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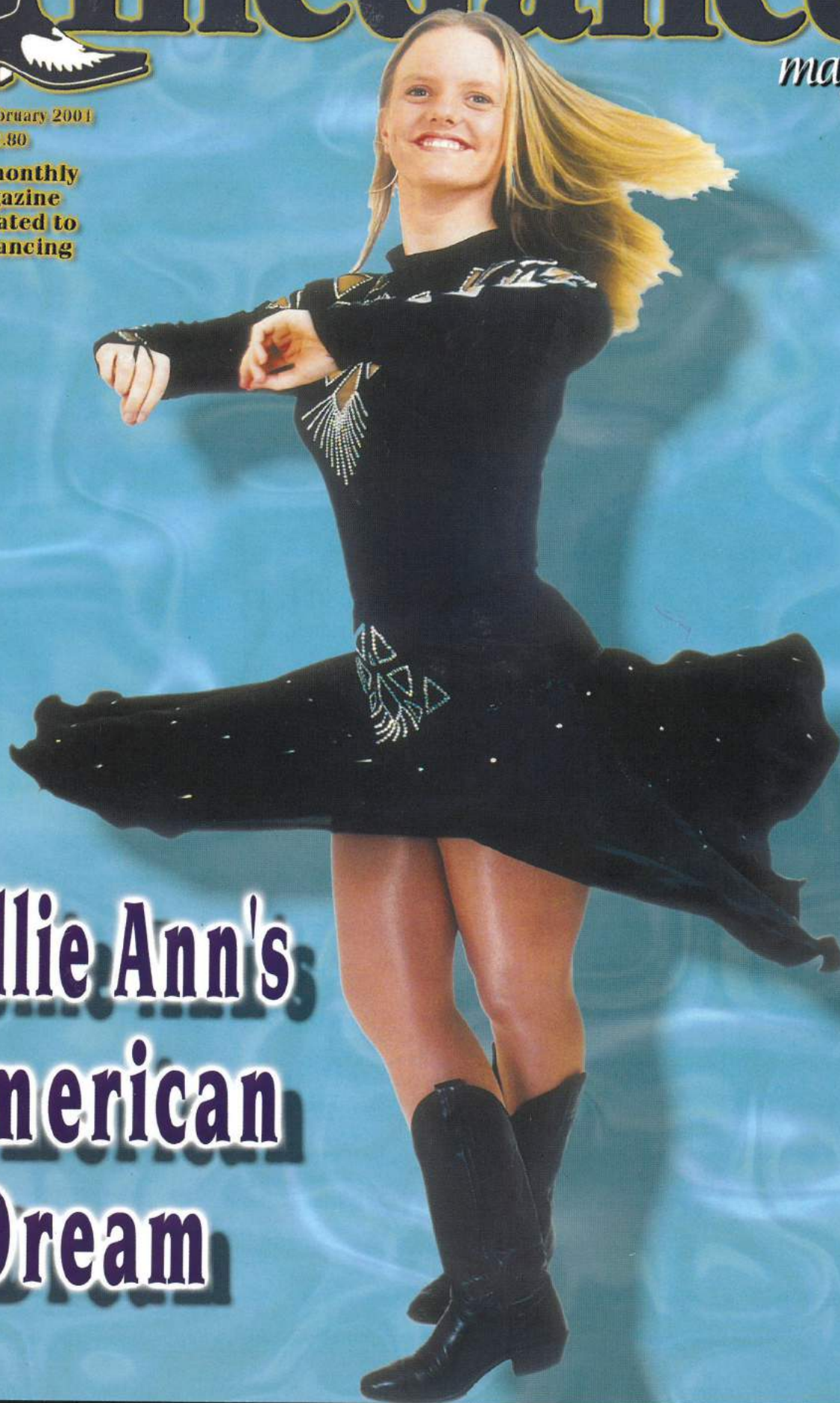
# Linedancer

*magazine*

No.57 - February 2001

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dedicated to  
line dancing



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# Dear Dancers

The generosity of Line dancers never ceases to amaze me.

Every month we receive reports about Line dance charity events and I always ensure that we give support and encouragement by providing publicity whenever possible. We always find space for 'Charity Lines' and are happy to give publicity within the pages of Linedancer and also on our Website.

Over the years, it became clear that Linedancer's support helped to fuel your efforts. Dancers would turn out in their thousands to 'break the record' for charity, or put on a display, attend an event, go to a party, dance on a mountain, over a bridge, under an umbrella, on a boat or even on a dance floor - just to raise money. You've obviously had a big time and enjoyed yourselves while raising a lot of money to boot!

I often wondered if dancers had any inclination of how much their combined efforts amounted to and I decided to keep a record how much was raised by Line dancers during 2000. The result is a staggering £150,044. It is a plan fact that this amount is only a fraction of the overall picture as it only includes the information sent to us. I am certain the total amount will be at least one million pounds. It is not surprising that people say Line dancers are the nicest people in the world and I would like to take this opportunity of publicly congratulating dancers for this outstanding effort.

There can be nothing better than dancing for fun, fund raising and breaking a world record at the same time. So watch this space for more details of our exciting plans to REALLY - NO, REALLY, break the world record and raise money for a worthwhile cause too. *Linedancer* Magazine has joined forces with the British Heart Foundation and together we invite Line dancers, their families and friends to join us at the Aintree Race Course, home of the Grand National on Sunday 2nd September 2001 for just such an event! .... Keep the date free because we will be relying on you to turn out in force.

In the meantime we have our hands full with the final preparations for the Crystal Boot Awards at the end of February. As you know that weekend has been a sold out for quite some time but we do have a small number of weekend and workshop passes available. Details can be found further inside this edition, but you'll need to be quick on your toes.

Yours in line,

Betty Drummond



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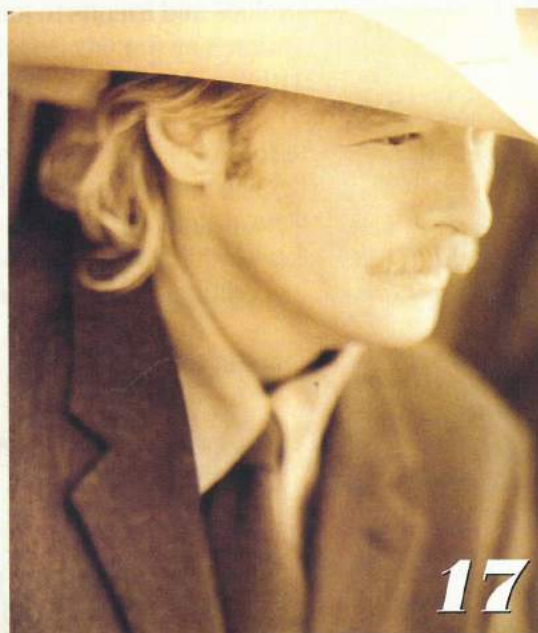
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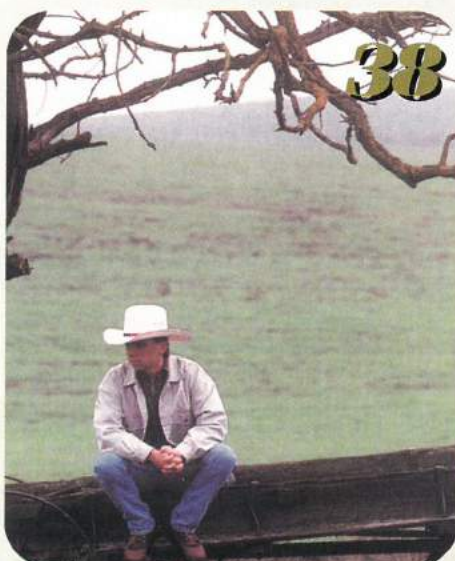
### *Joanne Brady*

**Joanne Brady** is a very popular line dance instructor from Maryland, USA, and works with her friend Scooter Lee whenever she can. *Linedancer* magazine's **Janet Slattery** caught up with her in the Midlands.

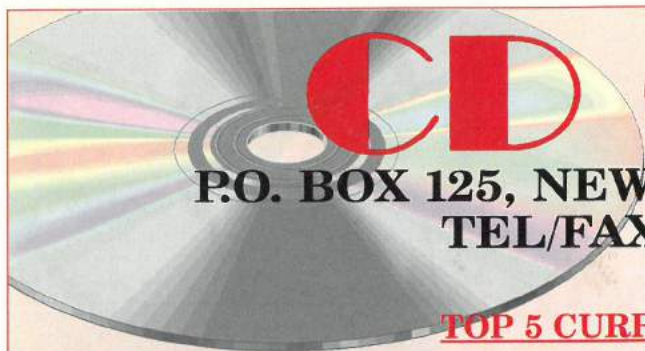


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# Grapevine

## The American Extravaganza

The American Extravaganza takes place from Saturday 25th to Sunday 26th August 2001. At the Three Counties Showground, Malvern in Worcestershire (just off M5 junction 7 or 8). All sorts of things will be happening there. You can see American cars and motorcycles. There are wild west shows, Native American displays, live bands, a disco and of course line dancing. Weekend tickets are £18 pre-booked or £25 on the day. Day entry: Saturday only at 10am to midnight is £10. Sunday only: 10am to 6pm is £5. Accompanied children 15 and under get in free. Pre-booked tickets are available until 4th August only. To find out more contact: The American Extravaganza, P.O. Box 62, Weston-super-Mare, Somerset, BS22 8HZ. Tel: 01934 429522.

You can find out more from the website on [www.americanextravaganza.net](http://www.americanextravaganza.net), or E-mail [lizzie@extravaganza.u-net.com](mailto:lizzie@extravaganza.u-net.com).

## Mafia Mob Benefits

The Portland Mafia in Dorset are keen to emphasise the social benefits of line dancing. The shady group sent us this mob-handed photograph and the message: "Line dancing helps to make friends as our group shows, none of us knew one another, now we all regularly go away on weekends. All seven couples pictured here were attending the Heroes and Villains Torquay weekend." We hope this mob kept a low profile when passing the Torquay cops.



## Hillbilly Discos

The Beverley Hillbillies line dance club have been strutting their stuff at regular line dance discos around Bristol and Bath for three years

now and instructor Beverly

Nichols is organising even more dance events this year, due to popular demand.

Beverley teaches a mixture of beginner and intermediate classes in Midsomer,

Norton, Paulton and

Keynsham along with

seven fitness classes -

so she is pretty fit herself. She says the

success of the line

dance discos is due

to DJ Richard Wynne

of Sierra County Disco.

"He always keeps

everyone happy by

encouraging people to hand

in their requests and get up

on the floor. A mixture of

tracks are played from

classic dances like Walk the

Line and Coastin' to more

recent dances like 'Mad 4 it'

and The Bayllmore Boys. A

new dance is always taught

on the night by Richard's wife

Susan." For more information

phone Beverley Nicholls on

01761 439060.



## Smokey's 27th Anniversary

The Smokey Mountain Country Music and Western Dance Club celebrates its 27th anniversary on February 10th with the Circuit Judge appearing with Country Company and DJ Johnny B. Sounds. Circuit Judge are well known in line dance circles but Country Company may not be so well known to line dancers. However, they come highly recommended by Smokey Mountain line dancers, it's "Very good to listen to with quality vocals, good instrumentally, homely but humorous," is the club's verdict. Smokey Mountain's annual dance will now be held on June 8th and 9th and the line up will be The Deans, The Haleys, Little Rock, Kalibre, Johnny B Sounds and Bootscoters dance class. For further details regarding the forth coming events, contact Ray Packham on 0121 459 2401.

## Latvian Liner



This photo was sent in by

Iveta Kalnina. She is a

country singer and line

dance teacher in Latvia. She

actually has two groups -

one is a country music group

called 'Vira' and the other is

a line dance group by the

name of 'Kickin' Stars'. Line

dancing isn't that popular in

Latvia at the moment as it's

only been going for about

two years. Iveta's line dance

group know many dances

from 'Linedancer'. Favourites are 'Island in the Stream', 'Vertical Expressions' and 'Jambalaya'. Her dance group has taken part in many country music festivals in Latvia and other countries.



## Wranglers' Delight

These cakes were presented to Sue Fletcher's husband, Roger, for his 50th birthday. Both husband and wife dance at the Sussex Wranglers' LDC near Worthing. The 'Linedancer Worlds' logo was eaten by a crowd of club members who attended a Rob Fowler weekend at Pontin's in Blackpool. Both cakes were baked and decorated by Heather Gray, a dancer and resident chef at Wranglers. Sue defies me to award her cakes anything less than 10 out of 10 so go on I'll give you 10.







## Western Wedding

Carla Haygarth sent in this stunning photo of her daughter, Tracy Brown. Tracy is a line dance instructor on the Isle of Wight. Together with husband Martyn and partners Phil and Anita Thorne she runs the Wight Lines and Vines club. Whilst on holiday in America Martyn and Tracy renewed their wedding vows at The Little Church of the West in Las Vegas. As if this wasn't exciting enough, when they returned to their hotel a coach crashed into the door of the limousine they were riding in. They certainly don't do things by halves!



## Jersey Stompers

Sue and Dee's holiday went down a treat when they went stomping in Jersey. Ricky from the Rednecks Venue made their holiday one to remember. These Leeds ladies say that he was very friendly and made a point of doing the dances they knew. His regular club members collected them from their hotel and took them to another venue on the Friday night.

## Dancing to the Magill Band

Karen Mann saw the band Magill at Chance to Dance in Harrogate last August and was so impressed that she has booked them to play at Drax Sports and Social Club, Near Selby, North Yorkshire on Thursday March 1. Karen teaches a class on Thursdays at this venue. "I thought it would be a great idea to have a live band for a change and my birthday is March 6th so it will be a nice celebration for me!" For more details contact Karen on 0779 0156244.



## Dome Dream

JR Stompers day at the Dome was a blast. Highlight of the day for Christine Bright and the other dancers was when they met Scooter Lee. They also met Jo Brady who taught them a great new dance and took time out to chat to them. These stompers have been dancing for four and a half years. Pictured are Janet, Hilda, Scooter (of course), Chris, Helen and Robin at the back.



## Halloween Howler

Another Halloween Party took place in Bristol. Over a hundred line dancers attended. Dave Walker says that he had such a good time that when he got home he fell down the stairs! Not from too much drink he assures us. Even with a painful ankle he is still dancing (though mostly on one leg). The photo shows Dave at the back in a wizard's hat.

## Dottie About Dancing

Dottie Needham's Halloween party went with a blast. Her dance group hail from Long Island, U.S.A. She holds classes at a local American Legion Hall every Friday night. Occasionally they have a dance at a local church hall or recreation centre. They have become known as 'Let's Dance' and this has become their logo.





## Scouse Success

This group of swinging sixties dancers are the D&HWD Cardiff on an outing to Liverpool. Hank and Denise say that the outing from Wales was a huge success. "We danced J'ai Du Boogie in the Cavern pub and Twist and Shout to the Beatles and took the Beatles tour Yeah, Yeah, Yeah." Liverpool is reported to still be recovering from the visit.



## Buffalo Mountain Easter Festival

Easter is quite late this year so the weather might be warmer, for the fifth annual Buffalo Mountain Easter Festival of country music and western dance which takes place on April 13th, 14th and 15th (tickets £27), at the Royal Highland Show Ground, Ingliston, Edinburgh. The compere for the weekend will be Buffalo Hunter, with live entertainment from Henry Smith and Country Dreams, Gary Perkins and The Breeze, B'Eagles, Western Rhythm, Cadillac, Boots and Saddles, Dez Walters, Dillinger, Little Rock Lemon Grass and Diesel Cowboys.

You can find out more details by calling this number on: 01506 439996.



## Dolly's Return to Roots

Dolly Parton's latest album, *Little Sparrow*, (released January 22nd) is a return to bluegrass and folk music, which are her musical roots and is billed as a career renaissance for the veteran country singer. 'Little Sparrow', 'Bluer Pastures' and 'Marry Me' are newly written Parton songs which sound as

classic as the best of her work from thirty years ago. Her Blue Mountain remakes of her hits 'My Blue Tears' and 'Down from Dover' are beautifully evocative of the younger Dolly Parton. Dolly says: "The Little Sparrow' is the title of a song that I wrote for the album. I actually took some of the lines from the traditional tune 'Fair and Tender Ladies'. It's a real nice tune. Little Sparrow is kind of a bridge. After everybody responded so well to the Grass is Blue, I started to do a complete album of folk songs and then I thought, no, I'd better try to bridge it somewhere in between. So I'm doing some bluegrass things that I wrote and some traditional things. Then I wrote a few pieces that lend themselves to an Irish treatment, still in the old mountain sound. So, it's bluegrass, folk and Irish. I grew up singing that mountain music." Which is extremely fortunate for her fans.

## Ireland On The Line

The Western Dance Association of Ireland (WDAI) wants to tell the world how successful it is in Ireland. Aravon McCann tells us that the 80-member association runs the major highlight in the Irish line dance calendar, the All-Ireland Championship held in the last week in May each year. This year they will take place in Kilarney, Co Kerry, a new venue to cater for the large numbers of competitors and spectators wanting to attend. Aravon McCann says: "The WDAI is here for the benefit of Irish Instructors to help each other to learn from each other, to communicate and to promote line dancing to the best of our ability. Line dancing is very much alive and kicking in Ireland and here to stay for many years." For more information call 028 677 21929.

## Grapevine needs YOU

Here is your opportunity to tell us about your club, events, or line dancing holidays you've attended. We want to hear from you.

Send in your photographs and details today.

We can send your images back if you enclose an SAE.

For all your line dancing news think Grapevine.

We are waiting to hear from you at the usual address:

Grapevine, Linedancer magazine,

Clare House, 166 Lord Street, Southport PR9 0QA.

## World Dance Week 2001

The charity CARE International is hard at work preparing for World Dance Week 2001 from June 1st to 10th, when clubs nationwide will dance to raise money for this humanitarian organisation with over 250 anti-poverty projects in 65 developing countries. There is no charge for taking part and every dancer will receive a certificate to show they have contributed to the charity. Choreographer Rob Fowler will champion World Dance Week and will give a special prize of a master class to the group which raises the most funds. All line dancers taking



part will be entered into the charity's free draw to win a Select Events/Rob Fowler line dancing weekend for two at a choice of venues. The Stetsons in Hull Green, Birmingham took part in World Dance Week 2000. Teacher Jean Jenkins says: We had a really great World Dance Week. We enjoyed ourselves and learnt about CARE International's work fighting poverty." For further information about World Dance Week 2001 call Dan McLean or Chloe Bayram at CARE International UK on 020 7379 5247 or e-mail them at: [dance@uk.care.org](mailto:dance@uk.care.org).



## Gotcha Maggie!

A few dancers from 'Scoot 'n' Boogie' Line Dance went on a great weekend to the Cophorne Hotel in Slough run by Judith Godleman-Watson. The instructor at this one was the fabulous Maggie Gallagher. During her Saturday daytime instruction there was a bit of friendly banter going on between Maggie and Collin Hicks from 'Scoot 'n' Boogie' from Oxford. Maggie had backed up accidentally into Collin and his first reaction was 'It's OK, I'm a doctor!'. In the evening Maggie pulled Collin to the centre of the floor and sat him on a chair. The dancers were in an uproar because what Maggie couldn't see was Collin slipping on a pair of surgical gloves he had in his pocket. He brought his hands up in front of her face and she was gob-smacked! As you can see from the pictures Collin was forgiven.



## Listen To The Web!

Here is an opportunity we all crave, to 'try before you buy' for those who have access to the Web visit [Linedancer Magazine.com](http://Linedancer Magazine.com), click on latest news for the chance to listen to top artists Faith Hill and Madonna. There are three Faith Hill tracks and two from Madonna available for streaming, or for those abit like myself, that means to listen to music or view a video live on-line. How about telling the artists how you feel and what you think, then you may e-mail them from the contact page. Music

on the internet continues to grow and the addition of the top artists such as these can only increase its profile and help all the artists who make there music available on the Web for everyone. The tracks from Faith Hill are *Breathe*, *The Way You Love Me* and *This Kiss*. The tracks from Madonna are *Music* and *Don't Tell Me*.



## Madonna Competition Results

Mrs B Barthel, Stone, Staffs.  
Mrs P Shaw, Beeston, Notts.  
Mrs S Robinson, Hillhead, Glasgow.  
Mr A Bell, Oldham, Lancs.  
Miss L Johnstone, Willenhall, West Mids.



## Ashley's Return

Following her successful visit to the UK in August 2000 and the release of her first album "Ashley Jay", the 17 year old Californian country singer will be returning to this country for a short tour in February, with her five piece band, to promote her first single release here. She will be supported at three of her venues by the top UK duo, The Ryes, who have recently completed a successful line dance tour. Ashley lives in Santa Monica with her family and likes sleeping, camping, shoe shopping and hanging out with friends. She dislikes long car rides, tuna fish sandwiches, rude people and an empty refrigerator, tomatoes and being without a phone. A typical teenager then.

Ashley Jay will perform at the Masonic Hall, Edinburgh, February 8th, tickets: 0131 661 6886; Waterhouses Sports and S.C., Staffordshire, February 9th, tickets: 01538 308318; the Empire Theatre, Consett, Durham, February 10th, tickets: 01207 218171; The Borderline, London, February 13th, 020 7734 2095.



## Ratings Bust

Tim McGraw's 'Greatest Hits' found the number one position in its first week on Billboard's country charts. In the six days beginning November 21st. SoundScan reported 306,000 units sold.

Faith Hill's Thanksgiving CBS-TV special pulled in 13.9 million viewers. An excellent showing, but one that was expected from the woman whose pop audience far outnumbers her country audience. The real ratings surprise came from the show that followed hers. "The Grand Ole Opry's 75th - A Celebration" brought in 13 million viewers. CBS considered it a stunning success for the two hour show. Frankly, it took some well-thought out courage on the part of CBS to give the Opry such a prominent prime time position. The network's universe is centered in New York City - not exactly the buckle of the country music belt. The fact that it featured a large number of artists who have not been played on country radio in decades made the show's success even more interesting. Little Jimmy Dickens, Porter Wagoner, Ralph Stanley, and Dolly Parton played prominent roles, along with current chartbusters Vince Gill, Reba McEntire and Garth Brooks. Life gets curiouser and curiouser. Pass the tofu.





### Blackpool Tower Competition Winners

Margaret White, Wallisdown, Bournemouth.  
Mrs B Atkinson, Quernmore, Lancs.  
Mr. A McQueen, Blackpool, Lancs.  
Mrs. Christine Birch, Bolton, Lancs..  
Mr. Tom Ede, Houghton-Le-Spring, Tyne and Wear.

## Jeffrey Stothers Receives Award!

On Friday 15h December, Jeffrey Stothers, one of *Linedancer* magazines many friends, was treated to a delightful lunch with industry friends. Nick Stewart CMA International Director and BMG International A&R and Marketing Director presented Jeffrey with this year's Country Music Association Jo Walker Meador Award. This Award recognizes outstanding achievement by an individual or company in advocating and supporting Country Music's marketing development in territories outside North America. Shown here, those who were present at the lunch, from left to right: David Bower (CMA), Bobbi Boyce (CMA), Paul Fenn (Asgard), Nick Stewart (BMG/CMA), Jeffrey Stothers, Howard Bowles (Ritz 1035), Phil Cokell (Curb Records), Richard Wootton (Richard Wootton Publicity). Also present, but not in the photo were Iain Snodgrass from MCA/Universal Records and Jeffrey's wife Lisa Stothers. Congratulations Jeffrey from all at *Linedancer Magazine*.



## Carl Fowles Around



Carl Fowles, who had previously been part of a duo with Chris Raddings called 'Razor Edge' decided it was time he should take the to the road with his guitar in tow, and start over on a new tour as a solo artist. Bags packed, raring to go one of his first dates was on the 9th Dec for Village Stompers Promotions at there Christmas line dance party, Leven sports hall, East Yorkshire. They had decorated the room especially, to get the crowd in festive mood. Audrey Redfearn of the Village Stompers, told us "The reaction from the dancers on the evening was terrific, everyone had told me how much they had really enjoyed the full evening, both the atmosphere and Carls performance, not only can he sing and play, but he has great ability as a dancer." At the end of his second set they were all shouting for more. Audrey later said "He can certainly expect further bookings from us." We will all look forward to hearing of Carls future success as a Great British artist.

## Legend Steps Down

New Years Eve has seen the end of an era, I don't just mean the millennium. Country music greats Kitty Wells and husband Johnny Wright announced earlier in the year that they we're to retire, and took to the stage at 'The Grand Ole Opry,' for there last performance. Since the mid-1930s the lady whom started out life as 'Muriel Deason,' was catapulted to stardom and has continued to dominate country music after her song, "It wasn't God Who Made Honky Tonk Angels," became the first No.1 country music hit by a female artist. At 81, Kittys contribution to the industry has brought with her many great successes with 28 top ten hits, 11 years as 'Billboard' number one female country music singer, her peak has now seen her elected to the Country Music Hall of Fame.

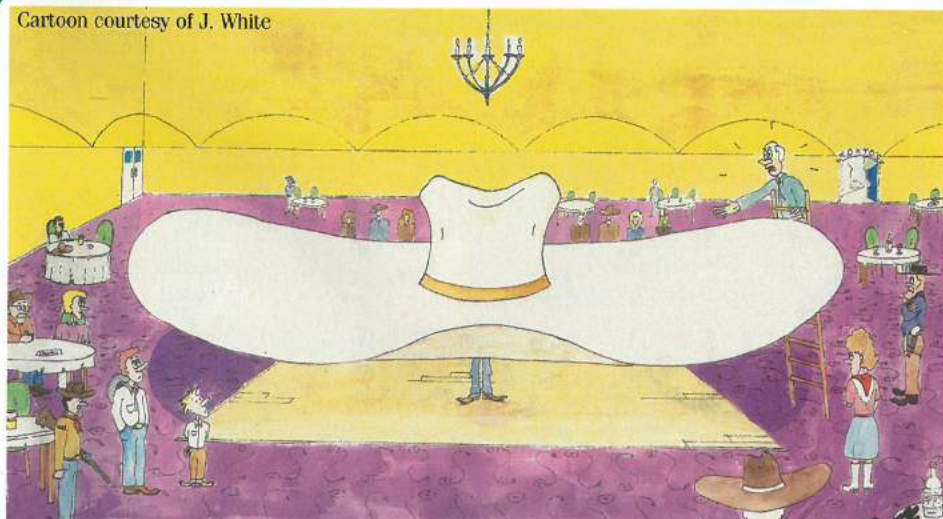


### A Line Dance Poem

This poem was sent in by John Camp from Dunstable:

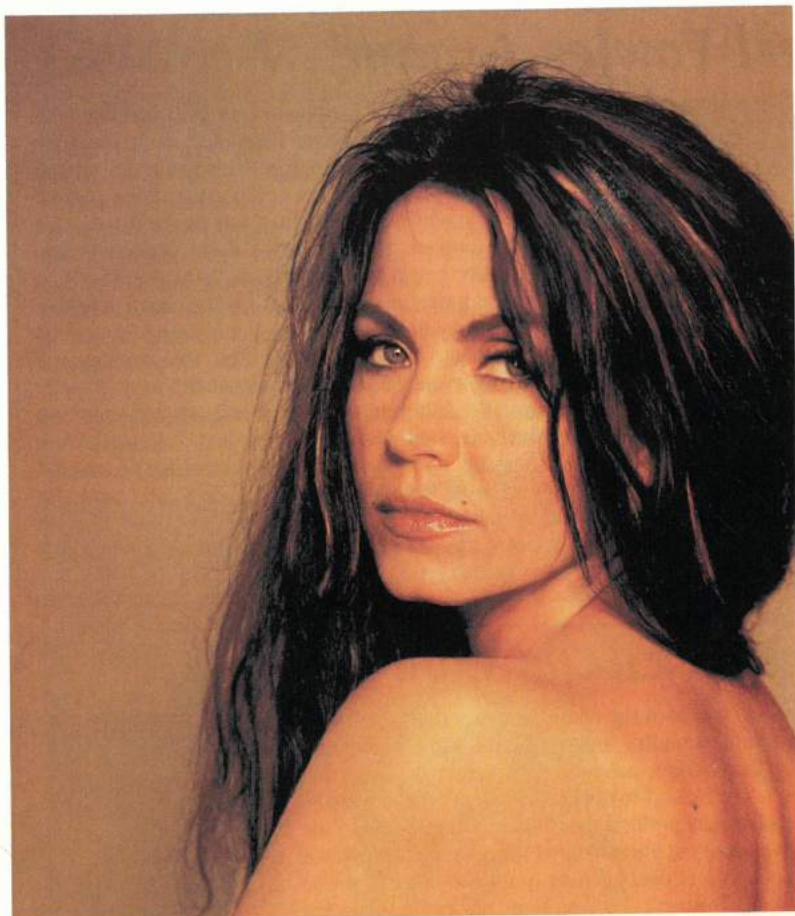
If you go walkin' after midnight,  
Put one step forward  
Into the arena  
And you might find a pot of gold,  
If not, just call me,  
And I'll come bootscootin'  
And we can take 29 nights  
To waltz across Texas  
To the midnight waltz  
And as it only takes  
7 nights to rock-a-round the clock  
We can straighten up  
The Rose Garden,  
Then it's all aboard  
The Venga Bus Shuffle  
Down that Ribbon of Highway  
To those Islands in the Stream  
Where you can make your commitment  
To become a cowboy's sweetheart,  
Then take me back to the Lochs  
For a Whirl-y-reel  
With the boys from Ballymore  
And play solitaire till one  
With a Deck of 51.

Cartoon courtesy of J. White



"There's Plenty Of Room Up Here."





# Woman Gets Lonely

*By Tim Matthews*

**I picked up the phone and an excited Tim Ruzgar was on the other end. "I've just come back from Nashville - it was great.**

**T**here are some amazing new acts out there and none better than Lisa Angelle." Lisa who, I asked? "Angelle - she's great. I met her at Borders and she played a few songs. Incredible."

Just a few days later I spoke to Lisa Angelle at home in Nashville. Having interviewed many celebrities and musicians over the years I can safely say that this was the most enjoyable and stimulating conversation so far: Lisa was unusually forthcoming and didn't mind getting into discussion about areas outside music. She is known as an outspoken, high-powered performer who is able to blend great power and vision, intimacy, passion, fire, love, life...and a little politics into her songs.

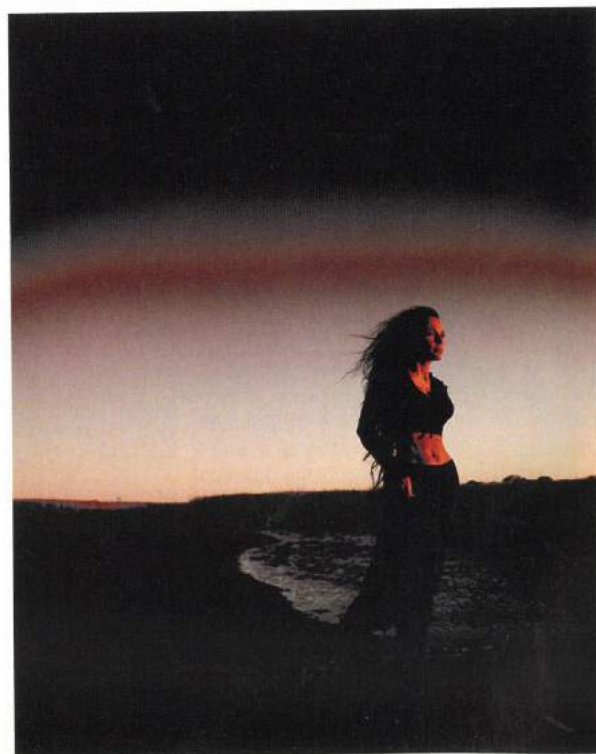
Many believe that Lisa Angelle's is the voice of progressive Country music for the Twenty-first Century...

