

BUBBLING UNDER

11

Chilly
Cha Cha

12

Into The
Arena

13

Now Or
Never

14

Join The
Queue

15

Once Upon
A December

1	Name of Dance
	Choreographer
	Music Track
2	Name of Dance
	Choreographer
	Music Track
3	Name of Dance
	Choreographer
	Music Track
4	Name of Dance
	Choreographer
	Music Track
5	Name of Dance
	Choreographer
	Music Track
6	Name of Dance
	Choreographer
	Music Track
7	Name of Dance
	Choreographer
	Music Track
8	Name of Dance
	Choreographer
	Music Track
9	Name of Dance
	Choreographer
	Music Track
10	Name of Dance
	Choreographer
	Music Track
Club Name:	
Your Name:	
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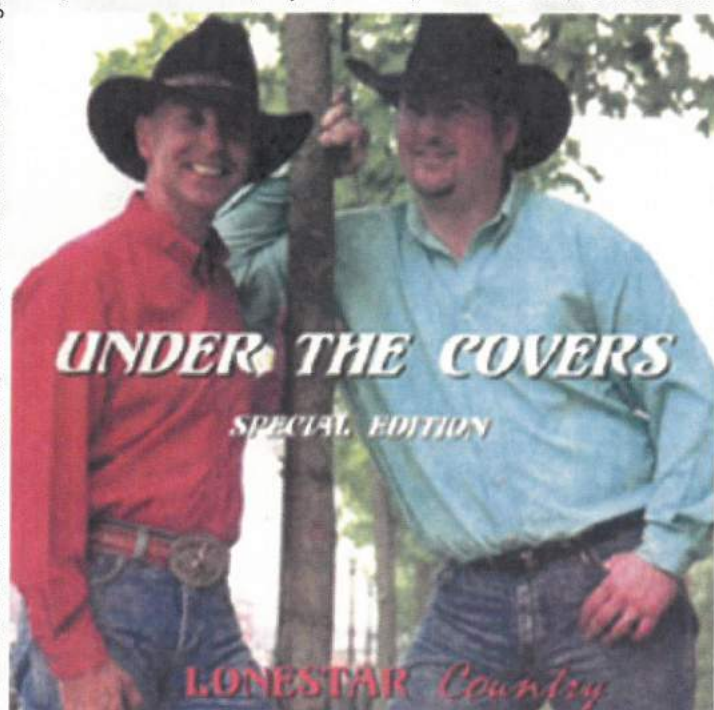
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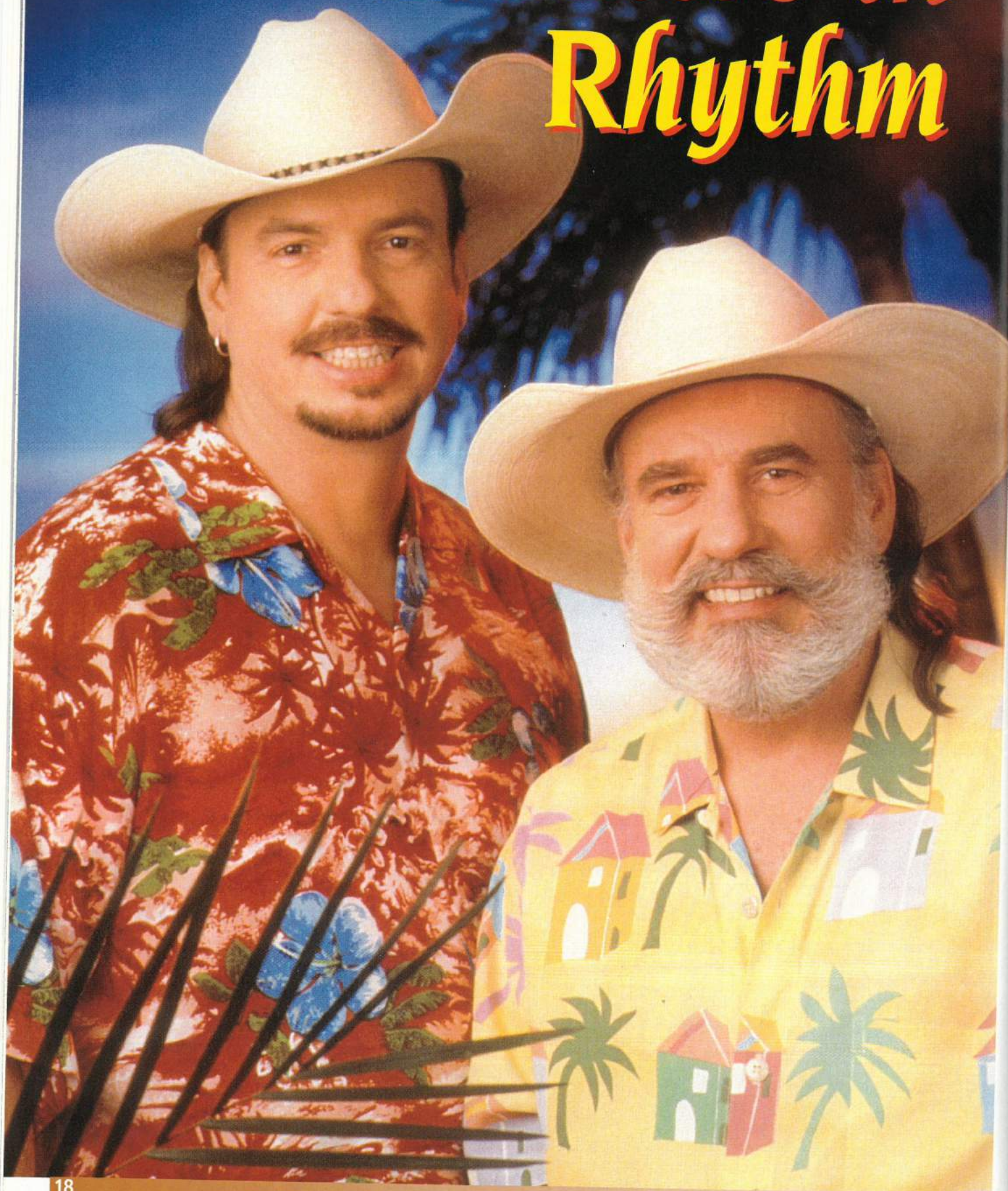
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Brothers in Rhythm



The Bellamy Brothers are established Country music stars. Colly Graham talks exclusively to Howard Bellamy for Linedancer.

After those smash hits of the seventies, the Bellamy Brothers continue to be popular with line dancers on both sides of the Atlantic and down under in Australia. People have been stomping to 'Red Neck Girl' for years, and 'Vertical Expressions' is going down a storm as we speak. Howard took time out to chat to me during the brothers' latest tour.

After initial greetings, Howard tells me what they are up to: "David and I are playing one of the Casinos here in Atlantic City, New Jersey," he says. "It's not an area we play very often, but it's been an interesting gig. After the show there is a whole lot of gambling!" Currently, the brothers are on a three-week leg of their tour, having already spent ten weeks on the road this year.

"It's been quite a grinding tour," Howard confirms: "We are playing Denmark and Switzerland, next, and then we go to Kosovo, where we will be performing for the US troops. We played Bosnia last year, so we have a feel for what it is like. It's a rewarding thing to do. They are only young boys and they get lonely. Morale gets down and a show does them some good."

I suggest they would have grown up on the Bellamy Brothers with their parents. "That's true, Colly!" replies Howard: "They all know our tunes." Of course, 'Love' and 'Body' are known the world over: "At every show we played after 'Beautiful Body' was a hit they would hold a Beautiful Body contest." Did you and David get to judge that? "Yes we did. We could look - no harm in looking!" he laughs.

In fact the Bellamys are the biggest selling Country music duo: "Yes, that's true, it's been a very good run for us," Howard says. I mention my surprise at the music they are currently showcasing at the Country Radio Seminar. "I guess everybody is a little surprised," says Howard. "In the last couple of years, classic Country has been making a comeback. There are a lot of Country Classic Radio stations opening up because people want to hear that. It's kinda recycling back around again. We are getting a resurgence of acts from the eighties, and that's really down to the live shows. Live shows are a big draw because people really want to hear these artists."

I mention those great Wembley Country festivals of yore. "I remember those very well," says Howard: "We still tell stories from those days, the whole Country entourage came over, played several countries, but Wembley was the main festival. You cannot get those sponsors now."

The Bellamy sound has been described as a mixture of Country, Folk, Pop and Island music. "Absolutely," Howard agrees. "We were exposed to all types of music. Dave and I grew up in Florida on a ranch and we played with our Dad in a three piece at weekends. Dad brought us up on Jimmy Rogers, and we played from church to

honky-tonks. Being from Florida, we were exposed to Island music. We had a cattle ranch but the workers came over from Jamaica in the Fall to pick the citrus fruit. We would work beside them and listen to them sing. We grew up in the sixties and listened to Folk music and we listened to a lot of songwriters. We were always interested in songwriters. And all of that rubbed off on us."

I ask him how the cattle business is doing. "Yeah, the cattle business is fine. Dave and I have ranches in Texas and Mexico, we were raised in the cattle business and it's in my blood. Before we made it in the music business, I was a cattle buyer. I just love a good cattle deal."

I ask Howard if going back to the ranch is therapeutic. "It really is therapy," Howard says: "I've always says there is more 'BS' in the music business than there is on our cattle ranch!"

One of the things that has helped bring Country Music to new listeners has been line dance. And the latest Bellamy Brothers album, 'Lonely Planet' is a big hit with the stompers. "That's great to hear," says Howard. "I think the feel is always very important, the groove. Our music pioneered that move in the States. Line dancing started out in Texas several years ago and it moved out from there and then around the world. There is something about the groove we have never quite figured it out. Maybe it's something of the Texas two-step and the Island combination."

Another track people are also dancing to is the one with old Tex-Mex Freddie Fender, a tongue-in-cheek version of 'Vertical Expressions'.

"Oh what a blast that was!" exclaims Howard: "When you do anything with Freddie you just laugh all the time. We made a video down in Mexico with Flamenco dancers, and a guy came in from Brazil and we done a Portuguese version of that, and that was a No.1 video in Portugal. We've got a lot of mileage out of that song. We're getting a lot of airplay with it here."

'Lonely Planet' is on the duo's own Bellamy Brothers label: "We've had that label for about ten years now. It's worked quite well for us. I don't know if it works for everybody but works for us. It eliminates that "BS" we were talking about earlier."

We can expect more from the Brothers soon. "Dave and I are doing our 25th anniversary album," says Howard. "I don't like to think about that! There will be some new songs; it will have 40 tracks in all. That's due out late Fall, early Spring. We are still doing well with 'Lonely Planet'. It's done well in the UK, Scandinavia and it's done well in the States too. We're still selling more albums and we cannot do any more live dates. We do about two hundred per year."

The big question: Do they have any plans to play the British Isles soon? "We are playing the Americana Festival there next year and we would love to go to Scotland and Ireland if a promoter comes along."

Howard is a genuine, jovial raconteur. The interview is over and I thank him for his time. "Thank you Colly," he replies: "It's been a pleasure. Thanks to all the fans who keep buying our music. See you all soon!"

**The Bellamy Brothers -
playing at a major UK
Festival in 2001.**



Bright future:
Lisa Mooney



Goodwill



She would like to see herself as a goodwill ambassador for Ireland - the voice of the line dancing world. A mother of two and a passionate dancer-turned-instructor, Lisa Mooney spoke to Jamie Pearson on her shimmering past and hopes for an even brighter future.

Becoming the voice of a nation sounds like a formidable task. But for dancer Lisa Mooney it would be an opportunity to seize with both hands - she doesn't scare easily...

Riding on a current wave of success, Lisa first stepped into the limelight six years ago at Dublin's Break For The Border line dance club. Even back then, a minor display of courage was called for on taking this first step into the unknown:

"I really wanted to go but my friend couldn't come along," she explained, during her visit to the Superstar Productions event at Southport's Floral Hall: "I sat at home and just thought, 'well, I'm not letting that stop me going so...what the hell' - I went anyway!"

Lisa never looked back and since that time has scooped several awards including the Intermediate Crystal at Worlds 2000 and Advanced Crystal at this year's UCWDC European Championships.

Listening to the lilting Irish voice recount the story of her success, it isn't hard to imagine Lisa becoming a leading light in the Irish world of line dancing. "Well, I'm already a dedicated dancer and line dancing is very different in Ireland compared to England.

"As in life, though, everything changes and eventually we just adapt to it, so perhaps the line dance scene here will adapt too - although for those who like the old way, I

think there should be room out there for everyone. I would like to promote that."

It does indeed seem like a natural step to take for this straight-talking and friendly Dubliner. Almost as natural as that first step onto the dancefloor all those years ago which set her on her own personal Yellow Brick Road:

"Dancing felt incredibly natural to me from day one," remembered Lisa: "I noticed that I was picking up the steps and routines more quickly than other people who had been going to classes for much longer. Before long I was expanding on that and progressing really quickly."

Typically for Lisa, the next move along the line was guided by another strange twist of fate.

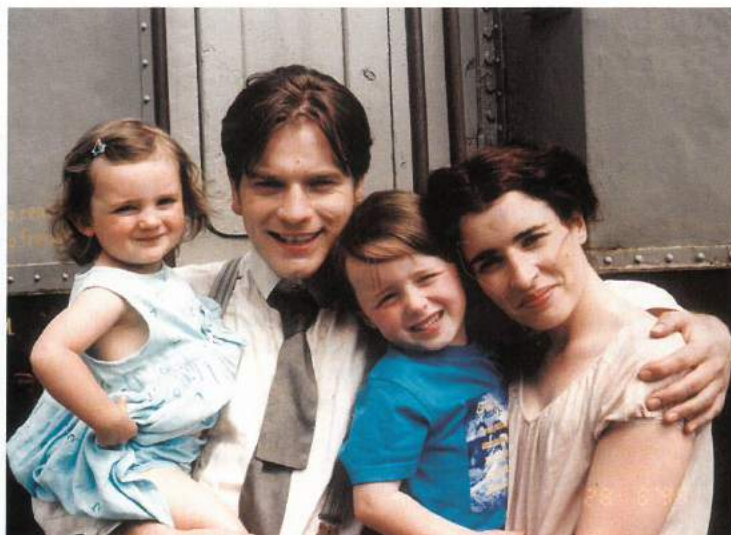
"I went over to the UK Championships in 1997 which were held in Liverpool but not knowing the system very well and how everything works, I didn't know that they were the heats for the finals. Then I won third prize!" she recalled. It wasn't exactly downhill from there, but a "disastrous" second competition followed in 1998 at the All Ireland Championships.

"I had practised for months beforehand and kept changing my routine and getting bored. I think that was my downfall," she recalled. "There were five judges at that competition: one placed me third and another thirty-third! "I don't think I deserved either," she laughed.

Dancing felt incredibly natural to me from day one. I noticed that I was picking up the steps and routines very quickly

Hunting

“As in life, everything changes and eventually we just adapt to it, so perhaps the line dance scene here will adapt too”



Lisa's children Dylan and Robyn are pictured on the set of 'Nora' with Ewan MacGregor and Susan Lynch.

Lisa's fighting spirit and love of dance forced her to pick herself up and dust off her boots to prepare for another competition in Northern Ireland. While "giving it her all" Lisa seemed to re-discover the key to a good performance that had temporarily slipped through her fingers at the ill-fated All Ireland Championships - the winning formula being to let herself go and simply enjoy it. Letting her hair down to the 'West Side Shuffle' won Lisa first prize and put her right back on track.

That was two years ago and since then Lisa has developed a bold style which goes against the trademark Irish technique: "I have a very English style which they don't like back over in Ireland. They just refer to it as 'English dancing' but that's what I do!" she laughed.

Stepping into the spotlight seems to run in the Mooney family, with Lisa's two children, Dylan and Robyn, also taking the plunge onto the stage and the film-set. Both members of a local speech and drama school, Robyn (4) and Dylan (7) starred in the film *Nora* with Ewan MacGregor. Dylan also appeared in a variety show at Dublin's famous Gaeity Theatre. So maybe the silver screen will promise future success for one of them?

"Maybe, but they do seem keen on dancing..." said Lisa. Did I detect a cunning plan in the pipeline?

"Well, it would be nice," she smiled. Such is her passion for all aspects of the line dancing world, it must be hard not to pass that onto other people and Lisa's sister Laura is also involved in the world of line dancing: winning the Female Adult Newcomer award at the UCWDC European Championships.

Now running her own line dance classes, Lisa's next plan is to either dance Open Adult Advanced at Worlds in Canada next January or defend the Crystal title before retiring from the competition world. She wants to take care

of her family ("a huge thanks to them!" she says) and build upon the success of her line dance classes by helping future competitors and teaching privately. I'd say it's a well-deserved break.

And if a line dancing ambassador's job ever comes her way, I should not be at all surprised. Something tells me she would not put a foot wrong!



Album Reviews

by Mark Stevens

IT'S THE GREAT PUMPKIN, CHARLIE BROWN...

Halloween, the second biggest holiday in the States, is only days away. Time to get into costume, get out your goodie bag and go searching for some special treats.

To save you some time and trouble, this month's CDs are all treats of one kind or another.

By now, most of you probably know that Line Dance Fever 11 has hit the shops. (That's the problem with deadlines - all the interesting

stuff that happens too late to go into last month's column but too soon to be the latest thing in this one!) This latest instalment of the dancer's best friend is, like the ones that came before it, filled with a selection of the tracks for some recently popular dances: 'Chilly Cha Cha', 'Derailed', 'On A Mission', 'Into The Arena', etc. It also has current tracks that can be used for classic dances like 'Tush Push', 'Slappin Leather' and 'Cowboy Strut' - nice to see some of the old ones staying on the floor this way.

Listening Value

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

Dance Value

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

WILLIE NELSON

MILK COW BLUES

Island Records



Willie Nelson has proven time and time again that he is a jack of all singing trades. From country to 40s and 50s standards to gospel and much more, the man has turned in a series of outstanding performances and he once again lives up to his own high standards on 'Milk Cow Blues'.

This is his third release for Island Records and the first Blues album of his long career. The list of guest artistes reads like a who's who of modern American Blues: B.B. King, Dr. John, Francine Reed (Lyle Lovett's favourite duet partner) and blues prodigies Jonny Lang and Kenny Wayne Shepherd - and that's just the vocal talent!

Listening Value ★★★★★
Dance Value

Track no. and title	BPM
01 Milk Cow Blues	94
02 Outskirts Of Town	117
03 Black Night	82
04 Funny How Time Slips Away	73
05 Rainy Day Blues	106
06 Crazy	74
07 The Thrill Is Gone	104
08 Wake Me When It's Over	74
09 Kansas City	125
10 Fool's Paradise	71
11 Ain't Nobody's Business	79
12 Night Life	69
13 Sittin' On Top Of The World	71
14 Lonely Street	83
15 Texas Flood	70

The tracks range from blues classics like 'Kansas City', 'The Thrill Is Gone' (a duet with B.B. King) and Fats Waller's 'Ain't Nobody's Business' to Country classics like Patsy Cline's 'Crazy', here given the full blues treatment.

There's not a danceable track in sight but don't let that stop you from rushing out and buying this CD. The vocals are smooth as silk and the instrumentals are sexy as hell - an unbeatable combination. Mr. Nelson has done it again!

TERRI CLARK

FEARLESS

Mercury Records



FEARLESS is Terri Clark's coming of age album. She combines her childhood musical influences - Bob Dylan, Joan Baez, Janis Joplin and the Beatles - with more recent ones like Emmylou Harris to come up with 12 tracks of laid back, enjoyable music.

Eight of those tracks are collaborations between Terri and such well-known writers as Mary Chapin Carpenter, Gary Burr and Beth Nielsen Chapman, so the CD has a very contemporary new Country sound. The orchestrations are simple and clean, causing the listener to focus on the crisp Clark vocals.

No Fear, Getting There, A Little Gasoline and The Real Thing are small

Listening Value ★★★★★
Dance Value ★●

Track no. and title	BPM
01 No Fear	111
02 Sometimes Goodbye	100
03 Take My Time	101
04 Empty	71
05 Getting There	100
06 Easy From Now On	61
07 A Little Gasoline	80
08 Last Thing I Wanted	81
09 To Tell You Everything	141
10 The Real Thing	111
11 Midnight's Gone	121
12 Good Mother	71

slices of life while To Tell You Everything - my personal favourite - is the fresh up-tempo revelation of how a woman feels when she finally realises that she's met her Mr. Right. Easy From Now On is Clark's version of Emmylou Harris' 1978 top 10 single and a good indication of her skill with a ballad.

This really isn't a dance album but several of the songs might be usable as slower teach tracks. This is a well presented blend of voice and instrument. You will appreciate this album more each time you hear it.

PATTY LOVELESS

STRONG HEART

Epic Records



Patty Loveless carries on the family tradition in grand style with 'Strong Heart', her first new studio album in three years. That family, by the way, consists of her cousins Loretta Lynn and Crystal Gayle and you can't have a better country pedigree than that.

This CD has already been released in the States and 'That's The Kind Of Mood I'm In' has easily made it into the singles chart - which is why I was somewhat surprised to discover that no dances have yet been written for any of the tracks. There are certainly quite a few possibilities for those choreographers who believe in "keeping it Country".

This is another high quality country album for Patty. Her voice moves

Listening Value ★★★★★
Dance Value ★★★★★

Track no. and title	BPM
01 You're So Cool	101
02 The Last Thing On My Mind	171
03 My Heart Will Never Break	
This Way Again	71
04 You Don't Get No More	141
05 That's The Kind Of Mood I'm In	121
06 Thirsty	71
07 Strong Heart	101
08 The Key Of Love	111
09 She Never Stopped Loving Him	71
10 Pieces On The Ground	81

effortlessly through the entire range of country rhythms from slow dream ballads to raunchy up tempo country rock. 'The Last Thing On My Mind' 'You Don't Get No More' and 'That's The Kind Of Mood I'm In' are a rocking tracks that should be top of any choreographer's list. Patty also has a way with a ballad, as she demonstrates on the title track.

This CD is therefore something of a rarity these days - an album that will be equally enjoyable for dancers and listeners alike. Well worth adding to your shopping list.

VARIOUS ARTISTS

QUEEN & COUNTRY

The Only Gay Line Dance Album In The World

MCPS QC001



Taking a year to put together, this fun album is great for any party night. As well as many new tracks, some classic disco tracks get "Countrified". There's 'Y.M.C.A.', 'In The Navy', & 'I Will Survive'. Try 'Black Coffee' to 'I Am What I Am' for something really different.

Of the various artists on the album, the terrific vocal talents of Luce Amen makes me wonder why I've never heard of her. 'He Ain't Mr Right' and 'You Should Have Thought About Her' are two of the strongest tracks, both sung by Luce.

Listening Value ★★☆☆

Dance Value ★★★★★

Track no. and title	BPM
01 He Ain't Mister Right	124
02 I Will Survive	120
03 I Wanna Watch You Dance	106
04 You Make Me Feel Might Real	140
05 I Can't Get Over This Thing	76
06 I Am What I Am	140
07 Ready To Be Wrong	154
08 In The Navy	140
09 You Should Have Thought About Her	144
10 Y.M.C.A.	130
11 Queen & Country	126
12 We Are Family	126
13 Line Dance Queen	150
14 What's Your Name	124
15 The Side Saddle Rock	129
16 Don't Leave Your Friends Behind	175

If you're on the net, go to www.queenandcountry.com and sample the delights of this album.

If you like something different at your socials then I strongly recommend this CD to you.

TR

LONESTAR COUNTRY

UNDER THE COVERS



Some of the tracks on this SCD also appear on The Deans' CD so it becomes matter of personal preference. However this album is worth having if only for their version of the unobtainable track 'When You Come Back To Me Again' which Garth Brooks still refuses to release.

'When You Come Back To Me Again' is for Steven Sunter's dance 'Stormy Waters' and follows the trend for smoother dances like 'Amazing Faith'. There are two versions of 'Amazed' on this album and the last track is the one for the dance.

