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Linea

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magazine

No. 68 – January 2002
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The monthly
magazine
dedicated to
Line dancing

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with
Billy
Curtis



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Editorial and Advertising

Clare House
 166 Lord Street
 Southport, PR9 0QA
 Tel: 01704 392300
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**Memberships
 and Distribution**

Unit 3, Slaidburn Crescent, Southport, PR9 9YF
 Tel: 01704 233154 • Fax: 01704 233242

E-mail
subs@linedancermagazine.com

Publisher
 Betty Drummond
betty.drummond@linedancermagazine.com

Linedancer Manager
 Lin Frankland
lin.frankland@linedancermagazine.com

Editor
 Tim Matthews
tim.matthews@linedancermagazine.com

Dance Editor
 Steve Healy
steve.healy@linedancermagazine.com

Web Manager
 Steve Brereton
steven.brereton@championline.net

Advertising Sales Manager
 Steve Riley
steve.riley@linedancermagazine.com

Circulation Manager
 Chris Pearce
distribution@championline.net

Group General Manager
 Mike Rose
mike.rose@championline.net

Creative Services Manager
 Simon Justice
simon.justice@championline.net

Creative Services Team
 Brian Harrison, Jean Thomas,
 Dave Clement, Abi Walton
 and Dave Atherton.

Photography
 Tom Bennett

Credits
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ISSN 1366-6509

Dear Dancers

Dear Dancers,

This is the edition that sees one year out and the next year in, taking time to reflect on the events of the passing year and ponder a little on what the next year may bring is difficult without thinking of 11th September and the ramifications of that fateful day. I cannot ponder the future without knowing there is more suffering to come but the eternal optimist in me can still embrace the positive side of life.

In the world of Line dancing we remain steadfast in our love of the pastime. While some may differ in dance styles and music preferences, the bottom line is ... you all LOVE to dance and thankfully we are still able to share happy times on the dance floor. For me this is the real beauty of Line dancing.



Little Black Book

For those of you who are members or who buy your *Linedancer* through one of our agents you will have received a free gift with this edition. The Little Black Book comes to you with our compliments and with thanks for your support. We hope you find it a useful source of information and a quick reference guide for everything you need in the Line dance world.

Crystal Boot Awards

Also with this edition is a four page pull-out for the Crystal Boot Awards. It is your only chance to vote for the people you believe deserve to be honoured. Please don't waste your chance to vote. These awards play an important role in helping to raise the profile of Line dancing and to increase its popularity. They are also a mark of esteem and achievement for those who dedicate themselves to the dance form.

Linedancer Music

One of the biggest issues facing the Line dance community is 'gathering' music. Whether it is burning hundreds of CDs, making just one copy for a friend, or downloading from the Internet, the amount of illegal music on the circuit is a sensitive issue and if we're not careful it could become a threat to our music genre. The good news is, *Linedancer* has teamed up with several dance artists and groups to bring you *Linedancer* Music. You can select single or multiple tracts to download legally. There are several albums already on-line and in the coming months we hope the selection will increase. Go to www.linedancermagazine.com to check it out. Of course, the success of *Linedancer* Music will depend on how many of you choose to use it in preference to other sites but please remember each time you download from *Linedancer* Music the artists will receive their royalties. Perhaps our new slogan for 2002 could be 'Keep it legal'!

Country Music International

I have often said that we cannot produce this magazine without you and the reality of that fact hit home recently when I learnt that Country Music International is to close after serving the Country music industry for many years. If the interest in country music that rages through our pages every month is anything to go by, I would have thought there was more than enough Country music fans to sustain it, but apparently not. There are so few outlets for Country music and musicians in the UK that I am certain this closure will be a great loss to Country fans and artists alike. Who knows perhaps we can do something about this in the future.

Best Wishes

In closing, I would like to take this opportunity to thank you all - members, agents, loyal readers and advertisers for your continued support and encouragement. It is you who make the publication of our magazine possible and I would like you to know that it is much appreciated. Have a wonderful Christmas, spend it in good health and happiness and get ready for a New Year filled with the joy of dancing.

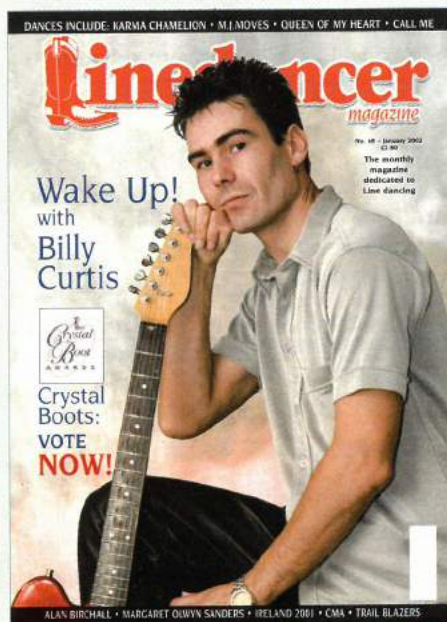
Yours in Line,

Betty Drummond

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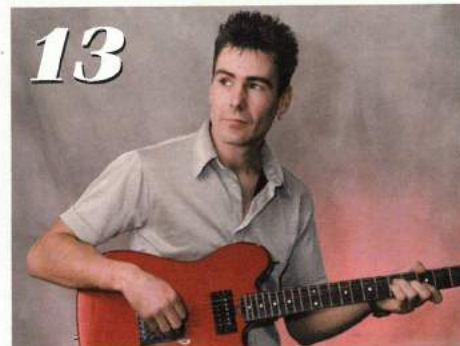
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If you're a Line dancer then this is the first place to look!

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Alan and Ann Birchall. Alan is best known for his choreography but he and his wife teach regularly in the Bolton area, writes **Tim Matthews**

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Wake Up With Billy Curtis!

One of the new movers and shakers on the Line dance scene is Billy Curtis. The Brit Country sensation is a big hit...especially with the women. By **Tim Matthews**.

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Line Dance Fit For Kings

Tim Matthews and **Jean Thomas** attended the recent KingsHill Holidays Line dance extravaganza at the Floral Hall, Southport, and were very impressed.

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The Belle Of The Ball

Harry Seddon continues where he left off last year and brings us a fantastic seasonal story. Read on and weep with laughter...

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Country My A***

Les Thomas went to an all day charity event and got more than he bargained for...again.

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Birmingham Beauties

Chloe Bayram is a fundraiser for World Dance Week and she visited this year's top fundraisers, The Stetsons, to say thank you...and learned to Line dance.

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Jim Tench – DJ

Down in the darkest, deepest depths of suburban Surrey the Roadhouse reigns supreme, writes **Tim Matthews**.

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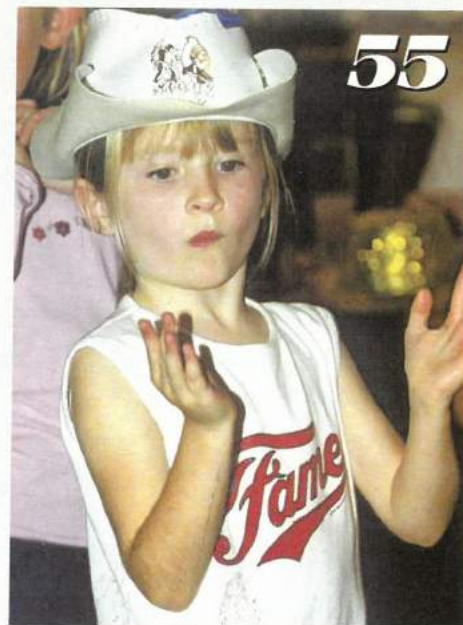
Sexy At Sixty

Margaret Olwyn Sanders is a former model turned businesswoman, politician, Line dance and fitness instructor. By **Kevin Black**.

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Ireland 2001

The recent Irish CWDC Championship event, through the lens of Linedancer supremo **Betty Drummond**.



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Grapevine...



WEDNESDAY, NOVEMBER 7, 2001
8 PM ET CBS

CMA Awards 2001

The soundtrack to the hit movie *O Brother, Where Art Thou?* was the big winner at the 35th Annual CMA Awards broadcast live on the CBS Television Network. Highlights shown in the UK on Saturday November 17th. The triple Platinum-selling soundtrack

picked up Album of the Year as well as Single of the Year for *I am A Man of Constant Sorrow*.

After having been nominated for the category four years in a row, Tim McGraw won his first Entertainer of the Year Award. McGraw thanked all of his supporters and said of his career thus far, "I never thought I would enjoy myself this much."

More than 40 of Country Music's most popular entertainers appeared on the three hour broadcast that was packed with 25 music performances - the most in CMA Awards history.

Brooks & Dunn followed their show-opening patriotic anthem, *Only In America* with their ninth win for Vocal Duo of the Year. Lonestar picked up their first award for Vocal Group of the Year after performing *I'm Already There*. Earlier in the day, the group was presented with the International Artist Achievement Award, which recognizes global impact.



Tim McGraw



Brooks & Dunn



Lonestar

Lee Ann Womack and Toby Keith each won their first CMA Awards in the Female and Male Vocalist of the Year categories respectively. A surprised Womack commented, "I really didn't think I was going to win it this year. I thought it passed me by."

Patriotism and tribute were the prominent themes of the evening. Images of New York City's victims and heroes were featured onscreen behind Diamond Rio as they sang *One More Day*. There was not a dry eye in the house after Alan Jackson sang *Where Were You When The World Stopped Turning*, his moving personal reflection capturing America's emotions since September 11th. The Dixie Chicks



Toby Keith

performed *Traveling Soldier*, which follows a young man in the army who was shipped off to war.

Garth Brooks and Country legend George Jones performed their long-awaited duet *Beer Run* while Pop star Sheryl Crow joined legend Willie Nelson on *Be There for You*. As far as awards, 24 artists won their first ever CMA Award, including Hall of Famers Buck Owens and Bill Anderson, who won Vocal Event of the Year for *Too Country*, a collaboration that featured Brad Paisley with fellow Hall of Famer Jones.

Newcomer Keith Urban became the first Australian to win a CMA Award since Olivia Newton-John won for Female Vocalist in 1974 when he picked up the Horizon Award. Cradling his statue, Urban gushed, "this is beyond anything I can explain. I have been watching the CMA Awards since I was a kid and you can't imagine how this feels." Top-nominated artist Sara Evans (along with director Peter Zavadil) took home her first CMA Award winning Music Video of the Year for her *Wizard of Oz* inspired video *Born to Fly*. Multi-faceted performer Reba McEntire sang her new single, *I'm A Survivor*, from her third Greatest Hits album.



Garth Brooks with George Jones



Sara Evans



Vince Gill

Musician of the year was Dan Huff, and rightly so!



Pre awards ceremony with Trick Pony and CMA friends

Celebrating his 10th year as host of the CMA Awards, Vince Gill joked that some people might start to ask, "hasn't he hosted this show every year?" Gill later took to the stage to perform the Single of the Year, *I am A Man of Constant Sorrow*, with Dan Tyminski, Alison Krauss and Union Station. A chorus of Country Music's brightest stars joined together to close out the show with a rendition of *America the Beautiful*.

Winners of the 35th Annual CMA Awards were voted on by the nearly 6,000 professional members of the Country Music Association.

(Story and photos provided by Country Music Association, with grateful thanks.)



The cast of *O Brother Where Art Thou?*

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A Weekend Away



Ann and Jackie, of Lonestar Western LDC in Cleethorpes, wrote to us about their instructors Val and Mitch who travel from Leeds to teach them every Tuesday night. As well as their teaching, the Yorkshire-based couple also joins the Lonestar crew on their weekends away. Pictured here, the gang at their most recent weekender in Burslem.

Medal Test Marvels



Wendy Gautier is very proud of her pupils at Savill Linedancers in Essex for passing their medal tests recently. She tells us that 17 were Highly Commended and another 14 got Blue Ribbons. Well done all!

Lin sends her apologies...

Of course I knew it was Scott Lawley who danced with Siobhan Dunn at the Scottish Gathering (and not Scott Brady as printed). I must have still be full of the Scottish spirit when I wrote my report (*hic*). Thanks Leueen Lawley for pointing out the error of my ways.

The Laid Back Approach



Diana Richards, from Colchester, Essex, sent us this photograph of her post-tuition posing. Although it looks like she was taking a breather after some high energy instruction, she tells us that she was in fact showing off her new *Linedancer* practice shoes. Any old excuse to get your photo in the magazine...

Linda's Birthday



Our writer and Home Counties correspondent, the effervescent Linda Willis, celebrated her birthday in style recently. She tells us that her favourite present, if she had to choose, was a pair of stunning silver boots bought by her husband Mark from London Boots. Belated birthday wishes from all at *Linedancer*!

Checking Out The Man



A group from Stars and Stripes Line dance club in Oxfordshire had a great time at the Rob Fowler weekend at the Copthorne Hotel, Windsor. The accommodation and food were very much to their liking and the dancing was great. However, Sally Hirst and Jacqui Hathaway thought it necessary to check out Rob's credentials...

An Alarming Gig

Di Thompson and her friend Kathy, of D+K's Dancing Boots in Wigan, caught up with those likely lads Derek and Dave of Line dance supergroup Magill. The girls travelled to see the boys at Grangeway, Runcorn, and got more than they bargained for after some firework at the end of Magill's set caused all the fire alarms to go off. The building had to be evacuated. No wonder Derek looks guilty in the photo! There's nothing like leaving a lasting impression.

The second photo shows Di and Kathy with Dave 'The Rave' Blake and the sensational Sean Kenny and was taken at an event featuring Magill, Sean and Paul Bailey held at Broughton Aerospace club on October 27th.



Break Away In Bournemouth



At the time of writing, Karen Westley had just returned from her first Line dance weekend away in Bournemouth with Riviera Leisure Breaks. She wants to thank Liz Clarke, Ed Lawton, Rachael McEnaney, Johnny Twostep, Sean Kenny, the brilliant Billy Curtis, Paul Bailey and Kick 'in' Country for her unforgettable memories. Pictured here, Karen (second left) with Paul B (left), Ed, Liz and Johnny.

All Wight With Womack



Martyn and Tracy Brown of Wight Lines & Vines are a lovely couple and recently visited Albuquerque, New Mexico, USA, to attend the State Fair and Rodeo. Whilst there they were lucky enough to see gigs by Lonestar, Keith Urban, Rascal Flatts, Billy Gilman and Jessica Andrews. **[We're all very jealous, Ed]** The highlight of their visit was meeting CMA Female Vocalist Of The Year Lee Ann Womack, with whom they chatted and had this great photograph taken.

Brilliant In Barmouth



You can't keep Magill out of *Linedancer*! After another great performance at the Barmouth Country Music and Line Dance Festival they were photographed with, from left to right, DJ Derrick, Sandra, Chris, Dave, Gloria, Sue, Derek, Angie (host and MC) and Jan. They can't wait until next year...

Little Sweetie



Isn't she lovely? Mrs. Georgy Rae of Erskine, Scotland, proud Grandmother to 16-month-old Heather Corrigan, sent us this picture of the youngster wearing a new Line dance outfit brought from America.

We understand that Heather regularly attends Line dance classes with her Gran and loves to dance to the music!

Spectrum CD Competition

We had dozens of entries for the Spectrum Country Linedancing Volume 2 CD competition. Many thanks to all who entered!

The winners are as follows:

Mrs. C. Pallister, Launceston
Mrs. J. Shaw, Prudhoe
Mrs. Kathleen Myatt, Sidmouth

A copy of this fantastic CD is yours...



Universal Cup Update

Eddy Romero contacted us with the latest UC **UNIVERSAL** news. The closing date for registration for the Prestatyn event (March 02) is Monday 21st December. The Junior Pairs (6-16 years) is now closed, the section is filled. Please phone (02890) 777702 for further information.



You Must Attend! LDTA Event Details



Chris Liddiard, of the Line Dance Teachers Association, writes: "The LDTA is holding its 3rd Annual Charity Event on Saturday 19th January 2002 at the Armitage Centre, Fallowfield, Manchester, in aid of the Francis House Children's Hospice. Last year, £24,350 was raised and clubs have vowed to help smash this figure."

This is the biggest one-day regional charity event in the Line dance calendar and is so popular because of the top acts booked to appear, which, for next January, include DJ Tim Ruzgar, Alan Birchall, Pat Stott, The Texans, Magill, LDTA members and supporters. There are some BIG surprises in store too!

Tickets (£8 for the whole day, 2-11pm) are strictly limited to 1,000 and are on sale now from; Chris Claxton, The Centre, 107 Park Lane, Poynton, Cheshire SK12 1RB. Tel/Fax (01625) 875555. Members of the *Linedancer* team, including Tim Matthews and Steve Healy, will be there on the day.

Halloween Havoc 2001



Here is a photo of some happy Halloween havoc makers. The children are all members of the Get In Line LDC of Clifton, Bristol, and is run by Ellen and Chris Smith. Classes are held at Gribbs Causeway and at Clifton RFC. The kids really appreciate the club because there are precious few facilities

for them locally. For class details please phone (01179) 503839

Jean Says Thank You!

As reported recently, Jean Bridgeman of the Arrowheads LDC was seriously ill. Happily, Jean is now on the road to recovery. She phoned *Linedancer* to say a big thank you to all those who sent her cards and best wishes. She was thrilled to receive a card signed by 100 Line dancers based in Singapore!

Mamma Africa Update

Steve Healy writes: *Linedancer* has confirmed with Gerard Murphy that following the tag in *Mamma Africa* the dance continues **from the beginning**. We hope that this has cleared up any confusion!

Dancing For The Worlds

Texas Star LDC is holding a Christmas Line Dance Party on 22nd December at the Paddocks, Long Rd, Canvey Island, Essex, from 8-12pm. All proceeds go to South eastern competitors at Worlds 2002 in Holland. Tickets are just £6 Adults (£3 Children). Phone (01268) 530180 for further information.

Manxy Maggie, Ronaldsway Redneck



The Ronaldsway Rednecks, based on the Isle of Man, had the pleasure and privilege of receiving instruction from Marvellous Maggie G when she visited the island. Maggie taught four of her latest dances, *Kiss Me Honey Honey*, *Band Of Gold*, *Mexican Girl* and *Mony Mony*. Maggie was also thrilled to learn that her all-time favourite singer, Chris Norman of 70s icons Smokie, lives on the island. Who knows, maybe a joint workshop next time?

This was one of the highlights for the Rednecks, which has been running since 1995. Audrey Edge started the club, which meets regularly on Monday and Tuesday nights.

Line Dance On The Darkside!

There is something in the water in Wolverhampton. Almost everybody seems to be a Line dancer! There was also something dark and sinister in the countryside when The Girls, Maureen and Michelle, took their gang of avid Line dancers to the Northcote Farm in November for a Halloween night.

The renovated, historical farm, with its unique location and atmosphere, provided the perfect backdrop for a night where dancers dressed dark style and enjoyed a range of entertainment including fancy dress and pumpkin competitions, ghost story reading, archery and circus acts. A large crowd was on hand to enjoy the night and many non dancers took their first steps. The evening concluded with a spine tingling Tush Push to Michael Jackson's *Thriller*.



Holiday In The Sun

Jan and Dave Wragg sent us this photo of their recent holiday in Spain. (From left to right, John, Jan, Dave, Pat.) As well as enjoying warm Spanish evenings, the couple came across the Mississippi Coasters in Benalmadena. The club runs Line dance events at several high-class venues. In fact, the Coasters LDC has become something of an international meeting place: Jan and Dave met up with members of the Jersey Rednecks LDC too!



Young Line Dancers

We haven't included our regular feature on Young Line dancers this month because of our Crystal Boot Awards Voting Form. Do not fear, the YLs will be back next month with a bang when we feature 15-year-old Amy Faulkner (pictured above) and TNT, a team of youngsters from Scotland!



Brian's Birthday Bash

Brian Collinson recently celebrated his 65th birthday in style. He dances with the Trotters and Rebel Stompers in Nottingham and has just gained his Gold medal with a mark of over 90%. Brian should like to thank Ed Lawton and the O'Neills at London Boots, who allowed the use of their on-site dance studio for the extra tuition and final polish.

Congratulations To The Dunns!

Yvonne Dunn writes, "We have some great news. The first is the birth of our beautiful second daughter on 12th November 2001. Zara Chanice weighed in at 8lb 12oz. Both of us are fine and Zara seems to love Two step music already so hopefully will follow in the family's footsteps and be a dancer. The second is just to advise you that if you look in the Guinness Book of Records 2002 (I think page 54 or thereabouts) you will see Siobhan has been entered as the youngest ever Line dance champion and this has been acknowledged by them." *Linedancer* sends its best wishes to the Dunn family.

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WAKE UP

with Billy Curtis

Billy Curtis is an Exeter-based singer songwriter. He recently released a six-track EP entitled *Wake Up*. He has woken Line dancers up and they are getting into his music like never before, writes Tim Matthews.

It is not an easy job being a live act on the Line dance scene. A few years ago it was different because Country music was all the rage and the music was simpler to deliver. Nowadays, Line dancer's musical tastes have broadened. Against this background, Billy Curtis and Les Evans of Nashfeel Artist Management have developed an exciting new concept called 'Brit Country'. The two obvious examples of this new style are the Glenn Rogers Experience and Curtis himself. Another band to watch from the NAM stable is Broadcaster, whose new album (*Naked Country*) features the work of John Permenter and is being produced by the formidable Sean Kenny.

So what is Brit Country? "The best thing to do is to listen to my EP," replies Billy from the most comfortable chair we could find at the *Linedancer* offices. Although you

Continued on page 15

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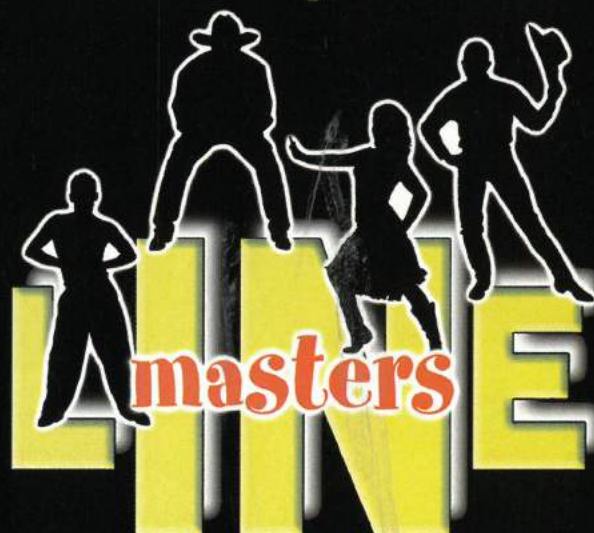
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might think this reply is a bit of cheap salesmanship you would be wrong. Tracks like *Should I*, *Wake Up* and *Free* demonstrate a new, raunchy, in your face, Country rock sound. The choruses are very strong and make each track sound like a Line dance anthem. "If you haven't sung on the dance floor yet, you will now," claims Billy Curtis.

He started his career as a solo artist on the pub and small club circuit. His musical influences were many and varied; his parents were big music fans and loved Buddy Holly and Dave Edmunds. "One of my first heroes was Shakin' Stevens, believe it or not," Curtis admits. "It's like my style of performing – simple, Rock n' Roll with a goodly dose of Country." Country Music TV was a major influence too and, "the early 1990s was an exciting time for me," adds Billy C, in reflective mood.

It seemed natural that he would become a professional musician. His first band was called the BJ Curtis Nashville Express and it quickly moved onto the Country music scene. Their raw talent showed through and won them a Rising Star award on BBC's Pebble Mill programme. Having been on the road for what Billy calls "forever", he decided to take a break. "I was worn out! You know, it took me six months to recover. Having said that, I used the time wisely: my main ambition has always been to write good songs so I developed my song writing skills."

When he got back on track and started gigging again, he worked the Country scene, "performing the usual middle of the road stuff." Billy yearned to go it alone, to

do his own thing, but he needed to link up with the right people. "Although I love being on the road, it's easy to get disheartened because you're playing the same sort of places to the same sort of crowd night after night. You almost operate on automatic." The Country scene, believes Curtis, had come to something of an impasse. "Every club seemed to have a small dressing room back stage where you'd find an old box of Christmas decorations and a ladder!" he jokes.

"When I met Les Evans around 18 months ago I knew that here was a man I could get along with," says Curtis. "I'd played to Line dancers for some time and liked the positive vibe you got from them, so I started to think about doing more than churning out cover after cover." Moving away from the standard live band Line dance fayre, "involved a massive learning curve. I'd become pretty good at putting down ideas and turning them into songs, but now I had to involve myself with choreographers and get into their world."

"If you haven't sung on the dance floor yet, you will now,"

Les Evans knew many leading choreographers including Rachael McEnaney, Jan Brookfield, Johnny Two Step, Ed Lawton and Adrian Churm and his vision of new, quality, home grown Country music for Line dancers started to become reality. "It really helped having my own team back at home," adds Billy. He continues, "I had the backing of a studio in Exeter. I was able to tailor my music to Line dance. Brad (that's what everyone calls him), John Artes and Steve Turner spent a lot of time in the studio and we developed some new material."

This is radical stuff. Very little new music comes out of the British Country music scene and it has never had its own separate identity, having been an appendage to Nashville for many years. "What we're doing here is pitching to the dancers and to a much wider audience," Billy adds, thoughtfully. "The music on *Wake Up* is a bit too energetic, too 'poppy', for traditional Country clubs but the dancers love us!" So is this New Country

minus Stetson? Billy laughs at my suggestion and says, "all I know is that people love my energy and the varied set."

Heart throb Billy has his own set of female fans, which is hardly surprising given his boy next door good looks. "It sometimes gets a little mad," he says. "I once had this woman sending me fan mail and turning up at gigs trying to get hold of various bits of my clothing. My red shirt was a particular focus for her attention!" Smiling at the memory I decide to move away from the thorny subject of being the focus for female Line dancers' attention. After all, Billy is a family man (sorry girls). "My wife Sharon just lets me get on with it but she's started to Line dance now. Her attitude is that if she can't beat me she'll join me." In between looking after Daniel (11), Billy Jr (9), Tommy (6) and Savannah (2) that is...

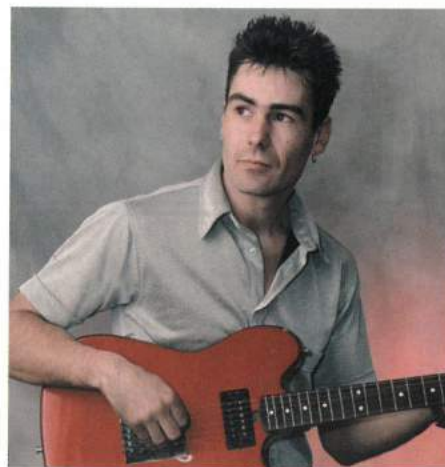
Ask Billy about his favourite Country acts and he'll tell you that he likes them all. "Obviously, I like a lot of the stuff coming out of Nashville, but Les, myself and others have a vision of Britain being as exciting and as popular. I'd like to see Brit Country take off and I think it could. We need better radio coverage, Ritz FM to go national, better promotion, things like that."

