

LineDancer magazine

No. 95 — April 2004 — \$2.80

The monthly
magazine dedicated to
Line dancing

8TH CRYSTAL BOOT AWARDS

Full report inside!

NEW DANCES

Country Stomp
Just Like Love
Need 2 Cha Cha
It's My Life
Mariana Mambo
Swing Fever
Possibility Foxtrot
The Real World

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Dear Dancers

The 8th Crystal Boot Awards show has come and gone. It leaves behind a legacy of newfound friendships, renewed acquaintances, the happiest of memories and a big challenge to do even better next time.

The last minute change in venue brought with it not just a warm and genuine welcome from the people of Southport but it also gave us the opportunity to present the awards in a magnificent full theatre setting. It proved to be a very special occasion when the profile of Line dancing was raised another notch. In the world of social dance, the standard of entertainment, drawn from the rank and file of the lines excelled anything I have ever seen on any dance floor before.

And now, if I may, I would like to share a private moment with you. As the organiser, I was privileged to watch the brief rehearsals taking place on Sunday afternoon. Several performers had stepped onto that grand stage running through their routines. Most had never been on such a stage before in their lives. As I watched, I felt the effort and energy that they all shared reached to the back of the theatre. The endless preparation for what would only be a few minutes before an audience was clear. I marvelled at the talent unfolding before me. I felt the intensity of their efforts and the nervous excitement that oozed from their pores and a huge swell of pride enveloped me.

Then, suddenly, I found myself alone in the emptiness of the unoccupied theatre. Hundreds of guests were busy getting ready for the night, others calming nerves before their performance, others waiting with bated breath for the results..... when it hit me this was a big deal, a real big deal and we had come so close to cancelling it.

I couldn't help a little tear because at that moment, on that day, I realised the real merit of the Crystal Boot Awards and it goes far beyond award presentations. It's about the opportunity to showcase talent, to encourage dedication, to reward effort and to share in the passion for what we do. That tear-filled moment will stay with me forever and if I never host another awards ceremony again I will be content with that one memory.

Yours in Line,

Betty Drummond.



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Trace Adkins, Dierks Bentley, Clint Black, Brooks & Dunn, Glen Campbell, Terri Clark, Billy Ray Cyrus, Charlie Daniels, Diamond Rio, Vince Gill, Buddy Jewell, Lonestar, Jo Dee Messina, Montgomery Gentry, LeAnn Rimes, Keith Urban, Clay

Walker, Darryl Worley And Wynonna will be appearing at this premier North American event to be held over the weekend June 10-13th, in Downtown Nashville, Tennessee.

"The CMA Music Festival has become a big party and a must for any Country Music enthusiast," said CMA Executive Director Ed Benson. "We've added new activities, expanded the Fan Fair traditions that are the basis of our popularity and delivered a four-day, event package that is economical for everyone."

With hundreds of artists expected to participate and more than 40 hours of concerts at venues centrally located in Downtown Nashville, CMA Music Festival is a four-day, non-stop celebration of America's music for people of all ages who love great songs, great artists and a great time.

Dubbed the "crown jewel" of Country Music festivals by *USA Today*, CMA Music Festival builds on the reputation of Fan Fair, which was created exclusively for the fans in 1972. And 32 years later, the unique relationship between Country Music artists and their admirers remains at the heart of CMA Music Festival. Each June, the artists take time out of their busy touring schedules to play for free, to meet fans, sign autographs and pose for pictures, to give back to the people and community that support them the other 361 days of the year.



"I've performed there every year since my first record was released," said Capitol Nashville artist Trace Adkins, who returns in 2004. "I would never consider NOT doing it!"



"I so look forward to getting to spend time with the fans," said Curb artist Jo Dee Messina, who will participate again in 2004. "It's always a blast!"

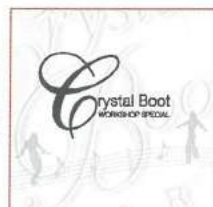


CMA Music Festival has a lot to offer including nightly, star-packed concerts at The Coliseum, home of the NFL's Tennessee Titans, with state-of-the-art production, two huge stages for continuous entertainment and giant screens capturing all of the excitement.

Every year, Country Line dance enthusiasts travel to the event and have a great time. Why not join them this year?

Great New CD From Linedancer!

Here at Linedancer we are constantly developing ideas and partnerships to make your dancing experience easier and more enjoyable. With this in mind, we combined with Glenn Rogers to produce a CD of music to accompany ten of the dances taught at the recent Crystal Boot Awards.



It should be said that Glenn and his talented team had approximately two weeks to put together an album that included many musical styles including Country Rock, RnB, Latin and Pop! Glenn's team did a great job and now the CD is available as a package that includes the 32-page Crystal Boot Awards brochure for just £13.99 including p+p from *Linedancer*. Cheques payable to *Linedancer* magazine via our usual address shown on page 3.

*All the Awards dance scripts are included within the brochure in traditional *Linedancer* format!

The music tracks accompany the following dances.

Cap It – Kate Sala – Caprichosa
Listen To The Rhythm – Peter Metelnick/Alison Biggs – Ain't What You Do
Let's Go – Robert Lindsay – Let's Go Round Again
Sube Amor – Karen Hunn – Se Me Sube
Poetry In Motion – Masters In Line – The Poet
Let's Dance – Chris Hodgson – Let's Dance
Salsa – Roy Hadisubroto – Cuero Na Ma
Hot Fudge – Alan Birchall – Hot Fudge
It's My Life – Barry Amato – It's My Life
Possibility Foxtrot – Max Perry – You've Got Possibilities



There's even better news for those of you who want to legally download from the Internet! Yes, ALL these tracks are available via our *Linedancer* Music site as featured in the magazine last month. So, if you have a particular favourite you'd like to use in your class or at home for practicing you can get each one for just £1.99!

Order yours today!

Faces From The Crystal Boots!

If you turn to pages 41-50 of this magazine you will find lots of photographs taken at the recent Crystal Boot Awards. *Linedancer* runs a successful Pixonline service that enables you to purchase high quality souvenir prints of all the photos taken by *Linedancer* staff at events.



This is your opportunity to get a copy of these special photographs to keep those special memories in mind.

See, www.linedancermagazine.com for further information.

New Kenny Chesney Album!!

When The Sun Goes Down (BNA) is the title of Kenny Chesney's new album and it sold 550,000 copies in its first week on sale in



the USA!! With over 12 million albums sold including the triple platinum *No Shoes, No Shirt, No Problems*, the top selling Country tour of 2003 and an ACM Top Male Vocalist win under his belt, Kenny is at the top of his game. It includes the current single, *There Goes My Life*, which hit the top spot in the US country charts before Christmas. Tim Ruzgar has reviewed this one on pages 58-59 and I'm sure we'll be hearing a lot more about this album!!

Honours for Western Boots . . .



Linedancer's Les Thomas went along to Western Boots CWDC to present some of their members with the medals they had recently taken. Some of the youngsters from the childrens' class have only been dancing six months. Aren't they doing well?



Peter Metelnick and Alison Biggs will be guest choreographers at an event Gill Batey of Western Boots is hosting at the Kirkby Suite, Cherry Lane, Kirkby, Merseyside on 19th June. You can find more information about Gill's forthcoming events by calling her on (01704) 875758.

Do You Remember Christmas!



It may seem a long time ago but many of you who attended Christmas events have only just had your films developed and there's no way we're going to miss your photos out! Take, for instance, this one from the Cromer Renegades in Norfolk.

Jackie Jarrett sent us this photo of Line dancing Goths and Punks, with leader Chris Vicious at the back. The Renegades have been going for six years at the Cromer Social Club and offer an excellent mix of beginner, intermediate and higher intermediate dancing. Every year club members dance at the Cromer Carnival to raise money for charity. Well done folks!

Snow White And The Seven Dancers...



Well more than seven because Charlotte "Snow White" Macari, Johnny Two step and Malcolm White are also shown in this photo taken at the Christmas Riviera event in Blackpool. If you've been to a weekend event and taken some photos why not send them to us, digital or otherwise...

Disney Line Dance Festival 2004

The Disneyland Paris Line Dance Festival, in January, was another big success for our friends at Newmarket Travel. Dancers travelled to the award-winning resort in their many hundreds and British dancers joined their European counterparts for a long weekend of non-stop dancing with quality instruction from Crystal Boot award winners Maggie Gallagher, Rob Fowler, Kate Sala and leading duo, Magill.

It was an exciting event with the emphasis on social dancing, teaching and enjoyment as part of the Disneyland experience. It was good to see Magill's Derek back in action after a tricky operation on his throat. He is now easing himself back into the duo's hectic schedule.

The holiday of a lifetime at the resort is exclusive to Newmarket Travel and includes three nights accommodation in one of the Disneyland hotels, passes to the Disneyland Theme Park and the Walt Disney Studios. Add to this all the Line dancing and you've got a great package! This year's event was first class and the organisers are determined that next year's will be even better.

For further information please visit, www.newmarkettravel.co.uk or call (0208) 335 4466.



Who Better Than Crazy Chris?



A good question considering his recent success with his dance, *Black Betty*. Ann Hickman sent us this great photo of Chris, (centre, front in white top) with a very happy gang, the Western Wranglers, at a fun evening at St. Denys, Southampton. They learned his hit dance and had a great time.

Pedro Drops In . . .



Pedro Machado was a surprise visitor at the Lydiate Hustlers LD club in Aintree, Merseyside, recently. He joined Paul O'Connor and Diane Ferrington, instructors at the club, to have his photograph taken with three members of the Louise et Jacques LD Club, Switzerland. The three ladies were in England for the Crystal Boot Awards, which were held in Southport this year.

Maggie With Her Men



When 2004 Triple Crystal Boot winner Maggie Gallagher visited the Muddy River Stompers LDC in Berkshire just before the Southport weekend she was surprised to discover that there lots more men at the club than usual. As we know, Line dancing is largely the preserve of women [I often feel in a very small minority, the Ed] but not in Twyford! As you can see, Maggie got in amongst them on this Valentine's Night event and she's been talking about it ever since...

Thanks to Ray and Diane Moore for organising the event and sending us the picture. Maggie will be back in Berkshire for another Muddy River event in April 2005.

WIN FREE TICKETS FOR THE AMERICAN SHOW!

Liz Diamond, the organiser of the American Show, to be held over the weekend 18-20 June 2004, formerly known as The Rock'n'Roll & Line Dance Show, at The Royal Bath & West Showground is running a competition for free tickets. There are 10 pairs of tickets for each day to be won. That's 60 tickets in all!

Friday 18th June 6pm – midnight.
Normally £15 per pair or £10 pre-paid

Saturday 19th June 10am – 12 midnight.
Normally £20 per pair or £15 pre-paid

Sunday 20th June 10am – 6pm.
Normally £15 per pair or £10 pre-paid.

The draw will take place on May 1st 2004 and tickets will be mailed to the winners. Send the answer to the following question on a postcard or sealed envelope with your name and address to, The American Show, Rosedale, 191 Milton Road, Milton, Weston-super-Mare, Somerset BS22 8EE.

Question: What was the show originally called?

Full band line-ups on, www.theamericanshow.com

It's Grease!



So that's what Denise Sides and her friends at the Borderliners LDC get up to on theme nights! On this *Grease* theme night Denise teamed up with these "Pink Ladies" Aggie, Bill and Stuart. Maybe, one day, *Linedancer* should run a best fancy dress competition. There would be lots of entries.....



Across The Spectrum



Thanks to Tony Flintoff for these photos from a recent Line dancing weekend at the Riviera Hotel, Bournemouth. On Saturday night, Calico entertained dancers with some fabulous Country music. They also had a Tropical theme for the evening and above photo shows some of the dancers dressed suitably!

Tony and co have booked the hotel for a repeat in both October 2004 and January 2005. For further information, please contact Sierra Spectrum Promotions, www.sierraspectrumpromotions.co.uk



Cornwall Festival Of Line Dance!



Monkeytree Holiday Park is located near Newquay, Cornwall, one of the most popular tourist spots in the South West. The owners have decided to throw their doors open to Line dancers at the stupidly cheap price of £25 per person, based on four sharing, over the weekend April 23rd-25th with an event featuring tuition from London-based Liners Texas Tornadoes. Live entertainment comes from the talented Billy Curtis, Gemma Fairweather and guest instructors (TBA) will be teaching for all levels. Day/night tickets are also available on the door for local dancers priced just £5.

You can expect several cabaret spots and the opportunity to dance, dance, dance at one of the area's premier holiday parks. Woody and the management team told *Linedancer* that they can also cater for luxury caravans and eurentents. For more information please ring (01872) 572032 or visit, www.monkeytreeholidaypark.co.uk

LJ's Nottingham Star



Lynn Davey, of LJs LDC in Nottinghamshire, took the opportunity to write to us about her class member, Mavis Toft, who, we understand, is "well over seventy years of age but dances like a youngster." She's started to write Line dancing poetry too! No doubt various examples will be coming our way soon! She is pictured here with Lynn at a recent club night.



Meanwhile, Pat Trueman also celebrated her 70th birthday in February and agrees with Mavis that "Line dancing keeps you fit and young!"

The Girls Valentines Night Out...



Valentines week was very busy for our friends Maureen and Michelle, aka The Girls, in Wolverhampton. Their Walk This Way Line Dance Club classes filled with red hearts, flashing badges, red heart-shaped balloons and various red outfits. One class even turned up with balloons attached to their arms, legs and bodies! "This resulted," says Michelle, "in lots of bursting balloons as the dancers tried to make their way around the floor. They couldn't always quite make it! Romance was also in the air with the suitable choice of music from the Girls and other activities included a Valentines' wordsearch with Valentines chocolates and goodies as prizes.

All in all, four separate events took place during the week including a special event for the Girl's growing kids' class!



Rising Star 2004...

Bob 'Growler' saw his opportunity at this year's Crystal Boot Awards, to start canvassing for next year's Rising Star Award!



New Year On The Isle Of Wight!



Tracy and Martyn Brown of Wight Lines & Vines have done it again with this fab photo of the New Year celebration. "Thanks to everyone who dressed up," Tracy told *Linedancer*, "and well done to Peter – Widow Twanky – who won the prize for best costume. We hope to see lots of *Linedancer* readers on the island this year!"

A Day With Reeves and Mortimer?!



Carol Barnett and her husband Bill have been asked to do some odd things but when Carol was asked to teach Reeves and Mortimer a "simple" Line dance for their new BBC comedy show she was shocked...and delighted!

Although the brief she was given was to keep things Country and that Billy Ray Cyrus' music for *Achy Breaky Heart* was to be used (they're so original these TV types!) Carol saw it as a fun opportunity and so she presented herself, as

instructed by the programme makers, at the Iron Horse pub, the chosen filming location, in Merstham, Surrey. She wrote a 32-count dance called *Shooting Stars* (after Reeves and Mortimer's well-known TV show) specially for her new pupils...

"I tried to avoid a variety of oddly dressed characters, wires, equipment and production crew," Carol told *Linedancer*, "before meeting the Director for our orders. Soon after we were approached by a rather odd looking man with a strange wig and beard who turned out to be Vic Reeves with his sidekick, the suited and wigged Bob Mortimer!"



"We soon discovered that these 'pupils' – Reeves, Mortimer, Tim Healy (*Auf Wiedersehen Pet*) and Charlie – were complete beginners and I was faced with the usual problems; lack of coordination, sudden mental blocks and, in this case, too many comedians and the laughs from the production crew." Add to this the fact that Charlie's role had been re-scripted as that of a man in a wheelchair and you see what Carol was faced with...

"There were obvious problems of space not only for the dancing but for the wheelchair. Matters took an



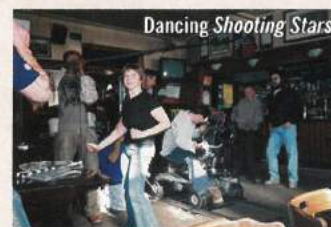
interesting turn when the tyres exploded with a loud bang leaving the occupant looking rather shaky!"

Rehearsals complete, Carol and Bill took a well-deserved break for lunch. Afterwards, Carol discovered that her pupil's memories were not that good so, after a hasty recap amidst the laying of train tracks for cameras, more production crew, new props and a crowd of actors, the real business of the day could take place. This, it turned out, included lots of gags, unscripted gimmicks and hilarious moments from those present...

"Before filming," Carol added, "the Director allowed the cast to run through their lines and entrances linking in with the dance they'd learned before they had to go it alone on camera!" Mortimer despaired of getting it right and Tim Healy could only comment that it was easier to follow Carol's "wiggling bum".

"The Director," Carol continued, "wanted footage of just feet, faces, clapping without music and more besides but, by 4pm, we wrapped things up and were satisfied with the final outcome. In all honesty, everyone was extremely helpful and really friendly. With a feeling of some nostalgia we left the Iron Horse knowing we would not be seeing this group of dancers at next week's class!"

The six-episode show Carol was involved in is called *Catterick* and is being shown on BBC 3 at 10.30pm on Sunday nights. The dancing episode has already been shown, and, says Carol, "it was as surreal watching it as it was making it!"



Dance Issue Published

Cliché
Let's Go
Mariana Mambo
My Guy
Real World
Swamp Thang

March 04
April 04
April 04
March 04
April 04
November 96

•All the other dance scripts reviewed or mentioned by our reviewers are available at www.linedancermagazine.com



alison biggs



gaye teather



liz carr



gillian sutton



big dave

HOPEFULLY, THESE PAGES WILL GIVE YOU AN INSIGHT ON WHAT IS PROVING POPULAR AND WILL HELP YOU TO MAKE INFORMED DECISIONS ON WHAT TO TEACH.

We thank those instructors who have contributed to this page. We appreciate their input and can assure our readers that these endorsements are given the **spirit of friendship on the floor**. They do not contain any element of self-promotion or friendship endorsements.

We welcome dance reviews from smaller local clubs!

Alison Biggs

AB Stompers Hertfordshire

About Face

Dan Albro

She's Not Just A Pretty Face – Shania Twain

This is an interesting Improver/Lower Intermediate level dance done to some decent country music by Shania. Several clever step combinations – Charleston steps into backward turns and the heel jack section at the end keep it interesting for most dancers. Recommended.

Let's Go

Robert Lindsay

Let's Go Round Again – Louise

This improver level dance was taught by Robert at the Crystal Boot Awards. It's a good solid effort with the trickiest section involving the back rock at the beginning of the dance and the ½ left and kick section that follows. The dancers seemed to enjoy both the dance and music.

Real World

Ruthie B

The Real World – D-Side

Ruthie has choreographed this waltz to a very fast piece of music. There are some good step combinations in the dance and the dancers really like the music, which I think will make them persevere in learning a 96-count dance with one tag.

Gaye Teather

G-Force Linedancing Nottinghamshire

Old Cheyenne

Sheila Towers

Old Cheyenne - Joe Nichols

A beautiful song from Joe Nichols helps this easy-ish 32-count dance to float along - ideal for cooling off. The eight-count tag is a simple to remember "cruising turn" and as it occurs on the home wall is easy to locate making this a dance for all levels from beginner upwards.

A Listeners song, a dancer's dance. Combined, a pleasure.

Mariana Mambo

Kate Sala

Mariana Mambo – Chayanne

Very popular with all our classes. Nothing too taxing but nice steps to a catchy Spanish tune makes you want to sing along (if only you knew the words!) The paddle turns at the end are a bit nippy but worth the practice as they give that little bit of added styling with the hip push action. Another winner for Kate.

A Little Too Late

Andrew, Simon & Sheila

Don't Tell Me You're Sorry – S Club 8

A funky, 32-count dance which works very well to the music. The last 12 steps are a little tricky and needed quite a lot of concentration at first, possibly placing this in the mid - high intermediate range. An excellent dance, nevertheless, for this level of dancer and a strong, beaty piece of music that feels great to dance to.

Golden Oldie re-teach

Swamp Thang

Max Perry

Swamp Thing, The Grid

A welcome return for some. A brand new and enjoyable experience for others! Easy, fun and achievable even by fairly new beginners. Stompy-clappy-smiley. Just like the old days!

Lizz Carr

Carr-O-Liners

Ayr, Scotland

My Guy

Rachael McEnaney

My Guy - Mary Wells

I have always liked this track of music, which prompted me to look at Rachael McEnaney's dance of the same name featured in March issue of *Linedancer*. I have since taught it to my intermediate class who liked it and look forward to perfecting it next week. As luck would have it one of our national newspapers were giving away a free CD only weeks ago with this very track on it! (Hope the choreographers will take note and devise a few dances to them.)

Cliché*Kate Sala***If The Fall Don't Kill You - Travis Tritt**

Although aimed at intermediate level, my improvers were able to cope fairly well with this 34-count dance from Kate Sala. You do have to listen to the music a few times as section 3 only has six counts as opposed to eight count. Nevertheless, another good dance from Kate.

For beginners why not check out some in the March issue? Baby Love and Velvet Steps (I do like its slinkiness) are great! As always, spoiled for choice.

Gillian Sutton**Strutting Stars LDC****Denton, Manchester****Dance With My Father***Pete Harkness***Dance With My Father - Luther Vandross**

Compared to Poetry In Motion this is an easier Two-step type dance and a floor filler at both my classes. Lovely music and lyrics and a great dance too. Poetry In Motion is still requested by the diehards.

Intoxicated*Neville Fitzgerald***Toxic - Britney Spears**

I spent 45 minutes teaching this but, after much application by the class, I played the music and they started leaving the floor! Some persevered, however, but it's a real thumbs down on the music and I think we really do need alternative music suggestions for this type of track. It only appeals to a small minority of Line dancers.

She Believes*Sharon Hutchinson***She Believes (In Me) - Ronan Keating**

Now this is a fab 32-count dance at Intermediate level; flowing and not too difficult on the timing. Keep counting! The class loved Ronan Keating's music.

Anymore*Pat Stott***I Don't Care If You Love Me Anymore - The Mavericks**

Great dance by my first Line dance Instructor of many years ago. Similar in style to *Cajun Skip*. Great music of the past by the Mavericks. Energetic and fits perfectly to the music. Any level of dancer can do it as shown by my beginners and advanced dancers! Another floor filler.

Big Dave**Baycroft****Awesome Linedancing****East Midlands****Wise-Up***Kate Sala*

This is a great dance track from S Club 8. A 64-count dance with quite a pace and, as ever, some different step combinations from Kate that make it really interesting. On the upper Intermediate side and it took a little while for the class to perfect this one. Once they had it they were contemplating that it could be their next number one dance.

Best Friends*M.T.Groove***Why You Follow Me - Eric Benet**

Our friends M.T.Groove are very selective at releasing dances. They take their time perfecting them and it shows again with this latest offering. They visited our Monday class to teach it for us and it was a big hit with everyone - The track is different (a mixture of RnB and Salsa) and the dance flows really well to it throughout.

Hot Fudge*Alan Birchall***Hot Fudge - Robbie Williams**

Our Monday class road tested this one for Alan a month ago and we've been waiting and hoping to see it take off after its launch at the Crystal Boot Awards. A very challenging dance to an 'attitude' track by Robbie W. Popular with our class. We are looking forward to dancing it out and about at socials soon now.

Somewhere To Cry*Dawn Sherlock***The Whole SheBang - SheDaisy**

A lovely turning, flowing 48-count waltz to a great Country track by SheDaisy. A must for all Waltz and Country fans as our Wednesday class confirmed. A big thumbs up.

Hidden X*Andrew, Simon & Sheila***Hidden track (17) from their Being Somebody album.**

By far the hardest dance we've done for some time but well worth it. We did this one with the Tuesday class because they'd already said they loved the Liberty X track and the dance too. I've just compiled their Top 10 submissions and, as suspected, it is No.1!

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The Charts

There has been an overwhelmingly positive response to our new style charts

Linedancer is determined to provide you with even more information enabling you – instructor and dancer – to make informed choices about the dances that are currently filling floors and to encourage as much unity as possible across the scene. For most social events it is typical to play approximately 55-60 dances. Space limitations mean that we reduce the playlists in length but don't edit them. In other words, we cut off at 40 dances per chart.

Thanks to all of you who responded to our requests for dance charts. We have been sent a larger selection of beginner, intermediate and advanced charts from around the world and for these we are extremely grateful. Keep them coming!

Readers understand that we are trying to tailor this section of the magazine to their needs and that we are all in this together. By showing mutual support and through your

feedback we are able to make *Linedancer* more and more relevant to the scene month by month. We believe that our charts best reflect the complexity and musical variety of the modern Line dance scene...

The playlists included below relate to socials held in the last month and we hope they give you a balanced picture of what's hot (and what's not) on dance floors in these areas.

The DJ Playlists

DJ Caz Mawby

Caz's Hotline Social, Houghton-On-The-Hill
Leicestershire, Saturday 7th February

1. Evergreen - Evergreen - Will Young
2. Closer - Closer - Susan Ashton
3. Bye Bye (Piccolissima) - Bye Bye - David Civera
4. Beer For My Horses - Beer For My Horses - Toby Keith
5. Plain Spanish - Ave Maria - Kike & Gustavo Santander
6. Country Two Step - I Just Want My Baby Back - Jerry Kilgore
7. I Love To Boogie - I Love To Boogie - T Rex
8. Cheek To Cheek - Cheek To Cheek - Glenn Rogers
9. Rock Around The Clock - Rock Around The Clock - Bill Haley & The Comets
10. Wave On Wave - Wave On Wave - Pat Green
11. Sundown Waltz - Sundown In Nashville - Marty Stuart
12. La Tenga - Que La Detengan - Alejandro Abad
13. Leave Right Now - Leave Right Now - Will Young
14. Take A Breather - I Need A Breather - Darryl Worley
15. LA Ex - Sweet Dreams My LA Ex - Rachel Stevens
16. Brokenheartsville - Brokenheartsville - Joe Nichols
17. Lamigo Cha - Baila Baila - Santiago Mainati
18. Chill Factor - Last Night - Chris Anderson
19. Just For Grins - Billy B Bad - George Jones
20. On The Water - Walking On The Water - Atomic Kitten
21. Fields Of Gold - Fields Of Gold - Sting
22. Patient Heart - Patient Heart - Billy & Bekka
23. The Break - Breakout - Lord Of The Dance
24. Cobra - Jumpin' - Liberty X
25. Shake It - Shakin' All Over - Plain Loco
26. First To Last - You're The First, The Last, My Everything - Barry White
27. The Groovin' Thing - Superstar - Jamelia
28. Serenity - Never, Ever And Forever - LeAnn Womack & Mark Wills
29. Black Betty - Black Betty - Tom Jones
30. Somebody Like You - Somebody Like You - Keith Urban
31. Brokenheart - Because Of You - The Mavericks
32. Mmwaah - Kiss Kiss - Holly Valance
33. World Of Blue - World Of Blue - Dwight Yoakam
34. Just A Kiss - Just A Kiss - Steve Holy
35. Stroll Along Cha Cha - Colour Blind - Darius
36. Never Gonna Leave - Never Gonna Leave Your Side - Daniel Bedingfield
37. Choices - In A Letter To You - Eddie Raven
38. Black Coffee - Jump - Girls Aloud
39. Pot Of Gold - Dance Above The Rainbow - Ronan Hardiman
40. Hole In The Head - Hole In The Head - Sugababes

Best Of Friends Social

Victoria Hall, Saltaire, Shipley, West Yorkshire, United
Kingdom. Saturday 31st January

1. Fly Like A Bird - Fly Like A Bird - Boz Scaggs
2. Islands In The Stream - Islands In The Stream - Dolly Parton/Kenny Rogers
3. Irresistible - Surrender - Laura Pausini
4. Empty Dreams - Land Of Empty Dreams - Fools Gold
5. Sweet Romance - Baby (You Got What It Takes) - Van Morrison/Linda Gail Lewis
6. Summer Breeze - How Deep Is Your Love - Bee Gees
7. Somebody Like You - Somebody Like You - Keith Urban
8. Pot Of Gold - Dance Above The Rainbow - Ronan Hardiman
9. 7th Wonder Cha - I Need You - Marc Anthony
10. Brokenheartsville - Brokenheartsville - Joe Nichols
11. Razor Sharp - Siamsa - Ronan Hardiman
12. I Just Want To Dance - I Just Want To Dance - George Strait
13. First To Last - You're The First, The Last, My Everything - Barry White
14. Bye Bye (Piccolissima) - Bye Bye - David Civera
15. Serenity - Never, Ever & Forever - Lee Ann Womack/Mark Willis
16. Shakatak - Ciega Sordomuda - Shakira
17. Do Wop Be Doo Be Doo - Shang A Lang - Bay City Rollers
18. Sundown Waltz - Sundown In Nashville - Marty Stuart
19. Come Dance With Me - Come Dance With Me - Nancy Hays
20. The Real World - The Real World - D-Side
21. Always The Same - Lorraine - Jenai
22. Deeply Completely - Completely - Collin Raye
23. Closer - Closer - Susan Ashton
24. Woteva - Best Years Of Our Lives - Baha Men
25. Cha Cha Lengua - Un Momento Alla - Rick Trevino
26. Take A Breather - I Need A Breather - Darryl Worley
27. Black Coffee - I Only Want To Be With You - Dusty Springfield
28. Black Betty - Black Betty - Tom Jones
29. Mariana Mambo - Mariana Mambo - Chayanne
30. Just For Grins - Billy B Bad - George Jones
31. Hole In The Head - Hole In The Head - Sugababes
32. On The Water - Walking On The Water - Atomic Kitten
33. Elliot's Dream - I Love To Boogie - T Rex
34. Hot Tamales - Country Down To My Soul - Lee Roy Parnell
35. Southern Delight - Levantando Las Manos - El Simbolo
37. Because Of You - Olivia - Rick Trevino
38. Wave On Wave - Wave On Wave - Pat Green
39. La Tenga - Que La Detengan - David Civera
40. Mambo Jive - Mambo Italiano - Bette Midler

