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Line dancer

magazine

No. 66 – November 2001
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Dear Dancers

In the aftermath of the terrorist attacks on the USA we realise that safety and peace can no longer be taken for granted. The future holds great uncertainty and we live with new fears. As America picks up the pieces of everyday life and her allies rally in support we pray for the souls of those who were lost and for their loved ones who are left to grieve.



Under these circumstances it seems almost immoral to be seen enjoying ourselves on the dance floor. But the pleasure we take from dancing is a relief from the stress and anxiety. On the dance floor we leave our worries behind and even if only for a short while it is often the best medicine of all.

It is absolutely right that in the face of adversity we try to carry on as normal and therefore it is ok for us to feel happy and to laugh and to sing and to dance. It is ok to escape from the stress and to do something that will help us feel better.

Our concerns are deeply felt and our fears are real enough but a dancer's spirit and the love of dance must not be suppressed any more than life or liberty.

So let the dance floors be filled. Let the rhythm of life bring more people together in peace and harmony. Let your happiness be shared and let your laughter be loud.

Stay on the floor – heads high!

Yours in Line,

Betty Drummond

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You heard it on the

Grapevine...

Cut Them Out



Ann Clements and friends from the Hot Stompers LDC attended the Chance To Dance four-dayer at Harrogate (see full report, page 46). With Carol Dean's permission, they borrowed cardboard cut-outs of John and Jim, so that their friend Denise Williams (pictured centre, front) could boast that she had had Jim Dean in her sleeping bag [now now, we'll never get this past the censor, Ed].

The girls also had an impromptu teach from Steve Mason (see page 36), which they found very helpful. They had a great time at C2D and wonder how the organisers can possibly improve upon it for next year. A great weekend all around.

80 and dancin'!



Joan Marshall, pictured here, celebrated her 80th birthday in style at an event in Sussex. An enthusiastic Line dancer since 1997, Joan has been a regular supporter of the Crawley Country Kickers since then and her favourite dances include *Ballymore Boys* and *Chilli Cha Cha*.

CMA Awards - Nominees

The most important event in the Country music calendar is undoubtedly high profile Country Music Association Awards held annually in Nashville. This year's nominations make for interesting reading and indicate that *Linedancer* is very much in tune with the Country scene. (We are proud members of the CMA Association.)

In February we featured Sara Evans on the front cover of *Linedancer* and she has now earned nominations in five categories - Female Vocalist, Single, Album, Song and Music Video, four of which relate to her fantastic album *Born To Fly*. Alan Jackson another huge dance floor favourite, is nominated for categories including Album Of The Year (*When Somebody Loves You*) and Male Vocalist Of The Year.



Other Line dance favourites include Lonestar, whose single *I'm Already There*, featured in our last two issues, is in the running in the Vocal Group Of The Year and Song Of The Year categories.



We have positively reviewed the majority of nominated albums too - *Born To Fly*, *Set This Circus Down* (Tim McGraw, who is also nominated for Male Vocalist and Entertainer Of The Year), *Steers And Stripes* (Brooks and Dunn) and *When Somebody Loves You*.



Despite having a relatively quiet year, all-girl Line dance heroes The Dixie Chicks have still made their way into the Vocal Group and Entertainer Of The Year categories. As readers will know, we also like to keep an eye on new and emerging talent and we were certainly 'on the money' with feature articles on Jamie O'Neal who is nominated for two awards, in the Horizon category and for Video Of the Year (*There Is No Arizona*). O'Neal faces stiff competition from Jessica Andrews (we told you!) in Horizon.



At the other end of the scale are veteran Country rockers Alabama. Linda Willis caught up with them earlier this year for us and she will be covering this year's event. The 35th Annual CMA Awards take place on Wednesday November 7th at the Grand Ole Opry and will be broadcast live on Radio 2 - so tune in! Edited highlights will once again be shown a few days later on BBC 2 on Saturday November 10th.



If you like the excitement of an Awards ceremony you can vote in the *Linedancer* magazine Crystal Boot Awards, to be held at the Norbreck Castle Hotel in Blackpool between 22nd-25th February 2002. Voting forms will be published soon. Just as the CMA system is based on member's votes, the Crystal Boot Awards is based on **your** input...



Brits On Tour



The girls with Bill McGee

Janice Hoy and Kay Grieg of Hitch and Hook LDC in Barnet, Hertfordshire, visited the USA and, through contacts in Washington DC, found themselves at Fred and Rose's friendly and welcoming IBEW club in nearby Baltimore.

Other highlights included a visit to see friends Bill and Lynda McGee at a new venue (Ricky Lee's, Four Point Sheraton, Orlando) in Florida before moving onto Lyn Yost's new venue [this is becoming a massively popular destination for Line dance tourists, Ed]. Lyn announced Janice and Kay's attendance - a nice touch - to the enthusiastic throng. In the second week, Janice taught *Love You Waltz* (her own dance) and Kay did *What U C*, one of her own dance floor creations.



The girls have been invited back and had a really good time on their Brits On Tour adventure. Check out the T-shirts!



Line 'Em Up

No, this is not an ID parade! In fact, the photograph shows members of the Shy Boots And Stompers Line Dance Club on holiday in North Wales. They travelled to (yet another) Rob Fowler weekend and had a great time, as you can see.

Highland Fling?

The Hang Loose LDC based in Guildford, Surrey, held a Highland Fling disco night on August 9th. Given the enclosed surroundings, tossing the caber was out of the question so members used a rubber hammer instead. The lady



members demanded to know what was under the kilts and we understand that the men were only allowed to give them a "quick flash". There's one in the eye for the good Revd. Dr. Ian Paisley.

Hang Loose is a teaching club although every other month a themed disco night is held where 90% of members dress for the occasion. Val and Gordon Liversage, who sent the photos, are avid *Linedancer* readers...no doubt club members will be interested to buy as many copies as possible to avoid possible embarrassment!



David Millington and Daniel Whittaker

University Blues

On 20th September, Borderliners Western Dance Club, based at Pirelli Sports and Social Club, Wrexham, North Wales, said goodbye to their instructor David Millington. David has been teaching every Thursday for the last two and a half years and has left to pursue his studies at Huddersfield University. Club members bought him a special effects box for his electric guitar as a leaving present and they wish him every success for the future.

On the same night, the Borderliners welcomed their new resident instructor, Daniel Whittaker, and the evening was completed by a great set from Country duo Real Deal.

Kernow Krunch



Wendy Simpson of the Kernewek Stompers of Withiel, Cornwall, is very proud of her friends who gained places and trophies at the recent Westward Area Dance Teacher's Federation event in Dobwallis. The Stompers had a great time and were very pleased with their winnings too, as you can see from this photo.

Correction - Jo Tour Dates

This month, a corrected list of Jo Thomspson tour dates for October. Our apologies to all who were confused.

Thur 18th	Gill Light, Essex.	(01268) 745 193
Fri 19th	Riviera, Liverpool.	(01803) 215952
Sat 20th	Riviera, Liverpool (am)	(01803) 215952
Sat 20th	Stars and Stripes, Dunfermline	(01383) 881945
Sun 21st	South Queensferry, Scotland	(01506) 881371
Mon 22nd	Running Bear, Leicester.	(01162) 390899
Tues 23rd	Heroes & Villains	(01242) 228844
Wed 24th	Alayne Moore, Somerset	(01458) 241535
Thur 25th	West Coast Swing workshop, London	(020) 866 9093
Fri 26th	Shirley Pickess, Burton On Trent.	(01283) 222732
Sat 27th	Renegade Ranch, Day/eve, London	(020) 8241 6434
Sun 28th	Chris Godden, Wales	(01633) 769232
Mon 29th	Heroes & Villains	(01242) 228844
Tues 30th	Texas Blue Bonnets, Kent	(01634) 366599

Outlaws and Inlaws celebrate



Wendy Huckerby of Outlaws and Inlaws in Halifax sent in the following photographs of husband Ron's recent retirement bash with the club. Members surprised him with a (very) special cake (see pictures) presented by Ron's friend and fellow clubster Sheila.

Ron is also a member of the growing UK branch of the Lyn Yost Floridian fan club, having visited BT Bones in April (Lyn and Bob are now at the nearby Benchwarmers Sports Bar) where he danced classics including *Forever And A Day* and *Jump*.

September Sizzler



Since appearing in *Linedancer*, The Girls, aka Maureen and Michelle, have been going from strength to strength. Pictured here, scenes from their September Sizzler social, which was a great success. Can you spot the club mascot, Trigger, keeping an eye on proceedings. If you are interested in attending The Girls next social on 9th November in Wolverhampton, please ring (01902) 789579, or e-mail, thegirls2ms@hotmail.com

Get Me To The Church On Time



The Blairhill Dundyan Church, near Coatbridge in Scotland, plays host to a Line dance class and has done so for many years. In fact, members, pictured here, celebrated the club's fifth birthday in style. Jay Wright says that a regular attendance of 50 is usual on club nights and that members have raised an impressive £15,000 for church funds and other charities.

The group's ages range from 20-70 years and several people have travelled from Scotland to Disneyland Paris for specialist Line dance events...

Good Hearts



This is one of the many group photographs we have received from people who loved the Line dancer's Grand National at Aintree Racecourse. Pictured here are a group from Boots 'n' Shooters in Fazakerley.



Mave and The Rave

Mave "The Rave" Spencer and her friend Janet Ellwood had a wonderful time when they visited the Angler's Club in Leeds and saw Country Line dance sensation Paul Bailey playing live. Paul played Mave and Janet's favourite songs and, although shattered when the dancing stopped, they managed to sneak back stage to meet the singer.

Bye Bye - Luke and Di

Luke and Di of Southern Line in Poole, Dorset, recently celebrated their retirement from Line dance. They have done a great deal to promote Line dance in the area since they started the club in 1990. The number of people who turned up to their celebration of 11 years on the floor overwhelmed the couple. Friends and family joined in and cards and presents, including two beautiful glass vases, were given.

A large decorated cake, seen here, was presented along with a bouquet. Pat and Wil



Wilson and all the club members should like to thank Luke and Di for their constant friendship and support.

Young Guns



Pat and John of Mississippi Coasters in Malaga, Spain, sent us two photographs of themselves taken with young guns Jody Binsteed and Glenn Ball. Every year, Glenn and family holiday in the sun and Glenn joins in the dancing. This year he bought Jody B along and the performed a fantastic couples routine and demonstrated several

dances. Glenn was persuaded to teach a dance so he opted for Charlotte and Rachael's *Bad Attitude*, which went down a storm. The Coasters can't wait for next year.

Universal Cup 2002

Our friend Eddy Romero has given us the latest information on the Universal Cup competitions for 2002. The UC Open Championships are to be held at Prestatyn this March. For those who haven't competed before or gone beyond the Quarter Finals there will be a preliminary round.

To qualify for two of the competition event highlights of next year, the UC Supreme Championships at the Winter Gardens, Blackpool, in May and the UC Olympics, competitors can only qualify for these via the Open event. As UC fans will know, there is a special offer available whereby early bookings for the March event qualify for a £10 cashback discount. Cool!

Now then...for those of you who love soakin' up the sun, Eddy has announced that the UC Olympics will be held in Lanzarote next October. Around 100 competitors will fight it out for the honours and bookings are already being taken. Eddy wanted us to have the information early so that we could pass it on to readers. A special deal on accommodation is in the pipeline.

For more information on these fantastic events see the UC advert on page 22 of last month's magazine or ring Eddy on (02890) 777702.

Up The Creek?



Pauline and Rob Mason's Lassoes Line Dance Club held its fifth birthday party in late August. Members and friends packed the venue in Newton Abbot, Devon, and enjoyed a wonderful evening of dance with Harrogate-based Country music duo Washburn Creek (pictured).

Pauline's dance, *That's Amore*, was published by *Linedancer* recently and The Deans have taken up her latest effort, *Those eyes*, which she choreographed to *What Do You Wanna Make Those Eyes At Me For*, from the *Kiss Me, Honey, Honey* album. Meanwhile, Rob is also in the limelight, having been asked to work the DJ spot at (yet another) of Rob Fowler's weekend gigs.

We Do Like To Be Beside The Seaside!



Chris from The Drive, who was on hand with Charles Cole to present the awards. Gillian came first in Traditional and Freestyle divisions. Well done all!

Young Line dancers did themselves proud at the East Coast Line Dance Championships (see page 55) in Scarborough, but it wasn't all about them. The adults were also out in force. Pictured here, event organiser Audrey Redfern and also Gillian Nixon with

A Bunch of Balloon Girls



The picture shows Eve (second from left) with friends on holiday in Torquay all dressed up with somewhere to dance...

Ruth and Shirley of Texas Lines LDC in Staines, Middlesex, wrote to us about their fantastic instructor, Eve. A tireless fund raiser for charities, she never lets them down and organises wonderful weekend Line dance breaks for club members.

Get Well Jean



Jean Bridgeman in Hospital by Ron Wright & Ken Bridgeman

We regret to inform readers that Jean Bridgeman, of Arrowheads LDC (*Linedancer*, October 2001), recently suffered a stroke. Husband Ken has been in to see us and says that she is making good progress and that our article on the club really helped to pick her up when she read it a few weeks ago.

Everyone at *Linedancer*, and all her friends, wish her the speediest possible recovery. We include the cartoon with Jean in mind...

Lionel Blair Feels The Beat



Everyone enjoyed the Line Dancer's Grand National, especially Alan and Barb from the Feel The Beat Line Dance Club in Telford. As you can see, the couple really got into the mood with their British Heart Foundation T-shirts and met up with Lionel Blair. Even their mascot joined in the record attempt - not sure if they counted him though. Feel The Beat goes from strength to strength. Well done guys and gals!



Crystal Boot Awards!

Weekend Passes

Full weekend passes are now available and we know that many readers are desperate to get hold of one. All you need to do is to ring Lin today, on (01704) 392334, to order yours. You can use your credit/debit cards to pay for a pass over the phone and we strongly urge you to book now to avoid disappointment. The cost for the full weekend pass is just £99.

Nominations

We are including our Nominations Form for a second month. If you haven't already made your nominations for the Crystal Boot Awards then check out our simple form and nominate your favourites. Note that this year we have concentrated more upon dance to give you even more choice with new categories, including awards for Beginner, Intermediate and Advanced Dance Of The Year. Don't delay - fill that form in today!

Dancing For The Countryside



The Inland Revenue Shipley Line Dancers, otherwise known as Tax Dodgers LDC, held a social evening for club members and friends on September 14th. The aim of the evening was to help raise money for farmers affected by the Foot and Mouth outbreak. A dance called *Ooh R! Ooh R!* choreographed by Tax Dodger's Instructor Amanda Graham (seen here with mic in hand), to *Combine Harvester 2001 Remix* by The

Wurzels (does this bring back any memories folks?) was all the rage with 50 pence from the sale of the CD going to the Farmers In Crisis Appeal fund.

Judith Miller, of Miller's Trading Post, had the idea for the dance and the script can be found at www.wurzelmania.co.uk. Another surprise hit perhaps?

MCPS

There seems to be some confusion as to the various legal requirements relating to copyright, piracy and related issues. If you need assistance, please ring the MCPS on its special Copyright Advice and Anti-Piracy hotline (shown here). There have been some cases of people falling foul of the law in recent months so now is the time to get wised up!

The hotline is supported by the Federation against Copyright Theft (FACT), the computer software industry, the Music Publisher's Association, the British Phonographic Industry (BPI), Mechanical Copyright Protection Society (MCPS) and the Performing Rights Society (PRS).

The hotline seeks to help eliminate CD copying/CD burning and to assist members of the public with the various legal issues and is supported by the government. Dr Kim Howells, Minister for

Competition and Consumer Affairs, says that the Hotline, "will be a template for the rest of Europe."

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Caption Competition



Can you think of a caption to accompany this photo of Mad Mick Shingler and Karen Dunbar of the Western Gold Stars who "met" at Aintree for the World Record Attempt? A Line dance CD for the best caption, to be announced in our January issue! Entries to: Caption Competition, *Linedancer* magazine, Clare House, 166 Lord St, Southport PR9 0QA

And finally... Barry Amato due to touch down



Barry Amato's long-awaited return to the UK takes place between 15th-29th October. The star of The Wildhorse Saloon will be accompanied by his

beautiful wife, Dari-Ann, and they will be instructing at the following venues:

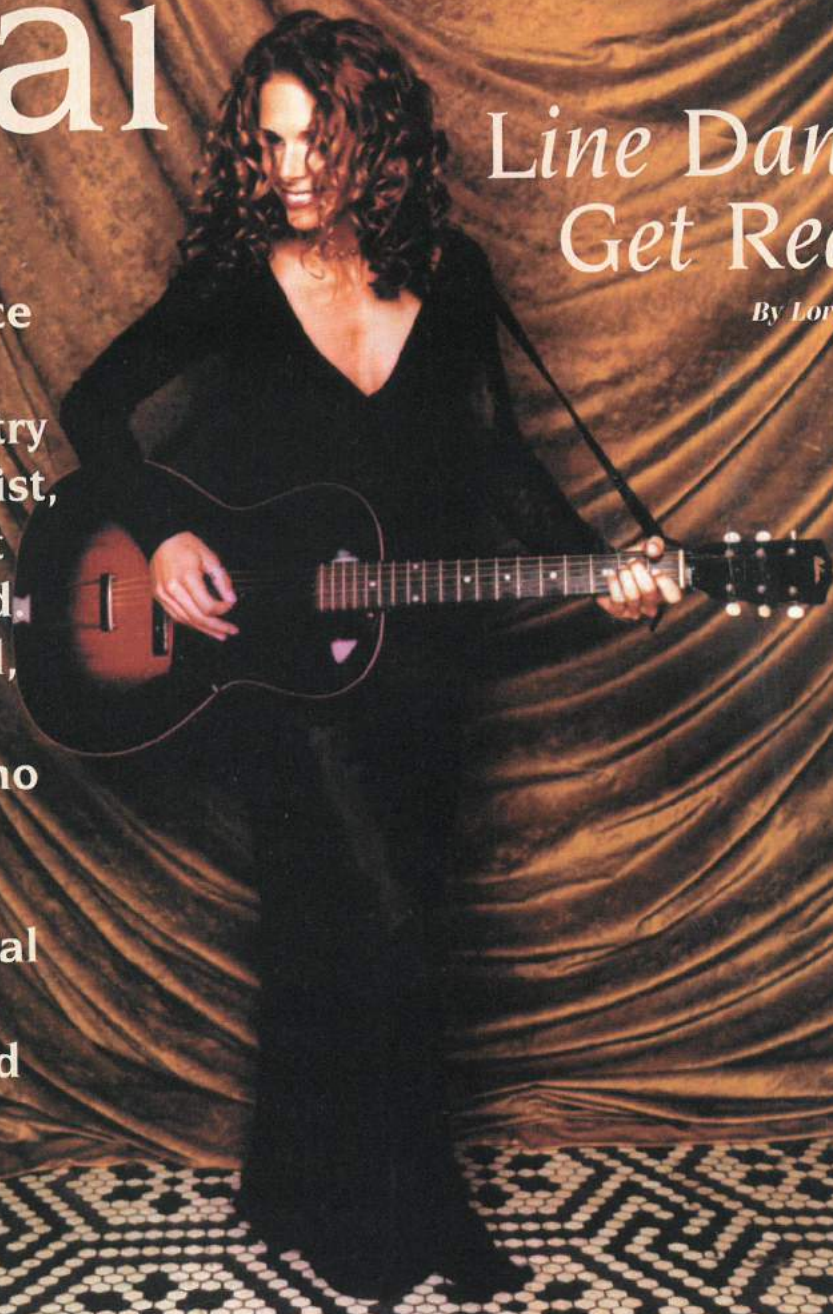
The first date is 18th October (Aberdeen), followed by an event in Bo'Ness (19th). On Saturday 20th they visit Karen Jones's Linedance Crazy Club in Sussex. Moving back up North, Barry arrives at Cochise Corral in Oldham on Tuesday 23rd, followed by a date in Wiltshire the following night and then a trip to the seaside (Blackpool) on the 25th. On Saturday 27th he completes his tour at Paula Bilby's Texas Star in Essex. For further information ring Redneck Records on (01253) 850506.

Jenai

Line Dancers Get Ready!

By Lori Hollabaugh

For music fans who like to dance to the beat of a fresh New Country sound with a twist, Jenai is an artist not to be missed. The curly haired, smokey-voiced singer from Idaho has a powerful delivery and a style that is equal parts Country, Blues, Torch and Twang.



Her anticipated debut CD, *Cool Me Down*, on Curb Records, is sure to have everybody dancing with its captivating mix of smokin' uptempos, shuffles and smooth ballads, and that's just the way Jenai likes it. "I tend to be rather eclectic musically, so this record is a combination of all the elements I grew up with," says Jenai. "I love Country music, the blues, swing music from the '30's & '40's, and it all kind of fits together somehow on this record."

Grammy-winning producer Brent Maher, who is best known for discovering and producing all of the Judds' records, had a

great deal of fun producing Jenai's new project. "Jenai is a producer's dream," says Maher. "Not only is she a truly great singer with her own unique style, but she possesses those intangible qualities that just make her a 'star'."

Country Club Enterprises CEO, Wynn Jackson, feels Jenai has created a perfect record for dance enthusiasts, with its diversity of material and natural dance rhythms. He hopes that the project has the momentum to start a whole new dance craze among Country fans who are eager to kick up their boots to some fresh material. "I knew this music was perfect

for Country dancers (novice and professional) on the first listen," admits Jackson.

"The first one that stopped me cold was *Papa Don't Ask*. Dancers of all levels will love that energy, especially at that 170bpm (or better) level. And based on the natural dance rhythms of songs like *Be A Woman*, *Lyin' To My Heart* and *Southside Stomp*, I'm sure there will be several new Line dances choreographed to this girl's music. I think the club DJs and dance instructors will embrace this opportunity to work with such a fine new artist and one of the hottest record labels in Nashville."



Jenai has been inspiring people to move practically since she learned her first song at four on the ukulele, and she grew up listening to artists as diverse as Bobby Gentry, Creedence Clearwater Revival, Bonnie Raitt, Janis Joplin and Hank Williams Sr. on her family's stereo. The small town of Coolin, Idaho, near the Canadian border offered little in the way of entertainment with no radio reception, so she and her grandfather would sit around the kitchen table and pick and sing together until bedtime. Jenai renewed her passion for performing Country music listening to Willie Nelson and Waylon Jennings and when she heard The Judds song *Grandpa*, she was truly inspired. After high school Jenai attended college at the Cornish College of the Arts in Seattle, Washington to study classical music. She considered teaching but ended up instead fronting a local band playing both bass and guitar.

"I really like to see people move when I sing," admits Jenai, who spent years playing in resorts and clubs around the Northwest before trying her luck in Nashville. "It makes me feel like I'm doing my job well when people are dancing. I measured our success as a band by how long we could keep people on the floor. Sometimes a club owner would ask us to take longer breaks, because they weren't selling many drinks because everyone was dancing and never stopped. It was great! The band stayed busy performing at the resorts, and I was pretty happy doing it, making good money. But after awhile people kept asking what I was doing there, saying I should go to Nashville, so I guess I finally got the confidence, and decided I was ready to move."

Jenai made the trek to Music City in her van on New Year's Day 1993 and quickly began playing open mic nights and performing around town. A waitress job on Music Row helped her make some connections and eventually she met Brent Maher's son and they started writing together. "Brent recorded one of my songs on another artist, and I started singing on his demo sessions and ended up writing for his publishing company. It seemed like it was fate that lead me to working with him as my producer. It was amazing because I've always been a fan of those Judd records with the simplistic production and hearing the purity of their vocals just shine through. Working with him is really a dream come true. We just have so much in common - we both love songs with a great groove and soulful melodies. When Brent and I are in the studio, we just jam with the musicians and the song comes alive. It's magic!"

Jenai will soon have her chance to share that magic when she sets out on a nationwide promotional tour, which will include radio stations and dance clubs in various markets around the country. She's eager to be performing live again. "It'll be interesting to get to play in the clubs, and see how the audience responds to songs like *Southside Stomp*, which was actually written about a dance or *Papa Don't Ask*, *Mama Don't Know*, a straight-ahead, fast-paced Swing, Two-step, or Shuffle - depending on your mood."

Of course there are many other hip tunes thrown in on her debut as well, like the vibey *Cool Me Down* and the graceful and elegant *Written On My Heart*, which sounds like a classic. Jenai is especially fond of *Be A Woman*. "When I first heard the song, with its cool groove and empowering lyric, I felt like it was meant for me."

Cool Me Down will be stores in early 2002 and the dance mixes will be in clubs even sooner. "Many dancers and club owners remember the great run we had in the nineties when the music industry really listened to the cries for songs with energy from the dance community," recalls Jackson. "And I think Jenai's music could be the beginning of the next wave."

For more information on Jenai and her music, check out her website at www.jenaionline.com.



The Dance Club Top Ten Charts

Innisfail Bootscooters

AUSTRALIA

Larsens@4kz.com.au

1. Islands In The Stream	Islands In The Stream	Kenny Rogers & Dolly Parton
2. Hot Love	Hot Love	The Borderers
3. Now & Forever	Between Now & Forever	Bryan White
4. Let's Get Loud	Let's Get Loud	Jennifer Lopez
5. Mad 4 It	Reach	S Club 7
6. Till It Snows In Mexico	What Am I Gonna Do About You	Reba McEntire
7. Rhumba Ride	Live A Little	Mark Chestnutt
8. Little Miss Rosie	He Drinks Tequila	Lorrie Morgan & Sammi Kershaw
9. Lonesome Wins Again	Lonesome Wins Again	Stacey Dean
10. Shout	Shout It To The World	Lionel Richie

Sheffield City Liners

SHEFFIELD

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1. Feel The Music	Don't Stop Movin'	S Club 7
2. Hot Summer Fun	Baila Baila	Liz Abella
3. For The Money	Are You In It For Love	Ricky Martin
4. It's Raining Men	It's Raining Men	Geri Halliwell
5. Stitch It Up	Elvis Medley	The Dean Brothers
6. Jessico	Jessico	The Kentucky Headhunters
7. Hot Potato	Yoko	The Cartoons
8. Ain't It Funny	Ain't It Funny	Jennifer Lopez
9. California Blue	California Blue	Roy Orbison
10. Jukebox	Jukebox	Michael Martin Murphy

Nickel And Dimes

SWANSEA

01792 537 460

1. Jukebox	Jukebox	Michael Martin Murphy
2. Choose To Dance	I Hope You Dance	Lee Ann Womack
3. Clickety Clack	Southbound Train	Travis Tritt
4. Love's Around	Look Up Look Down	The Olsen Brothers
5. Hot Summer Fun	Baila Baila	Liz Abella
6. Mony Mony	Mony Mony	The Dean Brothers
7. Paradise Cha	Paradise	Kaci
8. Say When Say Now	Real Gone Lover	Van Morrison
9. I Want You Back	I Want You Back	Olas
10. Fate	Fate	The Borderers

Silverado

BOURNEMOUTH

01202 399 030

1. Hot Summer Fun	Baila Baila	Liz Abella
2. Some Girls	Some Girls	Sawyer Brown
3. Ain't It Funny	Ain't It Funny	Jennifer Lopez
4. Stitch It Up	Elvis Medley	The Dean Brothers
5. Kiss Me Honey	Kiss Me Honey	The Dean Brothers
6. Choose To Dance	I Hope You Dance	Lee Ann Womack
7. I Don't Want A Lover	I Don't Want A Lover	Texas
8. Close To The Edge	How A Girl Says Goodbye	Tracy Lawrence
9. Making Memories	Sometimes She Forgets	Travis Tritt
10. Everystep You Take	Dreamwalkin'	Toby Keith

Mr Spikes

TYNE & WEAR

07803 810 518

1. Weekend Superstar	Gone For Real	Charlie Daniels
2. Midnight Blue	Nobody Know	Tony Rich Project
3. Whole Again	Whole Again	Atomic Kitten
4. Enchantment	Land of Enchantment	Michael Martin Murphy
5. Clickety Clack	Southbound Train	Travis Tritt
6. Como Si Dice	Como Si Dice	Sweethearts Rodeo
7. www. Memory	www. Memory	Alan Jackson
8. Deeply Completely	Completely	Colin Raye
9. X Cuse Me	I Walk Alone	Big House
10. Mony Mony	Mony Mony	The Dean Brothers

Crazy Legs

NORFOLK

01493 669 155

1. Stitch It Up	Elvis Medley	The Dean Brothers
2. You're So Naughty	He Drinks Tequila	Lorrie Morgan & Sammi Kershaw
3. Jukebox	Jukebox	Michael Martin Murphy
4. Enchantment	Land of Enchantment	Michael Martin Murphy
5. Forever and a Day	Angel	Lionel Richie
6. Ain't It Funny	Ain't It Funny	Jennifer Lopez
7. Fast and Furious	It's a Love Thing	Keith Urban
8. Down Under	Kookaburra Blues	The Bellamy Brothers
9. Girl Can't Help It	A Better Man	Clint Black
10. Hot Potato	Yoko	Cartoons

The Dancers' Top Ten

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



Maggie Gallagher

1. Mony Mony	Maggie Gallagher	Mony Mony	The Dean Brothers
2. Hot Summer Fun	Chris Hodgson	Baila Baila	Hot Summer Fun
3. Jukebox	Jo Thompson	Jukebox	Michael Martin Murphy
4. You're So Naughty	Brian Holland	He Drinks Tequila	Lorrie Morgan & Sammi Kershaw
5. Stitch It Up	Robbie McGowan Hickie	Elvis Medley	The Dean Brothers
6. Love's Around	John Rowell	Look Up Look Down	The Olsen Brothers
7. Whole Again	Sue Johnstone	Whole Again	Atomic Kitten
8. Ain't it Funny	Liam Hrycan	Ain't it Funny	Jennifer Lopez
9. California Blue	Jean Bridgeman	California Blue	Roy Orbison
10. Forever and a Day	Patricia E Stott	Angel	Lionel Richie

Bubbling Under

1. Do Ya'
2. Hot Potato
3. Choose To Dance
4. Enchantment
5. Hey Baby

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

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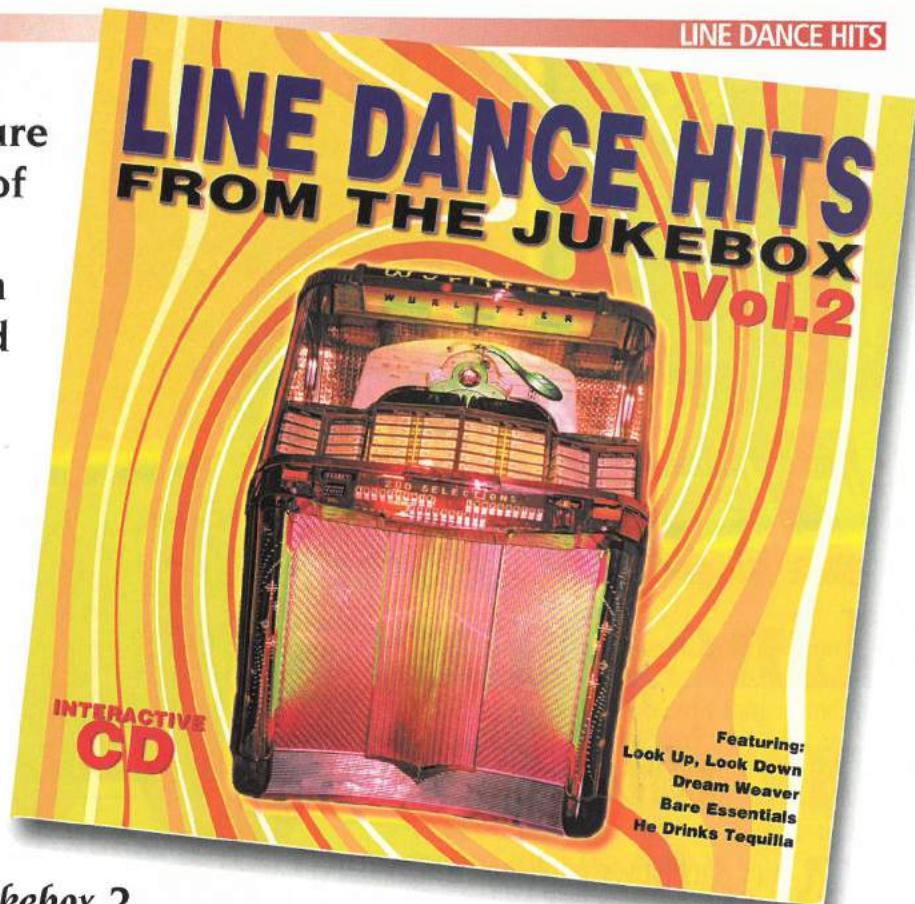
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If you have had the pleasure of meeting Michael Dark of CD retail specialists HONKYTONK Jukebox then you'll know how dedicated he is to Line dance and Country music. Michael and his partner Dot have embarked upon an ambitious scheme to release three CDs for the Line dance market every year. **Tim Matthews** spoke to Michael to ask about the newly-released *Line Dance Hits From The Jukebox 2*.