Tim Ruzgar was right. Having listened to her CD I had to agree that she is a remarkable sing-songwriter. This is not surprising because music was part of Lisa's life from very early on. Her father was a Country music DJ and weekend preacher - hence the noticeable Gospel ambience of songs like *Sparrow* - and her singer-songwriter-producer mother played blues piano throughout the week at home. It was natural that Lisa should pick up the guitar and start to perform.

From her earliest years she was immersed in the culture of the Deep South, with her parents music, growing up in New Orleans 15 minutes from the French Quarter, The Southern Baptist church and visits to her Grandmother's house on the Gulf Coast where she would spend the night watching racoons, possums and armadillos.

Angelle was addicted to music from an early age and made frequent trips to radio stations where her Dad worked - where she would run riot - sitting in the control room while he did a show. Outside one studio she sang her first songs and soon decided to write her own material.

When she was eight she began her professional recording career - she sang on a "Tasty Doughnuts" jingle and grew to love the sound of the microphone and the atmosphere of the modern recording studio. Beyond these formative musical influences Lisa was addicted to Tina Turner. "She is my hero: I loved her hair. I loved the way she moved and the way she







real life" and in her case, four songs on her self-titled, newly-released album tap into her most personal experiences. *A Woman Gets Lonely* (a good dance candidate at 120 bpm) tells of one of the most important men in her life who she wanted to spend more time with and missed terribly when he was away: "I waited too long to tell him these things, though, and missed my chance. I wrote this song sitting on my living room floor, staring through the glass at the falling rain."

Another relationship - "He was so funny, so talented...and so bad" she tells me - formed the basis of *I Didn't Want To Know*, a song about her ex-boyfriend of four years (he was British you know) and how she knew he was cheating on her. One day,

threads which are woven together to create our own individual lives. In my life, there are two threads that have never broken - my faith in God - and music. Even as a child, music made me happy - hopeful - even when the circumstances were bad. Music, like prayer, is communication - a mainline to the heart - a short-cut to the soul."

The creative process is very important to Lisa Angelle. She often writes songs in a very short time and has an almost symbiotic relationship with other Nashville-based musicians, including Andrew Gold (who has produced Vince Gill, Linda Ronstadt and James Taylor) with whom she wrote *Midnight Rodeo*. The words and music "just fell out" and Lisa recorded the song as she sung it for the first time.

One of the most powerful tracks on her album is *Daddy's Gun* and it reminded me of a song by Waylon Jennings called *The Devil's Right Hand* that talks about the dark side of gun ownership. In this case, Lisa was moved by the very real story of an Iowa schoolboy who shot his father after years of abuse. Lisa feels very strongly about this and has been active in ChildhelpUSA, a charity that seeks to support children and combat abuse at every stage.

She believes that music is a great healer and it is much more than a career to her. Taking the plunge and working towards a career in the limelight has not been easy as I discovered in conversation. Nevertheless, Country music is much stronger and more dynamic with Lisa Angelle on board pushing at its creative boundaries, finding new sounds and subjects for the new Century.

Linedancers will enjoy Lisa Angelle, the album. It comes highly recommended by both myself and Tim Ruzgar. From the up-tempo *4,3,2,1* (124 bpm) to the fast moving *I Wear Your Love* (153 bpm) you will, no doubt, be impressed.

For more information check out Lisa's excellent website - [www.lisaangelle.com](http://www.lisaangelle.com)

## "He was so funny, so talented...and so bad"

commanded the stage. She had "it" - she must have been born with it, it's not something you can teach."

As well as Tina Turner, whose stage presence has influenced many a rising star, Lisa cites Little Feat, Aerosmith (she's a big fan of lead singer Steve Tyler - "he's awesome") Talk Talk and David Bowie as musical loves. A pretty eclectic group...

As well as being a gifted solo performer, Lisa has been involved in less obvious projects including writing the Bart and Lisa Simpson duet on *The Simpson's Yellow Album* and, you'll be surprised and impressed to discover, singing the theme song for TV's *Beauty and the Beast*.

She has tremendous pedigree as a songwriter, having penned Wynonna's number one hit song *I Saw The Light* as well as music for Trisha Yearwood, Tanya Tucker and Kathy Mattea.

A chart-topping single success allowed her to buy a house in Nashville. "If you're not here then you're going to miss out on everything. Somebody like me has to be in town."

There is no doubt in Lisa Angelle's mind why Country music is so popular. "It tells the story of

as he pulled away from the house in his car, she was overcome with emotion but instead of breaking down she started singing the song. "Music is great therapy...Life is full of many





# The Dance Club Top Ten Charts

## Southern Cross

OLD BASING, HANTS  
01256 331951

1. Hot Love	Hot Love	The Borders
2. Deck 51	Flowers On The Wall	Eric Heatherly
3. Mad 4 It	Reach	S Club 7
4. Just A Memory	Memories Are Made Of This	Dean Brothers
5. Dreamweaver	Dreamweaver	Glen Rogers
6. Ballymore Boys	The Boys From Ballymore	Shamrock
7. Rumba Ride	Live A Little	Mark Chesnutt
8. Texas Blues	Two Steppin' Texas Blues	Joni Harris
9. Asian Heart	Heart Of Asia	Watergate
10. Dancing In The Dark	Smoke Rings In The Dark	Gary Allen

## Country Wranglers

CARDIFF, WALES  
02920 596136

1. Give Us A Call	Viva La Fiesta	S Club 7
2. You Sang To Me	You Sang To Me	Mark Anthony
3. Hot Love	Hot Love	The Borderers
4. Picture Of You	Absolutely Everybody	Vanessa Amorosi
5. Never Can Tell	You Can Never Tell	Dean Brothers
6. Blue Finger Lou	Blue Finger Lou	Anne Murray
7. Night Of The Four Moons	Gozar La Vida	Julio Iglesias
8. Hit Da Floor	Bang In Da Noise	N-Sync
9. Ballymore Boys	The Boys From Ballymore	Shamrock
10. Patient Heart	Patient Heart	Bekka & Billy

## Denim Rebels

ROMFORD, ESSEX  
020 8590 4593

1. Mad 4 It	Reach	S Club 7
2. Shania's Moment	From This Moment	Shania Twain
3. Black Coffee	Sometimes When We Touch	Denny Austin
4. Wild Wild West	Wild Wild West	Escape Club
5. Gold Blessed Texas	Gold Blessed Texas	Little Texas
6. Mack The Knife	Mack The Knife	Brian Setzer Orchestra
7. Hasta Manana	Hasta Manana	Abba
8. Ballymore Boys	The Boys From Ballymore	Shamrock
9. Booty Shakin'	Just Got Paid	N Sync
10. Asian Heart	Heart Of Asia	Watergate

## Days Out West

GREATER MANCHESTER  
0161 950 1711

1. Shufflin' Home For Christmas	Holly Jolly Christmas	Alan Jackson
2. Ballymore Boys	The Boys From Ballymore	Shamrock
3. Cool Swing	Drive It Home	The Clovers
4. Just A Memory	Memories Are Made Of This	Dean Brothers
5. Country Music	I Feel Bad	Dean Miller
6. Heave Away	Heave Away	The Fables
7. The Trail	Trail Of Tears	Billy Ray Cyrus
8. Islands In The Stream	Island In The Stream	Dolly Parton & Kenny Rogers
9. Outta Your Head	Outta My Head	Sharon B
10. Saturday Waltz	Whatever Happened To Saturday Night	Billy Dean

## Strut The Line

Jennycraft@vision.net.au

1. Mad 4 It	Reach	S Club 7
2. Pot Of Gold	Dance Above The Rainbow	Ronin Hardiman
3. Mack The Knife	Mack The Knife	Brian Setzer Orchestra
4. Amazing Faith	Amazed	Lonestar
5. Shania's Moment	From This Moment On	Shania Twain
6. Ballymore Boys	The Boys From Ballymore	Shamrock
7. Stormy Waters	When You Come Back To Me	Garth Brooks
8. Deck 51	Flowers On The Wall	Eric Heatherly
9. Into The Arena	Now I Can Dance	Tina Arena
10. Hot Love	Hot Love	The Borderers

## Gas Tap Stompers

dave\_baycroft@compuserve.com

1. Hit Da Floor	Bring In Da Noise	N Sync
2. Bang	She Bangs	Ricky Martin
3. Pennsylvania 6-5000	Pennsylvania 6-5000	Brian Setzer Orchestra
4. Forever For Me	Forever Works For Me	Neal McCoy
5. Hot Love	Hot Love	The Borderers
6. Whirl-Y-Reel	Whirl-Y-Reel	Afro Celt Sound System
7. Salsaria	Como Me Duele Perderte	Gloria Estefan
8. You Sang To Me	You Sang To Me	Marc Anthony
9. The Best Of Times	Vienna	Linda Eder
10. Take A Ride	Magic Carpet Ride	MDO



# The Dancers' Top Ten

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



Daniel Whittaker

<b>1. Mad 4 It</b>	Daniel Whittaker	<b>Reach</b> ..... S Club7
<b>2. Blue Finger Lou</b>	Max Perry & A.T. Kinson	<b>Blue Finger Lou</b> ..... Ann Murray
<b>3. Deck 51</b>	Ed Lawton & Malcom White	<b>Flowers On The Wall</b> ..... Eric Heatherly
<b>4. Ballymore Boys</b>	Dynamite Dot	<b>Boys From Ballymore</b> ..... Shamrock
<b>5. Drowsy Maggie</b>	Maggie Gallagher	<b>Cock Of The North</b> ..... The Fables
<b>6. Dreamworld</b>	Mark & Jan Caley	<b>Dreamworld</b> ..... The Oslen Brothers
<b>7. Pot Of Gold</b>	Liam Hrycan	<b>Dance Above The Rainbow</b> ..... Ronan Hardiman
<b>8. Shania's Moment</b>	Nathan Easey	<b>From This Moment</b> ..... Shania Twain
<b>9. Mack The Knife</b>	Rachael McEnaney	<b>Mack The Knife</b> ..... Brian Setzer Orchestra
<b>10. Chilly Cha Cha</b>	A.T. Kinson	<b>Chilly Cha Cha</b> ..... Jessica Jay

## Bubbling Under

1. Patient Heart
2. Just A Memory
3. Asian Heart
4. Rumba Ride
5. Take A Ride

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**http://www.linedancermagazine.com**

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

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# Click On Alan

**H**is latest album, *When Somebody Loves You*, is as good as any he has released to date, and perhaps the reason for his 30 million album sales and continued success is that he has remained true to himself. He has not changed his image substantially or made his music more amenable to those of a 'pop' disposition. **Tim Matthews** looks at Jackson's fresh, honest approach to the music he grew up with.

Born in 1958, in Newnan, Georgia, the fifth son of Eugene and Ruth Jackson, it was not until 1974 that Alan began to realise his talent, took guitar lessons and started playing songs by Merle Haggard and George Jones in local bars. In something of a "rags to riches" story - a curiously typical phenomenon in Country music - Jackson married Denise, a flight attendant, in 1979, before starting a three-year stint as a salesman at a Ford dealership - and wrote his first song sometime around 1983. Denise met Country singer Glen Campbell in an airport in 1985 and got his business card. The Jacksons later moved to Nashville where, in 1986, Alan took a job as a songwriter with Campbell's publishing company. Initially, the couple lived

off Denise's earnings as Alan developed his writing talent.

His first impressions of Music City were a tiny basement apartment and a genre whose sound had little connection with his own writing style: "In '85, when I came up from Georgia, radio was sort of like it is now; there was more pop-type Country and there wasn't a lot of hardcore stuff. There was hardly anybody new. Skaggs had been out for a couple of years and I loved it, but it was more bluegrass-country." Jackson continues: "But then Randy Travis came along. Right when I moved to town his first single hit and that was the first young guy doin' real country music. I loved it - I mean, that's why I came to town; to do that."

Working for Campbell was the catalyst he needed; three years later, in 1989, Alan signed as Arista/Nashville's first Country artist. His first album, *Here In The Real World*, was released just after the birth of daughter Mattie Denise in 1990. Jackson was an immediate hit and became ACM Top New Male Vocalist that year. He also scooped the TNN/Music City New Song of the Year Award for the title track off the album.

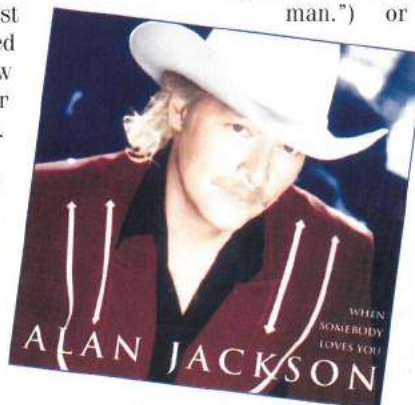
Jackson is perhaps one of the most important Country music stars because he has encouraged teenage fans to access the genre in droves, but, numerous



awards and several albums later, one wonders what is left for him to do. We might expect him to run out to steam - for the creative juices to stop flowing. But no; *When Somebody Loves You* is a blend of unmistakable tradition and contemporary relevance.

The songs describe modest country life (*Meat and Potato Man* - "I like my steak well done, my taters fried, Football games on a Monday night, It's just who I am, A meat and potato man.") or provide modern-day

backdrops to classic arrangements (for instance, his smash hit [www.memory](http://www.memory) - a big favourite at the 2000 CMA Awards televised on BBC: "At [www.memory](http://www.memory), I'll be waitin' for you patiently. If you feel the need, just click on me. At [www.memory](http://www.memory)").



*"I like my steak well done, my taters fried, football games on a Monday night, it's just who I am, a meat and potato man."*







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This latest release makes for interesting comparisons; for instance, the New York Times recently declared that: "Since he emerged as part of the country renaissance of 1989, Jackson has acted as Nashville's conscience". Moreover, his musical integrity has encouraged some to describe him as a "poster boy" (!) for Country music.

One thing is for sure; Jackson's music is consistent and of a standard that few acts have been able to maintain.

It is traditional Country - classic orchestration with a modern twist; you can still hear the violin and mandolin, the Hawaiian guitar, the Harmonica and the Jew's harp, the Dobro, Steel Guitar and honky-tonk piano.

He says: "I think you can take this album and put it against Don't Rock The Jukebox or any of those albums ten years ago and it's gonna sound similar. Nevertheless, *When Somebody Loves You* witnesses subtle changes in mood and content: "I guess the last album I made, not the cover-song album *Under The Influence*, but *High Mileage*, was a little on the dark side. I love that album but some of it's a little heavy. Of course, my life was a little dark at that time and that's probably why it ended up that way. I guess this one reflects a little more of what I feel today."

One gets the impression that Jackson is working towards some sort of musical climax. Despite claims within the Country music business that *Under The Influence* would only meet with limited success - because it was a collection of Country standards that ignored the current trends within the genre - the album sold more than 1.5 million copies and spawned a Top Five, *Pop a Top* and Number One single *It Must Be Love*.

Jackson is well respected within the industry as a man of great integrity. For instance, at the 1999 CMA Awards he surprised everyone by performing George Jones's hit *Choices* after the production team refused to give Jones time to sing it himself. He also teamed up with George Strait to pass comment on the over-commercialization of the Country music industry with the single *Murder On Music Row*. Despite this, he still took the CMA Award for Vocal Event of the Year. Jackson's supporters are a disparate bunch - from diehard Country fans to *Rolling Stone* magazine's journalists, from industry moguls to legends like Jones himself.

Jackson's hits are particularly good for Line dancers. There are numerous songs choreographed to his music and a quick look at his *Greatest Hits* album (released in 1995 and a favourite with the *Linedancer* staff) recalls classic dance hits such as *Chattahoochee*, *Gone Country*, *She's Got Rhythm*, *Tall, Tall Trees*, *Don't Rock The Jukebox* and *Summertime Blues*.

*When Somebody Loves You* includes at least five potential Line dance hits and we understand that choreographers are already working on this new material. *Meat and Potato Man* (120 bpm), *The Thrill Is Back* (140 bpm), *Where I Come From* (125 bpm), the classic *It's Alright To Be A Redneck* (145 bpm) and the witty *Three-Minute Positive*



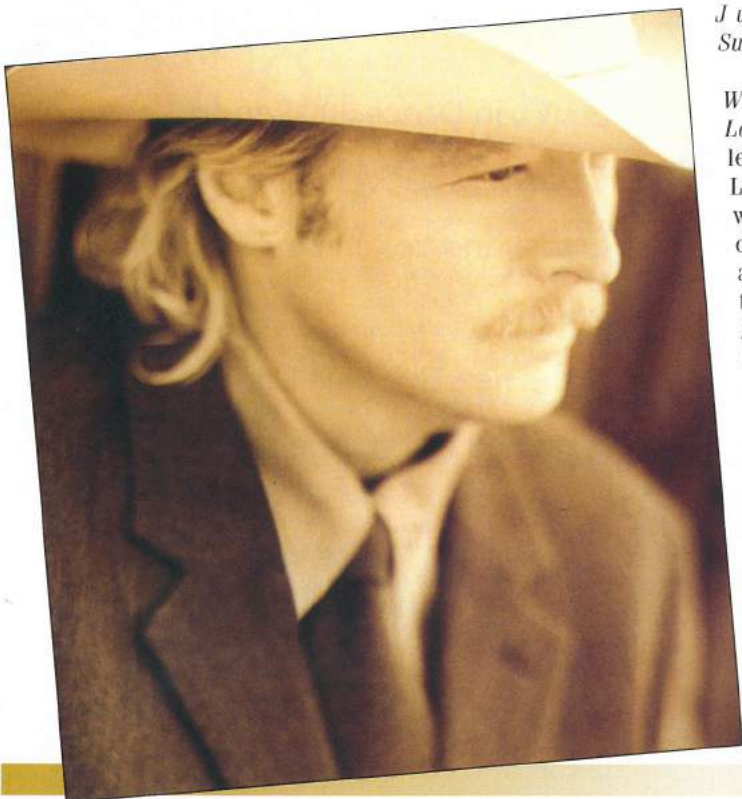
*Not Too Country Up-tempo Love Song* (aimed at Country music execs who claim that fans "don't want to listen to songs about drinking, cheating and hard times") are sure to become floor fillers early in the new year.

In the meantime, Jackson will be joining The Fourth Annual George Strait Country Music Festival, which kicks off in March 2001. The Festival continues the tradition of its platinum-selling and award-winning line-up.

Others acts this year include Lonestar, Lee Ann Womack, this year's CMA "Horizon" award-winner Brad Paisley and Grammy award-winners Asleep at the Wheel. They will play to around two million people over 45 dates.

Just when we needed him most, Alan Jackson has produced another classic album to warm the hearts of Country music fans and Line dancers everywhere ...

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# Dance 2001

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Lyn Abbott and her group

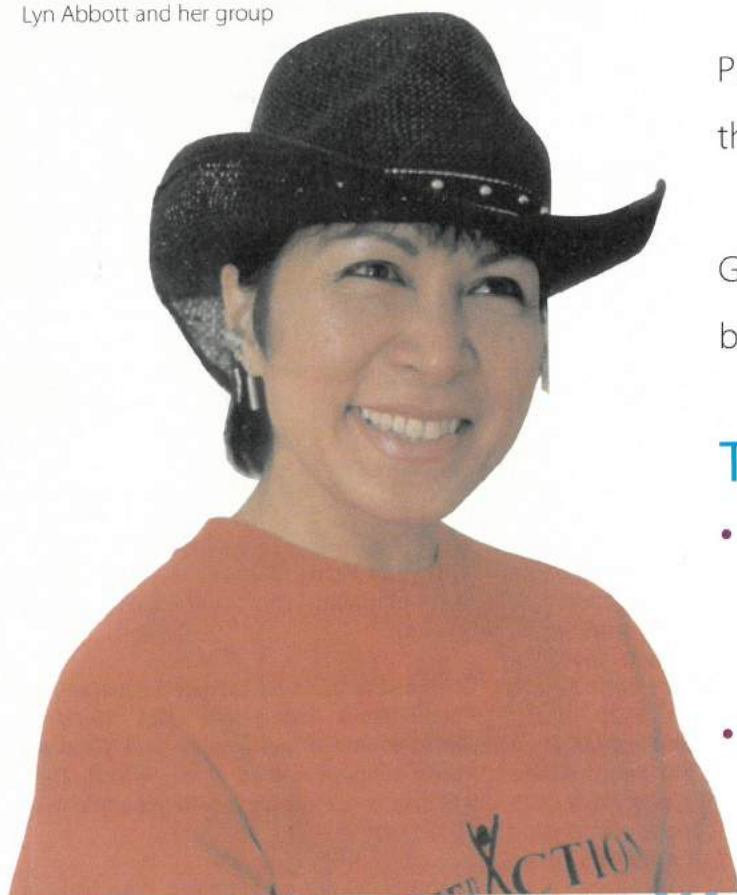
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# The Best of British

**Christopher MaManus  
& Jennifer Stephenson  
- British Champions**



**The 13th British Western Dance Championships were staged at Barton Hall, Torquay, over the weekend 24th to 27th November.**

**Samantha Young  
- Female  
Showcase  
Champion**



Once again Dick and Geneva Matteis put on a great championship event, with the best of British talent on show and top American stars to teach and entertain us, including Bob Bahrs, Gloria Casey and, as a special treat, The Savoy's.

On Friday Pro-Am was the main event in the competition ballroom, with top instructors such as Norma Morrison, Rob Fowler, Karl Cregeen, Mick Shingler and

## **Bryan Summers reports from The British Championships**

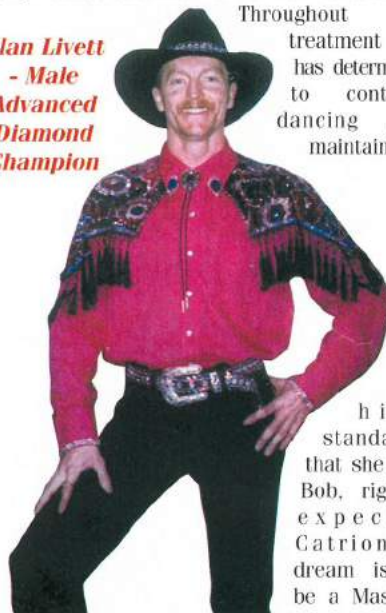
Lee Easton putting their students through their paces for the judges.

Many gold standards were achieved but one of the stars of the show had to be Rosa Lampen, who achieved two Gold Honours for her West Coast Swing and Two Step, under the guidance of Lee Easton. There was plenty of entertainment for those not involved with the Pro-Am with Couples (yours truly and wife teaching Waltz), Partner and Line Dance classes in the other ballrooms, which included a master class by Alan Livett on the line dance Pase'o Cha Cha, which is to be used in UCWDC competitions next year. The evening entertainment featured a change to the band in the published programme in that Dusty Rhodes couldn't make it so Galvanised Yankeess stood in.

On Saturday we saw the start of the main Line Dance and Classic Couples competitions, which included the British Championship, won by that delightful duo Christopher McManus and Jennifer Stephenson. Rob and Michelle Fowler and Karl Cregeen joined the instruction team to impart some of their skills to the couples dancers. Saturday evening is traditionally cabaret night and this year was to be no exception, with a terrific line-up of stars.

Top of the bill and top of their tree, were World Exhibition Dance Champions The Savoy's. David and Sharon have won everything in the world of exhibition dance and their cabaret routines showed us why. Supporting the Savoy's were the fabulous Bob Bahrs and his beautiful British partner Catriona Wiles. I think that everyone in the western dance world knows Bob and his achievements but many will not know that earlier in the year Catriona was diagnosed with Lymph cancer and has had extensive treatment.

**Alan Livett  
- Male  
Advanced  
Diamond  
Champion**



high standards that she and Bob, rightly, expects. Catriona's dream is to be a Masters

Champion herself. She is already World Pro-Am Spotlight champion and her dedication in the face of adversity is a lesson to us all. Bob and Catriona's cabaret waltz number was a dream and it was hard to believe Catriona had had any problems.

Liz Clarke brought us her 'New Babes', entertaining us with some line dancing with a distinctive Scottish flair.

To complete the entertainment Bob and Catriona joined with friends to give us Bob's medley line dance, a combination number of fun and no little skill. The band, supporting the cabaret, was our old favourite Campbell's Country, who again gave us a great varied programme of country music to dance to.

Sunday brought competition to a close with the ever popular Showcase and Renegade line dance finals. World female intermediate champion Samantha Young won the Showcase, while British Couples champion Jennifer Stephenson capped a magic weekend by winning the Renegade. Although the competition was over the entertainment was not.

Liz Clarke, Rob Fowler and Bob Bahrs all kept the line dancers on their toes with some great dances while Gloria Casey entertained the rest of us with her introduction to Night Club Two-Step.

The Corn Dogs completed a fabulous weekend of music and dancing as part of our final evenings entertainment. Our thanks to Dick and Geneva for once again giving us a weekend to remember and we look forward to next year's event with anticipation. If you can make it, please come; there is always something for everyone.

I finish on a sad note by paying tribute to two stalwarts at this event. During the last year we have lost Dave Stratton and John Hardy and send all our sympathies to Roz and Sue.

To see the weekend's full results visit our website: [www.linedancermagazine.com](http://www.linedancermagazine.com) - and click on "Competition Results".



**Natasha Powell - Female  
Intermediate Junior  
Primary Champion**



# Maggies Marvellous Movers

**Triple 'M' line dance club was founded in 1996 by Maggie Edmonds and is based in the Black Country.**

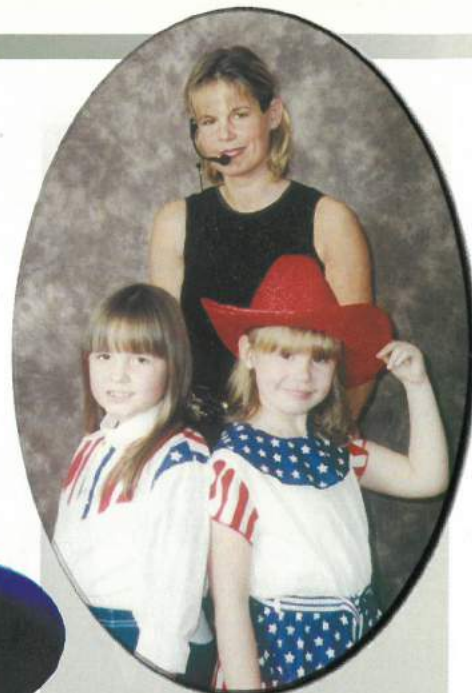
**F**alling into line dancing purely by accident, my background from school was teaching dance and fitness to children and adults. Running my own fulltime Telemarketing and Training Agency in the day and teaching five nights and some weekends.

A typical day back then on the road at 7.30am, full day at work, then onto the next job, three fitness classes till around 9.30pm, quick shower and change onto a disco with friends dancing till I drop, arrive home 3.00am. Boy, did I know how to burn the candle at both ends then but what fun it was.

That all came to a halt when I gave birth to my twin daughters Georgie and Charlie, my business dissolved because I felt I wanted to raise the girls myself. I soon got fit again and started teaching evenings, step aerobics I recall was in fashion then, some of the girls asked if we could have a go at line dancing. I admitted I didn't know anything about it. Soon I did my homework and lots of research and gave it a go, there was no looking back, we traded in step routines for line dances and were hooked and never looked back; all my time is now dedicated to line dancing.

My classes are all planned throughout the evening, we start the first 1 1/4 hours with an absolute Beginners Class, this is an essential class and every club should have one to encourage new blood into your club. I take time and patience with this class, the first thing is to build confidence and to let them practise the steps over and over, it's also important to teach them terminology, so as they progress if they are facing the back wall they will understand the step description without turning around and cricking their necks.

*A recent photograph of some of our children handing over a cheque for £661.66 raised for our local Compton Hospice in Wolverhampton, it will now be an annual event, and we look forward to the next one.*



*My twin girls, Charlie & Georgie, aged six.*







**"Soon I did my homework and lots of research and gave it a go, there was no looking back!"**

*Myself and the three ladies who are my helpers and who I could not do without. From left to right, Jackie my assistant teacher, Ann & Em*



We introduce this class 2 or 3 times a year, the evening continues with the Intermediate Class, I think it is also important to re-cap dances especially since a lot of dances these days are challenging, we keep in tune with the older dances as well and save the last hour of the evening to cram in as many dances we can, we also have Social get togethers a few times a year to enjoy a good dance without the pressure of having to learn dances that evening. We do our best to try and have something for everyone. We charge £2 per evening and encourage how important it is to have fun, socialise with friends and at the same time keep fit.

We have a separate class for children on a Monday night but

children are welcome in all classes during the week. It's good for their memory and discipline and keeps them fit, we also run medals during the year, and over the past couple of years over 200 dancers have passed medals, ranging from Bronze up to Gold Bar One. I am very proud of all my dancers because they work so very hard.

I can see so much talent for the future in so many of the younger children and my teenagers.



*From left to right : Amy Evans, Rachelle Hellend and Hayley Robertson after taking medal tests*



*My partner Peter, on our indoor market stall in Bilston Market.*

I couldn't do all of this on my own though, I have three marvellous ladies who are brilliant. Jackie has recently started helping me on the teaching and we plan to expand the Business. Em and Ann collect entrance fees, help with fliers,

tickets and Charity raffles, I really couldn't do without you help ladies, thank you, and most of all much love to Peter my partner, the only non-dancer in the house now that our girls are dancing to, I can't get him on the hardwood, the only connection he has with line dancing is running our in-door shop at Bilston Market selling all the gear you need to feed this infectious hobby - Oh, and to thank him for babysitting while I'm teaching.



*Some of Maggie's dancers after taking medal tests with the BWDA.*





# Line dancer

magazine



## Norbreck Castle Hotel - Blackpool

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Welcome Party Night 7.30pm - late

**£15.00**

Adults

- Workshops
- Open Dancing
- Dance Cabaret
- Variety of Live Entertainment
- Trade Exhibition

**£7.00**

under 16's

#### Saturday 24th February (Daytime Only)

10:00am - 5:00pm

**£10.00**

Adults

- Workshops
- Open Dancing
- Trade Exhibition

**£5.00**

under 16's

#### Sunday 25th February (All Day & Evening)

10:00am - Till Late

**£12.00**

Adults

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- Variety of Live Entertainment
- Farewell Party
- Trade Exhibition
- Swing Workshops - Side Ballroom
- Beginner (a.m.)
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- Swing Fling (evening)

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Programme subject to alteration or change

# Crystal Boot

## A W A R D S



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# A Grand Weekend of 5,6,7,8

Singing and Dancing in the Rain!

By Linda Willis

**W**e were deluged, we were drenched and nearly drowned but what the heck! We were dancing. The 1400 of us who braved the worst floods in living memory to congregate at Pontins, Camber Sands, West Sussex, for the Grand Weekend of 5,6,7,8, organised by May Cooper of the British Country Music Club and Roy Cooper of Deri Promotions, were not going to be put off by a little bit of water.

On Friday night the massive ballroom of The Fun Factory was packed. Diamond Jack opened the weekend's events, and DJs Paul Jeffrey of Paul's Country, Steve Neck of Dance 'n' Lines and Russell Roddis otherwise known as Jazzy Joe, started spinning CDs and keeping dancers on their toes.