The **International** Top Ten Charts**County Attitude**

Issac, Dordogne, France
+33 (0)5 53 80 72 88

- | | | | |
|-----|--------------------------|-------------------------------------|-----------------|
| 1. | Brokenheartsville..... | Brokenheartsville..... | Joe Nichols |
| 2. | Pot Of Gold..... | Dance Above The Rainbow..... | Ronan Hardiman |
| 3. | Razor Sharp..... | Siamsa..... | Ronan Hardiman |
| 4. | Backstreet Attitude..... | Put Some Drive In Your Country..... | Travis Tritt |
| 5. | Sundown Waltz..... | Sundown In Nashville..... | Marty Stuart |
| 6. | California Blue..... | California Blue..... | Roy Orbison |
| 7. | The Outback..... | The Outback Club..... | Lee Kernaghan |
| 8. | Fais Do Do..... | Fais Do Do..... | Charlie Daniels |
| 9. | Take A Breather..... | I Need A Breather..... | Darryl Worley |
| 10. | Smooth Operator..... | I Wanna Be Your Man..... | Keith Urban |

Dance Vibrations

Vancouver, Canada.
dance_vibrations@telus.net
604-583-9889

- | | | | |
|-----|--------------------------------|--|-------------------|
| 1. | You And Me In The Country..... | Yo Sigo Aqui..... | Paulina Ribid |
| 2. | A Little Bit Of Mambo..... | Tico Tico..... | The Deans |
| 3. | Take A Breather..... | I Need A Breather..... | Darryl Worley |
| 4. | Born To Be Blue..... | Born To Be Blue..... | The Judds |
| 5. | Beer For My Horses..... | Beer For My Horses..... | Toby Keith |
| 6. | Wave On Wave..... | Wave On Wave..... | Pat Green |
| 7. | 4 Minus 3 Equals Zero..... | Someone Must Feel Like A Fool Tonight..... | Kenny Rogers |
| 8. | Cho-Co-Latte..... | La Chiqui Big Band..... | David Civera |
| 9. | Yee Haw..... | Take Me Home..... | Hermes House Band |
| 10. | The Way You Look Tonight..... | Something About The Way You Look..... | Elton John |

Louise & Jacques Linedancers

Lake Geneva, Switzerland.
gutz57@yahoo.com
+41 79 686 94 12

- | | | | |
|-----|----------------------------|-----------------------------------|-------------------|
| 1. | La Tenga..... | Que La Detengan..... | Alejandro Abad |
| 2. | Old Stuff..... | The Old Stuff..... | Garth Brooks |
| 3. | Badda Boom Badda Bang..... | Freddie Said..... | Barry Manilow |
| 4. | Romantasy..... | Alone With You..... | The Derailers |
| 5. | Irresistible..... | Surrender..... | Laura Pausini |
| 6. | Can't Get Enough..... | Madalaina..... | Redfern & Crookes |
| 7. | Sweet Memories..... | All For The Love Of Sunshine..... | Hank Williams Jr. |
| 8. | Coastin'..... | Lord Of The Dance..... | Ronan Hardiman |
| 9. | Chihuahua..... | Chihuahua..... | DJ Bobo |
| 10. | Ice Breaker..... | Hold Your Horses..... | E-Type |

The **Beginner** Top Ten Charts**Starlite Linedancing**

Kettering, Northants.
07814 295470

- | | | | |
|-----|---------------------------|-----------------------------|-----------------|
| 1. | California Freeze..... | Heaven..... | DJ Sammy |
| 2. | D.H.S.S..... | Coffee..... | Supersister |
| 3. | Cowgirl Twist..... | Walk On Faith..... | Mike Reid |
| 4. | Twist-Em..... | The Twist..... | Ronnie McDowell |
| 5. | Lady Cha..... | Treat Me Like A Lady..... | Zoe Birkett |
| 6. | Flobie Slide..... | I'm Holding On To Love..... | Shania Twain |
| 7. | Stroll Along Cha Cha..... | Please Forgive Me..... | Dave Lord |
| 8. | La Fiesta..... | Toma Vitamina..... | La Fiesta |
| 9. | Moon Tide..... | The Tide Is High..... | Atomic Kitten |
| 10. | Turn 2 Me..... | Turn To Me..... | Vanessa Amorosi |

Walk This Way

Wednesfield,
West Midlands
01902 789579

- | | | | |
|-----|---------------------------|---------------------------------|------------------------------------|
| 1. | Southern Delight..... | Levantando Las Manos..... | Banda Caliente |
| 2. | Blue Rose Is..... | Blue Rose Is..... | Pam Tillis |
| 3. | Come Dance With Me..... | Come Dance With Me..... | Nancy Hays |
| 4. | Cee Zee..... | No One Needs To Know..... | Shania Twain |
| 5. | Rita's Waltz..... | Tattoos Of Life..... | Steve Wariner |
| 6. | Cowboy Strut..... | I Love A Rainy Night..... | Eddie Rabbitt |
| 7. | Think Of Me..... | Angelina..... | Lou Bega |
| 8. | Stroll Along Cha Cha..... | Un Momento Alla..... | Rick Trevino |
| 9. | Ribbon Of Highway..... | You're The One That I Want..... | John Travolta & Olivia Newton John |
| 10. | Red Hot Salsa..... | Red Hot Salsa..... | Dave Sheriff |

Starlight Stompers

Keighley, West Yorks.
01535 600645

- | | | | |
|-----|-----------------------------|--------------------------------|-----------------------------|
| 1. | Bottle It Up..... | If I Could Bottle This Up..... | Paul Overstreet |
| 2. | Tango With The Sheriff..... | Cha Tango..... | Dave Sheriff |
| 3. | Come Dance With Me..... | Come Dance With Me..... | Nancy Hays |
| 4. | Ramona..... | Ramona..... | Blue Diamonds |
| 5. | Closer..... | Closer..... | Susan Ashton |
| 6. | Pizzirico..... | Pizzirico..... | The Mavericks |
| 7. | World Of Blue..... | World Of Blue..... | Dwight Yoakam |
| 8. | Badda Boom Badda Bang..... | Freddie Said..... | Barry Manilow |
| 9. | Islands In The Stream..... | Islands In The Stream..... | Kenny Rogers & Dolly Parton |
| 10. | Waltz Across Texas..... | Waltz Across Texas..... | Ernest Tubb |

The **Dance Club** Top Ten

Boots 'N' Scoots

Huddersfield, Yorkshire.
01484 306775

1. Mariana Mambo.....Mariana Mambo.....Chayanne
2. Leave Right Now.....Leave Right Now.....Will Young
3. Black Betty.....Black Betty.....Glenn Rogers
4. You On Me.....The Only Thing That Looks Good On Me.....Bryan Adams
5. First To Last.....You're The First, The Last, My Everything.....Barry White
6. Cliché.....If The Fall Don't Kill You.....Travis Tritt
7. Sundown Waltz.....Sundown In Nashville.....Marty Stuart
8. Take A Breather.....I Need A Breather.....Darryl Worley
9. All Night Long.....Somebody Like You.....Atomic Kitten
10. Because Of You.....Olivia.....Rick Trevino

Karen's Dixie Country Club

Llangaffo, Anglesey.
01248 440484

1. It's My Shirt.....You Look Good In My Shirt.....Keith Urban
2. Ice Breaker.....Hold Your Horses.....E-Type
3. Sundown Waltz.....Sundown In Nashville.....Marty Stuart
4. Shakatak.....Ciega, Sordomuda.....Shakira
5. Red Hot Salsa.....Red Hot Salsa.....Dave Sheriff
6. Speak To The Sky.....Speak To The Sky.....Brendon Wainsley
7. Moon Tide.....The Tide Is High.....Atomic Kitten
8. Closer.....Closer.....Susan Ashton
9. Blue Rose Is.....Blue Rose Is.....Pam Tillis
10. Toy Trains.....Old Toy Trains.....Roger Miller

Bramley Bootscoters

Southwell, Nottinghamshire.
01636 813645

1. Cheek To Cheek.....Cheek To Cheek.....Frank Sinatra
2. First To Last.....You're The First, The Last, My Everything.....Barry White
3. On The Water.....Walking On The Water.....Atomic Kitten
4. Wave On Wave.....Wave On Wave.....Pat Green
5. Mariana Mambo.....Mariana Mambo.....Chayanne
6. Elliot's Dream.....I Love To Boogie.....T-Rex
7. Leave Right Now.....Leave Right Now.....Will Young
8. Do Wop Be Doo Be Doo.....Shangalang.....Bay City Rollers
9. Somebody Like You.....Somebody Like You.....Keith Urban
10. Shakatak.....Duelling Banjos.....Daily Planet

Steve's Sunset Stompers

Stroud, Gloucestershire.
01453 791206

1. Porushka Poranya.....Porushka Poranya.....Bering Strait
2. And They Danced.....They Danced.....Barry Manilow
3. Summer Lovin'.....Summer Night Lovin'.....Brady Seals
4. Cuba Groovin'.....Cuba.....The Gibson Brothers
5. Southern Delight.....Stompin'.....Fun Club
6. Whiskey In The Jar.....Whiskey In The Jar.....Sham Rock
7. Fields Of Gold.....Fields Of Gold.....Sting
8. Ice Breaker.....Hold Your Horses.....E-Type
9. Jump.....Jump.....Pointer Sisters
10. 1000 Years.....A Love Worth Waiting For.....Shakin' Stevens

J C's Linedance

Preston, Lancashire.
07776 450866

1. Leave Right Now.....Leave Right Now.....Will Young
2. Flamin' Hot.....Get It While It's Hot.....Nodessa
3. Just Because.....Just Because You Walk Away.....Jan Stephan
4. Beautiful People.....What A Fool Believes.....M People
5. Signed, Sealed, Delivered.....Signed, Sealed, Delivered, I'm Yours.....Blue & Stevie Wonder
6. Don't Look Away.....Don't Look Away.....Gary Allan
7. Cho-Co-Latte.....La Chiqui Big Band.....David Civera
8. You On Me.....The Only Thing That Looks Good On Me.....Bryan Adams
9. Hole In The Head.....Hole In The Head.....Sugababes
10. Mariana Mambo.....Mariana Mambo.....Chayanne

Shy Boots & Stompers

Southport, Merseyside.
01704 546427

1. Somebody Like You.....Somebody Like You.....Keith Urban
2. Black Betty.....Black Betty.....Glenn Rogers
3. Gotta Have Faith.....Faith.....George Michael
4. Leave Right Now.....Leave Right Now.....Will Young
5. American Pop.....Shake Your Groove Thing.....Peaches & Herb
6. Sorrento.....Sorrento Moon.....Tina Arena
7. Irresistible.....I Surrender.....Laura Pausini
8. Brokenheartsville.....Brokenheartsville.....Peter Metelnick
9. Evergreen.....Evergreen.....Will Young
10. Blue Beyond.....Beyond The Blue.....Beth Nielsen Chapman

The Dancers' Top Ten



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

1. Leave Right Now	Mark & Jan Caley	Leave Right Now..... Will Young
2. Mariana Mambo	Kate Sala	Mariana Mambo..... Chayanne
3. Hole In The Head	Neville Fitzgerald	Hole In The Head..... Sugababes
4. Sundown Waltz	Robbie McGowan Hickie	Sundown In Nashville Marty Stuart
5. Wave On Wave	Alan Birchall	Wave On Wave..... Pat Green
6. Elliot's Dream	Ann Wood	I Love To Boogie T-Rex
7. Romantasy	Peter Metelnick & Alison Biggs	Alone With You..... Derailers
8. Black Betty	Crazy Chris Adams	Black Betty Tom Jones/Glenn Rogers
9. Whiskey In The Jar	Maggie Gallagher	Whiskey In The Jar..... Sham Rock
10. First To Last	Nigel & Barbara Payne	You're The First, The Last, My Everything Barry White

Bubbling Under

1. Serenity
2. Take A Breather
3. Cobra
4. Closer
5. On The Water

The most comprehensive and reflective dance chart published.

To ensure this chart is meaningful, independent and accurate we rely entirely on charts supplied by dancers.

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www.linedancermagazine.com

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

Club Name _____

Your Name _____

Address _____

Telephone no: _____

Fax no: _____

E-mail: _____

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featuring Star Guests

**Frankie Cull (UK)
& Kate Sala (UK)**

DJ, Karen Jackson

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TO MONDAY 16th
AUGUST 2004**

To include - All Dance Tuition
(dancing Friday evening to Sunday noon)

3 nights Accommodation and Breakfast

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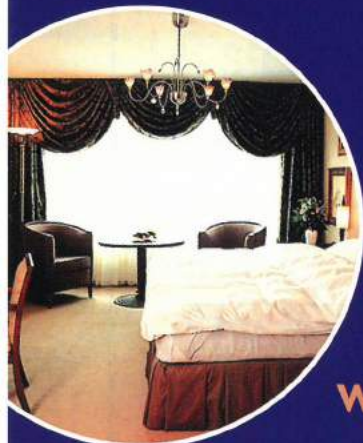
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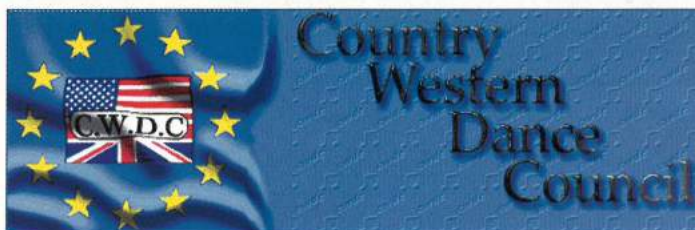


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Stuttgart, in Southern Germany, to be more precise. "You just cannot believe the hotel I've just been to," enthuses Judith who is speaking to me by phone. "You've seen the Copthorne Hotel in Slough where I've been holding my events since 1999, well this place beats any event or place I've either seen or stayed in for Line dancing breaks before."

And Judith knows her hotels. Her career by day is PA and she regularly books hotels for conferences and events. When she caught the Line dance bug in the 1990's it seemed natural for her to use her organisational talents to start her own small business and offer top quality Line dance breaks to the new generation of Line dancers eager to strut their stuff at weekends. Judith approached a local hotel that she felt might offer the kind of quality she was looking for. "Much as dancers enjoy staying at holidays camps and hotels I wanted to offer something special and with the very best instructors in the business," she recalls. "So I looked at the Millennium Copthorne. I knew of their reputation for service and knew many people who had enjoyed staying with them."

The rest, as they say, is history. I was lucky enough to attend Judith's Beginner-Improver weekend at the Copthorne Hotel in Slough early last year and it was a really good event. Previously, Judith had developed an excellent working relationship with Rob Fowler, Maggie Gallagher, Frankie Cull and other movers and shakers in the Line dance world who also enjoyed working with and for Judith. On this occasion, Paul McAdam and Judith excelled as they had to deal with a mixed group of dancers, some who had never danced before. What stood out, apart from the patient and expert tuition (Judith is a fully qualified IDTA professional instructor and Paul is, well, brilliant on a bad day).

In 2002, the same hotel won the "Line Dance Venue Of The Year" award and this cemented the Copthorne experience in dancer's minds. After a challenging 2003, Judith was contacted by the hotel chain, which is a multimillion pound, worldwide operation. "I could not believe what I was hearing," she tells me. "The acting CEO of the hotel group in Stuttgart had contacted the Manager of the Copthorne,

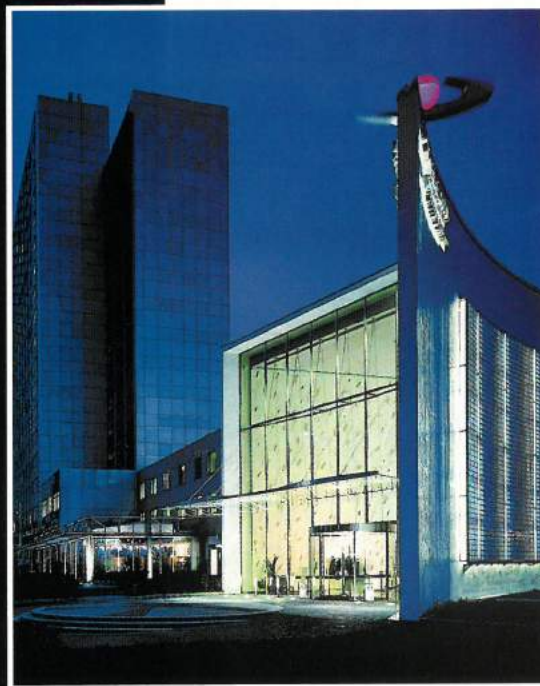
Slough, wanting me to bring Line dancing to the Millennium. It turned out that the good news had spread from the UK and that other people within the Millennium Copthorne group were sitting up and taking notice.

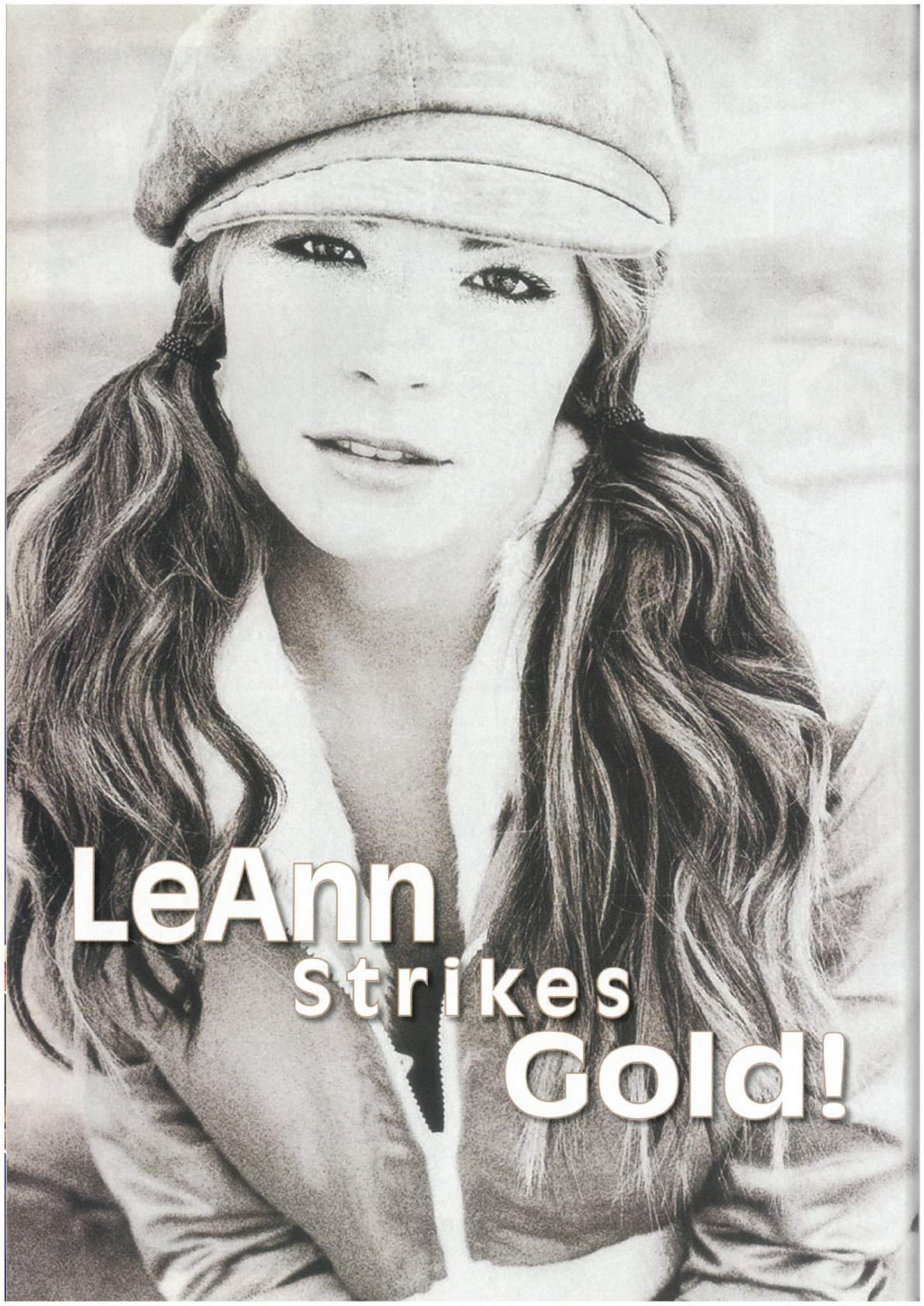
The Millennium Hotel in Stuttgart, one of Germany's business centres, is located just a few minutes from the International airport and has an international reputation as being one of the world's leading luxury hotels. How could Line dancing make it in such an environment was one of Judith's first questions but she soon began to see many possibilities. "First I had to check the place out, so a couple of weeks ago I travelled over to Stuttgart to see what it was like. You just can't tell from the Internet description!"

In truth, the hotel exceeded Judith's own high expectations and the pictures included in this report only hint at the luxury it affords the visitor. "The management in Stuttgart and I have worked really hard to put together an affordable package for our event but I have insisted on using the same successful formula in terms of the personalities we use for all our Line dance weekends," says Judith. "These include Crystal Boot Award winner Kate Sala, Frankie Cull and DJ Karen Jackson. The price of 265 Euros includes all tuition, three nights accommodation and breakfast with a three course buffet meal on Friday night and a formal meal on Saturday. It's going to be great and it's happening in August! Cheap flights can be found through many agencies," she adds. There are now plans for a 2005 Valentine's LD holiday featuring Maggie Gallagher. "This is just the beginning," says Judith.

The hotel is going to be fantastic and I just can't wait to welcome dancers in August," Judith says. "It looks like she's taking the Line dance weekend break to a new level. After reading this and seeing the pictures you'll probably want to book straight away. One thing is for sure, it's the opportunity of a lifetime..."

...this place beats any event or place I've either seen or stayed in for Line dancing breaks before....





LeAnn Strikes Gold!

Grammy award winning Curb recording artist LeAnn Rimes has another accolade to add to her long list of achievements. *Linedancer* reports.



Her latest CD/DVD, *LeAnn Rimes - The Best Of*, has just been certified gold by the RIAA and by the BPI in Europe. Recently released on Curb Records, the hits package contains sixteen of her most successful career singles including *Blue*, *I Need You* and *One Way Ticket* as well as a brilliant cover of Patsy Cline's *Crazy*. In addition, a bonus track and two new songs, including her current single, *This Love*, are included. The bonus limited edition DVD features videos of *Blue*, *How Do I Live*, *Can't Fight The Moonlight* and *We Can*. Rimes released her first album on Curb when she was just thirteen, now twenty-one; she's earned multiple gold and platinum albums in her eight-year recording career.

In order to maintain her media profile LeAnn has made guest appearances on *The CBS Morning Show*, *Scarborough Country*, *Regis & Kelly* and *The Ellen DeGeneres Show*. In November she was one of the big names to attend the annual Country Music Association Awards in Nashville and the following month she performed at the NASCAR annual awards banquet in New York. LeAnn is currently featured in a Dr. Pepper national television campaign with Reba McEntire and is promoting her *Best Of* album in Europe.

Always in demand, LeAnn is joining popsters Michelle Branch, Pink, Usher, Monica and will.i.am from the Black Eyed Peas as a judge for The John Lennon Song Writing Contest for Teens.

Her 2003 album, *Twisted Angel*, was positively reviewed across with music industry, and by *Linedancer* of course, and five dances were choreographed to it although the take up was disappointing given the quality of music on offer. The biggest hit, thus far, has been Barry and Dari Ann Amato's *Tic Toc*, a two-wall phrased Line dance that was popular in some circles. LeAnn Rimes has been a high profile recording artist since the age of 13 and with 100 dance credits to her name she is one of Line dancing's favourite artists. She is now 21 and her maturity and ability are not in doubt. She is here to stay and the challenge to the Line dance world is to engage with her newer material. LeAnn's new single, *This Love*, is a powerful waltz and, given the popularity of this style, is destined for a dance floor near you...

LeAnn Rimes - The Best Of (Curb Records) is widely available through specialist retailers or high street stores.

LeAnn Rimes - The Best Of is reviewed on page 58 of this magazine.



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Going Quackers in Wem . . .

Words and pictures – Jean Thomas

Wem is not a place which is easily found! (Ask Dawn Sherlock, she's still trying to find her way back to the motorway, any motorway would do.) 'A' roads all the way it took two hours to travel 40 miles, but it was well worth it once we got there. . .

A 'quacking' group of people met us at the door headed up by Wendy Vickers of Line dancing Quackers, who are responsible for organising the event. This was the third annual fund raiser with all monies going to Willow House and The Roy Castle appeal.

Big Dave Gastap was our DJ, while his wife Pauline helped Wendy organise the fundraising throughout the afternoon.



Dawn Sherlock was the guest instructor, teaching two of her own dances – *Somewhere to Cry* to *This Woman Needs* by SheDaisy and *DGM Swing* to *My Love Goes On And On* by Chris Cagle and one by Garry Lafferty, *Timezone* to *Five O'Clock Somewhere* by Alan Jackson and Jimmy Buffett. Dave also taught his

new dance, *Lights Out*, to *Out Go The Lights* by Lonestar.

Diamond Jack gave their usual tremendous performance in the evening, to the delight of their many fans.

The music was a well balanced mix of new, old, Country and Pop, with Dave keeping the floor full and the dancers happy.

All in all it was a 'quacking' day out . . .



Line Dance Fever!



By Linda Willis



Kim with grandchildren

Michael Buble thanks his grandpa Santago for opening his eyes to the standards he simply refers to as "this wonderful music". So it comes as no surprise when I learn that it was Kim Ray's line dancing friend Anne-Marie who passed on a copy of Michael's debut album, urging her to "listen to the first track...Fever!"

She did. "As soon as I put it on I knew. From the first beat," trills the sophisticated blonde for whom the term 'bubbly' must have been invented. "And the whole dance just fell into place!"

Line dance fever grabbed Kim by the glittering silver boot eight years ago and she has been entranced by it ever since. When Kim's very own club, The Blue Grass Line Dancers, threw open its doors to starving Line dancers in and around Milton Keynes in June 1999, summertime blues were sent packing.

Kim and 'long-suffering husband' Tony(!) have lived in Milton Keynes since they got married 28 years ago. "We were part of the overspill from London," she tells me with a giggle. "I've always done things to keep fit. Before I discovered Line dancing I did aerobics, also I played netball, and squash! I've always been involved in doing something. It's surprising I'm still married really." Tony is one of the few family members who doesn't dance at all. "I have no sense of rhythm! He confesses proudly. No such problems though for Kim's daughters, Vicki and daughter-in-law Donna, who both go to Kim's classes. "So does my niece, Katy. She is a very good dancer. We all go around together when we are going to a social Line dancing evening." There are also babes in this neck of the

woods who will soon be joining the talented tribe of toe-tappers.

Megan is fifteen months old and Liberty ten months. Kim's granddaughters! They both love music and dancing. Hardly surprising. "As soon as they are up and about, they will be in line with the rest of us," laughs Kim, who merrily admits that she is "A very hands-on grandmother. I see them nearly every day. If I am not playing with them or doing things with them I am always dancing. When my husband comes home I am Line dancing round the place, doing something or other."

Kim agrees that line dancing has changed – a lot. "Oh, goodness – yes! When I first started it was all Country. *Men in Black* was the first modern one I can recall doing. Now Country is the odd one out but I don't mind. I think it matters to some people but to my Club members it doesn't matter at all. When I taught *You're So Good* I played the Country track and the Donny Osmond one and let them choose which they preferred. They all chose Donny Osmond – overwhelmingly." Kim doesn't feel the need to get into that old Country versus Pop thing. "The floor is always filled when you are dancing to the Pop tracks. If it's a nice dance, I don't think it matters what the music is.

After all, if people really don't like it that much they can always have a chat! Or go off

to the loo!" She doesn't seem to have much of a problem getting beginners through the doors. "Not really. On average I have about forty beginners (on the whole). We probably have at least one or two new ones each week. But the faces are the same. Each time I advertise, usually in March and September, then we get more again. March is a good time, because the summer holidays are coming up and people realise Line dancing is a good form of exercise. Also September, because Christmas is coming and it gives people something to do when the nights are beginning to get darker." She is delighted with her loyal 'groovy gang'.

"My dancers are a fabulous bunch," she tells me, unequivocal with her praise. "They are all good dancers. Brilliant!" So has the sparkling little fever-fueller found a way round that perennial brontosaurus of a stumbling-block? "The Image?" Do we still, in fact, even have a problem? "Yes, definitely," she states firmly. "But only with people who have never seen it. When I tell them that I teach Line dancing the first thing they say is, 'Oh - yee-ha! Slap my thigh!' "When I try to explain what it is all about they don't believe me. I tell them the only thing to do is to come along and see what it is like. You have to see it." With this in mind, Kim's merry little troop did lots of demos last year. "One for Children In Need at Lovett Hall, Newport Pagnall. For half an hour. Eight dances. Lots of people stood and watched and their comments at the end of it were, 'We had no idea. We thought it was all frills and flounces.'"

TV has done it's best to saddle us with a lousy image, she confirms. "Whether they want to put in into soaps like *Emmerdale*, or whatever programme it is, whenever there is Line dancing on the television all they want them for is cowboy stuff and kicking up heels. There is no way of improving that image unless Line dancing is shown as it really is."

Kim's brush with TV maybe a while off yet but she's been happy to spread the word via the other BBC bastion - radio. "A man called Tony Freedland who works for BBC Radio 3 Counties was out and about in Central Milton Keynes last year, in a huge hall which is used for lots of functions. He said, 'come up and teach some Line dancing.' It went out live on the radio." They also did a charity Line dance for the Willen Hospice. Live Bands are a definite "Yes, please" for Kim so long as they obey the golden rule of actually being "a good live band! It gives you a chance to use your brain a bit," she says. "Come up with dances that will fit the music that the band is playing. With CDs you always know what you are going to do. It's nice to experiment with something different - maybe a dance you know, but a bit slower or faster. It's good fun." Gary Perkins came to Kim's

club on 10th January. "He was absolutely fabulous. We had a workshop and then he came in the evening and stayed right till the end," she recalls. Choreographer Andrew Palmer and leading duo Magill have already been booked for 24th July at Woughton Leisure Centre, Milton Keynes.

It's impossible for her to choose whose steps she'd single out for special attention. "I like so many. I like different dances, whether the choreographers are famous or not. Of course, I like Peter Metelnick, Neville (Fitzgerald), and Maggie. I like any style of dancing whatever the music. From Pop to



Line dance fever grabbed

Kim by the glittering silver

boot eight years ago...

Country and everything in between. As long as it's good that's all I am bothered about." Kim agrees Line dancing is not maybe such a 'fashion thing' that it was four years or so ago. "But I like to think that all fashion goes around and comes around again. It could be as huge as it was once more. Who knows? I personally hope it continues to go from strength to strength. For the social side of it as well. The people I've met have all been brilliant. I read letters in *Linedancer* sometimes about un-friendliness in some Clubs. All I can say is that they are going to the wrong clubs!"