We discuss the recent Country Music Awards. "Fantastic. So much of the music is good for Line dancers and we have something extra to put into the mix so I hope that people will sit up and take note."

Somehow, I am sure that they will...

Billy's new EP, *Wake Up*, with booklet and dance scripts, is available for £9.95 (£1 p+p) from 'Phantom Ranch Records', PO Box 5565, Southend, SS1 2ZL. The website address is, www.billycurtis.com.

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The Dance Club Top Ten Charts

Kelli's Country Kickers

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- | | | |
|----------------------|----------------------------|-----------------------|
| 1. CCS | If I Never Stop Loving You | George Strait |
| 2. Jukebox | Jukebox | Michael Martin Murphy |
| 3. Hideaway Cha | Dance With Me | Debelia Morgan |
| 4. Miracles Happen | Miracles Happen | Myra |
| 5. Crazy Shuffle | Rodeo Rock | The Dean Brothers |
| 6. Bump 'N' Grind | Bump 'N' Grind | Ronnie Beard |
| 7. Southside Shuffle | Thump Factor | Smokin Armadillos |
| 8. Hey Baby | Hey Baby | DJ Otzi |
| 9. Drowsy Maggie | Cock Of The North | The Fables |
| 10. Have Fun Go Mad | Have Fun Go Mad | Blair |

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|--------------------|------------------------------|--------------------|
| 1. Mony Mony | Mony Mony | The Dean Brothers |
| 2. Love's Around | Look Up Look Down | The Olsen Brothers |
| 3. Fame | Fame | Sally-Ann Harman |
| 4. Hot Summer Fun | Baila Baila | Liz Abella |
| 5. Prefab Cowboy | Cowboy Dreams | Prefab Sprout |
| 6. Paradise Cha | Paradise | Kaci |
| 7. Set Me Free | Can't Get You Out Of My Head | Kylie |
| 8. Latino Girl | Are You In It For Love | Ricky Martin |
| 9. Forever & A Day | Angel | Lionel Richie |
| 10. Ain't It Funny | Ain't It Funny | Jennifer Lopez |

S G Starline

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- | | | |
|----------------------------|--------------------------------|-------------------------------|
| 1. Devil In Disguise | Devil In Disguise | Elvis |
| 2. California Blue | California Blue | Roy Orbison |
| 3. Rumba Ride | Two Steppin | Texas Blue |
| 4. It's My World | I Am What I Am | Siobhan Phillips |
| 5. Who Did You Call Darlin | Who Did You Call Darlin | Heather Myles |
| 6. Whole Again | Whole Again | Atomic Kitten |
| 7. Don't Sit Where | Don't Sit Under The Apple Tree | The Dean Brothers |
| 8. Islands In The Stream | Islands In The Stream | Dolly Parton & Kenny Rogers |
| 9. You're So Naughty | He Drinks Tequila | Lorrie Morgan & Sammy Kershaw |
| 10. Dancing In The Dark | Smoke Rings In The Dark | Gary Allan |

Walk This Way LDC

WEDNESFIELD
01902 789 579

- | | | |
|--------------------------|------------------------|--------------------|
| 1. Open Arms | Open Arms | Chris Owen |
| 2. Love's Around | Look Up Look Down | The Olsen Brothers |
| 3. Can't Stop Loving You | Shout It To The World | Lionel Richie |
| 4. Red White & Blue | Only In America | Brooks & Dunn |
| 5. Do 'Ya | Do You Wanna Dance | The Olsen Brothers |
| 6. Fame | Fame | Sally-Ann Harman |
| 7. Walk The Dinosaur | Walk The Dinosaur | The Bunch |
| 8. Tender Heart | Tender Heart | Lionel Richie |
| 9. Just For Grins | Billy Be Bad | George Jones |
| 10. For The Money | Are You In It For Love | Ricky Martin |

The Stetsons

BIRMINGHAM
0121 624 8471

- | | | |
|---------------------|---------------------------|-------------------|
| 1. Fame | Fame | Sally-Ann Harman |
| 2. The Riddle | The Riddle | Gigi 'D' Agostino |
| 3. Hot Summer Fun | Baila Baila | Liz Abella |
| 4. Don't Stop Movin | Don't Stop Movin | S Club 7 |
| 5. Hold Your Horses | Hold Your Horses | E-Type |
| 6. Shania's Moment | From This Moment | Shania Twain |
| 7. Whole Again | Whole Again | Atomic Kitten |
| 8. Sweet Surrender | Can't Fight The Moonlight | LeAnne Rimes |
| 9. Mad 4 it | Reach | S Club 7 |
| 10. Black Coffee | Black Coffee | Lacy J Dalton |

Burn The Floor

HINCKLEY,
LEICESTERSHIRE
01455 440 826

- | | | |
|-----------------------|----------------------------|----------------------------|
| 1. Body In Motion | Angelina | Lou Bega |
| 2. Open Arms | Open Arms | Chris Owen |
| 3. Mamma Afrika | Two In One | Mamma Afrika |
| 4. Reach | Reach | Vonnie Johnston |
| 5. Chill Factor | Last Night | Chris Anderson & DJ Robbie |
| 6. Choose To Dance | Choose To Dance | Lee Ann Womack |
| 7. Live Close & Visit | Live Close By, Visit Often | KT Oslin |
| 8. Deeply Completely | Deeply Completely | The Drive |
| 9. Inspector G | Inspector Gadget | Five |
| 10. Cha Cha Lengua | Un Momento Alla | Rick Travino |

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	Liz Abella
3. Love's Around	John 'Grrowler' Rowell	Look Up, Look Down	The Olsen Brothers
4. Live Close & Visit	Teresa Lawrence & Vera Fisher	Live Close By, Visit Often	KT Oslin
5. Chill Factor	Daniel Whittaker & Hayley Westhead	Last Night	Chris Anderson & DJ Robbie
6. Ain't It Funny	Liam Hrycan	Ain't It Funny	Jennifer Lopez
7. Body In Motion	Peter Metelnick	Angelina	Lou Bega
8. Instant Radiation	Andrew Palmer & Simon J Cox	Chain Reaction	Steps
9. Stitch It Up	Robbie McGowan Hickie	Elvis Medley	The Dean Brothers
10. Open Arms	Charlotte Oulton-Macari	Open Arms	Chris Owen

Bubbling Under

1. Fame
2. Do 'Ya
3. Whole Again
4. California Blue
5. Follow Me

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

Club Name

Your Name

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Doug Miranda and Jackie Snyder

By Linda Willis

Two new kids have just hit the Line dancing block and if you think you have to be under 20 to fit the description forget it.

Doug Miranda and Jackie Snyder live in Southern California. They admit to being in their, "early 40's," but they approach Line dancing with an audacious attitude and enthusiasm that would shame people half their age. I went along to see what was causing such an excited stir on the circuit...



Doug has been dancing for sixteen years having initially ventured on stage for High School theatrical productions like *The Music Man*. A father of three strapping teenagers, he met fiancée Jackie at his Line dance class five years ago. "She was the best dancer in the class - and the best looking," he laughs. Doug and Jackie started dancing as a couple in Line dance competitions and haven't glanced over their shoulder since.

Why Line dance? "It was the movie *Urban Cowboy*," admits Doug. "I went along to some clubs to find out about it

after I saw it and thought that it would be fun!" The huge popularity of Line dance in the States crashed, according to Doug, "drastically." He is not sure why. "I think sometimes Americans need more to keep their attention and Line dance became very political when non-Country music came into it. There were the hardcore Country dancers who only danced to Country. There were younger dancers that were coming in who wanted to dance to any kind of music. This caused a split and a division. Now it's a mixed group but I don't mind what people dance to as long it's 'feel-good'."

Doug's colourful T-shirt reads, "Line Dancing - It's not Just Country any more!" and he argues, "when we started we went into establishments that were doing Country Line dance but it's not like that any more. It encompasses so many different types of music. I think people have to be open minded and patient. If there is a dance or song that they don't care for they should allow the other dancers to go out there and have a good time. I haven't met a group here (in the UK) that is strictly Country. I've noticed at the clubs we have been to that much of what is played is non-Country. So that tells ya!"

Doug Miranda and Jackie Snyder



He doesn't mind a bit. "There is so much music to get hold of. Big Band music just gives you so much to do. If Nashville starts producing a lot more danceable Country music things will change. I don't know that dancers are the big market in buying Country music CD's so if there are only a few who want to purchase them I don't think that's enough to make Nashville change. So many (Country) people buy albums because they love the ballads. They love the words. All they're interested in is the melody. I like all music: Rock and Roll, Classic Rock like Credence Clearwater Revival, Elvis Presley, the music of the 70s, Disco and Country. I've learned to appreciate a lot of stuff."

These varied tastes were reflected when the couple started teaching. *Big Band Boogie*, a sassy little beginner dance got us in the mood with music courtesy of the legendary Glenn Miller. Doug taught from the stage and Jackie joined the dancers. Their style is humorous and friendly. I liked them very much and so did everybody else. Teenyweeny Jackie, wearing a glittery belt round her thimble like waist, taught her own dance, *Walk Like a Man*. A lively little 32 counter to music by Frankie Valli. I liked the Latin flavoured *Suavemente* best. Debonair and sexy. "Don't do the steps I've just taught you. Dance to the music," Doug urged. Music to my ears. "Real men dance!" he told us.

Haven't we been saying that for years? They generously thanked everybody for the support given by the UK to the US in recent troubled times, receiving a standing ovation and huge applause. Demo time was a treat. A tantalizing confection including their "best bits". Celtic, Oriental and Westlife, transporting us on a magic journey. The symmetry they share reminds me of Torvill and Dean when they skate. As if they can read each other's minds. Without doubt this pair are Line dance stars. Dancing with delicacy, flair, style and real pleasure, they are a joy to watch.

Being DJs and running their own entertainment business subsidises their dancing career. Doug has a secret ingredient, which he revealed to me. "I do

a little magic. I also do stage hypnosis. For the past three years I've been fascinated with it." A cruise in the 1980s brought him into contact with a karaoke machine. "I said - I want one of those!" Entertaining friends at home led to an invitation to keep guests amused at a friends wedding reception. "It took off from there. With the money I earned from doing parties I got more equipment, bigger speakers and a larger library of music."

Working as a DJ for a hypnotist at graduation High School parties led to an incurable fascination. "I was sceptical at first thinking they were plants, it was fake," he admits. "Until I saw a gentleman put a small petite little girl between two chairs where the back of the chair was on his shoulder blade the other was on the cask. He put in a suggestion that she was stiff as steel, strong and rigid and could not bend. He laid her down and she supported herself. He actually stood on her stomach and she did not move. "He was well over 200 pounds so I knew that it was real. I was there - twenty feet away from it. I wanted to be able to do that." Doug studied and attended meetings across the USA until he was a certified hypnotist. Helping people with phobias and fears, giving them confidence, is part of it but stage hypnosis is the most fun.

"I enjoy the comedy most. Jackie is my assistant. We play music. We have a great time." Magic wasn't needed when he proposed. A whacking big diamond solitaire did the trick. Nevertheless, "there is a little test you can take to see if you're susceptible to hypnosis though. Do you want to try?" Doug asked me. Gambling that I'd never be the same again, I took up the challenge. "Put your hands like this and do what I say - place your fingers and spread them apart. Stare at the tips of your fingers and imagine two powerful strong magnets are drawing your finger tips closer and closer together...Don't move them!" Well, yes, of course, I did. Doug roared with laughter. "You'd be a good candidate for hypnosis. There are no magnets there but you moved your fingers. It's all in your mind." Like a lot of things, Doug, but we won't go into that. His story about a lemon we'll save for another day. The power of suggestion can be life enhancing. A young Line dance competitor came to him for help in being able to remember the step descriptions. "We did it. I don't know if he did it any better but now he has psychological feelings that make him believe he is a better dancer."

Doug and Jackie were stranded in Hawaii, teaching Line dance, on 11th September. "People thought how lovely to be there.



But we stayed in our condo watching TV. We were worried about family and friends back home we really appreciate the support shown by the UK. It's inspiring."

To dancers everywhere he offers hope. "Carry on dancing. Remember the people that have fallen, how many were saved. Go on out and get on with your life. Don't let what they did disrupt what you love to do. It's not lack of respect or lack of sadness it's a show of strength and support and faith. Remember - United We Stand - United we Dance!"



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Jim Tench - DJ

You may be forgiven if you have not heard of Jim Tench. More commonly recognised is the Roadhouse Line dance club that Jim runs with his wife Amanda near Kingston in Surrey, writes **Tim Matthews**

If the surname sounds familiar, that is because he is married to Amanda Harvey Tench, Line dance instructor and choreographer of such dances as *Pour Me*, *Commitment*, *Feel Like Crying* and *Salty Tears*.

Jim was the inspiration behind the club name, which was taken from the Patrick Swayze film *Roadhouse*. Apparently, people have always told Jim that he looks like the actor (check out the photographs – you decide!). He also inspired *Commitment*, the dance that Amanda wrote specially for him as a wedding gift. Jim and Amanda were married in June 1998, a month after LeAnn Rimes released her hit single, *Commitment*.

Jim first stumbled upon Line Dancing when he was on holiday in California in 1996. As soon as he returned home he found a local class and took up lessons and three months later he met Amanda. Within twelve months of getting in Line, Jim found himself out dancing several nights a week. Not satisfied with just dancing, Jim decided that he wanted to try out as a DJ, so he bought all the necessary equipment that Amanda and he needed to start their own class.

Within 12 months of opening their club they were running classes up to four nights a week but when non-Country music started to influence Line dance both Jim and Amanda began to lose heart. Amanda recalls, "we didn't want to withdraw from

the scene so we both made a conscious effort to select the best dances written to Country tracks. This proved very popular indeed and club members now enjoy dancing to 85% Country music!"

Ever the loyal husband, Jim has learned every dance that his wife has taught at class and he makes a concerted effort to attend workshops when he can. He says, "this is the key to being a good DJ. I pace the dancers for a three hour social evening by balancing fast dances with slow ones and the complicated dances with the more traditional". A man of many talents, Jim also enjoys partner dances and people are always amazed that he finds the time to develop his skills.

One thing Jim does insist on is setting up his DJ equipment early so that he can play a good selection of Country music for when the dancers turn up for class as inevitably people always arrive early. After all, Jim says, "it is one of the few chances I get to listen to my favourite tracks and new CDs!"

Outside of his DJing, Jim works during the day for the US Military at RAF Alconbury in Cambridgeshire. The American guys that he works with are impressed by his remarkable working knowledge of Country Music. "He seems to know more than they do," Amanda exclaims. Jim is a huge fan of Americana and has just bought himself an American Chevrolet G20 Day Van. It is his pride and joy...



In addition, Jim and Amanda travel to the USA at least twice a year and have so far visited 23 of the 52 states in the US. Their favourite is undoubtedly Nevada and last year they visited the National Finals of the Rodeo, held in Las Vegas each December, and attended seven concerts featuring Country music stars.

Living close to London certainly has its advantages. "When Nashville names come to town you will always find us at the concerts," adds Jim. To date, they have seen Mark Chesnutt, Brad Paisley, Gary Allan, Trisha Yearwood, Wynonna, Reba and Jo Dee Messina, to name but a few. Jim hopes that, "one day soon we'll be able to see our favourite stars, Travis Tritt and Alan Jackson". Earlier this year Jim and Amanda got the chance to meet Dolly Parton when she was interviewed on the Graham Norton show. They were selected to appear with 10 other dancers, including Alan Livett, and danced *Salty Tears*, which Amanda choreographed.

Jim is the resident DJ for the Roadhouse Line dance socials, which take place on the second Saturday of every month in Hampton, Middlesex. For further information about socials or classes please call (01932) 227194.



Amanda, Max Perry and DJ Jim





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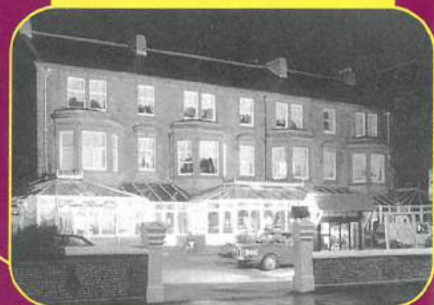
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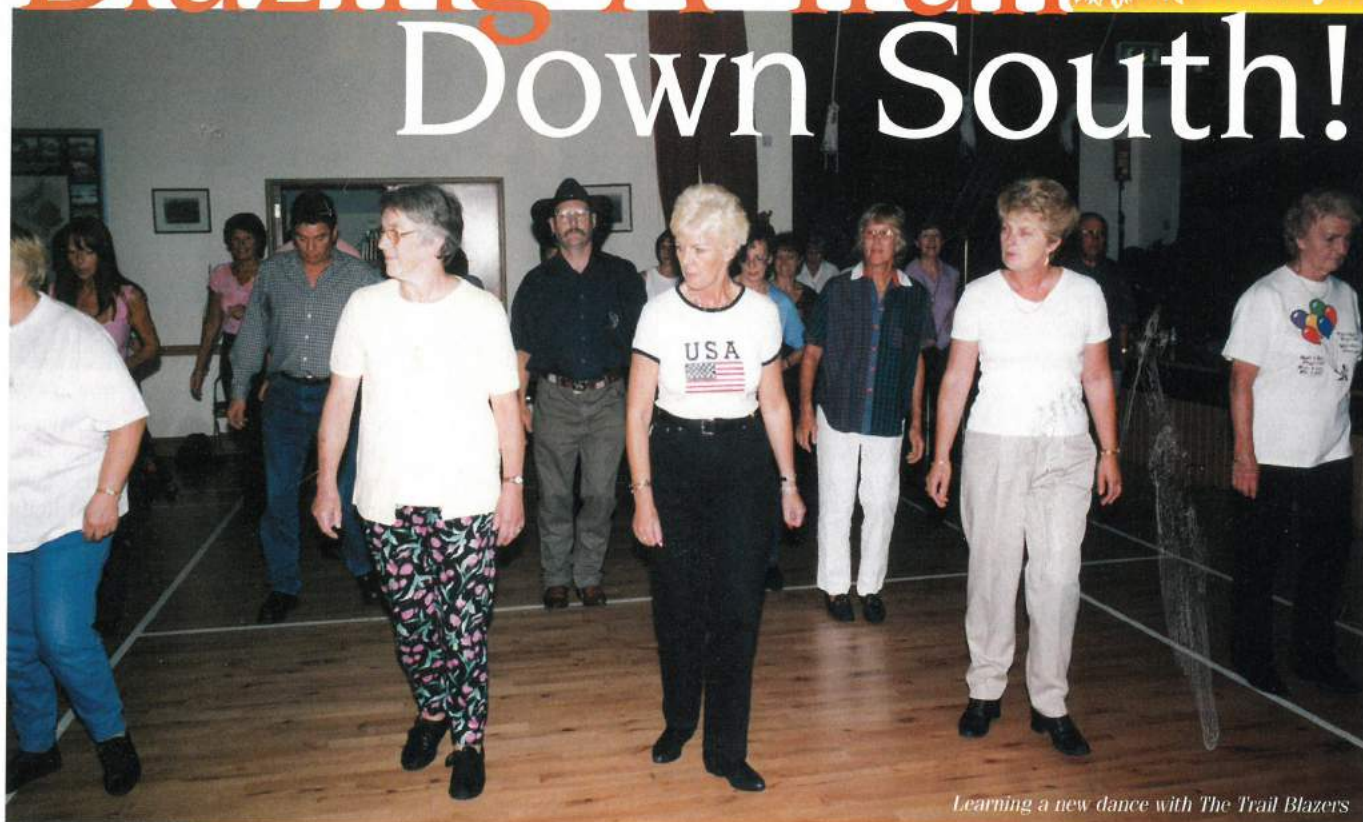
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Blazing A Trail Down South!



Learning a new dance with The Trail Blazers

Debbie Picknell is an unassuming Line dance instructor based in Friston, a village bordered by forests, ancient burial grounds and the South Downs way. Her East Dean Trail Blazers club is based in the heart of rural East Sussex, half way between Eastbourne and Seaford, writes Tim Matthews.

Every Monday night at the East Dean Village Hall, Gilbert's Drive, Line dancers from the area get together for an evening's instruction with one of the new breed of teachers who are determined that Line dance should be primarily a fun, social activity. "That's why I started the club really, to create a party atmosphere," says Debbie. "When we moved to East Dean around five years ago and our friends Pauline and Mike suggested we join them and go the Line dance classes." Husband Nigel, an absolute beginner, took the plunge and decided to toe the line with Debbie at classes taught by Territa Corbett and Jean Cantell in Seaford.

"I had always wondered whether I could make it as a teacher," says Debbie, "so, after enjoying Line dance for several years and joining Jean's demonstration team, I asked Rosemary Selmes, who trained with the ISTD, and had started a class at East Dean Village Hall, whether she'd take me on as a pupil." Rosemary agreed and a few short months later Debbie passed her teacher's exam with flying colours. "I was highly commended. I was really pleased," she

adds, "but it was down to Rosemary; she helped me by allowing me to teach a few dances at her class, which was an excellent grounding for the Trail Blazers," adds Debbie.

Despite becoming an accomplished dancer and teacher, Debbie wanted to do more. "I wanted to teach my own class but the hall was already in use. It has taken a while to shake off the 'newcomer' image – you know how it can

Continued on page 25



Debbie and Nigel Picknell

J & S Gifts

For over 17 years BJ's and West, the brainchild of Brian Cook, has been supplying companies in Britain and Europe with high quality Western wear. In fact, the company has been so successful that it now supplies over 500 shops with merchandise imported from the USA and around the world.



Previously, customers would have to make an appointment to stock up on Western gear. However, thanks to the growing business and the demand for a retail outlet that customers could visit at any time, Brian's son Justin and his daughter-in-law Jackie took the plunge and decided to open a fantastic new specialist Western wear and

gifts shop, J&S Gifts, in
Boscombe, Bournemouth.

J&S Gifts is an inspired move. Opened officially on 13th October to a great fanfare, the shop is now open six days a week and is getting busier day by day. The outlet has captured Line dancer's imagination and visitors from far and wide are travelling south to buy boots, dance shoes, shirts, hats, leatherwear, Navajo jewellery, native American figurines and sculptures.

As well as the 3,000 sq. ft retail store, a new website, www.jsgifts.co.uk, is now online.



The family wants to thank all those who helped on October 13th including the Alamo Line Dance Club, Debbie Coates/One Step Forward LDC, Indian Ted, Arthur Chew, Rob and wife, Eileen, Tanya, Ro and Keith for their support.

At the Grand Opening a free raffle was held. J&S is now happy to announce the winners: 1st (£40 voucher) to Richard Johnson (Hants), 2nd (£20 voucher) to Daphne Farnes (E. Sussex), 3rd (£20 voucher) to Graham Parsell (Hemel Hempstead) and 4th (£20 voucher) to Marilyn Pyott (S. Yorks).

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"All I have to do is plug my head mic in and we're away,"

be in a small community – but last November, just over a year ago now, I started my own club." Thus the East Dean Trail Blazers was born. Debbie faced many challenges, including the serious handicap of only having the hall for three out of four Mondays a month. "This stopped me from building up the class as I'd hoped but we have now been able to book the hall for each Monday!"

After this minor victory and a little behind the scenes work locally, Debbie decided to hold a big social event on Monday 20th August (photos are included here). The difference was that this was a free event – with free drinks! A little daring perhaps? "A calculated risk," replies Debbie, "a loss leader in effect, but it was worth it because we had 100 people that night!" Debbie and Nigel had only been expecting 50 dancers so this was great news, "and since then class numbers have trebled from around ten to 30."

Debbie feels that one of the big advantages she can offer Line dancers is the facilities. "You just have to see it, the Village Hall is just beautiful – only 18 months old." In addition, the hall comes complete with its own integrated sound system. "All I have to do is plug my head mic in and we're away," exclaims Debbie. She seems to have fallen on her feet...

People from Brighton, Newhaven, Ringmer, Hailsham, Eastbourne and Bexhill travelled to the August event and many of them have been back since. "They tell me how much they love the dance floor. They love its quality and feel." She continues, "one of the most encouraging things is the mutual support down here. There are many great Line dance clubs and I think we only gain by being friendly to each other. Certainly Phil and Joy Ashton [Southern Stomp] have visited and enjoyed themselves and if class members

want to go from here to their events then that's great!"

This is what Line dance is all about. Making friends and having fun. Debbie is very careful not to teach too many challenging dances to her pupils, "because some of them were becoming very disheartened by the complicated nature of some of the new dances." So Debbie tend to use beginner and intermediate dances, "and I take special care with absolute beginners. Every Monday I have a closed session for them, starting around 7pm where we go over basic steps. We encourage them to stay on for the whole evening, which costs just £3."

Although Debbie claims to be, "shy person, who feels clumsy and awkward at public events," she seems to come alive at class and is getting a reputation as a Line dance dynamo. "When I'm teaching, I give myself 100% to the class but I also make an effort to go around and ask what people want." Feedback is all-important as far as Debbie and Nigel are concerned. "We ask the dancers what they want to learn. At home, I prepare for each class in detail. It's the little things that make a club work: being on time, preparing well in advance and, in my case, having a rock in the background.

"My husband Nigel has made it all possible," she claims. "He is the quiet man behind the scenes and has encouraged and supported me every step of the way." Although Debbie is out there strutting her stuff, "much of the hard work is done by Nigel -

collecting money, greeting people, handing out leaflets and so on." Of course, Nigel enjoys his dancing too. "He keeps us all up to date on the latest dances and music," adds Debbie.

Unsurprisingly, the music of Line dance is a hot topic of debate. "It is something we are acutely aware of," notes Debbie, thoughtfully.

"Nigel prefers Country but I am by no means as strict when it comes to music. In reality, the dancers decide but it is true that a good Country track will always be popular and certainly simpler

to teach because the music tends to avoid the need for tags and bridges."

So what is hot on the South coast right now? "Well," responds Debbie, "people here seem to really like dances by Peter Metelnick and we have recently learned *Follow Me*, *Tico Tico* and *Downtown*." Are there any guaranteed floor fillers? "Certainly. *Mony Mony* is really hot at the moment." *Live Close and Visit* is seen as a rather more challenging dance but Debbie was happy to teach it to her more advanced dancers.

The key to success, as Debbie would say, is involving the dancers at every stage and asking them for feedback. The Trail Blazers have also built bridges with local Line dancers and clubs. It looks very much like this small club will grow and become a regular part of the Line dance scene down South. One thing is for sure; people like Debbie and Nigel Picknell are the right people to help take Line dance into the future...

