

NEW DANCES INCLUDE: LA TENGA • I'M ALREADY THERE • SHOUT OUT LOUD • SUMMER HOLIDAY

Linedancer

magazine

No. 86 - July 2003
£2.80

The monthly
magazine
dedicated to
Line dancing



KAREN HUNN
Exclusive



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TO RONNIE...**



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'Boot Logo' courtesy of London Boots Ltd.



Linedancer is published monthly in the United Kingdom by Champion Media Group (Waypride Ltd), Clare House, 166 Lord Street, Southport, PR9 0QA.

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ISSN 1366-6509

Dear Dancers

Last month I took the unusual step of addressing some of the issues that are causing concern and I also published a readers survey to allow you to have your say. We wanted you to tell us a little about yourselves, your club and the way you want to see Line dancing develop in the years to come. Well you did that, and I can tell you, the response has been overwhelming.

The constructive and detailed suggestions you have made underlines the passion Line dancers have and some of the excellent ideas put forward are already being prepared. For the most part, everyone seems more than happy with *Linedancer* and the vast majority of you see us as leaders in the field. Although there are only a few of us here, we do our utmost to bring you the best possible product month by month and it pleases us that our work is appreciated so much. Thank you for your kind comments, encouragement and support. It is much appreciated.

Naturally, we will share with you the information gleaned from the survey but we are still in the process of collating your entries. Whilst that work will take some time I have prepared a page (p.47) in this edition, which highlights some of the responses. It makes for interesting reading. Clearly there is a resounding message that comes from the survey; the fundamental concern about the number of new dances being produced. It is not just a question of the pressure this puts on instructors but, more importantly, it is a message that the dancers themselves would like to call a halt to the weekly burden of learning new routines only for them to be discarded within a short time.

I cannot emphasise too much the strength of feeling here. Make no mistake; this is a serious issue that goes right across the board. In my view, the dance floor has spoken and it is delivering more than a message – it is giving us a clear warning.

Almost on the same level was the concern about the advanced level of choreography, the number of tags, bridges, re-starts and phrases within it and the agility necessary to perform some of the routines. Our dancers are saying, "if you create new dance routines please create them for the level of the social dancer and not for yourselves, your rivals or for professionals."

Next comes the vexed question of music selection. This old chestnut will never go away. Even without the results of the survey we know many of you either prefer a "mix of music" or more Country music. Some think that we have gone too far in the Pop direction whilst others are happy with the selection. I assure you we will take all your comments on board but, at the end of the day, the decision is yours and it must be sensible for instructors to offer a range of music and alternative tracks where appropriate. We will certainly do our best to make helpful suggestions, so that *Linedancer* is an even more useful tool for you.

On a positive note, despite your concerns, you still thoroughly enjoy your Line dancing. There were several examples of dancers who had suffered serious illnesses and found Line dancing provided the most wonderful support. Many of you have made new friends through Line dance and you all seem to agree that Line dancing has a bright future if we can address the various issues of the day.

I feel more than ever that *Linedancer* is the bond that holds the Line dance scene together and that we have a tremendous responsibility to work even harder to meet your needs.

In the months ahead we will continue to do everything we can to make Line dancing, and *Linedancer*, an even more attractive prospect...

Yours in Line,



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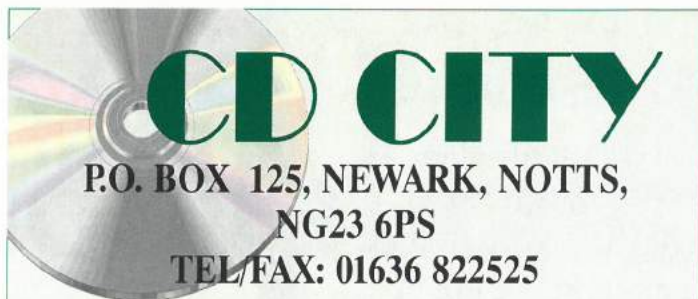
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FRIENDS AND NEIGHBOURS

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“You heard it on the Grapevine”...

BBC Gives Line Dancing A Big Break

There has been an overwhelmingly positive response to BBC Radio 4's *Let's Dance*, which concentrated upon Line dancing on Thursday 15th May. *Linedancer* had a big input in the programme and we urged the producers to present our hobby in the best possible terms. This they did and Betty Drummond told listeners what a great pastime this is. Max Perry spoke about the history of Line dancing, tracing its roots to *The Bus Stop* dance that originated in Philadelphia, the 70s disco scene and the influence of *Urban Cowboy*, the film starring John Travolta.

The programme made it clear that we dance to all types of music and that there is something for everyone, no matter what their age or disposition. More coverage like this and people will be flocking to our doors...

Goin' Stateside?

A lot of our readers enjoy combining their holidays with Line dance, so those of you travelling Stateside this year will be interested to discover that a new Line/Partner dance club has opened in Indiana. The Flamin' Country Dance Club is located at 769 Madison Street Crown Point, Indiana, and further information is available via the club's website at, www.flamincountry.com. This is a "no-alcohol" venue with open dancing on Wednesdays, Fridays and Saturdays.

Steven Towers on Tour...

Steve and Julie Towers, who entertain Line dancers in the Acapulco Bar in Tenerife, will be in the U.K. from July until the end of August. They will be appearing at different venues throughout this time, the main ones being: Sunday 20th July, Scottish Reunion in Dunfermline; Saturday 2nd August, Northern Reunion at the Triple C Club, Preston; Sunday 10th August, Northern Ireland Tenerife Reunion at the Shorts Social Club; Saturday 16th August, Tenerife Southern Reunion at the Rainham Girls School, Rainham, Kent.

You can get further details by e-mailing them on stevenjulie@teletel.es or looking on the *Linedancer* web site.

Line Dancing In South Korea?

We were thrilled to hear from our old friend Kenneth Lee, an examiner with the IDTA. He was recently in South Korea to cover the Latin National Finals. He writes, "A friend of mine went to a Line dance night in March and saw 800 people dancing. A couple of candidates also took Line dancing exams with us too!"

Line dancing is truly a worldwide phenomenon.

Borderliners News



Pictured here, long-time Borderliners dancers Aggy and Stuart with instructor-secretary Denise Sides. They recently celebrated their birthdays and, true to form, they opted for a fancy dress theme. We understand that Aggy prefers a little Karaoke with her Line dancing and is known to belt out the choruses to her favourite tracks. "You don't have to be mad, but it helps," is one of her regular comments...

Denise also wanted to publicly thank Daniel Whittaker for all the help he has given her since he first became involved with her club. Daniel has decided to spend more time organising and promoting live functions with choreographers and live acts, so Denise has taken over his beginners and advanced classes.

Lion Dancing?



Thanks to Jan 'Stray Cat' for this snap of one of her Brookfields Farm regulars. Cliff loves his Country music, apparently, and is quite fond of Lion Dancing too. Who looks most at home? The lion or Cliff...?

Greetings From BossyBoots



Pictured is Dan McInerney from Banbury. Sue Weston presented Dan with his very own dancing partner for his 22nd birthday. Dan was at one of Sue's regular Sunday afternoon workshops.

Alan Birchall also taught his dance *Rock My World*, Craig Bennett taught a Kate Sala dance called *Enchalada* and a Steven Sunter dance entitled *Shout Out Loud*. Chris Adams treated us to a teach of one of his own dances called *Invitation*, which may be danced everywhere soon...

Thanks Gill



Mrs F. Lewis and friends from Market Harborough wrote to us to thank their teacher, Gill, for all the hard work she puts in to her classes. Her efforts are greatly appreciated.

We understand that this is Gill's first appearance in *Linedancer*, and well deserved it is, too!

If you want us to include details of your teacher or some of your Line dance friends get writing today!



Midlands Masters Heat

**Stoke-on-Trent
Sunday 15th June**

Telephone: 01243 582865

Cool Competition

We recently reviewed the *Awesome 8* album, the bargain-priced Line dance release. Now we have copies of the CD available to win. All you have to do is to answer the following simple question.

What is the name of the record company that has released *Awesome 8*?

1 - FBI; 2 - CIA; 3 - EMI.

Answers on a postcard please, to, *Awesome Competition*, *Linedancer* magazine, Clare House, 166 Lord St, Southport PR9 0QA. Cool Competition

FanFair 2003

It's the biggest gathering of New Country music stars and *Linedancer* will be there! Last year Tim Ruzgar attended the event and this year, due to his extremely busy DJing schedule, could not make it this time. (He'll be in Nashville in late December this year for the UCWDC World Championships.)

We were thrilled to find that Tracy and Martyn Brown on Wight Lines and Vines LDC could attend and report on the event for us! Their efforts will feature in the August edition of the magazine and we look forward to reading it. Martyn and Tracy's report on a recent holiday event in the Isle of Wight is on page 30 of this edition.



The Mavericks



They're back together and playing a special gig on Monday July 7th at Liverpool's Summer Pops, Big Top Arena, Kings Dock. Phone (08707) 460000 or (0151) 256 5555 for tickets and information. This is certainly one NOT to miss...

Caroliners Celebrate!



The *Linedancer* team had the pleasure of meeting up with members of the Caroliners LDC at the Copthorne Hotel, Slough, in March. The club has just celebrated its first year...and what a year it's been!

A birthday party and awards night was arranged in Redhill, Surrey, and was attended by over 100 IDTA medal winners, their friends and family. The local press subsequently gave the club, and Line dancing, some great local publicity. After a meal



of sausages, beans, salads and jacket potatoes, there was plenty of dancing, demonstrations and a champagne toast. The club's Line dance medal tests were enjoyed by (almost!) all but the few nerves seem to have encouraged even higher results.

In addition to the club's regular classes £200 was raised for the "Caroliner Swans", older club members who attend the Swan Mead Day Centre in Queens Rd, East Grinstead, and who thoroughly enjoy learning from Carol Barnett (below, centre), who runs the Caroliners LDC. If you're interested in Caroliners events, or want attend new classes in nearby Woodhatch, Carol awaits your call on (01293) 430767.

Westlife Go Country With Kenny



Westlife teamed up with Country legend Kenny Rogers in order to make a documentary for the BBC entitled "Westlife, Can They Cut It?" shown on May 26th.

The musical side was excellent and informative but the boys' introduction to Line dancing conformed to negative stereotypes, which was a shame. Full marks to the Irish boyband for impressing their hosts in Nashville.

Brilliant Copthorne Weekend

We received the following from Eileen Valder from Bishop's Stortford. "What a fantastic weekend we have just had at the Copthorne Slough/Windsor Hotel," she wrote. Our club is called Studs and Stars and Maggie Gallagher was the "star" attraction. We all know she is a great dancer and choreographer but she really gives her all when she is teaching. We all came away remembering the dances she taught us. The atmosphere was great, the



hotel excellent and the facilities all helped us to enjoy ourselves. I have attached a couple of photos of us, notice there is only two "studs" on one of the beds with the "stars"! Thanks, *Linedancer*, for all you do, keep up the good work."



Thank you, too, Eileen. If any readers want to send us their pictures and reports of events we guarantee we'll include them in *Grapevine*. You can't say fairer than that...

Gloria Dent Replies...

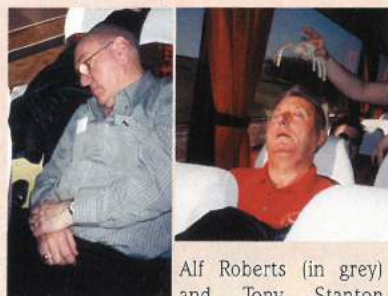
We mentioned Gloria Dent's fantastic Line dance event last month. The Line dance weekend took place at the Pontypool Leisure Park. John's Country Disco worked with The Deans, Diamond Jack, Magill, Alan and Barb Heighway, Maggie G, Teresa and Vera and Linda Loder. The whole thing was a great success. Dances taught included *Jack's Back*, *Livin' on Love*, *Mamma Won't Dance*, *The Break*, *Do Your Thing*, *You're So Good* and *Brokenheartsville*.



Gloria has written to *Linedancer* to say a big, public, thank you to everyone who attended and supported this special event. Her particular thanks are directed to Alan and Barb, John and Yvonne and her team of helpers. She has invited *Linedancer* to attend next year's festival.

If you're interested in future events or local classes in the area, please ring Gloria on (07712) 502354.

Wakey Wakey



Alf Roberts (in grey) and Tony Stanton are obviously starting to wilt. All their organising and Line dancing has taken its toll. Of course, Alf did attempt *Patient Heart* at 0345 in the morning during the trip where these sneaky snaps were taken.

Maggie G in Nantwich



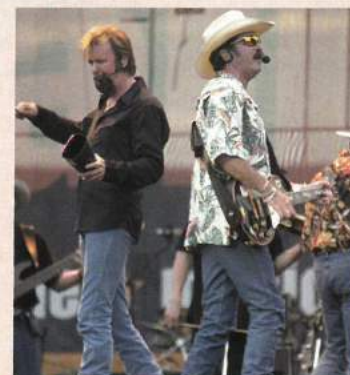
Despite having a bad eye infection and swollen glands, Maggie was her usual bubbly, bouncy self. Daniel Whittaker and Maggie held an event in Nantwich Civic Hall recently. No wonder she wins so many awards - Maggie never sat still all day. . .

She taught three new dances - *Take a Break*, *Dedicate* and *Chihuahua* and she went over *The Break* and *Celtica* after requests from the dancers. Daniel also taught two of his new dances, *In this Life* and *Black Magic*. The highlight of the night was undoubtedly *The Finger Dance*!

Maggie is pictured (top) with Kim Blake and Rebecca Woods. The bottom picture shows her with Bob 'Growler'. Bob seems to be getting to as many events as the *Linedancer* Teddies these days!



New Releases...



Now available from Line dance specialists and all good record stores: Kenny Rogers' *Back To The Well* (Sanctuary). The limited edition includes a bonus live CD. This is the 61st album by Country icon Kenny Rogers, consisting of twelve tracks. Kenny duets on *We Owe Them More Than That* with New Country star Tim McGraw and pays homage to all the Country and Western greats.

Lonestar's *From There To Here - Greatest Hits (BNA)*. It's a brilliant career retrospective and features all seven of their No. 1 US hits, including *Amazed*. New tracks include *My Front Porch Looking In*, which will be released on June 23rd.

Brooks & Dunn's *Red Dirt Road* (Arista) emerges on Monday July 21st. A week later, Brad Paisley's *Mud On The Tires* (Arista) comes out and on Monday August 11th Sara Evans' *Restless* (RCA) is released.

Line Dancers Grand National

Saturday September 13th will bring together thousands of Line dancers from all over the UK for the third Line Dancers Grand National at Aintree Racecourse, Liverpool. This year, the organisers have gone out of their way to give you every reason to attend; the event is being held on a Saturday, rather than a Sunday, so that you can relax and not have to worry about rushing home. You can dance all day and night - the gates open at 10.30 and the last session takes place from 8pm til late!



The night before, Maggie and friends can be found presenting a Friday evening warm-up bash at the nearby Kirkby Suite, which should be great fun. The next day, she'll join Diamond Jack, who have worked with her to produce a dance called *Heart To Heart* due for publication in *Linedancer*, Roy Verdonk, Chris Owen, Chris Hodgson and DJ Tim Ruzgar to present you with the best best entertainment as we build up to the record attempt...

For your all-important sponsorship pack and further information call (0151) 236 6988 today!



Scottish Masters Heat

Glasgow
Saturday 12th July
Telephone: 01243 582865

Ryecroft Hall



Our report on Ryecroft Hall was well received, as was this photo of one of the many participants at the regular Line dance classes held at this Victorian council venue in Tameside. Ann Cox certainly enjoys herself. She was captured on film by the intrepid Miss America, who always seems to be in the right place at the right time with the right camera. Ann's looking really good; testament to years in Line and, we understand, holidays in the sun...

The Girls News And Quiz



Occasionally, readers ask why Maureen and Michelle get into the magazine so often. The answer is very simple; they send us material! "You send it, we'll print it," is the message from *Linedancer* this month!

Recent news from The Girls' camp includes a powerful feature in their local newspaper, the *Express and Star* (Wolverhampton). This is the sort of grass roots work that we need to promote Line dancing across the board. Maureen and Michelle tell us that they have a busy summer schedule planned. As well as organising regular classes, and attending the Wolverstock Festival, where there'll be checking out the *Linedancer* Stage, they have extended their popular Northcote Farm event to cover the whole of the August Bank Holiday weekend. They have also been booked by Walsall Leisure Services for the Bandstand Line

Dance event at Willenhall Memorial Park on Sunday August 17th. If you're in the area why not pay them a visit?

If you want a cool kid's class to join (see pic), then give the Girls a ring on (01902) 789579.

In the meantime, The Girls have sent us one of the quizzes that feature at their regular social nights. Why not have a go at their 'Dance Steps Word Search'?



'The Girls' Dance Steps Word Search

D	M	C	P	I	H	U	D	N	I	W	N	U	K
T	B	H	E	S	R	P	I	A	Q	U	A	I	E
O	F	A	U	D	E	G	N	U	L	R	C	S	E
U	P	R	L	H	Y	N	A	I	G	K	P	C	C
C	B	L	Y	W	G	O	C	E	B	A	N	H	R
H	W	E	R	M	D	P	D	A	Z	A	U	L	I
G	C	S	A	O	R	B	L	P	D	O	Y	S	X
A	T	T	L	I	N	L	E	P	A	E	K	O	T
H	F	O	I	U	C	D	I	L	R	V	B	S	Y
X	V	N	D	H	R	V	E	E	C	Z	M	F	M
Y	R	M	A	S	O	I	T	J	Z	T	L	D	M
E	S	N	X	T	C	N	L	A	V	I	N	E	I
A	G	A	L	L	O	P	J	C	C	B	A	Q	H
E	M	C	E	M	L	N	U	K	L	A	W	A	S

Applejack	Flick	Lunge	Touch
Brush	Gallop	Monterey	Unwind
Charleston	Hitch	Pivot	Vine
Dance	Jazzbox	Ronde	Walk
Easy	Kick-ball-change	Shimmy	

Wellie Boot Awards



Sandie Driver loved the Crystal Boot Awards but tells us that the Wellie Boot Awards ran our event a close second. As expected, Dynamite Dot, Alan and Barb entered into the spirit of it all as they posed for photographs with Sandie. "My husband Roy helped make the boots," she tells us.

Silver Medals For Rolls Royce Dancers



Janet Slattery writes, "Dancers at the Rolls Royce Flyers, Derby, who attained their BWDA 2000 Silver medal certificates on 8th April are shown here proudly displaying their awards. Jane Hatton, recently featured in *Linedancer*, is part of the group (front row, second from right) and her instructor, Lynne Breakwell, is immediately above.

MIL Champions . . .



Charlotte O'Connor and Suzanne Craney took first place in the MiL Duos at Kirkby recently. Charlotte also came first in Div. 4 and Suzanne, who had moved up a section to Div. 3 for this competition, took third place.

These two young girls are super dancers and we'll be seeing a lot more of them in future.

Essex Socials Take Off With CB's!

Chris Bayliss (right) has been teaching Line dance in Essex for six years. His socials are becoming big news throughout the South East although he still marvels at dancers who attend his events for the first time. "It's like a big secret," he told *Linedancer*, "but so many dancers enjoy my unique socials that I want to try and get the message out further. My idea is that everyone, of every ability, should be able to attend a social and dance. So I've been splitting the floor sometimes three ways, which means that the 60 tracks I play during a social event allows for 180 dance possibilities. Something for everyone!"

Chris is particularly concerned to help promote beginners in his area, which covers Billericay and Wickford. "They're the lifeblood of this business," he says, "and I want them to feel comfortable and welcome at my events. My aim is to cater for everyone and the most important thing to point out is that nobody loses. I want dancers to continue attending their various clubs and classes but feel that they'll get a great dance when they attend my weekly events. I have had so many great reports and feedback. People are saying things like, 'I've never danced as much in one night', which is great news."

Chris hopes to fully integrate beginners into his club, CB's Line Dancing, so that a constant cycle can develop whereby new people will come in and learn to love our hobby.

Chris has also tried his hand at choreography and his latest offering, *Love Won't Wait*, is available via www.linedancermagazine.com. For further information on CB's socials please contact Chris on (07990) 972557.



Guess Who's 40?!

Crystal Boot Awards nominee Robert Lindsay celebrated his 40th birthday on 3rd May. Everyone had a great time at his party and his good sense of humour will be tested to the limit by the picture we are printing here! His dancers wanted him to know that life begins at 40...



Peter and Alison Visit the Port...



Peter Metelnick and Alison Biggs were guest of Gill and Duncan Ward recently, at Ellesmere Port Civic Hall.

Peter is always popular with the dancers from Gill's club, Western Boots in Merseyside. Peter and Alison managed to teach four dances over the evening, including *Midnight Rambler* to a Reggae version of *Help Me Make It Through The Night* by John Holt, *Stardust Memories*, which is a must for Roy Orbison fans, danced to *In Dreams*, *Irresistible* and *In-Vince-Ible* to a Vince Gill track (hence the play on words).

Wedding Photos



Did you get married in Line? If so, we want to hear from you and put out a request in the May 03 edition. Philippa Laughton was quick off the mark and posted us this photograph taken at her wedding, in September 2000. She writes, "The other dancers are from Ken and Jean Jones and Marina McNair from Harrow, Middlesex. They came along to teach some Line dancing to the guests and their efforts were really popular. Everyone enjoyed themselves."

Willow Wood Dance Extravaganza

Hayley Mack and Paul Taylor are providing the live entertainment for Manchester's first mega Line dance event of the year. The Willow Wood sponsored dance event takes place outside Ashton Town Hall (Ashton Market Ground) on Sunday 6th July from 11am-3pm. Dancers from across the North West have attended this event in large numbers over the years and this time organiser and host Gillian Sutton, of the Denton-based Strutting Stars LDC, hopes for a record turn out.

"That's why we've encouraged Hayley and Paul to perform this year," she told *Linedancer*. "We want to give dancers even more reason to attend this event and provide sponsorship for Willow Wood Hospice, a deserving local charity."

Linedancer will be there, with camera, and we hope to see you all on the day. For further information please contact the Appeals Office on (0161) 330 1100 or see, www.willowwood.info.



Cochise Latest

It looks as if the Cochise Corral, based at the Osrarn in Shaw, near Oldham, will indeed close in September. Rod Baker is working hard to find a new venue for his popular Line dance events.

In the meantime, he intends to provide dancers with the best possible fayre, with many events planned until then, including a £1 Commonwealth reunion on Friday August 1st (note; this doesn't clash with our extra special Seek Peace Reunion on Saturday 2nd in Southport).

Rod is rightly proud of his achievements in the nine years he's been running Line dance events in the area and we hope he can find a new home soon!

The Secret Ingredient!

Karen Welch and her husband Norman run successful classes and socials in East Manchester. When you've paid your £3 for a social event you get three hours of non-stop dancing and an extra treat - Karen and Norm's hotpot. It certainly keeps dancers going and is becoming something of a legend. The question is, "what is the secret ingredient?" *Linedancer* asked Norman this question at the club's recent May 17th social at St. Brigid's and all he would say is that it is to do with the type of flour and margarine you use in preparation! Socials are held most weekends at either St. Brigid's Church Hall, Eastlands (Beswick), or St. Ann's Social Centre, Ashton. Ring Karen on (07765) 007129 for details or e-mail, karen@welch1962.fsnet.co.uk.

If you've got a wannabe superchef at your club why not drop us a line?



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WAY OUT

WEST

Gary Slade and Jim McClure are Stan and Ollie. Gary and his friend Carl Blower, aka The Dudes, are Line dancers and Carl's a James Finlayson lookalike. Together they're getting themselves into another nice mess...

Linedancer reports.

"I don't Line dance," says Cumbrian Jim McClure, aka Oliver Hardy, with a wry smile on this face. He doesn't know what he's missing of course but his colleagues Gary (Stan Laurel) and fellow "Dude" Carl Blower most certainly do. Gary and Carl

both live on the Wirral and attend a number of clubs and classes, including Frontier Linedancing and Chay's Stompers.

Jim and Gary are the best Laurel and Hardy lookalikes you've seen and if, like the author, you spend many a happy holiday in the 1970s watching the two hapless individuals work their way through sawmills, hospitals and the delivery of pianos to unwitting suspects, you'll know what I mean. Jim and Gary have all the mannerisms you'd expect from the disastrous duo, not to mention a variety of authentic outfits. Carl makes for an impressive Fin too. (James Finlayson starred in over 30 Laurel and Hardy films.)

It's all good clean fun unless, by luck or by design, you happen to be whacked round the head with a plank or have something large dropped on your foot. You might be surprised to discover the enduring popularity of Laurel and Hardy but it was a big hit until it was taken off terrestrial TV. These days, Stan and Ollie are making waves in Europe and the Middle East.

Jim takes up the story. "Well our first Laurel and Hardy experience took place on a trip to Hamburg organised by the late Bill Cubin, the curator of the Laurel and Hardy museum in Ulverston. He said, 'do you want to go to Germany for a month and work as lookalikes?'" So, for some bizarre reason, they agreed and now, 12 years later, they're in heavy demand from TV companies, Entertainment and Lookalike agencies, the corporate sector, private bookers and party organisers in the UK, Bahrain, Dubai and, indeed, throughout the Middle East. But why?

"The TV shows are enjoying re-runs in the Middle East," says Jim. "It's really huge over there. You see, it's not seen as the usual 'corrupting Western' show. It's just good, clean fun and everyone loves it." Back home there are some 200 Laurel and Hardy lookalikes and 37 branches of the Laurel and Hardy Appreciation Society. "The scene is huge in Holland," adds Carl.

A recent return to UK TV (BBC2) has energised the trio and they have several aims apart, that is, from learning the latest Line dances. When Carl and Gary are not getting into lookalike mode they'll be on a dance floor near you. "We go to classes during the week, mostly," Carl tells us, "But we occasionally get away for a weekend," adds Gary. "This week we learned Maggie G's *The Break*. Great stuff!"