The Dean Brothers drowned our sorrows with their distinctive dancer-friendly formula which continues to keep this award-winning pair at the forefront of their field. The dance floor was jam-packed as we whizzed around to all our favourites and a lot of new ones.

John and Jim are always bang on track with their choice of songs. 'Memories', choreographed by John and Maggie Gallagher, proved to be a big hit as did 'Sometimes She Will', but the special surprise came when Jim un-characteristically took over lead vocals to sing, 'You Never Can Tell' and the ballad, 'It's a Love Thing' (dancers can do Rob Fowler's 'That's the Thang' to this one). "Jim singing - that's a good way to clear a room!" laughed John, finishing with 'My Baby Thinks She's a Train'. Every-body chugged about in lines in the middle, while others did the conga round the outside track singing as they did so.

John told me he is working on a new version of 'Great Balls of Fire' with a new dance that he has written. There were no worries about turning up the heat in 'Lunars', the downstairs 'club' area and bar. It was hot

down there as Daytona warmed everyone up and DJ Paul kept us on the floor, dancing till the early hours of the morning. We managed to get up in time to catch Fiona Scott teaching, followed by Johnny Two-Step at noon.



*Scooter Lee wows the audience*





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A swop-around system meant that if you could not see a particular choreographer at a certain time in one venue, you could catch them later in another. Alan Clarke, Ed Lawton and Johnny alternated between the Fun Factory and Lunars, and back again throughout the day. Johnny taught 'Givin' Up', a 32-count beginners' dance to 'Wine, Women and Song', by Sharon 'B' from her new 'Footsteps' album. 'This Thing' is an easy little dance for those who cannot quite manage Chris Hodgson's 'Crazy Little Thing' by Dwight Yoakham, but love the music.



Caption here

This kind of dance is great for getting beginners on the floor dancing to one of the really good songs that everyone likes. My favourite was 'Long, Cool Ride', written by Johnny. He loves swing music. 'Swingin' Like Crazy' is a 48 count four wall beginner/intermediate dance with waving of arms and angling of feet as you do your 'funky walk' forward.

Meanwhile, Alan Clarke had been teaching a new dance to Ricky Martin's 'She Bangs'. Ed Lawton in bright yellow shirt and black stetson, taught us his dances to a packed arena, coaxing us to keep going in his deep voice. Saturday night was star-studded. The Landons kicked things off in the Fun Factory, while Lonestar Country got things really moving down at "Lunars". This twosome have taken good advice from the Dean Brothers who have guided their career and presented a harmonious, melodious country concoction of goodies, finishing with Lonestar's (the other ones) 'Amazed'.

Scooter Lee, Saturday night's top of the bill, was about to start singing 'Ribbon of Highway', 'J'ai du Boogie' and 'Rose Garden'.



Lonestar Country

She chatted to her audience as she always does. Deciding that she needed to see her old friends close up she alighted from the stage while still singing and walked around serenading them individually. Climbing up on a chair she stood singing while everyone cheered, before hopping from one chair to another. They rewarded her with much applause and calls for "more".

Meanwhile, Rob Fowler had sneaked in among us to watch as we were taught 'Rex the Robot'. Now it was time to make practice perfect. "Come on stage and join me, Rob Fowler!" yelled Scooter. As dry ice swirled around him, he danced with Maggie Lydon and Kate Sala. Everyone danced on till dawn was breaking.

Some dressed as cowboys, some in pyjamas with huge slippers, some with glittering deely boppers on their heads, or plaits hanging down. G and M Thompson taught partners dancing for the first time at this event, including a very nice dance to 'Just For Grins', which looks very much like jiving, but in a line. They were followed by Maggie Lydon, while Sharon Dalton taught us some slower dances upstairs to cool us down. Preparing us for the Main Event was Rob Fowler again. The hall was packed. They were dancing on the floor, up the aisles and around the perimeter. The word had gone round - he was going to teach "that dance"! He warmed us up with 'Dream On' - an easy little 24-count beginner waltz to 'Dream on Texas Lady', by Michael Montgomery.

We might as well have dreamed on. After this warm-up Rob smiled sweetly as he told us the next one 'Hit Da Floor', would be a little more difficult! We had heard the hype all weekend, we had seen a handful of people do it on Saturday night. Not till it was half

way through, did Rob Fowler frighten us to bits by telling us all: "It's a 112 count, one wall, advanced dance but don't worry - you can do it! A lot of it is repeated. If I'd told you that in the beginning you'd have all come off the floor!"

It's a great dance in the 'Syncopated Rhythm' tradition.

With lots of waving of arms and "attitude".

He was quite right - we did get it. My favourite, though, was the 32 count 'Bango Mambo', again choreographed by Rob and Paul McAdam. Robbie Riverra's 'Bang!' is the music and it's just one of those dances that fits perfectly. When the whole floor is doing it, stomping to the left and rocking forward, it is magic. When Rob took to the floor to give us a one-man demonstration of his dances he brought the house down.

Sharon 'B' cheered us up by managing to look summery in white trousers, pink satin midriff-revealing top and short white bolero jacket. Afterwards Sharon 'B' sang and told us to do the 'Tush Push' in circles. It was nice to see each other's faces for a change. We were treated to 'Pretend' and tracks from her new album.

Organisers Ray and May were delighted with the event, limiting the numbers had meant there was more room to dance. In the middle of the cloudbursts of dripping chaos we had created our own little 'Pot of Gold' at the end of the rainbow.



The Dean Brothers



# Ed Lawton



Ed Lawton is one of the most respected choreographers in the world of line dancing. **Paula Hobbs** finds out more.

**E**d Lawton is a well known choreographer in the world of line dancing. He is also a talented dancer with impressive wins in several championship events.

Some of his dances were co-written with other people - for example *Deck 51* with Malcolm White and *Runaround J* with Helen O'Malley - whereas others are solely his own work - *Free For All* and *Sway To The Rhythm*. Ed has a genuine devotion to what he does.

At the moment Ed has gone back to teaching a beginners' class, one prime reason being the members' fun-loving attitude. Ed explains how his classes are about enjoyment: "Beginners never moan. They just get up and have fun. We are also involved in a lot of charity events. Our venue is situated in Butt Lane, Kidsgrove." The age of those who go along to stomp ranges from 20 to 75.

Practice is important to Ed but he confesses that he doesn't get as much time as he used to: "Now I practice just a few hours at a time - I train for competitions so I do about two to three hours of dancing each day," he says. This is still a lot for someone who writes dances too. Ed doesn't take part in any other forms of dance since his main love is line dancing: "My personal favourite at the moment is *Join The Queue* because it's easy and a good laugh."

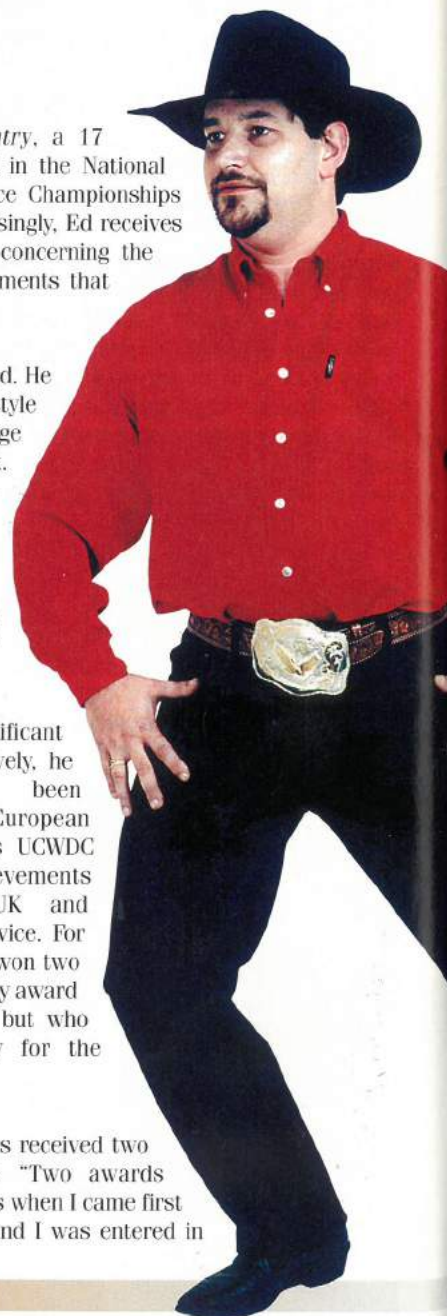
One of Ed's most popular dances was *Pretend*, the suggested music being Shania Twain's energetic tune *Man, I Feel Like A Woman*. "The best known dance that I have devised is *Deck 51*," he remarks. This dance became a phenomenon when it came out and is still remarkably popular today. Another dance - a waltz - called *Dreamweaver* is following in *Deck 51*'s footsteps in terms of its popularity. This is probably because it was included as a bonus

number on *National Country*, a 17 track CD for dances used in the National Country and Western Dance Championships this year. Perhaps unsurprisingly, Ed receives around 30 e-mails a day concerning the waltz and he cheerily comments that "It's really taking off!"

His musical tastes are varied. He doesn't like one particular style or singer but a wide range from country to pop to rock. "I just like everything!". Country is of course a major influence but once again he isn't overly-selective. Ed enjoys both traditional and contemporary country.

Competition plays a significant role in Ed's life. Impressively, he has been in all the UK and European Championships as well as UCWDC events here. His achievements include winning the UK and European Partner Dance twice. For the Couples events he has won two out of three events: "The only award I haven't won is a World but who knows? It's a possibility for the future," he says proudly.

Of the many honours he has received two are especially significant: "Two awards stand out in my mind. One is when I came first in the UK Championships and I was entered in





4th division. However, my most memorable was when I was in the Worlds and I was in 2nd division. Even though I didn't come first I didn't care, I was just so pleased to be there."

Currently Ed is helping several people prepare for the Worlds 2001 event in Edmonton, Canada. He has devised a specialised training programme for couples.

Only four men attend his class so he is seeking to change all that and get rid of the old clichés: "One of my main aims is to get more lads involved. There seems to be a stigma attached to men who dance. It's thought of as being a bit strange. It isn't the done thing for a man to dance professionally or to go regularly to a class. Despite this, line dancing is actually rated a number two interest in the UK which isn't bad!" he remarks.

Ed was actually taught to dance by Pat Griffiths from Frodsham, Cheshire, who is now retired. He explains that: "She was my first instructor and she trained me to be an instructor."

Who does Ed look to for inspiration? "I admire Roy Verdonk for competition dancing. He is one of the best dancers I have ever seen. It isn't just people who are technically the best that I look up to though. I have a lot of respect for any instructor who goes on stage. It can be nerve-racking."

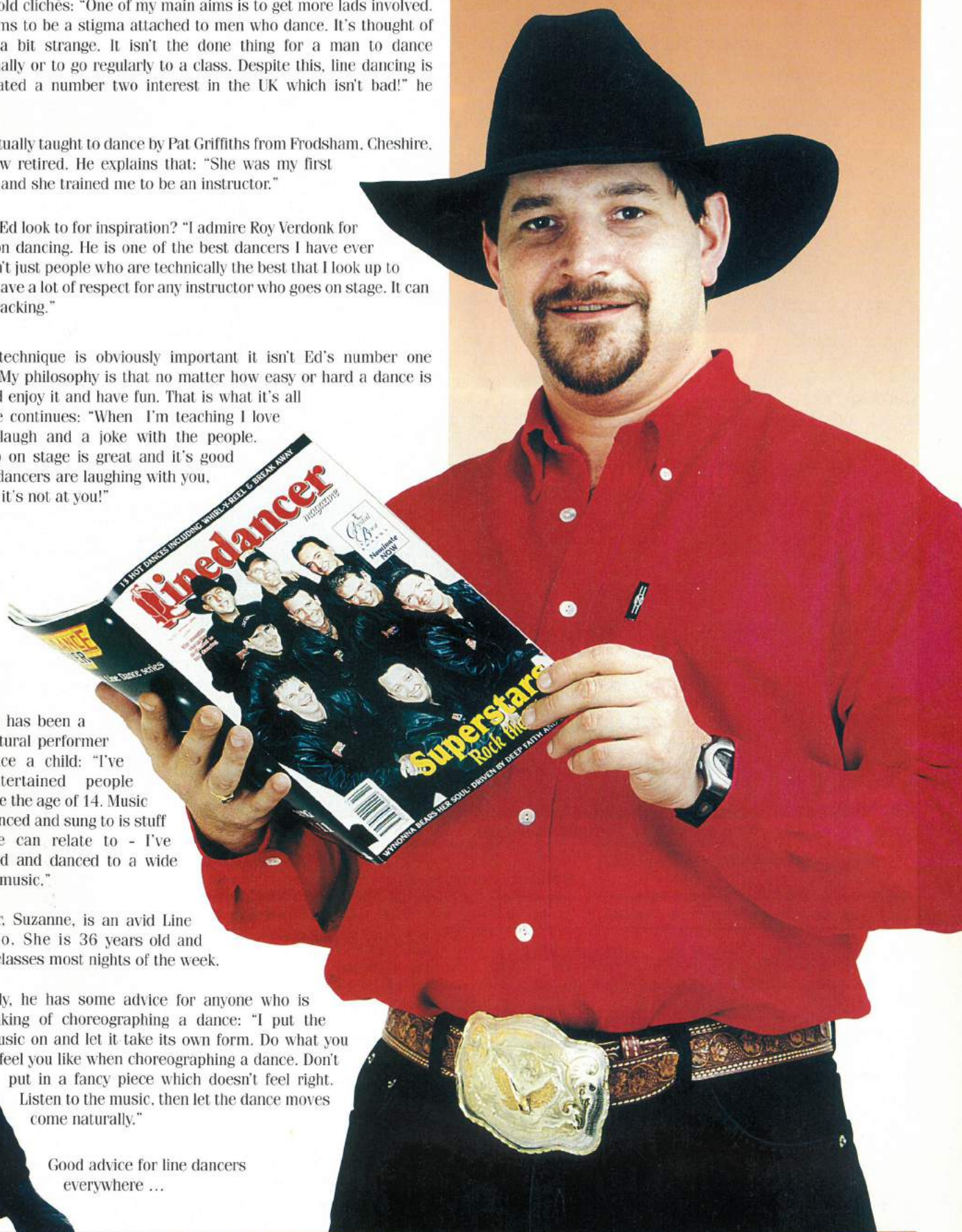
Although technique is obviously important it isn't Ed's number one concern: "My philosophy is that no matter how easy or hard a dance is you should enjoy it and have fun. That is what it's all about." He continues: "When I'm teaching I love having a laugh and a joke with the people. Getting up on stage is great and it's good when the dancers are laughing with you, as long as it's not at you!"

He has been a natural performer since a child: "I've entertained people since the age of 14. Music I've danced and sung to is stuff everyone can relate to - I've performed and danced to a wide variety of music."

Ed's sister, Suzanne, is an avid Line dancer too. She is 36 years old and she has classes most nights of the week.

Finally, he has some advice for anyone who is thinking of choreographing a dance: "I put the music on and let it take its own form. Do what you feel you like when choreographing a dance. Don't put in a fancy piece which doesn't feel right. Listen to the music, then let the dance moves come naturally."

Good advice for line dancers everywhere ...





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# Kenny's Dream Come True

by Tim Matthews

A quick look at the tried, tested and ever-expanding *Linedancer* magazine website dance database indicates that Kenny Chesney's music is as popular on the hardwood as ever.



Only seven years after the release of his first CD, *In My Wildest Dreams*, and five million record sales later, Chesney is releasing his *Greatest Hits* album in the UK on 22nd January. Tim Matthews was lucky enough to be able to speak exclusively to the Country music star recently.

With numerous Top Ten hits and awards to his name, Kenny Chesney is pretty satisfied with his first seven years in Country music. It's a dream come true: "You know, I grew up in East Tennessee and you're consumed by Country music. Country music was my passion". Chesney is a true country boy made good. I asked him how his own path

to stardom was carved out. "I was in college playing the guitar, writing songs and people said to me 'Hey man, you're pretty good!' and the more people told me the more I started to listen.

His music is traditional Country and comes straight from the heart. Chesney believes that the secret of his success is his ability to pick the right songs to record and perform and, most importantly, his ability to interpret them and bring the lyrics alive for audiences. One correspondent said this about his stage presence: "At the most recent Pan Fair, Chesney

repeatedly bought 20,000 Country music enthusiasts to their feet with his emotionally explosive stage show." A report on Country.com said that: "There was nothing gimmicky about his performance. No between-songs chatter. No Jokes. No histrionics. Just solid and animated singing. Much of the time he was bending over or kneeling to touch the moving thicket of hands thrust up at him from the edge of the stage."

Chesney loves the stage: "I was out with Alabama, touring with them on and off and at the shows there were people from 8 to 80." Although a natural performer, he recently joined the George Strait Tour, which, more than record sales or radio

album." One thing is for certain, his principles have not changed at all.

I asked him about Country music and why it has a higher profile than ever: "It's popular because it talks about life and there's always somebody out there falling in love, somebody falling out of love, somebody out there who's going through a lot of different things."

Line dancers may rest assured that his *Greatest Hits* album contains music to suit their tastes, including *All I Need To Know*, *She's Got It All*, *How Forever Feels* and *She Thinks My Tractor's Sexy*, for which there are many suitable, previously

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**"You know, I grew up in East Tennessee and you're consumed by Country music. Country music was my passion".**

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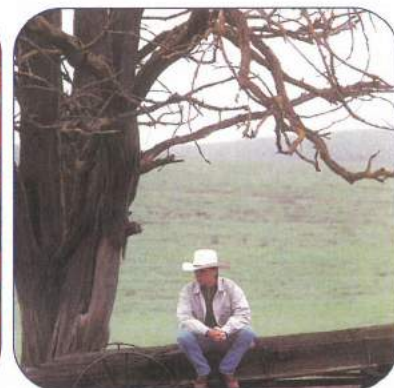
exposure, indicates that Chesney is now considered a headliner. "Those are the kind of things you dream of, to be able to be doing this and to share the limelight with George Strait."

It took four years for Chesney to be recognised by the music industry. He won ACM's Top New Male Vocalist Award in 1997. "I was new for four years!" he quips. Nevertheless, he has always been a traditionalist and his music is heartfelt, laden with emotion. "I think my songs are real - people can relate to them. I think that's very important..."

Why a Greatest Hits album now? "We wanted to do this because we feel like we're grown a lot over the last seven years. (We're very lucky to have had the radio acceptance we've had.) We just felt it was time to reflect back on what we've done, see where we're at and start thinking about a new studio

choreographed dances. No doubt the emergence of the new record, with older songs re-orchestrated and revamped, will inspire our many choreographers to start work on some of Chesney's dozen remaining hits...

For more information, check out our dance database at: [www.linedancermagazine.com](http://www.linedancermagazine.com)





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Ethan Allen has experienced the highs and lows of pop stardom. His band, The Cheap Seats, was swept along in the line dancing revolution of the mid-1990s, and became arguably the number one act on the busy events circuit. But all was not well and the band split on 4th July 1999 amidst claim and counter claim.

Tim Matthews spoke to the singer about his rollercoaster ride on the music industry's bandwagon...

# BACK TO



# THE NEW ME!

**O**ne thing is for sure, Ethan Allen believes in himself. This is no bad thing because the music industry takes no prisoners, can shatter your every illusion and can deliver you from the heights to the depths faster than a song can drop out of the charts.

Ethan's father was the first man to get a Country music record deal in the UK and his mother was a Jazz singer. Entertaining and performing was in the blood and at the age of 18 Ethan was working as DJ, Licensee and Entertainments Manager at Hank's Place, a Country music club in Old Swan, Liverpool.

The club was modelled along typical American lines and came complete with old oak beams and was a perfect location for music.

CONTINUED ON PAGE 35





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## COMPETITION

Are you attending the Linedancer magazine Crystal Boot Awards in Blackpool over the weekend of the 23rd-25th February?

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Ethan takes up the story: "One day, a record producer came in to the club and asked me whether he could use the place to make an EPK so I said 'OK, as long as you listen to me first!'. He signed me on the spot and included me in his video. Johnathan King got involved and before I knew it the MD from Columbia Records (UK), the former manager of the Moody Blues, came to see me and packed me off to Nashville."

All this within three weeks from the initial meeting!

One of the people Ethan met during the video shoot was John Pettifer, a gifted guitarist. Ethan did not want to work as a singles act so the pair teamed up for the trip to Nashville and worked with well-known producer Paul Worley, who was working on Martina McBride's first album at the time. Although the initial record deal went sour due to managerial problems, within three years the Cheaps had moved from playing gigs in pubs to playing at the G-Mex Centre, Don Valley Stadium and Wembley. They had three number one videos on the Country Music TV

(CMT) charts and made Virgin's Top Five Retail Chart. Six albums emerged and sold tens of thousands of copies.

As well as having a great voice, Ethan Allen is the only artist to play two gigs at the prestigious In The City festival in Liverpool. He played at the Cavern Club and Voodoo. At the same time he built up a massive fan base and far too many adoring female admirers! Although The Cheap Seats are dead and gone, half a dozen websites remain and cater for the fans...

Simply stated, The Cheap Seats were a victim of their own success. The band grew to an eight-piece outfit largely because Line dancing was changing; people wanted a greater variety of music and much of this was not Country. Therefore, Ethan felt that the eight piece was necessary, although costs massively increased and clubs and promoters were not able to afford the band anymore.

Ethan seems to have been concerned about people's attitude to his music and laments the pigeon-holing of his material as "only for line dancing". Although the band was playing up to five nights a week - mainly to line dancing audiences - his main concern was to make music that people enjoyed. "The greatest feeling in the world is when a room full of people sing back something you wrote."

He adds. "When Line dancing exploded a few years ago we suddenly found a new, more discerning audience. We found younger people at our gigs, 18 to 25-year-olds who were very choosy about their music. At that stage The Cheap Seats rocked but, after a while, we knew we'd done as much as we could as a duo."

Although The Cheap Seats found a niche within the line dance market, Ethan Allen says that he was only concerned about making and playing music that people enjoyed - wherever and wherever they were. He argues that he always set his sights on the pop market and that this is the direction he moved after the split in July 1999. "If you used backing tracks people complained that I was a karaoke singer. How can an essentially Country band move from playing Garth Brooks to Shania Twain to *Tragedy* by Steps?" he muses. For Latin you need four extra rhythm and who's going to pay for that? How can you play *Miami* by Will Smith? We couldn't play the stuff people wanted! If you sing a Ricky Martin track with backing you're labelled as a 'cabaret' act and that's not where I want to be. You stop being a speciality act and become a pub singer. I didn't want that."

Sitting in the *Linedancer* magazine offices, it seems that Allen has had a good look at himself

and wrestled with differing ideas about the ways in which he should develop his career. For over four years he lived and breathed The Cheap Seats and it hasn't been easy to adjust. "I found myself in a restaurant in London's West End just a few days after the split thinking 'what am I going to do now?' I had no idea and felt very drained after the problems with the band."

Things did eventually improve and Ethan has moved in several directions at once; he is managing and producing a band called Lost, recording an acoustic album and seeking to emulate the success of Robbie Williams and Ronan Keating as a pop act.

"Raul Malo came over - I'd worked with him initially during my first trip to Nashville - and we worked on a portfolio of songs. Actually, half were recorded there and half in the UK. We took them to a distributor, Recognition/ Universal. I know Sue and Andy Richmond quite well - Sue was A and R at Parlophone for many years and Andy was the head of Zomba Records and discovered the Stone Roses." (Zomba also brought Shania Twain's early output to the fore.)

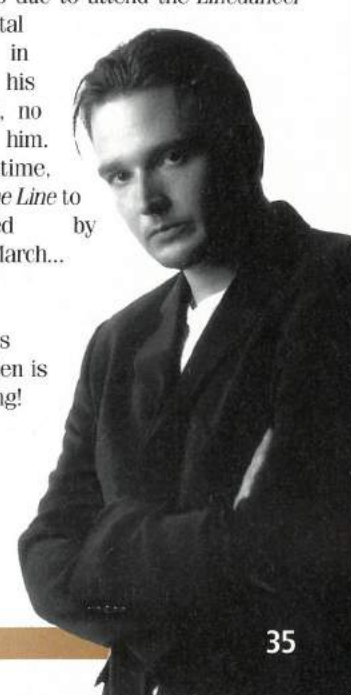
"Anyway, we turned up with a portfolio and signed a three album deal with them straightaway and went off to Nashville."

Things are looking pretty good for Ethan Allen now. He is working with The Mavericks, he's on the road gigging and two of his cover songs appear on the latest Superstars' Line dance album.

So who is he aiming his music at - who does it cater for? "My market is my fans. I'm aiming at everybody. My music is out-and-out pop. It's great, it's well-produced; all live drumming by Roy Martin but with the addition of an 808 kit drum machine, acoustic and electric guitars, synths, bass and a Wurlitzer."

Expect his new album *I've Gotta Believe It* to arrive soon. In the meantime, his new songs *Whatever It Is* and *Toe-In The Line* have already been performed at the recent Superstars events. Ethan is due to attend the *Linedancer* magazine Crystal Boot Awards in February and his many fans will, no doubt, besiege him. In the meantime, expect *Toe-In The Line* to be released by Recognition in March...

After 18 months away, Ethan Allen is back with a bang!



**"I found myself in a restaurant in London's West End just a few days after the split thinking 'what am I going to do now?'"**



# DANCIN'

By Tim Matthews.

## You're My Number One - The Linedancer Magazine Choreography Competition Finals, November 2000.

## On The Prom



From left to right: Stewart Gimson, Alison Wilson & Jim Grice

I was fascinated by the finals of the *Linedancer Magazine* Choreography Competition, sponsored by Dave Sheriff, which took place on Sunday 19th November. It was my first ever big line dance event (shock, horror!) and I was eager to speak to as many people as possible to find out how they thought line dancing was progressing.

After the various heats around the country - at Glasgow, Newcastle, Leeds, Liverpool, Walsall, Henfield, Chalfont St. Peter and Exeter - a total of 38 teams made the finals and made their way to Southport. A packed promenade indicated that dancers and their supporters had turned up in numbers. This despite local Police concerns about

the town grinding to a halt later that day for the town's Christmas lights switch on and thousands of children flocking to see (real) reindeer and fireworks in the town centre.

I had heard many encouraging reports about the high standards witnessed by the

*Linedancer* team in the heats but the final day surpassed our expectations. The winner, Stewart Gimson of Nottingham Outlaws (ably assisted by Jim Grice and Alison Wilson), was surprised and shocked to be placed first by judges Rob Fowler, Chris Hodgson and Adrian Churm. However, I thought his very accessible dance and choice of music - *You're My Number One* by S Club 7 - was excellent. Julie Clarkson's dance to *Let's Twist Again* came second and Josie Pickles homage to Status Quo rocked her into third place.

The winner's dance scripts were published in *Steppin' Off The Page* in our January magazine. Perhaps more importantly than the result was the tremendous and supportive atmosphere generated by participants and their supporters. To me, this is what line dancing is all about: Friendship and enjoyment.

Certainly Stewart Gimson, Jim Grice and Alison Wilson, whose dance captured the imagination and mood of both judges and



Winners, judges & organisers celebrate a great day





**A group of finalists enjoy the moment**

audience, are ambassadors for line dancing. On Monday morning, a rather bemused Stewart visited the *Linedancer* magazine offices with colleague Jim where I interviewed him. It emerged that Stuart had come to line dancing via ice-skating and disco dancing.

**"I never expected to win - in fact, I didn't think we'd make it into the Top Ten. I thought we'd done well to make it to the finals!"**

The threesome are members of the Nottingham Outlaws line dance club and have been dancing for around six years. Their 'never give up' attitude encouraged them to enter the choreography competition for three years in succession and this was their third time lucky.

Stewart said that "I never expected to win - in fact, I didn't think we'd make it into the Top Ten. I thought we'd done well to make it to the finals!" The dance itself had been practised in secret and required minimal polish in the days before the final competition. In fact, Stewart revealed that it had taken around an hour to develop the routine.

His aim is to choreograph dances that the maximum number of people can learn. He is a big supporter of the Teacher's Workshops that have been happening in Nottingham for two years. Here, teachers get together and work through unpublicised dances and try to overcome any technical problems with dance steps. These have been particularly useful, Stewart said and are an excellent example of people at the grass roots working together.

The Gimson trio has developed a strict dress code for competition events and is quite disappointed by the numbers of people wearing T-shirts and jeans at events these days.

Stewart noted that line dancing has changed a great deal since he first became interested in it. Initially, the music he danced to was Country with the occasional pop music track. Nowadays, as indicated by his choice of S Club 7 (admittedly the music has a 1960s' feel), things have changed. For one thing, dances are learned and discarded much quicker: "They used to be around for months but that doesn't happen much now."

In fact, the variety of music, chosen by grass roots line dancers, speaks volumes about the direction line dancing is moving in: Scooter Lee's *Walk on By*, Shania's *Love gets Me Everytime*, Buddy Holly's *That'll Be The Day*, The Searcher's *Four Strong Winds*, *Dov'e l'Amore* by Cher, *I Want Your Love* by Atomic Kitten and Will Smith's *Miami*

to *Copacabana* by Barry Manilow, was unusually graceful and she revealed that she had taken ballet lessons when she was younger. She was ably supported by dancers from her club - Dennis Arney's Stompin' Shufflers. Dennis is a very experienced dancer, who drew upon his ballroom, Latin and sequence dancing in order to help Helen.



**Chris Hodgson with Julie Clarkson**

has been teaching in the Avon, South Gloucestershire and Wiltshire areas for four years and is an advocate of the health benefits - both physical and mental - to be derived from line dancing as well as the social and fun side.

contrasted with music by Vince Gill, Lee Roy Parnell, Chad Brock, Mark Chesnutt, the Bellamy Brothers, Jo Dee Messina and Rick Tippe.

As a newcomer, I was interested to see how you line dance to Latinesque numbers and Helen Smith impressed me. Her *Lola Lives*,

I also had the good fortune to meet Amanda Lynch, who organises the 50-strong Junior Hay Hitchers club in Huyton, Merseyside. Now 16 and studying at Knowsley Community College, Amanda has been dancing since she was three years old and her youngsters made a big impression on the audience.





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**Entertainment & Accommodation Tickets - March £59 each.**

**April £69 each based on 4 sharing chalet. (3 nights)**

## **Hemsby 5-9 day Line dance breaks**

**At Hemsby Holiday Village**

**June 2nd - 9th** - Dean Brothers, Dave Sheriff, Westcoasters, Texas Nightlife, Nadine Somers, Circuit Judge, New Moon, Plain Loco, Lonestar Country, The Long Riders, The Corn Dogs, Magill Duo, Chris Mezza.

**Entertainment & Accommodation Tickets - £149 each.**

**based on 4 sharing chalet (7 nights).**

**Sept 30th - Oct 7th** - Texas Nightlife, Dave Sheriff, Dean Brothers, The Bunch, 100% Proof, Westcoasters, Circuit Judge, Daytona, Lonestar Country, Diamond Jack, Chris Mezza, Union Jack, Plain Loco.

**Entertainment & Accommodation Tickets - £99 each. based on 4 sharing chalet (7 nights).**

**Nov 2nd - 11th** - John Pementer (USA) & Memphis Roots, Gary Perkins, Dean Brothers, Trading with Natives, Westcoasters, The Bunch,

Nadine Somers, Circuit Judge, Glen Mitchell, Henry Smith CD, Corn Dogs, 100% Proof, Glenn Rogers Exp,

Diamond Jack, Long Riders, Red Rock Country, Chris Mezza.