Of the remaining tracks, apart from the ballad 'I Don't Want To Miss A

Listening Value ★★★★★

Dance Value ★★★★★

Track no. and title	BPM
01 Down On The Corner	112
02 Then She Kissed Me	146
03 G.I. Blues	146
04 When You Come Back To Me Again	68
05 Daddy Won't Sell The Farm	120
06 Why Me	160
07 Amazed (Captains Mix)	74
08 When I Said I Do	104
09 Movin' On Over	150
10 What About Now	125
11 Vertical Expression	104
12 How Do You Like Me Now	109
13 What Do You Say To That	95
14 Think Of Me	140
15 Hillbilly Shoes	117
16 Islands In The Stream	100
17 I Don't Want To Miss A Thing	72
18 Amazed	72

Thing', all the others are favourite floor fillers, from 'Hillbilly Shoes' to 'Island In The Stream'.

You could put this album on at any dance night and dance your way right through it. Excellent value. You won't be disappointed.

TR

Album Reviews

by Tim Ruzgar

RULE BRITANIA . . .

I've gone all patriotic this month, reviewing all British CDs. Two of them are by our top duos Lonestar Country and The Dean Brothers. The other claims to be "the Only Gay Line Dance Album In The World".

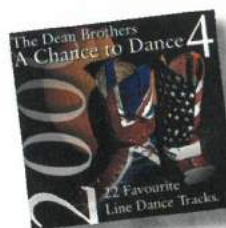
Apparently one third of the line dance community are gay and this fun album is a real treat. Intrigued? Then read on . . .



THE DEAN BROTHERS

A CHANCE TO DANCE 4

DVCD024



Listening Value ★★★★★

Dance Value ★★★★★

Track no. and title	BPM
01 Pizzirico	126
02 Movin' On Over	151
03 Vertical Expression	101
04 Husbands & Wives	72
05 Runaway	100
06 Some Broken Hearts	90
07 Amazed	70
08 Me & Maxine	113
09 Patient Heart	150
10 Cowgirls Sweetheart	132
11 I Fall To Pieces	110
12 G. I. Blues	148
13 The Right Place	146
14 It Must Be Love	112
15 Live Laugh Love	100
16 Pretend	125
17 Why Me	160
18 It's A Love Thing	92
19 Murder On Music Row	103
20 That's The Thing About Love	104
21 Hillbilly Shoes	117
22 Down On The Corner	114

A whopping 22 tracks on The Deans latest, again terrific value. All your favourites are here and more besides, from 'Patient Heart' to 'Pizzirico'. There's even 'Cowgirls Sweetheart' and 'Husbands and Wives'.

Apart from 'Murder On Music Row' you could dance your way through the whole album. Jim's vocal talents make a rare appearance as he takes lead on 'That's The Thing About Love' for Rob Fowlers 'That's The Thang' and what an excellent job he makes of it. I would go as far as to say that with the excellent musicianship and John Pettifer's excellent production, this is

The Deans finest album to date and you should not be without it.

TR

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Evening

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Picasso

**Dean Brothers
Texas Gun**

April 27 Fri

**28 Sat
29 Sun**

**Gary Perkins & Breeze
Nadine Somers Band**

**Circuit Judge
Dave Sheriff
Dean Brothers**

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Evening

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4 Sun

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Nominate NOW

It is time to make your nominations for the instructors, choreographers, entertainers and personalities who have contributed to the success of line dancing during the past year.

- Who was it that made it happen for you this year?
- Who would you like to see honoured for their contribution to dance?
- Who are the people that deserve your thanks, encouragement and recognition?

From your nominations - to arrive no later than 31st October 2000 - we will prepare the final shortlist. Readers will then vote to select the eventual winners.

There are no rules or restrictions for making nominations but final voting will be restricted to one vote per reader in each category and the voting form will be published in our December issue.

Award presentations will be made at the Norbreck Castle in Blackpool during the Gala Awards Weekend on 23-25th February 2001.

NOMINATION FORM

Please complete this form in BLOCK LETTERS and return **no later than 31st October 2000**, to:

**Awards Nominations
Linedancer Magazine
166 Lord Street
Southport PR9 0QA**

Club of the Year

Nominations for Club of the Year Award should be submitted in writing by dancers (*not instructors*). Supporting information may be submitted but must be clearly marked and signed by the nominator. Final nomination date is 31st October 2000.

All submissions will be read and considered by an independent panel of judges and a short list of clubs will be determined. To select the final winner each short-listed club will receive an unannounced visit by a member of the judging panel.

CRYSTAL BOOT AWARDS NOMINATION CATEGORIES

INTERNATIONAL LIVE ACT NOMINATIONS

Best Solo Artist
(Male)

Best Solo Artist
(Female)

Best Group
or Duo

RECORDED MUSIC NOMINATION

Best Dance Album
(Solo Artist/Group)

Best Dance Album
(Compilation)

Best Dance Track

DANCE ARTIST NOMINATIONS

Dedicated Dance
Group

Dedicated Dance
Artist (Female)

Dedicated Dance
Artist (Male)

DANCE PERSONALITY NOMINATIONS

Dance Personality
(Male)

Dance Personality
(Female)

DANCE AWARD NOMINATIONS

International
Instructor

International
Choreographer

UK Instructor

UK Choreographer

Dance of the Year

YOUR DETAILS

Name

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Postcode

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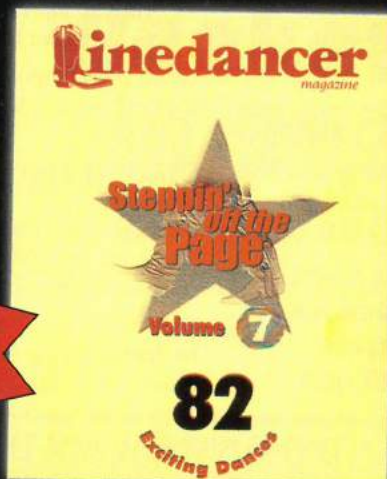
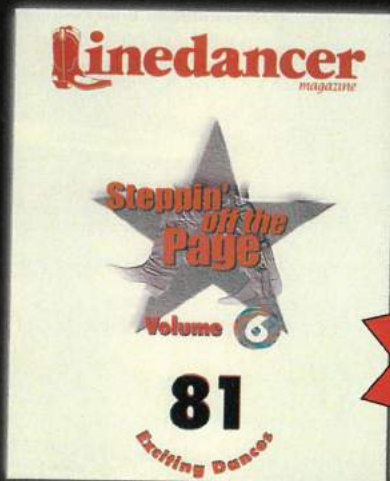
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Vol. 7 • 82 Dances

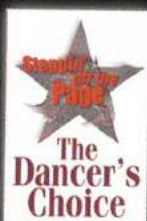
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One Voice in a Million

...sive Country hit that has made the Billboard pop chart, top talent helping the studio and a truly amazing vocal. All this at just 12 years of age. ...y's newest kid on the block, Billy Gilman, chats to Stephen Parry as a dream come true.

...ears old. Twelve years old. ...me if I said that twice, but, ...that age, weren't we all still in ...error with the tennis racket and ...timing to the radio for all we ...Billy has done it for real: his ...'One Voice' saw him overtake ...s the youngest person ever to ...board Country Singles chart. He ...song when he was just eleven

...heard the song yet, 'One Voice' ...sentimental tune, yearning for ...Lyrics such as "...a house, a ...fourhood where you could ride ...to school" would strike a chord ...e effect is all the more poignant ...s expressed through Billy's ...to voice, full of enthusiasm and ...voice' is also the title of Billy's ...cut in Nashville with no less ...ducers. It's gone on to sell over ...copies in the states.

...n singing since three years old ...ad just one ambition - to sing ...Professional is an adjective ...ted with Billy, mature beyond ...very amiable with it. My chat ...whiz kid of Country happened ...one as he was staying at ...Royal Garden Hotel during a ...motional tour of the UK. There ...aking the voice as a warm ...as yelled done the line: "I'm ...t time," he told me. "I've just ...m Buckingham Palace." In fact ...be having such a blast I felt a ...ering the chat back to musicbut

...love of singing is in every word ...st love to sing," he said. "My ...g was 'Cleopatra, Queen of ...Denial' by Pam ...Tillis. I used to sing ...along to a ...videotape of this

His talent was soon recognised and the rest, as they say, is history...

Billy had a few promotional dates over here, including a performance of 'One Voice' on 'This Morning'. He is no stranger to TV, having made a positive impression on several American chat shows.

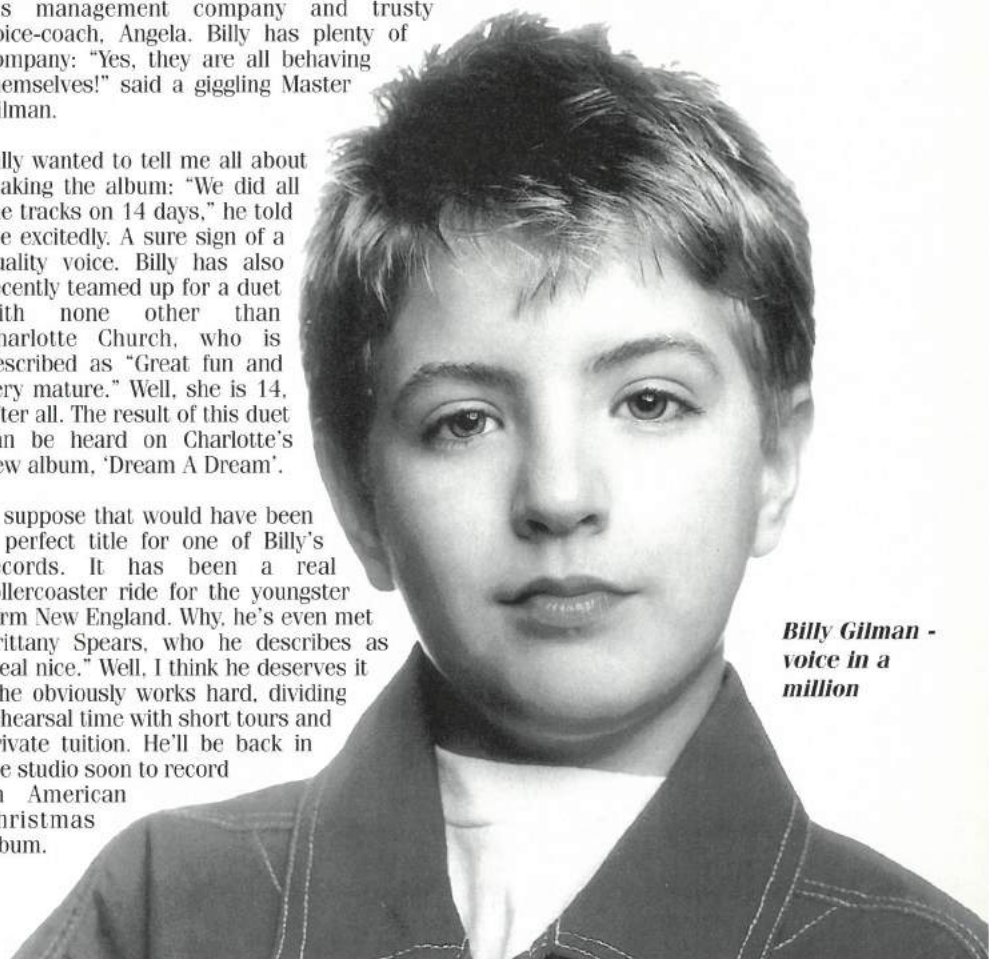
Despite his schedule there has been time for some sight-seeing and fun - accompanied by his management company and trusty voice-coach, Angela. Billy has plenty of company: "Yes, they are all behaving themselves!" said a giggling Master Gilman.

Billy wanted to tell me all about making the album: "We did all the tracks on 14 days," he told me excitedly. A sure sign of a quality voice. Billy has also recently teamed up for a duet with none other than Charlotte Church, who is described as "Great fun and very mature." Well, she is 14, after all. The result of this duet can be heard on Charlotte's new album, 'Dream A Dream'.

I suppose that would have been a perfect title for one of Billy's records. It has been a real rollercoaster ride for the youngster from New England. Why, he's even met Brittany Spears, who he describes as "real nice." Well, I think he deserves it - he obviously works hard, dividing rehearsal time with short tours and private tuition. He'll be back in the studio soon to record an American Christmas album.

In spite of impressing everyone with his amazing voice and journalists with his level-headedness, it's good to know Billy is just a normal kid. I asked him if he misses anything when he's away from home: "Well," he giggled. "I miss fighting with my younger brother - I always win!"

'One Voice' is out now on Epic records.



**Billy Gilman -
voice in a
million**

Country Heart

by Jamie Pearson & Mike Kokola



Roy Verdonk stands out on the hardwood with a style that is his own. Ask Roy who inspired him and he'll name the biggest star in Country music.

Roy (25) owes Garth Brooks a debt of thanks. Six years ago a friend asked him to go to a Garth gig: "I thought it would be like Dolly Parton or John Denver," laughs Roy. "But there were fireworks and line dance. It was Garth's music that led me to Country dance."

The Hague, Holland, is home to Roy. His neighbours in the city include the Dutch government and Queen of Holland. It is a fitting locale for Roy who is considered to be line dance 'royalty' after winning at Worlds against the very best. It was not easy for Roy in Los Angeles back in 1997 because competitive line dance had yet to take off in Holland.

"I had to learn all the dances from dance sheets," he sighs, "and I could barely read them! I had to see a dance with my own eyes before I could say I knew it well." Resourceful Roy had a plan, fortunately. He recalls: "Five minutes before the Male Advanced competition, I asked Scot Blair, Scot Blevins and Pedro about the dances. It turned out I had a totally different style because most of the other guys had couples styles. I did my own thing and the judges liked it - placing me first."

In Roy's opinion the transatlantic travel of top dancers nowadays has led to a merging of styles: "All the styles are almost the same now. Originally, I didn't know how the Americans danced, and the Americans didn't know where Holland was!" laughs Roy. "Every year the competition is getting harder to win, and I think that's a good thing."

Roy is selective when he practises: "I practise for technique. Maybe two or three weeks before competitions I'll train for two of three hours a day. You can't train for some things. I think you're either a born line dancer or you're not. If you don't have it you'll never have it."

The competitors in the Superstars division are born dancers to a man. I ask Roy what he thinks of his (friendly) rivals? He replies: "I think every dancer has his high points. Pedro is a real showman. Brian Barakauskas is technically brilliant. With Rob you laugh a lot because he's so funny. My positive point is I'm from Holland." He laughs before continuing: "No, just kidding. I love to dance, and I think that shows on the floor."

There is at least one advantage to coming from Holland, however: Worlds 2002 will be held in Kerkrade, Holland and Roy plans to put on a good show for his home crowd. He says it will be his last Worlds but you never know...

Roy and his dance partner, Tom Mickers, are known as 'The Chammps'. Famous for their dazzling demonstrations outside of competition, they are looking forward to a collaboration of different kind in the near future: "What I really want to do is compete



Roy (left) and Tom in action

with Tom in Duos at Worlds and kick ass together!" enthuses Roy.

"I love to dance and I think it shows on the floor"

The boys already have a triumphant theatre tour of Holland behind them with their line dance show 'The Devil Went Down to Georgia'. Now Roy plans to bring the production over to the UK with the help of Superstar Productions. Roy says: "One of my dreams is to show people in the UK that line dancing in theatres can be big." Roy hopes to collaborate with British dancers on the project.

When he's back home Roy runs his own line dance club called 'The Grasshoppers'. "As names go, it's young, it's dynamic" he laughs. Roy teaches bootscooting to children six days a week: "My dream is for kids to feel like I did when I first began line dancing. You can really swing on the dance floor and I want children to experience that."

Roy enjoys his line dance as much as ever: "What excites me is what's happening around the dance floor. It's a very good atmosphere. I like to get among people, to talk and dance with everybody." He admits to being a little shy at times but it does not hold him back, as anyone who has seen him dance will testify.

Off the floor Roy enjoys going to the cinema, visiting a Country club or reading a good book. Has he considered what he'd be if he was not a dancer? "I'd probably be rich now!" he replies, grinning.

Roy can see a life after dance, though: "I'm going to become a children's gymnastics teacher in a school," he predicts.

Whatever career Roy chooses, line dance and Country music will always be close by: "I found line dancing because of Garth Brooks and I love to hear Country every day," says Roy. "I want to thank Linedancer's readers for their support and I hope they keep Country in their hearts."





Glaswegian Claire McKay has combined cheerleading with her love of line dance. It's cheerleading but with a Cowgirl's Twist.

Leading

by Jamie Pearson



Line dancer Claire (20) began cheerleading for the Scottish Claymores team in 1998: "I find the main difference between cheerleading and line dance is I use my arms a lot more in cheerleading," she suggests. "We spell things out for the crowd, be it a high 'V', a 'T' or even mimicking the goalposts. Cheerleading is more arms, while line dance is more feet, so we combine the two so our whole bodies are moving. We dance a grapevine and our arms do it too!"

Claire's aim is to keep the crowd motivated and interested in the game. "We do a pitch performance on the field before a game and then we go onto the sidelines during the game," she explains. "Every time the play stops, the cheerleaders start."

The Scottish Claymores American football team play five home games every season and there is plenty to see and do at the matches. The match day begins at 12:30 and the entertainment includes a music festival, hot dog vendors, beer tents, bouncy castles (kids only!) and merchandise stands. There are audience participation competitions and, of course, entertainment from the cheerleaders.

Each match day is themed: "We did a World Community day," says Claire. "I did the line dance bit and taught the girls 'The Beast' and 'Beethoven's Boogie'." These fast dances require some nimble footwork but the cheerleaders are all experienced dancers. They are the only professional (paid) squad in the country. Only the best girls make the final squad of 32 after the annual try-outs.

On the Claymore's Country and Western Day the girls performed line dances during the game as sideline routines. The halftime show was line dancing extravaganza with over 200 people stepping out on the pitch alongside Shugg McGurk, the Claymore's mascot bear.

"The girls had hats, fringes, cowboy hats tassels and kippy belts," says Claire. "We use some of the funkier line dances to Count tracks. We were imitating the look of the Dallas Cowboys cheerleaders who often dress Western-style, wearing cowboy boots and hats while they dance."

Line dance, tap and modern can all be found in the Claymores' routines, together with classic cheerleading moves including lifts and pyramids: "I've put line dancing into some of our main routines," enthuses Claire. It depends on the song. Our 'Wild, Wild, West' routine was popular last season. Plus we did a big pitch formation with Western sound effects including guns shots. We'd be doing a line dance routine with pivots and grapevines, then you'd hear a wee sound effect and we'd stop, pretending we had six-shooters."

"We choreographed one routine using line dance moves but we thought we'd break in something else, so I suggested 'The Beast' continues Claire.

"I've put line dancing into some of our main routines!"

the Line



"When the Claymores score we do a Highland Fling to 'Scotland the Brave'. When the opposition quarterback gets 'sacked' the cheerleaders dance to 'Dude Looks Like a Lady'!"

"It was funky and it upped the pace a bit when we did those running man steps at the beginning. We'd do the wee bit we choreographed, jump into the Beast and then switch back and forth, so it wasn't repetitive to watch." Claire met the dance's choreographer, Rob Fowler, at a workshop. Does he know 'The Beast' is being used for cheerleading? "Ooh, no, no! I'll be in big trouble now!" laughs Claire.

Line dance routines are just one of the ways the girls entertain the crowd. "When the Claymores score we do a Highland Fling to 'Scotland the Brave'," says Claire. "And when the opposition quarterback gets 'sacked' [concedes possession of the ball], the cheerleaders dance to 'Dude Looks Like a Lady'!"

The dude doesn't look like these ladies though. It's a glamorous (albeit hard-working) life for the squad. Their TV appearances include The Big Breakfast, GMTV and Sky Sports and they have performed half-time and pre-game shows for Rangers FC in the Champions League and for Scotland's Euro 2000 play off against England at Hampden Park.

"Our bus arrived with the English and Scottish teams buses," recalls Claire. "There were screams of: 'Look! There's David Beckham!' One of our squad, Jane, is so funny - a typical cheerleader. She put on her sunglasses and said: 'Girls, play it cool. Let the footballers shout: "There are the Claymores!"'"

Watch out for these girls. With their sharp steps and Celtic glamour, they will turn heads wherever they go.

Check out the Scottish Claymores official website at: www.claymores.co.uk

Shuggie Gets Jiggy

SHUGGIE McGurk is the Claymore's mascot. A survivor of a long-extinct breed of Highland bear, Shuggie came out of a 200-year hibernation (ouch!) in 1995 to growl for the Claymores. His sideline antics during Claymores games are world famous, and he's a particular favourite with the Claymores' legion of junior fans.



Claire Facts:

Claire danced in a video, 'The Sydney Divine Line Dance Party 2'. "The other dancers were professional dancers who had to learn line dance from basics," recalls Claire. "Our instructor was strict with us, saying: 'Don't give me a ballet hand - glue your hands to your waist!'"

Her dance experience includes: Ballet, Cheerleading, Disco, Line, Majorette, Modern and Tap.

Claire is a student in Communications and Mass media at Glasgow Caledonian University. She is currently on a one-year sabbatical while she learns ballet. Her ambition is to work in West End theatre.

She is a member of the Apollo Players, based at the King's Theatre, Glasgow. Claire played Carmen in a production of 'Fame'.

Claire coaches her own cheerleading squad, 'Gold Star Cheerleaders'.



The Scottish Claymores

THE Scottish Claymores play at Murrayfield Stadium, Edinburgh, and Hampden Park, Glasgow. They are the UK's only NFL American Football team. The Claymores won the World Bowl in 1996 and made this year's final in Frankfurt where they were pipped at the post in the last minute of the game against Rhein Fire.

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Judith's Family Line-up

As her own daughter's dance career takes off, teacher Judith Kennedy tells Margaret Kitchen how she likes to mix the generations.

In her soft North Eastern voice, instructor Judith Kennedy observes that her own career in line dancing is about to be eclipsed by that of her 16 year old daughter, Hayley.

"When I first started line dancing, Hayley used to say that it was for old people and I was never going to get her onto the floor. Now she's an addict and doing competition!" Maternal pride swells in Judith's voice as she talks of Hayley's achievements but those who attend Judith's classes at her First In Line club in Hartlepool are just as proud as Hayley's mother.

Judith and Daughter Hayley



"She's the best teacher in Hartlepool without a doubt," asserts 71-year-old Dot Nelson: "I go to all her classes and when I have difficulty doing a turn, Judith works out a special move for me so I don't feel dizzy and I can still take part. I love line dancing because of her. I got divorced six months ago after 45 years of marriage and line dancing is my life now. I'm out five nights a week and I go on all the outings Judith organises."

Fellow dancer Aileen Wolfe had been to other classes before she tried Judith: "She's the best. She has so much enthusiasm and she is very patient when she teaches. She tries to do a good variety and she re-caps once in a while which is important for the memory."

A teacher of English to adults, Judith began her career as a dance teacher: "I did ballet and tap and then became a keep fit instructor." It was curiosity which led her to her first line dance class three and a half years ago: "I noticed a lot of my older people were leaving to do line dancing instead of keep fit, so I thought I should find out what it was all about. I was fascinated and very quickly became addicted. It is my passion now. I used to listen to Country music as a teenager so I already enjoyed the music. I ended up giving up most of my keep fit to teach line dancing."

Although line dancing is good cardio-vascular exercise she still tones up with some aerobic exercises to keep all her muscles in good shape. Judith prefers to keep her age a closely guarded secret: "Let's just say I'll never see 40' again." With so many classes a week she needs to keep herself in shape but as she admits: "I tend to run in and grab some junk food before dashing out again."

Attendance at First In Line classes averages around 45 and Judith is careful to cater for all tastes. "It is hard to get the balance right, so we divide up the evening. For the first hour we do beginners' dances then we have an hour and a half of more advanced. After 9.30pm we have a social with requests. We say we are the best value for a night out in the North East - for just a pound!"

Friendliness and companionship are the hallmarks of First In Line. "It's great when you see all the generations mixing", says Judith: "The older people doing 'Blue Roses', while the younger ones do 'Prodissy'". As a mother with a daughter rapidly overtaking her on the dance floor, Judith is only too aware of the value of line dance for helping teenagers boost their confidence.

F.I. Line members, Stacey, Audrey, Kayley & Mary at Christmas Party



Judith Facts

First Dance Taught

"Elivra' - it was the first dance I learned. A really good dance for beginners but it has gone out of fashion now."