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Mambo Jive
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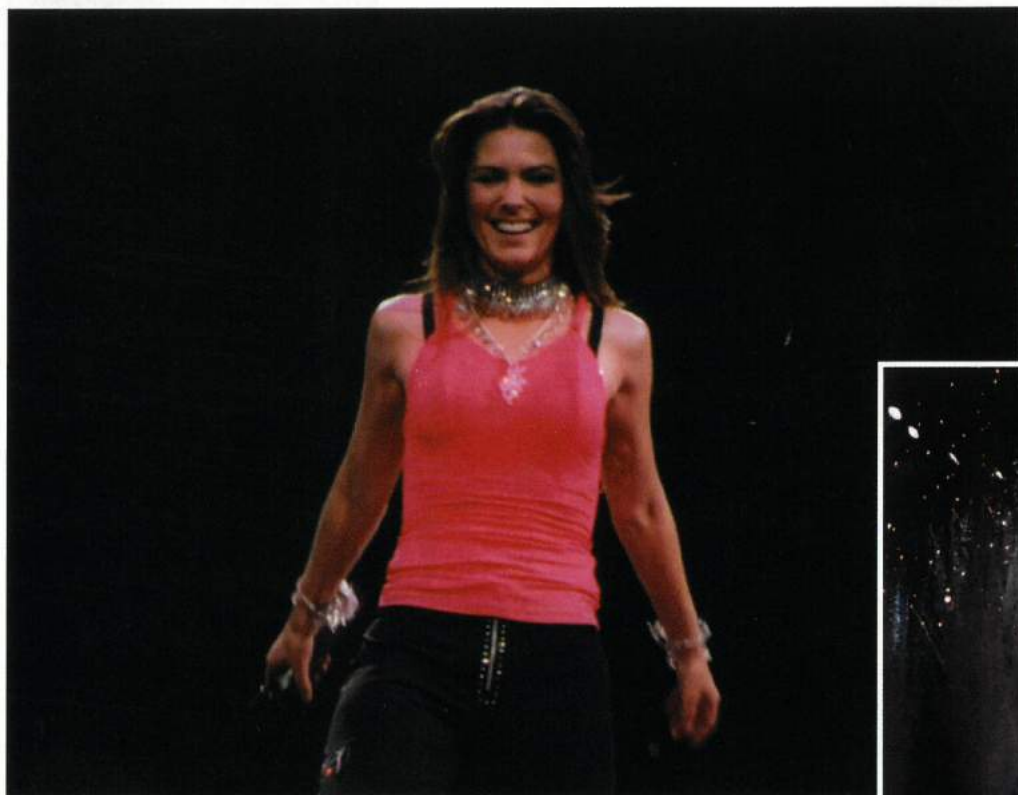
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SHANIA



- Walkin'
The
Line At
Wembley!

By Linda Willis



The love affair between line dancers and Shania Twain is sizzling. Starting off as an affair when she sang, *Whose Bed Have Your Boots Been Under* for us to trip around doing *Boot Scootin' Boogie* developed into a deep and meaningful relationship. An intimate liaison that has captured the heart of every choreographer on the block, and then some!

She's still dazzling, still ready to rock 'n roll and fling in some Country and even Line dance with us. What more could devoted dancers ask from Shania the sweet-heart? Nothing! The opening night of Shania's Wembley Arena

Concert series in February was sold out. Long queues of people moved around the arena as far as the car parks and beyond, stretch white limos with tiny golden lights snaked through the crawling traffic jams. Gridlock outside. Inside, welcome to the dynamic, breathtaking wonderland that is Twain's World...

In-the-round performances like this give more people the chance to get up-close and personal with a woman who boldly sets out right from the opening number to do just that. Gathering with her along the way as many adoring fans as possible. The Shania

Twain Band are becoming a legend in their own lifetime too. Almost as much as their leader. But not quite. They arrived on the circular stage clad in denim and leather, expertly weaving their way in and out of the intricate stainless steel frames of the 'set'. Circumnavigating the dais with skill, precision, laughter, violins, guitars, and keyboards – like a marvellous travelling circus.

Centre stage was a huge white cover draped like a giant sno-cone. "Da, da, da, da, da...da...da...Are you ready London?!" A black silhouette of a trilby hatted Twain appeared on the whiteness. "Yes!" thousands of voices yelled back. Thumping on the floor.

There she was...but not on stage. Shania was running through Michael Flatley style from the right of the arena. Right through the middle of her delighted fans, with two minders, like a mini athlete about to enter the ring. Leaping on stage she was there. In black

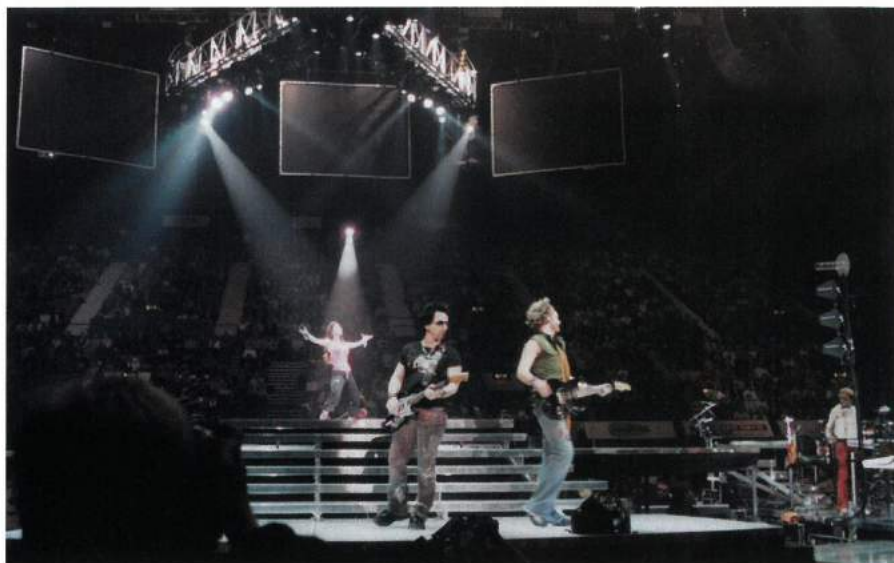
satin 'coolie' trousers with diamante trim, what appeared to be white boxers boots, tied with satin ribbons and a vivid bright pink top, revealing a black bra at the back. Piles of diamonds heaped around her throat and on her wrists, like gigantic sparkling knuckle-dusters. *Treat Me Like a Woman* shimmered; everyone joined in. She held her people in the palms of her tiny bejewelled hands.

She bounces, dances, punches the air, all the while circling the stage, stopping en route to receive kisses, gifts, hugs, slapping hands, shaking hands and signing hundreds of autographs on shiny big Shania souvenir programmes, or pieces of paper, or pieces of body (like arms – naughty – it wasn't that kind of show.) For this was pure family entertainment at its very best. Shania's audience, like Line dancers, range from tiny to teeny ageless and dreamy.

She may be the most successful female artiste of all time, yet she takes nothing for granted. Holds nothing back. She gives one thousand percent to her loyal fans. Her fizzing energy and engaging gift of being able to 'connect' with each and every member of her audience is extraordinary. Her genuine warmth and affection is a privilege to share.

Shania gives a bit back by nominating a children's charity to receive donations from her concerts. Tonight it was the NSPCC who benefited, as did two little girls who won the coveted chance of being photographed on stage with their heroine. They wore cream 'Shania' T shirts that swamped their tiny frames swamping them resembling a billowing frock. But they didn't care. They posed prettily with the lady now adorned in this season's 'hot' colour – cool green chiffon with aqua trim and tiny glittering beads. A very chunky gold, amber and green choker – like a polo neck made of jewels wrapped itself neatly around beneath which swung a huge sparkling amber, green and aqua cross. Bracelets which could rival those worn by Troy himself held her tiny wrists in a firm and dazzling grasp. She swung her longer than ever chestnut hair down her back, and from side to side one moment tossing it like a swishing twirling tail of a wild and rare pony, the next draping it seductively across her perfect high cheekbones and arching brows like a glamorous and fabulous film star.

Meanwhile, her band got hotter and hotter till they were truly steaming. Sizzling Fiddles, thumping drums, and chunky gritty guitar you could bite into like a Crunchie Bar. And do you wanna dance? Yes, please! And they did – up and down the aisles, jumping up from seats, singing and dancing in the Twain! Music reverberated around the arena, shaking our senses awake. Shania notices everyone. "I know you!" she cried pointing to a teenage boy with a black, white



Shania's audience, like Line dancers, range from tiny to teeny ageless and dreamy.

and orange bandana. Instantly he was hauled on stage. "And you!" she reached out to a tiny dark haired girl.

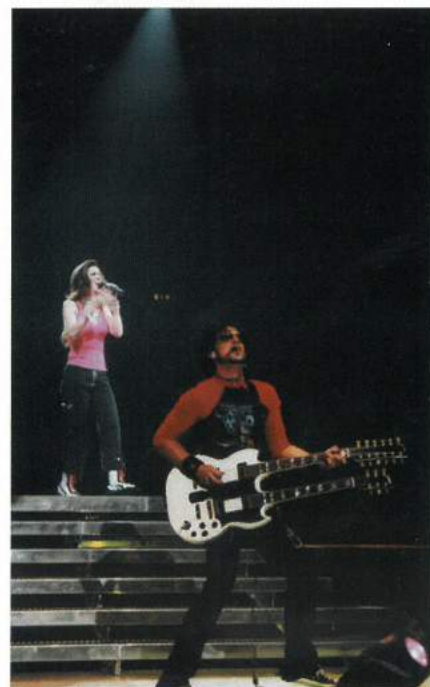
"Where are you from?" she asked. "Brazil." Replied the lad. "Malaysia!" answered the girl. "Choose a song to sing!" In seconds they were singing along a-Shania. "Nah!" And they knew all the words! Impressed? Yes so was she! Not everyone is lucky enough to get seats near to the front of the stage.

At the back you cannot see so well. Shania has her own unique way of making sure they don't go away disappointed, relying on the huge video screen, reassuring them that she is girl sized – not a matchstick! She perches on a seat in the auditorium way at the very end, just Shania and her Australian guitarist. Singing Country. Singing songs for the soul. The rest of the band stand together in the centre of the stage, joining in the chorus. No instruments. Pure voices. A capella. And it's the most moving thing you'll hear all night long. Then instantly she's sprinting back across the rows and rows of audience seating, down the aisles with two 'minders'. She flings herself back onstage. And they are rockin' and rollin' like never before. A crescendo of electrifying energy, fireworks fizzing up from the stage, as they have throughout the evening, in gold and silver champagne showers. And then she's gone. And the lights dim. And we wait. We clap, yelling at the top of our voices, "More! More! Come back!" Stampeding thundering feet reverberating around like a Mexican wave. Then she reappears.

Wearing black trousers and a red and white England Rugby shirt with red rose! And just when you think this smiling little enchant-

ress cannot provide any more compliments or surprises she is singing once more – *Any Man of Mine!* She starts to do something extraordinary; she starts to Line dance with her violinist in the centre of the stage. For a few moments the rest of the band join in. She gives a nod and a smile and a wink of recognition. *Rock This Country* belts out, sweeping across like the all-embracing national anthem that it has become. Fireworks sizzle, sparkle, glitter and dazzle, from the stage. Then silver and purple confetti cascades in clouds from above, and all around us, engulfing us and Shania standing smiling in the middle of the giant snow globe.

She waves farewell and we know that this love affair will go on and on...



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MT Groove Machine!

Michelle and Tracey are MT Groove



A few days before the Crystal Boot Awards Michelle and Tracy, aka MT Groove, visited the Linedancer offices to tell us about their vision of a funkier future.

By Tim Matthews.

“**W**e like what we know and we know what we like!” So says Michelle Boulter, one half of the emerging duo known as MT Groove. The name says it all. Michelle and her partner-in-line Tracy Thomas like their Line dance funky. “There’s room for everyone on the dance floor,” says Tracy, “but we like a more Pop-oriented environment.” No surprise then that after five years on the floor they are rising stars at on the intermediate-advanced end of the market, with regular appearances at Big Dave Baycroft’s East Midlands socials, and other workshops they’ve been invited to.

“We’ve known Dave for a long time,” says Michelle, “and he’s been just so supportive. We started with our choreography dance a few years ago and our new one, *Best Friends*, to an RnB track by Eric Benet, was taught at Dave’s recent event in Spondon. It was well received and it’ll be interesting to see how it goes.”

The girls first started dancing in 1997-8 and met soon after. “The scene was different then and I remember the first social I went to in Nottingham. The dances included, I think, *The Beast* and *Dangerous*,” Michelle tells me. “It was a friend of mine who got me into Line dancing! She dragged me along to this class on Valentines Day and, well, I

was instantly hooked. Readers will know what I mean," she laughs. Tracey, meantime, was introduced to our great pastime by her mum, Jan: "She fancied Line dancing and asked me to go along to a class with her. I'm so glad she did!"

Both women, who teach a small class every Sunday at Borrowash, near Derby, know that Line dancing is a powerful force for good in people's lives. "We've not looked back since we got involved all those years ago," says Michelle. "I can't imagine what I did before starting this. We have met so many people and make lots of friends. All of our class attend events in the Midlands and further afield so we get to dance socially what we learn at home on Sundays. We have a great time; without them nothing we've done would have been possible."

When it comes to teaching, Michelle and Tracey admit that they favour the more challenging dances but that their patient, methodical approach works wonders. "Even for dancers who initially don't think they'll be able to cope," adds Tracey. "A lot of the time it's about the psychology of teaching; how to get what seem like difficult step combinations over to dancers who might not feel they can keep up. I think the message that we like to put over is that you've gotta have faith in you own ability and that you can do more challenging dances. We see this every time we teach a class."

"But it's just not competitive," says Michelle. "Obviously we all make mistakes and you've got to laugh if and when you do. It's about setting the right tone in class and I think we do that." It's a hobby, after all, Tracey insists, "and after attending various classes we decided to strike out on our own. It's not an easy thing to do but we have a regular, loyal and growing band of supporters now and it's all been worth it."

Fundamentally, there is plenty of choice. That's what both Tracey and Michelle say about the modern Line dance scene. "If you don't like the musical tastes of one teacher or class I think there's plenty of opportunity to go elsewhere," Michelle insists. "Diversity is good for Line dancing. True, some dancers feel threatened by change and by the music we love dancing to – the more funky stuff – but we respect the differences in attitude and taste and I think a "live and let live" attitude is very important to us."

MT Groove have already made their mark and whilst serious about the business of Line dancing they are fun loving girls at heart. If you're interested in checking their classes out you will find a warm welcome extended to you.

In conclusion, perhaps we should all take the girls' motto to heart...Don't Just Move It...Groove It!"

MT Groove's Favourite Dances

Intoxicated • Best Friends • Poetry In Motion • The Real World
Whatever Happens • Serenity • Let Me Hear Ya! • Hidden X
Groovin Thing • Funky Cha Cha • Killing Me Softly

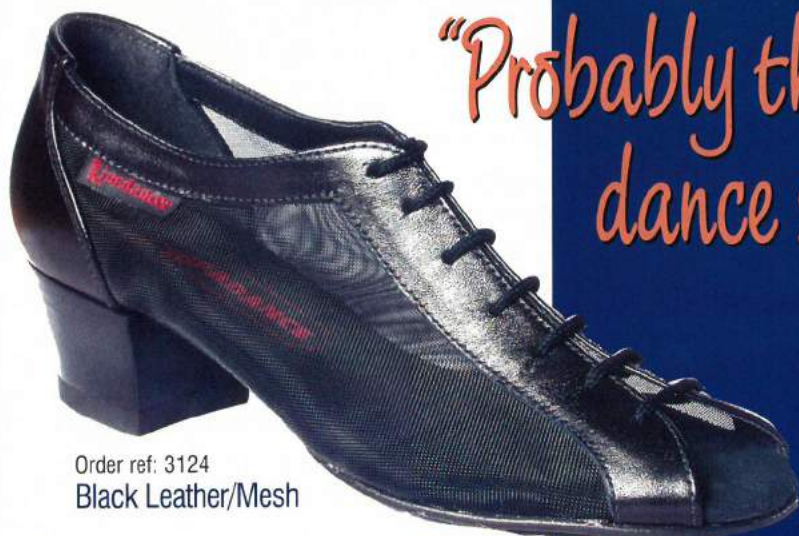
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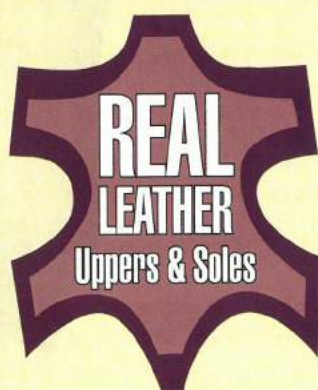
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RASCAL FLATTS

new kids on the block!

By Linda Willis



Rascal Flatts at the CMA Awards, November 2003

Lonestar...look out! Three new kids have just arrived on the block armed with guitars and ready to slip your 'New Young Country Kings' cloaks from your shoulders if you're not careful!

Jay DeMarcus, Gary Levox and Joe Don Rooney, collectively Rascal Flatts, have recently walked away with one of Country Music's most coveted Awards – the CMA Vocal Group of the Year. Close Alabama-inspired harmonies keep reminding me over and over again of lovely Lonestar. *It's Not Just Me* opens just like *Not a Day Goes By*. *From Time to Time* is up-beat and very dancey. Yet, just when you get to thinking, 'oh yes, I've heard this somewhere before', just another boy band, this happy little trio come up with something special and fresh. Inspired. Harmonies are sweet and dare I say it – peaceful. Yet this Band's music you can really dance to as well. Wanna find out more? So did I!

Album number one was self-titled. It went Platinum, providing the lads with four Top 10 singles including my fave – the multi-million smash hit, *I'm Moving On*. Compare? Well, I know I shouldn't, but the fact is it is a waltz, it is filled with beautiful sweeping harmonies and just like *Amazed* it has inspiring lyrics. Not a carbon copy

but in the same genre. "The song, *I'm Moving On*, became bigger than us," Jay explains. "It's one of those songs with such a powerful message – it can move anybody. In any phase of life. If you're 12 and lose a parent, 35 and going through a divorce, or 70 and losing somebody to cancer, you've got to face moving on. It's a universal song that really did more than we expected. It's turned our lives upside down. We're still catching up to it."

The Band's second album, *Melt* is in the shops now. It's proving to be just as big a smash hit as the first one. "We're very serious about the art of making music," Says Jay. "And we felt we were capable of being even more involved in the creative process. It was great to be able to be more hands-on in the crafting of this record." They also acted as co-producers on *Melt*. Deciding whether to choose all of their own songs or include really good songs by the cream of Country's writers took a certain amount of self-control. "It's a very democratic thing," says Joe Don. "I think we've all become better songwriters in the last couple of years, but we're still going to live and die by the motto, 'The Best Song Wins' – no matter what!"

Rascal Flatts zoom to fame has been nothing short of amazing. "It's been incredible," They all agree. "It's been unbelievable. The thrill of a lifetime," says Jay. "We're beyond blessed. It keeps getting better and better. It's meant bigger crowds, and more people knowing our music." More people knowing their music is something that's been at the very heart of their boyhood dreams – for a very long time. The dream began in Columbus, Ohio where second cousins Gary and Jay grew up. Like so many Country artistes they came from musical families who got together for impromptu 'jam' sessions whenever, and wherever they could. They grew up simply loving music.

In 1992 Jay set off for yes, you guessed it, Music City, Nashville, Tennessee. He started singing, playing guitar, bass, keyboards and mandolin. He cut his first record deal as part of a Christian group – East to West. In 1997 he finally persuaded Gary to leave his job with the Ohio Department of Mental Retardation and head off into the sunset in search of his musical dreams too.

"We started writing together," says Jay. "We caught up on last time and sang every chance we got. We just hit it hard. We'd stay up endless nights writing music and playing together." While Jay was singing and playing in Wrights Band he met Joe Don, from Pichar, Oklahoma. But it was in nearby Grove that he got to work at The Grand Lake Opry, featuring guest artistes Merle Haggard, Porter Wagoner and Connie Smith. Country music, Joe Don soon realised had been the 'missing link' in his musical repertoire!

Like all the best fairy stories, fate was about to take a hand in the boys' future plans. For when the part-time guitarist working in a Printer's Alley Club failed to turn up for the gig one night, Jay asked Joe Don to sit in. It didn't take more than a couple of verses. They knew straight away. This was the start of something big...

Singer Mila Mason heard them and, like any fairy godmother worth her salt, told people about the new 'Country boy band'. Legendary producer Dan Huff got involved. He called Lyric Street Records. "A lot of people talk about the sophomore blues," confides Gary. "But we weren't scared by it. We were excited about the chance to get some new music out and to make use of the creative control Lyric Street gave us." Rascal Flatts were flying like Peter Pan, on their way to the Never Never Land of recording stardom. Word started spreading faster than a whirlwind. In no time they were opening shows for Alan Jackson, Jo Dee Messina and Toby Keith.

Joe Don takes up the story. "It was in Atlanta, which has been a huge market for us. There were probably 15,000 people there and while much of it was undoubtedly Alan's crowd, people were already there, in huge numbers. They sang every lyric, to every song we sang that night. It was just incredible. Then we met Alan on his Bus and he told us how special he thought *I'm Moving On* was and how he thought we sang the fire out of it. Having one of your heroes say something like that to your face is something I'll remember for a long time!"



Here and below, the trio with their CMA Award

...we're still going to live and die by the motto, 'The Best Song Wins' – no matter what!

Since then, Rascal Flatts have played The Grand Ole Opry, appeared on the Soundtrack of *We were Soldiers* and recorded Sting's *Walk The Llama* for *The Emperor's New Groove*. "My niece and nephew think I'm cool because we sang that," says Jay. They are a 'boy band' in the truest sense of the word. Unsophisticated, easy to listen to, cute to look at – a clean-cut New Country version of Westlife or Blue. "We're just excited about getting some new music out there." Says Gary. "Enjoying life on the road. Living out a dream!"

"It's awesome to see people responding so well to music that really came from your soul." Confirms Jay. "It's been almost surreal, I keep waiting to wake up."



Brean Sands 2004



By Zandra Varnham.

Wow! What a weekend. Here we were, the 10th CWDC European Championships 10th Anniversary weekender at Pontins, Brean Sands...



The CWDC's Viv Butler, Richard Williams, Helen O'Malley and Bill Jewkes

We arrived on Friday 8th February and found our chalets and 420 competitors registering for the start of business the following day. After settling in, we went over to the main building where CWDC Chairperson Helen O'Malley introduced us to the council and judges and thanked everyone for coming. There were two events run as one; the Main Ballroom was for the competition side and modern Line dance whilst the Lunars Ballroom was traditional Country with live bands and workshops.

A host of stars of the Line dance world joined over 1,000 attenders for this, one of the

most important dates on the UK calendar. There was live music from Magill, Sean Kenny and Nadine Somers, the DJs were Peanuts Disco, Ed Lawton and Steve Selby, and instruction from some of my favourite choreographers, including Maggie Gallagher, Ed Lawton, Dawn Sherlock and Rob Fowler. Judges included Scott Blevins (USA), Biekie Wouters (Belgium) and CWDC personnel from the UK.

Trade stalls were placed in this venue which added to the atmosphere making it a shopping mall and Western arena and, judging from the comments of all who toured the area, it was very well received and would like it to continue.

We enjoyed social dancing all night Friday. On the Saturday morning everyone was up

bright and early for the competition with the practice sessions starting at 8.45am. There were two dances taught, one of which was *You Know*, Guyton Mundy's dance to *Shut Up* by Black Eyed Peas. Very funky! The other offering, in similar vein, was *Time To Ride*, taught by Mr Rob Fowler and was very popular too.

Competitions started off soon afterwards with all the competitors came onto the floor division-by-division looking excited and petrified. The outfits were absolutely brilliant though; very brightly coloured.

"After the competitions, we had lots more social dancing and this went on until about 4am!"

While the competitions were going on in the main hall there were alternative workshops going on in the Lunar Hall. These were provided over the two days with social dancing in between and it was all Country so, when the time for requests came, we wracked our brains to find and remember as many Country Line dances we could. Dances that were requested over the few days included I'm Already There, The Beast, Slappin' Leather, Midnight Waltz and The Real World.

Workshops were many and varied and included partner instruction from Pete and Kath Walmsley (aka Peanuts' Disco!). This was a pleasant alternative. Line dance choreography was offered by Dawn Sherlock and Marvellous Maggie G, who road tested her Crystal Boots Awards dance, the 32-count *Need To Cha Cha* to music by Billy Currington. Everyone seemed to pick this up really quickly. Mags also ran through her hits *Take A Breather* and *Whiskey In The Jar*.

Rob Fowler, meanwhile, taught more new dances. Admittedly, I was only there for one and that was Paul McAdam's impressive 48-count, two-wall *Angel's Waltz* to a lovely piece of music by Sarah McLachlan. He also did *Unmistakeably Good*, the new MIL 32-count Country dance, and *Buy Me A Rose*. Great stuff! Dawn Sherlock gave us the 32-count, four-wall *DGM Swing* (named after choreographer Dawn, Gareth Mole and Mark Furnell) to Chris Cagle's *My Love Goes On And On* and I loved it. Definitely the best one taught down there, in my opinion.

On Sunday in the main hall, competitions carried on, we saw the duos, teams, cabaret, couples and the finals for Line. The standard of dancing was amazing. Afterwards, everybody was sent out the room for a few

hours until they had set up. We returned to a room transformed; there were balloons and streamers everywhere! The closing ceremony was kept a secret until the last minute with all the finalist being led into the main Ballroom led by a Piper in full national costume with a ticker tape reception provided by giant paper confetti cannons which brought the proceeding to carnival atmosphere end. It was an emotional moment as all the finalists gathered on the floor in their outfits and were piped round as everyone clapped and cheered and streamers were thrown over them. Memorable stuff...

The Awards were a real highlight and very well prepared by the CWDC team. It's worth it just to the look on a dancers faces when they win an award. It makes it all worthwhile!

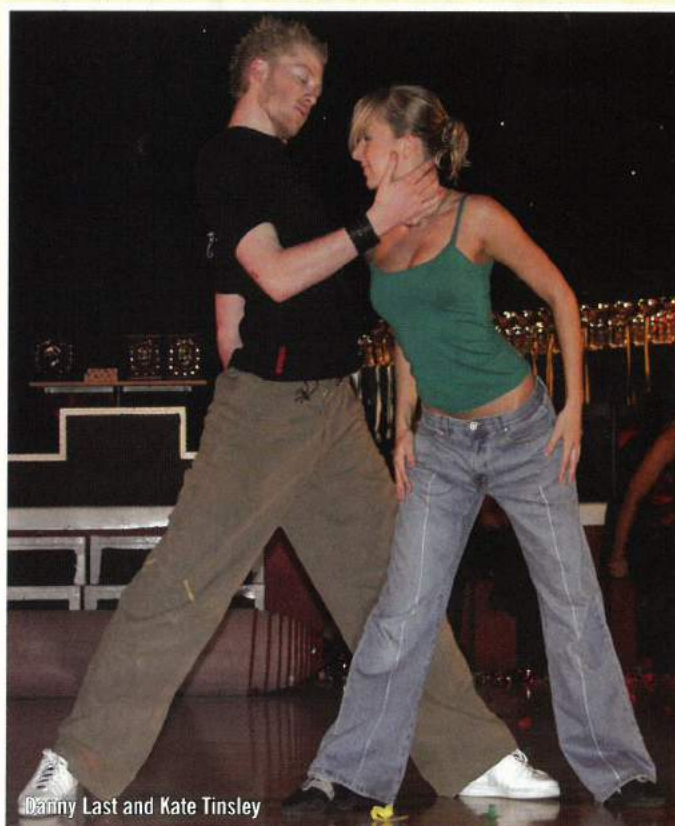
After the competitions, we had more social dancing and this went on until 4am! We danced *The Beast*, *Drive Me Wild*, *Stop It*, *Black Betty*, *Tush Push* in a circle, *Pot of Gold* and many other classics. Although we were completely tired out people still wanted to keep dancing. A good way to end a fabulous weekend. I will be returning next year to this same weekend because I had a brilliant time. See you next year!

RESULTS

Divisional Winners

(with qualification through 2003)

Junior Team	Twinkling Stars
Teenage Team	Young Rhythm Stompers
Senior Team	Original Cowboys
Junior Duo Couples	Zoe Morgan, George Blick
Div 4 Couples	Gareth Mole, Karen Carrington
Div 3 Couples	Sam Robins, Carly Howarth
Div 2 Couples	Nathan Donnelly, Jenilee Cliff
Junior Duo Partner	Powell Sisters
Senior Duo Partner	Annette Latimer, Holly Cooper
Junior Duo Line	Catherine Doran, Carly Howarth
Senior Duo Line	George Blick, Kirsty Morgan
Primary	Lois Boyes
Junior	Hannah Jones
Junior Advanced	Lauren Forsyth
Teenage	Gareth Mole
Teen Advanced	Karen Carrington
Div 4 Junior/Teen	Naomi Hulbert
Div 4	Naomi Motyer
Crystal	Marie Rowlands
Crystal Advanced	Annette Latimer
Silver	Leonie Elliot
Gold	Brenda Muriel Davies
Div 3	Danielle Rowe
Div 2	Sasha Smith
Div 1	Donna Clarkson (European Champion)



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The 8th CRYSTAL BOOT AWARDS



Kate Sala. Double hit with *Shakatak*.

"We were within ten minutes of calling it off..." Those were the words that were spoken by Betty Drummond to haunt the 800 dancers, their friends and family that packed the Southport Theatre on Sunday night as the eighth Crystal Boot Awards came to a stunning climax.

Report by Tim Matthews...

Crystal Boot Awards



Betty Drummond, third from left, and husband Mike (far right) with, from left to right, Santos Hadisubroto, Councillor David Pearson, Evelyn and Roy Hadisubroto and Barbara Pearson.



Stallholders

Tim Ruzgar and Betty Drummond were on stage to announce the Dance of the Year when the head DJ and joint Awards organiser took a moment to explain how the *Linedancer* team managed to put this tremendous event together in just seven weeks. Tim said that everything was arranged for the awards at the Norbreck Castle last November and that just before he flew off to work at a UCWDC event he heard the news that everything had changed...