LINE DANCE HITS

...From The *Honkytonk* Jukebox

"It's really the story of how a former factory worker made it in small business", remarks Michael Dark from the small Northamptonshire unit where Dot and he run HONKYTONK Jukebox. Until 1990, Michael had worked in the manufacturing industry but his love of Country music inspired him to start selling it too. "And it was mainly at the small Country music clubs to start with," he recalls. "I sold records, tapes and CDs out of boxes I made specially and at the time, the market was fairly small but I thought I could make a decent go of it." So how did the name HONKYTONK Jukebox emerge? "Off the top of my head one afternoon!" he admits.

With Dot and her sister Heather as avid Line dancers able to provide expert advice over the phone, Michael was well-

placed to take advantage when Line dancing "hit" in the mid 1990s. It was a very exciting time: "We moved into office premises and I remember telling myself that a major excitement would be our first US import." Michael also recalls how CDs took over his house: "We ordered one of the first *Fever* CDs and I remember having these 500 copies sitting in the hallway...and you know what? We shifted them all!"

Michael's contribution to Line dance should not be underestimated because he encouraged the growth of new markets and particularly the emergence of artists like Scooter Lee and Dave Sheriff into our world. "I remember that we sold 997 units of Dave Sheriff's *I Love Line Dancing* really quickly – in eight days in fact. I was so miffed that we didn't reach the thousand! Dave has

always been a good friend to us and that was one of the best albums ever in terms of sales," says Michael.

Sheriff is just one example of Honky Tonk's promotion of British talent around the world. Michael has always tried to support independent artists like The Dean Brothers and Mervyn J Futter, whose *You Are No Angel* sold 800 copies through the company. How many British readers have heard of Mervyn Futter? Not many, which just goes to show how strong the "underground" Country club scene really is...

HONKY TONK has been able to develop strong links with choreographers, instructors and bands in North America and Australia. Strong international links were just one of the reasons that Michael and Dot initially considered releasing

Continued on page 19

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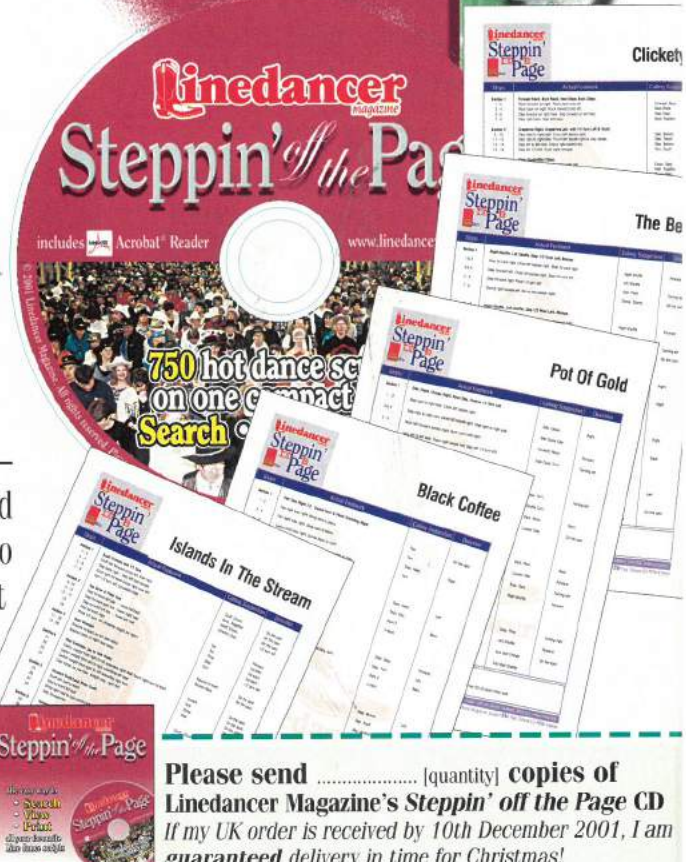
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Jeff Stothers and Michael Dark

"It's really the story of how a former factory worker made it in small business"

their own series of CDs. *Line Dance Hits From the Jukebox Volume 1* did fairly well and was an important learning experience for the couple and for their partner in crime, Jeff Stothers of Southbound Records/Gone Country.

I asked how the link with Jeff and Lisa Stothers came about. "We met at the *Linedancer* magazine awards actually. I think it was your first event. We got chatting and it became clear that Jeff had the knowledge and the contacts to really move things forward. He'd also had a lot of success with Scooter Lee's albums and knew the marketplace."

Despite this, and the popularity of Line dance, it was clear that the major labels were only ever going to promote solo Country acts and budget price re-releases of upbeat tracks that they thought would appeal to the dancers. Michael knew his market and had been farming tracks out to choreographers for a long time, so the potential for success was there.

Michael adds, "Line dancers are also demanding much better value for money these days, so the time for dedicated and considered compilation releases has come. But the difference is that the *Line Dance Hits* series will be relevant for

many years to come and not just a flash in the pan." With *Volume 1*, the majority of dances had already been published in *Linedancer*. The CD was a labour of love and, with no guarantees, a brave undertaking and one that ultimately paid off.

Line Dance Hits Volume 2, released in mid October, has already built up a good head of steam. "I am bowled over by the response. We already have substantial pre-orders!" exclaims Michael. This is a testament to his success and his concentration upon the grass roots dancer. "And that's who we're aiming at. We had a bit of a re-think because it is clear that partner dancing is quite popular, so I have included scripts for partner and Line dances for most of the 20 tracks." There are several partner dances on offer; by John and Jeanette Sandham (to *Restless* by Bob McKinlay) and to Mervyn J Futter's *You Are No Angel*.

"I am very proud to be able to say that we have some big names on this album too," adds Michael. "In fact, I'm honoured. We've got Lorrie Morgan and Sammy Kershaw's *He Drinks Tequila*, Redfern and Crookes and Lonestar's *You Walked In*." This is big news indeed – no wonder Michael and Jeff are so pleased. Other artists include Jody Jenkins

(*Country Dance Floor*, from his first album), Carly Dimond (*Bare Essentials*, a huge track in Australia by Lee Kernigan), Andy Griggs, The Borderers, The Fables, Paul Overstreet, Chris Raddings and Johnny Earle. All in all a very special line up.

"The booklet is also vital," says Mr. Honky Tonk. "We want to give Line dancers as much information as possible so we are including a lot of scripts and alternatives." Martin Ritchie and Dynamite Dot have been very supportive and their work is central to the project.

Line Dance Hits is a concept whose time has come. Only one of the tracks is non-Country and I think we can forgive the team for including *See You Later Alligator*. After all, it's hardly Pop...a subject on which Michael has strong views. "I just don't think it is right to hear so much Pop music in what are essentially Country surroundings. One of the problems with Line dancing was that it grew too big too fast. Many of the newer people were used to hearing middle-of-the-road and Pop music and because we needed new choreographers when the boom arrived, Country music was just not pushed enough because there weren't the people to do it."

Keeping his ear close to the ground, Michael discerns a movement against the overuse of Pop music on the dance floor. "We use the Internet to appraise the realities of the moment and several things emerge. First, that Country music is as popular as ever – perhaps because the dances are relatively straightforward and appeal to the majority – and that Partner dancing is more popular, even though it will remain a minority activity."

The mix of tracks and dances on *Volume 2* includes not only what might be described as "straight" Country Line dance but also Two-step and waltzes. It looks like Michael and his small team has judged the mood just right. *Line Dance Hits From The Jukebox 2* is available from CD specialists and all good record stores.

If you are looking for some exciting new material to teach at class and if you're an avid Line dancer looking for inspiration then this is the album for you...

61-year-old Pat Judge is something of a father figure on the British Country music scene, and has been working the circuit since the mid-1950s.

Tim Matthews spoke to the Country musician who fronts one of the most popular bands on the Line dance scene.



Circuit Judge - Craig Stuart and Pat

Life on the Circuit

Photo credits: Dave Anderson (copyright)



"Circuit Judge has been going for 16 years now," explains Pat Judge from the relative comfort of his armchair in Peterborough. "But things really took off for us on the Line dance scene nine years ago when we started to use sequenced backing tracks to recreate the American sound that I've always loved." Pat, his son Craig, aged 34, and Stuart Payne

(keyboard, guitars, backing tracks) are Circuit Judge and Line dancers just keep coming back for more. "We do a lot of repeat business," confirms Pat, "because the dancers know we're here for them."

Such is the band's prowess that a panicked John Dean asked them to do save the day at Chance to Dance a few years ago. "It was an odd night because we'd only been booked to do a one-hour slot before the Bellamy Brothers." Despite the Brother's reputation, sound problems affected their set so the Judges were asked back to save the day, "and it went really well." Such are the nights that make reputations...

When Pat Judge first set out in the music business he was 16. His musical heroes at the time were Dicky Valentine, Lonnie Donegan and Bert Weedon. He loved the simple guitar sound and used to see Bert Weedon a lot. "I went to work for the International Tea Company of all people," recalls Pat, "but it wasn't long before I got into music by Johnny Cash, Luther Perkins and Hank Snow."

In the 1960s, influenced by songs like Cash's million-selling *Folsom Prison Blues*, the die was cast and the Pop world passed Pat by. "People forget just how big Cash was", he adds and he's right, of course. Cash was the ultimate Country icon, who sold 250,000 albums a month in the late 1960s – more than the Beatles for a while. His concept albums, *Ride This Train* (1960), *Blood, Sweat, & Tears* (1963), *Bitter Tears* (1964), *Johnny Cash Sings Ballads Of The True West* (1965) and the *Folsom Prison* and *San Quentin* albums influenced a whole generation unimpressed by the excesses of the 60s.

As well as loving their music, he got to work with a lot of his heroes. "We had a band and I bought my first guitar for £12." Wasn't that a lot of money? "You bet!" exclaims Pat. "it was more than two weeks wages – I only earned about £5 a week!" Guitar in case, Pat worked the US air bases in Eastern England (he eventually relocated to the Peterborough area) as part of a house band playing dances in a cabaret-type setting. "There was a guy called Lou Rogers – an agent in London – and he brought in some real big names for those American shows."

Once on the road, Pat just couldn't get off. His marriage to Wendy, also a big fan of Country music, meant that the music making needed to pay. And it did, although Pat recalls working two jobs as his sons grew up. "I worked during the day and set off at night to work the clubs. I have always said that you should get paid for what you know, not what you do," and Pat knew how to entertain. He never had any illusions about the big time: "It's a good job and one I have always enjoyed."

Music seems to run in the Judge family. From an early age, Craig, now an integral part of the band, showed an interest in the drums, "so we got hold a half-sized Yamaha drum kit for him when he was seven years old. He was over the moon," says his proud father. Craig played the drums for many years and became quiet proficient but when Circuit Judge came about Craig's vocal talents were discovered,

so he moved from the sticks to the front of the stage to sing and play guitar.

"We know what Line dancers want," adds Pat, "so we don't play our own, original, music. We're strictly a cover band," and boy can they play covers: "better than the originals," as a fan enthused at a recent gig. "I don't know," laughs Pat, quite taken aback by such praise. "I'm old school – I think the original is always best...but we seem to get the right sound!"

One thing with Circuit Judge that is immediately noticeable is the lack of pretence. What you see is what you get. "We've always just wanted to play 'Good Ole Country' nothing more, nothing less...and we are an American Country band. After all, there's no such thing as British Country music in my opinion."



"I'd just love to live in Nashville in my retirement. You know, sit in bars, shooting the breeze. Not doing much at all! My wife would spend her days in record stores!"

What can the Line dancer expect from Circuit Judge? "A great show – music and entertainment," states Pat, "and you won't get anything other than Country. None of this sound engineer's rubbish that we're hearing at the moment." You see, the band is an all-American, no-nonsense, shoot first ask questions later type outfit. Pat laughs, "We're not playing for musical aficionados but for people who want to have a good time."

Pat used to spend a lot of time picking the right music before a gig, "but now we just play music to get 'em dancing. We keep our eyes on the dance floor at all times – that's our research. We've learned what works and what doesn't. The people we play for are people like

us. Think about it – everything is youth oriented these days so where can the over 30 year age group go?" Good point. A Country music gig or Line dance evening perhaps? "You're right," adds Pat. "You get great music at our gigs and the dancing keeps you fit. Line dance has done a lot of good for a lot of people and we're happy to be part of it."

After 45 years in the business are there any challenges left. "We're looking to bring out a new album of music and we've got a deal with a small outfit – Oasis Records – in King's Lynn. You know, our last album sold 2,500 and I was quite impressed by that. It doesn't sound a lot but if you look at sales of some chart albums it's not a bad figure at all.

Ambitions? "Well, I've been lucky in many ways," says Pat. I've got a great family and I found a diamond when I married Wendy all those years ago. One of my lads lives in Pennsylvania so we go and see him every so often. He sends us a lot of Country music over and we've been to Nashville a few times. I really love it over there. People don't realise that Country is the only music for a lot of people in the States. I'd just love to live in Nashville in my retirement. You know, sit in bars, shooting the breeze. Not doing much at all! My wife would spend her days in record stores!"

Circuit Judge are a great bunch of guys and if you are looking for a great act for a club night, social or other special event, then they are more than worthy of consideration. To contact the band, please do so through Dave Anderson at Black Cat Promotions on (01933) 461622





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Evenin' Star

Circle Dancing on Rhyl Prom

Linedancer's **Jean Thomas** joined the dancers on Rhyl Promenade this sunny August Bank Holiday ...

It was really strange dancing on a round floor but quite a novel experience when you turned and were facing the people on the other side! Except, of course, when I did my first three-quarter turn and found myself facing the wrong direction...or was I?

The event runs over the Sunday and Monday Bank Holiday, from 12 noon until 5pm. Rhyl Council, along with the Sundowners Western Dance Club, organise the event. All the monies raised go to local charities and the British Heart Foundation. There are refreshments available, Western traders and CD/record stalls.

The music was provided by Daddy Frank's Disco. They played a good selection of music, alternating between Country and Pop. It made a refreshing change to hear some of the old Country favourites which first enticed me into Line dancing. I even managed to get my husband up to do some Partner dancing.

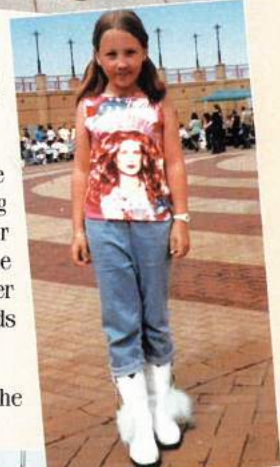
Unfortunately, the Mandy Allen Band broke down on the motorway so were not able to make the event.

Julie Ward was there with a group from Silver Eagles and Chay's Stompers from Wallasey were staying on in Rhyl to go to Silver Eagles Club that night.

Hazel Pace and her *nuts* were there dancing at the front, if a circle has a front. Owen and Val had brought a coach full of dancers from their Boots 'n' Shooters club in Liverpool.

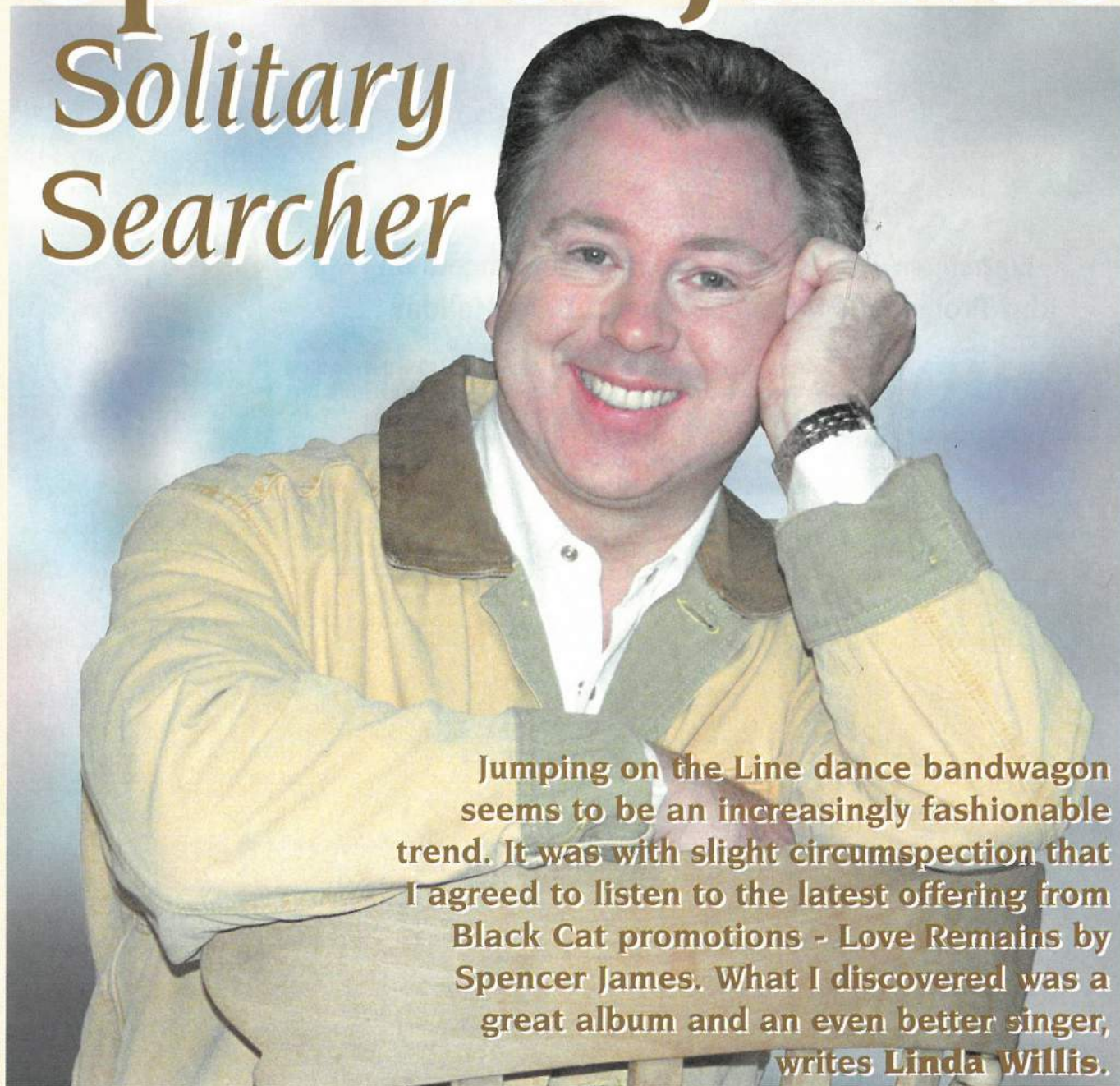
Young Georgina from JCB Lakeside Club in Stoke-on-Trent was strutting her stuff with her mum. Another youngster who stood out from the crowd was Rachel Miller, a keen dancer from Huyton, Merseyside, and attends the Texas Rose Club in Freshfield.

The sun shone all day, as did all the dancers ...



Spencer James

Solitary Searcher



Jumping on the Line dance bandwagon seems to be an increasingly fashionable trend. It was with slight circumspection that I agreed to listen to the latest offering from Black Cat promotions - *Love Remains* by Spencer James. What I discovered was a great album and an even better singer, writes Linda Willis.

If you can remember the 60's you weren't really there, right? Wrong. Fortunately there are plenty out there who do remember - pretty well in fact! Spencer is one of them and he has every reason to because he belongs to one of the most successful bands from those swingin' days. Yes, that's right; the original Needles and Pins boys, The Searchers...

I was intrigued. What was this sixties pop singer turned Country defector going to sound like? Tell you what - he sounds absolutely great! On *Commitment*

Spencer's strong vocal talent shines out straight away. I like this version very much and I think you will too. Tim McGraw's classic *Just to See You Smile* features a sassy little back beat on drums and nice tight harmonies. Neat guitar. Though ballads like the title track *Love Remains* are not my cup of cappuccino, his super soul soaked version of the classic *6,3,4,5,7,8,9* is. Right up my Gasoline Alley. Aerosmith's classic, *I Don't Want to Miss a Thing* is fab. Great vocals. I really like this one. Try dancing *Amazing Faith*. You can sing along to the mid-temp Cha Cha *I Saw the Light*

and listen to the lyrics of *Do I Love You Enough*. My two faves are the up-tempo *Lipstick Promises* - strongly redolent of sixties Searchers style. Exciting with lovely acoustic guitar. It's a Cha Cha but *Black Coffee* fits perfectly. His version of Del Shannon's original and Gary Allan's more recent Runaway is FAB! You all know what to do to this one. Giving *Commitment* a second spin right at the end you will find a seriously good up-tempo dance mix. [It's inspirational, Ed]. Give it loads of attitude. It deserves no less!

OK then I'll admit it. I was impressed.

It was time to set off in search of the solitary singing Searcher for some low down on the album, his recording studios and The Searcher's singalong session with Cliff Richard. "The album is my first foray into Country music," says Spencer. "But it's really a natural progression. I began to realise some time ago that, when I was looking for new songs. Most of the best songs were coming from Country artistes such as John Michael Montgomery, Victoria Shaw, Vince Gill and Collin Raye. I think a lot of people who wouldn't necessarily listen to Country music will like it just because of the quality of the writing."

He admits that it was a lot of fun to record and even though he went through the upheavals of moving house, touring Australia and New Zealand, finishing the album a couple of months earlier than originally intended helped to give it a really "natural" feel. "I've always liked Country music. Always enjoyed it. For a guitarist like me they're actually songs that are great to play. All the songs have a story to tell. I can relate to that."

He has a few stories of his own to tell. Playing live in Madison Square Gardens with The Searchers, joined by Gerry and the Pacemakers, Freddie and the Dreamers and other '60s groups was one in a long line of anecdotes that just kept coming. "We toured for six weeks - right across America. It was great." Playing mostly in RSL Clubs was fantastic fun he told me. "They are on the same par as our British Legion Clubs, but they are massive and have loads of seating. They are Vegas type places with a hotel and bars. They are great. Really wonderful. Good places to perform." The USA tops his gig list. Canada and Australia come pretty close behind it. Playing at Wembley Stadium with Cliff Richard (in front of 75,000 people) and joining him on the Millennium New year concert are highlights in their sparkling career.

"Cliff's good to work with. We've been on stage with him several times. We were at the London Palladium and he's a nice guy, you know?" Yes - I do. "We get on really well with him." Country music has been an inspiration. "I like Colin Raye, The Eagles. Brad Paisley...and Reba McEntire of course." Does it still have a slight stigma attached? "I think actually Country music has got more like 'Pop Country'. I think it's really helped it get away from the old Country Western image. It's changed a lot. You've got people like Shania Twain doing Pop Country records, which is middle of the road stuff really. It's interesting the

number of Line dances that are written to country music. Particularly Shania Twain!"

The album is aimed at Line dancers - right? "Well - yes and no really. There are ballads on the album. Also up-tempo numbers that Line dancers will like." Has this little Searcher ever strayed from the straight and narrow - musical path that is. Tempted to shake a leg on the dance floor? "Do I dance? Oh no! I'm not a Line dancer! Couples dancing? No!" So just to get this clear. He's not a dancer then? "No!"

SJO Studios in Northampton belong to him and are part of his lovely new abode. "I used the studios for my new album. I want to do stuff for other people as well. I met up with Sean Kenny who is a great mate of mine. He told me what he was doing with his studio and the Country artistes and that's how it came about initially really. I've been down to his studio. We speak about technical things..."

Home is shared by his wife of two years. They raid the local video shop for all the latest films. *The Green Mile* (Tom Hanks) is a favourite. "So good I got it twice."

Braveheart another. He loves historical films and books. *Usachi*, about a 15th century Japanese legend, is the true story he is wading through at the moment. Dinner parties with friends are the Big Feature in the James household! When I spoke to him they were recovering from his mother and father-in-law's 25th Wedding Anniversary Party held the previous evening. "We were drinking Tequila Slammers all night long," he confessed.

At 48 years of age he is the baby of the group - he started playing at the tender age of 16. "As a drummer funny enough. Then I decided to play guitar. I've been doing that ever since." Like so many others he always knew deep inside that he wanted to be a musician. His parents in Hayes, Middlesex, didn't like it: "Well, my dad didn't. He said, 'Oh you should get an apprenticeship - get a proper job.'" He laughed.

The '60's legends are circumspect, "You know - we've been around a long time. We all love music and we all love playing. If you can keep going and still make a living out of it - why stop? You have to keep going. You're learning all the time as well."

Sixties music is special. "They are good songs. Songs that people could just play. It didn't rely on the production so much. Like The Beatles that you could just play on your own, on the piano on the guitar. It was good. *When You Walk in the Room* is his all time Searchers salient smash hit: "It's a great song which is still doing very well today. It's been covered in the Country scene as well." As Spencer James searches for new musical expressions he says, "It's great to be part of this business. Working with really nice people. It's a privilege to know people like that."

Love Remains was released in September. It is available from record stores, from The Searchers web site, www.the-searchers.co.uk, or via SJO Recordings, PO Box 4048, Milton Keynes, Bucks, MK8 0JH for £10 (cheques to 'SJO Recordings' please).



The Searchers

Country Facts

Country music is as strong as ever and is growing in new and unusual areas - not only in North America but in Europe.

Tim Matthews looked at a new industry survey and was surprised by what he found.

As the editor of a magazine that has strong links to New Country music and Country music culture more generally, it is always interesting to discover exactly how important, popular and influential Country music is. Visit any High Street record store and you'll find an impressive selection of Country sounds, from Don Williams to Diamond Rio to the Dixie Chicks.

Country music is big business. Since 1990, Country music album sales have doubled, as have revenues; last year, revenues rose from \$724 to over \$1 billion. Interestingly, of the millions of Country music fans worldwide, 54% are female and the minority male. Of the 43 million Country music fans who listen to over 2,200 Country music radio stations in the US and in Europe, the majority (46.3%) are aged between 25 and 44 years of age. Radio is by far the most popular medium for accessing Country music and 50.5% of Country fans are "heavy users" of the wireless.

Meanwhile, on the small screen, 38 million viewers tuned into last year's Country Music



Dixie Chicks

Association (CMA) Awards and, as we reported last month, you can watch this year's ceremony on BBC 2 on 10th November. Country Music Television (CMT - please bring it back to the UK!) is available to over half of all US households and the stars have not been slow to realise this.

Faith Hill presented Faith! a primetime special shown last Thanksgiving, whilst the Dixie Chicks TV programme, that aired the same week, was a huge hit with 18 to 49-year-olds. Country musicians continue to appear on popular primetime TV series too. Trisha Yearwood is a regular in *JAG*, Naomi and Wynonna Judd, Kathy Mattea and Jo Dee Messina appeared in *Touched By An Angel*. Not to be outdone, Garth Brooks and Whoopi Goldberg are set to make an unlikely pairing in a forthcoming Christmas musical, *Call Me Claus*, set to air on TNT this December.

Country's creative services are very much in demand. Reba made her Broadway debut as Annie Oakley in *Annie Get Your Gun* and Jo Dee Messina, Tim McGraw, LeAnn Rimes all had songs on the soundtrack to Sylvester Stallone's new movie, *Driven*. LeAnn also debuted in a major role in the film *Coyote Ugly* and contributed four songs to the movie's soundtrack.

Country music is so deeply ingrained in today's culture that its stars are in great demand from corporate advertisers. Trace Adkins, Tracy Byrd, Terri Clark, Neil McCoy and Wade Hayes have worked for Wrangler Jeans, Faith Hill has extolled the virtues of Pepsi Cola whilst Chely Wright has worked for Coca-Cola. Perhaps not surprisingly, alcohol sales and Country music seem to go hand in hand - even though



Reba McEntire as Annie Oakley

Line dancers are known for their water drinking ways! BR5-49 have been used by Jack Daniels, Brooks and Dunn teamed up with Coors Light, Tim McGraw and George Strait with Bud Light and Montgomery Gentry with Jim Beam and the Bellamy Brothers with Miller Beer.

Other major companies using Country musicians include Kellogg's, Ford Trucks, Mobil, Southwest Airlines, K-Mart, Chevrolet, Samsung and AC Delco.