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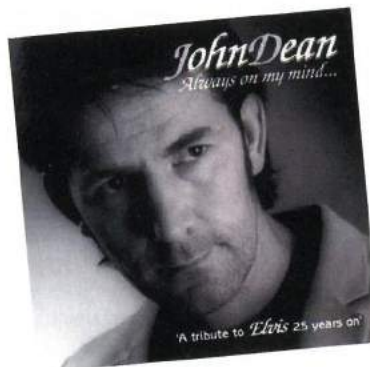
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Margaret Olwyn Sanders



Margaret Olwyn-Sanders is a glamorous former magazine model from the London of the swinging 60s and now, if the Yorkshire born career woman has her way, Members of Parliament will be towing the line. Story and photos by **Kevin Black**.

Continued on page 29



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Last year, the glam gran and Line dance teacher decided to throw her Stetson into the political ring and contested one of the seats on the Council, in the stockbroker belt of East Surrey, for the Conservatives at local elections. This year, having undergone a rigorous selection process, she was chosen as a Prospective Parliamentary Candidate for the Conservative Party.

Margaret, a fluent French and Spanish speaker, sailor, skier, golfer and expert horsewoman, has been teaching Line dance at Sevenoaks, over the border in neighbouring Kent, for the past five years where her clients are, like her, Porsche drivers and Harrods shoppers. What is more, she has just appeared in the Daily Mail's glamorous and high profile "Sexy At Sixty" photo feature. "They knew of my modelling and I had been featured in the Mail's "Superyoung" series. They asked me whether I'd be prepared to wear a swimsuit and be photographed and I naturally said yes. The only disappointment was when they asked me to change out of my own designer swimwear and into something less exciting," she reveals.

When she was a housemistress at an exclusive private school in Purley she also taught physical education and dancing and became a member of the Young Conservatives. She discovered Line dancing in Nashville back in 1991 when, as an aerobics teacher of some 18 years standing, she was dragged into a bar where Elvis apparently used to play and was taught the basics by some downhome local cowboys.



"I love teaching. I love the satisfaction of seeing people coming in, rather nervous, displaying body language that shows how unsure they are of themselves and after a few weeks going out with their shoulders back. Line dancing can be very therapeutic"

"It was announced to all and sundry in the bar that there was a little ole lady from England who wanted to learn Line dancing," says Margaret who, in the mid 80s founded what was then called IDEAS, an organisation for aerobics instructors (it is now called ASSET). "At first I thought Line dancing was popular because there weren't enough women to go around".

She soon picked up the basics and within weeks of her return to England was incorporating Line dance moves in her aerobics classes. Next, the vivacious mother of two was launching Line dance classes at the community centre in Sevenoaks to wealthy stockbroker belt ladies who wanted to get in on the latest craze. The demand meant she had to cut her aerobics classes and concentrate more on Line dance.

The decision has served her well. She has demonstrated and lectured on both aerobics and Line dance in America and Australia: "The latter was an eye-opener. They knew the latest dances because of the Internet". She has also given demonstrations at exclusive private schools in Kent, Surrey and Sussex. Last year comedian Ronnie Corbett joined her at the Caterham School summer fete for a few steps.

"I can't see Line dancing dying off," says Margaret, who now works as a health consultant for BUPA, runs her own health and fitness business and devotes a lot of her time to politics. "I have seen Line dance move away from the basics, rather slow slapping leather style and there has definitely been a change although some people prefer to stay with the old, simple dances. There are classes which teach people who never want to go any further but there are also classes where people want a bit more of a challenge. Because I'm an aerobics instructor I teach it a bit more energetically than most."

She continues, "speaking from my own experience, I'd say that England has overtaken America now. They are still doing the original *Tush Push, Slapping Leather, Electric Slide*, basic stuff, but in

England now it's much more advanced. There's a lot of Pop music. The Americans have their established way of doing it whereas it is all new people who have come into it in England. They are more inventive. They are open to fresh ideas, perhaps more so than the Americans".

So far Margaret has resisted all temptations to make an instructional video, arguing that you can't really learn the music from a film. "I love teaching. I love the satisfaction of seeing people coming in, rather nervous, displaying body language that shows how unsure they are of themselves and after a few weeks going out with their shoulders back. Line dancing can be very therapeutic".

If she fulfils her political ambitions though, Margaret admits she may have to call in a few favours to ensure her classes continue running. Her political work is, not surprisingly, taking up a great deal of time. "One of the highlights for me, so far, was being interviewed on *Westminster Live*, on the green outside Parliament, by the BBC during the recent leadership elections," she says.

Aided and abetted by her now semi-retired millionaire husband Harvey, who built a fortune out of air conditioning, Margaret served as company secretary and embarked on a City & Guilds in air conditioning, heating and ventilating so she could understand the business. She has been a lynch pin of local Tory branches, business clubs, has just been elected as the secretary of the Southern Region of the Conservative Women's Committee and is also involved in the European Women of Achievement organisation.

Margaret says, "I'm involved in politics because I want to make a difference. I love helping people and I'm a good communicator and people listen to me. I think I can do a good job. I've reached this stage in my life where I've got a lot to offer my family has grown up and I can put a bit back into the community". Come the next series of elections, it is a safe bet that Margaret's colleagues will be only too happy to toe the line...

FOUR PROVINCES CHAMPIONSHIPS

2001

By Tim Matthews



Noel and Joan O'Gorman's *Four Provinces CWDC Line Dance Championships* attracted approximately 500 people over the weekend 28th/29th September. Held at the Roadstone Club, Dublin, the event was planned down to the last detail by Noel O'Gorman and supported by competitors from Britain and Ireland (North and South).

There was an unusually positive atmosphere this year as Irish magic infected proceedings and encouraged even more smiles and happiness on the faces of the competitors and audience. As you can see from the many photographs included in this feature, young Line dancers also had a ball!

→
(to p.31)





(from p.30)



Betty Drummond, who thoroughly enjoyed herself, represented *Linedancer* magazine. We understand that she was shocked, amazed and entertained during the (adult) Cabaret, where members of Noel and Joan's NJ Memphis Swingers acted out a play featuring an Irish family that travels to America to find their daughter a husband. Groups of cheerleaders and renditions of *Cowboy Sweetheart* and Neil Diamond's *America* were interrupted by moments of sheer madness. The tears rolled down peoples' faces!

Joan asked us to say a special thanks to her husband Noel who spent months making the necessary arrangements. Thanks also to the judges, Lyndon and Mona Foster, Pat Murray and Kay Telling.

Next year's competition weekend takes place on 28th/29th September and is sure to be massive, as Joan would say. Phone (00353) 1244 6358 for details or e-mail, njmemphis@ntlworld.ie



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12noon - 2pm Line dance inst. with
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2pm - 7pm "Real Deal". FREE admission.
coaches welcome.
- Thurs 10th Line dance instruction £2.50.
- Fri 11th Line dancing to DJ £1.50.
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2pm - 7pm "Back in the Saddle".
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- Fri 18th Line dancing to DJ £1.50.
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- Sun 20th 9am - 12noon Texas breakfast served.
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with Maggie Gallagher. Sierra County Disco, JJ's Western Wear.
Bring Your Own Refreshment. 11-11 £15, 11-5.30 £10, 7-11 £6.00

JUNE 22nd Oak Farm School, Farnborough. 11am-11pm Workshop
with Rob Fowler. Alen Timmons DJ. Bring Your Own Refreshment.
11-11 £15, 11-5.30 £10, 7-11 £6.00

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OCTOBER 5th Oak Farm School, Farnborough. 11am - 11pm. Workshop artiste to be advised.
Sierra County Disco. JJ's Western Wear. Bring Your Own Refreshment. 11-11 £15, 11-5.30 £10, 7-11 £6.00

NOVEMBER 30th Oak Farm School, Farnborough. 11am-11pm Workshop with Ed Lawton.

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FOR MORE DETAILS PLEASE CALL LORNA ON 01252-692540

Don't Stop Movin!

Alan Birchall and his wife Ann are long-time Line dance instructors. In the last year, their collective efforts have reached a much wider audience because several of Alan's dances have captured the imagination.

By **Tim Matthews.**

"He's a clever choreographer," said my colleague Steve Healy as we listened to S Club 7's *Don't Stop Movin'*. Steve waxed lyrical about the way that Alan Birchall's dances always work so well with the music. After all, this dance hit has propelled Alan from relative obscurity to the international stage.

Alan visited *Linedancer* in mid November. It was clear that success has not gone to his head. "For a start, Ann and I both work full time," he informed me. "I'm a Project Engineer and we work for the same company in Salford...and that's how we met. The business is to do with labelling machinery." Ann tells me that the little label in the middle of a bar of Cusson's Imperial Leather is something to do with her company. Other clients include L'Oreal and Boots.



Alan continues, "we have to get up very early for work in a morning and leave for Manchester at 6.45am. It's a 40 minute drive." Returning home at around 5pm, Alan and Ann busy themselves for several evenings of Line dance instruction a week. The Edgworth Outlaws is the name of the couple's club and numbers vary between 10 and 50. "We've never really bothered to advertise," Alan tells me. "It's always been by recommendation or word of mouth."

Like many others, Alan got into Line dance around five years ago. Ann threatened him with Ballroom dancing. "I'd always had two left feet," he adds, "you know, the guy at the disco who goes around in a circle and rocks from side to side!" Alan had never taken formal dance training of any sort and, quite frankly, dreaded his first steps. "But I liked some of the Country music I was seeing on CMT and after I saw *Twister's Alley*, my first example of Line dance, I really wanted to learn." After taking some beginner classes, Alan was confident enough to have a go at D+G training and subsequently passed his Part 1.

One of Alan's initial problems was that he didn't have enough material that he could dance and teach, so he decided to have a go at simple choreography. "My first efforts led to me entering the Dave Sheriff choreography competition in 1999 but I didn't get anywhere. I needed time to get it

right but I did have one advantage: I had the time to develop a style because I didn't need to produce dances to order."

Alan enjoys most music, "but not techno". He cites The Beatles, Jethro Tull, Led Zeppelin, Pink Floyd, Dire Straits, Tchaikovsky and Country as influences but he needs the right piece of music to come along before being suitably inspired. Inspiration comes from many directions, including from DIY, if Alan and Ann are to be believed. "One of my earlier dances resulted from some house improvement. It was called *Polys-Filla!*"

One of the first songs to really grab him was *Mas Alla*, by Gloria Estefan, to which he wrote a 64-count, 1 wall dance. Alan is, "comfortable with Latin American rhythms." Lizzie Clarke, well known for supporting budding choreographers, started teaching the dance 18 months ago and her class really liked it. "One of the



Continued on page 35

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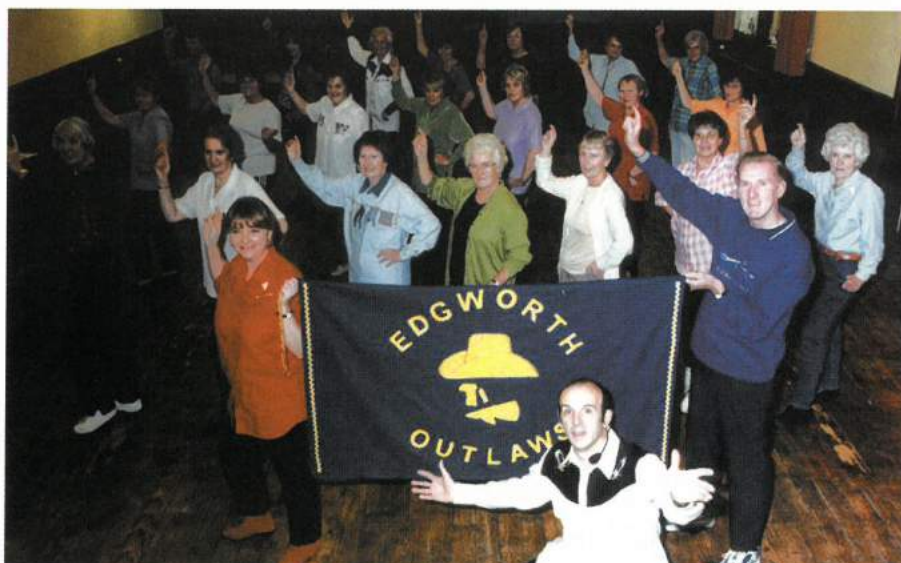
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advantages of knowing people like Liz is that you can get an honest appraisal of your efforts," claims Alan, but he has also had his own set of guinea pigs to work on. "I have been fortunate in that my teaching has allowed me the flexibility to experiment and to introduce new dances I've written. Sure, there have been some bad ones but you learn and grow from that."

"When I choose new dances for my classes I tend not to look at who the choreographer is but on how well the dance interprets the music and lyrics. At the end of the day it's down to personal tastes of course but I'd hope people would give me the same hearing as I give them." Of course, before getting dances into classes there is that thing only vaguely known as, 'the creative process'."

Alan says, "When writing dances I try to listen to both the lyrics and the music and convey both by tying them together. If a particular lyric is used, for instance, 'turn around' or 'walk' that relates to a step then I try to line them up." Alan argues that because musicians don't consider dancers there will often be a bridge or tag in most dances, or should be, in order to accurately follow what is being played. It is just his way of making the dance and music one...

As with choreography, Alan and Ann both have an opinion on teaching. Ann says, "I believe that it's not necessarily the fact you teach the latest or hottest dances that produces a thriving club. We believe that people come to class because of the way you put it together and whether they like your style." The couple is known for their relaxed, easy and informal teaching style and it is true to say that they like a good bit of banter with class members. "We've even got a branch in Essex," The Edgeworth Outlaws (Essex Branch) are a "rum lot" according to Alan. They first met at a social event...

I asked about his biggest hit to date. "*Don't Stop Movin'* took a long time to write. Alan first heard the track when his stepson, a DJ, played it for him. "I knew that I could do something special with it," he says. "It took between 7-10 days sat in front of my PC. I asked Pat Stott to join me but she told me to finish it on my own." Alan taught the dance at an event in Blackpool and, "it just caught on. I think it captured people's imagination." He is absolutely right and jokingly remarks, "my dance is much better than S Club 7's own version!"

One of the things Alan wanted to deal with was the vexed Country-Pop debate. "For me, it's a non starter," he declares. "I

never know what is going to inspire me until it does and I think it's time that Line dancers accept that Line dance, irrespective of its origins, now incorporates a wide range of musical styles and that Pop is an integral part of that."

Alan doesn't believe that you can limit the flow of dances. "You can't stop creativity. Once it's flowing, keep it going. Instructors no longer have to wait for the next dance to come along so it's down to personal choice as to what to teach," he adds. "By choreographing to Country music you are extending the life of a dance purely because you can't turn on your radio and listen to the track 20 times a day." Alan wonders what would happen if, "we had a national Country music station playing those sounds constantly. I doubt if they'd stay around any longer than the Pop ones."

I asked Alan what new material he has on offer. "All kinds," he replies. "There's a dance called *The Riddle* (127 bpm), a 72-count, two wall dance to music by Gigi D'Agostino, and *10 O'Clock Rock*, a 64-count two waller to *Don't Let Go* from Hal Ketchum's great new album."

Alan and Ann are both involved in the Line Dance Teacher's Association in the Greater Manchester-Cheshire area. Alan feels that the LDTA is a great way of building links between teachers and for raising large sums of money for charity. He has produced a booklet of 30 dances for the association. On sale at just £3, the profits go to the LDTA and his Outlaws will be on hand for next year's event at the Armitage Centre, Fallowfield, Manchester, on Saturday January 19th.

Alan wanted to use this opportunity to thank his wife Ann, Tim Ruzgar, Pat Stott (especially for *Devil In Disguise*), Sue Weston (Bossy Boots), the LDTA and members of the Edgeworth Outlaws.

For further information on Alan's latest dances and more, please visit his website, www.edgeworth4.freemove.co.uk or phone (01204) 852032



Ladies' man? Alan with choreographer Pat Stott (left), his wife Ann (centre) and London's favourite daughters, Vera and Teresa (right).

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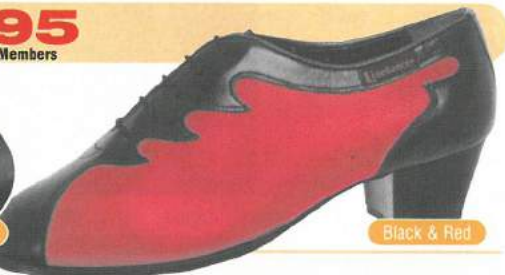
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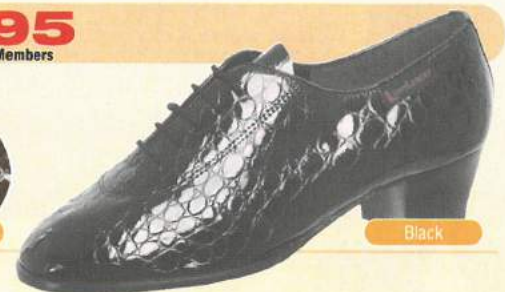
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Line Dance *Fit For Kings!*

When Kingshill Holidays decided to arrange a 'Southport Line Dance Extravaganza', featuring Scooter Lee, three other top acts and expert instruction, we wondered how it would do, especially as other major events were taking place in Skegness and Crawley the same weekend, writes **Tim Matthews**.



Ashleigh Wood and her mum had a great time with Kingshill



Diamond Jack with The "Big" Ed

As I walked down Southport Prom, past a handful of parked cars and with the bright lights of Blackpool's PepsiMax ride in the distance on an unusually quite night by the sea, I had no idea what to expect. John King, of Yorkshire-based Kingshill Holidays, was pacing the foyer as I arrived and met me with enthusiasm. "It's looking pretty good," he told me. I could see why. Around 100 Line dancers were moving around on the famous Floral Hall hardwood floor and at least the same number were looking on from the sidelines.

We had a brief chat and then I went inside, notebook in hand. The first thing that struck me was the beautiful stage set – quite the best I have seen at a Line dance event. The flags and lighting were perfect, helping to generate just the right atmosphere.

Below, I recognised Luke Reed on stage. In line with several Country music acts he doesn't call dances or makes suggestions, which was remarked upon subsequently. Nevertheless, his set was very energetic and he seemed to enjoy playing to a receptive audience.

After a short break and a chance to grab a drink (well, it was rather hot...) the duo known as Shoot The Rooster emerged on stage, dressed Western style and ready for action. The dancers loved 'em. They had a great rapport with each other and had obviously done their homework. Useful suggestions as to what to dance came thick and fast and, given the overall Country theme of the weekend, there was plenty on offer for the increasingly large number of partner dancers. Friday evening turned out to be an excellent start to proceedings and, as the guests filed out before returning to their hotels, the mood was upbeat.



The next morning we were introduced to Double L Western – Lyn and Les – who put together an interesting and varied session. Lyn's instruction was clear and well presented, she certainly kept Les on his toes (!) and they had the dancers in fits of laughter. There was something of a mutiny when they decided to teach Steps' *Chain Reaction* (this was, after all, billed as a Western Line dance weekend), although *Fame* was well received and filled the floor during the evening's social dancing. I am sure that we will be hearing more about Double L Western in future.

After the instruction finished at 1pm, the hall was closed in order to prepare for the evening's gala concert. Several groups of Line dancers were hanging around in the foyer so I took my opportunity to ask them about the weekend so far. All agreed that they would almost certainly book to attend future KingsHill events and felt that the previous evening's entertainment had been top notch. They were also very happy with their accommodation, even though the organisers had dispersed them to neighbouring hotels.

Christine Stewart from the Ghostriders LDC in West Yorkshire was really enjoying herself. Her only reservation was, "the Pop music taught. I like Country really and we're a 'mainly Country' club." Nevertheless, she had made new friends and was in a buoyant mood. One of Christine's new acquaintances was Kelly Pugh, from Shropshire. Kelly runs the Circle K Western Dance Club in Shrewsbury and is also a 'Keep It Country' supporter. The main attraction for her, Diamond Jack, was still to come but she had thoroughly enjoyed herself and had

already booked to attend another KingsHill weekend.

Young Line dancers were also in attendance. Ashleigh Wood, and her mum, from Scotland, spent much of the weekend smiling and dancing. Ashleigh's easy style was a joy to behold. I wasn't surprised to discover that her favourite new dance of the moment was *Chain Reaction*!

When I returned at 7pm it was clear that approximately 100 extra punters had come along for the evening's concert. Some were part of Diamond Jack's travelling supporters club and others wanted to find about Scooter's new album, *Steppin' Out*. As Warren and Dave (Diamond Jack) walked down the stairs young women mobbed them. It reminded me of the kind of reception you would expect for a boy band but the guys weren't phased.

After a goodly dose of social dancing Diamond Jack walked on stage for their first set to tumultuous applause and kicked in straightaway with a series of floor fillers including *Who Did You Call Darlin'*, *Patient Heart*, *Hot Tamales* and Pat Stott's *Devil In Disguise*. They finished part one with *Mony Mony*, which proved to be a popular choice with the 300 or so Line dancers in attendance. Warren and Dave's new suits, black and blue with matching boots (by Kevin O'Neill of London Boots) and trim were stunning and reminiscent of the halcyon days of the late 1950s when Rock 'n' Roll took the world by storm. Once again, Blackpool's finest duo showed their pedigree.

Soon enough, Scooter Lee's introductory music started playing and a few minutes later she appeared on stage to a huge cheer. Wasting no time she went straight into a series of her most popular hit dances



including *Honky Tonk Twist*, *High Test Love*, *Twistin' The Night Away*, *Shadows In The Night* and *J'ai Du Boogie*. The first couple of tracks were marred by a sound problem not of Scooter's making but, like a true professional, she simply walked around stage moving speakers and twiddling knobs on the mixer whilst singing!

Scooter paused to thank us all for our continued support. She made a point of thanking to the organisers for making such a beautiful stage set with US flags, especially given the current international situation. After more classic hits Scooter introduced us to tracks from the new album, *Steppin' Out*, which were well received.

Diamond Jack returned later on to complete a marvellous two days of Line dance entertainment. The KingsHill staff were clearly very happy and they had every right to be. They had brought Line dancers together from the UK and given them an event to remember. I asked John King for some final thoughts. He said, "I think we'll be trying to organise events where we can put the dancers and entertainment under one roof but I think we've got the musical mix just right."

Line dancers lucky enough to attend will certainly agree and may be looking at John's busy schedule of future events with a beady eye...

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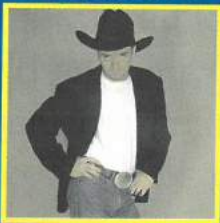
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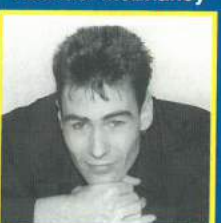
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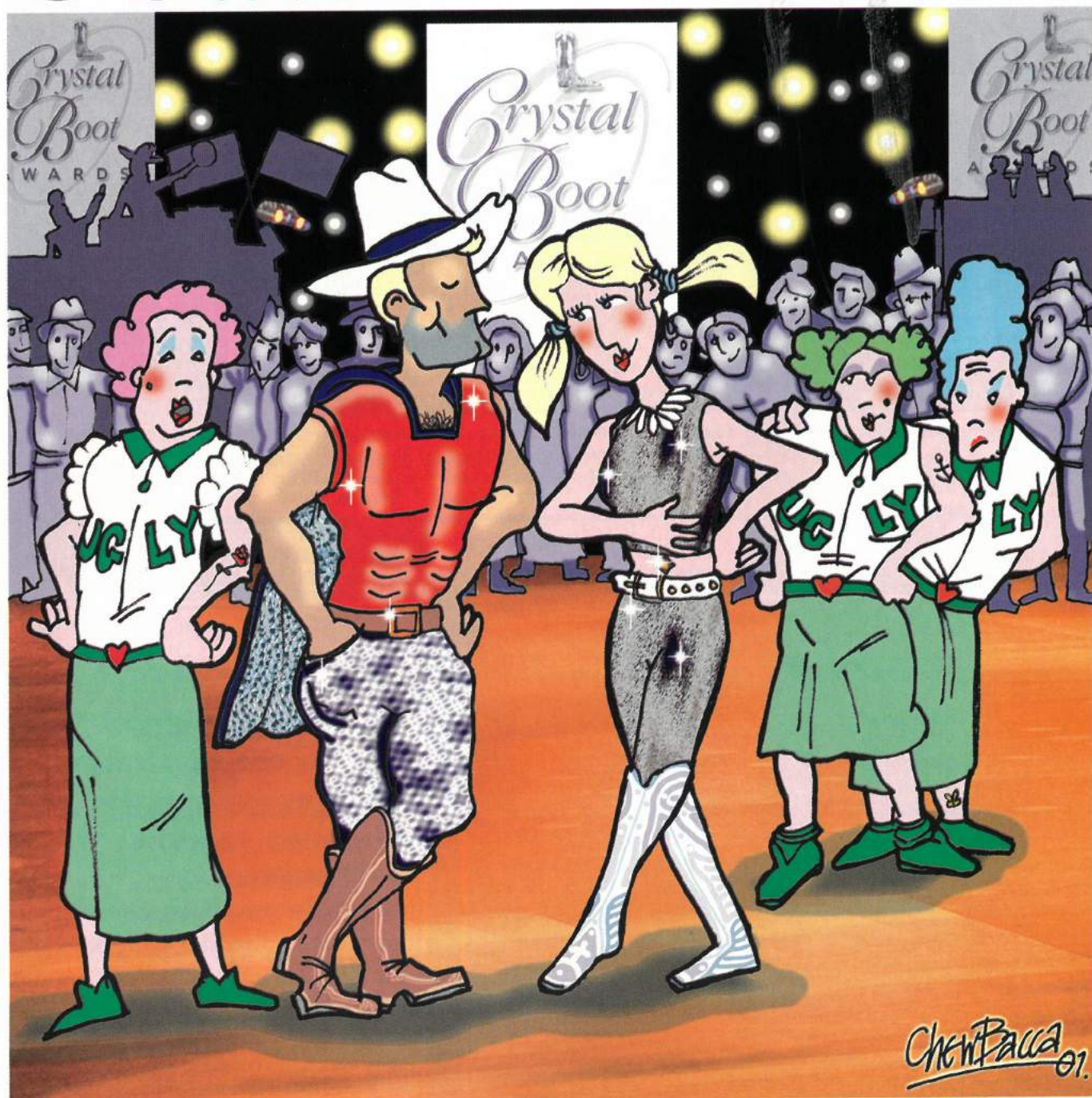
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The Belle Of The Ball

Once upon a time, (well, it is the time of year for tradition) there was a beautiful Line dancer called Cindy Rella. She lived in a rambling old house with her three facially challenged stepsisters, who made poor Cindy do all the housework.

by Harry Seddon



Because there was so much work to do, Cindy did not have the time, or indeed the money, to go to Line dance classes. She had to learn dances from cast-off Rob Fowler videotapes, which she did not mind because she liked men in PVC!