Favourite Choreographer

"I really like Rob Fowler, Ros Brander-Stephenson and Peter Metelnick. They write dances which are intricate, while maintaining a balance which is achievable for the beginner as well as the more advanced dancer."

Favourite Dance

'Into The Arena'. "The music is so beautiful and the steps are intricate but not too difficult to follow."

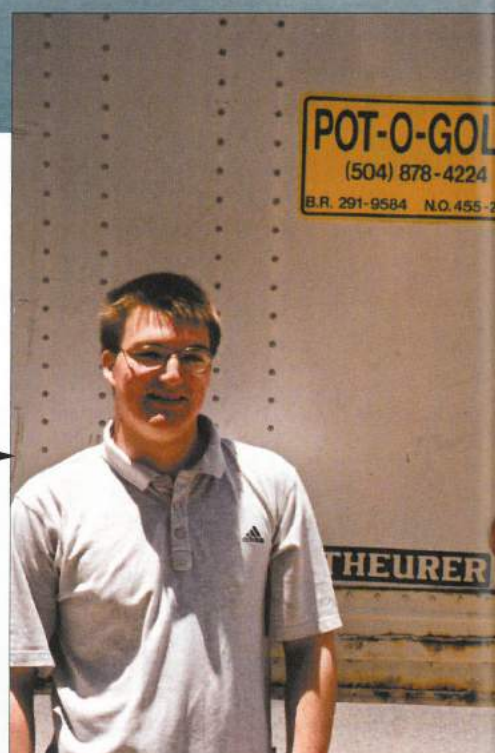
And...

"I love the look on people's faces when they are enjoying themselves dancing. We had one gentleman who would only get up for 'Red Hot Salsa' and when we finally got him up to dance 'The Victim', the look of elation on his face was fantastic. I get such a sense of achievement from the glow and the magic of it all."

Stompin'



*Something fishy -
John Robinson in
New Orleans*



*Liam and the
Pot-O-Gold truck
in New Orleans*

*Liam and the
dance that
started it all*

*Ticker tape
parade in a
New Orleans
ballroom*





Stateside

Liam Hrycan, choreographer of 1999 Dance Of The Year 'Pot Of Gold', describes his six week tour of the USA.

John Robinson, whom I had not seen since the Tarheel Dance Classic last year in North Carolina, greeted me at Louisville. We visited every used CD store in Louisville, a good idea which should catch on here. Louisville is the home of three major Superstars the trio John Robinson of course, Brian Barakauskas and Jamie Davis.

The first event I went to, with John, was in Cincinnati, Ohio, called the Firecracker Dance Festival where I taught 'Would You?' and 'Amazing Faith', as well as fitting 'Su-Cha Fool' in too. This was my first taste of a UCWDC event, and it was amazing to watch the couples dancers. I also took my first West Coast Swing lesson. The event gave me chance to meet up with old friends Brian Barakauskas, AT Kinson and Pepper and Michelle (Pepper is Pedro's webmaster). The workshops were great, and every one seemed to enjoy the dances I taught.

For the next leg of my journey, I drove with Pepper and Michelle across Northern Ohio, through a tiny piece of West Virginia, and across into Pennsylvania. I stayed in Delaware for a week with my American 'mom' Joanne Brady and her husband Bob, including the July 4th celebration. Joanne arranged a joint workshop with me at Ramblin Country. She taught 'Walk On By', and I taught 'Would You?' Everyone loves Joanne who has been touring the UK with Scooter Lee this autumn and is one of the funniest instructors I have ever met.

Next Nat and Roz Morgan welcomed me into their home in Baltimore, Maryland. Here I taught at the Chesapeake Jubilee at the invitation of event director, Kristin Marsteller. As well as teaching three workshops, I got together with Bob Bahrs the Worlds 2001 director, and Philip Grace (a 15 year old competitor from Liverpool) to learn the 'Sensual', 'Schwartz', 'So Smooth' demonstration that Bob had put together. To add fun to the routine, we had lovely pink-white waltz skirts which we wore for 'Schwartz'. Who would have thought of Liam Hrycan in a waltz skirt!

My good friend, Linda Vine, drove me the three hours journey to Richmond, Virginia dropping me off with Mike Weeks and Betty Robinson who

certainly put me to work. Over three workshops I taught 'Would You?', 'Mucho Rhythm' and 'Amazing Faith', all well received. Mike and Betty kindly bought me a coach ticket to Raleigh, North Carolina, to meet up with James and Jean who were then to drive me all the way to New Orleans.

The interesting part of the journey south was the drive through the swamplands of Mississippi and Louisiana before getting to New Orleans, where my stay was fantastic. All the stars of country dance were there, both line and couples. The main ballroom of the hotel was set up, with lots of fantastic Mardi Gras imagery. Rachael McEnaney was also there on tour with Jo Thompson and I met up with a lot of British line dancers.

We had a great time open dancing into the night. Then a large group of us went into downtown New Orleans to the famous Bourbon Street lader with people, and lined with bars and clubs, as well as balconies with some rather brave women. I had a fantastic time in the middle of southern culture, with jazz buskers playing in the streets.

The Dinner Show was the focal point of the event weekend, Jo Thompson asked me to perform 'Blue Finger Lou', in the Dinner Show, as part of the excellent line dancing event. The Dinner Show parade was the most amazing thing I have ever seen, incorporating a live Mardi Gras band, floats and an amazing ticker tape part of the parade.

It was sad to have to leave New Orleans but I was off on another marathon car journey in the company of World 2000 Superstars Champion Brian Barakauskas to Tampa. Every gas station we stopped at, I would get a pint of American Ice Cream. Fantastic stuff... I wish we had those flavours. After three great days in Tampa with Brian's uncle, where we checked out the local country night club, it was a short drive down to Fort Lauderdale, on the Atlantic coast of Florida, to stay

with Jennifer Howe Toolan, from the Rockin' Renegades Dance Team.

I had met Jen and her good friend Staci, to whom I dedicated my new dance 'Have This Kiss' to 'Could I Have This Kiss Forever?' by Whitney Houston and Enrique Iglesias, at the New Orleans Dance Event. We had fun dancing in Fort Lauderdale too and had the opportunity to visit Stella Cabeza, who is English and teaches dance in Florida with some lively party nights. Patrick Fleming and his dance partner, Rosie, put on a show with their own routine to 'I Like It Like That'. Patrick is the choreographer of a dance called 'Booty Shakin', starting to become popular over here.

I then spent a relaxing week in Orlando with Bill and Lynda McGee (Bill has been featured in Linedancer). I taught at a couple of Bill's classes, and visited Disneyworld.

Then it was another mammoth journey to Greenville, South Carolina to attend the CDA event (The Carolina Country Classic), run by Doc Cross, and Pat Nix. Jo Thompson and Joanne Brady were the two headliners, and the other instructors included myself, Larry Bass, Bill McGee and Dottie Wicks. It was a really fun event and The Rockin' Renegades went on to win both team titles, as this was the National CDA Final Championships. They are coming to England in November to compete at Torquay in the British Championships.

I went on to Greenville, North Carolina with Scott Hucks and taught a couple of dances at his classes and ate at a western style restaurant before leaving again for Louisville and back to the UK.

It was most certainly the best six weeks I have ever had. I met so many people and a HUGE thanks to all those that made the trip possible.

"My good friend, Linda Vine, drove me the three hours journey to Richmond"



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Luton Lines Up



The Dean Brothers

Every year, come August, you can expect to see some fancy footwork. The start of a new football season perhaps? Not quite. Linda Willis reports from the annual Luton Country Music Festival.



*Florence -
Mason
Dixon Trio*



There is a long tradition of line dance in Luton, Bedfordshire. Graham and Lynda West first held classes there 17 years ago and the town plays host to the Country Music Festival at the end of August every year. The event is organised by husband and wife Ron and Lucy Kennedy who run the Western Renegades line dancing club.

Ron explains that the Luton Country Music Festival Association was set up in order to bring the very best country music to the region and help new bands: "After all," he smiles, "every band has to go through it. Someone, somewhere had to give them their first break."

Speed Limit kicked off the Festival 2000 held at the Luton Regional Sports Centre this year alongside DJ Andy Brown from the Tall Texan Disco. Saturday morning was filled with line dancing instruction after which the bands took over and dancers put carefully learned steps into practice.

Guitarist and singer Dave Montana smiled with the mysterious eyes of a Mexican or even Navaho, beneath his Garth Brooks black Stetson. He pleased dancers with traditional country tracks like 'Smoky Places', 'Cannibals' and 'Pizziricco', finishing with the Bellamy Brothers' classic 'Vertical Expression'.

As four-piece band Longshot followed Dave on stage, he joined dancers on the floor and proved to be a mean Tush Pusher. Keeping it in the family, the charming little Mason Dixon Trio - dad Keith Moore and sons George and Tom - entertained the crowds in their usual exemplary way. 'Dance The Night Away' was first up. Later on they were joined by five-year-old daughter Florence on piano accordian.

'Honky Tonk Twist' belted out of the speakers and heralded the arrival of Scooter Lee on stage. Glowing in a golden bronze trousersuit she gave an energetic performance.

On Sunday, Jan Mellon and Wes Cardi - alias Country music duo Cardi and Coke - proved you do not need a five-piece band to sound good. They played sweet harmonies and Jan's meticulous manipulation of the mandolin was certainly Country "music to the ears".

Dark-haired Billy Fury lookalike, Billy Curtis from Exeter was next. He kept us all happy with standards like 'Crazy Little Thing' and Steve Earle's classic 'Copperhead Road'. Billy writes his own songs and his idol is Buddy Holly.

Until Luton I had never actually heard of the Westcoasters. Wacky? Wild? Weirdly wooden headed? This talented trio from Guildford are all of that; guitarist Pete Lockwood, Mike Blanchard on keyboards and the craziest of them all; vocalist and line dancer Steve Riley.

The Westcoasters were a hard act to follow but Ron had saved the best until last: The Dean Brothers - John and Jim - the dynamic award winning duo, laid down a luxuriant load of line dancing goodies. They have a knack of knowing what dancers want. "Try 'Chilli Cha Cha' to 'Sea Cruise'" said John. We did. It felt good. So did 'Cruisin' to Sam Cook's 'Chain Gang'...

Ron Kennedy declared Luton 2000 a success: "I wish more people had turned up during the daytime to see the new groups. A lot of people only came in the evening. Nevertheless, I think everyone involved did a fantastic job and I'd like to thank them all.

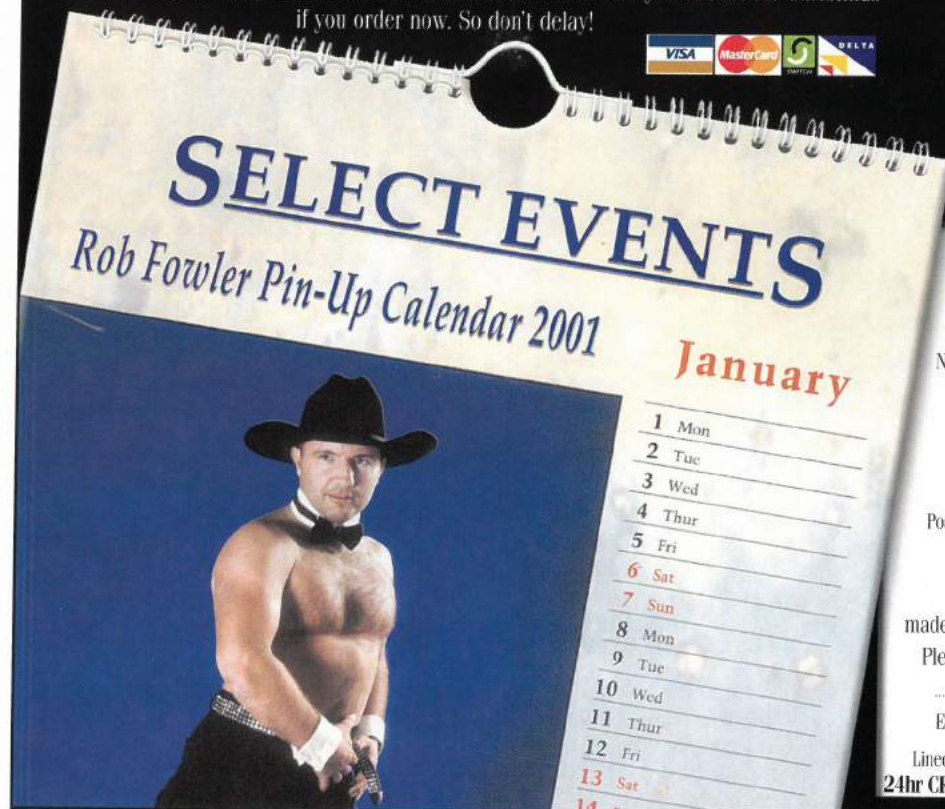
Remember, same time, same place next year - 31st August to 2nd September."



Dave Montana

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Movers and Shakers

Martin Lister reports on the The Seventh London Dance Classic



*Malcolm White drags his feet
(thanks to Monica Hoopole)*

Finding a large dance floor with plenty of nearby accommodation and parking is no mean feat but Rick and Stella Wilden, the London Dance Classic directors, rose to the challenge and found an ideal spot: Bradfield College, a public school just off junction 12 of the M4. It was quite a sight for college staff when the 400 plus supporters descended for the weekend - all hungry for dance.

Half the sports hall surface had been left untouched for weeks so when hundreds of boots hit the floor on the first night, a wonderful dancing surface emerged in no time at all. The event opened with a choreography competition. This year it included a new "non-country" division that hinted at the continuing developments in line dance. Both sections were hotly contested: Alan Livett, whose Pase'o Cha-Cha has been chosen as the new advanced Dance D for the January UCWDC World Championships in Edmonton, Canada, took top honours with "Badly Bent 2000", ahead of Nicola Hack and Stevie-Ann Decble.

The largest divisions were those of the newcomer and novice. Almost 30 dancers competed in Female Teen Novice. This required heats and a final of twelve in each of the four dances the following day.

The enthusiasm and determination of these first-time competitors struck a chord and showed the great depth and spirit of the UK line dancing community. Many of the teenage dancers have a very bright future.

The Saturday night show, always a top attraction at UCWDC events, was a real winner with a few surprises to boot. The programme opened with World Champions Glen Ball and Stacey Poulter providing an excellent exhibition of street dance. Bob Bahrs and Catriona Wiles put their stepping skills on show showing just why they won the Pro-Am Spotlight World Title last January.

With obvious delight, Mike Haley and Patti Miller demonstrated the new UCWDC couples competition dance, the Nightclub Two-Step, before Rob Fowler and Paul McAdam performed their robot routine. Another shining star emerged in the form of the glamorous Monica Hoopole, wearing a sparkling purple dress and blonde wig, who mimed to Eartha Kitt's Champagne Taste.

A performance to put Lily Savage to shame and a shock to the uninitiated, the wig was finally removed to reveal none other than dancer Malcolm White. The cavorting continued with Rachael McEnaney who, after showing off her cabaret routine, joined up with Philip Grace who danced the follower part - suitably attired in Monica's wig - alongside Bob Bahrs and Catriona. Life is, after all, a cabaret...

Following a Tex-Mex buffet on Sunday Night and before the presentation ceremony, we were treated to a preview of Stella's contribution to Dancefest 2000 at the Royal Albert Hall on September 30th. This was the first time that dancers from around the country had joined together to perform this part of the routine.

It was onto the awards - announced by Stella Wilden and Rachael McEnaney. The winners received wooden plaques with engraved details diligently prepared by Ed Lawton. Next came the "Champion of Champions" awards for which only divisional winners are eligible. These are Non-UCWDC categories, sponsored by Rick and Stella Wilden, who presented the winners with massive trophies. This year they added a new International category to the already established British

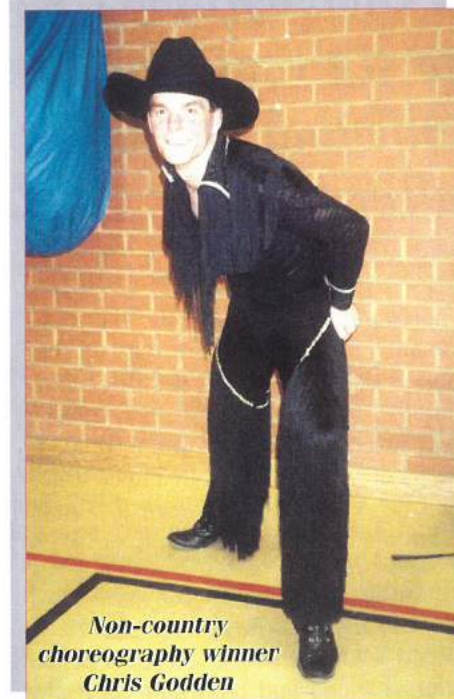


*New competitors
Judith Cuddeaman-Watson and
Stephanie Harris-Thomas*

event. To great applause the titles went to Scott Bradley and Stacey Poulter (Great Britain) and Glen Ball and Kelly Arm Green (International).

We let our hair down again following the awards care of DJs Roy Collins and David Roberts who kept the crowds dancing long after midnight. The new venue offered a very warm welcome indeed, so y'all come back now...

For full results visit:
www.linedancermagazine.com



*Non-country
choreography winner
Chris Godden*

When you hear the name Bill Bader, floor-filling dances including Cowgirl's Twist and his current hit, Whirl-Y-Wheel, spring to mind. Bill describes himself as an instructor who loves to travel. He recently taught his latest dances across the UK and felt very much at home.

Bill has taught dance for almost twenty years. He said: "If I had to choose between being a choreographer or instructor, I would choose instructor every time. I love teaching. Ever since I can remember, I wanted to teach."

He enjoys meeting his public. Travelling from club to club, meeting old friends and making new ones, Bill spots new dances and trends each time he visits the UK. He observed: "In Britain, people go through dances more quickly than other countries do. There are so many good British choreographers that you get this turnover of dances and there's pressure to keep the new choreography coming." Bill is happy to be part of the bootscootin' boom: "I'm all for as many people getting involved as possible," he enthused. "I don't look on it as competition; I look on it as a good time for line dancers." For Bill, the beneficiaries of a healthy

"It's the thrill of a lifetime - a choreographer's dream - to see that many people enjoying my dance year after year."

choreography scene are the dancers. He aims to add to the diversity on the dance floor. Whether it's beginner dances, including 'Cowgirl's Twist' and 'Moon Time', or the advanced steps of '2001 (The BC Coaster)', Bill can be relied upon to write a floor-filler and teach it well.

Versatile as always, Bill recently wrote an Irish-flavoured number, 'Whirl-Y-Wheel'. It was the hit of Bill's tour. A friend had requested an Irish

Top of the Bill

by Jamie Pearson



"If I had to choose between being a choreographer or instructor, I would choose instructor every time. I love teaching. Ever since I can remember, I wanted to teach."

dance for use in competition, and Bill soon fell in love with the 'Whirl-Y-Wheel' track he found on the 'Jungle 2 Jungle' soundtrack. He explained: "The music is in sixteens, so it works out well as a line dance. It's instrumental, and there are very definite sections. I made the choreography specific to the musical theme. Hence each section of the dance is totally based on the music. When the Irish flute theme happens, we are doing a particular step; when the oboes come in, it's a very snaky effect - all spirals and sweeps (rondés). Then there's a syncopated 'vine' that matches the music. It's totally thematic."

Have bootscooters had any difficulties dancing to 'Whirl-Y-Wheel', a track without lyrics? Not at all, insists Bill: "With an instrumental track, people are free to concentrate on the rhythm," he suggested. Dancers also need to concentrate on the dance's title. Bill has heard many variations as people get their lips in a twist talking about 'Whirl-Y-Reel'. Alternative titles heard on tour include 'Whirlygig', 'Whirly Bird', 'Whirly Wheel' and even 'Girly Reel'!

Two other favourites from the tour are 'Sh-Boom' and 'Moon Time'. The former is set to become a singalong favourite with dancers everywhere. Bill described 'Sh-Boom' as "an old soft shoe shuffle routine. It's a lower level intermediate dance." If it's a beginner dance you're after, though, why not try 'Moon Time'? Bill said: "It's a simple-but-fun exercise in kick ball changes. For the more experienced dancers, I suggest a fast Polka song."

Bill believes there is equal room on the dance floor for challenging and easy choreography: "There's increasing demand for challenging dances," he suggested. "You may well see some challenging dances from me in future." That's not to say Bill will stop writing beginner dances - far from it. "There are always new dancers and new songs suitable for easy dances," observed Bill. "I'd encourage choreographers to write easy dances, for a split floor, that go alongside more challenging dances," replied Bill. If the choreographers write these dances, it is then up to individual instructors to split the floor. Bill said:

"Teachers can either say: 'We can't do another dance to that track because Rob Fowler's 'The Beast' is done to that,' or you can say: 'I want my dancers up, enjoying that song, even if it's using a different dance.'"

"One piece of choreography isn't the be all and end all for a song," insisted Bill. When they began line dancing some 20 years ago, Bill and his friends had to make do with the small number of dances available at the time. He recalled: "We'd dance the same dance to a number of different songs. I've never had the mentality that 'this dance must go with this song'."

Bill has written many dances since then. Ask him which dance he is most proud of and Bill will pick 'Boot Scootin' Boogie' (known as 'Vancouver Boogie' in the UK). For the last five years, the dance has been chosen for the line dance world record attempts at the Tamworth Festival, Australia. Bill feels honoured his dance was used to set the world record. "It's the thrill of a lifetime - a choreographer's dream - to see that many people enjoying my dance year after year."

When Bill is off the dance floor, he is on the internet. "I'm an e-mail addict," he confessed. "I keep in touch with people all over the world. 99% of it is line dance oriented, though!" Bill has always led an active life (although his internet buddies might not believe it). He said: "I used to play softball, but when line dancing became my main income, I didn't want to jeopardise my health. I won the award for highest batting average for a couple of years."

Nowadays, Bill has swapped batting for globetrotting. Line dance has taken him around the world: "I was away for over three months last year," recalled Bill. "I love travelling to different places. I was particularly impressed with New Zealand - the people, its cleanliness and the scenery." Bill hails from Pennsylvania, but now lives in Vancouver, Canada. He is not too concerned about his daily whereabouts though. As a considerate teacher who finds time for his dancers, Bill is assured of a warm welcome wherever he goes.



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5. Last Chance, Last Dance
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7. Tell Laura I Love Her
8. Heads You Win Tails I Lose
9. Memories Are Made Of This
10. It's Got Nothing To Do With You
11. You're An Angel
12. Love Me, Love Me
13. Give, Give, Give
14. You Never Can Tell
15. Sorry Dear
16. When My Little Girl Is Smiling
17. Luther Played The Boogie
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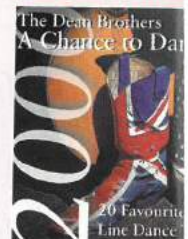
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11. I Fall To Pieces
12. It's A Love Thing
13. Murder On Music Row
14. The Right Place
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Fun For Boys Too

Fresh from an exhilarating Salsa dancing holiday in Barcelona, Shirley Donahey had arrived home to Manchester to wondering why British men are not more addicted to dancing. While Latin men put passion on the dance floor and American men revel in the sociability, she suspects that many British men are too self-conscious to enjoy themselves.

"Dancing is all about having fun and enjoying the music and it is such a shame that so many

Margaret Kitchen talks to the Donaheys who would like to see more boys and men in their popular dance classes.

men miss out and that boys who are good at dancing get teased by other lads and often give it up," she observed regretfully.

For 32 years Shirley has run Donaheys Dance Centre with its headquarters in Clayton and branches throughout Thameside in Greater Manchester. She started out with her former husband Patrick Donahey, following their success as North of England professional Latin American champions. Now her son Paul, 26, is her partner in the business. Shirley proudly boasts that since Donaheys began, 35,264 dancers have been put through their International Dance Teachers Association medals - most of them female. Despite the fact that dance is the best way to meet girls, it is not cool for boys and young men to be seen at dance classes.

She has touched a topical nerve with her observations about the need to encourage more boys and men to take to the dance floor.

Linedancer magazine's website is rife with debate on the same issue. Our dance editor, Steve Healy, says high profile role models like Rob Fowler and Pedro could help boys change their ideas about the image of dancing. Paul Donahey points out: "When I was at college and the lads couldn't dance at parties, they were mad with jealousy because I could dance with all the girls."