Taking Country music around the USA has been an area of consistent growth too. Tim McGraw and Faith Hill's *Soul 2 Soul* and the Dixie Chick's *Fly* tours were two of the Top Ten grossing tours in the USA, just behind names like Tina Turner, 'N Sync and Kiss. The Chicks played to over 1 million people during their tour whilst Lee Ann Womack played to an international audience when she performed at the Nobel Peace Prize concert with Elton John, Natalie Cole and Bon Jovi shown on Fox Family TV in December last year.

Country music's legendary performers continue to shine. Garth Brooks became the first solo artist to sell over 100 million albums and George Strait received his 26th Gold award for the album *Merry Christmas Wherever You Are*. Shania Twain's album *Come On Over* sold over 18 million copies, which is more than Whitney Houston's soundtrack to *The Bodyguard*!

(Many thanks to the Country Music Association for the information, included in its 2001 CMA Country Music Industry Overview and MRI Country Listener Analysis.)



Official Nomination Form

It's time to make your nominations for the Crystal Boot Awards. This is your chance to give recognition and thanks to those who dedicate their lives to the success of Line dancing. Think about your favourite instructors, choreographers, entertainers and personalities and make your nominations in each category. From these nominations a final shortlist will be prepared and readers will then vote to select the eventual winners.

Rules:

- Nominations may only be made using this **official nomination** form.
- Only one nomination form per person is allowed.
- Photocopies, faxes or e-mails will NOT be accepted.
- Only one name per category.
- Closing date for nominations is 24th November 2001.

Presentations:

Award presentations will be made at the Norbreck Castle in Blackpool during the Crystal Boot Awards Weekend on 22nd – 24th February 2002.

CRYSTAL BOOT AWARDS NOMINATION CATEGORIES

DANCE ARTIST NOMINATIONS

Dedicated Dance
Group

Dedicated Dance
Artist (Female)

Dedicated Dance
Artist (Male)

MUSIC NOMINATIONS

Best Dance Album

Best Dance Track

DANCE PERSONALITY NOMINATIONS

Dance Personality
(Male)

Dance Personality
(Female)

Rising Star
(See Dear Dancers for information)

DANCE AWARD NOMINATIONS

International
Instructor

International
Choreographer

UK Instructor

UK Choreographer

Beginner
Dance of the Year

Intermediate
Dance of the Year

Advanced
Dance of the Year

Dance of the Year

CLUB OF THE YEAR NOMINATIONS

As the eventual winner of this category is selected by a judging process it is important that all entries have an equal chance. Therefore we have devised a simple entry form which will help judges to establish a few pertinent facts about the nominated club before the final selection for short listing is made. Any additional supporting information may be submitted with the entry form if required.

To receive your copy of the Club of the Year entry form please send a stamped addressed envelope to Club of the Year, Linedancer Magazine, Clare House, 166 Lord Street, Southport PR9 0QA or visit www.Linedancermagazine.com to view and enter on line. Closing date for returned forms is 24th November 2001.

YOUR DETAILS

Declaration:

I declare the above names represent my **nominations** for the Crystal Boot awards and that this is my only nomination form.

Name

Signature

Address

Postcode

E-mail

Tel No



Please complete this form in BLOCK LETTERS and return **no later than 24th November 2001**, to:

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G

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F Christmas Cowboy

G Christmas Cowgirl

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Greeting: "Have fun this Christmas!"

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B Snowmen		
C Robins		
D South Pole Stompers		
E Santa's L.D.C.		
F Christmas Cowboy		
G Christmas Cowgirl		
Total		

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Line Dancer's GRAND NATIONAL



£50,000 *Later!*



When the British Heart Foundation initially approached Linedancer magazine about the possibility of holding a major fund-raising event in the Merseyside area we knew that, given hard work and dedication, the outcome could be very special indeed, writes **Tim Matthews**.

All the staff at Linedancer were excited about the concept of a "Line dancer's Grand National" and, despite the fact the Aintree is only around 12 miles south of our offices, most of us had not visited the world famous racecourse, so we looked forward to our first outing to the hallowed turf.

The staff at the BHF in Merseyside deserves huge credit for seeing the event through from start to finish and particular credit should go to Carol Gemson and Ken Fretwell, BHF organisers for Lancashire and Merseyside respectively, without whose enthusiasm we would have been struggling. They motivated and directed a small team of helpers who contacted hundreds of Line dance clubs and thousands of Line dancers across the nation about the event.

After publicising the event in the magazine, the calls really started to come in and we felt quite relieved that the BHF was dealing with the organisation! The aim was to make the day more than a record attempt, so trade stands, caterers and a fun fair were brought in. Live bands were booked and by the time the day came around, the event was the talk of the Line dance world - in the clubs and on the Internet.

Admittedly, we needed more than a little luck with the weather and, quite incredibly, despite what might be best described as a doom and gloom report the night before prophesying rain, thunder and a whole lot more, we turned up on Sunday morning dry, bright and breezy.

Two large rooms were kept in reserve and could hold several thousand Line dancers but we were all able to mill about outside.

Despite having been to several Line dance events, I

noticed that the atmosphere for the Aintree event was different and totally positive. Everyone was together - Westerner, Country Line dancer, Popster, Latin Liners...and bemused members of the public who had turned up to see what all this record-breaking was really about. No doubt they would have been impressed by the friendly atmosphere, the kindness and generosity shown throughout the day by Line dancers.

Chris Bird, of our sister publication 5-6-7-8, got into conversation with the Policemen on duty during the event. Despite their usual concerns about an event of such magnitude, they had very little to do all day and one of them told Chris that, "I just wish we had to Police people like these every day because there's nothing to do!"

In fact, the phalanx of local cops got in on the act when a member of a local club saw them standing around looking for action. "Come on, why don't you learn the dance?" she said and before you knew it around a dozen barmy bobbies were perfecting *A Good Heart*, the record attempt dance for the day choreographed by Mr. Line dance Rob Fowler, to music by Fergal Sharkey. Rob was joined early on by dance celebrity Lionel Blair, who fought his way past a phalanx of admirers and autograph hunters to join our



Patriotic Line dancers!

very own Choreographer Of The Year on stage for some Line dance magic.

If you haven't experienced the power of Line dance you only need to look at the pictures of several thousand people moving in step to understand why so many Line dancers cannot live without their hobby. As the crowds built up a slightly apprehensive Tim Ruzgar approached the stage at the far end of the converted car park playing host to our day of dance. He ascended the steps and took a few seconds to take in the fact that the nearly 4,000 people before him were ready to go Line dance Craaaaaazy!

As the familiar sounds of Hot Potato filled the enclosure, dancers stayed in groups, many of them proudly wearing their club T-shirts. This was a great start and on time too! Ruzgar was already showing why he is regarded as the number 1 DJ: *Hot Love* encouraged more dancers onto the concrete and then he livened things up further with a series of paddock fillers - *Don't Stop Movin*, *Deck 51* and *Hey Baby*. DJ Otzi's surprise European chart-topping hit of the moment.



Despite the fact that Tim was initially concerned about lack of dance time, he was allowed plenty so I went off to interview anybody who would talk to me (!). Familiar faces included Alan and Barb of Feel The Beat LDC, Amanda Lynch of the Hay Hitchers, Mel and Owen from Fancy Feet, members of the Melling Mavericks, Applejacks, Streetly Rebels, the Cactus Club (Brierfield), Stetzons and Shy Boots and Stompers.

I met people from all over the Midlands and the North - who made up the vast majority of participants - including Marie from Boots and Bows in Manchester who had brought 30 club friends with her. The club runs an excellent scheme for young Line dancers that will feature in a forthcoming edition of Linedancer. In fact, perhaps the most encouraging thing about the day was the number of young Line dancers. I estimated that around 25% of the 4,000 dancers were under 21. Good news for the future!

During my grand tour of the clubs, I bumped into Chris and Steve Jones of Chay's Stompers, the Wirral-based outfit who had encouraged no less than 200 of their Line dance pals to Toe The Line and take a ferry (or the tunnel) across the Mersey for this history-making day. One of the younger members of the Chay's troupe, Adam, had raised an amazing £1,045 for the British Heart Foundation.

Time flies by when you're having fun and the big moment fast approached. As we arrived at 1400 hours, Rob Fowler, fresh from teaching *A Good Heart* and *Chance That Dance*, politely



Club members proudly strutted their stuff...

followed by *Let's Twist Again!* You cannot be serious Tim...and neither can Maggie, Chris or Lionel for dancing YMCA.

And then the stewards started counting and clicking us in and a mass of Line dance humanity walked on by. Various local personages including Liverpool's Lord Mayor looked on - amused, entertained and rather impressed. The only negative thing about the whole day was the very noticeable lack of Southern participants. Around 10% of the crowd came from outside the immediate area, although I did meet couples from Lincoln and Plymouth.

As well as the truncated list above, I noticed Line dancers from the following clubs: (I

rest milled about, renewed old acquaintances and spent their hard-earned money on the stalls underneath the main stand.

Other highlights of the later afternoon included a set by Country band Washburn Creek, and teaching sessions by Chris Hodgson and Maggie Gallagher.

There is no doubt that the Line Dancer's Grand National was a big success with around £50,000 raised for the BHF. Lynne Brown of the BHF said that, "It's fantastic. Line dancers are such great people and the money is still pouring in! We cannot thank them enough for their generosity and enthusiasm."

BHF pitched it just right with an incentive scheme for individual and club fund raisers with special commemorative prizes - T-shirts, sweatshirts and fleece jackets given for those raising sums of £50, £150 and £250 respectively. The top individual fund raiser wins a holiday for two in Spain care of the great people at Dance Holidays (Colchester) whilst the top fund raising club wins the fantastic British Heart Foundation Line Dancer's Grand National Trophy donated by Rewardaward of Southport.

The reader will be thrilled to learn that arrangements are underway for an even bigger and better record attempt day next year, to be held on a Sunday August 11th at Aintree and featuring more top choreographers with an even great focus on the Line dancer. We'll see you there.

Come on everybody, let's get organised and break that record!

Special thanks go to Ken Fretwell, Carol Gemson, Lynne Brown, John Brown (no relation), Chris Hemmings, Anne Holland, Hilary Niblock and all the regional staff and volunteers who helped on the day. A team of 60 volunteers was assembled! The BHF should also like to thank all the companies who supplied plants, equipment and other services.

"It's fantastic. Line dancers are such great people and the money is still pouring in! We cannot thank them enough for their generosity and enthusiasm."

asked everyone to leave the Line dance arena. For the count to be effective and legal in the eyes of the Guinness Book of Records officials they needed full cooperation - and got it.

After another appeal from Tim Ruzgar, the hundreds of dancers filed out and formed huge queues behind three main entrances, one either side of the main stands, and another adjacent to the main stage. As the tension rose, cameramen, including Tom Bennett, Chris Bird, local journalists and onlookers vied with amateur videographers to capture the moment on film.

Some great views were to be had and whilst we all waited to re-enter and make history, DJ Tim pumped up the volume and hit us with an aural concoction of 80s dance mixes, which included Run DMC/Aerosmith's classic *Walk This Way* followed by a new rap version of the Bee Gee's *Stayin' Alive* and an upbeat *Oops Upside Your Head*. The volunteers struggled to hold back the masses and Ruzgar was now in fine form as the very-danceable Steps were

welcome letters and e-mails from those I missed.) Well done to the Moonshiners Country Music Club, Crooked Line, Jem's Linedancers, Wildfire LDC, Mad Mick's Regulators, Lonestar, Smith's Westerners, Keswick Krazy Kickers (love the T-shirts guys and gals), Teme Valley Stompers, Silver Eagles, Boots 'n Shooters, Charlotte'sville, Wild Bills, Octel, Western Boots, Broken Spoke, Dakota, Silver Dollar, Texas Rose, Melling Mavericks, Arrowheads LDC, Sugarfoot, Freeway Hitchers, Melling Mavericks and Western Dance (Steve Mason).

After the official dance had finished, the organisers and helpers took their tickets and clickers away and American Pie, the first live band of the day, started their set, which kept a goodly number of dancers happy whilst the



NOVEMBER

- Thur 1st Line dancing & Partner Dancing with instruction and DJ £2.50 admission.
- Fri 2nd Line dancing to live music from Michael James of USA £3.00 admission.
- Sat 3rd Live music for Line Dancing from "Fever". Also DJ £3.00 admission.
- Sun 4th 9am - 12pm Texas breakfast served. 12pm - 2pm Line dance workshop. 2pm - 7pm live Country music to dance to from "The Dirty Hat Band". Also "Ethan Allen" + DJ. Free admission. Food served all day.
- Thurs 8th Line dancing & Partner dancing with instruction.
- Fri 9th Live Country music from "Allison J and The Union" + DJ. £3.00 admission.
- Sat 10th Wine, dine and dance to the fabulous sounds of "Texas Gun" live + DJ. £3.00 admission.
- Sun 11th 9am - 12am Texas breakfast served. 12pm - 2pm Line dance workshop. 2pm - 7pm dance to "Fools Gold". Also "Ethan Allen" + DJ. Free admission.
- Thurs 15th Line dancing & Partner dancing with instruction £2.50.
- Fri 16th Dance the night away with our DJ "Brian Wall". £2.00 admission.
- Sat 17th Live Country music from "Wanted" + Line dancing to DJ. £3.00 admission.
- Sun 18th 9am - 12pm Texas breakfast served. 12pm - 2pm Line dance workshop. 2pm - 7pm dancing to "Jim Clarke". Also Ethan Allen + DJ. Free admission.
- Thurs 22nd Line dance & Partner dance with instruction £2.50.
- Fri 23rd Dance the night away to "Bandelero" + DJ £3.00.



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- Sat 24th The fabulous "Corn Dogs" plus DJ £3.00.
- Thurs 29th Line dancing & Partner dancing with instruction £2.50.
- Fri 30th Mac Bailey & Desperado + DJ £3.00.

DECEMBER

- Sat 1st "Gheco Express" fabulous Line dance band + DJ £3.00.
- Sun 2nd T.B.A.
- Thurs 7th Line dancing & Partner dancing with instruction £2.50.
- Fri 8th Xmas Special with "Texas Gun" + DJ. Do not miss this party dance nite £3.00.
- Sat 9th Wine, dine and dance to "The Dirty Hat Band" + DJ. £3.00 admission.
- Thurs 13th Line dancing and Partner dancing with instruction £2.50.
- Fri 14th Live Country music with "Borderline" + DJ £3.00.
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Forget the Rest We Are Th

LONDON DANCE CLASSIC 2001

The temperature did not seem to bother AT Kinson, who kept the floor hot - competing in virtually every heat of Pro-Am Couples on Friday evening. With nine students, he danced a total of 35 times. Steve Dunn was not far behind, dancing a total of 28 times with ten students. The interest in couples dancing is on the up, and the standard is high with many achieving Gold with Honours. In Classic Couples, the usual high quality battle took place in the Junior Teen division, with Philip Grace and Bernadette Carmichael emerging the victors, winning five out of the six dances.

While the couples were all from the UK, a total of eleven other countries, including for the first time contestants from South Africa, participated in the Line dance competition. The delightful Katherine Strand Hammond from Norway collected a handful of overall placements, four of which were in choreography topped with first place in the Newcomer/Novice Country division with *Yours Again* to Lorrie Morgan's *Back In Your Arms Again*.

Alan Livett continued his success in creating wonderful dances with *Wade in the Water* in the Intermediate/Advanced Non-Country segment. But the twist of fate fell to Stella (did she look embarrassed or what) Wilden and Linda Roberts, coming out at the front of the pack in Novice / Newcomer Non-Country Choreography, with their *Swedish Polka*. And this was a dance originally devised

in just ten minutes to introduce Polka technique to a class at the recent Swedish Championships. The beauty of this dance is that it can fit equally well to West Coast Swing styling and music.

The Saturday Night Show was the only part that fell foul of the scheduled timetable, through no fault of the event's well-organised team. A fire alarm (mercifully false) at the Post House, one of the event hotels, caused the delay. Eased by The Drive performing their live music slot earlier, the wait was certainly worth it. Matt Jenkins and Darren Bailey from Wales opened the show with their interpretation of the *Chariots of Fire* theme music, complete with G-force distorted cheeks.

Two youngsters, and now regulars on the UCWDC show circuit, Guy Falkenberg (16) and Suzanne Smeets (on her 14th Birthday) showed why they are the 2001 Dutch Latin dance youth champions with four different Latin dance disciplines. Introducing the new dance D in Classic Advanced, AT Kinson and Jodie Binsteed demonstrated AT's *Lover's Waltz*, dancing it in both Couples and Line format. Matt Oakley performed a Solo Medley, followed by Jodie returning to the floor to debut



Jodie Binsteed
- Superstar

Another year, another venue - the Spectrum Leisure Centre in Guildford, boasting two large dance floors and two squash courts for practice. This was a great facility for hosting the London Dance Classic, held under the auspices of UCWDC Event Directors Rick & Stella Wilden on an intensely hot and humid August bank holiday weekend.

Martin Lister reports.



Alita McConville with Rick Wilden
Winner Female Intermediate Crystal

Continued on page 34

her Superstar Solo Medley – a stunning first outing in Superstars. To close the show, AT and a selection of his Pro-Am partners Simone Anderson, Stacey Poulter and Michelle Nightingale, showed off his new Cha Cha, *Dig It*.

The main body of the competition was held on a stifling Saturday and an ever so slightly cooler Sunday. This did not seem to affect the quality of dancing – and not even another false fire alarm at the Holiday Inn at 2.30 on Sunday morning and a number of competitors getting stuck briefly in the lift at the Spectrum. Winner of Male Intermediate Open, Paul Warden, also entered Showcase for the first time and took the honours ahead of Matt Oakley, the winner of Male Advanced Open. Returning to competition, Michelle Weller won Showcase Female Open, though Sam Young pipped her to the post in Female Advanced Open. Martin Blandford and I, Martin Lister, in the battle of the Martins, fought it out in Showcase Diamond with the encouragement of two very vocal bands of supporters.

Matt Lewis from Wales secured the Male Novice Junior Teen title in a closely fought contest. Vicki Hardy took Female Intermediate Open, while Alita McConville from Northern Ireland won Female Intermediate Crystal. Sarah Poulter, placed first in three of the four dances, won Female Novice Open ahead of a large and quality field. Vivian Bailey continued her winning ways in Female Novice Silver. George and Mabel Thompson competed in Pattern Partner. While they were the only couple in this division, they are sure to have raised interest in this category. Quattro is another new division in the team section, *Rednecks and Roses*

bringing tears to everyone's eyes with a romantic Waltz routine.

Champion of Champions for the second year was held in two Categories, Great Britain (*Feel the Rhythm* by Matt Oakley) and International (*Bambino Cha Cha* by Stella Wilden). While everyone is eligible to compete, the Champions of Champions can only be selected from winners of individual divisions. Not only do the champions each receive a magnificent cup, but this year an extra prize from Tim Ruzgar and Superstar Productions, a pair of dance trainers. To great

applause, Sydney Smyth and Scott Bradley were announced winners of the Female and Male Great Britain Championships. But there was even more celebration when they were also winners of the International Championship. Now what are they going to do with two pairs of trainers each!

The final words must go to awards ceremony MC, Gary Seaton, who ensured a smooth and witty close to the formal part of the weekend, allowing hours of dancing into the night, and to Rick and Stella Wilden for hosting a most enjoyable weekend for all.



Sarah Poulter with Stella Wilden
Female Novice Adult Winner



Simone Anderson with AT Kinson
Pro-Am Crystal Intermediate

JUDGES AND INSTRUCTORS

Herman Falkenberg	Linda Roberts
Rija Falkenberg	Neil Smith
Bettina Welters	Ruth Elias
Joerg Hammer	Sue Wilkinson
Barbara Dietsche	Chris Godden
Brittinger Arlebro	AT Kinson
Mike Haley	Brigitte Zerath
Damian Brady	Petra vd Wansem
Attracta Brady	Iris Funkler
Ann Cunningham	Carol Ann Boshoff
Steve Dunn	Daniel Mistrelli
Yvonne Dunn	David Morgan
David Roberts	Matt Oakley



Flag bearers

London Dance Classic 2001 - The Overall Winners

LINE DANCE

Champion of Champions – International

Female Sydney Smyth
Male Scott Bradley

Champion of Champions – Great Britain

Female Sydney Smyth
Male Scott Bradley

Renegade

Open Scott Bradley
30+ Martin Blandford
Rug Rats Sydney Smyth
Novice Jennie-Lee Cliff

Choreography – Int/Adv

Country Matt Oakley
Non-Country Alan Livett

Choreography – New/Nov

Country Katherina Strand Hammond
Non-Country Stella Wilden

Choreography – Other

ABC Chris Godden
Pattern Partner Brian Rooney

Female Showcase

Open Michelle Weller
Diam/Silv/Gold Annette Davies
Jnr Teen Michelle Nightingale
Primary/Youth Sydney Smyth

Male Showcase

Open Paul Warden
Diam/Silv/Gold Martin Blandford
Jnr Teen Nathan Donnelly
Primary/Youth Lee Eccles

Female Advanced

Open Samantha Young
Youth Sydney Smyth
Teen Roxanne Gale
Crystal Simone Anderson
Diamond Jo Greaves
Silver Patricia Hardy

Male Advanced

Open Matt Oakley
Primary Nathaniel Ramsey
Youth Lee Turner
Teen Scott Bradley
Silver Martin Blandford

Gold

Male Gary Jameson
Female Beatrice Barrett

Female Intermediate

Open Vicki Hardy
Youth Laura Marie Hulme
Teen Michelle Nightingale
Crystal Alita McConville
Diamond Sheila Hill
Silver Barbara Donnelly

Male Intermediate

Open Paul Warden
Primary Dean Darby
Youth Lee Eccles
Teen Nathan Donnelly
Crystal Maurice Williams
Diamond Brian Rooney
Silver Jon Hammond

Female Novice

Open Sarah Poulter
Primary Inez Kinton
Youth Kathryn Drew
Teen Rachael McLaughlin
Crystal Fiona McChristie
Diamond Linda Drinkall
Silver Vivian Bailey

Male Novice

Open Oliver Barnes
Primary Howard Lawrence
Youth Edward Abrahams
Teen Matt Lewis
Crystal Fredrik Carlsson
Diamond Jean-George Fuchs
Silver Peter Berger

Female Newcomer

Open Sally Tomlin
Primary Nicola Bell
Youth Cassie Worman
Teen Ellen Arts
Crystal Marjan Laerman
Diamond Denise Nightingale
Silver Chrystelle Tarr

Male Newcomer

Open Mark Gibaut
Primary Barnaby Richardson
Youth Michael O'Keefe
Teen Glenn Mainwaring
Silver Luis Villa May

TEAMS

Small Troupe

Short Program Annette Latimer
Long Program Eclipse
Cabaret Headliners

Large Troupe

Short Program Eclipse

Other

Quattro Rednecks & Roses

COUPLES

Classic

Division II Chris McManus & Sam Young
Division III Matt Oakley & Vicki Hardy
Division IV Steve Davis & Mary Cooke
Junior Teen Philip Grace & Bernadette Carmichael
Junior Youth Sam Robins & Carly Haworth
Diamond Novice Joseph Armstrong & Karen Armstrong
Silver Novice Martin Lister & Margaret Phillips

Pro-Am

Crystal Int Simone Anderson with AT Kinson
Youth Int Kelly Sweet with AT Kinson
Teen Int Roxanne Gale with Steve Dunn
Youth Nov Leigh Welch with AT Kinson
Teen Nov Kelly Ann Green with Steve Dunn
Open New Stacie White with AT Kinson
Teen New Rachel McLaughlin with Steve Dunn

Partner Dance

George and Mabel Thompson



Steve Mason

Steve Mason is one of Line dancing's best kept secrets. Based in Hull, East Yorkshire, he is a lifetime Country music fan and one of the busiest teachers on the circuit today. Tim Matthews spoke to him about his career so far and working with the Dean Brothers at Chance to Dance 2002.

Steve never stood a chance. Almost from the day he was born he was introduced to his Dad's Country music soundscape – Charlie Pride, Tammy Wynette, Patsy Cline and Slim Whitman. Resistance was futile. Country was to Steve what Atomic Kitten and Destiny's Child are to today's children. But Steve is actually very happy to have found Country music and was even more enthused when he went on holiday in 1989:

"I was on holiday with friends in Orlando, Florida and we visited Rosie O'Grady's bar. That's where I first saw Line dancing and, although I didn't take it up immediately, I was fascinated by what I saw." Steve's interest in Country music had always taken him to interesting places, including the front seat of a rather impressive Ford Escort Mexico (very rare, very nice), complete with roll cage, wide wheels and only one spare seat where the occupant would be in prone position for an onslaught of, "Tchaikovsky's 1812 overture...or Country!" No wonder he provided earplugs...

When the last decade of the Twentieth Century began, Steve Mason decided to indulge himself and buy a Satellite system. Although rather more limited than today's multichannel madness, Steve could receive Country Music TV (CMT) and he became a huge fan. In fact, his second experience of Line dancing came via the skies. "I'd seen CMT briefly in the States and was thrilled when they brought it over here. CMT in the UK led to a huge boom – lots of people were buying New Country CDs and some of the early videos, including one by Vince Gill...I think...included Line dance."

Steve's former partner found some details for a local Line dance class. Back then, Western/Line dance was rather different and Steve, "took one look and didn't like it." An interesting admission for a mad keen Line dancer but it started to grow on him after he became an active supporter of the Hull Country music club scene. "Hull has always been big for Country and Line dance arrived early. I'd wanted to dance for a few years and once I became more confident I couldn't stay off the floor!"

Steve, like many others, was hooked. He started going to a few more classes and festivals soaking up the atmosphere and learning dances. A small group of Line dance addicts grew into their hobby together and started travelling further afield to clubs like Tim Ruzgar's in Doncaster. "Tim and I knew each other seven years ago; he used to hold a monthly event at the Earl of Doncaster and we loved it. The current Superstar Productions MD noted that Steve's group had a different dance style and were very confident.

It wasn't long before Steve started teaching, although his first foray in to the world of Line dance instruction came about, like all the best things in life, by accident. "We used to go to the local Irish Centre. One of the centre's committee members was a huge Country fan and he paid local artists £20 to play some Line dance favourites. Initially, only a few people were interested but, after we'd been dancing there for a while they asked me to teach a few dances."

Against his better judgement, Steve and friends turned up one Sunday with record and CD players. They put a small ad in the local newspaper and 10 people turned up for instruction. "We were quite happy with this but we weren't convinced by our own abilities so we got in touch with the BWDA with a view to getting properly trained and taking their Part 1 exam." While Steve and co were studying the

finer points of instruction, the Line dance boom was happening. "After two months we had something like 150 people turning up for Line dance nights. It got to the stage where we had to move the tables and chairs out of the way, not to mention splitting the audience!" So many people were cramming into the centre that half the audience had to be convinced to sit down and have a drink whilst the other half learned a dance.

Initially, his group or team were known as FINO Western Dancers – Four Independent New Organisers – and they came to prominence after Steve choreographed a dance to music by The Souths, a great local Country band complete with Californian singer. "The dance was called the *FINO Slide*," Steve recalls, "and we demonstrated it at a free festival event in Hull city centre to an audience of hundreds. The reaction was tremendous and led to requests and invitations to teach in local clubs and community centres.

Steve had always had his own businesses. He worked with his father as a cabinetmaker for 12 years but in mid-1996 he took the plunge and went full-time as a Line dance instructor. He didn't bother with fancy names and has been known as Steve Mason Western Dancing ever since. Of all the people who set up locally at the time, Steve has been the most successful. He has always stuck by his principles from the start, especially in relation to Line dance style and choreography.

"I produce quite a few dances but 99% of the time to Country music. I am very strict on that and think others should be too. I try to work with the music, to think of the dancers and make the dance work with it." Steve says that his most successful dances are the ones he can feel in his feet. "And I think I've now got the reputation as a reliable choreographer. Of course, if the mood takes me, I can write a dance in a very short time."

Although a Keep It Country supporter, Steve has soft spot for Latin and occasionally adds a little South American spice to his dances. He is a big believer that dancers prefer, in general, to be counted in and told where dances start and, if recent experience is anything to go by, he is absolutely right. In addition, Steve is one of the most vociferous

world that Steve usually finds several alternative tracks.

"I try to concentrate on quality dances. I don't churn them out at all", adds Steve, "and people phone me up all the time thanking me for being so thoughtful." Keeping things relatively simply also seems to work for Steve: "I'm not a fan of phrased dances because you tend to find that they don't last long. You know, once they're done that's it, finished."

With dances that are increasingly popular on the floor, it was, perhaps, only a matter of time before Steve was asked to work Chance To Dance. Before this years he had already taught dances at festivals and workshops and did a smaller Deans event at the Cairn Hotel, Harrogate. A big hit at this year's C2D was *Some Girls*, to the tracks by Racey that your editor remembers from 1979/80. The song was a big hit first time around, was altogether too catchy and might just be the surprise hit of late 2001.

A fully trained D+G instructor, Steve admits to being something of a stickler. "The details are all-important and I think Line dancers prefer this kind of approach", he argues. In future, he believes, the dancers will demand more and more alternatives and that there will be a demand for more Country and less Pop although he is not blind to the fact that the occasional non-Country track makes for an interesting mix.

"Line dance has changed to much in a few short years but I'm confident that it will never go away," says Steve. "In the meantime, I'll keep writing dances and working the only way I know – hard!"



"Line dance has changed to much in a few short years but I'm confident that it will never go away"

advocates of alternative dances on scripts. "I write dances with the greatest relevance for the Line dancer, simple as that. People want and need alternative dances and if you visit my website and access a script you can see how much time and effort has gone into providing suggestions." There is so much good music out there in the Country music

Steve Mason's dance, *Some Girls*, is to be found on page 64.

For more information on Steve's classes, dances and comprehensive website, contact (01482) 896614 or (07702) 325585 or visit www.westernndancers.freemove.co.uk

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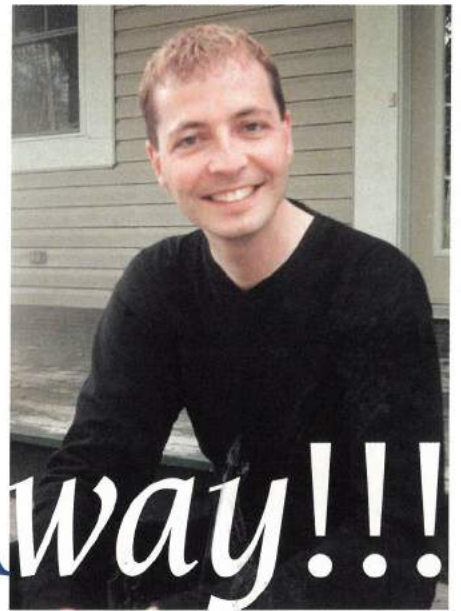
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Stomp, & Kick Heave Away!!!



