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Line dancer

magazine

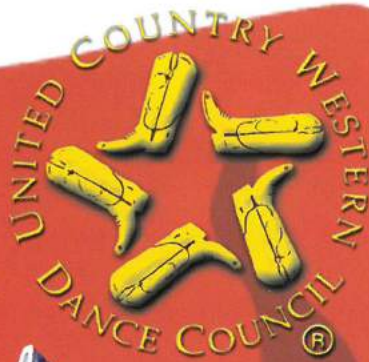
No. 63 - August 2001
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The monthly
magazine
dedicated to
Line dancing

Morgan Ratcliffe
Girl with **ATTITUDE!**

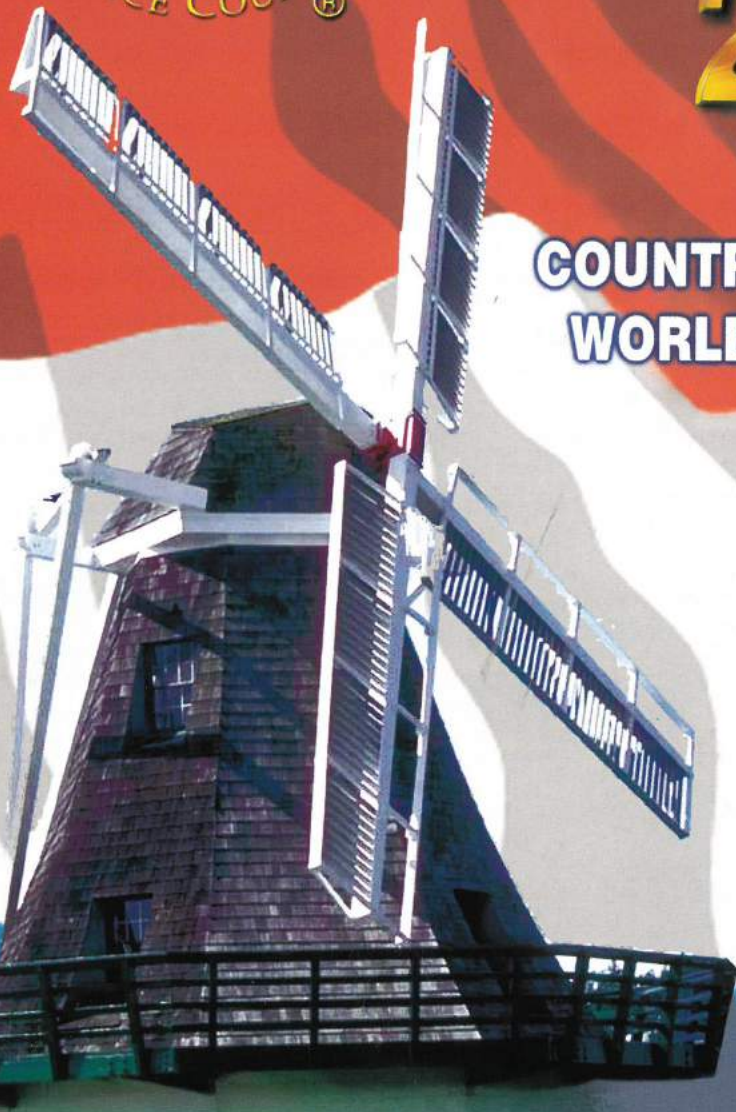


INSIDE: DIAMOND JACK, ALISON JOHNSTONE, NORMA & BILL MORRISON AND MUCH MORE!



WORLDS 2002

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Dear Dancers

It is almost time for us to gather at Aintree Race Course in Liverpool to beat the world Line dance record. This is a final call for all Line dancers everywhere to join us. We will need a massive turnout to make this spectacular event happen. So let's all meet up at Aintree on Sunday 2nd September.

All you have to do is contact the British Heart Foundation on (0151) 236 6988 for an information pack. Then encourage all your friends, relatives, colleagues, neighbours and acquaintances to join you on the day. Of course, if they can't join you, they can always sponsor you!

The more people you bring along the more chance we have to beat the record. It's shaping up to be a great event and Rob Fowler has already created a nice little beginner dance called *A Good Heart to A Good Heart* by Fergal Sharkey that he will teach on the day. The script is published in this month's edition (see page 34). There will be no excuse from non-dancers because it really is so simple and we'll have a few practice runs before we do it for real, by which time everyone will be an expert!

Speaking of experts, for some time now I've been concerned by the lack of classes for beginners. We're so busy enjoying ourselves that sometimes we don't notice beginners are being overlooked. Whenever a class reaches a certain level it can become very difficult to integrate beginners into it and in many cases, without realising it, we simply frighten them off.

I'm sure many of you can remember feeling intimidated when you first saw a roomful of people dancing in perfect unison. I remember thinking that *Tush Push* was the ultimate challenge that I would never master. Looking around dance floors today, can you imagine how beginners must feel when they see dances like *Blue Finger Lou*, *Temptation* or *Hold Your Horses* being performed effortlessly? How do you think they feel being invited onto the same dance floor to learn a beginner level dance?

There are very few opportunities for beginners to start in a class that caters entirely for their needs. It is more likely that they join an established class that provides an hour or so at the beginning of the evening to cater for them. This does not always work out well and is often not enough time for the beginner to progress as quickly as they may wish. Often they become disheartened and some may stop coming. Has anyone found a good way around this problem, a way that pleases existing dancers and still manages to encourage newcomers? If so, get in touch. We'd love to hear from you.

Turning for a moment to the Top Ten Charts that we compile for you each month. As you know the charts are based on the information that dancers and instructors provide. I should like to encourage more of you to submit your entries on a more regular basis.

It is dancers' personal favourites that make up the charts and therefore your input is essential. If you Line dance then submit your favourite ten dances each month. The more entries we receive the more definitive the chart will become.

Please don't leave it to somebody else or think that your instructor will do it for you. It is important that you take an active interest and submit your own list. It doesn't matter where you dance, who you dance with, or at what level. It matters only that you take part. Simply complete the coupon in your magazine or enter online.

See you at Aintree on 2nd September

Tell us your secrets for encouraging beginners
And remember we need your Top Ten dances.

Yours in line,

Betty Drummond.



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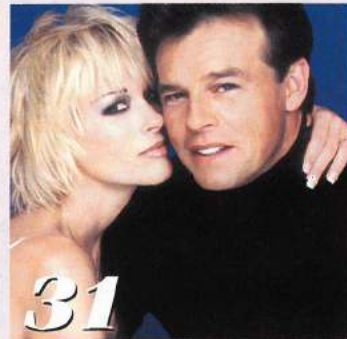
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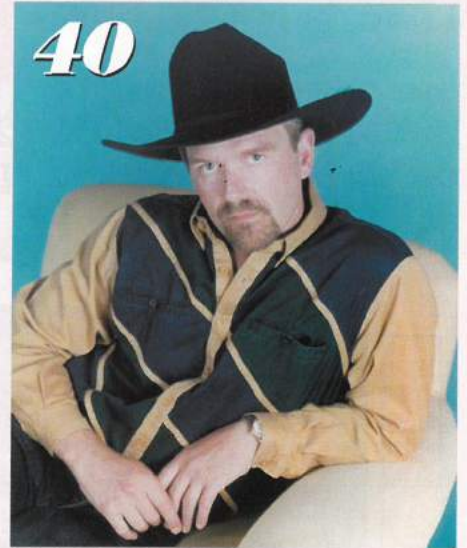
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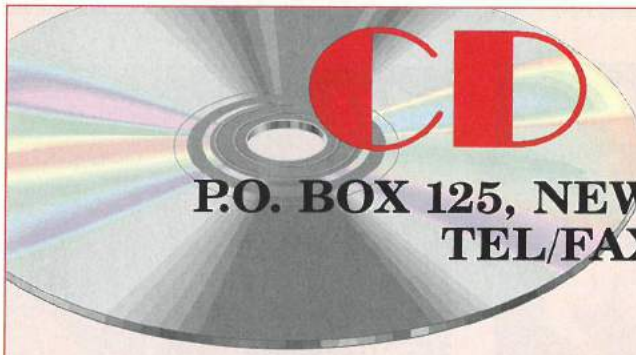
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You heard it on the

Grapevine..

Napster Signs Deal

The on-line swapping service Napster will become a distributor for the music industry's own online service, MusicNet, in a controversial deal with three major record labels.

This means that millions of music fans will get access to MusicNet via Napster. MusicNet's web-based subscription service will let music fans listen to songs on the internet, but it will not be free like Napster used to be.

Napster is also talking with Microsoft to help create a fee-charging service that pays royalties to artist and record companies.

Wanted

Lots of calls into the *Linedancer* office concerning the location of the music to *Whip Crack-A-Way*. The CD *Most Wanted* by Magill, the loveable likely lads from Liverpool, can be bought directly from them: Contact Derek on 0151 724 6413. The CD is priced at £12.00 plus £1 for post & packing.

Congratulations to....

Jonty and Diane Martindale who recently tied the knot. Jonty of course is one of the Famous Picasso Brothers. The staff at *Linedancer* magazine send you all the very best.

A Big Affair

Line dance teacher Alayna Moore celebrated her big '50' on May 11th and invited over 180 guests to her birthday party. Line dancers and others from her nine 'Toe The Line' classes in Somerset and Dorset partied till one in the morning. Her friends would like to thank Alayna and her tireless organisers for the lovely party and the great enjoyment she gives them through her classes and regular party nights.

Rumour has it . . .

...On a recent trip to Holland the only Dutch words the current Female Personality of the Year mastered were "I Love You". Known to have a soft spot for the reigning Superstar World Champ (who happens to be Dutch), we wonder whether the Irish dancer was hoping to bump into him and get a bit of practice in...

Wedding Belles

Friday 25th May 2001, members from many of Charlottesville dance Co's classes attended a party evening in celebration of Charlotte's wedding to Paul Macari on 2nd June. 200+ members turned up on the night and a great time was had by all with a mix of party and Line dances throughout the evening.



It was a great tribute to Charlotte who has put so much time and effort into her classes that so many people were there and we all wish her and Paul every happiness for the future. Some members from one of the classes contributed to the evening by performing a dance written specially for Charlotte and Paul called *Wedding Bells* which was performed in contra lines with the brides dressed all in white and the grooms all in black.



Game for A Laugh

Fiona McChristie tells us "we are nutty about our Line dancing and travel to other clubs 'nights out' to support them". The night the picture of Fiona (donned in Yeti boots and furry hat) was taken the weather conditions were terrible. Three inches of snow on the ground!! The group were travelling to Dufftown and the journey took over two hours. Friend Patty, tastefully attired in a Fairy outfit, is also game for a laugh and kitted herself out for a Christmas party last year and handed out presents to all her friends. "We luv ya loads Patty".



Teresa & Vera Go Potty in Potters Bar!!!

A new class by this popular duo opened on Thursday 14th June. Venue is the King Charles Martyr Hall, Mutton Lane, Potters Bar, Herts. Two Halls, two Classes - Beginners and Intermediate. For more info call 0208 548 4929/07961 805174 or e-mail teresaandvera@aol.com.

The Second American Extravaganza 2001

- There's a little Cowboy or Indian in everyone!

Two music halls this year at the American Extravaganza on 25th and 26th August 2001 at the Three Counties Showground, Malvern, Worcestershire. Lots of things happening, live bands, fast draw competitions and much more.

For more information telephone (01934) 429522, or visit the website at www.americanextravaganza.net or e-mail: lizzie@extravaganza.u-net.com

OOOppps

We mistakenly attributed the Lord Street Line Up last May (Grapevine, July edition, page 10) to the British Heart Foundation when indeed it was for The Macmillan Appeal. *Ed sends his humble apologies.*

All That Glitters



Margaret Passenger sent these two sparkling photos showing members of Peacetrain in all their glitter. They sure look good in their fancy clothes.



On Road To Hell



Given the publicity lately concerning Ian Pasiley and his blasting of our very wonderful pastime - Silver Spurs sent us this great photo of themselves on their way to the All Ireland Championships in Killarney.

Oh No The Big 50!!

We are informed that Brian, pictured here, will be absolutely 'gobsmacked' at seeing his picture appear in *Linedancer* magazine.

His wife, Carol, sends him all her love. *Linedancer* staff wish you all the very best. Cheer up Brian, it has already happened!



Let Me Dance

An inspirational poem by Linda Gardner

I've just discovered *Linedancer* magazine
 Couldn't put it down till every page I'd seen
 It came to me, by just a chance
 The magazine holds everything there is about Line dance.

Danced as a child, never got to be on the stage
 Rock and rolled in the 60's, it was all the rage
 Waltzed and quick stepped across the ballroom floor
 To wear a ball gown, that's something I'd adore.

Diagnosed with Parkinson's nearly 8 years ago
 It changed my life it made me quite slow
 I struggled to tap dance and keep fit every week
 My dancing ability was looking very bleak.

Then belly dancing I found to be good for me
 It loosened my hips and my body seemed free
 Then a friend asked me to go to a line dance with her
 Would this help my Mobility, to think it I dare.

Now *Black Coffee* I perform to wake me up
 Tom Jones *Sex Bomb*, I strut my stuff
Chilly Chilly Cha Cha, as I glide across the floor
Commitment I make and *Por Ti Sere* I adore
Still The Same, *Dreaming*, *California Blue*
Hold Your Horses whilst you whip your lasso.

As I pull on my boots, Line dance three times a week
 It's changed my life, Line dancing's unique
 So if your down in the mouth, and don't know what to do
 Find your local Line dance class, and join, YES YOU.

Then at Aintree Racecourse you can take part
 You can dance all day but please take heart
 The day fund-raising will be fun, yes please
 So support and dance, you're helping to fight heart disease

New New New

We have produced the very first 'Beginners Stepping Off The Pages'. Designed for the absolute beginner it is has over 30 absolute beginner dances, some previously unpublished. Take a look at page 28 for further details.

Stepping Off The Page Volume 10 is now available. Dance scripts from January 2001 up to and including June 2001. A must for all dance instructors and dancers alike. See page 46 for further information on how to obtain this publication.

Hot Tip. . . Hot Tip. . . Hot Tip. . .

Shy Boots & Stompers dancer, John Williamson, sends us this tried and tested dance tip. Try dancing *Evita* to 'Redneck Girl' by the Bellamy Brothers - a nice Country alternative that is quite nippy!

Rumour has it . . . A particularly gorgeous male Superstar pro team member is thought to be considering changing his hair style. The trade mark 'curtains' will go and make way for a new, more radical image. *Linedancer* has learned the all new gorgeous hair do will be braids!! This guy really is on the ball were fashion is concerned and being young and handsome I'm sure his fans will still adore him . . .

Comp Corner

We were inundated with entries for our June Competitions and we know lots of you will be eagerly awaiting the results.

Birthday Candle Comp

We asked you to find the candles hidden throughout the magazine amongst the advertisers.

The total was 19 and the £190 is on its way to: Carol Rayner from Aylesbury, Bucks. *Congratulations Carol.*

Weekend In Paris

The lucky winner of the Weekend in Paris is: Cheryl Roberts from Rugeley, Staffs. *Congratulations Cheryl.*

Superstars Production Event.

Pair of tickets won by Susan Madeira, Chatham, Kent.



We are The Nashvilleans and here we are celebrating our third birthday. Our teacher, Roy Marshall, is at the front with the magnificent cake, shaped like a hat and boot. We are a happy crowd and dance nights are always fun.

We should like to say thanks to Roy and Joan for all the hard work they put in. We regularly have socials to raise money for local charities. Roy pulls out all the stops to ensure we have a great time. A big thank you from the class.



Wow!!

Avril Smith, pictured here alongside her fabulous prize courtesy of Honky Tonk Jukebox, has become the envy of her friends.

Avril tells us that the prize has caused a lot of interesting comments - mainly WOW!!!

Shanghai Suzie's



Sharon's Thorns and Roses Dance Co. from Sheering in Herts sent in this photograph taken at a recent social evening. As you can see, it had an oriental theme. I hope those parasols didn't get in the way of the dancing. Pictured left to right are: Anne, Diana, Valerie, Pat, Gill and young Gemma in front.



Libby Jo Beard

Pictured here, Ronnie Beard with his beautiful baby Libby Jo.

Ronnie has just completed a very successful UK tour with Jim Tait. Look for an exciting new competition featuring Ronnie in next month's magazine...

These Boots are made for ...

Pam Haines shared with us a picture of the scrumptious birthday cake made for her by her local baker in the Oxfordshire area.



Fun, Fun, Fun

This is what Line dancing is all about - having fun. Here are West Country Lines dancers from Clevedon, North Somerset, doing the *Cha Cha Slide* at a recent Wild West day. West Country Lines have

classes at High Down School, Portishead, on Monday evenings, Crabtree Park Hall, Clevedon, on Tuesday and Thursday evenings and at Missyhead Recreation Centre, Nailsea, on Friday evenings.



Shy Boots & Stompers

What a happy bunch of stompers! This picture was taken at a recent Rob Fowler event in Blackpool. The group are aptly dressed in '60s gear and look as though they are having a Jump, Jive and Wail of a time!

Rumour has it . . . that a certain record company wouldn't allow Timothy B Schmidt, former Eagles star, to be interviewed by *Linedancer's* Linda Willis during his recent promotional tour of the UK despite a long-standing arrangement. Why is that big name artists and their record companies take money from the millions of Line dancers who buy their music but don't want to acknowledge how popular our hobby actually is or to be associated with it?...



Never Too Old

John Hazell, who recently celebrated his 60th Birthday is seen in this picture alongside a very strange partner whom he found whilst enjoying one of his many Line dance weekends away, this one being at the Adelphi, Liverpool.

For the past four years John has been a member of a line dancing team and last year he even performed at Brean Sands, Somerset - thus proving that you are never too old.

Stop Press . . .

We at *Linedancer* love the letters and photos you send to Grapevine, Charity Lines and BTL's and want you to continue making these pages interesting, but please, please can you make sure your photographic images are of at least reasonable quality, as many images, although interesting to look at, can not be reproduced for the magazine because of poor quality. **Thanks, the Ed.**

A Man With No Pulse -

Diane Rutter would like to share with you a photo of her 30th birthday cake which she decorated herself. Diane has been dancing for four years and would like to tell her friends at the Whitehouse Trail Blazers Club in Peterlee that she has finally found a man - only one problem though, he doesn't have a pulse but, he has all his own teeth.



Congratulations



Pictured are 'Mels Linedance Strutters' proudly displaying their awards. Mel Hollyman holds her classes at Claverham Village Hall. Congratulations to all her dancers.

North Meets South 2001

Chris Hodgson tells us that her North Meets South event is to be held at the Kirkby Suite, Kirkby, Liverpool, on Saturday 22nd September and will feature top British choreographers.

Linedancer readers are advised that advanced tickets are available from Chris on (01704) 879596 or from Bob at Redneck Records on (01253) 850506. More information will be published next month.

Didn't they do well



These Line dancers from Bristol were winners at the 'Dance Lines' Line dance weekend held in Pontins, Brean. Even dancing 'til the wee small hours didn't stop this happy bunch from smiling.

Grapevine needs YOU

Here is your opportunity to tell us about your club. Send your photographs and details today to *Linedancer* Magazine, Clare House, 166 Lord Street, Southport PR9 0QA

Indie Band Chooses Western Theme

Prefab Sprout, the chart-topping Indie band who came to attention in the 1980s, will release their single *Cowboy Dreams* on the 2nd July, which is taken from their new album *The Gunman And Other Stories* (released on June 18th), their first studio album for four years. The album is a landmark for the band as it is their first release with new label EMI and follows their hugely successful and critically acclaimed 2000 tour.

In October of last year, Paddy and Martin McAloon travelled to New York to record their seventh studio album with highly respected producer Tony Visconti (David Bowie, T Rex). *Cowboy Dreams*, written by Paddy and made famous by Jimmy Nail, kicks off the album.

The use of Western/cowboy imagery is very intriguing and the track has a strong Country influence. A dance to the track, *Prefab Cowboy*, has been specially choreographed by Johnny S. For more details check out their website www.prefabsprout.com



New recruit for Western Boots

Youngsters from Western Boots in Aughton performed at a recent Summer Gala in aid of the Parkhaven Trust. Ricky Tomlinson was there to open the Gala. Pictured with him are Emma, Catherine, Nichola, Rachel, Leigh and the only boy in the troupe, Joe.

Well Done Girls



Pictured here are, from left to right: Elizabeth Rigby, Ruth Baker, Kae Turton and Marie Baker who belong to The Village Stompers based in North Newbald and Leven. The little lasses won six Awards in the North East Line Dance Competitions held on 10th June at the Baths Hall in Scunthorpe. Bridget Baker should like to say "well done girls, and many thanks to Audrey Redfearn for her patient coaching and Diane Giles for putting on a super event".

Stetson Stompers Do It Again

The Stetson Stompers Line Dance Formation Team from Bridgwater, Somerset have been successful in retaining 'The Presidents Cup' for the second year running.



Pictured back row are: Margaret Windsor, Gill Smith, Liz Chilcot, Pat Jones, Jackie Evans, Lyn Gibbons. Front row Tracy Bilby, Ann Lismore, June Parkin, Lyn Williams, Josie Toy and Linda Fouracres.

Each year they have a new dance theme, no prizes for guessing what this year's was!

Rumour has it . . .

That a Superstar Competitor of Portuguese origin recently has his body adorned with a 14 inch wide and 5 inch tall tattoo. The body art was a single word, a word that is always on his mind . . . Dance



International Dance of the Year

Bob and Virginia Verrico of Southport's Verrico School of Dance choreographed the winner of the International Dance of the year at Blackpool this year. *The Bang Bang Dance* is danced to Ricky Martin's *She Bangs*. The dance will be circulated through the World Dance Council and taught at dance centres as far away as Australia and South Africa.

The dance was also received with great enthusiasm when demonstrated and then taught to the Line dancers on her daughter Lee's weekend away in Harrogate recently.

Country Babes

Sisters Elsie McManus and May Kirby took part in the Penwortham Gala recently. The annual procession collects money for the Mayor's chosen charity.

As they were already dressed as 'Country Babes' they went to Ron and Grace's social, in Litherland Town Hall that night still in costume, much to the amusement of the other dancers.

See *Diary Dates* for social evenings to be held for the Mayor's Charity.



MORGAN RATCLIFFE

A Girl With *Attitude!*



Morgan Ratcliffe is a bubbly, enthusiastic and outgoing young Californian. Based in Orange County, she has only been a Line dancer for three years and has amassed an impressive list of first and second places in competition. Now under the watchful eye of teacher Rachael McEnaney, she is destined for stardom.

By **Tim Matthews**

Most young people are dead to the world at 0700 but not Morgan Ratcliffe. After some transatlantic telephone trouble I got through to the American teen dance sensation. Morgan's father Craig was also on hand. "I get on really well with my Dad. He travels to all my events with me." He has also been instrumental in building up a successful merchandising company that promotes "Morgan wear"...

"We were at this event and some friends and me had done a team dance routine. We called ourselves 'Girls With Attitude' and had a 'lips and cowboy hats' logo. The idea caught on and now we've based our merchandise on the initial idea." As ever, the Americans never miss a trick!

Morgan knows that it is not enough to be talented. Her gifts have to be nurtured, supported and encouraged. The rigours of competition and the travel associated with it can break the keenest young hopeful but Morgan takes it in her stride: "I love the travelling. You get to see so many wonderful places. I haven't looked back since I 'caught the bug' three years ago." She has a mature view of competition too: "Of course I want to win, we all do...but to me, it is just as important to be there, to take part, to compete."

While others may have opted to stick with better-known and perhaps more lucrative styles like jazz, ballroom or pop, Morgan has taken the best of each and added them to her Line dancing. "I'd describe my Line dance as 'modern', there are jazz and hip hop elements there." She has learned many a valuable lesson from Rachael: "She made it clear that I should develop my own way of doing things and warned me against copying any other style, including hers."

A brief look at Morgan's CV indicates a massive talent. Her academic honours include four-year membership of the California Scholarship Foundation (this requires the highest grades in school), awards for academic excellence, for leadership, for athletic ability and for outstanding achievement. Aged just 15, she is the European Champion in Renegade, the 2001 UCWDC World Champion in Non Country New Dance Choreography and came second in ProAm Couples at Edmonton in January. She has topped the Line dance stakes at the Portland Dance Festival, The New Orleans Mardi Gras event, the Bonanza Bash in California, at Desert Sands, Nevada and at the Riverside Classic.

Her latest challenge was to work a hectic five-day tour with the Superstar Production troupe during the UK tour in May. Only the best dancers work with Superstars and Tim Ruzgar, the new Managing Director of Superstar Productions, is in no doubt about her potential: "She could go all the way to the top, no doubt about it whatsoever."



Morgan (left) with (l-r): Lee Easton, Kelly Ann Green, Roy Verdonk & Catriona Wiles

"Working in Britain was fantastic" says Morgan. "Visiting England is my most favourite thing." What? On a cramped tour bus with other Line dancers? "I got on really well with everybody and I learned so much from them. Admittedly I was pretty tired after the five days but I got so much enjoyment from meeting all those wonderful people."

One of these was Maggie Gallagher. "Morgan has what it takes, she is a fantastic performer" says the multiple Crystal Boot award winner of the precocious youngster. "Her ability is second to none and I put her in the same category as Glenn Ball." Londoner Ball is another 15-year-old making waves on the dance floor at the moment. Max Perry, who knows the American and World Line dance circuit as well as anybody, is another fan: "Morgan is a great little dancer" he says.

The confidence with which Morgan approaches her dancing is the result of a supportive family background and excellent schooling. A natural performer, she started cheerleading for the Cowboys, a local minor league football team, before joining the Foothill High School cheer team. "Cheer leading is a great help with my dancing. We practice routines all week long and they have to be right for the games." The discipline and hard work are valuable lessons and the team has to be ready to work in all conditions:

"There was this game one time, and Rachael was over, sitting in the crowd, in the pouring rain. We just danced all night and had the time of our lives!"

Rachael McEnaney understands that British competition success in Line dance has been the result of great teaching, concentration on technique, hard work and being in constant touch with fellow dancers. "Morgan has missed out on the companionship gained

through Line dancing although her cheer leading, ballroom and jazz dance lessons have been really important. In November I went over to teach Morgan for three weeks and we went back to basics."

Rachael stripped Morgan's technique down and built it up again. A championship dance routine came together quickly. "She's a very fast learner and picks things up straightaway" says the UCWDC Female Superstar Champion. "She had all the essentials and bags of enthusiasm. She now realises just how much hard work is required to make it to the top in the Line dance world and we've seen a tremendous improvement this year."

Several people have already commented on her Line dance attire. "Pam Butler, from Los Angeles, makes my competition wear. I love her designs." California is destined to play a further part in Morgan's career: "I want to dance for a living, I want a career in dance - teaching and performing - and I have been looking at two dance schools, one in Santa Barbara and the other at Irvine."

Morgan's profile grew after her dance *7 Digits* hit the floor last year. It was published in the March edition of *Linedancer*. "I became known as the '7 Digits Girl'" she jokes. "Actually, I love choreography and we were driving home from an event in New Orleans to our hotel listening to the music and the dance just came to me. I finished it off in my hotel room!"

Readers are advised to watch out for Morgan Ratcliffe. She is a fantastic talent who has championship gold in sight and will be touring with Pedro Machado for three weeks in August on the 2001 Country "Dance With Attitude" tour to Japan, Singapore and Australia. She is an example to all young Line dancers and I shouldn't be surprised to see this girl with attitude impress at Worlds 2002 in Holland...