Shirley observes: "In the past, because of competition dancing, which was seen on the television programme *Come Dancing*, it acquired an effeminate image which it can't shake off. When I used to go into schools to demonstrate dancing, I would stop the boys from sniggering by telling them that their football and boxing heroes took dance classes to improve their rhythm."

It breaks her heart to see superb boy dancers drop out of her classes because their friends are giving them a hard time:

"We have one lad now, who is eight, who could be a champion but I can tell that the teasing from other lads is going to make him give it up. It's a tragedy."

The Donaheys and their team of instructors (Paul is the only man) teach all forms of dance, including line dancing, to both adults and children. They do it for social purposes and fun, putting on shows and road shows but not for competition. "Competition can spoil the fun," Paul observes.

He says it is important to introduce children to dance by letting them do what they want to do: "We teach the dances the kids want to learn."

Children see dances on television and want to do them themselves. They can't wait to get in. They come in here dancing up the steps. They come with their friends and we can have up to 100 in a class in a friendly atmosphere. In June we put over 1000 children in for dance tests."

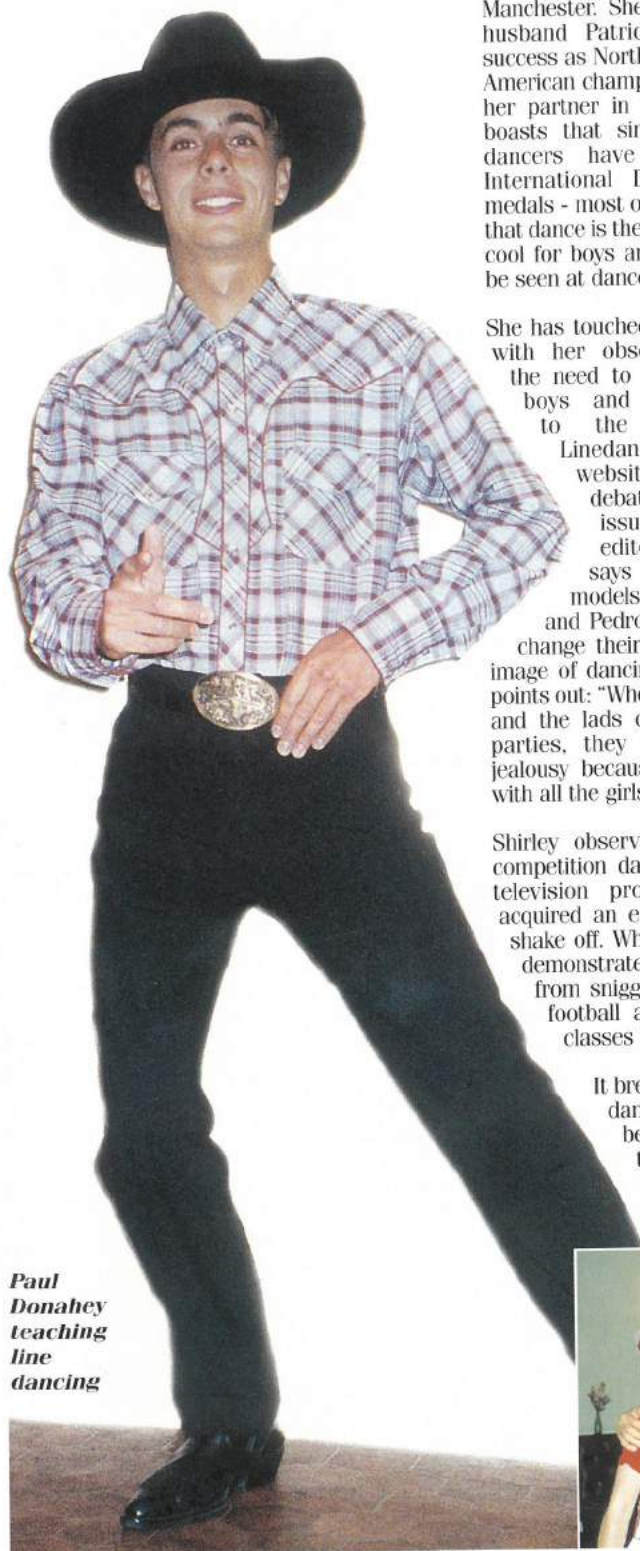
In July the children (mainly girls, of course) put on a show for Children in Need in Ashton town centre and raised over £4000. "The line dancers were brilliant," says Paul. He teaches the line dancing classes to adults.

"We have about 250 line dancers a week. I love the music, the satisfaction of teaching it and seeing the dancers really enjoy

themselves. We focus on the beginners. So many clubs have shut down because they have not kept up the concentration on the beginners. We try to keep it fun for everyone, because if it stops being fun they won't come."

"The success of line dancing is down to not having to have a partner. However, Salsa is going to be the next big thing. It's simmering and about to explode. You need a partner but we do Salsa classes where we do some partner work and some line dancing like Mambo Jambo, so individuals will still come along."

Shirley Donahey has her fingers crossed that British men will take to Salsa with the enthusiasm of their Latin counterparts.



Paul Donahey teaching line dancing



Paul Donahey and Jo Thompson



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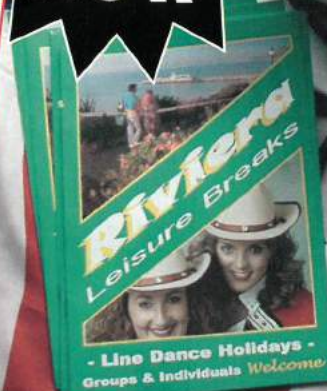
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DATE	RESORT	HOTEL	SATURDAY THEMES
Jan 12th - 14th	Blackpool	Norbreck Castle	Chinese New Year Party
Jan 26th-28th	Margate	Grand Hotel	Chinese New Year Party
Jan 26th-28th	Bournemouth	B'mth International Hotel	Mini-Festival Date
Feb 2nd-4th	Torquay	Grosvenor Hotel	Mini-Festival Date
Feb 9th-11th	Bournemouth	Superb Choice of Hotels	Wild, Wild, West Theme
Feb 16th-18th	Blackpool	Norbreck Castle	Riviera's Irish Theme
Feb 23rd-25th	Bournemouth	B'mth International Hotel	Mini-Festival Date
March 9th-11th	Bournemouth	Superb Choice of Hotels	Wild, Wild, West Theme
March 16th-18th	Torquay	Grosvenor Hotel	Mini-Festival Date
March 23rd-25th	Liverpool	Adelphi Hotel	Riviera's Irish Theme
March 30th-1st April	Bournemouth	B'mth International Hotel	Mini-Festival Date
April 6th-8th	Blackpool	Norbreck Castle]	Caribbean Beach Party
April 13th-16th	Bournemouth	B'mth International Hotel	3 nights- Easter- Mini-Festival Date
April 20th-22nd	Torquay	Grosvenor Hotel	Mini-Festival Date
April 27th-29th	Bournemouth	Superb Choice of Hotels	Wild, Wild, West Theme
May 4th-7th	Liverpool	Adelphi Hotel	3 nights- Caribbean Beach Party
May 18th-20th	Margate	Grand Hotel	Riviera's Irish Theme
May 18th-20th	Bournemouth	B'mth International Hotel	Mini-Festival Date
June 8th-10th	Bournemouth	Superb Choice of Hotels	Caribbean Beach Party
June 15th-17th	Liverpool	Adelphi Hotel	Caribbean Beach Party
June 29th-July 1st	Margate	Grand Hotel	Caribbean Beach Party
Sept 7th-9th	Blackpool	Norbreck Castle	illuminations Weekend
Sept 14th-16th	Liverpool	Adelphi Hotel	Riviera's Irish Theme
Sept 14th-16th	Bournemouth	B'mth International Hotel	Mini-Festival Date
Sept 21st-23rd	Torquay	Grosvenor Hotel	Mini-Festival Date
Oct 5th-7th	Bournemouth	Superb Choice of Hotels	Riviera's Halloween Theme
Oct 12th-14th	Torquay	Grosvenor Hotel	Mini-Festival Date
Oct 19th-21st	Liverpool	Adelphi Hotel	Riviera's Halloween Theme
Oct 26th-28th	Bournemouth	B'mth International Hotel	Mini-Festival Date
Nov 2nd-4th	Torquay	Grosvenor Hotel	Mini-Festival Date
Nov 9th-11th	Bournemouth	Superb Choice of Hotels	Guy Fawkes Theme
Nov 9th-11th	Liverpool	Adelphi Hotel	Wild, Wild, West Theme
Nov 16th-18th	Bournemouth	Superb Choice of Hotels	Guy Fawkes Theme
Nov 23rd-25th	Blackpool	Norbreck Castle	Riviera's Christmas Party
Nov 23rd-25th	Bournemouth	Superb Choice of Hotels	Riviera's Christmas Party
Nov 30th-Dec 2nd	Liverpool	Adelphi Hotel	Riviera's Christmas Party
Nov 30th-2nd Dec	Bournemouth	B'mth International Hotel	Mini-Festival Date

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Charity Lines

Diary Dates

Friday October 20th, 7.30pm, Ibstock WMC, 28, Central Avenue, Ibstock, Leics.

Charity dance held by Lone Eagle WDC, in aid of Leicester Children's Centre and RSPCA. Tickets £7. Contact Kath on 0116 2751346

Friday October 27th, Dial House, Far Lane Hillsborough, Sheffield.

Line dance and 60s' and 70s' fun night to raise money for the Sheffield Children's Hospital. Tickets: adults £3, children £1.50. Further details from Anne Marie on 0114 2477314.

Friday October 27th, the Coronation Hall, Ulverston, Cumbria, 7.30 pm.

A charity line dance in aid of the Declan Thompson appeal. Declan suffers from Neuroblastoma, and the event will raise funds to fight the disease and also for the Borchardt Cancer Ward for Children. Music comes from J.M. Western Dance. Get your tickets (£3.50) from Pat on 015394 41348.

Saturday October 28th, 7.30pm, Pembroke Hall, Walkden, Greater Manchester.

Line dance for the Sue Ryder Foundation, starring the Wild Angels trio (line dance stars turned singers), with DJ Kamikazi Cowgirl. Tickets £6.

Saturday October 28th, 11.30am to 11.30pm, Hewell Road Social Club, Hewell Road, Redditch, Worcestershire.

A 12 hour sponsored Charity Line Dance in aid of Children in Need will be the order of the day. Teams of three or more dancers are required for the daytime events, and there will be a social evening from 7.30 pm. Teams can pick their own music while the DJ for the event will be Dan "The DJ Man" Stevens. All monies go toward the cause. For details, call Richard or Dawn on 01527 61350.

Saturday November 4th, 7pm, Spa Grand Hall, Scarborough.

Celandine Fundraising are holding another fantastic Line Dance Party. Live music from Vaquero and instruction from Chris Hodgson. Proceeds to Scarborough Hospital. Tickets £8 from Jane on 01723 377241 or Linda 0172 374382.

Saturday December 2nd, Parr Hall, Warrington, Merseyside.

Country music and line dance spectacular in aid of the Red Cross to care for people in need within our community. Individuals and clubs needed to support the event, hosted by a top country DJ with good old cowboy food. Super prize for Best Dressed Strutter and side stalls selling line dance wear. Also learn the Red X Rumble. Contact Sonia Whittle, event organiser, for booking form on 0161 888 8900.

Please ensure diary dates are sent to Linedancer well in advance of the event to ensure inclusion.



Sunny Belles

The Memphis Belles had to take refuge from the sun while they raised cash for the Red Cross. Belles, Bev and Julie were in Stoke-on-Trent for the fundraiser, organised by Hazel Pace from local club, Silver Spurs. Under sponsorship from Courts Furniture, the event took place in the store's car park and raised £1200. Hazel taught 'Boys From Ballimore' while hubby Roland was the day's DJ. Well done to all Staffordshire stompers who did their bit!



Nadine About

Nadine Sommers joined the Calamities at a charity line dance and Bar-B-Q at Bridge Street Nurseries, Isle of Man. Despite rain-fall, the performances by the stars made it a successful night, with over £1000 going to good causes.



Polka Dotty

The Shetland Western Line Dance association danced a modified 'Picnic Polka', 'Birchwood Stroll' and 'Cotton Eye Joe' during a sponsored line dance from Lerwick to Scalloway. This was a distance of over seven miles, and brought in around £1500 for Cancer Research. It's nice to see a combination of line dance and the great outdoors - an enjoyable way of raising cash!

Rugeley Rock

A brave half-dozen from the Copperfield Line Dance Club, Rugeley did a charity abseil and free-fall to help the Douglas MacMillan hospice in Stoke-On-Trent. Whilst waiting for their jump, the crew spotted a familiar face - it was none other than Pedro!

Mr Machado had been at the King's Hall that weekend and stopped by to check out this amazing feat. Not only that, he decided to do the jump himself. The hat went round, and Pedro even persuaded a lottery representative who had been staying at his hotel to match his sponsorship. He jumped - still wearing his line dance boots! Pedro's spontaneous actions added £500 to the total - top man! It just goes to show, you never know where you might bump into a line dancer - even 100 feet up off the ground!

Bouquets this month go to . . .

Winning Western Trail

Thanks to Dave and Kath Clark and the Wester Trail Line Dancers of Brinsworth, Rotherham, who hosted our line dance evening on behalf of St John Ambulance, which raised £867. Also thanks to everyone who supported this charity event. Everyone is welcome to come along and join us on Mondays at Brinsworth Community Centre, 8-10pm.

Michelle Darby

Homestead Anniversary

A big thanks to Ian and Sheila Wright on their first anniversary of opening The Homestead in Portobello Road, Edinburgh. They have worked so hard to make this venue the place to go. They have put on so many great bands. A special mention for Dougie the DJ who plays all our requests during the intervals. If you are visiting Edinburgh, this is a must for scootin' your boots!

Rosemary Wilson

Coppington Welfare

The mothers and children of the First In Line Club, Hartlepool, send a big thank you to the members of the Coppington Welfare Centre Line Dancing Club, Northumberland and their teacher, Michelle, who welcomed us with open arms at their line dance centre with three and half hours of dancing and refreshments. We have made plenty of friends and look forward to visiting them again in December and March.

Frances Stephenson

Texan Tornadoes

Our best wishes to Pete and Michelle who ran the Texas Tornado Club in Orpington, Kent and various other venues who had to postpone their marriage until September due to the fact Michelle was hit by a bus when coming out of a shop in Eltham. She suffered terrible injuries and was in hospital for a long time. Much happiness to you Michelle and Pete.

The Texas Tornadoes



Thousand Pound Dance

I am a sixteen year old line dance instructor and we held a line dance at St Francis Church Hall, Petts Wood, Kent on July 29th for the Cancer Research Campaign. We raised £1000. My mother and many other relatives are suffering from cancer and I realised how much this illness was affecting the people around me, so I wanted to do something. Within a couple of weeks of booking the hall the tickets were sold out. We had a terrific response and the evening was a great success. Many thanks to everyone who helped and next year's dance is already on the drawing board.

Richard Carpenter

Luton Country Music Festival

Thanks to Ron and Lucy and the committee and helpers for organising a marvellous weekend. The bands were brilliant, the tutor on Saturday and Sunday mornings was a bonus, helping with style and enjoyment. The venue was large enough to cater for stalls. Also thanks to Luton Borough Council for providing the venue

Robert Welch



Homeless Helped

Thanks to the efforts of Easy Rider and Side-Kickers and all the dancers, £400 was raised at a charity line dance on August 11th, at Goodyear's Pavilion, Wolverhampton, in aid of the Good Shepherd Trust. Brother William Kinsella accepted the money on behalf of the Trust which gives help to the homeless.

J. Brookfield and G. Dobson

Tors De Force

The Ten Tors Western Dancers in Devon held a dancathon in aid of C.L.I.C. recently and brought in £2,000. The club danced a total of 91 dances over a seven hour period - an exhausting and admirable effort, we're sure you'll agree. This is the third time the dancers have raised funds for charity, and they have now amassed almost £5000 for good causes.

Dee Evans - Texas Star

It is with deep and sincere regret that Texas Star announces the death of Dee Evans. Dee, a member of Texas Star line dance club since informative days, recently collapsed while at an evening function in Kent and later passed away in hospital.

I'm sure that you will join with us in sending our heartfelt condolences to Dee's son, Michael, her daughter Joanne and the rest of her family at this time.

While a member of Texas Star, Dee ran two Marathons for charity and was involved in numerous other activities, in particular fund raising for MS - a cause very dear to her. Dee will also be remembered of course for her - warm friendly nature and ready smile. Dee, you will most definitely be surely missed.

Texas Star hosted a benefit line dance evening in memory of Dee Evans. The event took place at the Paddocks, Canvey Island, Essex, on Friday 1st September 2000, raising £1,743.23 for favourite charity MS. The final figure will be in excess of £2000.

Kylie Evans, Swansea

Our sympathy goes out to Kylie Evans whose mother, Mandy recently lost her battle against Cancer. A rising young star of the hardwood with a string of recent event victories to her credit. The thoughts of Eddie Romero and everyone involved with the Universal competitions are with you.

Net Gain

**From the netball court to the dance hall
12 year-old Sarah Liddiard's natural talent and
enthusiasm have carried her to success in both
hobbies. Youth zone caught up with this
modest young lady as she prepares for her
latest competition.**



There are, of course, many talented young stompers out there. They have gone on to place highly in competition after competition and many of them are no strangers to the world of dance, having been regular devotees of one dance form or another since a very early age. All the more reason, then, to admire young Sarah Liddiard from Swindon. She has been in line for just three years and had absolutely no dance experience beforehand.

Sarah's talent is all too plain to see and her dad, Bill, tells the story of how she got into stomping in the first place: "It was Sarah's mum who was first into line dance," he says. "One day, she brought an instruction video home with her and was trying to master a difficult step. She couldn't do it and turned the TV off and went to make some dinner. When she came back into the room, Sarah was there doing the move, saying: 'Isn't this easy, Mum?' That was Sarah's first taste of line.

Since then, Mum has forgiven her fast-learning daughter, and takes her with her to social events. Sarah has to do the majority of her practice sessions on her own, on the dance floor in a nearby pub. "There's not many dancers of my age in the area, so it's up to me," she says. Sometimes, Sarah has the occasional help from none other than Lee Easton, who offered to help out when he could after seeing her in competition: "I'm a big fan of Lee, and he's very patient with me!" she laughs.

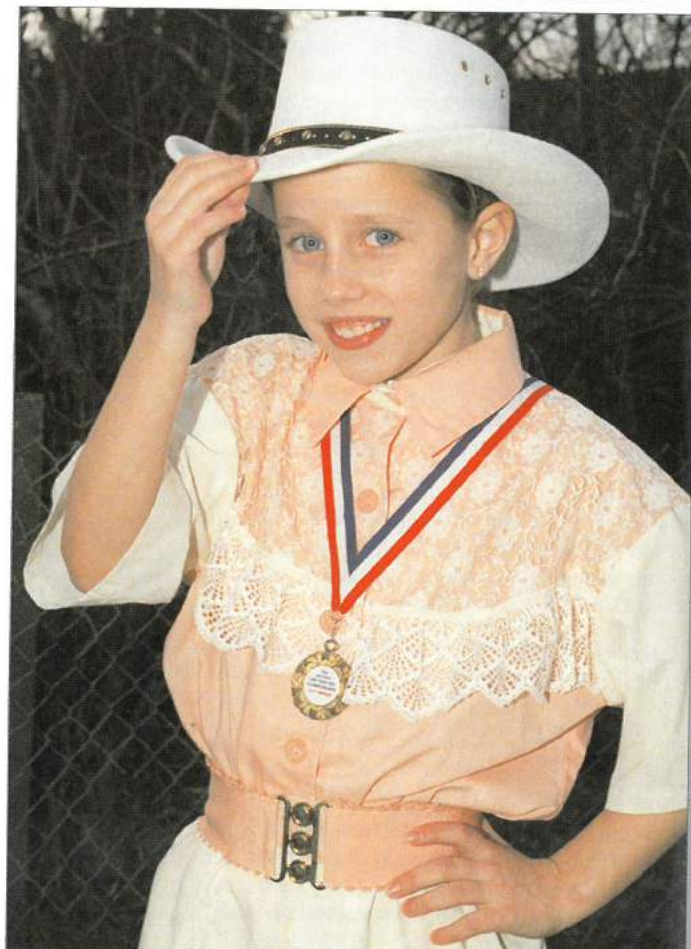
Line dance is now Sarah's number one hobby, even though she still keeps up with her beloved netball. Incredibly, Sarah has now turned choreographer! "I think I can really do it, she says." Her first dance was put together with her line dance friend, Katherine Hayley. It is called 'Sunset 2000', done to 'Ride Into the Sunset'. "It's quite easy but very fast," warns an ever-considerate Sarah.

Sarah was making tournament finals mere months after taking her first steps but now she is starting to place. Earlier this year she finally tasted victory: Sarah won the South Wales Open Junior Championship and the South Wales CWDC UK Championships heat. She also dances couples with 18 year-old Darren Popkiss and they have also won at division 3 level.

It is a busy household - Sarah has five sisters and two brothers. Her older sister dances a little bit but according to Dad, Bill, there may be competition in the home very soon: "Our four-year-old daughter, Chelsea, runs up and joins in with Sarah whenever she practices in the house-so who knows, maybe we've got another champion!"

Sarah also has a hidden talent for music but said nothing to us about her keyboard playing or singing abilities. Says Dad: "She's quite modest, except when she's got her silly head on." With success comes rewards and Sarah now has a sponsorship with local boot outlet Buckles and Boots: "This is great news," says Bill. "It is a great help with her travelling costs."

From one glance at a dance video to qualification for the UK championships and competition success, Sarah is now looking forward to launching her bid to qualify for the Worlds 2002 in Holland. It just shows what is possible if you have the drive. Her advice to any youngsters thinking about line dance is this: "Just do it - it's easy and it's fun!"



Kickball Change

We are all footy crazy up here," says Ryan of his Barrow upbringing. So it came to pass that young Ryan could be found on the park with his friends, dazzling the opposition with his fancy footwork. In no time, the young Ryan made the Barrow Celtic team, and then the Barrow Schoolboys side: "I'd been playing since I was four," he says. "When I started to do well for my teams, I was asked to train with Sheffield Wednesday's school of excellence."

Ryan found himself training with the Premiership side, sharing facilities with the likes of Des Walker and Andy Hinchcliffe. However, at this point, another pastime was beginning to vie for Ryan's attention: "I'd always been making fun of line dance. My Mother has a club (JM'S Western Stompers) and one day I decided to go along. I must admit I enjoyed it."

Ryan's first dance was 'Easy Come, Easy Go', to Shania's 'Any Man of Mine' and he was soon back for more...

Despite his mother having had her own dance class Ryan had no dance experience at all. I first asked him for his opinion on the differences between football and line dance training: "No contest. Line dance is tougher" he says. "It's far more technical, especially couples, which I've now taken up. It requires a lot of work." Ryan is now a World champion and Sheffield Wednesday are at the foot of the first division so it looks like he made the right decision!

Ryan McKenna gave up a promising football career to pursue his love of line dance. Stephen Parry finds out more...