Cindy's one consolation in life, apart from dancing, was the boy next door, Zips. He had an unusual name for a teenager but his parents were rather modern. Zips fancied Cindy something rotten and kept her supplied with the latest step sheets from *Linedancer* magazine. In his efforts to impress Cindy, Zips tried to learn all the latest Line dances. Unfortunately, though, the best that he could manage were dances that made *Blue Rose Is* look complicated. This did not bother Cindy and, like all good Line dancers, she praised his efforts and danced with him in the kitchen of her house. Unfortunately for Zips, Cindy was only interested in him as a good friend and had no romantic inclinations towards him...

One day there was great excitement in the household, because the facially challenged sisters received invitations to attend an awards ceremony at the best hotel in town. This was such a prestigious event that it was billed as The Crystal Boot Awards and it was being organised by none other than Selective Events. The Line up of stars included The Dream Brothers, Maghull, Sean Kennedy and Diamond Jake. The sisters declared that all these stars were their favourites but the icing on the cake was that the drop dead gorgeous, with a cherry on the top, Glenn Cube, was on the lookout for a new dance partner and would be in attendance at the ball.

Cindy also received an invitation to the Crystal Boots but her sisters said that she had to stay at home and clean the house, make their supper, iron their dance gear and polish their boots. Cindy was heartbroken and not even Zip's attempts at dancing *Mony, Mony* cheered her up. She knew that if she got the chance to dance, Glenn would choose her as his partner. She also knew that it was hopeless because, apart from all the housework she had to do, all that she had to wear was a tatty old pair of jeans, even though splits and holes were all the rage in jeans in those days. Cindy did have a T-shirt that wasn't in too bad a condition, but the legend on the back, 'Cheap Seats Inaugural Tour', gave it a somewhat dated appearance.

The big day came and the sisters all wore underarm deodorant and stick on glitter tattoos. Poor Cindy had spent hours

polishing their boots and ironing their frocks and by the time they left for the ball Cindy was so tired and upset that she put her head on her arms and sobbed her heart out. Through her sobbing Cindy heard a rustling noise and, looking up, saw the cutest little mouse that ever there was. The mouse was dancing about on the table and trying to cheer Cindy up, but received a whack with a frying pan from Cindy for his troubles, (this may be a fairy story but we have to maintain a thread of credulity). When Cindy heard more rustling behind her she swung around with the rolling pin raised, ready to send the mouse to Never Never Land. However, what she saw was a vision of goodness and loveliness.

"Who are you?" Cindy said to this apparition in green sequins. "I am Maggie Galloper, your fairy godmother," the apparition said. "Great!" said Cindy rather ungraciously. "Where were you when I was trying to learn *Party of One*?" she asked. "Never mind that now," said Maggie. "Why are you crying?" Cindy replied, "I wanted to go the dance but there is too much housework to do. I'm too tired, I've nothing to wear and I cannot remember the ABC sequence in *Don't Stop Movin*".

"There, there, there," said Maggie as she waved her magic Kippy belt. Suddenly all the housework was done, Cindy was not tired and she was dressed in wonderfully fitting bootleg trousers, a sparkling silver top and her belly button had sprung a jewel. Best of all she had on the most incredible pair of boots that she had ever seen. "Don't worry about *Don't Stop Movin*", said Maggie. "I'll walk it through with you and then we'll do it again, to be sure, to be sure."

As Cindy and her fairy godmother were walking down the path, Maggie waved her magic Kippy belt again and Cindy's old street scooter was transformed into a Honda Goldwing of exactly the same colour as Cindy's outfit. "Holy shin pads," exclaimed Cindy, who'd never quite got the hang of swearing. As Cindy jumped astride the Goldwing and twisted the throttle, Maggie shouted to her, "You must remember at all costs that it's, AAAB, AABC, AB (1st 32 counts), BC. Oh, and by the way, be home by midnight."

Cindy was, of course, the belle of the ball and the minute Glenn saw her dancing, he was entranced and knew that he just had to have her (as a dancing partner). Cindy danced every dance and the first time that Glenn got to talk to her was when they stopped the music to draw the raffle. They were getting on really well together, when

suddenly the town hall clock started to strike 12.00. Horrified, Cindy remembered the words of her fairy godmother, C comes after the 2nd and 4th B. No! No! No! What else did she say? Oh bottoms! Be home by midnight. Cindy fled down the stairs, losing a boot as she ran (fairy godmothers never get to go on the Clarkes shoe fitting course). She jumped aboard her old scooter and was round the first corner before she found herself in her old clothes and moving along for all she was worth.

The next day the sisters were full of the night's events and telling lies about how well they had danced and how Glenn had complemented them all night long. When Cindy asked who else had been at the dance, they did, eventually mention the mystery girl in the silver outfit. One sister said that bare midriffs were common. Another said that she was sure she'd missed a step in *Pour Me*. Whilst the third sister swore the mystery girl had a VPL.

Everything returned to normal until several days later, when rumours started circulating that Glenn was touring the town with the dropped dancing boot and was trying it on all the ladies to find the one who it fit.

When he arrived at Cindy's house the three sisters tried to get the boot on but it was much too small for them. Glenn spotted Cindy who was, as usual, up to the elbows in washing up. "Don't bother with her," the sisters screamed, "She wasn't even at the dance." However, Glenn was not put off and he insisted that Cindy try the boot on. Of course, the boot fitted perfectly and the rest, as they say, is history.

The facially challenged sisters never progressed past 'easy intermediate' dances and had to do all their own washing and ironing. Zips nursed a broken heart for months until he met 'Easy Come, Easy Go' Alice at a Line dance class. Cindy turned professional Line dancer and became a Superstar Champion. She choreographed lots of Top Ten dances and traded in the street scooter for a real Honda Goldwing.

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Julio & John

Red Rose Line Dance Association Competition Day
All grades, Sunday 10th March 2002, Info from the above address

LINE DANCING

Or Join the Class Nights: Every Monday, RMI Club, Chorley New Road, Horwich, BOLTON Beginners 7.00pm-7.45pm. Intermediate & Advanced 7.45pm - 10.30pm
 Every Thursday, Lavender Road, Farnworth, BOLTON. 8pm - 11pm

Official Voting Form

It's time to
cast your votes

We've been busy counting your nominations for the Crystal Boot Awards and are delighted that so many of you have responded. As the nominations are published this month, the excitement grows because now it is time to cast your votes to select the eventual winners.

Presentations will once again be made at the Norbreck Castle Hotel in Blackpool during the Crystal Boot Awards weekend on Friday 22nd - Sunday 24th February 2002.

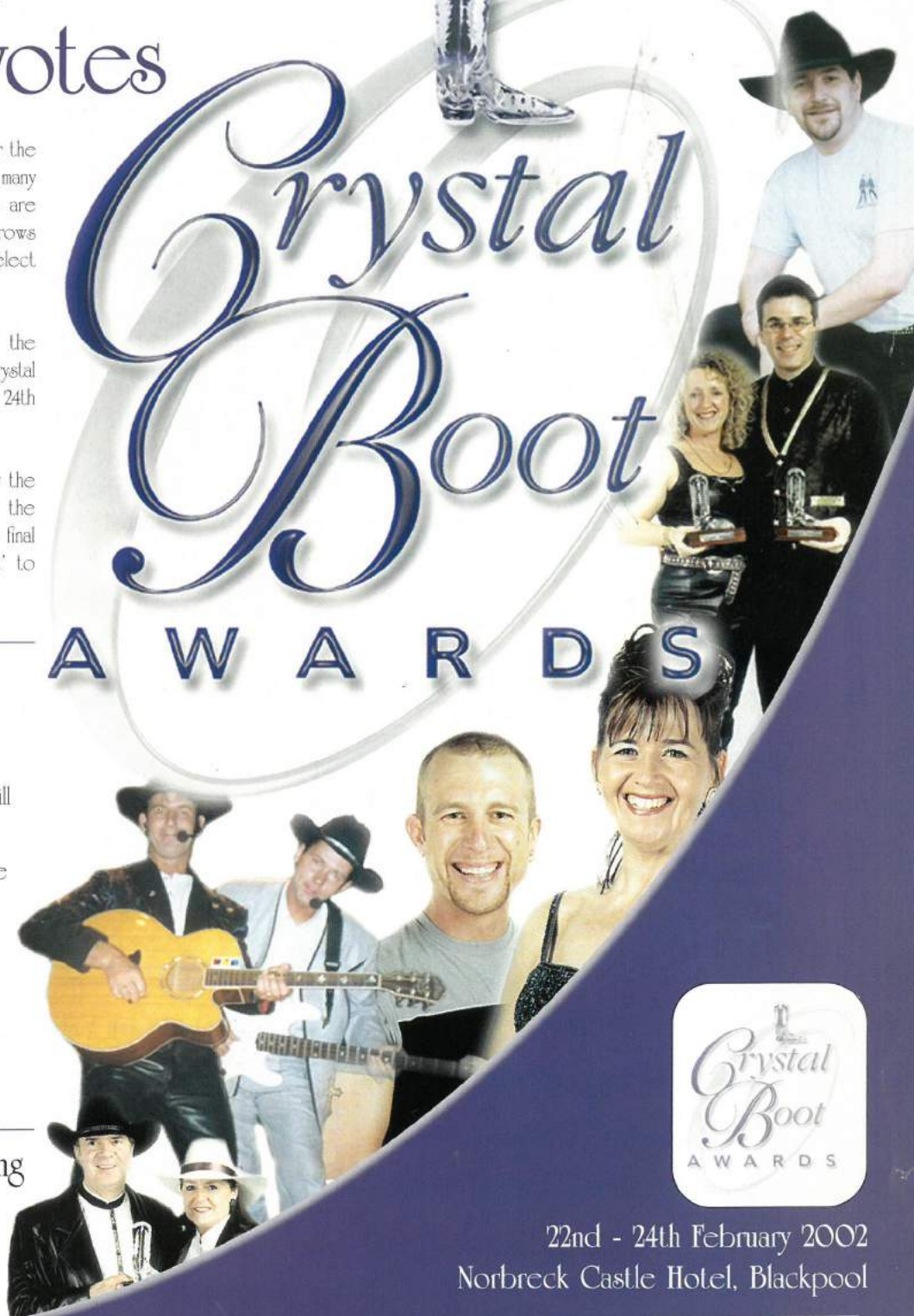
The final results are up to you. Only you know the people, music and dances that gave you the greatest enjoyment during 2001. You have the final say, your vote is a chance to say 'thank you' to those you most admire.

Voting Rules

- All votes must be on this official voting form
- Photocopied or e-mailed votes will not be counted
- You may only vote for ONE nominee in EACH category
- Voting forms must be signed
- Forms must be returned to us by 12th January 2002
- Only one completed form per person will be counted

Please complete the voting
form and return it by
12th January 2002

Crystal Boot AWARDS



22nd - 24th February 2002
Norbreck Castle Hotel, Blackpool

See back page
for guidance notes

Official Voting Form

Your vote counts ... but don't forget to complete your name and address

Dedicated Dance Group

- 1 Diamond Jack ☐
- 2 Glenn Rogers Experience ☐
- 3 Magill ☐
- 4 Plain Loco ☐
- 5 Rodeo Radio ☐
- 6 The Bunch ☐
- 7 The Dean Brothers ☐
- 8 The Drive ☐
- 9 The Haleys ☐
- 10 The Landons ☐

Dedicated Dance Artiste

- 1 Dave Sheriff ☐
- 2 Chris Owen ☐
- 3 Ethan Allen ☐
- 4 Nadine Somers ☐
- 5 Paul Bailey ☐
- 6 Rick Tippe ☐
- 7 Ronnie Beard ☐
- 8 Scooter Lee ☐
- 9 Sean Kenny ☐
- 10 Sharon B ☐

Best Dance Album

- 1 Fever 12 Curb ☐
- 2 Fever 13 Curb ☐
- 3 Hits From The Jukebox 2 .. Southbound Records ☐
- 4 Kiss Me Honey Honey Dean Brothers ☐
- 5 Magic Moments Dean Brothers ☐
- 6 Rob's 6-Pack Select Events ☐
- 7 Ultimate In Dance 1 Superstar Productions ☐
- 8 Ultimate In Dance 2 Superstar Productions ☐
- 9 The Drive The Drive ☐
- 10 Walk Right Back The Olsen Brothers ☐

Best Dance Track

- 1 Baila Baila ☐
- 2 Completely ☐
- 3 Dream Weaver ☐
- 4 Southbound Train ☐
- 5 Hey Baby ☐
- 6 Jukebox ☐
- 7 Just A Memory ☐
- 8 Look Up Look Down ☐
- 9 Mony Mony ☐
- 10 Open Arms ☐

Personality - Male

- 1 Ed Lawton ☐
- 2 Frankie Cull ☐
- 3 Glenn Ball ☐
- 4 John Dean ☐
- 5 John Robinson ☐
- 6 Johnny TwoStep ☐
- 7 Paul McAdam ☐
- 8 Pedro Machado ☐
- 9 Rob Fowler ☐
- 10 Robbie McDonald ☐

Personality - Female

- 1 Charlotte Oulton-Macari ☐
- 2 Chris Hodgson ☐
- 3 Dynamite Dot ☐
- 4 Emma Wilkinson ☐
- 5 Jo Thompson ☐
- 6 Liz Clarke ☐
- 7 Maggie Gallagher ☐
- 8 Pat Stott ☐
- 9 Paula Bilby ☐
- 10 Rachael McEnaney ☐

Rising Star

- 1 Alan Birchall ☐
- 2 Brian Holland ☐
- 3 Glenn Ball ☐
- 4 Kate Sala ☐
- 5 Kate Tinsley ☐
- 6 Lee Easton ☐
- 7 Martin Ritchie ☐
- 8 Pat Stott ☐
- 9 Paul McAdam ☐
- 10 Robert Glover ☐

I declare that I have read and agree to abide by Voting Rules & Guidance Notes

Name:

Address:

.....

.....

Postcode:

E-mail:

Telephone No.

.....

Signature:

Official Voting Form

International Instructor

- | | | | |
|----|--------------------|-----|--------------------------|
| 1 | James Gregory | USA | <input type="checkbox"/> |
| 2 | Jo Thompson | USA | <input type="checkbox"/> |
| 3 | Joanne Brady | USA | <input type="checkbox"/> |
| 4 | Judy McDonald | CAN | <input type="checkbox"/> |
| 5 | Max Perry | USA | <input type="checkbox"/> |
| 6 | Michael Vera Lobos | AUS | <input type="checkbox"/> |
| 7 | Pedro Machado | USA | <input type="checkbox"/> |
| 8 | Peter Metelnick | CAN | <input type="checkbox"/> |
| 9 | Roy VerDonk | NL | <input type="checkbox"/> |
| 10 | Scott Blevins | USA | <input type="checkbox"/> |

International Choreographer

- | | | | |
|----|----------------------|-----|--------------------------|
| 1 | A T Kinson | USA | <input type="checkbox"/> |
| 2 | Barry Durand | USA | <input type="checkbox"/> |
| 3 | Jo Thompson | USA | <input type="checkbox"/> |
| 4 | John Robinson | USA | <input type="checkbox"/> |
| 5 | Justine Shuttleworth | AUS | <input type="checkbox"/> |
| 6 | Max Perry | USA | <input type="checkbox"/> |
| 7 | Michael Vera Lobos | AUS | <input type="checkbox"/> |
| 8 | Pedro Machado | USA | <input type="checkbox"/> |
| 9 | Peter Metelnick | CAN | <input type="checkbox"/> |
| 10 | Scott Blevins | USA | <input type="checkbox"/> |

UK Instructor

- | | | |
|----|-------------------------|--------------------------|
| 1 | Charlotte Oulton-Macari | <input type="checkbox"/> |
| 2 | Chris Hodgson | <input type="checkbox"/> |
| 3 | Dynamite Dot | <input type="checkbox"/> |
| 4 | Emma Wilkinson | <input type="checkbox"/> |
| 5 | Frankie Cull | <input type="checkbox"/> |
| 6 | Liz Clarke | <input type="checkbox"/> |
| 7 | Maggie Gallagher | <input type="checkbox"/> |
| 8 | Pat Stott | <input type="checkbox"/> |
| 9 | Rachael McEnaney | <input type="checkbox"/> |
| 10 | Rob Fowler | <input type="checkbox"/> |

UK Choreographer

- | | | |
|----|-------------------------|--------------------------|
| 1 | Alan Birchall | <input type="checkbox"/> |
| 2 | Alan Robinson | <input type="checkbox"/> |
| 3 | Charlotte Oulton-Macari | <input type="checkbox"/> |
| 4 | Chris Hodgson | <input type="checkbox"/> |
| 5 | Dynamite Dot | <input type="checkbox"/> |
| 6 | Frankie Cull | <input type="checkbox"/> |
| 7 | Maggie Gallagher | <input type="checkbox"/> |
| 8 | Pat Stott | <input type="checkbox"/> |
| 9 | Rachael McEnaney | <input type="checkbox"/> |
| 10 | Rob Fowler | <input type="checkbox"/> |

Beginner Dance of the Year

- | | | | |
|---|-------------------|--------------------|--------------------------|
| 1 | Just A Memory | J.Dean/M.Gallagher | <input type="checkbox"/> |
| 2 | Silver Threads | Jules Langstaff | <input type="checkbox"/> |
| 3 | Walk Right Back | Pat Stott | <input type="checkbox"/> |
| 4 | Whole Again | Sue Johnstone | <input type="checkbox"/> |
| 5 | You're So Naughty | Brian Holland | <input type="checkbox"/> |

Intermediate Dance of the Year

- | | | | |
|----|-------------------|----------------------------|--------------------------|
| 1 | Bad Attitude | R.McEnaney/C.Oulton-Macari | <input type="checkbox"/> |
| 2 | Ballymore Boys | Dynamite Dot | <input type="checkbox"/> |
| 3 | California Blue | Jean Bridgeman | <input type="checkbox"/> |
| 4 | Chill Factor | D.Whittaker/H.Westhead | <input type="checkbox"/> |
| 5 | Deeply Completely | Rob Fowler | <input type="checkbox"/> |
| 6 | Enchantment | Jo Thompson | <input type="checkbox"/> |
| 7 | Forever And A Day | Pat Stott | <input type="checkbox"/> |
| 8 | Hey Baby | Paula Bilby | <input type="checkbox"/> |
| 9 | Hot Love | Maggie Gallagher | <input type="checkbox"/> |
| 10 | Hot Summer Fun | Chris Hodgson | <input type="checkbox"/> |
| 11 | Loco | Frankie Cull | <input type="checkbox"/> |
| 12 | Love's Around | John Rowell | <input type="checkbox"/> |
| 13 | Mony Mony | Maggie Gallagher | <input type="checkbox"/> |
| 14 | Open Arms | Charlotte Oulton-Macari | <input type="checkbox"/> |
| 15 | Perfect Moment | Dynamite Dot | <input type="checkbox"/> |
| 16 | Sweet Surrender | Chris Hodgson | <input type="checkbox"/> |
| 17 | Temptation | Rachael McEnaney | <input type="checkbox"/> |
| 18 | That's Amore | Pauline Mason | <input type="checkbox"/> |
| 19 | Dream Weaver | Ed Lawton | <input type="checkbox"/> |
| 20 | Hot Potato | John Robinson | <input type="checkbox"/> |

Advanced Dance of the Year

- | | | | |
|----|-------------------|----------------------|--------------------------|
| 1 | Blue Finger Lou | M.Perry/A.T.Kinson | <input type="checkbox"/> |
| 2 | Brucie | Scott Blevins | <input type="checkbox"/> |
| 3 | Don't Stop Movin | Alan Birchall | <input type="checkbox"/> |
| 4 | Hit Da Floor | R.Fowler/PMcAdam | <input type="checkbox"/> |
| 5 | Hold Your Horses | T.Mickers/A.T.Kinson | <input type="checkbox"/> |
| 6 | Jukebox | Jo Thompson | <input type="checkbox"/> |
| 7 | No Bridges | Jo Thompson | <input type="checkbox"/> |
| 8 | Party of One | Maggie Gallagher | <input type="checkbox"/> |
| 9 | This Will Be | Max Perry | <input type="checkbox"/> |
| 10 | Walk the Dinosaur | Rachael McEnaney | <input type="checkbox"/> |

Dance of the Year

Dance of the Year is selected by voting for one dance from all the above categories.

Write your selection clearly in the box below.

Level of dance in accordance with choreographers' statement

Club of the Year Nominations

Ace of Clubs

Martin and Carol Booth-Adams
Kent

Alive and Kickin'

Daniel Whittaker
Cheshire

Boogie Boots

Brenda Payne
Kent

Bootleggers

Richard Williams
Worcestershire

Boots 'n' Blisters

Emma Wilkinson & Robbie McDonald
London

Borderline Dance

Belinda Smith
Durban, South Africa

C J LineDance

Chris Higham
Greater Manchester

Caley's Country

Mark & Jan Caley
Essex

Chays Stompers

Chris & Steve Jones
Merseyside

Daisy Roots

Chrissie Ling & Lou Lou Balci
Essex

DC Outwest

Carolyn Newsham & Dee Lazenby
East Yorkshire

Dixie Belles

Sue Wilkinson
West Sussex

Double 'L' Western

Lin & Les Sainsbury
Tyne & Wear

Dynamite Club

Dorothy Davies
Lancashire

Fast Feet

Sandra & Les Emsley
Warwickshire

Feel the Beat

Alan & Barbara Heighway
Shropshire

Frank and Shawnees

Frankie Cull & Shaun Young
Essex

Friendly Outlaws

Lynn Gannon
Liverpool

Get in Line with Elma

Elma Robertson
Aberdeen

J&C Stompers

Jean Vowles
Mid Glamorgan

Jems Line Dancers

Jane Gleave & Russell Smith
Warrington

Kelli's Country Kickers

Kelli Louise Haugen
Norway

Lassoos

Pauline and Rob Mason
Devon

Linedance Crazy

Teresa Lawrence & Vera Fisher
Essex

Linedance Crazy

Karen & Barry Jones
Crawley

Live-2-Dance

Rachael McEnaney
Huntington

Lucky Stars

Maxine Beck
Staffordshire

MIB Linedance

Kalvin Finch
Suffolk

Mississippi Coasters

Pat Morgan
Spain

Rebel Riders

Chris & Martin Hocking
Dorset

Red Hot Ravers

Dave 'The Rave' & Syd Wagstaff
Cheshire

Rhinestone Renegades

Ann & Barrie Smith
Preston

Scoot 'n' Boogie

Sue & Ken Johnstone
Oxfordshire

Silver Eagles

Dorothy & Emyln Evans
North Wales

Silver Star

Annie & Dave Saw
Buckinghamshire

Star Stompers

Harold Starkey
Cumbria

Stompsome Country

Jacqueline Harris Dale &
Martin Dale
Northampton

Strutting Stars

Gillian Sutton
Manchester

Tangled Boots

Ann Henderson
Grangemouth

Texas Star

Paula & Eric Bilby
Essex

The Blue Roses

Sharon & Norman Stephens
Northern Ireland

The Dance Ranch

Joan & Phil Jones
Warrington

The Florida Outback Club

Bob & Lyn Yost
Florida

The Red Hot Line Dance Co.

Debbie Hogg
Norfolk

The Wild Stallion Dance Ranch

Sandra Butler
Norfolk

Vine Line

Tina Argyle and Honky Tonk Cliff
Leicestershire

Western Wildcats

Elle-Jay
Hertfordshire

Guidance Notes

Artiste Nominations

- Dedicated Dance Group
- Dedicated Dance Artiste

Vote for the artiste or group who you believe is dedicated to promoting Line dancing through their music and work.

Music Nominations

- Best Dance Album
- Best Dance Track

In this category you are voting for the album and the track that sent you running onto the dance floor every time it was played. You can give one vote in each section.

Personality Nominations

- Dance Personality Male
- Dance Personality Female
- Rising Star Award

In the Personality category we are looking for people who are good ambassadors for Line dancing. People who may not necessarily be dancers but nevertheless deserve an award for the contribution they make. Also, the Rising Star awards is intended for the person you think offers the most potential as a star of the future.

Instructor & Choreographer Nominations

- UK Instructor of the Year
- UK Choreographer of the Year
- International Instructor of the Year
- International Choreographer of the Year

You have the opportunity to vote for your favourite Instructors and Choreographers from around the world. This category is intended to recognise both local and international talent. You may vote for one person in each category.

Dance of the Year

Nominations

- Beginner Level
- Intermediate Level
- Advanced Level
- Dance of the Year.

You have the opportunity to vote for your favourite dances at Beginner, Intermediate and Advanced Levels. You may vote for one in each category. The nominated dances have been placed in appropriate classifications in accordance with Choreographers' statements. Finally, you can also vote to determine your overall Dance of the Year regardless of level. Vote for your favourite dance from all those listed.

Club of the Year

Thank you for your nominations for this category. The winner is not selected by votes but by a judging process. From these nominations the judges will shortlist the clubs that will progress to the final round of judges. Clubs will be notified by post by Friday 11th January 2002. The judges' decision will be final and no correspondence will be entered into.

Closing Date

All votes must reach us by
12th January 2002

Please return to :

Linedancer Magazine

Crystal Boot Awards Votes

Clare House

166 Lord Street

Southport, PR9 0QA

Closing date: 12th January 2002

CMA (Country My A***)

I never thought I'd do a dance to a track like Ricky Tomlinson's *Are You Lookin' At Me*, but Lynn Gannon proved me wrong when she choreographed CMA especially for the B.I.R.D Charity event, writes **Les Thomas**



Lorraine Lewis of the Lasso Rebels organised this charity event to raise money for B.I.R.D (Brain Injury Rehabilitation and Development), which has a clinic in Broughton Village near Chester.

A lot of talented people were at Broughton Aerospace to offer help and support to Lorraine. The first was Eileen Scattergood from Lonestar in Wrexham. Eileen taught *100 Reasons* by Pat Stott.



Paul Bailey, Sean Kenny and Magill provided the live music, each appearing once in the afternoon and then again in the evening, with John's Country Disco filling-in the gaps. John must have brought his wardrobe with him as each time he went back on stage he had a different jacket on! Looking at the programme of events it seemed that John might be overworked, but the audience loved Paul, Sean and Magill so much they would not let them off the stage after each set.