The Dance Club Top Ten Charts

JC's Line Dancing

LANCASTER
07776 450 866

1. Jessico	Jessico	Kentucky Headhunters
2. Pink Pyjamas	He Drinks Tequila	Lorrie Morgan & Sammy Kershaw
3. It's Raining Men	It's Raining Men	Geri Halliwell
4. It's My World	I Am What I Am	Siobhan Phillips
5. Forever And A Day	Angel	Lionel Richie
6. Hot Love	Hot Love	The Borderers
7. Am I The Only One	Salty Dog Blues	Groove GrassBoyz 101
8. Lamtarra Rhumba	CoCo Jambo	Mr. President
9. Who's Sorry Now	Who's Sorry Now	Dave Sheriff
10. Whirlwind Waltz	When I Said I Do	Clint Black

Robbies Country Knights

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0115 923 5369

1. Jukebox	Jukebox	Michael Martin Murphy
2. For The Money	Are You In It For Love	Ricky Martin
3. Whip Crack-A-Way	Deadwood Stage	Magill
4. Stitch It Up	Elvis Medley	The Dean Brothers
5. Madalaina	Madalaina	Redfern & Crookes
6. Forever An April Fool	April Fool	The Dean Brothers
7. Hey Baby	Hey Baby	DJ Otzi
8. The Devil In Disguise	The Devil In Disguise	Steve Charles
9. Oh No, Let's Go	Let's Go Crazy	Ethan Allen
10. That's Amore	That's Amore	The Dean Brothers

Hotspurs

NOTTINGHAM
0115 984 1176

1. X Cuse Me	I Walk Alone	Big House
2. Don't Stop Movin'	Don't Stop Movin'	S Club 7
3. Latino Girl	Are You In It For Love	Ricky Martin
4. U2me	U2me	Dean Winters
5. Take A Ride	Magic Carpet Ride	MDO
6. Jungle Freak	Freakin' You	Jungle Bros
7. So Freaky	Freaky	First Love
8. Hit Da Floor	Bring In Da Noise	Nsyn
9. Madalaina	Madalaina	Redfern & Crookes
10. It Wasn't Me	It Wasn't Me	Shaggy

Tommohawks

NORTH YORKSHIRE
01765 658 706

1. Dutchess Beguine	Begin The Beguine	Enrique Inglesias
2. Hey Baby	Hey Baby	DJ Otzi
3. Clickety Clack	Southbound Train	The Dean Brothers
4. Deeply Completely	Completely	Colin Raye
5. Forever And A Day	Angel	Lionel Richie
6. Hot Potato	Yoko	Cartoons
7. Dreamworld	Dreamworld	The Olsen Brothers
8. Hot Love	Hot Love	The Borderers
9. Madalaina Smoothie	Madalaina	Redfern & Crookes
10. Say When, Say Now	Real Gone Lover	Van Morrison

Yeovil Stompers

SOMERSET
01935 479 844

1. Evita	Don't Cry For Me	Sally Ann Harman
2. Mack The Knife	Mack The Knife	Brian Setzer Orchestra
3. Hot Love	Hot Love	The Borderers
4. Whole Again	Whole Again	Atomic Kitten
5. Sweet Surrender	Can't Fight The Moonlight	LeAnn Rimes
6. Best Of Times	Vienna	Linda Eder
7. Temptation	Temptation	Nadine Somers band
8. Out Of Reach	Never Let Her Slip Away	Lonestar Country
9. Dreamworld	Dreamworld	The Olsen Brothers
10. Deck 51	Flowers On The Wall	Eric Heatherley

Strollalong With Lynn

CHESHIRE
01606 784 103

1. Commitment	Commitment	LeAnn Rimes
2. After Midnight	Walking After Midnight	Groovegrass Boyz 101
3. Red Hot Salsa	Red Hot Salsa	Dave Sheriff
4. Black Coffee	Sometimes When We Touch	Newton
5. One Step Forward	One Step Forward	Desert Rose Band
6. California Blue	California Blue	Roy Orbison
7. Waltz Across Texas	Waltz Across Texas	Ernest Tubb
8. Blue Rose Is	Blue Rose Is	Pam Tillis
9. Dancing In The Dark	Smoke Rings In The Dark	Gary Allan
10. Pizziricco	Pizziricco	The Mavericks

The Dancers' Top Ten

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



Patricia Stott

1. Forever And A Day	Patricia Stott	Angel	Lionel Richie
2. Hot Potato	John Robinson	Yoko	Cartoons
3. Sweet Surrender	Chris Hodgson	Can't Fight The Moonlight	LeAnn Rimes
4. X Cuse Me	Kate Sala	I Walk Alone	Big House
5. Deeply Completely	Rob Fowler	Completely	Colin Raye or Lonestar Country
6. Hot Love	Maggie Gallagher	Hot Love	The Borderers
7. Latino Girl	Kate Sala	Are You In It For Love	Ricky Martin
8. Dream Weaver	Ed Lawton	Dream Weaver	Glenn Rogers
9. Hey Baby	Paula Bilby	Hey Baby	DJ Otzi
10. Hideaway Cha	Jo Thompson, Jamie Davis & Joanne Brady	Dance With Me	Debelah Morgan

Bubbling Under

1. Temptation
2. It's My World
3. Evita
4. So Freaky
5. Whole Again

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

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BR5-49	Coast To Coast	£14.99	Colin Raye	Walls Came Down	£15.99
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SINGLES

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SUPERSTARS

Rock The Island Again!



Linda Willis and Rachael McEnaney

The perfect antidote to negative recent media coverage of Line dance was the sizzling spectacle of the 3rd Rock the Island Tour. **Linda Willis** attended Elle Jay's at Broxbourne Civic Hall on 25th May to see the Superstars strut their stuff...

Joining Pedro Machado, Brian Barakauskas, Roy Verdonk - who choreographed the whole show - Rachael McEnaney, Jodie Binstead, Paula Graves and Lee Easton were rising star dancers "gorgeous" Glenn Ball, 15-year-old blonde bombshell Morgan Ratcliffe, Kelly Ann Green from Southport, Jenny Stephenson from Liverpool and Darren Bailey from Wales. Impressive? Add top DJ Tim Ruzgar, ably assisted by Matt Jenkins, and celebrity guests including Alan Livett and *Linedancer* magazine's own Steve Healy and you have event of epic proportions.

Swing band Hullabaloo has been receiving lots of press attention and it is easy to see why. Rachael McEnaney kicked things off to a smooth start by teaching her latest dance, *Little Lady* to their song *Pretty Little Lady*. Could have been written with Rachael in mind.

Superstars mingled amongst us so that we could all be inspired - or just dream on. It is always nice to be able to share floor space with champion elite dancers who manage to make it look so easy. One of Rachael's current favourite dances is *Hold Your Horses* and, as she danced in front of me, leading her fellow dancers with

style and panache, it was easy to see that, just like Jo Thompson, she possesses the instinctive, intuitive gifts of a natural born dancer.

You Can't Handle Me was another stunner and there was no shortage of surprises throughout the night, the first of which was a speedy performance by 15-year-old local dancer Rory Prescott, dressed from head to toe in brilliant red. Michael Jackson's *Thriller* was the

music. Rory moonwalked, strutted his stuff and dived about, proving instantly that he is a superstar in the making. Advanced Female World Champion, the glamorous Paula Graves, was dressed in black bell-bottoms and silky top and danced *All I Want is You*. Funky, sensual and exotic...

Meanwhile, back on stage, Tim had temporarily passed the turntable over to 19-year-old Matt Jenkins, otherwise known as The Web Mattster.



Superstars in action

Continued on page 19

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Matt helps out generally, designs the Superstars web-site and is a Line dance DJ wannabe. "I'm his mentor," beamed Mr. Ruzgar from beneath his big, black Stetson.

As the lights were lowered the Superstars came onto the floor clad in black leather bomber jackets and cowboy hats, the girls in black glittering trousers and sky blue halter neck tops. Slowly the boys unzipped their jackets to reveal bare chests followed by a wall of screams from the congregation



Glenn Ball and Lee Easton

of teenage girls clustered around the edge of the ballroom floor. I have to be honest here - there were maybe some older teenagers who made quite a bit of noise expressing their appreciation as well. The routine was raunchy, punchy and sexy as the girls slithered up and down the back of the boys' legs. Steve Healy and I had but a single thought as we turned to each other and laughed - "Ian Paisley would love this one!"

We all pranced around the floor as Tim Ruzgar selected an assortment of the most popular dances around. We tried slinking about looking sexy. If it didn't quite work for all of us and the slinking was all in our imaginations it didn't

When I spoke to them both afterwards they jokingly attempted to describe it. "My name's Glenn and his is Lee - so put them together and you get - Glee. No that doesn't sound quite right does it? Sounds a bit wet" laughed the gorgeous one. He conferred quickly with his partner in crime and they came up with an answer for me. "Call it Urban Street Cred dancing" they said. They told me the routine had been put together that afternoon in just 45 minutes, which is hard to believe. The enjoyment that they both derive from being part of the Superstars set up is glowingly evident. Lee has appeared before but it's Glenn's first time. "I think it's great" he grinned. I'd describe this as Line dancing with plenty of attitude."

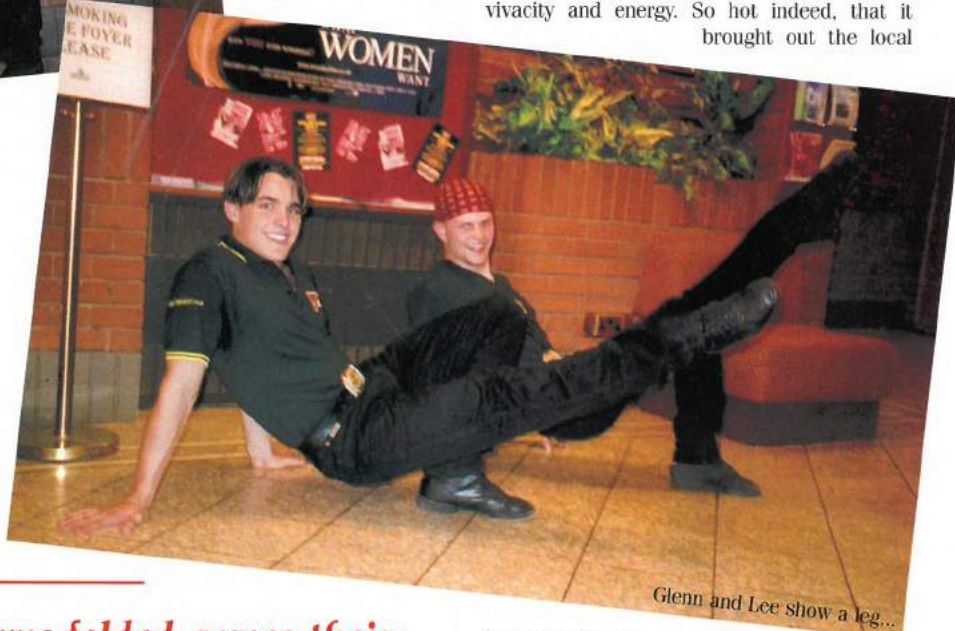
Newcomer Kelly Ann Green admitted that she was having a wonderful time. "I've always danced" she told me. "Ballet mostly - but I've always

me on the back and hugging me every time he swished past.

He's been "absolutely delighted," with the tour. "I'm enjoying it all so much. We'll be doing another tour later on." There was great praise for Roy Verdonk's choreography. "He's kept going, even though his dad is seriously ill in Holland. He's going back home to see him at the weekend. He's been fantastic" said Tim R.

"Go to the back of the hall" he urged us. "You won't want to miss any of this - the Superstars finale." Steve Healy and I did as we were told, for a change. Sitting cross-legged on the floor to watch the piece de resistance - the epitome of progressive Line dance. Superlatives trip off the tongue and the pen but it is easy to praise these well-deserving Superstars. Roy's inspired choreography is fresh, exciting and different. Modern twist and great timing, moving instantly and effortlessly from one rhythm pattern to another. Fireworks fizzed upwards from the stage as we all cheered loudly.

Eric Heatherley's *She's So Hot* blasted from Tim's speakers as Rachael, Pedro and the Superstars sped around with manic speed, vivacity and energy. So hot indeed, that it brought out the local



Glenn and Lee show a leg...

"They squared up - arms folded across their chests, looking straight at each other like boxers about to punch each other's lights out."

matter. We were a happy bunch of boppers. That was really all that mattered.

How you describe what Lee Easton and Glenn Ball did next, I'm not totally sure...a combination of Michael Jackson's music and *Smooth Operator*. They squared up - arms folded across their chests, looking straight at each other like boxers about to punch each other's lights out - Lee in red and white Pedro-style bandana, both in black jeans with thick white patches on the knees. Perfect symmetry. Great for kids of any age.

danced" Rachel trotted over to the *Linedancer* Magazine stand to place an order for three pairs of the great new practice shoes. "Isn't this great?" she smiled. Like most of the Superstars, Rachel loves all kinds of dancing. "Ballet, tap, jazz, modern - I do the lot" she told me. "I even come down from Yorkshire to London once a month to have lessons." Pedro whizzed around the floor throughout the evening looking like a swash buckling gold pirate complete with sparkling scarf and gleaming earring. "Thank you for your tremendous support" he kept telling me patting

fire brigade to put out the flames! Looking remarkably like three members of the Chippendales they clambered up ladders to rescue the situation. Rachael was overcome. Not by smoke - but by the close proximity of the three handsome hunks in helmets. "Oh. It's my fantasy come true" she grinned. Paula, Rachael and the rest of the girls took them by the arm escorting them from the hall. To tell the truth - I don't really think they wanted to leave.

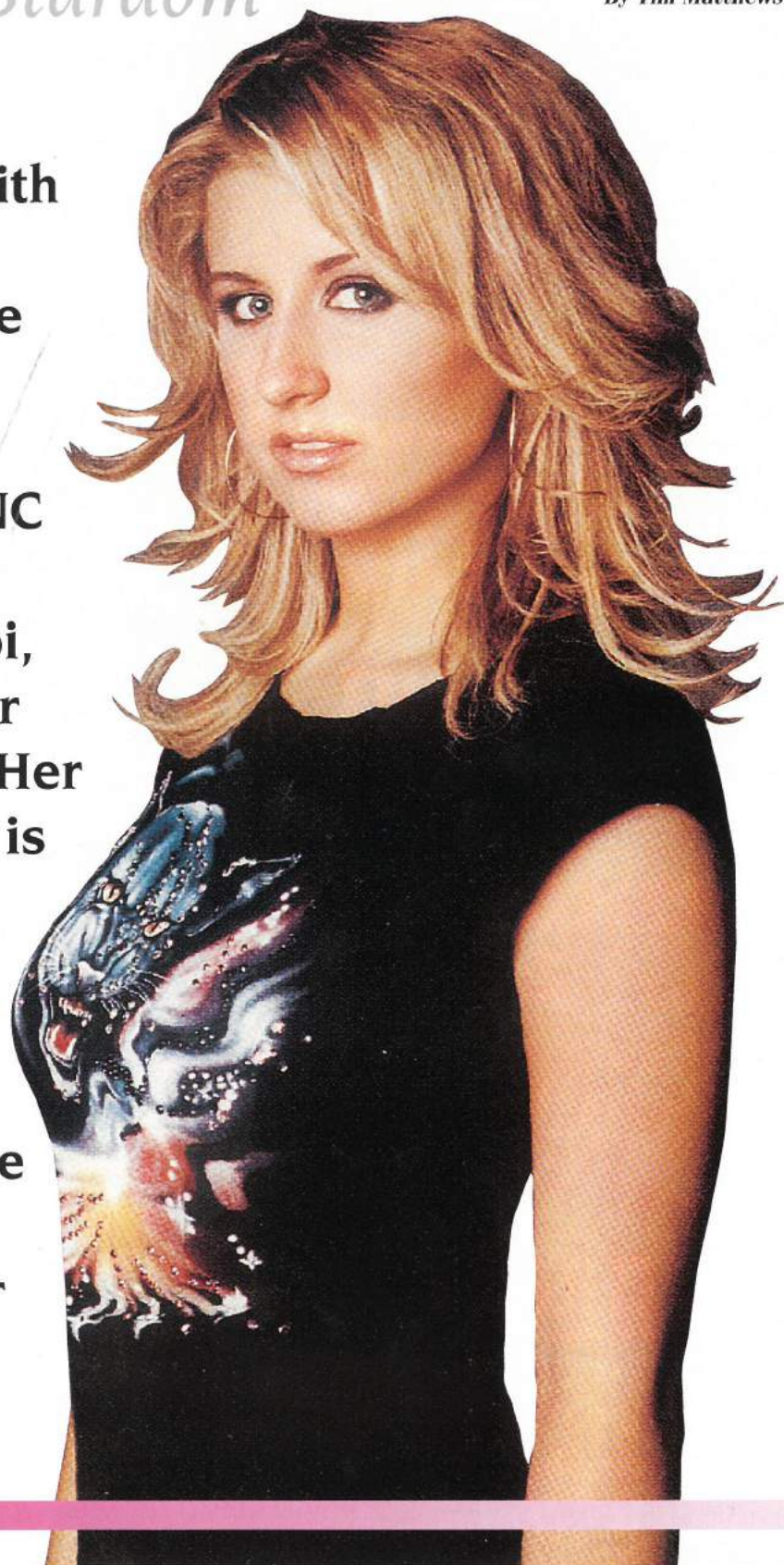
When I spoke to Tim Ruzgar afterwards he was elated: "I thought it was a fantastic party atmosphere. Elle Jay was a marvellous host. We felt very welcome and we're really all looking forward to coming back. We had a great time." Simon from Superstars echoed his sentiments, as did the rest of the team of dancers. "The unanimous view from the floor?" "Absolutely Fabulous!"

Meredith Edwards

Reaches For Stardom

By Tim Matthews

In late June Meredith Edwards played to over 100,000 at the Giants Stadium in New York City. Opening for N-SYNC catapulted the Clinton, Mississippi, New Country singer into the spotlight. Her new album, *Reach*, is reviewed here by Tim Ruzgar. The big news is that several choreographers are looking to work dances around her beautiful songs...



Meredith first sang for the folks at Mercury records, her new label, in the summer of 1999 and she immediately caught legendary producer Keith Stegall's attention. He was so taken with Edwards' voice that he turned to label head Luke Lewis and said, "I don't know about you, but I'm in." Lewis agreed and the ball was put in motion to get the talented young woman signed up.

"The first thing that attracted me to Meredith was her ability to communicate emotion with her voice," Stegall says. "It's very rare to find someone that's as young as Meredith that can do that on command in front of a group of people live."

Meredith commanded attention with her voice from a very young age. "When I was about three years old, my mom came to pick me up at dance class one day and my teacher came running out and said, 'Meredith just sang 'Jesus Loves Me' and it was really good!' Meredith giggles. "After that, my mom put me in pageants and I'd sing for the talent part."

After that, aiming for the top became a habit. After singing songs like *Zippity Doo Dah* in the pageant world, Meredith joined the Mississippi Show Stoppers choir at age five. The hard-working show choir travelled around the state promoting the Mississippi Agriculture Museum and giving its members the chance to sing and entertain. One of Meredith's pals in the group was Lance Bass, a talented young member of the superstar pop band N-SYNC. "Lance is from Clinton and we were both in that choir together for years," Meredith says.



They didn't stop there. When they reached high school age, Meredith and Lance joined the nationally renowned show choir, Attaché. "There's also a girl in the pop group Innosense, and two guys from the new Country boy band Marshall Dyllon who were in part of Attaché at different times," Meredith says. "People think it's so strange that we are all from this same small town and were in this group, but we all worked hard and were committed to the choir."

Since that commitment paid off for her friends, it's no surprise that Meredith should follow in their footsteps and reach for her own dreams. "I always wanted to sing Country music," she says. "I grew up in Mississippi around Country music. I always sang songs like *Stand By Your Man* for my solos. My voice is Country and it's what I love."

Influenced by strong voices like Trisha Yearwood and Martina McBride, Meredith chose songs for her debut album that showcase her own powerful sound: "I wanted all songs that I really liked and that needed a big voice. They also had to have a good story, or a good beat and had to really speak to me."

Meredith's first single, *A Rose Is A Rose*, was one that she fought to keep on the album:

"I think Country songs should tell a story and this song tells a beautiful story about a girl growing up - no shoes on her feet, tangles in her hair, poor little girl who doesn't have anything - but her smile came shining through," Meredith says. "I really loved this song but no one else really liked it at first. When we recorded it we changed

the track on it and made it more of an intimate sound and it turned out really well. It's just a beautiful song and I love it."

One thing Edwards won't compromise on is her music. "More than anything, I want people to enjoy my album and like what they're hearing. I want them to respect my voice and my music. So much work goes into this; I just want people to like it. I want everyone to know that I love music and I do this because of that love."

REVIEW

Meredith Edwards *Reach*

Mercury Nashville
088 170 188-2/4

Ears 5 Boots 3



Tim Ruzgar writes: The scene is set with the first track, *In Any Given Moment*, (116 bpm) and has a similar intro to Lacy J. Dalton's *Black Coffee* and yes: this would make a great alternative for the dance. Straightaway you are endeared to Meredith's sweet yet powerful vocals. This song was co-written by Tia Sillers who wrote the award winning *I Hope You Dance*.

A Rose Is A Rose (84 bpm) is her first single release in the states is a beautiful song about a little girl growing up poor without shoes or much of anything else, but her smile keeps shining through. Aaahhh. *The Bird Song* (84 bpm) is about looking at the world below through the eyes of a bird. Clever lyrics and some brilliant banjo playing make this a great little song.

A Beautiful Mess (90 bpm) is another catchy song, a real toe tapper, Meredith sings "Love's everything and nothing like I thought it would be". You tell 'em girl! *You Get To Me* is one of two tracks co-written and produced by Robin Willey, N-SYNC'S producer. Another catchy little song and a definite for a dance-floor hit. *But I Can't Let Go* is a beautiful ballad with a string section, acoustic guitar and some smooth harmony vocals from David Nail. Simply beautiful.

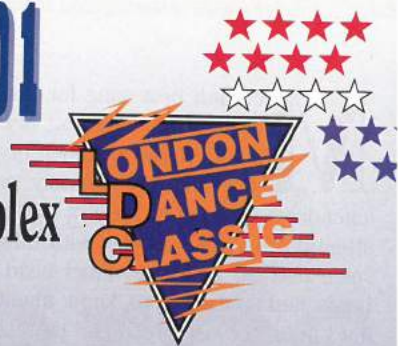
Slow Learner (156 bpm) is a Country rocker, again with great potential to be a dance hit. I can see the brilliant Nadine Somers covering this track, it would be perfect for her. *This Is The Heartache* (117 bpm) reminds me so much of Vonda Shepherd's "Ally McBeal" theme *Searching My Soul*. A good track for the likes of Cruisin' and a sure-fire dance hit. This song was co-written and produced by the mighty Richard Marx and features Leroy Parnell playing awesome slide guitar. I love it.

You and Places In Your Heart (90 bpm) are two terrific tracks, the latter being a nightclub two step. The absolute best song on the album is the title track *Reach* (126 bpm). It is a stunning waltz, one of the best I've ever heard. If this one isn't an absolute dance-floor smash then I'll give up! Soulful lyrics include, "Our love's ready to begin, the answer's just within your reach" and as the words include "trust me" that would make a great name for a dance. Probably!

This is a stunning debut album from Meredith Edwards. I just can't stop playing it. It is worth the money just for *Reach* alone. This young lady has a giant future ahead, remember Tim told you so.



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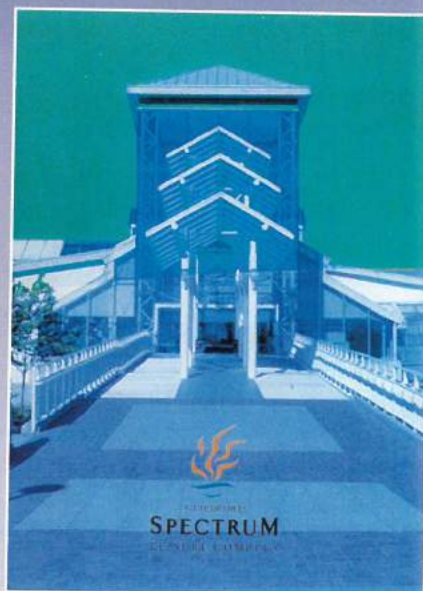
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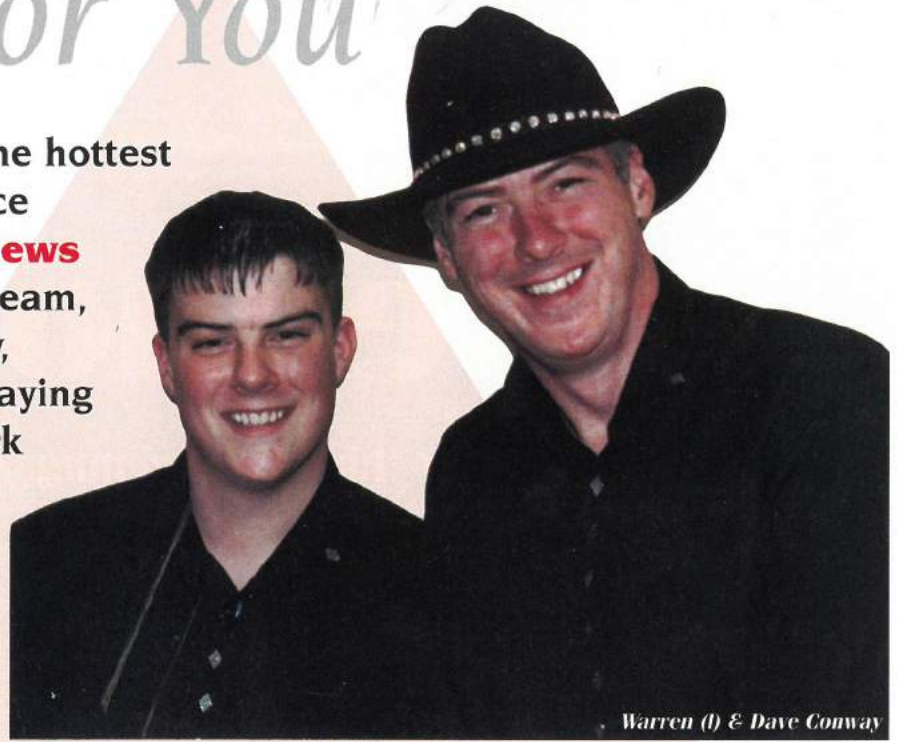
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Diamond Jack

Sing For You

Diamond Jack is one of the hottest live acts on the Line dance circuit today. **Tim Matthews** spoke to father and son team, Dave and Warren Conway, about life on the road, playing to an audience in the dark and hobnobbing with the stars from *Emmerdale*.



Warren (l) & Dave Conway

"I'm going to send one of our new CDs to the Reverend Ian Paisley, I'm sure he'll appreciate it" jokes Dave Conway. Having already been showered with promotional material from afar (well, Blackpool actually) I'm enjoying my interview with Diamond Jack. These guys are here by recommendation; their reputation as high-class performers on the tortuous Line dance circuit precedes them.

"And then there was the time I had to arrest Sam Dingle." I'm sorry, could he run that by me again? "Not to mention a job I



did for *Hollyoaks*. The story was that one of the younger female stars had to be escorted home. All she was wearing when she got back was a Policeman's coat. My Policeman's coat actually...and it was still warm when I put it back on!"

