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Linedancer magazine

No. 76 – September 2002
£2.80

The monthly
magazine
dedicated to
Line dancing

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Out in
Style!**



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on pages 60-61!



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**Editorial and Advertising**

Clare House
166 Lord Street
Southport, PR9 0QA
Tel: 01704 392300
Fax: 01704 501678

**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, Abi Rix, Jean Thomas
and Dave Clement.

Photography
Tom Bennett

Credits
'Boot Logo' courtesy of London Boots Ltd.



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Dear Dancers

It's been another hectic month for the *Linedancer* staff. Tim Matthews attended the Wolvestock Country Line Dance Festival in Wolverhampton with thousands of other dancers and also Scooter Lee's final concert of her 2002 UK Tour. Lin Frankland and Judy Dix visited a Masters In Line weekend event in Crawley and thoroughly enjoyed themselves. I attended the AGM of the CWDC(UK) and then Steve Healy and I were part of the 1,000 strong Line dance contingent that represented Line dancing at the closing ceremony of the Commonwealth Games. All this activity shows, I hope, that we are getting out into the field as often as possible. We love meeting you all, hearing your stories and reporting upon them in *Linedancer*.



In addition to the usual round of frantic activity, I am pleased to be able to tell you that we have now, we believe, perfected our range of footwear. *The Ultimate Flexi Linedancer Shoe* is now available and will have a big impact on the dance floors. Those of you who thought our original practice shoe was comfortable will be astounded by the feel of the Flexi. This is an important and timely development and complements the excellent advice given to readers in 'Treat Your Feet' by Sho Botham in the second of her regular columns for the magazine on page 57.

The other exciting news this month is that the concept of buying a CD with your own choice of tracks is fast becoming a reality. This month, for the first time, we are able to offer our readers the chance to 'Burn Your Own' CD. Sorry, it's not dance or Country music but it is a fantastic selection of hits songs from the Swinging 60s era. Members can choose any 12 tracks for £9.99 and we will create a personalised CD and even put a message on it. For full details please turn to page 60-61...

On a more serious note, we have recently had some feedback about the number and quantity of dances being taught and it is, perhaps, not unfair to say that we could be in danger of overdoing things at the moment. Learning a lot of new dances every week may be fine for advance dancers but others are struggling to keep up and feel under pressure. It is worrying to note that some dancers are so concerned about this that they are leaving Line dance, never to return...

We must act now to stop this trend. I urge you to think about the whole Line dance scene. I cannot help thinking that, to quote Dynamite Dot, "less is more right now." Slowing things down may just be what we need and, with National Line Dance Week just around the corner, and given the Commonwealth games finale, thousands of people will be taking a renewed interest in Line dance as a possible future hobby. So, let us prepare for this and search out the easiest dances and do everything we can to encourage beginners in and devise programmes to keep them once they've ventured through our clubs' doors! Line dancing is a fun, social activity, with enormous health benefits! It is not about being the best, the fastest or the one with the best memory! It is about coming together, regardless of race/creed/colour/religion/sex/football team, to enjoy ourselves.

Yours in line

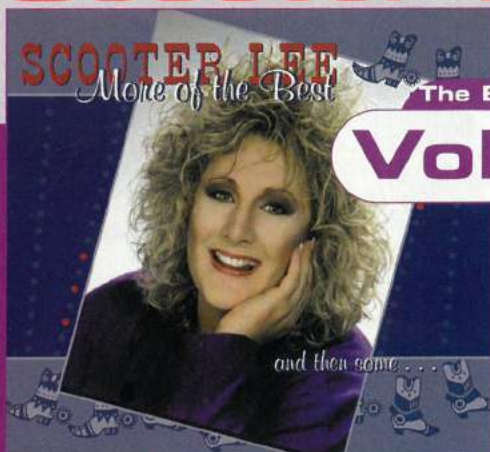
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- | | |
|--|---|
| 01 Roll Back The Rug* - Bill Bader | 12 Traces - Kate Sala |
| 02 Pride & Joy* - Barry Durand | 13 Twistin' The Night Away - Bill Bader |
| 03 Last Time Uh-Huh - Max Perry | 14 Let Me Call You Sweetheart
- Rob & Michelle Fowler |
| 04 Little Jalapeno - Jo Thompson /
Joanne Brady / Gordon Elliot | 15 On Your Own - Chris Hodgeson |
| 05 Wonderful One - Danny Albro | 16 I Love My Louisiana Man - Lizzie Clarke |
| 06 Wanna Make You Mine - Joanne Brady | 17 Well Oiled Lovin' Machine (Mix)
- Rob Fowler |
| 07 Rock & Roll Waltz - Jim
& Daphne Anderson | 18 Barefootin' - The Florida Three |
| 08 Splish Splash - Jo Thompson | 19 Steppin' Out
- Joanne Brady / Maggie Gallagher |
| 09 Moving On Up - 2002
- Ros Brander Stephenson | 20 Retro Rex (The Robot) - Adrian Churm /
Rob Fowler / Paul McAdam |
| 10 If You Don't Straighten Up
- Lizzie Clarke | 21 Wasn't That A Party
- Ros Brander Stevenson |
| 11 If You Love Me
- Ros Brander Stephenson | |

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“You heard it on the Grapevine”...

National LINE DANCE Week 21st-28th Sept

In the August edition we introduced you to National Line Dance Week. We are encouraged by the early and positive feedback - it looks like we have captured dancers' imagination and provided a catalyst for action. With this in mind, we promised to provide local clubs and interested parties with a press release that could (and should!) be made available to local media to publicise your local event/s.

Please visit www.linedancermagazine.com for the press release and supporting information.

Line Dance Holidays - Riviera Changes Hands



Kevin Jones, former owner of Riviera, kindly wrote to us to tell us that he has sold the Line Dance and Group Holiday sections of his company. DEA Ltd is now the owner; the official take-over happened on July 10th. Kevin is happy to note that DEA will not be making any major changes to the Line Dance holidays format. Riviera Leisure Breaks can still be contacted on the same numbers, although these may change later on this year.

Kevin writes, "All contacts for information, hotel accommodation and venues for the remainder of 2002 and 2003 have now been transferred to DEA Ltd and customers need not take any action." He continues, "I would like to take this opportunity to thank the many, many people whom I have had the pleasure to work with over the years, especially the hoteliers and entertainers, many of whom have become good friends."

DEA Ltd has retained Kevin's services as General Manager for the Line Dance and Group Holidays for a three-year period, so we may see him again in the near future.

Boot Scooters' Bolton Bash

Pete and Val from the Bootscooters LDC in Bolton held a fundraising party night, to celebrate the club's sixth birthday, in June. Raffles, a tombola, whiskey and sponsored Line dancing (not necessarily in that order!) over four nights combined to raise a total of £1682 for the Alzheimers Society, £343.11 of which came from Line dance beginners Eric and Julia, who entered a sponsored 60-mile Tandem ride! Great stuff!

Thanks to all who took part!

Scooter Lee Is Great!



Scooter Lee's recent UK tour (see pages 21-23 for an exclusive report with pictures by Tim Matthews) went down a storm with Line dancers across the UK. A group of friends from Mel's Strutters went to see Scooter at the Winter Gardens, Weston-Super-Mare, on July 4th. Avril Llewellyn writes, "I'd like to say Scooter Lee is well worth a visit. We all had a great evening dancing and learning!" Pictured above, Ann, Suzanne, Scooter Lee, Edith, Avril, Mel and Diane.

Phil Marshall, on the other hand, a regular listener to *Phil Robert's Country* on Dune FM Southport, was a two time winner when he entered a competition on the show and won tickets to Scooter Lee's gig at Lowton Civic Hall on Wednesday 10th July. As well as enjoying a fantastic night's entertainment, Phil also received a signed copy of Scooter's new album, *Scooter Lee - More Of The Best*, and he also got to kiss the undisputed Queen of Line dance Music.



Competition Winners

We have two Los Pacaminos T-shirt and three copies of the group's fine album to give away. Many thanks to the 150 entrants who took the time to enter this popular competition.

The winners are, Alan Mawer (Bradford, West Yorkshire), Mrs. J Carstairs, Barry, South Glamorgan, Barbara Helms, Henstedt-Ulzburg, Germany, Lin Rolls, Dudley, West Midlands, and Mrs BA Kirkby, Lincolnshire.

Thanks to Judy Totton for making this possible.

Happy Birthday Holly



Pictured above, Holly, Dave "the Rave" and Magill. Holly's family and friends arranged a surprise party for her; it was planned about eight months ago and everyone involved was sworn to secrecy.

Holly thought she was going to see a display of some sort, but, as the doors opened, everyone shouted "surprise", then started singing happy birthday! The stage curtains opened and her favourite duo, Magill, were live on stage singing along. Holly was so overcome that she had to fight back the tears. It was a moment she'll not forget for a long time.

The night was magic - Magill were on top form, the atmosphere was superb and Holly and family had a terrific night...

Happy Birthday ...



Pictured above is Brian Sharples, who has just celebrated his 65th birthday. Although he doesn't dance, he accompanies his wife Alice all over the country for Line dancing events.

John "Grrowler" steals the show. . .



John turned up at one of Chris Hodgson's Wild Bill socials recently. Towards the end of the night he got changed into his 'casual' clothes, much to the amusement of the dancers and Chris. Well done John; people like you keep Line dance a fun pastime.



Rolls Royce Flyers



20 dancers from the Derby-based Rolls Royce Flyers class have passed their Bronze Medal test with flying colours! Here are some of the successful candidates with instructor Lin Breakwell (centre, with blond hair and head mic) proudly showing off their medals.

Sean 'two cakes'



Sean, a popular young lad, dances with the Lydiate Husters in Aintree. He recently celebrated his 12th birthday. He received not one, but two cakes from his fellow dancers.

Sean also goes to Rob Fowler's dance classes in Liverpool. His favourite dance at the moment is *Nod Your Head* from the new movie, *Men II Black*.

Dubai Liners



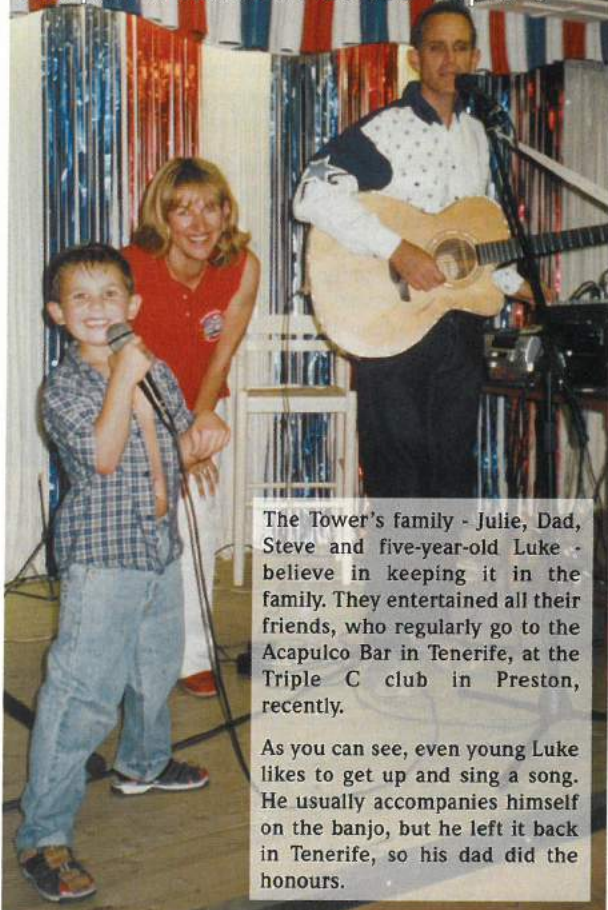
Despite the searing heat and nearly 100% humidity throughout the late afternoon and into the evening, Diana and the Dubai Liners rallied forth and put on a show, which was thoroughly enjoyed by all. The occasion was the 4th July and the American Business Council of Dubai in the United Arab Emirates organised a special Western evening on

the beach featuring Line dancing demonstrations as well as dance lessons by the Dubai Liners. Most of the approximately 500 guests joined in the fun, paying little attention to the hot, sticky weather. Diana taught an enthusiastic audience two dances - *New York, New York* and *Honky Tonk Stomp* - which were each danced to three different tracks.

The Dubai Liners club was founded three years ago by Diana Tattarakis who is originally from New York, U.S. She felt it was the only way to continue dancing, after the teacher of the classes she attended for over three years decided to quit teaching due to a severe drop in class numbers. Although Line dancing does not enjoy a large following in the transient society of the U.A.E., Diana has endeavoured to spread the good word to as many people as possible by organising special evenings and participating in numerous charitable functions.

The Dubai Liners currently consists of a small group of fun-loving people who share Diana's passion for Line dance. They remain ever hopeful that it will be around, if only on a small scale in Dubai, for many more years to come.

Acapulco Reunion at the Triple C



The Tower's family - Julie, Dad, Steve and five-year-old Luke - believe in keeping it in the family. They entertained all their friends, who regularly go to the Acapulco Bar in Tenerife, at the Triple C club in Preston, recently.

As you can see, even young Luke likes to get up and sing a song. He usually accompanies himself on the banjo, but he left it back in Tenerife, so his dad did the honours.

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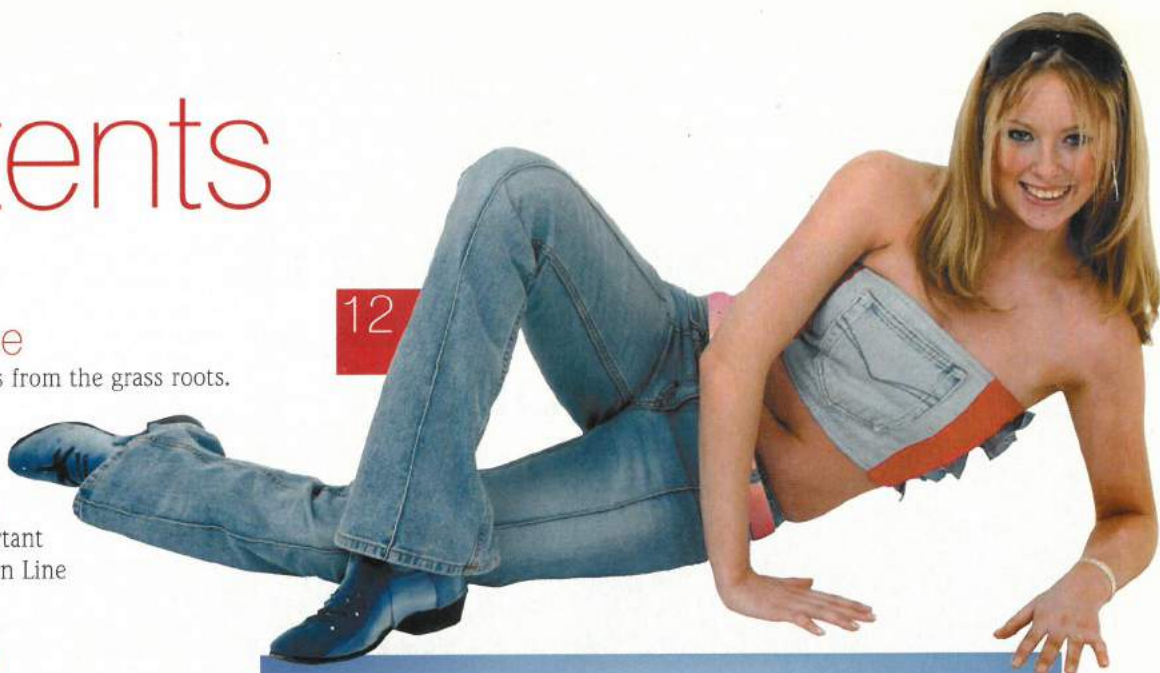
The most important charts in modern Line dance...

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Steppin' Off The Page

(66) Fly Like A Bird (67) Kickin'
(68) Come Dance With Me
(69) World Of Blue (70) Sorry
(71) 2 Steppin' Again
(72) Southside Stomp
(73) Nobody's Perfect
(74) Love's Calling (75) Escape
(76) We're Alive (77) Rock & Roll Bride
(78) Roll Back (79) Cardiac Overdrive

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More Of The Best

Scooter Lee completed her UK Tour in great form. Words and pictures by **Tim Matthews**.

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Spirit Of Norway

Tim Ruzgar checked out a recent event in Norway that brought 600 Scandinavian Line dancers together.

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Frankie and Dotty Got Married

When the two foremost advocates of Line dance lunacy got hitched it was bound to be a day of thrills and spills. Despite this, a serious message emerged, writes **Tim Matthews**.

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Commonwealth Exclusive

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Fan Fair 2002

Tim Ruzgar visited the Country Music Association's Fan Fair in Nashville, Tennessee. Here is his exclusive report. Pictures by **Alex Boone**.



Features

Birthday Celebration



Pictured here, a group of Line dancers from Chasetown, Staffordshire celebrating their friend Doreen's birthday. The group has a lot of fun on the dance floor and the supporters are all aged 50+. "We always leave our classes feeling good," say Elle and Cas, who, it seems, are proof that Line dance is a great hobby for all!

Jubilee Event, Maggie's Centre, Kirkcaldy



The Queens Jubilee was celebrated in Line dance style on Sunday 2nd June at Thornton Town Hall. The Event was organised by The Double BB - Bert Gibson and Bene Byers. The dress theme was, appropriately, 1950s, as you can see!



In the competition for the best fancy dress the judges, four local pensioners, voted for the Teddy boy and girl, better known as Les and Myra Adam, with the Tea Ladies, Kath Collier and Joyce Reid, a close second. Ally and Isabel Paton wowed the crowd, and the judges, to win the Jive competition.



In keeping with the 1950s theme a meal was provided, which consisted of pie and beans followed by apple pie and custard, finished off with tea and biscuits served by the club's own Tea Ladies. Toe the Line and The Big G Disco provided a great mix of music, old and new, and kept the floor filled all evening. Anne, Bert and friends would like to thank everyone for their continued support and for all the help given during the evening.

Dance 4 (Guide) Dogs

The Guide Dogs for the Blind Association invites you to get on down for dogs. *Dance 4 Dogs* is a new charity venture and events are to be held from October 23rd-November 2nd. You are encouraged to organise a local event and to contact Peter Friend with details on (0118) 983 8361 to register your interest. You may also send an e-mail to, dance4dogs@gbda.org.uk

All event organisers will receive a support pack containing posters, invitations and fundraising advice and there will be a free prize draw for all those who take part. £500 can be won for a local dance club, youth group or school.

It costs £10 a day to breed, train and support each Guide Dog and there are currently 5,000 guide dog partnerships throughout the UK. For general information please see, www.guidedogs.org.uk

Rock N' Roll N' Line Dance Show

The Rock N Roll and Line Dance Show is a new venture taking place in June 2003 at the Royal Bath and West Showground near Shepton Mallet, Somerset, between 13th-15th June 2003.



The event will be massive and features Line dance acts including Paul Bailey, Dean Austin, the Mason Dixon Trio, Billy Bubba King, Sierra County Disco, Many Rivers Dancers and The Westerners Showteam. This is also a 50s lifestyle show, so anyone turning up in a 1950s vehicle gains free admission!

Rockers out there will be interested to know that the Rock' N Roll acts include Wee Willie Harris, Freddie Fingers Lee, The Jets, Class of '58 and the Stingrays.

This sounds like an exciting event and all the usual facilities will be on site - bars, restaurant, dance halls, disco venues, outside events and demonstrations. The show is the brainchild of Elizabeth Diamond, whose Americana Extravaganza has been very popular with Country and Western and Line dance fanatics.

For more information see, www.rockandrollandlinedanceshow.com, phone (01749) 822222, e-mail, rock.linedance@virgin.net or write to Rosedale, 191 Milton Rd, Weston-Super-Mare, Somerset BS22 8EE.

Hot New Country Line

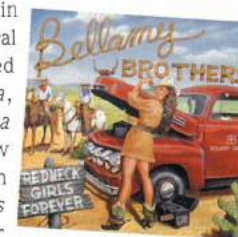
Lots of great new Country releases this month! When you have music like this, why choreograph to anything else? First, *Written On My Heart*, a new CD single from Jenai on the Curb label (CUBC 0810), a beautiful ballad that contrasts with a *Southside Stomp* mix on the B-side, a real Line dance hit if ever there was one...



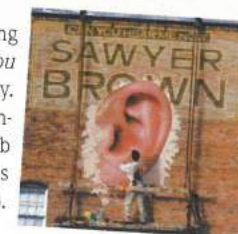
Next, the Dead Ringer band, bringing the finest of gritty, Australian Country style to a CD player near you. This 18-track release features Aussie wild child Kasey Chambers and members of her family. *Till Now - The Very best Of The Dead Ringer Band* (Massive Records 7322882) is described as a "new Country tour de force" by critics. The award-winning band came to prominence in the mid-1990s after being nominated for several awards. The music is "Country Country" and you'll love it.



The Bellamy Brothers have featured in *Linedancer* magazine in the past and several dances to their music have been published by us, including *Conrado Cha Cha*, *Colorado Stomp*, *Dangerous*, *Jamaica Mistake* and *Let Your Love Flow*. Now they're back with a great new album, on the Curb label, titled *Redneck Girls Forever* (CURCD114). There is plenty for choreographers here - the Brothers are back with a bang.



Sawyer Brown represent the young stallions of New Country Rock and *Can You Hear Me Now* is of the highest quality. Choreographers, check this out! The ten-track album is also available from Curb (CURCD113), and the company produces some great music that we can all dance to.



All four albums are good for listening and great for dancing.

Linedancer Teddy, Not Very Steady?



Thanks to one of our many correspondents in the field (or on the floor) we are happy to publish the following photograph of the Linedancer Teddy's owner Chris Higham. Is this the right person to be entrusted with Teddy's well being, hic?

The Queen Rides Out!



Line dancers celebrated Her Majesty Elizabeth II's Golden Jubilee in different ways but in Blackburn Mrs. Mary Ware was Spurs and Garters LDC Queen for a day. Mary had a stroke last year and uses an electric buggy to get around. Club members decided to convert it into a golden coach for the day. Club instructor, Dave Ware, Mary's wife, did much of the work. Club members dressed appropriately for the occasion.

One Way To Relax...



Mrs E. Woodford writes, "I had to send this photograph of my husband relaxing in the bath to soak his very tired feet and catch up with all the latest Line dance news in your magazine. We were at Blean Sands on a Dancelines weekend. We learned a great new dance called *Shine On*, which we took back to our class in Dorset. Thanks for a great magazine!" Thanks for a great photo!

Hot Pot Supper...



Lesley and Brian from Crosby know how to appeal to Line dancers; hot pot followed by apple pie and cream with dancing to Left Hand Drive, from Bolton. What more could you ask for?

Jubilee Event In Blackpool



Sue Marshall kindly sent us a picture of the Line Viners after they had demonstrated a dance at a Jubilee event at Wilsden Village Hall on Monday 3rd June. This event also featured Wilsden Brass Band, games, stalls and a magician for kids. Pictured here, from left to right, Connie, Kelly, Sandra, Linda, Chris, David, Liz, Marjorie and Avril.

More Jubilee Celebrations...



Stampede Line Dancers held a red, white and blue Jubilee Dance on June 1st at Brookmans Park Junior School, Brookmans Park, Hatfield, organised by Heather Moggridge and friends.

It was a dazzling night as everyone dressed for the occasion and the floor was packed for every dance.

Three beginners classes were on hand for their very first social - so Heather tried to make sure they spent plenty of time dancing (with careful use of floor splitters).

Heather says, "They probably went home overwhelmed. Do you all remember your first Social, sitting open mouthed, shaking your head from side to side in wonder? For me it was many years ago and I recall a superb dancer strutting to Garth Brooks *Ain't Going Down* and being desperate to dance it myself. Still a big favourite of mine and taught at all my classes."

She concludes, "A wonderful way to celebrate Her Majesty's Golden Jubilee..."



Dogs In Line



When Barbara Fox of the Midlands-based R+B Western Line Dance found out that Line dancing dogs were appearing at the Line Dancer's Grand National she just had to send us these pictures of Dino, a German Shepherd cross, her pet pooch and mascot. He's not a particular fan of non-Country music but he has been seen to get in line on occasions!

Barbara also sent us a picture of her Dad, who, at the age of 87, still gets down on the dance floor!



Boots 'n' Shooters Back In The Park!

Val and Owen (pictured right) held another successful afternoon of Line dancing in Croxteth Park, Liverpool, recently. Plenty of sunshine ensured the day went with a swing.



Gotcha! Authorities Swoop On Counterfeiters!

Police officers and staff from West Yorkshire Trading Standards seized 500 counterfeit CDRs and computer equipment in a joint raid. A 36-year-old man was arrested and released on bail to face possible charges under the 1994 Trademarks Act, which carries a maximum penalty of 10 years imprisonment.

In another case, the West Yorkshire squad successfully concluded a case dating back to 1999. John Paul McDonagh, a Huddersfield man, was sentenced to four weeks in prison after a court appearance in mid July. He had been arrested in possession of several hundred counterfeit CDs and tapes after the police and officials raided his premises.

Little Stompers

Eight-year-old Christopher Dale from Hull loves Line dance so much that he entered the North East Championships in Scunthorpe, organised by Village Stompers Promotions, and did well, coming first in Traditional and third in the Standard division. His mum told *Linedancer*, "his other hobbies include football and judo; he really is a credit and enjoys his dancing so much. He is a pleasure to watch!"

Mark Jackson is also new to the dance floor, but that didn't stop him doing well in the 9-12 year-old competition at Scunthorpe. This just goes to show that Line dance is cool for kids. If your son or daughter loves Line dance then let us know. If you send us their picture and details we'll do our best to publish it and remember; they don't have to be a competition dancer to merit inclusion.

If you run a kid's Line dance club then let us know! Phone **Tim Matthews** on (01704) 392337 or e-mail, tim.matthews@linedancermagazine.com



PIX ON LINE Tim Went To Wolvestock!

Tim had a great time. Yes, our editor got a day off for good behaviour on Saturday 27th July and attended the first day of the Wolvestock Country Music Festival. This was a fantastic event and a full report will appear in next month's *Linedancer* with loads of pictures of dancers, their friends and families.

The photographs from Wolvestock 8 are also available via www.linedancermagazine.com. Please go to Pixonline to see if you're there!



Buffalo Mountain Mosh

Pip Hodge tells us that his popular Buffalo Mountain Festival now has a regular slot and will take place over the Easter weekend, April 18th-20th, next year (2003). The venue is the MacRobert Pavilion, Royal Highland Showground, Ingliston, Edinburgh.

Previous patrons will receive booking forms by post and *Linedancer* readers interested in attending this great event are encouraged to send an SAE for information to, Buffalo Mountain Promotions Ltd, P O Box 7315, Perth, PH1 2WB. Pip can be contacted by phone on (01383) 732609 or by e-mail, PipBuffalo@aol.com. Line dancers who prefer Country should book now!

Pip has worked very hard to make this event a success and deserves your support...

Shane and Jenny Conquer Ireland

Fahrenheit Studios diva Jenny Stephenson and wunderkind Shane McKeever played a big part in Northern Irish celebrations in June. They joined class acts, including Six, Brian Kennedy and Bellfire, and got a huge cheer after their routines. Little Shane got the biggest round of applause, and he goes from strength to strength. The event took place in Newry; the Northern Irish town has just been awarded City status. The celebrations received massive media coverage - another great boost for Line dance...



HonkyTonk Style!

Michael Dark has announced his intention to release a series of Country music compilations of relevance to the Line dancer and listener.

The first of these, *HonkyTonk Style 1*, is due for release in September, and Michael is already taking pre-orders. If his previous effort, *Line Dance Hits From The Jukebox*, is anything to go by, we are in for a real treat. Michael told *Linedancer*, "We've got some interesting Texans on board, including Jody Jenkins (*Dancer's Den*) Roger Wallace and Jamie Richards." The Band of Oz play Johnny 'B' Goode and The Borderers give us *Saying Sorry*.

Michael continued, "As always we've got a strong contingent of Brits: Billy 'Bubba' King sings *Sara*, the very popular *Voices of the Highlands* comes from Speed Limit, followed by *I Ride A Horse* by Merv & Maria. This is a new mix especially done for the album." Diamond Jack are back with *Things*, supported by the Darwen Diva, Dynamite Dot. There is also *Grandma's Feather Bed* by Gary Perkins, *Love Me Forever* by Paul Bailey and a brand new track from the Everlys Experience entitled *C.D. Dreams*, which will be a big Line dance hit.

The album should retail at £12.99 and will be available from HonkyTonk on (01604) 582020 or via Record Corner and CD City.

KILEY'S CLASSIC *Country Collection*



Aged 17, Kiley Evans has style and class...on and off the dance floor, writes **Tim Matthews.**

It was the most daring outfit I'd ever seen at a Line dance event and she flaunted her New Country dancewear with pride. "Eddie Romero said I could wear anything, so I interpreted his comments literally," Kiley tells me. "I thought people would be turning up in all sorts of outfits, so I had to make the effort!"

Kiley's dance style matches her clothes too. "I like improvising on set themes," she tells me. "I'd tried other types of dance before Line," says Kiley, "but the classes were very strict and not much fun - no chance to relax - so I came to love Line dance because it borrows from other styles and you put something of yourself into it."

When Kiley was 13, she decided to enter the world of Line dance competition. Her athletics background and Line dance attitude created a potent mix that led

her to perform her set dances and add the splits. "Rob Fowler took me aside and told me that was going a little far and that I couldn't put my hands on the floor," Kiley recalls, fondly. Since then, she has excelled in competition, and did very well in the Universal Cup. "The highlight was in 2000 at the UC Challenge," she recalls. "I danced really well and beat Roy Hadisubroto and the funny thing was I only finalised my routine at the last moment." Despite her massive ability, Kiley has something of a "take it or leave it" attitude to competition, preferring to enjoy the social side of Line dance. She's also done a little Couples dancing with boyfriend Ryan Pearson and she's also training two youngsters for future Universal events...

Kiley moved from her native South Wales to the East Midlands recently, having completed her schooling at Birchgrove School, near Swansea. She has an eye for design and in September she starts a BTEC course in Design at college in Nottingham. She likes the town and is working part-time before the hard graft starts again.

It's all about being yourself and doing something different, as far as Kiley is concerned. "A few years ago my interest in fashion started to become more than just the usual teenage thing," she says. "I would cut an arm off out outfit and try to make my clothes look different. Then, I started to cut off waste bands. Just look at Pop stars now - they're cutting waste bands off jeans and trousers. Actually, this has become very widespread." Everyone is wearing hipsters, or so it seems...

Kiley's favourite material is denim. "I just collect denim stuff and do all kinds with it,"

she says. "As you can see, I made a pair of denim boots, Evenin' Star to start with, and people really like them. They ask me where they can get a pair! I've got a matching dress and hat with diamonds on them." Once Kiley started on this road, there was no turning back and, despite the fact that the fashion industry is cut-throat competitive, and that it's almost impossible to protect your ideas, Kiley is going to give it her best shot. "I'm happy to design outfits for people," she informs me, "and I'm always looking to help people who want something unique." Kiley's number is shown below!

It's not just dance wear, either. "I can design almost anything - at least I'm willing to give it a go." Western style is one of Kiley's favourites and she's used the standard Line dance competition dress to create her own interpretation, as you can see. "The denim tops are popular with the younger dancers too," she adds, "and they're fairly cheap to make."