Just how good these guys are at their chosen profession (it can be a full-time occupation, depending on bookings) becomes clear as they walk into the Linedancer offices and proceed to cause havoc. Making drinks was never quite as complicated. How do they like their coffee? "Well," says Stan, "I like mine in a big cup!" "And so do I," says Ollie.

Perhaps fame has affected them? "No. Admittedly we have been on *Blue Peter*, *The Big Breakfast* and *Brookside* but it doesn't make any difference. We're simply trying to enjoy ourselves and keep the boy's legendary work in the public eye." To this end, they are campaigning on several fronts. "A lot of the Laurel and Hardy films are being colourised now," says Jim. "This makes the films more appealing to the modern audience. There are also efforts to track down a couple of films that have been lost. They're probably sitting in an archive somewhere. We might just be able to track 'em down!"

Elsewhere, the dudes are working towards the placing of a Laurel and Hardy statue in Ulverston designed and sculpted by Graham Ibbeson, the man who produced the famous Eric Morecambe statue on Morecambe seafront, Lancashire. After all, Arthur Stanley Jefferson, later known as Stan Laurel, was born in Ulverston, Cumbria, on 16th June 1890. (Each year, the Dudes join 200 other fans for the annual Laurel and Hardy parade

in the town.) In Glasgow, where Stan Laurel's dad was a well-known figure in local theatre, the Dudes are supporting efforts to reopen the Pickard's Museum, a small venue where Stan made his debut as an actor.

The main aim is, understandably, to keep the memories alive (and kickin') through personal appearances. Booking these lookalikes is a great way to add a certain something to an event. "We'll meet and greet, mix and mingle and do several card tricks," says Jim, and probably cause a little consternation along the way.

"How do you like your coffee? "Well," says Stan, "I like mine in a big cup!" "And so do I,"

Meanwhile, Line dancing is a major part of Carl and Gary's life. "We love the social aspect," Gary tells us, "and we've even taken our Bronze medals!" No prizes for guessing where they'd like to go next. "America, for sure," they exclaim. Incidentally, the staircase where the original Laurel and Hardy struggled with a piano is still there. Time for a re-run? "Who knows," says Carl. "I've got 70 of the 107 Laurel and Hardy films on video. Perhaps I can pick up a few more in the States." If not, they'll be able to find some Line dancing to keep them occupied...

The guys wanted to take this opportunity to say a big hello to their friend the 'Grand Sheik' Peter Brodie of the 'Blotto' Tent of Tameside in Manchester, who is organising next year's Laurel & Hardy Convention in Manchester.

For further info please contact Peter by e-mail, pbrodiegws@aol.com, or use Bowler Dessert's website, <http://freespace.virgin.net/bowler.dessert/> as a gateway into the world of Laurel and Hardy.

**Gary Slade (Stan)
Jim McClure (Ollie)**

www.thetoplaurelandhardylookalikes.com

Jim: (015395) 58105

Gary: (0151) 513 0322

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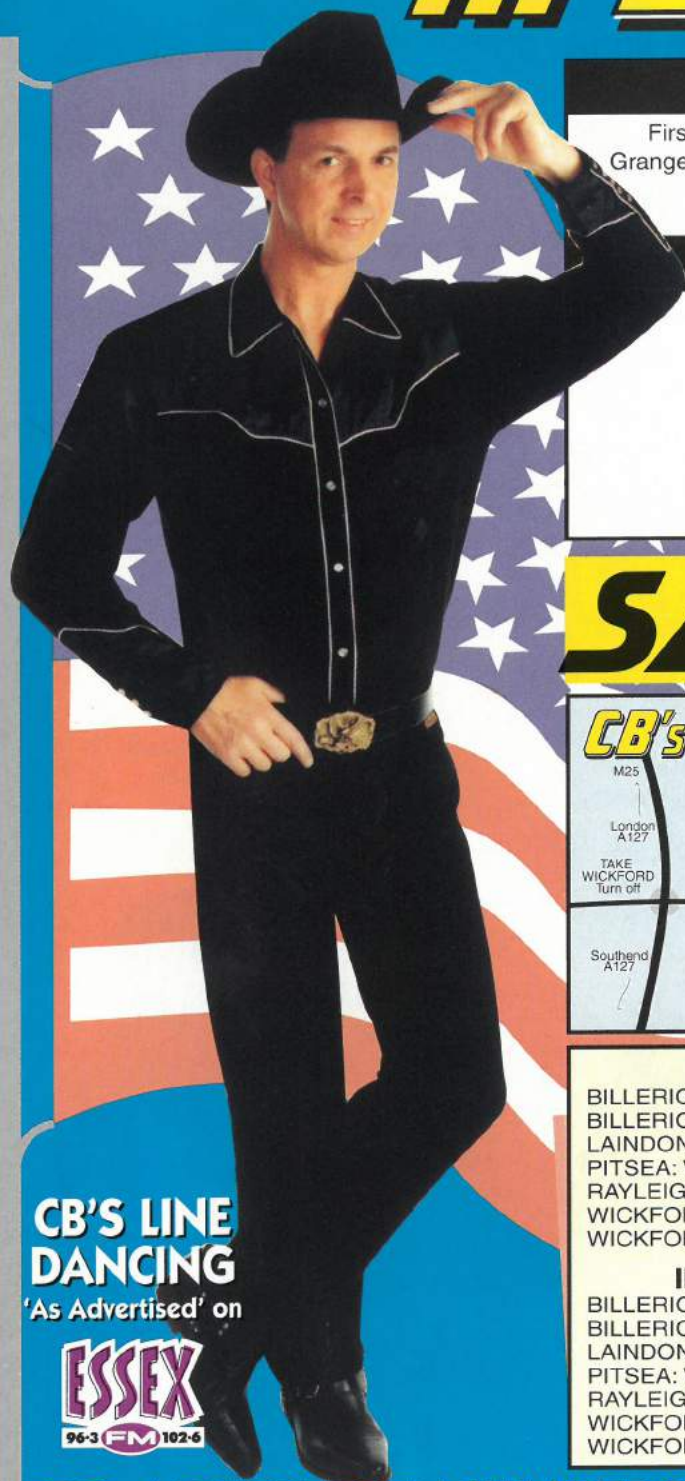
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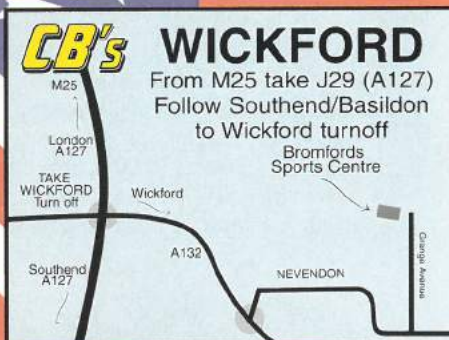
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A Long Lost Brother



Ann McCord

To her amazement, she **discovered that she had a** brother she'd never met...

When Burscough Line dancer Ann McCord received a letter in the post on April 12th she thought it was junk mail. **Linedancer** reports...

There was rather more to the letter than initially met her eyes. Something in it made her read on. To her amazement, she discovered that she had a brother she'd never met...

He arrived in Burscough for the biggest party Ann's family had ever experienced. Since the age of 15, John Alexander, who is now 45 and married with two children, had been searching for his natural family. When he was a baby he had been given up for adoption and it was not until he contacted *After Adoption* in 2001 that he realised he stood a chance of finding them.

Eighteen months later, in April, after he started his search, his 79-year-old mother, Nancy, who lives with Ann, was overwhelmed to see the son she was forced to give away. Forty-seven-year-old Ann said, "It's a fairytale! I had no idea I had a brother. It was such a heartbreaking decision for mum when she parted with him in her 30s because of family pressure; she understandably never talked about it. When the letter came through the door in April, I thought it must be a con, but something opened my eyes and I started to realise that I had a long lost brother!"

"I stayed awake the whole night, not knowing which way to turn," she continued. "The next day, my husband advised me to talk to mum and I eventually did. She was a bit shocked so say the least. I said I had some things to do and would come back to her in an hour or so. If she didn't want me to mention it ever again, I wouldn't. In the end, she told me to contact him."

As soon as Ann saw John for the first time, there was no doubt in her mind that he was her brother. She broke down and wept all day. She added, "He is just the loveliest man I have ever met. He oozes love. He's been searching for his mother for 30 years and it is so lucky she has met him now."

Ann continues to dance in Southport with the Shy Boots and Stompers club. One of the biggest moments in her life, before her recent discovery, was her participation in the Commonwealth Games finale in Manchester.

Now, the two families are busy preparing for another huge joint celebration in July, to mark Nancy's 80th birthday and the wedding of John's daughter.



Ann, Nancy and John

The **Dance Club** Top Ten Charts

Country Connections

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- | | | |
|----------------------|--------------------------|---------------|
| 1. Southern Delight | Leventando Las Manas | El Simbolo |
| 2. Get To You | I Drove All Night | Celine Dion |
| 3. Somebody Like You | Somebody Like You | Keith Urban |
| 4. Closer | Closer | Susan Ashton |
| 5. Summer Lovin | Summer Night Lovin | Brady Seals |
| 6. Kissing Rain | Kissing Rain | Roch Voisine |
| 7. Irresistible | I Surrender | Laura Pausini |
| 8. Shakatak | Ciega, Sordomunda | Shakira |
| 9. We're Alive | I'm Alive | Celine Dion |
| 10. Wanna Be Me | Who Wouldn't Wanna Be Me | Keith Urban |

Koyote Kickers

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|--------------------------|------------------------|-----------------|
| 1. The Break | Breakout | Ronan Hardiman |
| 2. Shakatak | Ciega, Sordomunda | Shakira |
| 3. And They Danced | They Danced | Barry Manilow |
| 4. We're Alive | I'm Alive | Celine Dion |
| 5. Haley's Comet | Haley's Medley | The Deans |
| 6. Empty Dreams | Land of Empty Dreams | Fools Gold |
| 7. Donegan's Reel | Battle of New Orleans | Shamrock |
| 8. Miracles Happen | Miracles Happen | Myra |
| 9. Badda Boom Badda Bang | Freddie Said | Barry Manilow |
| 10. 1000 Years or More | Love Worth Waiting For | Shakin' Stevens |

Scoot 'N' Boogie

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- | | | |
|-----------------------|-------------------------|------------------|
| 1. And They Danced | They Danced | Barry Manilow |
| 2. Everywhere | Everywhere | Fleetwood Mac |
| 3. Getcha Good | I'm Gonna Getcha Good | Shania Twain |
| 4. Somebody Like You | Somebody Like You | Keith Urban |
| 5. Out of Reach | Never Let Her Slip Away | Lonestar Country |
| 6. Mysterious Girl | Mysterious Girl | Peter Andre |
| 7. Donegan's Reel | Battle of New Orleans | Shamrock |
| 8. Soakin' Wet | Love Rendezvous | M People |
| 9. Funky Cha Cha | Havana | Kenny G |
| 10. Kelly's Cannibals | Cannibals | Mark Knopfler |

D & H Western Dance Club

CARDIFF
02920 212564

- | | | |
|----------------------|-------------------|----------------------|
| 1. One Step Forward | One Step Forward | The Desert Rose Band |
| 2. Porushka Paranya | Porushka Paranya | Bering Strait |
| 3. Shakatak | Ciega, Sordomunda | Shakira |
| 4. Brokenheartsville | Brokenheartsville | Joe Nichols |
| 5. Everywhere | Everywhere | Fleetwood Mac |
| 6. Just A Kiss | Just A Kiss | Steve Holy |
| 7. Haley's Comet | Haley Medley | The Deans |
| 8. Closer | Closer | Susan Ashton |
| 9. Fields Of Gold | Fields of Gold | Texas Gun |
| 10. You're So Good | It's All Good | Toby Keith |

Dusty Boots Dancers

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- | | | |
|----------------------------------|------------------------------|-----------------------------------|
| 1. Irresistible | I Surrender | Laura Pausini |
| 2. Blue Beyond | Beyond The Blue | Beth Nielsen Chapman |
| 3. The Break | Breakout | Ronan Hardiman |
| 4. Rebel Attitude | Southern Boy | Travis Tritt/Charlie Daniels Band |
| 5. La Tenga | Que La Detengan | David Civera |
| 6. Holding On To You | Holding On To You | Liberty X |
| 7. Indigo Moon | Indigo Moon | Heather Myles |
| 8. Don't Fight It | Can't Fight It | Gisselle |
| 9. Tragedia | Tragedy | Mark Anthony |
| 10. Whenever You Come Back To Me | Whenever You Come Back To Me | David Ball |

Kemps Kickin Linedancin'

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01856 721375

- | | | |
|--------------------------|----------------------------------|-------------------------------|
| 1. Summer Lovin | In My Car | Shania Twain |
| 2. Baby Come On | Here Comes My Baby | The Mavericks |
| 3. Wishful Thinking | Lovin' All Night | Rodney Crowell |
| 4. I Said I Love You | I Said I Love You | Raul Malo |
| 5. Dancin' The Line | All You Ever Do Is Bring Me Down | The Mavericks |
| 6. Bar Room Romeo | Back In Your Arms Again | Lorrie Morgan |
| 7. You're So Naughty | He Drinks Tequila | Sammy Kershaw & Lorrie Morgan |
| 8. Forever An April Fool | April Fool | Collin Raye |
| 9. Tropical Breeze | Straight Tequila | Trini Triggs |
| 10. Country Heat | Fallin' | Jody Jenkins |

The Dancers' Top Ten

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



Alan Birchall

1. <i>Somebody Like You</i>	Alan Birchall	<i>Somebody Like You</i>	Keith Urban
2. <i>The Break</i>	Maggie Gallagher	<i>Breakout</i>	Ronan Hardiman
3. <i>Shakatak</i>	Kate Sala	<i>Ciega, Sordomunda</i>	Shakira
4. <i>And They Danced</i>	Peter Metelnick	<i>They Danced</i>	Barry Manilow
5. <i>Brokenheartsville</i>	Peter Metelnick	<i>Brokenheartsville</i>	Joe Nichols
6. <i>Irresistible</i>	Peter Metelnick and Alison Biggs	<i>I Surrender</i>	Laura Pausini
7. <i>Donegan's Reel</i>	Maggie Gallagher	<i>The Battle Of New Orleans</i>	Sham Rock
8. <i>Everywhere</i>	Peter Metelnick and Alison Biggs	<i>Everywhere</i>	Fleetwood Mac
9. <i>Scandalous</i>	Neville Fitzgerald	<i>Scandalous</i>	Mis-teeq
10. <i>Vivacious</i>	ShaBeDa	<i>The Way You Make Me Feel</i>	Michael Jackson

Bubbling Under

1. Wanna Be Me
2. Don't Fight It
3. Guilty
4. Haley's Comet
5. Juanita

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

Club Name

Your Name

Address

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E-mail:



Karen Hunn

"The dance steps are in my head from the moment I hear the music..." *Linedancer* speaks to Karen Hunn, the East Anglian teacher-choreographer...

BADDA BOOM!

You might expect that the award-winning Karen Hunn spends her time writing dances and enjoying her success. After all, not everyone receives the Australian International Line Dance Of The Year award, as Karen did on April 10th when fellow choreographer Martin Ritchie, who spends a lot of time down under, presented her with the trophy for her dance, *Evergreen*.

Evergreen was one of the most popular Line dances in 2002 and continues to pack floors today. It was the first dance of Karen's that we published in *Linedancer* and it was an immediate hit. "I didn't know what would happen with the dance," Karen admits, "because, like the other dances, I just wrote it after hearing the music. It is a very natural process for me, probably because I've been a dancer on and off since my earliest years and have made up routines on numerous occasions." Lucky girl. Some of us would love to have such talent!

Since then, Karen has written several good dances but none as popular as her current hit, *Badda Boom Badda Bang*, to *Freddie Said* by Barry Manilow, from the icon's *Here At The Mayflower* soundtrack. "With *Evergreen*," Karen tells us, "it was a case of having heard the music several times. It was on the radio all the time, and TV. With this one I'd bought the Manilow album for *And They Danced*, which is popular with my classes. One day, driving along in the car to a class, I just slipped the CD into my car stereo system. 'I really should listen to the rest of the album', Karen told herself. So she did and was so taken with this new track that a dance presented itself immediately.

Badda Boom has been well received because of its simplicity. Almost everyone, from beginner-improvers to Advanced level, can and will dance it and that is its hook. Karen, like more and more choreographers, is concerned to appeal to the majority of dancers. "After all," she says, "I've only got my class to base things on. I think the dancers who attend are a pretty good barometer of what's doable, not doable and likely to take off." (She says that most of her pupils are at the Improver-Intermediate level.) Despite having a willing group of guinea pigs Karen admits that she doesn't try that many of her dances out on her classes. This is one thing that comes through strongly when you're talking to her - her lack of self-interest and her desire for Line dancing to succeed and grow across the board. "My only criticism of a handful of people in the scene is that they need to think of everyone, not just themselves. I'm totally the opposite to that, maybe because I do so much teaching and that's my main focus."

And she's right. Despite her international acclaim, Karen's bread and butter is her teaching. She lives in Bungay, a small, quiet town on the Suffolk-Norfolk border. Given the distances between large towns there's a lot of travelling involved. "I have to travel twenty miles from home to my classes in Norwich and a further twenty miles to Gorleston, in Great Yarmouth, where I also teach."

Initially, Karen taught exclusively at Sandra Butler's popular Wild Stallion club in Norwich but has branched out since then. "When I first started off in Line dancing around six and a half years ago it was all Country music. Happily, things have

changed and I revel in the variety of the scene today," says an animated Karen (she's very reserved, even during interviews!). "The only thing I find is that Intermediates are much fussier nowadays and that was probably inevitable for those who've been in Line for several years. They're much more choosy; the music has to grab them in order to encourage them to get up and dance." So it's challenging being a choreographer? "Definitely," Karen replies...

She may not be a millionaire yet but Karen has strong views on teaching, especially now she has thriving beginners classes. "Beginners need structure and to be taught beginner dances. This sounds obvious but sometimes teachers try and make them do dances that are too difficult. I like Val Myers approach a lot and I've taken what he

(Mary Kelly version), *Brokenheartsville* and *Just A Kiss*. Oh, and *Evergreen* too! She taught Steve Mason's *Cha Cha Cha D'Amour* and Kate Sala's biggie, *La Tenga*, in May and resurrected *Sha La La* for those dancers in summery mood.

Karen has another, little known (until now) string to her bow. "Yes," she exclaims, "I run a successful Majorettes troupe in Norwich called 'Starlight Express'. They're great and I've been doing this for years. It's really good fun." Watch out, they may just appear at a Line dance event near you if we're not careful. Now that's different...

One of the things that has moved Karen most is the international recognition she has won through her choreography. "I am constantly shocked and delighted by the e-mails I get from around the world," she

"I am constantly shocked and delighted by the e-mails I get from around the world. It makes it all worth it and it makes you think when you discover that *Evergreen* is popular in the United States, Singapore and Australia!"

has written to heart. My beginners enjoy his dances." Beginner dances need to be to good music, too, in Karen's opinion, in order to create as much interest as possible.

The pressure to teach new dances is typical to Line dance teachers and although Karen doesn't believe in pushing too hard she still finds herself teaching her different classes new material on a weekly basis. Current hot dances on the East Anglian circuit include *The Break*, *Shakatak*, *Irresistible*, *Closer*

tells us. "It makes it all worth while and makes you think when you discover that *Evergreen* is popular in the United States, Singapore and Australia!" What, then, does this rising star have in the pipeline? "Well, *Indigo Moon*, that I wrote with Robbie McGowan Hickie, is going well and I have just choreographed *Runaway Waltz* to Billy Bubba King's version of the Corrs *Runaway* from his new album." Good stuff indeed! Now that Karen's name is getting out there, her future is looking evergreen...



Karen receives her award from Martin Ritchie

FACT FILE

Karen's Dances

All scripts available at:
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Latin Liners

Linedancer speaks to Barbara Spencer, whose Latin In Line club in Dorset has found a winning formula that appeals across the board.

Barbara Spencer, whose unique brand of Line dance club has created great interest within Line dance circles says, "I'm interested in Psychology. It's all about assessing your club, not only to see what they'd like to learn but in terms of giving the dancers a sense of achievement." Barbara wants her club members to leave every class she facilitates "on a high."

"I decided to use my experience as a dance teacher and bring it to bear on my Line dance classes," Barbara tells us, "and I wanted the core of my lessons to focus on dancing...not learning. All of us dread the arrival of yet more dances and I've found that the club responds to a greater variety of music and rhythms rather than, say, new dance after new dance. It's important to make dancers feel included, not excluded. Coming from a general dance background and UKA qualification I tend to avoid using recommended music. Thus we avoid the problem of dancers struggling to use different music because they learn to see a particular routine as the beginning, not the end, of their general dance experience."

Barbara's club, formerly the Dorset Stompers, and now known simply as Latin In Line (or similar variations!), is in a very healthy situation and this is down to Barbara's experience, and her unique choice of music and teaching style, coming to bear. "Yes, I use a lot of Latin music that I've come across throughout my career in dance teaching. All my ladies love Cha Cha, Salsa, Rhumba and Merengue. Three years ago I also took my Salsa teaching qualifications and there was so much Latin-style music available that I thought I'd see what my Line dancers thought. They love it and I wouldn't change this aspect at all!"

Barbara still has a Thursday morning class for those who

want to learn advanced routines. "This way," she continues, "I am catering for Line dancers who want to go one step further. But I am not prepared to compromise on the basic instruction in that the dances I teach there will not make their way into other classes." *Rock Your Body* is currently being taught to the advanced group.

One of the big influences on Barbara's club has come, again, via the UKA. "Leslie Lawrence has choreographed some wonderful Swing and Latin routines that I have adapted for my classes," she says. "I was inspired to produce a routine to *It's Never Too Late To Rock N Roll*, at a Jive lecture a while ago. The music is available and using it was a good example of the radical approach that pays dividends every time. I have reworked routines and put them into a Line dance framework."

One of the things that Barbara feels is that clubs need to ensure that dancers really can cope with the steps for each routine. "If dancers feel they can't cope you might not hear from them. They'll just vote with their feet. So I make sure that technique is covered in order to help everyone manage their dancing easier. Then they relax and experience the 'feel good factor'."

One thing Barbara's dancers would like to see is a core of agreed or 'set' dances used at every social. "At least that way we'd be able to attend socials in the certain knowledge that we'll be able to do something when we're there. Line dance must be for everyone; simple dancing without a partner but with style, energy and with an emphasis on fun," she concludes.

It's all about assessment and preparation. Barbara says, "what we have learned is this. Fail to prepare - prepare to fail." Clubs grow where teachers and instructors spend extra time and where, in Barbara's opinion, dancers have a structure in place. "That's why I put my dancers through the UKA medal tests. It's an incentive, a reason to learn and that's vital. It's a good way of showing everyone they're making good progress and also introducing technique to them in easy stages."

The Latin Liners seem to have a winning formula and Barbara's beginner classes are going from strength to strength. Instructors might want to find out more about Barbara's approach. If so please phone her on (01202) 605554, or e-mail, dorset.stompers@bun.com





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Japanese

Style & Harmony

on the Dance Floor

Viv Scott continues on through Australia onto Japan...

It was nightfall with drizzling rain as we wandered along a main road in central Tokyo looking for our hotel...As my husband, Michael, popped into a shop to ask directions, I waited rather forlornly under an overhang looking after the luggage. Suddenly, a male cyclist appeared out of the gloom, cycled right over to me and, without a word, handed over his umbrella and disappeared into the night. What a wonderful way to begin our holiday in Japan.

Michael and I had flown from Sydney, Australia, to the vast, densely populated city of Tokyo for a week's holiday en route back to our hometown of Toronto. To give you an idea of the number of people who live and work in Tokyo, one of its underground stations has 48 exits and two million passengers pass through its gates every single day!! There are numerous stations. The subway system is as extensive as the London underground and there is an equally considerable above-ground train system. Both can be very intimidating if you come from a small town or village. However, the saving grace is the

warmth and friendliness of the Japanese people as you can see by the above example. We had only to stand a few minutes with a map in our hands looking confused and someone would be there trying to help us. Even if they didn't speak English they would attempt to direct us with sign language.

You could spend weeks in Tokyo and still not see all there is to see. The city is a collection of distinct areas from the ultra-modern crowded Shinjuku, with its towering skyscrapers and endless department stores to the funky old Ueno, with its market streets, interesting park and impressive museums. If you want to keep ahead of the high tech crowd, you shouldn't miss visit-





Young instructors group



Setsuko Lizuka in motion

ing Akihabara, which is crammed full of high tech gadgets and gizmos of every kind. On the other hand if you would like to escape the hustle and bustle of the city, you can wander around the Imperial Palace in the heart of the city or visit a peaceful Buddhist Shrine in Asakusa.

I haven't even scratched the surface of the sights available to you let alone the options for day trips just outside of Tokyo.

However, as much as we were enjoying the sights of the city, I was very much looking forward to meeting Hiro Suzuki. I had corresponded with Hiro after finding his website, www.country.com, which includes information in English about Line dancing in Japan and his club Crazy Feet.

I noticed at the workshop that the dances were taught predominantly to modern, funky music

Through Hiro we found a comfortable, conveniently located hotel, and despite the fact that his club's workshop was the following Saturday, Hiro organized an impromptu dance to which he invited me to teach and meet local dancers on the Saturday evening and a dance class to visit the following day. I was delighted to hear that some of the dancers were dancing 'Beer Run'. Could he be as nice as he sounded in his e-mails, I wondered. He was!!

An athletic looking man with an energetic, bouncy air about him, Hiro is a busy man. However, although he runs his own business and travels a fair amount he still finds time to commit to his Line dancing passion. Hiro told me that over eight

years ago he learnt the *Electric Slide* from a Square Dance caller and was hooked!! Whereas before, when he travelled to the US for work, he spent most of his time in his hotel room watching television. Subsequently he started searching out places where he could Line dance and now has dancing friends all over the world. He then started the Crazy Feet Dance Club and five years ago embarked on bringing international dance instructors to Japan to give the local dancers and instructors the chance to learn and grow. In April he will be travelling with Jo Thompson on a four-city tour of Japan and the month after with Max Perry and Kathy Hunyadi.