**Entertainment & Accommodation Tickets - £109 each. based on 4 sharing chalet (9 nights)**

## **New Year's Line dance party**

**At Vauxhall Holiday Park, Gt. Yarmouth**

**Dec 28th - 2nd Jan** - Dean Brothers, The Bunch, Dave Sheriff, Texas Nightlife, Gary Perkins, Nadine Somers, Westcoasters, Circuit Judge, Plain Loco, Diamond Jack, 100% Proof, Chris Mezza, Broadcasters.

**Entertainment Ticket prices - £89 each. Caravans from £80 (5 nights)**



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Glen Mitchell in action



The live entertainment was excellent!

## Ten Days In Line!



**H**ere at Linedancer we knew that we just had to bring you news of this event, but whom could we send? Who did we know who is such a line dance nutcase that they would want to dance for 10 days and nine nights? The editorial kettle was switched on and the 'think-tank' convened. However, even before the kettle boiled, there was one name on everyone's lips. It had to be the person who first diagnosed CLDS. (Chronic Line Dance Syndrome), and brought us news of 'Black Jake'. Yes, Linedancer's very own, Harry Seddon.

A quick email confirmed our suspicions: Yes indeed, Harry was one of the first to reserve his place at the event and he would be pleased to tell us all about it.

So, how do you make a 10 day line dance holiday last even longer? You set off at 5am for the 300-mile drive to Hemsby, near Great Yarmouth. A nice bonus of this event was that booking in was from 10am, (well done Double HH, a much-appreciated little touch, as was being able to stay over the Sunday night that it finished). We therefore had plenty of time to stock the fridge, (it was self-

catering), polish the boots and settle in, ready to party on the opening evening.

Resident DJs were Roger Shepherd and Dave Woollas, who played a good selection of tracks to please all tastes and keep the dance floor hopping.

The live music account was opened by the Glen Mitchell three-piece. Glen mixed his own songs with covers and the hardwood was filled most of the time.

CONTINUED ON PAGE 43





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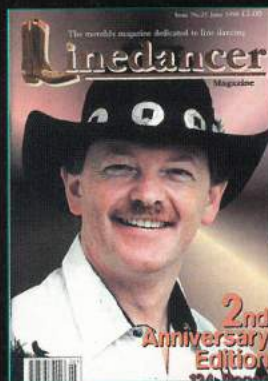
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Back copies are in great demand - so don't delay. Unfortunately we only have supplies of the editions shown here and in some cases, the supply is very limited



## ISSUE 24 MAY 1998

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



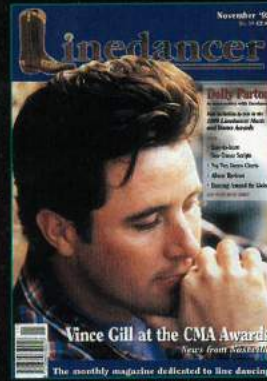
## ISSUE 25 JUNE 1998

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, Alane, Ready Steady, Shipwrecked, Outer Limits



## ISSUE 29 OCTOBER 1998

Dances... Colorado Stomp, Slap City, I4C, 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, Griss-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 ColdWalk On, Griss-Cross, Cinco De Mayo, West Coast For One, My Senorita



## ISSUE 31 DECEMBER 1998

Dances... Ho No It's Christmas, Irish Waltz, Mexicana, Jingle Bell Rock, We Really Shouldn't Be Doing This, V6, 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 \$ 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 Beast



## 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 (4 U I Will Be), Still The One, Texas Is Where It's At, Shine On, Backstreet Attitude, Walkin' On Me, Conrado (Cha Cha, Bathers 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, MLRB, 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, ILS Friday, Single White Female, Su-Cha Pool, 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, Venga 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, Skips 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 Flumpy, What's Your Poison, Stars And Stripes, Larger Than Life



### ISSUE 44 JANUARY 2000

**Dances** ... Pizzirico, This Broken Heart, Sure Feels Real Good, Free For All, Love Heart, Wanted, Do You Love Me, Country Fire, Everybody Salsa, Jai 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 Maohi E, Punishment, In Need To Know, Secret Emotion, Believe It or Not, Breathe, Amalgamation, Pasc'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

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*The Nadine Somers Band*



*There was a seat for everyone at the HH Promotions 10-day...*

Cheryl 'M' very ably led each morning's line dance tuition and Dave Woollas and much enjoyed. The first afternoon session saw The Diesel Cowboys on stage, a group I have not seen before, but one I'll go out of my way to see again. In the evening The Haleys had the first set and their excellent singing, (and yodelling for 'Picnic Polka'), went down well. The second set with Circuit Judge was well up to their normal high standard and 10pc country. Circuit Judge never fail to please and Patrick Judge's comments between songs always make me smile, no matter how many times I hear them.

Sunday and the faithful congregated for another day of line dance fellowship. The afternoon slot was Gary Perkins who went down a storm with dancers and listeners alike. If Gary went down a storm then the evening's duo, Lonestar Country went down a full-blown hurricane! They sang old favourites, new favourites, songs that will become favourites, and all this with the dancers in mind. With Lonestar Country, we dancers are not simply being entertained, we feel part of the entertainment.

Next up was Sean Kenny, another superb artist and a nice change to have a solo artist to dance to. Sean threatened us with a new album, (when he has time to finish it), so watch out for that folks. Those super musicians, The Bunch, followed Sean. Although there were gaps on the dance floor, at times, this was probably because people were content to just listen to the musicianship.

The foul weather of the previous days had not dampened anyone's spirits, but we were concerned for the artists who had to travel through, or around, floods, to entertain us. Anticipation was beginning to mount as the Dean Brothers were due to appear in the evening (or was it my imagination, being a Deanie fan?). First, however, Daytona had us struttin' our stuff. Numbers in the dance hall were a little disappointing for their first set, but word must have spread about how good they were, because by the time they played their second set, they had risen appreciably. The Deans lived up to expectations and the hardwood was packed, a tribute to their knowledge and understanding of what the dancers want.

Next day it was Memphis Roots, a lively three guy trio, (with real drums!), who were very dancer friendly. They were followed by Nadine Somers Band playing well-known Country songs. Thursday (had we really been dancing for seven days?), and the live groups entertaining us were Dirty Hat Band and Long Riders, both very good bands.

On Friday our numbers, (220 were in attendance for the full 10 days, so I'm not the only line dance nutcase!), were supplemented by people coming for the final weekend. Those arriving in the afternoon saw Second Chance. In the evening it was The Westcoasters. This trio are extremely line dance orientated, lots of fun, and they line dance, (and I mean line dance, not just a token gesture). In fact, they were still around next day joining in the instruction and dancing. (check out their Beast, it's awesome!).

The last full day saw Plain Loco entertaining us admirably in the afternoon, including Blue, Blue Memory, and the great talents of Magill and Dave Sheriff in the evening. This was party night and 'Mr Line Dance' was, as always, excellent, even teaching a couple of dances, so that no-one was left out.



*Carol Dean*

***The 'die-hards' refused to leave for lunch and danced through to the closing afternoon session.***



*The Bunch played a great set*



# Kellie Ann Takes On The World

*Margaret Kitchen talks to a champion  
with her eyes on America.*

When Kellie Ann Green finds a few minutes to look into the future, she dreams of going to the United States and teaching the Americans to appreciate line dancing in the British manner. "Line dancing is different there," she notes. "I don't think they enjoy it as much as we do and I think I could change that." Spoken with the confidence of a 17-year-old riding on the crest of a wave. Why not take the Americans on at their own game and win? Right on Kellie.





**T**his champion line dancer from Birkdale, Southport, emanates confidence and efficiency. She arrived at our offices with her long list of achievements carefully written out. This is always a good idea when meeting a journalist. It reduces the likelihood of mistakes. But not many 17 year olds would know that.

Kellie Ann gives the impression that she has not put a foot wrong since she started line dancing at St Theresa's social club in Birkdale, with Lin Frankland and Jaqueline Barlow's Shy Boots and Stompers, way back in 1996. Kellie Ann, however, would disagree. She takes winning seriously and when she does not win, she worries about coming up to her own standards the next time. Kellie Ann is quite hard on herself in terms of achievement but fortunately she just loves to dance, so life is good.

"I dance all the time," she grins. "I dance all over the house at home, blocking the television in the living room much to my mum's annoyance." Her mother, Maria, has been Kellie Ann's greatest supporter, travelling around the country to attend competition events, driven by their friend Jenny Jones, who accompanied Kellie Ann to the Worlds 2000 in Nashville, Tennessee, where she took the Pro-Am title with Steve Dunn. "Jenny is wonderful, she ferries me everywhere because my mum doesn't drive," Kellie Ann says. She also pays credit to Tracee and Sandie of Tyne Dance who design and make "my lucky outfits".

It takes a team to put a champion line dancer on the road and included in that team are Steve and Yvonne Dunn of Wallasey, Wirral, who are now Kellie Ann's line dance tutors. "They are fabulous, my ambition is to dance like them," Kellie Ann breathes. Another member of the team is Ryan McKenna, from Barrow-in-Furness, with whom she dances couples and she feels very privileged to have him as her partner. "I adore couples, it is getting much bigger here, but I don't think line dancing will ever disappear here, it is too popular and people enjoy it so much."

Kelly now studies dance at the Art Centre College in Liverpool with every intention of earning her living by dancing for the rest of her life, but she has danced since she was three. "Ballet, tap, modern, jazz you name it I did it," she laughs. Her older sister Tracy was a role model for going to dance classes and it was a habit that stuck. "When I started line dancing it was just a hobby and then I heard about a competition and I thought I would learn the dances and try it and see. I didn't know about putting variations into the dances but I came third out of 30 and I really enjoyed myself and the buzz of competing with everyone cheering you on." So, although she did not do so well in her second competition, Kellie Ann was hooked.

***"In America and elsewhere they love line dancing, but too many men here have the wrong impression about it"***

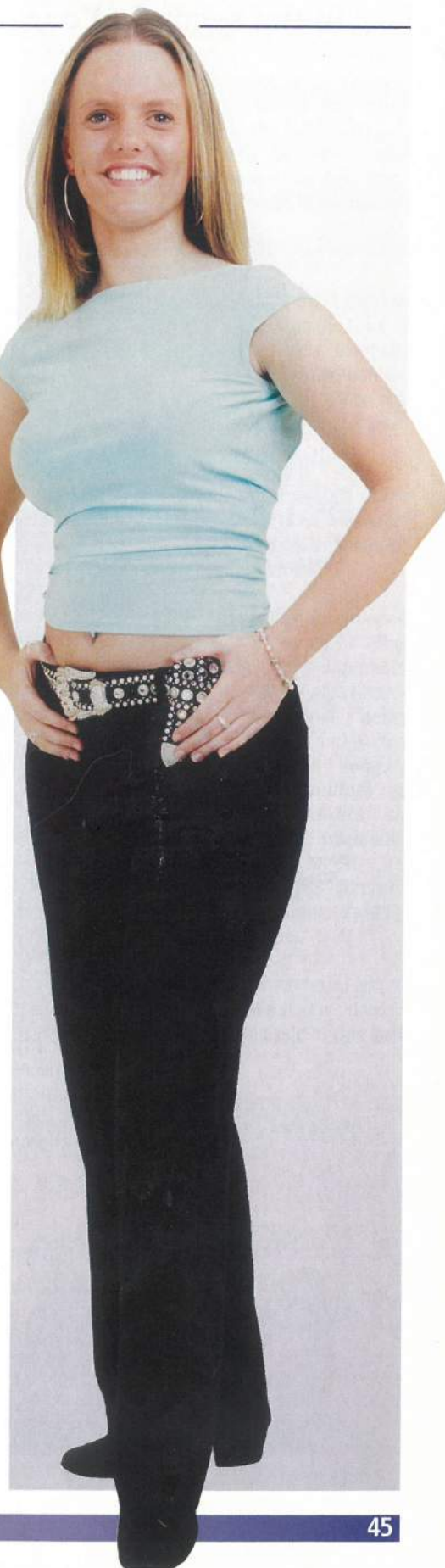
By February 1997, she had progressed to the Europeans which took place in Brean Sands, Somerset, where she took the Junior Teen Champion overall title. "I did Black Coffee (I loved it then, I hate it now!), Scooch and Tush Push. I was helped by my friend Marian Constable."

By November 1998, Kellie Ann had won the Showcase British Title and went on to become the Junior Teen Intermediate World Champion at the Worlds in San Antonio, Texas in January 1999. She was annoyed that she did not match that success in Nashville the following year but when we spoke, her hopes were high for Edmonton. There was no room in her life for anything but practise. In fact, she looks rather bemused at the suggestion that she might have other hobbies, or even a boyfriend. "I don't have time," she declares, glancing at the long list of championships she holds.

Dance certainly dominates Kellie Ann's life but it has also given her purpose and defined her personality in terms of determination and achievement, which will stand her in good stead when she comes to earn her living in a highly competitive world. Her teachers at Christ the King school in Southport were supportive of her dance activities, realising it boosted her confidence and expanded her skills, while her school friends jokingly called her Cotton Eye.

Kellie Ann likes country and pop music "but I prefer to line dance to country". She has very decided views about the future of line dancing and thinks it will go on thriving, especially if more men get involved. Men, she sighs, are a problem. "In America and elsewhere they love line dancing, but too many men here have the wrong impression about it, without having even seen it and I think that's a shame because a lot of them would enjoy it if they tried it." So far, she has not yet persuaded her father Charles onto the dance floor.

When Kellie Ann has more time to boost line dancing, British men had better watch out. She will be out there signing them up for classes and infected by her enthusiasm they will doubtless turn up in droves. Then, she will tackle America and put life back into line dancing, where it all began. "My mum will miss me though!" she admits. Although, knowing Kellie Ann, mum will probably get drafted in to help out across the pond.





# The Real Wild West

In the second of our regular series, author **Jon Downes** examines the history of the Real Wild West ...



Wyatt  
Berry  
Stapp  
Earp

**A**merica has better place names than the UK. Take, for instance, the Chuck Berry song *Route 66*, which has ingrained its way into the public consciousness so much that every Saturday night in pubs across Britain some band or other is playing it very badly! It is the same with American history...

Undoubtedly, one of the reasons why the legends of the "Wild West" have such an enduring fascination is because of the names of the places where these legendary occurrences happened. For example, can you imagine if the legendary Gunfight at the OK Corral had taken place in Bognor? But it didn't, it took place in Tombstone, Arizona on October 26th 1881 and, no doubt, the ghoulish place name of its location ensured its place in cultural history!

Wyatt Earp has achieved legendary status among aficionados of the Old West but it seems that, like so many other legendary heroes, he did not really deserve his heroic status. Wyatt Berry Stapp Earp was born in Monmouth, Illinois on March 19th, 1848. In 1864 he moved to California with his family where he got a job on the railroad and married. However, after the sudden death of his new bride, he drifted into the Indian Territory working as a buffalo hunter and stagecoach driver.

In 1875 Wyatt Earp arrived in Wichita, Kansas where he joined the police force. In 1876, he moved to Dodge City, Kansas where he became a faro dealer at the famous Long Branch Saloon and assistant marshal. It was here he met and became lifelong friends with Bat Masterson and Doc Holliday, as well as establishing his reputation as a notable lawman and gambler.



In September 1878, word of a big silver strike in Arizona brought hundreds of people braving harsh desert elements and angry Apaches to the newly founded town of Tombstone. Among the throngs of people entering Tombstone in late 1879 came the Earp Brothers - Jim, Virgil and Wyatt. Always entrepreneurial, they looked to the saloons for quick money and various mining interests for the chance for big money. Jim became a bartender, Wyatt continued his career as professional gambler, Virgil, already a US Deputy Marshal, was interested in a City Marshal's position.

## Gunfight at The OK Corral

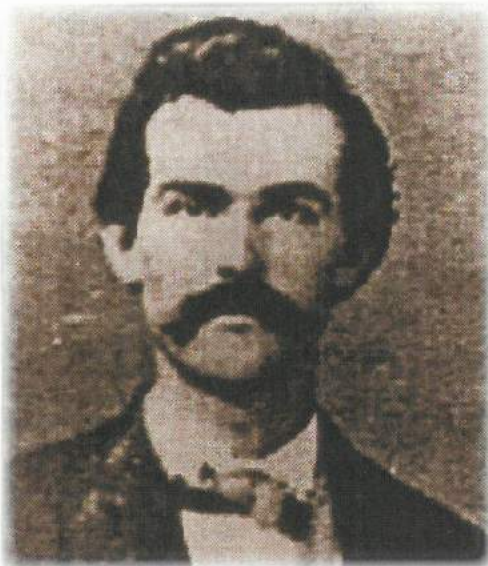


Soon after their arrival they fell foul of a local family called the McLaury's. Stolen army mules were allegedly found on the McLaury ranch and a posse of "citizens" from Tombstone, including the Earp Brothers and several US Soldiers, went to retrieve the stolen animals. There was an impasse between the McLaury's and the Earp posse and despite legal wranglings and macho posturings - that lasted several months - the animals were never recovered. A few months later the Earp brothers accused Frank McLaury of having stolen one of their prize horses and matters again nearly came to a head, although once again both sides backed

down. As things settled down to a simmer between the McLaurys and the Earps, the final piece on the Tombstone chessboard arrived in town. In September, Wyatt's old friend John "Doc" Holliday showed up in Tombstone. Holliday was a psychopath, a dentist, an alcoholic and was wracked with tuberculosis. Like Earp he was a consummate gambler but he had a violent temper and was quick to pull his six-shooter when angered. Doc had made a deadly reputation for himself in most of the towns he drifted through. Nevertheless he shared a peculiar friendship with law and order Wyatt Earp and was able to use this to his advantage on many occasions.

Holliday soon started causing problems in the town. On October 10th, 1880, Doc got into an argument with a fellow drinker named John Tyler at the Oriental Saloon. The barman, Milton Joyce, stepped in and after some word, threw Holliday out. Holliday returned and shot at Joyce from only about 10 feet away. Joyce pistol whipped Holliday who was fined \$21.30. Joyce and Tyler soon became bitter enemies of Earp and his cronies, especially after Wyatt Earp threw Tyler out of his gambling concession and took it over for himself and Holliday.

In January 1881 Earp stood for the post of Town Marshall, but was persuaded to back down. In July, however, his brother Virgil was made town Marshall with the unanimous support of the city council. By this time, the McLaury brothers had teamed up with a gang of local bandits led by Ike Clanton.



John "Doc" Holliday

Their dispute with the Earps culminated on the evening of October 25th 1881 when a drunken argument between Ike Clancy and Doc Holliday (assisted by two of the Earp brothers) set the stage for what was possibly the most famous gunfight of the Old West.

According to Ike's testimony, "Doc Holliday said, as I walked out, 'You son of a b\*\*\*\*, you ain't heeled, go heel yourself.' Just at that time, Morgan Earp stepped up and said, 'Yes, you can have all the fight you want now.' I thanked him and told him I did not want any of it. I am not heeled."

Ike politely asked them not to shoot him in the back as he left. Ike

Clanton did not heed Virgil's words of wisdom on the morning of the streetfight. Instead, he continued drinking and staggered around the town, going from saloon to saloon, swearing that when the Earps and Holliday appeared, then "the Ball would open." Soon word spread around town that the cowboys were gunning after the Earps.

Concerned citizens warned the Earp brothers. A little after noon, a tired and drunk Ike had dug up enough courage and anger to arm himself. He claimed that Wyatt Earp had accused him of cowardice and that was something he couldn't tolerate. He took up his pistol and Winchester rifle from the Saloon, and started looking for Doc Holliday and any Earp he could find.

Ike's brother, Billy Clanton and Frank McLaury were just east of Tombstone rounding up cattle. At about two in the afternoon they rode into town where they heard of the trouble that had begun. At the Grand, they met Billy Allen who told them about

the developing situation. Without taking a drink or checking their weapons, Frank and Billy set out to find Tom McLaury and Ike, in order to drive them out of town.

According to eyewitnesses, the two gangs approached each other and when Virgil (in his capacity as Town Marshall) called for the cowboys to throw up their hands, they complied immediately. However, it seems that Doc Holliday advanced, jabbing one of the Cowboys in the gut with a sawn-off shotgun, took two steps back and shot the defenceless men. Witnesses say that about four more shots were fired by the Earps before the only two armed cowboys, Billy and Frank were able to pull their six-shooters and fight back. Holliday then shot Tom at point blank range.

The Coroner's report read:

"William Clanton, Frank and Thomas McLowery, came to their deaths in the town of Tombstone on October 26th, 1881, from the effects of pistol and gunshot wounds inflicted by Virgil Earp, Morgan Earp, Wyatt Earp and one - Holliday, commonly called "Doc" Holliday."

It seems that the most famous gunfight of the Old West was actually a drunken massacre precipitated by the actions of an unbalanced dentist.



Wyatt's brother, Virgil

It has not stopped a legion of films being made about the event, a library of books being written and even a glorious song - *The Gunfight at the OK Corral* by Dimitri Tiomkin, recorded by various artists including Frankie Laine.

It remains a Western dance classic to this day!

**"Doc Holliday said, as I walked out, 'You son of a b\*\*\*\*, you ain't heeled, go heel yourself.'"**





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# Brady's Real Deal

When American line dance teacher Joanne Brady accepted a wonderful opportunity to go on tour with America's leading lady of line dance Scooter Lee almost three years ago, it opened all kinds of doors for her.



Joanne  
Brady  
In The  
Studio

**J**anet Slattery caught up with her at the fabulous Stardust Club in Bardon, Leicestershire, to see if she had come down to earth and what changes it had made to her life.

Joanne shook my hand warmly, grinned and said "don't bother with the formal stuff - Just call me Jo" I knew that she was going to be very approachable. The night I met her at the Stardust Club in Bardon she was relaxing before the start of Scooter Lee's Gala Night Show that was part of the Superkings Tour. A bubbly lady, Joanne uses a lot of humour in her teaching and explains that line dance is a wonderful leisure activity that should be fun and not that serious otherwise: "it frightens off the

beginner - the very people who might scurry back to their seats and probably never be seen again."

Born in Wilmington, Delaware, Joanne has been involved in all kinds of dancing since the age of 10 although she hated ballet: "Tu-tus never suited me," she says, grinning from ear to ear. "I've never had the figure for them!" She does not have a problem with her size, does not touch alcohol and admits a glass of water gives her enough buzz to be the life and soul of any party.

An accomplished musician and advanced level dancer, Joanne teaches every level of dance but specialises in beginners. In 1998 she won the Canadian ODAA (Outstanding Dance Achievement Award) for International Instructor of the Year. She used to teach three nights a week in her hometown until bookings for dance weekends snowballed: "I now only teach one night a week and I am very grateful to my regulars at home - I used them as my guinea pigs" she jokes.

It is thanks to Scooter Lee that we have the pleasure of Joanne's company. Miss Lee saw her teach and spotted something that Joanne did not see herself. Joanne still remembers what Scooter said: "You possess a great gift which you have no idea you have..." Prophetic words indeed.

"My life has changed beyond my wildest dreams" said Joanne filling up with pride. "I have toured Canada, Britain, New Zealand and Australia twice. I absolutely love every moment of my life. I have toured with Scooter Lee on

several occasions and she has opened many doors for me. It is always a pleasure to work with gifted and talented people and Scooter is definitely that."

The only thing that worried Joanne was her husband's potential reaction to her jetting around the world: "I've been married to Bob for 23 years. I adore him, he's simply the best. He's not a dancer but very supportive and travels with me when he can in the US and Canada. We live in Hockessin, Delaware, which is located in the centre of the eastern American seaboard between Philadelphia, Pennsylvania and Washington DC. We don't have any children but I have a 13-year-old nephew and an 11-year-old niece that I dote on like they are my own. I am away from home a lot but at least one weekend a month I try and devote to Bob. He really is so good to me."

Joanne's life today is a far cry from her previous careers: She taught Special Education to handicapped and disabled

---

**"Don't  
bother with  
the formal  
stuff - Just  
call me Jo"**

---





*Members of The Texas Rose WDC, Leicester*

children for sixteen years as well as being involved with community projects and the Special Olympics. She also co-ordinated schoolchildren's bus journeys from Monday to Friday. Because of dancing and extensive travelling she retired from working in a local school district after 28 years service and now only works twenty hours a week.

She has choreographed around fourteen dances and has taught hundreds. "One thing I do is to encourage my class

members to go to other classes as well because each instructor has their own particular way of interpreting the dance steps. If they go to social dances other than my own, they will not feel anxious about getting off their butts and on to the dance floor" The first steps she teaches to beginners are always simple easy-to-remember moves like the Electric Slide. "we go easy for the first few weeks leaning the dance with slower music before moving to the correct pace. It's surprising how confident they are."

Simplicity is the key word used by this special teacher who enjoys giving beginners and seniors the benefit of her knowledge. "I don't dress up in a hat or fancy clothes and I don't believe in teaching newcomers fancy steps. I want them to see that I make mistakes too but so what? As I said before, dancing should be a fun activity. If it becomes too intense then people drift away and find something else to do."

Watching Joanne in action at The Stardust one could see the magic working as she breezed her way through the dance workshop. She encouraged three hundred dancers onto the floor to learn *Break-A-Way*, *Rex the Robot* and *Deal With It* - a dance she choreographed herself and which is bound to become a great favourite. The Texas Rose Western Dance Club of Leicester thought so too; they performed a flawless demonstration of it. By the time Scooter Lee appeared on stage, most of the dancers were able to remember all three new dances with little or no prompting - a fitting tribute to Joanne's great skills as an instructor...



*Joanne Leading Another Packed House*



# Two Of The Best



*Kate Sala is an experienced and accomplished line dance teacher with a background in ballet, tap, modern, jazz and character dancing. She enjoys the social aspect of line dancing but has also met with considerable success in Universal Cup and CWDC championship competitions. Kate is a Midlands Regional teacher trainer with the BWDA.*

*Maggie Lydon trained as a dance teacher with the IDTA, excelled in both Latin and Ballroom styles before falling in love with line dancing in 1996. She soon started her own classes and did extremely well in competition. She has continued to work to the highest standards and has become both a line dance DJ and instructor.*

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# The Winning Line

Bingo and line dancing have winning lines in common but you don't often see them on the same bill, unless you go along to Buckingham Bingo in Huyton, Merseyside.

**H**ere, Manager Steve Linder works overtime to combine work with his passion for line dancing by holding weekly sessions after the evening's main house.

Holder of the 1999 Bingo Caller Of The Year title, it's not just customers who Steve draws into line dancing. The script of the first day at work for a new member of staff might go as follows:

*Steve:* Can you sing?

*New staff:* No.

*Steve:* Well, can you dance?

*New staff:* No, I can't dance.

*Steve:* You will, by the end of the month.

"All my staff, and they range from age 16 to 40 plus, can now line dance. They find it easy to pick it up and it's just brilliant. They enjoy it just as much as I do. Their favourite dance at the moment is Fenua Maohi E."



Not stopping at the enjoyment of line dancing, everyone in Steve's den gets the chance to appear in one of the many shows he organises for charities. Line dancing figures predominantly in all the shows and it's proving to be a winning combination. In the last twelve months alone, over £10,000 has been raised for local and national charities.

Putting a line dance show on for an audience does have very specific requirements and Steve will often put his own spin on a dance so the dancers are facing the audience for most of the time. It's also rumoured that Steve is not just nifty on his pins, he's also nifty with pins, and a needle and thread, and plays a hand in the making of the costume worn for the shows. It all makes for a positive piece of fun entertainment. And the emphasis on fun is an attitude Steve carries over to his own dancing, and to the after-bingo line dance sessions.

He loves doing a bit of choreographing and improvising on other dances, adding a few extra turns, adjusting a step or making a dance a bit faster. Any one who has ever danced Tropicana Parking Lot to Lord Of The Dance will know how the pace increases as the dance progresses.

CONTINUED ON PAGE 54



Steve Linder (back row, left) and Line dancers ready for a charity performance

**"All my staff, and they range from age 16 to 40 plus, can now line dance."**



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*Buckingham  
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Go to Steve's class and you'll have real fun when he plays the track at the fastest speed possible, from the very beginning. By the end of the dance it's a case of, move over Michael Flatley!

Steve is mad passionate about Western wear and winning the 'Bingo Caller of the Year' title was the key of the door for a promotional trip to America, from where he returned with over £1000 worth of western clothes.

"I must have about 40 shirts now, six pairs of boots, about 20 pairs of jeans and hats, I've got about 25. I just buy hats all the time."

While in Las Vegas, Steve was followed by a BBC crew filming his story for the series Modern Times.

However, it didn't stop there.

"I went to Hawaii and couldn't believe how popular line dancing was. I was line dancing every day of my holiday, for ten days."

Just as well there was no bucking bronco in Hawaii, because he wouldn't have missed a second of that holiday.

***"I went to Hawaii and couldn't believe how popular line dancing was. I was line dancing every day of my holiday, for ten days."***

His trip was something of a false call: He went on the bucking bronco and lasted a full second, but his numbers all came up when it was arranged for him to go to a big Country and Western casino and for an American line dance instructor to teach him some dances. He felt richer than if he'd won the bingo national link.

After a 22 year career in the bingo industry Steve has not just achieved everyone's dream of the chance to travel, he achieved an ambition in reaching the Kelly's eye spot with the 'Bingo Caller of the Year' title. He was invited to judge the next year's competition, so who better to ask what makes a top-

of-the-shop bingo caller. "As a bingo caller you need to have clarity of voice and you have to be professional. You're dealing with a lot of money nowadays, anything up to £200,000 for a national prize, so you've got to be 100% professional. But not only do you have to be a bingo caller, you have to be an entertainer."



*Steve Linder (front centre)  
with instructors and line dancers at class*

And entertain is what Steve loves doing best, in the after bingo classes, in his charity shows and in that top entertainment town - Blackpool. Every year he points his boots towards Blackpool for two days of showing others how to line dance. While others indulge in ice cream and donkey rides, Steve passes on all the dances he's learnt from Buckingham Bingo instructors, Christine and Lydia, from classes he goes to in Rainford and Orrell Park Ballroom, Liverpool, in addition to the dances he's learnt straight from step sheets printed in, where else but Linedancer magazine.

*Steve Linder (front row, left)  
and Line dancers dressed for  
Fenua Maohi*



There's a lot of miles, a lot of dreams and a lot of line dancing between Blackpool and America, but Steve Linder isn't anywhere near marking off all the numbers on his card.

"I'd love to do line dance competitions but I'm very restricted with time and my job. As I get older I will probably do even more line dancing. I absolutely adore it. It's the best thing I've ever taken up in my life."

Line dancing has certainly opened the gates of heaven for Steve and he adopts a far away look as he dreams of going to the 'home' of Country music - Nashville.

But entertainment's got into his blood and he's eyes down and fully alert when he talks of wanting to move into television presentation. He's not giving away any more than to say, "I've got a few irons in the fire at the moment."

In addition to appearing on the BBC 'Modern Times' programme, Steve has appeared on 'The Big Breakfast', GMTV and cable TV. Given the track record of making his dreams come true, it's a good bet he'll be successful at making another of his dreams come true. A TV presenter who'll give line dancing more positive coverage?

Now that's something all bootscooters can dream of!