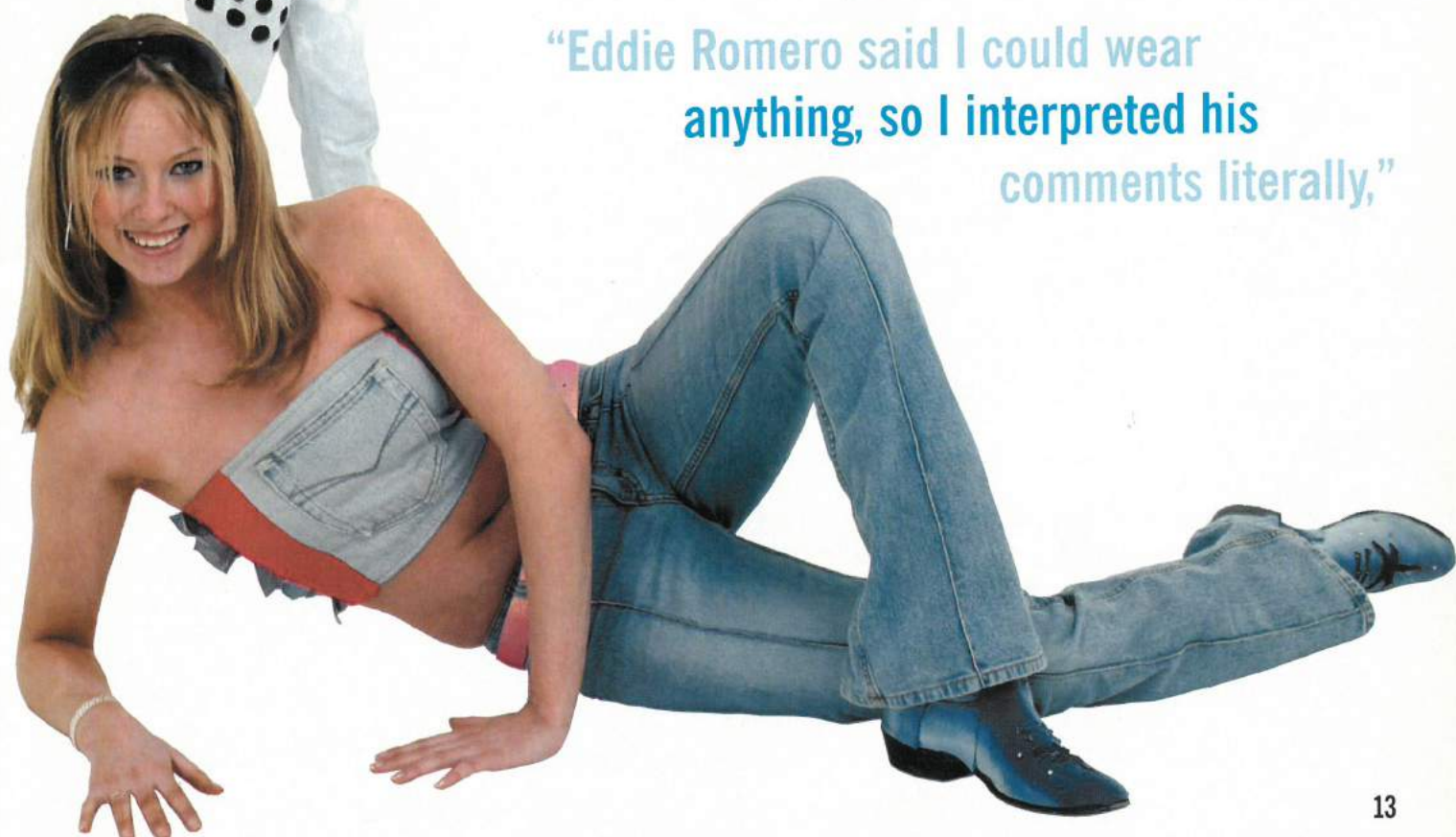
From dance to dress, Kiley is certain to make a big impression. Like most younger Line dancers, she likes Country and Pop, although it is the dance that is important, and whether the music fits to it. "I've started to do my own choreography," says Kiley, "and Ryan's grandmother, Geri Morrison, and I have got together to produce a dance to Michael Jackson's *Don't Blame It On The Boogie*. It's great - a partnership of classical Line dance and funky style!"

If you're interested in accessing Kiley's radical new dance wear, then why not give her a call on (0115) 953 3663.



Kiley and Ryan, the perfect couple.

"Eddie Romero said I could wear anything, so I interpreted his comments literally,"





WORLDS

December 31st - OPRYLAND HOTEL

It was a stroke of genius when organisers of the Worlds XI in Nashville, Tennessee, chose the Opryland Hotel as their venue. It is truly a remarkable place; a Line dancers paradise!

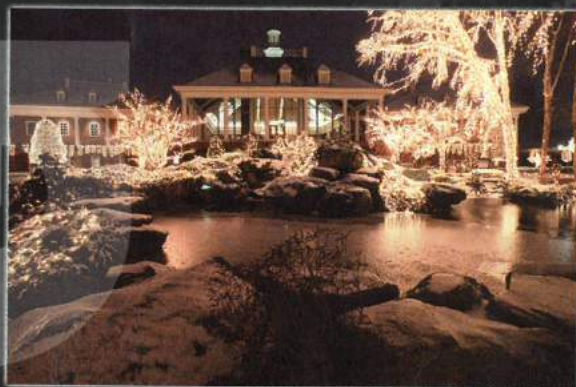
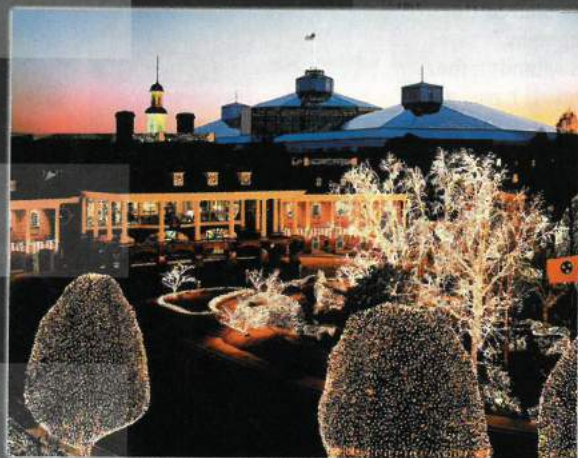
Ask anyone who has been lucky enough to stay there and they'll tell you about the memorable Southern hospitality, the lush gardens that capture the imagination, flowing fountains and cascading waterfalls. They might also mention the 30 speciality shops, the three swimming pools, the live entertainment (Country, Bluegrass and Jazz).

A more recent development is the Delta, the most striking aspect of which is the spectacular 4.5-acre indoor garden housed under magnificent glass-domed ceiling. Located in the garden is an antebellum style restaurant and beautiful waterfalls flowing into a winding river. Guests can float through the gardens in a Delta River flatboat or stroll along the river.

The Opryland Hotel is the perfect resort for dancers, their families and friends attending Worlds XI. It's the holiday of a lifetime and you are in the perfect location to experience not only the best in dance, but the best in US Country Music.

You are just minutes away from the Grand Ole Opry, the heart of American Country, the Ryman Auditorium, located in downtown Nashville, the Wildhorse Saloon and the Country Music Hall Of Fame. Each is a unique tourist destination...

If you want to experience more Southern US culture, then you can step on board the General Jackson, the world's largest steamboat that cruises the scenic Cumberland River or take an excursion on the 87-ton Music City Queen from Nashville's Riverfront Park.



XI

January 6th 2003 NASHVILLE TENNESSEE



The Gaylord Opryland Resort & Convention Center, Nashville

is divided into five main areas, each with its own very unique function and personality:

The Convention Center

Is the hub of activity for most of the meetings and conventions at the Gaylord Opryland Resort & Convention Center Nashville. It will house Worlds XI. With some 600,000 square feet of flexible space, The Magnolia, Governor's, Tennessee, Presidential, and Delta Ballrooms all work in concert with the property's extensive pre-function, boardroom, meeting, and exhibit facilities.

The Magnolia

Reflects the property's original concept and features a dramatic staircase, a fireplace, and other elegant appointments that are the hallmarks of the spirit and hospitality of the South. This area's unique shops and inviting restaurants lead to several ballrooms and offer a direct connection to the Garden Conservatory area. Just outside the Magnolia is one of several outdoor pools.

The Garden Conservatory

Has set an industry-standard with its spectacular indoor gardens, greenery lined walkways, waterfall and fountains, as well as restaurants and shops. With its secluded park benches and quiet walks, many couples have used this area's romantic settings to become engaged and later, get married!

The Cascades

Is spectacular tropical garden under a stunning glass roof, distinguished by the four-story cascading waterfall that is its focal point and gives the area its name. It includes a revolving lounge and a seafood restaurant, in addition to "The Dancing Waters" laser-enhanced fountain show.

The Delta

Is a glass-domed environment, containing a waterfall that flows into the indoor Delta River, which is also home to flatboats that wind around a New Orleans-themed island. The Delta Island is complete with shops, restaurants, and meeting rooms, and features an 85-foot-high fountain within view of the Old Hickory Traditional Steakhouse. The Delta's intimate gazebo is often the site for special parties, weddings, and receptions.

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Triple C Dance Centre



Craig, Chris and the Linedancer Teddie

A friend suggested I try Triple C, in Preston, on an Intermediate/Advanced night. Craig Bennett and Chris Higham were the DJs for the night. "Why not?" I thought...

Craig and Chris were excellent. They announced each dance clearly, giving the dance track and even the choreographer. In some cases they even told us how old the dance was, giving us time to locate the steps way at the back of the brain. Instead of just putting the track on, they waited until everyone had taken their place on the floor, then counted us in. Wonderful.

Surprisingly (to me anyway), I knew a lot of the dances that were played (all credit to the dance classes I attend, Lydiate Hustlers and Texas Rose). It was great to be able to dance the more popular stuff, like Rob Fowler's *S.X.E.*, more than once in a night. No beginners, and no beginner dances this time.

Don't get me wrong, it was by no means a "strike a pose and be serious" type of night. You couldn't help but laugh when Dynamite Dot decided to get on the floor with Rob Fowler and teach a Partner dance. The dance was similar to a Barn Dance with the men progressing around the floor. . .

Rob demonstrated his new dance, *Nod Your Head*, to music taken from *Men in Black II*, by Will Smith. Another good dance done by the Fowlerites was *When You Look At Me*, from the Masters in Line camp, to Christina Milian's track of the same name. Very entertaining to watch!

So, don't be put off when you see the words "Advanced" and/or "Scott Blevins" used in the same sentence; go along and enjoy yourself. In Preston, the drinks are cheap and Pete and Do Townsend, proprietors of the Triple C, make everyone welcome.



**Intermediate/
Advanced?
That *could* be me!**

by Jean Thomas



Sue, Michelle, Craig and Deanne



Line dance revellers . . .

The **Dance Club** Top Ten Charts

Tornado Dancers

DENMARK
0045 406 290 64

1. Chill Factor	Last Night	Chris Anderson & DJ Robbie
2. Na Mara	Na Mara	The Borderers
3. Evergreen	Evergreen	Will Young
4. River Of Dreams	River Of Dreams	Billy Joel
5. Just A Kiss	Just A Kiss	Steve Holy
6. Passport To Party	Dance Dance Dance	S Club 7
7. Mas Alla	Tres Deseos	Gloria Estefan
8. Body In Motion	Angelina	Lou Bega
9. Queen Of My Heart	Queen Of My Heart	Westlife
10. Destination Dancefloor	Don't Stop Movin'	S Club 7

Walk This Way

WOLVERHAMPTON
01902 789 579

1. Chill Factor	Last Night	Chris Anderson & DJ Robbie
2. Love To See You Cry	Love To See You Cry	Enrique Iglesias
3. Just A Kiss	Just A Kiss	Steve Holy
4. Whenever	Whenever Wherever	Shakira
5. 13 MWZ	Un, Dos, Tres (Maria)	Ricky Martin
6. Lover's Hideaway	The River	Keith Urban
7. If Tomorrow Never Comes	If Tomorrow Never Comes	Ronan Keating (Groove Bros Mix)
8. I Said I Love You	I Said I Love You	Raul Malo
9. My Father & Me	Seein' My Father	Paul Overstreet
10. River Of Dreams	River Of Dreams	Billy Joel

Deep South

HIGH HALDEN, KENT
01622 352 172

1. After Midnight	Walkin' After Midnight	Groove Grass Boys
2. California Blue	California Blue	Roy Orbison
3. Midnight Waltz	She's Over You	Jeff Moore
4. Ain't It Funny	Ain't It Funny	Jennifer Lopez
5. Shania's Moment	From This Moment	Shania Twain
6. Pot Of Gold	Dance Above The Rainbow	Ronan Hardiman
7. Pretend	Pretend	Sharon B
8. Islands In The Stream	Islands In The Stream	Dolly Parton & Kenny Rogers
9. The Hams Jam	Shine On	Jeff Carson
10. Chill Factor	Last Night	Chris Anderson & DJ Robbie

The Westernaires

ABERYSTWYTH,
CEREDIGION
01970 612 171

1. Catch A Hip Cat	Enie Meenie Miny Mo	The Holiday Band
2. Sorry	Saying Sorry	The Borderers
3. Splish Splash	Splish Splash	Scooter Lee
4. Louisiana Man	Louisiana Man	Scooter Lee
5. Just A Kiss	Just A Kiss	Steve Holy
6. I'm Alive	I'm Alive	Celine Dion
7. Blues & Greys	Union Mare Confederate Grey	Easy Rider
8. Midnight Rendezvous	Jezabel	Ricky Martin
9. Bottle It Up	If I Could Bottle This Up	Paul Overstreet
10. It's My World	I Am What I Am	Siobhan Phillips

Cochise Dance Factory

SHAW, OLDHAM
01457 873 532

1. S.X.E.	Just A Little	Liberty X
2. Jade (My Angel)	Angel	Maggie Gallagher
3. Na Mara	Na Mara	The Borderers
4. Evergreen	Evergreen	Will Young
5. Uh Oh	Ou Oh	Joy Enriquez
6. Kabouterdans	Kabouterdans	Kabouter Plop
7. Let Me Love You	Let Me Love You	Tim McGraw
8. Rhythm Of Life	Ritmo De La Vida	Liz Abella
9. I Said I Love You	I Said I Love You	Raul Malo
10. Just A Kiss	Just A Kiss	Steve Holy

West Country Lines

CLEVEDON, SOMERSET
01275 791 807

1. S.X.E.	Just A Little	Liberty X
2. Dance With The Devil	Dance With Me	Michael Bolton
3. Just A Kiss	Just A Kiss	Steve Holy
4. Mmwaah	Kiss Kiss	Holly Valance
5. Insatiable	Insatiable	Darren Hayes
6. Queen Of My Heart	Queen Of My Heart	Westlife
7. Evergreen	Evergreen	Will Young
8. Tomorrow Never Comes	If Tomorrow Never Comes	Ronan Keating
9. She's Everything	She's Everything You Want	Billy Gilman
10. Let Me Love You	Let Me Love You	Tim McGraw

The Dancers' Top Ten

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



Karen Hunn

1. <i>Evergreen</i>	Karen Hunn	<i>Evergreen</i> Will Young
2. <i>Just A Kiss</i>	Robbie McGowan Hickie	<i>Just A Kiss</i> Steve Holy
3. <i>I Said I Love You</i>	Teresa Lawrence & Vera Fisher	<i>I Said I Love You</i> Raul Malo
4. <i>S.X.E.</i>	Rob Fowler	<i>Just A Little</i> Liberty X
5. <i>Chill Factor</i>	Daniel Whittaker & Hayley Westhead	<i>Last Night</i> Chris Anderson & DJ Robbie
6. <i>Na Mara</i>	Maggie Gallagher	<i>Na Mara</i> The Borderers
7. <i>Rhythm Of Life</i>	Chris Hodgson	<i>Ritmo De La Vida</i> Liz Abella
8. <i>Dance With The Devil</i>	Maggie Gallagher	<i>Dance With Me</i> Michael Bolton
9. <i>Mmwaah!!</i>	Neville Fitzgerald	<i>Kiss Kiss</i> Holy Valance
10. <i>Rock 'n' Roll Bride</i>	Robbie McGowan Hickie	<i>I Knew The Bride</i> The Deans

Bubbling Under

1. LOVE
2. Sweet Romance
3. River of Dreams
4. Passport to Party
5. Teach Me To Dance

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

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MORE *of the best!*

Scooter Lee had just completed a 20-date tour of the UK. It was her best yet, writes a breathless
Tim Matthews.



Ros Brander-Stephenson with dancers from Buckskin Joe's



Scooter Lee in top form

A chilly night in Lowton, near Ashton-in-Makerfield. The venue, the Civic Hall, sits at the end of a long and imposing drive and, as local residents of this quiet, unassuming north western backwater looked out of their windows at the cars and buses making their way to the hall they probably thought it was just another gig.

If you thought that Scooter Lee can't hack it or isn't "relevant" to the Line dance scene, you should think again, and quickly. She has never been in better form and almost everyone agrees that she's unusually energised at the moment. I had been meaning to speak to her for several weeks but I was happy to put our discussion off as Scooter did on average two radio interviews a day and crammed 20 live gigs into just 25 days in

the UK. "This has been a fantastic tour," says Country Line dancing's best selling artiste. "I feel better about myself - I'm focussed, ready to go and I've resolved various issues that were playing on my mind," says the Atlanta, Georgia, singer-songwriter and Line Dance livewire, from her seat backstage.

Earlier that evening Daphne Anderson, Scooter's on-tour right hand woman, confidante and merchandise seller (she's multi-talented!) had a long conversation with me about the tour. During our chat I noticed that Scooter's new purple and white T-shirt, that reads, "Deal With It", and the *More Of The Best* CD, were selling really well. "Something very big is happening with Scooter right now," Daphne declared. From everything I have heard and seen, she's absolutely right. 17-year-old Jenna Marshall, from nearby Newton, certainly agreed. She had ridden her 50cc scooter all the way to the event. Jenna is an enthusiastic member of the Lone Wolf LDC. Another young Line dancer who was in the house was Carl Sim. He's been dancing with Liberty X and HearSay recently. An emerging talent, Carl was here on business; when he's at a loose end he works the bar at Lowton Civic Hall!

Continued on page 22

John Ramwell, DJ.



Scooter Lee knows her audience and she knows Line dancing. She's not interested in pandering to the whims of super advanced dancers or keeping in with any supposed "elite" group of Line dance movers and shakers. No, her appeal is to you and me; the grass roots dancer. "I am aiming specifically at the beginner-intermediate dancer here," Scooter told me, "They are not only the majority audience in Line dancing but people who prefer Country."

I spoke to several people in the audience and asked them why they had come to the gig. This might sound like an obvious question to ask but I had discovered that several of the larger local clubs were still holding classes in the area that night despite Scooter's appearance. So what is Scooter's appeal? "She's for people like us," said Ron, from Warrington. "I like her music, it's great Country. I can do the dances and you can't beat a live gig!" Many people agreed with

Jo Thompson, it would seem, will not be far behind. "Jo and I have been great friends for years now, and we have a great working relationship," Scooter confides. "We're working on all kinds of projects including instructional videos and CDs. Jo has decided to cut back on her international touring schedule and to better focus her energy. We're both involved in promoting the Senior Olympics in the USA. I've got my feet wet in terms of the Olympics and, once I've gotten fully immersed, Jo and I hope to bring the Senior Olympics to the UK." Scooter tells me about the changing demographics in the USA. "By 2020, over 50% of the population will be of retirement age," Scooter continues. I note that it looks pretty similar in the UK as well.

We talk about the health benefits of sporting activities like the Senior Olympics and I am heartened to discover that Scooter, and Jo, believe that encouraging older people to become more active is an exceptionally important job. There are obvious parallels with Line dance, I point out, and we get on to the subject of National Line Dance Week. "This is just the sort of thing we need to promote," argues Scooter. "Taken to its basics, Line dancing is great exercise." Low impact aerobics, even...

"You know, this brings us to the business of why people Line dance," says Scooter. "When it first started some of us didn't know quite what to make of it but I soon realised the potential and the link with Country music. Jeff Stothers knew I was in two minds about it," she confesses, "but he encouraged me to embrace Line dance and now I understand my role as a dedicated dance artist." Why fight it?

Embracing Line dancers is what it's all about as far as Scooter is concerned. She also believes that her vision of Line dancing is the right one. "I don't know about you, but I get so many messages from people who are bothered about the way Line dancing is going," Scooter insists. "They all say the same thing; when they came into Line dancing it was all about fun and relaxation. Nowadays, some of the fun and relaxation has gone and it's becoming very difficult for them to keep up with the dances. They also prefer Country too!" If my postbag is anything to go by, Scooter is 100% correct in her assessment...

Nothing can beat the raw vibe of Scooter Lee in concert and it was fascinating to see the way in which she interacts with her audience. There is nothing false here, it comes right from the heart. In fact, it's in her genes! Scooter's great grandmother was a singer in Dodge City at the end of the 1800s. A real frontierswoman!

**"A Scooter Lee gig is special," said Doreen.
"When you go, the floor is always full
and there is a great deal of excitement."**

this assessment. "A Scooter Lee gig is special," said Doreen. "When you go, the floor is always full and there is a great deal of excitement." Jenny and Ron Ramwell from Buckskin Joe's, the well known, local Country Western Line dance club, are also big fans. Indeed, Jenny arranged an impromptu dance team to perform an unusual demonstration. *The Chathill Thunderbolt*, a song written by two of Jim Tait's colleagues in the North East, tells the story of a certain well known railway company that removed local services from Seahouses to Newcastle and left passengers high and dry. Ros Brander Stephenson (more on her later) stepped in and produced a dance. Buckskin Joe's team did a great job. Line dance as protest medium. What next?

Well, Scooter Lee, in person, that's what! Scooter's star quality shines through, and yet she is as humble as the next person, even though her single-mindedness can rub people up the wrong way. Here she was, three thousand miles from home, dancing around the hall (with me in tow, desperately trying to take photos), shaking people's hands, taking pictures of them with their cameras whilst she sang, creating a whirlwind of dance energy rarely seen in the UK. Scooter is very much the people's champion and if there is one person who can lead Line dance out of the valley of despair into the promised land it will be her.



Coming from a musical family helps although Scooter has relied upon her own wits, and bravery, in recent years, as serious illness has threatened to cut short her career. "I'm over it now though," Scooter insists, "and perhaps that's why this tour has been the sell-out success it has." Admittedly, she is playing to smaller audiences but the unique, cozy and welcoming atmosphere of her 2002 UK Tour was planned from the start. Tour manager Jim Tait takes up the story. "With backing from our sponsors we knew we could play a variety of venues, but we decided to go for the smaller ones where we could control audience numbers and give each dancer plenty of room and space. By doing this, we were able to create the right balance and tailor the night's entertainment with the dancer in mind."

Scooter will forgive me for noting that the tour was not just about her. Champion Line dancer Ros Brander-Stephenson, Scooter's UK instructor of choice, ably supported her. "Ros has done a fantastic job," Scooter confided. At Lowton, Ros taught two dances from Scooter's new album, including the 128-count *Splish Splash*, the "big hit" of the tour, according to Scooter and Jim Tait. Ros taught with enthusiasm, skill and flair, to a large group of around 150 dancers (there were more people in the audience) that included some "almost beginners" and "returners". Everyone appreciated her easy style and she won a warm round of applause after her second teach. She led the dancers later on, during Scooter's set. Brian Bird, Ros's new partner, seemed suitably impressed, even though, as a non-dancer (only a matter of time Brian, believe me), he maintained a discreet distance. He might not be able to avoid the limelight for too long - Ros is competing at Worlds XI in Nashville and she has massive ability...

Team Tait also included comedienne, introducer and entertainer Lynn Huntley and the equally glamorous Angie Crosby, who worked the dancers into a suitable state of excitement during the evening. Lynn appeared on stage dressed as a tuna fish during Scooter's set. "I said Tina Turner, not tin of tuna," quipped Scooter. I bet Lynn felt like a real Pilchard (...sorry!)...

And then there's the five star new album, *Greatest Hits Volume 2*, remastered and with eight new tracks. "They're really high quality," I told Scooter. "I'm glad you've noticed the production values on the album," she replied. "I could have bought some reasonable backing tracks and saved an awful lot of money, but that's not the way I am. I hire in all the musicians and get the best producers," she continues, "and this time, to combat the fraudsters and thieves, we produced the album in DigiPak format to stop copying. Universal, my distributors, were the first to tell me how much they

appreciated having a class product like this to work with." The punters at Lowton Civic Hall appear to agree with that assessment. The album was selling well. After all, it's less than £10 for 21 tracks.

Another trump card up Scooter's sleeve is her detailed knowledge of different, and alternative, dances. She was able to offer Lowton's Line dancers a variety of alternative, and well known, dances to the newer tracks from *Steppin Out* and *Greatest Hits 2*. I could tell that this was greatly appreciated - and why there is no such thing as an empty floor at a Scooter gig. This is how it worked on the night: songs from the new album included *Barefootin'* (to *Cowgirl Twist*), *Wonderful One* (to *Cowboy Charleston*) *Wanna Make You Mine* (*County Line Cha*) *Louisiana Man* (*Cajun Holiday*) *Traces* (*Stroll Along Cha Cha*), *Roll Back The Rug* (*Tush Push*) *Pride & Joy* (*Just 4 Grins*) and *Let Me Call You Sweetheart* (*Midnight Waltz*).

I asked Scooter what she was doing after the gruelling UK tour finished. "Well, tomorrow we're off to Denmark for three dates. I'm playing some major festivals there with a five-piece band, which should be fun. We're talking between 10-12,000 people each night, if not more," Scooter enthused. "Next April-May, I'm with Jo Thompson in Malaysia, Singapore and Japan," she added, before telling me more about the Scooter-Jo relationship.

"Jo's aspirations are changing," she said. "As well as the Senior Olympics and related charity work we're going into Gospel." "Gospel?" I replied. "Yes. Sort of high-powered gospel/folk/roots material. It's great." For my benefit, Scooter sang me two extracts from *Sister Act*, the film starring Whoopi Goldberg. If you know the music then you know what to expect. If not, rent the video and find out. You'll enjoy it!

Oh, I almost forgot to mention Scooter's Christmas album and her proposed *Live At London Palladium* release. "I've got an 18-month plan of action," Scooter boldly asserts. If you know Scooter Lee, you'll understand that when she says she's going to do something she invariably does.

Scooter Lee - More Of The Best was a pleasant surprise and, if I'm right, Scooter will be back in the UK soon leading the Country Line dance renaissance. She knows that to win you have to include as many people as possible. Her music makes it possible for us all to dance, and that is key to her, and our, success. "Go out and tell the people how good Line dancing is," says Scooter. "Go out and make things happen!"

Scooter knows what she's talking about. Take her advice. She is, after all, to quote Jim Tait, "the best of the best!"



A great night for Country Line dance



Nothing less than 100%...



Jenna Marshall and Daphne Anderson

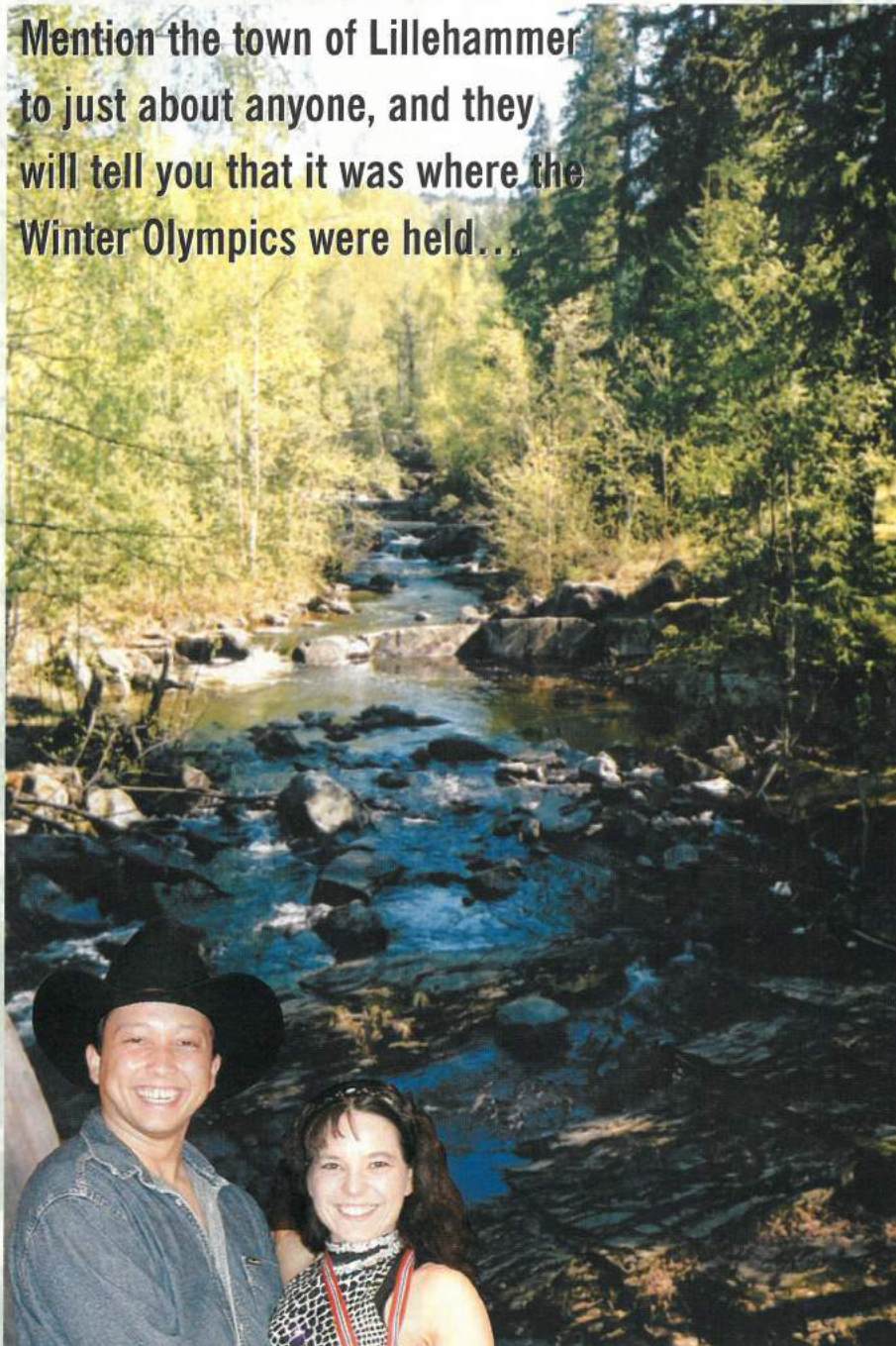


Carl Sim

THE SPIRIT *Of Norway*

By Tim Ruzgar

Mention the town of Lillehammer to just about anyone, and they will tell you that it was where the Winter Olympics were held...



Roy Verdonk and Hege Rasmussen

That was in 1994 and indeed locals, not to mention all Norwegians, are very proud of this achievement. I like travelling to Norway; it offers stunning views in beautiful, and rugged, countryside. My trip, for the Norwegian championships, was my best visit yet.



After the first event last year, Frank Olsen, the Event Director of the Norwegian Championships, had to find a new venue - the number of entries had doubled - and so it was that he booked the magnificent Radisson SAS Hotel in Lillehammer. This hotel had been host to many world leaders and Royalty during the Olympics and they had danced in the same ballrooms as this UCWDC event was to be held. Kelli Haugen, who was a guest presenter at our Crystal Boot Awards, delighted in showing us the very large photographs of the opening ceremony, which adorned the hotel walls. She could even point out herself dancing there as part of the official opening!

Frank had been greatly helped by Britt Inger Arlebro from Sweden, who herself runs three wonderful events, including the Swedish Championships, and Event Co-ordinator Dorsey Napier from the USA. Indeed, Dorsey holds the same position at most of the European and Scandinavian UCWDC events.

Careful planning ensured smooth running of the whole weekend. Registration began on Friday afternoon, with social dancing and workshops for a few hours before the obligatory competitors meeting and opening ceremony, which included a team demonstration by local children, aged ten to thirteen.

The only competitions on Friday were Choreography and Couples, followed by plenty of social dancing. The big dance hit of the weekend was *Chill Factor*, which it seems is sweeping around the world, and could be one of the biggest dance hits ever! I introduced the Norwegian people to the Kabouterdans, ably assisted by Holland's Roy Verdonk and Ron Welters, and this fun, party dance also proved to be a big hit.



Norway loves Couples too!

There was an excellent choice of workshops throughout the weekend, which included some Couples as well as Line dance, provided by instructors from Norway, Sweden, Holland and the UK. Saturday morning had the competitors, and yours truly, up early for Newcomer and Advanced heats which took into the afternoon to complete, and again was followed by social dancing until the break for the evening meal and show. The optional meal was an incredible barbecue and salad buffet, which was an absolute sell-out. The Norwegians sure know how to put on a good spread!



Kelli Haugen leading the troops

The evening show included a three-man routine of Jump, Live, 'N', Wail from Roy Verdonk, Matt Oakley, and Lee Easton, who each danced a Solo medley later on in the show. Norway's very own "Pocket Rocket", Hege Rasmussen, also performed one of her spellbinding and energetic routines that brought the house down. The other entertainment was provided by a group of six dancers who are the Norwegian Formation Champions in Bardar Rat 'N' Roll, an exciting combination of Swing, Rock 'n' Roll and other dance forms. The troupe gave two performances, the second of which could be described as breathtaking, and included the three girls removing their skirts Bucks Fizz style.