Hiro has brought over John Robinson, Scott Blevins, Bill Bader, Terry Hogan, Pedro Machado, Charlotte Skeeters, Michael Barr and Michele Burton. Michele named her dance *American Pop* after Hiro took her to the monthly dance of the same name held in Tokyo. I shall definitely plan my next visit to Tokyo around this event!! It seems that the dance is held in an enormous Atrium on the first Friday of the month and more than 300 dancers attend to dance to live Country bands as well as DJs.

Hiro is well known in the Japanese Line dance world and told me he was approached by a TV Producer who wanted Line dancers for the background in a programme. After several e-mails, to his amusement, Hiro realized that what the TV producer really had in mind was French Can-Can dancers, which is what the older Japanese think of as Line dancers.

I learnt that many Line dance classes are held in Culture Schools where classes on flower arranging, tea ceremonies, conversation and yoga are held and that's where Hiro's evening dance took place. I was quite apprehensive about teaching to non-English speaking dancers but I needn't have worried. The Japanese dancers were delightful; patient, tolerant and full of smiles. They knew basic English dance terms such as "shuffle" and "grapevine" and Hiro did some translating but other than that they concentrated on my feet!!

Shortly before I left Sydney I heard from Line dance instructor Shin-ichiro Baba invit-

ing me to the workshop. Most of my time was already committed in Tokyo so Baba invited me to lunch and sent Hiroshi Sudo over to pick both Michael and I up together with an interpreter, Eiji Tomiyama. Tommy's father had been an English teacher and had taught his son well. To my surprise we were taken to the workshop where tables were set up for us laden with food. There were well over 100 enthusiastic welcoming dancers filling the packed hall, among them the smiling faces of dancers I had met at the World's in Nashville. What a thrill it was to see them!

The Workshop Instructors told me that they had set up the JCWDIC (Japanese Country & Western Dance Instructors Council) to support one another and promote Line dancing. The group includes Baba, Setsuko Lizuka, Kazuhiro Iguchi and Martha Ogaswara. At the Workshop I thoroughly enjoyed their teaching as did their students. Setsuko, who teaches three lessons a day mainly in Cultural Centres, told me that to retain the interest of her beginners she uses different pieces of music so that the basic dances they learn always seem new and fun.

I noticed at the workshop that the dances were taught predominantly to modern, funky music and the dancers themselves were all ages and dressed mainly in modern, casual but smart outfits. I was sorry I could only spend such a short time there and to say "Goodbye" the instructors wrote out a little speech in Japanese for me to present! I'm not quite sure exactly what I said but from their applause it seemed quite acceptable to the dancers. At this point I thought I would be taken back to the hotel to change and get ready to go out again but my hosts were horrified at the suggestion, after all I hadn't had a proper lunch. What generous people the Japanese are but I must say I don't know how they stay so slim and trim. That said, I think it is all the walking and cycling they do...plus dancing, of course.

But I still had one more Line dancing session to go. The next day, Hiro picked me up to go to a class led by instructors Yukiko Ohashi and Toshimi Mori, both talented dancers, in a bright, airy studio in the heart of the city. Without any previous experience, these young dedicated instructors organized their beginners' class by themselves from the production and distribution of the flyers, the finding and renting of the studio, lesson planning and so on, although with some wise advice and input from Hiro whom they obviously respect and admire. Toshimi's four-month-old baby boy, Yusuke,

kept half an eye on the proceedings under the watchful eye of his father, Masaaki. No doubt a future Japanese Line dance champion in the early stages! Teaching this class was a delight; the enthusiastic response, energy and laughter were wonderful feedback. Again, delicious snacks were laid out during the break and time was set aside to get to know one another. It was clear that the students were very fond of their lively instructors and wouldn't miss their classes for all the green tea in Japan!!

As before, after the class finished we went for another meal! It gave me a good opportunity to spend some time talking to Yuki who would very much like to compete in the World's 2004 in Nashville. Unfortunately, there isn't a UCWDC event held in Japan so she would have to travel far afield, on top of which in order to be eligible for the World's a dancer has to compete in three UCWDC events. As you can imagine this makes competing extremely difficult for any Japanese dancer. Nevertheless, I do hope Yuki makes it, she is a wonderful dancer and delightful young woman and her passionate enthusiasm for Line dancing sweeps all along who talk with her.

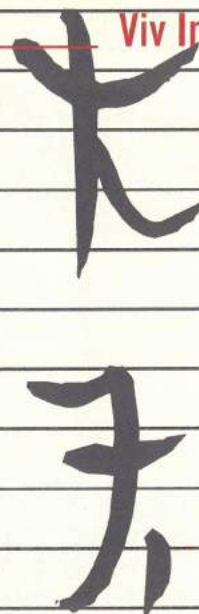
What a privilege it was to dance with the Japanese dancers I met. They are enthusiastic, welcoming, dedicated and patient. Line dancing is still in its infancy but obviously growing as instructors gain more experience and confidence and the word spreads that Line dancing can be lots of fun, good exercise and a great way to make friends. It's a universal language that we can all share...the language of dance that knows no barriers.



Toshimi, Yuri, Yukiko and Hiro



Viv with Hiro Suzuki and friends



Dances I taught:

Beer Run, Country Rhythm (Catahoula), *Step to the Rhythm* and *Wings* (I Will Love Again).

TIP:

If you go dancing in Japan wear outdoor shoes and carry your dance shoes separately. Quite often you will need to change out of your shoes at the entrance, put on slippers and then once in the room change into your dance shoes. It is a Japanese custom in the home and many other places to take off your shoes before entering.

She's a little Devil...



Leslie, Glen Rogers and Pam

time, introduce them to rhythm, tempo and differing music styles. That doesn't mean we stick to 32-count beginner dances. Far from it!" After all, Pam tells us, there's no such a thing as a harder dance step; just different ways of stringing them together to make a routine.

Chris (Gibbons) was a major influence and introduced Pammi to characters like Frankie Cull and Johnny Two-step and it wasn't long before she found herself DJing at Johnny's club in Chingford. It was here that Pam also met Lesley and Paul Michel who support her at another one of her clubs, the Thin Blue Liners, in Bushey, Hertfordshire. This was founded in September 1999 and was the first club Pam owned and she was subsequently able to help emerging choreographers and instructors as she had been helped several years earlier. "One thing about the London scene is that it is very active," she reports. "If I wanted I could go Line dancing morning, noon and night. There is something for everyone and yet you don't tend to hear a lot about some of the clubs. They seem to prefer to just get on and dance. I'm in close touch with a lot of instructors. Anyway, most of them are friends of mine now and the only opportunity I get to see them is when they're working at a club!"

What is also encouraging is the way in which many of Pam's fellow instructors work together for the greater good. "I like to visit other clubs as much as possible, not only to see what's new and popular on the dance floor. You might find me at Hill's N Toes, run by Hilary Kurt and Clive Fuller, good friends of mine, or maybe up at Mark Cook's Family Connections in Finsbury Park."

On Wednesdays you'll find Pam at the Hainault Community Centre, Essex, with her beginner/improver class. Fridays bring all levels to the same venue and Sundays are her day for a 40-minute drive to the Home Coun-

My first experiences of Line dancing were on an Adult Education Short Course run by my local council in Walthamstow," Pam told us. "The instructor was Christine Gibbons and I'd only decided to give it a go because I'd seen it on CMTV and thought it looked cool!" Pammi, as her friends call her, didn't even know there were any local clubs for her to join but now, thanks in part to her background as a Special Welfare Teacher, she teaches adult Line dancers between 16 and 60 something years in age. Oh yes, she also runs clubs throughout Greater London, so there's never a dull moment!

Her teaching methods are fascinating to say the least. "Dancers will vote with their feet if they don't like what I'm doing," she says, "and, in London, because of the geography - the fact that there's bound to be another class within say ten minutes walk - there's plenty of opportunity for them to do just that!" So Pam likes to get it right.

The Adult Education course is run by Waltham Forest Borough Council: "We've structured the course to teach as many of the basic steps as possible but, at the same



Pam with her children

When Pam Pike first came across Line dancing in 1995 she had no idea she'd end up running the classes, as *Linedancer* found out during a recent interview...

ties. "The Thin Blue Liners is a great club", says Pam, "and I work very closely with Lesley and I am thrilled by the way in which she's developed as an instructor. They're a really friendly group up there who are always welcoming to beginners and I look forward to sharing their company every week."

Pam believes that the atmosphere created at a club is vital. "It must be comfortable and welcoming," she insists, "and saying hello when new people arrive is really important. Put yourselves in the punter's shoes for a while and you get a good idea of what they want."

What comes across more than anything is Pam's sheer enthusiasm and her willingness to have a laugh with her classes. "Just recently it took them five minutes to work out I was teaching them the *Hokey Cokey*," she says, laughing. "Keeps em on their toes!"

The ability to communicate seems to naturally to Pam and that's certainly the secret of her success. In London, she tells us, it's more difficult to run classes because hall hire tends to be more expensive and some club and hall owners no longer see Line dancing as the poor relation. "I have to charge £4 for a class," Pam says, "so you need to enjoy what you're doing and make sure that they way you teach is effective. I enjoy what I'm doing, what I'm teaching and what I'm learning and I think that comes across."

What also emerges is that Pam refuses to go with the flow. She chooses dances extremely carefully. "I'm not interested in 'keeping up' with everyone. I am aware of my dancers and have a feel for what they'll like. It's more than having an ear to the ground and I'm certainly not swayed by a noisy minority of dancers who might, for instance, have attended a Line dance festival and returned with umpteen dance sheets. My teaches are only 30 minutes long in general and then we're going to get maybe two or three recaps and reteaches in the following weeks so the choice must be right." Preferring to keep it 60-40 in favour of Country, Pam feels she has that balance about right.

All this Line dance activity would be more than enough for your average addict but Pam tells us that she is, "the proudest mum on the planet! Emma-Louise, 13 going on 30, and Adam, 10, used to be a little embarrassed by their mum's Line dancing activities but now they love joining me and it's a great feeling. They keep my ageing mind active and I am so proud of the people they're turning into."

A similar story relates to Pam's fiancé Pete. He, too, was a Line dance skeptic put off by the dire images portrayed in the media about our hobby. "He wasn't going to get away with it for long," jokes Pam, "and I'm happy to report that He has become quite a nifty In-

termediate dancer in the last 18 months. He back walls for me at the clubs I'm involved in and the next step is to get him teaching although he says it'll never happen." In her few minutes of remaining spare time Pam admits to be a faithful Chelsea supporter. "A true blue since I was seven," she proudly maintains. (Pam is also a talented choreographer and her dances are available via her website. See below.)

At work Pam says she's "humbled" by teaching kids aged between two and 16 years with physical disabilities. "They always have a smile on their face," she reports, "and they kind of put things in perspective for me."



Toga party at Bushey

Put yourselves in the punter's shoes for a while and you get a good idea of what they want

"All I do is have fun on the dance floor," says Pam. Her pupils are certainly privileged to have such an encouraging and experienced teacher. Her colleagues in London speak extremely highly of Pammi and the many great things she has done for the scene in London. We wish her all the best and encourage any reader who is able to attend one of her classes or socials if they get a chance.



Pam's Top Ten

1. **Fields Of Gold** by Lois Lightfoot
2. **Shakatak** by Kate Sala
3. **Everywhere** by Peter Metelnick/Alison Biggs
4. **And They Danced** by Peter Metelnick
5. **Mysterious Girl** by Neville Fitzgerald
6. **Bottle It Up** by Linda Nyffeler
7. **Evergreen** by Karen Hunn
8. **Good To Go** by Rachael McEnaney
9. **The One For Me** by Kathy Hunyadi
10. **WM Dreams** by Jeff Mills

Fact File

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It all felt like a dream to me. I hadn't planned on going until two weeks before when I visited the *Linedancer* website only to discover a newsflash about a charity auction in aid of the British Heart Foundation. The highest bidder would win a week away with Maggie in Majorca donated by *Dance Holidays*. To my surprise a week later it was announced I was the winner after bidding £250.

A week later I was standing in the reception of the Hotel Don Rey Jaime, Santa Ponsa, along with a group of excited dancers being greeted by Maggie Gallagher.

The first social began at 8.30 on Saturday night. The dance hall was perfect, lots of floor space and beautifully decorated with flags. Maggie took to the stage full of energy to welcome us to the event and explained that 70 of us arrived today, another 70 the following day and that Tim Ruzgar wouldn't be here tonight due to other commitments, so we'd be having the M+M disco tonight. Maggie and Martin, that is. It

was a hilarious night with Maggie running around entertaining. Now I knew why she had won the Personality of the Year three years running. The dancing went on until midnight, by which time we were too tired to dance anyway.

The first workshop took place on Sunday afternoon; everyone was feeling refreshed and ready to learn new dances. Martin was up first and taught his gorgeous new 48-count Cha Cha, *Wasting Time*. This went down well with everyone. For those who liked *Islands In The Stream* this dance is for you. Maggie was next. She explained that the dance she was about to teach had never been danced outside of her kitchen and we were to be her Guinea pigs. She named the dance *Ayy Chihuahua*. Everybody enjoyed learning this one; it had all the elements that a fun dance needs, complete with Chihuahua bumps at the end and NO TAGS. Maggie's next dance was a nice slow 48-count, easy Intermediate dance *Take A Breather* to *I Need A Breather* by Darryl Worley which had a nice summer feel to it. Maggie informed us this dance didn't have

By Nicola Glenc

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*(We've invited Doug Jack to join us.
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but we have our fingers crossed).*

a tag in it but it did have a little GAT (tag spelt backwards!) everyone was in stitches by the end!

After the workshops finished everyone spent the day relaxing in the hot Majorcan sun. Later at that evening's social Tim arrived to cater for the 140 dance hungry crowd who had prepared lists of dances they all wanted. He did a fantastic job and played music to suit all tastes. Dancers of all abilities welcomed this. There were a lot of new arrivals that night, from Sweden, Switzerland and all over the UK. It was as though we were one big family, everyone was interacting with each other and having fun together.

On Monday morning, Maggie taught us a new dance called *Dedicate*, which is a 48-count Night Club Two-step to *Tonight* by Westlife. This was the dance of the week. I see it as a future number one; everyone loved it. After the workshops, it was time to top up that tan!

Monday night was extra special. We had a performance from Maggie's Irish dance Troupe, *Celtica*. They brought the house down with their energetic, 'celtic' footwork display. Next, Tim said it was our turn (or as close as we could get) to dance *The Break* or *The Kit-Kat Dance* as we all now call it! Then it was dancing to the wee small hours of 2am.

Tuesday and Wednesday night socials were electric as Magill took centre stage. The dancers were all kept on their toes and they played dance floor hits old and new. They interacted with the crowd and truly entertained from start to finish.

Thursday morning was my favourite. Maggie informed us that today's workshop was to be outside by the pool. Everyone was excited about it. There were a lot of guests sitting outside who weren't dancers, so Maggie told us to show them what Line dancing is all about! The first dance we did was *Ayy Chihuahua*. It was amazing to see the look on the other guests faces as we all did our 'Chihuahua' bumps! They were astonished. Maggie then went on to teach her 48 count waltz *Celtica* followed by her 48 count Cha Cha *Don't Fight It*.

After the workshops, Maggie decided to hold a 'Sexy leg' competition for all the men in their shorts. She lined them all up and informed them that they would each have 30 seconds of random music to which they had to 'strutt their stuff' to. The whole crowd roared non-dance guests too! One man from Maggie's class in Coventry did a very risqué dance routine that involved a pole! (or should I say Lamp post) Maggie even managed to make singer Jim Dean

have a go. It was hilarious. But they always save the best until last...Tim danced to the Spice Girls' song *Wannabe*. It has to be one of the funniest shows I've ever seen. I have to say Tim was on a role this week, he even got up and sang on the Karaoke on Thursday night. His version of *American Pie* was unforgettable...

Friday night came very quickly. It was the last night for most and we were determined to have a night to remember. It was also Fancy dress night. Some of the costumes were fabulous; everyone put so much effort into it. Wendy Di Silvestro's group from Geneva were having the time of their lives all dressed up in dresses from the 1920s. Maggie gave



Maggie G - too hot to handle?

It was definitely the highlight of the week dancing outside by the pool

away five weekends to her events to the winners of the fancy dress competition. Later on in the evening *Celtica* did another breathtaking performance.

At the end of the night everyone was sad to realise the holiday had come to an end. Tim worked so hard, standing for six hours every night playing everyone's requests. Maggie, as usual, was a star. She must have been so tired at the end of the night, but she didn't show it. Speaking to her at the end she commented "It's been a seven-day party and everyone had fun." She also wanted to thank all the dancers for coming and supporting her. Last, but not least, thanks to Tim and Martin for their hard work throughout the week. Well done folks. Roll on the next Maggie 'G' Experience...



Nicola and Maggie



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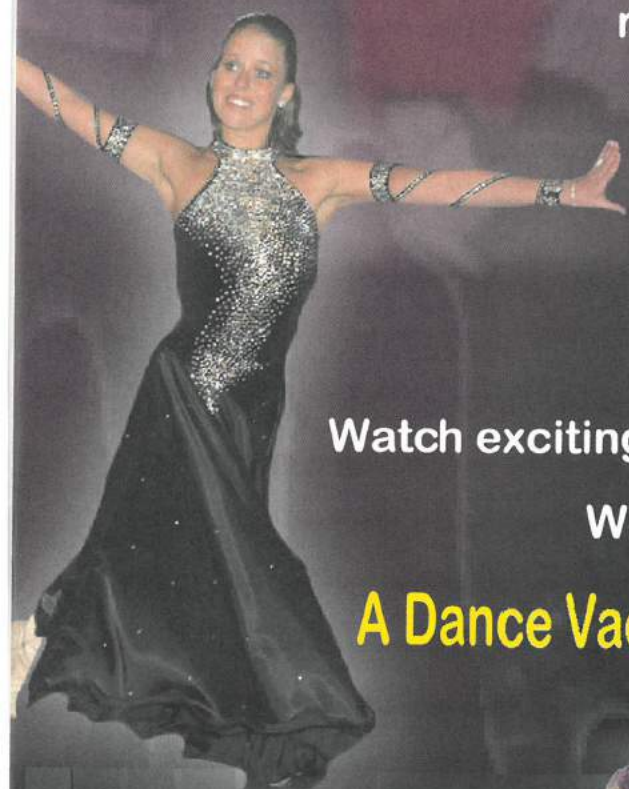
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Whether you are eight or eighty, Line dancing is just the thing to put a little sparkle back into your life as Janet Slattery found out when she spoke to partygoers at Bagworth Working Mens Club in Leicestershire.

Lena Pears celebrated the arrival of her 80th birthday on Friday April 25th 2003 - one day early - with class members of Dix 'n' Chix and her very good friend and neighbour Margaret Burton. The members had a collection a few weeks earlier and surprised Lena by presenting her with two rose bushes called Special Friend and Birthday Girl - along with a packet of fertilizer and a wooden gardener to look after them!

"It was a great night," said Lena. "Everyone sang happy birthday to me then we ate cream cakes especially baked for me by Line dancing friend June Dimmock." Just three days after her official birthday Lena and friend Margaret put the icing on the cake by passing their BWDA Bronze Medal tests with flying colours.

Lena and Margaret met some years ago at a bus stop. They used to go into town together on the same day and struck up a conversation. Things progressed naturally from there. Both had retired - Lena used to work in the offices at Tubes factory in Desford and Margaret helped her husband

with his building business, so they enjoyed the regular outing and each other's company.

Lena and husband Joe have been married for more than 50 years. They have a married son and daughter, four grandchildren and four great-grandchildren.

Margaret will be 72 in August. She has two daughters, a son and eight grandchildren. She went to live next door to Lena four years ago after she was widowed. In her heyday Margaret was keen on jive and rock 'n' roll and is just as enthusiastic about Line dancing.

Both ladies like to keep active. They joined keep fit

classes for the Over-50's set up at the local primary school and were introduced to Line dancing by Julia, the keep fit teacher who taught one dance at each session. They liked it. When the instructor moved the classes to Bosworth Community College Lena and Margaret continued to support them for a while.

They noticed Dix 'N' Chix Line dance classes run by Yvonne McEwan were taking place at Bagworth Working Men's Club and went along to check them out.

"We were a bit apprehensive at first," says Lena, "but from the moment we stepped through the door we were made welcome. Everyone accepted us and our age did not matter. That was nearly five years ago and we are still struttin' our stuff. We have made lots of friends and go twice weekly; to Yvonne's classes at Bagworth Club and Ibstock Club. We take turns in driving to the classes."

Lena has been dancing practically all her life. "I was 16 when war broke out in 1939. I went to the local girls' club in the church hall. There was a young married couple there who taught ballroom dancing. We learnt to waltz and foxtrot. Sometimes social dances were held and we were fortunate enough to dance to records. Joe and I were both keen ballroom dancers. When sequence dancing became fashionable we learnt that".

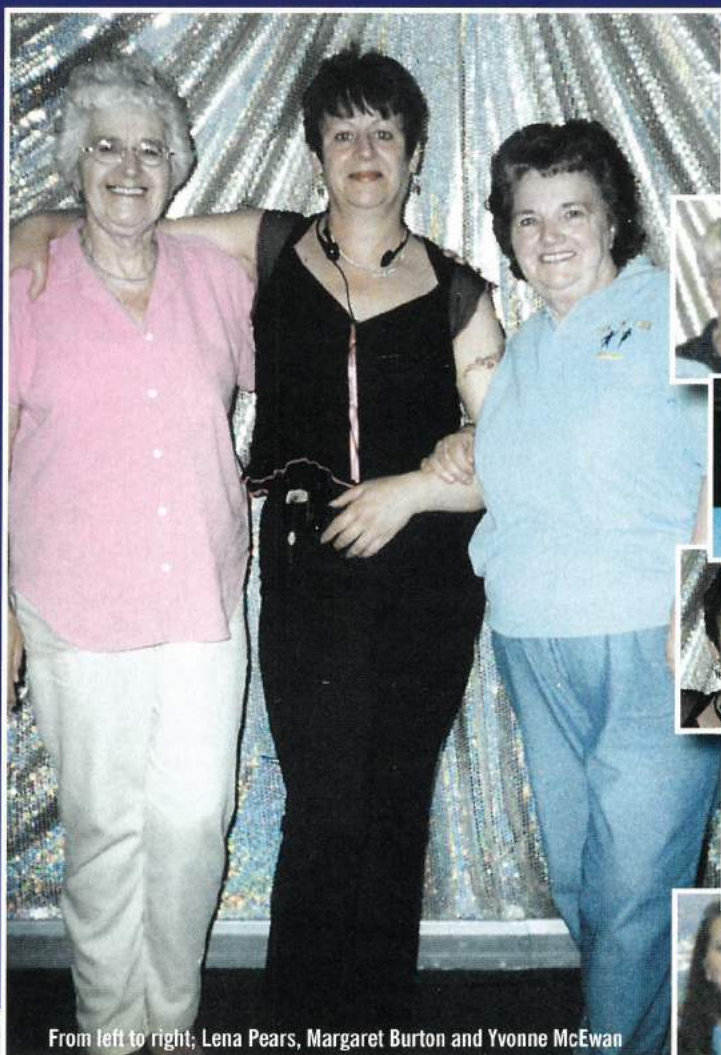
Sadly two years ago Joe had to give up dancing. "Line dancing has fulfilled my needs," continued Lena. "I don't need a partner and I sincerely believe it helps keep my body fit and more supple. It certainly gives my life a bit of a sparkle".



Lena is a live wire. She excused herself several times during our interview saying; "I love this dance, I've just got to do it," before heading hotfoot to the floor. Sliding coolly back into her seat she said, "There are so many dances that I like it would be hard to say which is my favourite. *Islands In The Stream...Evergreen*; any dance with a waltz beat...but I'm not much for the ones with too many twiddles and turns - I do have a limit!" She sits it out when Yvonne teaches *The Break*: "I might get the hang of this one next week". There is real determination in her voice.

Longevity and a love of dancing must be in the blood because Lena has two sisters who live in Yorkshire, one aged 89 the other aged 88. The youngest sister still goes sequence dancing. On her birthday Lena invited sequence dancing friends to their home to enjoy a glass of wine and piece of cake, then four generations of the Pears family got together for Sunday lunch to celebrate again. I asked Lena if she had any tips to offer others who might be apprehensive about joining any active lifestyle classes but who would like to make friends and seek new horizons.

Lena's motto is simple: "Don't give in; join in! There are perks to reaching 80 years old. You get that bit extra on top of your pension and I shall probably spend mine on Line dancing!".