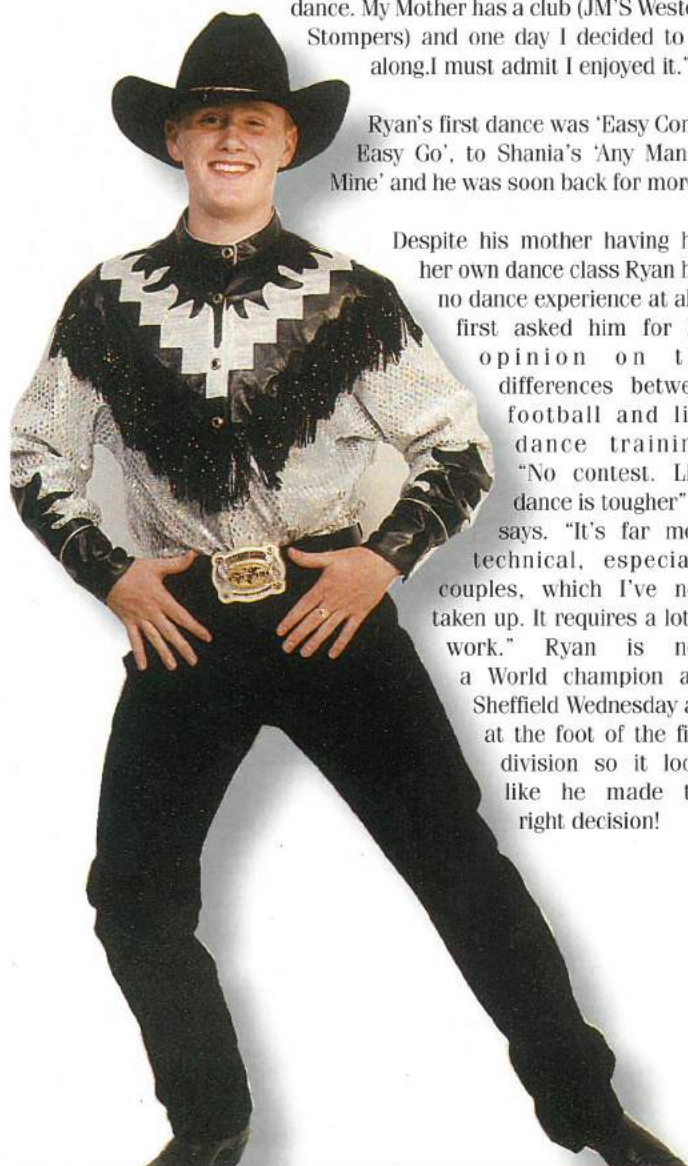
Ryan has only been line dancing for two years but his enthusiasm has spurred him on: "I met Scott Blevins, who showed me a few steps and offered some advice, says Ryan. "Then, six months later, we met again at the Linedancer awards in Blackpool and he said I'd improved at an amazing rate." Scott knows talent when he sees it: Ryan is the reigning Worlds champ at Junior Teen Intermediate. Next time in Edmonton he will be in the Junior Teen Advanced category.

Ryan's journey into couples has been eased by the patience of his more experienced partner, Kelly Ann Green: "She's been great," says Ryan. "She has been full of advice and very helpful."

Another aspect to Ryan's line dance career is the practical help from his mum. Everyone knows that teenagers and parents don't always see eye to eye but a professional dance relationship on top of that can often leave tempers a little frayed. Mum, Janet, says it's all worth it: "We shout at each other a lot," she tells me. "It's part of the process! But it's all toward the same goal." Ryan agrees: "It can get a bit hairy sometimes but I have to thank her for all her help. I couldn't do it without her - I love her loads!"

Ryan has now reached the level where he has stood in for Janet at her class when she is on holiday. He puts it all down to hard work and goes about his dancing with the same energy with which he used to kick a ball. Ryan still enjoys the occasional kick about but these days it's the love of line that captures his imagination!

Ryan McKenna is a line dance star of the future. In a few short years he has won many prestigious awards in competition.



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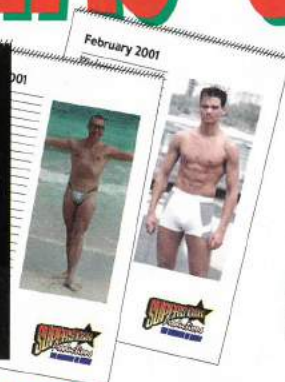
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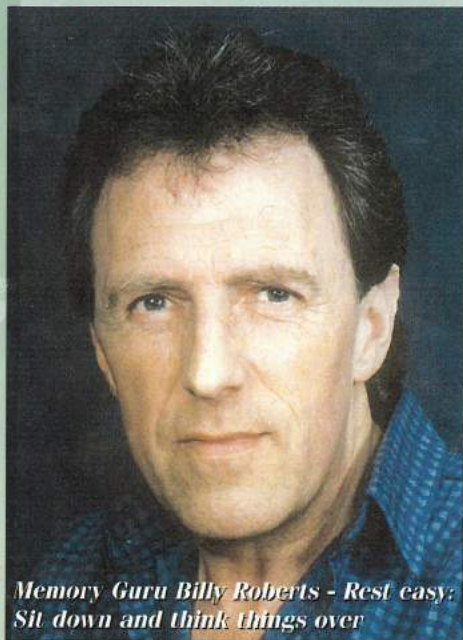
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Thinking hats on

Improve your memory – put your teacher in a cupboard!
Having sought out an expert in the field, Margaret Kitchen suggests
you use new dance steps to boost memory power.



*Memory Guru Billy Roberts - Rest easy:
Sit down and think things over*

Memory is the most precious human possession. Without it we have no identity. When it falters we panic. Yet we do not work as hard at nurturing our memory and keeping it in shape as we do the rest of our bodies. For some reason, it does not occur to us to do our brain exercises. We do not feel guilty if we have not exercised our memory recently, as we do if we have not danced or exercised for a week.

At a time when people are living longer, keeping the memory fit and healthy has never been more important. So, what better exercise is there for the memory than line dancing? Think about it. All those steps to remember, with new dances constantly coming along. Some people complain about the number of new dances. Yet, instead of complaining, we could see them as a challenge and use them to our own advantage.

Of course, not everyone is going to remember every dance. The older you are, the less likely you are to want to remember everything (that goes for life as well as line dances!). However, learning the occasional new dance will not only give your body a healthy fillip, it will also provide those little grey cells with an excellent workout.

By looking positively at the challenge of a dance you could be doing your mental health a big favour. Line dancers, after all, like to live a long time because they have so much to live for and to do so, they need healthy memories.

To help line dancers take a positive approach to learning new steps, I asked Billy Roberts, a lecturer in memory and mental abilities, who lives in Liverpool, to put his mind to the task of offering tips for remembering dances. He believes we should all have a positive approach to a healthy memory and notes: "People who say 'I have a poor memory', are programming their sub-conscious not to remember. They are making it inferior and weak. It is like any other muscle in the body, it needs work."

He says that when we first meet a person we only bother to remember their name or what

they look like if they are important to us. He teaches business people to make a habit of remembering the names and appearance of everyone they meet, because it makes people feel important - a vital skill in business.

Billy has what is known as an eidetic memory, often called a photographic memory, but he did not always have the gift to look at a page and be able to visualise. His ability to visualise images has developed with practise over the past decade. He recommends to line dancers a special method of remembering, which he documents in his two books, 'Working Memory' and 'Educate Your Memory' (both published by Allison and Busby). It is called the cupboard technique and it has long been used in Russia and China.

"If the dancer is finding it all a bit overwhelming, with too much to learn, all he or she has to do is go along with the class, then later on, at home, sit down quietly and create a cupboard. Make it very brightly coloured, the brighter the better. I know it sounds far-fetched and fanciful but believe me it works.

"Once you can recall this bright cupboard without any effort, all you have to do is to calmly visualise the instructor and then place him, or her, in the cupboard. The events of the class, the movements, the whole routine should come to you gradually by visualising the instructor in the cupboard.

"Visualise the shape of the face, the ears, the top of the head, the nose. If you do that repeatedly over time you can take the instructor out of the cupboard and you will find the routine will come into your mind. Use the imagery of the teacher to visualise the steps in your memory. Look at his or her feet instead of your own.

"Just place everything you can remember in the cupboard. For as long as that cupboard is vividly visualised nothing else matters, you can just open it each day and practise what is in there, it will come back into your mind and you can build on it."

So watch out teachers, get your image in shape, you are about to spend a lot of time in bright cupboards!

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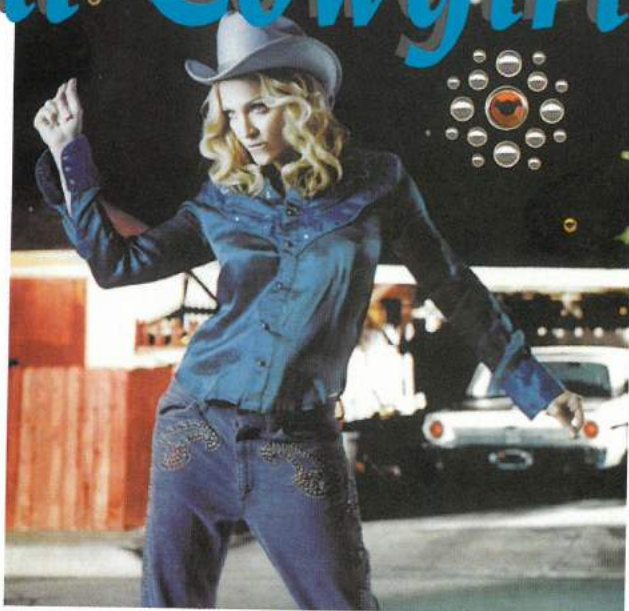
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Material Cowgirl

The Queen of Pop is now the queen of cowgirls! Madonna has now gone for the cowgirl look with denims and cowboy hats. Just check her out in the video for her latest number one smash, 'Music'.



The video for 'Music' shows the material girl partying in a limo with some girlfriends while her chauffeur is played by none other than Ali G. As usual Madonna shows some fiesty moves and even transforms into a cartoon version of herself at one point.

Madonna of course has changed her image over the years as often as other people change their pants, but this new look, with customised denims and slinky rhinestone shirts is a definite winner.

After an incredible 17 years at the top, it's a busier time than ever for Madonna, now raising a family with British film director, Guy Ritchie, and celebrating the release of her new album, also entitled 'Music'. This new CD also includes the previous hit, 'American Pie', which was a UK number one hit as well, (of course!). Madonna's cover of 'American Pie' sparked off a resurgence of interest in Chrissy Hodgson's line dance of the same name, while a new dance, 'Satisfaction', has been choreographed to 'Music' by none other than Chammp. Rumours abound that Scott Blevins is working on a routine to 'Music' too.

So, as you can see from the pics, Madonna proves yet again that she knows true style when she sees it. Watch out for Cowgirl Power!

Win a cowgirl hat like Madonna's!

Yup! Linedancer has managed to get hold of two shocking pink 'Gambler' Cowboy hats from Western Direct (as modelled here by the lovely Nicky). Western Direct supplied the Cowboy hats for Madonna and the dancing girls in the 'Music' video. To win, simply tell us the name of character Madonna played in the film, 'Dick Tracy'. Pop your answer on a postcard, mark it 'Madonna Competition' and send it to the usual address by the end of November. The first two out of the hat will win and three runners-up will get a copy of the new album, 'Music'. Remember what they say - you've got to be in it to win it!



Sure Thing' for Scooch winners

The flexible foursome's first single was, of course, 'When My Baby'. Our two lucky Scooch goody-bag winners are none other than E. Robb of Clackmannanshire and D. Johnston of Flintshire. Our three runners-up each get a signed single, and they are:

D. Settlethwaite,
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E. Chant, Yeovill
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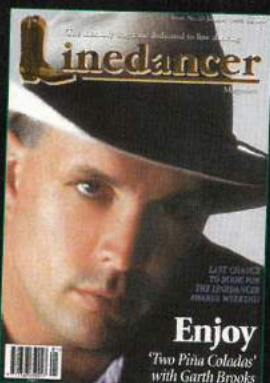
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ISSUE 19 DECEMBER 1997

Dances... Country Walkin', Rita's Waltz, Walking The Hound Dog, Sexy Little Christmas Thang, 13 MWZ, Weekdays, Prairie Strut, Streamlinin', Christmas Rock, The Blister Shuffle, King Of The Road, Hot Tamales, Practise Makes Perfect



ISSUE 20 JANUARY 1998

Dances... Tropical Moment, Dwion, Psychably Billy, No Time At All, Spanish Stomp, Loose Boots, Menace, Move That Way, T-Bone Shuffle, Shine, Shine, Shine, Pina Colada Cha, Midnight Waltz, The Wanderers Return, Margaritaville



ISSUE 21 FEBRUARY 1998

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



ISSUE 22 MARCH 1998

Dances... Easy Come Easy Go, Waltzing Matilda, Heart Line, Bandera, My Maria, Southern Night, Cha Cha, Oee Oee O, 'X' Out, S.O.S., Snap Clap 'N' Wink, Kentucky Flatrock Stomp, Southern Dreams, Pina Colada Cha, ETB.



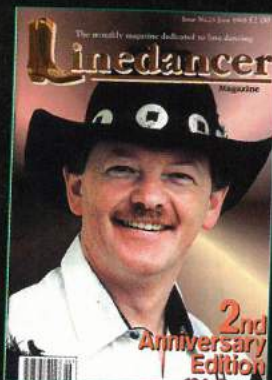
ISSUE 23 APRIL 1998

Dances... Moving On Up, Nait American, Coastin', One Step Forward, Hardwood Stomp, Little Miss Holly, Dizzy, Ghost Train, Cripple Cree, Sudden Drop, Done Did It, Turn It Loose, Scotia Samba, She Devil



ISSUE 24 MAY 1998

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



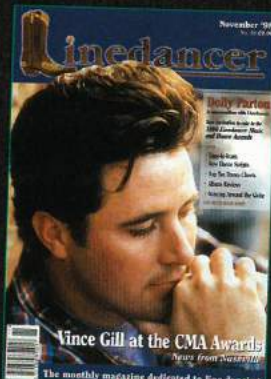
ISSUE 25 JUNE 1998

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



ISSUE 29 OCTOBER 1998

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



ISSUE 30 NOVEMBER 1998

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



ISSUE 31 DECEMBER 1998

Dances... Ho No It's Christmas, Irish Wax, Mexicana, Jingle Bell Rock, We Really Shouldn't Be Doing This, A6, Paris '98, All Week Long (aka 7 Nights To Rock!), Line Up And Jig, Greased Lightning, Perfect Match



ISSUE 32 JANUARY 1999

Dances... Smell the Whiskey, Jukebox, Million S Cowboy 2000, All My Tricks, Got To Be Funky, Wind Ya Body, Dolores Charleston, Wild Child, 1999, North O' The Border, Bearfootin', Adam's Ale, It's A Reast



ISSUE 33 FEBRUARY 1999

Dances... Payday, Waltz Across Texas, Fallsview Rock, Kiss and Tell, Get In Line, Mmm Bop, Quando When Quando, Cowboy Up, Poor Boy Shuffle, Sunglasses, Lonesome U, Switchblade USA, Latin Groove



ISSUE 34 MARCH 1999

Dances... Linedancer Waltz, Hearts and Flowers, Mama's Lil Baby, Something To Miss, Big Dreams, Por Ti Sere (I U I Will Be), Still The One, Texas Is Where It's At, Shine On, Backstreet Attitude, Walkin' On Me, Colorado Cha Cha, Rashes Rainbow (R&R)



ISSUE 35 APRIL 1999

Dances... Impulse, Makin' Tracks, Cosmic Shuffle, The Groovin' Groove, Got The Bug, Slap, Stomp and Roll, It's a Country Thing, Boom Cha, Nothin' But Trouble, Shiver and Shake, The Hams Jam, She Does, Louisiana Lou



ISSUE 36 MAY 1999

Dances... San Antonio, Redneck Rockin', Jambalaya, Tropical Breeze, After Midnight, 29 Nights, Meanwhile, Celtic Chaos, Give It Up, Never Say Always, XLR8, Honky Tonk Town, Low Down Dirty Boogie, Cha Cha Loco



ISSUE 37 JUNE 1999

Dances: Graceland, Pretend, Line Dance Boogie, You're The One For Me, Yo Yo, Gimme A Beat, UC me ICU, Alive & Kickin', My Annie, Drive Me Wild, Jump, Jive & Wail, Shoot The Rooster, Drink, Swear, Steal & Lie



ISSUE 38 JULY 1999

Dances: Dancing Violins, Cheating Heart, Trip and Stumble, The Amazing Waltz, Cryin' Game, Hang On Carly, Crazy Little Thing, Pot Of Gold, Digital Thunder, Space Cowboy, Boogie Woogie Bugle Bop, Salsa Latino



ISSUE 39 AUGUST 1999

Dances: Absolutely Definitely, Once Upon A Time, H.S. Friday, Single White Female, Su-Cha Fool, Walk On Bye, Funky Cha Cha, The Hucklebuck, Feet Don't Fail Me Now, Mexican Moon, Livin' Loca, Wild West Wish



ISSUE 40 SEPTEMBER 1999

Dances: Babe, Just Remember Ho Ho (Quick Quick Slow), Just A Minute, Dancing Boots, Wayo, Coyote Sing, Turning Point, Message In A Bottle, Into The Arena, What's Your Name, U Name It, Mi Chico Latino, Mambo #5, Mardi-Gras Mambo



ISSUE 41 OCTOBER 1999

Dances: Wrong Night, Country Bears, Rose Garden, Yenga Bus Shuffle, Islands In The Stream, Straighten Up, Come Crying To Me, Tracks 2-10-S-E, Mucho Mambo No.1, Lightning Polka, Jive In No Time, Ships A Beat, Shut Up And Drive, Jive Walkin'



ISSUE 42 NOVEMBER 1999

Dances: You Win I Lose, Wasn't That A Party, Timeless Carousel, Missing You, Jamaica Mistake, The Picnic Polka, Mambo Jambo, Times 2, Just Can't Wait, Syncopated Rhythm, Have Fun, Go Mad, The Trail, Two Timer



ISSUE 43 DECEMBER 1999

Dances: All Together Now, Merry Christmas Everyone, Roller Coaster, Rock N Roll, Vertical Expressions, The Dixie Walk, Break It Loose, Snowbird, Only You, Fast Forward, Jitterbuggin', Lets Get Plumpy, What's Your Poison, Stars And Stripes, Larger Than Life



ISSUE 44 JANUARY 2000

Dances: Pizzicato, This Broken Heart, Sure Feels Real Good, Free For All, Love Heart, Wanted, Do You Love Me, Country Fire, Everybody Salsa, I'd Du Boogie, That Time Of The Night, In Too Deep, Waiting For Tonight, Once Upon A December



ISSUE 45 FEBRUARY 2000

Dances: Can You Keep With Me, The Wine Dance, Ex-Cess, Healy's Hornpipe, Now Or Never, Bad Case Of Love, Whirlwind Waltz, Shania's Moment, No Way Jose, I Got A Girl, Boomerang Cha Cha, Go To Pieces, Even Wilder, Here She Comes



ISSUE 46 MARCH 2000

Dances: Love U 2 Much, Sugar Foot Jive, Smooth Operator, Giddy Up, Millennium, Wrapped, Renna Maoli E, Punishment, In Need To Know, Secret Emotion, Believe It or Not, Breathe, Amalgamation, Pase'o Cha Cha



ISSUE 47 APRIL 2000

Dances: Drive Me Crazy, It's A Love Thing, Keep On Moving, Hi Ho Silver Lining, Rhythm Divine, I'll Tell You What, Wonderful Crazy, Jumpin' Jupiter, Full Steam, Nice 2 CU, Bailando 64, Looking Back



ISSUE 48 MAY 2000

Dances: Reet Petite, Shalala, IOU, Celtic Connection, Unmendable, Down On The Corner, I've Been Better, Nobody Knows, Say What, Movin' On Over, Stolen Memory, Yodelin' Blues, Bag It Up Larger Than Life



ISSUE 49 JUNE 2000

Dances: Sex Bomb, Sway To The Rhythm, Rock Bottom, The Promise, Perhaps, DNTD, Would You?, Who Did You Call Darlin', She Will (Sometimes), Never Say Never, Swing Jive, Let's Make A Deal, Black IC3



ISSUE 50 JULY 2000

Dances: Perhaps (revisited), Dancing In The Dark, I Got My Baby, On A Mission, Live For The One I Love, Join The Queue, Amazing Faith, Honky Tonk Rock, Derailed, Forever Love, Chilly Cha Cha, Mucho Rhythm, Madly Off In All Directions, Patient Heart



ISSUE 51 AUGUST 2000

Dances: Moon Time, Country Heat, Mexican Girl, Crazy Dreams, The Victim, Cha Cha Roma, Mad 4 It, Wild & Free, Don't Call Me Baby, Heave Away, Rainbows End, G.I. Blues, Walk On Bye, B. Bop

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The Low Down



www.linedancermagazine.com

He's Back! The one and only Rolf Harris returns to the scene with his latest catchy little ditty that is soaring up the charts. It has gone straight in at number 25 and won't stop there.

The song, 'Fine Day' was released on October 3rd. Recent Teacher Feature star, Charlotte Oulton has choreographed a fun little dance to accompany the track. It looks sure to be a hit with the line dance community. Look out in case our lovely Charlotte appears on Top of the Pops!

Just A Memory - Page 64

Is there no end to John Deans talents? Singer, song-writer, musician... now he is turning out hit line dances - with a little help from Maggie Gallagher. Known for keeping dance floors full and jumping, the Deans latest album sees them collaborating with the best choreographers around. 'Just A Memory', choreographed by John & Maggie, is danced to the Deans' version of 'Memories Are Made Of This' from their 'Stuck On You' CD. It's a two wall, 64-count dance, but with lots of repeats and simple steps, it shouldn't give you any problems, "to be sure, to be sure".

Simply Blue - Page 63

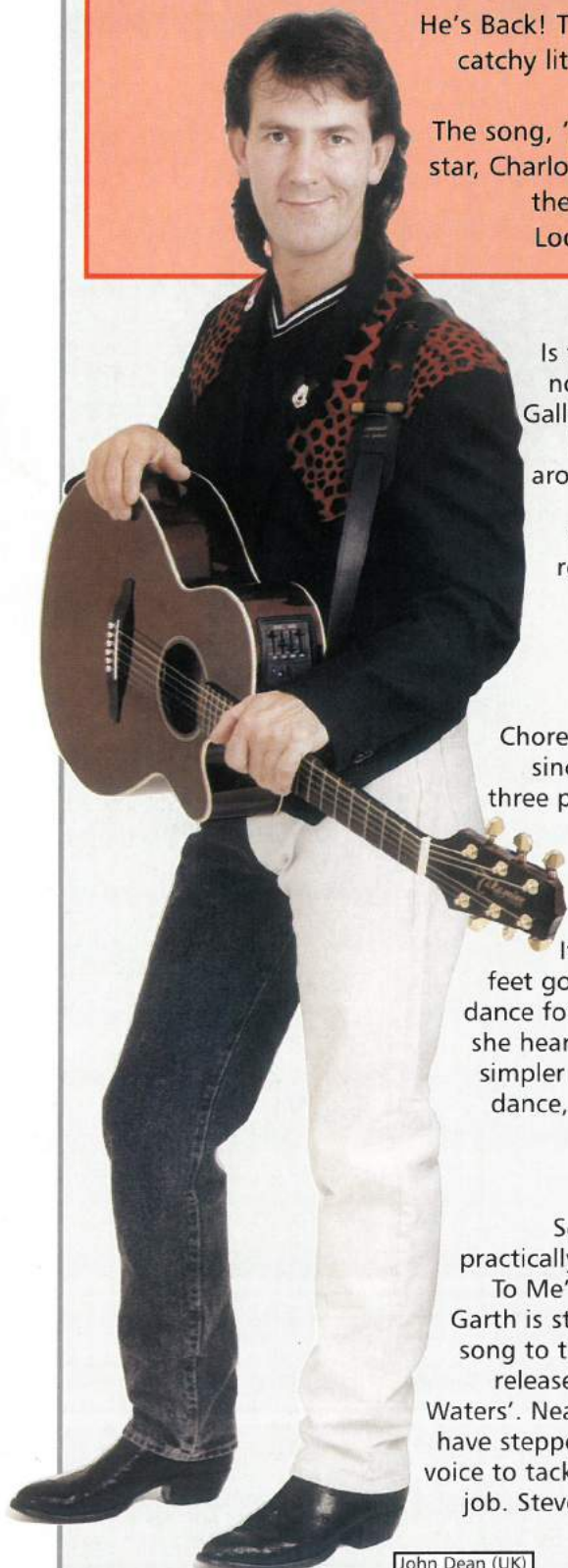
Blue Finger Lou - Pages 74 and 75

Choreographed originally as a demonstration piece, 'Blue Finger Lou' has since become one of the hottest dances around. It's choreographed in three parts, which are very easily defined in the music, and while a couple of the steps are a bit unusual they are nothing an intermediate dancer should worry about. Max Perry & A.T. Kinson have managed to capture the movement of Anne Murray's infectious track in this dance, which is an example of superb choreography.

If you are feeling faint at the thought of a three part dance, or your feet go numb when you see a two-page script, 'Simply Blue' might be the dance for you. Annie Saw was as compelled to dance as Max and A.T. when she heard the track 'Blue Finger Lou' but knew her beginners would need a simpler dance to entice them to the floor. 'Simply Blue' is lovely beginners' dance, with basic steps to give everyone a chance to enjoy this wonderful piece of music. Thanks Annie!