Lynn Gannon took the stage to teach *Wild Fire* and found herself in competition with Emu. Nobody knew who would come out on top but Lynn is a Liverpool lass so Emu didn't really stand a chance. Lynn then put on a teddy-boy wig to get in character to teach her next dance, *CMA*, to Ricky Tomlinson's *Are You Looking At Me?* The steps, coupled with the words of the song, had the whole floor laughing hysterically by the time she had finished teaching. Lynn's performance set the mood for the rest of the day, which was like one big party.

There was a short break at 5.30 after which Dave the Rave taught *Chill Factor*, Daniel Whittaker's new dance as well as *Carino*. When the disco came back on girls from Lasso Rebels took a break from selling raffle tickets, put on gold sparkling wigs and got their shakers out to do their version of *Mony Mony*. Very entertaining!



The live bands gave us a chance to try dances to different music. For instance, *Dream Weaver* goes well to *Meanwhile*. Sean Kenny gave us a good version of the Stones' *It's All Over Now*.

Janet Hutcherson, one of Magill's biggest fans, was thrilled when I asked her to pose with the boys. Magill played *No News*, a track off their new CD, to which Di Thompson has choreographed a dance called *Sugar Baby*.

At the end of the night John Williams, a representative from B.I.R.D, accepted a cheque from Lorraine for £3,026 and there was still more money to be collected.



Lorraine and her gang's hard work in organising this event was rewarded by a big cheque and the knowledge that everyone had thoroughly enjoyed themselves.

All in all, an excellent day's work!



Album Reviews

TIM RUZGAR –
Linedancer magazine's
Official Reviewer



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

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

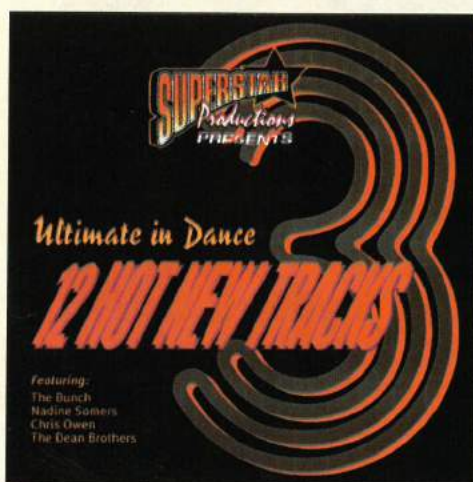
● Half star

If you like value for money Line dance compilation CDs of the highest quality then check out the albums reviewed here. We also look at new releases from two Country music veterans...

VARIOUS ARTISTS *Ultimate In Dance 3*

Superstar Productions SSPCD 004

Ears ★★★★★
Boots ★★★★★



Tim Matthews writes: Superstar Productions continues its policy of releasing albums specifically aimed at the Line dance market and after two excellent efforts we now have an intriguing third in *The Ultimate In Dance* set. It was with great anticipation that I sat in Ruzgar's seat to check out this latest offering. The Bunch's Sammy Sands and friends join the emerging team of Chris Owen, The Dean Brothers and Nadine Somers. *Ultimate 3* has something for everyone, a mixture of Country, non-Country and some blasts from the past.

It is back to the seventies for the first track, *Resurrection Shuffle* (98 bpm). Originally the work of Ashton, Gardener and Dyke, this funky track had my feet tapping from the outset. Performed by The Bunch and augmented by a brass section, I'm sure you'll be dancing to it very soon. *I Might Just Make*

It (88 bpm) is a great new Country track and is one of my favourites. It is a musical masterpiece featuring steel guitar, fiddle and piano. This song rightly deserves its place on a dance collection. *The Dance Goes On* (128 bpm) is the first of four contributions from Chris Owen. All I can say is WOW! *Black Coffee* and several other beginner dances fit this little known 1980s track, although I am sure it will have its own dance soon. This is the best I have heard Chris singing and he reminds me of Bruce Springsteen here...

You Made The Moonlight (98 bpm) follows the success of *Open Arms* on *Ultimate 2*. This beautiful waltz track is to be used at Worlds 2002 in the Superstars Division and AT Kinson has been busy putting a very special dance together. If you like to listen to great songs then you'll love this. *Maneater* (89 bpm) is the Hall and Oates classic, brought right up to date by Chris Owen. As I have always liked this track, it was with trepidation that I hit the play button, but I need not have worried. This slightly faster and punchier version is sure to be a hit.

Nadine Somers can do no wrong at the moment and the first of her two offerings, *Till All The Lonely's Gone* (130 bpm) is very impressive. Backed by superb musicians, her vocals are as good as I have heard from any female Country artist. This Gospel type track builds to an amazing finish and Nadine's voice will have the hairs on the back of your neck standing up.

Another Chris Owen track comes next called *Don't Let Go* (106 bpm). His cover of the recently released Hal Ketchum version of Manhattan Transfer's 1984 hit is phrased slightly different and is another of those tracks that you just can't help dancing to.

The Deans have two contrasting songs on the album; the first, *Friday At Five* (136 bpm) is a rocking Country track and proves John can sing Country with the best of 'em.

Len Whitehead's guitar solos add to this brilliantly produced track. The second Deans track will entertain you: It is a version of the Ray Charles/Blues Brothers song *Shake Your Tail Feather* (80 bpm). This is a fun track and you can see why. Will Maggie G be the choreographer on this I wonder? John sounds as though he really enjoyed himself singing (and laughing) on it. I can't wait to see you all bending over and shaking you tail feathers...

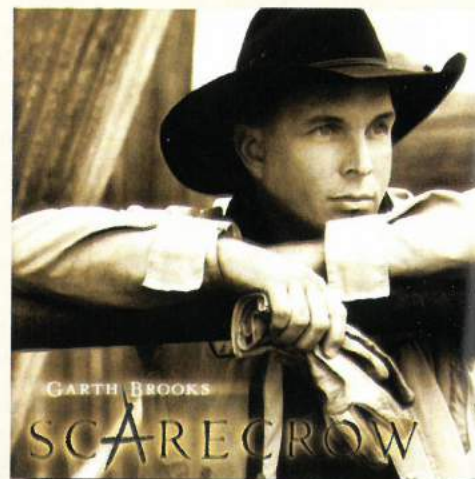
The final track from Chris Owen is Matthew Wilder's *Break My Stride* (110 bpm) and he does a fine job with it. Nadine's *You've Taken Me Places* (160 bpm) is another fine offering, laced with steel guitar. It's fast, but it will be a great dance track. *Truth Hurts*, (155 bpm) by The Bunch, is another up-tempo number with great harmony and vocals.

This CD is another impressive offering. Every track is danceable and the standard of production from Sammy Sands is of the highest quality. Well done Superstar Productions. This CD is a must for any Line dance collection.

GARTH BROOKS *Scarecrow*

Capitol Nashville 7243-5-31330-2-3

Ears ★★★★★
Boots ★★★★★



Tim Ruzgar writes: Garth Brooks was the reason I got into Country music and then Line dance. I'm sure many of you can say the same. There has been much talk of his retirement and many believed that as his Chris Gaines project was somewhat of a flop that we had seen the last of him. I, for one, did

not believe it and, whilst Garth is worth many millions of dollars, he lives for the buzz of performing and the adulation of the fans. The question is, "Does the master still have his magical touch?"

The opening track is *Why I Ain't Running* (108 bpm), one of several that Garth took a hand in writing. The gentle Cha Cha is reminiscent of *That Summer*, one of Garth's earlier offerings. It's a nice introduction and is as good a listening track as a dance track. As the first song fades you're grabbed by the second *Beer Run* (158 bpm), a duet with the great George Jones. Whilst only 2.28 minutes long this superb dance track is Garth at his best. Oh to see him doing it live!

Wrapped In You (104 bpm) is a strong almost acoustic number, with smooth fiddle and harmonica. It's bouncy, it's catchy and it's long...almost five minutes. It does have a false ending two minutes from the end so if it does produce a dance it can be cut short. *The Storm* is the first of a few ballads. Garth co-wrote this with Kent Blazy and Kim Williams and this trio wrote *Ain't Going Down*. What a contrast! The orchestral arrangements are beautiful.

Thicker Than Blood (105 bpm) is a fantastic nightclub Two-step. This is a powerful story song, Garth's own family story. "Our family never shared the same last name but our family was a family just the same, and they say blood is thicker than water, oh but love is thicker than blood": Poignant lyrics indeed. *Big Money* (80 bpm) is one of Garth's quirky songs that he loves, just like *Friends In Low Places*. It's about doing dangerous jobs just to earn big money and the clever lyrics will put a smile on your face.

The big dance hit of the album will come from *Squeeze Me In* (176 bpm), a duet with Country diva Trisha Yearwood. This is one of Garth's best ever dance tracks. I love it! Another dance track, *Rodeo Of Mexico* (145 bpm), is almost four minutes long but is sure to whet the appetite of those of you with choreographic tendencies. *Don't Cross The River* (124 bpm) is Garth's attempt at bluegrass with lots of banjo, dobro, and fiddle and Trisha Yearwood providing excellent harmonies. Takes me right back to the *Smokey Mountains* (I wish!).

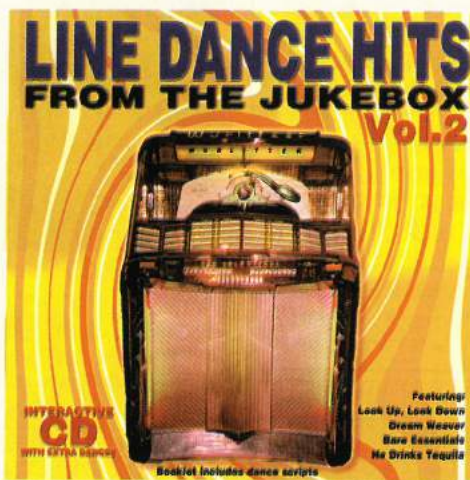
The inclusion of the "never to be released" *When You Come Back To Me Again* (65 bpm) comes as no surprise. This theme song, from the movie *Frequency*, spawned a brilliant dance (*Stormy Water*) by Stephen Sunter last year. Only the lack of availability of the song prevented Stephen from having a huge hit. Maybe that will be put right now.

I freely admit to being biased towards Garth Brooks but also admit that the Chris Gaines album didn't do much for me. *Scarecrow* has restored my faith. Sure to be a worldwide smash, no self-respecting new Country fan should be without it, trust me!

VARIOUS ARTISTS Line Dance Hits From The Jukebox 2

Capitol Nashville 7243-5-31330-2-3

Ears ★★★★★
Boots ★★★★★



The quality of music being released with the Line dancer in mind is quite astonishing at the moment. There has also been a big change in the way in which this music is made available. The emphasis is on value for money and many compilation CDs are now on the market, competing for business.

It was with great anticipation that I put *Line Dance Hits 2* into my CD player. I was not disappointed for here is an excellent release, well planned and just what the dance community needs. Not only has each track been well chosen, based upon Michael Darke's phenomenal knowledge of Country (Line dance) music, but the album flows where *Line Dance Hits 1* maybe didn't...

We start with a sure-fire dance hit, *Bare Essentials* (170 bpm) by Aussie singer Lee Kernighan. Carly Dimond choreographed the 64-count dance, published in last month's *Linedancer*. Next, one of my current favourites, Jody Jenkins, whose star is rising at the moment. *Country Dance Floor* (190 bpm) is a real barnstormer, my favourite track on the album. The third track is a real treat. It's Morgan and Kershaw's *He Drinks Tequila* (125 bpm), a great song accompanied by a popular dance (Brian Holland's *You're So Naughty*). Something of a coup for Mr. HonkyTonk!

I could go through each of the 20 tracks but they are all of the highest quality and there are no 'fillers' here. Highlights include CMA 2001 Award winners Lonestar and *You Walked In* (110 bpm), Glenn Roger's *Dreamweaver* (120 bpm) Bob McKinley's *Restless* (114 bpm), *Downtown* (168 bpm – the Peter Metelnick dance mix) and The Olsen Brother's *Look Up, Look Down* (130 bpm). You just cannot go wrong with music like this.

Furthermore, a great deal of thought has gone into the accompanying material; the liner notes include helpful tips and dance scripts whilst the CD has an interactive element that allows you to print scripts in PDF format, presents information on choreographers and enables you to connect with relevant web sites.

All in all, a first class CD that comes highly recommended.

SCOOTER LEE Steppin' Out

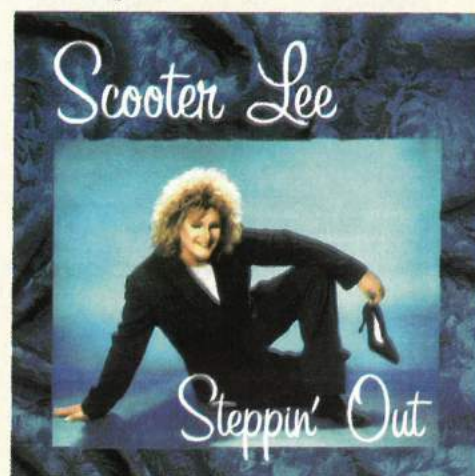
SLCD0010/Universal

Ears ★★★★★
Boots ★★★

As my colleague Tim Matthews pointed out in his article on Scooter Lee's *Steppin' Out* in last month's *Linedancer*, "We put it [the CD] in the office CD player. We gasped. The soundscape was so different..."

Indeed it is. Many have been surprised by Scooter's release and although she clearly states that she is not aiming at the Line dance market I'm sure Line dancers will be interested in her new album. From the dance perspective, there are four tracks that present dancers with something to get their feet around. The first of the dance tracks is *Birmingham* (124 bpm), printed in last month's magazine, choreographed by Jo Thompson. Jo actually chose this track to work on and has produced a nice dance, which has a West Coast Swing feel to it. The other guaranteed floor filler is Maggie G's dance to the title track, *Steppin' Out*. Maggie has worked her magic here again. *The Way Things Are* is another strong dance possibility at medium pace whilst *This Love's On Me* has been described as a Country Rock classic. All in all, we have some good dance tracks here and although *Birmingham* has yet to take off, I think Maggie's *Steppin' Out* will be the hit of the album.

Scooter has set out her stall as a radio artist now and the early signs are good, with DJs showing greater interest in her music and people within the Nashville scene sitting up and taking note.



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

“Charity Lines...”

Diary Date . . .

Dave 'the Rave' is featuring the Mandy Allen Band on **Sunday 23rd December** at the Coppenhall WMC, North Street, Crewe. Doors open at 7.30pm, tickets are £5. Contact Dave on (01270) 589663/mobile 07946 043692 for further details.

Boots & Boogie is holding a charity Line dance event in support of the Bosom Pals Breast Cancer Support Group on **Saturday 5th January 2002** at the Addison Centre, Kempston, Bedford. Tickets are £6.00 Adults and under 16's £3.00, also available on the door.

Phone Louise on (01234) 270302 or Adriana on (01234) 214455. Alternatively, please visit the Boots & Boogie's website, www.bootsandboogie.co.uk.

Marlene's Triple Treat



Maggie Edmonds reports that Marlene Brady did a sponsored dance at one of Triple M's recent charity events and raised an impressive £321 for the Broadmeadow Nursery Special School. Marlene

works at the school, which caters for around 40 children with learning difficulties. The school has already raised £15,000 of £25,000 needed to build a sensory garden for the children.

Maggie and Triple M club members say, "well done Marlene. You worked very hard during the evening and it was all that we could do to give a little help. You are so special to us and have been there from day one. Here's to many more years of happy dancing!"

SUE AND BOB SAY THANK YOU



Sue and Bob Evans from Birmingham wrote to use about a fantastic fund raiser held at the Seagull Club, Brean Sands, during the Country Music Festival week in October. The Flamingo Club and Lazy Day's Holiday Club also chipped in to help the British Institute for Brain Injured Children (BIBIC). Hundreds of Line dancers took part; they bought raffle tickets, donated money and collected sponsor forms whilst a group of Westerners organised a charity fast draw competition.

The total raised was a staggering £7,574.66! £32,000 has been raised altogether so far. Children and parents will directly benefit from the money over the next 12 months so all that helped should be proud of themselves.

Anyone interested in helping raise further funds for BIBIC can phone/fax (0121) 603 7528 or e-mail: Susanevans1956@aol.com

Red Cross Fund Raiser



Members of the Wild Stallion Dance Ranch got together on 21st October to raise money for the Red Cross. The event, organised in memory of those who died in New York on 11th September, was supported by bands including Shoot The Rooster, 8 Seconds, Black Stetson, Blue Steel and Mandy Barnett. A grand total of £1160 was raised on the day. Well done all!

Yeovil Stompers



Although a small club, the Yeovil Stompers have raised in excess of £3,000 for good causes since 1996. The club recently celebrated its fifth birthday at the Yeovil Liberal Club. Leanne Rolls told Linedancer, "we have a handful of dancers who have been attending since the first class, when Cowgirl Twist gave them a headache. Congratulations are also in order. Leanne is expecting her second child and warns local Line dancers to watch out for withdrawal symptoms! Oooeer!"

Shown here, Leanne cutting the cake at the Stomper's fifth birthday party.

CC Stompers

CC Stomper in Bath has raised thousands of pounds for different charities over the years but a recent event topped all previous efforts when an impressive £3,000 was raised for Breakthrough Breast Cancer Research.



A sponsored Line dance was held at the Bath Pavilion and 100 participants danced 40 dances non-stop for three hours. Line dance instructors Beverley Nichols of the Beverley Hillbillies and Maureen Conroy of CC Stompers lead the dances, with music supplied by Richard Wynne of the increasingly popular Sierra Country Disco. The photo shows some of the dancers who took part. On the front row (left to right) Rhona Cockle (Breakthrough rep), Maureen Conroy, Richard Wynne and Beverley Nichols.

Pink Line Dance for Charity!

Tony and Pam Flintoff of the High Sierra Country Line Dancers sent us some pictures taken during a charity event that they held in Bristol last month. It was one of two events held in the same week.

The event pictured here, a Pink Line Dance, took place on October 2nd in aid of The Cancer Research Campaign (CRC) and another event was held on Saturday 6th October. A total of £1450 was raised for CRC. Tony provided the Disco.

**New York Fire Fighters & Zoe's Place**

Grace and Ron ran a raffle in all their clubs on Merseyside and raised £537 to send to the New York Fire Fighters.

George and Edna, with a little bit of help from Grace and Ron (picture left) raised £600 at their Charity Line dance in Bootle Town Hall for the charity Zoe's Place.

Keep up the good work!

Parkinson's Disease Society Fundraiser

Vicky Salmon tells us that her November 10th fundraiser encouraged a record 331 people through the door, which was 30% up on last year. People queued up to win a trip for two in Capital Radio's Flying Eye Aeroplane and footballs signed by the Arsenal and Manchester United squads. Her target of £2,500 was surpassed. Vicky sends her thanks to all volunteers and supporters for their generosity and patience. Next years event takes place on 9th November.

Sundance for Charity

Sundance Line dancing recently held a charity Line dance party in aid of Winston's Wish, a charity dedicated to providing support for bereaved children. During the evening the dancers did a sponsored A-Z of Line dance in an hour. This involved performing 26 dances back to back non-stop in 60 minutes - quite a feat. By the end of the evening there were some pretty sore feet and tired dancers but a massive £1,021.70 had been raised. Sundance has supported this charity throughout 2001 and organiser Wendy Blake believes that another £500 might be raised through raffles and socials. Well done Sundancers!



Bouquets

this month go to ...

Thanks Rob

Sylvia Murray booked to go on a Line dance weekend break with Jules Langstaff and friends but had to cancel due to ill health. Sandy Shaw and Lin Dexter knew that Sylvia didn't want them to bring a present back with them so they asked Rob Fowler to sign one of the weekend Gala Dinner menus as a little memento.

Jules went straight to Rob with the request and got more than she bargained for. The whole of Rob's team signed their names and Rob kindly sent two of his latest videos as presents. This was a real morale booster for Sylvia, who had just been back to hospital for further tests.

Jules, Sandy, Lin and the Rebel Stompers.

Tina and Paul Wareham

Members of the Silver Spurs and Anita's Line dance clubs wrote to thank Tina and Paul Wareham for a most fantastic Line dance break, held in Eastbourne over the weekend 12th-15th October. They should also like to thank the couple for putting on numerous classes, Line dance socials and charity events that have raised thousands of pounds for the Haselmere Community Hospital.

The picture shows dancers at Eastbourne. Tina and Paul are seated bottom right.

Thanks from Lee

Lee Verrico should like to thank John Jackson, Jenny Siggs, Lucille Jackson, Debbie Woodworth and Alf Woosey for all their help in keeping her clubs running while she was in hospital. They did a super job and it was much appreciated.

Agnes We Love You!

We received a heartfelt message from a group of enthusiastic Line dancers in Carrickfergus and Ballyclare, Northern Ireland, about their Line dance instructor, Agnes McLean, of Rockin' Rodeo LDC. All the dancers appreciate Agnes' dedication to duty and her untiring effort over the last five years. A regular visitor to the *Linedancer* magazine Crystal Boot Awards, she has been an inspiration. Sharon, Sandra and friends wanted to take this opportunity to say a big THANK YOU to Agnes!

Karen's A Western Star

Trisha and Val from Warrington should like to tank their teacher, Karen from the Western Gold Star club, who made them so very welcome during their first visit to the Huyton Suite, Liverpool. They loved the venue and say that Karen is, "a very thoughtful teacher."



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Birmingham Beauties meet The Beast

By *Chloe Bayram*

(Fundraiser for CARE International and former non-Line dancer)



From l to r: Jean Jenkins, Rob F and Chloe Bayram

As an organiser of CARE International's World Dance Week 2001, I was already familiar with Jean and The Stetsons. Rob's presence at Jean's class was a special prize The Stetsons won as this year's champion fundraising team for World Dance Week, raising vital funds CARE's anti-poverty projects in Africa and Asia.

Jean Jenkins, a florist and dedicated Line dancer, took great delight in presenting Rob to her group, who had turned up en masse for the chance to meet, or even dance, with World Champion Rob Fowler.

Before Rob handed out the IDTA awards recently won by The Stetsons, he confided in me that his agent had played a prank with him. He had turned up expecting to teach his now infamous body rolls to a 90-year-old, and was delighted to see the grinning and enthusiastic faces of The Stetsons. He had brought along his nine-year-old daughter Deanne, who wasted no time in making friends, and eighteen year-old, Paul McAdam, World Junior Champion no fewer than three times.

Jean performed some warm up numbers, and, much to the delight of the group, Rob joined in. Paul and Rob

performed a one of their fast and furious routines, which drew gasps of admiration and cheers. Rob then took a class. 'I'm not going to perform the Beast,' he declared, and a sigh of relief echoed round the room. "I don't think I could keep up with that!" whispered one of The Stetsons.

As Rob signed autographs and posed for photos, he told me about his love of line dancing and how he developed his popular new dance moves. "When I first started ten years ago, I saw there was potential to interest different groups, especially younger people," he says as I admire his chunky Diamante belt. "The dance routines were quite dated. When I introduced new choreography the response I received was amazing."

He paused to sign the IDTA certificate of a young Stetson. "I never knew how much new routines were sought after until I performed at Wembley four years ago. As I started to dance, I looked out into the crowd and there were 5,000 people simultaneously performing *The Beast*, the dance I had created, and I realised why I had started line dancing in the first place. And if, through dancing, I can help organisations such as CARE, to fundraise then I feel that what I do isn't wasted."



Jean Jenkins, organiser of the Birmingham-based Stetsons Line Dance Club, ran up to me and hugged me. "Thank you!" she said, "you have made my year". She then introduced me to Rob Fowler, Line dance supremo and a definite favourite among the ladies. As we shook hands I noticed a certain twinkle in his eye, and it all became clear to me how Rob, with his innovative dance, *The Beast*, along with his warm manner, has become so popular.

As I said my goodbyes to The Stetsons and Rob Fowler, Jean presented me with a cheque for over £1,300 for CARE, the culmination of the Ho-downs and sponsored Line dances that Jean's group organised back in June for World Dance Week.

"It is all so easy," said Jean. "By having fun and using my dance skills, The Stetsons can bring some good to some poor family in the world. We can do something that will touch the lives of people who have nothing, no clean water or food, let alone schools. It is wonderful to know that someone, somewhere will be benefiting from us dancing, and we get to meet Rob in the process."





Loose Boots



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Kick Ball Touch, Cross Unwind, x 2.		
1 & 2	Kick right forward. Step right beside left. Touch left to left side.	Kick Ball Touch	On the spot
3 - 4	Cross left over right. Unwind 1/2 turn right.	Cross. Unwind.	Turning right
5 & 6	Kick right forward. Step right beside left. Touch left to left side.	Kick Ball Touch	On the spot
7 - 8	Cross left over right. Unwind 1/2 turn right.	Cross. Unwind.	Turning right
Section 2	Heel Switches (as in Tush Push).		
1 &	Touch right heel forward. Step right beside left.	Right	On the spot
2 &	Touch left heel forward. Step left beside right.	Left	
3 - 4	Touch right heel forward. Clap	Right Clap.	
Section 3	Syncopated Grapevine Right, Crossing Touch Steps.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
& 3	Step right to right side. Cross left over right.	and Cross	
4	Touch right toe to right side.	Touch	
5 - 6	Cross right over left. Touch left toe to left side.	Cross. Touch	Forward
7 - 8	Cross left over right. Touch right toe to right side.	Cross. Touch.	
Section 4	Cross Unwind 1/2 Turn, Kick Ball Touch, Toe Struts.		
1 - 2	Cross right over left. Unwind 1/2 turn left (weight ends on right).	Cross. Unwind.	Turning left
3 - 4	Kick left forward. Step left beside right. Touch right to right side.	Kick Ball Touch	On the spot
5 - 6	Step right toe forward. Drop right heel to floor taking weight.	Toe. Heel.	Forward
7 - 8	Step left toe forward. Drop left heel to floor taking weight.	Toe. Heel.	
Section 5	Toe Struts, Rock Steps Forward & Back.		
1 - 2	Step right toe forward. Drop right heel to floor taking weight.	Toe. Heel.	Forward
3 - 4	Step left toe forward. Drop left heel to floor taking weight.	Toe Heel.	
5 - 6	Rock forward on right. Rock back onto left.	Forward. Rock.	On the spot
7 - 8	Rock back on right. Rock forward onto left.	Back. Rock.	
Section 6	Step 1/2 Pivot Left, 1/4 Turn Left, Jazz Box.		
1 - 2	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
3 - 4	Step forward right. Pivot 1/4 turn left.	Step. Turn.	Turning left
5 - 6	Cross right over left. Step back left.	Cross. Back.	On the spot
7 - 8	Step right to right side. Step left beside right.	Side. Together.	

Four Wall Line Dance:- 44 Counts (Unphased). Beginner/Intermediate Level.

Choreographed by:- Norman Bates & Yvonne Stevens

Choreographed to:- 'Who's Bed Have Your Boots Been Under' by Shania Twain (136 bpm).