From left to right; Lena Pears, Margaret Burton and Yvonne McEwan



Dix n Chix celebrate Lena's 80th birthday

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ISSUE 57 FEBRUARY 2001

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



ISSUE 58 MARCH 2001

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



ISSUE 59 APRIL 2001

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



ISSUE 60 MAY 2001

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



ISSUE 61 JUNE 2001

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



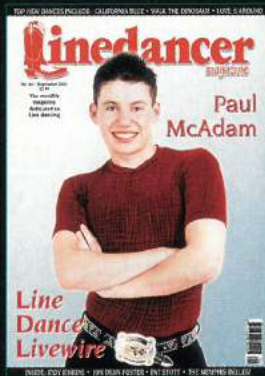
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Dances ... 13 MHZ, Silver Threads, Walk Right Back, You're So Naughty (Kiss My Body), Evita, Up Town Girl, Bad Attitude, Pour Me, What About Now, For The Money, Como Si Dice, La Dong Keewun, Bring It On, Wade In The Water



ISSUE 63 AUGUST 2001

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



ISSUE 64 SEPTEMBER 2001

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



ISSUE 65 OCTOBER 2001

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



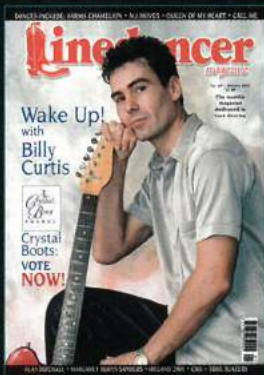
ISSUE 66 NOVEMBER 2001

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



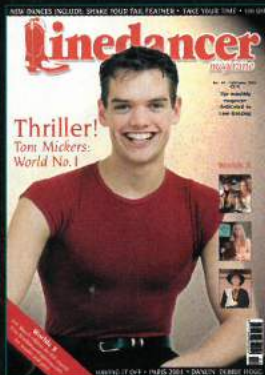
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Dances ... Cowgirl Twist, Swing City Jive, Fallin', Marie, Marie, Popcorn, Follow Me, CK Shuffle, Christmas Is Coming, Birmingham, Chill Factor, Body In Motion, My Father & Me, Bare Essentials, Live Close & Visit



ISSUE 68 JANUARY 2002

Dances ... Loose Boots, Wishful Thinking, The Doonhammer Boogie, Carino, Call Me, Inspector-G, Karma Chamelon, Queen Of My Heart, Green Door, Take These Chains, Reach, Perfect Man, M.J. Moves



ISSUE 69 FEBRUARY 2002

Dances ... True Blue, Heart & Soul, Man-Eater, All My Heart, Say It, Take Your Time, Uh Oh, Wooden Heart, Abelaumba, Suavemente, Shake Your Tail Feather, Ticket To Vegas, Mas Alla



ISSUE 70 MARCH 2002

Dances ... Sweet Maria, Flobie Slide, Still Standing, Secret Waltz, Steppin' Out, I Want... Never Get, Follow Your Dream, Starry Nights, Country Roads, Baby Run, The Spirit, Crazy 4 You, Sweet Romance, Not That Kind



ISSUE 71 APRIL 2002

Dances ... Shamrock Shake, Tight Fitting Jeans, @ The Hop, Singapore Swing, Oh Girl, Crystal Blue, Will You Love Me, Jade (My Angel), Whenever, Cowgirls & Switches, Tear Stained Letters, Telluride, Swingtime Billy



ISSUE 72 MAY 2002

Dances ... High Test Love, I Love A Rainy Night, Whispering Wind, North Hill Country Cha, Balls, Blue Fever, Bump In The Night, Cajun Holiday, Passport To Party, River Of Dreams, Losin' The Live, Na Mara, If I Walked Away, First Love



ISSUE 73 JUNE 2002

Dances ... Texas Twist, Nice Work, Fiesta Cha Cha, Texas Blue, De'ja Vu, Country Boy, Dixie Lullaby, Love, Swingfish, Evergreen, I Said I Love You, Lovers' Hideaway, Contact, AM to PM



ISSUE 74 JULY 2002

Dances ... American Pie, Pump It, DISS, Texakarna, Midnight Rendezvous, All Over It, Duty Paid, Baby baby, Just A Kiss, Mmwaah, Tomorrow Never Comes, Squeeze Me In, Catch A Hip Cat, Rockin' The Cart



ISSUE 75 AUGUST 2002

Dances ... Ridin', Got You Too, Straddling Boots, Mean 2 Me, Raw Vibe, Shine On, Come Back, I Said It's OK, S.X.E., Teach Me to Dance, Rythm Of Life, Dance With The Devil, Splish Splash



ISSUE 76 SEPTEMBER 2002

Dances ... Fly Like A Bird, Kickin', Come Dancee With Me, World, Of Blue, Sorry, 2 Steppin' Again, Southside Stomp, Nobody's Perfect, Love's Calling, Escape, we're Alive, Rock & Roll Bride, Roll Back, Cardiac Overdrive



ISSUE 77 OCTOBER 2002

Dances ... Psychability Boogie, Gem, Sweet Dreams, Mysterious Girl, Empty Dreams, Can't Stop Loving you, Party Up, Hold Out, Cool Me Down, Stop It!, When You Lie Next To Me, Anybody Wanna, I'm So Excited, The Show



ISSUE 78 NOVEMBER 2002

Dances ... Stroll Along Cha Cha, Rag Doll, Rx-it, Strait Talkin', Let It Be Me, Please Behave, No Problem, Lipstick, Powder & Paint, Everybody, Shakatak, And They Danced, Sweet Little Dangerous, 7th Wonder Cha



ISSUE 79 DECEMBER 2002

Dances ... Salty Tears, A-B Ticket, 1000 Years (or more), Ice Breaker, It's Alright, Can't Go Back, What If We Fly, The Nature Of It, Over You, Country Driv'n, Gotta Go!!! (Mexico), Somebody Like You, Liverpool Fling



ISSUE 80 JANUARY 2003

Dances ... Cha Cha Laguna, Lucky Me, Closer, So Hot, No Wisdom, Good To Go, Mail Myself To Mexico, Are You?, Dance Or Die, I Miss You, Sorrento, Everywhere, Gold Rush!!!, Just In Love



ISSUE 81 FEBRUARY 2003

Dances ... King Of The Road, Fiesta Cha Cha, Simply Rock, Cha Cha Cha D'Armour, Back 2 Me, Quirky, The Best In Me, Done & Dusted, Just Say It, American Pop, Thinking About Tomorrow, Killing Me Softly, Irresistible!, Summer Lovin'



ISSUE 82 MARCH 2003

Dances ... Cryin', Lady Cha, Moon Tide, Jolene - For 'The Lady', Infatuation, Vivacious, Holding On For You, You Should Be Dancin'!, Philour, Philla, What About Me, Do Your Thing, Who's Your Man, New Tuxedo



ISSUE 83 APRIL 2003

Dances ... Blue Rose Is, Easy Joint, Badda Boom Badda Bang, Miracles Happen, Wanna Be Me, Be Bog A Luka, Faded, Donegans Reel, Automatic, Don't Stop (Doin' It), Spanish Gypsy Song, Dangerous Waters, Guilty



ISSUE 84 MAY 2003

Dances ... Native American, A Little Bit Of Nothing, My Heart Is Your Heart, Penny Arcade, Fields Of Gold, Wings Of An Angel, Bounce, Wasting Time, Let The Lady Sing, Fast & Furious, 3 Dayz, Rock Your Body, The Break



ISSUE 85 JUNE 2003

Dances ... Cinco De Mayo, Burning, Sweet Talk, Thank You Babe, You're So Good, Barbed Wire, Compliments, Old Stuff, Simply Sunrise, The Impossible Dream, After All These Years, Brokenheartsville, Do It 4 Love, SWC

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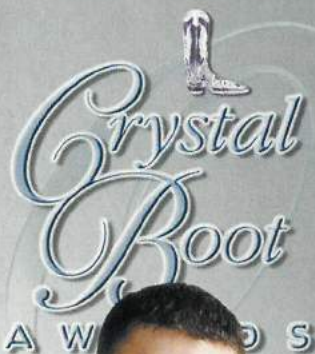
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The journey started on March 17th when we arrived in Jersey by Sea Cat. We arrived at the Mayfair Hotel in bright sunshine and prepared for the first Line dance disco of the week. It went very well. We finished at a reasonable hour thus enabling everyone to get a good night's sleep before the next day's entertainment.

The Mayfair turned out to be the perfect venue; it was close to many of the wonderful local shops and attractions in St. Helier. The food was first class and the rooms and staff were always ready to help. You could also take advantage of optional excursions around the island and, with plenty of Line dance on offer, there was never a spare moment.

Tuesday night was one of the high points of our week with live entertainment from The Thrillbillies. After a long day of travelling from Northamptonshire they arrived at the hotel in the early evening but still managed a fantastic performance. Not many of us had seen the duo in action before and I think this added to the hilarity generated that evening. We laughed all night at Dave and Ed's antics! They made it so enjoyable and time just flew by...

I gave Line dance instruction on three mornings. The aim was to cater for beginners and improvers, so we learned *Cowboy Charleston* and other favourites. Dancers also enjoyed Johnny Two Step's *Cheech and Chong Cha*

Cha and Icebreaker. Dances popular during our social evenings included *We're Alive*, *Rock and Roll Bride*, *DHSS*, *Na Mara*, *Everywhere*, *Just Can't Wait*, *Streamlining*, *Who I Am* and *Sweet Little Dangerous*.

My husband Martyn and I allowed ourselves a morning off so we could join one of the popular excursions. We explored the island for hours. Local sights included Gorey, the Jersey Pottery, Greve De Lecq, the Jersey Pearl, Corbiere lighthouse and St. Brelades Bay. We had non stop sunshine too!

On Wednesday night Paul Wagner was on hand to entertain us in traditional Country style and this made a refreshing change for the dancers. We had a lot of fun with Paul and I'm not sure he knew what to make of us!

The week ended with another Line dance disco and we kept on movin' and a shakin' until the wee small hours. We particularly enjoyed meeting the Anvia Western Liners, Muddy River Stompers, Jolly Ranchers and Wight Lines and Vines. Thanks to you all! Martyn and I are looking forward to the reunion next year...

If you want to know more about Line dance events on the Isle Of Wight please contact Tracy on (0)1983) 853221 or e-mail, tmfbrown@tinyworld.co.uk

By Tracy Brown

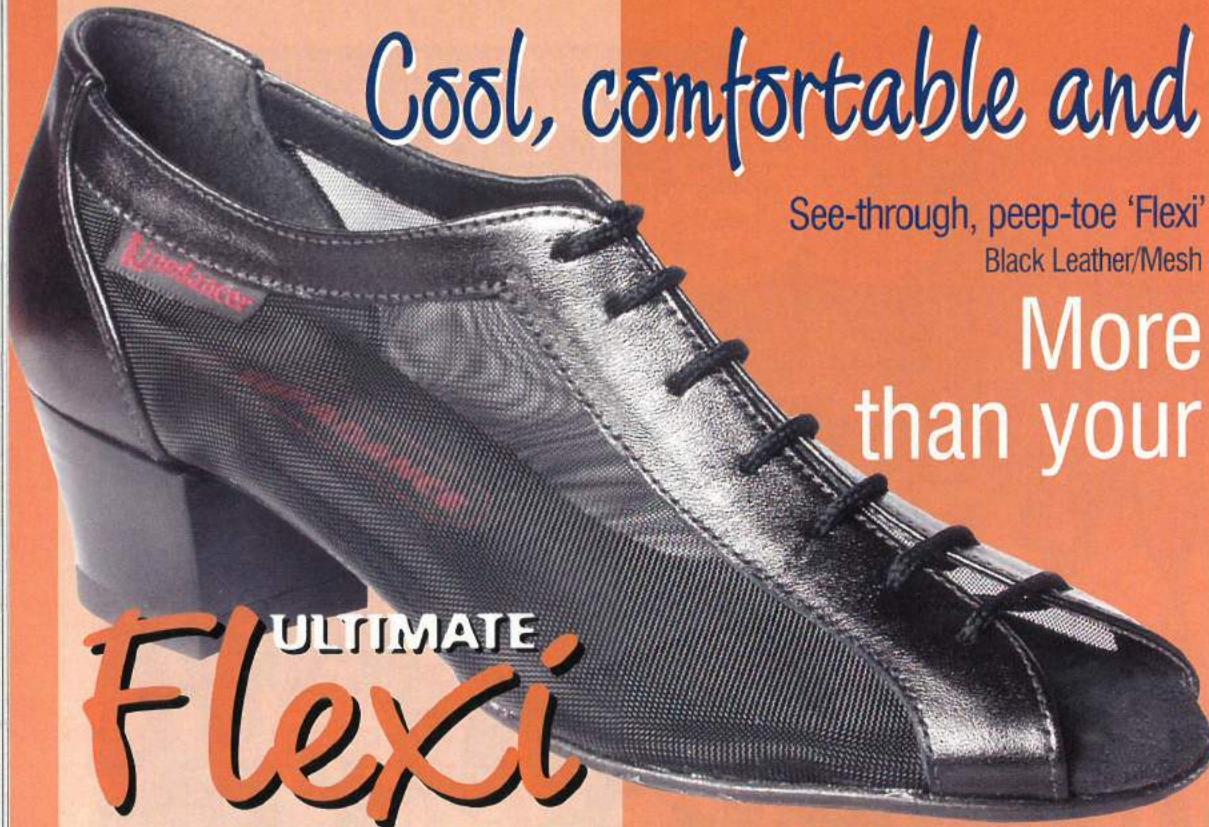
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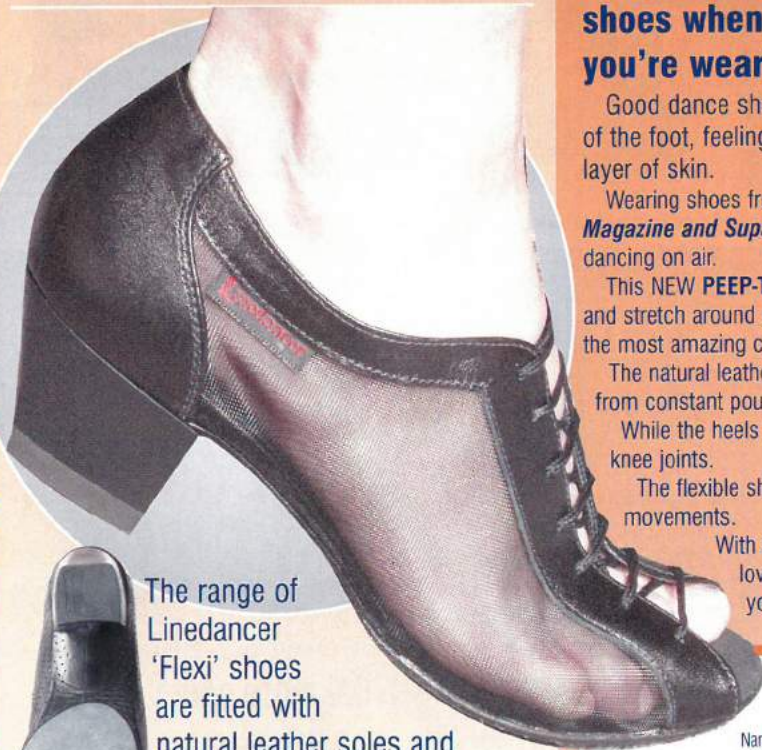
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Dance Clinic

By Sho Botham MA

Pilates

WARMING UP TOPICS

It is encouraging to see topics like 'Warming Up' and 'Stretching' making their way onto the Linedancer message board. I am often asked if I still need to warm up. Yes, yes, yes. After a lifetime in the dance profession I still need to do warm ups, stretches and cool downs. I might not be as fit and flexible as I was when performing on stage but I feel best and move better when I maintain my structural fitness.

I STILL WANT TO BE ABLE TO TOUCH MY TOES

As I get older I still want to be able to do many of the things I could do when I was 18 like rolling down to touch my toes without groaning and feeling the strain. When I was a child I was always hanging upside down or doing cartwheels and handstands. Looking at these photographs I guess I am still being true to type.

PROFESSIONAL FEEDBACK

I can and do, my own conditioning exercises at home but there is nothing like professional feedback when going through your paces to ensure maximum safety and benefit. This is why I travel to Brighton [almost 50 miles round trip] to do regular sessions with Helge Fisher who runs the Brighton Pilates Studio instead of relying, purely on self-feedback. Under Helge's guidance any adjustments to my alignment and exercise technique can be made to ensure that I gain maximum benefit from each workout and continue to improve my body awareness.

TAILORED TO SUIT

The photos here demonstrate some of the more advanced exercises that can be done in a Pilates studio and these are only attempted, under guidance, once the necessary strength and flexibility have been achieved. If you are a Pilates beginner then a good instructor will tailor and progress your workouts to suit your ability, taking into account any injuries, medical conditions or alignment problems.

FEEL GOOD AND MOVE BETTER

Professional dancers have known about the benefits of the balanced way of working in Pilates for a long time. Following a Pilates or

other good conditioning programme helps us to feel better and also move better. When I dance my body makes thousands of adjustments all the time so that I don't fall over. The more demanding the work the greater the challenge to the body to remain balanced. Without good structural fitness the body may not be able to meet these challenges without straining and putting itself at risk.

Moving better does not just apply to dancing though. By developing good postural habits we are helping to maintain our independence in later life because we want to continue to be mobile, active and able to do things for ourselves.

PILATES AND LINE DANCING

New steps and movements are emerging in line dancing almost daily. Some of them require a high level of strength, flexibility, co-ordination and balance if they are to be danced safely. Having good structural fitness will certainly help if you want to attempt these moves. How easy is it to balance on one leg? Do you feel wobbly or totally in control? If you want to be able to do all the fancy moves and turns then balance is a fundamental requirement, as you probably already know. Pilates can help you to develop the strong centre and good alignment that you need to tackle the latest Line dance challenges.

FINDING OUT ABOUT PILATES

If you want to know more about Pilates contact the Brighton Pilates Studio on (01273) 276323, email: pilates@brighton.co.uk or check out their new website www.brightonpilates.com.

Sho has developed and run dance teacher development workshops in UK and internationally for many years. Her unique work draws on her extensive professional background in dancing, choreography, dance teacher training and health education. She is currently carrying out research for her PhD at the University of Brighton. If you would like information about booking Sho for dance teacher development workshops or workshops for dancers then contact Sho at DECO-The Dance Education Consultancy on 01323 485969, email: sho@decodanz.co.uk



PARTNERS

in line



Peter and Annie (Netherlands, far left and right) with Val and Pete (centre)

Two members of the *Linedancer* team made their way to the Carnegie Hall, Westhoughton, for a great social...

A quiet Saturday night in Westhoughton near Bolton and the small groups of people walking to nearby pubs and restaurants cannot have suspected that a premier Line dance event was taking place right under their noses. Val and Pete's Bootscooters has been a vital part of the local Line dance scene since 1996 and the couple continues to run successful classes for all levels of dancer.

When we dropped in unannounced Val was visibly shocked but she soon recovered. After all, her socials have become a bit of a legend in the North West. The hall itself is located above the local library and comfortably accommodated the 80 or so eager dancers who had turned up. Indeed, tonight we were surprised to discover guests from as far away as North Wales and the Netherlands! The former arrived late. We discovered that Tony and Lilian had travelled from Rhyl to buy a motorbike locally. "There aren't any dealers in our area for the type of bike I'm after," Tony told us as Lilian ventured onto the dance floor once again, "so we came over here and decided to do some dancing."

Meanwhile, over near the booth to our left where DJ Pete continued to spin floor-filling disc after floor-filling disc, Peter and Annie, of the Deep Creek Country Dancers in the Netherlands, were thoroughly enjoying themselves. Although the dance scene in Holland include Country and non-Country music, Peter prefers Country and he found a look to keep him moving during the evening.

There were dancers from several classes in attendance, including Mis Amigos, A Touch Of Class, Dynamite Dot's, Val and Pete's, the Dixie Raiders and Hooked on Country. Dancers of all levels and of all tastes were catered for throughout the evening. A list of dances to be played was posted at the front of the hall on a large notice board and there was some room made available for requests beyond the chosen play list. This seemed to work out particularly well and the dancers liked the system.

Val and Pete's Bootscooters is celebrating its seventh birthday on 7th June (around the time this magazine is delivered to you) and dancers are very happy to have such a great club and excellent hosts. Apart from



Carnegie Hall

the first class mix offered by Pete, one of the things Val wants to encourage is Partner dancing. Many of us already enjoy the *Barn Dance*, *The Sway*, *Wild West* and *Tempted* but Val offered a quick teach of *Cotton Eyed Joe*. This simple Partner dance got everyone on the floor and the simple combinations of shuffles back and forward met with universal approval. Great fun too! The aim was to add something a little different and it worked. Used in conjunction with Line this can be an effective way of encouraging couples to dance together. Val also taught a fun Line dance known to many as *Foot Boogie*. She called it *Natalie's Night Flyer*. No matter. When done in contra line this was great fun!

We asked about dancers' current favourites and perhaps we should have known better...because there were so many offered. Suzanne Clark, who teaches with Val and Pete, enjoys *SXE* and *Faded*, whilst Loretta Bretherton and Kath Davies love *Vivacious*. Staying loyal to their friends from the area, several dancers put *Black Betty*, by Bolton-based instructors Greg and Josie Pickles, forward as their favourite dance. Others offered *The Break*, *Fields Of Gold* and *Sweet Little Dangerous*.

Val and Pete had certainly done their homework and, despite their initial concerns about holding a social evening at a venue they hadn't used for several years, they put on an evening that appealed to us all.

Selected Play List

What Filled The Floor On The Night

Just For Grins
Badda Boom
Enchantment
Blue Roses
The Barn Dance
Cotton Eyed Joe
Vivacious
Irresistible
And They Danced
Do Your Thing
Black Coffee
T Bone Shuffle
Chill Factor
Fields Of Gold
Shout It To The World
Shakatak



Val and Pete's Fact File

Classes Tel: (01204) 655695

Monday: Walkden British Legion
Wilfred Rd, Walkden, Gt.
Manchester
from 8.30pm til late
Intermediates with tuition **£3**

Tuesday: Tonge Cricket Club
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Wednesday: Rumworth Labour Club
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Our Tribute To Ronnie

I had been arranging this event for almost six months or more as I wanted it to be a surprise for Ronnie Hughes. It was not altogether very easy but with a lot of help from my friends I did manage it.

By Barbara Fox

The special night was on Saturday the 26th April and was held in the village Hall in Shifnal, which is near to where we live in Telford. Big Dave G, Pauline and Christine very kindly came down to help with the music for the evening and they did a brilliant job; they played all the requests and Dave did a 'Pass The Parcel Tush Push' and a quiz. Thanks to a special request Dave actually played a 'Ballroom Waltz' that filled the floor almost as much as the Line Dancers Waltz! They contributed to an absolutely fantastic evening for the birthday boy, so many thanks to Dave, Pauline and Christine.

Before Ronnie arrived at the venue, Brenda and Mike Thomason from Dance 'N' Daze, and a whole crowd of dancers from Shrewsbury, came along early to help get the room prepared. Next came Kath Fidler from Fidlins Feet LDC - she teaches in Telford - to spin Ronnie a yarn to get him there. He actually thought he was going to support a charity event...

It was a night he will never forget. The look of pure amazement when he turned up and realized every one was there just for him was awesome and very emotional for him. Ronnie has three classes a week and all of his dancers came to support him. So did a lot of his dancing friends from various other dance clubs. All in all 180 people turned up and every one was so very kind and generous it actually took Ronnie a couple of days to recover.



Ronnie, second right, celebrates with friends

My parents, aged eighty-eight and ninety respectively, managed to come along with the rest of the family. My dad was well dressed for the occasion in his Western wear and even managed to get on the dance floor a couple of times!

If any one wonders whether Ronnie'll be hanging up his boots now that he is officially a pensioner I can report that his answer is a very loud "NO WAY HOSEA". He positively loves every minute of it all; loves the challenge of learning and then teaching new dances. He loves all the weekends away with his dancing friends at Masters in Line events and says it keeps him forever young.

He is my partner and so you may think I am biased but he has been teaching in the West Midlands and Telford area for about eight years, has taken the time and effort to become a fully qualified teacher with the IDTA and BWDA and works very hard at getting every thing right for his dancers.

He is totally dedicated to teaching people to dance and this write up is our simple, and effective, way of presenting him with a lasting tribute.



Ronnie as a Welsh Guard



Barb with her mum and dad, aged 88 and 90!



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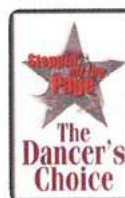
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*...and this is
the message...*

**This represents
a very small
sample of the
responses we
have received
to the survey
published in last
month's edition.**

Comments like these are flooding in. Whilst they appear to be very negative, they are, in fact, simply honest statements of genuine concerns. Next month we will publish a selection of the responses from one of the other questions we posed.

What is your greatest concern about the future of Line dance?

With so many difficult dances with such hard moves, I will (like many others) have to give up dancing.

It's just going downhill, many clubs are closing because it is becoming too techno!

We need more new members, the numbers are dropping in the clubs.

It's too disco. Too many turns.

Competitive edge on 'must do the latest dance' killing the social and fun aspect.

Too much Pop music and dances not really line dances!

Catering too much for advanced dancers, socials are becoming competitions.

Too many long, phrased and/or complex dances frightening away our existing dancers and deterring our new recruits.

That too many people will leave classes because they aren't learning satisfactorily, then classes will close and there won't be the choice for ordinary leisure dances.

Not enough new dancers. I have seen a big reduction in dancers at local clubs.

That it will fade out. I want to dance as long as I can.

There are too many new dances also they are becoming too hard.

That young people will not be encouraged to join us because of bad publicity and the perception that it is only for "oldies" and country music fans.

Far too many new hard dances. Not recruiting new members by making more time for beginners classes.

Dances getting too complicated and too many modern ones.

Because so many dances are long, fast and complicated, beginners come once or twice only – also many people have stopped line dancing for the same reason.

There's not enough attention given to beginners.

That too many new and complicated dances will put people off attending classes and socials.

That it will be spoilt by too much pop music. I took up line dancing because I love country and western music.

How to attract new dancers and keep them.

There are not enough young people taking it up because they think it is only based on country music.

Too much competition between local clubs to be first to teach a dance instead of working together. It is always them and us syndrome!!

Country/Pop music dividing Line dancers and too many complicated dances that put people off coming.

Too many dances every month and the music is getting out of hand.

People I know have left line dancing because there are too many hard dances to learn.

That it will become too complicated for the average dancer and people will lose interest.

Competition between local teachers i.e. who teaches fastest, hardest dances first.

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Beginners

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Vol 1

36 dances
for beginners

featuring
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previously
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dances



Cowgirl

Linedancer speaks to Zandra Varnham, who recently started a kid's Line dance class in the Milton Keynes area...

Zandy Leads the Way!