It is quite a long story. Dave Conway has been on the Country music scene for around 15 years. He started off doing a little harmonising to favourite tracks before graduating to working as the lead singer with numerous bands in his hometown. "I fell in love with the business almost immediately and I knew I wanted to work professionally. The only thing was, my passion for music wasn't shared by everyone I met. Too many times I'd be let down by people who didn't share the same levels of commitment."

Dave decided that the only way he could make a serious attempt at breaking into the competitive world of the fully-fledged Line dance musician was to wait until his son, Warren, completed his studies at Preston College and could join him on the road. So, whilst his son worked towards a BTEC in Music Technology, Dave worked the cabaret scene in Blackpool, got his Equity card – the actor's passport to regular work – and took well-paid bit parts in the soaps:

"*Emmerdale*, *Coronation Street*, *Hollyoaks*, *Brookside* and *City Central* are just some of the programmes I've worked on. It's a fascinating experience and it can vary from a few minutes bit part at standard TV wages to earning several hundred pounds for 20 minutes work. I got paid over £100 for allowing the wardrobe people to cut my hair once!"

Even greater things are in the pipeline. "I have just completed work on *The Ali G Story*, a British film at the production stages. You can imagine what it'll be like. Normally, I'm a Policeman but this time I took the part of a Member of Parliament." Wow. Unfortunately, Dave destroys all my delusions of celluloid grandeur: "More Alan B'Stard than William Hague though!"

There is an interesting story behind the name Diamond Jack. "I had been looking for an alternative name for some time" says Dave. "So Warren and I had a look on the Internet. We liked names with Diamond in and we came across the term 'Diamond Jack' which is a term used in Nevada's many card gaming establishments."

And so Diamond Jack the duo was born. "Nobody knows how much hard work we put in at the start. We were unknowns but we decided to do things right from the

Continued on page 25



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start. For instance, Warren's technical skills allowed us to develop high quality, original backing tracks from scratch." Both men play guitar to a very high standard and their singing is similarly good. "We are both very versatile" adds Warren. "You need to be; we can sing either backing or leads vocals, play rhythm or lead guitar."

Dave has very specific ideas about his work: "We are not just another karaoke-type band. A Diamond Jack gig is an interactive experience and we do not use a set play list like many others acts." If you have been lucky enough to see the duo in action you will know that Dave is right; working the crowd, working in the crowd, up and down the stage, off stage, around the building, dancing on tables. You name it.

"The point is, we are there to entertain the audience. We are there for them and we play with a passion. Passion sums up our outlook. It is not enough to sing to people. We sing for the people and take soundings as to the dances they want to dance, the music they want to hear."

The most difficult thing is for the duo to keep up with the dancer's many and varied demands: "It's hard work, but we love it and they keep on coming back for more." Apart from working three or four nights a week for Line dance clubs and at specialist Line dance events, where do the guys get their information from. "Linedancer" says Dave, unprompted. "Can't do without it, especially the Top Tens."

Doing something like 50,000 miles a year on Britain's crumbling road network certainly takes its toll, "especially on your sanity". Diamond Jack has made such an impact on the live scene that opportunities to work at specialist weekends, in Europe and elsewhere, are starting to emerge.



"We recently did a gig in Ibiza, of all places." This was a week-long event affected by a combination of bad luck and technical disaster. *Linedancer's* Tim Ruzgar makes the point that "Warren's technical genius saved the day."

Stories of acoustic performances after a power failure, Warren managing to get a small PA working where local electricians failed, Tim holding a torch so participants could see what they were doing and Maggie Gallagher teaching *Magic Moments* in the dark are certain to become legendary within Line dance gossip columns in future. "I broke my hand on the last day" adds Dave. "That's why we've taken six weeks off - I just couldn't work, so apologies to all the fans out there!"

"So Warren and I had a look on the Internet. We liked names with Diamond in and we came across the term 'Diamond Jack' which is a term used in Nevada's many card gaming establishments."

Their album, *Whatever It Takes*, is a real toe-tappin' treat and the story behind one of the tracks tells us a lot about Diamond Jack. "We never pre-plan our playlist for a gig" notes Dave. "If you want to be a Line dance band then you have to listen to your audience. On one occasion we were down in Dorset working for Ray and Tina Yeoman of the Stetson Strollers. They're a great bunch of people and they'd done this dance to *Hey Baby*. It was choreographed by Paula Bilby and they said 'you've gotta see this'.

Within half an hour Warren and Dave had worked up the music and liked the song and dance so much that they added it is an extra bonus track on the album, even though it was at the post production stage. They included Paula's dance steps within the liner notes!



"It's a great dance, perfect for dancers of every type and great fun to do" adds Warren. Dave agrees. "You've got to be prepared to go that extra mile for the dancers and it's vital that bands adopt this approach because you hear negative comments about the live scene. Personally, I don't think you can beat a live gig!"

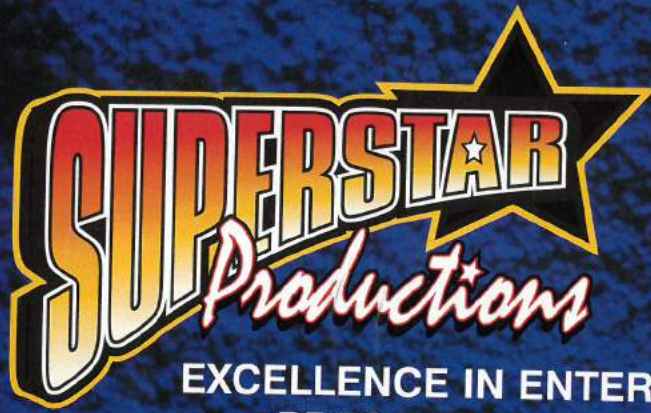
They are very supportive of other acts on the circuit. "Nadine Somers is fantastic" Dave enthuses. "There are loads of other people taking the Country music scene over here: John, Jim and Carol Dean for starters. Their 'Chance To Dance' events offer groups vital exposure. There's Sean Kenny too - a great producer and performer. What a nice guy! There are so many others. Pat Stott is one of the new stars of choreography and she contacted us recently about working a dance around two of the tracks on our album - *Memphis, Tennessee* and *When You Ask About Love*."

One thing is for sure, Dave and Warren never let their fans down, are at the cutting edge of today's live band Line dance scene and are sure to grow in popularity. Their technical ability, talent and hard work have seen them come through the ranks in a short time to challenge for the top spot in an increasingly competitive world.

For more information, or to contact the duo, please phone (07980) 295146

or see their new website, www.diamondjack.co.uk

for details of forthcoming gigs & their CD album, *Whatever It Takes*.



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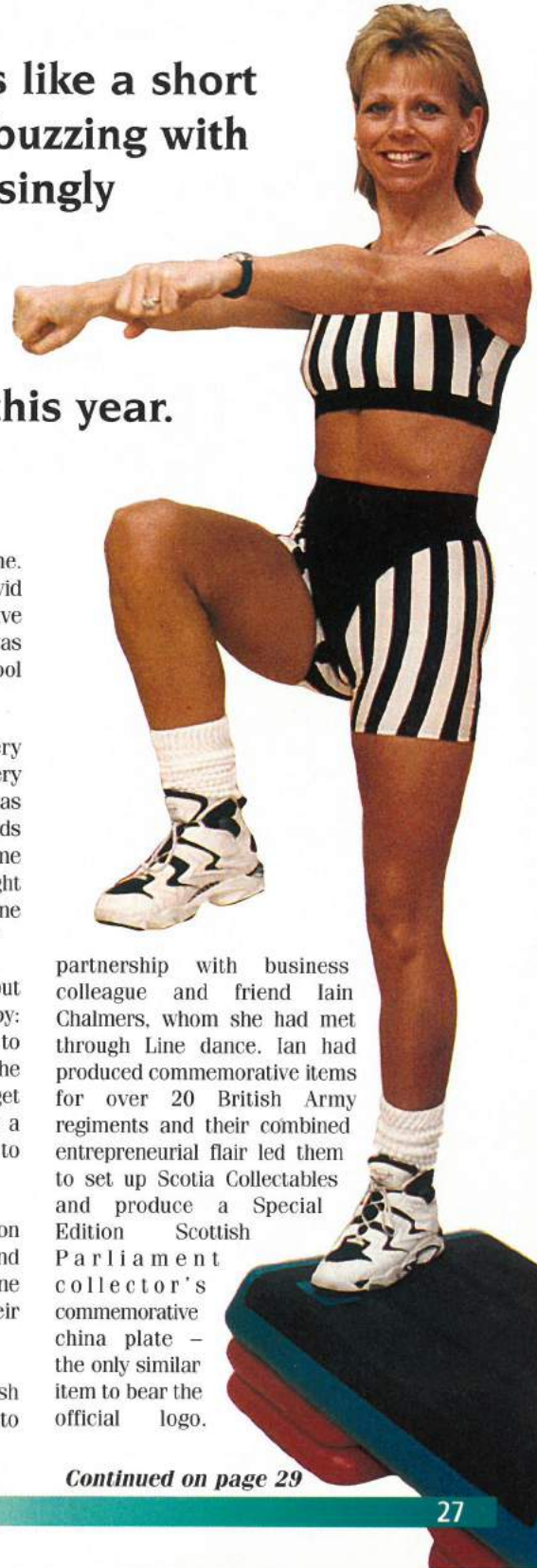
Eventin' Star

ALISON JOHNSTONE

Line Dance In The Fast Lane!

A conversation with Alison Johnstone is like a short ride in a fast machine. Full of life and buzzing with enthusiasm, she has become an increasingly important figure in the Line dance world. Nobody teaches like Alison and her hi-energy performances have seen her booked onto several major events this year.

By **Tim Matthews.**



When you pick the phone up you don't know quite what to expect. "I can't call this my hobby or my job; it is my love" enthuses Alison Johnstone from her Edinburgh home. "I was first introduced to Line dance around 12 years ago. Back then, I was the Scottish Sales and Marketing Manager for a large business travel company and I took fitness classes in my spare time."

In the early 1990s Line dance was in its infancy so Alison incorporated Line dance steps into her fitness routines and warm ups for classes: "It gave attenders that extra sparkle and added to the fun." She was so taken with the ambience of the fitness world that she gave up her high flying executive career for fitness: "My husband, David, was Director of American Express Business Travel for the UK so I could afford to drop my salary..."

In 1997, the super-fit Scot was the first fitness instructor to be awarded the Scottish Vocational Qualification in Exercise and Fitness and she told local newspapers that, "Obtaining the SVQ has helped me enormously in my career switch from sales and marketing to full-time fitness instructing."

Alison recalls that it was a great time. "Instead of ships passing in the night David and I both travelled with our respective jobs. I was actually at home when he was and, most importantly, during the school holidays."

Things changed when David died very suddenly in 1997, aged 40. "He was so very young and our lives were in turmoil. It was the start of the school holidays - the kids had just broken for holidays that lunchtime - so I didn't have any dance classes for eight weeks. Laura (her daughter (was only nine and so I didn't work the school holidays."

People deal with tragedy in many ways but Alison used Line dance classes as therapy: "My classes were like an extended family to me. Many of my students were at the funeral and they gave me the courage to get back on that stage. Line dance gave me a life after David as I didn't need a partner to get out and about."

Once on stage with her headmike on, Alison was transported to a world of fun and laughter. "That is the great beauty of Line dance; smiles on people's faces, their worries gone."

In 1997, the referendum on a Scottish Parliament took place and Alison went into

partnership with business colleague and friend Iain Chalmers, whom she had met through Line dance. Ian had produced commemorative items for over 20 British Army regiments and their combined entrepreneurial flair led them to set up Scotia Collectables and produce a Special Edition Scottish Parliament collector's commemorative china plate - the only similar item to bear the official logo.

Continued on page 29

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History on a plate

It should be no surprise that one of the fastest movers to spot a business opportunity on the back of the Scottish Parliament is a fitness and line-dancing teacher.

Collectors are queuing up for two business partners' slice of the Scottish Parliament, writes: MARJORIE CALDER

It's tempting to imagine her career in a job where she would have the corridors of power as the prize of Scottish country song.

Business partner Alison Johnstone is a fitness and line-dancing teacher. She has been teaching for several years in her own right. Alison got to work with another line-dancing instructor for her later years.

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Alison was determined to sell more than 10,000 individual commemorative plates to get their start.

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TASKY INTERPRISE ... Alison and Alison have designs on our heritage



from Select Events and guess what? He was asking me to join the team!" They liked what they saw - Alison's enthusiasm, her sense fun and perhaps even her regular departures from stage to join the dancers! Alan knew that she would be an instant hit with the punters...

bear in mind that they would far rather know dances really well and enjoy them. To the bulk of my classes they are there for their night out, a bit of exercise, but mainly to have a laugh."

There is an interesting story to tell about one of her new absolute beginners classes. "I opted to call it a 'Fit To Dance' class. It's been very successful and they are staying. I have now told them that they are actually Line dancing but I reckoned that had I worded it as such on postcards in the local shops I would have had a very empty hall."

Alison wanted to move away from the idea that Line dancers "run around with hay sticking out of the corners of our mouths, wearing checked shirts, stomping and slapping our thighs at all times whilst shouting 'yeehaa' at the tops of our voices!"

Interestingly, the new beginners have not missed a week since they started and are so keen that they come along to social nights even though they knew they can only manage a few simple dances...

Right now, Alison is involved in the first ever Select Events project in Scotland. Alan Jones, of Select Events, asked her for advice about venues and Alison suggested Aberdeen. Apparently, the take up has been encouraging. "The absolute icing on the cake is that Rob Fowler has asked me, during the first Select Event I am working at, to teach my dance, *One Horse Town*, (see page 65) in both the beginners room in the morning and in the big room in the afternoon. Oh well, there will only be around 680 dancers there" she laughs.

If you are interested in attending Alison's classes or events please feel free to call her on (0131) 467 3425 or contact her via email; alisonjohnstone@blueyonder.co.uk

Alison had itchy feet and so, in October 1998, she travelled to Australia with Laura. "I taught at several clubs including Cindy Trueloves. I loved some of the dances but I must admit that my favourite was *Shimmy Shack*, which we still sometimes dance in class here at home!"

In July 1999 Mother and daughter travelled to Perth, Australia, to live, or, at least, to give it a go. Alison was to handle the sale of Scotia Collectibles to the thousands of expatriots in the region. "I made lots of friends and had great fun with my classes over there. I taught them lots of new British dances along with, of course, the big dances from over there. Clubs like the Mustangs used to choreograph some crackers so obviously they went into class too. My favourite socials were with the Swaggies - I teamed up with them for my last few months in Australia."

Returning home for a holiday in April 2000, Alison felt the time was right to move back and, in August last year, they returned.

Unclear as to her future path in life, Alison went off to a Select Events weekend in Newcastle. Her enthusiasm was undiminished: "I just danced and danced and joked and joked as usual having a whale of a time. A lovely group was there from Norway and they came over and asked if I was an instructor and would I mind if they followed me. My only problem that weekend was going to the loo. Every time I almost got through the swing doors Tim Ruzgar would play another track and I would bolt back in so as not to miss the dance, much to everyone's amusement. Eight attempts later on the Saturday night I succeeded!"

The weekend culminated in her being asked to go to Oslo to do some workshops. However, it turned out that she had made a lasting impression on one of the big fish: "One evening I was getting ready for class when the phone rang. It was Alan Jones

Alison likes arranging her own events and has booked three of the Superstars Productions troupe, Roy Verdonk, Paula Graves and Glen Ball, to work a sold-out show in Edinburgh, also featuring Tim Ruzgar and Doug from JT's disco. The show will premiere the new Superstars CD (reviewed in our July edition) and accompanying dances.

Alison also hopes to run "fun social nights" in Edinburgh every three months and, at the same time, raise money for Rachel House, her preferred charity. Rachel House is a purpose-built children's hospice providing ongoing support for up to 200 families from across Scotland each year. Each child has different needs but all are suffering from a progressive, life-limiting condition. The next major fundraiser features Maggie Gallagher, Martin Ritchie and Gary Lafferty (DJ) and takes place on Thursday 30th August.

In class, Alison tends to stick to Beginner/Intermediate dances that all can enjoy and retain. Her philosophy is clear: "I try and get the 'stayers' here too - at the very least stayers for my classes. I always





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Lorrie Morgan & Sammy Kershaw

Soul Mates

By Linda Willis

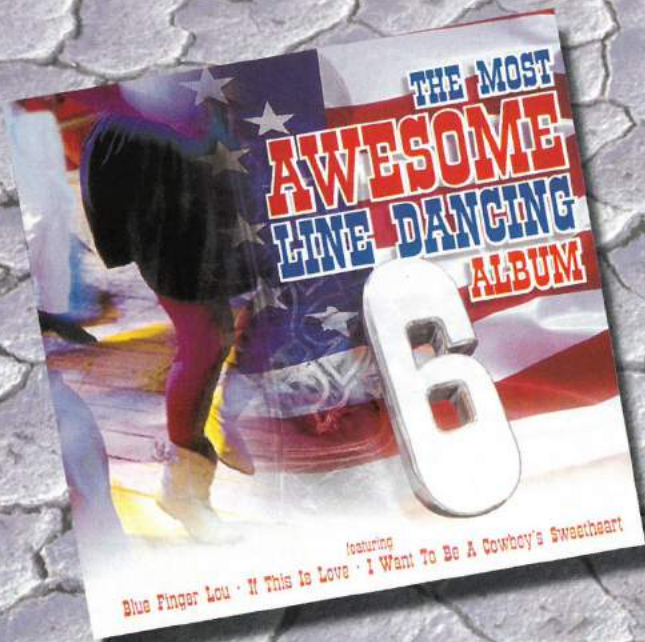
During the dark days when alcohol dependency was haunting his life, Country legend George Jones became known as "No Show Jones". He failed to turn up for a concert in Lafayette, Louisiana, in 1981, leaving a pretty twenty-two year old blonde Country singer waiting apprehensively in the wings wondering what to do as the audience became increasingly agitated. A young knight came to the rescue of the damsel in distress. When Sammy Kershaw joined Lorrie Morgan on stage to sing George Jones' half of the duet, it was the beginning of a life-long friendship.

Now, Sammy Kershaw has finally admitted that he has been in love with Lorrie Morgan for the past twenty years and, with the ink on his divorce decree hardly dry, he got down on his knees in Morgan's kitchen and proposed! The couple broke the news on live TV with Regis and Kelly on April 17th.

The pair also took 20 years to record their first album together. *I Finally Found Someone* has just been released on the Grapevine label and it has been worth waiting for: "Sammy and I have wanted to record an album together ever since we met," says Lorrie. (She has sung with the stars including Frank Sinatra, Johnny Mathis, Andy Williams and Tammy Wynette.)



Continued on page 33



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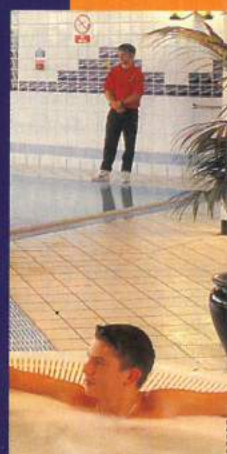
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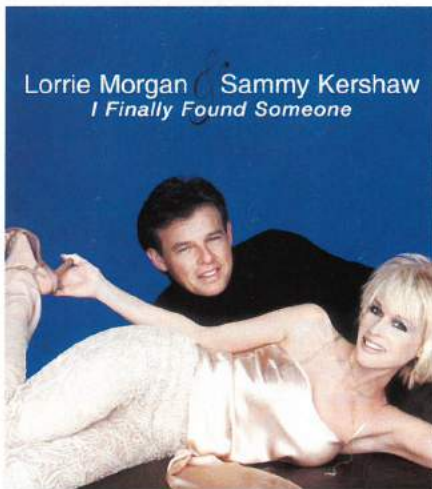
A superb fun packed break with entertainment & dance. A chance to bring non-dancing friends & partners. **Sunday 30th December:** Arrive 2 pm. Line dance workshop 4-6 pm. 7.30 pm 3 course buffet dinner. 9pm till late line dancing royal suite till late. Alternative entertainment in Dukes bar.

Monday 31st: Breakfast 8 - 10.30. Linedancing 11 till 1pm. 8 pm New years eve gala dinner & dance. live music, disco & cabaret. Tuesday 1st January: 10 till noon breakfast brunch.

£149 2 days adult. Children over 12 **£111.75**. under 12 **£74.50**. Children under 5 **FREE**. Children prices based on sharing room with parents. phone for booking form & brochures from Copthorne **01753 516222** quote Linedancer.

J.D Line Dance Saloon, Essex longest running club • Dancing & teaching clubs Monday to Thursday • Phone hotline: 01708 765464





It is hard to explain the musical chemistry that creates a great duet, they agree. They have found what Morgan describes as, "the perfect match. There's a feeling you get in your throat when voices match. It's like if you were suspended in space and suddenly somebody grabbed your arm...and you know that it's a good feeling. That's how I define knowing that you can sing with somebody. It just meshes. Your throat feels like you're safe with another singer." Sammy agrees: "We just enjoy singing together. Our voices have always matched pretty good. Lorrie has a lot of soul. I don't hear much of that in voices today."

She describes her mate as being a "very emotional singer. His roots are deep in Country and Southern rock. He puts a lot of fire in his vocals. He's been through a lot of stuff in his life, just like most of us have. I think sometimes that gives you the heart to sing".

The title track gives a taste of the music to follow: "The album has a very wide variety of music from real Country to Rock to the more mellow, dramatic songs" says Lorrie. The Country version of the Barbara Streisand/Bryan Adams duet from the film, *The Mirror Has Two Faces*, is stunning. *Big Time* is a Lorrie Morgan solo; up-tempo with great lyrics. She loves the attitude in the song: "It's like, 'I was having a good time when you got here, and I'll have a good time if you decide to go'. If we could all have that attitude we'd be fine. Unfortunately, that's a little bit of fantasy. We'd like to think that we could survive that easily!" *29 Again* is a soulful ballad. It strikes a chord. *29 again* - and holding!

"I just sit there in tears when I hear this song," says Lorrie. "Every woman in the world can relate to looking in that mirror and seeing the changes, every day. It's just a beautiful woman's song!" *He Drinks Tequila* is a jazzy up-tempo cha-cha with cheeky lyrics and is already a Line dance hit. "When I heard this I thought 'Sammy's

going to think I'm crazy' but I love this song! It was such a raunchy demo. I told him - You've got to hear this - I think this is a smash!" Sammy liked it. "I thought it was a funny song. Something different. It was a good up-tempo duet song - which are hard to come by."

What a Wonderful World is lovely. "It's probably one of my favourite songs of all time," says Sammy. "It's a song that means something to all ages. A song the world has never gotten tired of" Lorrie agrees. "If you like your music funky, raunchy and rocky, *Sugar* will get your toes tapping. I love it. Sammy sings solo and wrote it in a sudden flash of inspiration.

3 Seconds is great! Very dancey - a potent mix of The Beatles *Hard Day's Night* and Richie Valence's *La Bamba* you can West Coast to this one but choreographers take note - this track is crying out for a dance of it's own. "I thought this was way different," says Kershaw. "There's a lot of sounds in there - Beatles and maybe some Aerosmith in spots. I told Lorrie, "You've got to listen to this". She listened to it halfway and turned it off. I reached over and turned it back on and said, "You've got to listen to the whole song".

"The album has a very wide variety of music from real Country to Rock to the more mellow, dramatic songs"

Sammy burst onto the scene in 1991 with a unique brand of Country music with a Cajun kick. The multi-platinum artist has grown to become an exciting performer. His soulful voice sings songs that have become standards on Country music stations across the USA. The ability to ascend to dramatic emotional heights in his music has been achieved partly by the adversity that life has thrown his way.

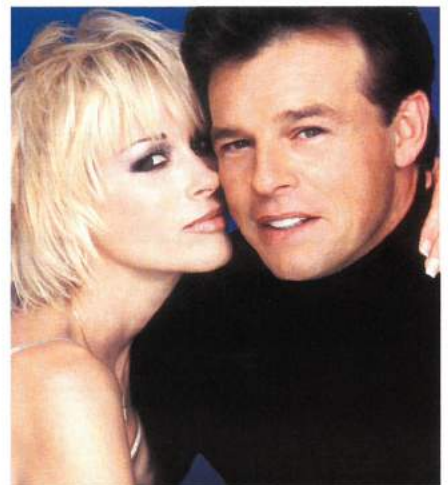
Born in the heart of Cajun country his mum rocked him to sleep with the music of Hank Williams and he grew up listening to the kind of music with which he would develop a life long affinity. His father's tragic death, when Kershaw was eleven, meant that, as the oldest of four children, he had to grow up very fast.

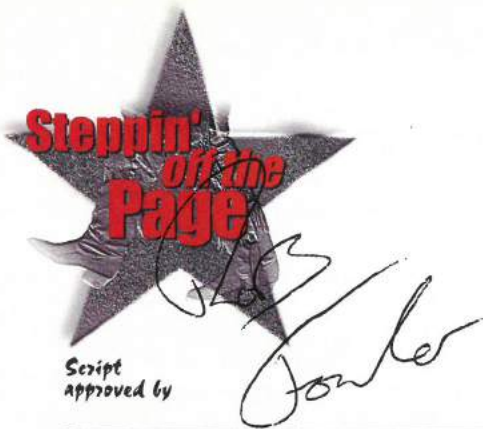
Intense personal challenges, broken marriages and the pressure of performing night after night in clubs and bars took its toll, leading him down a perilous trail of substance abuse that transformed him into a man dependent on drugs and alcohol. In 1988 he got off the road to nowhere, went 'cold turkey' and decided to clean up his act. For the first time in his life he got a 'real job' as a supervisor for Wal-Mart.

Battling his personal demons and winning has formed a man of intriguing complexity. With renewed strength and determination he sent a demo tape to Mercury Records in 1990. They recognised his talent straight away. Platinum selling album *Don't Go Near the Water*, was released in 1991, propelling him towards stardom.

Lorrie Morgan has notched up an amazing number of prestigious Country music awards, including CMA Horizon Award in 1990 and CMA Vocalist of the Year in 1992. She is a mother who is determined to carefully balance her career with the responsibilities of family life and is constantly amazed each time she steps on stage. "As much as my music touches the spirit, what they give back to me is the inspiration that enables me to carry on doing what I love" she says. She has been described as "fiercely adventurous" with a woman's strength and sense of wonder.

Her partner has created the Sammy Kershaw Foundation based in his home town of Kaplan, Louisiana and through the Make-A-Wish programme has worked tirelessly to improve the lives of abused, sick and under-privileged children in the South. He would someday love to be Governor of his home state. It has taken twenty years for Lorrie Morgan and Sammy Kershaw to finally find what they need more than anything in the world - each other. "Sammy and I drive each other, she says. "We inspire each other. I think that's what you need in a duet partner" he says, "I love her!"