# Album Reviews

**Ears**  
 ★★★★★ A Hit  
 ★★★★ Excellent  
 ★★★ Very Good  
 ★★ Good  
 ★ Poor

**Boots**  
 ★★★★★ A Hit  
 ★★★★ Excellent  
 ★★★ Very Good  
 ★★ Good  
 ★ Listen Only

● ● Half star

## COLLIN RAYE *Tracks*

Epic EK69995

Ears ★★★★★  
 Boots ★★★★★



DJ Tim Ruzgar (TR) writes: COLLIN RAYE is one of the most underrated country artists this side of the Atlantic. I'm sure many of you are saying "Colin who?". He's had massive number one hits in the States with songs like *Little Rock* (so well covered by The Cheap Seats some time ago), *That's My Story* and *Not That Different*. Artists like Billy Ray Cyrus, the Mavericks, Shania and Leanne Rimes have all come to the fore in the UK because they were popular with linedancers. I'm sure Colin Raye would have a much higher profile with some dance hits.

Two dances have already been choreographed. *A Single Moment* by Aiden Montgomery to *Couldn't Last A Moment* (96bpm), a perfect Cha Cha (both song and dance!) and *Completely* (100bpm), a gorgeous waltz, previously recorded slightly slower by

Neal McCoy. The song tells of a man who, after spending time in prison and almost committing suicide, finds the love of his life. The album opens with *She's All That* (123bpm), a great West Coast swinger, delivered in the style of Robert Palmer. *A Long Way To Go* (150bpm) would make yet another cracker of a dance track with a pounding back beat and clever guitar riffs.

The remainder of the album includes ballads and let me tell you there are not many who can deliver a song with as much feeling and power as Colin Raye. *You Will Always Be Mine* has a lilting melody and awesome lyrics: "I love the way you move, like moonlight on the sea, the way your body calls me, like a secret melody". Bliss! *Loving This Way* is a duet with a lady by the name of Bobby Eakes. Close your eyes and melt away (but not if you're driving!). *She's Gonna Fly* was a chart topper for Colin on the Christian country music charts. I defy anyone not to be moved by this stunning song. Worth buying the album just for this alone. 12 tracks and every one is an absolute gem whether you're a listener or a dancer. If you never buy another CD get this one now! (TR)

## JOHN MICHAEL MONTGOMERY *Brand New Me*

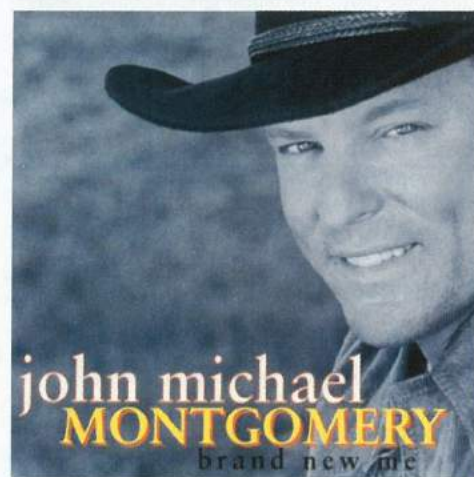
Atlantic 83378-2

Ears ★★★★★  
 Boots ★★★★★

John Michael Montgomery came to the attention of linedancers right at the start of the boom, with the hugely successful *Sold* for the dance *Grundy Gallop*, *Life's A Dance* for *Walking the Line* and recently with *I Don't Want This Song To End* for

Maggie Gallagher's beautiful *Never Ending Waltz*.

Montgomery's latest offering will delight both dance fans and those of you who like GOOD country music...



John Michael began his musical career at the age of five - joining his musician parents on stage, singing country classics. His debut album *Life's A Dance* almost went Gold overnight, catapulting him to superstardom. The title track was the first single and it went straight to the top and he followed it up with Victoria Shaw's stunning ballad *I Love The Way You Love Me*. From that debut eight years ago his career has gone from strength to strength and includes the massive hit *I Swear*.

His eighth album *Brand New Me* is a stunning collection of ten tracks of which *The Little Girl*, the first single, has been a huge Number One in the States, telling the story of a young girl whose parents drink, take drugs and fight all day. I defy any of you not to be moved by this tearjerker. The album includes some excellent dance tracks including the opening title track *Brand New Me* (150 bpm) with its driving drum beat and top class steel from Nashville's finest Larry Franklin. *Weekend Superstar* (155 BPM) is the fastest track on the album, bouncing along with some great lyrics which we can all relate to, working hard all week and then playing hard come the weekend. Check out Charlotte "Fine Day" Oulton's hot new dance of the same name. *That's*



*What I Like About You* (119 bpm) has John Michael telling a few Porkies about how good she looks in the morning with "her hair all a mess". Come off it, I bet even Shania looks rough first thing! *Real Love* (85 bpm) is a perfect track and it reminds me of Brooks and Dunn's *He's Got You*. The final cut *I Love It All* (125bpm) is a great cha cha, ideal for *Cruising* or *Strollalong* for the beginners but I'm sure a new dance will follow suit shortly. Check out the blistering lead guitar - it sounds just like our very own John Pettifer! Stunning ballads make up the remainder of the album: *Bus To Birmingham* speaks of a young man losing the love of his life and falling back into bad habits, *Thanks For The G Chord* tells of a young musician thanking his father for all his support during his career - John Michael's autobiography in song perhaps? For me the highlight of the whole album is *Even Then*, a gorgeous ballad that will become "Our Tune" for many of you. Trust Me, I'm an old romantic!

I cannot think of enough superlatives to describe *Brand New Me*. If you think there isn't any good country music out there then this album will prove you wrong! Go on spoil yourself!(TR)

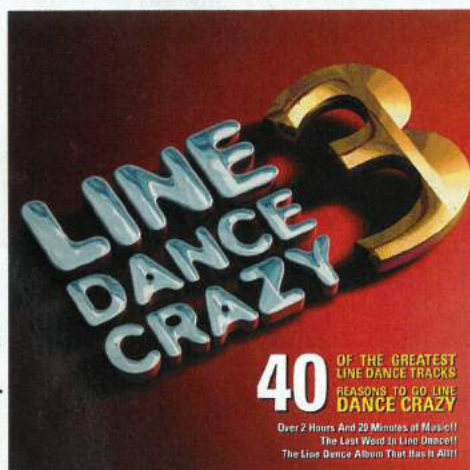
## SEAN KENNY/NADINE SOMERS BAND

### *Linedance Crazy 3*

Hogwild Records HWCD03

Ears ★★★★★

Boots ★★★★★



Sean Kenny has been a stalwart on the British country and linedance scene for some time. His biggest success was probably *Nobody Knows*, his cover of Kevin Sharpe's superb song, which is still a big hit on many dance floors throughout

the country. Whilst Sean has enjoyed success with covers, I should tell you that he is an extremely talented songwriter in his own right - *Mr. Right* being a perfect example. Sean is an accomplished vocalist, plays a mean guitar and is producing some of the top names in the business in his own recording studios. Watch out for some big releases soon! His latest project sees a slight change because the brilliant Nadine Somers, along with Rob Childs and Bob Keeley from her band joins him. The line up of accomplished musicians on the project includes Glen Mitchell and John Permenter, as well as a number of fine session workers. There are some forty, yes forty (!), tracks on this double album, many of them dance floor standards such as *HillBilly Shoes*, *Crazy Little Thing*, *Commitment*, *Strawberry Wine*, *Live Laugh Love*, *Seven Nights To Rock*, *Single White Female*, *Nobody Knows* and *Mr. Right*. Nadine's strong vocal talents are evident in sensational covers of Jo Dee Messina's *I'm Alright*, *Bye Bye*, *Do You Wanna Make Something Of It*, Lorrie Morgan's *Back In Your Arms*, Leanne Womack's *I'll Think Of A Reason Later*, Wynonna's *When Love Starts Talking* and Kathy Mattea's *455 Rocket* and on and on. Nadine has the strongest voice on the British country circuit and she just gets better and better. She makes an outstanding contribution here. With an album of (mainly) new songs in the pipeline, it is surely only a matter of time before this girl breaks through into the big time and I don't say this lightly but she could stand alongside some of Music City's finest and show 'em a thing or two. You go Girl!

Rob Childs, the good looking one in Nadine's band, does an awesome rendition of Colin Raye's *That's My Story* and Bob Keeley, the other good looking one in the band, gives fine renditions of *Write This Down*, George Strait's massive hit and *Seven Nights To Rock*.

Sean takes lead vocals on most of the remainder of the set, which includes *She Thinks My Tractor's Sexy*. Meanwhile, *Seventeen*, his own *What's Your Poison* and a nice waltz duet with Nadine to the classic *My Kind Of Woman*, *My Kind Of Man*.

Dance scripts are provided, with two suggestions for each track, making a total of eighty in all so you don't even have to scratch your head to think of what to do!

There are more than two hours of great linedance music on the CD's and you could just put them on at your social and let them play right through.

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Ricochet, a six-piece band, sprang on to

## RICOCHET

### *What You Leave Behind*

Columbia CK 69198

Ears ★★★★★

Boots ★★★★★



the scene around five years ago in ablaze of publicity, with their first album funnily enough, entitled *Ricochet*. A cracking CD it was too, with the huge hit *Daddy's Money* and it's still one of my favourite albums in my huge collection. Their second release, *Blink Of An Eye*, followed two years later, the title track being a great rocker, and I'm surprised it never got any attention from the choreographers. The band was a very strong vocally, with all of them good enough to take lead. However 2000 saw a major change in the line up with both Teddy Carr and Jeff Bryant leaving, and a new face, Tim Chewning, being added. As well as their vocal talents all of the band are extremely talented musicians, playing



the usual guitars, drums, and bass, but also fiddle, sax, and mandolin. I recently purchased their new album in the States, and it was with some trepidation that I listened to it, as I was sure, that with the major changes, something would be lost. Was there? Read on.

The album opens with *She's Gone* (105bpm) and it's a real foot tapper in the same vein as *It's A Love Thing*. *Do I Love You Enough* is sway along ballad but not much in this one for you dance floor demons. *What You Leave Behind* (104 bpm) is a strong Cha Cha with poignant lyrics about a boy whose father has been killed by a gang. He reminisces about all his Dad's advice. *I Can't Believe You Let Her Go* is a smooth love song, a will make a great "buckle polisher". *Baby Hold On* (104 bpm) has distinctive vocals, sort of Neal McCoy meets John Anderson. *Seven Bridges Road* (112 bpm) opens with some stunning A Capella vocals, then breaks in with Dobro and a sea of acoustic guitar that takes you back to the West Coast rock era of the Allman Brothers, Boston, the Doobie Brothers or the Eagles. Glorious. *Why You Been Gone So Long?* (170 bpm) is the one that will be the biggest hardwood hit, with it's driving, rocking beat and I defy anyone not to be able to dance to this! *Fall Of The Year* (94 bpm) is a beautiful waltz. Treated sympathetically by a good choreographer this one could be massive. I love a good waltz, don't you? *Love Is A Serious Thing* (109) is another contender for a good dance.

Finally the Closing track *You Beat All I've Ever Seen* is another powerful love song. *What You Leave Behind* is an album to suit all tastes and if you've not come across Ricochet before, then now is the time to give them a shot (uh!) (TR)

## ERIN HAY

### *Honky Tonk Heaven*

Westwood International Records WIR 2004 D

Ears ★★★★★

Boots ★★★★★

Mark Stevens (MS) writes: Erin Hay made the right choice when, in 1991, she changed her University studies from acting to music - specifically, Country music - and moved to Nashville. She has just turned 30 and to celebrate has brought out an album that any country vocalist would be proud of.



*Honky Tonk Heaven* is her second album and there's been a lot of time between this and her first in 1992. The time seems to have been well spent though. She gained a degree in Music Business and interned at RCA Records and Sony Music. She performed at many new artists nights in Nashville clubs and at the Tennessee State Fair and was hired at a film production company in Nashville, where she worked with the likes of Garth Brooks, Faith Hill and Janet Jackson.

However, Erin's first love has always been singing. Growing up, her influences were Sinatra, Garland, Rosemary Clooney and Marty Robbins (her father's favourite). At the age of seven, she came across Dolly Parton and by the time the film "Coal Miner's Daughter" introduced her to Loretta Lynn, Country had become her passion. Fortunately for country music - and Line dance - fans, she's chosen to come back to it. There isn't a bad track on this album - in fact, they're all very good. Choreographers take note: at least ten would make excellent dance tracks, including a lovely waltz-tempo cover version of *There Goes My Everything* (89 bpm).

With so many new Nashville artists trying to emulate the crossover success of Shania, it's a pleasure to discover someone who obviously enjoys singing Country music and does it so well. Erin Hay has learned from some of the best - Loretta Lynn, Tammy Wynette, George Jones and Jack Greene to name a few - and you can hear how she uses these influences to great effect on every track. The album's best-known track is *I Got the Blues Again* (80 bpm) which is one of the most downloaded songs at MP3.com and is featured in the new Robert Altman/Alan Rudolph film "Trixie". I'd suggest, however, that you listen to *You're A*

*Lesson I've Already Learned* (148 bpm), *Bad Luck* (182 bpm), *Honky Tonk Heaven* (a great East Coast Swing track, 153 bpm), *Poison of Your Kiss* (110 bpm), *Alone With You* (196 bpm) and *Your Good Girl's Gonna Go Bad* (189 bpm). I defy you not to start singing along! (MS)

*This is the album to chase those winter blues away...*

## DWIGHT YOAKAM

### *Tomorrow's Sounds Today*

RCA Records 07863-67964-2

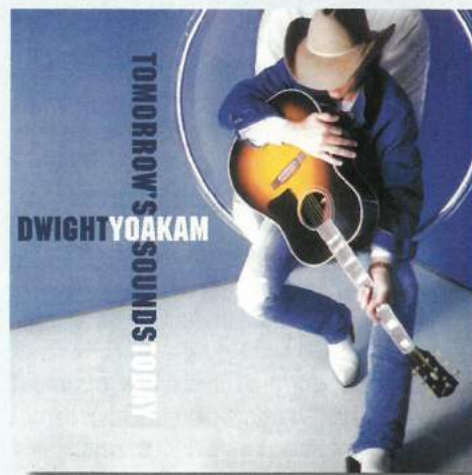
Ears ★★★★★

Boots ★★★★★

Dwight Yoakam recently released this new studio album as the follow up to his retrospective *Dwightyoakamacoustic.net* CD and it's another winner. *Tomorrow's Sounds Today* was ranked number two in CDNow.com's list of "10 Essential Country Albums of 2000" and with good reason. Every track - eleven of which Dwight wrote himself - could hold its own in the singles chart and some, like *What Do You Know About Love* (142 bpm), will likely head it up.

Yoakam showed his rebellious streak early on when he followed the sage advice "go west young man" and moved to Los Angeles in 1977 rather than heading south to Nashville. This album is a return to his musical roots - not, as one might expect, his Kentucky origins but rather the Southern California "Bakersfield Honky Tonk" sound that became his musical foundation.

In the main, this is an up-tempo album, with only one Cha-Cha and one ballad to slow the pace. It's difficult to have a particular favourite here, as all the tracks really are so good and, as with the Erin Hay album, there is a multitude of material for choreographers to choose from so expect to hear much of this album on dance floors around the country. (MS)





## BILLY CURTIS

### *Now And Forever*

CurtiSound Records

Ears ★★☆☆

Boots ★★☆☆

Once again, to be fair, let me declare my general dislike of cover versions. They rarely ever sound as good as the originals and Billy Curtis' new CD is no exception to my rule.

Having said that, however, *Now And Forever* is a reasonably good album. Billy Curtis is British, a self-taught musician, the possessor of a pleasant, if sometimes lightweight voice and the winner of the British Country Music Awards accolade "Rising Star of 1997".

Covers of several classic Line dance tracks are included - *Copperhead Road* (166 bpm), *Watermelon Crawl* (136 bpm) - as well as the Collin Raye classic *Love Me and Desperado*, the smash hit for both the Eagles and Linda Ronstadt. *And It's A Little Too Late* (172 bpm) is just plain fun.

### Billy Curtis



### Now & Forever

Where Curtis really begins to shine though - and where he shows some very interesting potential - is on the two tracks of his own compositions. *Tanking Time* (160 bpm) is a rollicking instrumental number, while an excellent A Cappella version of *Dream Baby* (88 bpm) with a 1950s rock/gospel feel shows the Curtis voice in a whole new light - deeper, more passionate and with an energy lacking on many of the covers. If this is the real Billy Curtis - and an EP containing six original compositions and scheduled for release soon should give a much clearer indication - then Mr. Curtis could have a bright future on the British country music scene.

For information on live appearances, check out the Curtis web site: [www.billycurtis.com](http://www.billycurtis.com). (MS)

# Linedancer

magazine

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# The Devil Went Down to ~~Georgia~~ Southport!



## *At Last Line Dance takes 'Centre Stage'*

This is the most exciting, exhilarating and ambitious line  
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It takes place on 16, 17 & 18th March 2001 at Pontins in Southport.

It features you and your friends doing some fancy dancing  
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# Charity Lines

## Diary Dates

**Saturday January 27th, 7pm - 11pm, the Old Bathhouse, Wolverton, Milton Keynes.**

A charity line dance event in aid of Willen Hospice, Milton Keynes. Brign your own food. Guest music welcome with a donation. BWDA 2000 members make yourselves known! Tickets just £5. Tel - David Lean on (0771) 673003

**Friday February 9th, 8pm, Winsford Civic Hall, Cheshire.**

A line dance in aid of St Luke's (Cheshire) Hospice with Dave the Rave and Sid (Lonestar Disco). Tickets £5 from 01606 883225 or pay on the door.

**February Saturday 10th, 7pm, Ashington Leisure Centre**

The Jigsaw appeal aims to raise £5m for a Specialist Children's Respite Facility in Gosforth, Newcastle upon Tyne. So the Country and Music group, Rewind, is asking line dancers to put their best foot forward and support the St Valentine's Jigsaw Line dance. Jigsaw and Rewind believe this will be one of the most enjoyable line dance events ever, so do not be disappointed. Tickets £3 from Ashington Leisure Centre or phone 0191 266 7071.

**Friday February 16th, 7.30pm, Huyton Suite, Merseyside.**

Charity line dance event in aid of Scope. All the money raised from this dance and the raffle on the evening is going to help children and adults with cerebral palsy. Rosa Butler is taking part in the Mount Kilimanjaro Hike Away in June. She has pledged to raise £2500 for Scope. Tickets are £3 and are available from Rosa or Paul on 0151 4287218.

**Friday February 23rd, 7.30pm - 11.30pm, Frederick Ford Pavilion Showground, Newark, Notts.**

A charity event is being held in support of the Lincolnshire and Notts Air Ambulance. Sue Hill from Sioux's JJ Stompers is the organiser and this is the third year they have held the event. There will be music, raffles and prizes. Tickets are £4. Contact Sue on 01636 676518.

**September 2nd 2001 - The Line Dancers Grand National.**

Linedancer magazine is happy to announce that it will be supporting the Line Dancers Grand National in support of the British Heart Foundation at Aintree Racecourse on Sunday 2nd September 2001. This is to be a very special event, not only because we are hoping to break the world record for the number of line dancers stomping at the same time (currently held by Australia - 6,000+ dancers) but to raise substantial funds for the British Heart Foundation. Put the date in your diary now and prepare to journey North. More details to come.

## Pudsey's Challenge

Birmingham's 5678 Line Dancing Club held an event in aid of charity. 30 to 40 dancers were sponsored to dance 30 dances in three hours for 'Children In Need'. It was a challenge but they did it! There were many pairs of aching legs the next morning. The sponsor money has only just started to come in so a total can't be given yet. Everyone dressed in red, white and yellow (Pudsey bear colours) or Halloween fancy dress. Sharon Walton assures us that the time and aching muscles were relieved by a large consumption of alcohol.



## Keep On Dancing

C & C's Linedancing Club, based in St Helier, held several functions during 2000 which raised a lot of money for various charities. Just some charities that benefited include The Alzheimer's Disease Society, Cancer BACUP (Jersey), Breakthrough Breast Cancer and the World Society for the Protection of Animals. They are



keeping busy this Christmas as they are having a joint Christmas party with Colorado Connection. Proceeds from this party will be donated to the Breast Cancer Fund. Not content to stop stomping for a moment, they are also doing a Line Dance display outside BHS in St Helier in aid of Jersey's Christmas Appeal. This is sure to draw the crowds.

## Sporty Team

Dancers at the Dancing Feet Line Dancing Club, held at Sheffield Companions Club, raised £375 for the Junior Steelers Disabled Basketball Team at a charity night. This was organised by line dancers Sue and Leanne Collins and Lyn Housley. A variety of fun events took place such as DJ/instructor Dorne Bate, a pie and peas supper, raffle, Name the Teddy competition and a fun quiz. Over 80 dancers filled the floor. Proceeds will go to support the Junior Steelers in their ambition to become UK Champions of wheelchair basketball. The photo shows (centre to right) Leanne Collins, Sue, and Lyn with members of Junior Steelers Disabled Basketball Team.

## Broadway Lights



Stevieann Deeble, who is going to the Worlds in Canada, has raised £200 for Children In Need. Items were raffled which were donated by Mr and Mrs Deeble and Mr and Mrs White. The raffle took place at Frankie Culls party night at the Broadway Theatre. The photo shows Stevieann holding the cheque with everyone who was at Frankie Culls.

## Side-Kickers' Big Event

Ronald Hughes, Jan Brookfield and a group of dancers from the Featherstone Community Centre in Wolverhampton took part in a charity event to help a local hospice. They are known as the Side-Kickers. They want to say thank you to all who attended, approximately 160 dancers in all! Not only did they support the cause but they also supplied raffle prizes and then paid for raffle tickets. The R & B Western Dance Club donated £500 which they had collected over the past couple of years. Money raised amounted to £870 and will go to Wolverhampton Compton Hospice.



# Dance Debates

with Steve Healy





Welcome to the Dance Debate page - the page that gives you the opportunity to debate the issues affecting our dance floors. You can submit reviews or provide topics of debate online at [www.linedancermagazine.com](http://www.linedancermagazine.com) or through e-mail, snail-mail or fax.


## Dance Reviews

What the dancers say

### Hideaway Cha


"This dance is my fave at the moment! When Jo Thompson taught it at the workshops I went to, it went down a storm. You can really express yourself and add your own styling! Taught it last Friday, everyone loved it! I love the music too. Well done Jo, Jamie & Joanne - these three gals have class and have created a fab dance! Nicola Glenc, England. 


This is a great dance by three great choreographers. The modernised upbeat version of the theme goes perfectly with it. Putting the traditional Cha Cha count to an upbeat song makes it a fun dance to do. It will work well with other music, but fits perfectly with the song. A song with so much feeling has lead to a dance that expresses that feeling so well. Love it! Michael McKenzie, USA. 


What an amazing piece of work - a beautiful, traditional Cha Cha that fits the catchy music wonderfully even though it's not perfectly phrased. Although tricky in the beginning, the timing of the dance is definitely a challenge worth mastering and achievable by all dancers. Probably the greatest dance I have ever learned. Arianne Harkness, Scotland. 


### Who Did You Call Darlin'

This is a superb dance that complements the recommended music perfectly. The steps are not too complex for a 64-count dance - not too energetic either, which helps counter some recent criticism of choreographers, and the music is good to listen to once you have mastered the dance.

Tony Flintoff, England. 

Lovely dance - not too difficult. We were taught it a few weeks ago and I can't get the tune out of my head. Great. Beryl Coleman, Scotland. 

I like this one and enjoy teaching it. For a 64-count it's easy to learn. Since I couldn't find the music, I tried the Maverick's *All You Ever Do Is Bring Me Down*. My dancers like the rhythm. Salome, USA. 

Very smooth and flowing dance. Fits the music well and my class love it - we always dance it through twice. Sue, LineViners, West Yorkshire. 

## Chat From The Web

What the dancers are talking about

**Janet wrote:** I read with interest a letter in the latest Linedancer about Line dancing and smoking. Apart from the obvious reason (money) why do Line dancing personalities appear at events sponsored by tobacco companies? We are constantly being told that Line dancing is good for our health and that smoking isn't.

**Cherished replied:** Whilst I agree with the comments about smoking, dancing and the health issues, I object to dancing in a smokey atmosphere. But money drives everything! If an artist has the opportunity to be sponsored, they are hardly likely to turn it down. If lack of sponsorship meant that I couldn't see a visiting artist, I would just as soon accept the fact that a cigarette company sponsored them.

**Janet then replied:** I suppose chocolate would be a better alternative to cigarettes. Especially if the chocolate just happened to be Ferrero Rocher!! I also don't like to dance in smokey atmospheres. It's horrible coming home at night with clothes and hair smelling like an ashtray. I dislike the way this particular tobacco company has latched onto the fact that Line dancing is popular and so while we are all getting healthier and taking more exercise, they decide to help kill us all by sponsoring events and handing out free cigarettes (!).

## Low Down

A bit about this month's dances

### 'Blast From The Past'

This month we are reviving a couple of the most popular dances ever to hit our dance floors. *Black Coffee* by Helen O'Malley, a dance that seems to fit to almost anything. This dance was the first dance to ever receive the accolade of being voted Dance of the Year by *Linedancer* readers in 1996 and is still a floor filler today. *Walking The Line* is also a very versatile dance. With an unusual 26 counts it seem to work to most up-tempo tracks and is danced to everything from John Michael Montgomery to Gloria Estefan.

### Bob The Builder

*Linedancer* Magazine was a little biased when *Bob The Builder* came up against Westlife for the 2000 Christmas number one. As we had had an exclusive interview with Bob earlier in the year and he was such a nice chap we were delighted he reach the top spot. Of course his hit track has generated a hit line dance, choreographed by David McDonough this 32 count dance is great fun.

### Forever And A Day

Choreographed by Pat Stott, *Forever And A Day* is danced to a track called *Angel* by Lionel Ritchie. Despite limited chart success the track has a great dance rhythm and Pat has used the music well in this 68-count dance. Yes that's right, 68 counts. No mistake, it phrases and is sure to be a floor filler.

### Temptation

At 88 steps this is not a phrased line dance - just a long one, but it fits so well with the music you'll have no trouble learning the steps. If you have seen Rachel teach *Temptation* she takes it in stages, teaching a couple of sections then playing the music to show you how it feels. This works well and makes this very well crafted 88-count dance seem a lot shorter.





Script approved by  
Helen O'Malley

# Black Coffee

Dance of Year 1996



Helen O'Malley

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Right Kicks, Right Triple Step, Left Kicks, Left Triple Step.</b>		
1 - 2	Kick right foot forward twice.	Kick. Kick.	On the spot
3 & 4	Triple step in place, stepping - Right, Left, Right.	Triple Step	
5 - 6	Kick left foot forward twice.	Kick. Kick.	
7 & 8	Triple step in place, stepping - Left, Right, Left.	Triple Step	
<b>Section 2</b>	<b>Paddle Turns, Rock Shuffle 1/2 Turn.</b>		
9 - 10	Point right toe forward. Turn 1/8 turn left.	Step. Turn.	Turning left
11 - 12	Point right toe forward. Turn 1/8 turn left. (completing 1/4 turn left).	Step. Turn.	Turning left
13 - 14	Rock forward on right. Rock back onto left.	Forward, Back	On the spot
15 & 16	Right shuffle step turning into a 1/2 turn right (i.e. right, left, right).	Shuffle turn	Turning right
<b>Section 3</b>	<b>Rock - Shuffle 1/2 turns - Heel Digs.</b>		
17 - 18	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
19 & 20	Triple step 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	1/2 turn left
21 - 22	Tap right heel forward. Switch weight & tap left heel forward.	Right. Left.	On the spot
23 - 24	Switch weight & tap right heel forward. Hold & clap.	Right, Clap	On the spot
<b>Section 4</b>	<b>Side Steps Right with Shoulder Shimmies or Hip Thrusts.</b>		
25 - 26	Right steps to right side - shimmying shoulders at the same time.	Right, shimmy	Right
27 - 28	Close the left to the right and pause for one beat.	Close, pause.	On the spot
29 - 32	Repeat steps 25 - 28.		
<b>Section 5</b>	<b>Left Grapevine with scuff.</b>		
33 - 34	Left foot steps to left side. Cross right behind left.	Step, behind,	Left
35 - 36	Left foot steps to left side. Scuff the right foot in place.	Step, Scuff	
37 - 38	Right foot steps to right side. Pause and click fingers shoulder high.	Right. Click	Right
39 - 40	Cross left foot behind right. Pause and click fingers shoulder high.	Behind. Click	Right
<b>Section 6</b>	<b>Side Right - Pause &amp; Finger Click, Pivot Turns - Left.</b>		
41 - 42	Right foot steps to right side. Pause and click fingers shoulder high.	Right. Click	Right
43 - 44	Cross left in front of right. Pause and click fingers shoulder high.	In front. Click	Right
45 - 46	Step forward on the right foot and pivot a 1/2 turn left.	Step. Pivot.	Fwd/turn left
47 - 48	Step forward on the right foot and pivot a 1/2 turn left.	Step. Pivot.	Fwd/turn left.

INTERMEDIATE

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

**Choreographer:-** Helen O.Malley (Eire).

**Choreographed to:-** 'Black Coffee' by Lacy J. Dalton.

**Music Suggestions:-** 'Sometimes When We Touch' by Newton from 'Fever 7'.





# Walking The Line



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Kick x 2, Triple Step, Cross, Touch, Cross, Step.</b>		
1 - 2	Kick right forward <u>twice</u> (or Touch right heel forward <u>twice</u> ).	Kick. Kick.	On the spot.
3 & 4	Triple step in place – Right, Left, Right.	Triple Step.	
5 - 6	Cross left over right. Touch right toe to right side.	Cross. Touch.	
7 - 8	Cross right over left. Step left to left side.	Cross. Side	Left.
<b>Section 2</b>	<b>Behind, 1/4 Turn Left, 1/2 Pivot, Left Shuffle &amp; Rock.</b>		
9	Cross right behind left.	Behind	Left
10	On ball of right make 1/4 turn right and touch left toe back.	Turn	Turning right
11	Step forward on left.	Step	Forward
12	On ball of left foot make 1/2 turn <u>left</u> and step right back.	Pivot	Turning left
<b>Section 3</b>	<b>Left Shuffle Back, Right Rock Step Back.</b>		
13 & 14	Step back on left. Step back on right. Step back on left.	Shuffle Back	Back
15 - 16	Rock back on right. Recover weight to left.	Rock. Rock.	
<b>Section 4</b>	<b>Right &amp; Left Shuffle Forward.</b>		
17 & 18	Step forward on right. Close left to right. Step forward on right.	Right Shuffle	Forward
19 & 20	Step forward on left. Close right to left. Step forward on left.	Left Shuffle	Forward
<b>Section 5</b>	<b>Right Rock Step Forward, 1 &amp; 1/2 Turn Right Travelling Back, Stomp Left.</b>		
21 - 22	Rock forward on right. Rock back on left.	Rock. Step.	On the spot
23	On ball of left make 1/2 turn right & step right forward.	Turn	Turning right
24	On ball of right make 1/2 turn right & step left back.	2	
25	On ball of left make 1/2 turn right & step right forward.	3	
26	Stomp left next beside right.	Stomp	On the spot

**4 Wall Line Dance:-** 26 Counts. Intermediate Level.

**Choreographed by:-** Unknown.

**Music Suggestion:-** 'Life's A Dance' by John Michael Montgomery (140 bhp); or 'Walking The Line' by Dave Sheriff; 'Gimme Hope Joanna' by Eddie Grant; 'Go Away' by Gloria Estephan.