On the day we spoke to Zandy, as her friends in Line dance call her, she had just heard that she was being made redundant. Not the best of news but Zandra was in fighting form. "It's OK, I've got a job interview on Friday and something will turn up soon."

You see, Zandra wants more than anything else to be a full-time dance teacher and started her training with BWDA 2000 last year. "From an early age I was dancing and I took ballet for years too. People at school knew about my interest in becoming a dance teacher but they wrote me off when I gave the ballet up. They said I'd never make it. I took that as a challenge. Look at me now, I've done the first stage by going through the BWDA 2000 system." Zandra had previously taught Irish and Line dancing on youth camps and thoroughly enjoyed herself surrounded by dozens of eager children.

After gaining her BWDA 2000 qualification, to celebrate and to put desire into action, Zandra started a new class on January 9th. The result, 'Funky Feet Dancers', a group of kids aged between six and 14. Initially, through support from a local hall's owners, where the Funksters meet, six children attended the first class and this has grown to 15 in a few short months, mainly through word of mouth. Impressive, given that Zandra has had to balance working full time with her dancing.

"Teaching the kids has been great," says Zandra. "I've learned so much in a short space of time and it's very rewarding. I was choked when they went in for their bronze medals with BWDA 2000. A great moment for us all. I was nervous to start with but soon calmed down. I've realised that with a group of kids like this you have to get the right ideas into their heads straightaway. Warming up, for instance. In every other form of dance I've experienced, and that's a lot, we've had warm-ups and stretching. But not in Line dance, much to my surprise. So from the outset I decided to warm up with the kids. They enjoy it, it's

a good way to get them moving and introduce new children into what I'm trying to do."

Zandra has been quite surprised to discover that the kids like some of the Country music numbers she's offered them, as well as Pop. "I let them choose which tracks to dance to," she says. "It works very well and makes them feel included in everything we do." Zandra is a local girl and was born in nearby Hemel Hempstead. She lived in Abersoch, North Wales, for some time, before heading south once more. She has been a Line dancer for eight years in total and her favourite class is Kim Ray's Bluegrass LDC, which meets in Bletchley. Zandra's current favourite dance is *Losin The Love* whilst her kids enjoy *Ham's Jam*, *Cowgirl Twist*, *Stroll Along Cha Cha* and *Cheeseburger*.

If you and want your kids to attend, contact Zandra Varnham on (07880) 944949 or e-mail, funkyfeetdancerzandy@linedancermail.com



"Teaching the kids has been great," says Zandra. "I've learned so much in a short space of time and it's very rewarding."



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

“Charity Lines”

Diary Dates . . .

Saturday 14th June at the famous Fairfield Halls, Croydon. Georgina Hefferman is organising a big charity event in aid of Leukemia Care in Croydon, starting at 3pm with workshops from Smart2Dance and the Screaming Eagles LDC (as featured in Linedancer) followed by a social in the evening featuring live duo Real Deal and singer Karen Fox. Tickets priced just £10. Please e-mail, georginahefferman@blueyonder.co.uk for further information.

Saturday June 28th at the British Aerospace club near Broughton, Chester, from 1pm to 11pm. Organised by the LDIA in aid of Claire House, more fun with leading figures from the Line dance world including guest choreographer Pat Stott. A great day of dance. Last year's event was first class and was one of the highlights of the North West Be there if you can! Phone (0161) 941 6325, Chris on (0151) 639 2141 or e-mail, stevechays@aol.com

Sunday 31st August at the Braunstone WMC, Leicester. An all-day, from 11am-11.30pm featuring, amongst others, Pat Stott, June The Lady In Black and Chris Hodgson supported by Diamond Jack as live entertainment for the evening. Proceeds to Breast Cancer Research. Tickets from Big Dave, priced just £12. Lots of fun and games planned as well as great dancing. All levels all day with DJ Big Dave playing to requests & trying to keep everyone on the floor and happy all day. Phone (01455) 440826 or (07768) 103779 for further information or e-mail, BigDaveGasTap@aol.com.

Sunday 22nd June at the Riverside Leisure Centre, Southport New Rd, Southport, from 1-2pm. A sponsored Line dance in aid of the Nugent Care Society, starting at 1pm. Tuition available, even for beginners! Money raised will go towards the purchase of a portable Loop System. For further details please ring Alison Wareing on (01704) 534102.

Silver Liners Go Belly Up!



tried to imitate the others' style! Quite a laugh. We have raised considerable amounts of money in the recent past, including £1,650 for Ward 2Y at Peterborough District Hospital." Well done Enid and friends!

Thanks to Enid Harrison for the following report. "The Silver Liners held a charity event for St. Botolph's Church, Peterborough, at the church hall. £300 was raised. A group of belly dancers kindly gave a display and then both groups

Bryan Gunn Appeal



Sharon and Christine write, "We are a large Line dance group from Norwich called the Allstar's Line Dance Academy. The children of our group have raised money for the Bryan Gunn Appeal for children's leukaemia. They collected it by having stalls and doing displays at different events. Johnny Two-step came along to support us and we also had help from local shops and businesses. The Allstars would like to thank them for their kind donations.

On Monday 5th May the Allstars were invited to an open day at Norwich City FC and they performed displays that entertained all the supporters. It was a huge success. Whilst there, the children presented Bryan Gunn with a cheque for £1,050.00. We had a great day with Bryan and the Norwich footballers."

It's Di-Vine



Each year Diana Richards and her friends from Stanway Line Dance in Colchester, Essex, donate £1,000 to a chosen charity. This year's lucky recipient was the Essex Air Ambulance. Diana says, "Within the club we have a group of dedicated ladies who entertain for charity at local venues. This year they have donated an additional £500 to the local St. Helena Hospice. Thanks to the Stanway Di-Vine Display Team for their wonderful support and commitment.

Dance For Claire



Claire Baker was a keen Western dancer who tragically died from cancer five years ago. Her mum, Mary, decided to act and was able to raise an impressive £1010 for Macmillan Cancer Relief at a Western (Couples/Line) Dance For Claire event held earlier this year. Mary told Linedancer, "I would like to take this opportunity to thank everyone who helped raise this extremely large amount on behalf of my family Macmillan Cancer Relief."

The Road To Recovery



Two brief reports via Gill Cashmore from Telford. The first, pictured here, Line dance live entertainer Paul Bailey at an event in Worfield, Bridgnorth in Shropshire, with Cliff Evans. Cliff's wife and their god, Ellie, were injured at Christmas and Cliff has to look after them both. Charity begins at home, of course, so Cliff did his bit and then his friends decided to buy him an appropriate outfit to wear! Hmmm!

Meanwhile, a photograph taken at one of John and Jean Brayne's regular fund raisers at Madeley Court Centre, Telford. J n' J's Western Dance Club has been raising money for over a decade now. The picture (right) shows Trish (left), Jean, John (middle) and Pat (right). The chosen charity this time was Headway and a cool £750 was raised. Well done to all concerned!



Trisha's Team



Trisha Smith was eager to tell us about a sponsored Line dance morning held in Market Weeping, Lincolnshire. "Our girls collected £400," she writes, "and this money will be added to the funds we raise in our next socials before being presented to the British Heart Foundation."

Lauren's Dusty Boots...



Lauren Turner kindly sent us this picture of Chris Jones and choreographer Robbie McGowan Hickie at a charity social held in March. It was a great success and Lauren reports that Chris, who came third at the UCWDC World Championships in Nashville, is going from strength to strength and wowed the 300 strong audience at her event at the Oaktree Centre, Mansfield. If you're interested in supporting Lauren's charity socials please phone (01623) 650817.

Ladies In Red



Sandra Kirkham and her friends Alison and Paula went to town for Red Nose Day. The girls dressed in red (they don't normally look like this, apparently) and raised £35 at their Line dance by selling cakes decorated with red smarties and by asking dancers how many hair accessories Sandra was wearing(!).

There have been plenty of charity nights at the Rays Line Dance Club in Maidenhead. May's event featured a Line dancer's A-Z night. Keep up the good work!

Rachael McEnaney Drops In!



Feel The Beat recently staged a Line dance workshop featuring Masters In Line's Rachael McEnaney at the Abraham Darby School in Telford. Rachael taught Karen Hunn's *Badda Boom Badda Bang* and *Faded* and joined Jessica Langstaff in a fantastic demo with her friend from Nottingham. The evening was a great success with money raised for a local children's charity called The Rainbow Appeal. Pictured here, the indefatigable Alan and Barb with Rachael and Jessica.

Rancheros



The Rancheros is a small group of Line dancing ladies from Doncaster, South Yorkshire, who love raising money for charity. The photograph here shows them with just one of the cheques for several thousand pounds that they have donated already. Tracy Unsworth continues, "We are continuing with our fund raising and, so far, we've got £10,000."

This is a great effort. Watch out for an article on the Rancheros in a forthcoming edition of the magazine...

Evolution Appeal

Tessa Hicks of the Just For Fun Line Dancers writes, "We held a 12-hour sponsored Line dance on February 15th and on 1st April we were able to present a cheque for £200 to Marlborough Town Football Club and the bulk, £1,725 was donated to the Great Western Hospital's Evolution Appeal."



I'm Already There

If you look on page 63 of this magazine you'll see Teresa and Vera's excellent dance to Lonestar's hit, *I'm Already There*. The girls, in concert with Diamond Jack, decided to help raise money for the men and women serving in the armed forces and their families. The Diamond duo, Dave and Warren, are donating money to the UK Forces Gulf Fund from sales of their *Jailhouse Rock* album. Teresa told *Linedancer*, "Ourselves and members of our class have friends and family serving in the Gulf. The words in Lonestar's song express how many people feel." Already £1,261.80 has been raised at various Line dance events, including the recent Bognor Regis weekend. "At events we've worked at we have sold yellow ribbons for £1 and asked for donations for the step sheet," said Teresa. "We've also done some big raffles and I'd like to thank everyone for their support." If you wish to make a donation contact, *UK Forces Gulf Fund*, Freepost TN2257, West Malling, Kent, ME19 4TA or tel, (0800) 107 0200



Album Reviews

by Tim Ruzgar, Linedancer magazine's Official Reviewer
e-mail, timruzgar@thedancersdj.freemove.co.uk

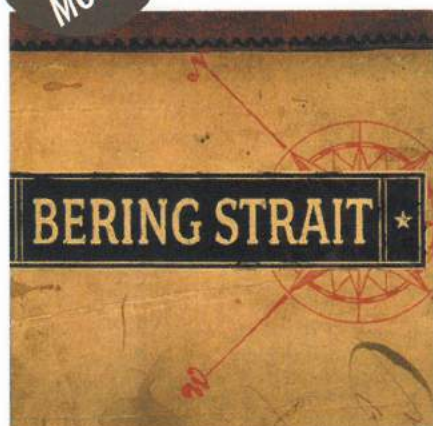
BERING STRAIT *Bering Strait*

UNIVERSAL SOUTH - 0881 702 182

Listen ★★★★★

Dance ★★★★★

ALBUM
OF THE
MONTH



Bering Strait are a talented group of young musicians from Russia who decanted themselves to Nashville in the last couple of years. The release of their self-titled debut album has sent waves through Music City and indeed the rest of the States. The group comprises Natasha 25, lead vocals/guitar; Ilya 26, lead guitar/Dobro; Lydia, keyboards/vocals; Sasha 23, Dobro/steel/lap steel; Alexander 30, drums and Sergei 25, bass. As well as writing their own material they have used some of the finest wordsmiths in Nashville and it was with much anticipation that I put the CD into the player.

The first track, *What Is It About You* (110 bpm), is a strong opener. This Cha Cha will appeal to many of you and the band's superb musicianship is immediately apparent. A winner! *Tell Me Tonight* (136 bpm) has a Dire Straits feel to it and, with Natasha's smooth vocals, this delightful track is very danceable. *I Could Be Persuaded* (125 bpm) is a good fast waltz that is a little reminiscent of the Grease soundtrack; well, that era anyway! I'm sure you will be dancing to this before much longer. I love it. *When Going Home* (140 bpm) is another Dire Straits influenced number very much in the *Sultans of Swing* mode. It clips along at a nice pace. We are only four tracks in and so far all good dance tracks!

I'm Not Missing You (118 bpm) is another nice waltz and it is a haunting song that again could be a hit, whilst *Only This Love* (68 bpm) is a beautiful song that is too nice to dance to. *I Could Use A Hero* (113 bpm) was co-written by none other than Jenai. This contemporary Country track has a

strong beat and a good melody. *The Trouble With Love* (152 bpm) is a song based around a phone call and is the type of song that Carlene Carter was putting out at her best; a great track.

Jagged Edge Of A Broken Heart (112 bpm) is another strong dance track; it's another Cha Cha crying out for a nice dance to be written to it. *Bering Strait* (various bpm) is a seriously good instrumental on which the band gets to show off all their immense musical skills. It begins at polka pace, and then slows down for a couple of minutes before building into a rocker with an awesome guitar solo. Clever choreography could make this a bit special.

Porushka Paranya (134 bpm) is a traditional Russian song brought right up to date. Gary Queen of my Heart Lafferty has written a brilliant dance to this with which he brought Bering Strait to the attention of the Line dancing public. At the time of writing Gary's dance was gaining in popularity daily, and by the time you read this I am sure it will be a big hit! Closing the album we find *Like A Child* (129 bpm), a live recording which shows that the band are just as good on the stage. This as another fine dance prospect.

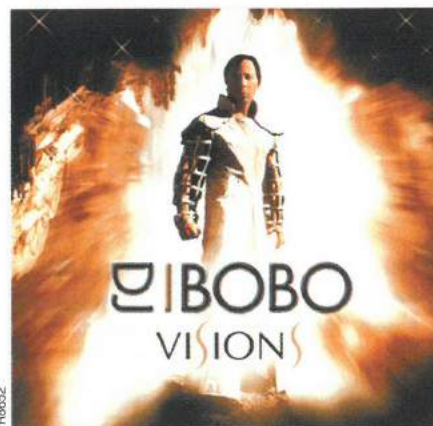
Bering Strait have delivered a superb debut album and, as long as they continue in this vein, they should have a highly successful career. I hope that choreographers out there take the time to look at this great album; I for one would enjoy playing many of the songs off it. Bering Strait is a damn fine album and you should get yourself a copy now.

DJ BOBO *Visions*

BMG 82876 502402

Listen ★★★★★

Dance ★★★★★



DJ Bobo is a multi platinum-selling artist and now releases his eighth studio album. Let's see if his style will appeal to the UK Line dance market.

The first track, *I Believe* (132 bpm), has tempted Daniel Whittaker and Hayley Westhead to write *Black Magic*, a 64-count, four-wall intermediate dance to it that fits this great Pop track so well and it should be a big summer hit. *Rock My World* (110 bpm) inspired Alan Birchall to choreograph *DJ, Rock My World*, a 32-count, four-wall intermediate dance that will appeal to many of you.

Do You Remember (105 bpm) begins acoustically but soon builds into a nice steady beat that makes it good for dancing. *One Vision, One World* (105 bpm) has a bit of a reggae flavour to it, and it's another of those tunes that once it gets into your head you can't get it out! Another hit? *Chihuahua* (90 bpm), or *Mambo No.5* revisited! This very catchy tune was a big hit in Spain and it's easy to see why! It has already had several dances written to it and, as ever, you pay your money and takes your choice...

Visions (144 bpm) has a Bollywood flavour about it and clever choreography could make it a good

dance track. *Change the world* (104 bpm) is a song with a message about changing the world. Not sure about the theme but it's a good funky track nonetheless. *Let Me Be The One* (130 bpm) is possibly one of the strongest dance tracks on the album; it has a good beat, a good hook, and I see no reason why this won't be a monster dance hit!

Let's Come Together (92 bpm) is another idealistic song although it is catchy, whilst *Angel* (95 bpm) has a Spanish flavour with its Flamenco style guitar. *Music Is My Passion* (124 bpm) and mine too. This awesome Latin flavoured Cha Cha is another perfect summer tune and must surely tempt someone to write a dance to it. *I'm Living A Dream* (110 bpm) is simply another good Pop dance track, and similar remarks apply *Like A Bird* (130 bpm), which is somewhat faster and reminds me of the old Buggles' hit, *Video Killed The Radio Star*. *I Believe* (Pop version, 132 bpm) is a bonus track that closes the album. It has a different beginning than track one and a different beat.

Visions from DJ Bobo is simply a great Pop album. Those of you taking a continental summer holiday will hear lots of these tracks in the bars and clubs. Order yourself a copy of this album and get ready for the DJ BOBO invasion!

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

Troy Olsen, 30, was born and raised in Arizona. In his early twenties he began performing in clubs, which he grew to love, and fate took a hand in his career when Linda Ronstadt was recording in the same studio where Troy was cutting some demo songs. She rang her manager who signed him, and Troy was on his way.

We begin with *Living In Your World* (93 bpm), which has a slight Cajun flavour to it with some awesome fiddle playing. Troy sounds like a cross between Clay Walker and Dwight Yoakam and that ain't no bad thang! *Making Believe* (105 bpm) has an older Country feel to it with its twangy steel guitar and strong bass line. It's the kind of stuff you hear in Tootsie's in Nashville and will appeal to the Country purists. *She's Mine* (154 bpm) raises the tempo considerably and this Country rocker is ripe for choreography. This is one of the best dance prospects on the album.

Who Gave You The Right (114 bpm) is a very 'Texas' sounding track, if you know what I mean, and it would be right at home on one of Dwight's better albums. As with the entire album Troy had a hand in the writing of this song. *Heaven That I*

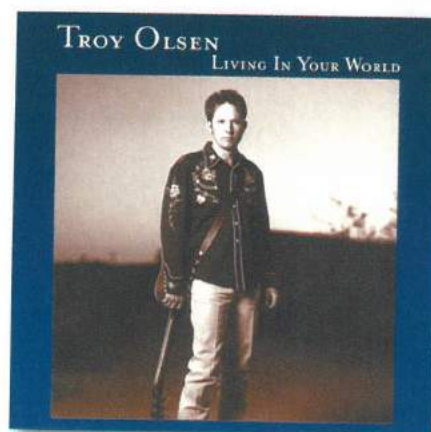
Found is a slow listening song that shows a different side to Troy, whilst *The Hank Song* (135 bpm) pays homage to the late, great Hank Williams. You can hear the Johnny Cash sounding guitar style that the Mexicans taught Troy all those years ago. *Little By Little* (96/192bpm) is a fine Two-stepper that is enriched with Wurliitzer organ. This is one of the best dance tracks on the album and I am sure that it could be a hit.

Stronger Than The Wine (120 bpm) is an East Coast swinger in the mould of some of George Jones hits. This is simply a good Country dance track. *Rock Me* (143 bpm) as the title suggests this is a Country rocker, a good dance track, just waiting for a good dance to be written to it. The closer, *Trying to Find Love* (76 bpm), is a Night Club Two-step. For some reason this track makes me think of a smoky bar down in New Orleans. It may be a bit slow for many of you but it is a good track.

In Complete contrast to the DJ Bobo pop album, *Living In Your World* from Troy Olsen is a fine real Country album and it just goes to show that there is something for all Line dancers out there. It is only a matter of time before Troy Olsen is a big hit, and I can highly recommend this album to you.

TROY OLSEN *Living In Your World* SOUTHBOUND RECORDS SB253

Listen ★★★★★
Dance ★★★★★



Kenny Rogers is a legend in Country music. He has sold millions of albums; indeed he is rated the fourth best selling male artist of all time! He has won countless awards, and, incredibly, he shows no signs of letting up. His latest album release *Back To The Well* will be his 61st. Amazing!

The first song *Back To The Well* (81 bpm), has a light bluegrass feel to it. I love the "swamp" harmonica, the fiddle, Dobro and mandolin. This is a nice opener, which could make for a gentle dance track. *Listen To The Rain* (78 bpm) was co-written by Billy Dean. Kenny himself describes this as "infectious with a haunting groove". The song is about staying in bed all day, making love and listening to the rain. *727 East Magnolia Avenue* (80 bpm) will remind you of Lionel Ritchie's "Still". This beautiful Night Club Two-step will have you gliding along the dance floor. *We Owe Them More Than That* (104/208bpm) is a duet with Tim McGraw. This song pays tribute to country legends Hank Williams, Marty Robbins, Waylon Jennings and Lefty Frizzell. This is a good Two-stepper and is waiting for someone to choreograph to it.

Prairie Wedding (69 bpm) was penned by Mark Knopfler and it sounds like he plays guitar on the track. This is a cool song, which, rather unusually, tells the story of a mail order bride. I don't know how these songwriters dream them up. *I'm Missing You* is a poignant song written by Steve Wariner. This stunning song is too nice to dance to. *Harder Cards* (75 bpm) was a big hit for Kenny last year in the States. This moving song is in the

mould of Kenny's classics *Coward Of The County* and *Lucille*. Kenny describes this as a public awareness record as it tells of domestic abuse...

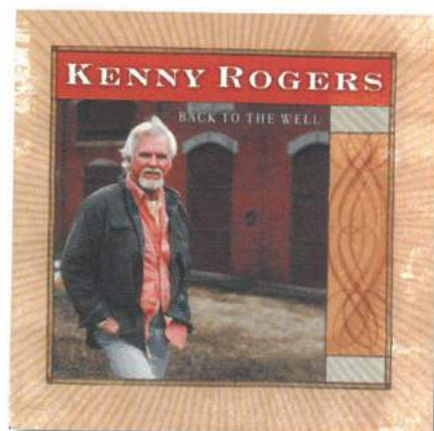
Tears In God's Eyes (70 bpm) is another moving song about the difference between the rich and the poor and who need God's tears more. This is another nice little Night Club Two-step. *Suitcase Full Of Blues* (92 bpm) lifts the mood and the tempo. Awesome slide guitarist Leroy Parnell guests on this bluesy number and many will be surprised to find Kenny doing this type of song, which is a strong dance track.

You Have No Idea (60 bpm) is a beautiful love song, "It'd be like an eagle trying to tell you, how it would feel to fly above the world below you". OK, so I admit to being an old romantic! *Handprints On The Wall* (91 bpm) is a nice slowish Cha Cha about growing up and how time goes by through the eyes of a parent. The final song, *Love Like This* (88 bpm), is a duet with Alison Krauss whose smooth, distinctive harmonies add so much to this beautiful song.

This album shows that Kenny Rogers still has so much to offer to the world of Country music. I admit that that the album is not full of rocking Country dance tracks, but it does have a variety of songs that can be danced to. It will be available as a limited edition double CD with a live album recorded in New York in 2002, which contains 17 of Kenny's biggest hits. This is a class album for those with discerning taste.

KENNY ROGERS *Back To The Well* SANCTUARY SANND 129

Listen ★★★★★
Dance ★★★★★





News

Aka – North East West South



Barry Amato

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Jump Open/Close, Left Heel Dig Toe/Heel Taps & 1/4 Turn Left.		
	& 1-2	Jump feet slightly apart, landing left then right. Clap hands.	Out Out Clap	On the spot
	& 3	Jump feet together, landing left then right.	In In	
	4	Touch left heel forward and clap hands.	Heel	
	5-6	Touch left toe back. Touch left heel forward.	Toe Heel	On the spot
	7-8	Touch left toe back. Make 1/4 turn left tacking weight onto left.	Toe Turn	Turning left
	Section 2	Step 1/2 Pivot Left, Windmill Turn Left & Left Shuffle Forward.		
	1-2	Step forward right. Pivot 1/2 turn left.	Step Turn	Turning left
	3-4	Step forward right. Touch left beside right.	Step Touch	Forward
	5	Step left to left side and make 1/2 turn left on ball of left.	Turn	Turning left
	6	Step right to right side and make 1/2 turn left on ball of right.	Turn	
	7 & 8	Step forward left. Close right beside left Step forward left.	Shuffle Step	Forward
	Section 3	Side, Touch, 1/2 Turn Right, Touch, Flick Kicks, 1/2 Turn Left, Step.		
	1	Step right to right side.	Step	Right
	2	Touch left beside right snapping fingers at shoulder level.	Touch	
	3	On ball of right make 1/2 turn right stepping left to left side.	Turn	Turning Right
	4	Touch right beside left snapping fingers at shoulder level.	Touch	
	5-6	Flick kick the right forward <u>twice</u> .	Kick, kick	On the spot
	7	Make 1/2 turn left on ball of left flicking right back	Turn	Turning Left
	8	Step forward on right.	Step	Forward
	Section 4	Walks Back, Coaster Step, Flick Kicks, 1/2 Turn Left, Step.		
	1-2	Step back on left. Step back on right.	Back 2,3	Backwards
	3 & 4	Step back on left. Step right beside left. Step forward on left.	& Forward	
	5-6	Flick kick the right foot forward <u>twice</u> .	Kick, Kick	
	7	Make 1/2 turn left on ball of left flicking right back.	Turn	Turning Left
	8	Step forward on right .	Step	Forward

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

Choreographer:- Barry Amato (USA) 1996.

Choreographed to:- 'No News' by Lonestar (120 bpm) from Greatest Hits album (16 count intro).



Script approved by Val Myers

'1 2 3' Waltz



Val Myers

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Left Twinkle, Right Twinkle.		
1 - 3	Cross left over right. Step right to right side. Step left in place	Twinkle Step	Right
4 - 6	Cross right over left. Step left to left side. Step right in place.	Twinkle Step	Left
Section 2	Forward Basic, Back Basic.		
7 - 9	Step left forward. Step right beside left. Step left in place.	Forward 2, 3	Forward
10 - 12	Step right back. Step left beside right. Step right in place.	Back 2, 3	Back
Section 3	Step Point Hold, Back Point Hold.		
1 - 3	Step left forward. Point right to right side. Hold.	Step Point Hold	Forward
4 - 6	Step right back. Point left to left side. Hold.	Back Point Hold	Back
Section 4	Back Basic, Back Basic 1/4 Turn.		
7 - 9	Step left back. Step right beside left. Step left in place.	Back 2, 3	Back
10	Making 1/4 turn right step right to right side.	Turn	Turning right
11 - 12	Step left beside right. Step right in place.	2, 3	On the spot

BEGINNER

4 Wall Line Dance:- 24 Counts. Beginner.

Choreographed by:- Val Myers (UK) Sept 2002.