He praised the resolve of Betty and her team and was clearly emotional as he looked into

the audience and announced that *Shakatak* had won Dance of the Year...

Rewind back to late November and the news that, as a result of contractual difficulties, we would have to move the Awards. Or cancel them. Imagine the pressure that this placed on the team. Several dozen dancers from North America, the Far East and Europe had already booked to attend. Many hundreds of dancers in the UK would need to be told about any change of plans.

After a desperate couple of weeks Betty Drummond came close to calling the Awards weekend off but decided to go ahead at

a prestigious venue in Southport, near to the *Linedancer* offices. The Floral Hall and Southport Theatre complex is one of the leading venues in north-western England and a host of stars regularly appear on stage. The Floral Hall has been used for Line dance events in the past, including the *Linedancer* Choreography Competition, that ran until 2001.

So it was, with some trepidation, in the days leading up to Christmas 2003, that the hundreds of dancers, their friends and families, who had booked for this year's Awards, were contacted personally by phone to tell them that the venue had changed. Most took the news well although it was no surprise that some were disappointed.

Several hundred phone calls and letters later and after much last-minute organisation, Friday 20th February arrived and dancers started to arrive in Southport. On this bright and sunny afternoon, they were met with the usual friendly *Linedancer* magazine response and, upon checking in at the Floral Hall, were given a goodie bag donated by Sefton Council filled with a range of free gifts, leaflets, information and tester products including two from our sponsors, Forever Living Products.

Happily, local accommodation in hotels and B+B's had been found for those who had booked to attend and the vast majority were located within a short walk of the Floral Hall for the start of proceedings at 7pm that night.

This detailed report on the Crystal Boot Awards weekend is divided into sections for ease of use and starts with information about the workshops.

WORKSHOPS

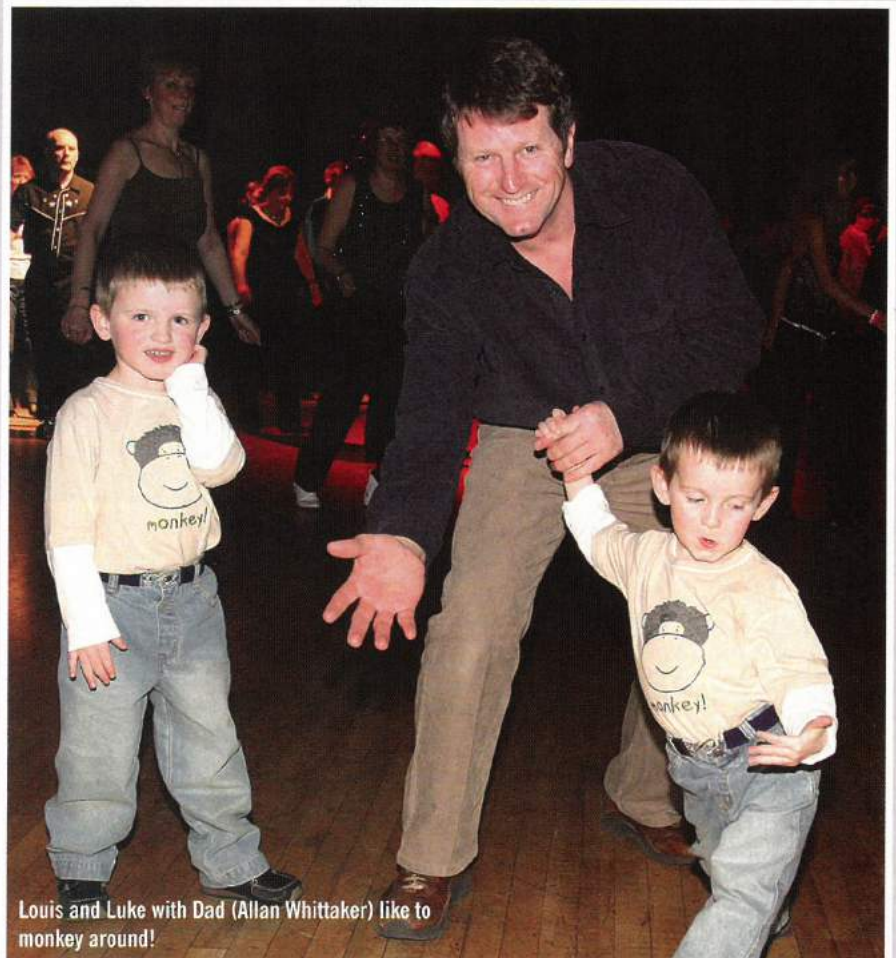
Kate Sala started these on Friday evening with the first of eleven workshops featuring leading figures within the weird and wonderful world of Line dance choreography. All workshops were well attended with only a few spaces left on the floor. All the dancers reacted positively to the varied material on offer and there was certainly something for everyone to take back home with them. Many dancers said that their idea was to try out the new dances and see which were suitable for their classes at home.

Kate's dance was a 32-counter made more challenging by the existence of an 18-count tag danced twice. The music by Chayanne (they of *Mariana Mambo* fame) was very fast indeed and it will be interesting to see what dancers make of it.

Following Kate, Mr Rob Fowler with his challenging new 32-count *Poetry in Motion*, in Night Club Two step style to The Poet, a

melismatic number in true RnB style from the recently released Liberty X album. Although the turns put this dance at the higher end of the ability range Rob enjoyed a full floor for his teach.

Unmoved by his lack of profile south of the border, Dundee school teacher, choreographer and instructor Robert Lindsay gave us an enjoyable, easy-to-learn dance entitled



Louis and Luke with Dad (Allan Whittaker) like to monkey around!

Let's Go, to Let's Go Round Again by Louise, from her *Best Of* album. 200 dancers lined up to attempt this and all were impressed by Robert's style on stage. Robert is a long-time Crystal Boot Awards attendee and he made new friends and gained much respect this time.

Frankie Cull's workshops are always exciting. He probably doesn't know quite what he's going to do before the moment arrives. Very bravely, and perhaps in a personal comment on the number of dances being produced at the moment, he opted to teach a dance by another choreographer, in this case Karen Hunn, whose *Badda Boom Badda Bang* was a strong contender for Beginner dance of the Year.

Sube Amor is just starting to get out there and Frankie once again enjoyed a full floor as he took eager recruits through Karen's Latin-Pop style dance of 62 counts.



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Definitely no rest for the wicked as Maggie Gallagher appeared at 12.30 to give us *Need 2 Cha Cha*. She used Marc Anthony's *I Need To Know (Pablo's Miami Mix)* here and was typically energetic. With no tags and no bridges, this 32-count dance will appeal to the large number of dancers who love Latin style. Although best known for her Irish and Pop dances, Maggie certainly showed us some Cuban hip style here! A nice dance with optional turns for those who enjoy a three-minute burn.

After a short break for lunch (but no break in the social dancing), Barry Amato was next up to teach his new dance, *It's My Life*. This 32-count dance is best described as stylish, with use of hip and knee rolls for added effect. Barry made several style suggestions which were understood by the dancers and which added to their enjoyment. The dance fitted nicely to the music, *It's My Life* by No Doubt.

Max Perry! What more can be said about this man? Teacher, dance historian, raconteur, friend. His influence extends far beyond Line dancing and his new project, the International Line Dance Sport Federation, combines the best of Ballroom, Latin and Line and is moving into dance studios the world over. Possibility Foxtrot was the most eagerly awaited new dance of the weekend and is in LineDanceSport style. Phrased, at 104 counts, 72 plus 32 tag, this is not for the fainthearted but everyone who learned it insisted they had understood the sequence and steps. Although not perhaps as well known as the music for Max's 2003 offering, Spanish Gypsy Dance, Matt Monro's



Dancers from Switzerland get into the groove

You've Got Possibilities really gets into your head...and stays there. It will be fascinating to see how this dance is received when it gets back to the grass roots.

Alan Birchall started off Sunday's workshops with his 64-count dance, *Hot Fudge*, to the track of the same name by Robbie Williams. With just one easy six-count tag this dance attracted a floor full of enthusiasts. The teach took approximately 45 minutes as there are some tricky moments but every-



A colourful Max Perry

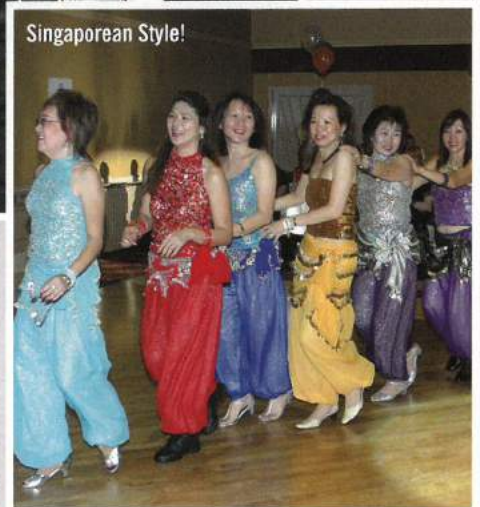
one seemed to cope and enjoy without too many difficulties. One of the interesting aspects of this one was a rather raucous "yee ha" at the beginning of the dance and the side scoot steps in section seven.

Following on from big success with *Are You Ready*, Southport's very own Chris Hodgson told us about the famous acts she'd seen on stage at the Floral in the 1960s. These included The Beatles and Chris said she was privileged to be on that same stage to teach us her 44-count *Let's Dance*. It looks a little tricky on paper but isn't when you dance it. Solid Intermediate and accessible to all, it

"Max Perry! What more can be said about this man? Teacher, dance historian, raconteur, friend."

would come as no surprise if this one is her next hit. The music is very middle-of-the-road and although Chris Rea is not a Country musician, this had a Country Rock element to it and appealed to all.

Peter Metelnick had no idea about the surprises that lay in store for him later that evening as he strode up to teach *Listen To The Rhythm*. If choreography is an art form then Peter is a true master. He is able to produce quality dances like very few others and this was no exception. Turning up the heat with street sounds from Big Brovaz Peter strode around stage as his partner Alison



Singaporean Style!



Maggie's Irish Dancers!

looked after the musical aspects. Starting with Charleston steps and offering some unusual, yet doable, step combinations, the teach was of the highest standard and really added to the upbeat vibe in the hall. There are two tags and a restart in this dance but with a little practice and application we all mastered it (well, almost!) Keep listening for the false ending too!

Male Superstar champion dance Roy Hadisubroto added to the international feel of the Awards with his 32-count *Salsa* dance. If you know some Salsa moves then this dance is for you. If not, why not have a go at this one? The turn lock/step lock figuration in section four was novel and Roy certainly danced this better than us!!

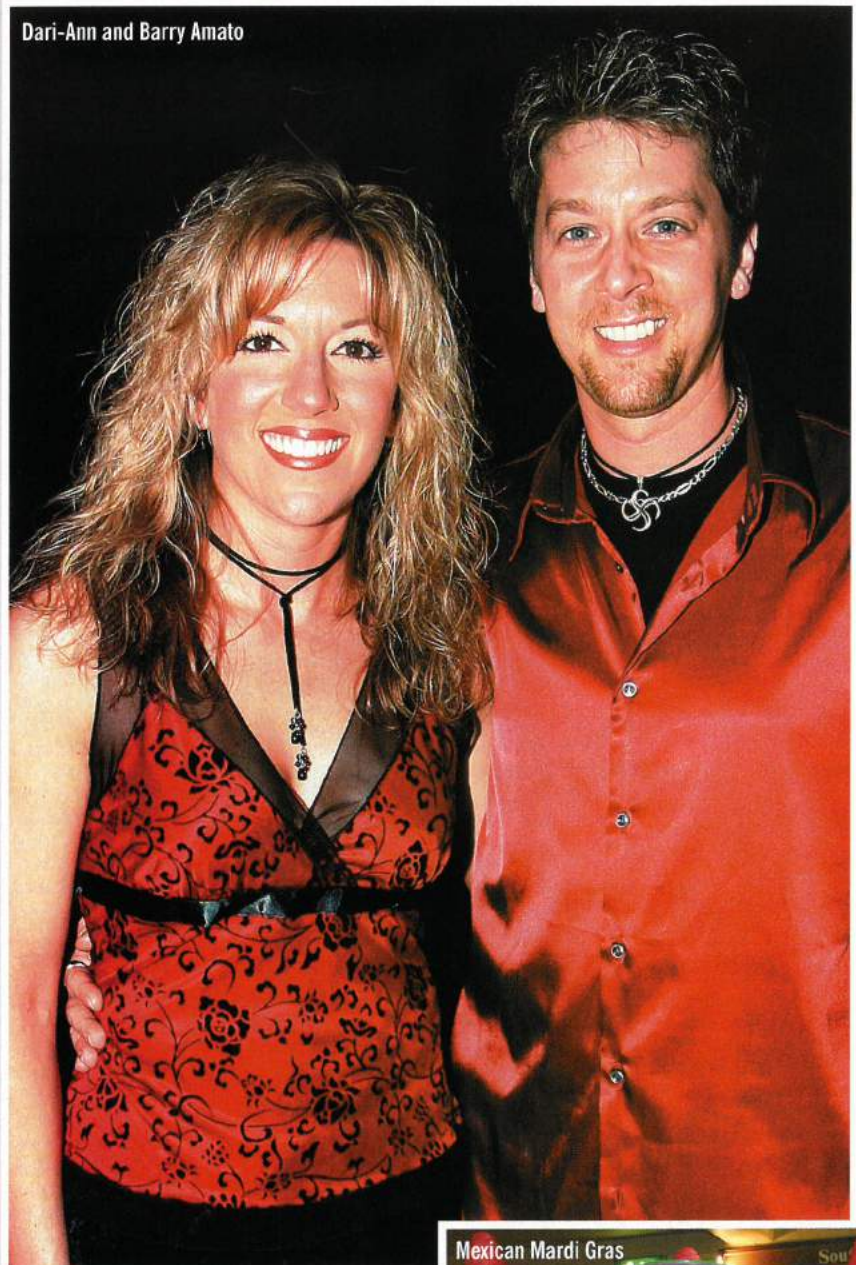
FLORAL HALL - SOCIAL DANCING AND CABARET

From 7pm on Friday night until 2am Monday morning six DJs, under Tim Ruzgar, including Alison Biggs, Steve Neck, Chris Higham, Dave Baycroft and Ed Lawton worked hard to keep the floor full. Imagine the challenge they faced; dancers from around the world all with their own favourites clamouring to do them at the Crystal Boot Awards.

Each night, the hall was decorated specially and our sponsors, Blachere Wonderland Lighting, did a fantastic job of creating just the right mood. It was no expense spared with lighting rigs on stage and hanging from the roof, which created a memorable atmosphere. The *Linedancer* logo also was beamed onto the wall by a lighting rig and every table was decorated with balloons; heart patterns on Friday, red, yellow, orange, green on Saturday and dancing couples and musical notes on Sunday.

As well as keeping the dancers moving between workshops, there was social dancing a plenty, starting on Friday night from around 10pm. Dances nominated for an award were played throughout and we started with a selection that included *Wanna Be Me*, *Shakata*, *Brokenheartsville*, *Somebody Like You* and *Scandalous*. Other floor fillers included

Dari-Ann and Barry Amato



Black Betty, *Bye Bye*, *Mariana Mambo*, *Hole In The Head*, *Country Two-step*, *L-A-Ex*, *The Real World*, *Wave on Wave*, *Take A Breather*, *Mambo Jive*, *La Tenga*, *Elliot's Dream*, *Plain Spanish* and *Sundown Waltz*.

Overseas guests



Mexican Mardi Gras



Ladies in masks



FASHION SHOWS

To vary proceedings, two ten-minute fashion shows were organised for Friday night and Saturday. With choreography from Nicola Lafferty, these mini-shows got a big cheer from the audience and included male and female dancers modelling the latest Line dance fashions from Wowdzone, Masters In Line, Gemini, Artees, Maggie Gallagher and, of course, Linedancer magazine in the shape of our shoe range! Diamante-encrusted belts, T-shirts, tops, dance trousers, and jackets were on display and certainly encouraged sales at the trade stands over the weekend. The fashion shows were a new development and Nicola is to be congratulated for putting together some simple yet effective routines that included music by Survivor, Bryan Adams, Madonna, Justin Timberlake and Shania Twain.



Jenny Stephenson, centre, with her Fahrenheit Dance Team



The Feather Girls, who escorted presenters and winners on stage

MARDI GRAS

Saturday night was the Mardi Gras party and masked ball and presented us with an opportunity to dress outrageously. Everyone got into the spirit of things and there were bright colours on every table. The hall itself was decked out with huge masks to add to the theme. Following a raucous Costume Parade and much strutting of stuff, there was a competition to see who was the King, and Queen, of Mardi Gras. Our Singaporean guests had made a superb effort with Robin Sin as a sultan. Quite how they managed to bring these outfits with them on the 15-hour flight from the far east is anyone's guess but they were a real hit on the night with Robin rightly crowned king. "Queen Emma" Wilkinson of Boots n Blisters fame also made a huge effort and her outfit included an impressive fan of peacock feathers, which, like the outfits that she and her friends wore over the weekend, were home-made but of the highest quality. As the king and queen sat on their thrones on stage a gaggle of excited dancers took photos of them.

Mardi Gras started with several Latin-themed dances - *La Tenga*, *13 Mwz*, *Southern Delight*, *Now Or Never* and *Lamtarra Rumba*. The selection broadened later to include *Blame It On The Boogie*, *Guilty*, *Chilly Cha Cha*, *Shut Up* (both versions), *Hideaway Cha*, *Hillbilly Shoes*, *Latin Groove*, *Drive Me Wild*, *Mas Alla*, *Faded*, *Shakatak*, *Live Laugh Love*, *Dangerous*, *Swing Your Chains*, *Cold Blooded*, *Alane*, *Salsa Latino*, *Powersurge*, *Patient Heart*, *Pot of Gold*, *Cruisin*, *The Sway*, *Nu Flow*, *River Of Dreams*, *Whatever Happens* and *Just Say It*.

Betty Drummond, centre back, with Singaporean contingent



"The hall itself was
decked out with
huge masks to add
to the theme"



Mardi Gras parade



Brian Barakauskas, Barry Amato,
'Queen' Emma Wilkinson, 'King' Robin Sin,
Betty and Dari-Ann Amato

SUNDAY EVENING

RECEPTION AND GALA DINNER

The excitement built up all weekend as we prepared for the all-new Theatre Awards Presentation. As we walked downstairs into the lobby for the reception we noticed that the drinks glasses had been arranged to spell Linedancer. This small example is indicative of the attention to detail undertaken by the Floral Hall staff throughout the event. They were extremely well organised, polite, supportive and patient at all times.

Soon we were able to enter the hall and it looked great inside. As we sat down in preparation for a meal that included a duck, orange and pate starter, a lattice-effect chicken supreme main course with tarragon sauce we had some live entertainment, the four-man Jazz Classique, one of the North West's premier "mood-setting" bands. Drummer, bass, guitar and sax played a variety of smooth songs that included Lullaby in Birdland, Don't Get Around and Summertime. A classic touch on a classy evening...

After the meal it was time to move across to the theatre for the Awards Presentations and Cabaret Show.

THE SHOW

Words, by themselves, cannot convey the true quality of this Sunday evening finale.

Every possible effort had been made to bring the very best performers to Southport for this part of the weekend. As Ed Lawton warmed the crowd up VIPS from Sefton Council, Blachere Wonderland and Forever Living Products took their places with 800 other attendees. Everyone had a fantastic view and although large screens with live projection were housed to the side of the stage, itself decorated with a curtain of light by Blachere Wonderland, they weren't really needed as the Theatre affords a certain intimacy, even to those sitting nearer the back of the auditorium.

This Awards officially started with a Parade of Nominees. This was followed by a warm welcoming speech from the Mayor of Southport, Councillor David Pearson, accompanied by his wife Barbara. He told the audience how thrilled he was that an international event of this type had come to Southport. Councillor Pearson then had the important task of announcing the winner of the Rising Star award. There was a strong field here but the voter favourites were the Country Kittens. Barmouth Babes Cherry and Bethan had a great year in 2003, working hard to develop their vocal skills and to tailor their act for the Line dance market. They were clearly shocked by their win and almost speechless! What a year they've had!

After this, The Voice Of Dance (former *Linedancer* Editor Jamie Pearson) took on the job of Master of Ceremonies. After four

Rob Fowler



Alan Birchall



Outrageous Experience! Members of the Glenn Rogers band...



years away from the hubble and bubble of modern Line he must have been impressed by the world-class performances that he saw throughout the evening.

Maggie's Irish dancers are extremely popular with all of us and never fail to impress. On this occasion they performed to music from Lord Of The Dance. It was a case of quality and variety and nobody quite knew what to expect as Dari-Ann Amato walked on stage to sit atop a large table. Cue Brian "The Body" Barakauskas, UCWDC Champion dancer and inspiration to all. His medley included music from Queen, Vangelis and Jennifer Lopez. The highlight here had to be the "slow motion section" where Barry Amato, sneaking out from under table, tripped up Dari-Ann's suitor Brian B. It was as if time had slowed down and the practice involved in getting this right beggars belief.

Overseas guest Robin Sin and queen of choreography Kate Sala were next on stage to announce the winners of the Dedicated Dance Group award. Magill are an extremely effective duo and the voters put them at the top of the tree for 2003. Chris Owen, on the other hand, had a very difficult year but, after relocating to the Vale of Evesham, really got his act together. His pure vocal quality and Line-dance-ability meant that he still topped the poll and he is eager to hit the road this year and say a huge thank you to his many supporters. In something of a shock, the Mavericks latest album, *The Mavericks* (Sanctuary Records), won the Best Dance Album award. The Mavericks followed up their UK release with a sell-out tour and, of course, dances to accompany their new material...

Meanwhile, back at MIL Central, it was time for the aircraft to leave with the team on board. The theme was the "elements of music and dance." Rachael was your hostess with the mostest and the on-screen production showed her as a flight attendant struggling to control three passengers behaving badly. Happily, MIL landed safely to provide us with some classy dancing in a novel series of routines featuring live music from The Glenn Rogers Experience. Paul McAdam danced to a simple drum beat, Rob danced in classic waltz style, Pedro brought us some rocky turbulence with his street dance routine and Rachael took a leaf out of Liza Minelli's book with her hat and cane section. Masters In Line departed to huge applause and were followed by masters of originality in the shape of Barry and Dari-Ann Amato, who moved it to the tribal rhythm in a funky routine delivered to perfection.

Then it was time for more Crystal Boots to make their way into the hands of deserving custodians. First up, Female Personality of the Year. Could there be any doubt? Not really! Maggie G, who visits more clubs

than anyone else and who maintains a high profile through sheer effort and by "eating, drinking, living and sleeping Line dance" went away with her first trophy of the night. There are many potential Male personalities but once again Mr MIL himself, Rob Fowler came top of the pops as he walked away with another boot to add to his collection.

The Eclipse Dance Team, trained by Cheryl Poulter for UCWDC championship and Line dance events, was a welcome addition to the Sunday night bill. The team won several Divisions at the recent Worlds 12 competition in Nashville and have raised the bar in terms of the team challenge. They showed their world class quality on the night and looked fantastic in their black and orange outfits as they moved in harmony throughout their routine, which was danced to a medley of music by Country diva Reba McEntire.

At this point, Betty Drummond took time out to thank those individuals and companies who had supported the Awards. In her brief but impassioned speech she thanked Blachere Wonderland, Forever Living Products and Sefton Council for making the Crystal Boot Awards possible and for allowing such a wonderful festival of music and dance to take place in Southport.

We now moved from heartfelt to head-on as Emma Wilkinson's can can girls from South London frolicked on stage and did a very

"The variety on offer was incredible with leading dancers representing every style of dance and indicating how much Line dancing has taken from each"

good impression of French Tarts on Tour. A little light relief before we got into the important business of inducting the latest member of the Hall of Fame. There were, it seemed, various potential candidates but no obvious winner. Nevertheless, it was Max Perry and Rob Fowler's job to reveal all. Max told us a short story about the new inductee meeting him 11 years ago at a workshop where the grand master forgot his own dance. The young man who met Max that day and who has joined Rob on many a stage was Peter Metelnick. The Canadian king of choreography now resides in England where he continues to produce some fantastic dances. Choreography is his life and if you think about the huge dance hits he has had both here and abroad you will realise that his position in the Hall of Fame is well deserved.

The Under 16s of Paula Graves Derbyshire-based Latin dance team are true dance champions and they thrilled all present with a fiery yet precise routine. The variety on of-



The Country Kittens

Chris Owen



Mary Kelly



Peter and Alison



fer was incredible with leading dancers representing every style of dance and indicating how much Line dancing has taken from each. Mad Lizzie Clark and Ed Lawton work rather well together on stage too and this time they were a "couple of swells". They got a barrel of laughs and then it was time for Rachael McEnaney and Paul McAdam to present more awards. Peter Metelnick went away with his second boot as International Instructor and Maggie G followed suit in the UK Instructor category.

A great deal has been said about Max Perry but his "GI Joe" swing dance routine was something else. He flitted with light feet across the stage, took us to a new level and then brought the house down. As he departed, Switzerland's Wendy Di Silvestro joined Pedro Machado to introduce the International Choreographer Award. For the third time, Peter Metelnick was the winner and he dedicated this award to his five-year-old niece Amelia who has been very ill of late.

Julie Clarkson's Original Cowboys from Leeds are known as show stealers and their funky 1970s routine was something else. To a medley of music that included Village People's *YMCA*, Rose Royce's *Car Wash*, Kool and the Gang's *Celebration* and The Jackson 5's *Blame It On The Boogie*, they showed that this music is great for dancing and as relevant as ever. But who was the funny, funky little lad in shades who led them on stage? We suspect we'll be seeing more of him in future....!

From boogie nights to hip hop delight as Female Superstar Jenny Stephenson led members of her Fahrenheit Dance Team on stage for some powerful, gritty street dance. As the lights dimmed the girls became luminous! Jenny's on the ball when it comes to modern hits as her dancers got down to music from the Black Eyed Peas.

All types of music are encouraged in modern Line and it was fitting that Beginner Dance of the Year, presented by Barry and Dari-Ann Amato, went to a popular piece of Country music by Susan Ashton and an even more popular dance, *Closer*, by Welsh choreographer Mary Kelly, who was on hand to collect her covered award. She dedicated her Crystal Boot to all choreographers. "Their work, she commented, "makes our dancing possible".

Shakatak was probably the floor filler of 2003. Written in 2002, this dance has really stayed the course where so many have proved ephemeral, five-minute wonders. Kate Sala's stature within Line dance has grown during this period and she is now recognised as one of the leading choreographer-instructors on the circuit. With current hits *La Tenga*, *Bye Bye* and *Mariana Mambo*, Kate's success with Shakatak was assured in the mind of

the voting public. She rarely fails to deliver and therefore it came as no surprise when she won Intermediate Dance of the Year for her Shakira hit of 2003.

Advanced Dance of the Year went to *Somebody Like You* for the second time! Alan Birchall, dressed in Reebok trainers ("Well, everything from Bolton," he joked) and silver shirt and tie made specially by club member Linda Balshaw was shocked and surprised to receive his Crystal Boot and he thanked his

"He kept us in suspense for a few seconds more before telling us that the Linedancer Magazine Dance Of The Year for 2003 was..."

supporters for all their efforts during 2003. "Every time I do it it's like dancing it for the first time every time," he said, "and I know dancers feel the same way." One thing is for sure, *Somebody Like You* will be on the floor for quite some time!

But who would take the big prize? There were several dances in contention but it was with baited breath that we waited for Tim Ruzgar to make the big announcement after he made the comments that started this report.

He kept us in suspense for a few seconds more before telling us that the *Linedancer Magazine Dance Of The Year* for 2003 was... *Shakatak*! A fantastic result for Kate Sala and for Line dancing. It was truly a deserved winner for Nottingham's finest and, as she said her thank you's, she admitted that she never thought that *Shakatak* would take two Dance awards on the night!

As the Awards Presentations drew to a close, all the winners stood on stage to the cheers of their many fans. The 2004 Crystal Boot Awards had been a huge success and we left to dance the night away at the post Awards VIP party in the Floral Hall.....



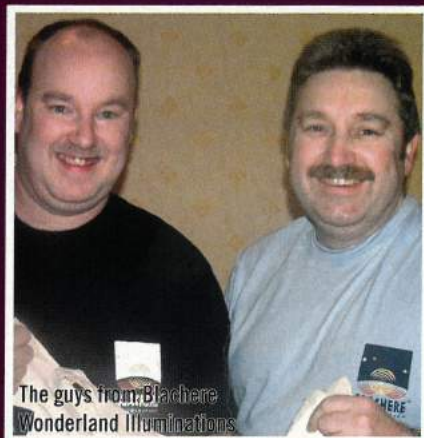
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Maggie G and proud Mum

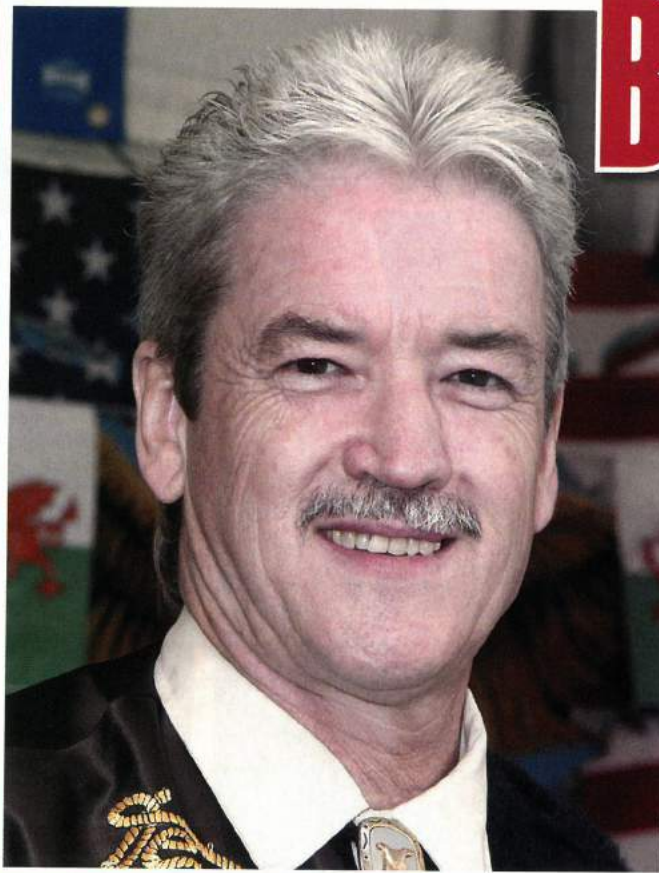


Can Can Dancers



The guys from Blachere Wonderland Illuminations

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 Pictures of this event are available to buy via...
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Bobby Jones

Pure Welsh Gold

I could listen to Bobby Jones all day, and then some. When he sings a ballad those smooth tones just wash over you, writes Rick Wise.

