



# Line dancer

magazine

No. 98 – July 2004 – £2.80

The monthly  
magazine dedicated to  
Line dancing

## BECOME A DANCE IDOL

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choreography contest

## KATE SALA

Secret pain of  
Shakatak star

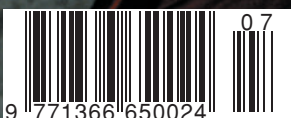
## NEW DANCES

Women Rule  
Mexican Girl  
I'll Take Texas  
Maybe I Could  
If I Ain't Got You  
We Are The Same

**AND MORE...**

# Shania

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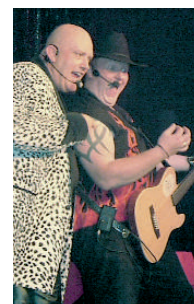
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ISSN 1366-6509

# Dear Dancers

I begin by offering an apology and an explanation to the many regular users of the *Linedancer* website's message board. We felt it was necessary to withdraw the board while we addressed a few issues about its future. I know many of you are disappointed and I would like to assure you that it will return very soon.



The board is very popular and we believe it is important to protect its credibility and to safeguard those dancers who use it. To do this, we must update the board and make changes to how it is accessed. Whilst I expect the changes we intend to make will please many, I am equally sure they will displease others. Let me explain; those who use the board with good intentions and have the true spirit of Line dancing at heart will be pleased with the changes, but those who like to cause conflict will be disappointed.

One of the key changes we intend to make is to restrict access to the board to members only. That is, only those who are either magazine or on-line members will have posting access, which means we will hold their full details, the aim being to stop anonymous posts. I am sure genuine users of the board will not object to this and I do feel it will make a huge difference to the quality of postings and the future direction of the board. Let me know what you think, I'd love to hear your views on the subject.

In this edition you will see that we are preparing for our 100th edition and one of the many celebrations we are planning is a choreography competition. It is a one off so if you have created a dance that you would like to showcase then don't miss this opportunity. See Page 65 for full details.

Also, be sure you order your copy of the 100th – edition you could be a winner in one of our many competitions and we have some great prizes on offer. Another bonus is that we are working with several leading choreographers to create an exciting selection of new dances and Glenn Rogers is producing a CD featuring all the tracks to accompany the dances. Make sure you don't miss out.

Keep your eye on the website for further news and until next time, have a great time on the dance floor.

Yours in line,

Betty Drummond.





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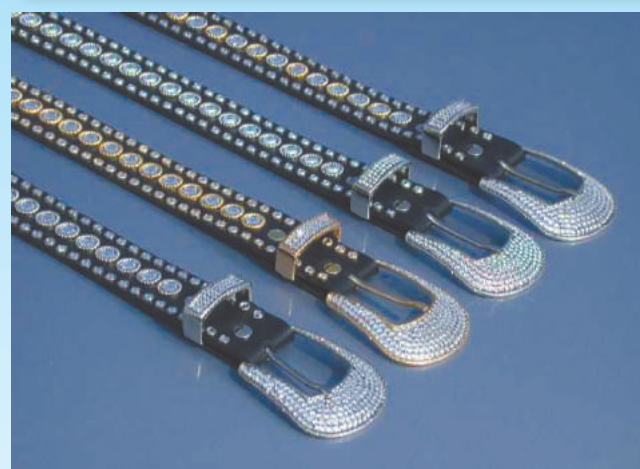
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# “You heard it on the Grapevine”.

## Linedancer 100 magazine



Become  
a Dance  
Idol

To celebrate our forthcoming 100th edition, *Linedancer Magazine* is holding a choreography competition that guarantees world-fame for the winner.

The winner of the competition, will have his or her dance published in our Souvenir Edition, receiving worldwide exposure, as well as being featured on a Special 100th Edition CD.

Places are strictly limited, and only 25 choreographers can enter the event which takes place on July 9 at Walsall Town Hall.

All the details you need to enter are on page 65 of this month's magazine.

And don't forget to reserve your copy of our special 100th edition, which is sure to sell out fast!

### A special party for a special lady

Dave 'the Rave' sent us this report and pictures on Hayley Westhead's 21st Birthday bash.

April 2nd was a special night for Hayley Westhead as it was her 21st Birthday. The party was held at the Civic Hall, Connah's Quay. People from Daniel's and Hayley's classes around the country were invited to celebrate the occasion, as well as close friends and family.

She looked totally amazed, when she arrived, at the number of people who had travelled to be with her.

The whole evening was a great success, everyone enjoyed the night, especially Hayley and Daniel. Hayley was in for another surprise as Daniel had booked a holiday to Las Vegas starting the following week.

Jane and I were the DJs for the evening. We kept the dance floor full all night with golden oldies and the latest dances to hit the floor including *Havana Nights* written by Daniel. There was plenty of fun on the dance floor with Daniel dancing between the lines up and down the floor.

Daniel's brothers, twins Luke and Louis took to the floor and, guided by the birthday girl Hayley, they were kept entertained throughout the whole evening. Those boys just love to dance!

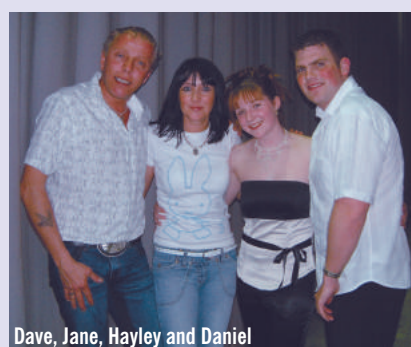
Daniel and Hayley are a great couple, they are very happy together and work well as a team. Jane and I would like to wish them the best for the future.



Hayley and Daniel



Daniel and Hayley with proud parents, Arthur and Sheree Westhead.



Dave, Jane, Hayley and Daniel



Hayley with the twins



## Across the pond



Barry and Dari Anne Amato are enjoying a short break before resuming their tireless quest for world fame.

The talented pair visited *Linedancer Magazine's* Southport offices this month, after completing a UK tour of teaching, singing, dancing and all-round entertainment – and have promised more to come.

First up is the Fort Wayne Showdown – a three-day danceathon in their Nashville home, they plan to tour Europe and Australia promoting their hot new dance to Kenny Rogers' peace-promoting multi-act song *We Are The Same*.