Music Suggestions:- 'Tattoos of Life' by Steve Wariner (100 bpm) from The Most Awesome Linedance Album 5 (30 count intro) or 'Lonely You' by Lee Ann Womack (110 bpm) from 'I Hope You Dance' album.



Summer Holiday

Script approved by

Patricia E. Stott



Pat Stott

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Grapevine Right, Scuff, Grapevine Left with 1/4 Turn Left, Scuff.		
1 - 2	Step right to right side. Cross left behind right.	Step Behind	Right
3 - 4	Step right to right side. Scuff left heel forward.	Step Scuff	
5 - 6	Step left to left side. Cross right behind left.	Step Behind	Left
7 - 8	Step left 1/4 turn left. Scuff right heel forward.	Turn Scuff	Turning Left
Section 2	Right Shuffle, Step 1/2 Pivot Right, Left Shuffle, Step 1/2 Pivot Left.		
1 & 2	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
3 - 4	Step forward left. Pivot 1/2 turn right.	Step Pivot	Turning Right
5 & 6	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
7 - 8	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning Left
Section 3	Right & Left Toe Struts, Jazz Box 1/4 Turn Right.		
1 - 2	Step right toe forward. Lower right heel taking weight.	Right Strut	Forward
3 - 4	Step left toe forward. Lower left heel taking weight.	Left Strut	
5 - 6	Cross right over left. Step back on left.	Cross Back	On the Spot
7 - 8	Step right 1/4 turn right stepping to right side. Close left beside right.	Turn Step	Turning Right
Section 4	Diagonal Step, Together, Step, Touch leading Right then Left.		
1 - 2	Step right diagonally forward right. Close left beside right.	Right Together	Forward
3 - 4	Step right diagonally forward right. Touch left beside right.	Step Touch	
5 - 6	Step left diagonally forward left. Close right beside left.	Step Together	Forward
7 - 8	Step left diagonally forward left. Touch right beside left.	Step Touch	
Restarts:-	On walls 2 & 5 the dance restarts from beginning at this point.		
Section 5	Jazz Box 1/4 Turn Right, Right Side & Cross Toe Touches.		
1 - 2	Cross right over left. Step back on left.	Cross Back	Back
3 - 4	Step right 1/4 turn right stepping to right side. Close left beside right.	Turn Together	Turning right
5 - 6	Touch right toe to right side. Touch right toe across in front of left.	Side Cross	On the Spot
7 - 8	Touch right toe to right side. Touch right toe across in front of left.	Side Cross	On the Spot

4 Wall Line Dance:- 40 Counts. Beginner.

Choreographed by:- Patricia E. Stott.

Choreographed to:- 'Summer Holiday' by Cliff Richard (128 bpm) 16 count intro.

Choreographers Note:- There are two restarts in the dance.

2nd Wall following Steps 32, facing 3 o'clock & 5th Wall following step 32, facing 9 o'clock.

Gary Lafferty

Porushka Poranya



Gary Lafferty

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
INTRO	Danced once following 32 count vocal intro on song.		
Section 1	Step, Clap Clap, Step Clap Clap, Step 1/4 Pivot Left x 2.		
1 & 2	Step forward on right. Clap hands twice.	Right Clap Clap	Forward
3 & 4	Step forward on left. Clap hands twice.	Left Clap Clap	
5 - 6	Step forward right. Pivot 1/4 turn left.	Step Turn	Turning left
7 - 8	Step forward right. Pivot 1/4 turn left.	Step Turn	
Section 2	Step, Clap Clap, Step Left Clap Clap, Forward Rock, Shuffle 1/2 Turn.		
1 & 2	Step forward on right. Clap hands twice.	Right Clap Clap	Forward
3 & 4	Step forward on left. Clap hands twice.	Left Clap Clap	
5 - 6	Rock forward on right. Rock back onto left.	Forward Rock	On the spot
7 & 8	Shuffle back 1/2 turn right, stepping - Right, Left, Right.	Shuffle Turn	Turning right
DANCE	Danced after Intro just as fiddle kicks in (see note).		
Section 1	Left Shuffle, Step 1/2 Pivot, Heel Switches and Claps.		
1 & 2	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
3 - 4	Step forward on right. Pivot 1/2 turn left.	Step Pivot	Turning left
5 & 6	Touch right heel forward. Step right beside left. Touch left heel forward.	Right & Left	On the spot
& 7 & 8	Step left beside right. Touch right heel forward. Clap hands twice.	& Right Clap Clap	
Section 2	Back Shuffle, Back Rock, Step, Brush, Step Brush.		
1 & 2	Step back right. Close left beside right. Step back right.	Back Shuffle	Back
3 - 4	Rock back on left. Rock forward on right.	Back Rock	On the spot
5 - 6	Step forward left. Brush right forward.	Step Brush	Forward
7 - 8	Step forward right. Brush left forward.	Step Brush	
Section 3	Forward Rock, 1/4 Turn Touch, Rolling Full Turn Right, Touch.		
1 - 2	Rock forward on left. Rock back onto right.	Forward Rock	On the spot
3 - 4	Make 1/4 turn left and step left to left side. Touch right beside left.	Turn Touch	Turning left
5 - 6	Step right 1/4 turn right. Make 1/2 turn right stepping back onto left.	Turn, 2,	Turning right
7 - 8	Make 1/4 turn right stepping right to right side. Touch left beside right and clap.	3, Touch	
Section 4	Side, Together, Step Heel Split, Forward Rock, Shuffle 1/2 Turn.		
1 - 2	Step left to left side. Step right beside left.	Side Together	Left
3 & 4	Step forward left. Split heels apart. Bring heels together.	Step & Heels	Forward
5 - 6	Rock forward on right. Rock back onto left.	Forward Rock	On the spot
7 & 8	Shuffle step 1/2 turn right, stepping - Right, Left, Right (tracking back).	Shuffle Turn	Turning right

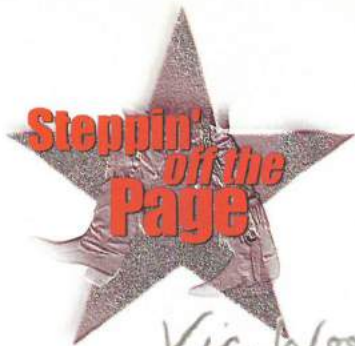
BEGINNER

4 Wall Line Dance:- 32 Counts with 16 Count Intro. Beginner.

Choreographed by:- Gary Lafferty (UK), March 2003.

Choreographed to:- 'Porushka Paranya' by Bering Strait (132 bpm) from Bering Strait CD.

Choreographers Notes:- Dance 16 count 'Intro' once after 32 count vocal intro on track. Then continue dancing 'The Dance'. After dancing 8 walls the music will come to a complete stop. You will be facing front. Hold for three counts then dance 9th and final wall to finish of track. Change last Shuffle 1/2 Turn, to 3/4 turn to end facing front.



Script
approved by

Vic Woolnough
Carla Woolnough

Country Tears



Vic and Carla Woolnough

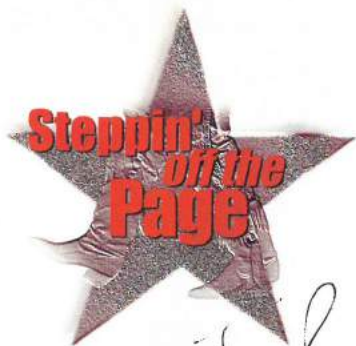
BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Grapevine 1/4 Turn Left, Diagonal Step Touches Forward & Back.		
1 - 2	Step right to right side. Cross left behind right.	Step Behind	Right
3 - 4	Turning 1/4 left step back on right. Touch left beside right.	Turn Touch	Turning left
5 - 6	Step left diagonally forward left. Touch right beside left.	Forward Touch	Forward
7 - 8	Step right diagonally back right. Touch left beside right.	Back Touch	Back
Section 2	Step Lock, Step Scuff 1/4 Turn Left, Grapevine 1/4 Turn Left.		
1 - 2	Step forward left. Lock right behind left.	Step Lock	Forward
3 - 4	Step forward left. Scuff right beside left making 1/4 turn left.	Step Scuff	Turning left
5 - 6	Step right to right side. Cross left behind right.	Step Behind	Right
7 - 8	Make 1/4 left stepping back on right. Touch left beside right.	Turn Touch	Turning left
Section 3	1/4 Turn Touch x2, 3/4 Triple Turn Left, Walk, Walk.		
1 - 2	Step left 1/4 turn left. Touch right beside left.	Turn Touch	Turning left
3 - 4	Make 1/4 left turn stepping right to right side. Touch left beside right.	Turn Touch	
5 & 6	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	
7 - 8	Step forward right. Step forward left.	Right Left	Forward
Section 4	Rock, Chasse 1/4 Turn Right, Rolling Full Turn Right, Crossing Shuffle.		
1 - 2	Rock forward on right. Rock back on left.	Forward Rock	Forward
3	Make 1/4 right stepping right to right side.	Turn	Turning right
& 4	Step left beside right. Step right to right side.	Close Side	
5	On ball of right, make 1/2 turn right and step left to left side.	Turn	Turning right
6	On ball of left, make 1/2 turn right and step right to side.	Turn	Turning right
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right

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

Choreographed by:- Vic and Carla Woolnough (UK).

Choreographed to:- 'Teardrops' by George Ducas (131 bpm) from 'The Most Awesome Line Dancing Album 8' (start on vocals).



Script approved by

Jan Brookfield

Ain't No Way



Shania Twain

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Close, Side Close Forward, Side, Close, Side Close Forward.		
1 - 2	Step right to right side. Close left beside right.	Right Close	Right
3 & 4	Step right to right side. Close left beside right. Step right forward	Side Close Step	Forward
5 - 6	Step left to left side. Close right beside left.	Left Close	Left
7 & 8	Step left to left side. Close right beside left. Step left forward	Side Close Step	Forward
Section 2	Rock Recover, 3/4 Turn Shuffle, Rock Recover, Coaster Step.		
1 - 2	Rock forward on right. Rock back onto left.	Forward Rock	On the spot
3 & 4	Triple step 3/4 turn right, stepping - Right, Left, Right.	Triple Turn	Turning right
5 - 6	Rock forward on left. Rock back onto right.	Rock Step	On the spot
7 & 8	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
Section 3	Rock & Cross, Step, Behind & Heel Ball Cross, Side Rock, 1/4 Turn		
1 & 2	Rock right to right side. Rock onto left in place. Step right across left.	Rock And Cross	On the spot
3 - 4	Step left to left side. Cross right behind left.	Side Behind	Left
& 5	Step slightly back on left. Tap right heel diagonally forward.	And Heel	On the spot
& 6	Step ball of right beside left. Cross left over right.	Ball Cross	Right
7 - 8	Rock to right side on right. Rock onto left making 1/4 turn to left.	Rock Turn	Turning left
Section 4	Step Lock Step, Step 1/2 Pivot, Rock And Cross, 1/4 Turn, 1/2 Turn		
1 & 2	Step forward right. Lock left behind right. Step forward right.	Right Lock Step	Forward
3 - 4	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
5 & 6	Rock to left side on left. Rock onto right in place. Cross left over right.	Rock And Cross	On the spot
7	Make 1/4 turn left stepping back onto right.	Turn	Turning left
8	Make 1/2 turn left stepping forward onto left.	Turn	

BEGINNER//INTERMEDIATE

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

Choreographed by:- Jan 'Stray Cat' Brookfield (UK) May 2003.

Choreographed to:- 'Forever & For Always' by Shania Twain (168 bpm) from 'Up' album, Red or Green CD (start on vocals).

Music Suggestion:- 'The Long Goodbye' by Brooks & Dunn (144bpm) from Steers & Stripes album (Start on vocals).



Script
approved by

Anderson

Milly's Cha Cha



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Rock Step, Behind Side Cross, Rock Step, Behind Side 1/4 Turn.		
1	Step forward left.	Step	Forward
2 - 3	Rock forward on right. Rock back onto left pushing hips back.	Rock Step	On the spot
4 & 5	Cross right behind left. Step left to left side. Step right across left.	Behind Side Cross	Left
6 - 7	Rock left to left side. Recover onto right.	Rock Step	On the spot
8 &	Cross left behind right. Step right to right side making 1/4 turn right.	Behind And	Right
1	Step left forward.	Turn	Forward
Section 2	Point Cross, Rock & Cross, Step Turn, Coaster Step.		
2 - 3	Point right to right side. Cross right over left.	Point Cross	On the spot
4 & 5	Rock left to left side. Recover onto right. Step right across left.	Rock And Cross	
6 - 7	Step forward right. Make 1/2 turn left keeping weight on right foot.	Step Turn	Turning left
8 & 1	Step back on left. Step right beside left. Step left forward.	Coaster Step	On the spot
Section 3	Rock Step, Coaster Step, Step Lock, Shuffle.		
2 - 3	Rock forward on right. Rock back onto left	Rock Step	On the spot
4 & 5	Step back on right. Step left beside right. Step right forward.	Coaster Step	
6 - 7	Step forward on left. Lock right behind left.	Left Lock	Forward
8 & 1	Step forward left. Step right beside left. Step forward left.	Shuffle Step	Forward
Section 4	Rock 1/4 turn, Cross Shuffle, Rock Step, Behind Side (Step).		
2 - 3	Rock right to right making 1/4 turn left. Rock back onto left.	Rock Turn	Turning left
4 & 5	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
6 - 7	Rock left to left side. Recover onto right.	Left Rock	On the spot
8 & (1)	Cross left behind right. Step right to right side. (Step forward left).	Behind Side (Step)	Forward
Note:-	Last step starts dance again.		

2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Simone Anderson (UK) March 2003.

Choreographed to:- 'I Think About You' by Collin Raye from 16 Biggest Hits album (or any other Cha Cha).

Music Suggestion:- 'Caroline' by Fleetwood Mac.



Ain't Fooling Nobody



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Toe, Heel, Cross, 1/4 Turn Swivels, Rock & Cross, 1/2 Turn Swivel.		
1 &	Touch right toe to left instep. Touch right heel to left instep.	Toe Heel	On the spot
2	Cross right over left.	Cross	Left
3 &	Swivel heels right making 1/4 turn left. Swivel heels left making 1/4 turn right.	Twist &	On the spot
4	Swivel heels right making 1/4 turn left. (Finish facing 9 o'clock).	Turn	Turning left
5 & 6	Rock left to left side. Rock onto right in place. Cross left over right.	Rock And Cross	
7 &	Swivel heels left making 1/4 turn right. Swivel heels right making 1/4 turn left.	Twist &	On the spot
8	Swivel heels left making 1/2 turn left. (weight ends up on left facing 3 o'clock).	Turn	Turning right
Section 2	Right Coaster, Full Turn, Step-Lock-Step, Rock Step.		
1 & 2	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
3	Make 1/2 turn right, stepping back onto left.	Turn	Turning right
4	Make 1/2 turn right, stepping forward onto right.	Turn	Turning right
Option:-	Steps 3 - 4 can be replaced with: Step forward left, Lock right behind left.		
5 & 6	Step forward left. Lock right behind left. Step forward left.	Step Lock Step	Forward
7 - 8	Rock forward on right. Rock back onto left.	Rock Step	On the spot
Section 3	1 1/2 Turn, Rock Step, Lock Step Heel, & Step Lock Step.		
1	Make 1/2 turn right, stepping forward onto right	Turn	Turning right
&	Make 1/2 turn right, stepping back onto left.	Turn	
2	Make 1/2 turn right, stepping forward onto right.	Turn	
Option:-	Steps 1 & 2 can be replaced with: 1/2 turn shuffle. Step right, left, right.		
3 - 4	Rock forward on left. Step long step back on right.	Rock Back	Back
5 & 6	Lock left across right. Step back right. Tap left heel forward.	Lock And Heel	On the spot
& 7	Step left beside right. Step forward right.	And Step	Forward
& 8	Lock left behind right. Step forward right.	Lock Step	Forward
Section 4	Toe Taps Sailor 1/2 Turn, Side Step, Touch, Side, Behind, Side.		
1 - 2	Tap left toe forward. Tap left toe to left side.	Tap Tap	On the spot
3 & 4	Step left behind right. Step right 1/4 turn left. Step left 1/4 turn left.	Sailor Turn	Turning left
5 - 6	Step right to right side. Tap left behind right.	Step Tap	Right
7 & 8	Step left to left side. Cross right behind left. Step left to left side.	Side Behind Side	Left

BEGINNER//INTERMEDIATE

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

Choreographed by:- John 'Grrowler' Rowell (UK) May 03.

Choreographed to:- 'You Ain't Foolin' Nobody' by Vince Gill (95 bpm) from Next Big Thing CD (32 count intro).

Music Suggestion:- 'The Presidents' by Jody Jenkins (94 bpm) from Dancin' The Night Away CD (16 count intro);
Or 'Alive' by S Club (117 bpm) from Now 54 CD (16 count intro)

[Signature]

In This Life



Daniel Whittaker

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Rock Step Right And Left, Step Forward 1/2 Pivot, Full Turn Left.		
1 - 2 &	Step right to right side. Rock left behind right. Replace weight on right.	Side Rock Step	Right
3 - 4 &	Step left to left side. Rock right behind left. Replace weight on left.	Side Rock Step	Left
5 - 6 &	Step forward right. Step forward left. Make 1/2 turn right.	Walk Walk Pivot	Turning right
7 &	Step forward left. Make 1/2 turn left stepping back right.	Step Turn	Turning right
8	Make 1/2 turn left stepping forward onto left.	Turn	
Section 2	Side, Rock Step Right and Left, Step Lock & Step 1/2 Turn, Walk Walk.		
1 - 2 &	Step right to right side. Rock left behind right. Replace weight on right.	Side Rock Step	Right
3 - 4 &	Step left to left side. Rock right behind left. Replace weight on left.	Side Rock Step	Left
5 - 6 &	Step forward right. Lock left behind right. Small step forward on right.	Step Lock &	Forward
7 &	Step forward left. 1/2 pivot right.	Step Turn	Turning right
8 &	Step forward left. Step forward right.	Walk Walk	Forward
Section 3	Syncopated Rock Steps, 1/4 Turn Left, Syncopated Vine Left.		
1 - 2 &	Rock forward on left. Replace weight on right. Step left beside right.	Forward Rock And	On the spot
3 - 4 &	Rock back on right. Replace weight on left. Step right 1/4 turn left and to side.	Back Rock Turn	Turning left
5 - 6 &	Rock left behind right. Replace weight on right. Step left to left side	Behind Step And	Left
7 & 8	Step right behind left. Step left to left side. Step right across left.	Behind Side Cross	
Section 4	Rock & Cross Shuffle, 1/4 Turn, Rock & 1/2 Turn, 1/4 Rock & Cross.		
1 & 2	Rock left out to left side. Recover weight on right. Step left across right.	Left Rock Cross	On the spot
& 3	Step right slightly to the right. Cross left over right.	& Cross	Right
& 4	Make 1/4 turn left stepping right back. Step slightly back left.	& Turn	Turning left
5 &	Rock back on right. Replace weight forward onto left.	Rock &	Back
6	Making 1/2 turn left stepping back onto right.	Turn	Turning left
7 &	Make 1/4 turn left rocking left to left side. Recover weight on right.	Rock &	Turning left
8	Cross left over right.	Cross	Right

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Daniel Whittaker (UK) April 03.

Choreographed to:- 'In This Life' by Ronan Keating from Ronan album; or by Collin Raye from 16 Biggest Hits album (start on vocals).

Steppin' off the Page

Script approved by

I'm Already There



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Step Full Turn Sweep, Behind Side Cross, Rock & Cross, Rock 1/4 Turn Step.		
1 &	Step forward on right. Pivot 1/2 turn left placing weight onto left.	Step Turn	Turning left
2	Make further 1/2 turn left stepping back onto right sweeping left behind right.	Sweep	
3 & 4	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
5 & 6	Rock right to right side. Rock onto left in place. Cross right over left.	Right Rock Cross	On the spot
7 & 8	Rock left to left side. Rock onto right making 1/4 turn right. Step forward left.	Rock Turn Step	Turning right
Section 2	Right Lock, Sweep, Cross Back Back, Sweep, Behind Side Cross, Side, Touch.		
1 &	Step forward right. Lock left behind right.	Step Lock	Forward
2 &	Step forward right. Sweep left out and in front of right.	Step Sweep	
3 &	Cross left over right. Step back on right.	Cross Back	Back
4 &	Step back on left. Sweeping right out to right side.	Back Sweep	
5 & 6	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
7 & 8	Big step left to left side. Slide right up to left. Touch right beside left.	Left Slide Touch	
Section 3	Triple Full Turn Right, Cross Side Side, Cross 3/4 Turn, Lunge 1/2 Turn.		
1 & 2	Travelling right, make full turn right, stepping - Right Left Right.	Triple Turn	Turning right
3 & 4	Cross left over right. Step right to right side. Step left to left side.	Cross Side Step	Right
5 &	Cross right over left. Make 1/4 turn right stepping back onto left.	Cross Turn	Turning right
6	Make 1/2 turn right stepping forward onto right.	Turn	
7	Step (lunge) forward on left, leaning forward and bending knee.	Lunge	Forward
8 &	Push back onto right. Make 1/2 turn left stepping forward onto left.	& Turn	Turning left
Restart:-	On third wall following step 24 restart dance from beginning facing front.		
Section 4	Triple Full Turn, Left Lock Step, Forward Rock, Sweeping Sailor 1/4 Turn.		
1 & 2	Travel forward making full turn left, stepping - Right, Left, Right.	Triple Turn	Turning left
3 & 4	Step forward left. Lock right behind left. Step forward left.	Left Lock Step	Forward
5 &	Rock forward on right. Rock back onto left.	Forward Rock	Forward
6	Step back on right sweeping left out to left side.	Back	Back
7	Make 1/4 turn left on ball of right sweeping left around to step behind right.	Sweep Turn	Turning left
8 &	Step right to right side. Step slightly forward left.	Side Step	Right
Tag:-	Danced at end of 6th wall, first time facing 9 o'clock.		
	Forward & Back Diagonal Steps & Touches.		
1 - 2	Step diagonally forward right. Slide left to touch beside right.	Forward Touch	Forward
3 - 4	Step diagonally back left. Slide right to touch beside left	Back Touch	Back.
5 - 6	Step diagonally back right. Slide left to touch beside right.	Back Touch	Back.
7 - 8	Step diagonally forward left. Slide right to touch beside left.	Forward Touch	Forward

INTERMEDIATE

Choreographers Note:- We would like to dedicate this dance to the men & women serving in the armed forces & their families. Us and members of our class have friends and family serving in the Gulf. The words in this song express how many people feel. If you wish to make a donation contact:- UK Forces Gulf Fund, Freeport TN2257, West Malling, Kent, ME19 4TA. 0800 107 0200. Many thanks to Diamond Jack who will make a donation from the sale of their Jailhouse Rock album.

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Teresa Lawrence & Vera Fisher (UK) April 2002.

Choreographed to:- 'I'm Already There' by Lonestar (67 bpm) from I'm Already There or Best Of Album (16 count intro, start on main vocals). Also available by Diamond Jack on Jailhouse Rock album.



Script
approved by

Vivienne

One Heart



Vivienne Scott

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Hip Sways Forward And Back, Right Rock, Behind Turn Step.		
1 - 2	Step right forward swaying hips right. Step left forward swaying hips left.	Forward Hips	Forward
3 - 4	Step right back swaying hips right. Step left back swaying hips left.	Back Hips	Back
5 - 6	Rock right to right side. Rock left onto left.	Rock Step	On the spot
7 & 8	Step right behind left. Making 1/4 turn left step left forward. Step forward right.	Behind Turn Step	Turning left
Section 2	Walks Forward, Back Lock Step, Rock Back, Pivot 1/2 Turn.		
1 - 2	Step forward left. Step forward right.	Walk Walk	Forward
3 & 4	Step left back. Lock right across front of left. Step left back.	Back Lock Step	Back
5 - 6	Rock back on right. Rock forward onto left.	Back Rock	On the spot
7 - 8	Step forward right. Pivot 1/2 turn left .	Pivot Turn	Turning left
Section 3	Shuffle 1/2 Turn, Rock Back, Shuffle 1/2 Turn, Rock Back.		
1 & 2	Shuffle step forward making 1/2 turn left, stepping - Right, Left, Right.	Shuffle Turn	Turning left
3 - 4	Rock back on left. Rock forward onto right.	Back Rock	On the spot
5 & 6	Shuffle step forward making 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn	Turning right
7 - 8	Rock back on right. Rock forward onto left.	Back Rock	On the spot
Restarts:-	At this point in Celine Dion track only, three restarts are required. Start dance again on walls 3 and 7 (facing 9 o'clock) and wall 10 (facing 6 o'clock).		
Section 4	Heel Switches, Step Drag, Kick Ball Change, Kick Out Out.		
1 &	Touch right heel forward. Step right beside left.	Heel And	On the spot
2 &	Touch left heel forward. Step left beside right.	Heel And	
3 - 4	Step right forward. Drag left to close beside right.	Step Drag	Forward
5 & 6	Kick right forward. Step back on ball of right. Step left in place.	Kick Ball Change	On the spot
7 & 8	Kick right forward. Step right to right. Step left to left.	Kick Out Out	On the spot
Option:-	During steps 7 & 8 sweep hands forward and out in 'breast-stroke' motion.		
Tag:-	Danced once at the end of wall 9 (facing 3 o'clock).		
1 - 4	Hold for 4 counts with hands out at the side, palms facing down.		

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Vivienne Scott (Can) April 2003.

Choreographed to:- 'One Heart' by Celine Dion from 'One Heart' CD; Or 'You Look Good In My Shirt' by Keith Urban from 'Golden Road' CD.