Bobby Jones is a truly unique Welsh Country singer who has stamped his mark on the Line dance scene. A likeable and very easy man to talk to, Bobby comes from a musical family (what else would you expect, living in the "Land of Song") and first started playing guitar at the age of 13 in his home village of Caersws, mid Wales. I first heard him sing at a Line dance club in Barmouth, on one of our regular visits to the seaside resort set in the heart of Snowdonia.

He has a mellow tenor voice cast in the Alan Jackson mould and a relaxed stage presence which always seems to beg the question, how do such rich velvety tones come forth with such apparently effortless ease?

"I was much influenced by Buddy Holly in my early years, says Bobby, "and when I first started playing the clubs I sang a lot of Buddy's songs, some Cliff Richard, Everly Brothers and the like. My first gig was at the local Railway club and I can remember being paid the princely sum of £4! Bobby gradually began to include more Country music into his sets after being influenced by artists like Hank Williams and Merle Haggard. "I really felt the strain of doing comedy, because most of it was ad-libbed," says Bobby "when comedian Les Dawson tragically died from a heart attack, I thought aye, aye, - its time to pack this in before it's my turn!"

Although he still plays to suit the audience, Country music has become his first love with influences like Alan Jackson, George Strait and, more recently, Garth Brooks. Of course, he is very much at home with the Line dance scene. "I don't often tell the floor what they can dance to a particular number, because different clubs have their own preferences but the floor always seems to be full wherever I play," he laughs.

It is obvious that Mr. Jones loves to sing in front of a live audience and he told me that he finds the adrenaline rush and the audience feedback very stimulating and important. "I have to dig deeper to set the scene for myself in the recording studio. With a live audience the feedback lets you know that you've created the right atmosphere."

For the last 10 years Bobby has not only been exporting himself further afield into Line dance and Country clubs but has found himself very much in demand for Line dance festivals and special Country music events. "One of my special memories was playing at a big Country and Western and Line dance event at Prestatyn," he recalled during our conversation. "Princess Diana's funeral had only just taken place and, although I had learned the song *Candle In The Wind* a few days before, I was not expecting to perform it. However, I was prompted to sing it at the close of the evening and I will always remember that moment in time. At the end of the song there wasn't a dry eye in the house,

and a very big lump in my throat. It was very emotional."

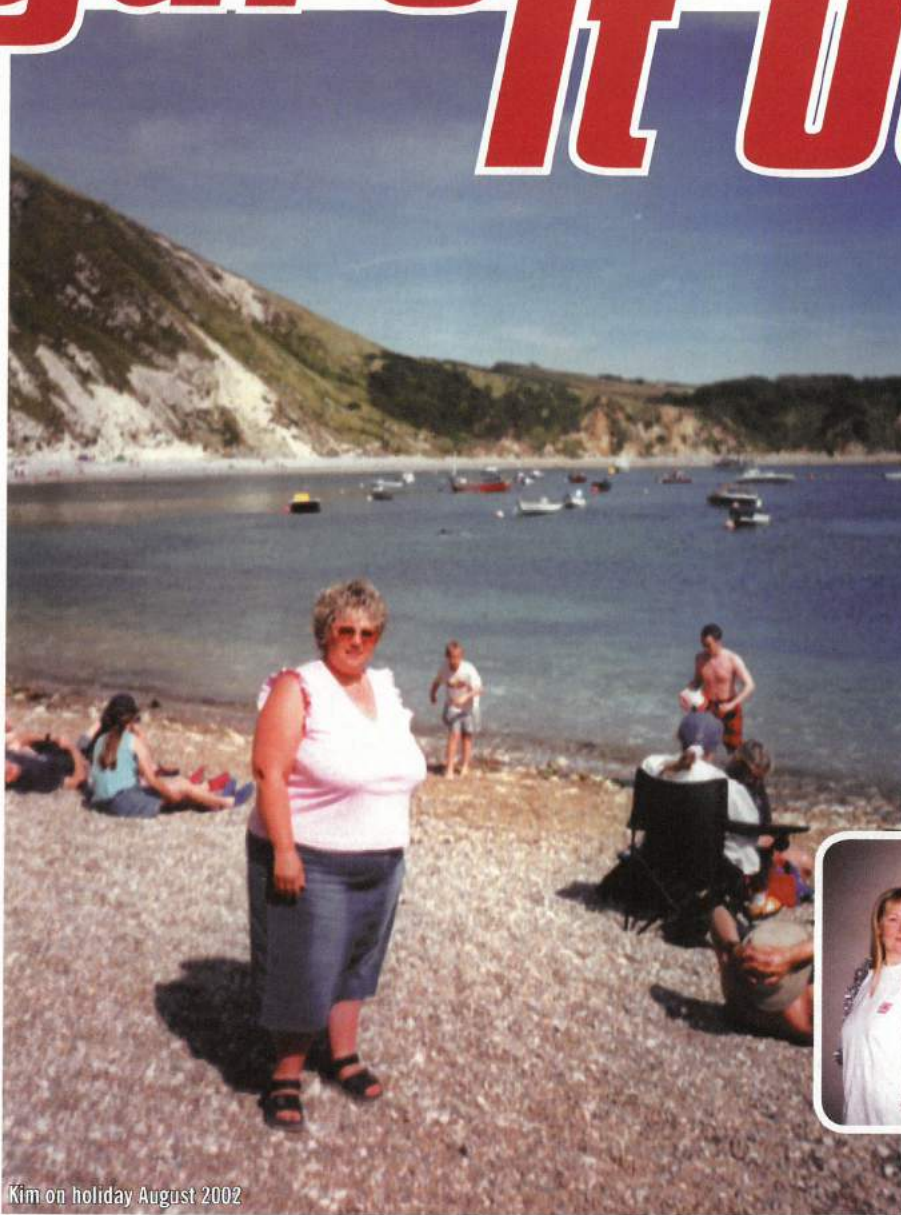
As always, Bobby paid tribute to his family, especially his wife Anthea for supporting him through good times, and times when the work wasn't so thick on the ground. "Couldn't sing a note without her, much less get out on the Road and work the clubs!"

After 30 years in the business, Bobby really enjoys singing and being part of the dance scene. He is one of the most modest stars you could wish to meet. A lovely man, a great singer, and a piece of pure Welsh Gold.

(Rick's footnote: Bobby will be appearing again along with a great line up of other stars at the free Barmouth Country Music and Line dance festival on 3rd and 4th July.)



Figure It Out



Kim on holiday August 2002



Kim Lakin is just a shadow of her old self these days, thanks to a dietary plan provided by her local branch of Weight Watchers and exercise, including Line dancing at Nita Pearson's class in Whitwick. Janet Slattery met up with her at home to find out how things are shaping up.

Kim greeted me with a nice smile and warm handshake on a cold and frosty day. She introduced me to her husband Michael who has been so supportive since she decided to tackle her weight problem once and for all. She had already shed a few stones when she started Line dancing in March 2003 and by Christmas another four stone five pounds had disappeared bringing her to a new slim-line figure down to just over 14 stones – thanks to support from fellow Line dancers who sponsored her slimathon for a children's charity.

"It was their support which spurred me on to try a bit harder,"

"It was their support which spurred me on to try a bit harder," she said, "and pledges that came in helped me raise almost £70 in sponsorship. Maybe I can increase this sum by holding another charity dance and raffle when I have reached my target weight so that I can give it all to a children's charity." She showed me a photograph of herself taken in August 2002 when she weighed just over 19 stones. "I looked at it and decided I had got to do something," she continued. "I was getting short of breath and because I suffer from asthma my health was at risk. I couldn't do the things I wanted to do or wear nice fashionable clothes. Any sort of exercise, including walking was out of the question, so this is why I was determined to succeed and joined Weight Watchers."

In the past Kim had tried numerous diet plans. These failed because counting the calories was too complicated or the diet did not help her lose weight fast enough. She became disheartened. "I find the Weight Watchers healthy eating plan very easy and I can eat what I like, provided I count the points. That's the hardest bit – writing it all down," she laughed. Michael helps a lot. They have thrown all the old foods out of their cupboards and only eat low fat foods, fresh fruit and vegetables. Junk food and nibbling in between meals is definitely out.

Kim put the photograph to one side: "I was 9 stones when I got married," she said. "I put on weight before our son Matthew, who is now eighteen, was born, because we had difficulty conceiving a child and I had to take a fertility drug. I also had a thyroid problem, which did not help matters. After Matthew was born the pounds just seemed to pile on."

Kim is bubbly, petite and very attractive. She likes nice, fashionable, clothes and always takes the time to dress up for her Line dance classes and put on her make-up. "I want to feel good when I go out and that's one of the good things about going to my Line dance class. I enjoy it and everyone is so friendly. I have never been made to feel conscious about my size. Everyone is accepted for what they are, regardless of size and shape. Nita is an excellent teacher, I don't mind what's on the play list, I just love to dance! My favourites at the moment are *Paper Roses*, *Penny Arcade* and *Closer*." Kim is convinced that Line dancing has helped

her in her battle with the bulge. "I firmly believe it has toned my muscles and helped keep my weight stable. I enjoy walking and aquarobics so think of it as not just a nice social evening but a form of exercise."

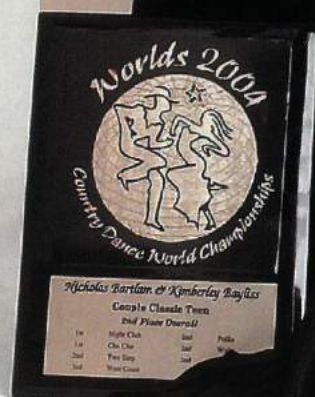
Slim-line Kim has shed more than four stones and her New Year Resolution is to reach 10 stones, increase her Line dancing to twice a week, join a gym club and buy a whole new wardrobe of clothes. "I've thrown all my old ones away and don't ever want to go back to what I was. My eating habits have changed and I'm more in control now. The last sixteen months have been a struggle but I'm determined to be noticed on the beach this year...for a totally different reason!"



Kim with teacher Nita Pearson

West Midland Winners!!

Tim Matthews talks to all-new
champion Line dancers Nic Bartlam
and Kim Bayliss.



Nic and Kim do most of their talking through dance but after a while they open up about their love of dancing and the many influences that have shaped their careers so far. Both of them are under the expert eye of West midlander Alan Young who runs the very successful Young Rhythm Stompers in Brownhills as part of his Youngdancentre.

Alan has taken Kim and Nic under his wing and his tutelage has bought them much success, particularly at the recent World Championships in Nashville. Kim, dancing with Alan, made a strong showing in Pro Am Youth Novice Division and, with Nic, came second in Teen Classic (Couples). A great achievement by any standards but Nic went one further by winning the Teen Novice Male Line Division.

You might expect that two young dancers who train for often more than eight hours a week together to fall out or argue but they are as friendly off the floor as they are at one on it. "It was Alan who got us dancing together," says Nic, "and we've enjoyed dancing with each other since then." Kim agrees. "We were both really nervous to start with I think but Alan's really brought us out of ourselves and I think Nic and I would both like to take our dancing as far as we can."

"We have concentrated on technique for some time now," adds Nic, laughing. Kim smiles back. You get the impression that Alan commands their fullest attention. It also

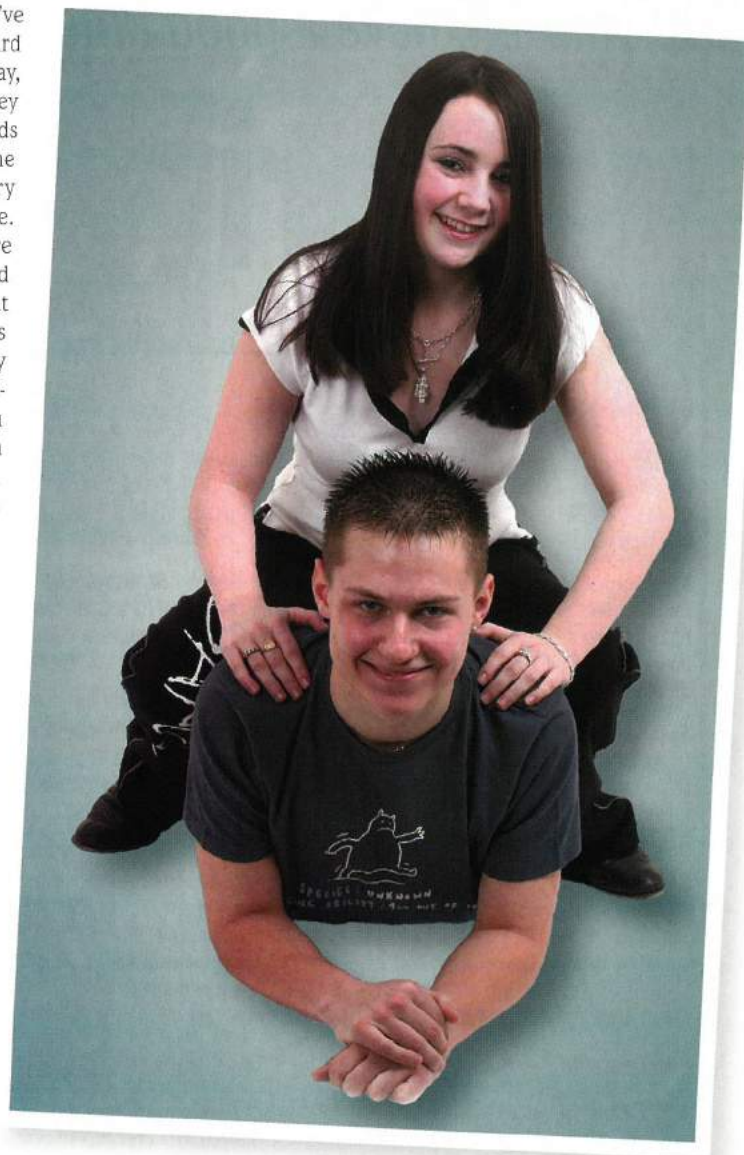
looks like they've learned some hard lessons on the way, even though they take the demands of competing at the highest standard very much in their stride. Both teenagers are remarkably relaxed about the amount of practice it takes to get to – and stay at – the top. "Dancing at competition has made us much more confident and outgoing," admits Kim, "but Nic and I have never had a disagreement!" More laughter! Is there something they're not telling me?

Of course, I remember meeting Nick at a CWDC event at Pontins, Southport, when he was starting out. The shy youngster that I talked to then is just so much more confident today. Alan Young told me that Nic was one to watch. Looks like he was right.

Clearly, both Kim and Nic have great talent but they're very laid back about it all. Going to Nashville was "a huge thrill" for both of them. After all, how many of their school friends can boast of competing at a World Championship event of any type and at one of the world's leading hotels? Once again, the benefits of introducing young people to Line dancing are obvious.

Music is a big part of Nic and Kim's life in Line. Nic says he likes Country, Pop and Michael Jackson (but maybe not in that order) whilst Kim is a little groover and enjoys listening to Liberty X, Beyonce and Blazin Squad. "We'd rather be dancing than going to school," says Kim. Nic, on the other hand, is balancing exams and dancing, which is not easy. "I think we're both sensible about school work," he adds.

Nic and Kim are another fine example of two young people who have put a great deal of hard work into their Line dancing to great effect. Nashville was, perhaps, just the start...



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

“Charity Lines . . .”

Diary Dates . . .

Friday 12th March at Winsford Civic Hall, Winsford, Cheshire in aid of St. Luke's Hospice featuring Vegas and instructor Dave The Rave. Tickets just £6 in advance or on the door. Please phone (01270) 215790 or (01606) 883225 for further details. Raffle, bar/refreshments and tombola on the night...

Saturday 13th March at Stockport Town Hall, Edward St, Stockport, from 8pm-midnight. Cadillac Ranch is holding another fantastic charity event in aid of children who live with Epidermolysis Bullosa. There's live music from Left Hand Drive, the Cadillac Ranch disco, late licensed bar and large dance floor. Tickets £6 in advance, £8 on the night. Phone Jean or Ged on (0161) 494 6804 for details.

Saturday 13th March at the Broadfield Barton Community Centre, Crawley, West Sussex, from 7.30-11pm in aid of the Lord Whiskey Animal Sanctuary. It's dance dance dance plus raffle and a Name That Bear competition! Tickets £6 in advance to include a buffet. For further information please contact Chris and Roy Bevis on (01923) 437501 or Phil Carpenter on (01737) 249368. E-mail, phil-and-caroline@supanet.com

Saturday 27th March at Crawley Leisure Centre in memory of good friends with all profits to Cancer Research and featuring Liam Hrycan, Alan Livett, Sarah Fenn-Tye and dance troupe, Julie Mott, Big Dave Gas Tap, Karen and Barry Jones and Teresa and Vera. This is an early warning about a huge event featuring leading figures within the Line dance world. It's all in memory of the late Irene Kiener and Boba Heath. If you'd like to be involved please phone Line dance Crazy or e-mail, barry@linedancecrazy.com

Saturday April 3rd at the West End Conservative Club, Ashton-Under-Lyne, Manchester, from 7.45pm-11.45pm in aid of the MS Society. Miss America's chosen charity for 2004 is the MS Society and after a successful first fund raiser here's your chance to dance dance dance to four hours of non-stop Line dance hits. Requests played, the best mix of music. Nice floor, great sound system, excellent facilities. Tickets just £4. All proceeds to charity with further details on (07971) 919143 or via, alisonausterberry@hotmail.com.

Saturday 10th April at Brook Street Hall, Brook Street. Sutton-in-Ashfield, Notts. G-Force Line Dancers present a social night in aid of the Claire Scothern Appeal. This is an important event to raise money for a local good cause. Tickets cost £3 and the doors open at 7.30pm. Please contact Gaye or Mick on (01623) 403903 for further information.

Saturday April 17th at the Bridgend Recreation Centre from 7pm til late featuring Diamond Jack, Charlotte Macari and a chance to dance all night. The Tenovus Toe Strut is being held at the Brigend Recreation Centre and tickets for this important event are priced £10 with limitations on numbers available in order to ensure comfort for dancers. Please call (01656) 783378, (01656) 784762 or (01656) 741870 for tickets, reservations or further information.

Saturday 24th April at the Oaktree Centre, Mansfield, from 7.30 til late. Only £3 to get in. Music by Dangerous Johnny. This is another great charity event from Lauren of Dusty Boots LDC. For details telephone Lauren (01623) 650817.

Friday April 30th at Bids Club, Sutherland Rd, Longton, Stoke-on-Trent from 7.30pm til late. A charity night starring Dave Sheriff in aid of the North Staffs Transplant Team. Your DJ is Dave Walton. Tickets just £4! For tickets and details please phone (01782) 395378.

Saturday-Sunday May 1st/2nd at Ramp City, Blackpool, in aid of the NSPCC. A Western weekend featuring live Country music, Line dancing with tuition, live radio broadcasts, classic car and truck displays, funfair, car boot, sideshows and much more! Full passes for tents, caravans and motor homes cost just £20 per person for three nights camping, event passes for two days and Country music each night. (12-17 year-olds cost £10 and Under 12s admission free.) Phone organiser Mick Lucas on (07762) 041771 for further information...

Sunday May 16th at the world famous Velodrome, Eastlands, Manchester, from 10am-5pm featuring Maggie G and DJ Tim Ruzzar in a great day of social dancing in aid of the British Heart Foundation at this prestigious venue. This is a major BHF fundraiser and it's just £5 to get in. You are encouraged to become a sponsor. Please phone (0151) 236 6988.

CW Fund Raiser



A Country and Western fund raising event, organised by Jim and Carol, who are part of a small Line dancing group based in Bontddu, a small village between Dolgellau and Barmouth, was held in the Village Hall on St. Valentine's night on 14th February. Around 60 keen Line dancers and Country music lovers stomped up an amazing sum of £707.48 made up of donations, raffles. Many of the prizes were given by local businesses, cowboy bingo, and a five-minute auction. We would also like to thanks to Barmouth Buckles and Boots for their kind donation towards our event. Jim was the DJ for the night, and later on, to enable everyone to catch their breath,



a hotpot supper was provided mid-way through the evening. In all it was a great night and once again, Jim and Carol would like to give special thanks to everyone who helped and donated. Hope

House has also asked us to say a big thank you to everyone involved.



Wild Stallion Raise More For Charity



Thanks to Joanne Adcock for the following report: "Since our last event we have donated a further £200 to Lupus and a further £838 to Children In Need. On Sunday 30th November 2003 we held a sponsored eight-hour Line dance in aid of Radio Broadlands Operation Santa Claus charity and we raised an amazing £8,000. Thanks you to all who took part."

"On Friday 5th February we invited Dale, from Broadlands Radio, to collect the cheque (see photo) and our entertainment for the evening was Plain Loco. In just 13 months the Stallion Fundraisers have donated over £3,000 to charity, bringing the total raised in over six years to over £6,000. Many thanks to Sandra Butler and all the members, family and friends at the Wild Stallion."

Rainbow Appeal Shropshire



Alan and Barb of Feel The Beat LDC provided the music as dancers from Shropshire got together to raise an impressive £813.20 at a special event held at the Berrington Village Hall, Berrington, Shrewsbury. The money was donated to the Rainbow Appeal at the Royal Shrewsbury Hospital. Well done to all concerned!

Dream Come True For Lyn!

Thanks to Lyn Williams for this update on her efforts to support the Meningitis Trust through Line dancing. "As you know, I have had a long time dream to write some lyrics and turn them into a CD for Line dancers. Well, that's happened! Paul Bailey has produced some wonderful music one a specially produced three-track CD with 50% of all profits going to the The Meningitis Trust."



"Meningitis is a devastating illness that will take a life often within hours of any first symptoms showing up. It not only strikes at the very young but those are obviously the ones who attract most press coverage, we are all vulnerable. Those who do survive nearly always have severe conditions to cope with and amputations are common. Ed Lawton has agreed to write a dance for the song, which, is called *If I Could Have This Dance*."

Lyn told *Linedancer* her story: "I didn't know how I could take the words and turn them into a song. I started putting on live band events in January 2003 and Paul Bailey was one of the acts booked for last November."

"Later, I had a courtesy call with Paul about playlists, directions and that kind of stuff, during that conversation I plucked up the courage to ask if he would look at some lyrics I had penned a few weeks before. He told me he had just finished an album and had some time so to send them along and he would look at them. I had no idea if they would work and had asked just to tell me straight if they were rubbish and maybe give me some pointers."

"I was totally stunned when about a week later a CD landed on the mat; the music I was hearing I was hearing for the first time but the lyrics I knew off by heart and no changes, they were all my own. This really is a dream come true for me! This project will really make a difference and has the potential to reach right around the UK and even further afield."

At the moment the cd is only available from www.mjmusicshop.co.uk or from a local store in Stroud, Gloucestershire.



Lin Booth's daughter Lauren has been helped by the Meningitis Trust

Wellington Western Dance

On Saturday 21st February a Western dance was held at Wellington Community Hall in aid of Macmillan Cancer Relief in the Hereford area. It is an annual event, held in memory of Claire Rooke, who died from cancer in 1998. She was a keen Line dancer. The event raised £1,000 and was organised by her husband and her family. They would like to thank everyone who helped, including: Golden Valley Strollers; Canned Country; Teme Valley Shufflers; Best of Friends Dance Ranch; Steppin Country; Crazy Boots; The Old Auction Rooms Disco; Thanks to Mary Baker for the report.

In Carnforth

Thanks to Mrs J Cooke of Nether Kellet, near Carnforth, Lancs, for this report: "On Sunday 25th January a cheque for £1500 was presented to Mrs Fiona Crombie of Cancer Research UK by Carnforth Country Linedancers."



"The money was raised by holding regular Sunday night dancers at the Carnforth Ex-Serviceman's Club and other socials throughout 2003. The photograph shows Mrs Sue Jamieson (left) presenting the cheque to Mrs Crombie, with club members behind."

Over the last three years the club has raised £4,000 for charities including NW Air Ambulance, Derian House, RSPCA and the Lancaster branch of Animal Care.



Album Reviews

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

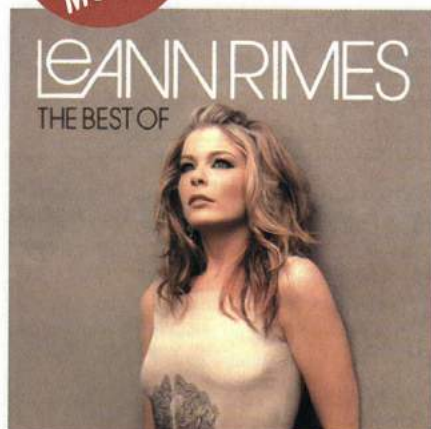
LEANN RIMES *The Best Of*

CURB RECORDS - 504 6714812

Listen ★★★★★

Dance ★★★★★

ALBUM
OF THE
MONTH



LeAnn Rimes is a superstar singer with global recognition. She now releases her 20-track *The Best Of* album. Let me warn you that there is a US version of this album called *LeAnn Rimes-Greatest Hits*, which has different tracks on it. This European version is far superior! We have and will use many of the tracks on this album for Line dancing...

The first track is the wonderful *Can't Fight The Moonlight* (98 bpm) from the brilliant film *Coyote Ugly* and you will all remember dancing Chris Hodgson's *Sweet Surrender* to this one. *But I Do Love You* (82 bpm), *Please Remember* (62 bpm) and *The Right Kind Of Wrong* (95 bpm) are all other good tracks from the *Coyote Ugly* soundtrack, the latter showing five dances to it on our website

Life Goes On (96 bpm) was another track that produced a few dances and again Chris Hodgson did one to the Almighty remix, not included here. *How Do I Live* (68 bpm) is a Night club Two-step and also included is the Dance Radio Edit (128 bpm) that spent many weeks in the top 20 and helped establish LeAnn in the world market. You may remember doing Rob Fowler's *B.U.U.T* to this.

I Ned You (72 bpm) was the title track from the album of the same name back in 2001, which also had the *Coyote Ugly* tracks on it. *We Can* (130 bpm) is one of three new songs and it's an absolutely brilliant dance track! Written by the great Diane Warren this is one of the best dance prospects I have heard for a long time. *Last Thing On My Mind* (100 bpm) is another

new one, is a duet with Ronan Keating, who also co-wrote the song and it's a little beauty! At the time of writing Maggie Gallagher was just about to release a dance to it and I am sure it could prove to be another hit.

This Love (130 bpm) is the last of the new ones and this is a fast waltz co-written by LeAnn and will be the first single off the album. Whilst not perfectly phrased, with the right choreography this is another with huge potential.

Suddenly (125 bpm) is from the awesome *Twisted Angel* album and this was one of my favourites. There are a few dances to this one showing in the *Linedancer* internet database and I urge you to take a look at them. This is a superb track, one of LeAnn's best ever! You will of course remember early hits like *Commitment* (110 bpm), still being danced today, *Blue* (92 bpm), and *One Way Ticket* (120 bpm), still a great alt. Country track for *Black Coffee*.

Then there is the cover of Patsy Cline's *Crazy* (73 bpm) and a cover of *You Light Up My Life* (80 bpm), throw in her duet with Elton John; *Written In The Stars* (63 bpm) and we close with the Latino Mix of *Can't Fight The Moonlight* (115 bpm).

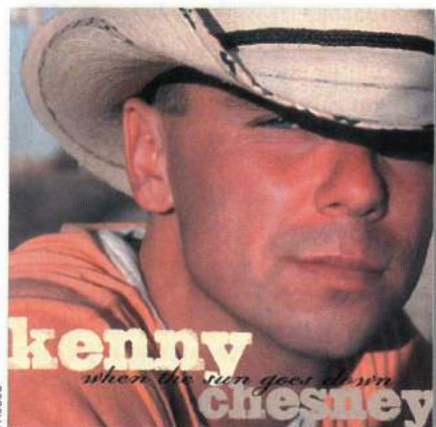
LeAnn Rimes consistently produces good albums of varied music for most musical tastes. From Country diva to funky young chart topping singer! This collection of LeAnn Rimes work is a must for those that know and love her work...

KENNY CHESNEY *When The Sun Goes Down*

BNA 82876590902

Listen ★★★★★

Dance ★★★★★



Kenny Chesney is currently the biggest male star in Country music. This new album sold over 500,000 copies in the USA in the first week after release! The opener is *There Goes My Life* (70 bpm), which has been a number one hit in the States for Kenny. The song is a poignant story of a young man getting a girl pregnant and thinking his world has ended but he changes his thoughts and realises how good his life is as she grows into a young woman and eventually leaves home. *I Go Back* (90 bpm) is one of the four songs on the album that Kenny wrote, and is a reflection of his life. With its solid beat and catchy chorus this has strong possibilities to be a dance hit.

The title track, *When The Sun Goes Down* (104 bpm) is a duet with Uncle Kracker and what a cracker it is! This brilliant track has got to be a huge summer dance hit. *The Woman With You* (70 bpm) is a song about how girls aspire to do great things in life, but often fall in love and settle down and have kids, but are contented with their lot. *Some People Change* (86 bpm) is a good song but the lyrics are all about being politically correct. Nice rhythm, nice song, but not sure about the dance appeal. *Anything But Mine* (73 bpm) is another at slower paces and takes Kenny back to one summer when he was a teenager and fell in love for a week, spent it on the beach, and all that those days entailed. *Key In The Closet* (139 bpm) is a brilliant little dance

track with all the right ingredients to be a hit, with its good beat, catchy chorus, and being at a good strong pace. One of the best dance prospects on the album.