The duo continue to be astounded by the strength of the UK Line

dancing scene. Barry told *Linedancer*: "Dancing is a way of life over here, the scene is very strong compared to America."

"This is partly down to the attitude of the record companies who for some reason aren't pushing dance friendly artistes. The public want them, are crying out for them, but the industry isn't listening.

"We're trying to do something about that with this new song and dance. It has international appeal, we want everyone in the world to dance it."



Pictures show Barry and Dari Anne at the Triple C Club, Preston, where Barry shared his birthday with Di Farrington, where they enjoyed

a traditional English supper of fish and chips, and giving a dance demonstration at Sue Weston's BossyBoots Club in Kidderminster.



## Caught on Camera in Spain



Dave 'the Rave' writes: While sitting in a café in the holiday resort of Benidorm, we heard two familiar voices, "Are you dancing tonight?" they cried. We were surprised to see two people who you would not expect to meet while on holiday.

Jenny Jones and Sylvia Adair were on holiday the same week as Jane and I. We all sat in the café enjoying the lovely view of the beach and sea.

As we had been to Benidorm before and knew the places to go, we invited Jenny and Sylvia to come out with us for some dancing the following night. We started off at the Hotel Ambassador where we danced with Paula Bains and from there we went to the well-known Red Dog Saloon where we danced until the early hours of the morning, to the live music played by Ron on his guitar. There is a great atmosphere in the Red Dog and the DJ Neil played all the top dances later in the evening. We all had a great time.

## Just for grins



The Just For Fun Line dance group based in Marlborough, Wiltshire continues to flourish, and recently marked its eighth anniversary. Eleven dancers from the club earned their BWDA medals before Christmas, and were recently presented with the certificates and gold bars with four gaining 'commended' status. Six of the dancers achieved the top Gold Bar 3.

"I think the dancers should be very proud of themselves. I am certainly very proud of my dancers," said club organiser Tessa Hicks.

## Golden couple



Tim and Maureen Greening from Gloucester are pictured celebrating their Golden Wedding Anniversary. Their club, the Foxyfeet W.S.C, threw a surprise party for them, which included a cake, blown-up pictures from their wedding, and special arch of light and "thrones" for them to sit on.

The couple, who joined the club eight years ago after being given some lessons as a Christmas present by their daughter Catherine, had a marvellous time. Foxyfeet's Shirley Beach told us: "They have boundless energy and stay on the floor all night, they are a great advert for Line dancing. They dance all the dances in the *Linedancer* top 20, but their all-time favourite is *Midnight Waltz*, done to the Pasa Doble – 'cos it's fast'! They are a very special couple and we are proud of them."



## Birthday boy



Martin Blandford who runs Martin's Rhythmic Cowboys recently celebrated his birthday (21 again) with a party at one of his weekend socials.

The West Midlands club has been going strong for seven years and

Martin, who is a two-times world champion and current UCWDC title holder, said: "A great time was had. I wasn't the only one in the party spirit as you can see from the pictures."

Martin holds various classes throughout the week from beginners to advanced. Favourite dances at the moment are; *Real World, First to Last, Black Betty, Mambo Jive, Cho-Co-Latte, Love Letters, Serenity, Possibility Foxtrot.*



## Irish eyes



West Country Lines dancers from North Somerset returned to the Victoria Hotel in Torquay for their sixth Line dance weekend, together with guests from Surrey, Birmingham, Highbridge and Devon (including a large group from Floorshakers in Torquay). The guest instructor was the inimitable Maggie Gallagher, who taught three of her new line dances and gave a beginner lesson in Irish dancing. Pictured with Maggie is the West Country Lines Shambles demonstration team who gave a performance of a medley of Maggie's dances. During the weekend a raffle raised £271 for the Wraxall Childrens' Hospice.

## Wight stuff

The Wichita Line dancing group, who meet at the Mottingham Methodist Church in London, had a ball at their recent Line dance weekend on the Isle of Wight.

Organiser Anita Corfield said: "I genuinely feel I have the happiest and friendliest classes that any teacher could be proud of. I have been teaching exercise and dance for more than 30 years and the family feeling of my classes still amazes me each time I teach."



## Village turns out for a RED HOT May Day treat



Families showed some community spirit, celebrating village life on Bank Holiday Monday at the annual Shavington Festival.

Hundreds of people turned out to join in the fun and celebrations; the event was opened by Crewe and Nantwich Mayor Stan Davies and featured the usual array of games, stalls, tombolas, and arts and crafts. The festival started out as summer celebration by villagers to mark the Queen's Silver Jubilee in 1977, the event was transformed to an annual May Day Festival.

The event aims to help local organisations raise funds while providing entertainment, ranging from dancing, falconry, arts and crafts and music from steel bands to Scottish pipes.

This year the entertainment included the Normid Brass Band, Line dancing from The Red Hot Ravers, Punch and Judy and a magic show.



## Competition Winners

In April's *Linedancer* we featured a competition to win free tickets for June's American Show. The lucky winners were:

Wendy & Paul Treasure, Bath; Miss S E Harris, Cornwall; Mrs E R Hutchings, Cornwall; Mrs H Smith, Radstock; Mrs C Webb, Somerset; Mr A P Joinson; Mrs Wendy E Venn; Sheila Goobie, East Sussex; Alan Winter, Yeovil, Somerset; Mrs W Sylvester, Tivoli, Cheltenham; Mrs L Pickering, Hants

R Soby, Farrington Gurney; Mrs M Monk, Hants; Mr & Mrs T Tadd, Nr Bath; Mr B Charlton, Slough, Berks; Mrs M Aggett, Devon; Mrs B M McColl, Glasgow; Mrs M Thomas, Carmarthen; Mrs H Stansbie, Denbighshire; Mr Robert Walker, Essex; Marion Scott, Cambridge; Mrs M J Harris, Cornwall; Isobel M Evans, Glamorgan; Mrs J Penney, Somerset; Mrs L M Banwell, Bristol; Mrs Leonora Fielder, Milton Keynes; Mick Drinkwater, Warwickshire; Chris Davey, Devon; Mrs Walker, Essex; T Beacham, Bristol



Opportunity knocks a hundredfold in September – it's the **100th** issue!