Stormy Waters - Page 71

Some tracks of music are difficult to get hold of, others however are practically impossible. Garth Brooks recent recording, 'When You Come Back To Me' has attracted huge interest and massive radio airplay. Despite this, Garth is still refusing to release the track. When Jo & Tony Wood brought the song to the attention of Steve Sunter, I'm sure they all thought Garth would release the track at some point. So in April, Steve choreographed 'Stormy Waters'. Nearly eight months on, Garth is still holding out, so Lonestar Country have stepped into the breach, and a fine job they have done. It takes a special voice to tackle a Garth Brooks ballad and Chris of Lonestar Country is up to the job. Steve's dance fits the mood of the music and looks set to fill the floors.



John Dean (UK)



Script approved by *Charlotte Oulton*

Fine Day



Charlotte Oulton

FUN/BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Kick Ball Change X 2, Walk Right, Left, Right Shuffle.		
1 & 2	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	On the spot
3 & 4	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	
5 - 6	Walk forward right. Walk forward left.	Walk Walk.	Forward
7 & 8	Step forward right. Close left to right. Step forward right.	Right Shuffle.	Forward
Section 2	Step 1/2 Pivot Right, Left Shuffle, Kick Ball Change X 2.		
9 - 10	Step forward left, pivot 1/2 turn right.	Step. Pivot.	Right
11 & 12	Step forward left. Close right to left. Step forward left.	Shuffle Step.	Forward
13 & 14	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	On the spot
15 & 16	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	
Section 3	Paddle Turns X 4 (Completing 1/2 Turn Left).		
17 - 18	Turn 1/8 turn left, as you step right to side, rock back on left in place.	Paddle	Completing
19 - 20	Turn 1/8 turn left, as you step right to side, rock back on left in place.	2	A 1/2
21 - 22	Turn 1/8 turn left, as you step right to side, rock back on left in place.	3	Turn
23 - 24	Turn 1/8 turn left, as you step right to side, rock back on left in place.	4	Left
Note:	As you do the paddle turns, wave your arms from right to left.		
Section 4	Rock Steps, Shuffle 1/2 Turn Right, Rock Steps, Shuffle 3/4 Left.		
25 - 26	Rock forward on right. Rock back onto left.	Rock Step.	On the spot
27 & 28	Shuffle 1/2 turn right stepping - Right, Left, Right.	Turn Shuffle.	Right
29 - 30	Rock forward on left. Rock back onto right.	Rock Step.	On the spot
31 & 32	Shuffle 3/4 turn left stepping - Left, Right, Left.	Turn Shuffle.	Left

Tag: 1 & 2. With right foot slightly forward, bend knees down then up.
At the end of wall 1, and end of wall 4.

Also: During wall 8 (after 16 counts and just before the paddle turns on the words 'Fine Day').

4 Wall Line Dance:- 32 Counts Fun Beginner Dance

Choreographed by:- Charlotte Oulton Sept. 2000.

Choreographed to:- 'Fine Day' by Rolf Harris. There is a long introduction, start the dance 16 counts after the music kicks in:
(as Rolf sings 'win etc....')



Script
approved by

Annie Saw

Simply Blue



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Side Steps & Kicks.		
1 - 2	Step right to right side. Kick left across right.	Right. Kick.	Right
3 - 4	Step left to left side. Kick right across left.	Left. Kick.	Left
5 - 6	Step right to right side. Kick left across right.	Right. Kick.	Right
7 - 8	Step left to left side. Kick right across left.	Left. Kick.	Left
Section 2	Right Grapevine, Touch, Left Grapevine, Together.		
9 - 10	Step right to right side. Cross left behind right.	Step. Behind.	Right
11 - 12	Step right to right side. Touch left beside right.	Step. Touch.	
13 - 14	Step left to left side. Cross right behind left.	Step. Behind.	Left
15 - 16	Step left to left side. Step right beside left.	Step. Together.	
Note:	Grapevines above can be replaced with rolling turns.		
Section 3	Ramble Right, Side Toe Switches.		
17 - 18	Twist both heels right. Twist both toes right.	Heel. Toes.	Right
19 - 20	Twist both heels right. Twist both toes to centre (weight ends on left)	Heel. Toes.	
21 &	Touch right toe to right side. Step right beside left.	Right &	On the spot
22 &	Touch left toe to left side. Step left beside right.	Left &	
23 &	Touch right toe to right side. Step right beside left.	Right &	
24 &	Touch left toe to left side. Step left beside right.	Left &	
Section 4	Jazz Box 1/4 Turn Right, x 2.		
25 - 26	Cross right over left. Step back left.	Cross. Back.	Back
27 - 28	Step right 1/4 turn right. Step left beside right.	Turn. Together.	Turning right
29 - 30	Cross right over left. Step back left.	Cross. Back.	Back
31 - 32	Step right 1/4 turn right. Step left beside right.	Turn. Together.	Turning right

BEGINNER

Ending:- You will end dance facing front after the jazz boxes. Strike a pose, tapping left toe across right, raising palms up and out to side.

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

Choreographed by:- Annie Saw (UK) Sept 2000

Choreographed to:- 'Blue Finger Lou' by Anne Murray from Together, Keeping In Touch CD.

Steppin'
off the
Page

Script
approved by

John Dean
Maggie

Just A Memory



John Dean & Maggie Gallagher

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 & 6 7 - 8	Right Side Strut, Cross Strut, Chasse Right, Back Rock. Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Rock forward onto right.	Side. Strut. Cross. Strut. Side Close Side Back. Rock.	Right On the spot
Section 2 9 - 10 11 - 12 13 & 14 15 - 16	Left Side Strut, Cross Strut, Chasse Left, Back Rock. Step left toe to left side. Drop left heel taking weight. Cross right toe over left. Drop right heel taking weight. Step left to left side. Close right beside left. Step left to left side. Rock back on right. Rock forward onto left.	Side. Strut. Cross. Strut. Side Close Side Back. Rock.	Left On the spot
Section 3 17 - 18 19 - 20 21 - 22 23 - 24	Step 1/2 Pivot Left, Step, Clap, Step 1/2 Pivot Right, Step, Clap. Step forward right. Pivot 1/2 turn left. Step forward right. Hold & clap. Step forward left. Pivot 1/2 turn right. Step forward left. Hold & clap.	Step. Pivot. Step. Clap. Step. Pivot. Step. Clap.	Turning left Forward Turning right Forward
Section 4 25 - 28 29 - 32	Stroll Forward, Heel Tap, Stroll Back, Touch. Stroll forward - Right, Left, Right. Tap left heel forward. Stroll back - Left, Right, Left. Touch right beside left.	Forward, 2, 3, Heel Back 2, 3, Touch.	Forward Back
Section 5 33 - 34 35 - 36 37 - 38 39 - 40	Right Toe Touches, Grapevine Right, Touch Left. Touch right to right side. Touch right forward. Touch right to right side. Touch right beside left. Step right to right side. Cross left behind right. Step right to right side. Touch left next to right.	Side. Front. Side. Touch. Step. Behind. Step. Touch.	On the spot Right
Section 6 41 - 42 43 - 44 45 - 48	Grapevine Left, 1/4 Turn Left with Hitch, Hip Bumps. Step left to left side. Cross right behind left. Step left to left side. Make 1/4 turn left hitching right knee. Step right in place bumping hips - Right, Left, Right, Left.	Step. Behind. Step. Turn. Bump, 2, 3, 4.	Left Turning left On the spot
Section 7 49 - 50 51 - 52 53 - 54 55 - 56	Grapevine Right, Touch Left, Grapevine Left, 1/4 Turn Left with Hitch. Step right to right side. Cross left behind right. Step right to right side. Touch left beside right. Step left to left side. Cross right behind left. Step left to left side. Make 1/4 turn left hitching right knee.	Step. Behind. Step. Touch. Step. Behind. Step. Turn.	Right Left Turning left
Section 8 57 - 60 & 61 - 62 & 63 - 64	Hip Bumps, Syncopated Jumps Forward & Back with Claps. Step right in place bumping hips - Right, Left, Right, Left. Jump forward, stepping right then left. Clap hands. Jump back, stepping right then left. Clap hands.	Bump, 2, 3, 4. & Forward. Clap. & Back. Clap.	On the spot Forward Back

2 Wall Line Dance:- 64 Counts. Beginner/Intermediate Level.

Choreographed by:- John Dean & Maggie Gallagher (UK)

Choreographed to:- 'Memories Are Made Of This' by The Dean Brothers (144 bpm) from Stuck On You.

Steppin' off the Page

Script approved by

Judith Kennedy

Cross Your Mind



Judith Kennedy

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Toe, Heel, Coaster Step, Left Toe, Heel, Coaster Step.		
1 - 2	Touch right toe to left instep. Touch right heel to left instep.	Toe. Heel.	On the spot
3 & 4	Step back right. Close left beside right. Step forward right.	Coaster Step	
5 - 6	Touch left toe to right instep. Touch left heel to right instep.	Toe. Heel.	On the spot
7 & 8	Step back left. Close right beside left. Step forward left.	Coaster Step	
Section 2	Side, Behind, Side, Behind, Side, Step 1/2 Pivot, Kick Ball Stomp.		
9 - 10	Step right to right side. Cross left behind right.	Side. Cross.	Right
11 & 12	Step right to right side. Cross left behind right. Step right to right side.	Side Cross Side	
13 - 14	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
15 & 16	Kick left forward. Step slightly back on left. Stomp right forward.	Kick Ball Stomp	On the spot
Section 3	Heel Forward, 1/4 Turn Heel Tap, Back Lock, Back Rock, Left Rock.		
17	Tap left heel forward.	Heel	On the spot
18	On ball of right make 1/4 turn left, tapping left heel forward.	Turn	Turning left
19 & 20	Step back left. Lock right across left. Step back left.	Back Lock Step	Back
21 & 22	Rock back on right. Rock forward onto left. Step right beside left.	Back Rock Together	On the spot
23 & 24	Rock to left side on left. Rock onto right in place. Step left beside right.	Left Rock Together	
Optional:	Hands - during steps 23 & 24 sweep hands in an arc to left and back.		
Section 4	Right Lock Back, Left Lock Back, Coaster Step, Toe Touch, Step.		
Note:	On the fourth repetition do not dance this section, start dance again.		
25 & 26	Step back right. Lock left across right. Step back right.	Right Lock Back	Back
27 & 28	Step back left. Lock right across left. Step back left.	Left Lock Back	
29 & 30	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
31	Touch left toe behind right, bending knees slightly.	Toe	
32	Straighten knees and step left beside right.	Step	
Note:	Steps 31 - 32 can be exaggerated by ladies into a curtsy or with a bow and a tip of the hat for men		

BEGINNER/INTERMEDIATE

Choreographers Note:- On fourth repetition of dance only dance up to step 24 then start dance again.

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

Choreographed by:- Judith Kennedy (UK)

Choreographed to:- 'Do I Ever Cross Your Mind' by Dolly Parton, 20 count intro, start on vocals (98 bpm) .

Music Suggestions:- 'It Doesn't matter Any More' by Buddy Holly.

Steppin'
off the
Page

Script
approved by

Lyn Abbott

Hands Up & Swing



Lyn Abbott

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Stomp, Hands Up, Hold, 1/4 Turn Left, Touch, Step, Touch.		
1	Stomp left beside right, raising both hands as if being held up.	Stomp.	On the spot
2 - 4	Hold for three counts.	Hold, 3, 4.	
5	Step left 1/4 turn left (swinging both hands down & to the left).	Turn	Turning left
6	Touch right beside left.	Touch	On the spot
7	Step right diagonally forward right (swinging both hands down & to right).	Step	Forward
8	Step left beside right.	Touch	On the spot
Section 2	Slaps, Claps, Heel, Hitch, Heel, 1/4 Turn Hitch & Slap.		
9 - 10	Slap right thigh <u>twice</u> with both hands (bending both knees slightly).	Slap. Slap.	On the spot
11 - 12	Clap hands <u>twice</u> (straightening legs).	Clap. Clap.	
13 - 14	Touch right heel forward. Hitch right knee and slap with left hand.	Heel. Hitch.	On the spot
15	Touch right heel forward.	Heel	
16	Making 1/4 turn left, hitch right knee slapping right boot with right hand.	Turn	Turning left
Section 3	Grapevine with 3/4 Turn, Step, Lock Step, Scuff.		
17 - 18	Step right to right side. Cross left behind right.	Step. Behind.	Right
19	Step right to right side.	Step	
20	On ball of right make 3/4 turn right, hitching left knee.	Turn	Turning right
21 - 22	Step forward left. Lock right behind left.	Step. Lock.	Forward
23 - 24	Step forward left. Scuff right forward.	Step. Scuff.	
Section 4	1/4 Turn Jazz Box, 1/4 Monterey Turn, Hold & Clap.		
25 - 26	Cross right over left. Step back left.	Cross. Back.	Back
27 - 28	Step right 1/4 turn right. Step left beside right.	Turn. Together.	Turning right
29	Touch right to right side.	Out	On the spot
30	On ball of left make 1/4 turn right, stepping right beside left.	Turn	Turning right
31 - 32	Touch left to left side. Hold and clap.	Side. Clap.	On the spot

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

Choreographed by:- Lyn Abbott (UK) June 2000

Choreographed to:- 'Swing Me Baby' by Johnny Earle (184 bpm) from Jive Time CD.

Music Suggestions:- 'Go Down Swingin' by Wild Rose from Most Awesome Album 4

Rex The Robot



Rob Fowler

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 & 3 & 4 5 - 6 7 & 8 Arms:	Heel Switches, Step, Heel Swivels, Step Right & Left, Chasse Right. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Step right toe forward. Swivel both heels right. Swivel both heels to centre. Step right out to right side. Step left out to left side. Step right to right side. Close left beside right. Step right to right side. During counts 5 - 8 bend elbows, hands raised, palms in. Drop slightly between counts.	Heel & Heel & Step In. Out. Right. Left. Side Close Side	On the spot Forward On the spot Right
Section 2 9 & 10 & 11 & 12 13 - 14 15 & 16 Arms:	Heel Switches, Step, Heel Swivels, Step Left & Right, Chasse Left. Touch left heel forward. Step left beside right. Touch right heel forward. Step right beside left. Touch left toe forward. Swivel both heels left. Swivel both heels to centre. Step left out to left side. Step right out to right side. Step left to left side. Close right beside left. Step left to left side. During counts 13 - 16 bend elbows, hands raised, palms in. Drop slightly between counts.	Heel & Heel & Step In. Out. Left. Right. Side Close Side	On the spot Forward On the spot Left
Section 3 Note: 17 - 18 19 20 21 - 22 23 - 24	Step, Hold, 1/4 Turn Left, Hold, with head and hand movements. Arms are raised with elbows bent in L shape, for arm straight up. Step right forward, drop right arm and turning head to left. Hold. Raise right arm while dropping left and turn head to face front. Make 1/4 turn left leaving arm raised. (Head, body and arm all turn together). Raise left arm while dropping right and turn head to face left. Hold. Raise right arm while dropping left and turn head to face front. Hold.	Step. Hold. Head Turn Left. Hold. Front. Hold.	Forward On the spot Turning left On the spot
Section 4 25 - 26 27 - 28 Option: 29 & 30 31 & 32	Grapevine Right, Chasse Left, Syncopated Back Rock. Step right to right side. Cross left behind right. Step right to right side. Touch left beside right. During grapevine extend right arm to touch the shoulder of the person to your right. Step left to left side. Close right beside left. Step left to left side. Cross rock back on right. Rock onto left in place. Step right beside left.	Step. Behind. Step. Touch. Side. Close. Side. Back Rock Step	Right Left On the spot
Section 5 33 - 34 35 - 36 37 & 38 & 39 - 40	Step 1/4 Pivot x 2, Kick, Steps Out, Steps In, Clap. Step forward left. Pivot 1/4 turn right. Step forward left. Pivot 1/4 turn right. Kick left forward. Step left to left side. Step right to right side. Step left in to place. Step right in to place. Clap.	Step. Turn. Step. Turn. Kick Out Out In. In. Clap.	Turning right On the spot

INTERMEDIATE

4 Wall Line Dance:- 40 Counts. Intermediate Level.

Choreographed by:- Rob Fowler & Paul McAdam (UK) Sept. 2000.

Choreographed to:- 'Rex The Robot' by Scooter Lee (108 bpm) start on lyrics.

Bonus Track from The Best of Scooter Lee, Music For The Feet CD.

Believin'



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Extended Syncopated Grapevine Right & Left with Back Rock.		
& 1	Step right to right side. Cross left behind right.	Step. Behind.	Right
& 2	Step right to right side. Cross left over right.	Step. Cross.	
& 3 - 4	Step right to right side. Cross rock back on left. Rock forward onto right.	Side. Back. Rock.	
& 5	Step left to left side. Cross right behind left.	Step. Behind.	Left
& 6	Step left to left side. Cross right over left.	Step. Cross.	
& 7 - 8	Step left to left side. Cross rock back on right. Rock forward onto left.	Side. Back. Rock.	
Section 2	Side, Scuff 1/4 Turn, 1/2 Turn, Step, Brush 1/4 Turn, Chasse, Scuff, Back Lock.		
& 9	Step right to right side. Make 1/4 turn right scuffing left forward.	& Scuff	Turning right
10	On ball of right make 1/2 turn right, stepping back left.	Turn	
11 - 12	Brush right back. Make 1/4 turn right stepping right to right side.	Brush. Side.	
&	Touch left beside right.	&	On the spot
13 & 14	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
& 15	Scuff right forward across left. Step right back across left.	Scuff. Cross.	On the spot
& 16	Step back left. Step right back across left.	Back. Cross.	Back
Section 3	Back Rock, Step, Back Rock, Touch, Scuff, Cross, Side, Step x 2.		
& 17 - 18	Rock back on left. Step forward on right. Step forward left.	& Right. Left.	Forward
& 19	Rock back on right. Step forward on left.	Back. Rock.	On the spot
& 20	Touch right beside left. Scuff right forward.	Touch. Scuff.	
21 & 22	Step right across left. Step left to left side. Step right slightly forward.	Cross Side Step	Forward
23 & 24	Step left across right. Step right to right side. Step left slightly forward.	Cross Side Step	
Section 4	Cross, 1/4 Turn Left, Scuff, Step 1/2 Pivot, Scuff, Right Lock, Scuff, Left Lock.		
25 - 26 &	Cross right over left. Step left to 1/4 turn left. Scuff right forward.	Cross Turn Scuff	Turning left
27 - 28 &	Step forward right. Pivot 1/2 turn left. Scuff right forward.	Step Turn Scuff	Turning left
29 & 30	Step forward right. Lock left behind right. Step forward right.	Right Lock Step	Forward
&	Scuff left forward.	Scuff	On the spot
31 & 32	Step forward left. Lock right behind left. Step forward left.	Left Lock Step	Forward

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

Choreographed by:- 'The Girls' Maureen & Michelle (UK).

Choreographed to:- 'I Believe In You' by Don Williams (79 bpm) from The Very Best Of Don Williams.

Tropical Love



Megan Hume

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Rock, Cross Shuffle, Side Step, 1/2 Turn Right, Cross Shuffle.		
1 - 2	Rock to right side on right. Rock onto left in place.	Right. Rock.	On the spot
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
5	Step left to left side.	Side	
6	On ball of left make 1/2 turn right stepping right to right side.	Turn	Turning right
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Step Cross	Right
Section 2	Right Rock, Cross, Side, Back Rock, Right Shuffle.		
9 - 10	Rock to right side on right. Rock onto left in place.	Right. Rock.	On the spot
11 - 12	Cross right over left. Step left to left side.	Cross. Side.	Left
13 - 14	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
15 & 16	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
Section 3	Forward Rock, 3/4 Triple Turn Left, Forward Rock, Coaster Step.		
17 - 18	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
19 & 20	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
21 - 22	Rock forward on right. Rock back onto left.	Forward. Rock.	On the spot
23 & 24	Step back right. Step left beside right. Step forward right.	Coaster Step	
Section 4	Left Lock, Left Shuffle, Right Rock, Right Lock Step.		
25 - 26	Step forward left. Lock right behind left.	Left. Lock.	Forward
27 & 28	Step forward left. Close right beside left. Step forward left.	Left Shuffle	
29 - 30	Rock to right side on right. Rock onto left in place.	Right. Rock.	On the spot
31 & 32	Step forward right. Lock left behind right. Step forward right.	Right Lock Step	Forward
Section 5	Forward Rock, Triple 1/2 Turn Left, Scuff, Hook, Toe Tap, Step.		
33 - 34	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
35 & 36	Triple step 1/2 turn left. Stepping - Left, Right, Left.	Triple Turn	Turning left
37 - 38	Scuff right forward. Hook right across left.	Scuff. Hook.	On the spot
39 - 40	Tap right toe to floor across left. Step forward right.	Tap. Step.	Forward
Section 6	Left Scuff, Step, Right Scuff, Step, Scuff, Hook, Toe Tap, Kick.		
41 - 42	Scuff left forward. Step forward left.	Scuff. Step.	Forward
43 - 44	Scuff right forward. Step forward right.	Scuff. Step.	
45 - 46	Scuff left forward. Hook left across right.	Scuff. Hook.	On the spot
47 - 48	Tap left toe to floor across right. Kick left forward.	Tap. Kick.	Forward
Section 7	Cross Behind, Side Touch, Cross Shuffle, 1/4 Turn Rock, Triple Step.		
49 - 50	Cross left behind right. Touch right to right side.	Behind. Touch.	Right
51 & 52	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
53 - 54	Make 1/4 turn right, stepping back left. Rock forward onto right.	Turn. Rock.	Turning right
55 & 56	Triple step in place, stepping - Left, Right, Left.	Triple Step	On the spot

INTERMEDIATE

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

Choreographed by:- Megan Hume (NZ) July 2000.

Choreographed to:- 'Oasis' by Dave Sheriff, 32 count intro, from Love To Line Dance CD.