When I Think About Leaving (76 bpm) has Kenny talking as well singing on this laid back number, which could surprise, and tempt someone to write a dance to it. *Being Drunk's A Lot Like Loving You* (120 bpm). Well the title says it all! Actually this is a gorgeous waltz, and as waltzes seem as popular as ever, who knows, this could be a hit. *Outta Here* (124 bpm) is for me the best dance track on the album. It is a nice paced Cha Cha, that whilst somewhat faster, will put you in mind of Daryl Worley's *I Need A Breathe*. This has got Line dance hit written all over it! *Old Blue Chair* (65 bpm) is another of Kenny's own songs, which tells of his favourite place on a beach in the Caribbean. Nice track but a little slow. There are three bonus live tracks on the album; *Live Those Songs* (128 bpm) a good upbeat Cha Cha, *What I Need To Do* (78 bpm), and the Country standard *Please Come To Boston* (87 bpm).

This album is destined to sell millions worldwide. Whilst I think that it is a great album, both this and *No Shirt, No Shoes, No Problem* for me, fall a little short of *Everywhere We Go*, in my humble opinion, Kenny's finest work. I am confident that there will be a few dance hits from this album and it is well worth buying yourself a copy.

Dance

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

Listen

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

◀ Half star

Jason McCoy is one of Canada's best-kept secrets. This Ontario native is 33 years old and he already has had major awards successes over there. He went on the road when he was eighteen and in 1994 he was signed to MCA Canada (now Universal) and he now releases his fourth album "Sins, Lies and Angels".

We start off with *Please Please* (130 bpm) and what a great Country Line dance track it is. Think Mavericks meet Derailers with a sprinkling of BR 549 and you will know what I mean, awesome opener! *Still* (110 bpm) is a nice Cha Cha. Vivienne Scott, Canadian choreographer and *Linedancer* correspondent, has written dances to a few of the tracks including this one, called *Still Waters*, an intermediate dance and you will find the scripts on our site. *Guardian Angel* (108 bpm) we are only three tracks in and yet another good dance track! This track has a good beat and is a strong possibility for someone to write a dance to it.

I Lie (95 bpm) is a stunning waltz and was, like all but two of the tracks, written by Jason, whose heartfelt vocals, along with the Wurlitzer organ, makes this song a joy to listen to, although I am sure we will all be dancing to it soon. *It Ain't Easy Being Me* (76 bpm) we could all relate to the title of this Night Club Two-step.

I Feel A Sin Comin' On (143 bpm) This is an awesome polka track in the vein of the Dixie

Chicks' *Sin Wagon* so would be perfect for *Lightning Polka*, however I feel sure that this will have its own dance to it soon. *Wildflower* (69 bpm) slows the tempo down but is a beautiful song nonetheless, whilst *She Ain't Missin' Missin' Me* (120 bpm) picks things right back up and is another good paced Cha.

She'd Rather Be Lonely Than Sorry (105 bpm) is another fine Cha Cha with the opening line "She watches the couples that dance on the floor" and the song is set in a dancehall. Reminds me of the Bellamy's *Vertical Expressions*. *You Still Do It For Me* (94 bpm) is a slow Cha Cha love song. Shades of Lyle Lovett in Jason's voice on this one. *Thrown Out Of Love* (114 bpm) is a good West Coast swing and Viv Scott has written a beginner/intermediate dance to it called *Castaway*. The final song, *Old Chunk Of Coal* (114 bpm), is a really cool track that finds Jason sounding like the great Hank Williams. The excellent guitar picking and the muted trumpet add so much to this classy track, and again Viv has written a beginner dance called *Diamond In The Rough*.

So there you have it, yet another new name for you in Jason McCoy who not only sings and plays guitar on the album, but he wrote/co-wrote most of it as well as co-producing it, what a talent! Every now and again an album of high quality country music comes along, and this is one of those. Coupled with the fact that every track is danceable, I very highly recommend that you order yourself a copy today!

JASON MCCOY *Sins Lies And Angels*

OPEN ROAD ORCD7202

Listen ★★★★★
Dance ★★★★★



Mark Wills' voice has been prominent in Line dancing in recent times on the duet with Lee Ann Womack *Never, Ever, and Forever* for the dance *Serenity*.

The first cut, *And The Crowd Goes Wild* (96 bpm), has been a massive hit in the States and is destined to become a bit of an anthem. The phrasing would mean clever choreography would be needed to make this a successful dance. *He's A Cowboy* (82 bpm) has a good story to it, and with the sentiment, and the steady beat, this might just inspire some erstwhile choreographer. *That's A Woman* (70 bpm) is a stunning Night Club Two-step and these songs are Mark's trademark. His smooth, powerful voice takes you into every word of the lyrics. *Prisoner Of The Highway* (93 bpm) is a duet with Ronnie Milsap and is a trucker's anthem. This rock infused track has a powerful beat and is a strong candidate for the dance floor. *What Hurts The Most* (68 bpm) is another powerful ballad that is Night club in motion. The strings on the backing are superb as is Mark's voice on this little beauty.

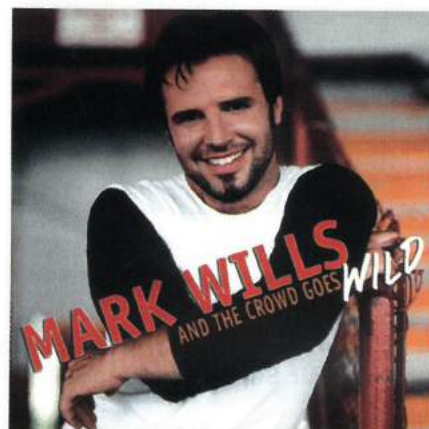
What She Sees In Me (80 bpm) is definitely one for the ladies to show your man how much you appreciate him. *Married In Mexico* (82 bpm) has a nice beat and a nice sentiment and *Nothing But A Suntan* (100 bpm) could end up being a summer dance hit. *How Bad Do You Want It* (95 bpm) has much more of a "rock" feel about it and this is another with dance floor possibilities. *I Just Close My Eyes* (78 bpm) is another slower, stunner written by most of the *Amazed* team and this is in the same league. Finally, we have *A Singer In The Band* (75 bpm) and it's a great song to close with. This is one of those "hit the repeat button" songs that I just love. It is sure to delight those of you who like to dance to the slower ones.

Mark Wills has an amazing voice. I have all his albums and have been a fan since his first single release, *Jacob's Ladder*, back in the early nineties. This album is not the hottest dance album you will hear, but it is New Country at its very best. If you haven't yet sampled the delights of this talented artist I urge you to do so now with this album.

MARK WILLS *And The Crowd Goes Wild*

MERCURY B0001012-02

Listen ★★★★★
Dance ★★★





Sweet Surrender



Chris Hodgson

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Toe Touches, Cross Shuffle, Side Left, Touch, Side Right, Touch.		
1 & 2	Touch right to right side. Touch right beside left. Touch right to right side.	Side Together Side	On the spot
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Step Cross	Left
5 - 6	Step left to left side. Touch right beside left. (angle body slightly right)	Left Touch	
7 - 8	Step right to right side. Touch left beside right. (angle body slightly left)	Right Touch	Right
Note:-	Click fingers on touches, counts 6 and 8.		
Section 2	Step Forward, Touch, Back Lock Step, Full Turn Back, Left Shuffle.		
9 - 10	Step forward left. Touch right behind left.	Forward Touch	Forward
11 & 12	Step back right. Lock left across right. Step back right.	Back Lock Step	Back
13	On ball of right make 1/2 turn left, stepping forward onto left.	Turn	Turning left
14	On ball of left make 1/2 turn left, stepping back onto right.	Turn	
15 & 16	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
Section 3	Right & Left Swivels (Skates), Grapevine 1/4 Turn Right, Step Forward.		
17	Step right in place, on ball of right swivel heel to right lifting left slightly.	Right	On the spot
18	Step left in place, on ball of left swivel heel to left lifting right slightly.	Left	
19	Step right in place, on ball of right swivel heel to right lifting left slightly.	Right	
20	Step left in place, on ball of left swivel heel to left lifting right slightly.	Left	
21 - 22	Step right to right side. Cross left behind right.	Step Behind	Right
23 - 24	Step right 1/4 turn right. Step forward left.	Turn Step	Turning right
Section 4	Toe Touches with 1/4 Right x 2, Left Shuffle, Cross, Unwind 1/2 Turn.		
25 &	Touch right toe back. Step right beside left making 1/4 turn right.	Toe Turn	Turning right
26 &	Touch left toe beside right. Step left beside right.	Touch Step	On the spot
27 &	Touch right toe back. Step right beside left making 1/4 turn right.	Toe Turn	Turning right
28	Touch left toe beside right.	Touch	On the spot
29 & 30	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward
31	Sweep right toe around to cross over left.	Cross	On the spot
32	Unwind 1/2 turn left, weight ends on left.	Unwind	Turning left

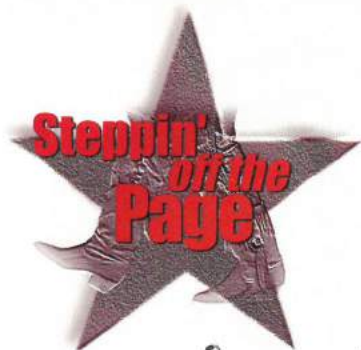
4 Wall Line Dance:- 32 Counts. Intermediate Level.

Choreographed by:- Chris Hodgson (UK) October 2000.

Choreographed to:- 'Can't Fight The Moonlight' (96 bpm) by LeAnn Rimes from Coyote Ugly Soundtrack CD or from 'The Best Of...' CD.

Note:- This music has an unusual intro, start on melody just before LeAnn sings (12 count intro).

Music Suggestions:- 'Oh Girl (You know where to find me)' by Vince Gill (100 bpm), 'Heartache Highway' by Clay Walker (100 bpm); 'This Time I'm Takin' My Time' by Neil McCoy (112 bpm).



Country Stomp



Script approved by

Sue Marshall

Sue Marshall

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk Forward x3, Point, Walk Back x3, Point.		
1 - 2	Step right forward. Step left forward.	Forward 2,	Forward
3 - 4	Step right forward. Point left to left side clicking fingers to left.	3, Point	
5 - 6	Step left back. Step right back.	Back 2,	Back
7 - 8	Step left back. Point right to right side clicking fingers to right.	3, Point	
Section 2	Right Chasse, Back Rock, Left Chasse, Back Rock.		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Rock left back. Recover onto right.	Back Rock	On the spot
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock right back. Recover onto left.	Back Rock	On the spot
Section 3	Point, Cross, Point, Cross, Stomps x2, Heel Bounces x2.		
1 - 2	Point right to right side. Cross right over left.	Point Cross	Forward
3 - 4	Point left to left side. Cross left over right.	Point Cross	
5 - 6	Stomp right. Stomp left.	Stomp Stomp	On the spot
& 7	Lift both heels. Drop both heels.	& Bounce	
& 8	Lift both heels. Drop both heels.	& Bounce	
Section 4	1/4 Turn Right, Step, 1/4 Turn Right, Step, Stomps x2, Heel Taps x2.		
1 - 2	Step right 1/4 turn right. Step left slightly behind right.	Turn Step	Turning right
3 - 4	Step right 1/4 turn right. Step left beside right.	Turn Step	
5 - 6	Stomp right twice.	Stomp Stomp	On the spot
7 - 8	Tap left heel in place twice keeping toes on floor.	Tap Tap	

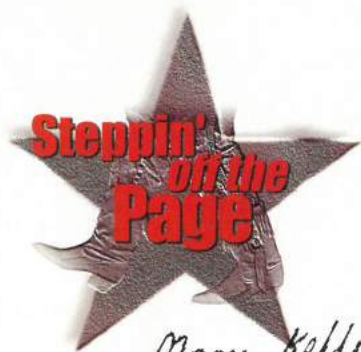
BEGINNER

2 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Sue Marshall (UK) February 2004.

Choreographed to:- 'I'm From The Country' (128 bpm) by Tracy Byrd from 'Greatest Hits' CD, 32 count intro – start on vocals.

Music Suggestions:- 'Stuck On You' (144 bpm) by The Deans from 'Stuck On You' CD, 32 count intro – start on vocals or 'Hardwood Stomp' (120 bpm) by Rick Tippe from 'Linedance Hits from The Jukebox Vol. 1' CD, 32 count intro – start on vocals.



Script
approved by

Mary Kelly

Fizz



Mary Kelly

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Vine, Slow Heel Jack.		
1 - 2	Step right to right side. Step left behind right.	Side Behind	Right
3 - 4	Step right to right side. Touch left beside right.	Side Touch	
5 - 6	Step back on left. Tap right heel forward.	Back Heel	Back
7 - 8	Step right in place. Touch left beside right.	Step Touch	On the spot
Section 2	Left Vine 1/4 Turn Left, Slow Heel Jack.		
1 - 2	Step left to left side. Step right behind left.	Side Behind	Left
3 - 4	Make 1/4 turn left stepping left forward. Touch right beside left.	Turn Touch	Turning left
5 - 6	Step back on right. Tap left heel forward.	Back Heel	Back
7 - 8	Step left in place. Touch right beside left.	Step Touch	On the spot
Section 3	Right Side, Together, Cross, Hold, Left Side, Together, Cross, Hold.		
1 - 2	Step right to right side. Close left beside right.	Side Close	Right
3 - 4	Cross right over left. Hold & Clap.	Cross Hold	On the spot
5 - 6	Step left to left side. Close right beside left.	Side Close	Left
7 - 8	Cross left over right. Hold & Clap.	Cross Hold	On the spot
Section 4	Rhumba Box.		
1 - 2	Step right to right side. Close left beside right.	Side Together	Right
3 - 4	Step back on right. Hold.	Back Hold	Back
5 - 6	Step left to left side. Close right beside left.	Side Together	Left
7 - 8	Step forward on left. Hold.	Forward Hold	Forward

4 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Mary Kelly (Wales) January 2004.

Choreographed to:- 'Like A Rock To A Window' (160 bpm) by Darryl & Don Ellis from 'Steppin' Country 4' compilation, 32 count intro - start on vocals.

Music Suggestion:- 'Weekend Superstar' (154 bpm) by John Michael Montgomery from 'Brand New Me' CD or Step In Line Once More' compilation, 16 count intro - start on vocals.



Let's Go!

Script
approved by

Robert Lindsay



Robert Lindsay

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Kick Ball Cross x 2, 1/4 Turn Right Shuffle, Triple Full Turn Right.		
1 & 2	Kick right forward. Step right in place. Cross left over right.	Kick Ball Cross	On the spot
3 & 4	Kick right forward. Step right in place. Cross left over right.	Kick Ball Cross	
5 & 6	Step right 1/4 turn right. Close left beside right. Step right forward.	Turn Shuffle	Turning right
7 & 8	Make full turn right on the spot stepping: Left, Right, Left.	Triple Turn	
Section 2	Back Rock, Kick Ball Step, 1/2 Turn Left, Kick, Coaster Step.		
1 - 2	Rock back on right. Recover forward onto left.	Back Rock	On the spot
3 & 4	Kick right forward. Step right in place. Step left forward.	Kick Ball Change	
5 - 6	Step right forward. Pivot 1/2 turn left kicking left forward.	Step Turn	Turning left
Option:-	On counts 5 - 6 raise both hands and click fingers.		
7 & 8	Step back on left. Close right beside left. Step left forward.	Coaster Step	On the spot
Section 3	Forward Touch, 1/4 Turn Right Touch x 3.		
1 - 2	Step right forward. Touch left beside right.	Step Touch	Forward
3 - 4	Make 1/4 turn right stepping left to left side. Touch right beside left.	Turn Touch	Turning right
5 - 6	Make 1/4 turn right stepping right to right side. Touch left beside right.	Turn Touch	
7 - 8	Make 1/4 turn right stepping left to left side. Touch right beside left.	Turn Touch	
Section 4	Rocking Chair, Coaster Step, 1/4 Turn Right, Touch.		
1 - 2	Rock back on right. Recover forward onto left.	Back Rock	
3 - 4	Rock forward on right. Recover back onto left.	Forward Rock	
5 & 6	Step back on right. Close left beside right. Step right forward.	Coaster Step	
7 - 8	Make 1/4 turn right stepping left to left side. Touch right beside left.	Turn Touch	Turning right

BEGINNER//INTERMEDIATE



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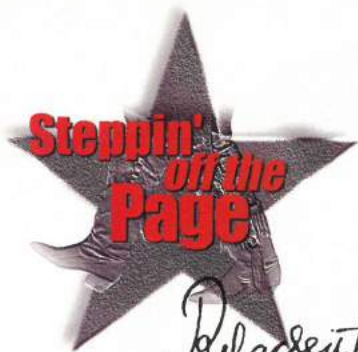


4 Wall Line Dance:- 32 Counts, Beginner/Intermediate Level.

Choreographed by:- Robert Lindsay (UK) January 2004.

Choreographed to:- 'Let's Go Round Again' (123 bpm) by Louise from 'Changing Faces: Best of Louise' CD, start on vocals.

Music Suggestion:- 'Whatever Happened To Old Fashioned Love' by B. J. Thomas from 'Wind Beneath My Wings'.



Script
approved by

Roy Hadisubroto

Salsa



Roy Hadisubroto

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward Mambo, Back Mambo, Step 1/2 Pivot, 1/2 Turn, Back Mambo.		
1 & 2	Rock left forward. Recover onto right. Step left beside right.	Left Mambo	On the spot
Option:-	Add '&' count:- Touch right heel forward.		
3 & 4	Rock right back. Recover onto left. Step right beside left.	Back Mambo	
Option:-	Add '&' count:- Touch left heel forward.		
5 & 6	Step left forward. Pivot 1/2 turn right. Turn 1/2 right stepping left beside right.	Step Pivot Turn	Turning right
Option:-	Add '&' count:- Touch right heel forward.		
7 & 8	Rock right back. Recover onto left. Step right beside left.	Back Mambo	On the spot
Option:-	Add '&' count:- Touch left heel forward.		
Section 2	Cross Side Back, Sweep, Cross Side Step, Sweep, 1/4 Turn, Syncopated Cross Steps.		
1 & 2	Cross left over right. Step right to right side. Step left back.	Cross Side Back	Right
& 3	Sweep right out & around behind left. Cross right behind left.	Sweep Cross	Left
& 4	Step left to left side. Step right forward.	Side Step	
& 5	Sweep left out & around over right. Cross left over right.	Sweep Cross	Right
& 6	Turn 1/4 left stepping right slightly to right side. Cross left over right.	Turn Cross	Turning left
& 7	Step right slightly to right side. Cross left over right.	& Cross	Right
& 8	Step right slightly to right side. Cross left over right.	& Cross	
Section 3	Rocking Chair, Step, Sweep, Rocking Chair, Step, Sweep.		
1 & 2 &	Rock right forward. Recover onto left. Rock right back. Recover onto left.	Forward & Back &	On the spot
3 - 4	Step right forward. Sweep left out & around to front.	Step Sweep	Forward
5 & 6 &	Rock left forward. Recover onto right. Rock left back. Recover onto right.	Forward & Back &	On the spot
7 - 8	Step left forward. Sweep right out & around to front.	Step Sweep	Forward
Section 4	Rock Step, 1/4 Turn Step, Syncopated Lock Steps, 3/4 Turn Travelling Right.		
1 &	Rock right forward. Recover onto left.	Rock &	Turning right
2 &	Turn 1/4 right stepping right forward. Turning 1/8 right lock left behind right.	Turn Lock	
3 &	Step right forward. Turning 1/8 right lock left behind right.	Step Lock	
4 &	Step right forward. Turning 1/8 right lock left behind right.	Step Lock	
5 &	Step right forward. Turning 1/8 right lock left behind right.	Step Lock	
6 &	Step right forward. Turning 1/8 right lock left behind right.	Step Lock	
7 &	Step right forward. Turning 1/8 right lock left behind right.	Step Lock	
8	Step right forward. (Finish facing 9.00)	Step	Forward



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

Choreographed by:- Roy Hadisubroto (Netherlands) January 2004.

Choreographed to:- 'Cuero Na'ma' (115 bpm) by José Mangual Jr. from 'Salsa Hits 2002' CD.

Music Suggestion:- 'Paella' (95 bpm) by José Alberto from 'Back To The Mambo: Tribute To Machito' CD.



Script
approved by

Christopher
Parsons

Just Like Love



Christopher Parsons

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Close (Cuban Hips), Right Chasse, Cross, Rock & Cross, Side.		
1 - 2	Step right to right side. Close left beside right.	Side Close	Right
Styling :-	Counts 1 - 2, use hips 'cuban style' during these counts if desired.		
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
5 - 6 &	Cross left over right. Rock right to right side. Recover on left.	Cross Rock &	On the spot
7 - 8	Cross right over left. Step left to left side.	Cross Side	Left
Section 2	Right Sailor, Left Sailor, Step 1/2 Turn, Kick Ball Change.		
1 & 2	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	On the spot
3 & 4	Cross left behind right. Step right to right side. Step left in place.	Sailor Step	On the spot
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 & 8	Kick right forward. Step right in place. Step left beside right.	Kick Ball Change	On the spot
Section 3	Step, Lock, Step Brush, Forward Rock, Sailor Step 1/4 Turn Left.		
1 - 2	Step right forward. Lock left behind right.	Step Lock	Forward
3 - 4	Step right forward. Brush left forward.	Step Brush	
5 - 6	Rock left forward. Recover onto right.	Rock Step	On the spot
7 & 8	Cross left behind right. Turn 1/4 left stepping right beside left. Step left in place.	Sailor Turn	Turning left
Section 4	Jazz Box, Touch, Left Chasse, Back Rock.		
1 - 2	Cross right over left. Step back on left.	Cross Back	Back
3 - 4	Step right to right side. Touch left beside right.	Side Touch	Right
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 & 8	Rock back on right. Recover onto left. Touch right beside left.	Back Rock Touch	On the spot

INTERMEDIATE

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Christopher Parsons (UK) January 2004.

Choreographed to:- 'Just Like Love' (114 bpm) by Brad Martin from 'Wings Of A Honky Tonk Angel' CD, start on vocals.

Music Suggestion:- 'When' (121 bpm) by Shania Twin from 'Come On Over' CD, start on vocals.

Steppin'
off the
Page

Script
approved by

Maggie
Gallagher

Need 2 Cha-Cha



Maggie Gallagher

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Left Chasse, Back Rock, 1/4 Turn, 1/2 Turn, Triple 1/2 Turn Right.		
8 & 1	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
2 - 3	Rock back onto right. Recover forward onto left.	Back Rock	On the spot
4 - 5	Turn 1/4 right stepping right forward. Turn 1/2 right stepping back on left.	Turn Turn	Turning right
6 & 7	Triple 1/2 turn right stepping Right, Left, Right.	Triple Turn	
Section 2	Forward Coaster, Step Back x2, Hip Bumps, Full Turn Right.		
8 & 1	Step left forward. Close right beside left. Step left back.	Forward Coaster	On the spot
2 - 3	Step back on right. Step back on left.	Back Back	Back
4 & 5	Bump hips forward right. Bump hips back left. Bump hips forward right.	Bump & Bump	On the spot
6 - 7	Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward.	Turn Turn	Turning right
Option:-	Counts 6 - 7 can be replaced with: Walk forward left. Walk forward right.		
Section 3	Side Rock & Cross, Hip Sways, Behind Side Cross, Hip Sways, Cross.		
8 & 1	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	On the spot
2 - 3	Sway hips right. Sway hips left.	Sway Sway	
4 & 5	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
6 - 7	Sway hips left. Sway hips right.	Sway Sway	On the spot
8	Cross left over right.	Cross	left
Section 4	Back Step, 1/2 Turn Left, Step 1/2 Pivot Step, Walk Forward, Touch.		
1 - 2	Step right back. Make 1/2 turn left stepping left forward.	Back Turn	Turning left
3 & 4	Step right forward. Pivot 1/2 turn left. Step right forward.	Step Pivot Step	
5 - 6	Walk left forward. Walk right forward.	Walk Walk	Forward
Option:-	Counts 5 - 6: Full turn right travelling forward stepping left, right.		
7	Touch left beside right.	Touch	On the spot

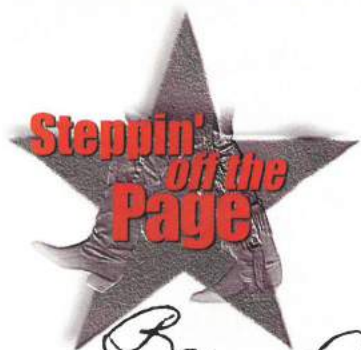
4 Wall Line Dance:- 32 Counts. Intermediate

Choreographed by:- Maggie Gallagher (UK) January 2004.

Choreographed to:- 'I Need To Know' (Pablo's Miami Mix) (128 bpm) by Marc Anthony from 'Latin Fever' CD on Polygram Int.

Music Suggestion:- 'I Got A Feelin' (112 bpm) by Billy Currington from 'Billy Currington' CD.

Choreographer's Note:- If using Billy Currington track a restart is required during 4th & 8th walls, after counts 6-7 in Section 3.



It's My Life

Script approved by

Barry Amato



Barry Amato

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Hip Roll, Step, Hip Roll, Touch, Hip Roll, Step, Hip Roll, Step.		
1	Roll right hip out to right side stepping down on right (angle body to 10.00).	Hip	Right
2	Step left beside right.	Together	
3 - 4	Roll right hip out to right side stepping down on right. Touch left beside right.	Hip Touch	
5	Roll left hip out to left side stepping down on left (angle body to 2.00).	Hip	Left
6	Step right beside left.	Together	
7 - 8	Roll left hip out to left side stepping down on left. Step right beside left.	Hip Together	
Section 2	Step Out, Out, In, Cross, Twists, 1/4 Turn, Walk, Walk, Pivot, Step.		
& 1	Step left out to left side. Step right out to right side. (Open body to centre).	Out Out	On the spot
& 2	Step left in to centre. Cross right over left.	In Cross	
3 & 4	Twist heels Right, Left, Centre making 1/4 turn left.	Twist & Turn	Turning left
5 - 6	Walk forward left. Walk forward right.	Walk Walk	Forward
7 - 8	Pivot 1/2 turn left. Step right forward.	Pivot Step	Turning left
Section 3	Heel, Toe, 1/4 Turn Chasse, Knee Roll In, Out, 1/4 Turn, Step 1/2 Pivot.		
1	Tap left heel forward, leaning back slightly.	Heel	On the spot
2	Tap left toe back, leaning forward slightly.	Toe	
3 & 4	Make 1/4 turn left stepping onto left. Close right beside left. Step left to left side.	Turn Chasse	Turning left
5	Roll right knee in (use hips for styling.)	In	On the spot
6	Make 1/4 turn right rolling right knee out, stepping down onto right.	Out	Turning right
7 - 8	Step left forward. Pivot 1/2 turn right.	Step Pivot	
Section 4	Push & Turn, Side, Together, Side, Walks x2, Step 1/2 Pivot.		
1 & 2	Push out to left side on ball of left. Step right in place. Step left 1/2 turn left.	Push & Turn	Turning left
3 - 4	Touch right to right side. Touch right beside left.	Touch Together	On the spot
5 - 6	Walk right forward. Walk left forward.	Walk Walk	Forward
7 - 8	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left

INTERMEDIATE/ADVANCED



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

Choreographed by:- Barry Amato (USA) January 2004.

Choreographed to:- 'It's My Life' (127 bpm) by No Doubt from 'The Singles 1992 - 2003' CD, 16 count intro.

Steppin' off the Page

Script approved by

Kate Sala.

Mariana Mambo



Kate Sala

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 4 5 - 6 7 - 8	Side Step, Hold, Cross, Hold, Right Weave. Step right to right side. Hold. Cross left over right. Hold. Step right to right side. Cross left behind right. Step right to right side. Cross left over right.	Side Hold Cross Hold Side Behind Side Cross	Right
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Side Step, Hold, Back Rock, Left Strut, Cross Strut. Step right to right side. Hold. Cross rock left behind right. Recover forward onto right. Step left toe to left side. Drop left heel taking weight. Cross step right toe over left. Drop right heel taking weight.	Side Hold Back Rock Left Strut Cross Strut	Right On the spot Left
Section 3 1 - 4 5 - 8	Coaster 1/4 Turn Right, Hold, Mambo Step, Hold. Turn 1/4 right stepping left back. Step right beside left. Step left forward. Hold. Rock right forward. Recover back on left. Step right back. Hold.	Coaster Turn Hold Mambo Step Hold	Turning right On the spot
Section 4 1 - 4 Option:- 5 - 6 7 - 8	Triple Full Turn, Hold, Right Rock, Cross, Hold. Triple full turn left on the spot stepping Left, Right, Left. Hold. Counts 1 - 4 can be replaced with: Triple step on the spot, L, R, L. Hold. Rock right to right side. Recover onto left. Cross right over left. Hold.	Triple Turn Hold Right Rock Cross Hold	Turning left On the spot
Section 5 1 - 2 3 - 4 Note: 5 - 6 7 - 8	Stomp Left Out, In, In, Hold, Swivel Right Toe, Heel, Heel, Toe. Stomp left out to left side. Stomp left slightly closer to right. Stomp left beside right. Hold. Note: Both knees should be slightly relaxed for the above stomps. Swivel right toe to right side. Swivel right heel to right side. Swivel right heel to centre. Swivel right toe to centre.	Stomp Stomp Stomp Hold Toe Heel Heel Toe	On the spot
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Left Rock, Cross, Hold, 1/4 Turn Left, Hold, 1/4 Turn Left, Hold. Rock left to left side. Recover onto right. Cross left over right. Hold. Turn 1/4 left stepping back on right. Hold. Turn 1/4 left stepping left to left side. Hold.	Left Rock Cross Hold Turn Hold Turn Hold	On the spot Turning left
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Cross Rock, 1/4 Turn Right, Hold, 2x 1/4 Turn Right, Hold. Cross rock right over left. Recover onto left. Turn 1/4 right stepping right forward. Hold. Turn 1/4 right stepping left to left side. Hold Turn 1/4 right stepping back on right. Hold.	Cross Rock Turn Hold Turn Hold Turn Hold	On the spot Turning right
Section 8 1 - 4 5 - 6 7 - 8	1/4 Turn Sailor, Hold, 2x 1/2 Turn Paddles Completing Full Turn. Turn 1/4 left stepping left back. Step right beside left. Step left forward. Hold. Make 1/2 turn left paddling round with ball of right, keeping weight on left. Make 1/2 turn left paddling round with ball of right, keeping weight on left.	Sailor Turn Paddle Turn Paddle Turn	Turning left

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Kate Sala (UK) December 2003.