Mega feature on Dance Wear! For further details call **Chris Chew** on **01704 392338**



## British Heart Foundation



Navaho LDC, Dukinfield



Some of the members from Cactus Club, Brierfield and Maggie G.

More than 1,000 people turned up at The Velodrome, Manchester, on a hot sunny afternoon in May.

Maggie Gallagher was there to teach her two new dances, *Buy Me A Drink* and *LOA (Left Outside Alone)*. Alan Birchall, there unofficially, was his usual extrovert self (his fancy shirts are becoming a trademark).

Tim Ruzgar excelled, even by his standards, by playing non-stop all day, without repeating a dance.



Outlaws & Inlaws LDC, Halifax



Sharon Hutchinson and friends

It was a good day out, despite the heat. The organisers are hoping that in the region of £40,000 will have been raised once all the sponsorship is collected. A fantastic amount for a wonderful cause - well done to everybody who took part.



Les, Iris, Pat and Jean



Tim Ruzgar and Maggie G



Hearty and friends

### New girls on the block



Newcomers to competition, Nicole McGurk (left) and Beckie Woods took part in their second competition at Stoke on Trent recently.

Rachael McEnaney, one of the judges, took the girls to one side and gave them some tips and advice to help them in the future.

Rachael then posed with the girls, in front of the *Linedancer* shoe stand.

Nicole said: "we love competing, the buzz and the atmosphere really puts us on a high".

Nicole and Beckie are trained by Charlotte O'Connor of Lydiat Hustlers, Haskayne, Merseyside.

### Dancing in the streets



Thousands flocked to Paignton's oldest street for an enormous Easter party. Historic Winter Street in the South Devon town set the scene for a Bank Holiday bash where more than 2,000 tourists and residents turned out for the celebrations.

Torbay's mayor officially opened the event before strutting his stuff with the Lesley and West Line Dancing Club. It was such a success, that an annual event is planned.



## Step back in time



These are a few of the hot Shoe Shufflers from South Wales enjoying a 60s and 70s Line dancing social.

Annette Pugh reports: "We had a great time dancing. Thanks to our teacher Alyson (pictured far left) for a fab night and congratulations to her on becoming a grandmother to baby Harrison."

## Dance till you drop



*Linedancer* have heard from two ladies in Guernsey who can't stop dancing.

Pat Jelly and Joan Zabiela describe themselves as "addicted" dancers who go wherever the Line dance action is.

Joan writes: "We go to all that is on offer, we have Marie and Sandy who teach us on Monday, Katherine and Brian who teach on Wednesday and Thursday and go to monthly social evenings at Boots-

cooters, JJs, Waysiders and Heel and Hook. Each has their own special way of giving us a great time."

Pat and Joan are pictured presenting a digital camera and accessories to Bev Clark and Lucy from the Croft Residential Respite Care Home after a recent Charity Line dance in Guernsey.

## Ride em Cowgirl



Pat Faramus from Portland in Dorset reports that her and some friends had a great time at a recent Line dancing weekend break at Pontin's Brean Sands.

"We danced till we dropped," writes Pat. "As you can see from the picture, our friend Nita had to hitch a lift back to the chalet."

## Country nights



The Nashville Nights and Dixie Days road-show rolled into Southport recently, the home of *Linedancer Magazine*.

The show, which celebrates the best of Country music, thrilled audiences as Neil Sands' All Star Band belted out hits from Don Williams, Johnny Cash, Shania Twain, Tammy Wynette and dozens more.

Part of the show featured a Line dance display from local dancers at the Shy Boots and Stompers Club. Pictured are Sylvia Adair, Sheila Hampson, Lynne Powell, Jenny Jones and Karen Rigby, who took part in the show.



## Making waves

The Making Waves Dance Club, which is run by Angie Ecclestone and partner Ian, held its annual Line dance weekend at the Royal York Hotel on the Isle of Wight this month.

Aylen Coleman of Devon sent us this picture of four male members taking part in a vicars and tarts fancy dress night.

"Don't they look good?" she writes. "Who would believe that their ages range from 50-70, proving once again that Line dancing is a great way to keep fit and stay younger looking."

"We couldn't tell who they were when they first came onto the dancefloor, but we soon realised that our teacher, Ian, was the one in the pink trousers."



The **100th** issue in September, will be packed with in-depth interviews with Line dance celebrities. For further details call **Chris Chew** on **01704 392338**



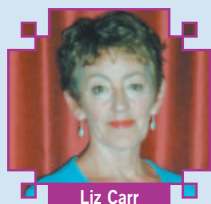
## Dance Issue Published

Possibility Foxtrot	April 04
Cap It	May 04
Do Wop Be Doo Be Doo	May 04
Baby Love	March 04
Cliché	March 04
Buy Me A Drink	June 04

•All the other dance scripts reviewed or mentioned by our reviewers are available at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Alison Biggs



Liz Carr



Big Dave



The Girls



Jane & Dave

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 in 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

### Herts

### Caught In The Act

### Ann Wood

### Who's Been Sleeping In My Bed –

### Glenn Frey

This is a terrific follow-up dance from Ann to her big hit *Elliot's Dream*. Seductive and slinky music by Glen Frey is complemented by some interesting steps by Ann. My class loved this one.

### Let's Dance

### Chris Hodgson

### Let's Dance – Chris Rea

Learnt this from Chris at the Crystal Boot Awards and on my return immediately taught it to my class and the response was very positive. This dance has interesting footwork in a not too difficult dance to either teach or learn. Dance gets requested every week. Well done Chris.

### Maybe I Could

### Robbie McGowan Hickie

### I Might – Shakin' Stevens

This is a fun improver + dance to catchy music by Shakin' Stevens. The music is fast, the footwork is straightforward and all the class picked it up with ease. It was well remembered by all when reviewed later the same evening. This is another floor filler by Robbie.

### Possibility Foxtrot

### Max Perry

### You've Got Possibilites – Matt Monro

This is another dance that I learnt at the Crystal Boot Awards. Very stylish dance from Max that has been thoroughly enjoyed by my intermediate class. Nothing too difficult with the exception of the backward left full turn leading into the half right monterys. Don't be scared off by the step sheet, it is much easier to teach than it looks!