A Good Heart



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward, Kick with Clap, Diagonal Steps Back & Touch.		
1 - 2	Step forward left. Step forward right.	Left. Right.	Forward
3 - 4	Step forward left. Kick right forward, clapping hands.	Left. Kick.	
5 - 6	Step right diagonally back right. Touch left beside right with clap.	Back. Touch.	Back
7 - 8	Step left diagonally back left. Touch right beside left with clap.	Back. Touch.	
Section 2	Grapevine Right, Hip Bumps Left, Hip Bumps Right.		
9 - 10	Step right to right side. Cross left behind right.	Step. Behind.	Right
11 - 12	Step right to right side. Touch left beside right.	Step. Touch.	
13 - 14	Step left to left side, bumping hips left. Bump hips left again.	Left. Bump.	Left
15 - 16	Bump hips to right side. Bump hips right again.	Right. Bump.	Right
Section 3	Grapevine 1/4 Turn Left, Brush, Heel, Toe, Heel, Hook, Heel, Step.		
17 - 18	Step left to left side. Cross right behind left.	Left. Behind.	Left
19 - 20	Step left 1/4 turn left. Brush right foot forward.	Turn. Brush.	Turning left
21 - 22	Touch right heel forward. Touch right toe back.	Right Heel. Toe.	On the spot
23 &	Touch right heel forward. Hook right heel across left leg.	Heel. Hook.	
24 &	Touch right heel forward. Step right beside left.	Heel. Together.	
Section 4	Heel, Toe, Heel, Hook, Heel, Touch, Left & Right Shuffle Backs.		
25 - 26	Touch left heel forward. Touch left toe back.	Left Heel. Toe.	On the spot
27 &	Touch left heel forward. Hook left heel across right leg.	Heel. Hook.	
28	Touch left heel forward.	Heel.	
29 & 30	Step back left. Close right beside left. Step back left.	Shuffle Back	Back
31 & 32	Step back right. Close left beside right. Step back right.	Shuffle Back	

Choreographed for British Heart Foundation World Record Attempt. 2nd September 2001, Aintree Racecourse, Liverpool. Call 0151 236 6988 for more details.

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

Choreographed by:- Rob Fowler (UK), May 2001.

Choreographed to:- 'A Good Heart' by Fergal Sharkey.

British Heart Foundation Update



The British Heart Foundation's Line Dancer's Grand National is just a few weeks away and the event is building nicely. It promises to be one of the most important fundraisers for the BHF this year. For Line dancers, the opportunity to break a world record is, apparently, a very tempting prospect indeed. By **Tim Matthews**

To break the record we need nearly 6,500 of you dancing for seven minutes. If your editor can learn this dance then anybody can do it! Just think, all around the world, people would do (almost) anything to be involved in a record attempt. The British Heart Foundation is offering YOU a chance to make history and chances like these do not occur that often.

Most of you will know of somebody who has suffered from heart problems so, for many of us, this event is personal. The BHF suggests that each of you try and raise £1 for each of its 40 years of progress. Prizes are being offered to the individual or group who raises the most cash.

Rob Fowler's dance, *A Good Heart*, is printed on the opposite page. It is very easy and the music is available from Redneck Records. Rob will have a new, extended Country version ready for the record attempt and you will be able to buy it on the day.

More reasons to take part:

- Major prizes are on offer: Dance Holidays will arrange an exciting holiday in Spain for the two top individual fundraisers.

- The club raising the most money will receive the BHF Line dance Grand National Trophy.

Rod Preston, organiser of the current record-holding Australian event, hails from Crosby, Merseyside, and will be there on the day to "challenge the poms to beat the Aussie record." (Shades of the Ashes...)

How to get there:

By road, from the South: Leave the M6 at Junction 21A and join the M62 West. Leave the M62 at Junction 6 and take the M57 (signposted Southport). Follow signs to Aintree Racecourse. From the North: Leave the M6 at Junction 26 and join the M58. Follow signs to Aintree Racecourse. The course is off the A59.

For those of you travelling by train, Aintree station is around ten minutes from Liverpool on the Ormskirk line; the station itself is outside the venue. For further information please ring (0151) 236 7676. This number is for bus and train information. Those wishing to stay overnight can get details of accommodation from Tourist Information on (0151) 709 5111 or 0845 601 1125.

From 12.00 to 6.00 p.m. there will be continuous Line dancing, music and a range of other exciting entertainments which include tethered balloon rides, children's fun fair, Country and Western shootout, rides on the Aintree Simulator, side shows, trade stands and much more!

PROVISIONAL TIMETABLE OF EVENTS

(Main area).

9.30 am	Car Parks open
11.00 am	Gates open
12.00 noon	Stage Show gets underway with DJ Tim Ruzzgar
12.30/1.00 and 1.30 pm	Rob Fowler will conduct workshops teaching <i>A Good Heart</i> .
1.35 pm	At this time you will be requested to leave the main area
1.45 pm	Re-entry to the main area (to carry out essential counting procedure)
2.00 pm	GUINNESS WORLD RECORD ATTEMPT
2.30 pm	Live band – American Pie
3.30 pm	Workshop with Chris Hodgson
4.15 pm	Live band – Washburn Creek
5.00 pm	Workshop with Maggie Gallagher
6.00 pm	Finale – mass Balloon release

Norma & Bill Morrison



Photos by Tom Bennett

Norma and Bill Morrison are two of the most important people on the British Line dance circuit. Known to grass roots and higher profile dancers, their 16 years on the circuit have won them hundreds of friends and the respect of all.

By Tim Matthews

I approached the Floral Hall with some trepidation. The many positive and kind comments about Norma and Bill put them somewhere in the "Line dance Royalty" category. Perhaps I might learn something about the early days of Country Western dancing and discover the secret of their success.

I found Norma by the main entrance, speaking to friends. Bill was sitting by the dance floor with Mona Foster as her husband Lyndon took dancers at the Golden Horseshoe weekend through their paces. It was less instruction and more comedy routine and the punters loved it. It turned out that this is part of Norma and Bill's gift to dancers; their events are friendly and funny.

Everybody was upbeat; smiling, laughing, dancing. I took Norma and Bill to one side and had to fight my way past several hundred children, in Southport for an event at the neighbouring Southport Theatre, who were looking at the Line dancers. "Can we join in?" a group of them asked. Not this time, but Line dancing is great for kids came the reply. Inside, teenagers Robert Glover and Kate Tinsley impressed onlookers with their flashy moves to the delight of the youngsters whose noses were pressed to the Floral's high windows.

"We love helping the younger dancers" volunteered Norma. "In fact, we've taught Western dance to many of them at some stage in their careers: Catriona Wiles, Jody Binstead, Aiden Montgomery and Bernadette Carmichael." My hosts have also had a hand in the Line dance lives of Eddy Ainsworth, Steve and Yvonne Dunn, Rob and Michelle Fowler, Rob and Mary MacNichol and many more.

Norma and Bill arrived at Pontins, Prestatyn, in 1985. Newly married, friends had bought them the holiday as a wedding present. The happy couple was already involved in a Country club in Accrington. The Dale Street Social Club was home to an avid band that shared a passion for the music and culture of the American West. So far, they had not come across a dance form to go with their interest but Dick and Geneva Matteis were on hand to change all that.

"We've never been interested in the money. The Southport weekender has been running since 1993 and we've only ever looked to cover our costs."

D+G, as they are affectionately known, introduced hundreds of British holidaymakers to Western and Line dance in the early to mid 1980s. Norma and Bill were unusually enthusiastic newcomers and were hooked straightaway. Initially taught by D+G, they travelled to Pontins, Hemsby, in September 1986 and were presented with certificates by their mentors.

"The early dances were relatively simple" says Bill. "We used vinyl to start with. I've got a collection of hundreds of records." The music wasn't hard to come by although dancers were rather thin on the ground. "It wasn't until 1992 that it all took off" remembers Norma. After *Achy Breaky Heart* the couple met other stars of tomorrow including Rob Fowler. "We knew Rob way back at the start. He used to travel from Wigan to Peter and Karen Walmsley's Line dance club in Leyland" adds Norma. "His first dance partner was Carol Cleary; that was around 1992-93."

As far as they were concerned, the social side was the most important side of Line dance. "We've never been interested in the money. The Southport weekender has been running since 1993 and we've only ever looked to cover our costs." The noble intentions seem even more impressive when you discover that neither Norma nor Bill have ever charged dancers for the benefit of their collected wisdom. "On a few occasions we've asked for petrol money for travelling to teach but that's all." Any other money has gone to charity.

It is all about the friendships made through dance. In 1993, the couple met Liz Clarke and they have been friends ever since. Competitions have played a part. Many candidates for the British Championships have been taught, advised and encouraged by the Lancashire Line dance veterans.

I saw an example of this first hand. A young man appeared by our table. He looked familiar but I couldn't place him. It was, of course, Crosby-based Line dance champion Daniel Last. The first thing his mother and he did was to make a beeline for Norma. Respect indeed. "We'll have to dance together later Daniel" offers Norma. "Great. We could always do a polka" retorts the young man with a glint in his eye. (Half an hour later I noticed Norma and Daniel gliding around the Floral Hall.)

Although Daniel and many of his friends are ardent competitors, Norma and Bill always warn against the dangers of competition. "It's so expensive" comments Bill. "The standards are so high these days and the time they need to practice is increasing." Wise words perhaps – Bill has seen his fair share of competitors and has been actively involved in the British Championships.

Their contribution was recognised officially in 1996 when they received the Bob Chappell Award for services to Western Dance, presented by Dick and Geneva. This was a fitting tribute to a lovely couple that has done so much to promote Country Western and Line dance. They will take anybody on, even the uninitiated. "You'll have to come over to Blackburn with your wife" quips Norma. "I'll soon have the both of you dancing together. Bring the baby too" she adds. That is an offer that we cannot refuse...

This year's Golden Horseshoe event attracted hundreds of people. Divided between daytime instruction featuring Chris Hodgson, Lyndon Foster and others, the event brought together Western and Line dancers from around Britain.

It was refreshing to see so many younger people enjoying the more traditional Country music fayre. Clubs from around the UK were sat at tables around the floor. These included Chay's Stompers, whose yellow and blue banner stood out.

Norma and Bill's friendliness had obviously rubbed off on those present. Smiles and kind words were the only thing being traded across the dance floor and everybody had a story to tell about their hosts. The package of three nights and two days of first class tuition with entertainment provided by Easy Rider, John McCane and Last of the Breed and Magill proved very popular.

It was indeed a pleasure and a privilege to meet Norma and Bill. Who knows, even your Editor might dust off his boots and travel the well-worn path to their front door for instruction and enlightenment.

Next year's event is already planned and will include performances from Rebel Yell and Ash Phoenix. For more information contact Norma and Bill Morrison on (01254) 720130.



Linedance - Tenerife

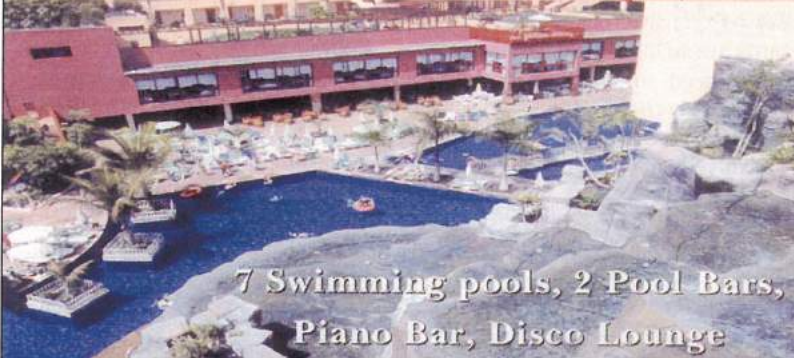
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You Know You're Hooked



The Linedancer magazine message board on our web site is often a place for some heated discussion, vigorous debate on the Line dance topics of the day and good humour.

One recent topic posted by Claire from Kent posed an open question. The question was a cracker and the answers made entertaining reading so we thought we would share them with those of you not on the World Wide Web.

"You know you are hooked on Line dancing when ..."

You dedicate part of your 21st party to Line dancing, print off the steps for people to browse through and provide the DJ with the music.

You find yourself doing a *Stroll Along Cha Cha* to the canned music while pushing a trolley full of shopping down the supermarket aisle.

When you want to ask someone out, you weigh up the probability that you will be able to get them interested in Line dancing.

You only buy clothes you can modify for Line dancing.

You tile your kitchen floor based on it being a better dance surface than carpet.

You forget how to dance 'normally' at discos and hop about awkwardly.

Whenever and wherever you are and you hear music you find yourself telling the people you're with that you can Line dance to this.

The password on your computer is Line dance related.

You collect the step descriptions for every dance you have learnt and file them alphabetically.

You buy neckerchiefs for your dog to give her that 'cowgirl' look.

You consider having a full length mirror put into your home so you can watch yourself dance to improve technique.

You finish your Business Studies mock 'A' level early and choreograph a dance to S Club 7 on the spare bit of paper.

You can't go on holiday before ensuring that there is a Line dance venue near by.

You have a guinea-pig named Pedro, and hope to have a whole collection of celebrity Line dance guinea-pigs one day.

You turn up early to classes so you can have a good dance before the class starts.

You move house to be nearer your Line dance venue, meaning that you also have to look for a new job.

You have a whole clothes rail for your Line dance gear (now full), have special over-the-door racks for all your shoulder wraps and beaded garments and a separate shoe rack for your boots and practice shoes.

You know you need a new pair of shoes for work as your old ones have holes in them but choose to buy a new pair of boots for dancing instead.

You have more Line dance clothes than normal clothes.

Your husband has to take up Line dancing to spend any time with you.

You go on a Line dance holiday with a large suitcase and an overnight bag. The suitcase containing seven pairs of boots with two outfits to match each pair of boots and two spare in case you spill anything on them.

You bump into a friend in Sainsburys who can't do Part C of *This Will Be...* so you happily demonstrate while la-la-la-ing the tune.

You have three or four birthdays in a week, at all your different classes' party nights.

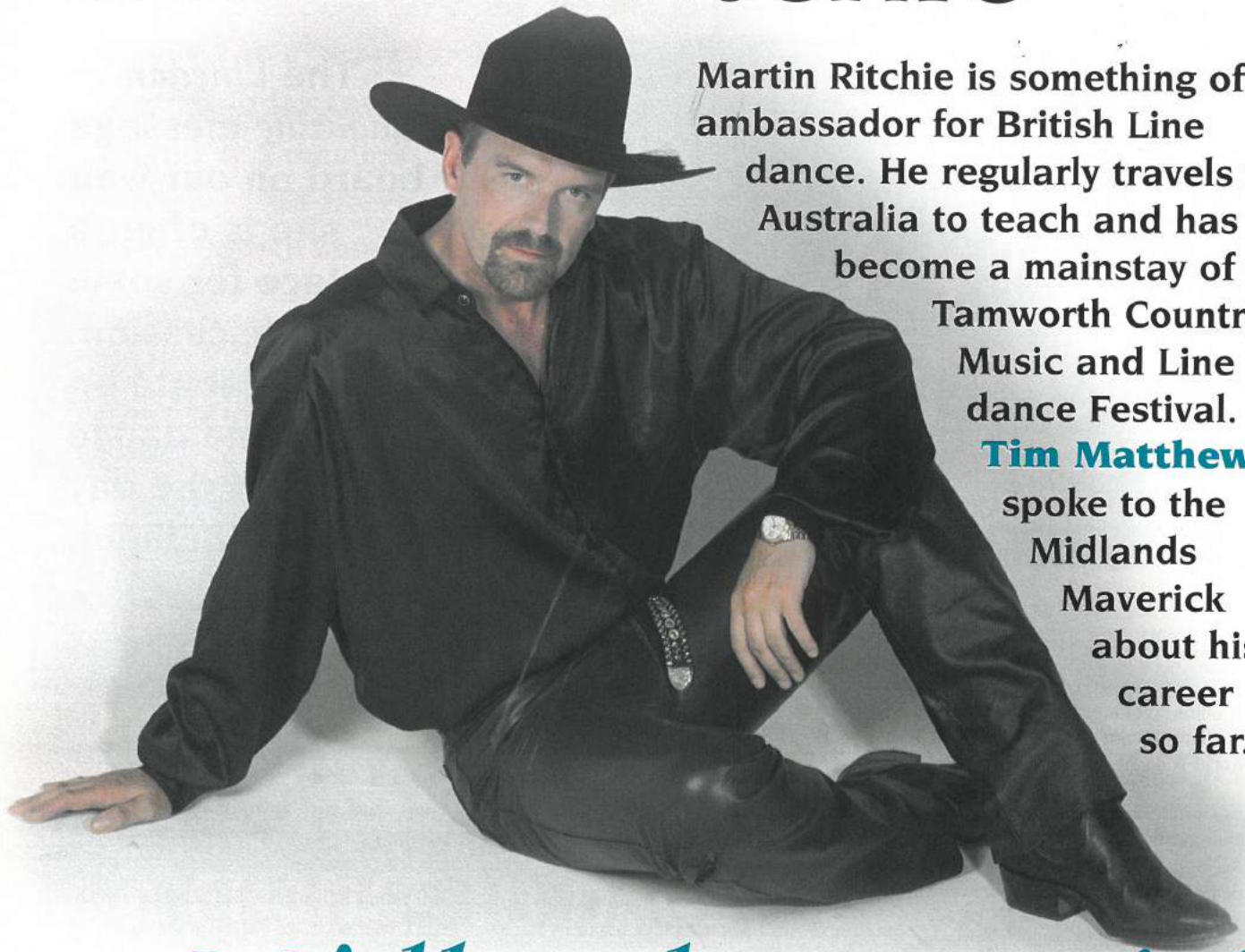
You consider hiring out a small church hall just to practice alone in...

Your top ten male pin ups include:

Steve Healy	Pedro Machado
Ethan Allen	Glenn Ball
Lee Easton	Rob Fowler
Paul McAdam	Tom Mickers
Matt Jenkins	Tim Ruzgar



Martin Ritchie



Martin Ritchie is something of an ambassador for British Line dance. He regularly travels to Australia to teach and has become a mainstay of the Tamworth Country Music and Line dance Festival.

Tim Matthews spoke to the Midlands Maverick about his career so far.

Midland Maverick

Back in 1995, a group of like-minded people got together to form the Midland Mavericks Line dance club. After steady growth, Martin was appointed Chairman and since then the club has held regular events in central Birmingham. Indeed, Martin has become one of Britain's best-known Line dancers and has concentrated upon developing links with our friends down under.

I asked him about his early days in Line dance: "Well the first dance I learned was Electric Slide. I loved it and a few months later I decided to start teaching. The dance was called *Dry Gulch Cha Cha* - choreographed by Lana Harvey. Martin prefers a mix of Country and Pop/Latin, "probably about 60% Country." I asked him about other dances he likes: *Just for Grins* choreographed by Jo Thompson is "my most favourite dance" whereas

Razor Sharp, choreographed by Stephen Sunter, is "the most influential dance" as far as Martin is concerned.

The Mavericks are a self-run, non-profit making group. They do not charge for teaching and the money made at classes pays for CDs, insurance and licensing (PPL). "It also means we can afford to go to occasional events as a group. We hold twice yearly socials where we raise money for worthy causes, such as The Diana Princess of Wales Memorial Fund and Macmillan Cancer relief. Over the past four years, we have raised several thousand pounds" adds Martin.

The first time I heard about Martin was in connection with trips to Australia: "I have been visiting Australia since 1988 and teaching Line dancing there for about four years. November 1999 was a turning point for me when I visited Pam and Bill Monsieur at Electric Linedance in

West Sydney where I taught Jo Thompson's *Once Upon A December* (the music for which I introduced Jo to and suggested she write a dance) and Elle-Jay's *Salsa Latino*. Both dances were extremely well received."

Martin continues: "That same evening, Pam had invited local 'Red Hot and Country' teacher and radio DJ, Kelvin Dale, to watch me teach and he, as organiser of one of the venues at Australia's Tamworth Country Music Festival, asked me if I could teach some workshops at Tamworth in January 2000. That year, I basically taught some of the UK's hot dances from the previous 12 months - most of them which hadn't hit big over in Australia until then."

As a result of Tamworth 2000, Martin was able to put together an Australian tour in May-June last year, with the help of Perth-based Christine Thomas and Paul Gaulard of Brumby

Bootscooters, Wayne and Val Hodge of Swaggies and Alison Johnstone of Grapevine. Adelaide Line dance supremo Peter Heath and Melbourne's Travelling Cowboy and his wife, Jon and Jenny Peppin were also involved. "The success of this tour guaranteed me a place in Tamworth 2001" says the Midlander...

Another important development was Martin's discovery of Australian Country band The Borderers. Martin takes up the story: "It was whilst in Adelaide that I was given a CD called *The Gathering* by local band 'The Borderers' as a present by Adelaide Line dance teacher Colleen Thiele. I was so impressed by what I heard that I just had to write a dance to the song *Bootscootin' Woman*."

Back in the UK, Martin showed the completed dance to his "chief road tester", Dawn Sherlock, who was so impressed that, "she demanded I teach it that night at Bootlegger's in Redditch - run by Richard Williams and Dawn - even before my own class had learned it." By all accounts The Bootleggers loved it and soon Maggie Gallagher asked Martin to teach it to her class. (Martin often teaches for Maggie when she is away on her travels.)

"That's how Maggie came to hear The Borderers *Hot Love* - for her smash hit dance of the same name" Martin recalls. "Maggie in turn sang the praises of *Bootscootin' Woman* to Lizzie Clarke who has since taught the dance extensively" he enthuses. The dance was published in *Linedancer* (December 2000, page 75) and this certainly helped its exposure.

The dance went on to be one of the big hits at Tamworth 2001 and Martin was invited to teach at classes in the Sydney area including Noel Bradey and Michael Vera-Lobos' class Strictly Linedance. *Bootscootin' Woman* is still widely danced at socials across Australia and Martin is still getting feedback from people around the world who have just come across it.

Bill Bader, also present at Tamworth 2001, told Martin that he had actually learned *Bootscootin' Woman* in Singapore on his way to Australia! "In Singapore it has now been in their Top 20 for several months, peaking at No. 5, I believe" Martin continues. "It was never meant to be a serious 'dancers dance'. The whole point of it was to be good fun, where you can just relax and enjoy - just to have a laugh. A 'for everyone' kind of dance. Vera and Teresa with their Posse certainly helped to achieve this concept in Tamworth where we went quite mad dancing it most nights!"

Towards the end of the ten-day Tamworth event, Joe MacMannoman, chief Festival organiser, inducted Martin into the International Bootscooter's Hall Of Fame. Martin is clear about his role: "To act as a kind of ambassador between Australia and the UK - let's hope I can continue to cross the borders for a long time to come."



"He was great to have with us in Australia. They love him over there. He's an ambassador and they hang on his every word!"

It is not all one way traffic: "I get a chance to see hot Aussie dances and help to expose them in the UK" says Martin. "Examples are *Who Did You Call Darlin* by Kevin and Maria Smith and *Picture Of You* AKA *Everybody* by Michael Vera-Lobos and Rhiannon Fry. *Such A Night* by Carl Sullivan is another example - it's a brilliant Elvis dance and is known to some people over here." Martin advises me to watch out for a dance called *When You Walked In* by Peter Fry that Teresa and Vera are teaching at the moment. T+V are big fans. "He was great to have with us in Australia" says Teresa. "They love him over there. He's an ambassador and they hang on his every word!"

The Maverick is as busy as ever: "I have just been given the go ahead by The Borderers to produce an edited version of one of their songs which will provide the sound track to my next dance. There is already a lot of interest in the dance - which I've shown to a select audience - and am just waiting for the final release date

and details of the song. The CD single was released on Monday June 25th so I will be teaching the dance very soon".

Martin's new dance, *Fate*, is a 64 count lower intermediate dance that should appeal to all Line dancers. He has gained permission from the Borderers to produce a special version of their song, *Fate*, to accompany the dance. It will be released with two other tracks *Stay With You* and *She Made A Woman Outta Me - Live!* as a special Borderers CD single to be made available through Honky Tonk Jukebox and other specialist outlets.

In closing, Maggie G feels that it's appropriate for *Linedancer* readers to know that "my class say Martin has the 'rear of the year.'" It would be inappropriate to include Martin's response!

For more information, not necessarily related to Martin's rear, see www.midlandmavericks.com

Steve Hits *The Road*



Linedancer magazine's very own **Steve Healy** is currently visiting as many clubs and events as possible. As you can see, his ambassadorial role has made him very popular with the punters!

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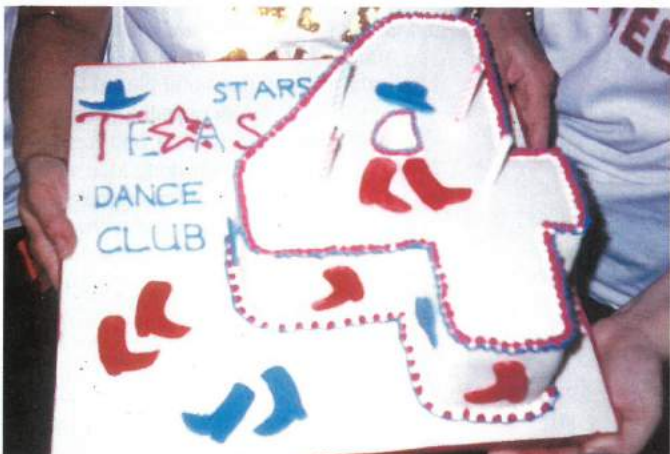
Bootscootin Liners in Aberystwyth made Steve and Betty very welcome during a party night held to celebrate their fund raising accomplishments. Sandra and Derrick were great examples of dedicated instructors who keep Line dance alive and fun for everyone.



Although Julie Ward hadn't told them she had invited our Steve along, Dorothy and Emlyn were pleased to see Steve at Silver Eagles near Rhyl. Despite disrupting *Jungle Freak* (below) Steve managed to fit in with the high standard of the class and enjoyed several cups of tea.



Paul Donahey doesn't normally dance with horns and a pitchfork but when Steve visited Texas Stars they were having their 4th birthday party (see above). Dressed as scantily clad devils and winged angels Paul and his team danced *Devil In Disguise* before tucking into a 4th birthday cake made by a member of their class (below).



Steve also visited Donahey's Dance Centre. Here, a team of instructors introduce hundreds of children to the fun and benefits of dance.



Chris and Julian at CSJ Line Dancers kept Steve very busy while on a visit to Cardiff. Pictured below, having presented some club members with their UKA Medal Certificates, Steve also attended disco session, a theatre production and a club members birthday barbecue, with Line dancing in the garage.



This month Steve will be visiting Scotland. Look out for him here he hopes to get to several clubs including Grand Canyon Kickers, East Lothian, Silver Stars, Galashields, and Grapevine Linedancers, Edinburgh.

If you would like Steve to visit your club, please send your club night details to:

Steve Hits the Road
Linedancer Magazine
 166 Lord Street
 Southport PR9 0QA

Vine Line

Tina Argyle cannot wait to take her dad to class with her. Tina teaches Line dance and her dad DJ Honky Tonk Cliff plays the music. Janet Slattery met up with them at the Charnwood Golf Range in Loughborough, Leicestershire to find out more about this unusual partnership.

Tina Argyle & Honky Tonk Cliff

Tina and Cliff were busily pinning up flags in the Pavilion where the dance sessions are held when I arrive. The room is clean and bright and mirrored. It has a large floor, ideal for dancing. They usually turn up about an hour before classes start especially to decorate it and make sure everything is perfect for the dancers. They believe in looking after their class members from the time they arrive to the time they leave. "A welcome atmosphere in pleasant surroundings goes hand in hand with presentation" is their motto.

Tina is married to Paul, a musician, who works as an audiovisual technician for a video game company. They have two young children, Matthew and Hayley, who are already making their mark on the dance floor by walking backwards and forwards, giving the odd kick here and there.