Gerard Murphy's *Heave Away* (published in *Linedancer*, August 2000) took the UK by a storm last summer as the dance jiggled its way into line dancers' hearts. The tall, lanky, very personable Gerard was relatively unknown here in the UK until *Heave Away* but he has a loyal following in Canada, writes **Vivienne Scott.**

Gerard hails from Nova Scotia although he grew up in Newfoundland where he told me that he was always surrounded by music and dancing: "I think most Newfoundlanders assume they can step dance - that it's in their blood or something!" Gerard started teaching Line dance in 1994 when he moved to a small village in Nova Scotia. He now teaches at a country bar called The Rodeo Lounge and coaches Murphy's Law Dance Team.

Gerard choreographed his first dance for the very first workshop at which he taught. "It was such a thrill to see dancers doing a dance that I had worked on for HOURS," he told me, "But my biggest choreography challenge was working with two young synchronized swimmers who wanted to add a 'Country' flair to a competition routine...line dancing in the water!! It looked great in the end - they even wore cowboy hats before they jumped into the pool!" Gerard has now written twenty dances. His first big hit entitled *Gypsy Fever* won him 1st Runner Up for Eastern Canada Choreography at the 1999 North Country/Rick Tippe Outstanding Dance Achievement Awards.

When Gerard first heard *Heave Away* by the Fables, he knew he had to work with it. He told me that The Fables are truly Newfoundland's fastest-rising Celtic-rock sensation. When Gerard first taught *Heave Away* in Nova Scotia at a local event he was thrilled at the response from the enthusiastic dancers. Subsequently he taught the dance at events in different parts of Canada and shared it with other instructors through the Internet. Lana Harvey was the first instructor to teach it outside of Canada - in Arizona in the United States. It wasn't long after that Max Perry and Kathy Hyundai visited Nova Scotia for a local workshop and saw the dance while they were there. Gerard taught it to them in a back corner and set them up with a CD when Max mentioned that he'd like to teach it on his next UK tour.

Gerard takes up the story, "The few months after Max left Nova Scotia were amazing - with phone calls and email messages from all over the UK, Europe, Australia and other countries - it was overwhelming. I received so much feedback from the UK that I knew if I ever visited there would be loads of dancers to meet and thank! When *Heave Away* was

published in the *Linedancer* magazine, that was the biggest thrill!"

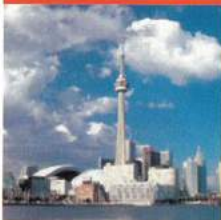
I asked Gerard if he had any UK family connections... "Being a Murphy I'd say yes I have a strong connection to Ireland for sure! My father's family originated from Cork. Seems like all my ancestors came from either Ireland or England - but that's pretty much the way it is in Newfoundland. I've got bits and pieces of my family tree, but there are still a lot of holes in it - I'd love to try and finish it someday."

The Ennis Sisters, an upcoming folk/rock/pop band, influenced Gerard for another of his dances, *Plank 'Er Down*. When Gerard heard the song, "I loved it but when I met 'the girls' - as we call them - a few years ago when they performed in a shopping mall, I became an instant groupie!" The Ennis Sisters have since performed in concert halls across Canada while Gerard's dance is an enormous favourite in the country. No doubt it will be heading over the ocean soon so look out for it on the dance floor near you...

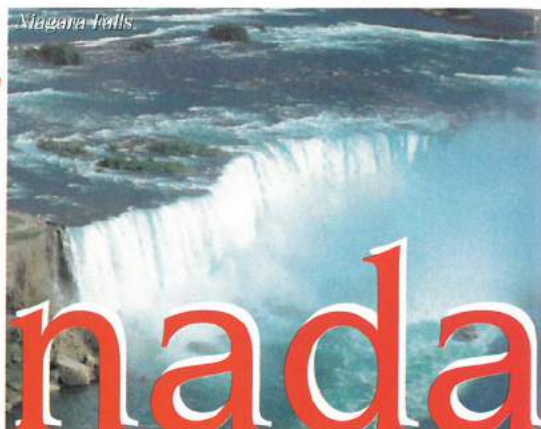
I asked Gerard if he is planning to visit the UK at any time, "We are planning to return to the UK in 2002 and really want to see everything that England, Ireland and Wales has to offer as well as visit Scotland. It will be great to meet up with some local dancers and to do some teaching while I'm there - I'll certainly get the word out as our plans become clearer".

Gerard Murphy is a talented Canadian choreographer to watch for. He is also a patient and lively instructor, with a whacky sense of humour who obviously enjoys teaching and people. So keep your eyes open for a long-legged Newfoundlander jiggling his way to your local Line dance club!

Passport to Canada



Niagara Falls



by Vivienne Scott

"What do you think about doing an introduction to Line dancing in Canada for *Linedancer*?" asked Editor, Tim Matthews. "Terrific", I responded and moments later retreated into panic! Not just Toronto (my home-town), not just Ontario, but ALL OF CANADA...



Vivienne Scott

To give you some idea, in terms of land mass, the Province of Alberta alone is more than double the size of the British Isles and there are TEN Provinces as well as the Territories. Yet, the population of Canada is 30.5 million compared with the UK of 59.5 million, which translates into Canada having 3.1 residents per kilometre (I'm not sure who the .1 is!) whereas there are 242 of you kicking up your heels over there in the same amount of space.

Indeed, many Canadian towns and villages are so far apart that dance instructors and their students can feel they're the last boot scootin' outpost this side of Hudson Bay. It is these vast distances that gave me the idea for creating a Dance Class Listings page on my web site. From a humble beginning, the page has expanded to cover classes from British Columbia to Newfoundland. It has been a

wonderful experience as I have come to know line dancers from all across Canada, and I'd like to share a sampling of what I have learnt with you, the *Linedancer* readers.

Let's start on Vancouver Island, British Columbia, with the friendly Victoria Island Line Dance Co-operative. Access their web site and you will find a class with a welcoming instructor to suit your needs in beautiful Victoria. At the same time, drop by for 'afternoon tea' at the Empress Hotel overlooking the harbour. But, time your visit for the end of May to include the very successful, annual 'Cowichan Goes Country'. Just contact Rob Gent and he'll be delighted to give you the scoop.

Next we'll take the ferry over to the spectacular city of Vancouver nestled on the southern shore of Burrard Inlet and shadowed by the Coast Mountains. It is here you will find well-known international choreographer/instructor, Bill Bader. Bill told me that he was part of a small group of enthusiastic instructors who started teaching Line dance in Vancouver way back in 1980. That number grew until, in 1993, Bill started organizing regular meetings of the instructors so they could share dances and support each other in their ventures.

To find out about these instructors and the annual event 'Jamboree' which Bill organizes in November, see Bill's web site. Michele Perron also has dance classes in Vancouver and look out for events run here by local instructors Jennifer Reaume and Darren Barabas. Besides dancing in this scenic city, you should relish the delights of the Pacific Rim National Park and also keep your eyes peeled for the world's largest totem pole, 173 feet, carved by six kwakwaka'wakw artists in Alert Bay.

From here, we head to the Province of Alberta, and Edmonton, the Host City for the 2001 World Line and Couples Dance Championships, also for the World Track and Field Championships at which Marion van der Merwe and her students danced in the closing Ceremonies. Marion told me that the Longriders Saloon where she teaches is a favourite with the dance community along with the Wild West Saloon. Meanwhile, over in Calgary it's time to pull on your hat and boots and relive the cowboy days of the old frontier during the ten days of the Stampede held annually in July. There is plenty of dancing during this exuberant event, predominantly to Country and Western music. Just contact Sue Hall and she'll be happy to fill you in on the local scene.

Travelling further to the east we hit the farming Province of Manitoba. You Winnie the Pooh lovers might not realize that the lovable bear was created around an orphaned black bear cub adopted by a Canadian soldier and named after the soldier's home town of Winnipeg, the capital city of this Province. While you are here do drop in on local instructor, Heather Schwartz, who told me that, as well as Line dance, Winnipeg also offers some great Couples instruction. You'll find that the case as well in most of the other Provinces.

Moving from the west to more densely populated Central Canada and the province of Ontario, we'll stop first in the cosmopolitan city of Toronto. It has a colourful landscape with the CN Tower (above left) towering above the Sky Dome where the Toronto Blue Jays play (baseball for non-sports fans), both perched on the shores of Lake Ontario. Of course, every visitor heads down to view the spectacular and dramatic Niagara Falls, just an hour from the city. Lots of dancing in Ontario

and a wonderful site to find out about dances and events throughout the Province is "Let's Dance" put together by Robert Fielder.

While you're in Toronto, do come out to dance at the Wild Rose Saloon with my favourite instructor, Tammy Wyatt, or head a little further out of the city to join well-known choreographer/instructor, Judy McDonald, at Nashville North. Judy is also the initiator and moderator of 'dancelinecanada', an e-mail chat list that helps dancers across Canada keep in touch as well as participants from other countries who want to know what we are up to. Check out when our very own Peter Metelnick (who needs no introduction) is back in his hometown of London or headlining one of our weekend events - as he did this past May at Country Dancin' in the Park in Kichener. You could also plan your vacation around the Canadian Country Classic held in Toronto in March, the Can-Am Workshop and Competition in London in August, or a number of other fun weekend events from Chatham to Wasaga to Canada's sedate capital of Ottawa, all noted on Robert's site.

Further east we enter the Province of Quebec. You might want to ski in the imposing Laurentian Mountains or visit Canada's oldest walled city, Quebec. On the other hand you might want to hit the bustling streets of Montreal. However, do bring your translation book with you as French is the main language in this Province. But they do have French Canadian cowboys and cowgirls!! Jacques Lefebvre has an excellent site for finding dance places here as does Guy Dube, but you could also plan your trip around an event called the Montreal Grand Prix which had an impressive line-up of instructors this year. Check out Jean Pierre Oster and Johanne Pinel's web page for more details on the event or contact them directly; they would be happy to hear from you.

Still further east we hit the Atlantic Provinces before we sail off into the Atlantic Ocean. You can visit the house where L. M. Montgomery, the writer of *Anne of Green Gables*, was born in Prince Edward Island, go whale watching off the Nova Scotia coast or watch icebergs off the coast of Newfoundland, even in mid-summer, and finish the day eating freshly caught local lobster. And, of course...dance! The East Coast is steeped in English, Irish and Scottish culture,

with all the music and dancing that comes with it. You could time your visit around an April event organized by Murphy's Law Dance Team called "Scuff and Scoff" (you have to ask Gerard Murphy what it means). It's a main event for the committed instructors and enthusiastic dancers from the Eastern Provinces, a friendly bunch who would be very happy to welcome you to their classes.

I've just touched the tip of the iceberg but I think you get the picture. Canada is a vast, impressive country to visit from forested mountains to flat prairie land, and from oceans and peaceful, trout filled lakes to bustling, urban cities. And, on top of it all, you will find a warm welcome from Canada's dedicated instructors and fun-loving Line dancers wherever you might travel. We're looking forward to meeting you so don't forget to look us up and join us on the dance floor!

FOR DANCE INFORMATION ACROSS CANADA:

Vivienne Scott
<http://stayingonline.homestead.com/LINEDANCE.html>

Bill Bader
<http://www.billbader.com/line-links.htm>

ALBERTA
Sue Hall, 403 249 5741 or
suecheer@telusplanet.net
Marion van der Merwe
marionvandermerwe@home.com

BRITISH COLUMBIA
Victoria Island Line Dance Cooperative
<http://www.members.home.net/lday1/vldc.html>

Rob Gent, 'Cowichan Goes Country'
<http://cowichangoescountry.com>
Bill Bader

<http://www.billbader.com>
Michele Perron
<http://www.micheleperron.com>

Jenifer Reaume
<http://www.geocities.com/Nashville/opry/6781>

Darren Barabas
cagleduck@hotmail.com

MANITOBA
Heather Schwartz



Gerard Murphy demonstrates a new dance

mschwartz14@home.com

NEWFOUNDLAND

Diana Bray

rhinestonesanddenim@roadrunner.nf.net

NOVA SCOTIA

Gerard Murphy

murphydance@ns.sympatico.ca

ONTARIO

Robert Fielder, "Let's Dance"

<http://www.interlog.com/~rfielder/LetsDance.html>

Tammy Wyatt

bootsnspurs@globalserve.net

Judy McDonald

<http://www.danceline.ca>

Peter Metelnick

peter-metelnick@sympatico.ca

Marilee Derby, "Country Dancin' in the Park"

<http://www.rockind.on.ca>

Dennis & Carol Waite, "Canadian Country Classic"

denwaite@aol.com

Mary & Dean Faast, "Can-Am Workshop and Competition Weekend"

faastcntry@aol.com

QUEBEC

Jacques Lefebvre (Tim note: accent on second 'e' in Lefebvre angling down from left to right)

<http://www.countrvamerican.com>

Guy Dube (Tim note: accent on 'e' in Dube angling down from right to left)

<http://www.cowboys-quebec.com>

Jean-Pierre Oster & Johanne Pinel, "Montreal Grand Prix"

restlessropers@yahoo.com

or follow the links on:

<http://www.cowboys-quebec.com>

If you don't have a computer but would like to find out about any of the above events you can call me, Vivienne Scott, at 416 588 7275 (Canada)

Dancers from the Wild Rose Saloon, Toronto.





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Patty Loveless

Patty Loveless' music is perfect for Line dancers. There are no less than 65 dances on the *Linedancer* magazine website that can be done to her music. Her latest album, *Mountain Soul*, sees something of a departure – a return to her very real Country roots. Patty Loveless was born Patricia Ramey and hers is a rags to riches tale, as **Tim Matthews** discovered when he investigated her life, times and music...

"No matter what, where I come from, where I was born remains – you always have a mountain soul." So says Patty Loveless, American Country music star. Born in Elkhorn City, Kentucky, she spent her formative years in nearby Pikeville. Patty's father was a miner who, like too many working class Americans, brought his work home with him – in the form of black lung disease.

This early tragedy has always played an important part in Patty's life. Not only was her family forced to relocate to Louisville but the loss somehow permeated her being and led her to find a release through music. When she was 11, her dad bought her a guitar. Inspired by the sounds of the Grand Ole Opry on the family radio, her mother's singing and her brother's and sister's records, she started on the long road to stardom. "I'd go home and shut the door, listen to my records. I'd try to figure out how to play Dolly's songs and Loretta's... Music taught me about life and emotions and later it helped me to make friends and allowed me to speak up, to have a way to define myself."

Patty and her brother, Roger, were obviously talented and found themselves booked to open a local jamboree and, from this inauspicious beginning, came to the attention of Doyle Wilburn, who invited the starry-eyed teens to look him up in Nashville in 1971. When they arrived in Music City, Wilburn wasn't there but they did find an open door at Porter Wagoner's

office, where Patty used the original rhinestone cowboy's guitar to sing *Sounds of Loneliness*.

Wagoner and Dolly Parton could both see Patty's potential but they encouraged her to finish her education during the week and to work with them at shows over the weekend.

Although she was snapped up by Wilburn's Surefire Publishing Company in 1973, it wasn't until the mid 1980s, and the emergence of the new traditionalist school that the big breakthrough happened. Along with Steve Earle, the legendary Nanci Griffiths and Lyle Lovett, Patty signed to the MCA label and began to earn respect for her 'true Country' voice. Moving to the Epic label, where she is today, her first hit was *Only What I Feel*, which won her two CMA nominations in 1993. The move to Epic came after a long break from singing that resulted from emergency surgery on her vocal chords. Upon her return she had a richer, fuller quality to her voice that has won her massive praise.

In 1993, Patty decided to reclaim her musical heritage, to go back to her roots. So, mainly for pleasure, "we put a little band together to go play Ralph Stanley's festival; a banjo picker, an acoustic guitar player, a dobro player, a fiddler/mandolinist with Emory Gordy [her husband] on guitar. We played some of my songs that fit the instrumentation – *The Lonely Side Of Love, Don't Toss Us Away*."

As an extra, Patty decided to put in a section where she told the audience about her father

and the kind of music he loved. "It was a way to bring the fans into our house back in Kentucky, to give them a sense of where I came from because it's not something that people will ever see," says Patty. The fans loved it as much as her and they, "started asking 'when are you going to make an album just of this music?'"

Beginning in a basement and moving to a barn outside Nashville, *Mountain Soul* is a sad, strong, deep, joyous and stoic album. From the hoedown excitement of *The Boys Are Back In Town*, to the lovestruck *Pretty Little Miss*, you get a real feel for Country music's roots. Bluegrass combines with frontier gospel sounds that provide fascinating contrasts with Patty's other (Line dance) hits like *To Have You Back Again, I'm That Kind Of Girl* and the toe-tappin' Country rock classic *I Try To Think About Elvis*.

Patty's albums are available from all good record stores and Line dance CD specialists. Check 'em out. You are sure to find a dance hit or two...or three...



"No matter what, where I come from, where I was born remains – you always have a mountain soul."

A Woman In Charge!

When Gord Bridgewater of Pacific Records Canada, a small independent label based in British Columbia, released Lynne Taylor Donovan's *Angel In Your Eyes* to record companies and radio stations in Europe he had no idea how successful it would be. **Tim Matthews** had the pleasure of interviewing Lynne about her first EP and much more besides...



Most of the time I'm bored when I turn on the radio," exclaims Lynne Taylor Donovan from her beautiful home in Lake Okanagan on Canada's beautiful West coast. "So much music sounds like it's coming from a formula. Isn't art supposed to have something to do with individuality?" It certainly is and Lynne's individual and unique approach to her music sets her above the pack of Nashville wannabes.

Citing an intriguing mixture of influences – The Eagles, Joni Mitchell, Neil Young, Barry White, Marvin Gaye – Lynne is nobody's musical clone and moved away from the hustle and bustle of Vancouver, Canada's fastest-growing city, to a relatively remote situation three and a half hours north of the big city.

"When we moved here I felt spiritually uplifted," says Donovan, and you can tell. Her three-track EP, which has been such a big hit in places as distant as Europe (including Poland), Australia and Japan, includes three tracks, *(The) Silence Says It All*, *Don't Make Me A Lie* (Number 1 in the US and European Independent charts) and *Angel In Your Eyes*. The latter is very powerful, a moody, medium-paced Country rock number ideal for dancers looking to express themselves. Country Music News described the EP as, "terrific stuff from an extremely talented Canadian artist who is no doubt destined for big things."

Lynne's voice is remarkable. Commentators the world over have remarked on her "unique sound" but she freely admits that, "when I was younger I



got thrown out the choir two years running! I just didn't seem to have any natural ability." You would never think so – Lynne's voice is not unlike a fine wine that gets better with age. Gord Bridgewater knows why. "I like working with female singers over 30 years old because the voice changes – it has greater range, more depth."

Despite Lynne's early battles with the school choir, she set her heart of becoming a singer and strummed away on her guitar from an early age. She took advantage of her stunning looks and entered school pageants but it would be true to say that Lynne sings as good as she looks.

Her first major foray into the competitive world of music took place around ten years ago. At that time, she recorded a version of Gene Pitney's *Half Heaven, Half Heartache* and wowed Radio 2 listeners with her wonderful voice. One of the people who remembered Lynne was Stuart Cameron, of Radio Caroline, a veteran broadcaster and producer of Country Hotdisc, the seminal monthly Country CD used by broadcasters and promoters throughout Europe. "Stuart told me that I must send him Lynne's latest release," says Gord, her business partner and publicist.

Lynne is horrified by the many negative developments in the Country music business. "Unfortunately, people are very pigeon-holed over here. They have become

used to a certain sound and that's why I've done better in Europe so far because I refuse to conform." Her biggest influence is perhaps Patsy Cline. "People don't realise that she was a rebel. For a start, she had great vocal ability and popularised female singers but she did other things to that are acceptable today like wearing short skirts. She just had a way different look."

Pacific Records is but one example of Lynne's individual approach. "The company is actually just three of us and it's early days yet but we're here to promote female artists primarily. So many young people want to get on the Country music bandwagon but, in return for what seems like all the money in the world, the label controls the artistic part of you, how you sing, how you look."

To Lynne, the least important thing is the money. She is happily ensconced in beautiful surroundings in a big house with her son Taylor, aged 11, and her grandparents and she does her music on her own terms. Her re-emergence comes at a time when Canadian indie artists are gaining world recognition; these include Sara McLaughlin, Shawn Colvin and The Ennis Sisters. Lynne opened for another of Canada's big name acts, The Nitty Gritty Dirt Band, a couple of years ago. "We were playing huge halls and it was difficult because I prefer the intimacy of a smaller venue," she adds.

Speaking of touring, Lynne has travelled extensively in Britain and Europe and plans are afoot for a major tour in the near future. "We're just getting more tracks together for my first full-length album and thinking about the kind of set we'd want to do for a European audience." Lynne is very upbeat about her new-found acceptance here. "I think it's because you guys are much more independent-minded and reject the pigeon-holing of the Nashville machine. You're much more into the music." Not to mention the dancing.

If any choreographers out there want to get Lynne's music on the dance floor then how's about her song *Weekend Sinner*. "You like that one?" Lynne jokes. "Wow – it's certainly upbeat!" A definite floor filler – just check the lyrics and the rhythm...

Despite Lynne's self-critical approach, her writing ability is impressive. As well her songs that hit from the EP, she is working on several numbers for the album and co-operating with Nashville-based songwriter Alison Hogan, who wrote *Angel In Your Eyes*. Lynne's approach is to keep control of her music and that is why she's waiting to build more momentum in Europe and elsewhere before touring. "Touring is something we have to fund from our own initiative," notes Gord Bridgewater. "In this case, we are the record company and there is no wad of money to put into touring, which is notoriously expensive."

Nevertheless, Lynne's music speaks volumes and everyone who hears it is impressed. Ten years ago, Lynne's first major single took off and received major airplay. Since February this year, her EP has been very well received and the future looks very bright for the Canadian. We can now look forward to a new album and a possible four-track EP to whet our appetites. Already, Pacific has received requests from a growing legion of fans for a tour...

Who knows, by next year you may be able to see Lynne Taylor Donovan live in concert. In the meantime, check her sounds out and watch this space!

Lynne Taylor Donovan uses Martin guitars exclusively

To hear a selection of Lynne's songs, please visit,
<http://www.mp3.com.au/LynneTaylorDonovan/>



"terrific stuff from an extremely talented Canadian artist who is no doubt destined for big things."

Don't Just Sit Under The Apple Tree

By Jill Douglas

If you thought Bank holidays were all about grabbing the last of the summer sun in the garden, mowing the lawn, and getting away from it all with a ten mile tailback and frayed tempers, you are missing out on a great event in the Line dance calendar.



Chris Hodgson

Line dancers don't go hell for leather to the coast with disgruntled kids in tow who would rather be at home shuffling Pokemon cards. The only lines they are stuck in are those on the dance floor. The only thing that's frayed is the fringe on their new shirt and the only thing the kids are shuffling are their feet ...for Line dancers head for Harrogate for one of the Deans Brothers' many events.

The title "Chance to Dance" is an understatement. "Compulsion to Dance" would be more fitting. It is a four-day, non-stop, foot tapping fest. If you have got the legs for it you can strut your stuff from noon 'til midnight four days solid. Good job these new *Linedancer* practice shoes are hardwearing!

The Deans, despite having spread their wings to the sunnier climes of Spain, to say nothing of the other UK events they host, have remained faithful to Harrogate as an August Bank Holiday venue and with good reason. The venue that hosts the Great Yorkshire Show sounds as if it should be the perfect place for a barn dance but, as Line dance critters do like their creature comforts, this is the perfect place for a Line dance festival. It has the advantage of two stages, so that after a dance has been taught from the left, with a swift side step you can rock forward onto the right where a band is ready to play! That way you never miss out on any action and the video relay screens give everyone a good a view of the magic moments.

This year the wagon train started rolling in on Friday, getting the weekend off to a blistering start, though hopefully not on the feet, with tuition from the likes of Chris Hodgson and Steve Mason. It was 'Hully Gully' Steve's first visit to Harrogate Showground as an instructor, though he has earned a long service medal as a punter. Fresh from the thirteen classes he teaches at various points north of the Humber he was able to get everyone to cross the bridge to make Line dance fun with *Some Girls* for all the girls

and guys. He is an entertaining instructor, is passionate about his craft and he is a rising choreographer to boot, having two dances on the latest Deans album.

Friday afternoon set the scene for the rest of the afternoons, instruction with more choreographers than you could shake a stick at, even if we weren't Morris dancing. We were hungry for some *Hot Summer Fun* dances and that is just what Chris Hodgson gave us. Appropriately, she taught Jody Jenkin's *Dancer's Den* in the new back room – the place to consolidate your steps. Many of the instructors took the opportunity to teach here in spare moments. If twelve hours a day just wasn't nearly enough Line dancing there were willing and able instructors setting up camp there each morning. As it was only a short stomp from the comfort of caravan or tent many dancers took advantage of this.

Between 5-7pm each day, when Carol Dean reckoned we all needed a break to feed our faces and put on our glad rags, the addicts amongst us could be found furtively sneaking to the new room for one last line of *So Freaky*. There was then just enough time for a quick carbo boost in the newly built and very impressive cafe before getting down to the boogie night.

The kids were kept amused when they wanted to kick off their cowboy boots with a bouncy castle, but unfortunately they wouldn't let adults on. There were plenty of Line dancers parting with loads of *Mony Mony* at the stalls. London Boots carrier bags were in abundance and Tilly on her Schwarski crystal iron- on motifs stall had her iron on full steam ahead with her ever-innovative creations. There were some good bargains to be had if you could tear yourself away from the floor.

If not, at 7 o'clock (on the dot) you could be up and at it to Little Joe the DJ. Joe, a man of few words and plenty of Pop records, kept the Line dancers happy if not the Country fans. No matter how fine it might be for the feet, it has to be said that some music we dance to cannot be described as ear candy.

However, the Pop was well balanced out by the bands. Every night we had the pleasure of no less than three top Country combos. The



Chance to dance meets the Great North Run

The only lines they are stuck in are those on the dance floor. The only thing that's frayed is the fringe on their new shirt and the only thing the kids are shuffling are their feet

Drive put in some Country with the ever-popular Circuit Judge and Daytona on Friday. Top line up, The Haleys, The Deans and Dave Sheriff made an arresting sight on Saturday. Lemon Grass, Magill and Diamond Jack kept us on our toes on Sunday and on the final night the stunning Sharon B, The Deans and The Bunch brought the festival to a fitting close.

The Bunch has really bloomed since first forming. Always a good solid bet of a band, with top guitarists John Pettifer, Len Whitehead and Ian "Sammy" Sands' soaring vocals, they have established themselves as a 'must see' for Country fans and Line dancers alike. Not even Lenny's broken string could slow the pace of the set. He carried on regardless. "It's the one he uses too!" quipped Sammy. To remind us that there is more to a CD than the two fellas at the front, John Dean took the opportunity to present John and

Sammy with awards for their production contribution to The Deans last CD.

Despite a strong challenge from *Green Door*, undoubtedly the accolade for the most popular dance went to *Mony Mony*, taught with the usual infectious enthusiasm by Maggie Gallagher. *Mony Mony* went down a storm and may set a floor near you alight in the very near future, to be sure to be sure! It is one of these exciting dances that just whips up those dancing feet. Just the thing to practice in the bus stop on Tuesday morning as you return to the daily grind.

So the next time you feel the need to get away from it all on a national holiday, forget the slow drive down to the coast, put some drive in your Country and coaster step on down to a Line dance festival. So what if you haven't mowed the lawn, you certainly haven't let the grass grow under your feet!



The Bunch



The Deans

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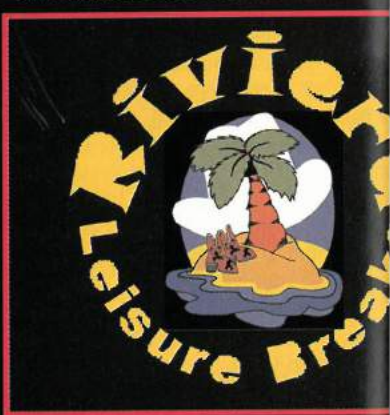
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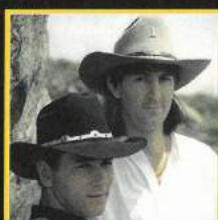
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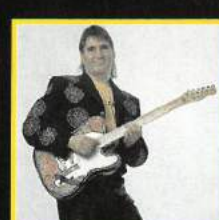
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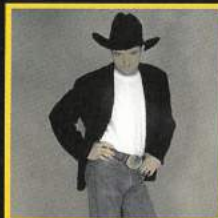
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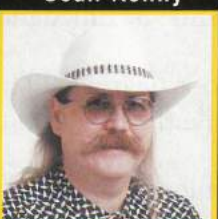
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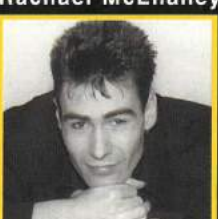
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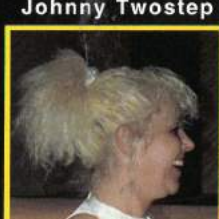
Billy Curtis



The Haleys



Maggie Gallagher



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Memphis Roots



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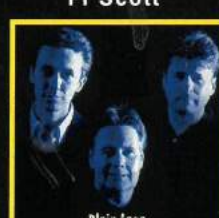
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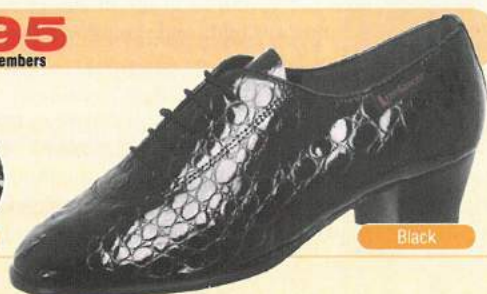
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What the dancers say.....

I can't begin to tell you the difference these shoes have made to me. I've had joints removed from toes so to find comfort in a pair of shoes is amazing. I attend the Chiropodist every six weeks and even she has commented on the difference. Thank you every so much
Mrs R. Wilson - Elgin.