Frank Olsen

After the show it was more social dancing until the early hours although many of the competitors decided to call it a day ready for their big day on Sunday. Teams, Novice, and Intermediate were the final groups to dance, and once the competitions had ended there was time for some dancing while the awards ceremony was set up. As with the whole event, the Awards were presented very efficiently. (For results check out the www.ucwdc.com)



Frank Olsen was delighted with the success of the event, the only problem being that he has outgrown this venue and will have to find somewhere bigger, as the Line dance boom continues throughout Scandinavia. Indeed, this kind of event is really **the only** weekender available to Scandinavian Line dancers right now, social or competitive, hence its massive popularity.

I really enjoyed working at this event with fellow DJs Jonas from Sweden and Arild from Norway. The lasting impression for me was the "Spirit of Norway", shown at all times by the 600 or so spectators and competitors alike, who packed the event hall right throughout all of the heats and gave support and encouragement to all levels of competitors, no matter what country they had come from. The warmth and friendliness of the Norwegian people shining through and, if you are a competitor, I urge you to pay a visit to this wonderful country for next year's championships and enjoy the hospitality and the spirit...



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SINGAPORE

Part 2

Kim Swan and Phil Richards complete their report on Line dance in Singapore, where they met up with **Bill Bader...**

Kim with Country Fusion winner of Team Outlaw Freestyle



Bill Bader was making his third visit to Singapore. Having presided over the record attempt earlier in the month, he was now back to act as Chief Judge at the Championship. We met up with Bill over light refreshments in the hurly-burly of the food court in Takashimaya. Bill first visited Singapore in January 2001 to conduct an instructor's workshop and did the workshop again in Malaysia. Both workshops were attended by 50-80 people either already

teaching or wannabe's. He thinks it is admirable that Singapore and Malaysia instructors are interesting in advancing their teaching skills in this way and was proud to be in the unique and happy position and to be able to share his 20+ years of teaching experience.

Unusually, Bill had already compiled five dances this year, including *Singapore Swing*. He was naturally overjoyed that his dance had been used to set the new World record, especially since it was also one of his dances, *Boot Scootin' Boogie*, which was used to set the previous record. Quite an achievement when you think of all the dances and choreographers around.

So it was off to the Hwa Chong Swimming complex at the Chinese High School Alumni College in Bukit Timah, one of the posh parts of town, the occasion being a workshop of Kim's latest dances for members of CLDAS. Bearing in mind the rate at which Singaporeans had absorbed the dances she taught previously, she went well prepared with a battery of eight new dances to lay before them. Fortunately, on this occasion, the hall was wood-floored and air-conditioned; ideal conditions for a long and arduous session.

Continued on Page 28

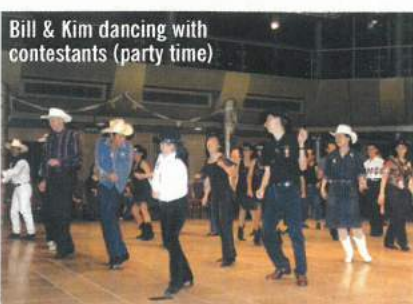


Kim with Bill Bader

Contestants with Judges



Kim with Michael Pang, CLDAS



Bill & Kim dancing with contestants (party time)

Once again, it was amazing to see how quickly quite long and complex dances were mastered. For the beginners, *Deny*, *Swanning Around* and *Revisited*, which is an adaptation of the Rodney Crowell/Johnny Cash song *Walk The Line (Revisited)*, were showcased. For the more advanced dancer, *That's Amore*, *Whenever Wherever*, *Eyes Like Yours* and *Bonnie & Clyde* were shown. *Eyes Like Yours* is a lively, 64-count, 4-wall dance with a bridge and a tag. Choreographed to the track of the same name by Shakira, it has a certain Eastern feel to the music and gets around the dance floor, so it was ideal in the circumstances.

Saturday 25th May was by far the busiest and most demanding day during our visit, which is quite an assessment bearing in mind all the busy and demanding days that had gone before. The morning was set aside for a three-hour workshop by Bill Bader in the air-conditioned Pavilion within Far East Square, which was to be the setting for the Championship later that night. Presumably working on the assumption that it is best to get the serious stuff out of the way whilst minds are fresh and receptive, he opened his programme with his own composition, *Commitments To Love*, a one wall phrased Line dance with 96 counts and a 32-count tag, classified as intermediate level 2 and danced to *That's The Way Love Is* by The Commitments. Commitment is probably the key word for this one, because you will not master it without some.

By way of light refreshment, Bill joined the dancers in a large circle on the dance floor. It looked as if Zorba was about to break into his routine, but instead Bill went through the steps of the *Phoenix Circle*, a traditional beginner's dance of seemingly unknown origin with 36 counts. Then it was back to the more serious stuff, with two dances, *Sun Arise* and *Wishful Thinking* from other choreographers and his own composition,

Jump In, which is an 80-count, 4-wall, advanced dance done to *Let Me In* by Run C&W. By the end of the workshop, the dancers had certainly gained an insight into style and technique. One aspect of poor style highlighted by Bill certainly caught Phil's imagination. It reminded him of the Italian who came to England and bought a public house. After some consideration, he decided to call it *The Spaghetti Arms*, but we digress. At the end of the workshop, the crowd showed their appreciation in their customary, enthusiastic manner.

After a brief respite to catch a spot of lunch and to freshen up, Bill and Kim were back in the Pavilion at about 4.30pm for the official competition briefing for committee and contestants. Great care was taken to explain what was acceptable and unacceptable within the rules of the competition. Everybody started out with the same perfect score, so the onus upon the contestants was to lose as few marks as possible along the way. Marks could not be gained for performance. They could only be lost for things like poor performance, and imprecise interpretation of the dance, especially during the first two rounds of the dance when the steps had to be accurate to the original choreography. Other considerations included poor dance floor etiquette, interfering with other dancers, and unacceptable attire or bearing.

The Championship was divided into seven divisions, being Intermediate, Advanced, Junior, Veteran, Regular Team, Outlaw/Freestyle Individual and Outlaw/Freestyle Team. Battle commenced at 7.15pm under the watchful eyes of a panel of five judges consisting of Bill, as the chief judge, from Canada, Kim, as the guest judge, from the UK, Mr. Takayoshi Kasuya from Japan, Mr. Roland Wong and Mr. Derrick Goh, both from Singapore. The crowd was treated to a spectacular two hours. The competitors spanned at least five and probably six decades of age. Young and old alike gave their all. Everybody who took part should be congratulated on the thought, time and care they had put into their routines.

A cautionary word for all prospective contestants in Line dance competitions; if you fail to adhere to the rules, you have little or no chance of winning, even if you are the best freestyle dancer on the floor!

Whilst the points were totted up and the results finalised, the crowd was treated to two virtuoso performances. The first was by Kim, who opted for one of her favourites, *Excuse Me*, which had somehow slipped through the net as far as most of the instructors in Singapore were concerned. The second came from Bill, who was strong-armed into doing the routine against his

better judgement. Bill has never advocated that he ranks as a great performer, but the crowd did not seem to object too strongly. Only the judges threw things - only joking.

Once all the judges' papers had been scrutinised and the results confirmed, the accolades were handed out in a blaze of flash photography. The Intermediate crown went to Ms. Sayoko Yanagawa from Japan. Another Japanese dancer, Mr. Tomohiro Iizuka, walked away with the Advanced division. A young local boy, Mr. Johnny Zhang, took the Junior title. In the Veteran division, an Australian contestant with the obviously Australian name, Ms. Yasuko Uematsu, struck a blow for women's rights by beating her husband into second place. We recognised both of them from Kim's workshop held on the previous evening. The Regular Team prize went to "The Bootscootin' Angels", which was a very young group and did especially well to see off the challenge of older competitors. Mr. Gilbert Tang from Singapore took the honour as the Outlaw/Freestyle Individual for his interpretation of Jukebox/Hot Tamales. The final award in the Outlaw/Freestyle Team division went to "Country Fusion", which was a popular decision bestowed upon a glamorously attired sextet, in every sense of the word.

At the end of the formal proceedings, the only task left was to give each of the judges the boot! Fortunately, this took the form of a commemorative glass cowboy boot as a mark of appreciation for the sterling work they had done. Bill, as the chief judge, was the first to receive the award, followed by Kim, who was the only female judge. Phil was also given one of these, but in his case he had yet to prove his worth by hosting what was to come...

The night was closed out in a party atmosphere, with Kim, Bill and the other judges joining the crowd and the contestants for about two hours of non-stop dancing with Phil and the resident DJ, Eric, at the helm. Unusually for Singapore, there was no play-list, so the DJs had to play it by ear. Phil's influence meant that a number of the dances were done to music that the crowd had not previously been exposed to. At the same time, a number of dances were done to music that Phil had never been exposed to, so it was as well that Eric was on hand to keep the counts in shape. All told, it was a great night for all concerned and should be repeated annually from here on. No doubt, as Line dance grows in stature in the Far East, so these Championships will become a focal point for the area.

As the final curtain came down at the Pavilion in Far East Square, so it was also our final act during this hectic visit to Singapore. Make no mistake, Line dancing is BIG in

Singapore. If anybody goes there with the notion that these are new kids on the block who might have mastered the *Electric Slide* by now, they are in for a surprise.

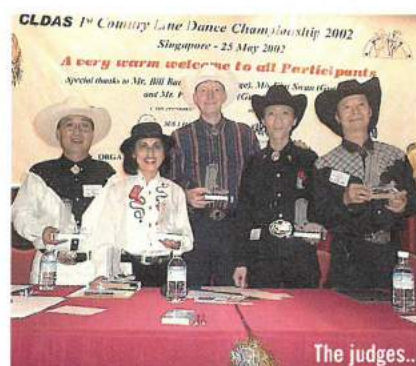
If you attend an instruction class, you can expect to learn three or four of the latest dances in a session. Similarly, if you attend one of the many "jam" sessions around town, you will be confronted with a play-list of about sixty dances, most of which will be very recent offerings by the best choreographers from around the world. You will really need to know your stuff to keep up. Furthermore, since most of these "jam" sessions are in the open air at night, you had better be prepared for a tough physical test in the heat and humidity, which are constant factors in Singapore.

In closing, we would like to extend our warmest thanks to everyone who helped make our stay so eventful. To Bill Bader, keep

Great care was taken to explain what
was acceptable and unacceptable
within the rules of the competition.

it productive, Line dancing needs your input. To Michael Pang and all at the CLDAS, keep it Country, somebody has to. To Joey and Val at the Singapore Stompers, Jackson rules. To Tony, Nellie and Robin at The Wild West, keep that Sin Wagon rolling. To Vincent, Felicia and Chen at the Tennessee Tornadoes, three Chia's for what you have achieved. Like Arnold Schwarzenegger, "We'll be back" soon, armed with another batch of new dances to lay before you.

That just leaves one task to fulfil, so we are off to pay homage at the tomb of the guy who invented air-conditioning. See Y'all.



Inside the CWDC (UK)

Where do you go when you need advice or help? Who can you turn to when you have a problem?

Betty Drummond

has some answers...



Council members after their recent AGM

Take a look at this bunch of happy people. They are the council members of the Country Western Dance Council. As you can see they're clearly game for a laugh and they all know how to enjoy themselves and yet can still take things seriously.

Ask any member of the CWDC (UK) why they joined and immediately you know you are talking to people who have the desire to achieve professional standards, people who know and understand the legal requirements of the industry and are prepared, not just to toe the line and do things properly, but to go that extra step.

It was in March 1995 that the Country Western Dance Council was formed. Chaired by Coral Burton the group had already decided the time had come to establish a unifying body that would ensure the future growth and highest standards for Country Western Dancing which, for those who may not know, also encompasses Line as well as Couples and Partner dancing.

Seven years down the line the CWDC (UK) has grown into an internationally recognised organisation known to take its professional responsibilities seriously. True, Line dancing is about having fun and if you were to ask the current Chairman

Lyndon Foster he'd soon agree. Ever-ready with a smile and a joke Lyndon knows that while having fun is important, so too are professional standards, integrity, ethics and an ability to work and play together.

Any one who has ever seen a Line dance instructor at work knows that enthusiasm and dedication are as necessary as a collection of Shania Twain songs or a portfolio of Max Perry dances, but there is a lot more to being a good instructor than meets the eye.

During the boom days there was an enormous growth in the number of teachers who, bitten by the bug themselves, opened classes of their own. Armed with little more than a few months dance experience, the latest edition of Linedancer and an unlimited supply of enthusiasm, they became the local leading lights in the Line dance world. At one time it seemed that anyone who could speak on a microphone and dance at the same time was well qualified!

Good on them you might say; they did a fantastic job and many have gone on to become top instructors and choreographers in their own right and, indeed, everyone has to start somewhere.

However, even in those early days, behind the scenes, the CWDC (UK) was pioneering a way to provide professional training for all instructors. The importance of training and development was not lost on the council members and they made certain that what they offered was a nationally recognised qualification and an infrastructure for support, advice and camaraderie. Those underlining principals have not changed and the membership has continued to grow and benefit along the way.



The CWDC (UK) has the following aims;

1. Provide a unifying organisation to encourage and develop Country Western dance in all its styles and forms as an enjoyable social activity for all. Work within a framework of standard Dance step description and Terminology relative to western dance, retaining and encompassing the original whilst incorporating new definitions as they develop. To present the Terminology and relevant information in a clear and unambiguous manner thereby giving teachers, social and competition dancers a firm basis for the Western dance style.
2. Raise the standard of teaching by providing a nationally recognised and accountable National Dance Teacher examination and Qualification.
3. To make freely available Western Dance related information and advice, to provide facilities such as insurance and licences that will benefit and encourage Affiliate Members to carry out their activities in a professional and ethical manner.
4. To provide and encourage its members to adopt a responsible approach to the many facets of Western Dance and in the process give an industry lead by raising the profile and awareness of social line, partner, and couples dance in all its forms.
5. To encourage and embody within a national framework of Competition Rules, scoring format, licensed Judges, Scrutineers and Championship Registrations accountable and responsible Western Dance Competitions.
6. The National Committee will continue to ensure the CWDC (UK) retains and expands its existing links with organisations, such as the British Dance Council, UKA, IDTA, and forge links with others around the world committed to the same ideals whilst continuing to maintain its neutral and non-profit making status."

The last point is very important, for the CWDC (UK) ploughs all its money into supporting Line dance. At present, it supports a network of some 700 clubs and its power is very much at the grass roots of Country Western dance. The clubs pay a fee of around £120 a year, in return for which they get cheaper insurance (if you're a teacher, it's vital to be covered against any eventuality!) and a range of member benefits.

I asked some members why they continued to support the organisation. Gordon, Leueen and Scott Lawley, who represent T & E Western Dancers from Shropshire, told me, "When we started teaching line dancing we felt we needed guidance along the way and wanted to join an organisation of experienced dancers and therefore the Country Western Dance Council was our choice." Meanwhile, Sylvia and Alan Priestley, of Dollar and Dime, said, "We initially joined CWDC



CWDC (UK) members

(UK) for the benefits they provided - reduced PPL fees and insurance, and so on. We have since increased our circle of Country Western dance orientated people and made quite a few firm friends while still retaining the benefits that CWDC (UK) provide.

Margaret Ford, of the Goin' Stompin' Western Dancers, Sheffield, went into more detail. "The main reason, of course, is that I can pay my membership and be automatically covered by a very comprehensive insurance policy - better even than that offered by some other organisations as it covers loss of CDs. That is because I am also a CWDC (UK) Qualified National Instructor. Passing the difficult, three-part exam, which covers Line, Partner and Couples dancing, was very satisfying. It gives you more confidence than if you hadn't gone through a training programme and passed an exam, and it is a quality mark for your students."

You might think that the CWDC (UK) was largely a competition-oriented body, but, as you can see, this is certainly not the case. It is the social work members and supporters undertake that is most important.

The CWDC (UK) is run by dancers for dancers. Please phone (01278) 452743 and ask Viv Butler for information on membership and benefits. In the meantime, you might like to check out the CWDC's developing website, www.cwdcuk.org

(Of course the CWDC (UK) is only one of many worthy organisations. If you are involved with another grass roots body, please let us know and we can tell your story to our readers! One at a time please!)



Chairman Lyndon Foster says, "CWDC is about support, advice and camaraderie."



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FRANKIE & DOTTY

Got Married

The rumours were true,
or so it seemed.

Dynamite Dot was
indeed getting married
to Frankie Cull...

writes a bemused

Tim Matthews



Dot in shrinking violet mode

Let me set the scene. Several months ago, just before we packed our buckets and spades and headed for the stormy waters of Blackpool for the Crystal Boot Awards, Dynamite Dot, the barmiest woman in Line dance, and the less than reverent (or is that reverend?) Frankie Cull decided to get engaged. Apparently, Dot and Frankie hit it off...

It was a match made in heaven, or a Line dance venue nearby, and after Frankie's ministrations to "just do it" at the Awards, and Dot's temporary memory loss, the date was set for the wedding... Happily, Dot remembered to turn up and Frankie dressed down to impress. Frankie must have felt like a fish out of water; the venue chosen for the Wedding On The Beach was a social club in Accrington. The Blackburn and East Lancs branch of the Dynamite Song And Dance Club turned up en masse and the vicar even remembered to pack her hymnbook and sandwiches...

So what was the initial attraction? Well, both are Line dance mavericks and are in it for a laugh. Both are completely mad and yet the dancers love 'em. They come from different planets - near Darwen and the Dartford Tunnel - and y'all now that opposites attract. Frankie says he loves that Northern Feeling. The mind boggles. "He's a male version of me," adds Dot, as if to prove my point.

Dot and Frankie had hoped for a quiet day, but it was not to be. After all had assembled, and drunk enough, the vicar called the dancers to attention, at which point Dot and Frankie shambled into view. The early parts of the service went without a hitch but this was simply the lull before the storm. Before the guests (and gatecrashers) knew it, this guy burst in with a Winchester and threatened to take Frankie out. Talk about shotgun wedding. It emerged that our Frankie had got the intruder's daughter pregnant! (Well, Frankie denies it but his excuses are looking pretty thin.)

This put a damper on proceedings and then, just when those present were asked for any objections, someone else burst in, in a state of emotional wretchedness, and declared his undying love for our Dot! How could Dot choose between these suitors? Gilbert and Sullivan were not on hand with a suggestion, more's the pity.

Continued on page 35

The First British **LINE DANCE MASTERS** **CHAMPION**



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Anyway, after much to-ing and fro-ing, Dot and Frankie tied the eternal knot and went backstage for the signing of the registers. Dot still had her microphone turned on and guests were enthralled to hear what sounded like a spanking session taking place behind the scenes. These guys have no shame! Dot tells me that it is simply explained. "I'd only just got married to him and all these women were trying to get their hands on him. I had to lay down some ground rule there are then. The whip was all I could find during the confusion."

On a more serious note, this kind of fun event is just what Dot needed to restore her faith in the current Line dance scene. "It's very difficult at the moment," Dot told me in her post-wedding *Linedancer* debrief. "Easier-level dancers have become disillusioned because things are moving so fast. So all my energy is going into re-motivating my club members and dancers at the events I go to. I'm teaching tolerance. My aim is to involve all the dancers at our club; not to hold separate socials for differing abilities. It is the togetherness that matters most for me."

Powerful stuff, just like the semi-legal hooch available at Dot's wedding. She continues, "We've got to peg things back - they're getting out of control; too many dances, for one thing, so I've stopped choreographing for at least the next few months and I'm teaching other people's dances - to do my bit for the scene." A brave stance indeed but one Dot feels she must take. "I know that some instructors are becoming disenchanted; we all yearn for the good old days when everyone went home sweaty and happy, Line dance was inclusive not exclusive and dancers of different levels looked to help the less able when they got into difficulty." Dot wants to rediscover the

The guests



"raw vibe" that encouraged most people to take up Line dancing when it "hit" in the early-mid 1990s...

"That's why I prefer to do fun events," says Dot. "If it's not about fun then what is Line dance about? I love all levels of Line dance," Dot admits, "and we need to pull together now and rebuild the idea of one big happy family. I think that means a lot more hard work for instructors in trying to accommodate

My aim is to involve all the dancers at our club; not to hold separate socials for beginners, intermediates and so on



"Don't move Frankie!"

everyone and to make Line dancing as good as it can be. For instance, for my last social I planned for a full two days to try and encourage dancers to experience the simple joys of Line dance. It worked - we had a blast!"

"Less is more at the moment," adds the Darwen Diva. "One of things we need to think about collectively is how to encourage beginners. We need to reach out to them because they often feel intimidated when they come along to class."

Now that the wedding is out of the way we can expect plenty of mayhem from Dot. She knows what we want! In the meantime, we live in hope that edited lowlights of Frankie and Dot's Wedding will be available from local stockists soon - once it's passed the censors...



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It's 7.30. The doors open. The lights come on. The DJ is all set up and ready to play music...

Unsung Heroes

By Mitch Allen



The night may be featuring a star choreographer, perhaps even a well known Line dance band and they will have practised their routines and done a sound checks prior to start time. Everyone is ready and keyed up to go.

The event organiser will be there at the door, decked out in his or her finest Line dance attire. S/he produces a welcoming smile and an encouraging word as they collect the entry money or take the tickets. Eager dancers arrive early so they can be sure of sitting at a favourite table; they are raring to get on the floor, anxious to learn the night's new dances, to listen and cheer on the band.

Does this sound familiar? Well it should, because this is exactly what happens hundreds of times a year right across the country, from Land's End to John O'Groats, from Liverpool across to Hull.

But there is one group of people who play a vital role in the organization of a night, but never ever seem to get a mention anywhere, and without them no Line dance venture would be possible. So who are they? Are you starting to get curious? Have they ever had a mention in Linedancer before? I doubt it.

Yes, this group comprises of the caretakers and the cleaners of the pubs, clubs and function rooms we use. These are people who are usually working when no one else is around. Before the gig they will be cleaning and polishing the floors, setting up the tables, putting out the

chairs. Afterwards they'll be emptying the ashtrays, picking up the empties, clearing up the trash, locking and bolting up the doors. They are usually first in, last out.

As someone who has been working with Line dancing for the last seven years in clubs and halls across the country know that without these people I would have struggled. I think the time has come to recognise the importance of the work done by these unsung heroes.

Most of the people I know who do this work only ever seem to have a first name; there's John at the Winter Gardens in Cleethorpes. He's an expert on scraping up the chewing gum discarded on the dance floor by the junior disco the night before. Then there is Roy, just up the road at the Memorial Hall, sweeping up from the dog show the previous weekend and making certain the loos are clean and fresh smelling. Helen stands behind the bar all night at our club in Hanging Heaton, West Yorkshire, and then comes into the function room as we are leaving, around midnight, to clear up, mop the floor, polish the tables and then lock up.

These are just three examples of people I come into contact with week in and week out, they are also a part of a nationwide team committed to helping us enjoy our own particular type of line dancing activity. Let me say to all of you out there who are members of this elite bunch, on behalf of everyone associated with Line dancing, "thank you, thank you, thank you!"

The next time you're out at a Line dance event, spare a thought for this merry band of workers, for without them there would be little, if any, Line dancing at all...

THE DANCER'S DEN!

Viking Country Western Club

Selsey, West Sussex

Everyone kept telling
me it was the place
to be, writes
Tim Matthews.



The view from outside...

"They'd serve cold beer and Country music at the end of a long, hard day... that's where I learned the art of Country dancing, and danced the night away..." (from *Dancin' The Night Away*, by Jody Jenkins.)

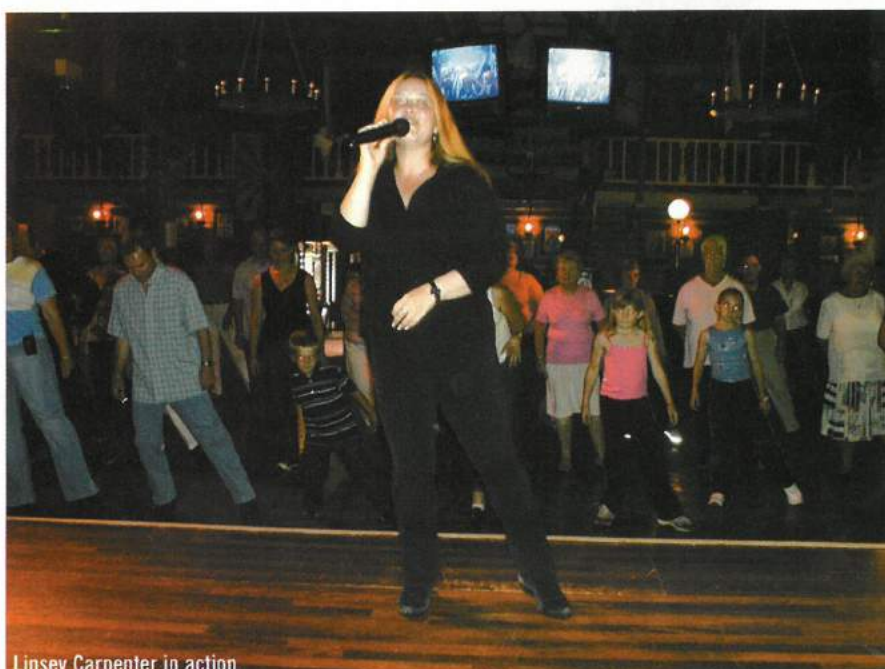
Ever been on holiday in Sussex? 1066 and all that? The Norman invasion, the cradle of modern England, Glorious Goodwood, Chichester Cathedral? The area has some exceptional countryside too, as I recall.

If you're a Line dancer and you've never been to the Viking, as fans call it, you've missed out. It's a simple as that. Jackie Peacock knows. "It's the best place in Southern England - it's got a great Country atmosphere, great bands and great instruction. I love it so much I bought a caravan on site!" Ask Midlands choreographer-instructor Karl Cregeen and he'll tell you about the "Country spirit" that exists in the place. Nadine Somers sums up the attitude of the bands that play there when she says, "it's a lovely place - really friendly. There's always a good atmosphere and a knowledgeable crowd." High praise indeed from Britain's number one singer for Line dance...

Nadine, of course, is on the books of Chelsea Artistes who provide live music for the Viking's Line dance nights. A challenging job too because in season, between March and

October, there are live band and Line dance nights every Saturday from 7pm to around 1.30 am. For six weeks between mid July and August these are complimented by Wednesday evening gigs that are equally popular.

"Doors open at 7pm," says Andy Davies, the Viking's regular DJ and MC. "The Country disco starts at around 7.30pm and the live music starts at 8.45. The band usually plays three slots taking us up to midnight," he continues. "I do a lot of the regular DJing," Andy tells me, "but John Bendall is our Country DJ and he does a great job too!"



Linsey Carpenter in action

Andy's partner, Linsey Carpenter, is a big hit with Line dancers in West Sussex, particularly at the Viking, where she has introduced hundreds of holidaymakers to the joys of Line dance. "The first thing to tell you is that Line dance instruction here is free," says Lindsey. "It's my second season and I've really enjoyed working here," she adds. "I teach classes of 60-70 beginners on a Saturday afternoon from 1.30 to 3.30. They're absolute beginners too and although this is very much a Country establishment I try to introduce people to all kinds of music. It is my experience that beginners catch the Line dance bug here and, when they get back home after their holiday, they continue to dance locally. I always direct them towards *Linedancer* magazine's Stompin' Ground section and it's great when people I've taught to dance get back in touch or return to the club here the following year and tell me how much progress they've made."

Linsey tells me that quite a lot of the absolute beginners she has taught have tried Line dance in classes around the UK in the past, but that the instruction has perhaps been too difficult, or that they have been intimidated by more advanced dancers in clubs. "I am amazed at the number of people who tell me that they just couldn't work out what to do before they came here," she says. "Teaching here involves a great deal of thought. What I do affects all our futures because these people are the new blood that Line dance really needs."

On Sunday nights there is a slightly more advanced Line dance class, that's also free. "But you never really know who's going to turn up," says Lindsey, "so you have to be able to read your class and provide the right balance of music and dance. You have to be very flexible!"

The Viking got its name from the Norwegian logs used to build it, according to Colin Norton, the club's manager. "It seemed a good idea at the time, and it really has caught on. Coming here is a major part of thousands of people's holiday experience," he tells me. "I collect memorabilia - a lot of it Western oriented - and I've used a lot of this to give the club an authentic feel." Colin's customers are certainly enthusiastic about the Country and Western ambience of the place. "It's everything a Country Line dancer could hope for," says Karl Cregeen.

One of the most notable features of the Viking, for many, is the Western style long bar. "Yes, they do slide the beers along the bar," says Line dance instructress Linsey. "Colin and staff have worked really worked hard to making the Viking everything it is. It's a different world and when people first walk in they are always impressed. They just stand, open mouthed, before going to buy a drink and start dancing!"

The Viking can hold up to 400 people and there is a variety of raised seating giving good views of the quality wooden floor and stage area. Saloon doors separate the "quiet" bar from the rest of the establishment, which is, according to Linsey, "just like in the movies". All we need now is for a few Line dance personalities to have a shoot out.

The club is part of a larger caravan park and holiday complex. If you're on site admission to Wednesday and Saturday nights is free, but if you're visiting from outside then the

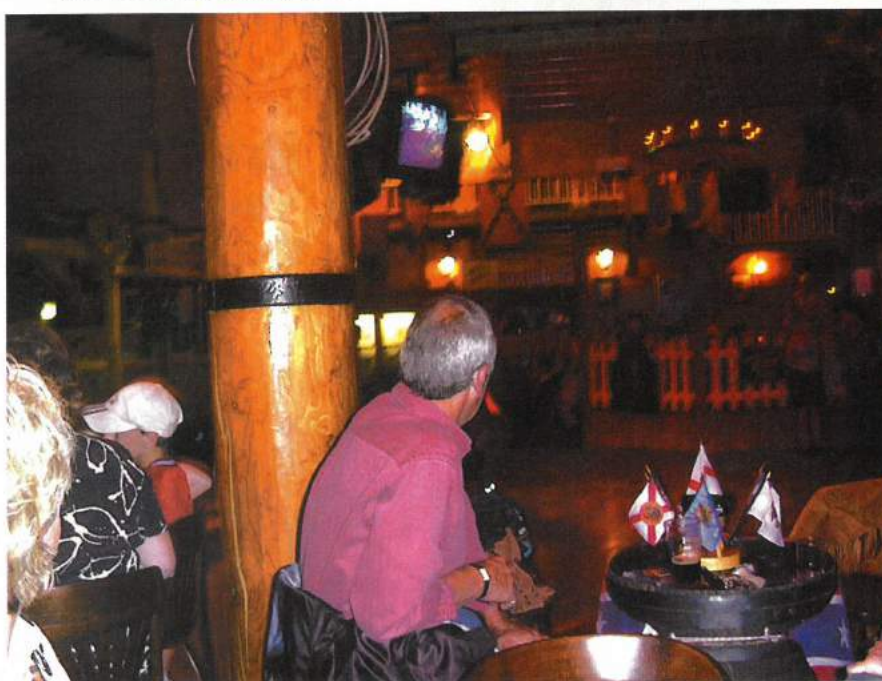
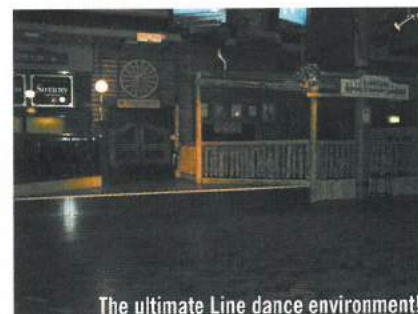
It's the best place in Southern England - it's got a great Country atmosphere

cost for the whole evening is a mere £5. If I was living nearby I'd be very happy to pay a fiver to join the throng.

Getting there is quite simple. The Viking is about five miles south of Chichester, West Sussex. You take the B 2145 from Chichester to Selsey (or the B2166 from Bognor that joins the B 2145) and, just as you get into Selsey itself, you come across a sign on the left (pointing right!) directing you to the White Horse Caravan Park. The Viking is down that track.

If half the stories are true the Viking is truly the place to be. If you're local why not check it out? If you're a Line dancer from elsewhere in Britain, or you're visiting from abroad, then add it to your holiday itinerary!