## Liz Carr

### Carr-O-Liners

### Ayr, Scotland

### Cap It

### Kate Sala

### Caprichosa (Cap It) – Crystal Boots CD

A great dance and now class have mastered it, they are beginning to thoroughly enjoy. Not nearly as difficult as it first looks.

### Do Wop Be Doo Be Doo

### Gaye Teather

### Shang-A-Lang – Bay City Rollers

A great wee dance, good music, good fun, good steps. If you don't have the music, its very good to *Lets Go Round Again* off the Crystal Boot CD

## Big Dave

### Awesome Linedancing

### Midlands

### House of Blue Lights

### Masters In Line

### House of Blue Lights – Asleep At The Wheel

Great swing country from Asleep At The Wheel. A fast but relatively easy dance which has gone down a storm at all the classes. The start is a bit tricky but you soon get it – it's not long before you're adding the additude and styling!!!

### If I Ain't Got You

### Neville Fitzgerald

### If I Ain't Got You – Alicia Keys

Neville's first waltz which everyone has complimented flows very well to a lovely track by Alicia Keys, one of the classes in particular love it and gave it top marks 5/5. One for all the waltz fans for sure.

### L.O.A. (Left Outside Alone)

### Maggie Gallagher

### Left Outside Alone - Anastacia

This is a great funky dance from Maggie G to a great track by Anastacia. A big hit with all the funky/pop fans. Cool taps, lunges and a paddle turn at the end that hits the beat of the music really well. Check this one out especially if you like the *Left Outside Alone (LOA)* track.



**Supernatural***Dee Musk***Supernatural – Billy Crawford**

A great new dance to an old Billy Crawford track - Another where the dance hits the beat of the music really well - Some quite tricky syncopation but well worth the effort - I'm off to teach this one in Phoenix, Arizona, with the thumbs up from all my classes here who really like it - If you liked Dee's *Feel The Rush*, have a go at this one.

## Maureen and Michelle (The Girls)

**Walk This Way****West Midlands****She Believes***Sharon Hutchinson***She Believes (In Me) – Ronan Keating**

A slow, flowing dance to a beautiful track by Ronan Keating. Tricky counts may cause a little confusion at first but this dance is well worth the persistence. The music draws you onto the dance floor and the dance captures the feel of the music well. An Intermediate level dance that gives plenty of scope for those who like to add their own personal styling.

**Lord Of The Warriors***Maggie Gallagher***Warriors – Ronan Hardiman**

An Advanced dance that requires a fairly long teach with a lot of interaction and humour thrown in to keep the dancers focused. However, we found that the dance soon became a firm class favourite once it was learnt. It is written to some great Irish music and the dance offers a challenge while providing a huge sense of achievement, and enjoyment, once mastered. An excellent piece of choreography.

**Baby Love***Louis James Sequeira***Baby Love –****Diana Ross and The Supremes**

An appealing and infectious little dance that has been very well received in all of our Beginner classes. Very easy to learn and suitable for Beginners who have been dancing around one month or more. Our children's class dance *Baby Love* to Britney Spear's *Toxic* and they can't get enough of it.

**Cliché***Kate Sala***If The Fall Don't Kill You or****Modern Day Bonnie & Clyde – Travis Tritt**

An instantly likeable dance to fantastic country music by Travis Tritt (we dance it to Modern Day Bonnie & Clyde). Easy steps with a catchy toe tap section that makes you want to dance Cliche again and again. A very popular dance that's guaranteed to fill the floor.

## Dave "The Rave" & Jane

**Red Hot Ravers****Crewe, Cheshire****L.O.A. (Left Outside Alone)***Maggie Gallagher***Left Outside Alone – Anastacia**

This dance is a favourite at our class at the moment, a track you can dance to with attitude. There are some well choreographed moves to this dance, which feels great to the music. The music is sure to get you up on the dance floor and sure to be a hit with the dancers. This has got to be our favourite at the moment. At 32 count Intermediate/Advanced level don't be put off with it, as each section of the dance flows very well and the 8 count tag is very easy. Well done Maggie Great dance...

**Fantasy***Masters In Line***Fantasy – George Michael**

A more difficult dance for the energetic amongst us, but very well choreographed fits the music perfectly, Fantasy by George Michael is a funky track with a good strong beat. Another masterpiece of dance by The Masters. The dance is 48 counts intermediate level but give it a try it flows to the music well. Well done Rob, Paul Rachael and Pedro.

**Buy Me A Drink***Maggie Gallagher***Do You Still Wanna Buy Me That Drink? – Lorrie Morgan**

This has to be one of the best beginner dances I have taught for a long time, a wicked little country song by Lorrie Morgan "Do You Still Wanna Buy Me That Drink" The words to the song are brilliant, this is going to be a very big hit on the dance floor, we taught this dance in Spain while on holiday and they loved it at every level of dance. A 32 count 2 wall dance with a very easy tag. A dance for everyone. Well done Maggie

**Maybe I Could***Robbie McGowan Hickie***I Might – Shakin' Stevens**

A really catchy song from Shakin' Stevens just asking for a dance to be written to it. Well done to Robbie for this dance. The dance is 64 counts no tag, an easy teach, the class applauded after learning this one and that is quite rare! This dance will defiantly be around for a long time. Another great dance from Robbie.. You must learn this one.