Choreographed to:- 'Mariana Mambo' (180 bpm) by Chayanne from 'Simplemente' CD, 32 count intro.

Music Suggestion:- 'Honk If You Honkytonk' (164 bpm) by George Strait from 'Honkytonkville' CD, 24 count intro.



Script approved by Kim Ray

Swing Fever



Kim Ray

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8	Toe Struts Forward x2, Rocking Chair. Step right toe forward. Drop right heel taking weight & click right fingers. Step left toe forward. Drop left heel taking weight & click right fingers. Rock right forward. Recover onto left. Rock right back. Recover onto left.	Right Strut Left Strut Forward & Back &	Forward On the spot
Section 2	Repeat Section 1 Counts 1 - 8.		
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Side Strut, Cross Rock, 1/4 Turn Left, Step 1/4 Pivot Left, Cross. Step right toe to right side. Drop right heel taking weight & click right fingers. Cross rock left over right. Recover onto right. Make 1/4 turn left stepping left forward. Step right forward. Pivot 1/4 turn left. Cross right over left.	Side Strut Cross Rock Turn Step Pivot Cross	Right On the spot Turning left
Section 4 1 - 2 Note:- 3 - 4 Note:- 5 - 8	Step Touch, Step Touch Together, Step Touch, Step Touch Together. Step left to left side. Touch right to right side (face diagonally right) Count 2: click right fingers up to right side. Step onto right (straighten up to face centre). Touch left beside right. Count 4: click right fingers to front. Repeat counts 1 - 4 as above.	Step Touch Step Touch	Left On the spot
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Toe Touches, Flick, Cross, Side, Behind, Point. Touch left to left side. Touch left forward. Touch left to left side. Flick left heel up & back left. Cross left over right. Step right to right side. Cross left behind right. Point right back diagonally right.	Side Front Side Flick Cross Side Behind Point	On the spot Right
Section 6 1 - 2 3 - 4 5 - 6 7 - 8 Restart:-	Cross Point x2, Step 1/2 Pivot Left, Full Turn Travelling Forward. Cross right over left. Point left to left side. Cross left over right. Point right to right side. Step right forward. Pivot 1/2 turn left. Make 1/2 turn left stepping right back. Make 1/2 turn left stepping left forward. During 3rd Wall restart dance from beginning at this point.	Cross Point Cross Point Step Pivot Turn Turn	Left Right Turning left
Section 7 1 - 2 & 3 - 4 5 - 6 7 - 8 Tag/Restart: (1 - 2) (3 - 4)	Step 1/2 Pivot, Ball Step, Walk, Walk, Step, Side Rock, Recover, Cross. Step right forward. Pivot 1/2 turn left. Step right beside left. Step left forward. Step right forward. Step left forward. Rock right to right side. Recover onto left. Cross right over left. At this point during 2nd Wall, dance following 4 counts then restart dance. Step left to left side. Touch right beside left. Rock right to right side. Recover on left.	Step Pivot & Walk Walk Step Side Rock Cross Step Touch Side Rock	Turning left Forward On the spot Left On the spot
Section 8 1 - 2 3 - 4 5 - 6 7 - 12	Left Step Touch, Right Step Touch, Full Rolling Turn, Repeat. Step left to left side. Touch right beside left & click right fingers. Step right to right side. Touch left beside right & click right fingers. Make full rolling turn left stepping Left, Right. Repeat steps 1 - 6 above.	Step Touch Step Touch Turn Turn	Left Right Turning left
Section 9 1 - 2 3 - 4 5 - 6 7 - 8 &	Left Step Touch, Right Step Touch, Step 1/2 Pivot x2, Ball Step. Step left to left side. Touch right beside left & click right fingers. Step right to right side. Touch left beside right & click right fingers. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right. Step left beside right.	Step Touch Step Touch Step Pivot Step Pivot &	Left Right Turning right On the spot
Tag 1 - 2 3 - 4 &	At end of 4th Wall add: After count 8 (i.e. missing out '&' count). Rock left forward. Recover onto right. Rock left back. Recover onto right. Step left in place.	Forward Rock Back Rock &	On the spot

INTERMEDIATE

2 Wall Line Dance:- 76 Counts. Intermediate.

Choreographed by:- Kim Ray (UK) January 2004.

Choreographed to:- 'Fever' (136 bpm) by Michael Bublé from 'Michael Bublé' CD, start on vocals.

Mark Perry

Possibility Foxtrot

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side, Back Rock, Full Rolling Turn Right.		
1 - 2	Step left to left side. Hold.	Side Hold	Left
3 - 4	Rock right back behind left. Rock forward onto left.	Back Rock	On the spot
5 - 6	Step right 1/4 turn right. Hold.	Turn Hold	Turning right
7	Make 1/2 turn right stepping back onto left.	Turn	
8	Make 1/4 turn right stepping right to right side.	Turn	
Section 2	2 x Forward Twinkles.		
1 - 2	Step left forward to right diagonal (2.00). Hold.	Step Hold	Forward
3 - 4	Step right to right side. Step left to left side.	Right Left	On the spot
5 - 6	Step right forward to left diagonal (10.00). Hold.	Step Hold	Forward
7 - 8	Step left to left side. Step right to right side.	Left Right	On the spot
Note:-	When dancing a Foxtrot Twinkle, add styling as you step to side by allowing free foot to slide in towards the other one before stepping out. This is called 'brushing' and is the reason for the two side steps.		
Section 3	Diagonal Step, Kick (Develope), Weave Left.		
1 - 2	Step left forward across right. Hitch right with bent knee.	Step Hitch	Forward
3 - 4	Extend right forward with pointed toe. Hitch right knee with bent knee.	Point Hitch	
5 - 6	Cross right behind left. Step left to left side.	Behind Side	Left
7 - 8	Cross right over left. Step left to left side.	Cross Side	
Section 4	Ronde (sweep), Extended Weave Right, Full Unwind Left.		
1 - 2	Cross right behind left. Sweep (ronde) left around from front to back.	Left Sweep	On the spot
3 - 4	Cross left behind right. Step right to right side.	Behind Side	Right
5 - 7	Cross left over right. Step right to right side. Cross left behind right.	Cross Side Behind	
8	Unwind full turn left, weight ends on left.	Unwind	Turning left
Section 5	2 x 1/2 Monterey Turns		
1 - 2	Touch right to right side. Make 1/2 turn right stepping right beside left.	Touch Turn	Turning right
3 - 4	Touch left to left side. Step left beside right.	Touch Together	On the spot
5 - 8	Repeat counts 1 - 4 of this section.		
Section 6	Step, Hold, Step 1/2 Pivot Right, Step, Hold, Full Turn Forward.		
1 - 4	Step forward right. Hold. Step forward left. Pivot 1/2 turn right.	Step Hold Step Pivot	Turning right
5 - 7	Step forward left. Hold. Make 1/2 turn left, stepping back onto right.	Step Hold Full	Turning left
8	Make 1/2 turn left stepping forward onto left.	Turn	
Section 7	Step, Hold, Step 1/2 Pivot Right, Step, Hold, Full Turn Forward.		
1 - 8	Repeat steps 1 - 8 of Section 6.		
Section 8	Forward Rock, Back Rock, Step Hitch 1/2 Turn Right, Back, Together.		
1 - 2	Rock forward on right. Rock back onto left.	Forward Rock	Forward
3 - 4	Rock back on right. Rock forward onto left.	Back Rock	Back
5 - 6	Step forward right. Hitch left knee making 1/2 turn right.	Step Hitch	Turning right
7 - 8	Step back left. Step right beside left.	Back Together	Back

Continued...

Possibility Foxtrot

...continued



Max Perry

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 9	Forward Twinkle, Cross, Full Unwind Left.		
1 - 2	Step left forward to right diagonal (2.00). Hold.	Step Hold	Forward
3 - 4	Step right to right side. Step left to left side.	Right Left	On the spot
5 - 8	Cross right over left. Unwind full turn left over 3 counts, weight ends on right.	Cross & Full Unwind	Turning left
BRIDGE	This Bridge is added after the second wall of the dance.		
Section 1	Kick Step, Kick Step, Kick, Cross Behind, Side Right, Cross.		
1 - 2	Kick left diagonally forward left. Step left forward to left side.	Kick Step	Left
3 - 4	Kick right forward across left. Step right forward across left.	Kick Step	Left
5 - 6	Kick left diagonally forward left. Step left behind right.	Kick Behind	On the spot
7 - 8	Step right to right side. Step right over left.	Side Cross	Right
Section 2	Kick Step, Kick Step, Kick, Cross Behind, Side Left, Step Forward.		
1 - 2	Kick right diagonally forward right. Step right forward to right side.	Kick Step	Right
3 - 4	Kick left forward across right. Step left forward across right.	Kick Step	Right
5 - 7	Kick right diagonally forward right. Step right behind left.	Kick Behind	On the spot
8	Step left to left side. Step right forward.	Side Step	Right
Section 3	Forward, Hold, Touch Forward, Hold, Step Back, Hold, Back Together.		
1 - 4	Step left forward. Hold. Touch right forward. Hold.	Step Hold Touch Hold	Forward
5 - 8	Step right back. Hold. Step left back. Step right beside left.	Back Hold Back Step	Back
Section 4	Step, Hold, Step 1/2 Pivot Left, Step, Hold, Step 1/2 Pivot Right.		
1 - 4	Step left forward. Hold. Step forward right. Pivot 1/2 turn left.	Left Hold Step Pivot	Turning left
5 - 8	Step forward right. Hold. Step forward left. Pivot 1/2 turn right.	Right Hold Step Pivot	Turning right
Tag	Step, Hold, Step 1/2 Pivot Left, Step Right Forward, Pose!		
1 - 2	Step forward left. Hold.	Step Hold	Forward
3 - 4	Step forward right. Pivot 1/2 turn left.	Step Pivot	Turning left
5 - 8	Step forward right, striking pose. Hold for counts 6,7,8.	Right 6, 7, 8.	Forward

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Sequence:- Dance 'the dance' (sec 1 - 9) through twice, then dance the bridge.
Dance one more wall of 'the dance' and finish with the tag. Dance finishes facing front.

2 Wall Phrased Line Dance:- 72 Counts with 32 Count Bridge and one Tag, Intermediate.

Choreographed by:- Max Perry (USA) Jan 2004.

Choreographed to:- 'You've Got Possibilities' by Matt Monro from 'Here's To My Lady' CD, on EMI label.



Script
approved by

Ruthie B

The Real World



Ruthie B

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Step Touch, Side Step Touch, 1 & 1/4 Turn Right, Step Point, Hold.		
1 - 3	Step right to right side. Touch left beside right. Hold.	Side Touch Hold	Right
4 - 6	Step left to left side. Touch right beside left. Hold.	Side Touch Hold	Left
7 - 8	Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back.	Turn 2	Turning right
9	Turn 1/2 right stepping right forward.	3	
10 - 12	Step left forward. Point right to right side. Hold.	Step Point Hold	Forward
Section 2	Back Twinkles, Step Back Sweep x2.		
1 - 3	Step right back. Step left beside right. Step right in place.	Back 2, 3	Back
4 - 6	Step left back. Step right beside left. Step left in place.	Back 2, 3	
7 - 9	Step right back. Sweep left out & around behind right over 2 counts.	Back Sweep	
10 - 12	Step left back. Sweep right out & around behind left over 2 counts.	Back Sweep	
Section 3	Behind Side Cross, Step, Drag, 1 & 1/4 Turn Right, Step, Sweep.		
1 - 3	Step right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
4 - 6	Step left large step to left side. Drag right beside left over 2 counts.	Side Drag	
7 - 8	Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back.	Turn 2	Turning right
9	Turn 1/2 right stepping right forward.	3	
10 - 12	Step left forward. Sweep right out & around across left over 2 counts.	Step Sweep	Forward
Section 4	Cross Back Together, Step, Sweep, Cross Back Together, Cross, Hold.		
1 - 3	Cross right over left. Step left back. Step right beside left.	Cross Back Step	On the spot
4 - 6	Step left forward. Sweep right out & around in front of left over 2 counts.	Cross Sweep	Forward
7 - 9	Cross right over left. Step left back. Step right beside left.	Cross Back Step	On the spot
10 - 12	Cross left over right. Hold for 2 counts.	Cross Hold	
Section 5	Rock Back, Hold, Rock Forward, Hitch 1/4 Turn Left, Twinkle Steps.		
1 - 3	Rock back on right. Hold for 2 counts.	Back Hold	Back
4 - 6	Rock forward on left. Hitch right. Make 1/4 turn left.	Forward Hitch Turn	Turning left
7 - 9	Cross right over left. Step left beside right. Step right in place.	Right Twinkle	Left
10 - 12	Cross left over right. Step right beside left. Step left in place.	Left Twinkle	Right
Section 6	Cross, Turn, Hold, Side Step, Slide, Hold, Twinkle Step, Step, Point, Hold.		
1 - 3	Cross right over left. Make 1/2 turn right closing left beside right. Hold.	Cross Turn Hold	Turning right
4 - 6	Step right to right side. Slide left beside right. Hold.	Step Slide Hold	Right
7 - 9	Cross left over right. Step right beside left. Step left in place.	Left Twinkle	
10 - 12	Step right forward. Point left to left side. Hold.	Step Point Hold	Forward
Section 7	Basic Waltz Step 1/4 Turn Left, Back Basic, Basic 1/4 Turn Left, Back Basic.		
1 - 3	Turn 1/4 left stepping left forward. Close right beside left. Step left in place.	Turn 2, 3	Turning left
4 - 6	Step right back. Close left beside right. Step right in place.	Back 2, 3	Back
7 - 9	Turn 1/4 left stepping left forward. Close right beside left. Step left in place.	Turn 2, 3	Turning left
10 - 12	Step right back. Close left beside right. Step right in place.	Back 2, 3	Back
Section 8	Walk Left Hold, Walk Right Hold, Step 1/2 Turn Step, Sweep 1/2 Turn, Touch.		
1 - 3	Step left forward. Hold for 2 counts.	Left Hold	Forward
4 - 6	Step right forward. Hold for 2 counts.	Right Hold	
7 - 9	Step left forward. Turn 1/2 right stepping right in place. Step left forward.	Step Turn Step	Turning right
10 - 12	Making 1/2 turn left sweep right out & around. Touch right beside left.	Sweep Turn Touch	Turning left

4 Wall Waltz Line Dance:- 96 Counts. Intermediate.

Choreographed by:- Ruthie B (UK) November 2003.

Choreographed to:- 'Real World' (79 bpm) by D-Side from 'Stronger Together' CD or on single, start 3 counts before vocals.

Steppin'
off the
Page

Listen To The Rhythm

Script
approved by

Alison Biggs



Peter Metelnick & Alison Biggs

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8	Charleston Steps, Left Coaster Step, Hold. Sweep right forward touching right forward. Hold. Sweep right back stepping right back. Hold. Step left back. Close right beside left. Step left forward. Hold.	Forward Hold Back Hold Coaster Step Hold	On the spot
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Cross, Hold, 1/4 Turn Right, Hold, Side, Cross, Touch Side, Touch Together. Cross right over left. Hold. Make 1/4 turn right stepping left back. Hold. Step right to right side. Cross left over right. Touch right to right side. Touch right beside left.	Cross Hold Turn Hold Side Cross Touch Together	Left Turning right Right On the spot
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Side, Hold, Together, Hold, 'Triangle' Steps. Step right to right side. Hold. Step left beside right. Hold. Step right diagonally back right. Step left diagonally back left. Step right forward. Hold.	Side Hold Close Hold Back Back Forward Hold	Right Back Forward
Section 4 1 - 2 3 - 4 5 - 6 7 - 8 Tag /Restart:-	Side, Hold, Slide Together, Hold, Cross, 1/4 Turn, 1/4 Turn, Step. Step left to left side. Hold. Slide right to step beside left. Hold. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left forward. Step right forward. During 3rd & 6th Walls, at this point - add tag then restart dance from beginning.	Side Hold Close Hold Cross Turn Turn Step	Left Turning left
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Step, Hold, Right Charleston Step, Back Rock. Step left forward. Hold. Sweep right forward touching right forward. Hold. Sweep right back stepping right back. Hold. Rock left back. Recover onto right.	Step Hold Forward Hold Back Hold Back Rock	Forward Back On the spot
Section 6 1 - 2 3 - 4 5 - 8	1/2 Turn, Hold, Back Rock, Walk Forward Right, Hold, Left, Hold. Make 1/2 turn right stepping left back. Hold. Rock right back. Recover onto right. Step right forward. Hold. Step left forward. Hold.	Turn Hold Back Rock Step Hold Step Hold	Turning right Forward
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Forward Mambo, Hold, Left Side Mambo, Touch. Rock right forward. Recover onto left. Step right beside left. Hold. Rock left to left side. Recover onto right. Step left beside right. Touch right to right side.	Forward Rock Together Hold Side Rock Close Touch	On the spot
Section 8 1 - 4 5 - 8	Sailor Step, Hold, Step, 1/2 Pivot Right, Step, Hold. Cross right behind left. Step left to left side. Step right in place. Hold. Step left forward. Pivot 1/2 turn right. Step left forward. Hold.	Sailor Step Hold Step Pivot Step Hold	On the spot Turning right
Tag:- 1 - 4 5 - 8	Danced during 3rd & 6th Walls at end of Section 4, then restart dance. Diagonal Step, Hold, Diagonal Step, Hold, Coaster Step, Hold. Step left diagonally forward left. Hold. Step right diagonally forward right. Hold. Step left back. Step right beside left. Step left forward. Hold.	Step Hold Step Hold Coaster Step Hold	Forward On the spot

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4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Peter Metelnick & Alison Biggs, January 2004.

Choreographed to:- 'Ain't What You Do' (94 bpm) by Big Brovaz from 'Nu Flow' CD, 32 count intro.

Choreographer's Note:- At the end of the 9th wall the music has a false ending. Hold for 16 counts total - you will hear 8 counts of piano to count yourself back in. Start the dance again. Dance ends facing back wall finishing with the 1st charleston and coaster step.

Same Old, Same Old . . .

By Tim Ruzgar



Well here we are well into 2004 and still some people insist on dragging out the old chestnuts! Too many dances, too much pressure to teach them, too much pop music, not enough Country, Stetsons, boots etc.

Yes, the same old stuff. Maybe people don't realise the harm they are doing to our beloved pastime and the long-term effects it could have. The Internet is a wonderful tool but it can also be a real pain in the wrong hands! People can be very vindictive on there. And there are hundreds of new dances released over the Internet every week!

Lets look at some of the gripes. **Too many dances;** you cannot tell people to stop choreographing! There are many reasons why people feel the need to write dances; they are inspired by the music, or they want to be recognised and seek fortune and fame in the Line dance world. If they are a professional choreographer, someone who makes their living from Line dancing, then they need to choreograph dances to teach on their travels and at the big weekend festivals. So let's put this one to bed.

This brings me onto the next point; **Too much pressure to teach/learn the latest dances.** Well the only pressure is from yourself. If you can't keep up with all the dances why bother trying? If you are a teacher, don't bow to "pressure" from your classes. The point is it is YOUR class! Those people who want to learn umpteen dances

per week can travel around the country to do so or teach themselves from step sheets.

The Country and Pop debate is a dead end. You pays your money and you takes your choice! Life really is that simple, so if you don't like the music don't do the dance, or wait until you hear something you do like and try to fit the dance to it.

What people wear; again, this is surely down to individual choice and if people want to wear cowboy boots and hats then again that is up to them. Line dancing as we know it did start in the nineties with Country music and people did want to wear Country gear and some people still do. Let's face it; the media isn't that interested in Line dancing, and a big part of that is that it really doesn't have a television image. Ballroom, Latin, and Freestyle, etc are liked by the media as much for the dress as for the dance form itself. In other words they are all very visual.

So at the end of the day the doomsayers need to lighten up, get a life, and, if they find Line dancing so bad, should find an alternative pastime. There are plenty of people who still love it, warts 'n' all, and who like me would love to see Line dancing going on for many years. Trust me!

TIM'S TASTY TIPS

HOT NEW DANCES

Strong Enough – From Nigel and Barbara Payne, this is a 64-count, four wall, Intermediate dance to Cher's Strong Enough from her Greatest Hits album

Carry On Regardless – To The Beautiful South's *Good as Gold* and was written by Barbara Evans. This nice little dance is 32counts, two walls and Intermediate.

Cha Y'All – A good Country dance from Peter Metelnick. 68 counts, four walls, intermediate. It is danced to Toby Keith's *Nights I Can't Remember* from his *Shokin'Y'all* album.

Colours Don't Count – Is another fine Country Line dance, this time to a Jimmy Wayne song, *Blue and Brown*. It was written by Alison Biggs and is 64 counts, two walls and intermediate.

Scripts available at
www.linedancermagazine.com

Intoxicated – Neville Fitzgerald's hot new dance to the Britney Spears track *Toxic* and this one is intermediate, 64 counts and four walls.

Don't Mess Around With Jim – Mike and Margaret Derrik of Route 66, LDC in Worthing have written a good dance to the great song of the same name by recently reviewed Josh Turner. This intermediate dance is 32 counts and four walls.

I Got A Feelin' – This one's written by David Sinfield of Northern Ireland and is to Billy Currington's song with the same name, This is a nice little 32 counts, four walls, easy intermediate dance, to yet another New Country artist we have recently reviewed.

Echo's Of Love – A new two-wall. 48 count Intermediate waltz from Scotland's Mark Hood and Douglas Semple. It is to Martina McBride's *Cheap Whiskey* from her second album, *The Way That I Am*.



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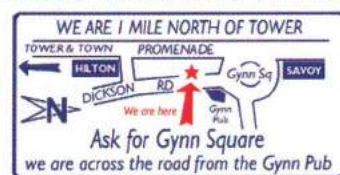
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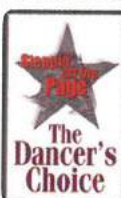
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Barbara Devlin
01525 757518
Harrow View, Ickenham, Northwood, Pinner, Ruisslip, Stanmore
1st Steps Linedance For Beginners Improvers
Stephanie
07958 643307

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

NORFOLK

Attleborough, Hethersett, Norwich, Wymondham
The Red Hot Line Dance Co
Debbie Hogg
01953 451207

Burgh Castle
Crazy Legs
Paul
01493 669155

Cromer
Cromer Renegades
Jackie
01263 514599

Ditchingham
Tracing Steps
Tracey Hood
01986 895365
● Ref:2928

Gorleston, Loddon
JT's Country Kickers
Jane Thorpe
07748 331815

Great Yarmouth
Rowena's Dance Ranch
Rowena
01502 568472

Thetford, Bury St Edmunds
Eaglewood LDC
Wendy
01842 751192

NORTHAMPTONSHIRE

Chipping Warden, Upper Boddington, Woodford Halse
Double 'D' Linedance Club
Clive
01295 660649

Daventry
Stomping Boots LDC
Pauline Tong
01327 703315

Far Cotton W.M. Club
Quickdraw
Charlie Green
01536 722305
● Ref:5062

Northampton
Stompsome Country
Jacqueline & Martin
01604 583125
● Ref:1043

Wellingboro*
Silver Stetsons
Mel Fisher
01234 320018
● Ref:4817

NORTHUMBERLAND

Haltwhistle
Maureen's Moonshine Line
Maureen Bellingham
016977 41010

NOTTINGHAMSHIRE
Carlton-In-Lindrick, Workshop
Lindrick Liners
Jane Maxwell
01909 732520

Mansfield, Nottingham
Dusty Boots WD
Lauren Turner
01623 650817

Mansfield, Skegby
Circle 'M'
June
01623 793444

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

Newark
Jo's Headliners
Jo
01636 822525

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

Plumtree, Radcliffe-on-Trent, West Bridgford
Kickers & Stompers
Pat
0115 914 0673

Ravenshead
Mary's J.J. Stompers
Mary Rhind
01623 797199

Retford
Pauline's Line Dancing
Pauline Brittan
07855 272358

Sawley, Attenborough, Wollaton, Chilwell, Beeston
Sue's Stetson Stompers
Sue Toon
0115 9720651

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

Southwell
Bramley Bootscoters
Chris
01636 813645

Trowell
Jetsets Line Dance
Jane Middleton
0115 9309445

OXFORDSHIRE

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916

Banbury, Witney, Aynho
Di'mond Spurs
Di Sykes
01608 730211
● Ref:3489

Chinnor, Henley On Thames
Maple Leaf
Chris or John
07850 200367

Cowley, Witney, Freeland, Long Hanborough
Scoot 'n Boogie Line Dance
Sue Johnstone
01993 811512

SHROPSHIRE

Albrighton, Muxton (Telford)
R & B Western Dance Club
Ronnie Hughes
01952 200324
● Ref:2083

Craven Arms
Southern Cross LDC
Dave Bishop
01588 672141

Oswestry
Mustang Dance Club
Sandra
01691 611839

Telford, Bridgnorth
Silver Star LDC
Madeleine
01952 275112

Wem, Whitchurch
Kick Some Country
Stephen Rutter
0772 9606781
● Ref:3228

Wrockwardine Village, Telford
M.G.M. Linedancing
Graham Richards
01952 416898

SOMERSET

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

Bishops Lydeard, Taunton
Crazy Legs
Keith & Eddie
01823 251377

Chard, Buckland St Mary, Donyatt
Country Spirit
Val
01460 65007

Clevedon
Easy Strollers
Val Vella
01275 875235
● Ref:3922

Clevedon, Draycott, Portishead
DB's Dance Club
Brian Warren
01275 854375

Farrington, Gurney, Frome, Paulton
Wild Horse Saloon
Fran Wolff
01749 343294
● Ref:3659

Glastonbury, Walton
Rusty's Renegades
Linda Fouracres
01458 831398

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

Taunton
Parade Dance Centre
Denise
01823 321142
● Ref:4206

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

Weston, Bath
Weston Lines
Jean
01225 425127
● Ref:4753

Yatton

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

Yeovil

Yeovil Stompers
Leanne Rolis
01935 479844

Yeovil

High Spirits (Wheelchair
Line Dancers)
Kath Miles
01458 447119

Yeovil, Castle Cary

Applejax Linedancers
Elaine
01935 475585

Yeovil, South Petherton,

Martock

Toe The Line
Alayne Moore
01458 241535
● Ref:1753

STAFFORDSHIRE

Brewood, Coven

Triple M Line Dance Club
Maggie Edmonds
01902 398836

Burntwood, Cannock, Norton Canes

Dixies Line Dancers
Mary
01543 686264
● Ref:2089

Chesterton, Newcastle, Stoke On Trent, Wolstanton

The Oat Cake Corral
Sarah & Bernard
01782 631642

Clayton, Newcastle, Shelton, Silverdale, Smallthorne, Stoke On

The Posse & Silverbellies
LDC
Vicky Moulit
01782 848113
● Ref:2300

Knypersley, Stoke On Trent

KT's
Kate Potts
01260 275697

Lichfield

Circle 'S' Dancers
Sandra Walsh
01543 304005

Newcastle, Wollstanton, Talke, Alsager, Stoke On Trent

Charlottesville Dance Co
Charlotte
07909 528850

Westend, Stoke On Trent

Silver Bullets
Adrian Lappin
01782 657703

SUFFOLK

Carlton Colville, Lowestoft

Rowena's Dance Ranch
Rowena
01502 568472

Gt Waldingfield, Long Melford, Gt Gornard,

Newton Green

J T Steppers
Jean
01787 377343

Lowestoft

Telecom Line Tappers
Bonnie
01502 584555

Lowestoft, Carlton

Colville

East Coast Liners
Norma
01502 562953

SURREY

Banstead, Lower

Kingswood

Laughter Lines &
Trailblazers
Sharon
01737 357978

Camberley

Lucky Star Line Dancers
Jean
0118 978 1759
● Ref:5356

Camberley, Mytchett, Woking

Eve'N Lines
Eve Williams
01276 506505
● Ref:2260

Farnham

Rhythm n' Rock
Sue & Pam
01252 793055

Haslemere, Fernhurst

Silver Spurs (AKA The Mob)
Tina
01428 643265

Lingfield

Lingfield Linedancers
Maggie Whale
01342 833827

Old Woking

Hang Loose CWDC
Valerie & Gordon
01483 233475

Redhill, Reigate, Woodhatch Caroliners

Carol & Bill
01293 430767

Selsdon, Warlingham,

Sth. Nutfield

Kick-A-Little
Pauline Horkan
01883 341023

Shamley Green,

Guildford

Walk The Line
Victoria
01306 627436

South Nutfield

Boot Stompers
Sue Bridges
01883 623422

Surbiton, Tolworth, New Malden

The Hillbillies
Aniko & Michael
020 8399 4558

Walton, Esher, Cobham, Leatherhead

Karousel Country
Kim Swan
01372 844141

Warlingham, Selsdon

Maine Liners
Mo & Lin
0208 651 2896

SUSSEX (EAST)

Battle, Bexhill, Hastings, St Leonards

Tush 'N' Tequila
John Sinclair
01424 213919

Brighton - Patcham, Peacehaven,

Woodingdean

Rebel Country
Karen Sweet
07903 502688

Brighton, Lewes,

Peacehaven

Southern Stomp
Joy Ashton
01273 587714

Eastbourne

Linedancing With Lynda
Lynda
01323 727961
● Ref:2224

Hailsham, Eastbourne

Deco Dancers
Sho or Josh
01323 638833
● Ref:1650

Peacehaven

Studio 54
Cheryl Poulter
01273 588754

Wadhurst

Stepping South
Claire
01580 754379
● Ref:4736

Wadhurst

Stepping South
Claire
01580 754379
● Ref:5050

Willingdon

Lone Star Liners
Ros Burtenshaw
01323 504463

SUSSEX (WEST)