They are without doubt the best I've ever found. I have small but wide feet and found they were wide enough for my toes without giving me cramp - something I have often suffered with other boots and shoes. Soft enough to allow my foot to move naturally. The soles seem to move on any floor - allowing me to practice at home as well as at class. They are so comfortable I will be purchasing more, even though I bought them as a non-member and paid the extra few pounds. So thank you, you have saved my feet!!
S Robertson - E-mail

Having just purchased a pair of shoes I am responding to a note enclosed asking from my opinion. They are indeed very comfortable and everything else you say about them in your advertisement. I have found them particularly good during this recent hot weather - you can just slip out of the shoes when it normally takes ages to get boots off! I have no hesitation in recommending them and I look forward to seeing more designs and colours in the future.
C. Muttok - Norwich

They are lovely and comfortable, and I found they could be worn comfortably without socks or tights. They are much lighter and flexible than boots.
M Conroy

In a word 'great.' My red shoes have caused quite a sensation at the classes that I attend. The first time I wore them they fitted nicely around a very painful bunion. Any way the proof of the pudding..... and here I am ordering another pair.
Yours, happy dancing feet.
M. Lawless - Essex

I have been wearing my Linedancer shoes every week since I received them at the beginning of July. They are very comfortable and definitely non slip on the floor but also do allow good movement. There is only one comment I wish to make and that is on the shoelaces. Even though I have tried double tying they still work loose very quickly. I think perhaps a flatter lace is needed and not the rounded type as at present. Has anyone else found this or is it just me being awkward?
L Cruttenden - Surrey

If for any reason the shoes should not be suitable we offer a full refund.

Devine Inspiration!

With an infectious giggle and a bubbly personality, Christina Devine is a young Line dancer from Scotland who knows what she wants and how to get it, writes Tim Matthews.

These pages were never intended to be exclusively for "top" competition dancers but for any one of the tens of thousands of young Line dancers who enjoy their hobby. Christine Devine is one of these although she recently tried her luck on the competition circuit. "My best friend is Nicola Lafferty and, as you know, she has done very well in competition. But we both have a great time on the dance floor," says Christine. Fun is definitely what Line dancing is all about as far as she is concerned. "That's how I got into in the first place," says the Glaswegian.

"I even get my friends at work to do a little Line dancing in the morning," she jokes. You see, Christina works for hairdressers Vidal Sassoon in Shawlands, Glasgow. "The posh bit," I remark. "No, not really!" she replies. Those of us with relatives in Glasgow's West End know differently...

"I'd never thought about Line dancing, although I had heard of it. My friend already went along to a club in Ballieston with her Gran, Pat Donaldson, and one night she asked me whether I wanted to come too. So I did, for a laugh." Five years later, Christina still loves her Line dancing and, if anything, has become more involved. "At the end of the year I'm travelling with Nicola to Worlds in Holland, which will be great!" So it's a massive New Year Line dance party in Holland. Sounds fun...

Not long after her first foray into the Line dance world, Christina went to one of mad Lizzie Clarke's classes, "and I haven't

looked back since. She's great!" Ask anyone and they will tell you that a Clarke Line dance event is something special. "Liz knows we're there for fun so she mixes Pop and Country together. She's so funny too," adds Christina. So what does the young Glaswegian think about Country music?

"Actually, I really like it. Of course I like the Pop music too, a mixture really." That is one in the eye for those who insist that the younger dancers prefer Pop. Nevertheless, Christina echoes most people's sentiments when she says that, "what's most important is that the music is good for me to dance to."

Equally important is the fact that Christina doesn't need to have a boyfriend/partner to go Line dancing with. Referring to her dance buddies she comments, "we have a great time wherever we go! Once we jumped on stage when a band was playing live and joined in!" What kind of dances does Christina prefer? "Wow, I don't know, that's a really difficult question," she says. "Maybe *TGIF*, definitely *Forever And A Day*, *Bootilicious*, things like that." She really likes funky dances too. "I love doing body rolls and things like that." Christina adds that her favourite group at the moment is Destiny's Child and her favourite actor Bruce Willis.

One thing that has changed since the aspiring dancer first journeyed onto a hardwood floor is the fashion. "I'm embarrassed by some of the things I used to wear – fringing skirts, cotton shirt and

cowboy boots. Ugh! I still like wearing cowboy boots – mine are really comfortable but I also got hold of a pair of new dance trainers. You know, the ones with the split soles; they're great for dancing too." The new Line dance fashion is T-shirt or top with trousers and shoes/dance trainers/boots.

A sparkling Kippy-type belt makes for a stunning combination, as you can see from the photo of her taken at the Scottish Gathering (shown above).

Nicola's encouragement and Christina's enthusiasm have paid dividends. Christina has a new found interest in competition, and she has entered 3 qualifiers for Worlds 2002.

However, she still needs more points to qualify for Holland but, when I spoke to her, she had plans to attend the Shamrock Classic, a UCWDC event held in Ireland. The initial signs are good. She came away from the Liz's Gathering with a Silver and two Gold awards. "And I danced Pro-Am with Rob Fowler, which was unbelievable." How did this come about? "Rob was up here at an event and I just asked him straight out. He said, 'no problem'."

Christina Devine is an inspirational young Line dancer – a great example to others. Her enthusiasm and dedication are impressive and she is adamant that the fun and social aspects of Line dance are most important.

We wish her well in the future and keep readers updated on her progress...



YOUNG LineDancers in Competition!

East Coast Line Dance Championships 2001
Junior Duo: (left) 1st Amanda Clixby & (right) Amy Maxwell



Tim Matthews reports upon a great day for young Line dancers, the East Coast Line Dance Championships, held at the Ocean Room, Spa Complex, Scarborough, on 1st September. Competitions just don't seem to put the youngsters off and this year's Western outfits were something to behold...

The East Coast Championships is an annual event that draws entries from right across the board but mainly from Line dancers. This year, event organisers Audrey and Ray Redfern of

Village Stompers Promotions, were very happy to be able to report that the number entries was up on last year with an impressive 242 individual entries with 27 duos and six teams taking part. Most were young dancers.

Competitors came from as far afield as Kent, Cumbria, Newcastle-upon-Tyne, Lincolnshire, Yorkshire, Lancashire, the West Midlands and Nottingham. When the doors opened at 10.00am there were already queues forming. The event proper began at 11.30 am and ran to a very tight schedule.

Charles Cole and Chris Owens of The Drive (TAFKA Lonestar Country) kindly agreed to present the prizes. The stars of the musical stage performed a great set later on. Many of the day's 450 attenders stayed behind for the evening gig and were joined by a goodly number of local social dancers. Many of those present realised that this would be their last chance to see The Drive in Scarborough and the boys were given a huge ovation after their set. They obliged by doing an encore, which ended the day in style.

Audrey and Ray should like to say a big thank you to Spa Complex manager Keith Norton and his team for all their help. Next year's event is booked and will take place on 31st August.

Phone (01430) 827526 or e-mail, audrey.redfern@virgin.net

Young winners

8 years and under (Hooked on Country)

8 years and under (Ribbon of Highway)

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Junior Freestyle

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Junior Teens Freestyle

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Junior Team

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Catherine Doran (Southport)

Sacha Smith (Sheffield)

Sacha Smith

Amanda Clixby/Amy Maxwell

WKD Stompers (St. Helens)



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Connor Mee, Leonne Ward, Becky Kiggins



Catherine Doran, Amanda Clixby, Lauren Forsyth
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THE REAL WILD WEST

Annie Oakley



In this regular series author and historian **Jonathan Downes** looks at the true stories behind the legends and the songs of the Wild West...



As regular readers of this column will no doubt have realised over recent issues, my daughter Lisa is getting more and involved in my monthly forays into the world of the *real* Wild West. This month is no exception. I noticed a new swagger in her step the other day. She was striding around the house as if it were a Western Saloon and I wondered what was up. I decided to let events take their course secure in the knowledge that sooner or later I would get to the bottom of the mystery.

It didn't take long. That evening Lisa came up to me rather sheepishly, clutching a videocassette of *Annie Get Your Gun* and asked me to tell her about Annie Oakley. As she said, each issue for a year or so now I have been telling stories about gunfighters, sheriffs and low down varmints of the Old West. But why were they all blokes? At last, she said, here was a girl cowboy (if that ain't an oxymoron) and in the true 21st Century spirit of Girl Power she wanted to know more about her.

Well, the exciting truth about Ms Oakley is that many of the stories told about her are in fact just about true! She was the greatest shot of her generation. She did meet her husband Frank Butler, a famous sharpshooter after beating him in a famous shooting competition, and she was close friends of Chief Sitting Bull. However, her name wasn't Annie Oakley. She was actually called Phoebe Mozzee and she was

born in Darke County, Ohio, in 1860. Her mother, Susan, named her Phoebe Ann, but her sisters preferred to call her Annie.

She began to shoot as a child and legend has it that by the age of twelve she could shoot the head off a running quail. Legend has it that Annie Mozzee beat Frank Butler in a shooting match in Cincinnati on Thanksgiving Day in 1875. The contest did take place and she did beat him. Next, in the spring of 1881, the Baughman and Butler shooting act was performing in Cincinnati. Butler bet a hotel owner that he could beat any of the local fancy shooters. he was told that they had an unknown who would challenge him ten days later with a bet of \$100 per side...

The hotel owner, with an eye for a fast buck, decided that a display of Girl Power was just what his punters wanted to see and put up the 21-year-old Ms Mozzee as a contender. She won and they were married on June 20th, 1882. The professional name Oakley was assumed in 1882, when Annie began to perform with Frank Butler; it was not a family name.

The couple toured as a team for some years before he retired to manager her career. She joined Buffalo Bill's Wild West show in 1885 and performed as the star of that 19th Century show for more than 16 years. She astonished Americans and royalty across England and Europe with her amazing skill.

In the Butler and Oakley act, Annie often shot corks out of bottles, snuffed out candle flames and shot the ashes off of cigarettes. While the Wild West show was performing in Europe in 1890 and 1891, Crown Prince Wilhelm visited several times and watched Annie shoot the ashes off of cigarettes, which Frank held in his mouth. Intrigued, Wilhelm asked Annie to shoot his cigarette. Annie put the cigarette in Wilhelm's hand and not his mouth. Some uncharitable people later ventured that if Annie would have shot Wilhelm and not his cigarette, she could have prevented World War I.

Annie was injured in a train accident in 1901 that ended her career. After she recovered she went on to shoot in charity events to help orphans, widows and underprivileged women. She campaigned for women's rights to hold paid employment, earn equal pay and to participate in sports and defend herself in her own home and on city streets. She has justifiably become one of the icons of American Womanhood. She died in 1926, and was posthumously inducted into the American Women's Hall of Fame in 1993.

"So, Pops, was she the only famous girl of the Wild West?" Lisa asked me. I grinned, in that annoying way that fathers and journalists have when they know that they hold the whip hand in a conversation. "No, indeed she wasn't," I said. "But that, is another story..."

Album Reviews

TIM RUZGAR –
Linedancer magazine's
Official Reviewer



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

● Half star

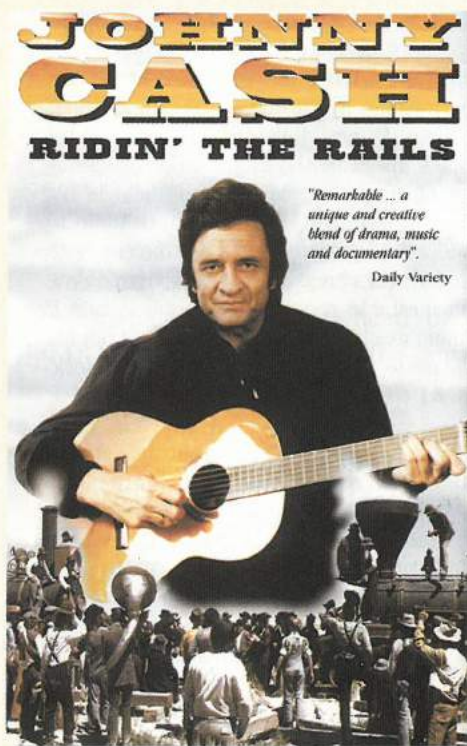
Boots
★★★★★ A Hit
★★★★ Excellent
★★★ Very Good
★★ Good
★ Listen Only

This month your Editor teams up with Mr Ruzgar to bring you news of the latest CD releases. Only thing is, we're starting with a video review. Well, why not?

JOHNNY CASH *Ridin' The Rails (VHS)*

Stax STX2023

Highly Recommended



Tim Matthews writes: Wot? Videos? What next, a Line dance board game or Betty Drummond's memoirs? Well, you never know! Remember Johnny Cash? Of course you do. At one point in the late 1960s he outsold The Beatles, even in the UK. Cash was the authentic voice of traditional Country and is still massively popular with the (how do I put this?) old(er) generation. Actually, the very

young generation liked *Ridin' The Rails* too. What better way to review a video than allow your 22-month-old daughter to watch it and pass judgement. "Daddy, choo choo," indicated a thumbs up and if you're Country to the bone then this is the video for you. If you like those big American steam and diesel locomotives then you're in for a treat.

Cash presents a potted history of the American railroad with authentic re-enactments of famous events, starting on August 25th, 1830, when the very first engine raced a horse drawn carriage. The impact of steam on the growth of the American West is well documented and favourite characters like legendary train drivers John Henry and Casey Jones (a big TV favourite during my school holidays in the 1970s - along with Champion The Wonder Horse) make an appearance.

Train robbers, rail tycoons and an array of historic characters come and go as we race, full steam ahead, for the 20th Century, the Great War, The Great Depression, The Second World War and the end of the steam railway. Cash sings songs between each sketch. He is the ultimate performer, able to sing in the most bizarre surroundings and he tells us, "The old high rolling days of steam gave faded and a little of the old rich glamour has worn off now. But some of us wake up and listen for that long lonesome whistle in the night. That's the sound dreams are made of."

This is an enjoyable historical journey and Alexandra actually kept still for most of it, which is encouraging news. The railway dream comes alive with Johnny Cash. Filmed in (what seems like) the early 1970s this is an impressive retrospective that will, I think, be well received.

There is more information on this product. Please see page 78 for ordering details...

NADINE SOMERS *The Great Unknown*

Superstar Productions Label - SSPCD000

Ears ★★★★★
Boots ★★★★★



At last! I wondered when Nadine Somers first solo album would emerge. It's been a bit of wait but was well worth it. Nadine has the finest voice in British Country music and along with her band, she was a "must have act at all the major Line dance events and socials over the last few years. Recently Nadine embarked on a new venture, a solo career (as reported in last month's issue). Never one to sit still, and despite her pregnancy (the baby may have arrived by the time you read this), Nadine is releasing an album of original material early next year. In the meantime, we have an offering of classic proportions.

Opening with *The Yodelin' Blues* (138 bpm) you are immediately made aware of Nadine's superb vocal ability. This is not a slow track like Leann Rimes' *Blue*, but a fun up-tempo number that could become a hit on the dance floor. *Better Things To Do* (151 bpm) was originally sung by Canadian songstress Terri Clark and Nadine's version of this very danceable track can only be described as first class. By way of a contrast, *Why Not Me* (120 bpm) is one of those songs that gets right in your head. You will probably find yourself singing along as you dance!

It's A Powerful Thing (148 bpm) was a minor hit for Trisha Yearwood (one of my favourite singers) a few years ago, and this cool East Coast swinger could be a big hit for Nadine. *Between Dances* (92 bpm) is a beautiful waltz.

and I understand that Rachael McEnaney is choreographing a new dance to it. The beautiful words of this song will entice you onto the dance floor...Next up is *Go Away* (107 bpm), which showcases Nadine's smooth vocals on this toe-tappin' treat of a number. This time it is West Coast swing and the fiddle playing makes this one of my favourites.

Tennessee In My Windshield (166 bpm) is the archetypal "pack up, leave home, head to Nashville" song. But this isn't some old Country and Western dirge but a hot New Country track that clips along at a fair old rate. Maggie Gallagher's dance, Interstate 65, is sure to arrive on your dance floor in short order. *Tear Stained Letter* (92 bpm) was a Patty Loveless hit a few years ago and has a strong Cajun feel. Bet you can't keep still! Whatever happened to dances done to Cajun style tracks? They were so popular at one time. Perhaps this track can revive the trend?

The title track *The Great Unknown* (90 bpm) is another powerful "road trip song", and Nadine sings about loading up her pick-up truck and heading into the great unknown. Dance the night away as often as you like to this catchy tune!

Two bonus tracks are included from Nadine's contribution to the *Ultimate In Dance* albums - *Temptation* (127 bpm), to which Rachael McEnaney has had her biggest dance hit to date, and *Wild At Heart* (173 bpm) from the second *Ultimate* album. Tom Mickers has written a new dance to this and he will release it on his forthcoming tour in November.

This debut solo album from Nadine Somers has superb production and engineering from Sammy Sands and John Pettifer, with some of the best session musicians available. It is a definitive collection of superb Country songs, and whether a dancer or a listener, I urge you to join Nadine on her journey into *The Great Unknown*... (TM)

ROB FOWLER'S 6 PACK

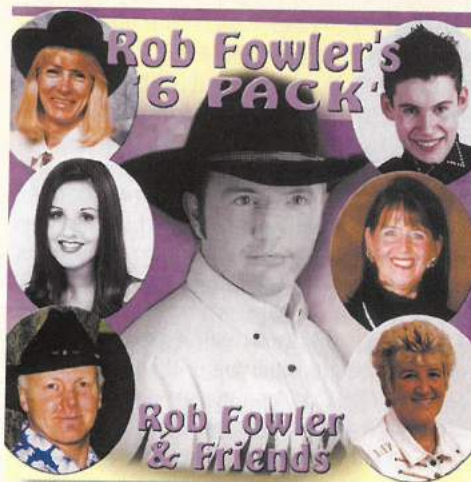
Rob Fowler & Friends

Ears ★★☆☆

Boots ★★★★★

This is an interesting release from the Select Events stable and comes against the background of a big move towards the use of value-for-money compilation Line dance CDs with the widest appeal. The competition is very stiff at the moment with *Ultimate in Dance 2*, *Line Dance Hits 2*, *New American Country* and *Steppin' Country 4* all vying for sales. So how does the *6 Pack* compare?

It comes complete with an informative and detailed booklet including dance scripts for each of the six tracks on this EP. The dances are of the highest possible quality and appeal



to dancers of all abilities. There are, in fact, ten dances here with Intermediate and Beginner alternatives for tracks one (*Find Out What's Happenin'*), three (*Chance That Dance*) four (*Not That Kind*) and five (*Reach*).

You just can't go wrong with a group of choreographers that includes Rob Fowler, Dynamite Dot, Frankie Cull, Maggie G, Rachael McEnaney, Paul McAdam and Lizzie Clarke. Whether you are at a Select Events weekend or on your local dance floor, these dances are (and will be) a BIG hit.

6 Pack confirms one of my longer held suspicions and that is that Line dancers are sometimes more concerned about the dance than the music. Some of the backing tracks used (particularly on *Fame*) leave a little to be desired. Nevertheless, the (musical) highlight has to be Vonnie Johnston's singing on *Reach* (a current hit for Meredith Edwards), followed by the estimable Steve Charles, Mr. Select Events Alan Jones and Sally Ann Harman.

This is something of a concept album in that Rob works with Dot, Frankie, Paul and Rachael to co-write dances, hence the 'Rob & Friends' idea. This works well and those who have already come across the dances are very impressed. The use of alternatives is also very effective in this context, especially given the relative difficulty of Rob and Paul's 66 4-wall Intermediate/Advanced dance to *Reach*. Given time, even I might be able to manage Rob's simple 24-count beginner dance to the same track!

A welcome release, *Rob Fowler's 6 Pack* is available from CD specialists and from our friends at Select Events. (TM)

HAL KETCHUM

Lucky Man

Curb CURCD103

Ears ★★★★★

Boots ★★★★★

Tim Ruzgar writes: Hal Ketchum is renowned as having one of the finest and most soulful voices in Country music. I have been

fortunate enough to see him live and, as with many of the US Country artists, you realise they don't need lots of studio wizardry to enhance their performance. Hal has enjoyed many hits over the years and those of you who have been Line dancing for five or six years will have danced to *Past The Point Of Rescue*, and *Small Town Saturday Night*. A change of producer to Rodney Crowell, and recovering from illness, may have contributed to the album's title *Lucky Man*.

We are put in the mood to dance with the first track, (*She's Something*) *You're Everything* (123 bpm), which is one of the many songs on this album that Hal wrote, or co-wrote. This catchy tune could be described with all the old clichés about foot tapping and so on. Suffice to say it's a great little dance track. *You Can Go Back* (92 bpm) has infectious finger clicking throughout, and with a strong acoustic feel, this is another of those catchy tunes that will get in your head. Dance, dance, dance! *That's How Much You Mean To Me* (114 bpm) is a wonderful Cha Cha and Hal's soulful voice can be heard as he sings, "You're the key to all my wishes, you're the star of all my dreams, every breath of every moment, that's how much you mean to me". Ahhhhh, it's a perfect wedding song for anyone about to tie the knot.

Don't Let Go (106 bpm) is a classic Country rocker, with an almost Rockabilly feel. Whilst it is not phrased, it could make a challenging dance track. *Dreams Of Martina* (106 bpm) has the same bpm as the last track, but what a contrast! This Rodney Crowell penned song is a Cha Cha, rich in musical content, with dobro, gut string guitar and even concertina. With background vocals from the great Andrew Gold, this is one of the highlights of the album. I just can't stop playing it.

She's Still In Dallas (110 bpm) is another strong up-tempo number, a great East Coast swinger. Its fun lyrics, "I'm still in love, she's still in Dallas", and the "bluesy" piano takes you right to Bourbon Street, New Orleans, whilst the steel guitar takes you right to Music Row. Dance? I dare you not to. *Two Of The Lucky Ones* (72 bpm) is a duet with Dolly Parton and is a night club two step for those that like that sort of thing (I know I do). This will be a strong contender for the CMA Vocal



Event Of The Year Award. It's an absolute belter of a song with stunning harmonies, orchestral arrangements, and superb musicianship. You will love it, Trust Me!

I can see John Dean covering *Livin' Life, Lovin' You* (94 bpm). This brilliant track is so him! Drummer Paul Leim earned his corn on this one, crashing cymbals and all. Another dance hit? *Keep Mum And Dad In Love* is another duet, this time with Canadian Lisa Brokop, who co-wrote the song. It's a lovely song to listen to, and if you've got an ounce of sentimentality in you, you will wallow in it.

I can sum up this album easily, it's brilliant. BUY it! One of the best albums of the year, without a doubt. I did not think it possible that Hal Ketchum could get any better, yet he proves he has with this masterpiece.

THE DEAN BROTHERS

Kiss Me Honey Honey

Deansville DVCD027

Ears ★★★★★

Boots ★★★★★



THE DEAN BROTHERS/ MAGGIE G EXPERIENCE

Band of Gold

Deansville DVMC028

Ears ★★★★★

Boots ★★★★★



The Dean Brothers have been busy in the studio in their quest to satisfy the hungry Line dance market, so I've put these reviews together as one is basically an extension of the other.

Firstly there's a four track CD, *Band Of Gold*, with four new dances, two of which are also on the album - so you can choose either or both! *Band Of Gold* (124 bpm) is the old Freda Payne classic from around 1970 and John brings the track right up to date for Line dance. It is somewhat faster than the original. *Mexican Girl* (114 bpm) is the old Smokey hit given a Tex-Mex feel, maracas and all. The other two tracks also appear on the album are *Kiss Me Honey Honey* (132 bpm) and *Mony Mony* (142 bpm). These tracks all have new dances to them written by Maggie Gallagher. *Mony Mony* is sweeping the nation and looks sure to be Maggie's biggest hit to date. This dance went down a storm at the Aintree event and almost 4,000 people were enjoying dancing and singing together. What more testimony do you need?

The album itself opens with the aforementioned title track *Kiss Me Honey Honey* and for those of you that fall in love with the dance there is an extended five minute plus version as well (!). Many of the songs will be recognised by those of you who said goodbye to your teens many moons ago. There are covers of Elvis's *Love Me Tender* (142 bpm) given a Latin Cha-Cha flavour, and *Devil In Disguise* (130 bpm), one of the most popular dances this year, written by Pat Stott and Alan Birchall. Then there's *Some Girls* (91 bpm) which was a hit for Racey back in 1979. This one clips along at a fair pace - a real foot tapper.

What Do You Wanna Make Those Eyes At Me For (122 bpm) was, I believe originally done by Emile Ford and the Checkmates back in the 50s. This is another really catchy track given a slightly country feel with it's steel guitar. *Green Door* (142 bpm)? I remember "Shaky" doing this in the early 1980s but it was a cover even back then. This has a jazzier feel to it, with some great horns in the background.

Don't Sit Under The Apple Tree (97 bpm). The Andrews Sisters? Again, this is given a strong dance track. *Singing In The Rain* (148 bpm)...well, I bet you never thought you'd be Line dancing to this! Eat your heart out Gene Kelly. Again this has steel guitar to "country" it somewhat but then those horns kick in and suddenly it's big band time. What a combination. Amongst the many other tracks there are two definite Country songs: *Land Of Enhancement* (107 bpm) to Jo Thompson's smooth dance and *He Drinks Tequila* (128 bpm) to which there are several dances available.

The lads stick with the winning formula of giving a free cassette of the album with the CD so you can listen to it in the car. So there

you have it; a single or an album. It's your choice. The Deans are trying to please many of you with their current and recent releases. There are loads of dances released with CDs and I'm sure many of you will have your favourites. Mine is *Mony Mony* but then I always loved that song. (TR)

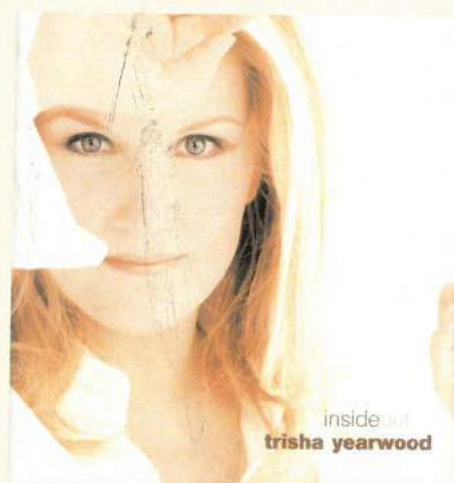
TRISHA YEARWOOD

Inside Out

MCA NASHVILLE 170 200-2

Ears ★★★★★

Boots ★★★★★



Trisha Yearwood is one of the finest female Country singers of all time. Her talents are many and varied - she stars on JAG (Judge Advocate General), a primetime US TV show. I have to say that personally I have been a little disappointed with her last couple of releases. This lady can really belt out a tune - just think of her awesome version of *How Do I Live* from the *Con Air* soundtrack, chosen over the LeAnn Rimes version by the producers. Sadly on her last two efforts, there was nothing of that calibre, so it was with great anticipation that I put *Inside Out* into the CD player to review it...

The opening song, *Love Alone*, (84 bpm) has a steady drumbeat and is one of those songs that builds into something of a crescendo. A good opener. *For A While* (100 bpm) is a Matraccia Berg song, one of Trisha's favourite writers. This one bounces along nicely, and is ripe for choreography. Go on try it! *Seven Years Ache* (122 bpm) sees Trisha joined by the songwriter, Roseanne Cash (Johnny's daughter). I really like this track; smooth harmonies, first class backing and clever lyrics contribute to one of the album's highlights.

Inside Out (92 bpm) was penned by the mighty Bryan Adams and Gretchen Peters. Trisha is joined here by ex Eagles front man Don Henley. This is a brilliant song, with Don's husky vocals blending perfectly with Trisha's sweet yet powerful voice. The saxophone and beautiful harmonica add to this perfect track and it's oh so danceable! In *Love To Let Go* (90

bpm) the string accompaniment that contributes to this powerful song makes it sound as though it's one of those great movie themes, from a film about the Deep South. I digress! This is just a great track, not really a dance track, but a great track none-the-less.

Love Me Or Leave Me Alone (150 bpm) opens with some funky guitar and builds into a great track. "Baby, just love me or leave me alone," Trisha belts out. Brilliant. Now I mentioned earlier Trisha's powerful voice and it showcased on some great power ballads like *When We Were Still In Love*, *I Don't Paint Myself Into Corners* and *Second Chance*. My favourite on the album is *Melancholy Blue*, co-written by the great Harlan Howard. This is an absolute stunner: Trisha Yearwood at her very best!

Inside Out has restored my faith in Trisha Yearwood. This is a superb album and whilst not littered with dance tracks I highly recommend this classy album. (TR)

VARIOUS ARTISTS

New American Country

Universal 585 050-2

Ears ★★★★★

Boots ★★★★★

The Universal label has released this great collection of hot New Country music. If you are not a lover of Country, then this album may be just the one to change your mind [and your life, Ed]. Some of the biggest names on the scene are brought together for this sampler.

Toby Keith's monster hit *How Do You Like Me Now* (110 bpm) has had a few dances produced from it, including one by A T Kinson, but sadly none of them gripped the nation. The mighty Trisha Yearwood is represented with her stunning Diane Warren penned hit *I'll Still Love You More* (74 bpm). A nightclub Two-step that could still produce a big dance hit.

Country diva Reba McEntire has another Diane Warren song, *I'll Be*, which reached No.4 in the US Country charts. This is simply

a beautiful listening track. Male Country superstar Vince Gill has two tracks here, *Feels Like Love* (100 bpm), the intro of which reminds me so much of the *Hill Street Blues* theme, and the soulful *Let's Make Sure We Kiss Goodbye*, which showcases Vince's beautiful voice. Chely Wright also has two tracks, her chart-topping hit *Single White Female* (150 bpm) and, from the same album, *It Was* (85 bpm), which follows the style of the previously named track with good use of the mandolin. Chely has a fine, pure Country voice. Mark Chesnutt, he of the "nasally" voice, has one track. *This Heartache Never Sleeps* (84 bpm) has *Easy Come Easy Go* written all over it.

There's a duet from Sammy Kershaw and Lorrie Morgan, *Maybe Not Tonight*, which is one of those candlelit dinner, listening songs. The same could be said of the four tracks from Mark Wills, *Wish You Were Here* (Stephen Sunter did release a dance to this song), *She's In Love*, *Almost Doesn't Count* and *Back At One*, a big hit last year. I love Mark Wills' voice and I urge you to give him a listen. You won't be disappointed.

Smoke Rings In The Dark (115 bpm) from Gary Allan, is still a floor filler wherever it is played. The new generation is represented by names that at *Linedancer* magazine we have recently featured and interviewed. Meredith Edwards has *A Rose Is A Rose* from her recently released album *Reach* and Jamie O'Neal has her Number One Country hit *There Is No Arizona* (136 bpm). (This has had a couple of dances written to it.) Dreamworks label has two of their new artists here; the fantastic Jessica Andrews with *Who I Am* (85 bpm), another nightclub Two-step and *A Good Day To Run* (148 bpm) from Darryl Worley, to which, I believe, Teresa and Vera have choreographed a dance. One of the most danceable tracks is *Right Down Through The Middle Of Us* (142 bpm) from the newly released Neal Coty album *Legacy*. This is so reminiscent of The Clash it's uncanny...