S  
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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 *Dave Woollas*

DOUBLE H Weekend, Skegness

Sat/Sun 24th & 25th April

1. Mysterious Girl - *Mysterious Girl* - Peter André
2. First To Last - *You're The First, The Last, My Everything* - Barry White
3. Cho-Co-Latte - *La Chiqui Big Band* - David Civera
4. Timezone - *5 O'Clock Somewhere* - Alan Jackson & Jimmy Buffett
5. Mariana Mambo - *Mariana Mambo* - Chayanne
6. Pot Of Gold - *Dance Above The Rainbow* - Ronan Hardiman
7. Grundy Gallop - *Sold* - John Michael Montgomery
8. Can't Stop Loving You - *Shout It To The World* - Lionel Richie
9. We're Alive - *I'm Alive* - Celine Dion
10. Timeless Cha - *Just Like Old Times* - Heather Myles
11. The Break - *Breakout* - Ronan Hardiman
12. Leave Right Now - *Leave Right Now* - Will Young
13. On The Water - *Walking On The Water* - Atomic Kitten
14. Whiskey In The Jar - *Whiskey In The Jar* - Sham Rock
15. Closer - *Closer* - Susan Ashton
16. The Real World - *Real World* - D-Side
17. Strong Enough - *Strong Enough* - Cher
18. Crazy Love - *Crazy Little Thing Called Love* - Michael Bublé
19. Indigo Moon - *Indigo Moon* - Heather Myles
20. Swamp Thing - *Swamp Thing* - The Grid
21. Come Dance With Me - *Come Dance With Me* - Nancy Hays
22. Possibility Foxtrot - *You've Got Possibilities* - Glenn Rogers
23. Sway - *Blue* - LeAnn Rimes
24. The Trail - *Trail of Tears* - Billy Ray Cyrus
25. Cha Y'All - *Nights I Can't Remember..* - Toby Keith
26. Jambalaya - *Jambalaya* - Eddy Raven
27. Bye Bye (Piccolissima) - *Bye Bye* - David Civera
28. Lamtarra Rhumba - *Coco Jambo* - Mr. President
29. Black Coffee - *Sometimes When We Touch* - Newton
30. What's Your Name - *Why Me* - Delbert McClinton
31. Cajun Mambo Walk - *Volcano* - Jimmy Buffett
32. Midnight Waltz - *Children* - The Mavericks
33. Hot Potato - *Yoko* - Cartoons
34. Serenity - *Never Ever & Forever* - Mark Wills & Lee Ann Womack
35. Romantasy - *Alone With You* - Derailers
36. Blue Beyond - *Beyond The Blue* - Beth Nielsen Chapman
37. Rumba Ride - *Live A Little* - Mark Chesnutt
38. Islands In The Stream - *Islands In The Stream* - Dolly Parton & Kenny Rogers
39. Black Betty - *Black Betty* - Glenn Rogers
40. Stop It - *Stop It (I Like It!)* - Rick Guard

### DJs *Teresa Lawrence & Vera Fisher*

Pontins Weekender, Pakefield, Suffolk

Sat/Sun, 8th & 9th May

1. Turn Up The Heat - *Summer Of Love* - Steps
2. LOA - *Left Outside Alone* - Anastacia
3. Strong Enough - *Strong Enough* - Cher
4. First To Last - *You're The First, The Last, My Everything* - Barry White
5. Feel The Rush - *Feel The Rush* - Liberty X
6. Hot Potato - *Yoko* - Cartoons
7. Mambo Jive - *Mambo Italiano* - Bette Midler
8. The Real World - *Real World* - D-Side
9. You On Me - *The Only Thing That Looks Good On Me* - Bryan Adams
10. Black Betty - *Black Betty* - Tom Jones
11. Say It Isn't So - *Say It Isn't So* - Gareth Gates
12. Hold On To Our Love - *Hold On To Your Love* - James Fox
13. Sundown Waltz - *Sundown In Nashville* - Marty Stuart
14. Mysterious Girl - *Mysterious Girl* - Peter André
15. Scandalous - *Scandalous* - Mis-Teeq
16. Stop It! - *Stop It (I Like It!)* - Rick Guard
17. The Meaning Of Love - *Meaning Of Love* - Michelle McManus
18. You're So Good - *It's All Good* - Toby Keith
19. Whole Again - *Whole Again* - Atomic Kitten
20. Dip It Low - *Dip It Low* - Christina Milian
21. Hole In The Head - *Hole In The Head* - Sugababes
22. I Just Want To Dance - *I Just Want To Dance With You* - George Strait
23. Cho-Co-Latte - *La Chiqui Big Band* - David Civera
24. Pot Of Gold - *Dance Above The Rainbow* - Ronan Hardiman
25. Faded - *Faded* - Soul Decision
26. Bye Bye (Piccolissima) - *Bye Bye* - David Civera
27. Lights Out - *Out Go The Lights* - Lonestar
28. Imagine - *Just My Imagination* - Gwyneth Paltrow & Babyface
29. Dizzy - *Dizzy* - Scooter Lee
30. Jump - *Jump (For My Love)* - Girls Aloud
31. Poetry In Motion - *The Poet* - Liberty X
32. More & More - *More & More* - Bellamy Brothers
33. Wave On Wave - *Wave On Wave* - Pat Green
34. SideKick - *Bop* - Dan Seals
35. Sway - *Mucho Mambo (Sway)* - Shaft
36. Mariana Mambo - *Mariana Mambo* - Chayanne
37. In The Middle - *In The Middle* - Sugababes
38. Do Wop Be Doo Be Doo - *Shang A Lang* - Bay City Rollers
39. Elliot's Dream - *I Love To Boogie* - T-Rex
40. Sube Amor - *Se Me Sube* - Manny Manuel



The **Beginner** Top Ten Charts**'B' Line**  
**Beginners/Improvers**Harefield, Middlesex.  
01525 757518

- |     |                            |                                  |                             |
|-----|----------------------------|----------------------------------|-----------------------------|
| 1.  | All Shook Up.....          | All Shook Up.....                | The Deans                   |
| 2.  | Can I Have This Dance..... | If I Could Have This Dance ..... | Paul Bailey                 |
| 3.  | Cheek To Cheek.....        | Cheek To Cheek.....              | Glenn Rogers                |
| 4.  | Islands In The Stream..... | Islands In The Stream.....       | Kenny Rogers & Dolly Parton |
| 5.  | Shania's Moment .....      | From This Moment .....           | Shania Twain                |
| 6.  | Take A Breather.....       | I Need A Breather.....           | Darryl Worley               |
| 7.  | Walk The Line .....        | It's Raining Men.....            | The Weather Girls           |
| 8.  | Dream On .....             | Captured.....                    | Rick Tippe                  |
| 9.  | Poor Boy Shuffle.....      | Poor Boy Shuffle .....           | The Tractors                |
| 10. | Love Me Tender.....        | Can't Stop Loving You.....       | Lionel Richie               |