Michael Vera-Lobos

Picture Of You

aka Everybody



Michael Vera-Lobos

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 & 2 3 & 4 5 - 6 7 & 8	Crossing Samba, Left Sailor, Cross Behind, 3/4 Turn Right, Shuffle. Cross right over left. Step left to left side. Step right to centre. Cross left behind right. Step right to right side. Step left in place. Touch right toe behind left. Unwind 3/4 turn right. Step forward left. Close right beside left. Step forward left.	Cross Side Step Sailor Step Behind Unwind Left Shuffle	On the spot Turning right Forward
	Section 2 9 - 10 11 & 12 13 - 14 15 & 16	Cross, Back, Right 1/4 Turn Chasse, Forward Rock, 1/2 Turn Shuffle. Cross right over left. Step back on left. Make 1/4 turn right stepping right to right side. Close left beside right. Step right to right side. Rock forward on left. Rock back onto right. Make 1/2 turn left and shuffle forward - Left, Right, Left.	Cross. Back. Turn Close Side Rock. Step. Turn Shuffle	Back Turning right Right On the spot Turning left
	Section 3 17 & 18 19 & 20 21 & 22 23 - 24	Kick Out Out, Hips Sways, Kick Ball Change, Step 1/4 Pivot. Kick right across left. Step right slightly right. Step left slightly left. Sway hips - Left, Right, Left. Kick right forward. Step right beside left. Step onto left in place. Step forward right. Pivot 1/4 turn left.	Kick Out Out Sway, 2, 3. Kick Ball Change Step. Pivot.	On the spot Turning left
	Section 4 25 & 26 27 - 28 29 - 30 & 31 & 32	Kick Ball Change, Step 1/2 Pivot, Step, Touch, Heel Jack. Kick right forward. Step right beside left. Step onto left in place. Step forward right. Pivot 1/2 turn left. Step forward right. Touch left beside right. Step diagonally back left. Touch right heel diagonally forward right. Step right to centre. Step forward left.	Kick Ball Change Step. Pivot. Step. Touch. & Heel & Step	On the spot Turning left Forward On the spot Forward
	Section 5 33 - 34 35 & 36 37 & 38 39 40	Forward Rock, Back Lock Step, Shuffle 1/2 Turn, Full Turn Forward. Rock forward on right. Rock back onto left. Step back right. Lock left across right. Step back right. Shuffle 1/2 turn left, stepping - Left, Right, Left. On ball of left make 1/2 turn left, stepping back right. On ball of right make 1/2 turn left, stepping forward left.	Rock. Step. Back Lock Step Turn Shuffle Full Turn	On the spot Back Turning left
	Section 6 41 - 42 & 43 & 44 & 45 & 46 & 47 & 48	Forward Rock, Crossing Heel Jacks with 1/4 Turn Left. Rock forward on right. Rock back onto left. Step right diagonally back right. Cross left over right. Step right diagonally back right. Touch left heel diagonally forward left. Step left diagonally back left. Cross right over left. Step left diagonally back left. Touch right heel diagonally forward right. Step right diagonally back right. Cross left over right. Make 1/4 turn right stepping back right. Touch left heel forward.	Rock. Step. & Cross & Heel & Cross & Heel & Cross Turn Heel	On the spot Right Back Left Back Right Turning left.
	Section 7 & 49 50 51 & 52 53 54 55 & 56	1/2 Monterey Turn Right with Syncopated Rock & Cross, x 2. Step left to centre. Touch right toe to right side. On ball of left make 1/2 turn right, stepping right beside left. Rock to left side on left. Rock onto right in place. Cross left over right. Touch right toe to right side. On ball of left make 1/2 turn right, stepping right beside left. Rock to left side on left. Rock onto right in place. Cross left over right.	& Out Turn Rock & Cross Out Turn Rock & Cross	On the spot Turning right On the spot Turning right On the spot
	Section 8 57 58 59 & 60 61 62 63 & 64	Skate Turns, Shuffle, Syncopated Skate Turns, Shuffle Forward. On ball of left make 1/4 turn right, stepping onto ball of right. On ball of right make 1/2 turn left, stepping onto ball of left. Step forward right. Close left beside right. Step forward right. On ball of right make 1/4 turn left, stepping onto ball of left. On ball of left make 1/2 turn right, stepping onto ball of right. On ball of right make 1/2 turn left, stepping forward onto left. Close right beside left. Step forward left.	Right Left Shuffle Step Left Right Left Shuffle	Turning right Turning left Forward Turning left Turning left Turning left Forward
	Tag 1 - 4 Note:	Hip Sways - Danced once following Fourth wall. Following 4th repetition of dance sway hips - Right Left Right Left. This tag is NOT danced when using Vanessa Amorossi track Everybody.	Hips 2, 3, 4.	On the spot

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

Choreographed by:- Michael Vera-Lobos & Rhiannon Fry (Aus)

Choreographed to:- 'Picture Of You' by Boyzone from Boyzone By Request album.

Music Suggestions:- 'Everybody' by Vanessa Amorossi available on single (No tag needed).

Steppin' off the Page

Script approved by

Stephen Sauter

Stormy Waters



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Lunge Forward, Back Lock, 1/4 Turn, Touch, 1/4 Turn Full Turn Right.		
1 - 2	Lunge (Rock) forward on right. Rock back onto left.	Lunge. Rock.	Forward
3 & 4	Step back right. Lock left over right. Step back right.	Back Lock Step	Back
5	On ball of left make 1/4 turn left, stepping left to left side.	Turn	Turning left
6 - 7	Touch right beside left. Step right 1/4 turn right.	Touch. Right	Turning right
8	On ball of right make full turn right, bring left in beside right.	Full Turn	
Note:	Weight remains on right.		
Section 2	Cross Rock, Chasse Left, Cross Rock, Back Rock.		
9 - 10	Cross rock left over right. Rock back onto right.	Cross. Rock.	On the spot
11 & 12	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
13 - 14	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
15 - 16	Rock back on right. Rock forward onto left.	Back. Rock.	
Section 3	Lunge Forward, Rolling Turn Right, Cross, Side Slide, Rolling Turn Left.		
17 - 18	Lunge (Rock) right forward across left. Rock back onto left in place.	Lunge. Rock.	Forward
19 &	Step right 1/4 turn right. Make 1/2 turn right, stepping back left.	Right Turn	Turning right
20 &	Make 1/4 turn right, stepping right to right side. Cross left over right.	Turn Cross	
21 - 22	Step right to right side. Slide left to touch beside right.	Side. Slide.	Right
23	Step left 1/4 turn left.	Left	Turning left
&	On ball of left make 1/2 turn left, stepping back right.	Turn	
24	On ball of right make 1/2 turn left, rocking forward on left.	Turn	
Section 4	Back Rock, Back Lock, 1/4 Turn Touch, 1/4 Turn, 1/2 Ronde Sweep.		
25	Rock back onto right.	Back	Back
26 & 27	Step back left. Lock right over left. Step back left.	Left Lock Back	
28 - 29	Step back right, making 1/4 turn right. Touch left beside right.	Turn. Touch.	Turning right
30	Step left 1/4 turn left.	Left	Turning left
31	On ball of left ronde 1/2 turn left, sweeping right out and around.	Sweep	
32	Bring right in to touch beside left.	Touch	On the spot

INTERMEDIATE

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

Choreographed by:- Steve Sunter (UK) April 2000

Choreographed to:- 'When You Come Back To Me' by Garth Brooks (track not on commercial release)

Music Suggestions:- 'When You Come Back To Me' by Lonestar Country (68 bpm) from Under The Covers CD;
'Who Needs Pictures' by Brad Paisley (72 bpm); 'Wrong Again' by Martina McBride (70 bpm)

Steppin'
off the
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Script
approved by

Cha Cha Ruleta



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Step 1/2 Pivot, Side Left, Cross Rock, Side Right, Hip Bumps.		
1 - 2	Step forward right. Pivot 1/2 turn left, weight remains back on right.	Step. Turn.	Turning left
3	Step left to left side.	Side	Left
4 & 5	Cross rock right over left. Rock back onto left. Step right to right side.	Rock & Side	Right
6 - 8	Bump hip - Left, Right, Left, making a figure eight motion.	Left. Right. Left.	On the spot
Note	Weight ends on left.		
Section 2	Cross, Point, Full Turn, Left Rock Cross, Walk Forward.		
& 1	Step right slightly back, under body. Cross left over right.	& Cross	Right
2	Point right toe to right side.	Point	On the spot
& 3	On ball of left make full turn right. Step onto right.	Full Turn	Turning right
4 & 5	Rock to left side on left. Rock onto right in place. Cross left over right.	Rock & Cross	On the spot
6 - 8	Walk forward - Right, Left, Right.	Right Left Right	Forward
Section 3	3/4 Turn Right, Point, Cross Rock, Side Left, Lock 1/4 Turn, Back, Hip Push.		
& 1	On ball of right make 3/4 turn right, pointing left out to left side.	Turn Point	Turning right
2 &	Cross rock left forward over right. Rock back onto right.	Cross Rock	On the spot
3	Step left large step to left side.	Side	Left
4	Lock right across front of left.	Lock	
& 5	Make 1/4 turn right, stepping back left. Step back right, lifting left heel.	Turn Back	Turning right
6 - 7	Push hips forward. Push hips back. (Weight remains on right).	Hip Bump	On the spot
Section 4	Shuffle Forward, Step 1/2 Pivot Left, 1/4 Turn Left, Cross Steps Right.		
8 & 1	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
2	Step forward right.	Step	
3	Pivot 1/2 turn left, weight back on right, point left toe forward.	Turn	Turning left
4	Sweep left behind right, making 1/4 turn left.	Turn	Turning left
& 5	Step right beside left. Cross left over right.	& Cross	On the spot
& 6	Step right to right side. Cross left over right.	& Cross	Right
& 7 & 8	Repeat steps & 6 twice more.	& Cross & Cross	

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

Choreographed by:- Scott Blevins (USA) Aug 2000

Choreographed to:- 'Ruleta Rusa' by Enrique Iglesias - Cosas Del Amor.

Steppin' on the Page

Script approved by

Salsaria



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Right Kick, Side Rock, Together, Left Kick, Side Rock, Together. Kick right forward. Rock to right side on right. Rock onto left in place. Step right beside left. Kick left forward. Rock to left side on left. Rock onto right in place. Step left beside right.	Kick. Right. Rock. Together. Kick. Left. Rock. Together.	Right Left
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Right Kick, Step Back, Together, Step, Scuff, Jazz Box 1/4 Turn Left. Kick right forward. Step back right. Step left beside right. Step forward right. Scuff left heel forward. Cross left over right. Step back right making 1/4 turn left. Step left to left side.	Kick. Back. Together. Step. Scuff. Cross. Turn. Left.	Back On the spot Turning left
Section 3 17 - 19 20 - 21 22 23 - 24	Weave Left, Ronde, Weave 1/4 Turn Right, Scuff. Cross right over left. Step left to left side. Cross right behind left. Sweep left out and around behind right. Step onto left behind right. Make 1/4 turn right, stepping right forward. Step forward left. Scuff right forward.	Cross Side Behind Sweep. Cross. Turn Step. Scuff.	Left On the spot Turning right Forward
Section 4 25 - 26 27 - 28 29 30 31 - 32	Jazz Box 1/4 Turn Right, Modified 1/2 Monterey Turn Left with Rock. Cross right over left. Step back left making 1/4 turn right. Step right to right side. Step left beside right. Rock to right side on right. Rock onto left in place making 1/2 turn left. Step right beside left. Step left in place.	Cross. Turn. Side. Together. Rock Turn Right. Left.	Turning left Right Turning left On the spot
Section 5 33 - 34 35 - 36 37 - 38 39 40	Right Kick, Back, Cross Left, Back, Left Kick, 1/2 Turn Left In Place. Kick right forward. Step back right. Cross left over right. Step back right. Kick left forward. Cross left behind right starting 1/2 turn left. Step right in place continuing turn left. Step left beside right (completing turn if necessary).	Kick. Back. Cross. Back. Kick. Left. Turn Step	Back Turning left
Section 6 41 - 42 43 44 45 - 46 47 - 48	Rock Forward, Travelling Pivots Backwards, Step 1/2 Pivot, Together. Rock forward on right. Step back onto left making 1/2 turn right. Step forward on right making 1/2 turn right. Step back onto left making 1/2 turn right. Step forward right. Step forward left making 1/2 turn right. Step right in place. Step left beside right.	Rock. Turn. Turn Turn Step. Turn. Right. Left.	Turning right Turning right
Section 7 49 - 50 51 - 52 53 - 54 55 - 56	Right Kick, Back, Cross, Back, Left Kick, Back, Cross, Back. Kick right forward. Step back right. Cross left over right. Step back right. Kick left forward. Step back left. Cross right over left. Step back left.	Kick. Back. Cross. Back. Kick. Back. Cross. Back.	Back
Section 8 57 - 58 59 - 60 61 - 62 63 - 64	Right Kick, Back, Together, Forward, Left Kick, Back, Together, Forward. Kick right forward. Step back right. Step left beside right. Step forward right. Kick left forward. Step back left. Step right beside left. Step forward left.	Kick. Back. Together. Step. Kick. Back. Together. Step.	Back Forward Back Forward

INTERMEDIATE/ADVANCED

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

Choreographed by:- Max Perry (USA) May 2000

Choreographed to:- 'Como Me Duele Perderte' by Gloria Estefan from the Alma Caribena album.

Steppin'
off the
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Script
approved by

A. H. Kinson

Blue Finger Lou

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	PART 'A' Kicks & Left Shuffle Forward, Kicks & Right Shuffle Forward.		On the spot
1 &	Kick left forward. Step left beside right.	Left &	
2 &	Kick right forward. Step right beside left.	Right &	
3 & 4	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
5 &	Kick right forward. Step right beside left.	Right &	On the spot
6 &	Kick left forward. Step left beside right.	Left &	
7 & 8	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
Section 2	Jazz Box, Syncopated Weave Right.		
9 - 10	Cross left over right. Step back right.	Cross. Back.	Back
11 - 12	Step left to left side. Touch right beside left.	Side. Together.	Left
& 13	Step right to right side. Cross left behind right.	& Weave	Right
& 14	Step right to right side. Cross left over right.	& 2	
& 15	Step right to right side. Cross left behind right.	& 3	
& 16	Step right to right side. Cross left over right.	& 4	
Section 3	Right & Left Knee Rolls, Heel Touches with Swivel (Dwight).		
17 - 18	Step right to right side, rolling right knee to right.	Right. Roll.	Right
19 - 20	Step left to left side, rolling left knee to left.	Left. Roll.	Left
Note:	The foot action for 17 - 20 will be a ball then flat motion as you roll the knee.		
21 - 22	Touch right heel to right diagonal. Touch right heel in front of left.	Side. Front.	Right
23 - 24	Touch right heel to right diagonal. Touch right heel in front of left.	Side. Front.	
Note:	During steps 21 - 24 you should swivel on the left foot, heel then toe, travelling slightly to the right (similar to a Dwight).		
Section 4	Side, Touch, 1/4 Turn Right, Hitch, 1/4 Turn Right Shuffle, Step, Slide.		
25 - 26	Step right to right side. Touch left toe to left side.	Side. Touch.	Right
27 - 28	Step onto left in place making 1/4 turn right. Hitch right knee.	Turn. Hitch.	Left
29 & 30	Right shuffle forward, making 1/4 turn right, stepping - Right, Left, Right.	Turn Shuffle	Turning right
31 - 32	Step forward left. Slide right up to left, taking weight.	Step. Together.	
Section 1	PART 'B' Right & Left Vaudevilles (Heel Jacks)		
& 1	Step left diagonally back left. Touch right heel diagonally forward right.	& Heel.	On the spot
& 2	Step right to centre. Cross left over right.	& Cross	
& 3	Step right diagonally back right. Touch left heel diagonally forward left.	& Heel	
& 4	Step left to centre. Cross right over left.	& Cross	
& 5 & 6 & 7	Repeat steps & 1 - & 3 of this section.		
& 8	Step left to centre. Touch right beside left.	& Touch	
Section 2	Right & Left Diagonal Steps with Heel & Toe Swivels.		
9	Step right diagonally forward right.	Right	Forward
10 - 12	Swivel left up to right - Heel in, Toe in, Heel in. (Weight ends on right)	Heel Toe Heel	
13	Step left diagonally forward left.	Left	Forward
14 - 16	Swivel right up to left - Heel in, Toe in, Heel in. (Weight ends on left)	Heel Toe Heel	

Continued.



A. T. Kinson



Max Perry

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 3 & 17 - 18 19 & 20 21 - 22 23 & 24	Scoot, Tap, Step Back, Coaster, Rolling Full Turn Right into Chasse. Scoot back on left. Tap right toe to floor. Step back on right. Step back left. Step right beside left. Step forward left. Step right 1/4 turn right. Make 1/2 turn on right, stepping back left. On ball of left make 1/4 turn right, stepping right to right side. Close left beside right. Step right to right side.	Scoot Tap. Step Coaster Step Right Turn Side Close Side	Back On the spot Turning right Right
Section 4 & 25 - 26 27 - 28 29 - 32	Together, Large Step Right, Hold, Cross, Hold, Unwind Slow 3/4 Turn. Step left beside right. Step right long step to right side. Hold. Cross left over right. Hold. Slowly unwind 3/4 turn right, taking weight onto right foot.	& Side. Hold. Cross. Hold. Turn 2, 3, 4.	Right On the spot Turning right
Section 1 1 & 2 & 3 4 & 5 Note: & 6 & 7 8 & 1	PART 'C' Hold, Cross Heel Rock, Back Rock, Sailor Step, leading Left & Right. Hold. Cross rock left heel over right. Rock back onto right. (Body angles right) Rock step left diagonally back left. Rock onto right in place. Cross left behind right. Step right to right side. Step left to left side angling, body to left corner. You rock into right corner the turn to face left corner on sailor step. Cross rock right over left. Rock back onto left. (Body angles left) Rock step right diagonally back right. Rock onto left in place. Cross right behind left. Step left to left side. Step right to right side, angling body to right corner.	Hold & Rock & Rock Sailor Step & Rock & Rock Sailor Step	On the spot On the spot
Section 2 2 & 3 4 & 5 & 6 & 7 & 8 Note:	Syncopated Chasse Right with Holds, Full Paddle Turn Right. Hold. Step left beside right. Step right to right side (toe turned out). Hold. Step left beside right. Step right to right side, toe turning to right. Rock back on ball of left. Repeat steps 5 & two more times to complete full turn right. Step right to right side, toe turned out. Step 5 - 8 paddle a full turn right. One foot is stationary while the other propels you around. Think of it as a Step, Rock, Step, Rock ... turning a little each time. You should turn a full turn on the spot.	Hold & Side Hold & Turn Rock Turn & Turn & Turn	Right Turning right

INTERMEDIATE/ADVANCED

Sequence:- The sequence for this dance is - AAB, ACB, ACB, AA.

Choreographers Note:- Don't let the phrasing scare you! It's easy to hear the parts in the song and Parts A & B are 32 counts each, so if you happen to get them mixed up it's ok. The timing for Part C is tricky, listen to the music and do what feels right.

4 Wall Phrased Line Dance:- Intermediate/Advanced Level.

Choreographed by:- Max Perry & A.T.Kinson (USA)

Choreographed to:- 'Blue Finger Lou' by Anne Murray.

Badly Bent 2000

aka Super Luv



Alan 'Renegade' Liv

INTERMEDIATE/ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Grapevine, 1/2 Pivot Right, 1/4 Turn Left, Sweep, Cross & Heel Jack.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
& 3	Step right beside left. Step forward left.	& Step	Forward
& 4	Pivot 1/2 turn right on balls of feet. Transfer to left, dropping right heel.	Turn	Turning right
& 5	Pivot 1/4 turn left, transferring weight to right. Step forward left.	Turn	Turning left
6	Sweep right foot in front and across left.	Sweep	On the spot
7 & 8	Step onto right across left. Step back on left. Touch right heel forward.	Cross & Heel	
Section 2	1/2 Turn Left, Hip Bumps, Step, Cross, Side, Sailor Step 1/4 Turn Right.		
&	Make 1/2 turn left in heel jack position taking weight back on right.	Turn	Turning left
9	Present left forward, ball of foot to floor.	Left	On the spot
10	With body angled right, bump hips forward and up.	Hips Up	
& 11	Bring hips back. Bump hips forward and down.	& Down	
Note:	The overall shape of this pattern is a letter 'C', from top to bottom.		
& 12	Bring hips back. Bump hips forward and up. (weight ends on right)	& Up	
& 13 - 14	Step left beside right. Cross right over left. Step left to left side.	& Cross Side	Left
15 & 16	Cross right behind left. Step left 1/4 turn right. Step forward right.	Behind Turn Step	Turning right
Note:	You are now facing 3 o'clock.		
Section 3	'Wizard Of Oz' Steps, 1/2 Turn Right, 'Wizard Of Oz' Steps.		
& 17	Step ball of left to left side. Step right heel diagonally forward right.	& Heel	On the spot
18	Step onto right and lock left behind right taking weight.	Lock	Forward
& 19	Step ball of right beside left. Step left heel diagonally forward left.	& Heel	On the spot
20	Step onto left and lock right behind left taking weight.	Lock	Forward
&	On ball of right make 1/2 turn right, taking weight onto left.	Turn	Turning right
21	Step right heel diagonally forward right.	Heel	Forward
22	Step onto right and lock left behind right taking weight.	Lock	
& 23	Step ball of right beside left. Step left heel diagonally forward left.	& Heel	On the spot
24	Step onto left and lock right behind left taking weight.	Lock	Forward
Section 4	3/4 Turn, Stomps, Side Touch, 1/4 Turn, Cross, Back, Together, Scuff, Hitch.		
&	On ball of right make 3/4 turn right taking weight onto left.	Turn	Turning right
25 - 26	Stomp forward right. Hold.	Stomp. Hold.	Forward
27 - 28	Stomp forward left. Hold.	Stomp. Hold.	
29	Touch right to right side.	Side	On the spot
& 30	Pivot 1/4 turn right on left presenting right heel. Cross right over left.	Turn. Cross.	Turning right
& 31	Step back on left. Step right beside left.	Back. Step.	Back
& 32 &	Step forward on left. Scuff right forward. Hitch right knee.	& Scuff. Hitch.	Forward

4 Wall Line Dance:- 32 Counts. Intermediate/Advanced Level.

Choreographed by:- Alan 'Renegade' Livett (UK) June 2000.

Music Suggestions:- 'Super Love' by Exile, 'Dead Presidents' by Big Joe Burrell And The Unknown Blues Band from 'Swingin' The Blues Vol. V (114 bpm)

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Trust Me - I'm a DJ!

By Tim Ruzgar



The eating habits of animals often make for interesting analysis. So it is with the line dancer. Have you noticed the food which is eaten whenever you go to a social or major dance?

Far from the belief that this is a healthy pastime, why is it that when hot food is on offer it is chips with everything? Chip butties, pie and chips, fish and chips, chips with chips and so on. Themed party nights are another thing, with pie 'n' pea suppers, authentic sausage and beans, American chilli, hog roasts, or the ubiquitous BBQ - packed with fat and high in calories.

Have a look at the fayre on people's tables as you pass by (or if you are like me, stop and say hello, a good excuse to feed your face!). I bet you will not find a bowl of fruit and Go-Ahead biscuits but lashings of sausage rolls, crisps, nuts and anything else that's 95pc fat plus.

Like the rest of you, I always seem to find myself having a snack attack after a night on the dance floor, so on the way home after yet another "fruitless" search for the "Late Nite Salad Shop" it has to be pizza or southern fried chicken again. Isn't it funny how many pairs of cowboy boots you can spot in these places late at night? I think all those complaints about slippery dance floors are due to the chip grease on the soles of boots.

Whenever I go to a bar at an event, I never hear a line dancer ask for two pints of lager and a fruit salad, it is always pork scratchings or crisps. Talking of being at the bar, have you noticed how soft drink prices take a huge hike at the sight of a Stetson? And you have to listen to the moans of bar people saying that we don't drink. Well let me tell you as an ex-publican, they make far more money out of the overpriced soft drinks than they ever will out of selling beer.

If you have ever had the pleasure of dining with Pedro you will know that he is an exception from any eating analysis. Boy can that guy eat! The last time he was over for dinner he ate two whole chickens, a huge bowl of Caesar salad, fries, bread and followed all this with almost a whole lemon meringue pie with double cream. Oh well, they say jealousy makes you fat and I should know. However, I shall continue to eat, drink, dance and be merry - even though the dancing does not make me slim.

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Rye Reply



Many music fans have been in a questioning mood of late. Where are the Ryes? What have they been up to? And just where are the boys headed? We got on the case and found a few answers.

Out of the public eye for six months, Jonny and Mike Rye are back for an extensive UK tour entitled 'Drive Me Crazy'. Usually, when an act has been out of limelight for a while, it's solely due to studio commitments, but the brothers have been casting their net a little wider than most.

Mike has recently been preoccupied with the visit to the UK of up-and-coming American songstress Ashley Jay. 16 year-old Ashley has made a big impression in the UK, charming the crowds wherever she goes.

In the meantime, Jonny has been touring the UK with singer Maggi Ballantyne as part of his 'Let Me Serenade You' show. At long last the Ryes are finally preparing to record a new album. Out on the boy's own Swordmaker Records, this will be their first recording with a full band and a short band-tour will follow next year.

Most importantly of all, however, congratulations are in order for Mike, as he and wife Charlie are expecting their second child in March.

With all this activity, the boys will be looking forward to a return to the road for a break!