Script approved by *Charlotte Oulton*

# Out Of Reach



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Cross Side Sailor Steps Left &amp; Right.</b>		
1 - 2	Cross left over right. Step right to right side.	Cross. Side	On the spot
3 & 4	Cross left behind right. Step right to right side. Step left to place.	Sailor Step	
5 - 6	Cross right over left. Step left to left side.	Cross. Side	
7 & 8	Cross right behind left. Step left to left side. Step right to place.	Sailor Step	
<b>Section 2</b>	<b>Weave Right Into 1/4 Turn Right. Step Pivot 1/2 Right X 2.</b>		
9 - 10	Cross left over right. Step right to right side.	Cross. Side	Right
11 - 12	Cross left behind right. Step right into 1/4 turn right.	Behind. Turn	Right
13 - 14	Step forward left. Pivot 1/2 turn right.	Step. Pivot	Right
15 - 16	Step forward left. Pivot 1/2 turn right.	Step. Pivot	Right
<b>Section 3</b>	<b>Kick. Kick. Sailor Step X 2.</b>		
17 - 18	Kick left forward. Kick left to left side.	Kick. Kick	On the spot
19 & 20	Cross left behind right. Step right to right. Step left to place.	Sailor Step	
21 - 22	Kick right forward. Kick right to right side.	Kick. Kick	
23 & 24	Cross right behind left. Step left to left. Step right to place.	Sailor Step	
<b>Section 4</b>	<b>Syncopated Jazz Box. Rock Rock. Chasse Right.</b>		
25 - 26	Cross left over right. Step back on right.	Cross. Back	On the spot
27 & 28	Step left to left side. Cross right over left. Step left to left side.	& Cross Side	Left
29 - 30	Rock back on right. Rock forward on left.	Back. Rock	On the spot
31 & 32	Step right to right side. Close left beside right. Step right to right.	Side Close Side	Right

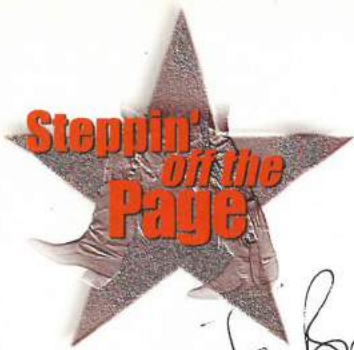
BEGINNER/INTERMEDIATE

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

**Choreographed by:-** Charlotte Oulton (UK) Dec. 2000.

**Choreographed to:-** 'Never Let Her Slip Away' by - Lonestar Country (120 bpm) on the 'Ultimate Dance Album'.





Script approved by

Jan Brookfield

# Pretty Cool



Jan 'Stray Cat' Brookfield

BEGINNER/INTERMEDIATE

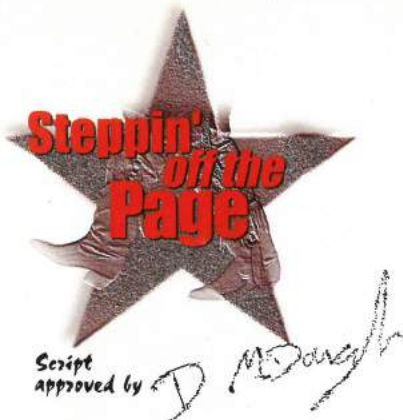
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Step Touches Forward and Back.</b>		
1 - 2	Step right diagonally forward. Touch left next to right (click or clap).	Step. Touch	Right Diag.
3 - 4	Step left diagonally forward. Touch right next to left (click or clap).	Step. Touch	Left Diag.
5 - 6	Step right diagonally back. Touch left next to right (click or clap).	Back. Touch	Back Right
7 - 8	Step left diagonally back. Touch right next to left. (click or clap).	Back. Touch	Back left.
<b>Section 2</b>	<b>Side Close. Full Turn Right.</b>		
9 - 10	Step right to right side. Close left to right.	Side. Close	Right
11 - 12	Step right to right side making 1/4 turn right. Click fingers.	Turn. Click	Turning Right
13 - 14	Step left to left side making 1/4 turn right. Click fingers.	Turn. Click	
15 - 16	Step right to right side making 1/2 turn right. Click Fingers.	Turn. Click	
<b>Section 3</b>	<b>Side Close. 1/4 Turn Left. Kick Steps.</b>		
17 - 18	Step left to left side. Close right to left.	Side Close.	Left
19 - 20	Step left forward making 1/4 turn to left. Kick right forward.	Turn. Kick	Turning left.
21 - 22	Step forward on right. Kick left forward.	Step. Kick	Forward
23 - 24	Step forward on left. Kick right forward.	Step. Kick	
<b>Option:</b>	To add bounce to this section you can scoot forward on steps 20, 22 and 24 as you kick.		
<b>Section 4</b>	<b>Rocking Chair. Step Pivot 1/2 Turn Left x 2.</b>		
25 - 26	Rock forward on right. Rock back onto left.	Forward. Rock.	On the spot
27 - 28	Rock back on right. Rock forward on left.	Back. Rock.	
29 - 30	Step forward on right. Pivot 1/2 turn left (weight now on left).	Step Pivot.	Turning left.
31 - 32	Step forward on right. Pivot 1/2 turn left (weight now on left).	Step Pivot.	Turning left.

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

**Choreographed by:-** Jan 'Stray Cat' Brookfield.

**Choreographed to:-** 'Little Bitty Pretty One' by Billy Gilman (Start after 32 counts, or after 64 on main vocals).  
'Or Rockin' Robin' by Bryan White (Start on vocals)





# Bob The Builder



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Syncopated Cross Rocks With Claps.</b>		
1 &	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
2 &	Rock right back to right diagonal. Rock forward onto left.	Rock. Recover.	
3 & 4	Cross right over left. Clap hands twice.	Cross. Clap.	
5 &	Cross rock left over right. Rock back onto right.	Cross. Rock.	
6 &	Rock left back to left diagonal. Rock forward onto right.	Rock. Recover.	
7 & 8	Cross left over right. Clap hands twice.	Cross. Clap.	
<b>Section 2</b>	<b>Syncopated Weave, Back Rock, Side Chasse.</b>		
9 - 10	Cross right over left. Step left to left side.	Cross. Step.	Left
& 11	Cross right behind left. Step left to left side.	Behind. Step.	
12 - 13	Cross right over left. Step left to left side.	Cross. Step.	
& 14	Cross rock right behind left. Rock forward onto left.	Behind. Rock.	
15 & 16	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
<b>Section 3</b>	<b>Cross, 3/4 Turn, Left, Shuffle, Toe Ball Heel.</b>		
17 - 18	Cross left over right. Unwind 3/4 turn right.	Cross. Unwind.	Turning right
19 & 20	Step left forward. Step right beside left. Step left forward.	Forward Shuffle.	Forward
21 &	Touch right toe beside left. Step right in place.	Touch. Step.	On the spot
22 &	Touch left heel forward. Step left in place.	Touch. Step.	
23 &	Touch right toe beside left. Step right in place.	Touch. Step.	
24 &	Touch left heel forward. Step left in place.	Touch. Step.	
<b>Section 4</b>	<b>Step Pivot 1/2 Turn left, Shuffle, Kick Ball Points.</b>		
25 - 26	Step right forward. Pivot 1/2 turn left.	Step. Pivot.	Turning
27 & 28	Step right forward. Step left beside right. Step right forward.	Shuffle.	Forward
29 &	Kick left forward. Step left beside right.	Kick. Step.	
30 &	Point right toe to right side. Step right beside left.	Point. Step.	
31 & 32	Kick left forward. Step left beside right. Point right toe to right.	Kick. Step. Point.	

INTERMEDIATE

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

**Choreographed by:-** David J. McDonagh (UK)

**Choreographed to:-** 'Can We Fix It' by Bob The Builder (144bpm)

Start dance 48 counts from very beginning, after vocals "Bob The Builder... Yes We Can"



# Hideaway Cha



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Walk Forward Left, Right, Left, Shuffle Step, Rock, Back Lock Triple.</b>		
1 - 3	Step forward left. Step forward right. Step forward left.	Left, Right, Left.	Forward
<b>Note:</b>	For added styling, step slightly across with a swivel action on steps 1 - 3.		
4 & 5	Step forward right. Close left beside right. Step forward right.	Shuffle. Step.	
6 - 7	Rock forward on left. Rock back onto right.	Rock. Recover.	On the spot
8 & 1	Step back left. Lock right across front of left. Step back left.	Back. Lock. Step.	Back
<b>Section 2</b>	<b>1/4 Turn, Rock &amp; Sway x 4, Step &amp; Drag, Rock Recover. Left Chasse.</b>		
2	Make 1/4 right, rocking right to right side and sway body right.	Turn.	Turning right
3	Rock onto left, swaying body left.	Rock.	On the spot
4 &	Rock to right, with small sway. Rock to left, with small sway.	Rock &	
5 - 6	Step right large step to right. Drag left in beside right.	Step. Drag.	
& 7	Rock back on ball of left. Rock forward onto right slightly across left.	& Cross	
8 & 1	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
<b>Section 3</b>	<b>Cross Rock, Chasse x 2.</b>		
2 - 3	Rock right across left. Rock back onto left.	Rock. Recover.	On the spot
4 & 5	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
6 - 7	Rock left across right. Rock back onto right.	Rock. Return.	
8 & 1	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
<b>Section 4</b>	<b>Hold, Syncopated Sailor Step x 2, Rock, Recover, 1/2 Turn Right.</b>		
2	Hold.	Hold.	On the spot
& 3 &	Cross right behind left. Step left to left side. Step right beside left.	Right Sailor Step	
4 & 5	Cross left behind right. Step right to right side. Step left beside right.	Left Sailor Step	
6 - 7	Rock forward on right. Rock back on left making 1/2 turn right.	Rock. Turn.	Turning right
8	Step forward right.	Step	Forward

**Choreographers Note:-** The dance works best if you start after eight counts on the word 'dance'. If not, you can wait 40 counts and then start. The song is not perfectly phrased, but the syncopated sailors will go with words 'and dance the night away' almost every time. This song is based on the classic melody 'Hernando's Hideaway', thus the name of the dance.

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

**Choreographed by:-** Joanne Brady (USA), Jamie Davis (USA), Jo Thompson (USA), 2000.

**Choreographed to:-** 'Dance With Me' by Debelah Morgan.

**Music Suggestions:-** 'Some Things Never Change' by Tim McGraw; 'You Ain't Hurt Nothin Yet' by John Anderson; 'It Must Be Love' by Alan Jackson; 'Something To Write Home About' by Craig Morgan.





Script  
approved by

Stephen  
Liam  
Dot

# Cold As Ice



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Step, Lock &amp; Step. Lock &amp; Rock Step. 1/2 Turn Right Scuff.</b>		
1 - 2	Step right diagonally forward to right. Lock left behind right.	Step. Lock	Right Diag
&	Step right foot slightly forward and to the right.	&	
3 - 4	Step left diagonally forward to left. Lock right foot behind left	Step. Lock	Left Diag
&	Step left slightly forward and to the left.	&	
5 - 6	Rock forward right. Replace weight onto left.	Rock. Recover	On the spot
7 - 8	Make 1/2 turn right and step forward right. Scuff left beside right.	Turn. Scuff.	Turning right.
<b>Section 2</b>	<b>Left Chasse 1/4 Turn Right. Coaster Step. Full Turn Forward. Kick Ball Step.</b>		
9 & 10	Step left to left side. Close right to left. Step left 1/4 turn <u>right</u> .	Side. Close. Turn	Turning right
11 & 12	Step back on right foot. Close left to right. Step forward on right.	Coaster Step	On the spot
13 - 14	Walk forward left then right.		
<b>Note:</b>	This walk forward can be replaced with full turn right.		
15 & 16	Kick left foot forward. Step left beside right. Step forward right.	Kick ball step.	On the spot
<b>Section 3</b>	<b>Rock Step. Chasse 1/2 Turn Left. Pivot 1/2 Turn Left. Rock.Touch.</b>		
17 - 18	Rock forward on left. Recover onto right.	Rock. Recover	On the spot
19 &	Step left making 1/4 turn left. Close right to left.	Turn. Close	Turning left.
20	Step left making 1/4 turn left.	Turn	
21 - 22	On ball of left foot make 1/2 turn left stepping back on right. Rock back on left.	Turn. Rock	
23 - 24	Replace weight onto right. Touch left toe beside right.	Recover. Touch	On the spot
<b>Section 4</b>	<b>Left Shuffle. Step Brush. Back Tap Tap. Stomp. Clap.</b>		
25 & 26	Step left forward. Close right to left. Step forward left.	Left Shuffle	Forward
27	Step forward right.	Step	
28 - 29	Brush left forward. Brush left back and across right.	Brush. Brush	On the spot
30 &	Tap left toe <u>twice</u> .	Tap Tap	
31 - 32	Stomp left foot forward. Clap.	Stomp Clap	

INTERMEDIATE

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

**Choreographed by:-** Daniel Whittaker. Dynamite Dot, Stephen Sunter & Liam Hrycan.

**Choreographed to:-** 'Still In Love With You' by Travis Tritt - Start on vocals.

**Music Suggestion:-** 'Cajun Moon' by Ricky Scaggs.



Steppin'  
off the  
Page

Script  
approved by

Joan O'Gorman

# Baltimore Boogie



Joan O'Gorman

INTERMEDIATE

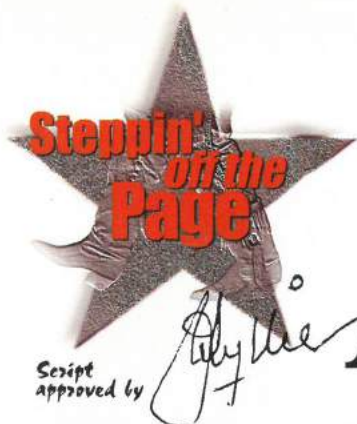
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>&amp; Back Touch, Left Lock Step, Pivot 1/2 Turn Left, Swivels.</b>		
& 1 - 2	Step onto left. Step right back. Touch left toe beside right instep.	& Step. Touch.	On the spot
3 & 4	Step forward on left. Lock right behind left. Step forward on left.	Step. Lock. Step	Forward
5 - 6	Step forward on right. On ball of right pivot 1/2 turn left.	Step. Pivot.	Turn
& 7	Swivel heels left. Swivel heels to centre.	& Swivel	On the spot
& 8	Swivel heels left. Swivel heels to centre.	& Swivel	
<b>Section 2</b>	<b>Kick Cross Back, Toe Points. Right Lock Step. Rock Recover.</b>		
9 & 10	Kick left forward. Cross left over right. Step back on right.	Kick.Cross.Back	On the spot
& 11	Step left beside right. Point right toe to right.	& Right	
& 12	Step right beside left. Point left toe to left.	& Left	
& 13	Step left beside right. Step right forward.	& Step	
& 14	Lock left behind right. Step right forward.	Lock. Step.	Forward
15 - 16	Rock forward left. Recover on right.	Rock. Recover	
<b>Section 3</b>	<b>Reverse Full Turn. Coaster Step, Kick &amp; Heel, 1/4 Turn Left, Heel Jack.</b>		
17	On ball of right make 1/2 turn left stepping forward on left.	Turn	Turning left
18	On ball of left make 1/2 turn left stepping back on right.	Turn	Turning left.
19 & 20	Step back left. Close right to left. Step left forward.	Coaster Step	On the spot
21 & 22	Kick right forward. Step right in place. Touch left heel forward.	Kick & Heel	
& 23	Step on left making 1/4 turn left. Touch right toe back.	& Toe	Turning left
& 24	Step on right. Left heel forward.	& Heel	
<b>Section 4</b>	<b>Stomp Cross. Heel Splits. Stomp Clap. Hip Bumps.</b>		
& 25	Stomp left beside right. Stomp right in front of left.	& Stomp	On the spot
& 26	Swivel heels out and in.	Out In	
27 - 28	Stomp right beside left. Clap.	Stomp. Clap	
29 - 30	Bump hips left twice (with attitude).	Left Bumps	
31 - 32	Bump hips right twice (with attitude).	Right Bumps	

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

**Choreographed by:-** Joan O'Gorman (Ireland).

**Choreographed to:-** 'Boogie Woogie Baltimore' by The Charles Daniels Band.





# Forever An April Fool



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Rocking Chair - Syncopated Rocking Chair.</b>		
1 - 2	Rock forward on left. Rock back on right.	Forward Rock	On the spot
3 - 4	Rock back on left. Rock Forward on right.	Back Rock	
&	Step left beside right.	&	
5 - 6	Rock forward on right. Rock back on left.	Forward. Rock	
&	Step right beside left.	&	
7 - 8	Rock back on left. Rock forward on right.	Back. Rock	
<b>Section 2</b>	<b>Syncopated 1/4 Turn left. Weave. 1/4 Turn Right.</b>		
&	Step left beside right.	&	
9 - 10	Step forward on right. Pivot 1/4 turn left taking weight on left.	Step. Pivot	Turning left.
11 & 12	Step right behind left. Step left to left side. Step right across left.	Side. Behind. Cross	Left.
13 - 14	Step left slightly left. Pivot 1/4 turn right taking weight onto right.	Step. Turn	Turning right.
<b>Section 3</b>	<b>Shuffle Step. Rock &amp; Cross x 2. Unwind 3/4 Turn left.</b>		
17 & 18	Step forward on left foot. Close right to left. Step forward left.	Shuffle Step	Forward
19 & 20	Rock right over left. Rock weight onto left. Step right to right side.	Rock & Cross	On the Spot
21 & 22	Rock left over right. Rock weight onto right. Step left to left side.	Rock & Cross	
23 - 24	Cross touch right over left. Unwind 3/4 turn to left.	Cross. Unwind	Turning left.
<b>Section 4</b>	<b>Rock Recover. Coaster Cross. Hip Sways.</b>		
25 - 26	Rock forward on right. Rock back on left.	Forward. Rock	On the spot
27 & 28	Step back on right. Step left beside right. Step right over left.	Coaster Cross	
29 - 30	Take weight onto left swaying hips left. Repeat sways to right.	Sway left - right.	
31 - 32	Take weight onto left swaying hips left. Repeat sway to right.	Sway left - right	

BEGINNER/INTERMEDIATE

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

**Choreographed by:-** Jan Wyllie (Aus) Dec 1999.

**Choreographed to:-** 'April Fool' by Collin Raye from 'The Walls Come Down' CD.



# Feel Like Crying



Amanda Harvey-Tench

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Step, Hold, Shuffle Forward, Rock Step, Triple 1/2 Turn Right.</b> Step forward on right foot. Hold. Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back on left. Triple step 1/2 turn right - stepping Right, Left, Right.	Step. Hold. Left Shuffle Forward. Rock. Triple Turn.	Forward   Turning Right
<b>Section 2</b> 9 - 10 11 & 12 13 - 14 15 & 16	<b>Step, Hold, Shuffle Forward, Rock Step, Triple 3/4 Turn Left.</b> Step forward on left foot. Hold. Step forward right. Close left beside right. Step forward right. Rock forward on left. Rock back on right. Triple step 3/4 turn left - stepping Left, Right, Left.	Step. Hold. Right Shuffle. Forward. Rock. Triple Turn.	Forward   Turning Left.
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 & 24	<b>Right Weave, Side Rock, Cross Shuffle.</b> Step right to right side. Cross left behind right. Step right to right side. Cross left in front of right. Rock right to right side. Rock weight onto left. Cross right over left. Step left to left side. Cross right over left.	Side. Behind. Side. Cross. Right Rock. Cross. Step. Cross.	Right   Left
<b>Section 4</b> 25 - 26 27 - 28 29 - 30 31 & 32	<b>Left Weave, Side Rock, Cross Shuffle.</b> Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Rock left to left side. Rock weight onto right. Cross left over right. Step right to right side. Cross left over right.	Side. Behind. Side. Cross. Left Rock. Cross. Step. Cross.	Left   Right
<b>Section 5</b> 33 - 34 35 - 36 37 - 38 39 & 40	<b>Step, Hold, 1/2 Turn Left, Hold, Cross Rock, Right Chasse.</b> Step right to right side. Hold. Make 1/2 turn over left shoulder stepping left to left side. Hold. Cross rock right over left. Rock weight back onto left. Step right to right side. Close left to right. Step right to right side.	Side. Hold. Turn. Hold. Cross Rock Side. Close. Side	Right Turning left  Right
<b>Section 6</b> 41 - 42 43 & 44 45 - 46 47 - 48	<b>Step, Pivot 1/2 Turn Right, Triple 1/2 Turn Right, Rock, Step, Touch.</b> Step forward on left. Pivot 1/2 turn right. Triple step 1/2 turn right - stepping left, right, left. Rock back on right. Rock forward onto left. Step forward on right. Touch left beside right.	Step. Pivot Triple Turn Rock Back Step. Touch.	Turning right Turning right On the spot
<b>Section 7</b> & 49 - 50 & 51 - 52 & 53 54 55 & 56	<b>Ball Cross, Hold x 2, Ball Cross Rock, Chasse Right.</b> Step ball of left to left side. Cross right foot in front of left. Hold. Step ball of left to left side. Cross right foot behind left. Hold. Step ball of left to left side. Cross right in front of left. Rock weight back onto left. Step right to right side. Close left to right. Step right to right side.	& Cross. Hold. & Cross. Hold. & Cross Rock. Side. Close. Side	Left    Right
<b>Section 8</b> 57 - 58 & 59 - 60 & 61 62 63 & 64	<b>Cross, Hold, Ball Cross, Hold, Ball Cross Rock, Triple 1/2 Turn Left.</b> Cross left in front of right. Hold. Step ball of right to right side. Cross left behind right. Hold. Step ball of right to right side. Cross left in front of right. Rock weight back onto right. Triple 1/2 turn left stepping - Left, Right, Left.	Cross. Hold & Cross. Hold & Cross Rock Triple Turn	Right    Turning Left

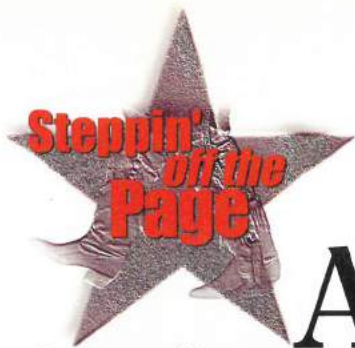
**4 Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Amanda Harvey-Tench (UK) Aug 99.

**Choreographed to:-** 'Cry To Me' by Ronnie McDowell (114 bpm) from 'Unchained Melody' CD;

'I'll Be There If You Ever Want Me' by Heather Miles (127 bpm) from 'Highways and Honkytonks'.





Script approved by

Patricia E. Stott

# Forever And A Day



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Rock Step, Cross Shuffle x 2.</b> Step right to right side. Rock left in place. Cross right over left. Step left foot to left. Cross right over left. Step left to left side. Rock right in place. Cross left over right. Step right foot to right. Cross left over right.	Rock. Recover Cross Step Cross Rock. Recover Cross Step Cross	On the spot Left On the spot Right
<b>Section 2</b> 9 - 10 11 & 12 13 - 14 15 - 16	<b>Side, Behind, Chasse 1/4 Turn Right, Pivot 1/2 Turn Right, Walk x 2.</b> Step right to right side. Cross left behind right. Step right to right side. Close left beside right. Step right 1/4 turn right. Step forward on left. Pivot 1/2 turn right. Walk forward left, right.	Step. Behind Side. Close. Turn. Step. Pivot Walk Walk	Right Turning right Pivot right Forward
<b>Section 3</b> 17 18 19 & 20 & 21 - 22 & 23 & 24	<b>Pivot Full Turn, Syncopated Lock Steps.</b> Step forward left. Pivot full turn right hooking right in front of left. (Snap fingers on 18). Step forward on right. Lock left behind right. Step forward on right. Lock left behind right. Step forward on right. Hold and clap. Lock left foot behind right. Step forward on right. Lock left foot behind right. Step forward on right.	Step. Pivot Step Lock Step Lock Step. Hold Lock Step Lock Step	Forward Turning right Forward
<b>Section 4</b> 25 - 26 27 & 28  29 - 30 & 31 - 32	<b>Rock Step, Triple Full Turn Left, Rock Step, Pivot 1/2 Turn. Walk x 2.</b> Rock forward on left. Rock back on right. Triple full turn to left stepping - Left, Right, Left. <b>On steps 27 &amp; 28 the full turn can be replaced with a coaster step.</b> Rock forward right. Rock back left. With weight on left foot pivot 1/2 turn right. Walk forward - right, left.	Rock. Recover Triple Turn  Rock. Recover & Walk Walk	On the spot Turning left  On the spot Turning right
<b>Section 5</b> 33 - 34 35 & 36 37 - 38 39 & 40	<b>Rock Step, Coaster Step x 2.</b> Rock forward on right. Recover back on left. Step back right. Step left beside right. Step forward right. Rock forward on left. Recover back on right. Step back left. Step right beside left. Step forward left.	Rock. Recover Coaster Step Rock. Recover Coaster Step	On the spot
<b>Section 6</b> 41 - 42 43 & 44 45 - 46 47 & 48	<b>Rock, Step, Behind &amp; Cross x 2.</b> Rock right to right side. Recover on left. Cross right behind left. Step left to left side. Cross right over left. Rock left to left side. Recover on right. Cross left behind right. Step right to right side. Cross left over right.	Rock. Recover Behind & Cross Rock. Recover Behind & Cross	On the spot
<b>Section 7</b> 49 - 50 51 & 52 53 - 54 55 & 56	<b>1/4 Turn Right, Shuffle, 1/2 Turn Left, 1/2 Turn Right, Shuffle, 1/2 Turn Left.</b> Make 1/4 turn right slowly as if skating, taking weight on right. On ball of right, turn 1/2 left, stepping forward - left, right, left. Make 1/2 turn right slowly as if skating, taking weight on right. On ball of right, turn 1/2 left, stepping forward - left, right, left.	Right Skate Turn Shuffle Right Skate Turn Shuffle	Turning Right Turning Left Turning Right Turning Left
<b>Section 8</b> 57 - 58 59 & 60 61 - 62 63 - 64 65 - 66 67 - 68	<b>Rock Step, Triple 1/2 Turn Right, Touch &amp; Cross.</b> Rock forward on right. Recover back on left. Triple step 1/2 turn right stepping - Right, Left, Right. Touch left toe to left. Cross left over right. Touch right toe to right. Touch right toe over left. Touch right toe to right. Cross right over left. Touch left toe to left. Cross left over right.	Rock. Recover Triple Turn Touch. Cross Touch. Cross Touch. Step Touch. Cross	On the spot Turning right Forward On the spot Forward Forward

INTERMEDIATE

**2 Wall Line Dance:-** 68 Counts. Intermediate Level.

**Choreographed by:-** Patricia E. Stott (UK).

**Choreographed to:-** 'Angel' by Lionel Ritchie from 'Renaissance' album.



# Temptation

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Behind &amp; Cross, Rock Step, Behind &amp; Cross, Rock Step.</b>		
1 & 2	Step right behind left. Step left to left side. Cross right in front of left.	Behind & Cross.	Left
3 - 4	Rock left to left side. Recover on right.	Rock. Recover.	On the spot
5 & 6	Step left behind right. Step right to right side. Cross left in front of right.	Behind & Cross.	Right
7 - 8	Rock right out to right side. Recover on left.	Rock. Recover.	On the spot
<b>Section 2</b>	<b>Jazz Box (Shadow's Style) x 2.</b>		
9 - 10	Cross right over left. Step back on left.	Cross. Back.	On the spot
11 - 12	Step right to right. Step forward on left.	Side. Forward.	
13 - 14	Cross right over left. Step back on left.	Cross. Back.	
15 - 16	Step right to right. Step forward on left.	Side. Forward.	
<b>Option:</b>	For fun, pretend to strum as if playing a guitar		
<b>Section 3</b>	<b>Toe Points, Cross Unwind 1/2 Turn Right x 2.</b>		
17 & 18	Point right to right side. Close right foot to place. Point left to left side.	Right & Left	On the spot
19 - 20	Cross left over right. Unwind 1/2 turn right taking weight on left.	Cross. Unwind.	Turning right
21 & 22	Point right to right side. Close right foot to place. Point left to left side.	Right & Left	On the spot
23 - 24	Cross left over right. Unwind 1/2 turn right taking weight on left.	Cross. Unwind.	Turning right
<b>Section 4</b>	<b>Stomp, Hold, Sailor Step With 1/4 Turn Left x 2.</b>		
25 - 26	Stomp right to right side, spreading arms out to sides. Hold	Stomp. Hold.	On the spot
27 & 28	Cross left behind right. Step right to place. Step left 1/4 turn left.	Behind & Turn.	Turning left
29 - 30	Stomp right to right side, spreading arms out to sides. Hold	Stomp. Hold	On the spot
31 & 32	Cross left behind right. Step right to place. Step left 1/4 turn left.	Behind & Turn.	Turning left
<b>Section 5</b>	<b>Stomp, Hold. Pivot 1/2 Right. Full Turn Right . Walk x 2</b>		
33 - 34	Stomp forward on right. Hold.	Stomp. Hold.	On the spot
35 - 36	Step forward on left. Pivot 1/2 turn right (weight ends on right).	Step. Pivot.	Turning right
37 - 38	Step left making 1/2 turn right. Step right making 1/2 turn right.	Turn. Turn.	Turning right
<b>Easier Option:</b>	Instead of the full turn, walk forward left, right.		
39 - 40	Walk forward left, right.	Walk. Walk.	Forward
<b>Section 6</b>	<b>Kick Ball Change x 2, Chasse Left, Rock Step.</b>		
41 & 42	Kick left forward. Step left beside right. Step onto right in place.	Kick Ball Change.	On the spot
43 & 44	Kick left forward. Step left beside right. Step onto right in place.	Kick Ball Change.	
45 & 46	Step left to left side. Close right beside left. Step left to left side.	Side Close Side.	Left
47 - 48	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot

**Continued.**



# Temptation ...continued



Rachael McEnaney

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 7</b>	<b>Shuffle 1/4 Turn Right, Shuffle 1/2 Turn Right, Rock Step, Walk x 2.</b>		
49 & 50	Step right making 1/4 turn right. Close left to right. Step forward right.	Shuffle Turn.	Turning right
51 & 52	Make 1/2 turn right shuffling back stepping - Left, Right, Left.	Shuffle Turn.	Back
53 - 54	Rock back on right. Recover on left.	Rock. Recover.	On the spot
55 - 56	Walk forward on right, left.	Walk. Walk.	Forward
<b>Section 8</b>	<b>Kick Ball Change x 2, Chasse Right, Rock Step.</b>		
57 & 58	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	On the spot
59 & 60	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	Right
61 & 62	Step right to right side. Close left beside right. Step right to right side.	Side Close Side.	Right
63 - 64	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
<b>Section 9</b>	<b>Left Shuffle 1/4 Turn, Right Shuffle 1/2 Turn, Rock Step, Walk x 2.</b>		
65 & 66	Step left making 1/4 turn left. Close right to left. Step forward left.	Side Close Side.	Turning left
67 & 68	Make 1/2 turn left shuffling back stepping - Right, Left, Right	Shuffle Turn.	Back
69 - 70	Rock back on left. Recover on right.	Rock. Recover.	On the spot
71 - 72	Walk forward on left, right.	Walk. Walk.	Forward
<b>Section 10</b>	<b>Rock Forward, Coaster Step x 2.</b>		
73 - 74	Rock forward on left. Recover on right.	Rock. Recover.	On the spot
75 & 76	Step back on left. Step right beside left. Step left forward.	Coaster Step.	
77 - 78	Rock forward on right. Recover on left.	Rock. Recover.	
79 & 80	Step back on right. Step left beside right. Step right forward.	Coaster Step.	
<b>Section 11</b>	<b>Pivot 1/2 Right, Heel Switches/Hook &amp; Flick Combination, Step, Clap.</b>		
81 - 82	Step forward left. Pivot 1/2 turn right (weight ends on right)	Step. Pivot.	Turning
83 &	Touch left heel forward. Step left in place.	Left. &	On the spot
84 &	Touch right heel forward. Step right in place.	Right &	
85 &	Touch left heel forward. Hook left heel in front of right shin.	Hell. Hook.	
86 &	Touch left heel forward. Flick left heel back slightly out to left side.	Heel. Flick.	
87 & 88	Step left foot to left. Clap hands <u>twice</u> (weight ends on left).	Step Clap Clap.	