**Wave Liners**  
**(Beginners)**Watford, Hertfordshire.  
0208 428 7295

- |     |                           |  |                |
|-----|---------------------------|--|----------------|
| 1.  | Linedancer Waltz.....     | Somebody Loves You .....               | Scooter Lee    |
| 2.  | Precious Time .....       | Precious Time .....                    | Van Morrison   |
| 3.  | Stroll Along Cha Cha..... | I Just Wanna Dance With You .....      | George Strait  |
| 4.  | Summer Holiday.....       | Summer Holiday.....                    | Cliff Richard  |
| 5.  | Red Hot Salsa .....       | Red Hot Salsa .....                    | Dave Sheriff   |
| 6.  | Wishful Thinking.....     | Lovin' All Night.....                  | Rodney Crowell |
| 7.  | Come Dance With Me.....   | Come Dance With Me.....                | Nancy Hays     |
| 8.  | The One For Me .....      | From Time To Time .....                | Rascal Flatts  |
| 9.  | Tush Push.....            | All You Ever Do Is Bring Me Down ..... | The Mavericks  |
| 10. | Cowboy Charleston .....   | Delores .....                          | The Mavericks  |

**The Line Rangers**Birchington On Sea, Kent  
01843 833643

- |     |                         |  |                  |
|-----|-------------------------|--|------------------|
| 1.  | Bottle It Up .....      | If I Could Bottle This Up .....            | Paul Overstreet  |
| 2.  | Come Dance With Me..... | Come Dance With Me.....                    | Nancy Hays       |
| 3.  | Native American.....    | Native American .....                      | Bellamy Brothers |
| 4.  | Elvira.....             | Elvira.....                                | Oakridge Boys    |
| 5.  | Ghost Train.....        | Zorba's Dance .....                        | LCD              |
| 6.  | Silver Threads .....    | He Likes To Get Drunk .....                | Dave Sheriff     |
| 7.  | Cruisin' .....          | Cruisin' .....                             | Dave Sheriff     |
| 8.  | Ice Breaker.....        | He's Your Problem .....                    | Ruby Lovette     |
| 9.  | Rita's Waltz .....      | Someone Must Feel Like A Fool Tonight..... | Kenny Rogers     |
| 10. | D.H.S.S. ....           | Coffee.....                                | Supersister      |

The **International** Top Ten Charts**Amigos In Line**Puerto De Alcudia, Mallorca  
a2zmallorca@hotmail.com

- |     |                             |                              |                |
|-----|-----------------------------|------------------------------|----------------|
| 1.  | Ain't No Way.....           | Forever & For Always .....   | Shania Twain   |
| 2.  | Shakatak .....              | Ciega, Sordomuda.....        | Shakira        |
| 3.  | Fields Of Gold .....        | Fields Of Gold.....          | Sting          |
| 4.  | Come Dance With Me.....     | Come Dance With Me.....      | Nancy Hays     |
| 5.  | Sacred Trust .....          | Sacred Trust .....           | One True Voice |
| 6.  | Elliot's Dream.....         | I Love To Boogie.....        | T-Rex          |
| 7.  | Shout It To The World ..... | Can't Stop Loving You.....   | Lionel Richie  |
| 8.  | Closer .....                | Closer .....                 | Susan Ashton   |
| 9.  | Roll Back The Rug .....     | Love You Too Much .....      | Scooter Lee    |
| 10. | Pot Of Gold.....            | Dance Above The Rainbow..... | Ronan Hardiman |

**Valdres Kabbay Klubb**Lomen, Norway.  
linedance@kelli.no

- |     |                              |                              |                 |
|-----|------------------------------|------------------------------|-----------------|
| 1.  | Shame On You (Fy!).....      | Shame, Shame, Shame .....    | A-Teens         |
| 2.  | Hidden Agender.....          | Hidden Agenda .....          | Craig David     |
| 3.  | Nu Flow .....                | Nu Flo.....                  | Big Brovas      |
| 4.  | Wave On Wave .....           | Wave On Wave .....           | Pat Green       |
| 5.  | Blame It On The Boogie ..... | Blame It On The Boogie ..... | Jackson 5       |
| 6.  | Cool Whip.....               | Let It Whip.....             | Dazz Band       |
| 7.  | My Guy .....                 | My Guy .....                 | Mary Wells      |
| 8.  | Sugar & Pai.....             | Sugar & Pai.....             | The Boots Band  |
| 9.  | Sexy Stir Fry .....          | Memphis Women & Chicken..... | T. Graham Brown |
| 10. | Slippery.....                | World Of Hurt.....           | Ilse Delange    |

**Step-In Line**Herzliya, Israel  
sandy@linedancing.biz

- |     |                         |                                      |                         |
|-----|-------------------------|--------------------------------------|-------------------------|
| 1.  | Sweet Sweet Smile ..... | Sweet Sweet Smile .....              | Sharon B                |
| 2.  | Oo! Ahh!.....           | Love Potion No. 9 .....              | Hanzel Martinez         |
| 3.  | Reggae Cowboy .....     | Reggae Cowboy.....                   | Bellamy Brothers        |
| 4.  | The Billy.....          | Dance .....                          | Twister Alley           |
| 5.  | Addicted To Love.....   | Addicted To Love.....                | Kimber Clayton          |
| 6.  | Toy Trains.....         | Old Toy Trains .....                 | Roger Miller            |
| 7.  | Fiesta Cha Cha.....     | The Girl Formerly Known As Mine..... | Ricochet                |
| 8.  | Country Walkin' .....   | Walk In The Country.....             | The Ranch               |
| 9.  | Dream On .....          | Dream On Texas Ladies .....          | John Michael Montgomery |
| 10. | Twist 'Em .....         | The Twist .....                      | Ronnie McDowell         |



# The **Dance Club** Top Ten

## Western Gold Stars

Huyton, Merseyside.  
0151 264 9914

1. Do Wop Be Doo Be Doo ..... Shang A Lang ..... Bay City Rollers
2. Doctor Doctor ..... Bad Case Of Loving You ..... Robert Palmer
3. If I Was ..... If I Was Jesus ..... Toby Keith
4. My Guy ..... My Guy ..... Mary Wells
5. Bye Bye (Piccolissima) ..... Bye Bye ..... David Civera
6. You On Me ..... The Only Thing That Looks Good On Me ..... Bryan Adams
7. Much Too Young ..... Much Too Young (To Feel This Damn Old) ..... Garth Brooks
8. Romantasy ..... Alone With You ..... Derailers
9. Wanna Be Me ..... Who Wouldn't Wanna Be Me ..... Keith Urban
10. La Tenga ..... Que La Detengan ..... David Civera