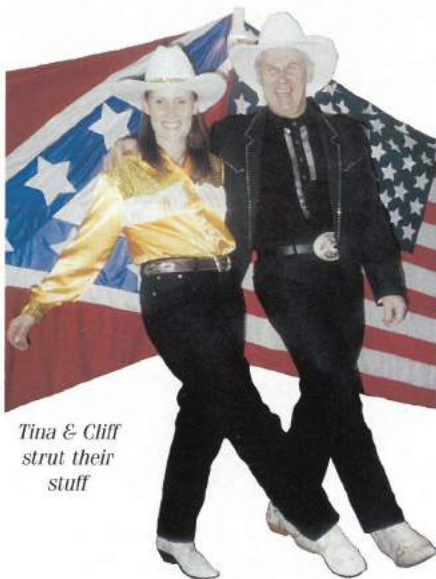
Tina and her dad Cliff run classes and social evenings and present a country and western star studded showcase at The Stardust Nightclub in Bardon, Leicestershire. I asked Tina first who taught her Line dance: "It was Rodeo Ruth in Oadby, Leicester in 1995. I did my original training at one of her workshops. The first dance I learned was *Watermelon Crawl*. My current favourite dance is *V6* (Chris Hodgson) and my favourite instructor is Jo Thompson.

She continues: "I started teaching five years ago to stop the Leisure Centre, in the village of East Leake where I live, closing down on Sunday nights.

I chose the name Vine Line and at my very first class 153 people turned up and I only knew six dances! I think they lasted me at least three months of classes! Line dancing was new to my area and I would say that only three of the dancers had ever seen Line dance before. The first dance I taught was *Cajun Slap*. I currently teach around 120 people per week from Beginner to Intermediate level.

I asked whether Tina has a musical or dance background. "I grew up with music. My parents are great Country and Western fans and played tapes in the car a lot, especially Jim Reeves. They used to be in a pop band and they played at Working Men's Clubs around the country. Occasionally they took me with them and I can remember sometimes being the only person on the dance floor for the first two spots. It was great though and at the end of the night people gave me a few coins. I like all kinds of music but where Line dancing is concerned I will admit, I did not welcome pop music at first, but we still dance many dances to original Country tracks and choreographers are still writing to





Tina & Cliff strut their stuff

Country and non-Country tracks so I think we have a good choice."

Tina is not a trained dancer and never did ballet or tap but she is blessed with the ability to teach and to memorise dances. Not being a fully trained teacher does not bother her; she did her D & G training but never took exams. She believes that you can teach a dance or you can't. You can learn the terminology, foot positions and etiquette, "but at the end of the day that's not what it's all about. It is having the ability to put your knowledge across to others in a precise, relaxed and entertaining way" she says.

The class atmosphere and the instructor's personality are important factors. Tina says: "People from my very first class are still dancing, and some now teaching themselves. If members can learn a new dance for the first time and still have smiles on their faces at the end of it I reckon a person can teach".

Tina's parents supported her classes every Sunday, even though they did not dance. Paul used to play the music but Cliff asked if he could do it to "get him back on the road again". Things progressed from there...

Amidst the vines have there been any hitches? Do they disagree on the play list



Tina & class members

for instance? Tina laughs: "It's great working with my dad. We have always had such a lot in common and similar tastes in music. At first I had tell him which dances went to which tracks and what CD they were on. Now he understands Line dancing and how it all works and is good at what he does. I call him Dave Sheriff the second! We have a great relationship in classes and bounce off each other with jokes. If we do niggerle it's about silly things like what clothes to wear, not the play list. After all, he's the one pushing the buttons. We rely on each other. I taught him to dance about three years ago and I feel very proud when people say how well he dances especially since we could not get him within twenty feet of a dance floor!"

"...at the end of the day that's not what it's all about. It is having the ability to put your knowledge across to others in a precise, relaxed and entertaining way" she says.

Tina's ambition is to carry on running classes and socials and, at the same time, to be a good mum to her two and four-year-old children. It is never easy!

Honky Tonk Cliff runs a print business, is married to Lynne and has three daughters, Tina (30) Kelly (18) and Kimberley (16). I asked him about the very first time he took over the music and the feel good factor Line dancing gives him. "Actually it was here, in this room, the first time I took on the music side. I'd still got the equipment from my banding days so it seemed logical. The confidence was there but I struggled to count the dances in. Once I learnt to dance and I understood how things worked it came easy to me. I watch the dancers too and get feedback from how they react." The first dance Cliff learnt was *Stroll Along Cha-Cha*. "Line dancing is the best pastime I ever took up. Three years ago I was 19 stone 10 lbs, now I am 3 stone 7 lbs lighter. I'm fitter and Line dancing helped."

Does Cliff have a musical preference? "Yes, I prefer Country music. I like Alan Jackson, The Mavericks, Dixie Chicks and others. I like some pop music and play pop and Country music if requested".

Cliff is quite clear about the qualities needed to be a DJ: "Any outgoing, confident

person could do it. Provided you can play the right tracks at the right time and can count a little. All it needs is practice. You don't need to say a lot but you do need to be in control of the evening. Dressing up is not a necessity, but for me, personally, it is important. People pay to be entertained and to my mind putting on the gear is part of the entertainment."

I wonder whether Tina and her dad get on well together or whether the generation gap causes problems. Cliff doesn't think so: "Tina and I are so much alike. She is outgoing, confident and loves a challenge. Whatever she does she does well. With Tina there is no half measure. She is a perfectionist and gives everything one hundred percent. There is only 19 years difference in our ages so there really is no generation gap."

Cliff says: "I have no great ambitions. I think there is a definite need in radio for a disc jockey to present a Country and Western show based on what's on around the Line dance circuits - but I have no ambition to do it."

Tina and Cliff appeared at the Skegness Six weekend in March and been booked, by popular demand, to appear in November with The Bunch and Rachael McEnaney.

Class details: Mondays & Thursdays, Chamwood Golf Range, Loughborough
Beg: 7pm Int: 8pm - 10 pm.

Wednesdays: Kingston on Soar Village Hall. Beg: 7pm Int: 8pm - 10 pm.

Sundays: East Leak Leisure Centre (Tina only) Beg: 6pm Int: 7.30pm - 9.30pm.

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Two of Vine Lines greatest fans! Matthew & Hayley Argyle watch their Mum & Grandad!

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THE WILD WEST



Goes East

Mr. K C Ang, Chairman, the Rotary Club of Singapore West and of the Tanglin Goldhill Line Dance Club, writes about a big charity event held in the thriving city-state on Saturday 26th May. Line dance is massively popular in the Far East...

Line dancing is growing at an incredible speed in Singapore. Contacts between Line dancers in Britain, Europe, North America and the Far East are developing and several big names have already visited the thriving hi-tech city-state.

The evening featured an interesting and varied programme including performances with Michael Jackson and Sex Bomb themes, a Best Dressed Cowgirl and Cowboy contest, a "Rattlesnake Dance Contest" and continuous lucky draws through the night.

Wild West LDC and Country Bandwagon demonstrated Rob Fowler's new dance *La Bambino* and it was well received. Robin's request for donations in exchange for teaching the dance drew an excellent response; \$1,247 was donated there and then for the charity project.

The most popular dances on the night were those recently introduced to Singapore's growing band of stompers and included *Madelaina, Dancing Moon, MG Cha Cha, Deck 51, Rumba Ride, Breakaway, Hot Love, She Bangs,*

Sweet Sensation, Just A Kiss, Hasta Manana, Perhaps, Hideaway Cha, Patient Heart and *Caribbean Calypso*.



I was very pleased with the tremendous response from Singapore's Line dancers. The event exceeded our expectations and a total of S\$200,000 (£76,805) was raised.

Linedancer magazine says:

What an impressive total! This sounds like a great event. Line dancing in Singapore is growing every day. Expect more visits from UK choreographers, instructors and groups. Perhaps we will see you in the UK before long?



'Best Dressed Cowgirl' and 'Best Dressed Cowboy' receiving their trophies from Nellie of The Wild West Club

The Wild West Line Dance club, together with the Rotary Club of Singapore West and the Central Singapore Development Council, organised a very successful Charity Line dance event on 26th May to raise funds for the "Hot Meals for the Elderly" programme.

Held at the Singapore International Convention and Exhibition Centre, the six-hour event attracted a record number of 1,551 Line dancers. Organisers had hoped for around 500 participants, so the numbers were all the more impressive. The Central Singapore District Mayor, Professor Yaacob Ibrahim, graced the party and he started off the proceedings by tossing a hat into the audience. Robin Sin of Wild West LDC conducted an "early bird workshop" and taught Calvin Flinch's *Moonlighting* to *Dancing In The Moonlight*.



1551 Line dancers on the dance floor

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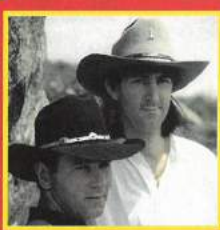
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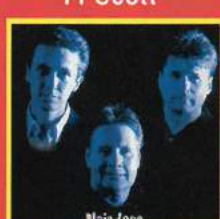
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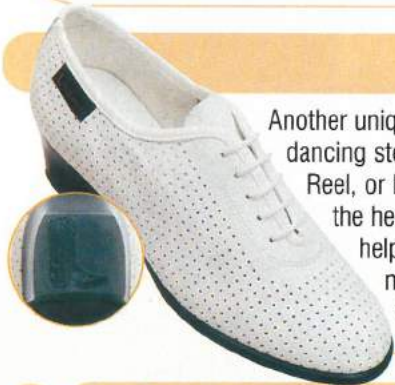
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Peter Metelnick dressed for
Under The Kilt

Winners All!

By Jenny Roche

With over 250 competitors ranging in ages from four to 56, dance workshops with Aiden Montgomery and Peter Metelnick (you won't believe what he was wearing) and dancing with Plain Loco, Sean Kenny, Peanuts Country Disco and Sam's Supreme CMD, this year's UK Country Western Dance Championships at Pontins, Blackpool, was a full three days of quality Country Western dancing and high energy fun and entertainment.



The Red Hot Ravers in Blackpool

The championships very nearly didn't happen however. With just three days to go organiser Viv Owen got a phone call saying, "very sorry, we've over booked at Southport (the arranged venue) but we do have just enough room for you at Blackpool".

Luckily Viv didn't have to contact every individual herself but the relocation was a headache. The dance floor wasn't big enough and had to be extended, unfortunately this took the dance floor outside several pillars. "We had to split the heats because of the pillars, which meant the competitions took longer," said Viv.

It is a tribute to Viv's organisational abilities and even temper there were no signs of anything out of the ordinary; everyone was there to enjoy themselves and give of their best in Country Western dancing, and they certainly did that. It might not have been Hollywood but there were just as many dazzling outfits that many a film star would kill for.

For competitors, dancing in the UK finals is the reward for points and awards earned by competing and being placed in Country Western Dance Championship

heats held around the country over the last year. Being placed in the first three of the UK finals means a dream ticket to compete in the European Championships at Brean Sands in February 2002.

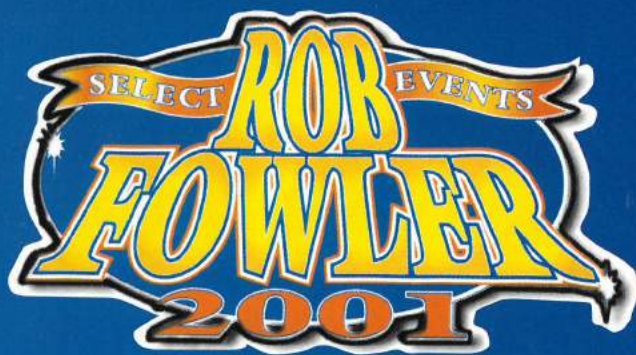
But the weekend was not just about competing. It was for all lovers of Country Western dancing. Some of the more vociferous with their enthusiasm and support were Charlotte Oulton's Charlottesville dancers who waved a variety of individual flags to support their own.

There were also The Red Hot Ravers run by Dave Blake. A Design Technician with Siemens by day, Dave the Rave, as he's usually known, began instructing at clubs in Crewe and Tarporley three years ago and now Country Western dancing has taken over his life.

"When I first saw Line dancing, I thought, wow! And since then I've never looked back. Everyone's so friendly and I get a real buzz from Line dancing. I used to love disco dancing but I can't do that anymore, I have to put bits of line dancing in."

Dave came a credible 3rd in the Senior Duo with Angela Jones.

Continued on page 55



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March	1st - 3rd	Royal Court Hotel Coventry	2 Nts H/B
March	8th - 10th	Riviera Hotel Weymouth	2 Nts F/B
March (EASTER)	29th - 31st	Britannia Hotel Aberdeen	2 Nts H/B
April	19th - 22nd	Pontins Blackpool	3 Nts F/B
May	10th - 12th	Sand Bay Weston-Super-Mare	2 Nts F/B
June	28th - 1st July	Pontins Blackpool	3 Nts F/B
August	30th - 1st Sept	Britannia Hotel Aberdeen	2 Nts H/B
September	6th - 8th	Royal Court Hotel Coventry	2 Nts H/B
September	13th - 15th	Sand Bay Weston-Super-Mare	2 Nts F/B
September	20th - 22nd	Riviera Hotel Weymouth	2 Nts F/B
September	27th - 29th	Royal Court Hotel Coventry	2 Nts H/B
October	4th - 7th	Pontins Blackpool	3 Nts F/B
October	18th - 20th	Royal Court Hotel Coventry	2 Nts H/B
December	29th - 1st Jan	Pontins Blackpool	3 Nts F/B

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E-mail: selecteventsltd@aol.com



Dave The Rave models his T-shirt design!

One of Dave's Red Hot Ravers, nine-year-old Gemma Cutler, inspired by all she saw, wanted to have a go herself. Before sending her into the arena of the Open Category, Dave the Rave made sure the set dance *Tush Push* was one she already knew and instructed her in the 16-8-16 rule and vanillas, which she picked up 'just like that'.

Gemma has been dancing for a year, going out three times a week. For a first time competitor, she showed amazing confidence and ability and more importantly than competing, you could see she was enjoying every minute of it.

"I was nervous at the start," she said, "but very happy in the middle. At the end, I wanted to do it again, but I hadn't got enough energy. I love ice skating too. I want to be a Line dancer on ice. And get a world record."

Gemma did find reserves of energy for her second heat and although she didn't make the final, she's certainly one to watch out for in the future.

Another to watch out for is youngest competitor Tyne-Lexy Clarson, aged four. Tyne has been dancing since she was two and also does Disco dancing, coming 5th out of 60 in a recent Disco competition.

Mum Tracee is also a bit of a celebrity herself as she designed many of the dresses worn by the competitors. Something she had to keep in mind this year is the new Country Western Dance Championship rule which came into effect from Jan 2001 which says 'all dress tops, shirts etc, must have a yoke or the competitors will lose marks.' Adjudicators tactfully vetted all competitors according to a sheet of diagrams before they went onto the dance floor.

Giving the girls a run for their money was 7-year-old Shaun Parr. He has been dancing since he was two and had to ask

his Head Teacher's permission for time off school to attend his second Championships. Going to dance classes twice a week with Sam Young in Blythe and Four Lane Ends, Benton, Newcastle, Shaun didn't feel nervous on the dance floor and likes Country Western dancing because, "it's good fun."

Judges for the competitions were Ruth Elias, Lyndon Foster, Mona Foster, Leueen Lawley, Pat Murray, Ivor Morgan, Pauline Morgan, Catriona Wiles, America's JoAnne Baer and a frequent visitor to the UK, Peter Metelnick.

I asked Peter what judges look for. "I look for good technique, the basics of the dance as it's written, showmanship, posture, carriage. And it's so important to smile," he said. He also had a few hints for competitors. "If you look confident the judges will think you know your stuff, and, if you do, you'll be OK. You need to draw the judge's eye, as with only two minutes it's difficult to watch everyone. And if you do make a mistake, it can be covered up, the judges don't always see it. I want to see how people recover from their mistakes. I take that into consideration."

Peter Metelnick has a new dance in the pipeline: *Something's Afoot* to Rodney Crowl's *It Don't Get Better*, an older Country song he has always loved. It was his dance *Under the Kilt* which was attracting attention at Blackpool, particularly as he got into the part by wearing a kilt. "I was a bit nervous it was rising up on the turns. I felt it was going right up," he said. Refraining from asking what a Canadian wears under his kilt, I wondered whether Peter would feel flattered or uneasy knowing that at least one person was studying his legs...

"It was good because you could see the way the leg muscles worked, so you could see where to put your weight," said Dave McKeown, a non-competitive Line dancer at Peter's workshop.

Sunday was the big day, with those who had won their way through the heats giving that extra ounce of effort to try and win the final. Some made it but, for those that didn't, it is as Peter Metelnick said: "Just the fact they're getting up on the floor makes them a winner."

After breakfast on Monday morning, with the Country Western dance gear, perhaps a trophy or two packed away and lots of good memories lingering, it was back to

school for many - back to work for others. For Organiser Viv it was a few days rest before taking up her two nights of Line dance instructing again and beginning preparations for the European Championships and next year's UK Championships. For those competitors who were disappointed this time, there is no time for tears; it is practice, practice, practice for the first heats which take place at Sutton Coldfield in September.

The organisers of the event should like to thank their sponsors: Holiday Club Pontins, London Boots, Metro Printing and Embroidery, Redneck Records, Southern Swing and Stateside Western Dance.

Further information of CWDC (UK) can be found at: <http://www.cwdcuk.org>



Tyne-Lexy Clarson
Aged four. Youngest
Competitor at
Blackpool

Lion Dancing In London

Were you among the fearless who turned up in Trafalgar Square on 1st June to launch World Dance Week to raise funds for CARE International?

Linda Willis joined the them for a day of dance and discovery.

Lion dancing? Well - almost! Joining forces with pupils from the Royal Academy of Dance (RAD), Ceroc, Classical Indian Dancers, Ballroom Dancers, Street Dancers and English National Ballet's Chairman were TV's Angela Rippon, *Holby City* heart-throb Jeremy Sheffield, thousands of pigeons and a bloke in a funny hat who remained motionless, peering out of one eye.

Not forgetting, of course, Line dancers, enthusiastically led by Lisa and Joe Mason from LJ's American Line Dancing Club in Stratford, East London.

Line dancers are well aware that dance is, and always has been, the universal language, breaking down social and ethnic barriers, uniting people across the Globe. With that thought close to their hearts the organisers of CARE International decided to invite dancers and dance groups from all genres to take part, have fun, and go just a little bit mad during World Dance Week,



RAD Ballet students

from 1st-10th June. CARE has a vision: "To seek a World of hope, tolerance and social justice, where poverty has been overcome and people live in dignity and security."

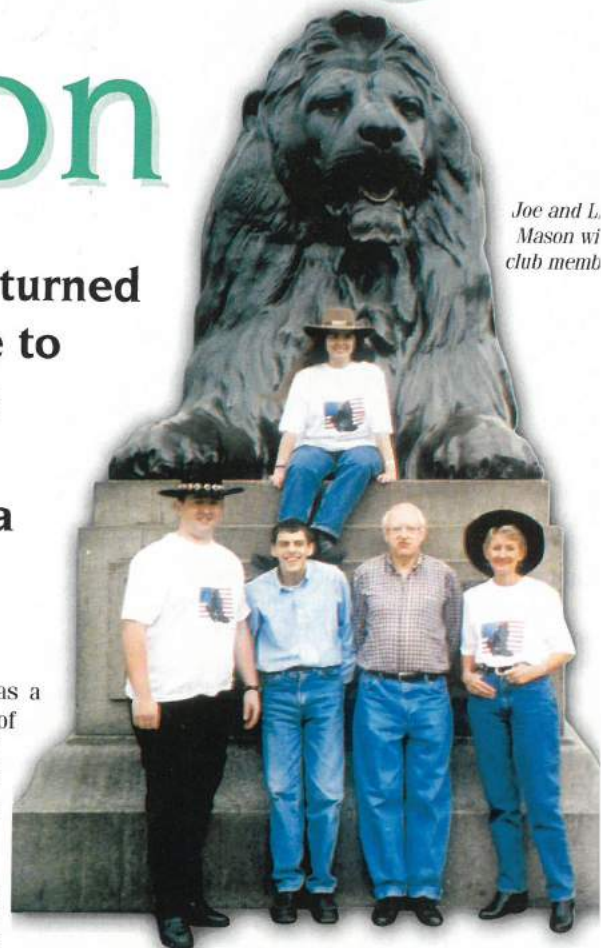
The Charity's mission is to serve individuals and families in the poorest communities in the World, facilitating lasting change by strengthening the capacity for self-help, providing economic opportunity, delivering relief in emergencies like the earthquakes in India and El Salvador, influencing policy decisions at all levels and addressing discrimination in all its forms. Other projects include; working with women, educating young girls in Afghanistan and projects in Northern India and Nepal.

World Dance Week has taken over the mantle of National Dance Week, with dancers uniting to raise funds for a very worthy cause once more. Line dancing in Worcester, Latin and disco in Fife, ballroom in Wales and ballet in London were among the diverse dance forms that this event managed to attract. The Royal Academy of Dancing, English National Ballet and Ceroc got it together. One simple aim: to entertain, educate and fund raise. The theme was "inclusiveness". All dance forms and dancers were given a warm welcome at Trafalgar Square's all day dance extravaganza, which featured a

combination of dance exhibitions, join in classes held by world class dancers and instructors including English National Ballet's Craig Randolph.

Dance devotee Angela Rippon kicked off proceedings smartly with a photo shoot and words of encouragement. No stranger to championing good causes, this Vice Chairman of the British Red Cross is a strong advocate of human rights and the unselfish support that dancers always seem ready to give to those in need. James Cronin, founder member of Ceroc, led his stylish team of swingers, who were joined by the English National Ballet and RAD. The dancers mingled in a ballet teach-in followed by a Ceroc lesson. Wild! Ceroc dance champions whirled around as *She Bangs* and *La Bamba* poured out of the speakers. Short skirts flipping about in the summer breeze, feet nearly as nimble as Line dancers.

Ballet was performed beautifully by young members of the RAD dressed in white chiffon. Anemor, featuring Tsumugi Misaki



Joe and L. Mason with club members

Jeremy Sheffield
(Dr Adams - Holby City)



and Vanessa Fernandez in deep red dresses, was lovely. Very graceful. Very Oriental. *Hot Chilli* was Street Dance at its best performed by The Green Candle Junior Dance Company based in Islington. Youngsters again took control as Youth Open World Ballroom Latin American Champions Derek and Heidi and Open World Juvenile Champions Corky Jnr and Julliane Tango'd, Pasa-Dobléd and jump-jived jubilantly, with attitude. A toss of the head, a flick of trilled skirt.

Enough of all that. We'd had all the demos and presentations par excellence. What we wanted was to strut our stuff. There was still one thing missing from this kaleidoscopic mix - Line dancing! It wasn't just the sun that came out to watch us either. City office workers on lunch break - some from the Houses of Parliament just down the road, tourists from America, Italy and Japan, CARE workers and people of all ages lined up enthusiastically for the highlight of the day - a Line dance lesson with Lisa Mason from LJ's American Line Dancing Club. Screams suddenly burst through the serenity. Well - I didn't think Line dancing would get quite that reaction.

Getting in line in the second row was the rebel and maverick who regularly causes havoc in Holby City. Tall, hunky 'hospital' heart-throb Jeremy Shepherd - surgeon Alex Adams.

An array of young girl fans on half term holiday lined up to dance, get autographs and watch as Lisa put us through our

paces. "I've chosen some easy dances because people haven't done it before" she said. *Electric Slide* was followed by Cheyenne to Pam Tillis' *Queen of Denial*. By now the sun was blazing and the pigeons gathered in gangs as they swooped down amongst us - perilously close to our heads.

More people joined us as we did *A Little More* - a chic lady from Italy with video camera in one hand, a man in a business suit with his little daughter. When she couldn't quite get it and was about to leave he restrained her. "No!" Dad was emphatic; he was staying right where he was until he got those steps right. Even one of the security guards had a go...

*"To seek a World of hope,
tolerance and social
justice, where poverty has
been overcome and people
live in dignity and
security."*

Got To be Funky proved to be a real winner. Everybody shimmied up and down - with a vengeance. The lady from Spain with a really sexy wiggle, the gang of little boy scouts in their bright green jerseys and yellow scarves and hats gyrating and jumping up and down. Most magical mover of all had to be Jeremy "the shake" Sheffield. Nothing stiff and starchy about this surgeon's spirited performance! Last but not least, *Cha Cha Slide* made everybody smile and we all joined in as people surrounded us to watch, even clustering on the balustrades surrounding the square looking over the top. Joe admitted that he preferred Country music, but it was fun and that was the essence of the day.



Lisa Mason teaches Cheyenne

Lisa and Joe met five years ago at their local Line dancing class. Since then they have opened their own club, got married and have a sweet little 15-month-old daughter, Amy, who loves Line dance already. They were delighted with the success of the event, which they believe is great for the image of Line dancing and, of course, to help CARE.

"It's been excellent" smiled Lisa. "We didn't know what it would be like when we were asked to come along. People have been good at getting up and having a go. I like teaching beginners, especially. They are the life blood of Line dance and sometimes get overlooked." Classes are held at the Chandos Centre, Colegrave Road, Stratford, on Tuesdays and Fridays.

I caught up with the handsome doc for a chat. Well - someone had to do it. He admitted he had enjoyed his first taste of Line dancing, "very much" When I told him how impressed I was that he'd picked it up so quickly he said, "Well, I did win with the Royal National Ballet So it was really quite easy for me to pick up the steps." Right!

Luke Rittner, RAD's Chief Executive said, "there is no more inspiring or life enhancing art form than dance. Dance knows no barrier, it is truly international and utterly accessible. To celebrate and promote such a joyous art is the role of World Dance Week and we should both support and enjoy it."

When I squinted up into the sunshine at Nelson's silhouette, I could have sworn I saw him give a nod, a wink and thumb's up. Well, even if it was only a trick of the light, I'm sure he approved of what went on in his Square that day in June.

Album Reviews

TIM RUZGAR –
Linedancer magazine's
Official Reviewer



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

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

● Half star

MONTGOMERY GENTRY *Carrying On* COLUMBIA CK62167

Ears ★★
Boots ★★



After the phenomenal success of *Hillbilly Shoes*, Montgomery Gentry return with their all-important second album, *Carrying On*. Many artists live or die by their second album, particularly if their debut has been a huge success. Is this the case for Montgomery Gentry? Read on...

She Couldn't Change Me (118 bpm) is a great start. A classic Cha Cha that would fit many dances whilst awaiting its own. *My Father's Son* (126 bpm) has an intro that reminds you of Blondie's *Atomic* but turns into a great Country rocker. Smooth steel guitar contributes to the great backing here. *While The World Goes Down The Drain* (88 bpm) is a powerful anthem with a message – it is about playing your guitar under the stars on a mountainside and getting away from the madness of city life. Thought provoking...

The title song, *Carrying On* (91 bpm), is about the best track on the CD. A driving Country rocker, a fast East Coast swinger that will delight both couple and Line

dancers. It has got "hit!" written all over it. On the other hand, *Ramblin' Man* (112 bpm) has a Dylanesque flavour about it. Not sure if I've heard Travis Tritt doing this one or something similar but it's simply a good danceable track.

Black Jack Fletcher & Mississippi Sam (92 bpm), now there's a song title. Cool or what? You just know this is going to be a whiskey sippin', poker playin' honky tonker (well I did anyway!). It does not disappoint. Someone please write a dance to it because I'd love to see what you would call it.

Lucky To Be Here, *Cold One Comin' On* and *Hell Bent On Saving Me* are three of the slower songs on the set, as are *Too Hard To Handle* and *Too Free To Hold*. All good listening songs if that is your want.