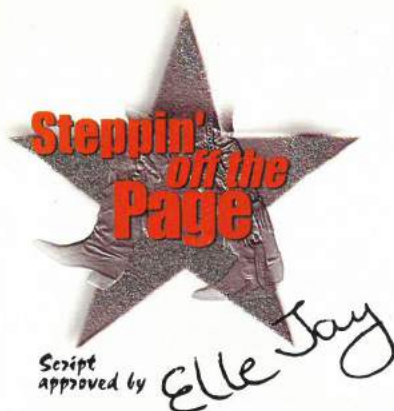
INTERMEDIATE

**2 Wall Line Dance:-** 88 Counts. Intermediate Level.

**Choreographed by:-** Rachael McEnaney (UK) Nov. 2000.

**Choreographed to:-** 'Temptation' by Nadine Somers Band (127 bpm) from 'The Ultimate In Dance' CD.





# Eso Beso

(aka Desert Sands 2000)



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>1/4 Turn Right Lock Step. Hold. Pivot 1/2 Right. Hold.</b> Step right 1/4 turn right. Lock left behind right. Step forward on right. Hold. Step forward on left. Pivot 1/2 turn right. Touch left beside right. Hold.	Turn Lock Step. Hold Step Pivot Touch. Hold	Right Right
<b>Section 2</b> 9 - 10 11 - 12 13 - 14 15 - 16	<b>Left Lock Step. Hold. Step 1/2 Pivot Left. Touch Hold.</b> Step forward on left. Lock right behind left. Step forward on left. Hold. Step forward on right. Pivot 1/2 turn Left Touch right beside left. Hold.	Step. Lock Step. Hold Step. Pivot Touch. Hold	Forward Left
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 - 24	<b>Rock Recover Cross Hold. Step Cross Touch Hold.</b> Rock right to right side. Recover onto left Cross right foot over left. Hold. Step left to left. Cross right over left. Touch left toe to left side. Hold.	Rock. Step Cross. Hold Step. Cross Touch. Hold	On the spot
<b>Section 4</b> 25 - 26 27 - 28 29 - 30 31 - 32	<b>Jazz Box 1/4 Turn Hold. Paddle 1/4 Turn Left.</b> Cross left over right. Step back on right making 1/4 turn left. Step left beside right. Hold. Touch right toe forward. Pivot 1/8th left (circling hips anticlockwise). Repeat steps 29 - 30 (To complete 1/4 turn left).	Cross. Turn Step. Hold Paddle Turn Paddle Turn	Left Left Left
<b>Section 5</b> 33 - 34 35 - 36 37 - 38 39 - 40	<b>Rocking Chair, Step Lock Step Hold.</b> Rock forward right. Recover on left. Rock back right. Recover forward left. Step forward right. Lock left behind right. Step forward right. Hold.	Forward. Recover Back. Recover Step. Lock Step. Hold.	On the spot Forward Forward
<b>Section 6</b> 41 - 42 43 - 44 45 - 48	<b>Hips Bumps. Coaster Step. Hold.</b> Touch left toe forward pushing hip forward. Push hips back. Push left hip forward. Push right hip back Step back on left. Step right beside left. Step left forward. Hold.	Bump, 2 3 - 4 Back. Tog. Frwd. Hold	On the spot
<b>Section 7</b> 49 - 50 51 - 52 53 - 54 55 - 56	<b>Step Hold. Pivot 1/2 Turn Left Hold. Walk Right, Left. Touch Hold.</b> Step forward right. Hold. Pivot 1/2 turn left. Hold. Walk forward right. Walk forward left. Touch right beside left. Hold.	Step. Hold Turn. Hold Walk. Walk Touch. Hold	Forward Left Forward On the spot
<b>Section 8</b> 57 - 58 59 - 60 61 - 64	<b>Cuban Hip Walks. Shimmy Left.</b> Step right to right. Step left beside right. (Cuban hip motion). Step right to right. Touch left beside right. (Cuban hip motion). Take a large step to left. Drag right to left with shoulder shimmies (clicking fingers).	Side. Together Side. Touch Left, 2, 3 Click	Right Right
<b>32 Count Tag**</b> 1 - 2 3 - 4 5 - 6 7 - 8 9 - 24	<b>Jazz Box 1/4 Turn. Left &amp; Right Shimmies.</b> Cross right over left. Step left into 1/4 turn right. Step right to place. Touch left beside right. Step left to left. Touch right beside left (with shoulder shimmy). Step right to right. Step left beside right (with shoulder shimmy). Repeat 1 - 8 two more times.	Cross. Turn Side. Touch Left. Touch Right.	Right Right Left Right
25 - 26 27 - 29 30 - 32 **	<b>Cross 1/4 Turn Right. Side Cross Touch. Hold.</b> Cross right over left. Step left into 1/4 turn right. Step right to right. Cross left over right. Touch right toe to right. Hold ( use arms with attitude)  The tag is only done once after 5th wall.	Cross. Back Side Cross Touch Hold 2 3 4	Right Right On the spot

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

**Choreographed by:-** Elle Jay (UK) Oct. 2000.

**Choreographed to:-** 'Eso Beso' by - Hullabaloo (176 bpm)

32 count introduction - Start on vocals. On 8th wall on final count 36 (section 5) stomp left foot forward using arms with attitude.



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# Trust Me - I'm a DJ!

by Tim Ruzgar

If you think that being on the road in a tour bus is the glamorous life, then think again! Joining Superstar Productions for their Rock the Island Tour gave me an insight in to the "glamorous life".

Starting in Southport it was a short drive to Blackpool to spend the first night in an hotel and after the Blackpool show it was time to get on what would be home for the next few days...the Tour bus. Next - journey to Swansea, a good night's sleep, showers and breakfast. Sounds good! First a quick look round the bus and choose a bunk. As you first board the bus the loo is just on the left, with a lounge to the right that would seat seven people. Hold on - there are fifteen of us, so I guess it's first come first served. There's built in TV, video, hi-fi and microwave - all mod cons. Upstairs there's another lounge, fridge, TV and DVD player. Then there are the beds. How on earth was I going to get my sylph like body into a space six feet long, two feet wide and fifteen inches high! AT Kinson, choreographer for the tour had videoed the dancing, so that we could watch it on the bus. We watched and laughed so much it hurt - not at the routines but at those funny little things that happen now and again on the dance floor ...

In the "comfy" bed all you have to do is sleep. Almost impossible as the road noise judders through the whole bus. I am a light sleeper, so I had real trouble, unlike Pedro, who slept like a baby. We arrived

at Swansea, freshened up and the whole world seemed a better place. I set the sound system up whilst A.T. and I got ready for the marathon six-hour rehearsal that lay ahead. The dancers surfaced and let me tell you it isn't a pretty sight! Once again the sell out night was a huge success - the Welsh sure know how to party!



The next day, we hit Stoke in the early hours and it was easier to sleep, parked outside the hall. With two very successful days in Stoke it was time to clear the bus. I had become quite attached to it by the time it was over. Excellent camaraderie among the whole team made it an enjoyable experience. It shows you can adapt to any lifestyle when you have to but as Dorothy once said "there's no place like home". She was right. Trust me, I'm a DJ!

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### The West

**Brean sands - Pontins**

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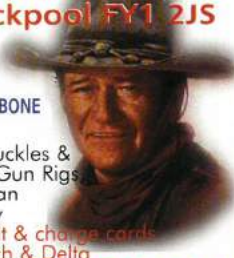
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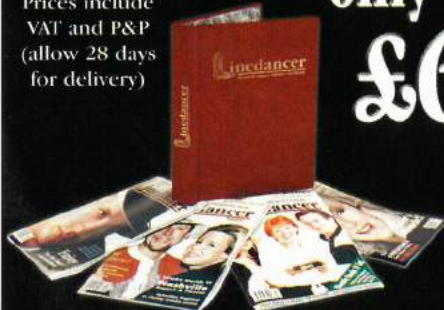
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# Stompin' Ground

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## ENGLAND

### BEDFORDSHIRE

Amphill, Marston  
Morelane

Linedance with Sioux  
Sue Carmalt  
01234 766565

Bedford, Cranfield,  
Willington, Stagsden,  
Clapham

Silver Stetsons  
Mel Fisher  
01234 320018

Biggleswade

Lisa's  
Lisa  
01767 318426  
⚡ Ref:2802

Cotton End

Cotton End Line Dancers  
Margaret  
01462 730857

Flitton, Greenfield

Kick 'IN' Country  
Sandy Wharton  
01234 825224

Leighton Buzzard

Wheeler's WDC  
D & G Hyde  
01525 385245

Maulden

M&S Linedancing  
Mike & Sharon  
01525 750195  
⚡ Ref:2081

Shefford

Rosemarie's  
Rosemarie  
01767 600268  
⚡ Ref:2765

Stotfold

Stotfold Line Dancers  
Margaret  
01462 730857

### BERKSHIRE

Ascot, Wokingham,  
Winnersh

Lucky Star Line Dancers  
Jean & Bernard  
0118 978 1759

Bracknell, Crowthorne

Dancenergy  
Sue Wilkinson  
01344 485097  
⚡ Ref:3194

Crowthorne

Contra Line WDC  
Ron Ryall  
01276 32778

Crowthorne, Bracknell,  
Winnersh, Wokingham,  
Reading

The Berkshire Bootleggers  
Jo Hall  
0118 9875905  
⚡ Ref:1910

Datchet, Slough.

A.J.'s Saloon Stompers, CWDC  
Andy  
01753 684199

Maidenhead

Hats and Boots  
Keith  
01628 628409

Maidenhead

J.L. Stompers  
Jennifer  
01628 635305

Newbury

Just For Fun Linedancers  
Tessa Hicks  
01672 520336  
⚡ Ref:2700

Newbury, Burghclere,  
Theale

Rodeo Stompers  
Morag or Steve  
01635 49315

Newbury, Thatcham

Boot Scootin Babe  
Liz  
01635 40321

Newbury, Thatcham

C.D.'s Corral  
Caroline  
01635 868899

Reading

Wildhorse Saloon WDC  
Mr P.V. Tanner  
0410 285 718

Reading

Texas Twisters  
Kim Johnson  
0118 9624935

Slough, Egham

Jazzy Jude's  
Judith Godleman-Watson  
01753 733613

Slough, Farnham Royal,  
High Wycombe

Dance Ranch UK  
Steve Lovett  
01628 665476  
⚡ Ref:1089

Wargrave, Twyford,  
Woodley, Bracknell

Muddy River Stompers  
Diane Moore  
0118 940 4408

Winkfield

Viscount Country  
Roy  
01494 778815  
⚡ Ref:3293

### BRISTOL

Bristol, Iron Acton

Leather 'N' Lance  
Lyn Dyer  
01454 323211

Cribbs Causeway,  
Shirehampton

Get In Line L.D.C.  
Chris  
01179 503839  
⚡ Ref:3284

Downend, Southmead,  
Huntsman, Bawa

Starline Entertainments C.L.D.  
Keith Langdon  
07887 515073  
⚡ Ref:3280

Filton, Henbury, East  
Compton

High Sierra CLD  
Tony Flintoff  
01454 620097

Kingswood, Hanham,  
Longwell Green, Cadbury  
Heath

County Lines  
Clare Hawkins  
0117 967 7246  
⚡ Ref:1221

### BUCKINGHAMSHIRE

Great Kingshill

Gone Country Western Dancers  
Ann Summers  
01494 794370  
⚡ Ref:1746

Amersham, Prestwood,  
Great Missenden, High  
Wycombe

Donna Linedancing  
Donna  
01494 862737  
⚡ Ref:1932

Aylesbury

Texas Rangers  
Christina  
01296 718726  
⚡ Ref:2039

Aylesbury, Booker,  
Princes Risborough,  
Wing

Maple Leaf  
Chris  
07850 290367

Aylesbury, Wendover

Heart of Country  
Hazel  
01296 631464  
⚡ Ref:1254

Bletchley

Flicks & Kicks Linedancers  
Pat Webb  
01908 690530

Bletchley, Woburn Sands

M K Wranglers  
Cheryl McGlashan  
01908 606660  
⚡ Ref:1920

Burnham, Beaconsfield

Viscount Country  
Roy  
01494 778815  
⚡ Ref:2963

Chalfont St Peter  
(Bucks), Wexham Slough  
(Berks)

Ros's Line Dancing  
Ros  
01753 662169

Flackwell Heath

Diamonds Line Dance Club  
Joan Cruttenden  
01628 524546  
⚡ Ref:2282

Haddenham

Boots & Spurs  
Brian Dalton  
01844 217600

Lane End, Studley Green

Fine Line  
Caroline Salmon  
01494 881454

Milton Keynes, Bletchley,  
Stony Stratford, Billing

Bluegrass Line Dancers  
Kim Ray  
01908 607325

Milton Keynes, Wolverton

Tramline Stompers  
David Lean  
07771 673003  
⚡ Ref:2059

Newport Pagnell,  
Emerson Valley,  
Buckingham, Aylesbury,  
Gt Lifford

Kick 'IN' Country  
Sandy Wharton  
01234 825224

Waddesdon

Step In Line  
Pranchine Prince  
01296 655519

Woburn, High Wycombe,  
Maidenhead

Silver Star LDC  
Annie  
01628 529137

### CAMBRIDGESHIRE

Cambridge

Dusty's Dance Ranch  
Dusty  
01223 572484

Castor, Peterborough

Western Swing  
Tony Wilson  
01733 232568

Ely

A & S  
Simon  
07979 234436

Godmanchester

Boogie Boots  
Mandy  
0956 577278

Histon, Impington

Rodeo Stompers  
Cheryl Farr  
01223 812310

Huntingdon

Boots And Buckles  
Kathy  
01480 374906

Huntingdon, St Ives

Bootscooters LDC  
Lin  
01480 351258

Little Stukely

Gregs Marauders Line Up  
Monica  
01480 455539

Peterborough, Eye,

Stanground, Gunthorpe  
Kountry Kickers  
Annie  
01733 349749

Peterborough, Spalding

The Country Connection  
Brenda/Peter  
01733 206930

Soham

Hillbilly Stompers  
Andrew Palmer  
07714 324269

St Neots, Steeple Morden

Young Gums  
Ann Young  
01480 219247  
⚡ Ref:1962

Yaxley, Whittlesey, March,

paston  
Rompin' Rodeo  
Alan  
01733 705518

### CHESHIRE

Altrincham

A.W.'s Crazy Legs LDC  
Annette Wright  
01422 363924

Bramhall, Cheadle Hulme

C & B Dance Ranch  
Charles  
0161 485 1341

Bramhall, Stockport

Just For Kicks  
Chris  
0161 439 5866

Cheadle Hulme, Lymm,

Bramhall  
Stockport Stompers  
Sarah Bryant  
0161 432 4322

Cheadle Hulme,

Stockport, Handforth  
North Western Line Dance  
Club  
Susan Young  
07712 069627  
⚡ Ref:2795

Dukinfield, Denton

Michael Burley's American  
Line Dancing  
Michael  
0161 308 4875  
⚡ Ref:1804

Moulton, Winsford,

Middlewich  
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Carol Lightfoot  
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Glennis  
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Ty  
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Ann  
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Christine  
01642 479065

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Carol Hammond  
0802 955593  
Ref:3287

**Hartlepool**

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01208 831446

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01288 355437  
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01209 212006  
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01736 763117  
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01726 860387  
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Helen  
01840 213814

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Joan Thompson  
01539 725569  
Ref:3202

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J.R. Liners  
Jackie Rowand  
01539 437300

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Bernardine Boyd  
01229 812409  
Ref:1674

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Maureen Bellingham  
016977 41010

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01228 548053

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Sylvia Graham  
01228 538431

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Mrs Claire Bell  
017687 73318

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Joe Sewell  
017687 74910  
Ref:1886

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Liz or Harry  
01768 89635

**Whitehaven, Frizington**

Star Stompers  
Harold  
01946 694676  
Ref:2686

**Whitehaven, St. Bees, Moor Row, Kells**

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Teresa Guise  
01946 591533  
Ref:1937

**Workington**

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Jo Firby  
01900 605631

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Timberline Dancing  
Timberline Steve  
01629 636386

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Anne Morley  
01246 270367

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Ref:2957

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Bob/Dot Sharp  
01332 701724  
Ref:2352

**Eckington, Sheffield**

Eckington Stompers  
Julie Dawes  
01246 432594

**Glossop**

Kickin' Country  
Glennis  
0161 366 9895  
Ref:2611

**Melbourne, Derby**

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Darlene  
0797 0346892

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Ann Green  
0115 930 6285  
Ref:2026

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David Beard  
01457 832 132  
Ref:1929

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Shirley  
01283 222732  
Ref:3304

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Wendy Jeuer  
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Marilyn Adams  
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Monica  
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Ref:1963

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01566 784939

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Pauline Mason  
01626 331815

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Janice Evans  
01752 793166

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Bob Tanner  
01752 768884

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Loretta  
01752 842453

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Terry  
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Ref:1141

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Ref:1846

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Sandra Jackson  
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Ref:3254

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01271 371113

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Jill Dean  
01271 375540  
Ref:1216

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West Country Cowboys  
Paul Clifton  
01805 625672

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Lyn Line Dance Club  
Heidi  
01598 752640  
Ref:1881

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Western Connection  
Stephen Quay  
01258 830311  
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Les Booker  
01202 434863

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Ron & Hazel  
01202 693389

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Hot Steppers  
Rosemary  
01202 530900  
Ref:1770

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Jill & Keith Marshall  
01202 748927

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Bridport Stompers  
Sheena O'Donoghue  
01308 421071

**Christchurch, Highcliffe**

Rebel Riders  
Martyn 'n' Chris  
01425 673414

**Christchurch, Highcliffe**

Joy's Line Dancing  
Joy Luesley  
01425 610773

**Ferndown**

Flashing Spurs  
Ros King  
01202 895594

**Gillingham**

Country Legends  
Sarah  
01747 824411  
Ref:2745

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Gail  
01202 399030

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Roger Bradley  
01202 565887

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Ray Yeoman  
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Roger  
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Toe The Line  
Alayne Moore  
01458 241535

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Paul & Jo  
01305 773033  
Ref:1964

**Weymouth, Portland**

Fine Line  
Rick  
0305 860496

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Theresa Cooper  
01202 658858

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Suzanne & Dave  
01642 652041  
Ref:3310

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Agnes Roberts  
01207 239996

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Mason Dixie Western  
Dancers  
Kay Kemp  
01325 283551  
Ref:1987

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Ref:1263

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Julia  
01325 333079  
Ref:1612

**Thornley**

M & J's Western Strutters  
Mary  
01429 823813  
Ref:2132

**ESSEX**

Romford  
Hill's 'n' Toes  
Hillary Kurt  
01708 702468  
Ref:1951

**Alcote, Basildon, Billericay, Hockley, Ingatstone, Laindon, Pitsea**

CB's Line Dancing  
Jill  
07931 370544

**Ardleigh Green, Gidea Park**

Sounds Country ALDC  
Geoff  
01708 457 164  
Ref:2044

**Barkingside**

Flea's Line Dancing  
Flea Hooper  
020 8551 8752  
Ref:2017

**Barkingside, Cheshunt, Harlow, Walthamstow, Wanstead**

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Sue  
01279 320813  
Ref:2205

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01787 476519  
Ref:3203

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Lynda or John  
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Ref:2663

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AL's Line Dancing  
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01708 250759

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Paul  
01277 823635  
Ref:1705

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Lazy C Western Dancers  
Ray & Joy Denham  
01268 683890

**Chadwell St Mary, Grays**

Dixie Liners  
Dave  
01375 386679  
Ref:2847

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M.D.Dancers  
Mick  
01255 432669  
Ref:1973

**Clacton-On-Sea, Colchester**

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

**Colchester, Ardleigh, Lawford**

Debbie's Boot Scootin' Dancers  
Debbie Millar  
01206 230806  
Ref:2185

**Collier Row, Bainault, Upminster**

J.D.'s Linedance  
Jack Dean  
01708 765464  
Ref:3204

**Dagenham**

The Denim Rebels  
Denny Austin  
020 8590 4593  
Ref:1633

**Essex**

The Cowboy Way  
Stephanie Corrick  
01708 456291

**Gants Hill, Ilford, Elm Park, Hornchurch**

Kelado Kickers  
Pat Gladman  
020 8551 3043

**Grays**

Blackshots Line Dancing  
Mark Jennings  
01375 652397

**Halstead, Heddingham, Braintree, Greenstead Green**

Halstead Grapevines  
Kym Barry  
01787 476508

**Harlow**

Sande's Line Dancing  
Sande  
01279 320524  
Ref:3182

**Harold Wood**

Foot Loose  
Irene  
01708 746187

**Hutton, Brentwood, Mountnessing**

Red Hot Stompers  
Kathy Lister  
01277 222095  
Ref:1658

**North Weald**

Helen's Line Dancing  
Helen D'Aguiar  
01279 506293

**Sheering, Harlow, Bishops Stortford, Sawbridgeworth, Buntingford**

Sharon's Thorns and Roses  
Dance Co  
Sharon Leggate  
01279 726922

**Stotgate, Benfleet**

Shotgate Stompers  
Pat Johnson  
01268 457428

**Westcliff-on-Sea**

Crazy Horse Line Dance Club  
Tim Maynard  
01702 292761  
Ref:2732

**Witham**

Ameridance  
Alan Dereve  
01621 891170

**GLOUCESTERSHIRE**

Avening, Stroud, Nailsworth, Gloucester  
Sunset Stompers  
Steve Holmes  
01453 791206

**Bourton-on-the-Water, Cheltenham, Gloucester, Leckhampton**

Heroes and Villains  
Ann & Steve  
01242 228844

**Bredon, Eckington, Tewkesbury, Winchcombe**

Bredon Hillbillies  
Marianne Gibson  
01684 772090  
Ref:2613

**Brockworth, Gloucester, Tuffley**

Sundance  
Wendy Blake  
01452 862432

**Cainscross, Cashes Green, Painswick, Randwick, Stroud**

Jolly Stompers  
Julie Cole  
01453 752480

**Coates, Tetbury**

Country Kickers  
Gordon  
01285 770486

**Kings Stanley, Leonard Stanley, Stonehouse, Stroud**

Five Valley's Stars & Stripes  
Jackie Badham  
01453 822025  
Ref:1024

**Mayhill**

5 Star Liners  
Julie Burr  
01531 650063  
Ref:3299

**Mickleton, Moreton-In-Marsh, Willersey**

Trail Blazers  
Lesley  
01386 438537

**Newent**

5 Star Liners  
Julie Burr  
01531 650063  
Ref:2720

**Wotton Under Edge, North Cerney, Nailsworth**

Double 'S' Dancers  
Stephen Selby  
01453 842730  
Ref:3220

**Yate, Bristol, Wotton-under-Edge, Didmorton**

Stompers 'n' Shufflers  
Dennis Arney  
01454 321729

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0161 877 2799

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0161 707 8598

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0161 747 5506

**Manchester, Whalley Range**

Oaklands Academy Of Line Dance  
Louise H. Vincent  
0161 226 9557  
Ref:1021

**Middleton Wranglers**

Box Office  
0161 643 2470

**Swinton, Pendlebury, Farnworth**

Buckin' Horses W.L.D.C.  
Myra  
0161 737 3402

**Westhoughton, Bolton, Standish, Wigan**

P.K.S.  
Pam Hodgkiss  
01942 790416

**Wigan**

The Road House  
Dennis  
01942 516622

**HAMPSHIRE**

**Aldershot**

Angela's Dance Centre  
Angela Cobley  
01252 332239

**Andover**

The Club with No Name  
John Marshall  
01264 358048  
Ref:2123

**Basingstoke**

**Silver Wings**

Sue  
01256 321972

**Basingstoke, South Wonston**

Southern Cross  
Malcolm  
01256 331951

**Bordon**

Contra Line W.D.C.  
Ron Ryall  
01276 32778

**Colden Commom, Winchester**

C.M.D. Dance Ranch  
Eve Hunt  
01962 717313

**Havant, Emsworth, Newtown**

Ricochet Line Dancing  
Pamela  
023 9248 6084

**Hedge End, Titchfield, Totton**

Banners & Boots  
Pim Humphrey  
023 80 571180

**Hordean, Havant**

Buffalo W.D.C.  
Irene Hawkins  
023 92646572

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Forest Eagles  
Mr M.J. Guy  
01425 475246  
Ref:3207

**Portsmouth**

8 Seconds LDC  
Jon & Sharon Hammond  
02392 649359

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023 92 787301

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Elaine's Linedancers  
Elaine Taylor  
023 80 321549  
Ref:3291