Check out the Ryes' website at: www.swordmaker.co.uk

The Ryes

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07719 067783

Morecambe

Smokin' Boots At The Kings Arms
Wendy Foster
01524 823004
Ref:1667

Skelmersdale

Fancy Feet
Melanie Fletcher
01695 721363
Ref:1333

Wigan, Leigh

C.J.'s Stompers LDC
Chris
01942 700485

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Leicester Western Dance
Brian & Marian
0116 286 7526

Belton, Coalville, Shepshed, Whitwick

Wild West American Dance Company
Nita Pearson
01530 223434

Leicester

Lone Eagle WDC
Kath & Paul
0116 275 1346
Ref:1528

Leicester

Scraftoft Valley B&J
Western Sounds
Bryan & Jean
0116 2767429
Ref:2298

Loughborough

Lynroys
Lyn & Roy
01509 216066
Ref:3075

Loughborough, East Leake

Vineline Western Dance
Tina & Cliff
01509 820277

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The Witham Valley Stompers
Andy
01522 881046

Shepshed

Kenny's Kountry Kickers
Ken & Molly
01509 853068
Ref: 2254

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Reepham, Sudbrooke
Cherry Reepers/Sioux
Susan Gaisford
01522 750441

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Diane
01476 576823

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Washingborough,
Cranwell, Canwick
Country Classics DC
Dave & Sue
01522 682062

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Ashby in Lincs,
Washingborough in Lincs
Strutting Stuff
Trey or Angie
01522 810618
Ref: 1394

Lincoln, South Hykeham,

North Hykeham,
Potterhanworth
Witham Valley Stompers
Andy
01522 881046

Nettleham,
Skellingthorpe, Lincoln,
Ancaster,
Washingborough
Texan Line Dance with
Sundance Kim
Kim
01522 876869
Ref: 1139

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01652 655402

Scunthorpe, Ashby, Scaby,
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John Coates
01724 340944

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Nicla
0151 476 9852
Ref: 1628

Formby

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Chris Hodgson
01704 879516

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Shy Boots & Stompers
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01704 546427

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01704 501235

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Hazel Anderson
01704 229901

Southport

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01942 512465/07718 242582
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J R Nashvilleans
Roy
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Andrew Cook
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Ref: 2273

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01525 757518

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01895 625587

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01263 720534

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AnneMarie
01945 466325
Ref: 2979

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Rowena
01502 568472

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Paul
01493 669155

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Jacqueline & Martin
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Maureen Bellingham
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01865 430735

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07850 290367

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Sue Johnstone
01993 882253

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01865 326604

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01844 217600

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Lin McAllister
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0976 262265

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01588 672141

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Val Curnock
01460 65007

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01275 791807

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Linda
01458 831398

Huish Episcopi, Keinton Mandeville, Castle Cary

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01278 783224

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Margaret
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Ref:1960

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J T Steppers
Jean
01787 377343

Trimley

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Genevieve
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Ref:3012

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Judy
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Ref:1615

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Brechin Toe Tappers

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Jennifer Durie
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Thelma Mathers
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Footloose
Ann Cook
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Ref:2993
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OK Corral CWC
Jennifer
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Wemyss

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Dancers
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Liz Clarke
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Bootsteps L.D.C.
Helen Clark
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Ainnes

Inverness CWDC
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Bellshill

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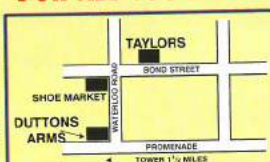
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Between the Lines

Your chance to comment ...

Not for the Better

It seems that the world of line dancing is sadly changing - and not for the better. A small proportion of line dancers, for whom the competitive and show elements are paramount, are making such demands on choreographers to extend the boundaries of music and dancing that we have lost sight of what line dancing is all about. We all enjoy the variation of music and style in line dancing but not to the exclusion of its origins. Events, like the London Dance Classic demonstrate how difficult it is to balance the interests of the majority with the demands of performers who use competition to project dancing skills which may not necessarily have much to do with line dancing

As instructors ourselves, we know what makes line dancing unique - its universal appeal. This appeal is based on such things as the Country and Western image and music, the social side of line dancing, the fitness aspect, and perhaps most importantly, the chance for people who may never have had the opportunity to dance before to try it and succeed!

Line dancing is in danger of losing its universal appeal and its unique identity if the extreme pressures of competition and desire to constantly outperform take an influential hold on the industry.
Cathy and Ruth, Wokingham

Yule Membership Boost

With the festive season gathering speed, this is a good time to persuade new people to come along to line dancing sessions. Those who think they lack confidence about dancing, tend to let their hair down at parties and find that they do enjoy themselves.

So if you are looking to boost your membership and encourage people to enjoy line dancing it is a good idea to invite guests to your festive parties. The chances are good that they will come back in the new year.

There are few places more welcoming than a line dancing class at any time of year, so add the ingredient of party spirit and newcomers will feel completely relaxed.

M. Wotherspoon, London

Teen Penpals

I am 14 years old and I love line dancing. I read your magazine every month from cover to cover and I was wondering if there are any young line dancers, boys or girls, out there who would like to be my penpal?

Lorna Coward

Please send letters to Linedancer Magazine and these will be forwarded to Lorna

Keeping It Simple

I read with interest Buffalo Bill's letter (September BTL) regarding the complicated new dances and how humiliating his less able pupils found them. While I agree that there are many new dances which are more complex, with an understanding approach to the needs of all pupils, the instructor can achieve a compromise by offering simplified alternatives to some of the steps. They can take out turns or spins and replacing with shuffles etc. This allows the less able to dance with the pupils who can follow the dance as scripted. Everyone is happy.

As for KISS (Keep It Simple Stupid) I do keep it simple where necessary, but I am certainly not stupid.

My parting shot is this: one of the joys of line dancing is you can put as much into the dance as you want to and likewise, sections can be changed to suit the individual - call it a variation! The onus is as much on the instructor as the pupil.

Martin Blandford, Rhythmic Cowboy, Sutton Coldfield

Pensioner Perks Please

Being 68 years young and my wife 61, we have been addicted to line dancing for some years now, even to the extent of running our own successful club/class.

Over the years we have been involved with many recreational pursuits such as disco, ballroom dancing, bowls, travel, angling etc. We find it strange that of all these activities, country music and line dance festivals do not give any concessions to pensioners.

Our class is dominated by older people and Skipton Festival certainly had its share last weekend. Take away the over 60s and the country scene would be severely affected.

Any comments would be appreciated.
Allan Jackson, Leeds

Back to School

We all enjoy our holidays, but thank goodness they're over. Why? Because our club has reopened and the dancing fun starts all over again. Hitch and Hook of Barnet and Enfield, run by our fantastic teacher, Janice Hoy will once again bring joy to many people. I have made so many good friends at Hitch and Hook that I cannot wait to start again.

Catherine, Enfield

Lee Roy James

Thank you for the Lee Roy James demo CD. Although I have never heard of him before, or any of the songs on the CD, I am writing to say how much I enjoy listening to it.

I would like to wish him all the good luck in the world with his CD and I hope to hear him soon on Ritz 1035 radio. I assume he sent a copy of the disc there as I listen to this radio station all day long and I feel sure they would play it.

I enjoy reading your magazine and look forward to seeing the next issue.
Janet Kitchener, Andover

Mistletoe and Cliff

I am writing in response to a letter from Alison (September BTL). Alison was asking if there were any dances to Cliff Richard music and I would like to tell her that Midnight Waltz can be danced to Mistletoe and Wine. It makes a nice change from the usual tracks at Christmas time.



It was Cheryl Parker of Rhinestone Riders who first played the track at a social when I began line dancing several years ago. There is a pause in the music when everyone breaks after the words 'a time for hating and fighting to cease...'. Begin again after the drum roll.

Mistletoe and Wine can be found on Cliff - Private Collection, EMI Record Label, Track 19.
Mrs R. Ditchfield, Rowley Regis

Cliff Hanger

In reply to the above (September BTL), no problem Alison. I have been a Cliff Richard fan for over 40 years and have managed at the classes where I teach, to involve him in the line dancing.

Try 'Some People' for 'Blue Rose Is' or 'When The Girl In Your Arms' for 'Waltz Across Texas'. With Christmas not far off, 'Mistletoe and Wine' makes a lovely 'Midnight Waltz' and for 'Dreaming', try 'Saviours Day'.

Give it a whirl and see what your classes think. Good luck.

Wendy Wilson, Shrewsbury, Shropshire

Cliff's Hit List

In answer to Alison Radford's letter (BTL September) we used a very old Cliff number - 'A Girl Like You' from 'Cliff Richard The Hit List' - to learn the steps for 'All Night Long' (some of our dancers - the Coker Nuts - are rather mature ladies of nearly 80). It means that everyone can do the dance at the slower speed, and those who want to can take it up to the correct speed!

Thanks for the magazine - I particularly enjoy BTLs!

Karen Spencer - Leigh, Dorset

Keep It Simple - Not!

I don't know about you, but I get a great feeling of satisfaction and achievement when I have mastered a new dance, particularly if it is quite difficult.

I like all different kinds of music from Kenny Rogers to Madonna, so long as the steps fit the music and it flows along I enjoy doing it, whether it's an up tempo 'Latin' type or a nice slow 'Waltzie' type, and if I can sing along as well all the better.

Joanne Grey, Liverpool

Write to:

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Pirates on the Increase

I am writing to express concern over a practice which has reared its ugly head once more. The spate of single tracks from CDs for dances has led to a new wave of illegal copying.

The car boot and market traders can be dealt with by the appropriate authorities, but it is sad to see in some classes in this area, dancers and teachers actually ordering discs from copiers who are bringing batches of discs for sale. I have heard of one who is bringing along a selection sheet for orders.

I feel sorry for our teacher who buys all the latest music and does not make enough money from the classes to cover the cost. It would be very easy to use our 'copier friend' to slash the costs - but then again I feel the good teachers are in line dancing more for the love of it, not to make money.

I wonder if these people realise that if they continue the practice, then the supply of new material, especially from British country artists will start to dry up. Many of them survive on small numbers of sales and reductions in these will result in fewer recordings being made.

Would it be worthwhile reminding these copiers that a) they are breaking the law and b) the penalties are severe. (I know of one disco DJ who had all his gear and CDs confiscated when he was caught with illegal copies in his play case).
Colleen Price, Wakefield

CD Costs Vary

Scouter Lee is right to wonder whether she would pay £16-£18 for a CD which has only one dance track while the rest is filled-up ballads. I hasten to add this does not apply to her CDs which are excellent.

Somebody along the music line is making a lot of money because in Birmingham I can find the same CD with £5 difference in price. I buy on average, eight CDs each month, costing around £140.

Why can't the artists fix a retail price for their albums and print it on the CD sleeve as a starting point, like magazines and newspapers? Then it can be up to the retailer to reduce to meet competition.

As an example, all Dave Sheriff's CDs can be purchased from him for around £10, but in the shops they are £14 plus. You can guess who is making the profit and it is not the artist.

Buffalo Bill, West Midlands

Initial Pleasure

Every so often a dance bursts upon the scene which hits you between the eyes with a wow and has FFF (floor filler factor), together with that special something which sets it apart from the rest of the dances.

In my opinion, there are currently two dances which make me dash onto the floor when the music starts. Both are so well choreographed that they fit the music to perfection. The first is 'Derailed' and the other is 'J'ai Du Boogie'. I leave the dance floor happy when I've danced both of these and am like the Cheshire Cat, grinning from ear to ear and full of FGF (feel good factor). Both dances deserve ten out of ten in my book.

Rosemary Wilson, Edinburgh

Dance To Smash Hits

In reply to Compilation Plea (August BTL) and Compilation Complications (September BTL), I have recently bought the Smash Hits Summer 2000 CD. While not aimed at line dancers, this CD does include tracks to six of the more recent dances published in Linedancer Magazine.

Tracks include the recommended tunes to:-

'Keep On Moving' (April Issue)

'Bag It Up' (May Issue)

'Never Say Never' (June Issue)

'Sex Bomb' (June Issue)

'Don't Call Me Baby' (August Issue)

'Atomic Country' (September Issue)

Hope this is of use to other line dancers as well.
Sunny Patel, Leicester

Coventry Glares

A group of us braved the nightmarish Ring Road of Coventry to see Lonestar Country. They were brilliant, as was Dynamite Dot who taught two great new dances.

But oh dear, did no one tell the DJ that there were people there from at least four other local clubs as well as his? It would have been nice to have had music played for a mixture of old and new dances in every disco set and not several consecutive pop numbers for dances their Club had learnt.

With nearly four years of dances in our memories, we struggled to find an alternative and during the last disco set, when we dared to dance the 'wrong' version of 'Vertical Expressions' and then 'Black Coffee', we all got glared at.

Oh well, looks don't kill, but I for one will vote with my feet for their future events.

Disgruntled of Daventry

Chilly Confusion

'Islands In The Stream' not only gave line dancers an excellent dance, it also gave constant variations on the dance floor as dancers enacted the inappropriate guidelines from some instructors to start the dance on the second count. Such dance corruption inevitably creates havoc on the dance floor.

We are sorry to say that a similar situation is being created via the tuition of another excellent dance - 'Chilly Cha Cha' by A T Kinson.

Some instructors are adding holds to make the dance flow smoothly. Others are encouraging dancers to insert a reverse shuffle at a point in the dance when those dancing the original steps are moving forwards.

Needless to say, the result is chaos. We recently danced 'Chilly Cha Cha' on a crowded dance floor and the confusion of movement caused by such adaptations was near comedy. So come on instructors, take care if you are altering any aspects of 'Chilly Cha Cha'. Make sure that your version can be danced to the original steps. Better still, teach the dance without adaptations.

Maureen and Michelle, "the Girls",
Wolverhampton



Relax and Enjoy

I always understood that line dancing originated in the Wild West, when prospector pioneers were journeying into unknown territory unaccompanied by wives and families, or girlfriends and the line evolved rather than couple dancing.

What exactly is the Dance Floor Etiquette to which Mo Bradley refers? (August BTLs) So many people seem to be going dancing, not to enjoy themselves, socialise with friends (and don't you make dozens at line dances?), but to prove they can dance better than the next one.

It is pathetic, this outlook on life, so prevalent nowadays, that you cannot be happy and fulfilled unless you are better than others. I love my classes (ages children to nearly 90), where we dissolve into laughter not tears when we make a mistake. Where our lovely Ann and Kathy provide alternative steps for the more difficult parts of a dance, such as a full turn, and a full turn followed by a half turn, so that even the oldest can take part. This would not suit Mo who hasn't yet realised that line dancing is not meant to be regimented, but enjoyed. Relax Mo and enjoy.

Rachel Davison, North Shields

Music Bitterness

The line up for the Luton Country Music Festival was very good. On the Friday, Speed Limit did three and half hours of pure country. On Saturday we had another country day with the Mason Dixie Trio and J W Houston. In the evening the headliner was Scooter Lee, who had been ill. I was disgusted at the way the Western Wranglers gave her a slow and pathetic hand clap.

There is a lot of bitterness around, not just in Luton but quite a number of clubs do not support each other. The instructors have fallen out over the music for dancing. As the George Strait song goes: "someone killed country music". There is not room in the country line dancing groups to be dancing to songs from people like Britney Spears or Vengaboys who have no connection with country music. Instructors should not class themselves as country line dancers when they dance to such songs.

Cabin Cowboy (Wayne Denham), Luton

Napster

I have read, heard on radio and seen on television, the controversy over Napster, the internet service which enables people to share music files on line that has triggered a lawsuit from record companies in the USA. Should it be closed down? Good question.

Scooter Lee says says Napster should pay royalties like radio and television. But why do stars have to diddle fans by bringing out CDs with maybe two new songs but possibly ten old ones enabling stars to make money over and over for old songs and giving fans next to nothing? It would be fairer for stars to give their fans and line dance instructors new songs on a mini CD (2-4 songs) at a reduced price. That way stars get their money, fans get new songs and everyone is happy

I have recently seen Glen Mitchell, Scooter Lee and The Dean Brothers at various gigs. Out of these three excellent entertainers, only The Dean Brothers CD had all new songs or just one or two previous recordings.

If all stars followed the Dean Brothers example, then Napster is in the wrong. But if they are giving fans the chance to get just one song they cannot get without buying a full album of repeats, then I say leave them alone. They are only supplying a service that the stars themselves are exploiting.

Kaye Jarman, Penrith, Cumbria

Line Dancing Tonic

It seems to me that line dancing is more than just good fun, enjoying music and dance, socialising and getting exercise. For many people, line dancing classes become like a family. You only have to read the pages of *Linedancer* to understand that these groups help people when they are bereaved, or have other life crises, because they are supportive and entertaining and fill the void when something is missing.

The classes often lead to attending events together, organising other activities and having parties for Christmas and special events. I think doctors should know more about the beneficial affects of line dancing classes and the companionship they offer.

Sometimes they could refer their patients to a line dancing class, rather than a counsellor or therapist. I am sure the treatment would work wonders! There is nothing like a good laugh for feeling better and good company for giving you a purpose in life - and line dancing offers all of that.

Vanessa West, Yorkshire

Banning Children is Wrong

I am writing to ask why Scooter Lee and Superline have banned children (under 16) from attending her events? Surely, Scooter plays music for both children and adults? My close friend has pictures of Miss Lee with her children which have been taken on many an occasion. So what is the reason for the banning of children? I was reading a past edition of your magazine and found a letter which had been published concerning why Superkings, a brand of cigarettes, are sponsoring her, surely both unhealthy habits and good habits should not be advertised together.

We will not be attending any of Scooter's events as we cannot find people to look after our children and all our other friends are line dancers with the same problem too. It is a shame that we should all miss out on these big line dance events when they are good for both adults like myself, and children.

C. Wood, Manchester

Controlling children is right

I recently attended some of the Linedancer choreography competition heats. While I really enjoyed the atmosphere at the events, I was a bit disappointed in the crowd at one event in particular. They were not very enthusiastic and it must have been rather intimidating for the competitors.

The evening was also spoilt by young children who, although dancing in the competition themselves, gave no consideration to the other competitors. The youngsters, along with some adults, constantly walked across the back of the floor during the competition, which must also have been off-putting to the dancers on the floor.

While it is lovely to see children enjoying themselves dancing, their parents really should make sure that consideration is shown to the majority of dancers. At the event in question, there was a large room just behind the main tables which would have been ideal if the children wanted to run around but instead, they were running up and down the stairs and generally making a nuisance of themselves.

It would seem that some line dancers need to be constantly reminded of dance floor etiquette, including the youngsters previously mentioned.

Julia Smith, Southport

Ozzy Rules

I am holidaying in Australia and New Zealand and I remember reading in your magazine about a line dance class in Sydney does anyone have any further details or have any information about classes in Ayres Rock.

Hope you or your readers will be able to help with this one or I shall get withdrawal symptoms when I am over there. By the way I arranged my holiday for after the Blackpool Crystal Boot Awards so I don't miss it.

Veronica Franks

Chance to Dance

Having just returned from yet another superb 'Chance to Dance' festival in Harrogate, my appetite for line dancing has been re-invigorated. It had been on the wane over recent months because of more choreographers putting together more dances that everyone just *had* to know. In addition, tracks were becoming increasingly obscure, so that teachers were having to pay a fortune to keep up with requirements for CDs.

What was refreshing at Harrogate was the majority of people seem now to be over the phase of wanting to be ahead of everybody else and dance for the sheer pleasure. It was very clear how full the floor was for standards (yes even 'Easy Come Easy Go' got everyone up), yet for the more obscure dances few were involved and even fewer seemed bothered they did not know the steps. Added to this, Little Joe played an excellent mix of music - just what many of us have been looking for - something for everyone. Well done Joe - having pleased most, I think you can be called a dancer's DJ.

I just wish more would attend festivals. It saddens us when we return home and others cannot pick up on the enthusiasm generated by such events.

Alan Perkins

Pedro's Weekend

I am just writing to say what a fantastic time my friend Debbie and I had in September in Stoke on Trent at Pedro's Unplugged Weekend.

It was well planned out with plenty of things going on during the day and in the evening. In all there were 12 top class dancers strutting their stuff, and oh boy, could they strut.

They showed us both the serious side with their championship winning routines and the more light hearted side to line dancing with some very funny routines. It was the best line dancing weekend I have ever attended.

*Jo-Ann Bailey,
Harlow, Essex*



Pedro's Mambo

Try doing Pedro's 'Mambo No 5' to 'When A Woman' by Gabrielle. The Song is on Now 46 and her album, 'Rise'. It fits in really well with the music and we really enjoy it, because it's a total change.

Victoria Jones, Swansea

Consider Non Smokers

I have been thinking about writing to BTL for some time with regard to passive smoking in line dance venues, so I was delighted to see a letter on the subject in the August issue.

We attend various socials in the East Midlands and have found a vast difference in attitudes towards smoking.

Non smokers are extremely lucky here in Lincoln because our regular Friday night social with the Witham Valley Stompers is held in a school hall, so it is a non smoking venue. We also attend socials run by Strutting Stuff and have found that the majority of smokers at these socials politely leave the dance area before lighting a cigarette. This is very much appreciated by the non-smokers amongst us.

However, this is not always the case when attending functions elsewhere. It should not be too difficult to allocate tables solely for the use of non-smokers. I would be grateful to any promoter or organiser who is sympathetic towards those of us who do not smoke and wish to spend our evening in a reasonably smoke free environment.

Kate Jones, Lincoln

Dancing Round the Globe

I was reading the letter Dancing Down Under (October BTL) where Pat Mulgrove was recommending line dance clubs in New Zealand and Australia and thought how interesting it is that keen line dancers need to get their 'fix' wherever they go in the world?

It is also good that they can find it in most countries and that they are automatically welcomed by fellow dancers. Whether you are travelling as a couple, on your own or in a group there always seems to be fun and good companionship to be had.

Line dancing is addictive for many people but it seems to me to be a healthy addiction. Although if you have a partner who doesn't line dance then it might not seem such a good thing!

I would like to be able to go and dance Down Under, especially after seeing Sydney on the television during the Olympics. Any suggestions of how I could afford to do that would be welcome.

David Trellford, Cumbria

Show Some Faith

In reply to Mike Evans's comment about 'Amazing Faith' in October's Grapevines section, the dance does have a count tag, but is a beautiful, popular dance. I should suggest Mike learns the steps, and as the dance is syncopated all the way through, he should try counting '1 & 2 pause' to help him with the dance rather than calling suggestions. [It does work!]

Bernie Savage, Northern Ireland

S.W.A.D. Courses

I attended S.W.A.D. Instructor's course Level One on August 19th and Level Two on September 9th, and successfully passed both levels to attain S.W.A.D. Instructor's Certificate at Distinction Level. I would recommend the course to all unqualified instructors as it is very helpful and streamlines steps and terminology.

Jane Wilson, York

Dancing in Boots

Let's clear up this matter once and for all. Of course it's better to dance in boots. I tried line dancing in Superdrug once and it wasn't nearly as much fun!

'Jukebox' Bob Tuson

The Truth Is ...

First a note to say thank you to all who have been concerned about my health. My surgeries have been successful and I am recovering just fine. My Fall Tour has been like a shot of medicine in the arm and I can't wait to hit the road again to see you all. Thank you for caring.



The Domino Effect

I am sure you know about dominoes. When you stack them you hope that one does not fall, for if it does they all start falling, feeling the effect from the first tumble. In both the USA and UK we are feeling the Domino Effect from the petrol (gas) prices. Most of us do not really give thought to how one thing can affect another and then another but if petrol prices are high, it costs more to get products like food, clothing and other stuff to the stores. Eventually we all suffer.

What does this have to do with Line Dancing? So nice of you to ask. We could very well have a Domino Effect with dance music and you will wonder what on earth has happened. It starts off by someone deciding to choreograph a dance to a song that is unavailable or is in very limited supply. Then that person decides to illegally burn (copy) the CD himself. So the Burner is now making and illegally selling copies and feels he is doing everyone a service by providing music for them. The Domino Effect begins.

The record shop is not going to carry these copies because it has to abide by the law. Now by time the material is released legally to the record stores. There is no longer a demand for it. So the store owner returns his unsold stock back and the label which will decide it is not worth recording another album. If this continues, the record store closes. So now you, the dancer, have to work harder to find good music because the really good dance artists no longer record. So dancing is not as much fun any more.

Sound far fetched? Maybe a little but there are repercussions for everything and it starts with a slow rumble and soon erupts into a big volcano. You can stand up for what you think is right but you have no right to take things into your own hands illegally. There are laws and there are consequences for not following

those laws. Even if you never had anything to do with it directly, the Domino Effect will touch you in some way. As this millennium year is coming to a close, let us think about what we can do to reverse the process. We could encourage choreographers to pick songs that are readily available. If the song you want is not available, ask your instructor to find an alternative. Encourage someone new to go to a class or dance weekend with you. Buy a subscription of your favourite dance magazine for your friend who just loves dance as much as you do and is grateful you got them involved. Encourage those who are brand new to stick to it and call on you if they need some help. Do what you can to buy legal CDs and support your record shops. If you cannot get the song you want, then do without it. Hundreds of dances are still coming out monthly. One will appear to replace the one you want. Let's start our own Domino Effect but in a positive way.

See you on the dance floor!

Cheers
Scooter

www.scooterlee.com

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