For more information phone the Viking CMC on (01243) 608427. For details of Line dance instruction please visit www.5678linedancing.co.uk or e-mail, Linsey@5678linedancing.co.uk



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Awesome!

The XVII Commonwealth Games finale was a defining moment for Line dancing.

Word and Pictures:
Betty Drummond, Tim Matthews,
Steve Healy, Dave Blake & Karen Wright

It danced down!

But it couldn't stop this beautiful image from being created by 800 Line dancers.

Despite the torrential downpour, Line dancers spirits could not be dampened as the magnificent River of Light flowed into the stadium. Line dancers carried lanterns of tissue paper and bamboo flanking icons representing the diversity of races, faiths and beliefs within the Commonwealth. They walked with pride to their pre-set positions ready to deliver a message of peace and harmony.

Continued on page 42



Dancers waited for over six hours for rehearsals and performance



This is the right side of the face! But is it my best side?



Lining up in spoke formation



Norris Hats! The essential souvenir



With six hours to first call — patience was the name of the game.

A total of 800 Line dancers from North Western England, 38,000 pumped-up fans in the City of Manchester Stadium and up to one billion viewers watching live on TV.

If you had dreamt it a few short weeks ago and told someone about it they would have told you to "get real". If someone had asked Line dancers what kind of publicity they would like for their hobby they might have asked for a little TV coverage, a documentary maybe, or even a friendly report in their local newspaper.

But thanks to the vision of the Manchester 2002 staff, Commonwealth Games choreographer and associate director Doug Jack, his team, and dancers from clubs across the region, Line dancing received massive global coverage in the closing ceremony screened on Sunday 4th August.

Who knows what impact this will have in the long run? But perhaps the most important thing is that Line dancing looked fantastic in front of a massive audience. The world now knows just how spectacular a hobby we have...

So how did it all come about? Well, it all started back in February during our Crystal Boot Awards when the Linedancer team was approached by a company called Jack Morton Worldwide with a view to providing 300 Line dancers for the Commonwealth Games.

Linedancer's dance editor, Steve Healy takes up the story. "I regularly deal with national

newspapers and often receive calls from TV companies and radio stations in connection with Line dancing, but earlier this year when I received a call from the organisers of the Commonwealth Games I had no idea it would lead to one of the most exciting experiences of my life.

Actually, I got the first phone call from Fiona Gray who works, for Jack Morton, just as I was leaving for the Crystal Boot Awards in Blackpool. I think I was a little blasé with her to start with, not realising the full implications of her call!

"Nevertheless, Fiona got back to us soon after and knowing how happily dancers respond to the call of duty we set about recruiting dancers to perform at the closing ceremony. The difficult aspect was that this information was top secret. How do you recruit 300 dancers to take part in an event of this magnitude and keep it secret?"

We learned later that Line dancers would be under the tutelage of Doug Jack whose CV is impressive, to say the very least. Having started out with the Walt Disney company, he soon acquired the skills to put on major displays and demonstrations which captured the imagination and caught the eye. Doug describes himself as a "stadium theatre choreographer" and talked to



All smiles in the sunshine on Friday

Linedancer about his work at Superbowl, the Sydney Olympics and the recent Winter Olympics in Salt Lake City for which he has received an Emmy nomination. When he told us that he and his team are "empowering ordinary people to become extraordinary at a single point in time" we were very impressed.

Equally, Doug was impressed by the ability of local Line dancers. "They have an extraordinary well-developed skill set," he told us, before hinting at the "Human Animation" he had planned for the forthcoming Commonwealth closing ceremonies.

Meanwhile, the number of dancers required had shot up from 300, then to 500 and then, finally, to almost 800. Doug had big plans. Line dancers only had the vaguest idea what was going to be required and little idea of the gruelling schedule, anti-social hours, considerable expense - especially for instructors who gave up classes - and that the patience of a saint would be required.

There was then the not-so-small matter of security checks. No one, it emerged, would be able to take part without a rigorous screening process taking place in conjunction with the police. After that, the games' security team would take over. Given the events of September 11th, no one was taking any chances. Dancers lucky enough to have taken part will probably tell you that they spent hours and hours queuing up to be logged in and out. All needed a special security pass. They queued before getting on and off coaches, specially arranged by the organisers. They queued and were checked when they got off the transport and before they were allowed into the stadium or practice area (at times various other locations were used for rehearsals). Despite this, a positive atmosphere prevailed, and the dancers knew that it would all be worth it in the end. One dancer described it as, "fascinating, entertaining, but very frustrating!"

Doug was very encouraged by his initial meeting with the Linedancer team. After this first contact, he spoke to us exclusively on many occasions about matters of choreography and latterly the all-important question of which music should be used and which dance should be danced for the finale display.



A quick run through of Chill Factor



Getting ready for the brush off



Carmel Power. Hundreds flock to sign the thank you card



How It All Came Together

When the dancers gathered for their first rehearsal it was clear that the impact of what they had become involved with had suddenly hit home.

Even the empty stadium was overwhelming and the thought of performing live in front of a capacity crowd, not to mention 35 cameras beaming out to one billion viewers was mind blowing.

It was then that the dancers met Doug Jack and Nigel Jamieson, director and deviser of the closing ceremony. The group listened wide-eyed and open-mouthed as they unveiled their vision, and explained how it would all come together. As Doug described the role Line dancers would play, he inadvertently gave birth to his catch-phrase "totally awesome" which he said at every opportunity with the same enthusiasm and conviction.

and team observing the spectacle from the raised platform of a huge scissor crane that would move up and down constantly as members of the choreography crew climbed on and off, giving instructions to the crowd below.

The River of Light, the spokes of the wheel, the flowers around the icons, a massive rotation around the stadium, the outline of the face, the magnificent flying dove and the ultimate message "Seek Peace" were all performed by Line dancers.

This aspect of the ceremony beautifully reflected tolerance, harmony and togetherness and who better to deliver such a message! With a record 72 teams taking part in the games, the organisers wanted to promote the idea of a Commonwealth community whose different faiths and cultures could be celebrated equally in one place.

"Body of Humanity"

A huge model of the "Body of Humanity" was carried in and took pride of place in the centre of the stadium. The head had different faces morphed onto it by high-powered projectors. Members of 18 different faith and community groups from around Manchester carried huge icons to represent their faith or beliefs. A Church, Cathedral, The Gita Bhavan Hindu Temple, The Taj Mahal, Sultan Ahment 'Blue' Mosque, The Five Pillars of Islam, The Buddha, The Golden Temple of Amritsar, The Dragon and The Dove, were amongst the symbols representing enduring love, peace, prayer and freedom.

In this part of the performance the role of the dancers was to be lantern carriers and process as a River of Light either side of the Body of Humanity and take up flower position around the icons.

Elastic carriers representing the life-force or energy from the Body rushed out to greet the different faith icons and intertwined and wove a beautiful pattern of dancing light which touched,



Big Les — ever ready with a smile and a hug



It might be a joke but shouldn't it be tongue in cheek



Oh what a drag... We're on another break

Every dancer was given a bib with a number on which was to remain theirs for the duration. The stadium was marked in a numerical and alphabetical grid and the choreography was prepared on charts. Dancers not only had to memorise their positional numbers and letters but also their moves, timing and individual locations for a number of sequences. This large-scale choreography is a precise art that looks wonderful from above but totally confusing on the ground. But this was the formula Doug and Nigel used to turn their vision into reality.

Remarkably, apart from a little tweaking here and there, very little altered from the original game plan, which is testament to Doug's creative genius, man-management skills and the commitment and dedication of those taking part.

"Human Animation"

The "Human Animation" element was one of the most bizarre features of the rehearsals because dancers had to learn their part backwards! Everything was practised in sections with Doug



Icon carriers first rehearsal lights up the day!

embraced and linked each other.

Local children ran in to form spokes as Line dancers reformed into their rotation positions and, as the entire 3500 people rotated the wheel of life, the audience erupted.

The Face Of Freedom

As the Body and icons left the stadium, Line dancers then moved into their next position and formed the shape of a face. Children held silk screens on the rain soaked floor as moving images were projected. Suddenly more dancers ran into position and the face of freedom was imprisoned behind bars. Then, as little birds of peace broke down the prison bars, the face escaped. It dissolved and ran to form a huge dove, the symbol of peace and freedom.

The Dove

With perfect timing they went straight into their routine, a series of 16-count steps performed at different times in different directions made the dove, ruffle, flap, and fly. There wasn't a dry eye in the house. Dancers with in-ear monitors could hear the cues from Doug in the control box and would relay them but at this point the control box had collapsed in tears of joy.

Seek Peace

The final move was a really powerful and gripping message. Line dancers broke from their dove position, their dancing lights twinkling under the dark Mancunian skies as they re-grouped into a giant spell-out. The words "Seek Peace" shimmered across the stadium and the crowd went wild.

It was a magnificent moment. The message of hope, peace and inspiration so beautifully delivered to a billion people will linger in the memory and hearts of all who took part.

It is indeed remarkable that the best part of 800 Line dancers, the majority of whom have no formal training in dance, should have been able to put on a display like this. All the instructors who have brought their dancers to this high standard should be immensely proud of themselves.

Line Dance Surprise

All that remained, after the vision of the closing ceremony, was for the tidying up to begin. No mean feat, but hang on, what's this? Hundreds of Line dancers armed with brooms and fluorescent bibs and caps?

Doug and friends had just one more surprise for the watching millions. To the powerful, funky sound of Chill Factor, the cleaning up choreography began. But why this particular dance? Well, from a purely practical standpoint it was a current dance known by the vast majority of dancers. The dance and music were also likely to have a lasting effect on the audience because it showed what a high energy, exciting, lively and powerful hobby we have. In effect, Chill Factor allowed us to showcase our skills to the world...

In so many ways, this was a defining moment for modern Line dance. This was the moment we stepped out of the shadows and showed people what Line dancing is really all about.

What next for the participants? Doug Jack has made a tremendous impression on all those who took part and is now making preparations for the Cricket World Cup in South Africa starting next February. No doubt we'll all tune in to see what he has cooked up! As for us Line dancers, we are left with happy memories and a feeling of pride and gratitude that we had the opportunity to be part of something this wonderful. We each received a commemorative medal that will no doubt become one of our most valued possessions.

For one precious moment in time the vision of a united Commonwealth became the same as our vision for Line; bringing people together, from every nation, united in dance.



High visibility Line dancers on parade





A blueprint of the performance is created in a chart format which pin-points exactly where each dancer should be at which time. It is vital the everyone knows and understands the role they play in delivering the vision and must know where to stand, when to move, where to move to and when to stand still.

Chart for the Dove

With only eleven counts of eight to reform, the lantern carriers (aka Line dancers) run forward to their precise spot and as the 800 take their places a beautiful shape of a dove is created. With perfect precisions they begin a series of 16-count routines that will bring the bird to life and ruffle, flap and fly. What the chart fails to show is the glare of the lights and the lashing rain that greeted the Line dancers on the night.

Moving Message

The final move is a powerful and moving message. The dove of peace dissolves and the dancers take up precise locations across the stadium and kneel in a form that spelt out 'SEEK PEACE'. Once again no chart could ever show the overwhelming reaction of the crowd nor depict the emotion of the moment. Unforgettable!

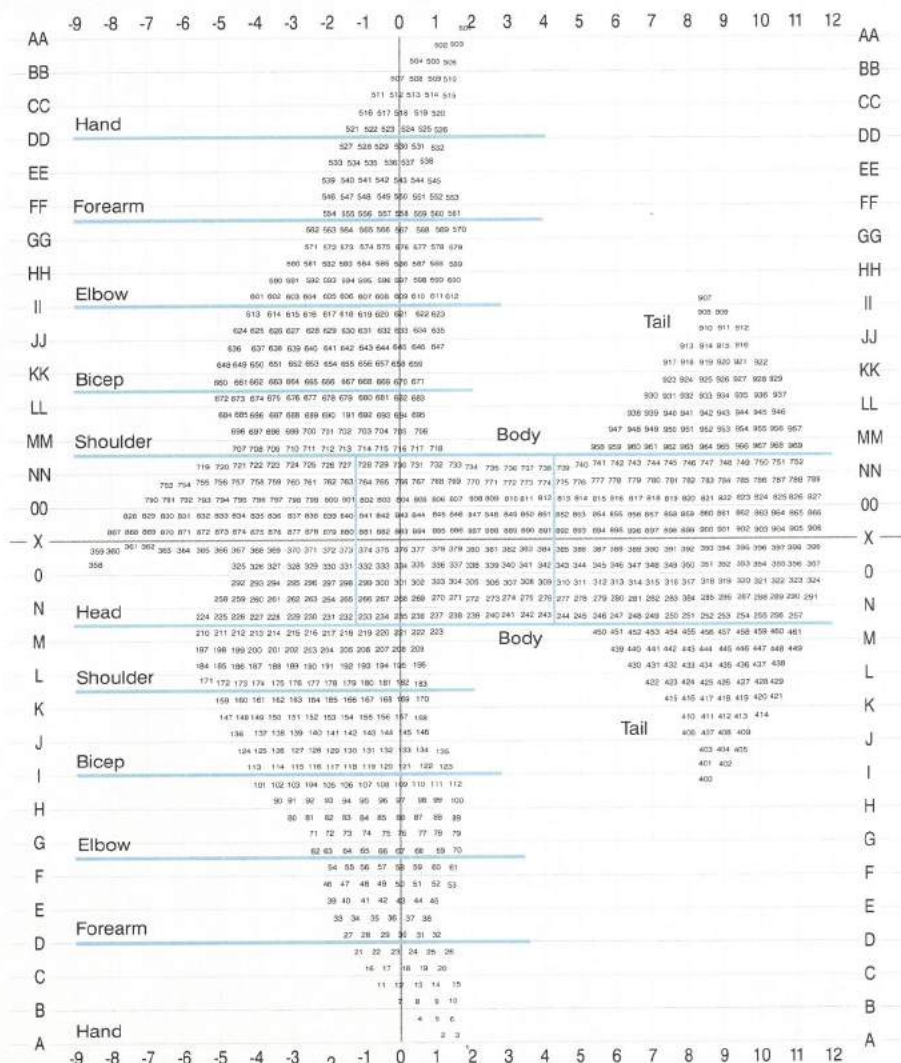


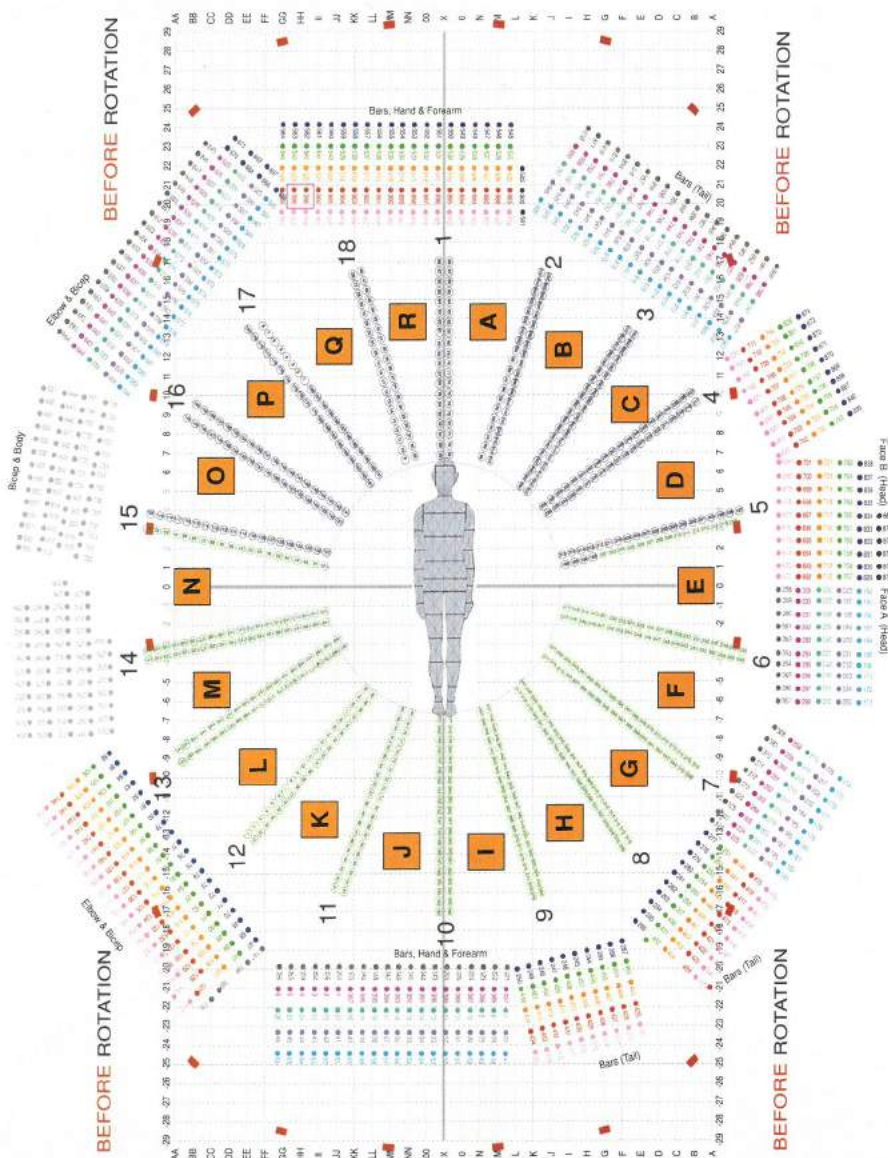
Chart for the Body of Humanity

Amid the procession of icons and lantern carriers, slowly the body parts are carried into the stadium. As each element reaches its mark on the grid the different parts of the body flow together to create one united form.

The icons, each one representing a different faith or belief, move to the perimeter of the stadium. The lantern carriers move to their next marks and form flowers of light that encircle the icons.

Elastic carriers representing the life-force or energy from the body stretch out to greet each different icon. They weave patterns of shimmering light that embrace and respect each icon.

Hundreds of children carrying lanterns take their marks on the grid to form spokes of a giant wheel and the whole vision rotates.





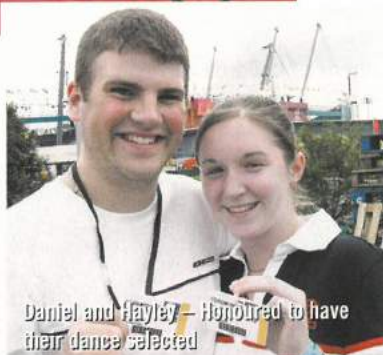
Vox Pops



Steve, Dave and Doug – key figures in the spectacular



Chris Higham – it's only water



Daniel and Hayley – Honoured to have their dance selected

Doug Jack – Associate Director Choreographer - Last night I felt like I had won the Emmy award. It was the single greatest moment of my career and a hell of a way to turn 40. Thank you Manchester.

Sarah Massey – Fantastic! There was a great big buzz all around the stadium. The Dove was excellent, that was my favourite bit. I am so very glad that we had opportunity to take part.

Julie Barker – A once in a lifetime experience. Some of our dancers are over 70 years old and we are so very proud of them. One lady has only been dancing for five weeks. It was such a buzz, everybody was on a high!

Paul Donaghey – “So many friendships have been made”, We are holding a celebratory party class members who took part. I am extremely proud to have been a part of such a wonderful experience. The organisers have been in touch to commend the friendliness of Line dancers. Great opportunity not to be missed.

Chris Higham – Fantastic – a once in a lifetime experience that did so much good for Line dancing. I've never had so much fun. The only way to describe it is ‘unbelievable’! Atmosphere was buzzing, electric and I loved every minute of it!

Daniel Whittaker & Hayley Westhead, Choreographers of Chill Factor - This is a fantastic achievement for both me and Hayley and we feel so proud. We would like to thank everyone who has participated in the games and thank Linedancer magazine for recommending Chill Factor as the dance. It's been fantastic!

A View From A Dancer

By Louise Vincent.

This message will be fragmented! Still in a daze! Can't believe we did it. Thank you for everything. For Linedancer Magazine giving us the opportunity of a lifetime and for letting me share my thoughts about last night's performance.

The last person who said goodnight to me as we waited for our coach home was Steve Healy. He was his usual bright self and I felt happy that he remembered me. It completed my evening! It was lovely to see Betty, “mucking in” with the rest of us. She is one in a million – but, of course, you know that!

The experience was beyond words. Memories in the morning, after the night before of being a part of such a magical performance, are as if it had all been a beautiful dream. Never mind the rain or the long waits – they pale into insignificance. All part of the climb to the top of a mountain! Coming down from the mountain with the wonderful feeling of “We Did It!”

This memory will last a lifetime. Line dancers are a cheerful, energetic, lot – laughing, dancing and joking – taking the mickey out of “awesome” Doug Jacks. Such a good-humored and talented artist. He, and visionary Director Nigel Jamieson, encouraged us all the way along a road that was mainly smooth, sometimes bumpy, and funny in parts. A road that we have never, and will possibly never travel again.

There has been great team-work throughout. Brin, and all the team members, made themselves easily approachable and helped any way they could.

Yes, it does rain in Manchester, thank goodness! If you have ever lived in hot dry countries where, if it rains only one hour every two years people will rush out to enjoy it, then you would know how blessed we are. It rained last night! It was as if a greater power wanted to be in on the act and follow the theme of the Opening ceremony.

“Singing and Dancing” in the rain sums the weather up. The line dancers sang as many “rain” associated songs as they could think of while they queued up waiting to register. When the soldiers passed us, of course, we sang “It's Raining Men”. With all that singing and dancing it was bound to rain. Our coach driver said so!

Thank you Linedancer Magazine, again and again! You have “The Spirit” and freely share it making dreams come true.

By the way, the ‘phone has started to ring again more frequently for more line dance bookings this morning! It has certainly sparked a new interest in our enjoyable pastime.

Bye for now
Louise

The Finishing Touch

And the final word goes to Nigel Jamieson, Director and Devisor of the Closing Ceremony of the XVII Commonwealth Games. As the man responsible for the final moments of the games we think it is fitting he should be given the final words also.

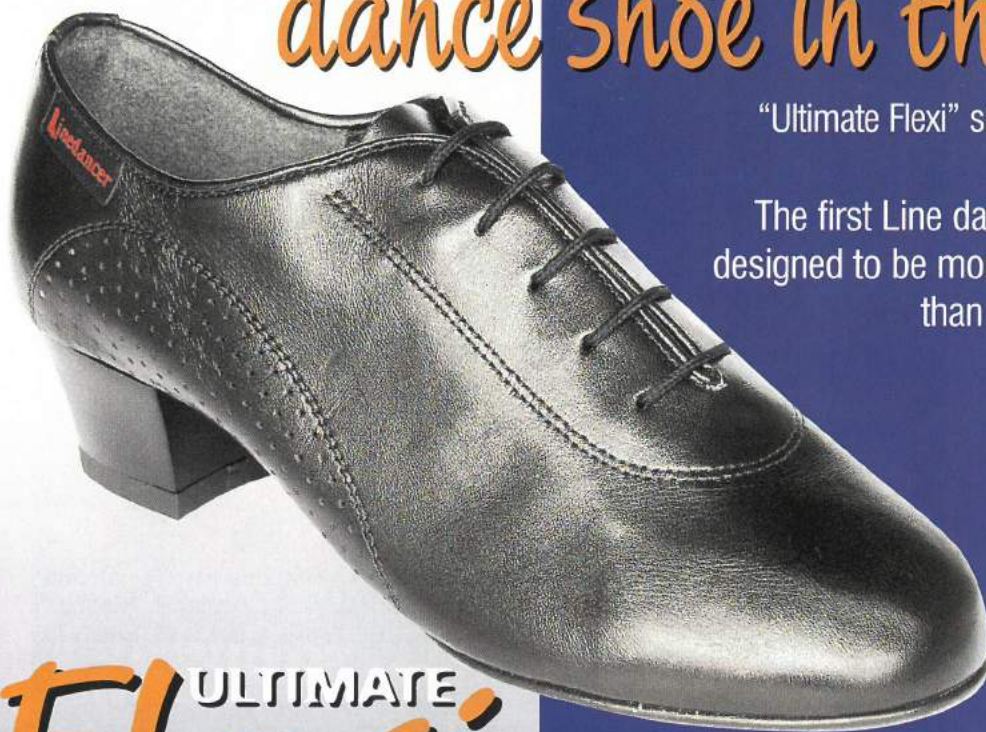
“It has been my great honour these past eight weeks to work together with a remarkable team. Consisting of 6,000 people, they range from children to grandparents and represent an amazing array of different communities and enthusiasts, drawn from all walks of life.

Together they have been buffeted by the wind, lashed by the rain and have coped with every challenge we have managed to throw at them. To witness their goodwill, focus and sheer energy has been a truly moving experience.

Together we have strived to make a worthy send off for the athletes and visitors who have joined us here in Manchester, to create a fitting tribute to The Queen's Golden Jubilee Celebrations, and to throw an unforgettable party.

But perhaps more importantly we hoped to send a clear message to the world at a worrying time in our history – a message about joy and energy, of peace and harmony, a vision of people of different races and faiths working as one, and the almost endless richness that is our Commonwealth”.

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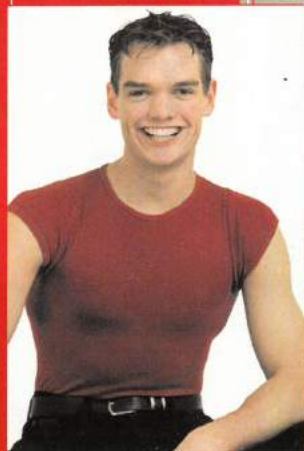
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fanfair

nashville ★ USA

By Tim Ruzgar
Photos: Alex Boone.

FanFair is held in
Nashville every year, and
it is the Country artists
and record companies'
opportunity to give the
fans something back.

the world's biggest country music festival



It's best described as a Country fest, or should that be feast?! It's an all you can eat buffet of the finest that Country music has to offer, with starters, main course and some very tasty desserts. When you have had your fill, you can take a little rest and then start all over again - until you have completely gorged yourself to bursting point. Country Line dance fanatics like me leave FanFair marvelling at the massive range of music available for choreography...

Even before FanFair gets officially under way on the Thursday, there are plenty of appetisers on offer. For instance, on the Tuesday night there was a benefit concert at the Wildhorse Saloon hosted by Chely Wright, with guests Keith Urban, Gary Allan, Diamond Rio and Clay Walker, to name a few. Meanwhile, on Wednesday night, I attended the "Marty Party" at the Ryman Auditorium, with Travis Tritt and Montgomery Gentry topping the bill. Earlier on the Wednesday evening there the CMT Flameworthy Video Awards took place at the Gaylord Centre, all of which could be attended for around \$20-\$30 each.

FanFair cost us \$125 (£85) for a

four-day pass, which allowed entry for the four days - Thursday to Sunday, at the Convention Centre, where the Stars sign autographs for fans all day - to the River Front Stage concerts that ran from around 11am - 5pm and also into the mighty Adelphia Coliseum for the nightly concerts from 6.30 - 11.00pm. Whetted your appetites? Then read on...

It's Thursday morning 10.00am at the Nashville Convention Centre and there have been queues for a few hours from fans anxious to meet, and have a picture taken with, their favourite stars. You queue to get in, you queue to get a number to see the artist and, finally, you queue at the booth for that "magical moment". Stars appearing on the first day included Billy Ray Cyrus, John Michael Montgomery, Eric Heatherly, Brad Paisley, Joe Diffie, Tracy Lawrence and Mark Chesnutt, to name but a few.

After a couple of hours here we headed off to the Riverfront Stages to see the acts including the Bellamy Brothers, Chad Brock, Sherrie Austin, Jeff Carson, Eddy Raven, and David Ball. Jeff Carson

finished his little set doing impressions of singers including John Anderson, Willie Nelson, and



Continued on page 52



Alex with T. Bubba Bechtol

even Bob Dylan. He was awesome! With just time for a quick freshen up and a bite to eat it off to the Adelphia for the first night time show.

Sonya Isaacs opened proceedings with an amazing rendition of *The Star Spangled Banner* and then it was showtime! To kick off we had the mighty Brooks and Dunn, who opened with the rousing *Only in America*, during which they fired red, white, and blue, ticker tape into the audience. A couple of numbers later they showered the stadium with confetti. Their show was worth the money alone.



Spot TR in the group?

We then were treated to George Jones, Diamond Rio, Kellie Coffey, Brad Paisley, Sara Evans, Kenny Chesney, the hottest Country star in the US, Martina McBride and, to close, Mr. Alan Jackson. Whilst not one of my favourites, Alan finished the only way possible with the very moving *Where Were You*, his tribute song for 911. This moving song got to everyone in the stadium, and was a fitting close to the first day, followed by an amazing fireworks display.

Day two, Friday, we decided not to visit the Convention Centre until the afternoon; we attended the Riverfront stage instead. Today we would be treated to performances by Andy Griggs, Bret James, Tim Rushlow, Kellie Coffey, Trini Triggs, Tracey Byrd and a surprise appearance from Clay Walker.

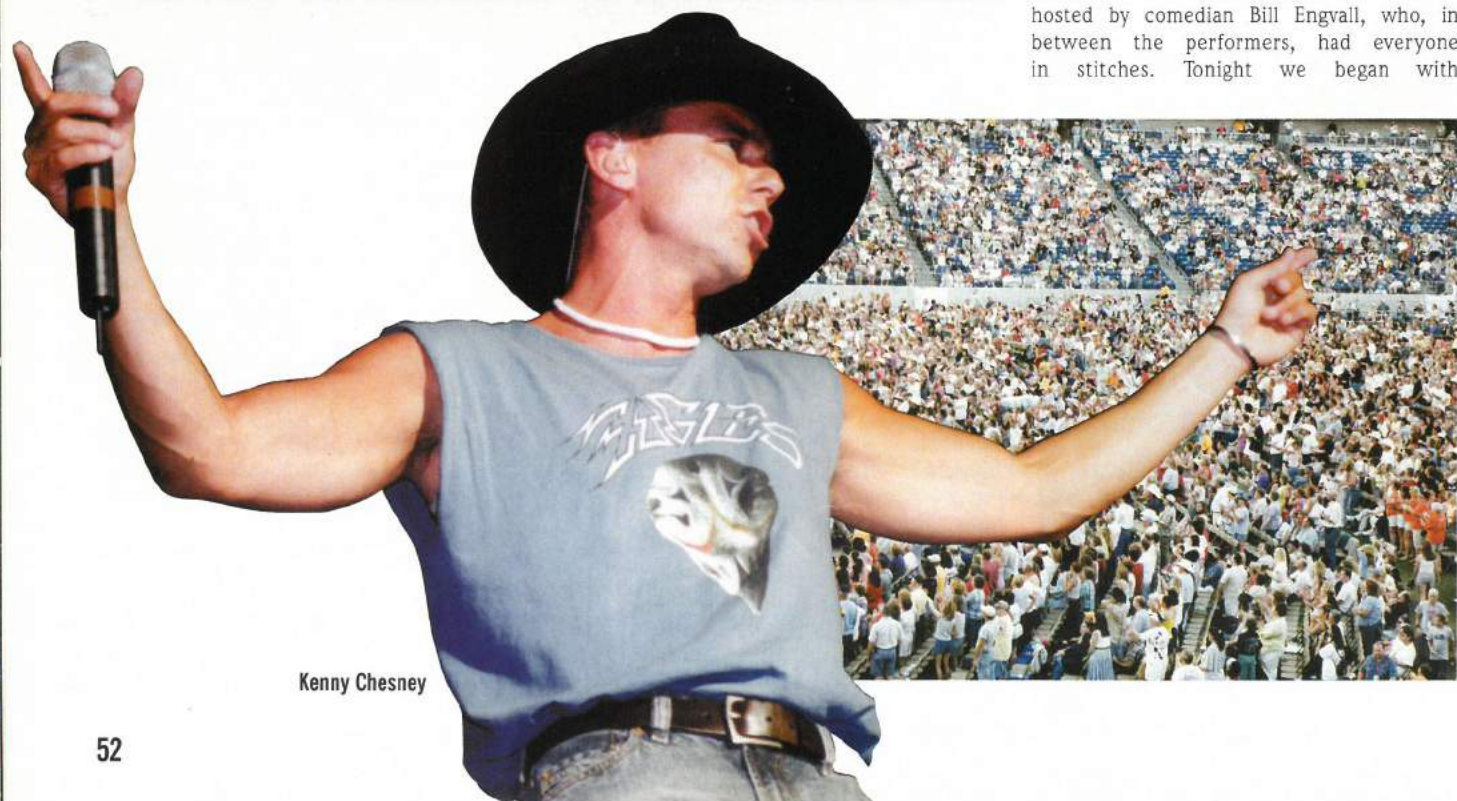
At the artists booth in the Convention Centre we would see/meet Pam Tillis, Rascal Flatts, SheDaisy, Lee Roy Parnell, Marty Stuart, Lee Anne Womack, and new band Little Big Town.