**Tadvey**

Wildhorse Saloon W.D.C.  
Mr P.V. Tanner  
0410 285 718

**Winchester**

Southern Comfort  
Phil  
07712 609035

**HEREFORDSHIRE**

**Bromyard**

Dakota Borderline  
Roger Carter  
01905 452123  
Ref:2804

**Ledbury**

5 Star Liners  
Julie Burr  
01531 650063  
Ref:2719

**Shobdon**

Honky Tonk Angels  
Jacquie  
01568 610428  
Ref:3232

**Whitbourne**

Teme Valley Shufflers W.D.C.  
Jeff & Thelma  
01886 821772

**HERTFORDSHIRE**

**Barnet, Enfield**

Hitch and Hook  
Janice Hoy  
020 8805 7547

**Carpenters Park, Nr Watford**

Christy's Outlaws  
Christy & Doug  
020 8428 0414

**Hatfield**

Lisa's  
Lisa  
01767 318426  
Ref:1799

**Hatfield, Brookmans Park**

Stampede  
Heather Mogridge  
01707 880786

**Hemel Hempstead, Watford**

Guns 'N' Garters  
Nigel & Barbara  
01442 212997

**Little Hallingbury, Bishops Stortford**

Phoenix W.D.C.  
Lynda or John  
01279 653797  
Ref:1442

**North Church**

Gone Country Western Dancers  
Ann Summers  
01494 794370  
Ref:2612

**Redbourn Nr St. Albans**

Redbourn Roundup  
Jo Bullock  
01582 792157

**Sawbridgeworth, Bishop's Stortford, Harlow, Sheering, Buntingford**

Sharon's Thorns & Roses  
Dance Co  
Sharon  
01279 726922

**South Oxhey, Watford**

Bushey Stompers  
Viv Bishop  
0956 675574

**St Albans, Sandridge, Welwyn Garden City**

Peace Train  
Michelle & Tony Risley  
01727 869210

**ISLE OF WIGHT**

**Freshwater, Wootton, Newchurch, Newport**

Wight Lines and Vines  
Tracy Brown  
01983 853221

**Newport**

Vectis C M C  
Dave  
01983 290117

**KENT**

**Ashford, Kings North, Sellindge**

Cool Country  
Maureen  
01303 813161  
Ref:1264

**Beckenham, Langley Park**

Misty Blue  
Jean Dyett  
07970 616668  
Ref:1327

**Belvedere, Dartford, Teynham**

Scuffs 'N' Struts Linedance Club  
Barbara/Karen  
01634 847640  
Ref:1756

**Bexleyheath, Blackfen, Welling**

Boogie Boots  
Brenda  
07958 275036

**Bexleyheath, Footscray**

Texas Rebels  
Claire  
0208 303 5517  
Ref:1922

**Canterbury**

Smokin' Boots  
Vera Webb  
01227 711147

**Dartford**

Cowboy Boogie  
Sue Waterhouse  
07940 787834  
Ref:1140

**Dover, Folkestone, Ramsgate**

Tenderfoots  
Rod & Deb  
01304 210100  
Ref:3219

**Folkestone, Hythe**

Check Shirts  
Julie  
01303 274178  
Ref:1179

**Gravesend**

Boots And Bones  
Barry Harner  
0206 3037209

**Haves**

Mississippi Line Dancers  
Joy & Roy  
020 8461 2355

**Herne Bay, Canterbury**

Denims & Diamonds  
Julie or Paul  
01227 450348

**Kent - Various venues**

The Ranch  
Pat Webb  
01424 445678  
Ref:3236

**Orpington, Green Street Green**

Calgary Stampede  
Julie Mott  
01689 876940

**Sidcup, Swanley**

Ace of Clubs  
Carol/Martin  
020 8300 6068  
Ref:1311

**Swalecliffe, Herne, Greenhill, Broomfield**

DBs Country Connections  
Derek & Ella Barnes  
01227 374569

**Tunbridge Wells**

Pink Cadillacs  
Gillie Pope  
01323 639738

**West Wickham, Sevenoaks**

Wild Horses  
Pippa & John  
01689 858844  
Ref:1696

**LANCASHIRE**

**Ashton-u-Lyne, Droydsden, Denton**

Donahay's  
Paul  
0161 223 3566

**Bamber Bridge, Burscough, Preston**

Broken Spoke Line Dance Club  
Pauline  
01257 413088  
Ref:2832

**Blackpool**

Step By Step LDC  
Chris  
01253 760804

**Blackpool, Cleveleys, Poulton, Preston**

Liberty Belles  
Dave Fife  
01253 352591  
Ref:1593

**Blackpool, Lancaster**

JC's Line Dancing  
Julie  
077764 50866  
Ref:1930

**Bolton**

Applejacks (Bolton) LDC  
Christine Birch  
01204 657438  
Ref:1461

**Bolton**

Dixie Chix LDC  
Brenda Nuttall  
01204 844263

**Bolton, Farnworth, Walkden, Horwich, Adlington**

Val & Pete's Boot-Scouters  
Val Simm  
01204 655695  
Ref:2389

**Bolton, Astley Bridge, Derby Ward**

Stetson Stompers  
Diane  
0161 288 9208

**Brierfield, Burnley**

Cactus Club  
Pam Hartley  
01282 691313

**Burscough, Rufford, Southport**

Sugarfoot  
Hazel Anderson  
01704 229901

**Bury**

Golden Spur C.W.C.  
Ronald Wild  
0161 764 0623  
Ref:3209

**Carnforth**

Carnforth Country Line Dancers  
Sue Jamieson  
07796 181129

**Chadderton, Oldham**

Oldham Renegades  
Mike Cwykla  
07788 407812  
Ref:2665

**Chorley**

Freeway Hitchers  
Chris Freeman  
01257 276154  
Ref:1146

**Cleveleys**

Blazing Saddles  
Johnathan  
01253 869349

**Darwen**

John & Glen L.D.C.  
John Walsh  
01254 677664

**Earlestown, Newton le Willows, Ashton In Makerfield**

Buckskin Joes  
Jenny Ramwell  
01942 812452  
Ref:2082

**Euxton, Eccleston, Chorley**

Gill's Line Dancing  
Gill  
01257 411799

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## Foulridge Nr. Colne

'Owzit Start Line Dance Club  
Christine  
01282 713833

## Kirkham

Marsden's Mavericks  
Elisabeth Marsden  
01995 671067

## Mellor

Mellor Bootscoters  
Doug Hickey  
01254 812887

## Wigan, Leigh

C.J.'s Stompers LDC  
Chris  
01942 700485

## LEICESTERSHIRE

### Aylestone, Enderby,

### Huncote, Kirby Muxloe

Leicester Western Dance  
Brian & Marian  
0116 286 7526  
Ref:1741

### Belton, Coalville,

### Shepshed, Whitwick

Wild West American Dance  
Company  
Nita Pearson  
01530 223434

### Braunstone, Blaby,

### Newtown Linford

Texas Rose Western Dance  
John & Ann Pickering  
0116 281 1722

## Croft

### Croft Hillbillies

Claudette Rowland  
01455 282643

## Leicester

### Lone Eagle WDC

Kath & Paul  
0116 275 1346

## Leicester

### Scraftoft Valley B&J

### Western Sounds

Bryan & Jean  
0116 2767429

## Loughborough,

### Mountsorrel

VC's Line Dancing  
Val Sim  
01509 231693

## Market Harborough

### Footloose Stompers

Debbie  
01858 434401

## Mountsorrel,

### Narborough, Oadby,

### Wigston

Leicester Western Dance  
Brian & Marian  
0116 2867526  
Ref:3191

## Oakham

### The Witham Valley Stompers

Andy  
01522 881046

## Wigston, Oadby,

### Thurmarston, Blaby,

### Whetstone, Broughton,

### Astley

### Red Hot Stompers

Christina Brown  
0116 2813530

## LINCOLNSHIRE

### Ashby, Brigg,

### Scunthorpe, Grimsby,

### Cleethorpes

### Jamar WDC

Margaret Vessey  
01652 654625

## Cherry, Nettleham,

### Reepham, Sudbrooke

### Cherry Reepers/Sioux

Susan Galsford  
01522 750441

## Grantham

### Busy Boots

Diane  
01476 576823

## Lincoln, North Hykeham,

### Washingborough,

### Cranwell, Canwick

### Country Classics DC

Dave & Sue  
01522 682062  
Ref:1931

## Lincoln, Sleaford, Ashby

### in Lincs,

### Washingborough in

### Lincs, North

### Strutting Staff

Angela Wood  
01522 810618

## 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 876860

## Scunthorpe

### BJ's

John Coates  
01724 340944

## Skegness

### Skeggy Liners

Theresa & Byron  
07930 229267

## Skegness

### Richmond County Liners

Ray & Barry Bray  
01754 820267  
Ref:1972

## Spalding

### The Country Connection

Brenda  
01733 206930  
Ref:3248

## LONDON

### Abbeywood

### Abbey Alamo

Mary  
0208 311 4936  
Ref:2641

## Angel, Hackney,

### Newington Green

### Kim's Stompers

Kim  
0207 729 5156

## Chigwell IG7

### CJ's Line Dance Ranch

Carol Purton  
020 8552 1797  
Ref:1531

## Cricklewood

### Outlaws and Sinners

Ashtons Nightclub  
020 8452 9652

## Finchley, Woodside Park,

### Totteridge

### Texan Dudes

Lavinia & Mick  
020 8440 7340

## Greenwich, Blackheath

### Greenwich In Line On Line

Debbie  
0208 858 2814  
Ref:2243

## Harrow

### Silverado Stars

Kerry Watts  
01256 320899  
Ref:2275

## Holloway, London N7

### Family Connections

Mark Cook  
0207 263 7953

## Mill Hill, Edgware,

### Stanmore

### Dancin' Line

Laurel Ingram  
0181 958 4123

## Norwood

### JD's London

Jennie  
01322 660850  
Ref:3247

## Orpington, Chessington,

### Eltham

### Texas Tornados

Michelle/Pete  
020 8850 1846

## Southgate, Tottenham,

### Walthamstow, Wanstead

### Sue D's Linedancing

Sue  
01279 320813  
Ref:2814

## Stratford E15

### LJ's American Line Dance Club

Lisa/Joe  
020 8524 5309

## Walthamstow E.17,

### Leytonstone E11

### Kelado Kickers

Pat Gladman  
020 8551 3043

## Wimbledon, Merton

### Hot Shots

Janice  
020 8949 3612

## LONDON (SOUTH EAST)

### Bermondsey, New Cross,

### Rotherhithe

### Toe-Tappers & Stompers Club

Angle 'T' (UKA)  
0207 237 7935  
Ref:1087

## Eltham SE9, Croydon,

### Bromley

### Stepping Out

Maria  
020 8302 6164

## LONDON SW1

### London SW1

### Line Dance For Over 65's

Amber  
020 7222 0303/4

## MERSEYSIDE

### Bootle, Fazakerley,

### Walton, Tutebrook

### Boots 'n' Shooters

### Western Dancers

Owen & Val Williams  
0151 286 3610

## Formby

### Wild Bills WDC

Chris Hodgson  
01704 879516

## Huyton, Wavertree

### Western Gold Stars

Karen & Haydn  
0151 264 9914

## Ince Blundell, Formby,

### Bootle, Thatto Heath

### Texas Rose Line Dance

Pam Lea  
0151 929 3742

## Maghull, Netherton,

### Ormskirk

### Star Spangled Banner

Dave & Carol  
0151 287 4185

## Nocturnum, Nr Brighton,

### Bebington

### Ali-Cats

Alison & Ian Kohler  
0151 652 3328  
Ref:3233

## Orrel Park, Fazakerley,

### Liverpool, Southport

### Graham & Margaret Mackey

Graham & Margaret  
01704 535992

## Southport

### Shy Boots & Stompers

Lin & Jacqueline  
01704 546427  
Ref:1051

## Southport

### Sugarfoot

Hazel Anderson  
01704 229901

## Southport

### Shy Boots and Stompers

Betty & Steve  
01704 501235  
Ref:1050

## Southport, Birkdale

### J R Nashvillians

Roy  
01704 227520

## St Helens

### Broncobusters Western Line

### Dance Club

Joy Cook  
01744 608864

## Walton, Maghull, Orrel

### Park, Croxteth, Brae

### Street, Vauxhall

### Smith & Westerners

Lynda Smith  
051 256 6978

## West Kirby, Bidston,

### Upton, Moreton

### Line Dance with Jackie

Jackie  
0151 678 3275

## MIDDLESEX

### Bedfont

### Drango

Doreen  
0181 841 4579

## Feltham, Middlesex

### Feltham Footstompers

Wayne & Debbie  
0208 3930967

## Hampton

### T-Bone Shufflers

Andrew Cook  
020 8941 1018

## Hampton, Isleworth

### Hooked-On-Country

Rowland/Carole  
020 8572 5965

## Harefield (South)

### 'B' Line

Barbara Devlin  
01525 757518

## Hayes

### Loose Boots

Sue Newson  
01895 824702

## NORFOLK

### Attleborough, Hethersett,

### Norwich

### The Red Hot Line Dance Co

Debbie Hogg  
01953 451297  
Ref:1413

## Cromer, Mundesley, North

### Walsham

### Sara's Silver Spurs

Sara  
01263 720534  
Ref:3273

## Ditchingham

### Tracing Steps

Tracey  
01986 895365

## Great Yarmouth

### Rowena's Dance Ranch

Rowena  
01502 568472  
Ref:2727

## Harleston

### Stompin Shane's LDC

Shane Fairweather  
07799 757099

## Norwich

### Wild Stallion Dance Ranch

Sandra Butler  
01603 435666

## Thelford

### Eaglewood W.D.C.



**Bowsden Nr Berwick**

Bowsden Bandana's  
Jill Tait  
01668 281344

**Haltwhistle**

Maureen's Moonshine Line  
Maureen Bellingham  
016977 41010

**Hexham, Ponteland**

Boots 'n' Boogie  
Christine Ridley  
077 88 713638

Ref:1157

**Newcastle upon Tyne**

Blue Flame Drifters  
Jim & Gladys  
0191 2660742  
Ref:1636

**Wooler**

Stable Stutters  
Jill Tait  
01668 281344

**NOTTINGHAMSHIRE****Carlton, Burton Joyce**

Paulettes JJ Stompers  
Paulette Lindley  
0115 911 4322  
Ref:2014

**Kirk Hallam, Cinderhill,****Mapperly, Bulwell**

Viv 'N' Ian Line Dancing  
Ian Woolmer  
0115 9499108  
Ref:2187

**Langold**

Spangled Banner  
Mike  
01302 744090

**Langold**

Goin' Stompin'  
M. Ford  
0114 247 1880

**Lowdham, Cotgrave,****Radcliffe on Trent**

Rebel Stompers  
Julie Langstaff  
01949 875375

**Mansfield**

Carol's JJ Stompers  
Carol  
01623 632809

**Mansfield Woodhouse,****Mansfield, Pleasley**

D & R's Dance Ranch  
Donna or Richard  
01623 462052

**Mansfield, Nottingham**

Dusty Boots WD  
Lauren (Dusty Boots)  
01623 650817

**Mansfield, Skegby,****Blidworth**

The Circle 'M'  
June Kerins  
01623 793444

**Mapperly, Plumtree,****West Bridgford**

Pat's Kickers & Stompers  
Pat  
0115 914 0673  
Ref:2751

**Ollerton, Edwinstow,****Workop**

Pet Shop Girls P.A.L.S  
June Yates  
01623 835551

**Ravenshead**

Mary's JJ Stompers  
Mary Rhind  
01623 797199

**Skegby, Sutton-in-****Ashfield, Kirkby-in-****Ashfield**

G-Force LDC  
Gaye Teather  
01623 403903

**Southwell**

Bramley Bootscoters  
Chris  
01636 813645

**OXFORDSHIRE****Abingdon, Didcot, Grove,****Oakley****Stars & Stripes**

Sally Hirst  
01235 524287

**Abingdon, Radley, Grove****Rhinestone Rhythm**

Claire Foster  
0976 262265

**Banbury**

Di'mond Spurs  
Diane Sykes  
01608 730211

**Banbury****Banbury Boot Scooters**

Colin Clarke  
01295 258916

**Bicester, Didcot,****Kennington, Marston**

Blue Ridge Dance Club  
Jo Turner  
07803 192899

**Chinnor, Henley On****Thames**

Maple Leaf  
Chris  
07850 290367

**Cowley, Witney, Freeland****Scot 'n Boogie Line Dance**

Sue Johnstone  
01993 882253

**Farmoor, Sunningwell****Crazy Legs Line Dancing**

Klair Price  
01865 326604

**Haddenham****Boots & Spurs**

Brian Dalton  
01844 217600

**Witney**

Heroes and Villains  
Ann and Steve  
01242 228844

**SHROPSHIRE****Craven Arms**

Southern Cross LDC  
Dave  
01588 672141

**Market Drayton**

Ruthie's Rednex  
Ruthie Rednex  
01630 658097

**Market Drayton,****Whitchurch****Double 'S'**

Pat  
01630 672057  
Ref:2139

**Shrewsbury****Leslie Jones Western Dance**

Leslie or Anne Jones  
01743 355530  
Ref:1278

**Shrewsbury****Boots 'n' Boogie**

Lorraine Tanner  
01743 270064

**Telford****R & B Western Dance Club**

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01952 414284

**Wem****Kick Some Country**

Stephen Rutter  
01939 220 439  
Ref:3228

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Sheila Salter  
01225 424925

**Bath**

C C Stompers  
Maureen  
01225 316280

**Bishops Lydeard,****Taunton**

Crazy Legs  
Keith & Eddie  
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Margaret Brown  
01278 685125  
Ref:1691

**Bridgewater, Nether****Stowey, Cannington**

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Brenda McLeod  
01278 741273  
Ref:1871

**Chard, Buckland St Mary,****Donyatt**

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Val Curnock  
01460 65007

**Chard, Drimpton, South****Petherton, Tintinhull**

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Linda  
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Alayne Moore  
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**Yeovil**

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Margaret  
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Max  
01827 708982/3

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Shirley  
01283 222732  
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Don or Mary  
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Su-Ca Foot Tappers  
Sue  
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Pat  
01630 672057  
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01449 766059

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01638 715938

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01842 813194

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Norma  
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**Lowestoft, Carlton****Colville**

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Rowena  
01502 568472  
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01473 622848  
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Ref:2108

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Roy  
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Dorne  
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Eve Parr  
01484 606062  
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Peter Fairhead  
01274 851434  
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Marcia Wallace  
01387 720401  
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# Between the Lines

Your chance to comment ...

## Safety First

I am writing to you about a recent event that many of my friends attended. I have spoken to a number of other clubs as well as my own members about it. I refer to the Dancelines weekend at Pontins, Bream Sands, between November 17th - 20th.

Seventeen of us attended and had a brilliant time. Nevertheless, several issues were raised which are of concern. The place was seriously overcrowded - if you did not get a seat by 5pm you did not get a seat at all, even though the evening's entertainment only started at 7.30pm. The dance floor was, therefore, brimming over with dancers and it was most uncomfortable. There was a less crowded venue on offer but it was not as good musically.

Although we enjoyed ourselves we feel that the people who run these and similar events need to listen. As an example, a fire alarm went off on our last morning but there was nobody on hand to tell us what to do. The organisers need to think about safety first; too many people in a venue is a Health and Safety issue. A little more thought and planning is required.

Angie Tolley, *Toe Tappers and Stompers*, London SE16.

## Teen Fun

I am a 16-year-old girl from Birmingham, England and I have been line dancing for four years now and I absolutely love it. At the time of writing my favourite dance is *Yes* by Chad Brock.

I just want to say a big thank you to my first instructors Heather and Mae who introduced me to the Caledonian when their class closed.

I also want to say a big Hello to everyone who goes to the Caledonian because everyone is really friendly. Our instructor, John, really makes everyone's night. On a separate note I should like to ask why teenagers like myself are picked on by their classmates when they tell them about line dancing.

I think that the people who laugh at other people who go line dancing should go out and try it because, not only does it keep you fit, and you make lots and lots of new friends, but you actually can have LOTS of fun, even if you just sit out and watch.

I was also wondering if there are any other teenagers (male or female, any age) who would like to be my e-mail pen pal. *Linedancer* magazine is the best magazine ever.

Samantha, Email; Spamcooper@aol.com

## Tenerife Delight

Having just returned from a week's holiday in sun drenched Playa de las Americas in Tenerife, I thought line dancers who are going out there might like to know my husband and myself spent a lot of time and leg work trying to find Line dance locations. The truly dedicated line dancer know what it's like to need your 'fix' and the more nights the better!

I thought Bernie of Dance Ranch fame had gone home to have a baby but imagine my delight when I spotted a line dancing poster saying Bernie was at the Celts Tavern. It was like nectar to a bee to hear *Black Coffee* echoing along the corridor and there was Bernie with her little daughter, Annie. She makes her dancers very welcome and she is there every Thursday, Friday and Sunday evening from 9pm and also has an evening in Silencio on Saturdays.

Needless to say, Bernie made my holiday. She plans to be back in *Linedancer's* Stompin' Ground, so you will be able to locate her in Playa de Las Americas. Happy dancing!

Christine Birch, *Applejacks of Bolton*

## Line Dancing Then And Now...

I read with interest the letters in your last magazine concerning the route that Line dancing appears to be taking.

When I started Line dancing some years ago it was not in its infancy but had become the popular leisure activity it is today. I had enjoyed Country music since my teenage years and was thrilled to be able to dance to my favourite songs. At that time Line dancing was a hobby for both the dancers and the instructors but, as with so many things that become popular, it was taken over by the desire for profit.

Suddenly we had any number of choreographers coming out of the woodwork who had no interest in Country music but realised that if they could write a dance to anything it would be welcomed by instructors who, in turn, realised that money was to be made by filling their classes with people who would dance to The Lord's Prayer if it was set to music. A nice little earner for the choreographers as well.

The irony is that instructors now complain about the cost of buying a CD for one song. If they looked upon this as a hobby instead of a money-making machine they could dig out any number of old Country CDs (Brooks and Dunn, Alan Jackson) and find superb tracks to which existing dances could be used. Thankfully, the groups have not gone down the disco/techno/anything goes route and hopefully never will. I gave up line dance classes ten years ago and have no regrets, having seen the way things were going - I won't say progressing. Presumably there are any number of choreographers out there at the moment frantically trying to write a dance to *Bob The Builder*.

David Dabbs, Horsham, West Sussex

## Cactus Coincidence

I have been reading *Linedancer* since the first issue and it is an excellent magazine. While on holiday in Spain I sat beside the pool and read the October issue and noticed the article about Cactus Pat. That evening we went to the Amabssador Hotel in Benidorm, where we had a wonderful evening largely due to Paula Barnes and her excellent disco. As I glanced around the floor, who should I see but Cactus Pat. I could hardly believe my eyes. He was up for every dance and did not make one mistake. I introduced myself and we had a few smashing nights in his company.

Harold Ball, Withywood, Bristol.

## Right To Reply

In reply to Mr. Edison's letter (see BTLs, January 2001) I should like to point out that the event was a Jo Thompson workshop and was never advertised as a Country Line dance event.

The dances taught were chosen by the choreographer and are ones that were taught throughout her tour. Jo taught *Hideaway Cha*, *TGIF* and *Take a Ride* at our event and these were the same dances that she had taught at Elle Jays, as featured in the January *Linedancer*. When Jo was last here in the spring she was teaching *Cowboy Blues* and *Dancing in the Dark* - both to beautiful country tracks, but obviously she is now going through a Latin phase. During the evening section of the event, which ran from 7.30pm to 12.00 p.m. there was a solo exhibition dance by Jo, an exhibition dance by Jo, Alan Livett and Glenn Ball, an exhibition of two dances by Pat Stott and her dance team (to Country tracks) and an exhibition of a competition dance by two local dancers (to Country). These, as well as Jo's teaching, took up quite a lot of the evening. I was in charge of the disco for the night which operated between the teaching and various exhibitions. I included a mixture of dances based upon request sheets issued to each table in the room. The number of tracks played were, perhaps, not as many as a normal event due to the time that Jo spent entertaining. When we started our classes, like most groups, we used Country music but unfortunately this has changed over the years as choreographers have written more dances to pop tunes. We have had to move with the times.

When we hold socials we always play for the whole audience and not just for our dancers and this means playing some dances which our dancers may not know. We feel that this is only fair as everyone has paid to be entertained. At the end of the night and in the weeks following the event, we received a great deal of feedback and nobody came to us to make a complaint. I am afraid that until dances are again written to country tracks our motto must be Keep it Varied.

Perhaps if single Country CDs were more readily available choreographers might use more Country tracks and help keep the cost down for the instructors.

Ann Wood (Bronco Line Dancers)



## Camber Sands Knockout

I would like to take this opportunity to tell readers about what a wonderful weekend the Camber Sands 5678 festival was. As a country music fan with friends who go line dancing I was persuaded to try this. I was really glad I went. I had the good fortune to meet May Cooper of the British Country Music Club.

I was encouraged to go to a workshop run by a young girl. What a laugh everyone had! Maggie Lydon's rapport with people was witty, friendly, instructive and interesting. It took this workshop to make me realise what my friends had been saying about the fun side of line dancing. I am certainly looking forward to booking for next year and any other events that May Cooper informs me about. I agree with a slogan I saw on a T-shirt: 'Keep It Country'. Thank you *Linedancer* for interesting reading and Maggie Lydon for getting me up to dance. I am one very happy convert.

Mary Watts

## Help Find CDs

Readers should be aware that there appear to be criminals around who are targeting Line dancers' CDs. We were running an event at the Rockingham Forest Hotel in Corby between November 10th and 12th and a thief managed to get into the building during the early hours. He apparently moved non Line dance CD titles out of the way in order to get to my collection, which contained many rare and deleted items. The CDs taken were worth around £3,000 and it is unlikely that they can ever be replaced.

Could readers please watch out for any CDs that appear at record fairs or boot sales? Some CDs had small white labels on the case covers but most had only the usual marks and damage - the result of constant use.

Fortunately, the loss of the CDs did not ruin the weekend. We already made some provision for either CD loss or CD player breakdown. Lisa Thurley from Bedford very kindly sent her whole collection up to the hotel after Frankie Cull published an SOS on the LDUK message system. Lots of other people offered their CDs too and we should like to thank everyone who did so. We should also like to thank our own crowd who had a rally round and produced a sizeable collection to help buy replacement CDs.

The weekend was a great success - the two highlights being a pyjama party and midnight feats on the Saturday night and a great Sunday afternoon with the lovely Jo Thompson.

Sharon Leggate, Sharon's Thorns and Roses Dance Company. Email: Sharon@leg.co.uk

## Alternative Music Please

I have been teaching for seven years and I have one problem. The dances are becoming more challenging which is great to keep them interesting but harder to remember them long term. *Deck 51* isn't my favourite (sorry folks). *Now or Never* has a 32 count (yes please, more like this one!). Could the choreographers please give alternative music from the compilation albums? Please state whether they are two or four wall dances.

Gillian Levinn, Bangor.

## Brilliant New Dances

Haven't the dances that have been released in the past few months been brilliant? Throughout the past couple of months we have had excellent dances like *Ballymore Boys*, *Drowsy Maggie*, *Sweet Surrender* and many more. I would like to congratulate the whole team at *Linedancer* for making an excellent job of the magazine and choice of dances.....lets have a good 2001.

Happy Dancer

## Realistic CD Prices

Having read various articles recently, including one by Scooter Lee, about the illegal copying of CDs I sympathise with the artists who do a brilliant job. Their hard work maintains a high level of interest in Line dancing. Unfortunately the average Line dancer cannot afford to buy lots of CDs at £15 each.

From letters in *Linedancer*, teachers seem to be having problems deciding which CDs to buy. This is due to the increasing number of new dances coming out. Teachers must put a lot of time and energy into looking through the scripts of 14 dances in *Linedancer* and deciding which to teach. Then they have to decide if they can afford the music unless they have £210 to buy the lot.

If a CD pirate can purchase a blank CD, record the music onto it and sell it for £5 why does it cost £15 from a shop? Is this a case of the artist receiving only a small percentage from the sale and someone else making an excessive profit? If the price could be reduced to a more realistic price then many more dancers would buy them and sales would increase dramatically.

Baz Cooper, Sheffield

## Sideline Observations

Due to a lack of time (or bad time management), I have had to stand back and just watch the line dancing scene for the past few months. So I have noticed all the arguments going on. I was aware of them before but what I did not realise was how many there are.

Whether it is between dancers, choreographers, clubs, teams or instructors, it is making a big impact on the scene. New dancers are becoming reluctant to continue dancing because of this situation and people who have been dancing for years are hanging up their boots.

It is impossible to tell people to stop having disagreements. All I am saying is the next time you find yourself disagreeing with someone over line dancing just ask yourself if it can be sorted out maturely and what happens if it can't. Cheers

The Phoenix

Write to:  
"Between The Lines"  
Linedancer Magazine,  
Clare House, 166 Lord Street,  
Southport, PR9 0QA.

Or you can e-mail your comments to:  
tim.matthews@linedancermagazine.com  
mike.kokolay@linedancermagazine.com

# Bouquets this month go to . . .

## Generous Bunch

Many thanks go to instructor Gabrielle Hancock and all the line dancers at the Sussex Ranch Branch disco held at Warden Park School in Cuckfield. Myself and some of my work-mates arranged a sponsored walk in aid of the Macmillan Cancer Care Nurses. A substantial sum of money was boosted further by Keith Leybourne of Kandel country. He donated all profits from his western wear stall at the disco. Thanks to everyone who helped to raise an amazing £1016.55 for this worthy cause.

Sarah Garwood

## Hillbillies Stomped Up



Hillbilly Stompers in Ely, Cambridgeshire, raised over £714 for the East Anglian Children's Hospice, Milton through club raffles. The cheque was presented at a special charity presentation social in November. PIC

Andrew Palmer

## Great Weekend In Grange

Many Thanks to Derek, Ethel and Judith of Country Kickers for organising our second Christmas weekend at Grange Over Sands. We had a great time and we are looking forward to next year.

Wyn, Irene, Ann, June and Joy

## Grace And Ron

A big thank you to Grace and Ron for all their



hard work over the past year. They give lots back to their classes, by running free social evenings and giving free raffles. Here's hoping you have a super time in Florida. We look forward to seeing you in the New Year. Pictured at the Christmas party with Grace and Ron, is their granddaughter Michaela.

Jean and Les, Litherland Class



# The Truth Is ...

## Line dancing Aloha Hawaii Style

**When you think of Hawaii, you generally think of sun, sand, water, warm weather and pineapples.**

**Well, that is what I thought too when I got a call to go do a show in Honolulu (on the main island) and one of the smaller islands called Hilo.**

**H**awaii is an isolated USA State (the 50th state to be exact) that is actually a group of islands where the weather is warm year round and the population are mostly Hawaiian decent with their own language and alphabet which contains 13 letters as opposed to 26. It hosted several military bases during World War Two for American service people, when in 1941 we got a surprise attack from Japan, which is now known today as the bombing of Pearl Harbour. When visiting Hawaii make sure to visit the site where the battleships were sunk.

I tell you this because that is exactly how line dancing came to be in Hawaii. Having two military bases brought in a lot of military personnel with nothing to do. Many soldiers put in a transfer to Hawaii because it sounded like paradise. In fact they found out it was also isolated with most of America forgetting they were even part of the USA. There was not much to do and only one country western radio station that happened to have a DJ who was in the Army.

Several soldiers brought in this new "rage" called line dancing from the East coast of the US. Where line dancers gathered, they began to multiply in droves. The Hawaiians were not strangers to dancing without a partner as they welcome you with the Hula Dance as you lull on their beaches. You can still go to these on many of the islands. One military man also doubled as radio DJ bringing in all the latest music that was and still is in use for line dancers. Hawaiians took to line dancing like a duck to water, with much of the same enthusiasm as the Britons and Europeans. They couldn't get enough and today you can find line dancing on most of the islands although the main island boasts the most classes and levels of dancing. In fact at my last show there I found two Brits visiting in my audience with a Linedancer Magazine. Because line dancing is still somewhat of a cult in many places you will not find it advertised but line dancers have a way of spreading the word of where to go and when.

The time to visit Hawaii is anytime of the year but Spring and Fall are real heavy tourist times so flights may be limited. Plan ahead no matter when you go as the Winter is very busy as well. It is on the West side of the USA and many forget it is actually part of the

USA. It is a huge tourist attraction for visitors from the Far East. The food is great and it is the only state in the USA and Canada that makes and exports its own coffee. It is the home of the Macadamia Nut, Kona Coffee and the Pineapple.

One of the interesting things you will find in Hawaii is it caters to an older group of dancers and tourists. Hawaii is the "Tropical Paradise" that people save up their money to go too. It's not a Disneyland or a Butlins so most youngsters become bored. Honolulu is a shopper's dream and many famous artists live on the islands and raise coffee beans, pineapples or Macadamia Nuts. It is the halfway point between the USA and Australia. It takes me longer to get to Honolulu from Atlanta, than it does to get to England being a ten hour flight from where I live in Atlanta. But it is well worth the trip if you love eating, shopping, dancing and relaxing all in one trip.

### *A colourful paradise for sure.*

If you are thinking of taking a vacation to Hawaii, make sure to look up the following instructors so you know when and where they are dancing. Phyllis seems to know everything (grin) about everyone and who is doing what, where and when on the island. I had a wonderful time and the Hawaiians were so excited to have someone come from the mainland to entertain them. They soaked up everything like they were sponges.

Honolulu, HI - The most popular island  
Phyllis Johnson (she knows everyone)  
1-808-262-7441

Hilo, HI - one of the smaller islands that boasts the volcano  
Tommy Hanohano  
1-808-959-5660

Kauai, HI - another small island  
Jeffrey R Callejo Jr.  
E-Mail: tjrc@hsa-kauai.net

*Cheers*  
*Scooter*





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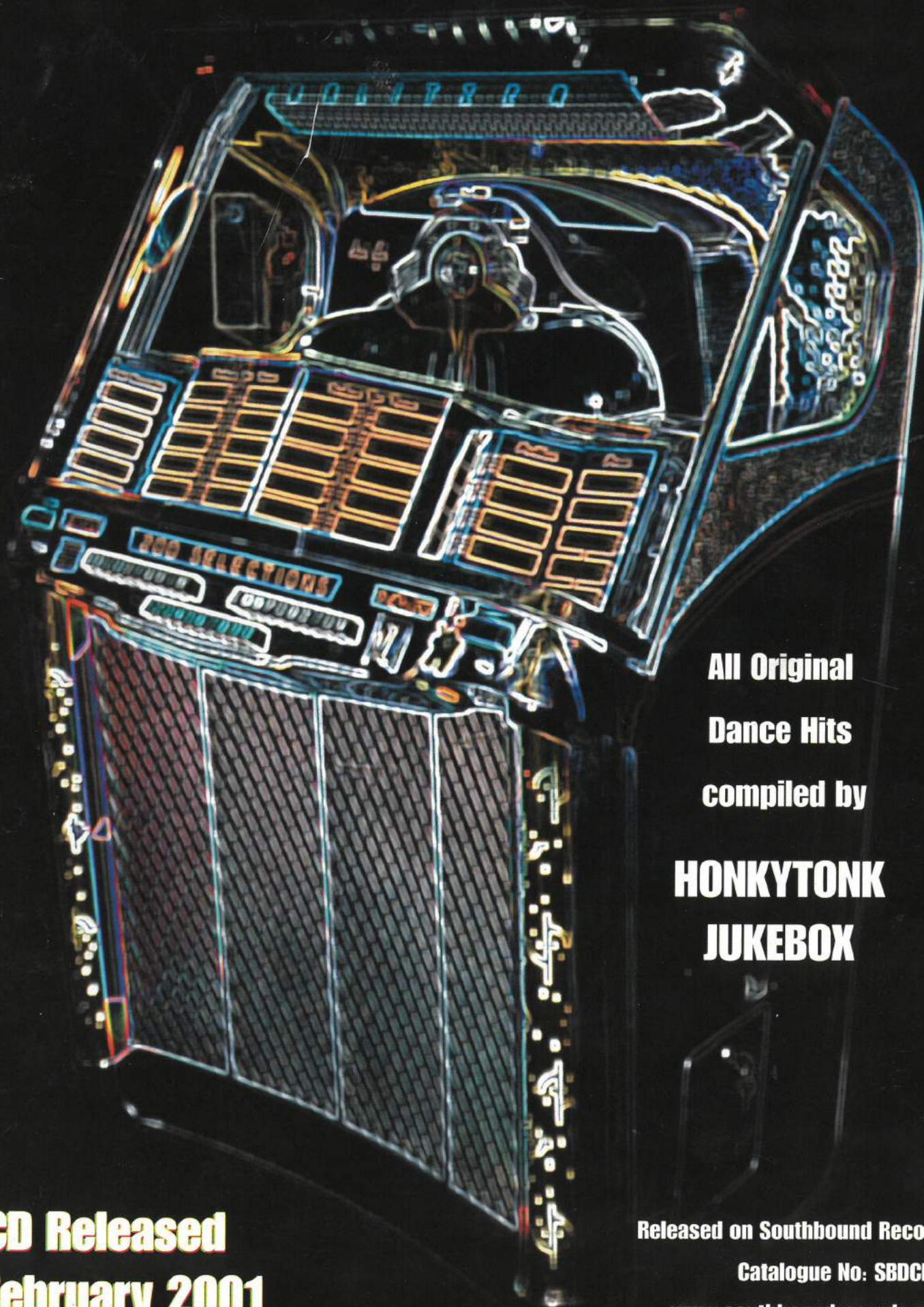
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