Wishful Thinking



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Out Together, Out Together, Rock Recover, Stomp Hold.		
1 - 2	Touch right toe right. Touch right toe to left instep.	Out Together	On the spot
3 - 4	Touch right toe right. Touch right toe to left instep.	Out Together	
5 - 6	Rock back on right. Recover on left.	Rock Recover	
7 - 8	Stomp right beside left. Hold.	Stomp Hold	
Section 2	Out Together, Out Together, Rock Recover, Stomp Hold.		
1 - 2	Touch left toe left. Touch left toe to right instep.	Out Together	On the spot
3 - 4	Touch left toe left. Touch left toe to right instep.	Out Together	
5 - 6	Rock back on left. Recover on right.	Rock Recover	
7 - 8	Stomp left beside right. Hold.	Stomp Hold	
Section 3	Kick Kick, 1/4 Turn Right, Touch, 1/4 Turn Left Kick, 1/4 Turn Touch		
1 - 2	Kick right foot forward twice.	Kick Kick	On the spot
3 - 4	Step right 1/4 turn right. Touch left to right.	Turn Touch	
5 - 6	Step left 1/4 turn left. Kick right forward.	Turn Kick	
7 - 8	Step right 1/4 turn right. Touch left to right.	Turn Touch	
Section 4	Step Slides Left & Right.		
1 - 2	Step left to left diagonal. Slide right beside left and clap.	Left Slide	Forward
3 - 4	Step left to left diagonal. Touch right beside left and clap.	Left Touch	
5 - 6	Step right to right diagonal. Slide left beside right.	Right Slide	
7 - 8	Step right to right diagonal. Touch left beside right.	Right Touch	
Section 5	Step Slide, Stroll Back, 1/4 Turn Right, Touch.		
1 - 2	Step left to left diagonal. Slide right beside left.	Left Slide	Forward
3 - 4	Step left to left diagonal. Touch right beside left.	Left Touch	
5 - 6	Walk back right. Walk back left.	Back Back	Back
7 - 8	Step right 1/4 turn right. Touch left beside right.	Turn Touch	Turning right
Section 6	Extended Grapevine Left.		
1 - 2	Step left to left. Cross step right behind left.	Step Behind	Left
3 - 4	Step left to left. Cross step right over left.	Step Cross	
5 - 6	Step left to left. Cross step right behind left.	Step Behind	
7 - 8	Step left to left. Touch right beside left.	Step Together	

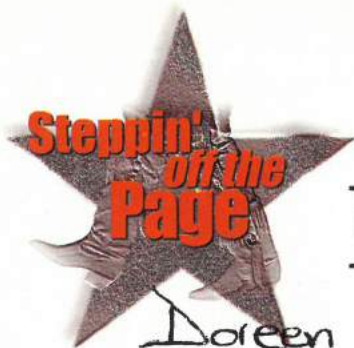
BEGINNER/INTERMEDIATE

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

Choreographed by:- Jim O'Neill.

Choreographed to:- 'Lovin' All Night' By Rodney Crowell (176 bpm) from Steppin' Country 3 (32 count intro, start on lyrics).

Alternative:- 'Shortenin' Bread by Tractors.



Script
approved by

The Doonhammer Boogie



Shuggie & Doreen McCardle

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Shuffle, Rock Recover, Back Shuffle, Rock Recover.		
1 & 2	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
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.	Back Shuffle	Back
7 - 8	Rock back on right. Rock forward onto left.	Back Recover	On the spot
Section 2	Side Rock, Cross Shuffle, Side Rock, Cross Shuffle.		
1 - 2	Rock right to right side. Recover onto left.	Right Rock	On the spot
3 & 4	Cross step right over left. Step left to left. Cross step right over left.	Cross Step Cross	Left
5 - 6	Rock left to left side. Recover onto right.	Left Rock	On the spot
7 & 8	Cross step left over right. Step right to right. Cross step left over right.	Cross Step Cross	Right
Section 3	Syncopated Toe & Heel Switches, Left Kick Ball Change x 2.		
1 &	Touch right to right side. Step right beside left.	Right &	On the spot
2 &	Touch left to left side. Step left beside right.	Left &	
3 &	Touch right heel forward. Step right beside left.	Heel &	
4 &	Touch left toe back. Touch left beside right.	Toe &	
5 & 6	Kick left forward. Step on left beside right. Step on right in place.	Kick & Change	
7 & 8	Kick left forward. Step on left beside right. Step on right in place.	Kick & Change	
Section 4	Cross Unwind 3/4 Right, Back Recover, Right Chasse.		
1 - 2	Cross step left over right. Unwind 3/4 turn right.	Cross Unwind	Turning right
3 & 4	Step left to left side. Close right beside left. Step left to left side.	Left Chasse	Left
5 - 6	Rock back on right. Recover onto left.	Back Recover	On the spot
7 & 8	Step right to right side. Close left beside right. Step right to right side.	Right Chasse	Right
Section 5	Back Rock, Left Chasse, Back Rock, Kick Ball Change.		
1 - 2	Rock back on left. Recover onto right.	Back Rock	On the spot
3 & 4	Step left to left side. Close right beside left. Step left to left side.	Left Chasse	Left
5 - 6	Rock back on right. Recover onto left.	Back Rock	On the spot
7 & 8	Kick right forward. Step right beside left. Step on left in place.	Kick & Change	

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

Choreographed by:- Shuggie & Doreen McCardle (Scotland) 2001.

Choreographed to:- 'In This Little Town' by Restless Heart (132bpm) from Matters Of The Heart album.

Carino



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Step, Step 1/4 Turn, Side 1/4 Turn, Right Shuffle.		
1 - 3	Step forward right. Step forward left. Pivot 1/4 turn right.	Step Step Turn	Turning right
4 & 5	Cross left over right. Step right to right. Cross left over right.	Cross & Cross	Right
6	Step right to right.	Side	
7	Pivot 3/4 turn left on ball of right stepping forward onto left.	Turn	Turning left
8 & 1	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
Section 2	Syncopated Cross Rocks, Modified Jazz 1/4 Turn, Right Chasse.		
2 & 3	Cross rock left over right. Recover on right. Rock diagonally back on left.	Cross & Back	On the spot
& 4	Recover on right. Cross rock left over right.	& Cross	
& 5	Recover on right. Rock diagonally back on left.	& Back	
6 - 7	Cross right over left. Step back left making 1/4 turn right.	Cross Turn	Turning right
8 & 1	Step right to right. Close left beside right. Step right to right.	Side Close Side	Right
Section 3	Forward Rock, Back Shuffle, Forward Rock, Rocks & Sways.		
2 - 3	Rock forward on left. Rock back on right.	Forward Rock	On the spot
4 & 5	Step back left. Close right beside left. Step back left.	Back Shuffle	Back
6 - 7	Rock forward right. Rock back left. (Swaying hips).	Rock Rock	
8 & 1	Rock forward right. Rock back left. Rock forward onto right. (Sway hips).	Forward & Forward	
Section 4	Rock Rock & Behind, Rock Recover, Behind, 1/4 Turn Left,		
2 - 3	Rock forward on left. Rock back on right.	Rock Recover	On the spot
4 & 5	Rock left to left. Rock on right in place. Step left behind right,	Rock & Behind	
6 - 7	Rock right to right. Rock back onto left.	Rock Recover	
8 &	Step right behind left. Step left 1/4 turn left.	& Turn	Turning left

INTERMEDIATE

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

Choreographed by:- Jenny 'G' & Dave 'The Rave' (UK).

Choreographed to:- 'Carino' by Jennifer Lopez (116bpm) from J. Lo CD, start on main beat, 26 sec. into track.

Alternative:- 'Mr Right' by Sean Kenny (102 bpm) from Line Dance Crazy 3 or Fever 10;
'Havanna' by Kenny G or any cha cha rhythm.

Call Me

Script approved by

Martin Ritchie



Martin Ritchie

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Touch, Kick, Cross, Back, Chasse 1/4 Turn Right, Step 1/2 Pivot.		
	1 - 2	Touch right toe to left instep. Kick right diagonally forward right.	Touch. Kick.	On the spot
	3 - 4	Cross right over left. Step back left.	Cross. Back.	Back
	5 & 6	Step right to right side. Step left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
	7 - 8	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	
	Section 2	Step Scuff, Cross, Back, Side Right, Cross, Kick Right, Cross.		
	1 - 2	Step forward left. Scuff right forward.	Step. Scuff.	Forward
	3 - 4	Cross right over left. Step back left.	Cross. Back.	Back
	5 - 6	Step right to right side. Cross left over right.	Side. Cross.	Right
	7	Kick right diagonally forward right, rising on ball of left.	Kick	On the spot
	8	Cross right over left.	Cross	Left
	Section 3	Chasse Left, Back Rock, Rolling Full Turn Right, Chasse Right.		
	1 & 2	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
	3 - 4	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
	5 - 6	Make full turn right, stepping - Right then Left (travelling right).	Turn Turn	Turning right
	7 & 8	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
	Section 4	Cross Rock, Touch Left, 1/4 Turn, Right Shuffle, Kick Left, Cross.		
	1 - 2	Cross rock left over right. Rock back onto right.	Cross. Rock.	On the spot
	3 - 4	Touch left toe left to left side. Make 1/4 turn left taking weight onto left.	Touch. Turn.	Turning left
	5 & 6	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
	7	Kick left diagonally forward left, rising on ball of right.	Kick	On the spot
	8	Cross left over right.	Cross	Right
	Note:-	During 3rd and 5th walls the dance will restart from beginning at this point.		
	Section 5	Toe Touches Out & In with Holds & Clicks.		
	1 - 2	Touch right toe to right side. Touch right toe together.	Out. In.	On the spot
	3	Touch right toe to right side.	Out	
	4	Hold clicking fingers of right hand and looking to right side.	Click	
	5 - 6	Hold. Touch right beside left.	Hold. In	On the spot
	7	Touch right to right side.	Out	
	8	Hold clicking fingers of right hand and looking to right side.	Click	
	Section 6	Step 1/2 Pivot, Right Shuffle, Left Shuffle, Kick Ball Change.		
	1 - 2	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
	3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
	5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	
	7 & 8	Kick right forward across left. Step right beside left. Step forward left.	Kick Ball Change	On the spot

Restarts:- If using the Call Me Claus track there are two restarts, during the 3rd and 5th repetitions of the dance. On these walls dance to the end of Section 4 (step 32) then restart dance from beginning. The dance will end with the music, facing front.

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

Choreographed by:- Martin Ritchie (UK) Nov 2001

Choreographed to:- 'Call Me Claus' by Garth Brooks (138 bpm) 8 count intro, on word 'May', from Call Me Claus CD single or 'The Magic Of Christmas' album.

Alternative Music:- 'Love You Too Much' by Brady Seals; 'Move It On Over' by Travis Tritt & George Thorogood.

Inspector-G

Script approved by

Mark Cook



Mark Cook

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 - 4 5 & 6 7 - 8	Syncopated Grapevine Right, Syncopated Weave, Point, Cross. Step right to right. Cross step left behind right. Step right to right. Cross step left over right. Point right to right side. Cross right behind left. Step left to left. Cross step right over left. Point left to left side. Cross step left over right.	Step Behind & Cross Point Behind & Cross Point Cross	Right Left
Section 2 1 - 2 & 3 - 4 5 & 6 & 7 & 8	Point 1/4 Turn, Walk Walk, & Bounce Heels Completing 1/2 Turn Right. Point left to left. Cross step left behind right turning 1/4 left.. Step right in place. Step forward left. Step forward right. Step forward left. Lift & replace both heels making 1/6 turn right. Repeat counts & 6 twice more to complete 1/2 turn right.	Point Turn & Walk Walk Step & Bounce & Bounce Turn	Turning left Forward Turning right
Section 3 1 & 2 3 & 4 5 - 6 7 & 8	Cross Back Back, Left Shuffle, Full Turn Forward, Point & Point. Cross right over left. Step back left. Step right beside left. Step forward left. Close right beside left. Step forward left. Make full turn left, travelling forward, stepping right, left. Point right toe to right. Step right beside left. Point left toe left.	Cross Back Back Left Shuffle Turn Turn Point & Point	Back Forward On the spot
Section 4 & 1 - 2 3 - 4 5 - 6 7 - 8	Toe Heel 1/4 Turns. Step left beside right. Step right toe back. Make 1/4 turn right. Step left toe back. Make 1/4 turn left (weight onto left). Step right foot forward. Make 1/4 turn left (weight ends on right). Step left toe back. Make 1/4 turn left (weight onto left).	& Toe Turn Back Turn Forward Turn Back Turn	Turning right Turning left Left Left
Section 5 1 & 2 3 & 4 5 - 6 7 - 8	Right & Left Sailor Steps, Step 1/2 Pivot Right X 2. Step right behind left. Step left to left. Step right to right. Step left behind right. Step right to right. Step left to left. Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left.	Right Sailor Left sailor Step Pivot Step Pivot	On the spot Turning left Left
Section 6 1 - 2 3 & 4 5 - 6 7 - 8	Walks Forward, Kick, Toe Touch, 1/2 Pivot Left, Hitch. Step forward right. Step forward left. Kick right forward. Step back right making 1/4 turn right. Touch left beside right. Step left 1/4 turn left. Step forward right. Pivot 1/2 turn left. Hitch right foot behind left knee.	Walk Walk Kick Turn Touch Turn Step Pivot Hitch	Forward Turning right Turning left Left

INTERMEDIATE

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

Choreographed by:- Mark Cook (UK) Aug. 2001.

Choreographed to:- 'Inspector Gadget' by Five (116bpm) from Invincible album (32 count intro).



Script approved by *R. McEnaney*

Karma Chamelion



Rachael McEnaney

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Rumba Box Back, Rumba Box Forward. Step back left. Hold. Step right to right. Step left beside right. Step forward right. Hold. Step left to left. Step right beside left.	Back Hold Side Together Forward Hold Side Together	Back Right Forward Left
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Rumba Box Forward, Step Slide, Rock Recover. Step forward left. Hold. Step right to right. Step left beside right. Step right big step to right. Drag left towards right. Cross rock left behind right. Recover on right.	Forward Hold Side Together Step Slide Rock Recover	Forward Right Right On the spot
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	1/4 Turn Left, Hold, Step 1/2 Pivot Left, Step Hold, Step 1/4 Pivot Right Step left 1/4 left. Hold. Step forward right. Pivot 1/2 turn left (weight ends on left). Step forward right. Hold. Step forward left. Pivot 1/4 turn right (weight ends on right)	Turn Hold Step Pivot Step Hold Step Pivot	Turning left Left Forward Turning right
Section 4 1 - 2 3 - 4 5 & 6 & 7 - 8	Jazz Box Strut, Syncopated Side Claps. Cross left toe over right. Drop heel taking weight. Step back right toe. Drop heel taking weight. Step left to left side. Clap hands twice. Step right beside left. Step left to left. Clap hands.	Cross Strut Back Strut Step Clap Clap & Step Clap	On the spot Left Left
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Step Lock Step Kick, Weave Right Kick. Step forward right. Lock left behind right. Step forward right. Kick left to left diagonal. Cross step left over right. Step right to right. Cross step left behind right. Kick right to right diagonal.	Step Lock Step Kick Cross Side Behind Kick	Forward Right
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Back Lock Back Kick, Coaster Step Hold. Step back right. Lock left over right. Step back right. Kick left forward. Step back left. Step right beside left. Step forward left. Hold.	Back Lock Back Kick Back Together Forward Hold	Back
Section 7 1 - 2 & 3 - 4 5 - 6 & 7 - 8 Note:-	Heel Struts 1/2 Pivot Turns Left. Step right heel forward. Drop toes taking weight. Make 1/2 turn left as you place left heel forward. Drop toes. Step right heel forward. Drop heel taking weight. Make 1/2 turn left as you place left heel forward. Drop toes. On counts 2 and 6 click fingers at head height. On counts 4 and 8 click fingers at waist height.	Heel Strut & Turn Strut Heel Strut & Turn Strut	On the spot Turning left On the spot Turning left
Section 8 1 - 2 3 - 4 5 - 6 7 - 8	Step Lock Step Hold, Rock Recover, Back Together. Step forward right. Lock left behind right. Step forward right. Hold. Rock forward left. Recover on right. Step back left. Step right beside left.	Step Lock Step Hold Rock Recover Back Together	Forward On the spot

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

Choreographed by:- Rachael McEnaney (UK) Nov. 2001.

Choreographed to:- 'Karma Chamelion' by Culture Club (Begin on vocals) (184bpm).

Music Suggestions:- 'Hound Dog' by Elvis; 'Girls Night Out' by Gina Jeffries; 'Long Neck Bottle' by Garth Brooks.

Steppin' off the Page

Script approved by

Queen Of My Heart



Gary and Marie

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
INTERMEDIATE			
The Intro	Danced 4 times to bring you around to front wall again.		
Section 1	Forward, Point, Hold, Back, Point, Hold, Weave Right, Side & Drag.		
1 - 3	Step left diagonally forward right. Point right to right side. Hold.	Step Point Hold	Forward
4 - 6	Step right diagonally back left. Point left to left side. Hold.	Back Point Hold	Back
7 - 9	Cross left over right. Step right to right side. Cross left behind right.	Cross Side Behind	Right
10 - 12	Step right big step to right. Drag left towards right. Touch left beside right.	Right 2, 3.	
Section 2	Side Left & Drag, Cross 1/4 Turn, Step, Left & Right Twinkles.		
1 - 3	Step left big step to left. Drag right towards left. Touch right beside left.	Left 2, 3.	Left
4 - 6	Cross right over left. Step back left making 1/4 turn right.		
	Step forward right.	Cross Turn Step	Turning right
7 - 9	Cross left over right. Step right beside left. Step left in place.	Cross 2, 3.	Right
10 - 12	Cross right over left. Step left beside right. Step right in place.	Cross 2, 3.	Left
The Dance	Danced after Intro, inserting Tag after 2nd and 4th walls.		
Section 1	Rock Back, Hold, Waltz Forward, Step, Ronde 1/2 Turn, Twinkle 1/2 Turn.		
1 - 3	Rock back on left (looking back over left shoulder). Hold for two counts.	Left Rock Back	Back
4 - 6	Step forward right. Step left beside right. Step forward right.	Right Left Right	Forward
7 - 9	Step forward left. Make 1/2 turn left sweeping right around over two counts.	Step Sweep Turn	Turning left
10	Cross right over left.	Cross	Left
11	Make 1/4 turn right, stepping back onto left.	Turn	Turning right
12	Make 1/4 turn right, stepping right to right side.	Side	
Section 2	Forward, Point, Hold, Twinkle 1/2 Turn, Forward, Hitch, Kick, Back Basic.		
1 - 3	Step left diagonally forward over right. Point right to right side. Hold.	Step Point Hold	Forward
4	Cross right over left.	Cross	Left
5	Make 1/4 turn right, stepping back on left.	Turn	Turning right
6	Make 1/4 turn right, stepping right to right side.	Side	
7 - 9	Step forward left. Hitch right knee. Kick right forward.	Step Hitch Kick	Forward
10 - 12	Step back right. Step left beside right. Step right in place.	Back 2, 3.	Back
Section 3	Step, 1/4 Ronde, Hook, Twinkle 1/4 Right, Step 1/4 Left, Cross 1/4 Turn, Back.		
1 - 2	Step forward left. Make 1/4 turn left on left, sweeping right around.	Step Sweep	Turning left
3	Hook right across left.	Hook	On the spot
4 - 6	Step right across left. Make 1/4 turn right stepping back left.		
	Step right in place.	Cross Turn Step	Turning right
7 - 8	Step forward left. Make 1/4 turn left stepping right to right side.	Left Turn	Turning left
9	Step onto left in place.	Together	
10 - 12	Cross right over left. Make 1/4 turn right stepping back on left.	Cross Turn Back	Turning right
	Step right back.		
The Tag	Following 2nd & 4th repetitions of 'Dance'. Always done facing front.		
1 - 3	Rock back on left. Hold for two counts.	Left Rock Back	Back
4 - 6	Step forward right. Step left beside right. Step forward right.	Right Left Right	Forward
7 - 9	Rock forward on left. Hold for two counts.	Rock 2, 3.	Forward
10 - 12	Step back on right. Step left beside right. Step back on right.	Back 2, 3.	Back

Two Wall Waltz Line Dance:- 36 Counts + 24 Count Intro. Intermediate Level.

Choreographed by:- Gary Lafferty (UK) Nov 2001.

Choreographed to:- 'Queen Of My Heart' by Westlife (110bpm). Available on single (Start after 12 counts).

Dedication:- This dance was written for Marie – the Queen of *my* heart. And special thanks goes to Doug Miranda & Jackie Snyder – without their friendship, inspiration and motivation, this dance would never have made it onto the dance floor.



Green Door

Script
approved by

Patricia E. Stott

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	2 X 1/4 Monterey, Vine Right, Hip Bumps.		
1 - 2	Tap right to right. Turn 1/4 right closing right to left.	Right. Turn.	Turning right
3 - 4	Tap left to left. Turn 1/4 left closing left to right.	Left. Turn.	Turning left
5 - 6	Tap right to right. Turn 1/2 right closing right to left.	Out Turn	Turning right
7 - 8	Tap left to left. Close right beside left.	Out Together	On the spot
Section 2	Grapevine Right, Hip Bumps.		
1 - 2	Step right to right. Cross left behind right.	Step Behind	Right
3 - 4	Step right to right. Tap left slightly forward.	Step Tap	
5 - 8	Bump hips left, right, left, right.	Bump 2 3 4	On the spot
Section 3	Toe Struts (Jazz Box).		
1 - 2	Step left toe left. Drop heel taking weight.	Left Strut	Left
3 - 4	Cross right toe over left. Drop heel taking weight.	Cross Strut	
5 - 6	Step left toe back. Drop heel taking weight.	Back Strut	On the spot
7 - 8	Step right toe right. Drop heel taking weight.	Side Strut	
Section 4	Cross Unwind, Cross Unwind, Knee Pops.		
1 - 2	Cross step left over right. Unwind 1/2 turn right (Weight on left)	Cross Unwind	Turning right
3 - 4	Pop right knee in toward left. Hold	Right Knee	On the spot
5 - 8	4 knee pops - left, right, left, right.	Knees, 2, 3, 4.	
Section 5	Side Hold, Windmill Turns, Hold, Kick Ball Change.		
1 - 2	Step right to right. Hold & click.	Side Hold	Right
3 - 4	On ball of right 1/2 turn right stepping left to left. Hold & click	Turn Hold	Turning right
5 - 6	On ball of left 1/2 turn left stepping right to right. Hold & click	Turn Hold	Turning left
7 - 8	Kick left forward. Step on left. Step right beside left.	Kick & Step	On the spot
Section 6	Side Hold, Windmill Turns, Hold, Kick Ball Change.		
1 - 2	Step left to left. Hold & click.	Side Hold	Left
3 - 4	On ball of left make 1/2 turn left stepping right to right. Hold & click	Turn Hold	Turning left
5 - 6	On ball of right make 1/2 turn right stepping left to left. Hold & click	Turn Hold	Turning right
7 - 8	Kick right forward. Step on right. Step left beside right.	Kick & Step	On the spot

Continued.

Green Door ...continued



Pat Stott

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 7	Right Chasse, Rock Recover, Left Chasse, Rock Recover		
1 & 2	Step right to right. Close left beside right. Step right to right.	Right Chasse	Right
3 - 4	Rock back left. Recover on right.	Back Recover	On the spot
5 & 6	Step left to left. Close right beside left. Step left to left.	Left Chasse	Left
7 - 8	Rock back right. Recover on left.	Back Recover	On the spot
Section 8	Side Kick, Cross Kick, Kick, Weave Left.		
1 - 2	Step right to right. Kick left across right.	Side Kick	Right
3 - 5	Step left across right. Kick right to right. Kick right slightly higher.	Cross Kick Kick	Right
6 - 8	Step right behind left. Step left to left. Step right over left.	Behind Side Cross	Left
Section 9			
1 - 16	Repeat sections 7 & 8 commencing left foot.		
Section 10	Walk Forward, Walk Back		
1 - 4	Walk forward right, left, right, Kick left & clap.	Walk 2 3 4	Forward
5 - 8	Walk back left, right, left, tap right beside left.	Back 2 3 4	Back
Section 11	Monterey Turn, Touch Stomp, Kick, Behind, Side, Cross		
1 - 2	Tap right to right. Make 1/2 turn right closing right to left.	Out Turn	Turning right
3 - 4	Touch left toe left. Stomp left beside right.	Out Stomp	On the spot
5 - 6	Kick left diagonally left. Step left behind right	Kick Behind	Right
7 - 8	Step right to right. Close left beside right.	Side Close	Right

INTERMEDIATE

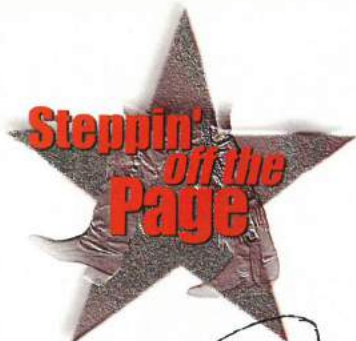
Ending:- After 4th sequence - dance Section 7, Section 8, Section 7 again and then the following:

	Side Kick, Cross Kick, X 2, Side Cross Unwind Full Turn		
1 - 2	Step left to left. Kick right across left.	Step Kick	Left
3 - 4	Step right across left. Kick left to left.	Cross Kick	
5 - 6	Step left to left. Kick right across left.	Step Kick	
7 - 8	Step right across left. Kick left to left.	Cross Kick	
9 - 10	Step left to left. Cross right over left.	Side Cross	
11 - 12	Slowly unwind full turn to left.	Unwind Full Turn	Turning left

2 Wall Line Dance:- 96 Counts. Intermediate Level.

Choreographed by:- Pat Stott (Aug 2001).

Choreographed to:- 'Green Door' The Deans (136bpm), Kiss Me Honey Honey CD (16 count intro).