There was a celebrity archery shoot out in the afternoon hosted by And Griggs, and fans enjoyed the arrow shooting from Brad Paisley, Darryl Worley, Blake Shelton and others. Friday night at the stadium was the Sony Music show and the acts were Pam Tillis (who, sadly, was having a bad night), The Derailers (not on best form either!) Michael Peterson, Black Hawk, whose set included a moving tribute to band member Van Stephenson, who died from cancer last year, Ty Herndon, Mark Chesnutt (brilliant), Joe Diffie (amazing), Little Big Town, Tammy Cochran and closing act Billy Ray Cyrus, who wowed the crowd with his spectacular performance.

On Saturday, we decided to have a break, visit some CD shops and do a little sunbathing, as the Riverfront acts were not our cup of tea. In a relaxed frame of mind, we headed to the Adelphia for the WEA/EMI Records show hosted by comedian Bill Engvall, who, in between the performers, had everyone in stitches. Tonight we began with



SheDaisy



Kenny Chesney

Riverfront stage 2002



It's an all you can eat buffet of the finest that Country music has to offer, with starters, main course and some very tasty desserts.

Steve (*Just A Kiss*) Holy, Blake Shelton, the stunning Cyndi Thomson, and Neal McCoy, who, we believe, gave one of the very best performances of the week! His *Hillbilly Rap* is brilliant; he sure knows how to work a big crowd.

Neal was followed by Tracey Lawrence, Keith Urban (another very hot act at the moment), giant-sized Trace Adkins, who gave a top performance, Jo Dee Messina, who needs a new stylist, but was brilliant, and, finally, John Michael Montgomery, whose performance was a little lack lustre this time.

Sunday came all too quickly. Where had the time gone? At the Convention Centre there were appearances by Chalee Tennison, Little Big Town, Jamie O'Neal, Trace Adkins, JM Montgomery, Steve Azar and Eric Heatherly, amongst others. At the Riverfront Stages there was the great Dan Seals, newcomers Tift Merrit, the Marie Sisters (not really country!), Marcel who has a big hit with *Country Rock Star*, Steve Azar, Eric Heatherly, who showed off his brilliant guitar skills, and the superb Darryl Worley, who stayed over his allotted time on stage before jumping down and signed hundreds of autographs and chatted to his many fans.

It was then a mad dash to get to the stadium in time for the start of the final night, the Universal UMVD show. Tonight's show was hosted by country comedian T.Bubba Bechtol, whose repertoire was a delight. Pat Greene from Texas opened, followed by Jamie O'Neal, whose powerful voice filled the stadium during her superb set, Rascall Flatts, SheDaisy, whose acoustic set was quite folksy, and Bluegrass

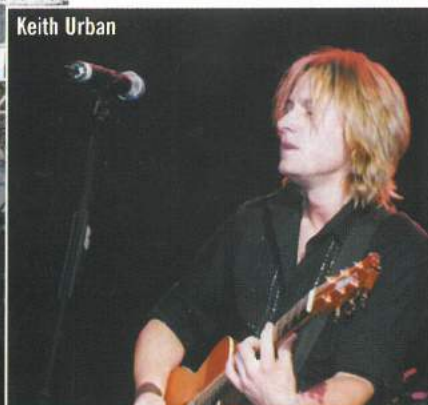
banjo legend Earl Scruggs, who, at 70, is enjoying a massive surge in popularity. The two closing acts were female CMA Entertainer of the Year Lee Ann Womack and her male counterpart Toby Keith. Just before Lee Ann came out the heavens opened - boy did it rain!

Just as Lee Ann was finishing with her signature song, *I Hope You Dance*, the rain stopped. Toby Keith followed and he was magnificent; this guy has earned the right to be at the very top of his profession. Toby closed with the rousing, patriotic, *The Angry American*, which sent the crowd wild. A fitting close to this amazing event.

We would need a whole magazine to give a blow by blow account of FanFair 2002. There are many other activities in Nashville during FanFair week. There is a brilliant atmosphere all over the city, with people attending from around the world. They come to indulge their passion for Country music and none could be disappointed with an event that started out small 31 years ago, and encouraged a record breaking aggregate attendance of 126,500. Everyone who visited FanFair will tell you what what fantastic value they had and, if Country music is your thing, then I would highly recommend a visit to FanFair. Next years event is from 5th - 8th June and details of this year's, and next year's, FanFair can be found at www.fanfair.com.

I would like to thank Bobbi Boyce of the Country Music Association for all her help and guidance and Alex Boone from Holland for the photos. In forthcoming editions I'll be reviewing a cross section of the music I discovered at FanFair and following up this first report with more detailed and relevant information! Stay tuned!

Keith Urban



Blake Shelton



Joe Diffie



Chely Wright



TERESA'S *Toe Tappin' Treat*

Teresa Smith thought that Line dance would never catch on, writes **Tim Matthews.**



Teresa at a Universal Cup event in Blackpool

“In my teens I went to live in Canada. There was a huge Western scene there, of course. Everyone in Country and Western dress, you know. It was second nature to them!” Later, it was to become second nature to Teresa...

Teresa's sister danced, so she danced, although, when she first started out, Line dance was unknown in the UK. “I think I was dancing from a very early age, in nappies, even! When I was around 12 years old you would have found me very tomboyish, but I took to Tap, Modern and Scottish dancing like a duck to water. Must be in the blood or something.”

As soon as she was old enough, Teresa took examinations with the UKA. She really wanted to teach and she believed then, as she believes now, that being properly qualified and having the right experience is vital. “Anyone can dance if they're taught properly,” she says, “and I think it's good to be qualified. It boosts my confidence and improves the quality of my teaching.”

When she returned to the UK in 1991 and noticed the beginnings of the British Line dance revolution. After imbibing the Country Western dance style in Canada Teresa's sister, Judy, suggested that she start a class in Bristol. “I thought about it, and knew that people loved Country dance, but I just didn't think that it'd catch on!”

Some admission! Teresa continues, “Initially, I continued doing body toning and dance aerobics classes but I soon decided to take the plunge. I decided to rent various halls around Bristol and advertise Line dance tuition. I just gave out leaflets and posters because I hadn't got much money to spend. A lot of people turned up...some of them are still with me today, which makes me feel good. We've become massive friends over the years.”

Teresa adds, “I get tremendous personal satisfaction from seeing students progress and I feel enriched through my work. There is so much good that comes through Line dancing and I've found that, in many cases, males students have benefitted the most.”

Instilling confidence, and overcoming people's natural reserve, is what it's all about, according to Teresa. “I just encourage beginners to have a go and more often than not that's all it takes to get them hooked.

It's a two-way thing; I win and they win. One of the highlights of my dance teaching career, so far, was when one of my younger pupils came up to me and gave me a fridge magnet, of all things, that read, 'To teach is to touch a life forever'. I was so moved and that's my whole outlook explained in one simple phrase."

It does indeed seem that Teresa has touched the life of Bristol's Line dancers. "In 1998 I choreographed a dance called Toe Tappin' Boogie, after the club's name. I teach dances exclusively from *Linedancer* magazine for classes, but this was a one-off. I'd casually mentioned to club members that we should design a logo, to give us a bit more identity. We held a social event soon after and one of my friends took me outside for a while. When she allowed me back in I discovered that all of them had made their own club T-shirts in my favourite colours, black and gold, and they'd learned my dance too, which they performed there and then."

Teresa has a great relationship with her club members. "They jokingly refer to me as 'Miss Teresa.' They'll say, 'OK miss!' after receiving instruction. I love em all!" Over the years, Miss T has come to understand what teaching Line dance is all about. "You must cater for everyone," she declares. "As a teacher you have to work very hard. I personally love Country music and have done since I came across it in the 1970s in Canada. It's all about our roots. Take them away and what have you got? Even my competition outfit is very Country!"

"Whether it be fitness or Line dance, my classes are for all, not for poseurs," adds Teresa. "Most of my dancers would feel intimidated in a gym-like atmosphere. It doesn't matter we you make a mistake - just laugh about it if we do!" She believes that she has found her niche. "I love my teaching, I love Line dance and I love getting up in the morning." The future of Line dance depends on, "teachers taking time with new beginners," according to Teresa. "Beginners are absolutely vital and must be taught well. Last night I taught a class with ages 12-67. Everyone danced together. The way to do this is to break dances down into sections and to occasionally remove the difficult turns. I'm all for slightly modifying dances if pupils have difficulty with them. It's all about planning and a teacher's ability to read his or her class. This is where the training and experience come in."

One of the most welcome developments has been the UKA's involvement in Line dance. "It gives us more credibility and, what is more, students can have a go at medal tests. Again, it boosts their confidence and means they get something for all their hard work." Teresa has encouraged some of her students to participate in competitions. "I enjoy



The Toe Tappers in party mood, Prestatyn, March 2002.

them," she says. "It's not about who comes first or second. Everyone's a winner. We have a team, the 3T's, and we've entered various competitions. It takes a lot of guts to dance in front of people but things always seem to turn out OK!"

"To teach is to touch a life forever. I was so moved and that's my whole outlook explained in one simple phrase."

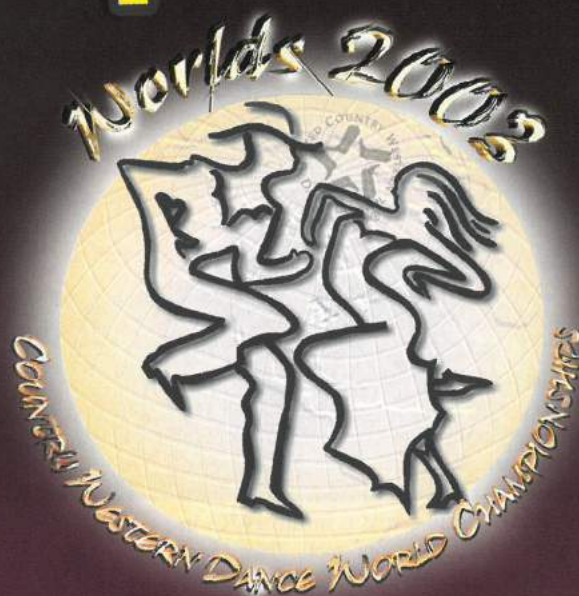
Diversity is the name of the game at the moment. "I specialise in teaching older adults, over 50s, that sort of age group. I find this particularly fulfilling and I've tailor made classes and programmes to suit all kinds of groups. For instance, at the moment I'm teaching a group of Chinese ladies to Line dance. It all came about through contact with my local chip shop, of all places. I know the lady who runs the shop and she had contacts with the Chinese Women's Association in Bristol. I've been teaching them for six months now and we've made real progress, despite the language barrier. At first I had to encourage them to listen, because they had difficulty understanding Western rhythms. Now there's no problem and I was invited to attend their Chinese New Year celebrations, so I think they appreciate me!"

Bristol's Line dancers certainly appreciate her. The journey that began in 1976 has continued into the 21st Century and Teresa is loving every minute of it. Line dance is certainly for life!

For more information on joining the Toe Tappers, phone (01179) 656140 or (07966) 717735.



Who will be the next Line Dance World Champions?



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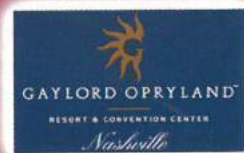
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TREAT YOUR FEET

by Sho Botham MA

You know that hot, pulsating feeling in your feet when you kick your boots off after some heavy-duty Line dancing? Then read on!

No matter how comfortable our footwear is our feet can still feel desperate for some TLC at the end of an evening.

During a recent trip to Thailand I took my feet - hot and worn out from a day's sightseeing in Bangkok - along for a typical Thai foot massage. Wow; an hour of firm massage reached muscles that I didn't even know I had. I came out feeling like I was walking on air.

Massage treatment is very popular in the Far East and I became a firm fan of it when I worked in Japan in the 1970s and 80s.

It only takes a few minutes to care for the muscles in our feet and lower legs but the benefits can be enormous. There is a wide range of exercises to choose from and I find the greatest benefit is achieved when dancers, over time, develop their ability to incorporate all the techniques mentioned above. For now though we can start with the following suggestions:

(If you have an existing condition that affects your feet or need advice regarding suitability of these suggestions for you, please check with your doctor before having a go.)

PEPPERMINT DIP (A)

If you like to give your feet a quick soothing dip after Line dancing then try adding one or two peppermint teabags to the water. As well as enhancing the effect of the footbath on your tired tootsies you have the added benefit of the aroma of the peppermint.

ROLL OVER (B)

There is nothing quite like easing out muscular tension that you experience when you use a foot roller. You can do it standing up or sitting down. You control how much pressure you use as you roll your foot over the roller so you can have a gentle treatment or really firm if you prefer. You can start by putting the roller on the floor and place your foot on top. Roll your foot forward and back

over the roller adjusting the pressure as required.

Foot rollers come in all shapes and sizes these days. There are wooden ones, plastics ones; ones with spikes and knobby bits. It is down to personal preference. They cost from about £1.50 for a small pocket size roller.

Travel Tip - I always carry a small foot roller in my bag when I fly as I find that regular use on long flights helps to stimulate the circulation and reduces the chance of getting puffy ankles and feet.

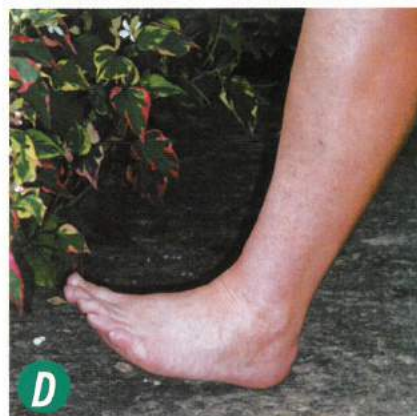
ROCK AND ROLL (C)

Sit in a chair with the knees bent and parallel, the feet flat on the floor. Using one foot only - lift the toes off the floor leaving the heel on the floor [rock] then return the foot to the floor rolling through the foot on to the ball and lifting the heel [roll]. Feel how the rock and roll action alternately contracts and releases muscles of the lower leg and feet. When you are confident with this exercise you may want to try doing it with both feet at the same time.

HAPPY FEET (D)

You can feel an instant effect from trying out these self-help treatments but doing them regularly will provide the biggest benefits. Making them part of your Line dancing activities can help to keep your feet happy and might put an extra spring in your step...

Sho has run development workshops for dance teachers in UK and internationally for many years. Sho is currently pursuing a doctorate [PhD] at the University of Brighton researching Ethics and Dance Education. If you would like information about organising dance teacher development workshops and/or workshops for dancers then contact Sho at DECO-The Dance Education Consultancy on (01323) 485969 or via e-mail; sho@decodanz.co.uk



ANGEL *of the north*

Tim Matthews meets
Linzi Ibbetson and
family...



“Line dance is miles better than Ballet,” says Linzi Ibbetson. It’s hard to miss the North Eastern dance sensation. Her blond hair, permanent smile and exceptional ability mean that she stands out from the crowd.

Since she started out in competition she’s taken first place in the Primary division at the East Coast Championships, the North East Championships, was runner-up at the Universal Supremes in May and placed second overall at the recent Country Western Dance Championships at Pontins, Southport. The list is impressive and, despite the occasional minor setback, it is clear that Linzi already understands the value of hard work and attention to detail. “I got quite a lot of technical advice in ballet lessons,” says Linzi, “but I found it quite boring. In Line dance you can do a lot more, visit more places and have more fun!” A ringing endorsement of our hobby, if ever there was one!

Linzi is part of a young Line dance group known as The Angels Of The North. “We pass the Angel Of The North when we drive to events,” says Linzi, “and we always feel better when we see it on the way back,” adds Linzi’s mum Susan. The Angels include friends Katie Cramer (13) and Catherine Watson (13).

They all attend social events and club nights in Morpeth, Northumberland, with their trainer Sam Young and her mum Kath. “I love socials as

much as competitions," says Linzi, wisely. It's not just because the pressure is off, either. "I don't get too nervous at competitions," Linzi confides. "I actually enjoy myself."

Perhaps the secret is that she travels to events outside the area with her friends by minibus. "Everyone gets on really well," says Susan, "and it's a great support network for the kids." Happily, they've all got a break now until the next championship event in Scarborough, which will be run by Village Stompers Promotions. One of Linzi's best friends is nine-year-old Shaun Parr - another of Sam Young's alumni. "I do Duos with Sean," Linzi tells me, "and our current dance is Chalee Tennison's *I Ain't*, from the *Step In Line Once More* album."

The competitions Linzi and her friends enter demand that Country music be used. "I love Country," says Linzi, "but my favourite dances are *Chill Factor*, *Hold Your Horses* and *Cha Cha Slide*. I really like music by Kylie Minogue, Atomic Kitten and Blue." It is once again encouraging to note that the younger dancers come to appreciate the Country roots of Line dance.

Another, important, link with Country is the outfits that Linzi and her Angels wear in competition. You cannot help but be impressed by the style and standard of modern day Line dance competition wear. The only problem is the cost, although parents like Susan and dad Mick believe that they need to do everything in their power to build Linzi's confidence. Susan says, "Although the judges are concerned only with footwork, technique and style, I can't help thinking that you have to do the best for your children in terms of competition dresses. We don't mind making the sacrifice. We're just happy that Linzi has found such happiness through dance. I think parents have to support this kind of thing." With this in mind, Linzi says, "I love my competition dresses. I've got two beautiful dresses from Tynedancer - a white one and a pink and

black one." Boots are from Evening Star: "They're a little difficult to get on but they are sooo comfortable. They fit like a glove and look good too!" says Linzi.

The amount of time Linzi spends practicing depends on all kinds of factors but she does at least half an hour a day. "We don't really have to push her," says Mick. "She knows that to be the best you have to put in the hours." Meanwhile, Linzi takes instruction from Sam Young, who knows a thing or two about competition, having been a success on the circuit for some time. "Sam concentrates on footwork and attitude," Linzi informs me. "She's always encouraging me to look up and smile!" Good advice and good attitude!

"It's all part of the discipline," adds Susan, "but she knows how to entertain and we'll encourage her every step of the way. Yes, we're immensely proud of her but she wants to do this for herself." That means that for several months each year weekends are given over entirely to Line dance. "I don't mind," says Susan. "My dancing is getting better...Linzi's my secret trainer!" One family member who certainly doesn't mind this Line dance fanaticism is Linzi's older brother Daniel. "Hey, I get to stay with my gran and have a great time," he admits.

It is great to see Linzi doing so well in competition. I have seen her dance twice now and I can see her talent and enthusiasm shining through. Linzi says she wouldn't mind being a nurse when she grows up. I think she might just be able to take her dancing to the highest level. Let's wait and see...



The Ibbetson family

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091	Apache	Shadows
010	Bad To Me	Billy J Kramer & The Dakotas
051	Big Bad John	Jimmy Dean
067	Boom Bang A Bang	Lulu
003	Can't Help Falling In Love	Andy Williams
031	Catch The Wind	Donovan
167	Confessin'	Frank Ifield
261	Dance To The Music	Sly & The Family Stone
196	Dimples	John Lee Hooker
118	Do You Want To Know A Secret?	Billy J Kramer & The Dakotas
238	Don't Sleep In The Subway	Petula Clark
083	Downtown	Petula Clark
223	El Paso	Marty Robbins
262	Everyday People	Sly & The Family Stone
206	Excerpt From A Teenage Opera	Keith West
229	From A Jack To A King	Ned Miller
176	Galveston	Glen Campbell
251	Georgy Girl	Seekers
113	Good Vibrations	Beach Boys
237	Goodness Gracious Me	Peter Sellers & Sophia Loren
074	Hang On Sloopy	McCoys
279	Here Comes My Baby	Tremeloes
134	He's So Fine	Chiffons
050	Hi-Ho Silver Lining	Jeff Beck
096	Hippy Hippy Shake	Swinging Blue Jeans
004	House Of The Rising Sun	Animals
042	I Like It	Gerry & The Pacemakers
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253	I'll Never Find Another You	Seekers
169	I'm Telling You Now	Freddie & The Dreamers
286	It Must Be Him	Vikki Carr
263	Itchycoo Park	Small Faces
057	Johnny Remember Me	John Leyton
048	Just One Look	Hollies
154	Knock On Wood	Eddie Floyd
144	Lady Jane	David Garrick
094	Lazy Sunday	Small Faces
213	Let The Heartaches Begin	Long John Baldry
245	Let There Be Drums	Sandy Nelson
060	Light My Fire	Jose Feliciano
217	Lightning Strikes	Lou Christie
086	Lilly The Pink	Scaffold
150	Mellow Yellow	Donovan
214	Michael Row The Boat	Lonnie Donegan
097	Mony Mony	Tommy James & The Shondells
252	Morningtown Ride	Seekers
032	Move Over Darling	Doris Day

TRACK NO.

ARTIST

015	Mr. Tambourine Man	Byrds
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131	My Boomerang Won't Come Back ...	Charlie Drake
065	My Old Man's A Dustman	Lonnie Donegan
088	Needles And Pins	Searchers
179	No Milk Today	Herman's Hermits
070	Obla Di Obla Da	Marmalade
012	Ode To Billy Joe	Bobbie Gentry
220	Oh No Not My Baby	Manfred Mann
243	Oh Pretty Woman	Roy Orbison
016	On The Road Again	Canned Heat
019	One Fine Day	Chiffons
137	One Way Love	Cliff Bennett & The Rebel Rousers
141	Only Sixteen	Craig Douglas
085	Only The Lonely	Roy Orbison
020	Out Of Time	Chris Farlowe
271	Pasadena	Temperance Seven
054	Picture Of You	Joe Brown
266	Pictures Of Matchstick Men	Status Quo
008	Piece Of My Heart	Big Brother & The Holding Company
025	Please Don't Tease	Cliff Richard
226	Portrait Of My Love	Matt Monro
221	Pretty Flamingo	Manfred Mann
017	Rhythm Of The Rain	Cascades
125	Roses Are Red	Bobby Vinton
110	Rubber Ball	Avons
114	Save The Last Dance For Me	Ben E King
005	Seven Little Girls Sitting In The Back Seat	Avons
059	Shakin' All Over	Johnny Kidd & The Pirates
099	Silence Is Golden	Tremeloes
084	Tell Laura I Love Her	Ricky Valance
098	Telstar	Tornadoes
248	Thank U Very Much	Scaffold
212	The Lady Is A Tramp	Lena Horne
124	The Night Has A Thousand Eyes	Bobby Vee
241	Tie Me Kangaroo Down Sport	Rolf Harris
117	Trains And Boats And Planes ...	Billy J Kramer & The Dakotas
235	True Love Ways	Peter & Gordon
204	Up On The Roof	Julie Grant
069	Venus In Blue Jeans	Mark Wynter
045	Walkin' Back To Happiness	Helen Shapiro
063	Waterloo Sunset	Kinks
107	We've Got To Get Out Of This Place	Animals
103	What Do You Want	Adam Faith
092	What Now My Love	Shirley Bassey
043	Wichita Lineman	Glen Campbell
062	You Really Got Me	Kinks
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Diary Dates . . .

Thursday August 29th at The Bids Club, Longton, Stoke-on-Trent, from 7.30pm, a special Line dance event in aid of Ward 76, North Staffs Royal Infirmary, in conjunction with the ICD Patient and Family Support Group. This great event features live entertainment from Speed Limit. Tickets just £2! Phone Dave Walton at Bids on (01782) 310527 for further information.

Sunday 1st September at Braunstone WMC, Leicester, from 11.00am-Midnight. A Fundraising event for Glenfield Hospital Breast Cancer Unit organised by Burn The Floor LDC, Leicester. The DJs are Tim Ruzgar and Big Dave. Daytime instruction from Chris Hodgson, Alan Birchall, Pat Stott, Martin Ritchie, Kate Sala and Matt Oakley with evening entertainment from Diamond Jack. Tickets are £12 for the day. Please book early as a full house is expected. For more details contact (Big) Dave Baycroft (01455) 440826 or (07768) 103779, e-mail, BigDaveGasTap@aol.com or visit BigDaveGasTap.Com.

Saturday 7th September at Vale Park, New Brighton, from 12 midday until 7.30pm. Chay's Stompers Annual Charity BBQ Line Dance Event with all proceeds to charity. This is a great day out and is not to be missed. Please contact Chris or Steve on (0151) 639 2141 or e-mail, chaystompers@btopenworld.com

Saturday 28th September at The Memorial Hall, Whitefield Road, New Milton, Hampshire, from 7.30 p.m. until midnight. A charity Line dance organised by the Rebel Riders, to coincide with National Line Dance Week, in aid of the Fiona Appleyard Appeal. All welcome. Free entry but organisers expect people to buy raffle tickets!

Wednesday 9th October at the Pier Pavilion, Worthing, from 7pm-11pm, a FANTASTIC night of live music and Line dance featuring The Westcoasters, Johnny Scott, the Route 66 Disco and Kandels Country Western shop. This is in aid of Worthing Hospital Breast Cancer Unit. Tickets just £8 from the box office on (01903) 821124 or (01903) 502836.

Saturday 12th October at Chorley Town Hall, Chorley, Lancashire, a marathon Line dance in aid of Marie Curie Nursing Service. This takes place between 11am and 5pm and this year's star guest is Charlotte-Oulton Macari, who will be teaching new dances on the day. Tickets just £4. For more details please ring (01772) 749797

Saturday 12th October at Stockport Town Hall, Edward Street, Stockport, from 8pm 'til midnight. Cadillac Ranch CMC present a Charity Evening in aid of Children suffering from Epidermolysis Bullosa (EB). Live music from Magill plus Cadillac Ranch Country Disco. Advance tickets £6, or £8 on the door. Licensed bar. For further information please ring Jean or Ged on (0161) 494 6804 or fax, (0161) 494 2567.

Saturday 12th October at the Nuclear Sports and Social Club (formerly Berkeley Power Station Social Club) from 8pm 'til 1am. A Line dance social night in aid of Cancer Research UK to include all kinds of music and styles, requests, raffles, free prize draw, Western clothing stall, licensed bar, food at reasonable prices, large sprung dance floor and, to cap it all, a large car park on site. Tickets just £4. Phone Tony or Pam on (01454) 620097 for more information.

Saturday 26th October at the Crofton Main Hall, York Rise, Orpington, Kent, from 8pm-11.30pm, a Charity Halloween Themed Line Dance Night in aid of the British Heart Foundation. Tickets just £5. Organised by Julie Mott - Calgary Stampede LDC.

Race For Life



On 7th July 12 members of the Kelado Kickers LDC (Essex) took part in the Race For Life at Gunners Park, Southend, to raise money for Cancer Research UK. The event was sponsored by Tesco's and focused upon women coming together to walk, run or jog 5km to raise money to fight the cancers that blight their lives.

Each member of the Kelado team finished the course. A big thank you to the Kelado Kickers and to Pat Gladman for this great picture!

Kilbarchan Kickers



Pictured here, a group of dancers from the Habbie Westerners Line dance class in Renfrewshire, Scotland. Heather Downs wrote to us and told us about the class dancing for charity at the local agricultural show in Kilbarchan. The class has raised over £1450 for charity so far and many of the members are beginner dancers...

Conygre Hall Happenings

We eventually got the date right and were pleased to discover that the Beverley Hillbillies marathon Line dance event, held on Sunday 28th July, raised an impressive £2,534 for Save The Children. Well done all! Bev Nichols wanted to take this opportunity to thank Carl, Fran, Sue, June and friends for all their help with this successful event. In the meantime, expect to see Bev in next month's *Linedancer*...

BOUQUET CORNER

Oops . . .

Marion is Line dance instructor Paul's (Lydiat Hustlers) mum. She makes the tea, takes the money on the door and is very pleasant and welcoming to all newcomers and old members alike. Unfortunately, whilst posing for a photo to go in last month's *Linedancer*, she slipped and broke her wrist!

Best wishes go to her and we hope she is soon well again. Good thing it wasn't her ankle...

Harley Dee Helps Hospice



Pictured here, members of the Harley Dee American LDC presenting a cheque for an impressive £1,761.38 to Margaret Davies, supervisor at Claire House Children's Hospice in Chester.

The money was raised by holding raffles at club nights, and by holding a Line dance event at the Burmah Castrol Club where members did a sponsored Dance A Mile. This event was a great success and those present had a tremendous time and were thrilled to discover that the money would allow the hospice to buy Oxygen supplies for at least a year!

Thanks to Victoria Britlin and Alex Macdonald for the information, and well done Harley Dee LDC!

Hospital Haircut Helper



Tiffany Chase-Sadler of the Rebel Liners LDC in Gloucestershire had her head shaved (as shown!) in aid of the Oncology Department, St. George's Hospital, London. The cropping session took place at a Rebel Liners disco on 31st May at Woodlawn's Country Club where Jamie (pictured with Tiffany) took the clippers out and removed Tiffany's hair, which was half way down her back in length.

Well done Tiffany, who raised £900, and to all her supporters and sponsors.

African Genesis



Line dancers from Somerset volunteered to raise money for the "Send A Cow To Africa" fund. They raised £83 in their local village hall. Margaret Donaldson asked us to say thank you to Mel and Val for the moosic.

Dave's "Ravers"



Pictured here, some Red Hot Ravers proudly showing off their T-Shirts, which read, "Linedancer Magazine Club Of The Year".

The photo was taken at Oweley Wood Social Club, where the Ravers got together to raise another £440 for The St Luke's Hospice (Cheshire).

Sutton Trust Success



In May, members of a Line dance class that meets at the Sutton Trust Social Club in South Shields held a Line dance evening in aid of the Profound Multiple Learning Difficulty Unit at Greenfield School, Hebburn. A raffle, with prizes donated by members, and a sponsored dance, combined to produce a final total of £2,137, a great result.

Sharon Lamb would like to publicly thank Anne Patchett and Jennifer Tufts for all their hard work and also those from the Sutton trust Club for their fantastic support. Well done folks! Shown here, Sharon (DJ, Teacher, second row, blue hat and top) Anne (front row in white, with white hat and top) and Jennifer (front row, with black and white hat and black and lilac flowery top).

Rodeo Stomp For Charity!



On Monday 24th June Cheryl Farr and 70 members of the Rodeo Stompers LDC held a charity evening at the Histon Royal British Legion Club, Cambridgeshire, that raised a total of £520 for the Papworth Hospital Charitable Fund and Milton Children's Hospice.

Cheryl says, "thanks to all our members and supporters for attending this important event on one of the hottest nights of the year."



Album Reviews

by Tim Ruzgar, *Linedancer* magazine's Official Reviewer

McBRIDE & THE RIDE

Amarillo Sky

Dualtone 80302 01122-2

Listen ★★★★★
Dance ★★★★★



McBride & The Ride has been around for several years and leader, Terry McBride is a respected songwriter and has been a regular writing partner to Ronnie Dunn and has quite a few cuts on Brooks and Dunn's recent albums. He wrote one of my favourite Brooks and Dunn songs, *I Am That Man*, from their *Borderline* album.

The tone is set straight away with the opener *Amarillo Sky* (78 bpm), which has a pounding drum beat as in Shania's *Any Man Of Mine* so this track would be good for the dance *Easy Come, Easy Go*. Terry on lead vocals at times sounds like his buddy Ronnie Dunn. A great opening track.

Sure Feels Like It (85 bpm) includes world class drumming from Billy Thomas. A good drumbeat makes for a good dance track. In this case, it's a Night Club Two-step. Next, we have *Anything That Touches You* (66 bpm) a nice, simple, Country song with strong vocals, steel guitar and powerful lead guitar. *You Take My Heart There* (177 bpm) is for Two-step and Couples and Line dancers will love this track too. *Leave Her With Me* (122 bpm) is a good paced Cha Cha and could be straight off a Brooks and Dunn album as well. The song has Terry asking a guy to leave his woman and let him have her himself. "If you're gonna walkout, go ahead and do it now, don't

leave her hanging buy a string, leave her with me". Powerful stuff.