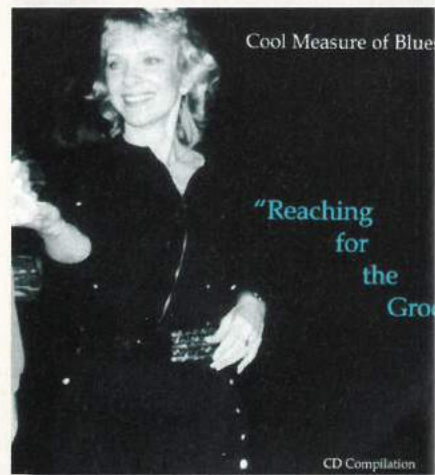
The closing track, *Tried And True*, is a monster five minutes 42 seconds long! It is another powerful listening song telling of someone who stands alone and doesn't need approval from anyone. Sound familiar?

So there you have it. Personally I'm a little disappointed with *Carrying On*. There are a couple of great dance tracks and some fairly average songs making up the package. I expected songs in the calibre of *Daddy Won't Sell The Farm* and *Hillbilly Shoes* but sadly there's nothing as good here. Maybe third time lucky, who knows?

VARIOUS *Cool Measure Of Blues* 2 Beach Bag 0009

Ears ★★★★★
Boots ★★★★★

From the people who brought you *Chilly Cha Cha*, Beach Bag Productions, comes *Cool Measure of Blues 2*. There are 15 tracks suitable for various forms of dance.



The CD has already had three great dances written to tracks on it. The first is *Freaky* by Chris Hodgson to *Freaky* (116 bpm) by Firstlove. A cool dance to a cool track. "You're all I ever want 'cos you're freaky" is not the best chat up line I could ever use, but hey, what do I know. Another track by Firstlove is *Yippee Y* (116 bpm) which opens as though going to be hip hop but it soon reveals itself as a smooth song with a perfect beat. Charlotte Oulton and Rachael McEnaney (aka Bad Attitude) have choreographed an absolute gem of a dance called *Attitude* to this one and it is destined to sweep the nation, trust me. *Ruby Mae* (107 bpm) by Indigo Swing got Johnny Step's creative juices flowing and he came up trumps with *Ruby Mae*. The song will remind you a little of Boyz n the City. *T. Bone Shuffle*, a hot bluesy track, another winner.

Other notable tracks include *Summertime* (118 bpm) the old Gershwin standard brought up to date, *Something You* (112 bpm) by Donny and Susan Drexler just waiting for a new dance to it - and *Let It Rip* (119 bpm), an instrumental with some hot sax right through it.

I also like *Hard Luck Lovin'* (122 bpm) a real blues track with some great harmonica playing. After a few plays one of those songs that gets right in your head. With three great dances and more sure to follow, *Cool Measure of Blues* is an absolute must! Have I ever let you down?

Available from Redneck Records, (01253) 850506.

THE TRACTORS

Fast Girl

Audium 8118-2

Ears ★★★★★

Boots ★★★★★

A new Tractors album is sure to be of great interest to many who still like a dose of ass kickin', honky tonkin' music to dance to. The Tractors have enjoyed enormous success on the line dance scene right from their first album with tracks like *Baby Likes To Rock It* to their highly successful *Farmers In A Changing Room* album with the huge hit *Poor Boy Shuffle*. Their latest offering, *Fast Girl*, opens with *Babalou* (128 bpm) and like almost every track on the album it's oh so danceable. Typically Tractors, with its driving drum beat.

Maggie Gallagher is having huge success with her dance to *Can't Get Nowhere* (110 bpm), very much in the Asleep At The Wheel mode and this Texas swinger is awesome. Beware; it is five minutes long and as Maggie's dance is fast you may find you want to hit the fade button after three or four minutes!

Ready To Cry (100 bpm) opens with some classical piano playing and you think you're in for a real slow ballad. However, the tempo changes but not into a full on rocker, there are some great horns in the background and this one is a surprise from The Tractors. It could almost be Eric Clapton on vocals, it's so cool!

Nine Eleven (120 bpm) returns to standard tractors on this one and I'm afraid it's a little too like many of their previous releases apart from the fantastic sax playing. *Computer Controlled* (90 bpm) has lead singer Steve Ripley lamenting the



rapid changes in life: "Sometimes I feel like a dinosaur, standin' up here with my electric guitar, it won't be long, we won't need musicians, just button pushers and good electricians, the whole world is computer controlled". How true!

The title song *Fast Girl* (162 bpm) is the fastest track, a real rocker and a absolute must for an erstwhile choreographer. I guarantee this will be a hit. *Don't Ever Take My Picture Down* (113 bpm). It's Cowboy Charleston time or Rock Around the Clock, with this glorious Texas swinger. Try it, you'll love it. Bob Wills would be proud!

A Little Place Of Our Own/On The Road Again (128 bpm). Now, this one is over seven minutes long! It's a combination of a new Tractors song and a Bob Dylan classic *On The Road Again*, (not to be confused with Willie Nelson's great song). There's a fascinating story to this one but you'll have to read the sleeve notes 'cos editor Tim Matthews is on my case!

If there is an award or album sleeve design then *Fast Girl* should get it, it's brilliant. The Tractors have moved to the Audium label and have tried something different on some of the songs, mainly the strong use of a horn section. Leader Steve Ripley either wrote or co-wrote most of the tracks and there are some real gems. You'll need to add *Fast Girl* to your collection; we will be dancing to this for some time.

RONNIE BEARD

Bringing It Home

Southbound Records SBDCD17

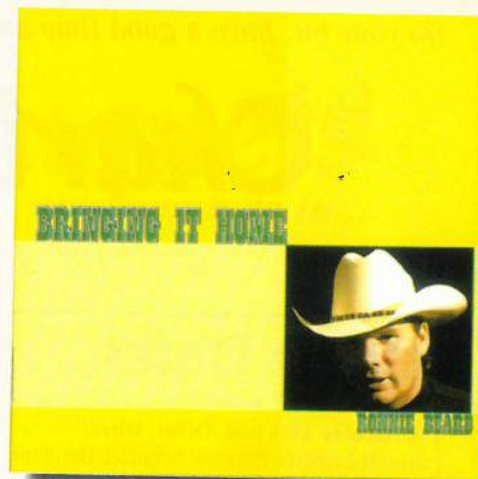
Ears ★★★★★

Boots ★★★★★

Tim Matthews writes: Ronnie Beard has been a stalwart of the live Line dance scene in the USA for several years. His hard work has at last been rewarded by the production of a new album by Jeff Stothers and his team at Southbound Records. At the time of writing, Ronnie is working on the Superline Tour, entertaining thousands of Line dancers at venues around the UK.

This gives Ronnie the chance to promote his album to the masses. What will they find on the 30-minute mid-priced release?

The main appeal is to the more Country-oriented listener and Line dancer. After all, Beard is a son of the South. This becomes



clear from the sound and style of the material on offer. Furthermore, you can tell that the album is aimed at the live audience and will be best in that environment.

We open with *Green Green Grass Of Home* (132 bpm), a simple, upbeat number followed by *The Shake* (150 bpm), in similar vein. Both numbers have dances choreographed to them and the steps are included within the liner notes, a very welcome addition. The anthem-like *The British Are Coming* (160 bpm) has been a big hit on the dance floors. Elle Jay and Paula Bilby put the dance together for this one. Ronnie's right; we're all Line dance mad over here!

Little Black Dress (210 bpm) is another toe-tapper and includes some great guitar work whereas *Lonely and Blue* (144 bpm) has another one of those catchy Beard choruses...and some yodelling! The next two numbers, *Lyin' Love* (73 bpm) and *I Give You Flowers* (78 bpm) provide a welcome respite from all the high-powered stompin'.

Jo Thompson's and Jamie Davis' 48 count dance to *Bump N Grind* (132 bpm) proved popular on the dance floors last year although *Uh Chihua Hua* (138 bpm) is not likely to be such a big hit. The words leave something to be desired in this case. The album finishes on a seasonal note with *Santa Claus* (146 bpm) although I'm not quite sure why this was included on a Summer release.

All in all, a pleasing album for Line dancers. A little short at 30.29 but the mid price makes it much better value for money. You won't find the gushing New Country Nashville sound but the traditionalists will love what they hear...

Do your bit, have a good time and tell us about it in . . .

Charity Lines..

Diary Dates . . .

Wednesday 18th July, Oxtou, Wirral

Steven J. Towers from the Acapulco Bar, Tenerife, will be appearing for a Charity Country music Line dancing tribute to John Denver. The show in aid of the St. John's Hospice in memory of Rod Lee (brother of a good friend who died recently at the hospice). For more information please telephone Bill: (0151) 678 2366.

Saturday 21st July, 7.30pm - 11.00pm, Hersham Village Hall, Surrey

Del Wilson, featured in the May issue of *Linedancer*, is holding a Country and Western disco in aid of Cancer Research. Providing the music will be Texas Lines disco, for all enquiries call Del Wilson on (01932) 849030.

Saturday 28th July, 7.30pm - 11.30pm, Speedwell Rooms, near Chesterfield

This is a Charity Line dance organised by Dens Jukebox in aid of Cancer research and the local Ashgate Hospice, Chesterfield, with a special guest appearance by Plain Loco. There will be a raffle and auction on the night. Tickets are £5 in advance or £6 on the door (restricted) so don't miss out call Den/Jane on (01909) 723366.

Saturday 4th August, 7.30pm - 12 midnight, Litherland Town Hall, Merseyside

Dance night for the Mayor of Sefton's Charity. Ron and Grace will be the host's for the evening. Admission £2.50. There will be two further Charity evenings held on September 15th and October 6th.

Sunday 5th August, 1-6pm, Whitmore Arms, Rectory Rd, Orsett, Grays, Essex

Five hours of Country music and Line dance with side attractions and an optional BBQ. DJs for the event will be Tim and Jackie of Westcliffe's Crazy Horse Line Dance Club. Live entertainment comes from Country duo True Grit. Please come along and support this afternoon for St. Luke's Hospice. Admission £5. Call Margaret on (01375) 891259

Friday 10th August, 7.30pm - 11.00pm, Cedric Ford Pavilion, Newark Showground

Come along to a Line dance jamboree in aid of the Notts & Lincs Air Ambulance and Beaumont House, Newark. Tickets are £4 and there will be a Bar and BBQ with Hog Roast. For more information call Sue on (01636) 676518.

Sunday 12th August, Princess Diana Gardens, Southport

A Line dance extravaganza in aid of the Macmillan Nurse appeal will take place from 2.30pm to 3.30 pm. All ages and levels welcome.

Wednesday 22nd August, Liverpool Street Station London

If you are available from 12 - 2pm, then don't miss out on this free lunch time Line dance at The Broadgate Arena with JD's Line Dance Saloon. For further details contact Jack Dean on (01708) 765464

Saturday 1st September, 7.00pm - 12.00am, Marina Centre, Gt. Yarmouth

Would you like to see the Nadine Somers Band? Well, now you can. This event will be in aid of The Children of Hope. So if you wish to attend then call (01493) 843959 / (01493) 859493 or 07930 433315.



Went Down A Storm

The Jersey Redneck Line dancers held their fifth Line dance marathon in aid of Jersey Hospice Care. It took place at the Merton Hotel, Jersey, where 120 dancers

enjoyed a weekend of dancing and tuition. The special guest this year was Maggie Gallagher who went down a storm and was present for the majority of the weekend. The dances she taught at her workshop were excellent. A magnificent total of £10,800 was raised - an absolutely splendid achievement and one that shows that the marathon is going from strength to strength. Ricky and Therese of Redneck's Line dancing should like to thank all those who took part.

Generosity of the people

We would like experienced dancers to come along and help raise funds for Marie Curie Cancer care. This is the only national Charity with nurses who provide practical hands on nursing care throughout the UK to people with Cancer in their own homes.

The service is available 365 days a year and is completely free of charge to the patient and their families. We continue through dedication, support and generosity of the people through the region. All proceeds raised from local events such these are used to support the continuing work of Marie Curie Cancer care in your community. Our next event is planned for Saturday 13th October, 10 till 4pm. Chorley Town Hall, Lancashire. For more information can be obtained from 49 St. George's Lane, St. Annes-On-Sea, FY8 2AD.

Dunkirk Spirit

I am writing to let you know of our Charity Dance on a very wet March day. Despite a mix up over hall bookings and a delayed start everyone patiently waited and we raised a grand total of £752.46. It really showed the tenacity of Line Dancers. I know of no other group of people who would wait so patiently. Everyone had a bit of that 'Dunkirk spirit' about them as they took to the floor.

Over 150 people danced their way through a varied programme, including absolute beginners who had never seen Line dance before! Everyone enjoyed the evening, especially the *Where's my Pants?* dance choreographed to the WestLife single. We even auctioned off Phil's boxer shorts to add to the funds!

We should really like to thank everyone who turned up to make the evening so much fun and who raised money for such a good cause. Joy Ashton, Southern Stomp Line Dance Club

A Huge Success

Yeovil Stompers say 'thanks' to those who attended their recent charity event. £330 was raised and this has been split between two very worthwhile charities - the Special Baby Care Unit at Yeovil and the Intensive Care Unit at Bristol Children's Hospital. Both of these facilities have helped to care for our baby daughter Poppy when she was born six weeks premature and then contracted Whooping cough. *Leanne Rolls*



Let the 'Rebel Yell'

Marilyn and Sue of Silver Spurs Line dancers are seen here with Country group Rebel Yell at a recent Charity Line dance held at the Exe Ranch in Exeter where



they raised £451 for the Children's Hospice South West. Marilyn says a big 'thank you' to all who attended - especially to Rebel Yell and Chris Hey of Westcountry Line disco.

Denby Dale Line Dancers Unite

Classes from Denby Dale in Yorkshire got together in April to hold a charity Line dance social to raise money for the Greenlea Oncology Unit at Huddersfield Royal Infirmary. They presented a cheque for £600 to Nurses Sue Booker and Rosemary Ainsworth.

Memorable Event

On Friday 27th April a charity Line dance was held to raise funds for Chester Zoo featuring Ed Lawton, John Carrington, Carina Clarke, Lee Burke, Chris and Steve Jones and Lyndon and Mona Foster. It was a memorable event with between 400-500 dancers on the floor. An amazing £6,000 was raised. Local companies chipped in with prizes and Cosalt from Birkenhead donated 200 T-shirts that will be used to raise further funds.



It was a memorable event with between 400-500 dancers on the floor. An amazing £6,000 was raised. Local companies chipped in with prizes and Cosalt from Birkenhead donated 200 T-shirts that will be used to raise further funds.

Amazed

The Ranch recently hosted the Macmillan Mile with many local clubs uniting on the newly refurbished Hastings Pier, much to the delight of the new owner Ian, who was amazed as he had never seen Line dance. We do not have a total yet but it looks as though we are talking big money. Ian has now offered the pier for monthly Line dance events to be held in aid of local charities, so if you would like to attend please phone Pat on (01424) 445678

Worked So Hard

Pam and Dave Hartley worked so hard to organise our charity night. They raised a total of £2,166 for the Cactus Club in Brierfield.

Many thanks, J.Coughlan

**Rebels Line dance**

A big 'thank you' to all dancers at the Rebels Linedance Promotions event on Friday 20th April. The charity dance held to raise funds for L O R O S (Leicester Organisation for the Relief Of Suffering) at Ibstock, Working Men's Club in North West Leicestershire was extremely successful, with a raffle and food available, total money raised was £550. Dancers from around the county joined together and had wonderful night hosted by DJ Honky Tonk Cliff from Vineline. Gee Peters of Rebels Line dance Promotions hopes that their remaining charity events planned for the rest of the year are as successful and they look forward to seeing everyone.

Charity Line Dance

Eight years ago, I was diagnosed with Parkinson's Disease. My dance teachers, Pat and Jenny, arranged a special Charity night bash and raised £350 for The Parkinson's Society.

From a very happy Line dancer, thanks to you all, Linda Garner



Bouquets

this month go to ...

Special Thanks

A very big thank you to our Line dance teacher Anne Stewart. She regularly holds Line dance evenings for local charities as well as party nights for her classes, at no cost to them. She is such a lovely person who pleases all of the people all of the time. It would be nice to see a special thank you to her in the *Linedancer* magazine.

River Valley Stompers

Friendly and more...

I wish to express my sincere thanks to Vicky Moul, Charlotte Oulton, Julie Hewitt and Bev Archer and all the Line dancers who raised money to purchase a much needed power pack for my daughters wheelchair at a cost of £550.

I did not ask any of the above for help - they raised all the money because they wanted to help both my daughter Susan and I.

I attend all the above classes and I have to say I have never known nicer, friendlier or more generous people. So, once again thank you, you're wonderful and may your classes last for ever, your grateful pupil and classmate Myrna Scragg and very appreciative daughter Susan.

**Cumbrian Capers**

Please could I say a big thank you to some great ladies who made us very welcome during our short visit to Cumbria last week. We made a few calls to numbers listed in *Linedancer* and visited clubs near where we were staying. We had a really lovely time and should like to thank the ladies of Penrith and Keswick, particularly Dorothy, Gladys and Janice.

We had a great night out at the Cumbria Ballroom in Workington on our last night and should also like to thank everyone there who came up to meet us and have a chat.

It is really great to know that we dancers have the opportunity to meet so many friendly people whenever we go on holiday. I would not hesitate to recommend anyone visiting the area to try local clubs out.

Thanks again ladies. All the best and hope to see you again soon!

Annie Harris and Michael Small

About Bouquets

Now, have you ever had in mind
some words you'd like to say?
But never get around to it and
day just follows day...

In Bouquet Corner how often
I have read
The praises for the teachers,
the nice things that are said

We often chat amongst ourselves,
the Line dance class I mean
About our super teacher - the
best there's ever been.

But no one ever tells her the nice
things that we say
And when I think of all she does,
it takes my breath away.

I'm sure she doesn't realise how
high her praises flow,
Unless she learns to read our
minds she's never going to
know.

Well, now I'm going to change all
that and set the record straight.
We simply want to tell you Jean,
we think that you're just great.

Yes, Jean Cantell it's you we
mean, it's your turn now today
To read how much we think of
you in, this your own Bouquet

Love from "The Sundowners"

Dance Debates

with Steve Healy



Welcome to the Dance Debates 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 or through e-mail, snail-mail or fax.

Dance Reviews

California Blue

Very nice dance; goes lovely to the music - you can't stop playing and dancing it.

by Rita Johnston from Wales. ★★★★

This dance fits really well to the music

by Chris L from England. ★★★★

Ideal, easy dance for beginners.

by LIN from England. ★★★★

Great for beginners and the music goes perfectly to give a satisfying dance experience.

by Brian & Linda from England. ★★★★

Nice dance, not difficult. *California Blue's* music is a bit slow though. Try it to Roy Orbison's *You Got It* which is slightly more upbeat and fits the dance well.

by Jean Barlow from England. ★★★

A lovely piece of music and an "easy to do" dance. It flows quite well and we can dance and enjoy music at same time.

Reviewed by Val Saunders from England. ★★★★

Don't Stop Movin

Bingo! The best yet Alan, well Done! I like to do it more than once in a night because I just love to lunge...though it explains the aching right knee!!

Alison J. Austerberry (Miss America), England. ★★★★

This is about the best dance that has hit the dance floor for a very long time; everyone in my class loves it. Credit to Alan for a great dance and S Club 7 for a great song. Maybe this is why the song went back to number one in the charts as all the dancers were snapping up the single. The silent power of Line dancers?

Dave The Rave, England. ★★★★

A brilliant dance. We love it. This is one of our favourites at the moment. "WE CAN'T STOP DANCING IT". We would like to see it published in your next issue of your magazine.

Janice and Tom, England. ★★★★

Latino Girl

Fantastic dance; got a great Latin feel. This one is a must for any dancer. Well done Kate.

Carl Heath from England. ★★★★

Gets the blood pumping.

Paul Mountford from England. ★★★★

Learned this in Scotland; what a fab dance, a lot more to it than *For The Money*.

Joan from England. ★★★★

Low Down

A bit about this month's dances

Don't Stop Movin

The track by S Club 7 seems to have caught the imagination of many choreographers. The dance by Alan Birchall has swept across the country and is proving very popular. It is well crafted and not nearly as difficult as it looks on paper.

A Good Heart

Don't forget to check page 34 for the Rob Fowler dance that will be used on September 2nd at Aintree Race Course, Liverpool, to break the current World Record for a Line dance. In aid of the British Heart Foundation, the track chosen is the appropriately named *A Good Heart* by Fergal Sharkey. Helping to promote good health and Line dance, this will be a fun family day out for dancers and non-dancers alike. See you there!

Jukebox

One of the dances taught on Jo Thompson's recent tour was this 6-count Swing number. It is sure to have your toes tapping!

Chat From The Web

Are current dances boring?

Chilli: What's happened to the kind of dances we had in the not too recent past - *Have Fun Go Mad*, *Lets Get Loud*, *Aftershock*, *Larger Than Life* - INTERESTING dances? All the recent dances are rock, rock, shuffle, shuffle. Oh, and a couple of skates; no good without a skate or two! It's just so mind-numbing...or is it me?

borg72: Try *Jungle Freak*, that's certainly different or how about *This Will Be*? That should keep you going for a good while. *So Freaky*; that one's interesting and what about *Bad Attitude*?

linedancepeter: *Jungle Freak*. Yes. Certainly different if you don't mind six minutes of chaos when people are not sure of the steps. Why not try *Wonderland* or *Don't Stop Moving*, two of our current favourites? You often find some weeks you are learning dances that don't seem to set your feet dancing, then a few weeks later you can't wait to get on the floor to practice some new ones you have learned.

Spyder: There are hundreds of dances introduced every week around the world - it's just a matter of what makes it to your area. Often, the instructors change the types of dances they pick to teach based on the feedback of the class. There are many people that don't like to be challenged with the types of dances you named and/or the instructor is hesitant to invest the time to teach a tougher dance for fear of having that time go to waste on something that the class won't do.



Peace Train



Dolly Parton

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Steps Apart, Clap, 2 x Heel Ball Cross, Left Side Rock.		
& 1	Step right slightly to right side. Step left slightly to left side.	Right. Left.	On the spot
2 - 3	Clap hands. Tap left heel diagonally forward left.	Clap. Heel.	
& 4	Step back on ball of left. Cross right over left.	Ball Cross	Left
5	Tap left heel diagonally forward left.	Heel	
& 6	Step back on ball of left. Cross right over left.	Ball Cross	
7 - 8	Rock left to left side. Rock weight onto right in place.	Left. Rock.	On the spot
Section 2	Cross Shuffle, 1/2 Turn Left, Cross Step, Kick, Coaster Step.		
9 & 10	Cross left over right. Step right to right side. Cross left over right.	Cross Step Cross	Right
11	Step right to right side.	Side	
12	On ball of right pivot 1/2 turn left stepping left to left side.	Turn	Turning left
13 - 14	Cross right over left. Kick left to left diagonal.	Cross. Kick.	Left
15 & 16	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
Section 3	Stomp, Hold, 1/4 Turn Heel Ball Change, Left Shuffle, Spin Left.		
17 - 18	Stomp forward right. Hold.	Stomp. Hold.	Forward
19	On ball of right pivot 1/4 turn left touching left heel forward.	Turn	Turning left
& 20	Step left beside right. Step right in place.	Ball Change	On the spot
21 & 22	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
23	On ball of left spin 1/2 turn left stepping back right.	Turn	Turning left
24	On ball of right spin 1/2 turn left stepping forward left.	Turn	
Section 4	Right & Left Camel Walks (with optional Push & Pull Arm Moves).		
25 - 26	Step right diagonally forward right. Slide left beside right.	Step. Slide.	Forward
27 - 28	Step right diagonally forward right. Touch left beside right and clap.	Step. Touch.	
29 - 30	Step left diagonally forward left. Slide right beside left.	Step. Slide.	
31 - 32	Step left diagonally forward left. Touch right beside left and clap.	Step. Touch.	

INTERMEDIATE

Four Wall Line Dance:- 32 Counts. Intermediate Level.
Choreographed by:- Julie Molkner (Aus) 1998.
Choreographed to:- 'Peace Train (Holy Roller Mix)' by Dolly Parton (This mix is NOT on the Treasures album).



Script approved by

Debby Thompson

Lost In You



Debby Thompson

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Rock Step, Cross Shuffle, Rock Step, Cross Shuffle.		
1 - 2	Rock right to right side. Rock left in place.	Right Rock.	On the spot
3 & 4	Cross right over left. Step left to left. Cross right over left.	Cross & Cross.	Left
5 - 6	Rock left to left side. Rock right in place.	Left Rock.	On the spot
7 & 8	Cross left over right. Step right to right. Cross left over right.	Cross & Cross.	Right
Section 2	Step 1/4 Pivots Left X 2, Rock Steps, Triple 1/2 Turn Right.		
9 - 10	Step forward right. Pivot 1/4 turn left.	Step Pivot.	Turning Left
11 - 12	Step forward right. Pivot 1/4 turn left.	Step Pivot.	Left
13 - 14	Rock forward right. Rock back on left.	Rock Recover.	On the spot
15 & 16	Triple step 1/2 turn right stepping Right, Left, Right.	Triple Turn.	Turning Right
Section 3	Rock Step, Back Locks Step, Point Unwind 1/2 Right, Left Shuffle.		
17 - 18	Rock forward onto left. Rock back onto right.	Forward Rock.	On the spot
19 & 20	Step back on left. Lock right over left. Step back on left.	Back Lock Back.	Back
21 - 22	Point right toe back. Unwind 1/2 turn right (weight ends on right).	Point Unwind.	Turning Right
23 & 24	Step forward on left. Close right beside left. Step forward on left.	Left Shuffle.	Forward
Section 4	Rock Step, Triple 3/4 Turn Right, Rock Step, Coaster Cross.		
25 - 26	Rock forward onto right. Rock back onto left.	Rock Recover.	On the spot
27 & 28	Triple 3/4 turn right stepping Right, Left, Right.	Triple Turn.	Turning Right
29 - 30	Rock forward onto left. Rock back onto right.	Rock Recover.	On the spot
31 & 32	Step back onto left. Close right beside left. Cross left over right.	Coaster Cross.	

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

Choreographed by:- Debby Thompson (UK).

Choreographed to:- 'My Heart Is Lost To You' by Brooks & Dunn from Steers & Stripes Album (146 bpm). Start dance on lyrics.

Alison Johnstone

One Horse Town



Alison Johnstone

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Toe Taps Front Side, Sailor Step X 2.		
1 - 2	Tap right toe forward. Tap right toe to right side.	Front Side	On the spot
3 & 4	Cross step right behind left. Step left to left, Step right in place.	Sailor Step	
5 - 6	Tap left toe forward. Tap left toe to left side.	Front Side	
7 & 8	Cross step left behind right. Step right to right. Step left in place.	Sailor Step	
Section 2	Walk Walk, Right Shuffle. Rock Rock, Back Lock Step.		
9 - 10	Step forward right. Step forward left.	Walk Walk	Forward
Note:	Alternative steps 9 - 10: Complete full spin over right shoulder.		
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle	
13 - 14	Rock forward left. Rock right in place.	Rock Recover	On the spot
15 & 16	Step back left. Lock right over left. Step back left.	Back Lock Back	Back
Section 3	1/2 Turn Step, Right Shuffle, Rock Recover, Sailor 1/4 Turn Left		
17 - 18	On ball of left make 1/2 turn right stepping forward right. Step forward left.	Turn Step	Turning Right
19 & 20	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
21 - 22	Rock forward left. Rock right in place.	Rock Recover	On the spot
23 & 24	Step left behind right. Step right to right. Step left 1/4 turn left.	Sailor Turn	Turning Left
Section 4	Rock Rock, Coaster Cross, Sway Sway, Bump Hips left, Right, Left.		
25 - 26	Rock forward on right. Rock left in place.	Rock Recover	On the spot
27 & 28	Step back on right. Step left beside right. Cross step right over left.	Coaster Cross	
29 - 30	Step left to left swaying hips left. Step right to right swaying hips right.	Sway Sway	
31 & 32	Sway hips left, right, left.	Bump 2 3	

BEGINNER/INTERMEDIATE

Choreographers Note:- To end the dance you will facing 3 O'clock wall and will have danced the first 8 counts of Section 1.
Big Finish:- Last 4 counts Step forward right. Pivot 1/4 Left. Step right beside left. Put hands in air shouting "Tequilla".