## Dyfi Bootscooters

Machinlleth, Powys.  
01654 703536

1. The Real World ..... Real World ..... D-Side
2. Mariana Mambo ..... Mariana Mambo ..... Chayanne
3. Cliché ..... Modern Day Bonnie & Clyde ..... Travis Tritt
4. Serenity ..... Never, Ever & Forever ..... Mark Wills & Lee Ann Womack
5. Maybe I Could ..... I Might ..... Shakin' Stevens
6. Romantasy ..... Alone With You ..... Derailers
7. Sube-Amor ..... Se Me Sube ..... Manny Manuel
8. Don't Look Away ..... Don't Look Away ..... Gary Allan
9. Bombshell ..... Bombshell ..... Lorrie Morgan
10. More & More ..... More & More ..... Bellamy Brothers

## The Rays LDC

Taplow, Buckinghamshire.  
01628 636928

1. Krankin' ..... Tell Me Ma ..... Sham Rock
2. Moontide ..... The Tide Is High ..... Atomic Kitten
3. Hold Your Horses ..... Hold Your Horses ..... E-Type
4. Walking On Water ..... Walking On The Water ..... Atomic Kitten
5. Do Wop Be Doo Be Doo ..... Shang A Lang ..... Bay City Rollers
6. Quando When Quando ..... Quando Quando Quando ..... Englebert Humperdinck
7. Come Dance With Me ..... Wine, Women & Song ..... Patty Loveless
8. Cliché ..... If The Fall Don't Kill You ..... Travis Tritt
9. Cmr Rah Rumba ..... One Heart One Mind ..... Back Door
10. Ribbon Highway ..... Ribbon Of Highway ..... Scooter Lee

## Leaky Boot Saloon

New Mills, Derbyshire.  
01457 832132

1. Mariana Mambo ..... Mariana Mambo ..... Chayanne
2. First To Last ..... You're The First, The Last, My Everything ..... Barry White
3. Wave On Wave ..... Wave On Wave ..... Pat Green
4. Do Wop Be Doo Be Doo ..... Shang A Lang ..... Bay City Rollers
5. Maybe I Could ..... I Might ..... Shakin Stevens
6. Romantasy ..... Alone With You ..... Derailers
7. Take A Breather ..... I Need A Breather ..... Darryl Worley
8. More & More ..... More & More ..... Bellamy Brothers
9. Possibility Foxtrot ..... You've Got Possibilities ..... Matt Monro
10. Beer For My Horses ..... Beer For My Horses ..... Toby Keith & Willie Nelson

## L & B Line

Dorchester, Dorset  
01300 320559

1. The Real World ..... Real World ..... D-Side
2. See If I Care ..... See If I Care ..... Gary Allan
3. Mariana Mambo ..... Mariana Mambo ..... Chayanne
4. Romantasy ..... Alone With You ..... Derailers
5. Whiskey In The Jar ..... Whiskey In The Jar ..... Sham Rock
6. Cliché ..... Modern Day Bonnie & Clyde ..... Travis Tritt
7. Buy Me A Drink ..... Do You Still Want To Buy Me That Drink ..... Lorrie Morgan
8. Take A Breather ..... I Need A Breather ..... Darryl Worley
9. Nu Flow ..... Nu Flo ..... Big Brovas
10. My Wish ..... If You Came Back From Heaven ..... Lorrie Morgan

## Crazy Legs

Burgh Castle, Norfolk.  
01493 669155

1. Cliché ..... Modern Day Bonnie & Clyde ..... Travis Tritt
2. The Real World ..... Real World ..... D-Side
3. All Night Long ..... You Rock Me ..... Enrique Iglesias
4. Mariana Mambo ..... Mariana Mambo ..... Chayanne
5. Country 2 Step ..... I Just Want My Baby Back ..... Jerry Kilgore
6. De La Noche ..... Angel De La Noche ..... David Bisbal
7. Leave Right Now ..... Leave Right Now ..... Will Young
8. Buy Me A Drink ..... Do You Still Want To Buy Me That Drink ..... Lorrie Morgan
9. Romantasy ..... Alone With You ..... Derailers
10. Wave On Wave ..... Wave On Wave ..... Pat Green



# The Dancers' Top Ten



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

<b>1. The Real World</b>	Ruthie B	<b>Real World</b> ..... D-Side
<b>2. Mariana Mambo</b>	Kate Sala	<b>Mariana Mambo</b> ..... Chayanne
<b>3. All Night Long</b>	Robbie McGowan Hickie	<b>You Rock Me</b> ..... Enrique Iglesias
<b>4. Maybe I Could</b>	Robbie McGowan Hickie	<b>I Might</b> ..... Shakin' Stevens
<b>5. Cliché</b>	Kate Sala	<b>If The Fall Don't Kill You</b> ..... Travis Tritt
<b>6. Whiskey In The Jar</b>	Maggie Gallagher	<b>Whiskey In The Jar</b> ..... Sham Rock
<b>7. Sube Amor</b>	Karen Hunn	<b>Se Me Sube</b> ..... Manny Manuel
<b>8. Buy Me A Drink</b>	Maggie Gallagher	<b>Do You Still Want to Buy Me That Drink</b> ..... Lorrie Morgan
<b>9. Lord of the Warriors</b>	Maggie Gallagher	<b>Warrior</b> ..... Ronan Hardiman
<b>10. Take A Breather</b>	Maggie Gallagher	<b>I Need A Breather</b> ..... Darryl Worley

## Bubbling Under

1. Romantasy
2. Intoxicated
3. Listen To The Rhythm
4. Doctor Doctor
5. Let's Dance

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.

Providing you include your name and address for verification, your chart is entered into a database where, along with all the others, it is sorted, ranked and finally counted. The computer produces the results. Nothing is left out, nothing is edited.