Script
approved by

Pete Harkness

Take These Chains



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Right Side Strut, Kick Ball Cross, Left Side Toe Strut, Kick Ball Cross. Touch right toes to right side. Drop right heel taking weight. Kick left forward. Step left beside right. Cross right over left. Touch left toes to left side. Drop left heel taking weight. Kick right forward. Step right beside left. Cross left over right.	Right. Strut. Kick Ball Cross Left. Strut. Kick Ball Cross	Right On the spot Left On the spot
Section 2 1 & 2 3 - 4 5 & 6 7 - 8	Right Chasse, Back Rock, Chasse Left, Back Rock. Step right to right side. Step left beside right. Step right to right side. Rock back on left. Rock forward onto right. Step left to left side. Step right beside left. Step left to left side. Rock back on right. Rock forward onto left.	Side Close Side Back. Rock. Side Close Side Back. Rock.	Right On the spot Left On the spot
Section 3 1 - 2 3 & 4 5 - 6 7 & 8	Side 1/4 Turn, Kick & Step, Step 1/2 Pivot, Kick & Cross Step right to right side. Step left 1/4 turn left. Kick right over left. Step right beside left. Step forward left. Step forward right. Pivot 1/2 turn left. Kick right forward. Step right beside left. Cross left over right.	Side. Turn. Kick Ball Step Step. Pivot. Kick Ball Cross	Turning Left On the spot Turning Left On the spot
Section 4 1 & 2 3 - 4 5 - 6 7 & 8	Chasse Right, Back Rock, Side Rock, Coaster 1/4 Turn Left. Step right to right side. Step left beside right. Step right to right side. Rock back on left. Rock forward onto right. Rock left to left side. Rock onto right in place. Step left into 1/4 turn left. Step right beside left. Step forward left.	Side Close Side Back Rock Side Rock Coaster Turn	Right On the spot Turning Left
Section 5 1 & 2 3 - 4 5 & 6 7 - 8	Right Shuffle, Rock Recover, Triple 3/4 Turn Left, Rock Recover. Step forward right. Close left beside right. Step forward right. Rock forward on left. Rock back onto right. Shuffle 3/4 turn left, stepping - Left, Right, Left. Rock to right side on right. Rock onto left in place.	Right Shuffle Forward. Rock. Shuffle Turn Right. Rock.	Forward On the spot Turning Left On the spot
Section 6 1 & 2 3 4 5 & 6 7 - 8	Cross Shuffle, 3/4 Turn Right, Left Shuffle, Step 1/2 Pivot Left. Cross right over left. Step left to left side. Cross right over left. On ball of right make 1/4 turn right, stepping back onto left. On ball of left make 1/2 turn right stepping forward onto right. Step forward left. Close right beside left. Step forward left. Step forward right. Pivot 1/2 turn left.	Cross Step Cross Turn Turn Left Shuffle Step Pivot	Left Turning Right Forward Turning Left
Section 7 1 2 - 4 & 5 - 6 7 - 8	Step, Heel Bounce 1/2 Turn, Syncopated Toe Strut, Step 1/2 Pivot Step forward right. Make 1/2 turn left bouncing heels 3 times to make turn. Step left beside right. Touch right toes forward. Drop heel taking weight. Step forward left. Pivot 1/2 turn right.	Step Turn, 3, 4. & Toe Strut Step. Pivot.	Turning Left On the spot Turning Right
Section 8 & 1 - 2 & 3 - 4 5 & 6 7 - 8	Jumps Forward & Back with Holds, Sailor Step, Cross Strut. Jump forward left then right (shoulder width apart). Hold & clap. Jump back right then left (shoulder width apart). Hold & clap Step right behind left. Step left to left side. Step right to right side. Step left toes across right. Drop left heel taking weight.	& Forward Hold & Back Hold Sailor Step Cross. Strut.	Forward Back On the spot

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

Choreographed by:- "Hobo" Pete Harkness (UK) 2001.

Choreographed to:- 'Take These Chains From My Heart' by Lee Roy Parnell (136 bpm). Start dance on vocals, on word 'Chains, from On The Road CD, or any East Coast Swing track.

Rob Fowler

Reach



Rob Fowler & Paul McAdam

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Cross Unwind Full Turn , Lunge Cross 1/4 Turn, Lunge Hold.		
1-2-3	Cross left over right. Unwind full turn right. Hold.	Cross Unwind Hold	Turning right
4-5-6	Lunge step right to right over 2 beats. Recover on left.	Lunge 2 3	
7-8-9	Cross right over left. Step back 1/4 turn left on left. Step right beside left.	Cross Turn Step	Turning left
10-11-12	Touch left toe back. Make 1/4 turn left taking weight onto left.	Lunge Turn Hold	Left
Section 2	Full Turn Right, Forward Rock Step, Cross 1/2 Turn Right, Forward.		
1-2-3	Make full turn right stepping right, left, right.	Turn 2 3	Turning right
4-5-6	Rock forward left. Rock back right. Step left to left side.	Forward Rock Step	On the spot
7-8	Cross right over left. Step left to left.	Cross Side	Left
9	Pivot 1/2 turn right stepping right to right.	Turn	Turning right
10-11-12	Rock forward left. Rock back right. Step left to left.	Forward Rock Step	On the spot
Section 3	Cross Unwind Full Turn X 2, Rock Step Ronde 3/4 Turn Tight.		
1-2-3	Cross right over left. Unwind full turn left. Step left to left.	Cross Unwind Step	Turning left
4-5-6	Cross right over left. Unwind full turn left. Step left to left.	Cross Unwind Step	Left
7-8-9	Rock forward right. Rock back left. Step right 1/4 turn right.	Forward Rock Turn	Turning right
10	Step forward left.	Step	Right
11-12	Make 3/4 turn right, sweeping right foot behind left (over 2 beats).	Turn Sweep	
Note:-	Weight ends on right, behind left.		
Section 4	Large Step Left, Touch, 1 & 1/4 Turn Right.		
1-2-3	Step left long step to left over 2 beat. Touch right beside left.	Step 2 3	Left
4-5-6	Make a 1 & 1/4 turn right, stepping – right, left, right.	Turn 2 3	Turning right
Section 5	Forward Step Step, Back 1/4 Turn Left Slide X 3.		
1-2-3	Step forward left. Step right beside left. Step left beside right.	Forward 2 3	Forward
4-5-6	Step back right. Step left 1/4 turn left. Slide right to left taking weight.	Back Turn Slide	Turning left
7-8-9	Step forward left. Step forward right. Step left beside right.	Forward 2 3	Forward
10-11-12	Step back right. Step left 1/4 turn left. Slide right to left taking weight.	Back Turn Slide	Turning left
13-14-15	Step forward left. Step forward right. Step left beside right.	Forward 2 3	Forward
16-17-18	Step back right. Step left 1/4 turn left. Slide right to left taking weight.	Back Turn Slide	Turning left
Section 6	Forward Rock Rock, 1 & 1/4 Turn Right		
1-2-3	Step forward left. Rock forward right. Rock back left.	Forward Rock Rock	Forward
4	On ball of left make 1/2 turn right stepping forward on right.	Turn	Turning right
5	On ball of right make 1/2 turn right stepping back on left.	Turn	Travelling
6	On ball of left make 1/4 turn right stepping right to right side.	Turn	Back

INTERMEDIATE

4 Wall Waltz Line Dance:- 66 Counts. Intermediate Level.

Choreographed by:- Rob Fowler & Paul McAdam (UK) Aug. 2001.

Choreographed to:- 'Reach' by Vonnie Johnston (98 bpm) from Rob's 6 Pack CD (24 count intro).

Steppin' off the Page

Script approved by

Paul Clifton

Perfect Man



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Cross Rock, Triple Step, Cross Rock, Triple Step. Cross rock right over left. Recover on left. Triple step in place stepping right, left, right. Cross rock left over right. Recover on right. Triple step in place stepping left, right, left.	Cross Rock Triple Step Cross Rock Triple Step	On the spot
Section 2 1 - 2 3 & 4 5 - 6 7 & 8	Cross Back, Shuffle Back, Cross Back, Shuffle Back. Cross step right over left. Step back left. Shuffle back diagonally right stepping right, left, right. Cross step left over right. Step back right. Shuffle back diagonally left stepping left, right, left.	Cross Back Shuffle Back Cross Back Shuffle Back	On the spot Back On the spot Back
Section 3 1 - 2 3 & 4 5 - 6 7 & 8	Cross Back, 1/4 Turn Shuffle, 1/2 Turn Toe Sweep, Left Shuffle. Cross rock right over left. Recover on left. Step right 1/4 turn right. Step left beside right. Step forward right. Pivot 1/2 turn right. Sweep left toe from back to front as you pivot. Step forward left. Step right beside left. Step forward left.	Cross Back Turn Shuffle Turn Sweep Left Shuffle	On the spot Turning right Right Forward
Section 4 1 - 2 3 & 4 5 - 6 7 & 8	Rock Recover, Coaster Step, Rock Recover, Coaster Step. Rock forward right. Recover on left. Step back right. Step left beside right. Step forward right. Rock forward left. Recover on right. Step back left. Step right beside left. Step forward left.	Rock Recover Coaster Step Rock Recover Coaster Step	On the spot On the spot On the spot On the spot
Section 5 1 - 2 3 & 4 5 - 6 7 & 8	Step Hitch, Left Shuffle, Rock Recover, Shuffle 1/2 Turn Right. Step forward right. Hitch left knee across right & click fingers. Step forward left. Close right beside left. Step forward left. Rock forward right. Recover on left. Shuffle 1/2 turn right stepping right, left, right.	Step Hitch Left Shuffle Rock Recover Shuffle Turn	On the spot Forward On the spot Turning right
Section 6 1 - 2 3 & 4 5 - 6 7 & 8	Step Hitch, Right Shuffle, Rock Recover, Shuffle 1/2 Turn Left. Step forward left. Hitch right knee across left & click fingers. Step forward right. Close left beside right. Step forward right. Rock forward left. Recover on right. Shuffle 1/2 turn left stepping left, right, left.	Step Hitch Right Shuffle Rock Recover Shuffle Turn	On the spot Forward On the spot Turning left
Section 7 1 - 2 3 & 4 5 - 6 7 & 8	Step 1/4 Pivot, Cross Shuffle, 1/4, 1/2 Turns Right, Left Shuffle. Step forward right. Pivot 1/4 turn left. Cross step right over left. Step left to left. Cross step right over left. Step back left into 1/4 turn right. Step back right into 1/2 turn right. Step forward left. Close right beside left. Step forward left.	Step Pivot Cross Shuffle Turn Turn Left Shuffle	Left Left Turning right Forward
Section 8 1 - 2 3 & 4 5 - 6 7 - 8	Rock Recover, Back Shuffle, Toe 1/2 Turn Left, Step 1/4 Turn Left Rock forward right. Recover on left. Step back right. Close left beside right. Step back right. Touch left toe back. Make 1/2 turn left (weight ends left). Step forward right. Pivot 1/4 turn left.	Rock Recover Back Shuffle Toe Turn Step Turn	On the spot Back Turning Left Left

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

Choreographed by:- Paul Clifton (UK) May 2001.

Choreographed to:- 'This Man I Love' by Claudia Church (128 bpm). Start dance on lyrics.

Suggested Music:- 'Love Me A Little Bit Longer' by Heather Miles (126 bpm). Start dance on lyrics.

Michele Perron
Jo Thompson

M. J. Moves



Michele Perron

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Toe Press, Recover, Grapevine Left, Hip Walks, 1/2 Turn Right.		
1	Right toe/ball press diagonally forward right, lifting right shoulder.	Right	Right
2	Push off right, taking weight onto left, dropping right shoulder.	Push	Left
3 & 4	Cross right behind left. Step left to left. Cross step right over left.	Behind & Cross	
5	Step left to left side bumping hips left.	Left	Left
6	Step right to right side bumping hips right.	Right	Right
7	Step left to left side bumping hips left.	Left	Left
8	Make 1/2 turn right on left and step right forward across left.	Turn	Turning right
Section 2	Side, Hold & Look, 1/4 Turn, 1/2 Turn, Coaster Step, Turning Vine.		
1	Step left to left side. (Head looks right)	Side	Left
2	Hold. (head looks left while right arm swings across waist and left arm swings out to left side. Feet remain apart).	Swing	On the spot
3 - 4	Step right 1/4 turn right. Make 1/2 turn right stepping back onto left.	Turn. Turn.	Turning right
5 & 6	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
7	Make 1/4 turn right stepping left to left side.	Left	Turning right
& 8	Cross right behind left. Make 1/2 turn left stepping left across right.	Behind Turn	Turning left
Section 3	Side, Together, Kick, Cross, Syncopated Vine 1/4 Turn, Step.		
&	Step right to right side.	&	Right
1	Slide/step left beside right and low kick right to right side.	Kick	
2	Cross step right over left.	Cross	
3 - 4	Step left to left side. Cross step right behind left.	Side Behind	Left
& 5 - 6	Step left 1/4 turn left. Step forward right. Step forward left.	Turn. Step. Step.	Turning left
7 - 8	Pivot 1/2 turn right. Step forward left.	Pivot. Step.	Turning right
Section 4	Right Shuffle, Kick Ball Cross, Left Shuffle Kick Ball Cross.		
1 & 2	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
3 &	Kick left forward. Step left toe/ball behind right.	Kick Ball	On the spot
4	Step right across front of left (knees bend and head tilts left)	Step	Left
5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
7 &	Kick right forward. Step right toe/ball behind left.	Kick Ball	On the spot
8	Step left across front of right (knees bend and head tilts right)	Step	Right

INTERMEDIATE/ADVANCED

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

Choreographed by:- Michele Perron (Can) & Jo Thompson (USA) Sept 2001.

Music Suggestions:- 'Neighbourhood' by Drizabone (112bpm) from Conspiracy CD (32 count intro);
'Liquid Dreams' by O-Town (111bpm); Hit'Em Up Style (Oops!) by Blu Cantrell, available on single.

Trust Me, I'm a DJ!



by Tim Ruzgar

I thought this would be an ideal opportunity to look back at some of the highlights of last year. Of course there was the Crystal Boot Awards at the end of February, and what a great success they were. We kicked off with

Resurrection Shuffle where the first few hours were dedicated to reviving old favourites and this was so popular with almost all of the attendees. Karen Jones took the coveted Dance of the Year award for *Islands in the Stream*, still popular the world over. Rob fowler took a hat-trick of Crystal Boots, Rachael's wrong was put right and Max Perry's workshop for *This Will Be* was the highlight of the instruction.

In March the Devil came down to Southport, which launched something entirely new, with full seated theatre show, as part of a Line dance weekend. A huge success!

At the Tamworth Festival the Australians took the World Line dance record again and so it was that the British Heart Foundation decided we should have a crack at it over here. Aintree Racecourse was chosen and Rob, Maggie and Chrissie, joined by yours truly and a couple of bands, had a wonderful time with the four thousand dancers who turned up. Although no records were broken, thousands of pounds were raised, and it was truly a great day for Line dancing.

Maggie G held her first weekend event in Stoke on Trent and it was so successful she is holding a St. Patrick's weekend at Pontins Southport. Cover versions provided some huge hits, including *Hey Baby*, *Mony Mony*, *Open Arms*, and *Hot Love*. Lonestar Country became the Drive, if only for short time, Diamond Jack came to the fore, and John Dean turned into Elvis!

With so much happening throughout 2001, it will go down in the annals of Line dancing as a vintage year and we can look forward to 2002 being as good. Trust Me!

TIM'S TASTY TIPS

HOT NEW DANCES – *Queen of My Heart* by Gary Lafferty is a stunning waltz to the track by Westlife.

HOT NEW MUSIC – *Scarecrow* is the title of the long awaited and brilliant new album by Garth Brooks.

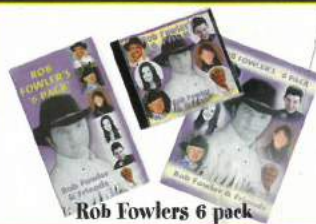
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JULY 1999

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



ISSUE 39

AUGUST 1999

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



ISSUE 40

SEPTEMBER 1999

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



ISSUE 41

OCTOBER 1999

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



ISSUE 42

NOVEMBER 1999

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



ISSUE 43

DECEMBER 1999

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



ISSUE 44

JANUARY 2000

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



ISSUE 45

FEBRUARY 2000

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



ISSUE 46

MARCH 2000

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



ISSUE 47

APRIL 2000

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



ISSUE 48

MAY 2000

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



ISSUE 49

JUNE 2000

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



ISSUE 50

JULY 2000

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



ISSUE 51

AUGUST 2000

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



ISSUE 52

SEPTEMBER 2000

Dances... That's The Thing, Watch Out, Rumba Ride, Headin' Out, Baltimore Boys, Sure Thing, Carefree Waltz, The Real Deal, Sometimes I Hide, Drowsy Maggie, Atomic Country, Say Yes! Ruby



ISSUE 53 OCTOBER 2000

Dances ... Blue Memory, Break Away, Tequila Rose, Faith's Heart, Never Ending Waltz, Smooth, Asian Heart, Dancing In The Streets, K.T. Que Si, Que No, Cool Swing, Uncle John's Holiday, Whirl-Y-Reel



ISSUE 54 NOVEMBER 2000

Dances ... Fine Day, Simply Blue, Just A Memory, Cross Your Mind, Hands Up & Swing, Rex The Robot, Believin', Tropical Love, Picture Of You, Stormy Waters, Cha Cha Ruleta, Salsaria, Blue Finger Lou, Badly Bent 2000



ISSUE 55 DECEMBER 2000

Dances ... Falling Roses, Happy Holiday, Let Your Love Flow, Country Music, Outta Your Head, Sufferin' Home (For Christmas), Are You Commin' Line Dancing, The Whole Shebang, Sweet Surrender, Bump 'N' Grind, Mack The Knife, Stomp All Nite, Boots Scootin' Woman, Deck 51



ISSUE 56 JANUARY 2001

Dances ... Texas Stomp, Cruisin', Charleston Strut, Keepin' The Faith, Caribbean Calypso, Numero Uno, Let's Twist Again, Angel Rock, Dreamworld, Extreme, Pennsylvania 6-5000, Hot Love, That's The Way, Three Of A Kind



ISSUE 57 FEBRUARY 2001

Dances ... Black Coffee, Walking The Line, Out of Reach, Pretty Cool, Bob The Builder Dance, Hideaway Cha, Cold as Ice, Baltimore Boogie, Forever an April Fool, Feel Like Crying, Forever and a Day, Temptation, Eco Beso



ISSUE 58 MARCH 2001

Dances ... Smokey Places, Who I Am, You Can Get It, Dream Weaver, Madalaina Smoothie, Caribbean Desire, 7 Digits Dance, Southbound Train, Opportunity Rocks, Road House, The Best of Times, Take a Ride, Jump



ISSUE 59 APRIL 2001

Dances ... Copperhead, I Feel A Heartache, Midnight Blue, X Cuse Me, Impulse, Slippin' Away, Deeply Completely, Oh What A World, Pussy Footin', Second Fiddle, Still the Same, Hold Your Horses, Come Get It, Hit Da Floor



ISSUE 60 MAY 2001

Dances ... Cha Cha Slide, Pot Ti Serr, Kelly's Cannibals, It's My World, Be Gentle With Me, Nifty Fifty, Weekend Superstar, Put Your Feet To The Beat, Togocon Cha, Tender Heart, Hot Potato, Dance The Honky Tonk, This Will Be



ISSUE 61 JUNE 2001

Dances ... Just For Grins, Beatin' My Head, Suspicious Minds, Short But Sweet, So Freaky, Perfect Match, Jungle Freak, www.memory, True Love, Girl Can't Help It, Hey Baby, Whip-Crack-Away, Clickety Clack, U 2 Me



ISSUE 62 JULY 2001

Dances ... 13 MHZ, Silver Threads, Walk Right Back, You're So Naughty (Kiss My Body), Evita, Up Town Girl, Bad Attitude, Pour Me, What About Now, For The Money, Como Si Dice, La Dong Keewun, Bring It On, Wad In The Water



ISSUE 63 AUGUST 2001

Dances ... A Good Heart, Peace Train, Lost In You, One Horse Town, Whole Again, RW & B, Bahama Mama, Young Hearts, That's Amore, Choose To Dance, Latino Girl, Jukebox, Don't Stop Movin' Fate



ISSUE 64 SEPTEMBER 2001

Dances ... Ain't Goin' Down, Festival Fun, Sugar Sugar, Sunshine, Enchantment, Soul Sister, Ain't It Funny, Down Under, California Blue, Say When Say Now, Hot Summer Fun, Love's Around, W/T/Dinosaur



ISSUE 65 OCTOBER 2001

Dances ... Rock Around The Clock, Ain't It Funny, Fool U, On The Bright Side, Stitch It Up, Perfect Moment, Like A Rock, I Want U Back, Do Ya, Paradise Cha, Prefab Cowboy, Money Money, Open Arms



ISSUE 66 NOVEMBER 2001

Dances ... T-Bone, Some Girls, Heartbeat, Trick Or Treat, Fame, Play It Again Sam, Hit The Road Jack, Mama Afrika, Another Summer Night, D's Love, Downtown, Boxcar Blues, A Single Moment, '69



ISSUE 67 DECEMBER 2001

Dances ... Cowgirl Twist, Swing City Jive, Fallin', Marie, Marie, Popcorn, Follow Me, CK Shuffle, Christmas Is Coming, Birmingham, Chill Factor, Body In Motion, My Father & Me, Bare Essentials, Live Close & Visit

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Monday 31st December 8pm - 1.00am Entrance £5.00 Bar ext - JACOBS TABLE	NEW YEARS EVE LINE DANCE PARTY
Saturday 5th January 8pm - 11.30pm Entrance £3.00	DJ Instructor - DOUGIE (TENDERFOOT) LAING
Saturday 12th January 8pm - 11.30pm Entrance £4.00	DJ Instructors - ATTITUDE ANDY & CRAIG (WHITE STAR) Int / Adv Social Night to Superstar Rob Fowler / Scott Blevins etc Dances.
Saturday 19th January 8pm - 11.30pm Entrance £3.50	DJ & Instructor - JUNE ELLISON
Saturday 26th January 8pm - 11.30pm Entrance £4.00	DJ & Radio Presenter - PETER FAIRHEAD
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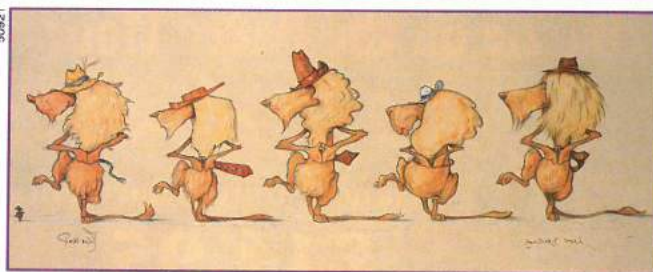
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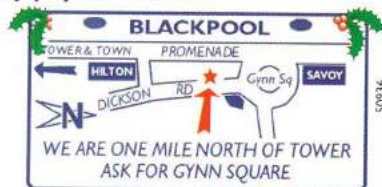
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0780 381 0518

Washington, Newburn, Gateshead
Cheyenne LDC
Diane
0191 492 0652

WARWICKSHIRE
Alderminster
Diamond Spurs
Diane Sykes
01608 730211

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 Kaz
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Sam's Line Dancers
 Samantha Haywood
 024 7674 8755

Studley
Neon Moon Entertainments
 Amanda Dawson
 0787 988 1414

Warwickshire
"Crazy Boots" Nuneaton
Dance Centre
 Tracey
 02476 312351

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5678 Linedancing Club
 Shaz
 0121 748 5493

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Hickley Hillbillies
 Marlies
 01455 633673

WEST MIDLANDS
Bilston, Brewood, Willenhall

Triple M Line Dance Co
 Maggie
 01902 398 836
 ☎ Ref:1268

Birmingham, Kingshurst
Burn The Floor LDC
 Tracy
 0121 788 3938

Blackheath, Halesowen
Buckle & Boots
 Alex
 0121 559 9579

Blackheath, Oldbury, Rowley Regis
Kick'n The Dust
 Richard Palmer
 07811 3986602

Castlecroft, Wombourne
Jayne's Line dancing
 Jayne Perks
 01902 763 094

Coseley, Darlaston, Dudley, Moxley, Pelsall, Bentley
Black Country Stompers
 Ron & Jo Rhodes
 01922 639585
 ☎ Ref:2126

☎ Ref:2126

Coventry
Dodge City
 Linda
 02476 364 891

Coventry, Balsall Common, Coleshill, Marston Green

Hot Tamales
 Pat
 01675 462 457

Darlaston, Claverley
The Royal Astor C&W Club
 Buffalo Bill
 01902 607845

Darlaston, Moxley, Bilston, Wednesbury, Tipton, Walsall
Dead Eye Dawn's (IDTA)
 Dawn Parker
 0121 526 6204

Droitwich
Get In Line
 Jennifer
 01905 796 372

Dudley
Sedgley Strutters
 Pat Woodhouse
 01384 238663

Dudley, Pensnett, L.Gornall
Louisiana's
 Lin
 07901 656043

Great Barr, Sutton Coldfield, Wednesbury, Walsall
Martin's Rhythmic Cowboys
 Martin Blandford
 0121 382 1905

Hall Green, Shirley
The Stetsons
 Jean Jenkins
 0121 624 8471

Kingstanding, Perry Common, Erdington
Western Warriors WDC
 Susan Davies
 0121 605 6987

Tivdale, Oldbury
Silver Shuffles American Linedancing
 Amanda Toone
 01384 850796

Walsall, Birmingham
The Silver Star W.D.C
 Karl Cregreen
 0121 357 5997
 ☎ Ref:4062

Wednesfield
Walk This Way
 Maureen & Michelle
 01902 789 579
 ☎ Ref:4055

Wednesfield Fallings Park
C.J.'s Dance Club
 Colin Jackson
 07802 714146

Willenhall, Bilston
Jazz Box Jaq
 Jackie
 07941 149 059
 ☎ Ref:4088

Wolverhampton
Side-Kickers
 Jan & Ronnie
 01952 200324

Wolverhampton
Busy Boots Line Dance Club
 Jean
 01902 340621

Wolverhampton, Willenhall, Featherstone
Stray Cat
 Jan Brookfield
 01902 672 793

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Allington
Bourne Valley Ranchers
 Liz Witney
 01980 629638

Cricklade
Country Kickers
 Doreen
 01285 770486

Gorse Hill, Swindon
Heroes & Villains
 Anne & Steve
 01242 228844

Marlborough, Ramsbury
Just For Fun Line Dancers
 Tessa Hicks
 01672 520336
 ☎ Ref:1643

Salisbury
Extend Over 60's Afternoon Line Dancers
 Anne Knowles
 01722 333887

Swindon
Rebels With A Cause
 Lesley Bonner
 07788 106160

Swindon, Highworth
Doc Martin's Dancers
 Martin P Lee
 0793 1610806

Swindon, Wroughton
Cowboys After Midnight
 Jill McBride
 07971 465360

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BJ's Busy Boots
 Brenda Whipp
 01527 870151

Bromsgrove, Catshill
Step In Time
 Julie Golden Clarke
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Trail Blazers
 Lesley
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 Joan Tyler
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 Zoe
 07929 361 781

Pershore
Dakota Borderline
 Roger Carter
 01905 452123

Redditch, Headless Cross, Batchley
Bootleggers Linedancers
 Richard/Lorraine
 01527 521391