Crawley

Silver Spurs UK
Marita Stolten
01293 541067
● Ref:5348

Crawley, Horley, Cuckfield

Linedance Crazy
Karen
01293 455678

East Grinstead

Caroliners
Carol & Bill
01293 430767

TYNE & WEAR

Hebburn

Geordie Outlaws
Linda Gemmill
0191 4205544
● Ref:3390

Hebburn, Jarrow, Pelaw, South Shields, Washington

Geordie Deanies
Jeanette
0191 4800181
● Ref:4740

Washington

Westwood Wranglers
Linda
0191 4310114

WARWICKSHIRE

Alderminster, Stratford Upon Avon

Di'mond Spurs
Di Sykes
01608 730211
● Ref:3490

Studley

Neon Moon
Amanda Steward
07879 881414
● Ref:1899

WEST MIDLANDS

Bilston

Triple M Line Dancing
Maggie Edmonds
01902 398836

Bilston, Wednesbury

Jazz Box Jacq
Jackie Faulkner
0795 0076127

Coventry, Balsall Common, Coleshill, Marston Green

Hot Tamales
Pat
01675 462 457

Darlaston, Bilston, Coseley, Tipton, Walsall

Dead Eye Dawn's (IDTA)
Dawn Parker
0121 526 6204

Dudley, Gornal, Pensnett

Louisiana's
Lin
07901 656043
● Ref:2884

Great Barr, Sutton Coldfield, Walsall

Martin's Rhythmic Cowboys
Martin Blandford
0121 382 1905

Hodge Hill, Smiths Wood

Dixies Line Dancers
Mary
01543 686264
● Ref:4560

Kingstanding, Perry Common, Erdington

Western Warriors WDC
Susan Davies
0121 605 6987

Shirley, Solihull, Hall Green

Double R Linedancing
Ruth Wise
0121 745 2679

Stirchley Birmingham

Spangles Dance Club
Janet Lakin
0121 414 1693

Wednesfield, Penkridge

Walk This Way
Maureen & Michelle
01902 789579
● Ref:4055

Wolverhampton

R & B Western Dance Club
Ronnie Hughes
01952 200324
● Ref:1206

Wolverhampton, Willenhall, Shareshill

Stray Cat
Jan Brookfield
01902 672793

WILTSHIRE

Melksham

Good X Skuse To Dance LDC
Sandra Skuse
01225 706183

Salisbury

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

Swindon, Highworth

Doc Martin's Dancers
Martin P Lee
0793 1610806
● Ref:3953

WORCESTERSHIRE

Bishops Frome

5 Star Liners
Julie or Jo Burr
01531 650063
● Ref:1807

Martley

Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772

Pershore

Dakota Borderline
Roger & Pam
01905 452123
● Ref:2134

Redditch, Headless Cross

Bootleggers Linedancers
Richard/Lorraine
01527 61353

Worcester

Teme Valley Wheelers
(Wheelchair Line Dancing)
Jeff & Thelma
01886 821772
● Ref:4994

Worcester
Toe The Line
Simon
01386 561456

YORKSHIRE (EAST)

Beverley
Westwood Wanderers
Hilary Usher
01482 867538

Beverley, Hull
Rebel Rousers
Elaine & John
01262 481559

Bridlington
Partyzone
Phil Johnson
01262 674152

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

YORKSHIRE (NORTH)

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

Harrogate
Sioux Country Cousins
Susan
07718 283143

Ripon
BillyBobs Bowling Club
Bill Wood
07979 885300

Ripon, Otley, Burton
Leonard
Cath's Kickers
Cathy Hodgson
07929 609796

Scarborough
The Wright Line
Diana Lowery
01723 582246
● Ref:4666

Selby
Neon Moon
Janet Lesley
07870 522964

Stillington, Thirsk
The Young Ones
Robert Young
01904 765626
● Ref:2208

York
J & J Dancin' Line LDC
Jane Wilson
01904 706108

YORKSHIRE (SOUTH)

Aston
Boots 'n' Buckles
Alison Carrington
01909 479639

Barnsley
Neon Moon
Janet Lesley
07870 522964

Doncaster, Bessecarr,
Armthorpe, Bentley,
Carcroft, Wheatley
Skytrax Country
Sue Cole
01302 729213

Firvale, Sheffield
Dancing Feet @ Sheffield
Companions Club
Dorne
07799 800595

Rotherham, Swinton
Steppin' Country
Pat
01709 583722
● Ref:5175

Scawthorpe, Burghwallis,
Woodlands
Caroliner
Carole J
01302 780736

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

Sheffield, Braithwell (Nr.
Maltby)
Goin' Stompin'
Margaret Ford
0114 247 1880
● Ref:1390

YORKSHIRE (WEST)
Baildon, Saltaire, Shipley
Creek Alley Western Line
Dancers
Marilyn
01274 598552
● Ref:1308

Bingley, Keighley,
Thornton, Wilsden
LineViners
Sue
01535 272006

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

Bradford, Eccleshill,
Shipley
J.D. Country
Jeff
07811 520615
● Ref:5372

Bradford, Halifax
Spurs CWDC
Monica Broadbent
01274 594030
● Ref:1156

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

Bradford, Leeds
Maverick Western Dance
Audrey
01274 403729

Castleford, Featherstone
Outlaws & Inlaws
Brenda Gilliver
01977 701013

Cleckheaton, Halifax,
Horsforth, Dewsbury
Neon Moon
Janet Lesley
07870 522 964

Dewsbury, Huddersfield
AppleJacks
Pauline Bell
01924 478203
● Ref:2803

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

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

Huddersfield
Boots 'n' Scoots
Linda & Vince
01484 306775

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

Keighley
Silver Star Stompers
Cath Dearden
01535 667018

Keighley
Starlight Stompers
Pat Marshall
01535 600645

Kirkstall, Shipley, Saltaire
Texas Rose Line Dancing
Margaret
01274 581224
● Ref:5017

Leeds, Dewsbury,
Castleford
Cheyenne Western Dancing
Susan Kelk
0113 2866435

Saltire, Shipley
Best Of Friends LDC
Geoff & Celia
01535 609190

Silsden
Silver Star Stompers
Cath Dearden
01535 667018

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

NORTHERN IRELAND

CO DOWN
Bangor, Donaghauae
Silver Spurs
Gillian Quinn
02891 459078
● Ref:2008

CO TYRONE
Omagh
Shir-A-Lees LDC
Shirley Hawkes
028 807 58369

SCOTLAND

ABERDEENSHIRE
Aberdeen
Footloose Line Dancers
Elaine Low
01224 714286

ANGUS
Brechin
Brechin Toe Tappers
Paul & Julia
01356 626220
● Ref:2236

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

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

FIFE
Crail, Freuchie, Leuchars
Golden Wings
Marion Erskine
01334 477638

Glenrothes, Cupar,
Markinch
Joyce's Line Dancing
Joyce Anderson
01334 652418

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

Leven
Ajax Western Dancers
Anna Melrose
01333 300549
● Ref:1417

Rosyth, Lochgelly
Clarkies Crazy Kickers
Lesley Clark
01577 864900

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

MIDLOTHIAN
Edinburgh
Buffalo Mountain Western
Dancers
Pip Hodge
01383 732609

PERTSHIRE
Blairgowrie
Boots of Fun
June
01250 874120

Fearnan by Aberfeldy
Fearnan Footstompers
Nick
01887 830472

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

Perth, Killin,
Locheearnhead
Buffalo Mountain Western
Dancers
Pip Hodge
01383 732609

TAYSIDE
Dundee
Robert Lindsay's Dundee
Stompers
Robert
07761 336501

WEST LoTHIAN
Broxburn, Pumpherston,
Howden
Bear Essentials WLDC
Shuggie McCardie
01506 430636

Ladywell, Livingston
Buffalo Mountain Western
Dancers
Pip Hodge
01506 200614
● Ref:2706

WALES

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

Various
Ali-Kat Western Dancers
Alistair
01248 715057

CARMARTHENSHIRE
Carmarthen, Drefach
Velindre, Nr Newcastle
Emlyn

Dance In Liners
Heather Ward
07773893392

CEREDIGION
Aberystwyth
Aberystwyth Bootscotin
Line Dancers
Sandra & Derrick
01970 623750
● Ref:1581

DENBIGHSHIRE
Rhyl, Talacre
Dom's Country Kickers
Dominic Cooper
07745 575083

FLINTSHIRE

Mold
Murphy's Law
Dave
01352 757785

GLAMORGAN (MID)

Llanharan
J & C Stompers
Jean Vowles
01656 864528
● Ref:3121

GLAMORGAN (STH)

Swansea, Clydach, Trebueh
Nickel & Dimes
Mo Nicholls
01792 537460

GWYNEDD

Bangor, Caernarfon, Pwllheli, Llanfairfechan, Llandudno
Pasadena Western Dance
Eric Jones
01286 831103
● Ref:4588

Barmouth, Bontdow

Barmouth Buckles Boots
Angie Evans
01341 280 925

Tywyn

Tywyn Stompers Line
Dancers
Julie
01654 767873
● Ref:3501

POWYS

Machynlleth
Dyfi Bootscoters
Veronica Holt
01654 703536
● Ref:4042

Newtown, Kerry

Step In Line
Gloria Hughes
01686 650536
● Ref:3031

SWANSEA

Swansea, Mumbles, West Cross
Coastliners
Val Whittington
01792 234734

ISLE OF MAN

Douglas
Phoenix Linedancers
Anji Cowley
01624 627361
● Ref:2202

Douglas, Ramsey

Frank's Gang
Frank Mitchell
01624 618022

RONALDSWAY

Ronaldsway
Ronaldsway Rednecks
Audrey
01624 832633

IRELAND

CAVAN

Ballyjamesduff
Bootleggers
Mary Byrne
00353 8545789

DUBLIN

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

Portmarnock, Swords

Saddle 'N' Spurs
Cathy Ryan
00 3531 846 3511
● Ref:2962

MONAGHAN

Monaghan
Shufflin' Boots
Kathleen Kavanagh
00353 387 6620670
● Ref:3416

AUSTRALIA

VICTORIA

Melbourne
Rawhide Bootscoters
Dennis & Verity
61 03 9790 3500/0412
347755
● Ref:5122

WESTERN AUSTRALIA

Perth
Outback Outlaws
David
[08] 93071226

Perth Midvale

Brumby Bootscoters
Christine Thomas
61 08 9274 7173
● Ref:1968

AUSTRIA

NIEDEROESTERREICH

Leopoldsdorf
Rainbow Linedancers
Franziska Zillinger
0043 676 6199828

CANARY ISLANDS

LANZAROTE

Puerto Del Carmen
Yate's Bar - C.C. Montana
Tropical
Wendy
0034 645047315

TENERIFE

Costa Del Silencio
Starlight
Judy McIntosh
0034 609 418843

CYPRUS

Limassol

J & W Line Dancers
Joan Alexander
00357 99778456

Paphos

Silver Country (CWLD)
Eddy & Jackie Jacotine
357 26 813940

DENMARK

HADSUND

Hadsund
Hadsund Line Dance Club
Susanne Mose Nielsen
0045 98 57 3418

RANDERS

Randers
Cowboys & Angels
Benny Ray
[0045] 86 41 8512
● Ref:5061

FINLAND

VASA

Vasa
West Coast Kickers
Tomas Ekblad
358 40 0502568
● Ref:3558

FRANCE

VAL DE MARNE

Fontenay Sous Bois
SDCD/Alligator Dancers
Olga Begin
0033614204416
● Ref:5377

GERMANY

NIEDERSACHSEN

Braunschweig
Ready For The Line
Marion Wehet
0049 531 374232

NORDRHEIN

WESTFALEN

Bochum
Rhinestone Line & Country
Dancers
Uwe Dietze
0049 201715271

Ludenscheid

Longhorn Stomper
Manuela Pielhau
0049 2351 80626

Menden

Linesteppers Menden
Carmen Jurs
0049 2372 507806

Remscheid

Line Dance Club Maverick
Helge Petersen
00492191 35344

SCHLESWIG -

HOLSTEIN

Schleswig-Holstein
Line Stars Bilsen
Torsten Stuvén
49 [0]4121 73998

MALTA

AJ's Country Line

John Spiteri
00356 21 804490

ST PAULS BAY

Qawra, B'kara, Rabat
Sioux Tribe/Crazy
Linedancers
Sue Galea
00356 21585690

Quwra, Bugibba

Sylvbury Stompers
Sylvia & Barry
00356 21586108
● Ref:4539

NETHERLANDS

DRENTHE

Havelte
The Railroadancers
Michel Platje
31625071691
● Ref:5148

GELDERLAND

Zwartebroek

The Common Country
Dancers
John Snijder
0031-4551365
● Ref:5155

LIMBURG

Nederweert-Eind
Le-Nie Country Dancers
Corina & Robert Beelen
31 495 624951
● Ref:5159

Vlodrop

Grizzly Dancers
Peter Wolters
0475-404263
● Ref:5158

NETHERLANDS

Boijl

Chainball
Jacob Meijer
31 561 421 800
*Ref:5130

Boijl

European Amateur
Dancesport Organisation
J.J. Meijer; T. Schrock-Opitz; V.
Colebunders
0031 561 421 800
● Ref:5131

NOORD BRABANT

Deurne

The Lone Star Country
Dancers Deurne
Hanneke v.d.Heuvel
0493695008
● Ref:5150

Deurne

Lone Star Country Dancers
M.Aben
31 [0]493316231
● Ref:5138

Eindhoven

Royal Line Dancers
Eindhoven
Tonny
31-[0]402121166
● Ref:5154

Eindhoven

The Eindhoven Stetsons
Jos Slijpen
31 40 2858691
● Ref:5129

Eindhoven - Heeze

Dutch C&W Dance Club
Jos Slijpen
31 40 2858691
● Ref:5128

Oisterwijk

Robben Dansen & Feesten
Joost Robben
0031 135282457
● Ref:5136

Raamsdonksveer

Blackfoot Country Line
Dancers
Jet
[31] 0162 515297
● Ref:5161

Tilburg

The 7 Hills Country
Dancers
W van Oorschot
06-22544662
● Ref:5152

NOORD BRABANT & GELDERLAND

's-Hertogenbosch,

Buren, Ravenswaay
Cajun Moon Line Dancers
Henri de Joke Damen
31(0)73-6140034
● Ref:5127

NOORD HOLLAND

Amsterdam

The Amsterdam Stetsons
Ed Ybarra
31-20-4199851
● Ref:5137

Amsterdam

Kokopelli Country Dancers
A. Krijger
020-6342776
● Ref:5162

Den Haag

Raymond Sarlemijn
Michel Platje
31625071691
● Ref:5149

Hoorn, Grote Waal

Dan's Trouble Shooters
Online
Danielle v/d Nes
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Dance Floor Etiquette - A Reminder

Dance floor etiquette is all about common sense, good - will and co-operation. The best dancers are those who follow the social graces of the dance floor; they are courteous and considerate and will be welcomed wherever they dance.

Following this simple guide will help you to enjoy sharing a dance floor this new year and prevent you from inadvertently spoiling it for others.



NEVER

- ▶ Never carry food, drinks, glasses, cans or lighted cigarettes onto the dance floor.
- ▶ Never walk through a line of dancers to cross the floor - always walk around or wait.
- ▶ Never stand on the floor to talk - if music is playing go off the dance floor to chat.
- ▶ Never start a different dance unless there is plenty of room and you sense it is acceptable.
- ▶ Never hog floor space. If the floor is full take small steps and watch for collisions.
- ▶ Never stop in the middle of a dance to teach, as you'll be in the way. Go off the floor to teach.
- ▶ Never let your feet, knees, arms or elbows become dangerous weapons on the dance floor.
- ▶ Never show off. Variations, turbo spins, high kicks and jumps *can* put people off.



ALWAYS

- ▶ Always listen to the DJ. It is customary for a DJ to designate the dance and to 'count in'.
- ▶ Always encourage and support beginners. It only takes a few kind words to make a new friend.
- ▶ Always go to the front when starting off a dance. Others can then line up behind you.
- ▶ Always be gracious and apologise when caught in a 'bump' even if it was not your fault.
- ▶ Always replace any drinks you accidentally knock over and be sure you say sorry.
- ▶ Always leave the outside edge of the dance floor clear for partner and couple dancers.
- ▶ Always give way to dancers around the outside of the floor.
- ▶ Always dance with the flow. The Line of Dance (LOD) is anti-clockwise.
- ▶ Always show appreciation. Applaud live acts, instructors and DJs - they work hard for you.

And finally, keep your head up, smile and enjoy yourself.

Between the Lines

Your chance to comment...

Crystal Boot Awards Feedback

The Mayor Of Southport Writes...

Thank you so much for inviting the Mayoress and I to the Crystal Boot Awards at the Southport Theatre. The show itself was absolutely magnificent, culminating in the finale with the dancer from Holland [Roy Hadisubroto]. It's no wonder that he is the world champion – his performance was literally "out of the world" – to such an extent that he received a standing ovation – thoroughly deserved!

I am sure that you must have been delighted with the outcome. You sent home an audience that had been perfectly entertained. I would like to echo your sentiments in that I hope that the Awards will indeed return time and time again to Southport and, as I stated, they will be most welcome. Perhaps next year it could be a little easier for you to plan, as this time it appears that most things only came together in the latter weeks! There is no doubt that you were backed by a brilliant team of workers and, of course, new sponsors and please thank Sue Dare for looking after us so well.

Words cannot do justice to the quality of the talent placed before us – more power to your elbow. May you progress to even greater heights, you obviously derive so much pleasure from it yourself. Thank you once again.

David Pearson, Mayor of Sefton.

From Lynne Williams...

I just wanted to say a huge thank you to Linedancer Magazine for a fantastic weekend, as you know I/we have never been before, it was awesome. My friend Jenny and I felt at home from the moment we arrived, I thought we would be fish out of water, we felt very welcomed and all the staff were helpful and friendly. We got off to a good start as we felt part of it from the first 'goodie bag' and then it just kept getting better.

I know I can't compare to previous, not sure if that's good or bad, but we found the atmosphere great, danced more than we expected and enjoyed the International flavour of the weekend. We had a lovely Gala Dinner in the company of Max, Lizzie, Joanne and Brian, what a way to finish off our weekend!! Just so didn't want to leave, we have started to save for next year, we will be back and hope to bring some others with us, wherever you choose to hold the event, so pleased it wasn't cancelled.

Please say hello to all the 'goodie bag' fillers for us, even that was a highlight... maybe that makes us sad!! But it's the stuff memories are made of!

Chris Owen writes...

I am certain this is just one of many emails, sending thanks and congratulations for such a terrific event this weekend but I had to contact you with mine. Winning the award last night has filled me with energy and I can't wait to perform at my next gig and plan some very overdue marketing of myself.!

I must also learn to sing the track for Max Perry's new dance. I can't get the tune out of my head but the dance looks a little tricky for a beginner like me.

Thank you again for inviting us. We had a fabulous time and a big thanks to everyone who contributed to the event hope to see you all soon.

From Scotland's Best Kept Secret!

Just wanted to say thanks for a lovely weekend and of course for the workshop too. I really enjoyed teaching and was overwhelmed by the huge swell of support from my fellow dancers.

I seemed to give some enjoyment and fun to quite a few people over the weekend and was delighted by so many people coming over to say that they liked *Let's Go* or even just to say hi. We had a nice trip home and on the way made a surprise visit to a Line dance club in Newcastle area and they asked me to teach *Let's Go* so needless to say I went 'Round Again'.

Thanks again for all you have done over the last year and I hope that I may get the opportunity to teach at The Crystal Boot Awards again sometime although I realise that there are lots of others who deserve to have that same brilliant feeling to hear the applause at the end of the first wall walk through.

We enjoyed the whole weekend thoroughly and hope to see you next year too.

Robert Lindsay

From Glenn Rogers

Just a quick note to say thank you for allowing me to play a role in this year's CBA event. The day was a stressful one for me as I received the news that my dear Dad had died suddenly on that morning but in truest tradition "the show must go on" and I hope my preoccupation didn't filter through too much.

Thank you again for your hospitality, and I look forward to a long and positive association with you all.

Well done!
Glenn Rogers.

Music City Message...

Thank you so much for a wonderful weekend. It was such a joy to work with you on this special event. We had a blast with all of our old friends and made many new ones as well. The exposure we received was overwhelming and will be so beneficial to us in the future as we further our travels overseas. Your staff at *Linedancer* is the greatest! Of course...we would love to come back and do it all over again.
Barry and Dari-Ann Amato, Nashville.

More Thanks From Overseas

Just a very quick email to thank you at Linedancer so very much for the best ever Line dance weekend we have spent to date! Everything was just perfect and I hope that you all get the appreciation you deserve. We certainly won't stop talking and thinking about it for weeks to come. We've made so many new friends, and a real plus for me is when my non-UK friends see just how generous, friendly and fun-loving the UK Line dancers are.

Wendy Di Silvestro, Geneva, Switzerland.

Congratulations!

Well done to Betty Drummond and the *Linedancer* magazine staff for putting together a terrific Crystal Boot Awards weekend in Southport. We can only imagine all the hard work involved in moving the weekend from Blackpool to Southport a couple of months prior to the annual event. The Floral Hall was a superb venue with a good size dance floor, excellent seating for all, and the meal served at the Gala Dinner was the best we've had at any Crystal Boot Awards.

Looking forward to another great event in 2005!

Peter Metelnick and Alison Biggs, St. Albans.

Build Us An Hotel!

Finally got round to saying a few words from weekend.

The first thing is well done to everyone. It was a success. The show was great, the meal was great the whole weekend was great. The Floral Hall complex need to build an hotel on to the existing building for next year! The only thing that was missing was the after party parties if you know what I mean...

Again all I can say to everyone is well done. You (we) did it! Hopefully we can do it again.
Chris Higham, Greater Manchester.

Alternatives!

I noted the discussion of alternative tracks in your last issue so I'd like to add to the healthy debate about music choice (Traditional/Latin/Modern, and so on).

Firstly I would like to comment on this matter as a music graduate. As far as I am aware Line dancing is one of the few forms of dance that crosses musical barriers. Most forms of dance have an associated style of music and I think that some of the popularity and diversity of the Line dance scene is directly attributable to this fact. I think it is important to nurture and encourage this diversity.

I enjoy a wide variety of music and dance and believe that the music used should fit the feel of the dance. Sometimes, on the other hand, a different feel works for the dancer and, as far as I'm concerned, that's brilliant. Anything that encourages diversity and development for the individual is ok by me. After all without this our pastime stagnates and becomes dull, which helps no one.

I find that dancing a favourite dance to a different track (and lets face it who hasn't danced *Black Coffee* to just about anything when they're at a loss of what will fit to what the DJ is playing?) has helped me improve my dancing because I have to listen to the music. I find also that it keeps the dance fresh for me whenever I dance it to the original music as well.

I know that not everyone agrees with me but then again, we don't all like the same dances or the same music! That's the best thing about Line dancing. The diversity keeps it alive.

Chris Motley, by e-mail.

Quality Or Quantity?

Our class sometimes enjoys doing Linedancer's Blast from the Past dance of the month but I normally know the dance and, having done it five years ago, wouldn't like to do them over and over...

There are lots of dances out there but surely it's about choosing the ones you like best. One of the biggest problems is dances not being taught enough times so that dancers will sit out rather than struggle. It would really help if local clubs got together every so often and decided to teach the same dance/s during the month! This would make it a lot easier for dancers to visit neighbouring clubs.

I am 60 years old and Line dancing has been so good, keeping me fit and allowing me to lose no less than 14 lb since I started! I have met some wonderful people and my son, aged 24, says my appearance does me credit. I hope to carry on dancing for as long as possible.

Joanna Ridgard, Hilton, Derbyshire.

**BTLs, Linedancer Magazine,
Clare House, 166 Lord Street,
Southport PR9 0QA**

or e-mail:
tim.matthews@linedancermagazine.com

Inspiration!

Just to say how much I appreciate Stepping Off The Page. I always look to it first for inspiration of new dances. The February issue again produced the usual crop of floor fillers like *Whiskey in The Jar* from Maggie G, *Ladies Night* from Kim Swan and *Don't Look Away* from Robbie McGowan Hickie. The scope and variety of these dances tells me that Line dancing is alive and well and still evolving.

Keep it up!

Ev Patterson, by e-mail.

More Great Dances!

Having read the latest edition of *Linedancer* thoroughly, I was fascinated by the range of opinions on the subject of the dances published. I have a suggestion, which you will probably think a load of tripe, but I just wonder what reaction you would get from readers, if say, halfway through the year, all of the dances published were Blasts From The Past!

I'll just name some that are regularly requested on our disco nights (we have one on the last Wednesday of every month): *Peace Train*, *Midnight Waltz*, *Gypsy*, *Lamtarra Rhumba*, *Fly Like A Bird*, *Tea Bone Shuffle*, *La Mucara Walk* and *Scotia Samba*. We do all of these dances on a regular basis in our class, so that we don't forget them, because everyone agrees that the oldies are still the best! Incidentally, I love this month's choice: *Love Letters* used to be one of my favourites but we haven't done it for a couple of years now, so I'm hoping my teacher, Debby of Colorado Connection, will go over it, now that you have published it again. I always found it strange that no one had ever heard the Ketty Lester version, which was a huge hit when I was a teenager.

In the meantime, please keep up the good work!

Maddy, by e-mail.

No Smoking!

Read the latest issue with great interest and especially the article on the day at the Manchester Velodrome, which will go on our list to try to get to from sleepy Suffolk!

It looks like the day presents a great opportunity to raise money for the British Heart Foundation but I am confused as many Line dance venues here in Suffolk, Norfolk and Essex still permit smoking at their classes and dances. I'm luckier than some as the classes we attend in Ipswich and Bredfield and the dances we attend in Bury St Edmunds, Bredfield and Bildeston are all non-smoking. From personal experience last December I lost so many days off sick due to going to a dance at Clacton, which permitted people to smoke. Surely it is not too much to ask that the smokers go outside? Their choice to smoke is theirs and I would defend their right so to do but I should not have to inhale their smoke.

Could you please ask your readers what can be done to make all events no matter how large or small NON SMOKING venues?

Tony Bayley, Kesgrave, Suffolk

Helping Out With Floor Splits!

In the interview with Rob Fowler (March 04 edition) the subject of floor splits came up. It seems to me that many people are in favour of this and, although many of the more knowledgeable instructors and



DJs out there already come up with split floors and people with Internet access can look for sites that include helpful suggestions, there are still many dancers that either don't have internet access, rely entirely on Linedancer, or just don't have the time to spend on coming up with alternatives.

Linedancer has already recently introduced beginner Top 10 charts, Advanced Top 10 charts, and Children's Top 10 charts and Dance Reviews in the mag. All this is of great help to the instructor and the dancer. Perhaps it is now time to deal with the question of floor splits?

One idea I had was that when Linedancer asks choreographers for alternative tracks for their dances, perhaps an alternative beginner or classic dance suggestion could also be given and this information published. Another suggestion is that you publish useful lists of floor splits sent in by readers.

There are all sorts of ideas that could be looked at and, if someone like Rob Fowler feels the same way as us average instructors, then there's got to be something in it. Have to say I thought the feature on Rob was absolutely excellent, and he has my greatest respect for his views and the way he looks at whole subject of Line dancing.

Karen Hunn, by e-mail.

Linedancer replies: Many thanks for your message Karen. Floor splits are an important part of Line dancing and we have already received several suggestions by post and e-mail. The challenge is to pass this information on in a usable fashion. This we intend to do as soon as possible although the format has yet to be determined. In the meantime, readers are encouraged to send in any useful suggestions for splits and alternatives!

Theatre Goer!

I really enjoyed the Crystal Boot awards show in the theatre. For the first time I could see Maggie's Irish dancers feet, and recognise who was performing the comedy sketches, and see which brilliant dancers were doing which routines.

The only thing that spoiled it was a person sitting by me found it necessary to go out three times during a two hour performance. Perhaps 'Theatre Rules' should apply, whereby you have to wait for the interval before you can leave your seat. Nevertheless, well done to all concerned in the show. It was brilliant!

Prue Owens, Doncaster

Dance Clinic

By Sho Botham MA

Warming Up



Warming up prepares the mind and body for physical activity. If you omit this preparation, you are increasing your risk of injuries. Despite this, many Line dancers do not warm up before they dance. This appears to be because the majority of Line dance instructors do not include a Warm Up at the beginning of their classes.

MUSIC

Warming Up is a gradual process and is not meant to be exhausting so a nice steady tempo is great. Towards the end of the Warm Up you can increase the tempo a little if required. For variety you can experiment with rhythms or music styles for example Cha Cha, Mambo, Swing, Disco, Soul and so on.

VARIETY

Variety: You can vary all of these exercises and some suggestions are given but feel free to use these ideas as a springboard for developing your own Warm Up exercises. It is a good idea to do the exercises here in the vanilla form for a few repetitions first.

NUMBER OF REPETITIONS

You do not need to do each exercise to a whole music track. A few, quality repetitions that encourage good posture and an awareness of the changes occurring as the muscles warm up are more beneficial than focusing simply on quantity.

LET'S START WITH A SIMPLE EXERCISE TO GET THE ANKLE, KNEE AND HIP JOINTS MOVING:

HEELS, TOES AND HITCHES

- 4 Alternate heel touches forward RLRL
- 4 Alternate toe touches to the side RLRL
Repeat heel touches, as before
- 4 Alternate low hitches*

Repeat exercise several times to a steady 4/4 beat

- * Gradually lifting hitches to full height after several repetitions
- * For variety you can add a quarter or half a turn during each set of hitches
Arms move naturally for balance

Repeat whole sequence

*Now repeat the whole of the above sequence again but change the order to:
Clap, 3 controlled, alternate hip bumps RLR etc*

MUSIC: STEADY 4/4

Varying the size of the steps will change the energy output, for example, small steps requires less energy than larger steps

Arms: using a natural, rhythmical swing of the arms helps to get the shoulder joints moving. Variety can be introduced after several repetitions by changing side steps to grapevines

Great for concentration and co-ordination, usually results in lots of smiles when the concentration goes, especially round about the second or third order change.

Start with a steady 4/4 and then try a bit more up-tempo.

I hope I have given you some ideas this month about the sort of pulse-raising and mobilising exercises that you can use and develop for Warming Up. Why not try them out and let us know how you get on?

SIDE STEPS AND STEP TOUCHES

- 3 Count side step to R [Step R to R, close L to R, step R to R], touch L beside R
- 3 Count side step to L, touch R beside L
- 3 Count side step to R, touch L beside R
- 2 Step touch to R then L [to R = step R to R, dig L beside R]
Repeat whole sequence starting L

FUN WITH HIPS AND CLAPS

- 3 Controlled, alternate, hip bumps RLR, Clap
- 3 Controlled, alternate, hip bumps LRL, Clap

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Friday 4 June - Sunday 6 June 2004

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Friday 12 November - Sunday 14 November 2004

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Leaders: Yvonne & Dyka Holland

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