What you have with *New American Country* is a collection of some of the finest tracks by some of the finest singers on the New Country scene today. Whether a dancer or a listener you be, treat yourself to this brilliant compilation - you'll love it. Trust me! (TR)

TOBY KEITH

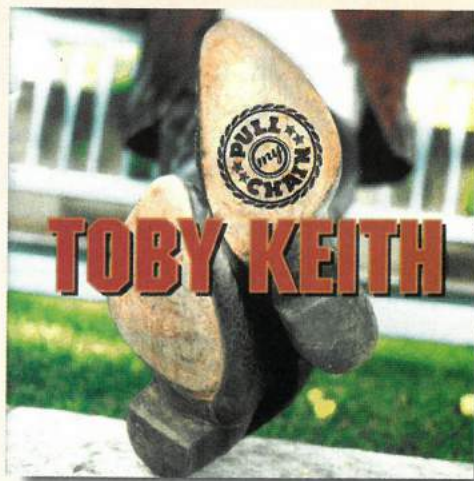
Pull My Chain

Dreamworks 0844 58297-2

Ears ★★★★★

Boots ★★★★★

Having had one of the biggest hits of the last couple of years with *How Do You Like Me Now*, Toby Keith aims to capitalise on his success with his new album *Pull My Chain*. Kicking off with *I'm Just Talkin' About Tonight* (124 bpm) the tone is set. This upbeat number, with its clever lyrics, is the first of several dance



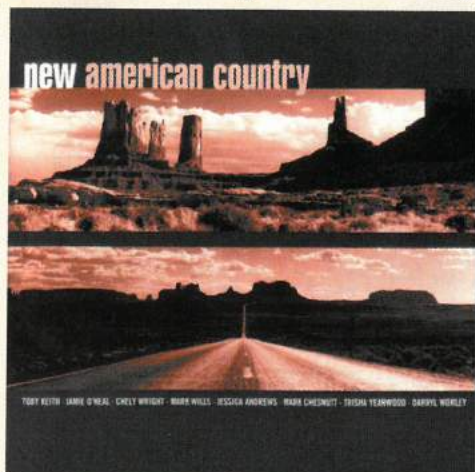
tracks. *I Wanna Talk About Me* (106 bpm) is a Country rapping song, honest! [Yuk] Toby is cool as he protests that, for a change, he wants to talk about himself rather than his selfish partner. Although this song is not phrased, with a clever choreographer anything is possible.

I Can't Take You Anywhere (107 bpm) is a nice Cha Cha that makes great use of a horn section, and this slick production is a definite maybe for the hardwood. *Pull My Chain* (92 bpm) Now there's a title! Toby renews his successful partnership with Chuck Cannon who co-wrote *How Do You Like Me Now*. Although a good song, that's more Rock than Country, it falls well short of the aforementioned song. Shame really, it promised so much with its title.

The Sha La La Song (155 bpm) Van Morrison or what? This is so like *Brown Eyed Girl*, yet it will make a good dance track in the hands (or feet) of a good choreographer. I love the keyboards on this track that add to the Van Morrison flavour. *Pick 'Em Up And Lay 'Em Down* (156 bpm) is another with a strong influence; this time Dire Straits a la *Sultans Of Swing*. This is the fastest track on the album and you'll be worn out at the end of it if you dance the whole four minutes plus. *Forever Hasn't Got Here Yet* (124 bpm) is another powerful song with a strong beat, this time in Hothouse Flowers vein. A great upbeat number that is surely destined for the dance floor...

Gimme 8 Seconds (102 bpm) is co-written with Bernie Taupin, Elton John's legendary song writing partner. Listed as a "bonus" track you will find this a little too heavy for the dance floor. Toby loves to sing the odd ballad and there are a few on this set: *Yesterday's Rain*, on which he laments his lost love: "Don't want to hear what the weatherman has to say, 'cause I'm standing knee deep in yesterday's rain". *You Don't Have Much To Lose* is another soulful ballad that will touch you with its sad lyrics about losing the love of your life.

Pull My Chain is a good album with a little something for everyone. The jury is still out on whether it will be a great album. Time will tell. For my part I will add it to my growing Toby Keith collection.



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

“Charity Lines...”

Diary Dates . . .

Child Flight

On **Saturday 20th October**, from 8-11.30pm at Unit 1, North Works, Watery Lane, Preston (formerly the Oasis Dance Centre), Triple C Dance Centre are putting on a charity event for Child Flight. Tickets are just £3. For more information please phone (01253) 314102 or (07714) 568359.

Halloween Havoc!

Helen Wills of the Dance Ranch has organised a Halloween Party and disco at Johnstone Town Hall on **Friday 26th October** between 8-12pm. All proceeds will go to Yorkhill Children's Hospital, Glasgow. Please wear fancy dress! No bar - so bring your own! Tickets just £4. Phone (0141) 884 4846 for more info.

On **9th November** The Haleys will be appearing at the BRD Sports and Social Club, Middlemore Lane, Aldridge, with supporting disco. The Haleys are a great act and admission by ticket is a mere £4 (children just £3). Contact Maxine on (07780) 970895 for further information.

Children In Need

There is a Line dance in aid of Children In Need at Leiston Leisure Centre, Leiston, Suffolk, on **Saturday 10th November** from 7.30-11.30pm. This is the third annual Children In Need fundraiser at the centre - last year's efforts raised £1,508.

Supporting the Parkinson's Disease Society.

Vicky Salmon is organising two fantastic Line dance events in aid of the Parkinson's Disease Society. The first, an Original Xmas Fayre, takes place on **Saturday 10th November** at St. Vincent de Paul's Hall, Southgate Rd, Potter's Bar (take the A111 from J24 of the M25). Amongst the highlights, an auction of footballs signed players from the Manchester United and Arsenal football teams (with certificates of authenticity - wow!). Raffle prizes include Capital Radio's Flying Eye Trip For Two. Tickets just £1 to include a free glass of wine (or coffee!) and mince pies.

That evening, at De Salis Hall, Harperbury Hospital, near Radlett, you are invited to a Line dance charity event featuring Alison Biggs' (AB) Stompers and DJ Mark Hinson of Rollin' Thunder. Tickets for this are just £5. If you want to attend both events the evening ticket also covers entrance to the morning event. Vicky has already raised £15,000 for the PDS and a growing band of volunteers support her efforts. For further information please ring Vicky on (01707) 651612

Zoe's Place

Edna and George are holding a charity Line dance evening on **Saturday 17th November**. All proceeds to go to Zoe's Place, a hospice for terminally ill children in Liverpool. Ron and Grace are providing the music, tickets are £3 each (or pay on the door). The venue is Bootle Town Hall, Merseyside. For more details phone (0151) 476 9833.

St. Luke's Event

On **Friday 23rd November** a charity Line dance in aid of St. Luke's Hospice (Cheshire) will be held at Owley Wood Club, Weaverham, starting at 8pm. Dave The Rave will be providing the Line dance entertainment. Tickets just £3.50, available on the door. Late bar. Tel. (01606) 883225 for information.

Whizzkids

The Copper Cowboys are hosting a charity Line dance evening on **Saturday 24th November**. All proceeds to go to the Whizzkids charity. Tickets are £3 each, which includes supper and features Paul Taylor singing as well as an excellent disco. Venue - the Yorkshire Copper Tube & Piping Works Social Club, East Lincs Road, Knowsley, Merseyside. Phone Roni on (0151) 548 4798 or visit the website, www.liverlinedancing.co.uk

Help The Macmillan Nurse's Appeal

Forthcoming events include a Line dance social at Columba Hall, Widnes, on **Friday 30th November**. Next April (19th-22nd), Joan and friends from Cactus Disco and the Friendly Outlaws, have arranged a special Country Line dance weekend with music, tuition and dance at Pontins, Prestatyn. Prices start at £39. If you want to attend events of help the fund raising team then phone Joan on (0151) 510 1211, Barbara on (0151) 420 6345 or Lyn on (0151) 476 3428.

Marie Curie Cancer Carers



Shown here, Pam's People, who did a 12-hour Line dance for the Marie Curie Cancer Carers, which raised an impressive £1,665. Instructor Pam Webb lost her father to Cancer last year and her sister to Breast Cancer earlier this year, so club members in the Witney area decided to act. Local businesses and families donated prizes for a raffle and assisted on the day.

Essex Charities



The Whitmore Arms at Orsett near Grays, Essex, was the venue for a superb Country and Line dance fundraising event in August. The weather was kind for this outdoor event which was very well attended by both dancers and non-dancers. Shown here, the day's entertainment team - Dave Paisley, Tim Maynard (Crazy Horse LDC), Denny Austin and Jimbo from True Grit - who put together a wide range of music for all tastes. They obviously did a good job because a total of £2,200 for St. Luke's Hospice.

Jean Leaves Jersey



Maddy Bates wrote to us about her Line dance friend Jean who recently moved from Jersey back to the mainland. Maddy supports two local clubs, C+R Line dancing and the Colorado Connection and members from both were invited to Jean's leaving party. Hosts Richard, Cherrell and Colin put on a great event and £600 was donated to the Alzheimer's Society. Pictured here, some of Jersey's avid Line dancers.

Dinosaur Dancers?



Pictured here, Hannah's Line dancers with friendly dinosaur at the Lighthouse Inn in September helping to raise money for the Burnham-on-Sea lifeboat in Somerset. Such was the excitement that the lifeboat crew was called out during the fundraising frolics.

The friendly dinosaur, a fireman in disguise, was also called out (!) and worked very hard to perfect his grapevine. His big feet moved to the beat and managed to stay on the floor. Hannah says thank you to all her dancers for their hard work and support.

Somerset Stompers Do It Again

Members of the Easy Strollers (Clevedon) and Mel's Strutters (Claverham) joined together recently to help raise money for the Cancer Research Campaign. A total of £685 was raised.



Bouquets

this month go to ...

Great Prezzy!

Denise Jolley wrote to us about her mum's (Margaret Jones) 60th birthday, which takes place on November 11th (just before our December edition comes out, hence this early report). Margaret lives in Benidorm most of the time and her life IS Line dance. In fact, Denise reports that Line dance runs in the family, so to speak. Her 12-year-old daughter, Melissa, is a member of a Line dance team and her little boy, Christopher, aged 16 months, loves the music and dance.



Denise wants to say a big thanks to her mum who has supported her all the way, especially during her recent successful pregnancy. The love of Line dance really helped and one of Margaret's 60th birthday presents is a two-year subscription to *Linedancer* (what a great idea for other readers!)

Big Welcome from Silverado

On a recent trip to Bournemouth, Phil Dennington of the Silver Spurs LDC arranged for club members to attend a social held by the Silverado Club in nearby Wimborne. Phil and friends should like to say a big thank you to Gail and her dancers for making his people so welcome.

Help The Aged?



When members of Tamworth's Nashville Nags heard that residents at a local warden-controlled residence wanted to learn some Line dance moves for exercise they were happy to help out. The residents loved

the music and movement and provided an excellent rhythm section complete with maracas, Turkish hand cymbals and tambourine.

Such was the enthusiasm that the residents wanted to have their own name, so Shannon Shufflers were born. They are even having some T-shirts made. Non-dancers had "roadies" printed on their shirts! A picture of the group is included here. Instructor Kathy Edge is on the far right. Kathy had a great time - especially the tea and biscuits afterwards and looks forward to further afternoon sessions at the resident's community room.



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

Annie's Waltz

Waltzes often seem unpopular but Karen has interpreted this song so well that it must be an instant classic. Fluid moves and a joy to do it.

by Linda from England, 5 Boots

|||||

Nice one Karen!

by Val Saunders from England, 5 Boots

|||||

A lovely John Denver song revived by a really nice waltz. It is a change to have a waltz that is not too slow and moves across the floor in such a good flowing way and not a twinkle in sight!

by Kay from England, 5 Boots.

|||||

Do Ya

Nice funky little dance to great music. Easy to do but can have a lot of fun with it. Suits the music well but goes well to T.Rex's *Jitter Bug Boogie* and others. Good one Mark and Jan!

Reviewed by Val and Howard from England, 4 Boots. |||||

Nice easy dance, one for every level to enjoy. Another great track by the Olsen Brothers. Their music is so Line dance friendly and appeals to everyone.

Reviewed by Anne from Toe the Line with Mike and Anne from England, 4 Boots.

|||||

Another hit from Mark and Jan Caley! Well done! This is the dance of the moment at my club. Great choice of music, easy to teach and some simple yet effective steps.

Reviewed by Helen D'Aguiar from England, 4 Boots. |||||

Low Down

Trick Or Treat

A little something for all you Witches and Warlocks. Choreographed by Paula Bilby just in time for Halloween, this 32-count, 4-wall dance is choreographed to the track of the same name by Paul Brady. If anyone has a spell for remembering dance steps let me know, please!

Fame

With *Fame* the musical doing well in theatres around the country, the series being re run on satellite TV and dozens of kids looking to attend dance school as a result of Line dance, why shouldn't we all have a go. It's a bit quick but with only 32 counts isn't too tricky.

Downtown

There seems to be a run at the moment on songs that we can sing a long with. This is definitely one of them and the dance is great. When Peter discovered that the track had been deleted he let Michael (Mr. Honkytonk) know and was thrilled to discover that it would appear on *Line Dance Hits From The Jukebox Vol. 2*.

Hit The Road Jack

Another sure fire hit for Alan Birchall. A very talented man who has an ear for a good piece of music and the skill to put some creative steps together so we can all dance along. There are several versions of this track around but Alan has recommended two. The Ray Charles version is readily available but is a bit short. The Weather Girls version is longer but quite difficult to obtain.

Chat From The Web

Hats?

Tessa: Can anyone tell me why nobody seems to wear hats now - I would love to wear one but I don't have the nerve to be the only one! So far, the only people I have seen in hats are instructors, so is this some kind of etiquette thing I am not aware of (having only been dancing a few months?) I certainly wouldn't want people to think I think I am a better dancer than I am. There are some great versions on the high street at the moment thanks to Madonna & co (knew she'd have to be good for something one day!) so why isn't anybody wearing them?

Jambalaya Jan: Heat, mostly! Once you have danced for 2-3 hours, it just gets so hot, and as you know, heat rises,

and builds up under your hat! Also 'hat hair' - a damp, messy haystack just isn't very appealing (in my case).

Lavinia - the vine: Tessa, Go for it. Get a hat. We find that people tend to dress up at socials rather than at the weekly classes. However, since we started teaching we have noticed a change in dress. Before people used to dress in the Western style more, right down to the collar tips. Things have got more sparkly recently. Yes it does get hot I must admit. Madonna has made it fashionable to wear cowboy hats of the sparkly version. It doesn't matter whether it's a true Stetson or the modern kind, just do it. I've got to say I love a fella in a cowboy hat.



T-Bone Shuffle



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION	INTERMEDIATE
Section 1	Step, Left Brushes, Shuffle Forward, Step 1/2 Pivot Left.			
1 - 2	Step forward right. Brush left forward.	Step. Brush.	On the spot	
3 - 4	Brush left back across right. Brush left forward.	Brush. Brush.		
5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward	
7 - 8	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left	
Section 2	Step, Left Brushes, Shuffle Forward, Step 1/2 Pivot Left.			
1 - 2	Step forward right. Brush left forward.	Step. Brush.	On the spot	
3 - 4	Brush left back across right. Brush left forward.	Brush. Brush.		
5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward	
7 - 8	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left	
Section 3	Rock Step, Triple 1/2 Turn Right, Rock Step, Coaster Step.			
1 - 2	Cross rock right over left. Rock back onto left.	Rock Step	On the spot	
3 & 4	Triple step 1/2 turn right, stepping - Right, Left, Right.	Triple Turn	Turning right	
5 - 6	Cross rock left over right. Rock back onto right.	Rock Step	On the spot	
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step		
Section 4	Rock Step, Right 3/4 Turning Triple, Rock Step, Coaster Step.			
1 - 2	Cross rock right over left. Rock back onto left.	Rock Step	On the spot	
3 & 4	Triple step 3/4 turn right stepping - Right, Left, Right.	3/4 Turn	Turning right	
5 - 6	Cross rock left over right. Rock back onto right.	Rock Step	On the spot	
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step		
Section 5	Right Chasse, 1/2 Turn, Clap, 1/2 Turn, Clap, Left Chasse.			
1 & 2	Step right to right side. Close left to right. Step right to right side.	Side Close Side	Right	
3 - 4	On ball of right pivot 1/2 turn right stepping left to left side. Clap.	Turn. Clap.	Turning right	
5 - 6	On ball of left pivot 1/2 turn right stepping right to right side. Clap.	Turn. Clap.	Turning right	
7 & 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left	
Section 6	1/4 Turn Left, Shuffles Forward, Step, 1/2 Pivot, Step, 1/4 Turn			
1	On ball of left make 1/4 turn left stepping forward with right.	Right	Turning left	
& 2	Close left to right. Step forward right.	Shuffle	Forward	
3 & 4	Step forward left. Close right beside left. Step forward left.	Left Shuffle		
5 - 6	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left	
7 - 8	Step forward right. Turn 1/4 turn left.	Step. Turn.	Turning left	

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

Choreographed by:- Peter Metelnick (Can.).

Choreographed to:- 'T-Bone Shuffle' by Boz Scaggs from Come On Home CD 17 count intro
or 'Sunchyme' by Dario G (140 bpm) 32 count intro.

Steppin' off the Page

Script approved by

Steve Mason

Some Girls !!



BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Mambo Forward, Hold, Step 1/2 Pivot, Step Hold.		
1 - 2	Rock forward right. Recover weight onto left.	Forward Rock	On the spot
3 - 4	Step right beside left. Hold.	Together Hold	
5 - 6	Step forward left. Pivot 1/2 turn right.	Step Pivot	Turning Right
7 - 8	Step forward left. Hold.	Step Hold.	Forward
Section 2	Right Grapevine Scuff, Left Cross Rock, Recover x 2.		
1 - 2	Step right to right. Cross left behind right.	Step Behind	Right
3 - 4	Step right to right. Scuff left forward on a right diagonal over right.	Step Scuff	
5 - 6	Cross rock left over right. Recover weight onto right.	Cross Rock	On the spot
7 - 8	Cross rock left over right. Recover weight onto right.	Cross Rock	
Section 3	Side Touch, Side Touch, Left Grapevine 1/4 Turn Scuff.		
1 - 2	Step left to left. Touch right toe to left instep and clap.	Side Touch	Left
3 - 4	Step right to right. Touch left toe to right instep and clap.	Side Touch	Right
5 - 6	Step left to left. Cross right behind left.	Step Behind	Left
7 - 8	Step left into 1/4 turn left. Scuff right forward.	Turn Scuff	Turning Left
Section 4	Forward Clap, 1/2 Turn Clap, Forward Clap, 1/4 Turn Clap.		
1 - 2	Step forward right. Leaning forward clap hands at waist height.	Step Clap	On the spot
3 - 4	Pivot 1/2 turn left. Leaning back clap hands at head height.	Turn Clap	Turning Left
5 - 6	Step forward right. Leaning forward clap hands at waist height.	Step Clap	On the spot
7 - 8	Pivot 1/4 turn left. Leaning back clap hands at head height.	Turn Clap	Turning Left.

Choreographers Note:- Big Finish - at end of song, stomp right foot forward leaning forward and spread right arm forward and left arm back.

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

Choreographed by:- Steve Mason (UK) Aug 2001.

Choreographed to:- 'Some Girls' by The Dean Brothers from Kiss Me Honey Honey CD.

64 Count Intro:- Start on Lyrics. For extra fun, try it in contra lines, with alternate rows clapping up and down.



Heartbeat

Script
approved by

Christine Calver



Christine Calver

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Syncopated Heel Switches, Rock Recover, Shuffle Back, Back Rock.		
1 &	Tap right heel forward. Step right beside left.	Heel &	On the spot
2 &	Tap left heel forward. Step left beside right.	Heel &	
3 - 4	Rock forward on right. Recover on left.	Rock Recover	
5 & 6	Step back on right. Step left next to right. Step back on right.	Shuffle Back	
7 - 8	Rock back on left. Recover on right.	Back Rock	
Section 2	Jazz Box 1/4 Turn Left, Monterey Turn Right.		
1 - 2	Cross step left over right. Step back on right.	Cross Back	On the spot
3 - 4	Step left into 1/4 turn left. Touch right beside left.	Turn Touch	Turning left
5 - 6	Touch right toe to right. Make 1/2 turn right stepping right beside left.	Out Turn	Right
7 - 8	Point left to left. Step left beside right.	Out Together	On the spot
Section 3	Right Grapevine, Left Grapevine 1/2 Triple Turn Left.		
1 - 2	Step right to right. Cross step left behind right.	Step Behind	Right
3 - 4	Step right to right. Touch left beside right.	Step Touch	
5 - 6	Step left to left. Cross step right behind left.	Step Behind	Left
7 & 8	Triple 1/2 turn left stepping left, right, left.	Triple Turn	Turning left
Section 4	Forward Rock, Right Coaster Step, Forward Rock, Left Coaster Step		
1 - 2	Rock forward right. Recover on left.	Rock Recover	On the spot
3 & 4	Step back right. Step left beside right. Step forward right.	Right Coaster	
5 - 6	Rock forward left. Recover on right.	Rock Recover	
7 & 8	Step back left. Step right beside left. Step forward left.	Left Coaster	

INTERMEDIATE

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

Choreographed by:- Christine Calver (UK) Sept 2001

Choreographed to:- 'The Heart Stops The Clock' by James Bonamy (117 bpm) from Steppin' Country 4 CD,
16 Count Intro, start on lyrics

Alternative Music:- 'Tear One' from Line Dance Fever 13, track 13.

Trick Or Treat



Paula Bilby

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Rock, Behind, Side, Step, Step 1/2 Pivot, Point 1/2 Turn Right.		
1 - 2	Rock to left side on left. Rock onto right in place.	Left. Rock.	On the spot
3 & 4	Cross left behind right. Step right to right side. Step forward left.	Behind Side Step	Right
5 - 6	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning left
7 - 8	Point right to right side. On ball of left make 1/2 turn right beside left.	Point. Turn.	Turning right
Section 2	Side Left, 1/4 Turn Right, Shuffle Forward, Rock Step, Coaster Step.		
1 - 2	Step left to left side. Make 1/4 turn right stepping forward onto right.	Side. Turn.	Turning right
3 & 4	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
5 - 6	Rock forward on right. Rock back onto left.	Rock. Step.	On the spot
7 & 8	Step back right. Step left beside right. Step forward right.	Coaster Step	
Section 3	Step 1/4 Turn Right, Cross Shuffle, Side, 1/2 Turn Left, Cross Shuffle.		
1 - 2	Step forward left. Pivot 1/4 turn right (weight on right).	Step. Pivot.	Turning right
3 & 4	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
5 - 6	Step right to right side. Make 1/2 turn left, stepping left to left side.	Side Turn	Turning left
7 & 8	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
Section 4	Skates Forward, Chasse 1/4 Turn Left, Step 1/2 Pivot Left, Right Shuffle.		
1 - 2	Skate left forward to left diagonal. Skate right forward to right diagonal.	Skate. Skate.	Forward
Note:	During the 7th wall of the dance add another two skate steps (4 in total) then start dance from beginning.		
3 & 4	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn	Turning left
5 - 6	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	
7 & 8	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward

Choreographers Note:- During 7th wall dance to step 26, add another two skates then start dance again from step 1.

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

Choreographed by:- Paula Bilby (UK) Sept 2001.

Choreographed to:- 'Trick Or Treat' by Paul Brady from Nobody Knows (120 bpm), The Best of Paul Brady CD.

Fame



Rob Fowler

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Kick, Out Out, Knee In, Right 1/4 Turn Kick, Sailor Step, Cross, Side.		
1	Kick right forward.	Kick	On the spot
& 2	Step right diagonally back and out to right. Step left out to left side.	Out. Out.	Back
3	Pop right knee in towards left.	Knee	On the spot
4	Make 1/4 turn right on ball of left, kicking right diagonally forward.	Turn	Turning right
5 & 6	Cross right behind left. Step left to left side. Step right to right side.	Sailor Step	On the spot
7 - 8	Cross left over right. Step right to right side.	Cross. Side.	Right
Section 2	1/2 Turn, Chasse Left, Cross, 1/4 Turn, Right Shuffle Back, Rock Step.		
1	On ball of right make 1/2 turn left, stepping left to left side.	Turn	Turning left
& 2	Close right beside left. Step left to left side.	Close Side	Left
3 - 4	Cross right over left. Make 1/4 turn right, stepping back onto left.	Cross Turn	Turning right
5 & 6	Step back right. Close left beside right. Step back right.	Shuffle Back	Back
7 - 8	Rock back on left. Rock forward onto right.	Rock Step	On the spot
Section 3	Step, Full Turn with Hook, Shuffle Forward, Rock Step, Coaster.		
1	Step forward left.	Step	Forward
2	On ball on left make full turn right, hooking right in front of left shin.	Turn	Turning right
3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
5 - 6	Rock forward left. Rock back onto right.	Rock Step	On the spot
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step	
Section 4	Right Rock, Behind Side Cross, Left Rock, Behind, 1/4 Turn, Step.		
1 - 2	Rock right to right side. Rock onto left in place.	Right Rock	Right
3 & 4	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
5 - 6	Rock left to left side. Rock onto right in place.	Left Rock	
7 &	Cross left behind right. Step right 1/4 turn right.	Behind Turn	Turning right
8	Step forward left.	Step	Forward.

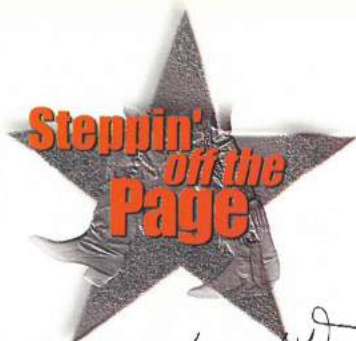
INTERMEDIATE

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

Choreographed by:- Rob Fowler & Rachael McEnaney (UK) Aug 2001

Choreographed to:- 'Fame' by Sally-Ann Harman from Rob Fowler's 6 Pack CD (132 bpm).

Long intro, start dance on main vocals



Script
approved by

Stella Wilden

Play It Again Sam



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward Rock, Shuffle 1/2 Turn, Forward Rock, Shuffle 1/2 Turn.		
1 - 2	Rock forward right. Rock back on left.	Forward Rock	On the spot
3 & 4	Shuffle step 1/2 turn right, stepping - Right, Left, Right.	Shuffle Turn	Turning Right
5 - 6	Rock forward left. Rock back on right.	Forward Rock	On the spot
7 & 8	Shuffle step 1/2 turn left, stepping - Left, Right, Left.	Shuffle Turn	Turning Left
Section 2	Forward Rock, Full Turn Back, Shuffle Back, Rock Back.		
1 - 2	Rock forward right. Rock back on left.	Rock Step	On the spot
3	On ball of left make 1/2 turn right stepping forward onto right.	Turn	Turning right
4	On ball of right make 1/2 turn right stepping back onto left.	Turn	
5 & 6	Step back right. Step left beside right. Step back right.	Back Shuffle	Back
7 - 8	Rock back left. Rock forward onto right.	Rock Recover	On the spot
Section 3	Extended Weave Left.(Danced at 45% angle forward left)		
1 - 2	Step left to left side. Cross right behind left.	Step Behind	Left
3 - 4	Step left to left side. Cross right over left.	Step Cross	
5 - 6	Step left to left side. Cross right behind left.	Step Behind	
7 - 8	Step left to left side. Cross right over left.	Step Cross	
Section 4	Point Cross Side 1/2 Turn, Cross Side, 1/2 Turn, Together.		
1 - 2	Point left toe to left side. Cross left over right.	Point Cross	On the spot
3	Step right to right side.	Side	Right
4	On ball of right make 1/2 turn left, stepping left to left side.	Turn	Turning left
5 - 6	Cross right over left. Step left to left side.	Cross. Side	Left
7	On ball of left make 1/2 turn right stepping right to right side.	Turn	Turning Right
8	Step left beside right.	Together	Right

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

Choreographed by:- Stella Wilden (UK) June 1999.

Choreographed to:- 'If You Can't Find Love' by Back Door.

Alternative Music:- 'Cryin' Again' by Oakridge Boys. (118 bpm). 'She's Everything To Me' by Sam Miller, or any 4/4 time music.

Hit The Road Jack



Alan Birchall

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	PART 'A' Toe Struts Back, Coaster Step, Heel Struts Forward, Left Rock Cross.		
1 &	Step right toe back. Drop right heel taking weight.	Back Toe Strut	Back
2 &	Step left toe back. Drop left heel taking weight.	Back Toe Strut	
3 & 4	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
5 &	Step left heel forward. Drop left toe taking weight.	Left Heel Strut	Forward
6 &	Step right heel forward. Drop right toe taking weight.	Right Heel Strut	
7 & 8	Step left to left side. Rock onto right in place. Cross left over right.	Rock & Cross	On the spot
Section 2	Toe Struts Back, Coaster, Step 1/2 Pivot, Triple Step Full Turn.		
9 &	Step right toe back. Drop right heel taking weight.	Back Toe Strut	Back
10 &	Step left toe back. Drop left heel taking weight.	Back Toe Strut	
11 & 12	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
13 - 14	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
15 & 16	Triple step full turn right, stepping - Left, Right, Left.	Triple Turn	On the spot
Option:-	Steps 15 & 16 can be replaced with a triple step in place.		
Section 3	Toe Struts Back, Coaster Step, Heel Struts Forward, Left Rock Cross.		
17 - 24	Repeat steps 1 - 8 of Part A, Section 1.		
Section 4	Toe Struts Back, Coaster, Step 1/2 Pivot, Triple Step Full Turn.		
25 - 32	Repeat steps 9 - 16 of Part A, Section 2.		
Section 1	PART 'B' - always danced facing Home Wall. Weave Left, Rock 1/4 Turn Right, Right Lock, Step 1/2 Pivot Step.		
1 & 2	Cross right behind left. Step left to left side. Cross right over left.	Behind & Cross	Left
3 & 4	Rock to left side on left. Rock 1/4 turn onto right. Step forward left.	Rock Turn Step	Turning right
5 & 6	Step forward right. Lock left behind right. Step forward right.	Right Lock Step	Forward
7 & 8	Step forward left. Pivot 1/2 turn right. Step forward left.	Step Pivot Step	Turning right
Section 2	Cross Strut, Side Strut, Cross, Unwind 3/4 Turn, Slow Charleston.		
9 &	Cross right toe over left. Drop heel taking weight.	Cross Strut	Left
10 &	Step left toe to left side. Drop left heel taking weight.	Side Strut	
11 - 12	Cross right over left. Unwind 3/4 turn left, weight ends on left.	Cross. Unwind.	Turning left
13 - 14	Touch right toe forward. Step back on right.	Forward. Back.	On the spot
15 - 16	Touch left toe back. Step forward on left.	Back. Forward.	
Section 1	PART 'C' - only danced once. Right Lock, Scuff, Left Lock, Step 1/2 Pivot Step Clap, x 2.		
1 & 2	Step forward right. Lock left behind right. Step forward right.	Right Lock Step	Forward
&	Scuff left forward.	Scuff	
3 & 4	Step forward left. Lock right behind left. Step forward left.	Left Lock Step	
5 &	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning left
6 &	Step forward right. Clap	Step Clap	Forward
7 &	Step forward left. Pivot 1/2 turn right.	Step Pivot	Turning right
8 &	Step forward left. Clap	Step Clap	Forward

INTERMEDIATE

1 Wall Phrased Line Dance:- A 32 Counts, B 16 Counts, C 8 Counts. Intermediate Level.

Choreographed by:- Alan Birchall (UK) July 2001.