Whitbourne in Herefordshire, Wartley in Worcestershire
Teme Valley Shufflers WDC
 Jeff & Thelma
 01886 821772

YORKSHIRE (EAST)
Beverley
Westwood Wanderers
 Hilary Usher
 01482 872210

Beverley, Hull
Rebel Rousers
 Elaine or John
 01482 470530

Bridlington
Coastliners
 Cecilia
 01262 604782

Hull
DC Outwest
 Carolyn & Dee Newsham
 01482 343734

Hull, South Holderness
Western Dancing with Steve
 Mason
 Steve Mason
 01482 896614

Hull, Woodmansey
Deans Rough Riders
 Graham
 01482 377371

Nafferton, Driffield
Wolds Stompers
 Pat Pottage
 01377 217516

YORKSHIRE (NORTH)
Carleton, Nr Skipton, Sutton In Craven

'Owzit Start' Line Dance Club
 Christine Shipley
 01282 713833

Catterick Garrison, Hackforth, Richmond
Double AA American LD
 Alan & Angie Clements
 01748 833844

Harrogate
Manhattan Club
 Gita Renik
 01423 526527

Pickering, Malton, Easingwold
Wild West
 Danny
 01653 693194

Richmond, Bedale
Sioux City Line Dancing Club
 Hazel
 01748 822248

Ripon, York, Thirsk
The Tommohawks
 Sheila & Derek
 01765 658706

Stillington
The Young Ones
 Robert Young
 01904 765626

York
'Kick It' With Jane
 Jane Wilson
 01904 706108

YORKSHIRE (SOUTH)
Bolton on Dearne

Blackfoot Sioux
 Teejay or Tony
 01709 760 268

Doncaster, Selby, Bawtry
Navajo Western Dance
 Michael & Jennifer
 01302 883082

Kiveton
Sioux on Line
 Sue
 01909 500493

North Anston
Boots 'n Buckles
 Alison Carrington
 01909 482792

Rotherham, Swinton
The Sloan Rangers
 Pauline Sloan
 01709 562790

Sheffield
Sheffield City Liners
 Glenys
 0800 068 4510
 ☎ Ref:2672

Sheffield
Anne Marie's Line Dance
 Anne Marie Davis
 0114 247 7314

Sheffield
Age Active
 Suzanne & David
 0114 2766747

Sheffield
Dancing Feet, Companions Club
 Doreen
 07811 219659

Sheffield, Hillsborough, Crookes
Hot Country Liners
 Lynda
 0114 337 538

Sheffield, Rotherham, Braithwell (Nr Maltby)
Goin' Stompin'
 Margaret Ford
 0114 247 1890

Stradbroke, Sheffield
Straddy Stompers
 Doreen
 07811 219659

YORKSHIRE (WEST)
Baildon
Rodeo Girl
 Dee
 01274 427042

Baildon, Nab Wood
Jeanscene
 Joy & Wendy
 01274 562804

Baildon, Shipley
Creek Alley Western Dancers
 Marilyn
 01274 598552

Bingley
Bingley Dance Studio
 Maureen Carr
 01274 560070

Bradford, Brighouse, Undercliffe
Indian Outlaws
 Graham/Kathy
 01274 637457

Bradford, Eccleshill
Shimmy
 Denise
 01274 594822

Bradford, Eccleshill
Rodeo Girl
 Dee
 01274 427042

Bradford, Halifax
Spurs CWDC
 Monica Broadbent
 01943 884095

Bradford, Idle, Eccleshill
P & J Idle Stompers
 Phil Turpin
 01274 413405

Bradford, Shipley, Wrose
Jenny B's Line Dancing
 Jenny Boase
 07770 263884

Bradford, Thornton, Wilsden
LineViners
 Sue
 01535 272 006

Cottingley, Keighley, Harecroft, Bradford
Aire Valley Stompers
 Wendy
 01535 272657

Dewsbury, Huddersfield
AppleJacks
 Pauline Bell
 01424 478203

Halifax
A.W.'s Crazy Legs
 Annette
 01422 363924

Holmfirth
Wranglers
 Chris Goodyear
 01484 667629

Huddersfield, Flockton, Wakefield
Boots 'n' Scoots
 Linda & Vince
 01484 306775

Keighley
Silver Star Stompers
 Cath Dearden
 01535 667018

Keighley
Starlight Stompers
 Pat Marshall
 01535 600645

Kippax, Leeds
Village Stompers
 Patrick
 01924 366 864

Leeds
Texan Rose Broncos
 Tracey
 0113 390 9648

Leeds, Whitkirk
The Rockabilly Rebels
 Paul Alderson
 07973 273892

Lightcliffe, Halifax
Outlaws & Inlaws
 Wendy
 01422 206351

Menston, Ilkley
High Roys Sports & Social Club
 Eddie & Kath
 01943 874087

Morley Nr Leeds
Regency Rebels Bootscoters
 Jean Clough
 0113 2597507

Pudsey, Leeds, Bradford
Maverick Western Dance
 Audrey
 01274 403729

Roberttown
Silver Dollar
 Chris Naylor
 01924 260472

Silsden
Silver Star Stompers
 Cath Dearden
 01535 667018

Wakefield (Horbury)
Ghostriders
 Eve Parr
 01484 606062

Wakefield, Walton
Westward Bound
 Chris/Bruce
 0113 2194755

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CO ANTRIM
Lisburn
Maze Mavericks
 Valerie Hamilton
 028 92 621 411

CO DOWN
Hillsborough
E'Tine Liners
 Valerie Hamilton
 028 92 621411

Warrenpoint
Boots 'N' Saddles
 Aine Quinn
 00 353 42 9336110
 ☎ Ref:2290

CO TYRONE
Omagh
Beragh, Fintona, Omagh
 Shirley
 01662 758369

SCOTLAND

ABERDEENSHIRE
Aberdeen
Silver City Scooters
 Maimie Irvine
 01224 824459

Aberdeen
Footloose Line Dancers
 Elaine Low
 01224 714286

Oldmeldrum, Whiterashes
Bennachie Boot Scooters
 Sue Wright
 01358 742527

ANGUS
Brechin
Brechin Toe Tappers
 Paul & Julia
 01356 626220

Montrose
Basin City Bootstompers
 Margaret
 01674 676831

ARGYLL
Bellshill
Cowal Country
 Mr Rankin
 01369 840413

Strone, Innellan, Sandbank,
Cowal Country
 Margaret
 01369 840413

AYRSHIRE**Irvine**

JT's Dance Ranch
Joanne
0795 770 6095

Irvine

Mary's Starlite Stompers
Mary Richardson
01294 222483

BORDERS**Galashiels, Lindean**

Silver Stars Western Dancers
Diana Dawson
01896 756244

CAITHNESS**Wick**

Lorraine's Line Dancers
Lorraine Bremner
01955 602954

DUMFRIES & GALLOWAY**Dumfries**

Cactus Kickers
Marcia Wallace
01387 720401
Ref:1381

Gretna

Maureen's Moonshine Line
Maureen Bellingham
016977 41010

DUNBARTONSHIRE**Glasgow, Dumbarton, Helensburgh**

Liz Clarke Western Dance
Liz Clarke
01436 675798
Ref:2053

FIFE**Edinburgh, Portobello, Drumbrae**

1st Step Stompers
David and Sue
01383 733885

Glenrothes, Cupar, Markinch, Frenchie

Joyce's Line Dancing
Joyce Anderson
01334 652418

Glenrothes, Kirkcaldy, Lochgelly

Ranch Dance
Lorraine Brown
01592 652869

Inverkeithing, Kelty

Jennifer's Line Dancing
Jennifer Durie
01383 412276

Kirkcaldy, Cowdenbeath, Glenrothes, Crossgates

OK Corral
Jennifer
01592 206008

Leuchars, Cupar, Crail

Golden Wings
Marion
01334 477638

Leven

Ajax Western Dancers
Anna Melrose
01333 300549

GLASGOW**Croy, Kirkintilloch**

Rio Grande LDC
Katy Quail
0141 589 8157
Ref:4075

Thornliebank, Mossbank

Bootsteps L.D.C.
Helen Clark
0141 621 2985
Ref:1839

ISLE OF BUTE**Rothsay**

Rothsay Bay Stompers
Mairi Beaton
01700 503890

LANARKSHIRE (SOUTH)**Kings Park, Glasgow, Rutherglen**

Elbee Stompers
Lesley
0141 647 7510

MIDLOTHIAN**Edinburgh**

Get In Line
Gina Macdonald
0131 346 0483

PERTSHIRE**Blairstown**

Boots of Fun
June
01250 874120

Fearnan by Aberfeldy, Loch Tayside

Fearnan Footstompers
Nick
01887 830472
Ref:1159

Perth

Buffalo Mountain Western Dancers
Pip Hodge
01383 732 609
Ref:1652

RENFREWSHIRE**Barrhead, Elderslie, Linwood**

Texas Bootstompers
Flora or John
01505 862607

ROSS-SHIRE**Dingwall**

The Breakaways
Dora Stewart
01349 864936

Dingwall

Linda's Liners
Linda Reid
01349 865284

STIRLINGSHIRE**Falkirk**

Prime Line Dancers
Margaret
01324 638884

Larbert

Karen's JJ Stompers
Karen Sutton
01324 559342

Stirling, Grangemouth

Baton Rouge
Paula Graves
01236 781662

STRATHCLYDE**Alexandria, Helensburgh**

Prime Line Dancers
Richard
01389 757096

TAYSIDE**Dundee**

Pard'ners In Line
Joan Smith
01382 731943
Ref:2415

WALES**ANGLESEY****Gaerwen**

T & C Line & Partner Dance Class
Carys Davies
01248 421300

Various

All-Kat Western Dancers
Alistair
01248 715057

CARMARTHENSHIRE**Newcastle, Emlyn, Drefach, Felindre**

Hel-4-Leather
Helen Daly
01239 710230

CEREDIGION**Aberystwyth**

Bootscootin Line Dancers
Sandra/Derrick
01970 623733

Aberystwyth, Llanon, Borth

The Westerns L.D.
Carl
01970 612171

Llanarth

Teify Valley Stompers
Jim Jukes
01239 711226

CLWYD**Wrexham**

Borderliners WDC
David Perrins
01978 354981

Wrexham

Eazy Stompers
Geoff Langford
01978 823983

DENBIGHSHIRE**Prestatyn, Towyn, Kinmel Bay**

Silver Eagles
Dorothy Evans
01745 888833

FLINTSHIRE**Buckley**

Wild Horse Saloon LDC
Myra Hughes
01244 543130

Connah's Quay, Hawarden

Byltons W.D.C.
Enid Middleton
01244 819140

GLAMORGAN (MID)**Bargoed, Fleur de Lys**

Charlestown Stompers
Barbara Greening
01443 820590

Beddau

Steers And Stetsons
Denise & George
01443 206670

Bryntirion, Bridgend

Al's Country O.C.L.P. Club
Alan
01656 861085

Llanharan R.E.C.

J & C Stompers
Jean Vowles
01656 864528

Pontyclun, Brynna

Step In Line
Mark Powell
07703 207268
Ref:1974

GLAMORGAN (SOUTH)**Pontardawe, Clydach, Trebueath, Swansea**

Nickel & Dimes
Maureen Nicholls
01792 537460

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Cajun Cowboys
Kerrin Rosser
01446 407694

GLAMORGAN (WEST)**Mumbles, West Cross**

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Val Whittington
01792 234734

Swansea, Loughor, Port Talbot, Gorseinon, Treboeth, Penlan

Welsh Rebel
Lin Bloomfield
01792 415239

GWENT**Newport**

Dragon Dancers
Darren Bailey
01633 282962
Ref:3250

Newport, Caldicot, Cwmbran, Caerleon

Rebel Stompers
Gloria Dent
01633 214198

GWYNEDD**Barmouth**

Barmouth Buckles Boots
Angie Evans
01341 280 925

Tywyn

Tywyn Stompers Line
Dancers
Julie
01654 710436

MID GLAMORGAN**Abercynfig, Bridgend, Maesteg, OCLP****Bryntirion**

Tanglefoot
Catherine
01656 667414

PEMBROKESHIRE**Llanddewi, Velfrey, Narberth**

Teify Valley Stompers
Jim Jukes
01239 711226

POWYS**Machynlleth**

Dyfi Bootstompers
Veronica Holt
01654 703536
Ref:4042

Newtown, Kerry

Step In Line
Gloria Hughes
01686 650536

RADNORSHIRE**Rhayader**

The Westerns
Carl
01970 612171

SOUTH GLAMORGAN**Cardiff**

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Sue Payne
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Douglas, Ramsey

Frank's Gang
Frank Mitchell
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Ronaldsway Rednecks
Audrey
01624 832633

CO LOUTH**Dundalk**

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Aine Quinn
00 353 42 9336110
Ref:2289

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Cathy
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Ricky & Therese Le Quesne
01534 741538

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Limassol

Stathis Stompers
Stathis Demetriades
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Limassol, Paphos

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Joan Boyes
00 357 5 731025

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Paphos

Silver Country 30
Paul Garritt
00 357 6 652 224

Paphos

Silver Country
Ed Jacotine
00357 6 934288

DENMARK

Aars

The Outlaws
Gitte Kristipffersew
0045 9868 6232

ROSKILDE

Roskilde

Roskilde Country Western
Club
Ole Loike
463 67 162

TJELE

Lucky Boots

Anne Lis Gaarosvig
0045 86 69 99 19

FINLAND

VASA

Vasa

West Coast Kickers
Tomas Ekblad
358 50 3544657

GERMANY

BAVARIA

Regensburg

Bootscooters
Georg Kiesetter
49 (0) 9406 2577

BAVARIA/FRANKEN

Forchheim/Burk

Stomp'n Boots
Manuela DeGuire
0049 (0) 9522 8673

Ref:2439

NORDRHEIN WESTFALEN

Menden

Line Steppers
Carmen Jurs
0049 2373 600 956

Witten

Rhinestone Line & Country
Dancers
Uwe Dietze
0049 201715271

MALTA

Country Wide

Come Dancing Association

(Malta)
Reno Spiteri
00356 896 329

MALTA

AJ's

John Spiteri
00356 804490

NORWAY

VALDRES

Lomen, Rogne, Slidre

Kelli's Country Kickers
Kelli Haugen
47-6134-3235

Ref:2640

SINGAPORE

Singapore

Country Line Dance

Association (Singapore)

Michael Pang
(65) 97613241

Singapore

Tanglin

Tanglin Goldhill LDC
Rosemary Ang
96540105

SOUTH AFRICA

JOHANNESBURG

Randburg, Gauteng

Mavericks S.A.
Nancy Mawdsley
(011) 792 2674

SPAIN

ALICANTE

Torretta 3, Torrevieja

(Oasis Bar)
Salt Lake Stompers
Jacqueline
0034 966785355

Torrevieja, Marina Bar,

Torretta 2, Alicante

Trailblazers
Patricia Sayers
00 34 96 597 1163

ALICANTE/CALPE

Calpe, Alicante

Rodeo Stompers
Barbara Ives
630113649

BENIDORM

39-41 Calle Gerona,

Benidorm

Hotel Ambassador / Western
Saloon
Paula Baines
0034 619 360413

Ref:1080

COSTA DEL SOL

Club Hipico,

Benalmadena,

Mississippi Willow

Showboat, Benalmadena

Mississippi Coasters

Pat Morgans
00 34 610 353 323

Fuengirola Park, Hotel

Torreblanca, Veramar

Hotel, Fuengirola

R.T.'s Line Dancers

Gary Jameson
00 34 654 733357

Hotel Torreblanca,

Fuengirola

Mississippi Coasters

Pat Morgan
00 34 610 353 323

GIBRALTAR

Queensway Club

Rockliners
Helen Mc Gunnigle
00350 50381

MALAGA

Chicken Shack, El

Chaparral, La Cala, Mijas -

F/nca La Algria, La Cala,

Country Folk

Mal/Phil
0034 952 782 184

Ref:3604

SWEDEN

SMÅLAND

Vaxjo

Crazy Stompers
Karin Trejbom
0472 71119

TURKEY

MARMARIS

Marmaris Sea Front

Yasemin Bar
Jose
Ref:4057

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Dubai Liners
Diana Tattarakis
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N.B. WE WOULD ASK YOU TO RESTRICT THE INFORMATION YOU PROVIDE TO THAT ON THE OFFICIAL FORM.
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Between the Lines

Your chance to comment ...

Everyone Loves Magill!



I am sending you this photo of my friends and I with Magill. It was taken at the Silverhorseshoe Country and Line dance club. The lads from Magill were great. We hold our events every month at the Worfield Village Hall, near Bridgnorth.

Paul and Madeleine Jones, Bridgnorth, Shropshire

(Shown here, from left to right, Cliff and Robyn Evans, Derek, Paul Jones, Dave, and Madeleine Jones.)

On the floor

Do you have any guidelines as to what we should expect in the way of flooring for Line dance activity and who should be held responsible for ensuring that the floor is in an acceptable condition? Would organisers be insured for any mishaps that should occur?

I am sure this is an interesting topic as great importance is put on the proper type of footwear but I have never seen anything in print regarding the surface that would be acceptable for regular Line dancing.

J Wales (Mrs), Swanley, Kent

Similarly...

Can you please tell me the legality of putting powder on to a dance floor to make it slippery. There are some halls in our area that have a notice reading, "No Powder On Floor". One venue has even told me that they can do nothing about the state of the floor except giving me some powder to use!!

I know of people who have broken limbs due to an overly slippery floor. One incident related to the use of powder. I have even been told that insurance companies may not pay out if powder has been used...

G. Dawson, Cumbria

Thank you Win!

I should just like to tell you about one of the best Line dance teachers in the North East. Win Maynard has been teaching for years and has given much enjoyment to hundreds of dancers. Unfortunately, as a result of an accident, her doctor recently advised that she call it a day. She will be sorely missed by all of us. In the meantime, the best of luck to the new teacher - Win is a hard act to follow!

Barbara Booth, Sunderland

Whoever Pays The Piper . . .

When I see a dance being danced or see a script in *Linedancer* magazine that I like I either take the script or the name of the dance to my club and ask the instructor if they will teach the dance to the class. On occasions I have been told that they won't teach the dance because they don't like either the dance, choreographer or the music. Surely if I pay my money it is up to me what they teach?

Joy, Southend

Although I sympathise with your position, I am sure that instructors have a very difficult job choosing which dances to teach. There are so many great dances out there at the moment and more come into us every day. Thanks, the Ed.

Wonderful at Windsor

We have just spent a fantastic weekend at the Copthorne Hotel, Windsor and want to thank Maggie and Judith for a great time. We never stopped dancing and Maggie was so enthusiastic and friendly. We have already booked for next year.

Roger and Joyce Jasper, Diamond Joe's, Cove, Farnborough, Hants

Music To Please...

In your November issue I noticed that a few of the dances are to music of the sixties and seventies, which is great. I have already learned *Heartbeat*, which is a lovely compact dance and works well to the music. In past issues you have included dances like *All Shook Up* and *Suspicious Minds* to music by the great Elvis Presley. All I should like to see now is something by the equally great Cliff Richard. Perhaps somebody might produce a dance to *Mistletoe and Wine*, just for the festive season? I hope a choreographer will be interested enough to take up the challenge. Cliff's music is so versatile and a Line dance to his music would make this dedicated Line dancer very, very happy.

Kathleen Cox, Littlehampton, Sussex

Steve Healy writes: Thanks for your letter. I understand that *Midnight Waltz* will fit Cliff's track.

Season's Greetings

I am writing to you on behalf of June Ellison's Line dance pupils. We wish her, her partner Ian and family a Merry Christmas and a Happy New Year. We also want to express our gratitude for her enthusiasm and the fact she is such a nice person.

She never tires of her dancing and lives up to her class motto, Just Enjoy Dancing. She is never too busy to listen to anyone with their problems, gives generously of her time and we all look forward to her weekly classes.

Judith Davies, Mill Hill, Blackburn.

Going In The Wrong Direction?

I know that the music of Line dance is a subject of constant debate, but are we going in the wrong direction? I attended one of the large weekend events on the East coast recently and thoroughly enjoyed ourselves. Although I am a big Deans fan I wonder where we are going with songs like *Green Door*, *Singing In The Rain*, *Don't Sit Under The Apple Tree* and so on?

Surely there must be other material that they could use by Country artists?

Name and address supplied.

A Weekend Away...

Line dance holidays are wonderful!

We have just returned from our second Line dance holiday abroad. The first, with Dave Sheriff, was superb, and our more recent one with The Deans was just as good.

Thank you to everybody whose hard work made this holiday such a success. The boat trip was excellent - a great treat. We had met all the celebrities previously but this time we had the pleasure of meeting Charlotte Oulton. She has a bubbly personality and we look forward to seeing her again.

Thanks for a great magazine.

Norma Berriman, Kent

Help For Beginners?

I have been attending beginner Line dance lessons in Bletchley for the past six weeks. Last night I was informed that all the new dances for us to learn are in *Linedancer* that our teacher receives each month. This month there is only one dance for beginners. Do you want more people to learn Line dance or is it only for those who have been dancing for some time?

It is a shame because I enjoy Line dancing and would like to learn more.

Elaine Heller.

Steve Healy replies: In answer to your question the answer is yes. We do want more people to dance, but we do have to balance the content of the magazine, which sometimes is not an easy job. The vast majority of Line dancers and our readers fall into the very broad description of intermediate dancers. Advanced dancers could have the same feelings that you have as we do not print many dances at an advanced level. Over the past year we have tried to help both instructors and newer Line dancers by publishing *Blasts From The Past*. I do take your comments on board and will bear them in mind when we next review the magazine content. Thank you so much for taking the time to contact us.

Beginners maybe interested in Steppin' Off The Page, Vol 1, published by Linedancer priced just £6.50 for 36 great dances.

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Southerners at Aintree

I read your article on Aintree with interest and wish to comment on the fact that not many southern-based Line dancers attended. My husband, daughter and I travelled all the way from Hampshire. The length of the journey meant that we had to stay overnight in a travelodge. We had a wonderful day in Liverpool and would thoroughly recommend that more people from the south travel up for next year's World Record attempt. You will not only learn some great dances (like *Monny Monny*) but also dance with some great people.

Despite this, our journey north was not easy; we suffered from the ever present road works. This could be the reason that southerners stayed away. Although we found the site ideal for the event it would, of course, have been easier if it had been more central. Sometimes, although we are enthusiastic about our Line dancing, we feel a little left out as so many things seem to happen far away.

Having said that, we want to attend next year and will try to encourage other to take part. After all, it is for fun and for a deserving charity.

In the meantime, keep up the good work. We read the magazine from cover to cover.

Chris Bright and family, Aldershot, Hants

The Stars Of The Show?

When I first started Line dancing it was an exciting time. I quickly learned a couple of dances and after a few weeks was able to do maybe six different routines. This was all I needed to have a damn good evening's entertainment and we worked hard, as I remember, to fit the dances around the Country music, or vice versa (!).

Since then, seven years ago, I have seen many things happen within the Line dance world and I have always welcomed these developments until, that is, recently. Where Line dance was once inclusive, all of us together for the love of Line, it is now very much more exclusive and the domain of stars, minor celebrities, "super" clubs and advanced dances. I know, this is a little exaggerated but sadly not that much.

Don't get me wrong. Line dance is a marvellous thing. I met my husband through Line dance and we now have a young family. We have met dozens of fantastic people and come to love Country music (especially 'New' Country) as a result. Line dance is our life, at least our only hobby. Before we met, I had never even thought of visiting the USA, but we have now on several occasions.

Linedancer magazine has always been at the forefront of Line dance and I have always bought it and seen it as 'the Line dancer's bible.' However, things are different now because, for whatever reasons, choreographers, superstars and vested interests have all but ditched Country music in their quest to be trendy. All they have done, by creating a Line dance elite, is driven away good people. For instance, at our club, I can think of at least 10 people who have stopped dancing because of the increased use of Pop music and the way things have changed.

Well Done Yvonne!

I was thrilled to read about Yvonne Eastwood last month. She is a really great lady and made me so welcome when I visited her class whilst on holiday in Hunstanton this year. I didn't tell her that I am an instructor from Essex until the end of her lesson and we struck up an immediate friendship. We often exchange Line dance chatter...

Yvonne and her class members are really friendly and I look forward to seeing them again.

Diana Richard, Colchester, Essex.

Thieving Rats...

We have had a spate of purse thefts in Lincolnshire. This is how it was done at our class: two girls arrived and asked if they could watch because they thought they would like to take up Line dance. They sat down on the floor by the nearest handbag and, whilst we had our backs to them, took the purses out of the bag. They were very polite, thanked us very much, but said they "had to go" as they "were meeting someone".

Line dancers are very friendly and very trusting. Please take care.

Susan G, Lincoln.

It just seems as if us dancers at the grass roots are seen as a target audience for expensive choreographers, instructors and their merchandise. We reluctantly dance to Pop but yearn for the days when Country ruled supreme.

Locally, a new "Country only" Western Dance Club has started up and already gets 40-50 people attending its events. Not even this is enough to encourage friends back on to the dance floor. The sad thing is that for some of us Line dance is moving further and further away from its Country roots and becoming an adjunct to the Pop industry that just doesn't cater for the thirtysomething and older age group. I don't want to dance to the same music my daughter listens to on her CD player!

What is to be done? I suspect that choreographers will blindly carry on trying to be trendy and our voice will become drowned out and yet my experience tells me that a majority of dancers feel the way I do.

When I watched the Country Music Association awards on the BBC it occurred to me that the range of music performed was perfect for Line dance whether it be Keith Urban, Garth Brooks, Sarah Evans or Brooks and Dunn. Why fix something, ie; Country Line dance, if it isn't broken? Country music, even the new stuff, was never aimed at dancers and isn't today. Even so, listen to any new release and you'll find something danceable on there! I would be interested to hear more from your readers and, *Linedancer*, I hope you will listen to what the grass roots is saying.

Yours truly, Karen Smith, by e-mail,
karen_smith66@hotmail.com

Heartfelt Thank You

I have been suffering from heart problems for some time and my condition has made life quite difficult. Nevertheless, the help the British Heart Foundation has given me has been first class and made things easier. Although I'll always have to be careful because my condition won't go away, with experts like the BHF on side I should be OK. By supporting their local charity shop I am doing my bit for others. I learned about the recent Line Dancer's Grand National through a friend and was thrilled to discover that well over £50,000 had been raised. Line dancing seems like a great choice and my doctor has recommended I try it out!

Tom Proctor, Kingshill, Birmingham

Thanks for your letter Tom. The BHF is forging ahead with next year's event that features the Dean Brothers, top choreographers and many attractions. See you at Aintree on August 11th...

Write to: "Between The Lines"
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Or you can e-mail your comments to:
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