All sorts of songs are being covered by Country artists and I was amazed to find the classic The Who song *Squeeze Box* (120 bpm) from the 1970s covered here. I still have the original on vinyl! McBride & The Ride do a superb job with it. Whist keeping pretty true to the original, they add a modern Country flavour to it. This fantastic track must have a dance written to it!

Why Not Colorado (111 bpm) is a really good Cha Cha and it is ideal for dances like *Cinco De Mayo* or *CCS*. Yet another strong dance track just waiting for a good dance to be written to it. There are a couple of slower songs; *Yours*, which is simply a beautiful song, delivered in an 'unplugged' style, and *When Somebody Loves You*, a nice smooth listening song. Another surefire hit could be *Hasta Luego* (118 bpm), a Latin flavoured Cha Cha. It's a really catchy singalong song with lots of la la la's in it. If this one isn't a big hit, I don't know what will be...

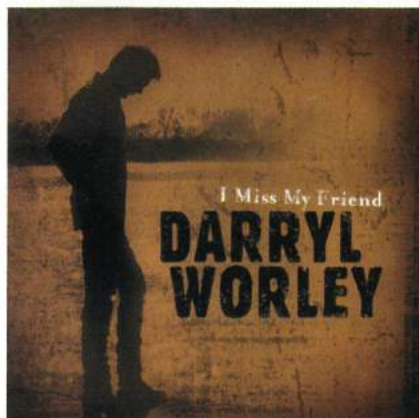
McBride & The Ride has delivered a superb album here. Eight of the ten tracks are danceable. If you are looking to choreograph dances look no further. If you just like to dance or listen, this is New Country at its very best. Buy it NOW.

DARRYL WORLEY

I Miss My Friend

Dreamworks DRMF 13953-2

Listen ★★★★★
Dance ★★★★★



Darryl Worley got his break a couple of years ago from Dreamworks and released his brilliant debut album, *Hard Rain Don't Last*. I was surprised that there were no dances choreographed it as there were some really good dance tracks on it. Many artists disappoint with their second album, so let's see if Darryl Worley continues this ignoble tradition.

The first cut, *Tennessee River Run* (91 bpm), instantly reminds you of Alan Jackson's *Chatahoochie* and if anyone is still doing that beginner dance this would be ideal for it. It's a good opener, introducing us to the great musicians and Darryl's super Country voice. This is simply a really good Country dance track.

Callin' Caroline (113 bpm) is one of the strongest tracks on the album; it's a really good Two-step, and one of those songs that you have to tap your feet to as you play it. The steel guitar and fiddle playing are outstanding, and this one will surely find its way on to the dance floor. *Family Tree* (121 bpm) is an East Coast swinger with some clever lyrics; "One more baby is alright by me, we'll just add another limb to the family tree". This strongly produced track is another winner for Darryl. *The Least That You Can Do* (142 bpm) works for John Anderson's classic *Seminole Wind* (does anyone still do the *Seminole Scuffle*?). You'll love this. Darryl had a hand in writing this song, as he did with many of the others on the album, and it shows just what a good wordsmith

he is. This track would be ideal for both Line and Partner dancers.

I Built This Wall (80 bpm) is a strong song vocally for Darryl and it leans slightly towards more traditional Country. *Opportunity Of A Lifetime* (80 bpm) has a soft jazzy feel, with brushes on the snares, lots of piano and Stefan Grapelli style violin. It's smooth, very danceable, and with the right choreographer it too could be a hit. My favourite is *Spread A Little Love Around* (170 bpm); it's another Two-stepper and I'd love to be playing this at events for a long time to come, so please choreographers, get cracking!

I Wouldn't Mind The Shackles (92 bpm) is a steady number with a good hook; "I wouldn't mind the shackles, if wasn't for the rattle of the chains". This is another Night Club Two-step and you could use it for *Shiver and Shake*. There are a few slower songs; the haunting *POW 369* which is very patriotic, *Back Where I Belong*, which finds Darryl in a reflective mood, and *I Miss My Friend* (70 bpm), a beautiful song that would be good for *Amazing Faith*. *Where You Think We're Goin'* (125 bpm) is very George Strait, with a laid back 'Texas' feel about it. A good dance track too!

Darryl Worley has surpassed all expectations here. For those who love quality Country music to dance to, this is for you. It is one of the best releases of the year. Treat yourself to this classy Country album; you will not be disappointed.

Dance		Listen	
★★★★★	A Hit	★★★★★	A Hit
★★★★	Excellent	★★★★	Excellent
★★★	Very Good	★★★	Very Good
★★	Good	★★	Good
★	Poor	★	Listen Only
● Half star			

Mark Chesnutt is a superstar in the world of Country music and since the early nineties he has released some fine albums. This one kicks off with *Don't Know Why I Do It* (176 bpm), a real country rocker which is a good fast dance track, and as it's under three minutes long, it won't leave you too breathless!

She Was (88 bpm) is a nice gentle song, which reminds me of Paul Brandt's *I Meant To Do That*, and just like that song, it may be too nice to dance to. It's perfect for *The Sway*, so grab your partner! *Sacred As A Sunday* (99 bpm) finds Mark singing at his lowest vocal range. He sounds like Randy Travis on *Forever and Ever, Amen*. It's a medium paced Cha Cha and would make a good practise track for lots of dances, although it's worthy of a nice beginner dance in its own right.

Population Minus One (100 bpm) is a song that has Mark sort of talking rather than singing throughout much of it. It's a clever song though with a good hook and with clever choreography this could be a surprisingly good dance track. *I Want My Baby Back* (125 bpm) is one of the album's highlights, with a fast Cha Cha suitable for dances like *Black Coffee*, *T.Bone Shuffle* or

Psycabilly Boogie. My Dreams (104 bpm) is, in contrast, a song with great fun lyrics, where Mark sings of dreams. This could have you all smiling and laughing while you dance, now THAT would be something...

I Drew Me (147 bpm) is a nice East Coast swinger to delight the Couples dancers among you, although it will make for a good Line dance track too. There are a few listening songs - *You'd Be Wrong* a great schmaltzy number, and *Just Right For You*, a beautiful song for you to play or sing to your loved one. It's one of my favourites and has a nice twist in the lyrics.

The album finishes with *Good Night To Be Lonely* (138 bpm) which is another really strong dance track. It's very catchy with some good breaks, and it has a great hook that will get into your head, and stay there! Please someone write a dance to this brilliant track.

Mark Chesnutt has re-evaluated his career and obviously taken some good advice from the folks at Columbia. His new producer, Billy Joe Walker Jr., has made this Mark's best album to date. You simply cannot afford to be without this fine collection of Country songs...

MARK CHESNUTT

Mark Chestnutt

Columbia CK 86540

Listen ★★★★★
Dance ★★★★★



Twenty-five-year-old Kasey Chambers is already a superstar in her native Australia, thanks mainly to her debut album, *The Captain*. It was released last autumn in the States, won critical acclaim, and made Kasey as hit in the US market. At that time the album was almost three years old and Kasey was already recording this second album, *Barricades and Brickwalls*. She's not entirely Country and if you think Sheryl Crow, Melissa Ethridge or early Joni Mitchell, you will have more of an idea about her style...

The title track, *Barricades and Brickwalls* (67 bpm) opens the album and, whilst it is a Night Club Two-step, it's a little on the heavy side, with lots of Rock guitar. Nevertheless, it's powerful stuff and many of you will like it. *Not Pretty Enough* (120 bpm) is the first single release of this album in America. The track begins fairly gently but soon turns into a good steady Cha cha, during which Kasey's vocals shine.

On A Bad Day (141 bpm) has a distinctive Country sound - Alison Krauss meets Gillian Welch. There are some strong harmonies, courtesy of Lucinda Williams, and the gentle fiddle, Dobro, and banjo make this a pleasing little ditty. *Runaway Train* (160 bpm) is very different - a bit of a rocker, with a beat ideally suited for *Easy Come Easy Go*. "Clear that track, they won't take us back, They can stick it where the sun don't shine". Nice! *A Little Bit Lonesome* (158 bpm) has Kasey sounding as though she is paying tribute to the great Hank Williams. This is pure Country, tangy vocals an' all. They would love this on the Opry stage.

Nullarbor Song (117 bpm) slows the pace right down and finds Kasey singing of sleeping under the stars, lamenting the fact that she has to return to the city. Nice song. *Still Feeling Blue* (105 bpm) is another strong Country track, written by Gram Parsons. Kasey's vocals are brilliant here. This is the strongest dance track on the album and who knows, we may be dancing to it soon. *Crossfire* (110 bpm) is credited as featuring a band, The Living End. At just over two minutes long this bluesy rocker would make another fine dance track. *If I Were You* (136 bpm) has a good steady beat and, as well as drums, features bass, acoustic, electric and baritone guitars, which all combine to make this a damn good track. There is also a papoose credited as an instrument, whatever that is. Answers on a postcard please!

When I looked at the time remaining counter on my player for the final cut, *I Still Pray*, I was astounded to see it was over eleven minutes long! Upon checking the sleeve notes I discovered that there is actually another "hidden" track, *Ignorance*, that follows. The latter is a kind of protest song that Joan Baez and Joni Mitchell would have been proud of. All the royalties from this track go to a children's orphanage charity.

Barricades and Brickwalls is an eclectic mix of songs encompassing several musical genres. There are several good danceable tracks on the album. If you like to try something a little different now and again, then this album is right up your street.

KASEY CHAMBERS

Barricades and Brickwalls

EMI Australia - 7243 12423 22

Listen ★★★★★
Dance ★★★★★





Fly Like A Bird



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Rock Steps with 1/4 Turns.		
1 - 2	Rock to left side on left. Rock to right side on right.	Rock. Rock.	On the spot
3 - 4	Rock weight onto left making 1/4 turn left. Hold.	Turn. Hold.	Turning left
5	On ball of left make 1/4 turn left rocking right to right side.	Rock	Turning left
6	Rock to left side on left.	Rock	On the spot
7 - 8	Rock weight onto right making a 1/4 turn right. Hold.	Turn. Hold.	Turning right
Section 2	Rock Steps & 1/4 Turns, Kick Ball 1/4 Turn Left, Kick Ball Change		
9	On ball of right make 1/4 turn right rocking left to left side.	Rock	Turning right
10	Rock weight onto right.	Rock	On the spot
11 - 12	Rock weight onto left making 1/4 turn left. Hold.	Turn. Hold.	Turning left
13 & 14	Kick right forward. Step right beside left. Step left 1/4 turn left.	Kick Ball Turn	Turning left
15 & 16	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
Section 3	Cross Unwind, Crossing Shuffle, Turning Shuffle, 1/4 & 1/2 Pivots.		
17 - 18	Cross right over left. Unwind 1/2 turn left (weight ends on right).	Cross. Unwind.	Turning left
19 & 20	Cross left over right. Step right to right side. Cross left over right.	Cross & Cross	Right
21 & 22	Step right 1/4 turn right. Step left beside right. Step forward right.	Right Shuffle	Turning right
23	On ball of right pivot 1/4 turn right stepping left to left side.	Step	Turning right
24	On ball of left pivot 1/2 right stepping right to right side.	Turn	Turning right
Section 4	Cross Point, Cross Unwind, Crossing Shuffle, Right Side Slide.		
25	Cross left over right, taking weight & slightly bending knees.	Cross	On the spot
26	Point right toe out to right side as you straighten up.	Point	On the spot
27 - 28	Cross right over left. Unwind 1/2 turn left (weight ends on right).	Cross. Unwind.	Turning left
29 & 30	Cross left over right. Step right to right side. Cross left over right.	Cross & Cross	Right
31	Take a big sliding step to right with right foot.	Right	Right
32	Slide left to close beside right.	Slide	On the spot

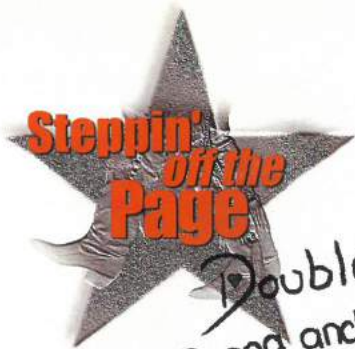
Dedication:- For all those who took flight at the Commonwealth Games closing ceremony, you where 'Totally Awesome'.

Two Wall Line Dance:- 32 Count. Intermediate Level.

Choreographed by:- Hedy McAdams (USA) Nov. 1995.

Choreographed to:- 'Fly Like A Bird' by Boz Scaggs (124 bpm) Line Dance Fever 3 or Some Change album, (32 count intro).

Music Suggestion:- 'If It Don't Take Two' by Shania Twain (teaching) from The Woman In Me.



Script
approved by

Double D
Donna and Debbie
x x x x

Kickin



BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Kicks, Step Back, Left Kick, Step Back, Right Kicks, Touch.		
1 - 2	Kick right forward twice.	Kick. Kick.	On the spot
3 - 4	Step back on right. Kick left forward.	Back. Kick.	Back
5 - 7	Step back on left. Kick right forward twice.	Back. Kick. Kick.	Back
8	Touch right beside left.	Touch	On the spot
Section 2	Walk Forward, Kick Right, Walk Back, Touch Right.		
1 - 2	Step forward right. Step forward left.	Forward, 2,	Forward
3 - 4	Step forward right. Kick left forward.	3, Kick.	
5 - 6	Step back left. Step back right.	Back, 2,	Back
7 - 8	Step back left. Touch right beside left.	3, Touch.	
Section 3	Grapevine Right, Touch, Grapevine Left with 1/4 Turn Left, Stomp.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
3 - 4	Step right to right side. Touch left beside right.	Step. Touch.	
5 - 6	Step left to left side. Cross right behind left.	Step Behind	Left
7 - 8	Step left 1/4 turn left. Stomp right beside left (no weight).	Turn. Stomp.	Turning left
Section 4	Grapevine Right, Touch, Grapevine Left with 1/4 Turn Left, Stomp.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
3 - 4	Step right to right side. Touch left beside right.	Step. Touch.	
5 - 6	Step left to left side. Cross right behind left.	Step Behind	Left
7 - 8	Step left 1/4 turn left. Stomp right beside left (no weight).	Turn. Stomp.	Turning left

2 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Double D, Donna & Debbie (UK).

Choreographed to:- 'Kick A Little' by Little Texas (144 bpm) from Simply The Best Line Dance Album.

Music Suggestion:- 'Poison Ivy' by The Deans (147 bpm) Sweet Nothing CD (32 count intro).

Steppin' off the Page

Script approved by

Jo Thompson

Come Dance With Me



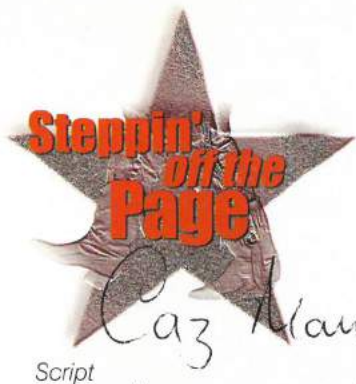
BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Diagonal Lock Steps Forward with Scuffs.		
1 - 2	Step right diagonally forward right. Lock left behind right.	Right. Lock.	Forward
3 - 4	Step right diagonally forward right. Scuff left forward.	Step. Scuff.	
5 - 6	Step left diagonally forward left. Lock right behind left.	Left. Lock.	
7 - 8	Step left diagonally forward left. Scuff right forward.	Step. Scuff.	
Section 2	Jazz Box, Cross, Grapevine Right, Cross.		
1 - 2	Step right across left. Step back on left.	Cross. Back.	On the spot
3 - 4	Step right to right side. Step left across front of right.	Side. Cross.	Right
5 - 6	Step right to right side. Cross left behind right.	Right. Behind.	
7 - 8	Step right to right side. Cross left across front of right.	Right. Cross.	
Section 3	Right Scissor Step, Hold, Left Scissor Step, Hold.		
1 - 2	Step right to right side. Step left beside right.	Right. Together.	Right
3 - 4	Step right across front of left. Hold.	Cross. Hold.	Left
5 - 6	Step left to left side. Step right beside left.	Left. Together.	Left
7 - 8	Step left across front of right. Hold.	Cross. Hold.	Right
Section 4	Right Scissor Step, Grapevine 1/4 Turn Left, Step 1/2 Pivot Left.		
1 - 2	Step right to right side. Step left beside right.	Right. Together.	Right
3	Step right across front of left.	Cross	Left
4 - 5	Step left to left side. Cross right behind left.	Side. Behind.	
6	Step left 1/4 turn left.	Turn	Turning left
7 - 8	Step forward right. Pivot 1/2 turn left, taking weight forward onto left.	Step. Pivot.	Turning left

4 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Jo Thompson (USA).

Choreographed to:- 'Come Dance With Me' by Nancy Hays (122bpm) Come Dance With Me CD.



Script
approved by

Caz Mawby
xx ☺

World of Blue



Caz Mawby

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Rock, Cross Shuffle, Left Rock, Cross Shuffle.		
1 - 2	Rock to right side on right. Rock onto left in place.	Right. Rock.	Right
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 - 6	Rock to left side. On left. Rock onto right in place.	Left. Rock.	Left
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 2	Right Rock, 1/4 Turn Left, Forward Shuffle, Rock Step, Back Lock.		
1 - 2	Rock to right side on right. Rock onto left making 1/4 turn left.	Rock Turn	Turning left
3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
5 - 6	Rock forward on left. Rock back onto right.	Forward Rock	
7 & 8	Step back left. Lock right across front of left. Step back left.	Back Lock Step	Back
Section 3	Back Rock, Shuffle Forward, Side Left, Together, Chasse Left.		
1 - 2	Rock back on right. Rock forward onto left.	Back Rock	Back
3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
5 - 6	Step left to left side. Step right beside left.	Side Together	Left
7 & 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
Section 4	Cross Rock, Triple 1/2 Turn Right, Forward Rock, Coaster Step.		
1 - 2	Cross rock right over left. Rock back onto left in place.	Cross Rock	On the spot
3 & 4	Triple step 1/2 turn right, stepping - Right, Left, Right.	Triple Turn	Turning right
5 - 6	Rock forward on left. Rock back onto right.	Rock Step	Forward
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot.

BEGINNER

4 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Caz Mawby (UK).

Choreographed to:- 'World Of Blue' by Dwight Yoakam (131 bpm) from Tomorrow's Sounds today CD or Stepping Line Once More CD.

Music Suggestion:- 'I Think Of You' by The Merseybeats.

Sorry

Script
approved by

Martin Ritchie



Martin Ritchie

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Right, Ronde, Cross, Back, Side Left, Ronde, Cross, Back,		
1 - 2	Step right to right side. Sweep left around in front of right.	Right. Sweep.	Right
3 - 4	Cross step onto left over right. Step back on right.	Cross. Back.	Back
5 - 6	Step left to left side. Sweep right around in front of left.	Left. Sweep.	Left
7 - 8	Cross right onto right over left. Step back onto left.	Cross. Back.	Back
Section 2	Back Rock, Step, Hold, Step 1/4 Pivot Right x 2.		
1 - 2	Rock back on right. Rock forward onto left.	Rock. Recover.	On the spot
3 - 4	Step forward on right. Hold.	Step. Hold.	Forward
5 - 6	Step forward left. Pivot 1/4 turn right.	Step. Turn.	Turning right
7 - 8	Step forward left. Pivot 1/4 turn right.	Step. Turn.	
Section 3	Cross, Hold, Side Right, Behind, Ronde, Behind, Side Left, Cross.		
1 - 2	Cross left over right. Hold.	Cross. Hold.	Right
3 - 4	Step right to right side. Cross left behind right.	Side. Behind.	
5 - 6	Sweep right out to side and behind left. Cross step onto right behind left.	Sweep. Behind.	On the spot
7 - 8	Step left to left side. Cross right over left.	Side. Cross.	Left
Section 4	Side Left, Touch, 1/4 Turn, Ronde, Cross, Unwind 1/2 Turn, Hip Bumps.		
1 - 2	Step left to left side. Touch right beside left.	Side. Touch.	Left
3 - 4	Step right 1/4 turn right. Sweep left out to side and around in front of right.	Turn. Sweep.	Turning right
5 - 6	Cross left over right. Unwind 1/2 turn right (weight ends on left).	Cross. Unwind.	Turning right
7 - 8	Bump hips right. Bump hips left.	Bump. Bump.	On the spot



Music track available for legal download £1.99. Visit www.linedancermagazine.com.

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

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

Choreographed to:- 'Saying Sorry' by The Borderers (116bpm) from Inspired album (32 count intro).

Choreographers Note:- To finish facing front make the last turn a 3/4 turn right and bum hips to hit lyrics 'Cha cha cha'.

Music Suggestion:- 'Island' by Eddie Rowen (94 bpm) from The Best of Eddie Rowen (16 count intro).



2 Steppin' Again



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Basic Forward, Forward Coaster		
1 - 2	Step forward left. Step forward right.	Left. Right.	Forward
3 - 4	Step forward left. Hold.	Left. Hold.	
5 - 6	Step forward right. Hold.	Right. Hold.	
7 - 8	Step forward left. Step right beside left.	Step. Together.	
Section 2	Basic Back, Back Coaster.		
1 - 4	Step back left. Hold. Step back right. Hold.	Back Hold Back Hold	Back
5 - 6	Step back left. Step right beside left.	Back. Together.	
7 - 8	Step forward left. Hold.	Forward. Hold.	
Section 3	Step, 1/4 Turn Left, Weave Left.		
1 - 2	Step forward right. Hold.	Step. Hold.	Forward
3 - 4	Make 1/4 turn stepping onto left in place. Hold.	Turn. Hold.	Turning left
5 - 6	Cross step right over left. Step left to left side.	Cross. Side.	Left
7 - 8	Cross right behind left. Hold.	Behind. Hold.	
Section 4	Full Turn Travelling Left, Cross Rock, Side Right.		
1 - 2	Step left 1/4 turn left. Make 3/4 turn left and step back onto right.	Turn. Turn.	Turning left
3 - 4	Step left to left side. Hold.	Left. Hold.	Left
5 - 6	Cross rock left forward across right. Rock back onto right in place.	Cross. Rock.	On the spot
7 - 8	Step right to right side. Hold.	Right. Hold.	Right
Section 5	Weave Right, 3/4 Turn Right.		
1 - 2	Cross step left over right. Step right to right side.	Cross. Side.	Right
3 - 4	Cross left behind right. Hold.	Behind. Hold.	
5 - 6	Step right 1/4 turn right. Make 1/2 turn right stepping back onto left.	Turn. Turn.	Turning right
7 - 8	Take weight forward onto right. Hold.	Step. Hold.	Forward
Section 6	Left Rock Cross, Right Rock Cross (travelling forward).		
1 - 2	Rock to left side on left. Rock onto right in place.	Left. Rock.	Left
3 - 4	Step left forward across right. Hold.	Cross. Hold.	Forward
5 - 6	Rock to right side on right. Rock onto left in place.	Right. Rock.	Right
7 - 8	Step right forward across left. Hold.	Cross. Hold.	Forward
Section 7	Weave Left, Cross Rock, Side Right.		
1 - 2	Step left to left side. Cross right behind left.	Step. Behind.	Left
3 - 4	Step left to left side. Hold.	Side. Hold.	
5 - 6	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
7 - 8	Step right to right side. Hold.	Right. Hold.	Right
Section 8	Weave Right, 3/4 Turn Right.		
1 - 2	Cross left over right. Step right to right side.	Cross. Side.	Right
3 - 4	Cross left behind right. Hold.	Behind. Hold.	
5 - 6	Step right 1/4 turn right. Make 1/2 turn right stepping back onto left.	Turn. Turn.	Turning right
7 - 8	Take weight forward onto right. Hold.	Step. Hold.	Forward

INTERMEDIATE

4 Wall Line Dance:- 64 Counts. Intermediate

Choreographed by:- Max Perry (May 2002) USA.

Choreographed to:- 'Never Gonna Feel Like That Again' (156 bpm) by Kenny Chesney from No Shoes, No Shirt, No Problems CD (start on vocals).

Music Suggestion:- Any medium tempo Two Step music.



Script
approved by

Barry Amato

Southside Stomp



Jenai

INTERMEDIATE

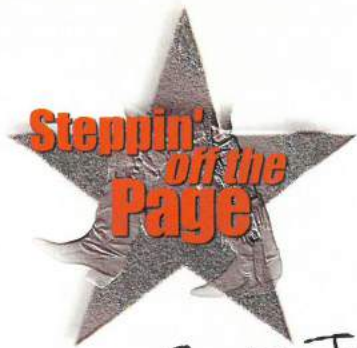
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	1/4 Point, 1/4 Hitch, 1/4 Turn, Hitch, 1/2 Point, 1/2 Hitch, 1/4 Step, Hold.		
1	On ball of left make 1/4 turn left and point right to right side.	Point	Turning left
2	Make 1/4 turn right, hitching right foot to left knee.	Hitch	Turning right
3	Make 1/4 turn right stepping right beside left.	Side	
4	Hitch left foot to right knee.	Hitch	
5	On ball of right make 1/2 turn right touching left out to left side.	Turn	Turning right
6	On ball of right make 1/2 turn left hitching left foot to right knee.	Hitch	Turning left
7 - 8	Make 1/4 turn left stepping forward onto left. Hold.	Step. Hold.	
Section 2	Right Rock, Hold, Together, Hold, Left Side Touches, Stomp, Hold.		
1 - 2	Rock to right side on right (bending knee keeping left leg straight). Hold.	Right Rock	Right
3 - 4	Recover weight and step right beside left taking weight. Hold.	Together. Hold.	
Optional	As you rock right circle right arm out to right and up over head.		
	As you step together circle arm up over head and back down by side.		
5 - 6	Touch left out to left side. Touch left a little closer to right.	Out. In.	On the spot
7 - 8	Stomp left beside right. Hold.	Stomp. Hold.	
Section 3	Side Right, Hold, Cross, Hold, Chasse Right, Hold.		
1 - 2	Step right to right side. Hold.	Right. Hold.	Right
3 - 4	Cross step left over right. Hold.	Cross. Hold.	
5 - 6	Step right to right side. Close left beside right.	Side. Close.	
7 - 8	Step right to right side dragging left towards right. Hold.	Side. Hold.	
Section 4	1/4 Turn Right, Hold, 1/2 Pivot, Hold, Stomps Out, Jump In, Hold.		
1 - 2	Make 1/4 turn right dragging left through to step forward. Hold.	Step. Hold.	Turning right
3 - 4	Pivot 1/2 turn right. Hold.	Turn. Hold.	
5 - 6	Stomp left out to left side. Stomp right out to right side.	Out. Out.	On the spot
7 - 8	Jump feet together. Hold.	Jump. Hold.	
Tag	The tag is danced following wall 10. After Jenai sings with just a drum beat.		
1 - 4	Stomp left. Hold. Stomp right. Hold.		
5 - 8	Stomp left. Stomp right. Stomp left. Hold.		
Note	Tag is only danced once. Following tag start dance again from beginning.		

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Barry Amato (USA) Oct 2001 (32 count intro, start on vocals).

Choreographed to:- 'Southside Stomp' by Jenai (155bpm) from Cool Me Down album.

Music Suggestion:- 'Too Good To Be True' by Michael Peterson (173 bpm), no tag needed with this track.



Script
approved by

Gaye Teather

Nobody's Perfect



Gaye Teather

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Step 1/2 Pivot, Shuffle 1/2 Turn, Step Back, Tap, Side Step, Touch.		
1 - 2	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
3 & 4	Shuffle step 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn	
5 - 6	Step back on right. Tap left toe across right foot.	Back. Tap.	Back
7 - 8	Step left to left side. Touch right beside left.	Left. Touch.	Left
Section 2	Chasse Right, Cross Full Unwind, Side Left, Touch, Diagonal Step, Touch.		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Cross left over right. Unwind full turn right, weight ends on right.	Cross. Unwind.	Turning right
5 - 6	Step left to left side. Touch right beside left.	Side. Touch.	Left
7 - 8	Step right diagonally forward right. Touch left beside right.	Forward. Touch.	Forward
Section 3	Diagonal Lock Left, 1/4 Turn Ronde, Weave Left.		
1 - 2	Step left diagonally forward left. Lock right behind left.	Step. Lock.	Forward
3	Step left diagonally forward left.	Step.	
4	Making 1/4 turn left, sweep right foot out and around in front of left.	Sweep	Turning left
5 - 6	Cross right over left. Step left to left side.	Cross. Side.	Left
7 - 8	Cross right behind left. Step left to left side.	Behind. Side.	
Section 4	Cross Rock, Chasse Right, Cross, 1/4 Turn Left, Back Rock.		
1 - 2	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
5 - 6	Cross left over right. Make 1/4 turn left and step right foot back	Cross. Turn.	Turning left
7 - 8	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
Tag:-	This tag is danced once following wall 2.		
1 - 2	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
3 - 4	Rock back on left. Rock forward onto right.	Back. Rock.	
Restart	Wall 5 is danced to the end of Section 2 then restart dance from beginning.		

INTERMEDIATE

2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Gaye Teather.

Choreographed to:- 'Anyone Of Us (Stupid Mistake)' by Gareth Gates (108 bpm) available on single.

Love's Calling



Steve Yoxall

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right & Left Toe Points with Holds.		
1 &	Point right toe to right side. Step right beside left.	Right &	On the spot
2 &	Point left toe to left side. Step left beside right.	Left &	
3 - 4	Point right toe to right side. Hold.	Right. Hold.	
& 5	Step right beside left. Point left toe to left side	& Left	On the spot
& 6	Step left beside right. Point right toe to right side.	& Right	
& 7 - 8	Step right beside left. Point left toe to left side. Hold.	& Left. Hold.	
Section 2	Left & Right Sailor Steps, Touch Back, Unwind 1/2 Turn Left, Step 1/2 Pivot.		
1 & 2	Cross left behind. Step right to right side. Step left slightly forward left.	Sailor Step	On the spot
3 & 4	Cross right behind left. Step left to left side. Step right slightly forward right.	Sailor Step	
5 - 6	Touch left toe back behind right. Unwind 1/2 turn left. (weight end on left)	Behind. Unwind.	Turning left
7 - 8	Step forward right. Pivot 1/2 turn left. (weight ends on left)	Step. Pivot.	
Section 3	Right & Left Step Points, 1/2 Turn Right, Point Left & Right.		
1 - 2	Step forward right. Point left to left side.	Step. Point.	Forward
3 - 4	Step forward left. Point right to right side.	Step. Point.	
5 - 6	Make 1/2 turn right stepping right beside left. Point left to left side.	Turn. Point.	Turning right
7 - 8	Step forward left. Point right to right side.	Step. Point.	Forward
Section 4	Cross Unwind 3/4 Turn Left, Kick Ball Step, Stroll Forward.		
1	Step right across front of left.	Cross	On the spot
2 - 4	Slowly make 3/4 turn left (ending weight on left, feet together).	Unwind	Turning left
5 & 6	Kick right forward. Step right beside left. Step forward left.	Kick Ball Step	Forward
7 - 8	Step forward right. Step forward left.	Right. Left.	
Section 5	Grapevine Right with 1/2 Turn, Right Sailor Step, Left Sailor Step.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
3 - 4	Step right 1/4 turn right. Make further 1/4 turn right stepping left to left side.	Turn. Side.	Turning right
5 & 6	Cross right behind left. Step left to left side. Step right slightly forward right.	Sailor Step	On the spot
7 & 8	Cross left behind. Step right to right side. Step left slightly forward left.	Sailor Step	
Section 6	Grapevine Right with 1/2 Turn, Right Sailor Step, Left Sailor Step.		
1 - 8	Repeat Section 5, Steps 1 - 8.		
Section 7	Right Side Rock, Cross Shuffle, 1/4 Turn Right, Back, Cross Shuffle.		
1 - 2	Rock to right side on right. Rock onto left in place.	Right. Rock.	Right
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
5 - 6	Make 1/4 turn right stepping back onto left. Step back right.	Turn. Back.	Turning right
7 - 8	Cross left over right. Step right to right side. Cross left over right.	Cross Step Cross	Right
Section 8	Right Side Rock, Cross Shuffle, 1/4 Turn Right, Back, Cross Shuffle.		
1 - 8	Repeat Section 7, Steps 1 - 8.		

4 Wall Line Dance:- 64 Counts. Intermediate

Choreographed by:- Steve Yoxall (UK)

Choreographed to:- 'Lyn To My Heart' by Jenai (124 bpm) from Cool Me Down album (start on vocals).