Alternative Music:- 'Straight Tequilla' by Trini Trigs; 'Margarita' by Mestizzo; 'Un Dos Tres' by Ricky Martin.

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

Choreographed by:- Alison Johnstone (UK).

Choreographed to:- 'One In A Row' by Trick Pony (110 bpm) Start Dance On Lyrics.



Script approved by

Sue

Whole Again



Sue Johnstone

BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1		Rocks, Syncopated Weave, Rocks, 1/4 Coaster Turn Left.	
	1 - 2	Rock right to right side. Rock left in place.	Rock Recover.	On the spot
	3 & 4	Cross right behind left. Step left to left. Cross right over left.	Behind & Cross.	Left
	5 - 6	Rock left to left side. Rock right in place.	Rock Recover.	On the spot
	7 & 8	Step left back 1/4 turn left. Step right beside left. Step forward left.	Turn Coaster.	Turning Left
Section 2		Step 1/2 Pivot Left, Triple 1/2 Turn Left, Back Rock, Left Shuffle Forward.		
	9 - 10	Step forward right. Pivot 1/2 turn left.	Step Pivot.	Turning Left
	11 & 12	Triple 1/2 turn left stepping right, left, right.	Triple Turn.	Left
	13 - 14	Rock back on left. Rock right in place.	Back Rock.	On the spot
	15 & 16	Step forward left. Close right beside left. Step forward left.	Left Shuffle.	Forward
Section 3		Stomp, Hold, Scissor Step, Stomp, Hold, Sailor Step.		
	17 - 18	Stomp forward right with arms out to sides. Hold.	Stomp Hold.	On the spot
	19 & 20	Step left to left. Step right beside left. Cross left over right.	Side & Cross.	
	21 - 22	Stomp right to right with arms out to sides. Hold.	Stomp Hold.	
	23 & 24	Cross left behind right. Step right to right. Step left in place.	Sailor Step.	
Section 4		Rocks, 3/4 Triple Turn Right, Rocks, Coaster Cross.		
	25 - 26	Rock forward right. Rock left in place.	Rock Recover.	On the spot
	27 & 28	Triple 3/4 turn right stepping right, left, right.	Triple Turn.	Turning Right
	29 - 30	Rock forward left. Rock right in place.	Rock Recover.	On the spot
	31 & 32	Step back left. Step right beside left. Cross left over right.	Coaster Cross.	

Note:- Alternative steps for 31 & 32: full triple turn left stepping left, right left.

Alternative Music:- 'If You Wanna Touch Her, Ask' by Shania Twain (106 bpm) from Come On Over CD or 'Third Rate Romance' by Sammy Kershaw (118 bpm).

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

Choreographed by:- Sue Johnstone (UK) Feb 2001.

Choreographed to:- 'Whole Again' by Atomic Kitten (CD Single) (96 bpm). Start Dance on Lyrics.

Bill

RW&B



Dollar Bill

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Side, Slide, Chasse, Sailor Step, Cross Behind, Full Unwind.		
1 - 2	Step right to right side. Slide left beside right.	Right. Together.	Right
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
5 & 6	Cross left behind right. Step right to right side. Step left to left side.	Sailor Step	On the spot
7 - 8	Cross right behind left. Unwind full turn right (weight ends on right).	Behind Unwind	Turning right
Option:	Steps 7 - 8 can be replaced with a right sailor step.		
Section 2	Left Side, Slide, Chasse, Sailor Step, Cross Behind, Full Unwind.		
9 - 10	Step left to left side. Slide right beside left.	Left. Together.	Left
11 & 12	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
13 & 14	Cross right behind left. Step left to left side. Step right to right side.	Sailor Step	On the spot
15 - 16	Cross left behind right. Unwind full turn left (weight ends on left).	Behind Unwind	Turning left
Option:	Steps 15 - 16 can be replaced with a left sailor step.		
Section 3	Walk Forward, Right Shuffle, Rock Step, Coaster Step.		
17 - 18	Step forward right. Step forward left.	Right. Left.	Forward
19 & 20	Step forward right. Close left beside right. Step forward right.	Right Shuffle	
21 - 22	Rock forward on left. Rock back onto right.	Rock Step	On the spot
23 & 24	Step back left. Step right beside left. Step forward left.	Coaster Step	
Section 4	Step 1/2 Pivot Left x 2, Right Kick Ball Change, Step 1/4 Turn Left.		
25 - 26	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning left
27 - 28	Step forward right. Pivot 1/2 turn left.	Step Pivot	
29 & 30	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
31 - 32	Step forward right. Pivot 1/4 turn left. (weight ends on left)	Step Turn	Turning left

BEGINNER/INTERMEDIATE

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

Choreographed by:- Dollar Bill (UK) June 2001.

Choreographed to:- 'Only In America' by Brooks & Dunn (132 bpm) from Steers & Stripes album.

Music Suggestions:- 'Wrapped Around' by Brad Paisley, from Part II album;
'Walk Softly On This Heart of Mine' by Kentucky Head Hunters (teach).

Max Perry

Bahama Mama



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Together, Forward, Cha Cha Forward, 1/2 Pivot, Syncopated 1/2 Pivot.		
1 - 3	Step left to left side. Close right beside left. Step forward left.	Side Close Forward	Left
4 & 5	Step forward right. Step left up behind right. Step forward right.	Right Left Right	Forward
6 - 7	Step forward left. Pivot 1/2 turn right.	Step Pivot	Turning right
8 & 1	Step forward left. Pivot 1/2 turn right. Step forward left.	Step Pivot Step	
Section 2	Rock 1/4 Turn Right, Chasse 1/4 Turn Right, Syncopated Step Slides.		
2 - 3	Rock forward on right. Rock back onto left making 1/4 turn right.	Rock. Turn.	Turning right
4 & 5	Step right to right side. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Right
6 - 7	Step forward left. Slide right up behind left.	Step. Close.	Forward
8 & 1	Step forward left. Slide right up behind left. Step forward left.	Step. Close. Step.	
Section 3	Step Slides Forward, Rock Step, 1/4 Turn Left, Point Right.		
2 - 3	Slide right up behind left. Step forward left.	Close. Step.	Forward
4	Slide right up behind left.	Close	
& 5	Step forward left. Step right up behind left.	Step Close	
6 - 7	Rock forward on left. Rock back onto right in place.	Rock. Recover.	On the spot
&	Quickly make 1/4 turn left stepping left to left side.	Turn	Turning left
8	Touch (point) right toe to right side.	Touch	On the spot
Section 4	Step Right, Cross Over Rock, Chasse 1/4 Turn Left, Walk Around Turn.		
1	Step weight onto right in place.	Right	Right
2	Make 1/4 turn right and rock forward on left.	Turn	Turning right
3	Rock back onto right making 1/4 turn left.	Rock	Turning left
4 & 5	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Left	Left
6	Step right forward making 1/2 turn left.	Turn	Turning left
7 - 8	Step onto left in place making 1/4 turn left. Step right beside left.	Step Together	

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

Choreographed by:- Max Perry (USA).

Suggested Music:- 'If I Never Stop Loving You' by David Kersh (Choreographers Favourite);
'Bahama Mama' by Boney M; or any Cha Cha.

Young Hearts



Lorraine Brown

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 - 4 5 & 6 7 - 8	Right Chasse, Rock Rock, Left Chasse 1/4 Turn, Rock Rock. Step right to right. Close left beside right. Step right to right. Rock back on left. Rock right in place. Step left to left. Close right beside left. Step left back into 1/4 turn right. Rock back on right. Rock left in place.	Right Chasse. Rock Recover. Chasse Turn. Back Recover.	Right On the spot Turning Right On the spot
Section 2 9 - 10 11 & 12 13 - 14 15 & 16	Touch Front Side, Sailor 1/2 Turn, Touch Front Side, Sailor 1/2 Turn. Touch right toe forward. Touch right toe to right side. Right sailor making 1/2 turn right. Touch left toe forward. Touch left toe to left side. Left sailor making 1/2 turn left.	Front Side. Sailor Turn. Front Side. Sailor Turn.	On the spot Turning Right On the spot Turning Left
Section 3 17 & 18 19 - 20 21 & 22 23 - 24	Right Chasse, Rock Rock, Chasse 1/4 Turn, Rock Rock. Step right to right. Close left beside right. Step right to right. Rock back on left. Rock right in place. Step left to left. Close right beside left. Step back left into 1/4 turn right. Rock back on right. Rock left in place.	Right Chasse. Rock Recover. Chasse Turn. Back Recover.	Right On the spot Turning Right On the spot
Section 4 25 - 26 27 - 28 29 & 30 & 31 - 32	3/4 Monterey Turn, Syncopated Heel Digs, Heel Hook. Touch right toe right. Turn 3/4 right stepping right beside left. Touch left toe left. Step left beside right. Touch right heel forward. Step right in place Touch left heel forward. Step left in place. Touch right heel forward. Hook right heel to left knee.	Out Turn. Out Together. Heel & Heel & Heel Hook.	Turning Right On the spot
Section 5 33 - 34 35 - 36 37 & 38 39 - 40	Toe 1/2 Turn Right, Step 1/2 Pivot Right, Coaster Step, Heel Hook. Touch right toe back. Make 1/2 turn right taking weight. Step forward left. Pivot 1/2 turn right (weight ends on left). Step back right. Step left beside right. Step forward right. Touch left heel to left diagonal. Hook left heel to right knee.	Toe Turn. Step Pivot. Coaster Step. Heel Hook.	Turning Right Right On the spot
Section 6 41 & 42 43 & 44 45 & 46 47 - 48 Note:	1/4 Turn Chasse, Triple 1/2 Turn Left, Coaster Step, Full Turn Left. Step left 1/4 left. Close right beside left. Step forward left. Triple 1/2 turn left stepping right, left, right. Step back left. Step right beside left. Step forward left. Make full turn over left shoulder stepping back right, left. Alternative steps for 47 - 48: walk forward right, left.	Turn Chasse. Triple Turn. Coaster Step. Turn Turn.	Turning Left Left On the spot Turning Left.

INTERMEDIATE

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

Choreographed by:- Lorraine Brown (Scotland).

Choreographed to:- 'Young At Heart' by Rye Brothers on Shamrock & Saguara CD (115 bpm) Start dance on lyrics.

Alternative Music:- 'Love You Too Much' by Brad Seals (Fever 9) or 'Stomp' by Steps.



Script approved by

Pauline Mason

That's Amore



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECT
	Section 1		Forward, Touch, Back, Touch, Rolling Turn Right, Hook Side Draw.	
	1 - 3	Step right diagonally forward right. Touch left beside right. Hold.	Forward 2, 3.	Forward
	4 - 6	Step left diagonally back left. Touch right beside left. Hold.	Back 2, 3.	Back
	7	Step right 1/4 turn right.	Right	Turning r
	8	On ball of right make 1/2 turn right stepping left back.	Turn	
	9	On ball of left make 1/4 turn right, hooking right across left.	Hook	
	10 - 12	Step right long step to right. Draw left to touch beside right over 2 counts.	Side Draw Left	Right
Section 2		Forward, Touch, Back, Touch, Rolling Turn Left, Hook Side Draw.		
	13 - 15	Step left diagonally forward left. Touch right beside left. Hold.	Forward 2, 3.	Forward
	16 - 18	Step right diagonally back right. Touch left beside right. Hold.	Back 2, 3.	Back
	19	Step left 1/4 turn left.	Left	Turning l
	20	On ball of left make 1/2 turn left stepping right back.	Turn	
	21	On ball of right make 1/4 turn left, hooking left across right.	Hook	
	22 - 24	Step left long step to left. Draw right to touch beside left over 2 counts.	Side Draw Right	Left
Section 3		1/4 Turn Right, Point, Cross, Point, Step, Step 1/2 Pivot, Cross Point.		
	25 - 27	Step right 1/4 turn right. Point left to left side. Hold.	Turn Touch Hold	Turning r
	28 - 30	Step left forward across right. Point right to right side. Hold.	Cross Point Hold	Forward
	31 - 33	Step forward right. Step forward left. Pivot 1/2 turn right.	Step Step Pivot	Turning
	34 - 36	Step left forward across right. Point right to right side. Hold.	Cross Point Hold	Forward
Section 4		Forward, Touch, Back Touch, Step Full Turn, Step, Touch.		
	37 - 39	Step right long step forward. Touch left beside right. Hold.	Forward 2, 3.	Forward
	40 - 42	Step left long step back. Touch right beside left. Hold.	Back 2, 3.	Back
	43	Step forward on right.	Right	Forward
	44	On ball of right make 1/2 turn right, stepping back on left.	Turn	Turning
	45	On ball of left make 1/2 turn right, stepping forward onto right.	Turn	
	46 - 48	Step forward left. Touch right beside left. Hold.	Step Touch Hold	Forward

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

Choreographed by:- Pauline Mason (UK) May 2001.

Choreographed to:- 'That's Amore' by The Dean Brothers (144 bpm) 12 count intro, from Magic Moments CD.

Steppin' off the Page

Script approved by

Maggie Gallagher

Choose To Dance



Lee Ann Womack

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 - 6 7 & 8	Right Rock Cross, Left Rock Cross, Forward Rock, Triple 1/2 Turn Right. Rock right to right side. Rock onto left in place. Step right forward across left. Rock left to left side. Rock onto right in place. Step left forward across right. Rock forward on right. Rock back onto left. Triple step 1/2 turn right, stepping - Right Left Right.	Right Rock Cross Left Rock Cross Forward Rock Triple Turn	Forward Turning right
Section 2 9 & 10 11 & 12 13 - 14 15 & 16	Left Rock Cross, Right Rock Cross, Rock 1/4 Turn Right, Left Shuffle. Rock left to left side. Rock onto right in place. Cross left over right. Rock right to right side. Rock onto left in place. Cross right over left. Rock to left side on left. Rock onto right making 1/4 turn right. Step forward left. Close right beside left. Step forward left.	Left Rock Cross Right Rock Cross Rock Turn Left Shuffle	Forward Turning right Forward
Section 3 17 - 18 & 19 - 20 21 - 22 & 23 - 24	Step Lock Step, Step 1/2 Pivot, Step Lock Step, Right & Left Skates. Step forward right. Lock left behind right. Step forward right. Step forward left. Pivot 1/2 turn right. Step forward left. Lock right behind left. Step forward left. Skate right diagonally forward right. Skate left diagonally forward left.	Right Lock & Step Pivot Left Lock & Skate Skate	Forward Turning right Forward
Section 4 25 - 26 & 27 - 28 29 - 30 & 31 - 32	Step Lock Step, Step 1/2 Pivot, Step Lock Step, Right & Left Skates. Step forward right. Lock left behind right. Step forward right. Step forward left. Pivot 1/2 turn right. Step forward left. Lock right behind left. Step forward left. Skate right diagonally forward right. Skate left diagonally forward left.	Right Lock & Step Pivot Left Lock & Skate Skate	Forward Turning right Forward
Section 5 33 - 34 & 35 & 36 37 - 38 & 39 & 40	Step, Behind, Heel Jack, & Cross, leading Right then Left. Step right to right side. Cross left behind right. Step right to right side. Tap left heel diagonally forward left. Step left beside right. Cross right over left. Step left to left side. Cross right behind left. Step left to left side. Tap right heel diagonally forward right. Step right beside left. Cross left over right.	Step. Behind. & Heel & Cross Step. Behind. & Heel & Cross	Right Left Right
Section 6 41 & 42 43 - 44 45 & 46 47 - 48	Chasse Right, Cross, Unwind Full Turn Right, Chasse Left, Back Rock. Step right to right side. Close left beside right. Step right to right side. Cross left over right. Unwind full turn right (weight ends on right) Step left to left side. Close right beside left. Step left to left side. Rock back on right. Rock forward onto left.	Side Close Side Cross Unwind Side Close Side Back Rock	Right Turning right Left On the spot
Section 7 49 - 50 51 & 52 53 - 54 & 55 - 56	Forward Rock, Triple 1/2 Turn Right, Syncopated Jazz Box & Point. Rock forward on right. Rock back onto left. Triple step 1/2 turn right, stepping - Right Left Right. Cross left over right. Step back right. Step left to left side. Cross right over left. Point left to left side.	Forward Rock Triple Turn Cross Back & Cross. Point.	On the spot Turning right On the spot Left
Section 8 & 57 - 58 & 59 - 60 & 61 - 62 63 - 64	Switch Point Hold, 1/2 Turn Point Hold, Step 1/2 Pivot, Left x 2. Step left beside right. Point right to right side. Hold. On ball of left make 1/2 turn right stepping right beside left. Point left to left side. Hold. Step left beside right. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left.	& Point. Hold. Turn Point. Hold. & Step. Pivot. Step Pivot	On the spot Turning right On the spot Turning left

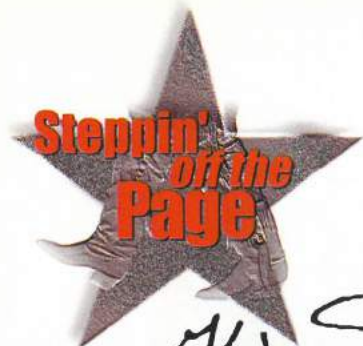
INTERMEDIATE

Choreographers Note:- On the second wall of dance only, dance to step 32 then start dance again from beginning facing back.

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

Choreographed by:- Maggie Gallagher (UK) May 2000.

Choreographed to:- 'I Hope you Dance (Rawling Mix: Radio Edit)' by Lee Ann Womack available on single (128 bpm).



Script approved by

Kate Sala.

Latino Girl



		INTERMEDIATE		STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
				Section 1	Skates, Cross Rock Step, leading Right then Left.		
	1 - 2	Skate right diagonally forward right. Skate left diagonally forward left.	Right. Left.	Forward			
	3 & 4	Cross rock right over left. Rock back onto left. Step right to right side.	Cross Rock Side	On the spot			
	5 - 6	Skate left diagonally forward left. Skate right diagonally forward right.	Left Right	Forward			
	7 & 8	Cross rock left over right. Rock back onto right. Step left to left side.	Cross Rock Side	On the spot			
Section 2	Weave Left, Heel Jack, Cross Step, 1/4 Turn Left, Back, Heel Jack.						
	9 - 10	Cross right over left. Step left to left side.	Cross Side	Left			
	11 & 12	Cross right behind left. Step diagonally back left. Touch right heel forward.	Behind & Heel				
	& 13	Step right in place. Cross left over right.	& Cross	Right			
	14	Step right to right side making 1/4 turn left.	Turn	Turning left			
	15 & 16	Step back left. Small step back right. Touch left heel forward.	Back & Heel	Back			
Section 3	Walk Forward, Right Lock Step, Forward Rock, Triple 1/2 Turn Left.						
	& 17 - 18	Step left in place. Step forward right. Step forward left.	& Right. Left.	Forward			
	19 & 20	Step forward right. Lock left behind right. Step forward right.	Right Lock Step				
	21 - 22	Rock forward left. Rock back onto right.	Forward Rock	On the spot			
	23 & 24	Triple step 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left			
Section 4	Full Turn Left, Sweep, Cross, Heel Jack x 2.						
	25	On ball of left make 1/2 turn left, stepping back onto right.	Turn	Turning left			
	26	On ball of right make 1/2 turn left, stepping forward onto left.	Turn				
	27 - 28	Sweep right around in front of left. Step onto right across left.	Sweep Cross	On the spot			
	& 29	Small step back on left. Touch right heel forward.	& Heel				
	& 30	Step onto right in place. Touch left beside right.	& Touch				
	& 31	Small step back on left. Touch right heel forward.	& Heel				
	& 32	Step onto right in place. Touch left beside right.	& Touch				
Section 5	Cross Back, Triple 1/2 Turn Left, Ronde 1/2 Turn, Touch, Cross Shuffle.						
	33 - 34	Cross left over right. Step back onto right.	Cross Back	Back			
	35 & 36	Triple step 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left			
	37	Make 1/2 turn left sweeping right around from behind.	Sweep				
	38	Touch right across in front of left.	Touch	On the spot			
	39 & 40	Cross step right over left. Step left to left side. Cross step right over left.	Cross Step Cross	Left			
Section 6	Side Left, Hold, And Side Left, Hold, Slow Skates Right & Left.						
	41 - 42	Step left to left side. Hold.	Left. Hold.				
	& 43 - 44	Step right beside left. Step left to left side. Hold.	& Left. Hold.	Left			
	45 - 46	Skate right to right side over two counts.	Right Skate	Right			
	47 - 48	Skate left to left side over two counts.	Left Skate	Left			

Choreographers Note:- When danced to the Ricky Martin track below, dance the whole dance through twice, then dance third and fourth repetitions starting from count 17 (Section 3) making these two walls only 32 counts. From fifth wall dance whole dance (1-48) to end of track.

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

Choreographed by:- Kate Sala (UK) Feb 2001.

Choreographed to:- 'Are You In It For Love' by Ricky Martin from Sound Loaded album.

Script approved by



Jukebox



Jo Thompson

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Right Kicks, Sailor Step, Left Kicks, Sailor Step. Kick right across left. Kick right to right side. Cross right behind left. Step left to left side. Step right slightly forward. Kick left across right. Kick left to left side. Cross left behind right. Step right to right side. Step left slightly forward.	Kick. Kick. Sailor Step Kick. Kick. Sailor Step	On the spot
Section 2 9 - 10 11 & 12 13 & 14 Note:- Option:- 15 - 16	Forward Rock, Shuffle 1/2 Turn, Touch Scoot with 1/2 Turn, Back Rock. Rock forward on right. Rock back onto left. Make 1/4 turn right stepping right to right side. Step left beside right. Step right 1/4 turn right. Make 1/4 turn right touching ball of left behind right heel. Make 1/4 turn right lifting left and scooting back on right. Step back on left. Think of counts 11 - 14 as a smooth continuous turn towards back wall. 13 & 14 can be replaced with triple 1/2 turn right. Rock back on right. Rock forward onto left.	Rock Step Turn Shuffle Turn Scoot Back Rock Step	On the spot Turning right On the spot
Section 3 17 - 18 & 19 & 20 21 - 22 & 23 & 24	Diagonal Steps Forward, Drag, Knee Pops, x 2. Step right large step to right diagonal. Slide left beside right. With feet together bend both knees, lifting heels slightly. Straighten legs, lowering heels softly. Repeat steps & 19. Step left large step to left diagonal. Slide right beside left. Repeat steps & 19. Repeat steps & 19.	Right. Slide. Knee Pop Knee Pop Left. Slide. Knee Pop Knee Pop	Right On the spot Left On the spot
Section 4 & 25 - 26 & 27 - 28 & 29 & 30 31 32	Syncopated Jumps Back, 1/4 Turn Right, Side Drag. Step right diagonally back right. Touch left beside right. Hold. Step left diagonally back left. Touch right beside left. Hold. Step right diagonally back right. Touch left beside right. Step left diagonally back left. Touch right beside left. Make 1/4 turn right, stepping right large step to right side. Hold, sliding left beside right.	Back Touch. Hold. Back Touch. Hold. Back. Touch. Back. Touch. Turn Slide	Back Turning right
Section 5 33 - 34 35 - 36 37 38 - 39 40 Note:	Back Rock, Sugar Foot Pattern x 2. Rock back on left. Rock forward onto right. Touch left toe beside right, knee in. Touch left heel to left side. Cross step left over right. Touch right toe beside left, knee in. Touch right heel to right side. Cross step right over left. Swivel naturally on balls of feet during Sugar Foot pattern.	Back. Rock. Toe. Heel. Cross Toe. Heel. Cross.	On the spot
Section 6 41 - 43 44 45 46 - 47 & 48	Box, Twist, Kick, Cross, 1/4 Triple Turn Left. Step back on left. Step right to right side. Step left across in front of right. Touch ball of right beside left, bending knees twisting slightly left. Twisting slightly right, kick right to right diagonal. Cross right behind left. Step left 1/4 turn left. Step right beside left. Step forward left.	Back. Side. Cross. Right Kick Behind. Turn. Shuffle	Right On the spot Turning left Forward
Section 7 49 - 50 51 - 52 53 - 54 55 - 56	Step 1/2 Pivots with Holds and Finger Snaps - Slow 1/2 Pivots. Step forward right. Hold and snap right fingers to right side. Pivot 1/2 turn left. Hold and snap right fingers across front of body. Step forward right. Hold and snap right fingers to right side. Pivot 1/2 turn left. Hold and snap right fingers across front of body.	Step. Hold. Pivot. Hold. Step. Hold. Pivot. Hold.	Forward Turning left Forward Turning left
Section 8 57 - 58 59 - 60 & 61 & 62 & 63 & 64	Jazz Box, 1/4 Turn Right, Out Out, Knee Pops, In In. Cross step right over left. Step back on left. Make 1/4 turn right stepping right to right side. Step left beside right. Step right to right side. Step left to left side. (end feet apart) With feet apart bend both knees, lifting heels slightly. Straighten legs, lowering heels softly. Repeat steps & 62. Step right to centre. Step left beside right. (weight ends on left)	Cross. Back. Turn. Together. Out. Out Knee Pop Knee Pop In. In.	Back Turning right On the spot

INTERMEDIATE

BREAK : Only danced when using the Michael Martin Murphy track Jukebox. During 6th repetition there is a break. Dance counts 1 - 12 then Stomp forward left, Hold for 3 counts. Stomp forward right, Hold for 3 counts. Stomp forward left, Hold for 3 counts. Then add last part of dance & 61 - 64. Start again from beginning, as normal for rest of song.

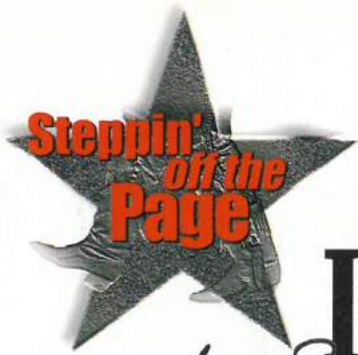
Choreographers Note:- If using the Michael Martin Murphy track a bridge is required in the 6th wall.

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

Choreographed by:- Jo Thompson (USA) March 2001.

Choreographed to:- 'Jukebox' by Michael Martin Murphy from the Land of Enchantment CD.

Music Suggestions:- 'Little Deuce Coupe' by James House and The Beach Boys, 'Billy B. Bad' by George Jones or any well phrased East Coast Swing style song.