Choreographers Notes:- Restarts and Tag only required for Celine Dion track.

Grand Finish:- (Celine Dion track only) At the end of the song, in section 4, step 3, step forward right with arms out to the side.

Steppin' off the Page

Script approved by

Stephen Sunter

Shout Out Loud



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	1/4 Turn Knee Rolls with Side Step and Click, x 4.		
1	Step left to left side rolling left knee and making 1/4 turn left.	Turn	Turning left
2	Step right to right side clicking fingers.	Step	On the spot
3 - 8	Repeat steps 1 & 2 above, three more times to finish facing front.		
Section 2	Skates, Side Chasse, Cross Rock, Triple 1 & 1/4 Turn Right.		
1 - 2	Skate left forward. Skate right forward.	Skate Skate	Forward
3 & 4	Step left to left side. Step right together. Step left to left side.	Side Close Side	Left
5 - 6	Cross rock right over left. Rock back onto left.	Cross Rock	On the spot
7 &	Step right 1/4 turn right. Make 1/2 turn right stepping back onto left.	Triple	Turning right
8	Make 1/2 turn right stepping forward onto right.	Turn	
Section 3	Walks Forward, Rock Step, Walks Back, Out Out, Bump Hips.		
1 - 2	Step forward left. Step forward right.	Walk Walk	Forward
3 - 4	Rock forward on left. Rock back onto right.	Rock Step	On the spot
5 - 6	Step back left. Step back right.	Walk Walk	Back
& 7	Step left to left side. Step ball of right to right side, no weight.	Out Out	On the spot
8	Bump hips to right side with attitude, taking weight.	Bump	
Section 4	Hip Bumps, 1/4 Turn Hip Bump, Step Lock, Step Lock Step.		
1 & 2 &	Bump hips - Left, Right, Left, Right (with attitude).	Bump & Bump &	On the spot
3 &	Bump hips - Left, Right (with attitude).	Bump &	Turning right
4	Bump hips left making 1/4 turn right and pop right knee forward.	Turn	
Note:-	Weight ends back on left.		
5 - 6	Step forward right. Lock left behind right.	Step Lock	Forward
7 & 8	Step forward right. Close left beside right. Step forward right.	Step Lock Step	
Section 5	Paddle 3/4 Turn, Full Turn Kick and Sit, Sailor Step, Cross Unwind.		
& 1	Hitch left knee making 1/4 turn right. Touch left to left side.	& 1/4	Turning right
& 2	Hitch left knee making 1/2 turn right. Touch left to left side.	& 1/2	
3	Make full turn right on ball of right foot kicking left slightly to side.	Turn	Turning right
& 4	Step down onto left. Bend left knee making a sitting position, weight on left.	Step Sit	On the spot
Option:-	Full turn at step 3 can be replaced with kick forward.		
5 & 6	Cross right behind left. Step left to left side. Step right to right side.	Sailor Step	
7 - 8	Cross left over right. Unwind full turn right (weight ends on left).	Cross Unwind	Turning right
Section 6	Right Chasse, Cross Rock, Rolling Vine, Cross Right Over Left.		
1 & 2	Step right to right side. Step left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Cross left over right. Rock back onto right.	Cross Rock	On the Spot
5 - 6	Step left 1/4 turn left. Make 1/2 turn left stepping back onto right.	Turn Turn	Turning Left
7 - 8	Make 1/4 turn left stepping left to left side. Cross right over left.	Turn Cross	Turning Left

INTERMEDIATE

4 Wall Line Dance:- 48 Counts. Intermediate.

Choreographed by:- Stephen Sunter (UK) April 03.

Choreographed to:- 'Can't Hold Us Down' by Christina Aguilera (98 bpm) from Stripped album (start on vocals).



A Long Goodbye

Script approved by

W. Furnell



Mark Furnell

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Rock & Cross, Forward Rock 1/2 Turn, Step 1/2 Pivot Step, Rock & Cross.		
	1 & 2	Rock right to right side. Rock onto left in place. Cross right over left.	Right Rock Cross	On the spot
	3 &	Rock forward on left. Rock back onto right.	Forward Rock	Turning left
	4	Make 1/2 turn left stepping forward onto left.	Turn	
	5 & 6	Step forward right. Pivot 1/2 turn left. Step forward right.	Step Pivot Step	Turning left
	7 & 8	Rock to left side on left. Rock onto right in place. Cross left over right.	Left Rock Cross	On the spot
	Section 2	Step Behind 1/4 Turn, Step 1/2 Pivot Step, 2 x Full Turns, Step 1/2 Pivot Step.		
	1 & 2	Step right to right side. Cross left behind right. Step right 1/4 turn right.	Step Behind Turn	Turning right
	3 & 4	Step forward left. Pivot 1/2 turn right. Step forward left.	Step Pivot Step	
	5	Step forward on right making 1/2 turn left.	Turn	Turning left
	&	Make further 1/2 turn left bringing left beside right.	&	
	6	Step forward on right making 1/2 turn left.	Turn	Turning left
	&	Make further 1/2 turn left bringing left beside right.	&	
	7 & 8	Step forward right. Pivot 1/2 turn left. Step forward on right.	Step Pivot Step	Turning left
	Option:-	Steps 5 & 6 & can be replaced by walking forward Right, Left, Right, Left.		
	Section 3	Full Turn, Forward Rock, Back Lock, Forward Lock, Sways.		
	1	Step forward on left making 1/2 turn right.	Turn	Turning right
	& 2	Make further 1/2 turn right bringing right beside left. Rock forward on left.	& Rock	
	3 & 4	Rock back on right. Lock left across front of right. Step back on right.	Back Lock Back	Back
	& 5 & 6	Step left back. Step forward right. Lock left behind right. Step forward right.	& Step Lock Step	Forward
	7 - 8	Step left to left side swaying hips left. Sway hip right.	Sway Sway	On the spot
	Section 4	Point, 1/2 Turn Point, Cross Shuffle, 2 Vaudevilles, 1 & 1/2 Turn Left.		
	& 1	Bring left beside right. Point right to right side.	& Point	Right
	2	Make 1/2 turn right pointing right to right side.	Turn	Turning right
	3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
	& 5	Step back on left. Touch right heel forward.	& Heel	On the spot
	& 6	Step right beside left. Cross left over right.	& Cross	Right
	& 7	Step back on right. Touch left heel forward.	& Heel	On the spot
	& 8	Step left 1/4 turn left. Make 1/2 turn left stepping right beside left.	& Turn	Turning left
	&	Make 3/4 turn left stepping onto left.	Turn	Turning left

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Mark Furnell, April 03.

Choreographed to:- 'The Long Goodbye' by Ronan Keating (140 bpm) from Destination album;
or The Long Goodbye by Brooks & Dunn from Steers and Stripes album.

La Tenga

Script
approved by

Kate Sala.



Kate Sala

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward Rock, Coaster Step, Step 1/2 Pivot, Left Shuffle Forward.		
1 - 2	Rock forward on right. Rock back onto left.	Forward Rock	On the spot
3 & 4	Step back right. Step left beside right. Step forward right.	Coaster Step	
5 - 6	Step forward left. Pivot 1/2 turn right.	Step Pivot	Turning right
7 & 8	Step forward left. Step right beside left. Step forward left.	Left Shuffle	Forward
Section 2	Forward Rock, Coaster Step, Step 1/2 Pivot, Left Shuffle Forward.		
1 - 8	Repeat steps 1 - 8 of Section 1.		
Section 3	Touch Ball Step, Side Together, Chasse 1/4 Turn, Step 3/4 Pivot.		
1 & 2	Touch right toe next to left. Step back on ball of right. Step forward left.	Touch Ball Step	On the spot
3 - 4	Step right to right side. Step left beside right.	Side Together	Right
5 & 6	Step right to right side. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
7 - 8	Step forward left. Pivot 3/4 turn right.	Step Pivot	Turning right
Section 4	Side Together, Chasse Left, Touch Ball Step, Step 1/2 Pivot.		
1 - 2	Step left to left side. Step right beside left.	Side Together	Left
3 & 4	Step left to left side. Step right beside left. Step left to left side.	Side Close Side	
5 & 6	Touch right toe next to left. Step back on ball of right. Step forward left.	Touch Ball Step	On the spot
7 - 8	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning left
Section 5	Forward, Touch, Forward, Kick Ball Step, Forward, Touch, Back Shuffle.		
1 - 3	Step forward right. Touch left toe out to left side. Step forward left.	Forward Touch Step	Forward
4 & 5	Kick right out to right side. Step ball of right behind left. Step forward left.	Kick Ball Step	
6 - 7	Step forward right. Touch left toe behind right.	Step Touch	
8 & 1	Step back left. Step right beside left. Step back left.	Back Shuffle	Back
Section 6	Back Rock, Right Rock Cross, 2 x 1/4 Turn Right, Cross Rock.		
2 - 3	Rock back on right. Rock forward onto left.	Back Rock	On the spot
4 & 5	Rock to right side on right. Rock onto left in place. Cross right over left.	Right Rock Cross	Left
6	Make 1/4 turn right stepping back onto left.	Turn	Turning right
7	Make 1/4 turn right stepping right to right side.	Turn	
8 - 1	Cross rock left over right. Rock back onto right.	Cross Rock	On the spot
Section 7	Chasse 1/4 Turn Left, Full Turn, Step 1/4 Pivot, Heel Grind 1/4 Turn.		
2 & 3	Step left to left side. Close right beside left. Step left 1/4 turn left.	Side Close Turn	Turning left
4	Make 1/2 turn left stepping back onto right.	Turn	Turning left
5	Make 1/2 turn left stepping forward onto left.	Turn	Turning left
6 - 7	Step forward right. Pivot 1/4 turn left.	Step Pivot	Turning left
8 - 1	Dig right heel beside left. Grind heel 1/4 turn right, weight ends back on left.	Heel Turn	Turning right
Section 8	Coaster Step, Step Forward Left.		
2 & 3	Step back right. Step left beside right. Step forward right.	Coaster Step	On the spot
4	Step forward left.	Step	Forward

INTERMEDIATE

4 Wall Line Dance:- 60 Counts. Intermediate.

Choreographed by:- Kate Sala (UK), April 2003.

Choreographed to:- 'Que La Detengan' by Alejandro Abad (130 bpm) on Playa Total 7 album (start on vocals);
Or by David Civera from 'En Cuerpo Y Alma Enhanced' import album.

Music Suggestion:- 'You Look Good In My Shirt' by Keith Urban (118 bpm) from Golden Road album.

I Feel *Good!!!*

Recently whilst on a plane back from Norway I took time to reflect on how Line dancing had come into my life, enriched and changed it.

by Tim Ruzgar



There are still so many debates about what is right or wrong in our pastime. Country versus all other music still rages, the lack of beginner dances/a lack of beginners, and advanced dancers who are 'show offs'. There are those who want to dance to "live" bands and there are those who hate to dance to them. There are those who want to learn a lot of new dances every week and there are those who are happy to learn one or two new ones. Some people want to be the first to learn the latest dances and some couldn't care less.

Certain people like dance weekends and holidays whilst others cringe at the thought. Some like to Line dance on Sundays others think it should be a family day. There are those who like to dance in the open air and there are those who wouldn't dream of it.

There are dancers who love the dances of certain choreographers whilst others say they don't like them at all. Some like to dance in sneakers, some in dance shoes and, God forbid, there are still some of us who still like to dance in boots! Stetsons or not? Long sleeves or short?

Do you get the picture? We all have a choice. Nobody forces you to dance what you don't like,

go to places you don't want, wear what you don't want, or even listen to what you don't want to. You all have the choice but remember; don't try to force your opinions onto others...

When I started Line dancing I couldn't dance a step, and only went with my wife Liz 'cos they played Country music. Boy, am I glad I let her persuade me to go! Little did I know that on that Tuesday night back in 1995 my life would change so much.

I now work full time in the business and think of events like the BHF world record attempts at Aintree, the UCWDC World Championships and the highlight; the Crystal Boot Awards. When I used to read *Linedancer* magazine all those years ago, little did I know that one day I would be involved with it!

Line dancing is still very healthy and as long as people enjoy dancing and being a part of it then it will carry on for many more years. I hope that many of you feel as I do that Line dancing came along and enriched your lives. It is still a wonderful thing...

Trust Me!

TIM'S TASTY TIPS

Scripts available at
www.linedancermagazine.com

HOT NEW DANCES

LATIN LOVER - From Charles Richman, this is a 32-count, four-wall intermediate dance to *Latin Lover* by Lemon. This is a nice little dance, give it a try.

IN-VINCE-ABLE - Peter Metelnick and Alison Biggs have written a 64 count/4 wall dance to Vince Gill's *Young Man's Town* from his *Next Big Thing* album.

THE NEXT BIG THING - Here's another from the same album written by The Girls. It's a 38-count, two-wall phased dance to the title track of Vince's album.

THE UNFINISHED WALTZ - A 24-count, four-wall waltz by Shelley Lindsey to a cool Avril Lavigne song, *I'm With You*.

(DJ) ROCK MY WORLD - A funky new one from Alan Birchall to *Rock My World* from DJ Bobo (see reviews). This one is 32 counts and four walls.

HOT NEW MUSIC

RED DIRT ROAD - Is the eagerly anticipated new album from Brooks & Dunn on Arista.

MUD ON THE TYRES - From Brad Paisley also Arista promises to be a cracking album!

HONKYTONKVILLE - Is the title of George Strait's new album released on MCA.

RESTLESS - Sara Evans' new release on RCA. Let's hope its as good as *Born To Fly*.

GREATEST HITS - The unimaginative title for Lonestar's collection of past goodies. Still worth having though!

HOT NEW ARTIST

OH SUSANNA - (aka Suzie Ungerleider) A new artist from Canada with a unique style. Check out her album review in the next issue...Hal Ketchum and his debut single, *Stay Gone*, is awesome. Check out his album when it is released.



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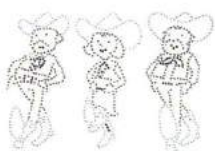
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Marina's Linedancing
Marina
0798 5234 149

Dawlish, Torquay
Silver Spurs
Marilyn Adams
01626 865769

Exeter
Studs & Stars
Chris
01626 890785

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

**Exeter, Okehampton,
Tiverton**
Ten Tors Western Dancers
Deborah Ough
01647 231129
Ref:1846

Exeter, Wonford
Studs & Stars
Monica & Sue
01392 467738
Ref:1797

Honiton
Marina's Line Dancers
Marina
0798 5234 149

**Kingsbridge, Hope Cove,
Salcombe**
Wild West Country Line
Dancers
Rocky
01548 560969

Plymouth
The J-Walkers
Janice Evans
01752 793166

Plymouth, Saltash
The 1836 Club
Loretta
01752 249800
Ref:1608

Sidmouth
West Country Kickers
Terry
01395 512569

Tavistock, Lamerton
South West Frontier
Patsy-Ann
01566 784394

Tiverton
Cowgirl Twisters LDC
Kim
01884 257593

Torquay
Floorshakers
Sandra Jackson
01803 329837
Ref:3254

DEVON (NORTH)
Asheigney, Woolacombe,
Braunton, Swimbridge
S.M.J. Western Dance
Sandra Johns
01271 375797

Barnstaple
Bizzi Bootz
Julie
01271 343021
Ref:4983

**Barnstaple, Bideford,
Westleigh**
Stetsons & Spurs
Patricia
01271 371113

**Barnstaple, Bideford,
Westward Ho!**
Makin' Waves
Ian Eccleston
01271 375252

**Ilfracombe, Fremington,
Slade, Barnstaple**
PJs Country Disco
Paul
01805 625672
Ref:1318

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Brixham, Kingskerswell,
Teignmouth
The Linemaster
Dennis Samuel
01803 882132
Ref:4316

DORSET
Blandford Forum
Western Connection
Stephen Quay
01258 830311

Bournemouth
L.J. Corral
Les Booker
07719 584710
Ref:1910

Bournemouth
Yellow Stagecoach CWDC
Norma Ingils
01202 257332
Ref:2349

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

**Bournemouth,
Southbourne**
Happy Hoedowners Sq &
LDC
Jill & Keith Marshall
01202 748927
Ref:2849

**Bournemouth, West
Parley, Wimborne**
Yellow Rose LDC
Linda Brooks
01202 692248
Ref:4966

Bournemouth, Winton
Hot Steppers
Rosie
01202 530900

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New Milton**
Rebel Riders
Martyn 'n' Chris
01425 673414
Ref:1058

**Corfe Mullen, Winton,
Wimborne, Merley,
Sturminster Newton,**
Silverado
Gail Joyner
01202 399030
Ref:1237

**Dorchester, Charminster,
Broadmayne**
L & B Line
Barry & Lyn
01305 266875

Ferndown
Ferndown Dance Centre
Ros King
01202 582674
Ref:2478

Highcliffe, Hordle
Western Express
Mike Akerman
01425 613160

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Bournemouth**
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Pauline Francis
01202 531955
Ref:1238

Weymouth
Borderline Scuffers
Paul
01305 773033

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Croft, Darlington
K.D.'s Kool Dudes
Karen Dixon
01325 310087

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Maradin Western Dancers
Mary Street
01748 834954
Ref:4968

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01256 331951
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Silver Wings
Sue
01256 321972
Ref:3404

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Tony Robbins
01256 461665
Ref:1921

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Booted Out
Sue Hughes
01962 733634
Ref:4930

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Lorna Drury
01252 692540
Ref:1368

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01707 655866
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Ref:4222

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Lisa
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01634 256279

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01322 665582

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07958 275036

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Julie Mott
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Country Roads LDC
Pam Gaston
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Carol & Martin
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01233 850565

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Country Line Dancing
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01892 538322

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01892 680084

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Pink Cadillacs
Gillian Pope
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01204 655695
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Cactus Club
Pam Hartley
01282 691313
Ref:1810

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Brandleholme Bootscoters
Sue Kay
0161 797 8321
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Jeff & Jan Stewart
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Gill
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Lone Eagle WDC
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0116 275 1346
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01205 367703
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Andy
01522 881046

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01529 461873

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01522 682062

Lincoln
Lincoln Lone Stars
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01522 790701

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Thames**
Maple Leaf
Chris or John
07850 290367

Towersey
Silver Spurs
Lin McAllister
01844 216618

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

Craven Arms
Southern Cross LDC
Dave Bishop
01588 672141

**Donnington, Trench,
Lawey and all over
Telford**
Feel The Beat
Alan Heighway
01952 414284
Ref:1424

Market Drayton
Ruthie's Rednex
Ruthie Rednex
01630 658097
Ref:1407

**Market Drayton,
Whitchurch**
Double 'S'
Pat
01630 672057
Ref:2139

Telford
Silver Star LDC
Madeleine
01952 275112

**Telford, Hadley,
Donnington**
Fidlin' Feet Dance Club
Kath Fidler
01952 256127

SOMERSET
Bath
Fast & Slow Trotters
Sheila Salter
01225 424925

**Bishops Lydeard,
Taunton**
Crazy Legs
Keith & Eddie
01823 251377

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

Bridgewater, Wellington
Bizzy Boots
Tim
07949 780 816

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

Clevedon
Easy Strollers
Val Vella
01275 875235

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

**Clevedon, Pill, Draycott,
Dundry, Portishead**
DB's Dance Club
Brian Warren
01275 854375
Ref:3726

Drimpton, South Petherton, West Camel
Route 66
Sue Marks
01460 65728
Ref:1998

Farrington, Gurney, Frome
Wild Horse Saloon
Fran Wolff
01749 343294

Martock, South Petherton, Yeovil
Toe The Line
Alayne Moore
01458 241535

Nailsea, Congresbury
Crazy Gang Entertainment
Chris Adams
07900 243924

Nether Stowey, Cannington, Old Cleeve
Quantock Hillbillies LDC
Brenda McLeod
01278 741273

Taunton
Parade Dance Centre
Denise
01823 321142

Weston Super Mare, Worle, Locking, Highbridge
Somerset Stompers
Margaret Hazelton
01278 783224

Weston, Bath
Weston Lines
Jean
01225 425147

Yatton
S.M. Stompers
Sandra & Maggie
01934 835268
Ref:4327

Yeovil
Yeovil Stompers
Leanne Rolls
01935 479844

Yeovil
High Spirits (Wheelchair Line Dancers)
Kath Miles
01458 447119
Ref:4270

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

Brewood, Coven
Triple M Line Dance Club
Maggie
01902 398836
Ref:4422

Burntwood, Cannock, Norton Canes
Dixies Line Dancers
Mary
01543 686264

Burton-On-Trent
Acme Dance Co
Big Dave
07768 103779

Chesterton, Newcastle Under Lyme
Oat Kake Corral
Sarah & Bernard
01782 631642
Ref:4553

Clayton, Tittensor
Double 'S'
Pat
01630 672057
Ref:2140

Knipersley, Stoke On Trent
KT's
Kate Potts
01260 275697

Lichfield
Circle 'S' Western Dancers
Sandra Walsh
01543 304005

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

Newcastle, Wollstanton, Talke, Alsager, Stoke On Trent
Charlottesville Dance Co
Charlotte
07909 528830

Stoke On Trent, Longon
Silver Bullets
Adrian Lappin
01782 657703

SUFFOLK
Burrough Green, Steeple Bumpstead
Stars And Stetsons
Gay
01440 709434

Carlton Colville, Lowestoft
Rowena's Dance Ranch
Rowena
01502 568472

Grundisburgh, Mendlesham Green, Crowfield, Hasketon Nr
Suffolk Countryside Linedancers
Barry & Jenny
01728 860456

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

Lakenheath
Lakenheath Liners
June Warren
01842 813194
Ref:3375

Lowestoft
Crazy Legs
Paul
01493 669155

Lowestoft
Telecom Line Tappers
Bonnie
01502 584555

Lowestoft, Carlton Colville
East Coast Liners
Norma
01502 562953
Ref:2136

Martlesham Heath, Ipswich
Martlesham Sliders
Jean
01473 622848
Ref:3296

Newmarket
Exning Road Line Dance Club
Margaret
01638 714786

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

SURREY
Addlestone, Camberley, Mytchett, Woking
Eve N Lines
Eve Williams
01252 657560

Banstead, Lower Kingswood
Laughter Lines & Trailblazers
Sharon
01737 357978

Camberley
Viscount Country Line Dancing
Roy
01628 662275
Ref:3292

Caterham, Selsdon, Warlingham, Sth. Nutfield
Kick-A-Little
Pauline Horkan
01883 341023

Croydon, Hurst Green, Loulston
Lone Star Line Dancing Club
Davy Bee
0208 6542110

Frimley Green, Camberley
Diamond Jo's
Joanne Powell
07890 836375

New Addington
JD's London
Jennie Earl
01322 660850

New Addington, Croydon
Nice An' Easy
Mike
0798 4547256
Ref:4972

Old Woking
Hang Loose CWDC
Valerie & Gordon
01483 233475
Ref:2310

Redhill
Carolines
Carol & Bill
01293 430767

S. Nutfield (Redhill)
Boot Stompers
Sue Bridges
01883 623422

Surbiton, Thames Ditton, Hook (Chessington)
Kickin' Dust LDC
Marie
020 8397 0540

Surbiton, Tolworth, New Malden
The Hillbillies
Ariko & Michael
020 8399 4558

Sutton
T-Bone Shufflers
Andrew Cook
07789 482336

Wallington, Carshalton
Funky Country UK
Jo
0208 6460047

Warlingham, Selsdon
Maine Liners
Mo & Lin
0208 651 2896

SUSSEX (EAST)
Battle, Bexhill, Hastings, St Leonards
Tush 'N' Tequila
John Sinclair
01424 213919
Ref:1420

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

Brighton
Brighton Bootleggers
David Darbyshire
01273 465307

Brighton, Lewes, Peacehaven, Eastbourne
Southern Stomp
Joy Ashton
01273 587714

Eastbourne
Linedancing With Lynda
Lynda
01323 727961

Hailsham, Horam
Skyliners
Sue Thompson
01323 844466

Hailsham, Horam
R J Liners
Rosemary Selmes
01323 844801
Ref:1869

Patcham, Peacehaven, Brighton, Woodingdean
Rebel Country LDC
Karen Sweet
07903 502688

Peacehaven
Studio 54
Cheryl Poulter
01273 588754

Portslade
Smokin' Boots
Nick
01273 556683

Wadhurst
Stepping South
Claire
01580 754379

SUSSEX (WEST)
Bognor Regis, Selsey Sidlesham, Yapton
5-6-7-8 Line dancing
Linsey
01243 867066

Burgess Hill, Cuckfield
The Live Wire Dance Club
Sarah
01273 562996
Ref:1081

Crawley, Horley, Cuckfield
Linedance Crazy
Karen
01293 455678

East Grinstead
Carolines
Carol and Bill
01293 430767

Lancing, Worthing
Hook Line & Sync'ers
Steve Willeter
07976 258 957

Littlehampton
Dixie Belles
Jenny Bembridge
01243 585298
Ref:4965

TYNE & WEAR
Hebburn
Geordie Outlaws
Linda Gemmill
0191 4205544

Hebburn, Washington
Geordie Deanies
Jeanette
0191 4890181
Ref:4740

South Shields, Jarrow, Hebburn, Cleadon
Koyote Kickers
Jean
0191 454 7698

W YORKS
Bradford
Stompers
Christine Darvill
01274 541528

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

Leamington, Kenilworth
Silver Dollar Line Dance Co
Jenni Fuller
01926 492183
Ref:4958

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

Studley
Neon Moon
Amanda Steward
07879 881414
Ref:1899

WEST MIDLANDS
Bilston
Triple M Line Dancing
Maggie
01902 398 836
Ref:1288

Birmingham, Bloxwich, Great Barr
Buffalo Billy's
Billy
0121 605 1896

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

Coventry, Balsall Common, Coleshill, Marston Green
Hot Tamales
Pat
01675 462 457
Ref:2068