Music Suggestion:- 'Rockin' Pneumonia' by Ronnie McDowell (Teach); 'I Like It, I Love It' by Tim McGraw (126 bpm).

Escape

Script approved by

Louise Woodcock



Louise Woodcock

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Modified 1/4 Monterey, Heel Switches, 1/4 Turn, Side Slide.		
1 - 2	Point right to right side. Make 1/4 turn right stepping right beside left.	Point. Turn.	Turning right
3 & 4	Rock to left side on left. Rock onto right in place. Step forward left.	Rock & Step	Forward
5 &	Touch right heel forward. Step right beside left.	Right &	On the spot
6 &	Touch left heel forward. Step left beside right.	Left &	
7	Make 1/4 turn left and step right long step to right side.	Turn	Turning left
8	Slide left to touch beside right.	Slide	Right
Section 2	Side, Behind, Side, & Cross, Hold, Full Turn into Chasse Left.		
1 - 2	Step left to left side. Cross right behind left.	Step. Behind.	Left
& 3 - 4	Step left to left side. Cross right over left. Hold.	& Cross. Hold.	
5	Make 1/4 turn right stepping back onto left.	Turn	Turning right
6	Make 1/2 turn right stepping forward onto right.	Turn	
7 & 8	Make 1/4 turn right stepping left to left. Close right beside left. Step left to left.	Turn Close Side	Left
Section 3	Back Rock, 1/4 Turn Shuffle, Step 1/2 Pivot, Forward Rock.		
1 - 2	Cross rock right back behind left. Rock forward onto left.	Back. Rock.	Back
3 & 4	Step right 1/4 turn right. Close left beside right. Step forward right.	Turn Shuffle	Turning right
5 - 6	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	
7 - 8	Rock forward left. Rock back onto right.	Rock. Step.	Forward
Section 4	1/4 Turn Left, Touch, Clap, 1/4 Turn Shuffle, Step 1/4 Pivot, Cross Shuffle.		
& 1 - 2	Step back left making 1/4 turn left. Touch right beside left. Clap.	Turn Touch. Clap.	Turning left
3 & 4	Step right 1/4 turn right. Close left beside right. Step forward right.	Turn Shuffle	Turning right
5 - 6	Step forward left. Pivot 1/4 turn right.	Step. Pivot.	
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 5	Point, Step, Forward Rock, 3/4 Triple Turn Left, Point, 1/4 Turn.		
1 - 2	Point right to right side. Step forward right.	Point. Step.	Forward
3 - 4	Rock forward on left. Rock back onto right.	Rock. Step.	
5 & 6	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
7	Point right to right side.	Point	On the spot
8	Make 1/4 turn right stepping onto right clicking fingers.	Turn	Turning right
Section 6	1/4 Turn Point, 1/4 Turn Step, Rock Step, Triple 1/2 Turn, Heel Turn Touch.		
1	Make 1/4 turn right, pointing left to left side.	Point	Turning right
2	Make 1/4 turn left stepping onto left clicking fingers.	Turn	Turning left
3 - 4	Rock forward on right. Rock back onto left.	Rock. Step.	Forward
5 & 6	Triple step 1/2 turn right, stepping - Right, Left, Right.	Triple Turn	Turning right
7	Touch left heel forward.	Heel	On the spot
& 8	Make 1/4 turn right stepping left beside right. Touch right beside left.	Turn Touch	Turning right

INTERMEDIATE

4 Wall Line Dance:- 48 Counts. Intermediate

Choreographed by:- Louise Woodcock (UK) May 2002

Choreographed to:- 'Escape' by Enrique Iglesias (120 bpm) available on single or Escape album.

Suggested Music:- 'You Can Feel Bad' by Patty Loveless (120 bpm).

Steppin' on the Page

Script approved by

Jonker

We're Alive



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Syncopated Weave, 1/4 Turn Sailor, 1/2 Turn onto Left.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
& 3 - 4	Step right to right side. Cross left over right. Step right to right side.	& Cross. Side.	
5	Cross left behind right.	Behind	
& 6	Make 1/4 turn left stepping right beside left. Step forward left.	Turn. Step.	Turning left
7 - 8	Step forward right. Make 1/2 turn right, stepping back onto left.	Step. Turn.	Turning right
Section 2	Back, Coaster Step, Forward, Rock Recover, 3/4 Triple Turn Left.		
1 - 2 &	Step back right. Step back left. Step right beside left.	Back Back &	Back
3 - 4	Step forward left. Step forward right.	Left. Right.	Forward
5 - 6	Rock forward on left. Rock back onto right.	Rock. Recover.	On the spot
7 & 8	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
Section 3	Right Rock, Cross Shuffle, Left Rock, Cross Shuffle.		
1 - 2	Rock right to right side. Rock onto left in place.	Right. Rock.	Right
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 - 6	Rock left to left side. Rock onto right in place.	Left Rock	Left
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 4	Right Rock, 1/2 Turn, Left Rock, Cross 1/4 Turn, Step, Full Turn Left.		
1 - 2	Rock right to right side. Rock onto left in place.	Right Rock	Right
&	Make 1/2 turn right, stepping right beside left.	Turn	Turning right
3 - 4	Rock left to left side. Rock onto right in place.	Left Rock	Left
5 - 6	Cross left over right. Make 1/4 turn left, stepping back onto right.	Cross Turn	Turning left
& 7	Step left beside right. Make 1/2 turn left stepping back onto right.	& Full	
8	Make 1/2 turn left stepping forward onto right.	Turn	
Section 5	Forward Rock, Coaster Step, Forward Rock, 1/4 Turn, Vaudeville.		
1 - 2	Rock forward on right. Rock weight back onto left.	Forward. Rock.	Forward
3 & 4	Step back on right. Step left beside right. Step forward right.	Coaster Step	On the spot
5 - 6	Rock forward left. Rock back onto left.	Forward. Rock.	Forward
& 7	Make 1/4 turn left stepping left to left side. Cross right over left.	Turn Cross	Turning left
& 8	Step left to left side. Touch right heel diagonally forward right.	& Heel	On the spot
Section 6	Step Cross, Side Right, Step Cross, Side Left, Weave, 1/4 Turn, Walks.		
& 1 - 2	Step right beside left. Cross left over right. Step right to right side.	& Cross. Side.	Right
& 3 - 4	Step left beside right. Cross right over left. Step left to left side.	& Cross. Side.	Left
5 & 6	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
&	Make 1/4 turn right, stepping back onto left.	Turn	Turning right
7 - 8	Step right beside left. Step forward left.	& Step	Forward

4 Wall Line Dance:- 48 Counts. Intermediate Level

Choreographed by:- Masters In Line (UK) May 2002

Choreographed to:- 'I'm Alive' by Celine Dion (102 bpm) from A New Day Has Come CD, also available on single.

Steppin' off the Page

Script approved by

Robbie

Rock 'n' Roll Bride



Robbie McGowan Hickie

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Grapevine 1/4 Turn, Hold, 1/4 Turn Right, Behind, 1/4 Turn Left. Hold. Step right to right side. Cross left behind right. Step right 1/4 turn right. Hold. Step left forward making 1/4 turn right. Cross right behind left. Step left 1/4 turn left. Hold. (Facing 3 o'clock)	Step. Behind. Turn. Hold. Turn. Behind. Turn. Hold.	Right Turning right Turning right Turning left
Section 2 1 - 2 3 - 4 5 - 8 (option)	Step 1/2 Pivot, Step, Hold, Triple Full Turn Right Travelling Forward, Hold. Step forward right. Pivot 1/2 turn left. Step forward right. Hold. Travelling forward triple step full turn right, stepping - Left Right Left. Hold. Steps 5 - 7 can be replaced with a Left Lock Step forward.	Step. Pivot. Step. Hold. Turn 2,3, Hold	Turning left Forward Turning right
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Right Diagonal Forward, Heel Twist, Left Diagonal Forward, Heel Twists. Step right a long diagonal step forward. Slide left beside right. Twist both heels to right. Twist both heels back to centre. Step left a long diagonal step forward. Slide right beside left. Twist both heels to left. Twist both heels back to centre.	Right. Together. Twist. Twist. Left. Together. Twist. Twist.	Forward On the spot Forward On the spot
Section 4 1 - 2 3 - 4 5 - 8	Right Back Lock, Hold, 3/4 Triple Turn Left, Hold. Step back right. Lock left across front of right. Step back right. Hold. Triple 3/4 turns left, stepping - Left, Right, Left. Hold. (Facing 12 o'clock)	Back. Lock. Step. Hold. Triple Turn	Back Turning left
Section 5 1 2 3 4 5 - 6 7 - 8	'Dwight' to Right, Kick, Cross, Back, Side, Cross. Swivel left heel to right touching right toe to left instep. Swivel left toe to right side touching right heel diagonally forward right. Swivel left heel to right touching right toe to left instep. Kick right diagonally forward right. Cross right over left. Step back on left. Step right to right side. Cross left over right.	Heel Toe Heel Kick Cross. Back. Side. Cross.	Right On the spot Back Right
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Right Grapevine 1/4 Turn, Hold, Step 1/2 Pivot, 1/2 Turn, Hold. Step right to right side. Cross left behind right. Step right 1/4 turn right. Hold. Step forward on left. Pivot 1/2 turn right. Step forward left making 1/2 turn right. Hold. (facing 3 o'clock)	Step. Behind. Turn. Hold. Step. Pivot. Turn. Hold.	Right Turning right Turning right
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Diagonal Steps Back, Slide, Cross, leading Right then Left. Step right diagonally back right. Slide left to step beside right. Cross right over left. Hold and clap. Step left diagonally back left. Slide right to step beside left. Cross left over right. Hold and clap.	Back. Together. Cross. Hold. Back. Together. Cross. Hold.	Back Back
Section 8 1 - 2 3 - 4 5 - 6 7 - 8	Right Side Strut, Cross Strut, Monterey 1/2 Turn Right. Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Touch right to right side. Make 1/2 turn right stepping right beside left. Touch left to left side. Step left beside right. (facing 9 o'clock)	Right. Strut. Cross. Strut. Out. Turn. Out. Together.	Right Turning right On the spot

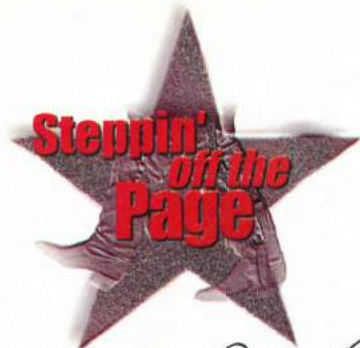
INTERMEDIATE

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Robbie McGowan Hickie (UK) May 2002

Choreographed to:- 'I Knew The Bride' by The Deans (179 bpm) from Sweet Nothings CD (16 count intro)

Music Suggestion:- 'All Over But The Shoutin' by Shenandoah (172 bpm) The Most Awesome Line Dance Album Vol.3,
'Rockin Robin' by Bryan White (174 bpm) from Simply The Best Line Dance Album (16 count intro).



Script approved by *Bill Bader*

Roll Back



Scooter Lee

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward 1/2 Turn Right, Touch, Forward 1/2 Turn Left, Touch.		
1	Step right diagonally forward right making 1/4 turn right.	Forward	Turning right
2	Step left to left side making 1/4 turn right.	Turn	
3 - 4	Step right diagonally back right. Touch left toe beside right.	Back. Touch.	Back
Note	Steps 5 - 8 retrace steps, returning home.		
5	Step left diagonally forward left making 1/4 turn left.	Forward	Turning left
6	Step right to right side making 1/4 turn left.	Turn	
7 - 8	Step left diagonally back left. Touch right toe beside left.	Back. Touch.	Back
Section 2	Chasse Right, Back Rock, Chasse Left, Back Rock.		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Rock back on left. Rock forward onto right.	Back Rock	On the spot
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock back on right. Rock forward onto left.	Back Rock	On the spot
Section 3	Right Shuffle Forward, Shuffle 1/2 Turn Right, Back Shuffle, Back Rock.		
1 & 2	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
3 & 4	Shuffle forward 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn	Turning right
5 & 6	Step back right. Close left beside right. Step back right.	Back Shuffle	Back
7 - 8	Rock back on left. Rock forward onto right.	Back Rock	On the spot
Section 4	Stroll Forward, Kick, Stroll Back.		
1 - 2	Step forward left. Step forward right.	Forward, 2	Forward
3 - 4	Step forward left. Kick right forward and 'whoop'.	3, Kick.	
5 - 6	Step back right. Step back left.	Back, 2	Back
7 - 8	Step back right. Step left beside right.	3, Step.	
Option	During steps 5 - 7 you can roll back a full turn right.		
Section 5	Diagonal Step, Together, 'Swivets' x 3.		
1 - 2	Step right diagonally forward right. Step left beside right.	Forward. Together.	Forward
3 - 4	Swivet Right fanning right toe to right and left heel to left. Return to place.	Swivet Right	On the spot
5 - 6	Swivet Left fanning left toe to left and right heel to right. Return to place.	Swivet Left	
7 - 8	Swivet Right fanning right toe to right and left heel to left. Return to place.	Swivet Right	
Section 6	Full Rolling Turn Right, Touch, Chasse Left, Back Rock.		
1 - 2	Step right 1/4 turn right. Step forward onto left making 3/4 turn right.	Right. Turn.	Turning right
3 - 4	Step right to right side. Touch left toe beside right.	Side. Touch.	
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock back on right. Rock forward onto left.	Back Rock	On the spot
Section 7	Shuffle 1/2 Turn Left, Back Rock, Shuffle 1/2 Turn Right, Back Rock.		
1 & 2	Shuffle forward 1/2 turn left, stepping - Right, Left, Right.	Shuffle Turn	Forward
3 - 4	Rock back on left. Rock forward onto right.	Back Rock	On the spot
5 & 6	Shuffle forward 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn	Forward
7 - 8	Rock back on right. Rock forward onto left.	Back Rock	On the spot
Section 8	Right Side, Hold, Back Rock, Left Side, Hold, Rock Back.		
1 - 2	Step right to right side. Hold.	Right. Hold.	Right
3 - 4	Rock back on left behind right. Rock forward onto right.	Back. Rock.	On the spot
5 - 6	Step left to left side. Hold.	Left. Hold.	Left
7 - 8	Rock back on right behind left. Rock forward onto left.	Back. Rock.	On the spot

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

Choreographed by:- Bill Bader (Can) May 2002.

Choreographed to:- 'Roll Back The Rug' by Scooter Lee (164 bpm) from More Of The Best CD.

Cardiac Overdrive



John 'Growler' Rowell

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Tap, Touch, Tap, Hook, Tap, Behind, Side, Cross.		
1 - 2	Tap right to right side. Touch right beside left.	Out. In.	On the spot
3 - 4	Tap right to right side. Hook right in front of left slapping with left hand.	Out. Slap.	
5 - 6	Tap right to right side. Cross right behind left.	Out. Behind.	
7 - 8	Step left to left side. Cross right over left.	Side. Cross.	Left
Section 2	Tap, Touch, Tap, Hook, Tap, Behind, Side, Cross.		
1 - 2	Tap left to left side. Touch left beside right.	Out. In.	On the spot
3 - 4	Tap left to left side. Hook left behind of right slapping with right hand.	Out. Slap.	
5 - 6	Tap left to left side. Cross left behind right.	Out. Behind.	
7 - 8	Step right to right side. Cross left over right.	Side. Cross.	Right
Section 3	Left 1/4 Turning Toe Struts x 4.		
1 - 2	Step right toe forward. Pivot 1/4 turn left as you drop right heel.	Forward. Turn.	Turning left
3 - 4	Step left toe back. Pivot 1/4 turn left as you drop left heel.	Back. Turn.	
5 - 6	Step right toe to right. Pivot 1/4 turn left as you drop right heel.	Side. Turn.	Turning left
7 - 8	Step left toe to left. Pivot 1/4 turn left as you drop left heel.	Side. Turn.	
Section 4	Right Rock, Cross, Hold, Left Rock, Cross, Hold.		
1 - 2	Rock to right side on right. Rock onto left in place.	Right. Rock.	Right
3 - 4	Cross right over left. Hold.	Cross. Hold.	
5 - 6	Rock to left side on left. Rock onto right in place.	Left. Rock.	Left
7 - 8	Cross left over right. Hold.	Cross. Hold.	
Section 5	Grapevine Right, Touch, 1 & 1/4 Turn Left, Scoot & Hitch.		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
3 - 4	Step right to right side. Touch left beside right.	Step. Touch.	
5 - 6	Step left 1/4 turn left. Make 1/2 turn left stepping back onto right.	Turn, 2	Turning left
7	Make 1/2 turn left stepping forward onto left.	3	
& 8	Small scoot forward on left. Hitch right knee.	& Hitch	Forward
Section 6	Steps Forward & Back, Heel Jack, Hold, Together, Hold.		
1 - 2	Step forward right. Step left beside right.	Right. Left.	Forward
3 - 4	Step back right. Step left beside right.	Back. Back.	Back
& 5 - 6	Step right small step back. Touch left heel diagonally forward left. Hold.	& Heel. Hold.	On the spot
& 7 - 8	Step down onto left in place. Touch right beside left. Hold.	& Touch. Hold.	
Section 7	Left Heel Jack, Together, Left Heel Jack, Together, Step Lock x 2.		
& 1	Small step back on right. Touch left heel diagonally forward left.	& Heel	On the spot
& 2	Step down on left. Touch right beside left.	& Touch	
& 3	Small step back on right. Touch left heel diagonally forward left.	& Heel	On the spot
& 4	Step down on left. Touch right beside left.	& Touch	
5 - 6	Step forward right. Lock left behind right.	Step. Lock.	Forward
7 - 8	Step forward right. Lock left behind right.	Step. Lock.	
Section 8	Step 1/2 Pivot, Walk Forward, Side Right, Touch, Step Left, Touch.		
1 - 2	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
3 - 4	Step forward right. Step forward left.	Right. Left.	Forward
5 - 6	Step right to right side. Touch left beside right.	Side. Touch.	Right
7 - 8	Step left to left side. Touch right beside left.	Side. Touch.	Left

INTERMEDIATE

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

Choreographed by:- John 'Growler' Rowell (UK) March 2002

Choreographed to:- 'Take The Keys To My Heart' by Garth Brooks(192bpm) from Sevens album (32 count intro).

Music Suggestions:- 'Freeek' by George Michael (176 bpm) 16 count intro.

'Only You' by Jungle James (160bpm) from Café Paradiso CD (32 count intro);

'I Love You 'Cause I Want To' by Carlene Carter from Little Love Letters;

(Teach) 'Sea of Cowboy Hats' by Chris Wright (150 bpm) The No. 1 Line Dancing Album.

Trust Me I'm a DJ



Hello again. I've just been to Nashville and come back with some great new Country music releases. As a result, I'm going to give you the lowdown on as much of this as possible and I will review many of the albums in full in forthcoming issues. Incidentally, if you want to contact me for further information, please do so via e-mail; timruzgar@thedancersdj.freemove.co.uk

HOT NEW DANCES

WHEN I WAKE – A funky new dance from Martin Ritchie to Aurora's *The Day It Rained Forever*.

NO ESTA AQUI NO MORE – A nice 64-count, 2-wall dance from Kirsteen Warren in Arizona, USA, to the Tyler England Country song of the same name.

PARTY UP!!! – A cool 4-wall, 64-count intermediate dance from M.T.Groove (Michelle & Tracey) to Joy Enriquez's *Shake Up The Party*.

WE'RE ALL ALONE – Top choreographers Jan and Mark Caley and Simon Cox and Andrew Palmer have joined forces to bring us

a 60-count, 4-wall intermediate dance, to the Newton track from *Fever 14*. Try it, you'll love it!

COOL ME DOWN

From Mark Cook to Jenai's song of the same name; yet another good reason to get hold of this great album. Mark has written a nice 2-wall, 40-count intermediate dance to this good Country track.



HOT NEW MUSIC ALBUMS

WHEN YOU LIE NEXT TO ME – from Kellie Coffey. I've told you before about this girl. Her stunning album is out now.

FREEDOM – Andy Griggs follow up to his highly successful debut *You Won't Ever Be Lonely*.

ALL THE WAY TO THERE – John Berry's latest offering. The title track is stunning.

LITTLE BIG TOWN – From Little Big Town, a new good-looking four piece. A blonde, a brunette and two handsome guys. Not only do they look good, they sing good too!



MINDY MCCREARY – This girl has been a big disappointment since her acclaimed debut. A new label may see her right back up there with this latest release.

MISS FORTUNE – The title doesn't reflect the work on Alison Moorer's great new album.



LAST MAN COMMITTED – Now signed to DreamWorks, Eric Heatherly's new album is gonna be a smash judging by the tracks I saw him playing in Nashville.



EMERSON DRIVE

This six-piece Country boy band, again on DreamWorks, is sure to make it big. Their debut album is awesome!

WAITIN' ON JOE – Steve Azar is hot property in the States. The first single from his album, *I Don't Have To Be Me ('Til Monday)*, is a summer smash.

KEVIN DENNEY – Kevin follows the trend of simply using your own name for your album title. He looks young but has a mature sounding Country voice. His debut album is first class!

HALOS & HORNS – She's currently in the UK. Dolly Parton's latest includes a mega version of Led Zeppelin's *Stairway to Heaven*. Boy is it cool!

LOVING EVERY MINUTE – Mark Wills is one of my favourite artists and he keeps producing fine albums.



MIKE WALKER

Another artist who just uses his name for his album title. Another new DreamWorks artist, this guy has a powerful voice.

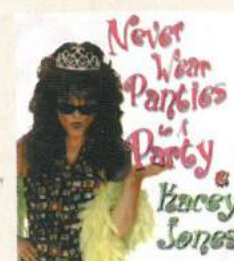
ROCKIN' IT – Is the best of The Tractors and contains all the Line dance hits from their first two albums. Well worth the money...

THE BEST OF BR549 – Again hits from their first couple of albums. Do you remember *Cherokee Boogie*?

MOVIN' ON – Charlie Landsborough's last biggie with Line dancers was *No Time At All*. There are no less than seventeen tracks on this latest album.

OUT OF THE SHADOWS – Linda Gail Lewis has finally sorted out her legal wrangling with Van Morrison. There are 18 tracks and a video on her latest release.

SIDE TRACKS – Steve Earle offers an album of previously unreleased cuts from over the years. Will there be another *Copperhead Road* on it? I doubt it.



NEVER WEAR PANTIES TO A PARTY

Yes. The title is correct! This is a very funny album from Kacey Jones, and she takes a swipe at lots of things. This IS a good dance album too!

TRENT SUMMAR & THE NEW ROW MOB – there was only enough room for the name of this six piece group on the album sleeve. They are like Status Quo gone Country - a breath of fresh air. More exciting stuff for you to get your teeth into.

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HEAT IT UP	Ritmo De La Vida, T'aint Whacha Do,	14.99
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HITS from JUKEBOX 3	Island Time, Union Mare, Abelarumba	13.75
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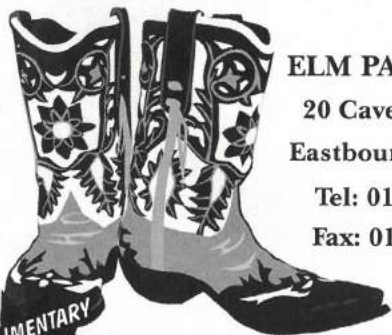
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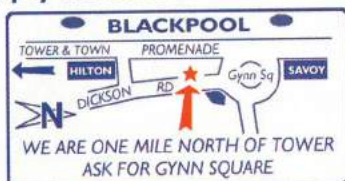
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Tramline Stompers
David Lean
07771 673003
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Annie
01628 620168

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01223 840473

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Cheryl Farr
01223 812310

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01799 550269
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Andrew & Simon
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Ann Young
01480 391347

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Val Self
01767 677056

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Romp'n Rodeo
Alan
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Ann Williams
01209 860607

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Corena
07974 185138
Ref:3785

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Kernewek Stompers of Withiel (Nr Bodmin)
Wendy Simpson
01208 831446

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01726 860387

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Ambleside
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Joan Thompson
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01229 812409

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Maureen's Moonshine Line
Maureen Bellingham
016977 41010

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01228 538431

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01246 270367

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Lynne Breakwell
01530 814512

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Ref:2352

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Kate
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Eckington Stompers
Julie Davies
01246 432594

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Jane Middleton
0115 9309445

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Dance Crazy
Darlene Kinton
01332 391098
Ref:3391

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01332 605584

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01773 765640

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Salterton Stompers
Rosemary Pratt
01395 442421
Ref:3595

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Marina's Linedancing
Marina
07985 234149

Dawlish, Torquay
Silver Spurs
Marilyn Adams
01626 865769

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01392 467738

Exeter, Okehampton, Tiverton
Ten Tors Western Dancers
Deborah Ough
01647 231129

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Wild West Country Line
Dancers
Rocky
01548 560969

Paignton, Newton Abbot, Exeter
Lassoos Linedance
Pauline Mason
01626 331815

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The 1836 Club
Loretta
01752 249800

Sidmouth
West Country Kickers
Terry
01395 512569

Tavistock, Lamerton
South West Frontier
Patsy-Ann
01566 784394
Ref:1963

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Cowgirl Twisters LDC
Kim
01884 257593

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Floorsbakers
Sandra Jackson
01803 329837

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S.M.J. Western Dance
Sandra Johns
01271 375797

Barnstaple, Bideford, Westleigh
Stetsons & Spurs
Patricia
01271 371113
Barnstaple, Bideford, Westward Hol, Woolery
Makin' Waves
Ian Eccleston
01271 375252
Ref:3831

Holsworthy
In-Line
Joe Green
01409 241 265
Ref:4121

Ilfracombe, Fremington, Slade, Barnstaple
PJs Country Disco
Paul
01805 625672

Lynton, Lynmouth
Lyn Line Dance Club
Heidi
01598 752640

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Dennis Samuel
01803 882132

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The J-Walkers
Janice Evans
01752 793166
Ref:1518

DORSET
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01258 830311
Ref:2047

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Rosie
01202 530900
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Les Booker
07719 584710

Bournemouth
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Jan Humphreys
0776 198 1992
Ref:2349

Bournemouth, Branksome, Hamworthy, Winton
Bucking Broncos
Ron & Hazel
01202 693389

Bournemouth, Southbourne
Happy Hoedowners Sq & LDC
Jill & Keith Marshall
01202 748927

Bridport
South West Stompers
Betty Savory
01308 456450
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Mike Akerman
01425 613160

Christchurch, Highcliffe, New Milton
Rebel Riders
Martyn 'n' Chris
01425 673414

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01202 399030

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01305 266875

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01202 582674

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Ray Yeoman
01202 603563
Ref:1337

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Alamo Line Dance Club
Pauline Francis
01202 531955

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01305 773033
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01429 823813

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Cassey Rowe
01268 285996
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Crazy Horse Line Dance Club
Tim Maynard
01702 292761

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Paula or Eric
01268 530180

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01277 222095

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01268 683890

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Mark Caley
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01206 230806

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Sally Macdonald
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Dance Co
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01279 726922

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07931 370544
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Tulsa Shuffle Line Dance Club
Mick Bennett
01702 474315
Ref:4586

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Carole Rawle
01621 776445

Newport, Saffron Walden
Kansas City Kickers
Valerie Martin
01799 541506
Ref:2177

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Studs And Stars
Dawn Bond
01279 870837

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

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Countyline Dance Club
Sue
01799 550269
Ref:4221

Sible, Heddingham, Toppsfield
Sible Sundowners
John
01787 461973

Waltham Abbey
The Saddle Bags
Debbir Jordine
01992 769432
Ref:4578

Witham
Ameridance
Alan & Jean
01621 891170
Ref:1433

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Steve Holmes
01453 791206

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Wendy Blake
01452 862432

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Julie Cole
01453 752480
Ref:1292

Kemble, Tetbury
Country Kickers
Gordon
01285 770486
Ref:3347

Yate, Didmorton
Two Left Feet Line Dancers
Gill Butler
01606 880314

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Stompers 'n' Shufflers
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01454 321729

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0161 707 8598

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Tricia Bentley
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Cotton City Stompers
Craig Bennett
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Ref:2100

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Irene
01252 712058

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Eagles
Janet
01264 324825
Ref:3778

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Sue
01256 321972
Ref:3404

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Malcolm
01256 331951

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Tony
01256 461665

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Lorna
01252 692540

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Minstead Mavericks WDC
Liz Winter
023 80 865071
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Jo Bullock
01582 792157

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01438 224421
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Tracy Brown
01983 853221

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St Mary's Line Dance Club
Claire Eve
01983 613045
Ref:4563

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Vectis C M C
Dave Young
01983 290117

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Cool Country
Maureen Lincoln
01303 813161
Ref:1264

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Line Rangers
Theo Loyla
01843 833 643

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Boogie Boots
Brenda
07958 275036
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Smokin' Boots
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01227 711147
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Jude's Dude's
Judy
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Lonestar LDC
Val Plummer
01634 256 279
Ref:4241

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Cowboy Boogie
Sue Waterhouse
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Ref:1140

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Check Shirts
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01303 274178
Ref:1179

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01580 754379
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Mississippi Line Dancers
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Denims & Diamonds
Julie Ann
01227 450348
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Calgary Stampede
Julie Mott
01689 876940
Ref:1192

Sidcup, Swanley
Ace of Clubs
Carol/Martin
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Tonbridge
Country Line Dancing
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01892 538322
Ref:4592

Tonbridge, Tunbridge Wells
Crystal Lines
Val
01892 680084

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Gillian Pope
01323 639738
Ref:1632

Walderslade, Rainham
Pony Express
Linda Eatwell
01634 811895

West Wickham, Sevenoaks
Wild Horses
Pippa & John
01689 858844
Ref:1696

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Sue
01254 580802
Ref:2480

Adlington, Bamber Bridge, Coppull
Broken Spoke Line Dance Club
Pauline
01257 413088
Ref:2832

Adlington, Chorley
Feet 2 The Beat Linedancers
Chris Freeman
01772 314551
Ref:1146

Ashton in Makerfield
DK's Dancing Boots
Di Thompson
07855 021730
Ref:4061

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Days Out West CMLDC
Kerris Milligan (D&G)
0161 950 1711

Blackburn
Happy Feet
Marjorie
01254 814121

Blackpool Knott-End
Step By Step LDC
Chris
01253 760804

Blackpool, Bamber Bridge, Preston
Liberty Belles
Dave Fife
01253 352591
Ref:1593

Bolton, Walkden, Horwich, Adlington
Val & Pete's Boot-Scouters of Bolton
Val Simm
01204 655695
Ref:2389

Brierfield, Burnley
Cactus Club
Pam Hartley
01282 691313
Ref:1810

Burscough, Rufford, Southport
Sugarfoot
Hazel Anderson
01704 229901
Ref:3167

Bury
Brandleholme Bootscouters
Sue Kay
0161 797 8321

Colne
Jeff & Jan Stewart
J & J Stewart
01282 869785
Ref:2042

Euxton, Eccleston, Chorley
Gill's Line Dancing
Gill
01257 411799
Ref:1336

Fleetwood
Lancashire Rose
Doreen Egan
01253 874923

Fleetwood
K & V Line Dance Club
Kath Croft
01253 876 022

Kirkham
Marsden's Mavericks
Elisabeth Marsden
01995 671067
Ref:2107

Leyland, Preston
Line Dancing With Donna
Brian
07812 057 241
Ref:1789

Oldham, Greater Manchester
Gringo's Place
Laurie
07880 761953
Preston
PJ's Line Dancing
Paul J Bennett
01772 748915

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D's Dance Ranch
Dorothy Taylor
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Leicester Western Dance
Brian & Marian
0116 286 7526
Ref:1741

Birstall
J & R Dance Ranch
Jean Leeman
0116 2672813

Croft
Croft Hillbillies
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01455 282043

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Dave Baycroft
01455 440826

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0116 275 1346

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Bryan Wright
0116 2767429

Loughborough, Mountsorrel
VC's Line Dancing
Val Sim
01509 231693
Ref:1185

Mountsorrel, Narborough, Oadby, Wigston
Leicester Western Dance
Brian & Marian
0116 2867526
Ref:3191

Sapcote
Bootleggers
Jean Knott
0116 2774351
Ref:3835

Stoke Golding, Burbage, Higham-On-The-Hill
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01455 212189
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01455 440826

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Red Hot Stompers
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0116 220 4768

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01205 367703
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01476 576823