Script approved by

Alan G. Binkal

Don't Stop Movin'

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 2 - 4 5 & 6 7 & 8 Note:-	Part A - Verse Lunge Right, Slide, Right Sailor Step, Left Sailor Step. Lunge right to right. Slide right to left over 3 counts. (Weight ends on left). Cross right behind left. Step left to left. Step right beside left. Cross left behind right. Step right to right. Step left beside right. Optional arms for lunge – link hands by interlocking fingers at shoulder height close to chest. On every second verse there is a short sharp chord struck. Do a quick lunge looking to right, both arms pointing to right.	Lunge 2 3 4 Right Sailor Left Sailor	Right On the spot
Section 2 & 9 & 10 & 11 & 12 13 - 14 15 & 16	Syncopated Vine Right, Rock Recover, Behind & Cross. Step right to right. Cross left behind right. Step right to right. Cross left over right. Step right to right. Cross left behind right. Step right to right. Cross left over right. Rock right to right. Rock left in place. Cross right behind left. Step left to left. Cross right over left.	& Behind & Cross & Behind & Cross Rock Recover Behind & Cross	Right On the spot
Section 3 17 - 18 19 - 20 21 - 22 23 & 24	Weave Left, Rock Recover, 1/4 Sailor Turn Right. Step left to left. Cross right behind left. Step left to left. Cross right over left. Rock left to left. Rock right in place. Cross left behind right. Step right 1/4 turn right. Step forward left.	Step Behind. Step Cross. Rock Recover. Sailor Turn.	Left Turning Right
Section 4 25 - 26 27 & 28 29 - 30 31 & 32	Step 1/2 Pivot Left, Right Shuffle, Rock Recover, Coaster Step. Step forward right. Pivot 1/2 turn left. Step forward right. Step left beside right. Step forward right. Rock forward on left. Rock right in place. Step back on left. Step right beside left. Step forward on left.	Step Pivot. Right Shuffle. Rock Recover. Coaster Step.	Turning Left Forward On the spot
Section 1 1 - 2 3 - 4 5 6 7 8	PART B - Chorus Stomp, Scoot, Step Hold, Moon Walks Back. Stomp forward on right. Scoot back on right whilst hitching left. Step back on left. Hold. Slide right back popping left knee out. Slide left back popping right knee out. Slide right back popping left knee out. Slide left back popping right knee out.	Stomp Scoot Back Hold. Back 2 3 4	Back
Section 2 9 - 10 11 - 12 13 - 14 15 - 16	Skates Forward, 1/4 Hinge Turn Left, Hold, 1/2 Hinge Turn Left, Hold. Skate forward right. Skate forward left. Skate forward right. Skate forward left. On ball of left make 1/4 turn left stepping right to right side. Hold On ball of right make 1/2 turn left. Hold.	Skate 2 3 4 Turn Hold Turn Hold.	Forward Turning Left. Left
Section 3 17 - 18 19 - 20 21 - 24	Stomp, Scoot, Step Hold, Moon Walks Back. Stomp forward right. Scoot back on right whilst hitching left. Step back on left. Hold. Repeat step 5 - 8 of Section 1 Part B.	Stomp Scoot Back Hold	Back
Section 4 25 - 26 27 - 28 29 - 30 31 - 32	Skates Forward 1/4 Hinge Turn Left, Hold, 1/2 Hinge Turn Left, Hold. Skate forward right. Skate forward left. Skate forward right. Skate forward left. On ball of left make 1/4 turn left stepping right to right side. Hold On ball of right make 1/2 turn left. Hold.	Skate 2 3 4 Turn Hold Turn Hold	Forward Turning Left Left

Continued.

Don't Stop Movin' ...continued



Alan G. Birchall

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 5 33 & 34 & 35 & 36 37 - 40	Syncopated Toe & Heel Touches, Heel Bounce 1/2 Turn Left. Touch right to right. Step right beside left. Touch left to left. Step left beside right. Touch right heel forward. Step right beside left. Step back on ball of left. Make 1/2 turn left bouncing heels 4 times during turn.	Right & Left & Heel & Back Turn 2 3 4	On the spot Turning Left
Section 6 41 & 42 & 43 & 44 45 - 48	Syncopated Toe & Heel Touches, Heel Bounce 1/2 Turn Left. Touch right to right. Step right beside left. Touch left to left. Step left beside right. Touch right heel forward. Step right beside left. Step back on ball of left. Make 1/2 turn left bouncing heels 4 times during turn.	Right & Left & Heel & Back Turn 2 3 4	On the spot Turning Left
Section 7 49 & 50 & 51 & 52 &	Syncopated Toe Touches Right, Left, Right, Left. Touch right toe to right side. Step right beside left. Touch left toe to left side. Step left beside right. Touch right toe to right side. Step right beside left. Touch left toe to left side. Step left beside right.	Right & Left & Right & Left &	On the spot
'Don't' 'Stop' 'Movin'	Optional Hands For Part B (Chorus) Both arms outstretched down at 45% to floor, palms parallel with floor & fingers outstretched. Arms at shoulder level, elbows bent at 1/4 turn, forearms and palms parallel with body, fingers outstretched. Arms outstretched in front parallel with floor, palms at 1/4 turn parallel with body fingers outstretched.		
Section 1 1 2 Note: & 3 & 4 5 & 6 7 - 8	PART C - Performed following 2nd and 4th repeats of Part B. Left is pointed to left side weight is on right. 1/4 Ball Swivels, Hip Thrusts, Right Shuffle, Step 1/4 Turn Right. On ball of left foot (weight on right) swivel left heel out 1/4 turn left. On ball of right foot swivel right heel 1/4 turn left. You have just made a 1/4 turn RIGHT. Thrust hips forward, back, forward, back. (Weight stays on left). Step forward on right. Step left beside right. Step forward right. Step forward left. Pivot 1/4 turn right. (Weight ends on left)	Swivel Turn & Thrust & Thrust Right Shuffle Step Turn	Turning Right Forward Turning Right
Section 2 9 10 Note: & 11 & 12 13 & 14 15 & 16	1/4 Ball Swivels, Hip Thrusts, Right Shuffle, Forward Mambo Step On ball of right foot (weight on left) swivel right heel 1/4 turn left. On ball of left foot swivel left heel out 1/4 turn left. You have just made a 1/4 turn RIGHT. Thrust hips forward, back, forward, back. (Weight stays on left). Step forward on right. Step left beside right. Step forward right. Rock forward on left. Rock back on right. Step left beside right.	Swivel Turn & Thrust & Thrust Right Shuffle Right Mambo	Turning Right Forward On the spot

INTERMEDIATE/ADVANCED

Choreographers Note:- Section B is always danced during the chorus, to fit with the words 'don't stop moving ...' Towards the end of the track this part of the chorus is repeated. To fit with the music dance up to step 32 of Part B, then start Part B again and dance through to the end followed by Part C. Listen to the music you can't go wrong.

End:- You will end the dance on the shuffle forward, steps 13 & 14 of Part C. To finish tap left toe across right clicking fingers at shoulder height. You will be facing your home wall.

Phrased Line Dance:- Intermediate/Advanced Level.

Choreographed by:- Alan G Birchall (UK)

Choreographed to:- 'Don't Stop Movin' by S Club 7 (120 bpm)

Dance Sequence:- AAAB, AABC, AB (to 32), BC.



Script approved by

Martin Ritchie

Fate



Martin Ritchie

		STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
		INTERMEDIATE	Section 1	Syncopated Lock Steps, Step 1/2 Pivot Left, Right Shuffle.	
1 - 2 & 3 - 4 & 5 - 6 7 & 8	Step diagonally forward on right. Lock left behind right. Step diagonally forward right Step diagonally forward on left. Lock right behind left. Step diagonally forward left. Step forward on right. Pivot 1/2 turn left. Step forward right. Step left beside right. Step forward right.		Step Lock & Step Lock & Step Pivot Right Shuffle	Forward Turning Left Forward	
Section 2	Syncopated Lock Steps, Step 1/2 Pivot Right, Left Shuffle.				
9 - 10 & 11 - 12 & 13 - 14 15 & 16	Step diagonally forward on left. Lock right behind left. Step diagonally forward left. Step diagonally forward on right. Lock left behind right. Step diagonally forward right Step forward left. Pivot 1/2 turn right. Step forward left. Step right beside left. Step forward left.		Step Lock & Step Lock & Step Pivot Left Shuffle	Forward Turning Right Forward	
Section 3	Syncopated Grapevines Right & Left.				
17 - 18 & 19 - 20 21 - 22 & 23 - 24	Step right to right. Step left behind right. Step right to right. Cross left over right. Step right to right. Step left to left. Step right behind left. Step left to left. Cross right over left. Unwind 1/2 turn left. (weight on left)		Step Behind & Cross Step Step Behind & Cross Unwind	Right Left Turning Left	
Section 4	Forward Touch, Back Heel Touch, Side Touch, 1/2 Turn Shuffle.				
25 - 26 27 - 28 29 - 30 31 & 32 Note: (25 - 26) (& 27) (& 28)	Step forward right. Touch left beside right. Step back on left. Touch right heel forward. Step right to right. Touch left beside right. Step left 1/4 turn left. Step right beside left. Step forward left. Intermediate option for steps 25-28 Step forward right. Touch left beside right. Step back left. Touch right heel forward Step right beside left. Cross step left over right.		Forward Touch Back Heel Side Touch Turn Shuffle Forward Touch & Heel & Cross	On the spot Turning Left	
Section 5	Stroll Forward, Syncopated Out Out, Stroll Back, Out Out.				
33 - 35 & 36 37 - 39 & 40	Walk forward right, left, right. Step left out to left side. Step right out to right side. Walk back left, right, left. Step right out to right side. Step left out to left side.	Forward 2 3 Out Out Back 2 3 Out Out	Forward On the spot Back On the spot		
Section 6	Step 1/4 Turn, Kick & Change, Step 1/2 Pivot Left, Step 1/4 Turn Left.				
41 - 42 43 & 44 45 - 46 47 - 48	Step forward right. Pivot 1/4 turn left. Kick right forward. Step on right. Step left beside right. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/4 turn left.	Step 1/4 Turn Kick & Change Step 1/2 Pivot Step 1/4 Turn	Turning Left On the spot Turning Left Left		
Section 7	Forward Rock, Coaster Step, Forward Rock, Coaster Step.				
49 - 50 51 & 52 53 - 54 55 & 56 Note: (51 & 52)	Rock forward right. Rock left in place. Step back right. Step left beside right. Step forward right. Rock forward left. Rock right in place Step back left. Step right beside left. Step forward left. Intermediate option for steps 51 & 52 Triple full turn over right shoulder stepping Right, Left, Right.	Forward Rock Coaster Step Forward Rock Coaster Step	On the spot		
Section 8	Right Shuffle, Walk Walk, Stomp Stomp, Hold Hold.				
57 & 58 59 - 60 61 - 62 63 - 64	Step forward right. Close left beside right. Step forward right. Walk forward left, right. (Or full turn moving forward) Stomp left to left. Stomp right to right (Shoulder width apart) Hold. Hold. (Or wiggle hips, body roll, bump hips for 2 counts)	Right Shuffle Walk Walk Stomp Stomp Hold Hold	Forward On the spot		
Tag	At end of 1st and 3rd Walls Only.				
1 - 2 3 & 4 5 - 6 7 & 8	Right Rock, Cross & Cross, Left Rock, Cross & Cross Rock right to right. Rock left in place. Cross right over left. Step left to left. Cross right over left. Rock left to left. Rock right in place. Cross left over right. Step right to right. Cross left over right.	Right Rock Cross & Cross Left Rock Cross & Cross	On the spot Left On the spot Right		

If using the album version of "Fate" from the Borderers CD Independent's Day, during the 3rd wall after count 48 add the following 4 counts: Step forward right, Pivot 1/2 left. Step forward right, Pivot 1/2 left.

4 Wall Line Dance:- 64 + 8 count tag. Intermediate Level.

Choreographed by:- Martin Ritchie (UK) May 2001.

Choreographed to:- 'Fate' by The Borderers (128 bpm). Start dance on word 'Fate' (32 count intro).

Choreographers Note: Tag at the end of 1st and 3rd walls only.

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by Tim Ruzgar

Recently I had the pleasure of attending the wedding of the lovely Charlotte Oulton. Whilst sitting at the evening reception, I enjoyed seeing exactly what I had written about the differences between



Line dancers and 'normal dancers' being proved right once again. As soon as the DJ played the first track the Line dancers among the guests were straight up on the floor, whilst the others watched until they had drunk sufficient courage to get up and do their thing!

I digress. As the occasion was very romantic (like me), it got me thinking about all the people who had met and become partners through Line dancing. I have been to several weddings that are the direct result of a couple bumping into each other on the dance floor! Charlotte did not marry a Line dancer - she got hitched to footballer Paul Macari.

Of course, in other cases couples have got together at the expense of other couples, so to speak, but let's leave that for a very rainy day! "Ah say, don't go there Ashley..." Maybe we should start a Line dancers lonely hearts column in the magazine. What do you think? *[Please no, Ed]*

I must just mention that the evening before Charlotte's wedding, Rob and Michelle Fowler were in a restaurant with friends and, as they ordered their meals. Rob, who fancied a steak, asked the waitress for a *T-Bone Shuffle!* It's true. Trust me!

I promised I would say a big "Hi" to all the lovely people I met in Merthyr Tydfil on the recent Superstars tour. I've said it before and I'll say it again: the Welsh sure know how to party!

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HOT NEW DANCE - *One Horse Town to One In A Row* by Trick Pony, choreographed by Alison Johnstone from Edinburgh (the dance is published on page 65).

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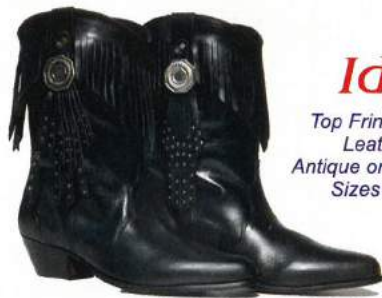
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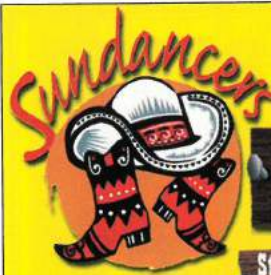
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The Rise & Rise of the LDTA

What is the main complaint of many Line dancers? Too many new dances? Instructors seem to complain about the same thing. Who decides which dances are worth learning, month by month? Chris Liddiard introduces readers to the concept behind the Line Dance Teacher's Association (LDTA) and their progress so far...



Just over two years ago, Sue Gupwell of Warrington's Smith and Western Club gave some thought to the problem of "too many dances." She came up with the idea that local instructors should "get their acts together and hold a North West Forum" to enable them to "exchange ideas, dances, socialise and generally get to know each other." From this simple, common sense suggestion was born the North West Line Dance Teacher's Association.

The aims of the LDTA were put together at a meeting at the Free and Easy Saloon at Park Lane, Poynton, Cheshire. 25 instructors showed up. Chris Claxton, who runs the centre, widely used by the local community, was voted in as Chairman in order to keep some sense of balance amongst the crowd of obsessive Line dancers.

It was agreed that our aim was "better communication and a sharing of music, dances and information." Since then, the LDTA has met approximately once a month for coffee, biscuits, discussion and demonstration and although, inevitably, some

new members have joined while others have left, between 20-30 people meet each month and produce a pool of dances to choose from. At least there is a degree of conformity of dances taught within the Greater Manchester/Cheshire area.

There are many other benefits of course; clubs visit each others' social events which helps organisers to run profitably and dancers know that they will be able to do most of the dances on offer instead of having to sit out large chunks of the night. Ordinary dancers see their instructors working with each other and having fun together. Yes, FUN - something that seems to be lacking in some areas of Line dancing lately...

At first, this arrangement was enough but, after several months, our members decided to hold a fundraising event for a local good cause. After much

discussion, we agreed to try and raise £5,000 for the Christie Cancer appeal with a one-day event. Although this was the first time any of our members had been involved in a large scale fundraising event, the day was a great success and over £12,000 was raised.

Flushed with success, the members decided to make the fundraiser an annual event and the second one, in January this year, raised an incredible £24,350 (see *Linedancer*, March 2001, page 19). As a result of Sue's initial suggestion, a total of £37,000 has been raised locally and Line dancers have had two great days of dancing.

Although we had aspirations to go National we only had a few visits from instructors outside the area, so the LDTA has remained local for those close enough to attend

meetings. There is no reason why people in other parts of the country could not organise their own branches of the LDTA. All it needs is one person in each area to suggest an open meeting at a centrally-located venue and at a convenient time. We found that Saturday afternoons are usually the best. You never know our initiative might herald a new era of co-operation between instructors. How about it?

Are you going to keep on complaining or get together and do something about it? By this time next year you could have a Federation of local LDTAs. Surely Line dance can only benefit from this?

LDTA VISIT FRANCIS HOUSE



Members of the LDTA recently visited Francis House Children's Hospice to officially present a cheque for £24,350 and to tour the hospital. Shown here, Mildred and Geoff Tilley of FM Dance Ranch present the cheque to Pam Daley, Fund-Raising Manager at Francis House.

The group photo shows LDTA members, including Chris Liddiard (left, front, in blue dress) and Pat Stott (Choreographer, *Forever And A Day*, centre).

The next event takes place on Saturday 19th January 2002 at the Armitage Centre, Manchester. The group hopes to raise over £25,000 this year so put that date in your diaries now!

Stompin' Ground

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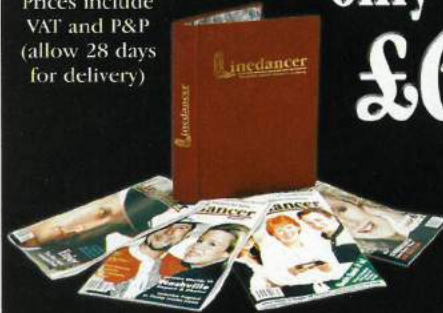
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“Between the Lines”

Your chance to comment ...

Nostalgia Night

We have recently searched through five years of *Linedancer* Magazines and below is a list of great dances that are too good to forget. We gave out voting slips at classes for the last month and asked class members to list their top ten, which we would review at our June supper evening. For many of our class members, these are new dances as they missed them the first time round. Some have been reprinted in your 'Blast From The Past' section, which we think is a great idea.

The results are as follows:-

1st Peace Train; **2nd** Irish Waltz;
joint **3rd** Jamaica Mistaka;
I Just Want To Dance With You
joint **4th** After Midnight; **4th** Titanic
4th King Of The Road; **4th** Jambalaya
4th Copperhead Road;
joint **5th** Commitment; **5th** Cinco De Mayo
5th Tush Push; **5th** American Pie

As you can see we had quite a few tying for places, making a difficult choice for the Top Ten! It was great to re-teach these, especially as we had forgotten some of them.
Philip & Joy Ashton, Southern Stomp, East Sussex

5th Birthday Greetings

Congratulations on your 5th Birthday. How time flies when you're having fun! My Line dance club, the Yeovil Stompers, will be celebrating its 4th birthday in October and I should just like to say how nice it is to see that so many people in the line dancing business have stuck around.

But what has happened to the likes of AC (Alan Clarke), Rodeo Ruth and Michelle Etherington? These characters were so popular and always graced the pages of *Linedancer* Magazine.

A few of us travelled to Bournemouth for the latest Superstar Productions event and we had the best time ever.

Leanne Rolls, Yeovil Stompers, Somerset

Line-Links

I am doing my best to publicize a new non-commercial webpage called Line-Links. It is meant to be a reference point for Line dancers, with everything in one place

So far, something like 240 sites are indexed with many more to follow – this is just the beginning. If readers know of any relevant sites, please let me know; it is easy to get a listing!

Bill Bader www.billbader.com/line-links.htm

The Dean Brothers in Sheffield

What a great night was had by all when the Deans rocked 'til they dropped, on Saturday 3rd June 2001 at The Embassy Ballroom in Sheffield. Not only did they sing, but John gave us a taste of his teaching talents and ran through *Magic Moments* which a handful of people already knew, and we then danced it later when they sang it live.

We were treated to some Golden Oldies, such as *Halfway Hustle*, *Running Bare*, (er, I mean Bear) *I Just Wanna Dance* and *After Midnight*. It was fun trying to remember the older dances, but between us we managed to pass them off very well, with a few variations here and there.

Thanks very much to the organisers of the event, and thanks to the Deans for a smashing performance, as always.

Alison Carrington, Worksop, Notts.

Trust Me, I Was A DJ

I took exception to the third paragraph of "Trust Me, I'm a DJ" (June 2001). I was a successful DJ in Northern England for 30 years and my adage was, "I'm not the star, the people and guests of honour are." Suffice it to say, I was good at my job and worked hard to be good.

I have seen oh so many Line dance DJs who seem to be of the impression that it's not the done thing to communicate with the audience, other than to introduce the next dance and who also thought that they should not move around the stage area. They seem to think that a good record collection is all you need.

Before I retired from DJing, I managed to get in a few Line dance gigs. Nearly three years ago, I became involved in a 24-hour Line dance marathon. It soon became evident that none of the DJs or instructors were available for the twilight shift from 2 – 6am so I volunteered. At the end of my spot, I was rather surprised and a bit embarrassed when some dancers, DJs and Instructors congratulated me on being so refreshingly different. Yet to me, doing a Line dance gig was a lot easier than doing any other type of function.

So Tim, take it from a DJ who has worked both sides, some Line dance DJ's just don't realise how easy they have it. I really do like the "Trust Me" column. It is down to earth with a wry sense of humour and refreshingly different.

Mike Taylor, Moston, Manchester.

Lines Of Lust

It is now some three years since my wife took up Line dancing. Over the past few months, she has been going five and sometimes six evenings each week and always returns home with a smile on her face. This has puzzled me and I began to think that I must be missing something.

However, all was revealed this week by the Rev Ian Paisley, Leader of the Democratic Unionists and Free Presbyterian Church who tells us that Line dancing is as sinful as any other type of sexual gestures and touching. The Rev Paisley says that it is "an excitement to lust" and goes on to mention the depraved types in cowboy costume.

No wonder my wife has a smile on her face. I'm off out now to order myself a cowboy suit and boots. I can't wait to get in on all this sex and lust.

Colin Blacklin, Hesketh Bank, Lancs

Different Moves



I was very interested in Lee Easton's story (June 2001), especially when he mentioned that he liked to put his own moves to dances for which he was told off and made to dance in a corner. Lee looks on variations as natural progression. My son Brett has had the same experience. One class member even went so far as to tell me that Brett would never make a dancer. After winning endless trophies and titles in both Line dance and disco, including Worlds in Canada, Brett is studying dance at college and still going strong. I believe that Michael Flatley was another dancer doubted for not conforming.

The photograph shows Brett (back, centre) with his all girl dance troupe, Inursha, from Plymouth. Good luck Lee, I am sure you will reach your goal.

Jackie Johnston, Saltash, Cornwall

The Shirt



I started Line dancing about 16 months ago and I can't get enough of it. I dance with Rosemary Oakes at Range Riders who I can't thank enough. She puts me through my paces and I am going for my First Gold Bar in June.

The highlight to my line dancing career was going to the Norbreck Castle in Blackpool last January. I really enjoyed spending a weekend with lots of other dancers. My mother had painstakingly made me two cowboy shirts which are outstanding. Fi Scott did a demonstration one night and after doing her dance, came up to me and said, "I have danced all over the world and seen some cowboy shirts but I have never seen one like that". I was so proud of being a member of the Range Riders that this is a letter of thanks to all the people who have helped me, Rosemary, Ann, Bill, Wendy, Amanda, Angela, Phil, Margaret, Carol, Cynthia, Jane, Jenny and not least, my mother.

Ian Croskell, Market Drayton, Shropshire

Feel the Beat

In answer to Barbara Cannell in July's *Linedancer*. I am a 60-year-young male Line dancer and I suffer those symptoms.

Three years ago I was attacked by youths. This left me in ill-health and I also lacked confidence but Barb and Alan at Feel the Beat gave me their personal attention, which has helped me over my problems. They also gave me advice about how to get rid of my swollen hand syndrome.

Arthur Lucas, Telford, Shropshire

Sing-a-Long

I had to write and tell you how much I love the Dean Brothers latest CD and the dances that have been choreographed to them. I think it's wonderful to watch and listen as we dance and sing-a-long to the likes of *Walk Right Back*, *Magic Moments* and so on.

Lyn, Crosby

World Dance Week

We had a lovely time the day Magill came to Telford. Derek and Dave (Magill) joined in the fun by wearing their silly hats at The Old Hall School, Telford, Shropshire on 2nd June to raise money for Care International. So far, Feel The Beat Line Dancing have raised £300 for the charity.

Alan and Barbara Heighway

'Bands'

I am getting tired when I read in your Magazine the increasing use of the word 'band'.

First it was The Dean Brothers winning the 'Band of the Year', then it was the article on Lonestar Country becoming The Drive.

These people are duos, not bands! I always thought that a band was a group of people who played their own instruments and whose sound was distinctly their own, not someone who stands on a stage and sings to backing tracks provided by other musicians.

Let's face it, anyone who has a decent enough voice and the confidence to do it can do exactly the same thing. There are hundreds of karaoke singers doing just that. Let's keep it in perspective. These people are not bands. They are just 'mediocre singers performing to backing tracks.

One other point; most bands write their own music and do not copy songs that have been done by others. The original versions are usually far superior. It makes my blood boil when I read a flowing report of an album by an artist/duo, only to look at the track listings to see that they have been done before. If they are that good can't write their own material.

M. Bolton, Kendal, Cumbria

Technically speaking you are correct although I suspect that the term 'band' will always be used. Most duos and their counterparts do indeed use their own backing tracks and are not karaoke acts. A great deal of time is spent producing backing tracks and the results are usually very good. Ask the Line dancers - they love live acts! The reason they play so many cover versions is that this is what they are asked to! The Ed.

Dancing in the Dark

Like DJ Tim Ruzgar I was also on the 'Dancing in the Dark' Line dance holiday in Ibiza. The night the lights went out was great and Maggie, Rachael, The Drive and Diamond Jack were brilliant as was Tim - not just that night but all week. When it rained, Tim carried on playing music well over time. Thanks Tim. I look forward to seeing you next year.

Jackie, Ron & Grace's, Lydiate

Scoot 'n' Boogie



Pictured at a recent Riveria Irish Themed weekend are Scoot 'n' Boogie of Oxford with Maggie G. Maggie made us promise to send the photograph in to *Linedancer!*
Keeley Middleditch, Oxford

Rob Fowler on Route 66



Rob Fowler and Paul McAdam visited Route 66 CWDC, Worthing, in March and presented an evening of first class Line dancing tuition and demonstrations. Rob was introduced by DJ Mike Derrick to the sounds of Queen (*We Will Rob You?*).

Rob taught three dances, *U2Me* with Paul McAdam and *Evita* and *Forever for Me*, which he choreographed. Rob and Paul were in great demand at the end of the evening for autographs and photo calls in front the giant US flag which is the backdrop to the Route 66 stage.

It was good to see dancers and teachers from different Sussex Country clubs dancing and working together.

A full range of photos from the evening can be viewed on our website at: www.route66worthing.co.uk

Boogie Boots

Our Line Dance Instructor, Sheila Saxelby of Boogie Boots in Doncaster, was diagnosed with Multiple Sclerosis in March of last year. 2000 was a particularly hard year for Sheila with a number of stays in hospital and some very unpleasant treatment.

However, we as a class are delighted to have Sheila back with us although she can only teach for a very short while. In her absence her husband, Clive has done an excellent job.

The reason Sheila is doing so well is down to a drug called Beta Interferon which is administered by injection daily. This drug is not available to Sheila on the NHS so she is currently paying a private prescription of around of £800 per month.

As a class we have been fund raising in the way of raffles and quiz sheets but one of our dancers, Mr Bob Wood, offered to run the Doncaster Half Marathon as a sponsored event for Sheila. We had somewhere in the region of £700 pledged when the run was cancelled due to Foot & Mouth outbreak. Not to be defeated, Bob ran the 13-mile course on a jogging machine along with his trainer, Andy, on Sunday. It was not an easy task but, nevertheless, Bob completed the run and raised a tremendous sum for Sheila.

Bob is a 55-year-old, retired PE Teacher and we feel he deserves some recognition for this wonderful achievement for a wonderful lady. We want her to stay as strong as this for a long time and without this drug it might not be possible.

Mrs Alison Johnson, Boogie Boots, Westwoodside & Gainsborough, Doncaster

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