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

Dudley
Louisiana's
Lin
07901 656043

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

Hodge Hill, Birmingham,
Smiths Wood, Solihull
 Dixies Line Dancers
 Mary
 01543 686264

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

Sedgley
 Sedgley Strutters
 Pat Woodhouse
 01902 664716
 ☎ Ref:1767

Shirley, Warstock
 The Stetsons
 Jean Jenkins
 0121 624 8471

Sutton Coldfield
 Starliners
 John Lawton
 0121 355 2360

Wednesbury, Bilston
 Jazz Box Jacq
 Jackie
 07950076127

Wednesfield, Penkridge
 Walk This Way
 Maureen & Michelle
 01902 789579

Wolverhampton
 R & B Western Dance Club
 Ronnie Hughes
 01952 200324

Wolverhampton,
Willenhall, Shareshill
 Stray Cat
 Jan Brookfield
 01902 672793

WILTSHIRE
Cricklade
 Country Kickers
 Doreen
 01285 770486
 ☎ Ref:3345

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

Melksham
 Good X Skuse To Dance LDC
 Sandra Skuse
 01225 706183
 ☎ Ref:2145

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

WORCESTERSHIRE
Bishops Frome
 5 Star Liners
 Julie or Jo Burr
 01531 650063

Martley
 Teme Valley Shufflers WDC
 Jeff & Thelma
 01886 821772

Redditch, Headless Cross
 Bootleggers Linedancers
 Richard/Lorraine
 01527 521391

Whitnash, Evesham
 Silver Dollar Line Dance Co
 Jenni Fuller
 01926 492183
 ☎ Ref:4959

Worcester
 Teme Valley Wheelers
 (Wheelchair Line Dancing)
 Jeff & Thelma
 01886 821772

YORKSHIRE (EAST)
Beverley
 Westwood Wanderers
 Hilary Usher
 01482 867538

Bridlington
 Partyzone
 Phil Johnson
 01262 674152

Hull
 D.J.'s Stompers
 Dave Waters
 01482 793648
 ☎ Ref:4698

Hull
 D.C. Outwest Dee & Carolyn
 Carolyn & Dee Newsham
 01482 343734

Hull, Leven, North
Newbald
 Village Stompers
 Audrey Redfearn
 01430 827526
 ☎ Ref:1720

YORKSHIRE (NORTH)
Carleton, Nr Skipton,
Sutton Nr Keighley
 'Owzit Start' Line Dance
 Club
 Christine Shipley
 01282 713833
 ☎ Ref:3514

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

Harrogate, Darley
 Sioux Country Cousins
 Susan
 07718 283143

Scarborough
 The Wright Line
 Diana Lowery
 01723 582246

Stillington
 The Young Ones
 Robert Young
 01904 765626

York
 'Kick It' With Jane
 Jane Wilson
 01904 706108

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

Crookes, Hillsborough,
Sheffield
 Hot Country Liners
 Lynda
 0114 2337 538
 ☎ Ref:1165

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

Firvale, Sheffield
 Dancing Feet @ Sheffield
 Companions Club
 Dorne
 07799 800595
 ☎ Ref:2432

North Anston
 Boots 'n' Buckles
 Alison Carrington
 01909 479639
 ☎ Ref:1977

Rotherham, Swinton
 Steppin' Country
 Pat
 01709 583722

Sheffield
 Sheffield City Liners
 Glens
 0800 068 4510

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

YORKSHIRE (WEST)
Baildon, Cottingley
 Jeanscene
 Wendy
 01274 616043

Baildon, Saltaire, Shipley
 Creek Alley Western
 Dancers
 Marilyn & Alwyne
 01274 598552

Bingley, Kirkstal, Shipley
 Texas Rose
 Margaret
 01274 581224

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

Bradford, Halifax
 Spurs CWDC
 Monica Broadbent
 01274 594030

Bradford, Idle, Eccleshill
 P & J Idle Stompers
 Phil Turpin
 01274 413405
 ☎ Ref:1949

Bradford, Leeds, Pudsey
 Maverick Western Dance
 Audrey
 01274 403729
 ☎ Ref:1573

Bradford, Thornton,
Wilsden
 LineViners
 Sue
 01535 272006

Dewsbury, Huddersfield
 AppleJacks
 Pauline Bell
 01924 478203

Guiseley, Eccleshill,
Kirkstall, Undercliffe
 Rodeo Girl
 Dee Jepson
 01274 427042

Holmfirth
 Wranglers
 Chris Goodyear
 01226 764177

Horbury, Nr Wakefield
 Ghostriders
 Eve Parr
 01484 606062

Huddersfield
 Boots 'n' Scoots
 Linda & Vince
 01484 306775
 ☎ Ref:1190

Huddersfield
(Highburton, Lepton,
Scholes)
 Strut & Smile
 Betty
 01484 602499

Keighley
 Silver Star Stompers
 Cath Dearden
 01535 667018

Keighley
 Starlight Stompers
 Pat Marshall
 01535 600645

Leeds
 Roy & Lynne
 Lynne Snowden
 0113 267 3431
 ☎ Ref:1059

Leeds, Bradford, Selby,
Barnsley
 Neon Moon
 Peter Fairhead
 01274 787538
 ☎ Ref:3288

Lightcliffe, Halifax
 Outlaws & Inlaws
 Wendy
 01422 206351

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

Morley, Nr Leeds
 Regency Rebels Bootscoters
 Jean Clough
 0113 2597507

Roberttown
 Silver Dollar
 Chris Naylor
 01924 260472

Silsden
 Silver Star Stompers
 Cath Dearden
 01535 667018

Wakefield, Walton,
Stanley, Sandal
 Wakefield City Stickers
 Jeanette Herries
 01924 256624

NORTHERN IRELAND

CO DOWN
Bangor, Donaghadee
 Silver Spurs
 Gillian Quinn
 02891 459078

COUNTY
LONDONDERRY
 Londonderry
 Dollars & Dimes
 Elaine Montgomery
 028 71 301524
 ☎ Ref:4976

SCOTLAND

ABERDEENSHIRE
Aberdeen
 Get In Line With Elma
 Elma Robertson
 01651 842761
 ☎ Ref:4665

Aberdeen
 Footloose Line Dancers
 Elaine Low
 01224 714286

ANGUS
Brechin
 Brechin Toe Tappers
 Paul & Julia
 01356 626220

AYRSHIRE
Ayr
 Carr-O'-Liners
 Liz Carr
 01292 287870

DUMFRIES &
GALLOWAY
 Castle Douglas
 Jay's Linedancing
 Jay King
 01556 630 465

Dumfries
 Cactus Kickers
 Marcia Wallace
 01387 720401
 ☎ Ref:1381

DUNBARTONSHIRE
 Clydebank
 Bootscotoin Bankies
 Joan
 01389 383014

FIFE
Glenrothes, Cupar,
Markinch, N.E.F.
 Joyce's Line Dancing
 Joyce Anderson
 01334 652418

Glenrothes, Kirkcaldy
 Ranch Dance Fife
 Lorraine Brown
 01592 652869
 ☎ Ref:1731

Glenrothes, Pitteuchar
 Kingdom Kickers
 Dot McEwan
 01592 741100

Inverkeithing, Keltay
 Jennifer's Line Dancing
 Jennifer Durie
 01383 412276
 ☎ Ref:1313

Leven
 Ajax Western Dancers
 Anna Melrose
 01333 300549

LANARKSHIRE
Kings Park, Glasgow,
Rutherglen
 Elbee Stompers
 Lesley
 0141 647 7510

MIDLOTHIAN
Edinburgh
 Buffalo Mountain Western
 Dancers
 Pip Hodge
 01383 732609
 ☎ Ref:3178

ORKNEY ISLES
Dounby
 Kemps Kickin Line Dancin
 April Kemp
 01856 721375

PERTHSHIRE
Blairgowrie
 Boots of Fun
 June
 01250 874120

Perth
 Willie B. Bad's Line Dance
 Club
 Denise
 07905917766
 ☎ Ref:4382

Perth, Killin,
Lochearnhead
 Buffalo Mountain Western
 Dancers
 Pip Hodge
 01383 732609
 ☎ Ref:1652

TAYSIDE
Dundee
 Robert Lindsay's Dundee
 Stompers
 Robert
 07761 336501

WEST LOTHIAN
Elburn, Livingston
Buffalo Mountain Western
Dancers
Pip Hodge
01506 200614

WALES

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

Various
Ali-Kat Western Dancers
Alistair
01248 715057
Ref:1131

CARDIFF
Cardiff
D&H WDC
Denise Hall
02920 212564

CEREDIGION
Aberystwyth
Aberystwyth Bootscotter
Line Dancers
Sandra & Derrick
01970 623750

CLWYD
Wrexham, Pirelli Sports
& Social Club
'Borderliners'
Denise Sides
07739 128185

DENBIGHSHIRE
Prestatyn, Dyserth,
Towyn, Kinnel Bay
Silver Eagles
Dorothy Evans
01745 888833
Ref:1108

GLAMORGAN (MID)
Bargoed, Fleur de Lys
Charlestown Stompers
Barbara Greening
01443 820590
Ref:1369

Llanharan
J & C Stompers
Jean Vowles
01656 864528

GWENT
Newport, Caldicot,
Cwmbran
Rebel Stompers
Gloria Dent
01633 214198

GWYNEDD
Bangor, Caernarfon,
Pwllheli, Llanfairfechan,
Llandudno
Pasadena Western Dance
Eric Jones
01286 831103

Tywyn
Tywyn Stompers Line
Dancers
Julie
01654 710436

POWYS
Machynlleth
Dyfi Bootscotter
Veronica Holt
01654 703536
Ref:4042

Newtown, Kerry
Step In Line
Gloria Hughes
01686 650536

SWANSEA
Swansea, Mumbles, West
Cross
Coastliners
Val Whittington
01792 234734

ISLE OF MAN

Douglas
Phoenix Linedancers
Anji Cowley
01624 627381

Douglas, Ramsey
Frank's Gang
Frank Mitchell
01624 618022
Ref:1173

RONALDSWAY
Ronaldsway
Ronaldsway Rednecks
Audrey
01624 832633

IRELAND

CAVAN
Bally James Duff
Bootleggers
Mary Byrne
00353 498545789

DUBLIN
Glasnevin, Finglas,
Drumcondra
Tommy's Five Star Liners
Tommy Weafer
00353 1 8644365

Portmarnock, Swords
Saddle 'N' Spurs
Cathy Ryan
00 353 1 846 3511

**Templeogue, Fervier,
Walkinstown, Tallaght,
Finglas**
N & J Memphis Swingers
Noel O'Gorman
00353 1 2446358

WEXFORD
New Ross
Silver Spurs
April Coady
051 422485

AUSTRALIA

SOUTH AUSTRALIA
Adelaide
Line Dancers Of South
Australia
Peter Heath
618 8281 4767

Adelaide
Southern Cross Adelaide
Line Dancers
Greg Dunstone
(08) 82770583
Ref:4048

VICTORIA
Melbourne
Rawhide Bootscotter
Dennis & Verity
03) 9790 3500

WESTERN AUSTRALIA
Perth
A.A.A. Outback Outlaws
David
(08) 93071226

Perth Midvale
Brumby Bootscotter
Christine Thomas
61 08 9274 7173

CANARY ISLANDS

LANZAROTE
Playa Honda, Concorde
Bar
Wendy
0034 652 149 453
Ref:4942

TENERIFE
Costa Del Silencio
Starlight
Judy McIntosh
0034 609 418843
Ref:4654

CHANNEL ISLANDS

JERSEY
St Brelade
Rednecks
Ricky & Therese Le Quesne
01534 741538
Ref:1082

CYPRUS

Limassol
J & B Line Dancers
Joan Boyes
00357 25731025
Ref:1803

Paphos
Silver Country (CWLDA)
Eddy & Jackie Jacotine
357 26 813940

DENMARK

GRAASTEN
Graasten
Boots All Over
Hans J Wollesen
0045 74 46 66 60
Ref:4680

RANDERS
Randers
Cowboys & Angels
Benny Ray
(0045) 86 41 85 12

GERMANY

**NORDRHEIN
WESTFALEN**
Ludenscheid
Longhorn Stomper
Manuela Pielhau
0049 2351 80626
Ref:4082

Menden
Linesteppers Menden
Carmen Jurs
0049 2372 507806

Remscheid
Line Dance Club Maverick
Helge Petersen
00492191 35344
Ref:4409

**SCHLESWIG -
HOLSTEIN**
Line Stars Bilsen
Torsten Sturen
49 (0)4121 73998

MALTA

AJ's Country Line
John Spiteri
00356 21 804490
Ref:2276

Malta
Crazy Linedancers
Michelle Deidun
21485992

ST PAULS BAY
Bugibba, Qawra
Sylvbury Stompers
Sue Galea
00356 21585690
Ref:4391

NETHERLANDS

DRENTHE
Havelte
The Railroadancers
Michel Platje
31625071691

Havelte
The Railroadancers
Michel Platje
31625071691

Havelte
The Railroadancers
Michel Platje
31625071691

GELDERLAND
Zwartebroek
The Common Country
Dancers
John Snijder
033-4551365

Zwartebroek
The Common Country
Dancers
John Snijder
033-4551365

HOLLAND
Tilburg
The 7 Hills Country Dancers
W van Oorschot
06-22544662

HOORN NH
Grote Waal
Dan's Trouble Shooters
Online
Danielle v/d Nes
0641187308 or 0229-
280940 (wijkcentr.)

LIMBURG
Nederweert-Eind
Le-Nie Country Dancers
Corina & Robert Beelen
31 495 624951

Vlodrop
Grizzly Dancers
Peter Wolters
0475-404263

NETHERLANDS
Amsterdam
The Amsterdam Stetsons
Ed Ybarra
31-20-4199851

Boijl
Chainball
Jacob Meijer
31 561 421 800

Boijl
European Amateur
Dancesport Organisation
J.J. Meijer; T. Schrock-Opitz; V.
Coeubunders
0031 561 421 800

Veenendaal
J.J. Dancers
Jan
310653380386

NH
Amsterdam
Kokopelli Country Dancers
A. Krigger
020-6342776

NOORD BRABANT
Deurne
The Lone Star Country
Dancers Deurne
Hanneke v.d.Heuvel
0493695008

Deurne
Lone Star Country Dancers
M.Aben
31 (0)493316231

Eindhoven
Route 66 Country Line
Dancers
Wil Bos
31 40 2621545

Eindhoven
The Eindhoven Stetsons
Jos Slijpen
31 40 2858691

Eindhoven
Royal Line Dancers
Eindhoven
Tonny
31-(0)402121166

Eindhoven - Heeze
Dutch C&W Dance Club
Jos Slijpen
31 40 2858691

Oisterwijk
Robben Dansen & Feesten
Joost Robben
0031 135282457

Raamsdonksveer
Blackfoot Country Line
Dancers
Jet
(31) 0162 515297

**NOORD BRABANT &
GELDERLAND**
's-Hertogenbosch, Buren,
Ravenswaay
Cajun Moon Line Dancers
Henri of Joke Damen
31(0)73-6140034

NOORD HOLLAND
Den Haag
Raymond Sarlemijn
Michel Platje
31625071691

Den Haag
Roy Verdonk
Michel Platje
31625071691

Den Haag
Roy Verdonk
Michel Platje
31625071691

Den Haag
Roy Verdonk
Michel Platje
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Between the Lines

Your chance to comment...

You're Never Too Old!

Who said you can't teach an old dog new tricks? I have been teaching two daytime classes for the past year. I learned to Line dance whilst on holiday eighteen months previously, and took to it like a duck to water. I hadn't danced for about thirty years as my husband was disabled for that time but, within a couple of months I was keeping fit, using my brain and, having recently been widowed, did not need a partner.

When our teacher Jane decided to give up teaching, many of the class members asked if I would take on the role, as they didn't want the classes to cease. I was unsure if I could do it or if the entire class would support me, but I need not have worried. They were great and gave me plenty of encouragement.

It is not a moneymaking exercise; I just do it for fun. Firstly, I bought four albums from the *Dean Brothers*, who I think are great and they also include dance scripts for the music. Then I discovered *Linedancer* magazine and now have the *Steppin' off the Page* CD, which has been a great help.

Our classes are for absolute beginners through to intermediate and ages range from 40-75 years old. New dancers are always introduced to the class and welcomed by all; they are very friendly ladies, not at all cliquey like some classes I have visited.

All dances are demonstrated thoroughly and any problems ironed out before we dance to the music. Quite often I will use a slower speed track for teaching a tricky dance and then repeat the dance near the end of the lesson at the correct speed. Although new dancers are catered for, it is never to the detriment of the more experienced dancers

and just recently, I have extended one of the classes for them to try some more demanding dances that I feel the majority of the class may not cope with. I want them to go home happy, not dejected.

We start the class with a simple warm-up; have a break to take on water halfway through, and a slow classic to finish. We usually do six or seven dances per hour and I never introduce more than two new dances in any one lesson. The new dances are then repeated for at least three more weeks so that they become very familiar and give any absentees a chance to catch up. I always call the dance steps throughout, especially for a new dance. When I feel that all are getting the hang of it, I reduce the calling to a minimum, if I see that everyone is competent, I shut up so that we can listen to the music and possibly sing along.

Every week, I ask the class if they have any requests and will relegate one of my planned dances to accommodate them, (thank goodness that I have a good memory it could be any one of two hundred) and we dance the request(s) there and then. After all, it is their class and I want them to do the dances that they enjoy, not just the ones that I like.

I prefer to use a mix of music, both Country and Popular; from the sixties to present day. Sometimes I hear people say, 'Ah, this takes me back to when I was a teenager.' We mustn't forget the golden oldies.

Considering that I am in my late fifties, we should remember; you're never too old to learn and have fun! Line dancing has given me a new lease of life.

Pat Wood, *Woody's Line Dance*, Rayleigh, Essex. E-mail, woodmet@btclick.com

and met so many delightful people and have just returned from my third Line dancing weekend at Scarborough. Tremendous fun.

Beryl Walker, Southport.

The Linedancer Survey

At last Linedancer is starting to take the requisite action needed to rescue this great pastime of ours! The survey must be a first step towards addressing the real issues faced by dancers at club level. Your editorial said it all and for you to have to do this is an indictment of a small minority of Line dancers who effectively rule the roost.

You were right to state that it is the pressure to conform that is a major problem. We all know

of friends who have, as they say, "voted with their feet". It's a lot to do with the difficulty level and the sheer volume of dances. Sometimes friends of mine go to weekend events and come back with armfuls of dance sheets and our instructor can't cope. She can only teach one new dance and doesn't want to do more but feels under pressure from the noisy minority.

We need guidance and support. Please can *Linedancer* support the clubs that are the lifeblood of the scene rather than, say, the circuit dancers who do not represent the majority.

Michelle Pearson, Lincoln.

Club or Country?

I have discerned a change in the attitudes of some Line dancers. There is a small group of them more interested in going to weekend events and learning a lot of dances rather than supporting the club scene. This will lead to a situation they had in America when Line dance all but collapsed in the mid-90s. Now they have an admittedly active, though restricted, "circuit scene" with the big names travelling from city to city weekend after weekend.

This is most certainly not for all of us and although I understand that weekend festivals can be fun I think it is a bad move to shift the emphasis away from the clubs.

Julia Watson, Sedbergh, Cumbria.

Linedancer replies: Thanks Michelle and Julia. We are fully supportive of the grass roots of Line dancing, which is at the club level. Weekend events offer a great deal to dancers of all abilities and some prefer the atmosphere generated. Nevertheless, the club scene is vital and we will always do our best to support it.

Superb!

At last, *Linedancer* appears to be addressing the problem of dancers giving up their beloved pastime. Your 'Dear Dancers' article in the June edition was superb and illustrates that you understand exactly what is happening in the Line dance world.

The survey is a good idea and I hope it has not come too late to stop an exodus. The introduction of ever more fast and furious and complicated dances with tags and breaks has driven too many people away.

Richard And Judy

I thought the Tush Push danced on the Richard and Judy show was superb and I even phoned my friends and encouraged them to watch. The programme that harmed Line dancing was a recent episode of *Emmerdale* in which we saw a group of dancers moving from side to side. I had to switch off because I was so embarrassed and I was surprised that there had not been letters about this either in the TV letters pages or in *Linedancer*.

Finally, I would like to thank Betty Drummond and Steve Healy for introducing Line dancing to the Railway Club on Sussex Road, Southport, several years ago as I have had so much pleasure

Between the Lines

Whether we like it or not, the majority 'core' of Line dancers are past their youth and do not want to feel as if they have done a marathon after a dance session. June's dance selection is right; something for everyone. Another problem came to light in Sho's Dance Clinic where she asked, "Who Benefits?" What about the dancers? Surely they need to benefit?

Line dancing has become a big business with some people making far too much money out of it. Today's scene bears no resemblance to that which attracted me initially, nine years ago. Then we all danced for the love of it, not for how much money could be made.

Choreographers cannot take all the blame. Dancers themselves must share some of it. If they do not like the dances they are being taught surely they should tell their teachers? Giving up is not the answer. In the class I attend we use a lot of Country music and use alternative tracks from many sources. The music is there if people will only look.

J Cooke, Nether Kellet, Carnforth.

Not On The Same Night...

I've been an instructor now for almost eight years and thinking seriously about giving it all up because of the attitude of other instructors in my area. If this happens there will be a lot of dancers who can no longer continue as there is no way they can get to another club. There are about five others here and the problem is none will help take part in anything that we are organising, such as raising money for charities. One particular instructor has even organised a social night on the same date as we were trying to raise money for our local charity! Maybe they think you're out to poach their own dancers but, as I've said many times to my group, you

are free to choose where you go or with who ever you please as long as you support some of the events I organise.

I teach so that, for a couple of hours a day, dancers can forget any problems by coming along and enjoying themselves. They go home feeling good. I go home feeling I have achieved something as well.

Name and Address supplied.

Linedancer says: We occasionally hear of such sad stories and it contrasts with other examples of instructors working together. We must try and work for the common good and to understand that in order for Line dancing to grow we must try and promote Line dancing in concert with local instructors if at all possible.

Top Ten Trauma!

I have just completed the survey in the magazine, which caused me to reflect on my own and my fellow dancers' views on the current state of Line dancing. One of the things we'd really like to know is how the voting works for the Dancer's Top Ten because we are sometimes surprised by the dances which get into it.

We hear that if someone votes by computer they can vote many times in the month, whereas those who fill out the chart in the magazine would only be voting once a month.

We would love to know the truth...

C.C. Allen, Edwalton.

Linedancer replies: The procedure is quite simple. Postal votes and online votes are entered into a single database. Each dance is given a 'weighting' score depending on its position. For instance, a person's top choice gets 10 points, their second choice 9 points and so on.

when I saw a London-based non-Line dance choreographer putting the Westlife group through their paces on BBC1 on Bank Holiday Monday I was shocked. We were told in the commentary that the cowboy attitude encouraged by the trainer was Line dancing. It bore no resemblance to what we do at our club. Despite the BBC Radio 4 programme that put Line dancing in a good light, the efforts of the BBC 1 researchers left too much to be desired.

When you are trying to sell a product you need to have a vibrant, modern and appealing image, so simply pigeon-holing us and telling people that a couple of ill-timed 'walks forward' is Line dancing is an insult. Recently, we have come in for a battering on TV. This is nothing new and doesn't help any of us.

If the Westlife programme had stuck to its brief - seeing whether the Irishmen could "cut it" in Nashville - then I doubt we'd have any complaints. That part of the programme

When the Top 10 was introduced online, anybody could vote. However, some people did try to manipulate the chart by voting multiple times. This was easy to spot and was always corrected.

To stop people trying, we made it a requirement to become a 'registered' user of the website in order to vote. This way we can check who is voting each month and once they have voted they are not allowed to enter again within a 30-day period.

We also 'tidy' the chart regularly to make sure spelling errors are corrected otherwise votes would be split between the correctly spelt dance and the mis-spelt dance. The Top 10 that appears in the magazine is a 'snapshot' of the chart produced each month just before the magazine goes to the printers.

Dances may rise rapidly in the chart if a number of people suddenly vote for the same dance, but over a period of time, this will average out.

Memorial Day

We held a memorial day for the late Richard Richards on Friday 23rd May at Tuddenham Village Hall.

I would like to say a big thank you to Rona Burt for getting the hall ready, to Margaret Bird for playing all our favourite dances, to Robert and Marion Scott for helping to organise it all, to Jane Mallett for doing the raffle and, indeed, to all who helped out and attended the dance.

It was truly an evening to remember and we raised £541 for Richard's family.

Dee Simpson, Bunwell, Cambridgeshire.

The Westlife Experience

Like most Line dancers I prefer a mix of music - some Pop, Latin, Country and Irish. In addition, like many Line dancers, I have tried to get my friends involved in the Line dance scene because I enjoy it so much. I have had limited success!

It is true to say that the cowboy image puts many of them off and it is not helpful when Line dancing shown on the TV harks back to the relatively limited style of yesteryear and encourages the idea that we are all wannabe cowboys and cowgirls. This is not the Line dancing that I have come to know and love in the last five years, which has encouraged the development of a more modern style by no means dependent on Country music. The biggest Line dance of all time must be *Chill Factor*, to a Pop track!

True, I like some Country music but a lot of it is simply not my thing. I know a lot of my dance floor friends feel the same way, so

was successful in its own right. Judging by the responses on the linedancermagazine.com message board and elsewhere, there is confusion here. Being critical of the questionable image is not to criticise the Country music that many Line dancers love. Neither is it a question of the supposed 'origins' of Line dance, which seem to be many and varied.

I just believe that you can't turn the clock back and stop choreographers from exploring a number of related dance styles and putting them into Line dance scripts.

If programme makers are going to mention Line dance we need to make efforts to ensure they listen to the wide range of opinions within Line dance rather than giving the impression that we are renegade barn dancers! Only when we are organised enough to make representations to TV programme makers and the researchers who find subjects for producers can we hope to progress.

Dave Coetze, Wimbledon, London.



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