Choreographed to:- 'Hit The Road Jack' by Ray Charles (sequence - AB AB C A A (to step 16) start on vocals (80/160 bpm).
'Hit The Road Jack' The Weather Girls (sequence - AB AB C AB AA A (to step 24) start on vocals (90/180 bpm).

Finish:- Ray Charles - at end of song make triple turn 11/2 right. Weather Girls - at step 24 unwind.

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Script
approved by

Gerard Murphy

Mamma Afrika



Gerard Murphy

INTERMEDIATE

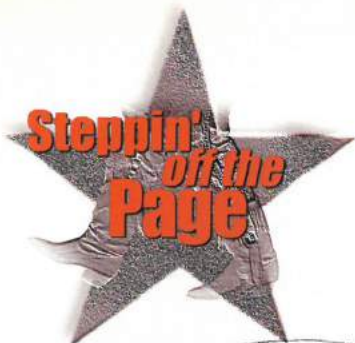
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward Rock, Coaster Cross, Rock 1/4 Turn, Step 1/2 Pivot Point.		
1 - 2	Rock forward on right. Rock back onto left.	Forward. Rock.	On the spot
3 & 4	Step back right. Step left beside right. Cross right over left.	Coaster Cross	Left
5 - 6	Rock to left side on left. Rock onto right making 1/4 turn right.	Rock. Turn.	Turning right
7 & 8	Step forward left. Pivot 1/2 turn right. Point left to left side.	Step Turn Point	
Section 2	Cross, Side, Behind 1/4 Turn Step, Cross, Back, 1/4 Turn, Chasse Right.		
1 - 2	Cross left over right. Step right to right side.	Cross. Side.	Right
3 & 4	Cross left behind right. Step right 1/4 turn right. Step forward left.	Behind Turn Step	Turning right
5 - 6	Cross right over left. Step back left.	Cross. Back.	Back
7	On ball of left make 1/4 turn right, stepping right to right side.	Turn	Turning right
& 8	Close left beside right. Step right to right side.	Close Side	Right
Section 3	Cross, Point Ball Cross, Step, Kick Side Step, Kick Side Touch.		
1	Cross left over right.	Cross	Right
2 & 3	Point right to right diagonal. Step onto ball of right. Cross left over right.	Point & Cross	
4	Step right to right side.	Step	Right
5 & 6	Kick left across to right diagonal. Step left to left. Step right beside left.	Kick Side Step	Left
7 & 8	Kick left across to right diagonal. Step left to left. Touch right beside left.	Kick Side Touch	
Section 4	Rock, Walk Forward, left Shuffle, Step 1/2 Pivot, Kick Ball Step.		
& 1 - 2	Rock back on ball of right. Step forward onto left. Step forward right.	& Left Right	Forward
3 & 4	Step forward left. Close right beside left. Step forward left.	Left Shuffle	
5 - 6	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
7 & 8	Kick forward right. Step right beside left. Step left long step forward.	Kick Ball Step	Forward
Tag	During 8th Wall add tag once following Section 2, then continue.		
1 &	Cross rock left over right. Rock back onto right.	Rock &	On the spot
2 & 3	Step left 1/4 turn left. Step forward right. Pivot 1/2 turn left.	Turn Step Pivot	Turning left
4	Throw hands into air.	Ta Da !	On the spot

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

Choreographed by:- Gerard Murphy (Can) June 2000

Choreographed to:- 'Two In One' by Mamma Africa (113 bpm) from Baila Baila CD, 16 count intro, start after whistle intro when singer says 'hey ha ha hey ho'.

Teach Track:- 'The Right Kind Of Wrong' (95 bpm) from Coyote Ugly soundtrack.



Script
approved by

Chris Godden

Another Summer Night



Chris Godden

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION	INTERMEDIATE
Section 1	Cross Points, Cross, Side Step, Rocks.			
1 - 2	Cross left over right. Point right to right side.	Cross. Point.	Forward	
Arms:	On step 2 take right arm out to right side.			
3 - 4	Cross right over left. Point left to left side.	Cross. Point.		
Arms:	On step 4 take left arm out to left side.			
5 - 6	Cross left over right. Step right to right side.	Cross. Side.		
7 - 8	Rock to left on left. Rock to right on right. (Bring Arms Down).	Rock. Rock.	On the spot	
Section 2	1/4 Turn Left, Step Slide Step, 3/4 Ronde Left, Arms Up.			
9	Touch left beside right with 1/4 turn left, right remains in place.	Turn.	On the spot	
10	Step forward left.	Step.	Turning left	
11 - 12	Slide right beside left. Step forward left.	Slide. Step.	Forward	
13 - 14	On ball of left ronde 3/4 turn left sweeping right out and around.	Sweep Turn	Turning left	
15 - 16	Hold for two counts, sweep arms out to side and up above head.	Arms Up	On the spot	
Section 3	Slow Walk Forward, Step, Touch Right.			INTERMEDIATE
17 - 18	Step right forward over two counts.	Right Step	Forward	
19 - 20	Step left forward over two counts	Left Step		
21 - 22	Step right forward over two counts.	Right Step		
23 - 24	Step forward left. Touch right beside left.	Step Touch		
Arms:	Bring arms down slowly over steps 21-24.			
Section 4	Shuffle Back, Shuffle 1/2 Turn Left, Step Full Turn Right, Point.			
25 & 26	Step back right. Close left beside right. Step back right.	Shuffle Back	Back	
27 & 28	Shuffle step 1/2 turn left, stepping - Left, Right, Left.	Shuffle Turn	Turning left	
29	Step forward right.	Step	Forward	
30	On ball of right make 1/2 turn right stepping back left.	Turn	Turning right	
31	On ball of left make 1/2 turn right stepping forward on right.	Turn		
32	Point left to left side.	Point	On the spot	

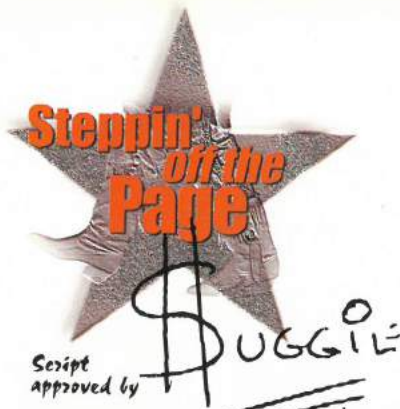
Note:- Following 4th wall only. Hold for 4 counts then start dance again.

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

Choreographed by:- Chris Godden (UK) May 2001.

Choreographed to:- 'Another Summer Night' by Fabrizio Faniello, Malta's Eurovision Entry 2001 (124 bpm) 32 count intro.

Music Suggestions:- 'Your My First, My Last' by Barry White; 'Chain Reaction' by Steps.



'D's Love



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Rock Recover, Shuffle 1/2 Turn Right, Rock Step, 1/4 Coaster Turn Right.		
1 - 2	Rock forward on right. Rock back onto left.	Rock Recover	On the spot
3 & 4	Shuffle step 1/2 turn right, stepping - Right, Left, Right.	Shuffle Turn	Turning right
5 - 6	Rock forward on left. Rock back onto right.	Rock Recover	On the spot
7 & 8	Step left behind right. Step right 1/4 turn right. Step forward left.	Coaster Turn	Turning right
Section 2	Right Grapevine Touch, Rolling Grapevine Left Touch.		
1 - 2	Step right to right. Cross step left behind right.	Step Behind	Right
3 - 4	Step right to right. Touch left beside right.	Step Touch	
5 - 6	Step left 1/4 turn left. On ball of left make 1/2 left stepping back on right.	Turn 2	Left
7 - 8	On ball of right make 1/4 turn left. Touch right beside left.	3 Touch	
Section 3	Forward Rock, Shuffle 1/2 Turn Right, Forward Rock, Shuffle 1/2 Turn Left.		
1 - 2	Rock forward on right. Rock back on left.	Rock Recover	On the spot
3 & 4	Shuffle 1/2 right, stepping - Right, Left, Right. (or full turn)	Shuffle Turn	Turning right
5 - 6	Rock forward on left. Rock back on right.	Rock Recover	On the spot
7 & 8	Shuffle 1/2 left, stepping - Left, Right, Left. (or full turn)	Shuffle Turn	Turning left
Section 4	Kick Ball Touch, Cross Unwind 1/2 Right, Cross Rock, Side Touch.		
1 & 2	Kick right forward. Step right in place. Touch left toes to left side.	Kick & Touch	On the spot
3 - 4	Cross step left over right. Unwind 1/2 turn right. (Weight on right.)	Cross Unwind	Turning right
5 - 6	Cross rock left over right. Rock back on right.	Cross Rock	On the spot
7 - 8	Step left to left side. Touch right beside left.	Side Touch	Left
Section 5	Right Chasse, Forward Rock, Shuffle Back, Back Rock.		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Right Chasse	Right
3 - 4	Rock forward on left. Rock back onto right.	Rock Recover	On the spot
5 & 6	Step back left. Close right beside left. Step back left.	Shuffle Back	Back
7 - 8	Rock back on right. Rock forward on left.	Back Rock	
Section 6	Forward Full Turn, Shuffle Forward, Rock Step, Coaster Step.		
1	On ball of left make 1/2 turn left, stepping back onto right.	Turn	Turning left
2	On ball of right make 1/2 turn left, stepping forward onto left.	Turn	
Note:	This full turn can be replaced with two walks forward.		
3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
5 - 6	Rock forward on left. Rock back on right.	Forward Rock	
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step	

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

Choreographed by:- Shuggie McCardle, Scotland.

Choreographed to:- 'If I Ever Stop Loving You' by David Kersh (106 bpm) from Fever 7, 16 count intro.

Music Suggestion:- 'She Does' by The Mavericks (136 bpm)

"Dedicated to my beloved wife Doreen, who I will always love"

Downtown



Peter Metelnick

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 6 7 & 8	Walk Forward, Kick Ball Change, Heel Grind 1/4 Turn, Coaster. Step forward right. Step forward left. Kick right forward. Step right beside left. Step left in place. Touch right heel forward, starting turn right. Grind right heel completing 1/4 turn right, weight ending back on left. Step back right. Step left beside right. Step forward right.	Right. Left. Kick Ball Change Heel Grind Coaster Step	Forward On the spot Turning right On the spot
Section 2 1 - 2 3 & 4 5 - 6 7 8 & 8	Walk Forward, Kick Ball Change, Step 1/4 Pivot, 1/4 Turn, Chasse. Step forward left. Step forward right. Kick left forward. Step left beside right. Step right in place. Step forward left. Pivot 1/4 turn right. On ball of right make 1/4 turn right, stepping left to left side. Close right beside left. Step left to left side.	Left. Right. Kick Ball Change Step. Turn. Turn Close Side	Forward On the spot Turning right Left
Section 3 1 - 2 3 & 4 5 - 6 7 & 8	Back Rock, Kick Ball Cross, Step, Behind, Chasse Right. Rock back on right. Rock forward onto left. Kick right diagonally forward right. Step right back. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Close left beside right. Step right to right side.	Back. Rock. Kick Ball Cross Step. Behind. Side Close Side	On the spot Right
Section 4 1 - 2 3 & 4 5 6 7 - 8	Cross Rock, 1/4 Turn Shuffle, Monterey 1/2 Turn Right. Cross rock left over right. Rock back onto right. Step left 1/4 turn left. Close right beside left. Step forward left. Touch right toes to right side. On ball of left make 1/2 turn right, stepping right beside left. Touch left toes to left side. Step left beside right.	Cross. Rock. Turn Shuffle Out Turn Out. Together.	On the spot Turning left On the spot Turning right On the spot
Section 5 1 & 2 3 - 4 5 & 6 7 & 8	Chasse Right, Toe Touches, Sailor Step, Cross Shuffle. Step right to right side. Close left beside right. Step right to right side. Cross touch left over right. Touch left to left side. Cross left behind right. Step right to right side. Step left to left side. Cross right over left. Step left to left side. Cross right over left.	Side Close Side Front. Side. Sailor Step Cross Shuffle	Right On the spot Left
Section 6 1 & 2 3 - 4 5 & 6 7 & 8	Chasse Left, Toe Touches, Sailor Step, Cross Shuffle. Step left to left side. Close right beside left. Step left to left side. Cross touch right over left. Touch right to right side. Cross right behind left. Step left to left side. Step right to right side. Cross left over right. Step right to right side. Cross left over right.	Side Close Side Front. Side. Sailor Step Cross Shuffle	Left On the spot Right
Section 7 1 & 2 3 & 4 5 - 6 7 - 8	Chasse Right, 1/4 Turn Left, Chasse Left, Forward and Back Rocks. Step right to right side. Close left beside right. Step right to right side. On ball of right make 1/4 turn left. Step left to left side. Close right beside left. Step left to left side. Rock forward on right. Rock back onto left. Rock back on right. Rock forward onto left.	Side Close Side Turn Side Close Side Forward. Rock. Back. Rock.	Right Turning left Left On the spot
Section 8 & 1 & 2 & 3 & 4 & 5 & 6 7 - 8	3 x 1/4 Turns Left with Chasses, Cross Behind, unwind 1/2 Turn. Make 1/4 turn left. Step right to right. Close left beside right. Step right to right. Make 1/4 turn left. Step left to left. Close right beside left. Step left to left. Make 1/4 turn left. Step right to right. Close left beside right. Step right to right. Touch left toe behind right. Unwind 1/2 turn left (weight ends on left).	Turn Chasse Turn Chasse Turn Chasse Behind Unwind	Turning left
Section 9 Note: 1 - 2 3 - 4 Option:	Forward Rock, Back Rock, (or 2 x 1/2 Pivots) These steps are only danced when starting dance from front wall. Rock forward on right. Rock back onto left. Rock back on right. Rock forward onto left. Steps 1 - 4 of Sec 9 can be replaced with 2 x 1/2 Pivot turns left.	Forward. Rock. Back. Rock.	On the spot
Bridge: 1 2 3 - 4 5 - 6 7 - 8	Danced once following Step 32 on Wall 2. Then start dance again. Touch right toes to right side. On ball of left make 1/2 turn right, stepping right beside left. Touch left toes to left side. Step left beside right. Cross right over left. Step back left. Step right to right side. Step left beside right.	Out Turn Out. Together. Cross. Back. Side. Together.	On the spot Turning right On the spot

Phrasing: Front Wall - GOOD, Back Wall - BAD.

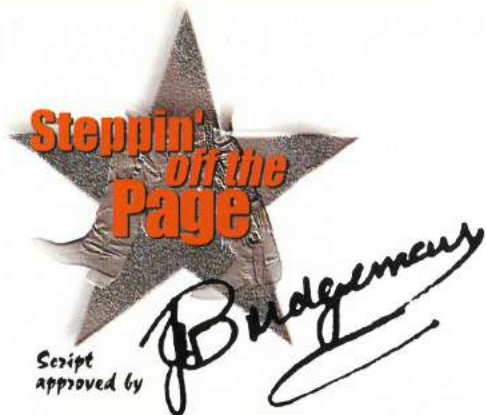
You will always dance the whole dance Steps 1 - 68 each time you start facing the Front.
Each time you start facing the Back (Bad Wall) the sequence of the dance adjusts to fit the music.
Wall 2 (first bad wall) - Dance to Step 32, add 8 count Bridge, then start dance again from beginning.
Every other Back (Bad) Wall is only danced to the end of Section 8, omitting Sec 9 (Rock Steps).
Ending: The dance will finish at Step 17. For big finish turn to face front as you rock back.

2 Wall Phrased Line Dance:- 68 ish Counts. Intermediate Level.

Choreographed by:- Peter Metelnick (Can) July 2001.

Choreographed to:- 'Downtown' by Blue Dream from Hits From The Jukebox 2 (start on vocals).

Note:- To help with the sequence remember Front wall - Good, Back wall - Bad.



Boxcar Blues



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Step Behind, Chasse 1/4 Turn, Step Pivot, Shuffle 1/2 Turn.		
	1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
	3 & 4	Step right to right. Close left beside right. Step right 1/4 turn right.	Chasse Turn	Turning right
	5 - 6	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	
	7 & 8	Shuffle 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn	
	Section 2	Back 1/2 Turn, Shuffle 1/2 Turn, Step Kick, Step Kick.		
	1	Step back right.	Back	Back
	2	On ball of right make 1/2 turn left stepping forward on left.	Turn	Turning Left
	3 & 4	Shuffle 1/2 turn left, stepping - Right, Left, Right.	Shuffle Turn	Left
	5 - 6	Step back on left. Kick right forward.	Step. Kick.	On the spot
	7 - 8	Step back on right. Kick left forward.	Step. Kick.	
	Section 3	Back Rock, Left Shuffle, Step 1/2 Pivot, Step 1/4 Turn.		
	1 - 2	Rock back on left. Rock forward on right.	Back. Rock.	On the spot
	3 & 4	Step forward left. Close right beside left. Step forward on left.	Left Shuffle	Forward
	5 - 6	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning Left
	7 - 8	Step forward right. Pivot 1/4 turn left.	Step. Turn.	Left
	Section 4	Cross Back, Shuffle 1/4 Turn Right, Cross Back, Shuffle 1/4 Turn Left.		
	1 - 2	Cross right over left. Step back on left.	Cross Back	On the spot
	3 & 4	Shuffle step 1/4 right, stepping - Right, Left, Right.	Shuffle Turn	Turning Right
	5 - 6	Cross left over right. Step back on right.	Cross Back	On the spot
	7 & 8	Shuffle step 1/4 left, stepping - Left, Right, Left.	Shuffle Turn	Turning Left

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

Choreographed by:- Jean Bridgeman (UK) July 2000.

Choreographed to:- 'Boxcar Blues' by Boxcar Willie from King Of The Road.

Alternative Music:- 'In No Time At All' by George Ducas from Most Awesome No 5 CD.

Steppin' off the Page

Script approved by

A Single Moment



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 4 5 & 6 & 7 & 8	Side Slide & Cross, 1/4 Turn Left, Hip Bumps. Step right to right side. Slide left towards right. Step left back. Cross right over left. Step left to left side making 1/4 turn left. Touch right toe forward bumping hips forward. Bump hips back. Bump hips forward. Bump hips back. Bump hips forward. Bump hips back. Bump hips forward (Taking weight onto right).	Right Slide & Cross Turn Bump & Bump & Bump & Bump	Right Turning left On the spot
Section 2 1 - 2 3 & 4 5 6 7 & 8	Rock Step, Back Lock, Sweep 1/2 Turn Right, Left Lock Forward. Rock forward on left. Rock back onto right. Step back left. Lock right across left. Step left back. With weight on left, sweep right around 1/2 turn right. Take weight onto right beside left. Step forward left. Lock right behind left. Step forward left.	Forward. Rock. Back Lock Step Sweep Step Left Lock Step	On the spot Back Turning right Forward
Section 3 1 - 2 3 & 4 5 6 7 - 8	Rock Step, Back Lock, Sweep 1/2 Turn Left, Touch Forward & Side. Rock forward on right. Rock back onto left. Step back right. Lock left across right. Step right back. With weight on right, sweep left around 1/2 turn left. Take weight onto left beside right. Touch right toe forward. Touch right toe to right side.	Forward. Rock. Back Lock Step Sweep Step Forward. Side.	On the spot Back Turning right On the spot
Section 4 1 & 2 3 - 4 5 & 6 7 - 8	Sailor 1/4 Turn Right, Touch, Side, Sailor 1/4 Turn Left, Rock Step. Cross right behind left. Step left to left side. Step right to right side making 1/4 turn right. Touch left toe forward. Touch left to left side. Cross left behind right. Step right to right side. Step left to left side making 1/4 turn left. Rock forward on right. Rock back onto left.	Sailor Turn Forward. Side. Sailor Turn Forward. Rock.	Left Turning right On the spot Right Turning left On the spot
Section 5 1 & 2 3 & 4 5 - 6 7 & 8	1/2 Turn Right, Rock, Step Back, Touch, 1/4 Turn Right, Cross Shuffle. Triple step 1/2 turn right, stepping - Right, Left, Right. Rock forward left. Rock back onto right. Step back left. Touch right toe back. Make 1/4 turn right, weight remains on left. Cross right over left. Step left to left side. Cross right over left.	Triple Turn Forward & Back Touch. Turn. Cross Shuffle	Turning right Back Turning right Left
Section 6 1 - 3 4 & 5 & 6 & 7 & 8 &	Back, Side, Forward, Right Lock, 1/4 Turn, Weave Left, Back Rock. Step back left. Step right to right side. Step forward left. Step forward right. Lock left behind right. Step forward right making 1/4 turn right. Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Step left to left side. Rock back on right. Rock forward onto left.	Back Side Step Right Lock Turn Step Behind Step Cross Side Back Rock	On the spot Forward Turning right Left On the spot

INTERMEDIATE/ADVANCED

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

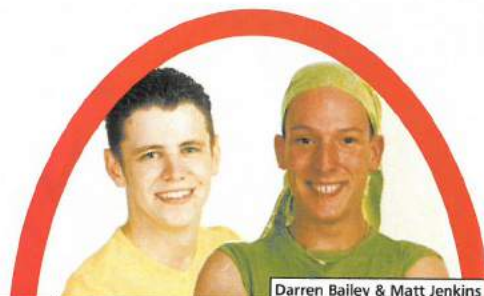
Choreographed by:- Aiden Montgomery (UK) (Aug. 2000).

Choreographed to:- 'Couldn't Last A Moment' by Collin Raye from Tracks album (Start on vocals).

Choreographers Note:- Section 5, steps 1 & 2 can be replaced with 1 1/2 triple turn right.

Matt Jenkins

'69'



Darren Bailey & Matt Jenkins

INTERMEDIATE/ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Monterey Turns (1/2 & 1/4) with Points.		
1 - 2	Point right toe to right side. Pivot 1/2 turn right over right shoulder.	Point Turn	Turning Right
3 - 4	Point left toe to left side. Pivot 1/4 turn left over left shoulder.	Point Turn	Turning Left
5 - 6	Point right toe to right side. Hold.	Point Hold	On the spot
7 - 8	Spin full turn right over right shoulder. Touch left to left side.	Spin Touch	Turning Right
Section 2	Knee Pop 1/4 Turn, Left Shuffle, Rock Recover, Tap Tap Touch.		
1 - 2	Pop left knee in. Pop left knee out turning 1/4 left.	Knee Turn	Turning Left
3 & 4	Step forward left. Step right beside left. Step forward left.	Left Shuffle	Forward
5 - 6	Rock forward on right. Recover on left.	Rock Recover	On the spot
7 & 8	Tap right foot twice behind left. Touch slightly forward on left.	Tap Tap Touch	
Section 3	Kick Cross Point Touch, Syncopated Switches 1/2 Turn Flick.		
1 - 2	Kick left foot forward. Cross step left over right.	Kick Cross	On the spot
3 - 4	Point right to right side. Touch right beside left.	Point Touch	
5 & 6	Point right to right side. Step right beside left. Point left to left.	Point & Point	
& 7	Step left beside right. Point right to right side	& Point	
& 8	Pivot 1/2 turn left over left shoulder & flick right foot up behind then point it to right side	Turn Flick	Turning Left
Section 4	Cross Point, Coaster 1/4 Turn, Coaster 1/2 Turn, Walk Walk.		
1 - 2	Point right toe across left. Point right toe to right side.	Cross Point	On the spot
3 & 4	Right coaster step completing 1/4 turn right.	Coaster Turn	Turning Right
5 & 6	Left coaster step completing 1/2 turn left.	Coaster Turn	Turning Left
7 - 8	Walk forward right. Walk forward left.	Walk Walk	Forward
Bridge	Following 3rd, 6th & 11th walls.		
Section 1	Right Grapevine 1/4 Turn, Scuff 1/4 Turn, Chasse, Back Rock.		
1 - 2	Step right to right side. Step left behind right.	Step Behind	Right
3 - 4	Step right into 1/4 turn right. Scuff left foot turning 1/4 right.	Turn Scuff	Turning right
5 & 6	Step left to left. Step right beside left. Step left to left.	Side Close Side	Left
7 - 8	Rock back right behind left. Rock forward onto left.	Back Rock	On the spot
Section 2	Right Grapevine 1/4 Turn, Scuff 1/4 Turn, Slide, Drag, Touch.		
1 - 2	Step right to right. Step left behind right.	Grapevine Turn	Turning Right
3 - 4	Step right 1/4 turn right. Scuff left turning 1/4 right.	Scuff	Right
5 - 7	Step left large step to left. Drag right towards left over 2 counts.	Left, Drag Right	Left
8	Touch right toe in place.	Touch	On the spot

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

Choreographed by:- Matt Jenkins & Darren Bailey (The Double Team).

Choreographed to:- 'Summer of 69' by The Bunch (140 bpm). The ultimate In Dance 2 CD from Superstar Production

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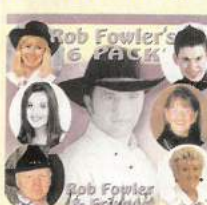
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Trust Me - I'm a DJ!

by Tim Ruzgar

What an incredible experience it was at the British Heart Foundation's world record day at Aintree racecourse. To see close on four thousand people dancing harmoniously was something I will always remember. When the time came to do the actual record attempt everyone had to leave the dance area so that they could be counted in. As people were filtering back, the process seemed to be going slowly and I was in a bit of a quandary because I didn't want people left just standing in the cold. I knew that there wasn't just one dance that all the people would know, and we didn't want people moving to the edge, so I thought we might as well have a bit of a party...

We started off with YMCA, Macarena and even The Birdie Dance! I had earlier tested if people were in good voice with Hey Baby so, as the car park filled up, we had a singsong! We sang bits of Reet Petite, Pretty Woman, Simply the Best and a few others and, as we were in Liverpool, I finished the sing song with You'll Never Walk Alone. How appropriate for that special day! With four thousand people singing in harmony, you couldn't fail to be moved. Talk about hairs on the back of your neck standing up...

Whilst we just missed out on the UK record, it was a great day for the BHF and it was a great day for Line dancing. To have so many people working together with no gripes or politics was great. It should have been videoed and made freely available to all Line dancers to watch to help them learn how to get along with each other again. I can't wait for the repeat next year and even if I am not fortunate enough to be asked to be the Host/DJ at the event, I wouldn't miss it for the world.

TIM'S TASTY TIPS

HOT NEW DANCES – Rachael McEnaney's new waltz to *In Between Dances* by Nadine Somers. It's gonna be a biggie...

HOT NEW MUSIC – *Jailhouse Rock*, the new album from Diamond Jack, the hot duo of the moment. Remember the old Buy British campaign.

HOT NEW ARTIST – Rick Ferrell, the latest signing to Dreamworks. His new album, *Different Point Of View*, is awesome.



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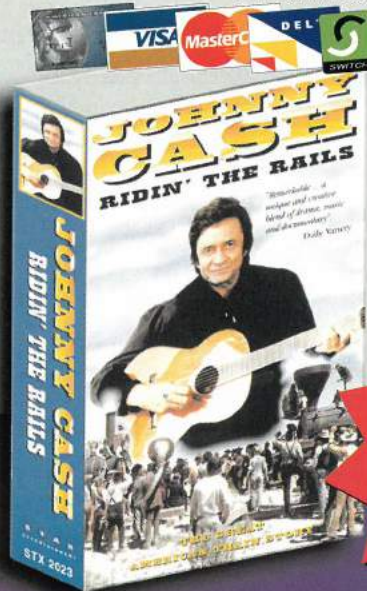
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Take time to care for your feet and they should last a lifetime!

Step in the right direction with this daily foot care routine

Bath feet every day in warm water and mild soap.

Exfoliate around the toenails by using a soft nailbrush.

Use a pumice stone to remove hard skin areas a little at a time.

Rinse and dry thoroughly especially between the toes.

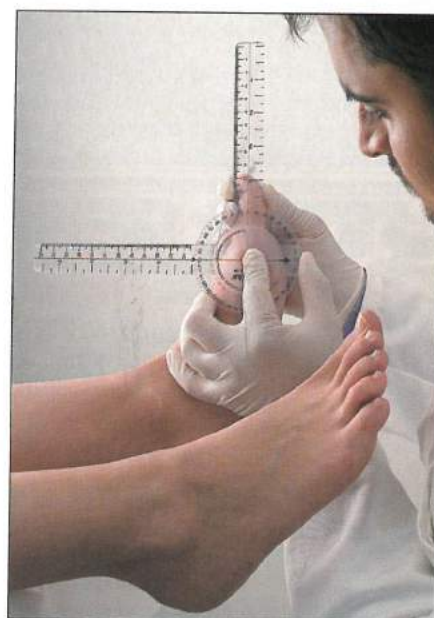
Dry off with talcum powder.

Treat dry skin areas with a light moisturising lotion or cream.

Wipe moist skin areas (especially between the toes) with surgical spirit.

Trim toe nails straight across and smooth with emery board.

Change socks or tights every day and avoid any that have seams.



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Badly fitting tights can cause damage to the nails and joints as easily as bad fitting shoes. Support tights or tights with Lycra should fit loosely over the toes. Pull them forward to stop them from constricting the toes.

Shoes need time to air. The moisture inside shoes can be an ideal breeding ground for fungal infections and unpleasant smells. Try not to wear the same pair of shoes two days in a row. Allow 24 hours for shoes to 'air' thoroughly.

Adding a few drops of essential oils to your foot bath can help ease the discomfort of tired, swollen feet. Try oil of lavender, peppermint, rosemary or thyme.

Footnote

Don't cut corns yourself, especially if you are elderly or diabetic.

Do not wear anything that does not feel comfortable.

Finally, visit a chiropodist on a regular basis - you'll enjoy the difference.