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01522 810618

Lincoln, Washingborough, Ancaster in Lincoln
Texan Line Dance with Sundance Kim
Kim
01522 876860
Ref:1139

Reepham & Cherry Willingham, Nettleham, Sudbrooke
Cherry Reepers/Sioux
Susan Gaisford
01522 750441

Skegness
Kool Coasters
Theresa & Byron
07759 362590

Skegness
Richmond County Liners
Raye Bray
01754 820267

LINCOLNSHIRE (NORTH)
Ashby, Brigg, Scunthorpe, Grimsby, Cleethorpes
Jamar WDC
Margaret Vessey
01652 654625

LONDON
Catford, Bellingham
Southern Pearls
Pearl
0208 695 1288
Ref:4540

Finchley, Totteridge
Texan Dudes
Lavinia & Mick
020 8440 7340

Mill Hill NW7
Danceline
Laurel Ingram
020 8958 4123

Newham, East Ham, Forest Gate
PB's Wild Horse Linedance Club
Pat or Barbara
0208 471 4374
Ref:4131

Oakwood, Enfield, London N14
Hitch And Hook
Janice Hoy
020 8805 7547

South Norwood
JD's London
Jennie
01322 660850
Ref:3247

Stratford E15
LJ's American Line Dance Club
Lisa & Joe
0208 524 5309

Wimbledon, Merton
Hot Shots
Janice
020 8949 3612
Ref:1201

LONDON (SOUTH EAST)
Bermondsey, Rotherhithe
Toe Tappers & Stompers Club
Angie Tolley
0207 237 7935

Brockley, East Dulwich, South London
Boots 'n' Blisters
Emma & Robbie
020 7732 7008
Ref:1060

Eltham SE9
Stepping Out
Maria
078 118 23467
Ref:2279

Eltham, Mottingham SE9
Wichita Line Dancing
Nita
020 8289 9009

Greenwich, Charlton
Greenwich In Line On Line
Debbie
0208 858 2814

Leytonstone E11
Kelado Kickers
Pat Gladman
020 8551 3043

LONDON N7
Holloway
Family Connections
Mark Cook
0207 263 7953

MANCHESTER
Moston
Moston Rodeo Stompers
B Kieley
0161 205 9587

MERSEYSIDE
Aintree
Lydiat Hustlers
Di Ferrington
0151 531 9259

Bebington, Birkenhead, Moreton, Upton
Ali-Cats
Alison & Ian Kohler
0151 652 3328

Bebington, Bromborough, Thingwall, Upton, Woodchurch
Oakland Mavericks
Nick
0151 677 9611

Bootle, Fazakerley, Walton
Boots 'n' Shooters Western Dancers
Owen & Val Williams
0151 286 3610

Crosby, Maghull, Waterloo
Cactus Jim's Linedance
Cactus Jim
07811 755860

Formby
Wild Bills WDC
Chris Hodgson
01704 879516

Huyton, Wavertree
Western Gold Stars
Karen & Haydn
0151 264 9914

**Orrell Park, Fazakerley,
Waltton, Southport, Banks**
Graham & Margaret Mackey
Graham & Margaret
01704 535992

Southport
Shy Boots and Stompers
Betty & Steve
01704 501235
Ref:1050

Southport
Shy Boots & Stompers
Lin & Jacqueline
01704 546427
Ref:1051

Southport
Sugarfoot
Hazel Anderson
01704 229901
Ref:1468

**St Helens, Wigan,
Culcheth**
Best Of Friends
Harold Grimshaw
01942 519323

Wallasey
Bronze Country Linedancers
Bill Sutton
0151 630 3909

**West Kirby, Bidston,
Upton, Moreton**
Rhythm In Line
Jackie
0151 678 3275

MIDDLESEX

Eastcote
1st Steps For Beginners
Stephanie
07958 643307
Ref:4491

**Edgware, Northwood,
Stanmore**
DancinLine
Laurel
020 8958 4123

Enfield
The Saddle Bags
Angie Kiddle
01992 768302
Ref:2031

Hampton
T-Bone Shufflers
Andrew Cook
020 8941 1018

Hampton, Isleworth
Hooked-On-Country
Rowland & Carole
020 8572 5965

Harefield (South)
'B' Line
Barbara Devlin
01525 757518

Harrow Weald
Suzy Q's Tres Amigos
Suzy
01923 853285

**Hayes, Harlington,
Southall, Yeading**
Dancing Cowboys
Edie & Roy
020 8848 0142

NORFOLK

**Attleborough,
Hethersett, Norwich,
Wymondham**
The Red Hot Line Dance Co
Debbie Hogg
01953 451297

**Cromer, Mundesley,
North Walsham**
Sara's Silver Spurs
Sara
01263 720534

Ditchingham, St. James
Tracing Steps
Tracey Hood
01986 895365

Great Yarmouth
Rowena's Dance Ranch
Rowena
01502 568472
Ref:2727

Gt Yarmouth, Caister
Crazy Legs
Paul
01493 609155
**Horsford, Horstead,
Taverham, Horsham St
Faiths**
Stetson Stars American Line
Dancing
Ann Godfrey
01603 898 867
Ref:1372

NORTHAMPTONSHIRE
Corby, Kettering
Rockingham Riders
Stu Mitchell
01536 726694
Ref:3863

Kettering
Lakeside Liners
Stu Mitchell
01536 726694
Ref:4177

**Nether Heyford,
Northampton,
Wellingborough**
Hot Dogs 'N' Cool Cats
Jenny Cross
07813 435222

Wellingborough
Renegades Outlaws & Sheriffs
Ros Porter
01933 652197
Ref:3255

NORTHUMBERLAND
Dudley
Silver Dollars
Irene
0191 250 0123

Haltwhistle
Maureen's Moonshine Line
Maureen Bellingham
016977 41010

Hexham, Heddon
Boots 'n' Boogie
Christine Ridley
07788 713 638
Ref:1157

Wooler
Stable Strutters
Jill Tait
01668 281344
Ref:3506

NOTTINGHAMSHIRE
Mansfield, Nottingham
Dusty Boots WD
Lauren
01623 650817

Mansfield, Skegby
Circle 'M'
June
01623 793444

**Mapperley, Plumtree,
West Bridgford**
Pat's Kickers & Stompers
Pat
0115 914 0673

Newark
Sioux's JJ Stompers
Sue Hill
01636 676518
Ref:1152

**Nottingham City Centre,
Toton**
Rebel Rousers
Lynn Brown
0115 9732477
Ref:4546

**Ollerton, Edwinstow,
Worksop**
Pet Shop Girls P.A.L.S
June Yates
01623 835551

Ravenshead
Mary's JJ Stompers
Mary Rhind
01623 797199

**Sawley, Attenborough,
Stapleford, Wollaton**
Sue's Stetson Stompers
Sue Toon
0115 9720651

**Skegby, Sutton-in-
Ashfield**
G-Force LDC
Gaye Teather
01623 403903

Southwell
Bramley Bootscooters
Chris
01636 813645
Ref:1498

OXFORDSHIRE
Abingdon, Didcot, Grove,
Oakley
Stars & Stripes
Sally Hirst
01235 524287

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916
Ref:1258

Banbury
Di'mond Spurs
Di Sykes
01608 730211
Ref:3489

Bicester, Middle Barton
Shuffle Rock Stompers
Paula Pym
01869 600785

**Chinnor, Henley On
Thames**
Maple Leaf
Chris
07850 290367

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

Thame
Silhouette Line & Partner
Dancers
Michael Carr
01844 354635
Ref:3757

Wallingford
Calamity Kickers
Andrea Turner
01491 625910
Ref:4487

SHROPSHIRE
Albrighton, Muxton
R & B Western Dance Club
Ronnie Hughes
01952 200324

Craven Arms
Southern Cross LDC
Dave
01588 672141

Ludlow
Single Star Country & Western
Dev
01432 870383

**Market Drayton,
Whitchurch**
Double 'S'
Pat
01630 672057

Shrewsbury
Leslie Jones Western Dance
Leslie or Anne Jones
01743 355530

Telford, Wrockwardine
Wood, Donninton
Feel The Beat
Alan & Barb Heighway
01952 414284
Ref:1424

SOMERSET

Bath
Fast & Slow Trotters
Sheila Salter
01225 424925
Ref:1580

Bath
C C Stompers
Maureen
01225 316280

Bath
Linedancers Anonymous
Carl Gorse
01761 433626
**Bishops Lydeard,
Taunton**
Crazy Legs
Keith & Eddie
01823 251377
Ref:2022

**Bridgewater, Highbridge,
Pawlett, Puriton,
Westonzoyland**
Stetson Stompers
Margaret Brown
01278 685125

**Bridgewater, Nether
Stowey, Cannington**
Quantock Hillbillies LDC
Brenda McLeod
01278 741273

**Chard, Buckland St
Mary, Donyatt**
Country Spirit
Val
01460 65007
Ref:1537

Clevedon
Easy Strollers
Val
01275 875235
Ref:3922

**Clevedon, Nailsea,
Portishead**
West Country Lines
Brian
01275 791807

**Clevedon, Pill, Draycott,
Dundry, Portishead**
DB's Dance Club
Brian
01934 835118

**Drimpton, South
Petherton, West Camel**
Route 66
Sue Marks
01460 65728

**Farrington, Gurney,
Frome, Shepton Mallet**
Wild Horse Saloon
Fran Wolff
01749 343294

**Glastonbury, Meare,
Walton**
Rusty's Renegades
Linda
01458 831398
Ref:1943

**Highbridge, Burnham-on-
Sea**
Line Dancing With Hannah
Hannah Huish
01278 789287

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Petherton, Yeovil**
Toe The Line
Alayne Moore
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Chris Adams
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Parade Dance Centre
Denise
01823 321142
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Weston Super Mare, Worle, Locking, Highbridge
Somerset Stompers
Margaret Hazelton
01278 783224

Weston, Bath
Weston Lines Weston Ex Services Club
Jean
01225 425147

Yatton
S.M. Stompers
Sandra & Maggie
01934 835268

Yeovil
High Spirits (Wheelchair Line Dancers)
Kath Miles
01458 447119

STAFFORDSHIRE
Amington, Two Gates, Tamworth, Wilnecote
Lucky Stars
Max
07977 060812

Brewood
Triple M
Maggie
01902 398836

Burntwood, Cannock, Norton Canes
Dixie's Line Dancers
Don or Mary
01543 686264
Ref:2089

Burton-On-Trent
BigDave's Dance-A-Holics
Dave Baycroft
01455 440826

Clayton, Chesterton
Oat Cake Corral
Sarah & Bernard
01782 631642
Ref:4553

Clayton, Newcastle Under Lyme, Tittensor
Double 'S'
Pat
01630 672057

Lichfield
Circle 'S' Western Dancers
Sandra Walsh
01543 304005
Ref:1388

Lichfield, Hammerwich
Loose Boots
Tina
0121 352 1089
Ref:4518

Newcastle-under-Lyme
Holy Smokes
Calamity Jane
07932 761071
Ref:4587

Stoke On Trent
Silver Bullets
Adrian Lappin
01782 657703

Stoke On Trent, Lightwood, Abbey-Hulton
Hazel's Silver Spurs
Hazel Pace
01538 360886

SUFFOLK
Bury St Edmunds, Wickhambrook, Barrow, Newmarket
Double R Ranch
Richard Richards
01440 703220

Corton Beach Holiday Park
Crazy Legs
Paul
01493 669155

Felixstowe
Cajun Moon
Genevieve
01394 214348
Ref:2996

Ipswich
Freestyle Linedancers
Jan Steward
01473 271481

Lowestoft
Telecom Line Tappers
Bonnie
01502 584555

Lowestoft, Carlton Colville
East Coast Liners
Norma
01502 562953

Lowestoft, Carlton Colville, Corton
Rowena's Dance Ranch
Rowena
01502 568472
Ref:1901

Martlesham Heath, Ipswich
Martlesham Sliders
Jean
01473 622848

Orford, Grundisburgh, Otley, Woodbridge
Suffolk Countryside Linedancers
Barry & Christine
01394 411168
Ref:1640

Tuddenham St Mary, Bury St Edmunds
Six 24 LDC
Margaret
01638 714786

Waldingfield, Long Melford, Gt Gornard
J T Steppers
Jean
01787 377343

SURREY
Addlestone, Chertsey
Stampede Linedancers
Ralph & Amanda
01932 873061

Addlestone, Mytchett, Woking
Eve N Lines
Eve Williams
01252 657560
Ref:2260

Ashted, Surbiton, Thames Ditton
Kickin' Dust LDC
Marie
020 8397 0540
Ref:2744

Banstead
Laughter Lines & Trailblazers
Sharon
01737 357978

Banstead, Wallington, Mitcham
Bootleggers Linedancing
Mary Byrne
01372 749885
Ref:1243

Camberley
Viscount Country Line Dancing
Roy
01628 662275

Greenford, Ealing, Sudbury, Oxshott, Cobham, Esher
Karosel Country
Kim Swan
01372 844141

Guildford
Life's A Dance
Ron
01483 505409

New Addington
JD's London
Jennie
01322 660850
Ref:3246

Nutfield
Boot Stompers
Sue
01883 623422

Old Woking
Hang Loose CWDC
Valerie & Gordon
01483 233475

Purley, Croydon
Alamo Linedance Club
John
020 8657 4400
Ref:2960

Sanderstead
Mississippi Line Dancers
Joy & Roy
020 8461 2355
Ref:1912

Surbiton, Tolworth
The Hillbillies
Aniko & Michael
020 8399 4558

Sutton
T-Bone Shufflers
Andrew Cook
020 8941 1018

Warlingham
Maine Liners
Mo & Lin
0208 651 2896

Woking, Send, Westfield, Guildford
Country Airways
Bob Trot
01483 824360
Ref:4530

SUSSEX
Crawley, Horley, Cuckfield
Linedance Krazy
Karen
01293 455678

Hastings
The Ranch
Pat Webb
01424 445678

SUSSEX (EAST)
Battle, Bexhill, Hastings, Little Common, Ore, St Leonards
Tush 'N' Tequila
John Sinclair
01424 213919

Bexhill-on-Sea, Eastbourne
Deco Dancers
Sho or Josh
01323 485969
Ref:1650

Brighton
Brighton Bootleggers
David Darbyshire
01273 465307
Ref:3430

Brighton, Lewes, Peacehaven
Southern Stomp
Joy Ashton
01273 587714

East Dean, Friston, Eastbourne, Seaford
East Dean Trail Blazers
Debbie Picknell
01323 423 019
Ref:3889

Eastbourne
Linedancing With Lynda
Lynda
01323 727961
Ref:2224

Hailsham, Horam
R J Liners
Rosemary Selmes
01323 844801

Patcham, Brighton
City Stompers
Michelle Denney
01273 559021

Ringmer, Hailsham
Skyliners
Sue Hamper
01323 844466
Ref:3140

Uckfield
SM Dance Club
Sue Makepeace
01825 733303

Wadhurst
Stepping South
Claire
01580 754379

SUSSEX (WEST)
East Wittering, Birdham
Country Folk
M. Carley
01243 820890

Green Lawns, Selsey
Viking CWDC
C. Norton
01243 608427
Ref:4494

Haywards Heath
Footloose
Gabrielle
07759 548404

Pagham
Maggie's Movers
Maggie Lydon
01243 821516

Worthing, Lancing
Hook Line & Syncers
Steve Willeter
07976 258 957

TYNE & WEAR
Gateshead, Newburn, Washington
Cheyenne LDC
Diane
0191 492 0652
Ref:1193

Hebburn
Geordie Deanies
Jeanette
0191 4890181

Prudoe, Dunston, Stakeford, Whitley Bay
Mr Spike
John
07753757798

WARWICKSHIRE
Alderminster, Stratford Upon Avoon
Di'mond Spurs
Di Sykes
01608 730211
Ref:3490

Nuneaton
GN Western Connection
Glenis Kiteley
01455 212189
Ref:4568

Nuneaton, Bulkington, Ansley, Hartshill
Sam's Line Dancers
Samantha Haywood
024 7674 8755
Ref:1585

Studley
Neon Moon Entertainments
Amanda Dawson
07879 881414
Ref:1899

WEST MIDLANDS
Bilston, Brewood
Triple M Line Dance Co
Maggie
01902 398 836

Birmingham, Kingshurst
Burn The Floor LDC
Maurice
0121 477 0780

Brownhills, Bloxwich, Aldridge, Gt Wyrley
Walkin' The Line Dance Company
Alan
01543 453017

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

Coventry, Balsall Common, Coleshill, Marston Green
Hot Tamales
Pat
01675 462 457

Darlaston, Claverley
The Royal Astor C&W Club
Buffalo Bill
01902 607845
Ref:1730

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

Dudley, Pensnett, L.Gornal
Louisiana's Lin
07901 656043
Ref:2884

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

Hodge Hill, Pye Hayes
Phoenix
Denny
0121 377 7721
Ref:4538

Hodge Hill, Smiths Wood (Birmingham)
Dixies Line Dancers
Mary or Don
01543 686264
Ref:4560

Kingstanding, Perry Common, Erdington
Western Warriors WDC
Susan Davies
0121 605 6987
Ref:1525

Quinton, Birmingham
Star Stompers
J. Morris
0121 421 3468

Sedgley
Sedgley Strutters
Pat Woodhouse
01902 664716
Ref:1767

Selly Oak, Witton, Birmingham
Dynamite Dance Ranch
Ben or Tony Martin
01527 525365

Sutton Coldfield
Just Dancin'
Kit & Sharon
07855 195684

Sutton Coldfield, Four Oaks
Starliners
John Lawton
0121 355 2360

Tividale, Oldbury
Silver Shuffles American Linedancing
Amanda Toone
01384 850796

Wednesfield
Walk This Way
Maureen & Michelle
01902 789579

Wolverhampton
SideKickers
Ronnie
01952 200324

Wolverhampton
Busy Boots Line Dance Club
Jean
01902 340621/683518
Ref:1186

Wolverhampton
Challengers Line Dancing
Traver & Dave
07712 387655
Ref:4488

Wolverhampton, Willenhall, Shreshill
Stray Cat
Jan Brookfield
01902 672 793
Ref:4140

WILTSHIRE

Cricklade
Country Kickers
Doreen
01285 770486
Ref:3346

Marlborough, Ramsbury
Just For Fun Line Dancers
Tessa Hicks
01672 520336

Melksham
Good X Skuse To Dance LDC
Sandra Skuse
01225 706183

Salisbury
Extend Over 60's Afternoon
Line Dancers
Anne Knowles
01722 333887
Ref:1906

Swindon
Toothill Texans WDC
Mo Bradley
01793 631411

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

WORCESTERSHIRE
Martley
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772

Pershore
Dakota Borderline
Roger Carter
01905 452123

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

Worcester
Toe The Line
Simon
01386 561456

YORKSHIRE (EAST)
Beverley, Hull
Rebel Rousers
Elaine or John
01482 470530
Ref:1990

Bridlington
Coastliners
Cecilia
01262 604782
Ref:1220

Hull
Western Spice
Tricia Smith
01482 783515

Hull
DC Outwest
Carolyn & Dee Newsham
01482 343734

Hull
D.J.'s Stompers
Dave Waters
01482 793648

YORKSHIRE (NORTH)
Carleton, Nr Skipton,
Sutton Nr Keighley
'Owzit Start? Line Dance Club
Christine Shipley
01282 713833

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

Harrogate
Countryline Manhattan Club
Gail Anderson
01423 872604
Ref:3712

Harrogate
Manhattan Skyliners & Pioneers
Gita Renik
01423 547745

Leyburn (Wensleydale)
Outback WD & cmc
Irene
01969 623551

Pickering, Malton
Wild West
Danny
01653 693194
Ref:2881

Ripon
Ripon Bowling Club
Bill
07979 885300
Ref:4584

Ripon, Thirsk
The Tommohawks
Sheila & Derek
01609 774099
Ref:2666

Scarborough
The Wright Line
Diane Lowery
01723 582246

Sheffield, York
Lorraine's Bootleggers
Lorraine
01904 693669

Stillington
The Young Ones
Robert Young
01904 765626

York
'Kick It' With Jane
Jane Wilson
01904 706108
Ref:2603

YORKSHIRE (SOUTH)
Aston, Sheffield
Aston Liners
Sue Chapman, BWDA
0114 287 5738

Bolton on Dearne
Blackfoot Sioux Western
Dancers
Teejay or Tony
01709 760 268
Ref:4122

Crookes, Hillsborough,
Sheffield
Hot Country Liners
Lynda
0114 2337 538

Doncaster
The Rancheros
Tracy & Anita
01302 880794

Doncaster, Bessecarr,
Armthorpe, Bentley,
Wheatley Hills,
Skytrax Country
Sue
01302 729213

Doncaster, Scawthorpe,
Burghwallis, Woodlands
Carolines
Carole J
01302 780736

North Anston
Boots 'n Buckles
Alison Carrington
07979 222406
Ref:1977

Sheffield
Sheffield City Liners
Glenys
0800 068 4510

Sheffield
Dancing Feet @ Sheffield
Companions Club
Dorne
07764 939137
Ref:2432

Sheffield, Rotherham,
Braithwell (Nr. Maltby)
Goin' Stompin'
Margaret Ford
0114 247 1880

Stradbroke, Sheffield
Straddy Stompers
Dorne
07764 939137
Ref:3218

YORKSHIRE (WEST)
Baildon, Guiseley,
Ecclehill, Bradford
Rodeo Girl
Dee Jepson
01274 427042

Baildon, Nab Wood
Jeanscene
Wendy
01274 616043
Ref:1535

Baildon, Shipley
Creek Alley Western Dancers
Marilyn
01274 598552

Bradford, Brighouse
Indian Outlaws
Graham/Kathy
01274 637457

Bradford, Cottingley,
Keighley, Harecroft
Aire Valley Stompers
Wendy
01535 272657
Ref:2561

Bradford, Halifax
Spurs CWDC
Monica Broadbent
01274 594030

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

Bradford, Leeds,
Pudsey
Maverick Western Dance
Audrey
01274 403729

Bradford, Thornton,
Wilsden
LineViners
Sue
01535 272006
Ref:1421

Dewsbury, Huddersfield
Applejacks
Pauline Bell
01924 478203
Ref:2803

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Between the Lines

Your chance to comment ...

Readers Respond!

(We have had many fascinating responses to Michael J Wortmann's letter published in BTLs last month. Here is a cross section of comments...)

Michael is absolutely right to say that Line dancing has become very difficult. I teach five classes and the majority of dancers don't want to be stretched so far. They also don't want to have to remember so many dances. Out of the 120 people I teach each week there are approximately 20 that want the challenging dances and plenty of them. It would be ideal if they were all in one class!

The 20 or so keen ones are also the ones who give you feedback; their enthusiasm leads them to tell you about the dances they love and about dances they have seen and would like to learn. It is easy to be swept away by their enthusiasm and to try to teach dances that please them. The remaining 100 - the majority - don't tell you how they feel; they just stop coming if it gets too much for them.

We can't expect line dancing to return to its initial stages when it was so new and exciting to everyone. There are far fewer people now who have never danced; they even teach it in schools these days. It is also human nature to want to progress at things we do, mostly we want to get better at our chosen hobby.

I think the dancers I teach attend because, in order of priority:

1. They see their friends
2. Exercise
3. It's at a convenient time and place
4. They like the music
5. They like the dancing
6. They like the instructor

I can't resist giving you my input on Pop versus Country. Pop encourages the younger generation into Line dancing and may convert them to Country music later on, so this can't be a bad thing, can it? Good Country invariably produces a dance. Instructors need to be aware of the majority choice in their class; it is easy to find a Country alternative if that is what their class prefer.

Lorraine, by e-mail.

Couldn't Agree More!

The more athletic among us should of course be catered for, but be sure that the elderly, who probably can't get both feet off the ground at the same time, are also well catered for. If a dance has to be 'forced' to fit the music by using several tags

or bridges then I can't be bothered making the effort to learn it.

Thank goodness the instructor at my club has seen the light and sticks mainly to beginner/intermediate dances set to Country music. Of course, he will teach the advanced dances if asked, which is seldom.

Have you noticed that the 'old' dances can still fill the floor? *Addicted to Love*, *The Alamo*, *Heartbreak Express*, *Loose Boots*, and so on? Please keep publishing some of the old ones.
Alan Courtman, Staffordshire.

Food For Thought

Michael's letter certainly was food for thought. Line dance certainly has progressed since 1996. I remember struggling with *One Step Forward* but I have become more capable and I now need dances that are more challenging. I agree that choreographers have to maintain an interest for beginners but there is room for us all and, like all hobbies, we must all be considerate of each other's abilities.

Michael admitted that he dances infrequently and he was foolish to believe that he could pick up where he left off at his old club. Unlike Michael I dance three or four times a week and still love every minute of it and certainly do not want to go back to where I was six years ago. Perhaps Michael should look for a beginner-oriented class, where, I suspect, he might be pleasantly surprised!

Ten Years In Line...

I read Michael Wortmann's letter with interest. I've been dancing for ten years and I guess I'm lucky to be able to pick up most dances. Nevertheless, I agree with Michael that the dances seem to be on a rollercoaster, so to speak. The difficult dances seem to last a few months but the older, easier, ones are here to stay. The dancers don't need to speak - just watch the floor! A tune goes on and dancing begins; the easier ones draw the dancers onto the floor with smiles whereas the more difficult dances attract fewer people...with a concentrated look!

Yes, there are a number of people who want the more advanced footwork but I think the majority of us look for a good time and the enjoyment of Line dancing to Country Western music.

Olive Button, Erith, Kent (definitely **not** twinkle toes!)

Linedancer Is US Success!

I want to send a public "thank you" to *Linedancer Magazine*. Although it's expensive to subscribe from the USA due to extra postage costs, it's the best investment I ever made for my classes. I've taught many of the featured dances, ordered the CDs reviewed in the magazine from the advertisers, and learned a lot from the message board. You have a happy subscriber here in California.

K. Jones, Lincoln.

Duncan and Irene

I love Line dance and also started in 1996/97. In spite of being the wrong side of 60, I do rather like the faster dances. Having said that, my favourite dance must be *Islands In The Stream*.

Once, at a competition, I remember one of the judges saying, "someone should tell them it's Line dance NOT disco!" She was referring to dancers' outfits and routines. Therefore, I agree with Michael; unless something is done right away, Line dance might fade away.

Luckily, in Moray, Scotland, we are lucky enough to have Duncan and Irene Mackintosh of Moray Diamonds LDC as teachers. They are the best and keep us all happy!
Isobel M, Elgin, Moray.

Ten Years And Counting...

I've been dancing for ten years and I am getting cheesed off with all the turns in new dances. OK, they say, "improvise you don't need to do the turns," but it just doesn't look right with some people turning and others not. If the script is not followed then what's the point; you end up doing a completely different dance!

I think we are in danger of becoming disco dancers, not Line dancers.
Doreen Oakley, by e-mail.

Wolvestock 8 Was Great!



I have just returned from Wolvestock 8 after a brilliant weekend. The live acts were top notch and the Line dancing, led by two lovely ladies (Cowboys 'n' Angels) with support from Jan Brookfield and Rob Fowler, was excellent. The atmosphere was memorable and everyone was very friendly, with Line dancers, Westerners, Couples and Partner dancers rubbing shoulders, sharing the space and enjoying themselves.

This event has grown year by year and is now an established part of the Midlands Line dance scene. I hope next year's event will be even better. A big thank you to the organiser, Jim Duncan, and to the local council for allowing it to happen.

Pauline Hill, Tettenhall, Wolverhampton.

Too Many Dances!

There are too many dances coming out each week and it is affecting our pastime! A couple of years ago you could go to a social and know most of the dances and now, when we go out, we know maybe half of the dances on offer.

A lot of people I talk to feel the same - I've even heard choreographers say the same thing! Why don't they look for quality, not quantity, instead?!

Kazzie B, by e-mail.

What's The Problem?

I've been dancing for six years and love it. I don't see that much fragmentation on the scene and I think it's all about attitude.

My attitude is **live and let live**. Surely if we want Line dancing to progress then we must all help each other, invite our friends along to classes and socials and build things up that way?

It doesn't really matter too much about the music. After all, New Country often sounds like Pop! Have you heard Lee Ann Womack's new single? I agree, New Country is cool but you can't deny people the opportunity to dance *Chill Factor* and *S.X.E.* So I think we need a mix.

The positives from Line dance are obvious; better health, new friends, great nights out. It is time for us all to come together and concentrate on the things that we have in common!

Andy Buckley, Northwich.

Dancing Built For Two

My wife and I enjoy all forms of Western dance although our favourite style is Jive. We started our dancing with Line back in 1994 at a venue on the South coast, but that particular club has gone away from its original aim of providing easy dances for all. That is why we took up Couples and Partner dance, not wanting to stop dancing at Western events due to the complexity of Line dance at the time.

All I can say is that Julie and I enjoy dancing together and, although we doubt that the majority of Line dancers will follow our example, it is a great shame that there is not more instruction and workshops for Couples/Partners at Line dance events. After all, all these forms are part of Country Western dance and are very close to rock n' roll styles too. Western dance was where Line dance came from...

Dave and Julie Vale, Rishton, Lancs.

The Changing Scene

A few years ago, when Line dance was at its height, working mens' clubs were clambering to hire their function rooms to Line dance teachers for classes and socials. Committees were amenable and some did not even charge us for hire because the profit from bar sales were enough to keep them happy.

Now, things have changed because we are less busy and less money is being taken over the bar. The WMC committees have done a volte-face. Line dancers are at their mercy and many clubs have folded or been asked to find alternative premises. Although our club has been lucky enough to have a solid base for several years and is still treated well, some venues have forced us to cancel classes; we even had our Christmas party cancelled last year at the last minute. It is very difficult to reach people to tell them about changes of date and venue...

Problems like these cause dancers to become disillusioned and frustrated and numbers fall as a result. Magazines lose advertising revenue, so there is a knock on effect. We often have to travel further afield to get our Line dance fix.

What is the solution? Even though the boom may be over, there are still tens of thousands of Line dancers who are passionate about their hobby...
Lynda, Hot Country Liners, Sheffield.

Tim says, Thanks for your letter. This is an important issue with no easy solution. Might I suggest the good old fashioned telephone tree, where an instructor rings a dancer who, in turn, phones another and so on? This has worked in the past. Most people are happy to give out their number if the idea is fully explained to them. In addition, try and get hold of supporters' e-mail addresses, if they have them, and send them a brief message the night before an event to confirm it is happening. I hope our readers have some better ideas!

Older Dancers Speak Out!

I first subscribed to *Linedancer* six years ago when Line dancing was an enjoyable and valuable social pastime - especially for the 50+ age group.

Over the years I have watched commercialism erode the idea of what Line dancing was meant to be and I have seen too many good classes and social events wound up because people did not want to be forced into an atmosphere of competitiveness.

I have now come to the opinion that, at 62 years of age, Line dancing has, or, should I say, the people most influential in terms of its promotion, have lost all consideration for the mature dancers who did so much to promote it in its early days.

In addition, Line dancers like me do not want to watch the sort of exhibitionism seen at certain events, much of which has little to do with Line dance as we came to know it.

David Storey, York.

Couples The Thing!



I am impressed that, at last, *Linedancer* has dealt with the burning issue of Couples dancing. My wife and I find that we can do a lot more dancing to Country music (but not exclusively) as a couple. A few years ago, after the dances started to get more involved with tags, bridges and what have you, we opted to attend a Couples/Partner seminar in Burton-in-Trent. We were fascinated to discover that the 11 other couples there had come along for pretty much the same reasons as we had.

There we were, 12 novice couples learning Couples. What fun we had! It was easy to learn and, since that time, we have been able to learn new skills and have a thoroughly good time on the dance floor. This is somewhat in contrast to our Line dance friends who, I think, will be following us soon enough! They seem to spend a lot of time wracked in concentration without smiles on their faces as they struggle with the latest leg-breaking Line dance.

Well done Martin and well done *Linedancer*.
Rick Townsend, Matlock.

Rob's New Dances!

I attended the Wolvestock Country Music Festival and met Rob Fowler for the first time. Nice guy and I was happy to find him teaching a dance from Kenny Chesney's new album. I first heard about this new release in *Linedancer* and I took Tim Ruzgar's advice and went out and bought the album. OK, it cost me £14.99 but it's worth every penny and now Mr. Fowler has done the right thing and choreographed a great dance to the music. Thanks Tim, and Rob!

Sandi Shaw, Congleton.



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