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SCOTT BLEVINS

Sexy, Sensitive and Streetwise!

By Linda Willis

Scott Blevins is shamelessly sexy. Whether he knows it or not, when he shakes those denim clad hips female fans go weak at the knees. The 35-year-old from Chicago opened his current UK tour at Elle Jay's party night in Broxbourne Civic Hall. I went along to find out what all the fuss was about. The fact that Have Fun Go Mad! is one of my all time fave dances had absolutely nothing to do with it – honest!

Rumours of a 96-count brain-tester dance reverberated round the room. Scott was kind - starting with *Dance Shop*, combining a's and b's. A tantalising taste of things to come. "Keep going with it," urged Scott in soft southern tones. "The end bit is easy - it's just wiggles..." Leading from the front of the stage in a relaxed and confident manner he made it clear what he had in mind for the rest of the night - fun! Robbie William's *Rock DJ* blasted from the speakers as Scott joined us on the floor to *Have Fun, Go Mad!* I danced right next to him (great!). Well, I had to check out that legendary posterior didn't I? Moving swiftly on, *Take It To The House* was challenging.



Scott Blevins and Elle Jay

You really have to be bendy and flexible to make this one work and end up looking as good as Mr B. Although I'd been suffering a painful trapped nerve in my lower back, I patiently persevered with the wiggly hips and handclaps - rocking smoothly backwards and forwards. I don't know if it has the same effect on everyone but by the end of the dance the pain had disappeared. Thanks Scott - a 'hip' dance in every sense!

Brucie, the 96-count advanced dance was saved till last. "It's difficult", Scott warned us, "But keep going." We did. *Swinging* by Blue Cantrell is the catchy music. Dedicated to his Line dance friend Brucie, who tragically died earlier this year aged 43, this is Scott's current favourite. Definitely a touch of Gene Kelly Hollywood urbanity this one. Armloads of attitude as you look over your shoulder and do tap



Scott Blevins

dancing bits in the middle. Worth getting to grips with cos when it's done right it sure looks good! Scott's style, like the man himself, is a subtle blend of hip-hop, funky, swing and street-wise sensitivity. Time to find out more!

Scott has been Line dancing since he was nine. "I grew up in south east Texas and most young people there grow up dancing. We did Two step, Waltz and Jitterbug. Mostly couples dances, also *Cotton Eyed Joe* and *The Schottische*. It's wonderful for kids to dance. Dancing's very healthy - not just in a physical way but mentally it's a good release to get away from your problems. Relax and let go. I don't know anybody who doesn't leave smiling. Unless, of course they've come to one of my lessons - then they're frustrated!" He laughed. *Tush Push* and *Electric Slide* were the only dances around when Scott started to get serious about Line dancing so he decided to come up with something different. "I took a shot at it and the next thing I knew I was teaching at all the local clubs. I did a little competition and UCWDC events and then the Worlds. It all happened by accident really. I actually went to a school for accounting!"

It's always the music that inspires him to write. Pop or Country? "Doesn't matter. You gotta realise that Line dancing music's gone into tap dance. Then it moved into the Disco area and then Country took a lot. It was an original Country thing. Now it's just gone back to all round because the music's good, and Country's not really putting on a lot of stuff to work with. I'm not against Country. Matter of fact a lot of people called me the 'Modern Country Guy' for many years when I had all Country dances and one non-Country. It's just been the past year and a half that my stuff's been non-Country."

Description then? "My kind of dancing? Scary," he laughed. I agreed that it's got a unique flavour all its own. "Well, it's a mix of typical Line dancing, Jazz and Swing. Just a whole big melting pot of stuff," he said. Scott is optimistic for the British Line dance scene. "In the USA it lost some popularity because it's like anything that runs the trend. It gets out to the masses. The masses get bored and you end up keeping your core dancers." Competition is stronger here he reckons simply because we are smaller and don't have to travel such huge distances to compete. "I think for the most part dance goes through cycles. Ballroom's hot and then it's not. Then it comes strong again. Same with Lindy Hop - over here you call it Jive. It's surging back out into the public. Whatever triggers it - a movie or entertainment, you always stick with your main group, it never goes away, then something just kinda brings in new people. Like we're getting a lot of young people in which you need to keep any sport going - with non-Country music. You know the stuff that young people like to dance to. It just broadens it out."

Married with a twelve-year-old son, Blaine, Scott is a modern man in every sense. "I work at weekends and during the week I'm a 'house dad'," he told me proudly. "I take care of the house because my wife works in downtown Chicago as an executive in a property development company. She works all week and I think it would be wrong for her to come home and wash clothes and to clean the house and cook dinner and all that stuff. I do all that and take my son to practices. He's just getting into dancing. I think he's hooked!" Scott hates to read but tells me cheerfully his wife will go through a novel in about a week. In many US households it is the ladies who have the highest salary. "Three of my neighbours wives make more than their husbands. It's not abnormal."

Does it cause a problem? "Not for me. I come from a single mother home. I'm of the opinion that a woman can do anything she wants to do." Many women give up careers to have children. "They shouldn't. I don't think so. It's too hard for a family to make it nowadays with one income anyway. My wife's

happy. Of course, like any mother there's times when she's sad and would have liked to have been home. But at the same time, I know that she would never have liked to give up her job. It comes and goes. It's a typical 'mother guilt'. Nothing you can do about it!"

Swapping Chicago's chilly winters for Florida's warm ocean is something they both dream of. "We can't at the moment cos she makes too much money," he laughs. Scott Blevins believes, "You should dance for the love of dancing and no other reason. Winning a trophy or anything else is just a bonus. If you're not dancing because you love it - you're doing it for the wrong reasons. There's nothing wrong with healthy competition but when it turns into malicious behaviour over something as trivial as winning a trophy - no."

He doesn't crave the spotlight. "I just dance - in the middle of everybody. I like to blend in. Everybody says I don't blend in well, but I try to! I like to be down with the people, like everybody else. I just hope for people to be better dancers, through choreography, instruction whatever. Something driving you and going forward. Nothing better than seeing a bunch of people doing something you've taught them and how many people's lives that you have a chance to touch, and change. To make something positive come out of it. Just making people happy - it's nice."

As for Elle Jay? "Excellent evening," she told me. "Great dances taught in such a cool fashion - and a real 'wow' with the ladies!"

(Note: Linda spoke exclusively to Scott Blevins before the recent events in the USA.)



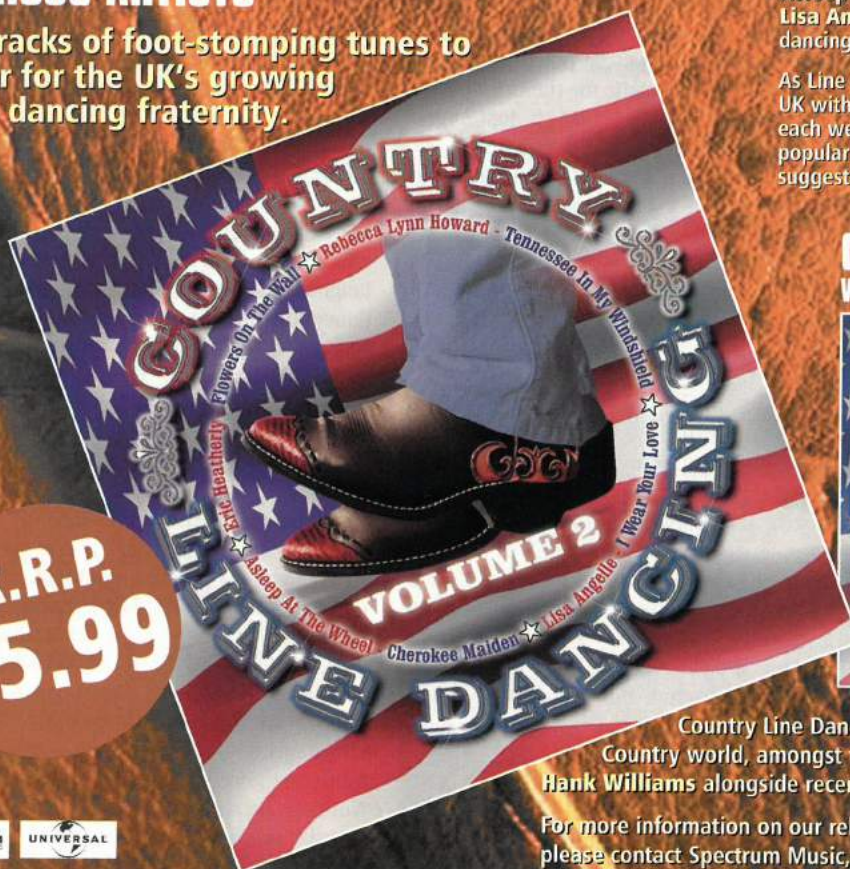
Scott Blevins on stage

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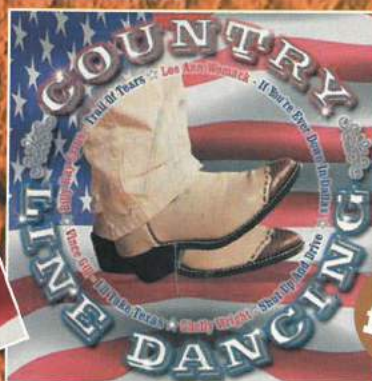
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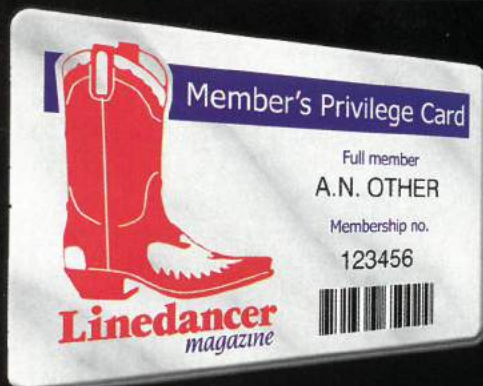
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01536 726694
☎ Ref:3863

Kettering, Northants

Montana Vigilantes
Peter Coleman
01536 518029

Nether Heyford, Northampton, Wellingborough

Hot Dogs 'N' Cool Cats
Keith & Jenny Cross
01604 765856

Northampton
Chris and Tina's Country (CTC)
Tina
01604 403900

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Sylvia Medley
01536 725 129

NORTHUMBERLAND
Berwick-on-Tweed

Kentucky Kickers
Barbara McEnaney
07720 002 949

Dudley, Cramlington
Silver Dollars
Irene
0191 250 0123

Haltwhistle
Maureen's Moonshine Line
Maureen Bellingham
016977 41010
☎ Ref:3184

Hexham, Heddon
Boots 'n' Boogie
Christine Ridley
07788 713 638

Wooler
Stable Strutters
Jill Tait
01668 281344

NOTTINGHAMSHIRE
Kingston On Soar, East Leake

Vineline Western Dance
Tina & Cliff
01509 820277

Kirk Hallam, Cinderhill, Mapperly, Bulwell
Viv 'N' Ian Line Dancing
Ian Woolmer
0115 9499108

Langold, Workson
Sioux on Line
Sue
01909 500493

Lowdham, Cotgrave, Radcliffe, Keyworth
Rebel Stompers U.K.
Julie Langstaff
01949 875375

Mansfield, Nottingham
Dusty Boots WD
Lauren
01623 650817

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June
01623 793444
Mapperley, Plumtree, West Bridgford
Pat's Kickers & Stompers
Pat
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Sioux's JJ Stompers
Sue Hill
01636 676518

Ravenshead
Mary's JJ Stompers
Mary Rhind
01623 797199

Sawley, Draycott, Attenborough, Stapleford, Wollaton, Beeston

Sue's Stetson Stompers
Sue Toon
0115 9720651

OXFORDSHIRE
Abingdon, Radley, Grove, Stevenston

Rhinestone Rhythm
Claire Foster
0976 262265
☎ Ref:3358

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916
☎ Ref:1258

Banbury
Di'mond Spurs
Di Sykes
01608 730211

Chinnor, Henley On Thames
Maple Leaf
Chris
07850 290367

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

Farmoor, Sunningwell
Crazy Legs Line Dancing
Klair Price
01865 326604
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01844 217600

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Craven Arms
Southern Cross LDC
Dave
01588 672141
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Pat
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Leslie Jones Western Dance
Leslie or Anne Jones
01743 355530

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The Silver Star W.D.C.
Josephine Hickman
01952 410 855

Telford
R & B Western Dance Club
Ronnie Hughes
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Feel The Beat
Alan & Barb
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Fast & Slow Trotters
Sheila Salter
01225 424925
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Bath
C C Stompers
Maureen
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Keith & Eddie
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01278 741273

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Val
01460 65007

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Easy Strollers
Val
01275 875 235

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West Country Lines
Brian
01275 791807

Drimpton, South Petherton, Tintinhull, Crewkerne
Route 66
Sue Marks
01460 65728

Farrington, Gurney, Frome, Shepton Mallet
Wild Horse Saloon
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01749 343294

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Linda
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Margaret Hazelton
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Kath
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Su-Ca Foot Tappers
Sue
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01543 304005

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Vicky Moul
01782 848113

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Michelle Denney
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Skyliners
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01323 844466

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Worthing

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Cydne
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0191 417 9020

Hebburn

Hebburn Hookers/
Paint The Wind
Linda Gemmill
0191 4205544

Prudoe, Dunston, Whitley Bay

Mr Spike
John
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Washington, Newburn, Gateshead

Cheyenne LDC
Diane
0191 492 0652

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Alderminster

Diamond Spurs
Diane Sykes
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Kaz's Line Up
Kaz
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Samantha Haywood
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Tony White
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Dawn Parker
0121 526 6204

Dudley

Sedgley Strutters
Pat Woodhouse
01304 238663

Dudley, Pensnett, L.Gornall

Louisiana's
Lin
07901 656043

Hall Green

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Jean Jenkins
0121 624 8471

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Western Warriors WDC
Susan Davies
0121 605 6987

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Chris Watton
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Maureen & Michelle
01902 789 579

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Jan Brookfield
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01403 257807

Lancing

Lancing Drifters
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Sue Wilkinson
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Sat 24 Closed

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Sat 1 Dance 'n' Lines

Fri 7 Cadeys Country

Fri 14 "ED LAWTON"

Sat 15 "ETHAN ALLEN"

Fri 21 Tenderfoot Disco

Sat 22 "ETHAN ALLEN" Christmas Eve Party plus Buffet

Mon 24 Father Christmas Dance Night

Fri 28 Johnny B Country

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Denise
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Carleton, Skipton
'Owzit Start Line Dance Club
Christine
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Annette Graham
01422 363 924

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Leeds, Horsforth, West Yorkshire

Boots 'n' Spurs
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Ref:3896
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Westwood Wanderers
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Rebel Rousers
Elaine or John
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Cecilia
01262 604782

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Carolyn & Dee Newsham
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Pauline Sloan
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Rodeo Girl
Dee
01274 427042

Baildon, Nab Wood

Jeanscene
Joy & Wendy
01274 562804

Baildon, Shipley

Creek Alley Western Dancers
Marilyn
01274 598552

Ref:1308

Bradford, Brighouse, Undercliffe

Indian Outlaws
Graham/Kathy
01274 637457

Bradford, Eccleshill

Rodeo Girl
Dee
01274 427042

Bradford, Halifax

Spurs CWDC
Monica Broadbent
01943 894095

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Phil Turpin
01274 413405

Bradford, Shipley, Wrose

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07770 263884

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LineViners
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01535 272 006

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Pauline Bell
01924 478203

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01422 363924

Holmfirth

Wranglers
Chris Goodyear
01484 667629

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Linda & Vince
01484 306775

Keighley

Starlight Stompers
Pat Marshall
01535 600645

Ref:2667

Keighley

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Cath Dearden
01535 667018

Ref:3411

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01924 366 864

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ANGUS

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Basin City Bootstompers
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TJELE**Lucky Boots**

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Uwe Dietze
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Torretta 2, Alicante
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“Between the Lines”

Your chance to comment ...

I Don't Believe It!

I attended an evening of Line dance instruction recently and enjoyed myself. Having danced several dances by the guest instructor I wondered where I could get the music tracks to accompany them. As background, I can tell you that I work in a CD shop in town (Andy's Records) and enjoy my job. The company is always reviewing staffing levels because there is so much copying these days and people can access stuff illegally from the 'net. So you can imagine my horror when, upon approaching the instructor, he took me to one side and said that I could buy a CD off him "no questions asked". I had a quick look and it was obviously a burned copy of the various tracks.

The CDs were not on sale on the tables at the back, which indicates that the instructor knew his CDs were illegal. At £10 a throw I think the guy has a cheek and I will not be attending any more of his workshops although I will support my club because it

has given me so much enjoyment over the last few years.

Next time they have a rethink at work I wonder whether I'll be visiting the local job centre because my customers cannot afford CDs (the prices always go up when copying happens) or because they can buy dodgy copies off the back of the lorry. It's OK for professional instructors to make excuses about the high cost of CDs but in Line dancing surely the costs are similar to those borne by other professionals? Surely the costs are ones you accept upon entering the business?

As a way around the supposed problem of high-cost CDs, perhaps instructors and choreographers could have a look through their collection of discs and see whether there is anything they could use from an old *Fever CD*, or *Line Dance Crazy* or something similar?

Shabhana Hamid, Derby.

They Have Been Judged!



A few years ago I was a bit depressed by the standard of British Country music. My views changed when I attended a gig featuring Circuit Judge. They were awesome, they rocked the joint. Every song was a floor filler and I had a great time. After this, my faith

was restored and now I make it my business to attend events by all the great bands featured in *Linedancer* magazine.

For British bands it is an exciting time and I cannot emphasize how much a live band can make a difference at a Line dance event. The sound is so much better, the band knows what you want and generally plays beginner-intermediate dances for the majority. Because I'm a Country and Rock N' Roll fan, this suits me down to the ground. My favourites are the aforementioned Circuit Judge, Diamond Jack, Hayley Mack and Rodeo Radio, The Deans, Magill, Paul Bailey and Nadine Somers.

All are great for a Line dance night out so if you see them advertised locally make sure you attend.

Bill Jeavons, Manningtree, Essex.

Tim says - you're right of course! These bands deserve our support. Several of them have new albums in the pipeline, including Circuit Judge, Nadine Somers (reviewed in this issue, turn to p.56), Diamond Jack and Rodeo Radio.

Line Dancer's Grand National

Can I just say what a great day my friends and me had at the Aintree Line Dancer's Grand National. We loved the whole event from start to finish and the BHF deserve full credit. We learned Maggie G's *Mony Mony* - what a great dance. To see all those Line dancers getting on and working together was fab! See you next time.

Helen, Rachael, Kerry and Jan, Upton, Wirral.

Thanks girls. Everyone has said that this was a terrific event. The British Heart Foundation already has plans in the pipeline for next year's attempt.

Fatty Heart?

I had a great time at the Line Dancer's Grand National. But, if it was to highlight, and raise money, to combat heart disease, how come the only food on sale was burgers, chips and the usual junk food that is bad for us?

Jean, Crosby

On The Other Hand...

"Just stay with it and don't give in" appears to be the message from Scott Blevins. I went to his class last week and really enjoyed being pushed to the limit. I slept well that night. Admittedly it helped having taken Jazz and Modern dance classes as a few years ago but why not have a guy come over who wants to do more than churn out Intermediate dance after Intermediate dance? I am not a competitive dancer, just an advanced dancer and it's nice to have someone cater for us for a change.

Kayleigh Peterson, Hatfield, by e-mail.

Scooter Where Are You

Is it just me or has Scooter Lee gone quiet this year [Quiet? Never! Ed]? I haven't seen her at all in the UK apart from at the Crystal Boots in February. I wonder whether she has anything in the pipeline? Looking forward to seeing her soon!

Pat Jones, Derby

Where do I start? Scooter is doing a major weekend with Kingshill Holidays in Southport and has been working in Europe and the United States a great deal. I understand that she has a new CD ready to go. Watch this space because we are sure to have the scoop! For tour dates please go to her website, www.scooterlee.com, for further information.

Beginner's Luck

With all your correspondence about Beginners classes I just thought I'd write to you about being a beginner. I attend Pat Webb's Ranch Club in Hastings, Sussex and have been on her excellent 12-week beginner's course. Although you take the course separately from the more advanced dancers, Pat makes you very welcome and encourages you to join in with everyone else. She has made me feel relaxed and confident so I will be Line dancing for years to come thanks to her. Pat works closely with other clubs including Southern Stomp and we get to meet Line dancers from around the area, make friends and attend each other's socials.

We were all interested to see the changes you have made to Nominations Form for the Crystal Boot Awards 2002. More concentration on beginners and the dance side of things is very promising. Several of us are booked in for the event and are sending our nomination forms in. Thanks *Linedancer!*
Doreen Rix, Hastings

Twist and Twist Again

I attended Elle Jay's Club in Broxbourne when Scott Blevins visited recently. Although he was a really nice guy, a few of us had major problems doing his dances, some of which seem impossibly difficult. It's not just the dances themselves but some of the moves. Rib isolation and squat thrusts are the sort of thing my sister does at Dance college in London!

All became clear when I discovered that Scott trained as a ballet dancer. Does he have a solution to learning his dances or perhaps alternative moves for the less nimble Line dancers?

Tania Smith, Princes Risborough, Bucks.

Very Therapeutic

A visit to my doctor at the end of last year woke me up as to the nature of my weight problem. He said I needed to do some low impact activity to burn those calories and to improve the circulation in my body. He made an odd suggestion - go to this Line dance class held at a local community centre. Off I went, not knowing what to expect. A bunch of cowboy wannabes I thought but no - everyone was really friendly and kind hearted.

Now, almost 12 months later I have lost two stone and feel on top of the world. I have Line dancing to thank for that.

Name and address supplied

DJ Dilemma

I have found that some DJs do not announce the dance they are about to play. As I cannot always recognise a dance from the first few bars of music, or in some cases a dance starts straight away without any introduction, I find that by the time I get on the floor the dance is half over.

So please Mr DJ announce the dances loudly and clearly, and make me happy.
Ann, Prestatyn

Canadian Contacts

We put our details in the magazine and somebody who emigrated from the UK has now joined us here in British Columbia [Western Canada, see article on page 40, Ed] as a result.

First let me explain about our group. We are all Senior Citizens in the Ridge-Meadows area - the two towns are Maple Ridge (around 60,000) and Pitt Meadows (15,000). A senior group got together a proposal for a Senior Centre (it took about eight years) and it was built in Maple Ridge.

It is part living (100 apartments), part activity centre with workshop, craft room, activity room, billiards room, Lounge and dining room and a large hall that can be split into three rooms. All rooms have an audio system. Our Line dance group has now grown to 80 people and I instruct them. We have a team that visits hospitals and nursing rooms to entertain. We do this for five units and visit once a month. I have a class on Mondays in Pitt Meadows (20 Beginners), on Tuesday (30 Intermediates) in Maple Ridge and two at the same venue (60 and 50 respectively) on Fridays. Many dancers attend more than one group and the ages range from 50-years-old to 80. I am 75.

Restless in Banks

I went to see Sharon B with Sunset at Fancy Feet WDC in Banks, Southport, last weekend. This was the first time I'd seen Sharon in concert and her album just doesn't prepare you for her live show. Stunning in silver, she impressed me throughout and the boys from Sunset added an extra dimension to her act. What's more, the dancers seemed to like it although many were just happy to sit and watch, such was her performance. I was impressed that she kept in close touch with the audience, who appreciated her coming to meet them at half time and after the event had finished.

On a separate note, I got to meet your Editor, who was covering the event. A nice guy [Thanks! Now about that pay rise...] but why the bright yellow T-shirt? It sticks out a mile!!
Graham Atkins, Tarleton, Lancs

The yellow T-shirts obviously serve their purpose. They are for identification purposes only (people know to avoid him) and I can confirm that Tim does not wear them to work. Thanks, Lin Frankland.

Forever Country!

It has never been a more exciting time for Country Line dancers. So much good music is coming out at the moment, not to mention all these compilation albums from Warners, Universal, Superstars, The Deans and Michael Dark/Honkytonk. Who needs Pop music when we've got talent as different as



I use a lot of dances from your fine magazine - *A Good Heart, Reet Petite, Pizziricco, The Promise, Down On The Corner, Smoky Places* and *Madly Off In All Directions*. I have to limit the number of new dances because the groups want to dance and do not (their words) want to, "stand around learning too many new dances". As a result, I plan to teach approximately 20 Beginners and 20 Intermediate dances with perhaps 10 new dances in total. It takes a little longer to learn when you're older but our motto is, "If you're not having fun you're not trying!"

Membership costs \$10 a year and \$1 per session.

Peter and Marie Rogers, Pitt Meadows, British Columbia, Canada

A Great Idea?

My friend Michelle and I were sitting down having a drink during one of our recent club nights with Marie's Boots 'n Bows in Manchester talking about dance scripts. I said to her that it was a pain having to fiddle around on the Internet or buy those books of scripts to keep up with our collection.

We bought *Linedancer* from an agent at another event and were knocked out when we saw your advert for your *Steppin' Off The Page* CD-ROM. All those dances on one disc for under £20? You must be mad! I have ordered two and now my Line dance friends know what they're getting for Christmas!

I work for an insurance company and they are just about to issue us with new laptop computers and a handy mobile printer for home visits. I will be the envy of the local Line dance world because I'll be able to take my CD-ROM with me wherever I go and access and print out scripts within a couple of minutes!

Jenny Payne, Wythenshawe, South Manchester

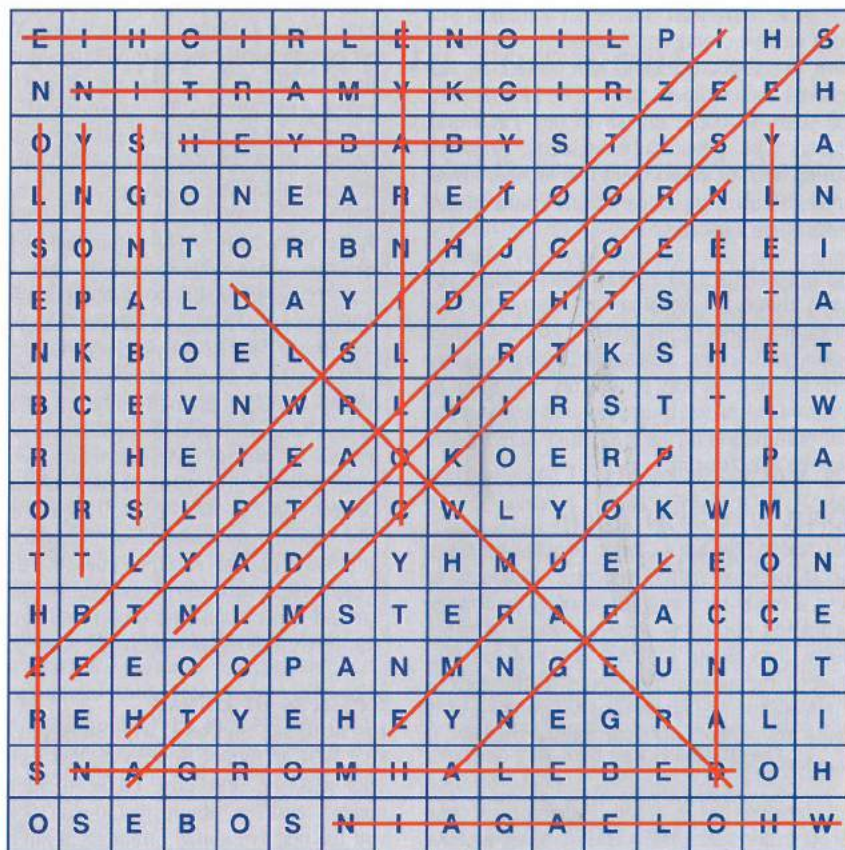
Eric Heatherly, The Dixie Chicks, Vince Gill, Jamie O'Neal, George Jones and Alan Jackson? To me, Country music fits the Line dance style. If it ain't broke don't fix it is my motto! It is also true that Country Line dance appeals to all ages and both sexes if our club here in Plymouth is anything to go by.
Dawn Johns, Plymstock

Write to: "Between The Lines" *Linedancer* Magazine, Clare House, 166 Lord Street, Southport, PR9 0QA. Or you can e-mail your comments to: tim.matthews@linedancermagazine.com

Line Dance Quiz

More Brainteasers...

Linedancer's very own Quizmistress (is that right?), Sue Weston (pictured below), of the very excellent Bossy Boots Line Dance Club, encourages us to get our brains working overtime. This month's questions are shown below. The answer box to the right includes the answers to last month's puzzle which, by all accounts, had you guys flummoxed!



Missing Consonants - With Cryptic Clues

- | | |
|-----------------------|--------------------------|
| 1 I-- M-- o--- | (Personal Globe) |
| 2 --ee-- u--e--e- | (Give Up The Sugar) |
| 3 -o-----o--o-i- | (Keep Going) |
| 4 U--o-- -i-- | (Rich Bitch) |
| 5 -e--a-- I- A -o---e | (Two Extra Pints Please) |

True or False?

- Reba McEntire danced on the bar in the film *Coyote Ugly*.
- Rob Fowler used to practice the Martial Arts.
- Scott Blevins trained as a ballet dancer.
- Clint Black's real name is Clinton White.
- Dave Sheriff was an extra in the film *Tell Them Willie Boy Is Here*.

Did they or didn't they?

Were the following dances done by one or both of the listed choreographers?

- | | |
|----------------------------|---------------------------|
| 11 <i>Take A Ride</i> | Jo Thompson/Kathy Hunyadi |
| 12 <i>King Of The Road</i> | Jo Thompson/Pedro Machado |
| 13 <i>Midnight Waltz</i> | Jo Thompson/AT Kinson |
| 14 <i>All Aboard</i> | Jo Thompson/Max Perry |
| 15 <i>Blue Finger Lou</i> | Max Perry/AT Kinson |
| 16 <i>Hold Your Horses</i> | Tom Mickers/AT Kinson |
| 17 <i>Wonderful Crazy</i> | Tom Mickers/AT Kinson |

- Shania's Moment
- Deck 51
- Syncopated Rhythm
- Hit Da Floor
- Mad 4 It
- Bag It Up
- Tonight You're Mine
- Su Cha Fool
- Opening Doors
- Shiver and Shake
- Walk On By
- Patient Heart
- Just A Memory

- Nathan Easey/Ed Lawton
Ed Lawton/Malcolm White
Rob Fowler/Michelle Fowler
Rob Fowler/Paul McAdam
Liam Hyrcan/Daniel Whittaker
Liam Hyrcan/Elle Jay
Dynamite Dot/Chris Hodgson
Dynamite Dot/Steve Sunter
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