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**charts@linedancermagazine.com**

or visit our web site at  
**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: \_\_\_\_\_



# WHAT A SCORCHER!

Since 1977, Jon Keys and Clive Grant have been organising one of the most popular annual Line dancing and music-filled weekends. What keeps the punters coming back year after year? Linda Willis finds out

**F**un is the name of the game at this fantastic weekend where everybody dances from start to finish. Luckily Pontin's Pakefield is next to a secluded beach and when feet start burning, dancers can plunge them straight into the rippling waves.

The irrepressible, irresistible, Maggie G arrived earlier than expected on Friday evening. We hugged 'hello' and she was whizzed away, calling out "Buy me a drink later". I said I would, wondering why she was being so forward, and didn't find out until she was on stage saying: "I'd like to teach you a brand new dance. It's easy! It's called *Buy Me a Drink*".

Cool dancer Billy Curtis joined us in Line and later he grabbed Maggie for a jive. For those who felt the need to speed into the early hours disco driven, Johnny B kept things hot till 2am when we reluctantly fell into our beds.

I don't know what magic Maggie is on but please can I have some? Bright and beaming Saturday morning she was putting everyone through the pounding 160 paces of *Lord of the Warriors* from Michael Flatley's *Lord of the Dance*. Very dramatic, very difficult, it was a bit on the dark side for me and had one too many steps to remember. You will either love it – or hate it.

Teresa and Vera took over at noon teaching *The Meaning of Love* to Michelle's chart topper.



Gemma Fairweather had a lunchtime slot and, given the rapturous reception she received, perhaps a return trip in an evening is something we can look forward to in the future.

Billy 'Bubba' King took over, followed smartly at 2pm with dancing tuition from Val Self. Maggie G returned later on with a funky little feel-good number *L.O.A.* to Anastasia's latest single.

Anastasia is recovering from breast cancer, which went hand in glove with the charity of choice for the whole weekend – Cancer Research UK.

Then Flamenco noisily tapped heels with the Celtic style as the dancing enchantress delighted with a jaw-dropping demo. Hand on hip, shooting her way across the floor like a fire cracker she had the crowd yelling for more as she dramatically finished the dance by falling to the floor.

"I can't! I can't get up!" she wailed, but was soon back on stage to recap the dances we had learned.

Saturday night is party night and, as any Line dancer knows, dressing up in silly outfits is par for the course! So we got in Line – 50s rock and rollers a la *Grease*, schoolgirls, teachers, and 20s flappers.

The outrageous costumes matched the kaleidoscopic mix of 'special cocktails'. One, the *Texas Twister* was green and looked like brake fluid. But my son Anthony assured me it refreshed the parts other drinks cannot reach – insisting it was "very soothing".

Billy Curtis got us in the mood to be wooed by the next group, Magill, who were the hit of the whole weekend for many of us.

Picking up the torch thrown down by The Dean Brothers these boys from Liverpool have just one thing on their minds, as Gypsy Rose Lee would say – "entertainment".

They don't care if you can't dance, because sing-along cha-cha is what these boys are all about. And because they are happy to play Line dance standards that we can all do with our eyes shut, we can sing along (mostly out of tune) without worrying what our feet and other parts of our anatomy are doing! *Do you Wanna Dance?* they asked. Yes, we did!

A massive Mexican wave broke out, ricocheting all around the huge hall and back again. People stood on tabletops and chairs, singing at the top of their voices.

"It came upon me – Wave on Wave," they sang while outside the real thing gently lapped along the Suffolk seashore. Brilliant.

There was no rest for the weary, or bleary-eyed. Peter Metelnick's workshop rolled into town on Sunday morning. 8, 9, 10 featured more waving of arms while *Spin!* had lots of, well, spins! Pirouettes, pirouettes, pirouettes. If you can cope with them – fine. If you'd been knocking back cocktails the night before, maybe this was one to miss.

I much preferred the dances taught after lunch when I was more awake and full of cappuccino, like *Yellow Mellow* to *Lemon Tree*, *De La Noche* and *Senorita Mas Syna* by Kevin Fowler.





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# Amigos in line



Dancers get in some early practice

**Harry Seddon heads back to the Balearics where there's no shortage of Line dancing**

**M**allorca is a home from home for Brits. You don't have to wander far off the beaches to find full English breakfasts, pints of bitter, or BBC TV.

There's Line dancing, too. Not just on the themed package tours but at clubs offering ex-pats and visitors their weekly fix of fun.

On a Line dancing holiday recently I went looking for local Line dancing action in between expert teaching from Maggie Gallagher and Alan Birchall.

I couldn't find any at my Santa Ponsa base, however, a quick scan of *Linedancer Magazine* showed there are at least three groups on the island.

Alcudia appears to be the epicentre of Mallorcan Line Dancing, although there is also a club in Cala Bona.

In Alcudia, Val and John Lea, (Amigos in Line), have a class Tuesday afternoons November to April, and socials on Wednesday evenings. Veronica and Bill Griffiths, (Son Toni Stompers), have a class Friday evenings and teach a new dance each week.

The Alcudia dancers have an "anything goes" attitude and switch easily between country and pop, old and new. Obviously *Linedancer* helps them keep abreast of new dances, but

often it is visitors who bring the new routines from Blighty.

Bill and Veronica have been Line dancing for around six years and mainly attract expats with just a few Spanish dancers, so instruction is mainly in English with a little Spanish.

Favourite dances at the present time are, *Elliot's Dream*, *Fields of Gold*, *Leave Right Now*, *Sundown Waltz*, *J'ai Du Boogie*, *Closer*, *Shakatak*, *Pot of Gold* and *Ain't No Way*, with the Spanish dancers' favourite being *Venga Bus Shuffle*.

Meanwhile, back with the Dance Holidays team in Santa Ponsa, a wonderful time was had by all. Each day there was two hours of instruction by the pool in the morning with the rest of the day free until 8.30pm when the dancing began afresh.

What more could you ask for – sun, sand, sangria, Diamond Jack (for my money one of the best groups on the circuit), Maggie, Alan and Jersey DJ Ricky Lequesne.

According to a newspaper report I read recently, The Balearics are rated as one of the worst three places in Spain for being welcoming to tourists. (something to do with having it too good for too long.) However, we found most people very courteous, friendly, polite and welcoming.



Santa Ponsa



Maggie Gallagher gets into the Spanish swing of things



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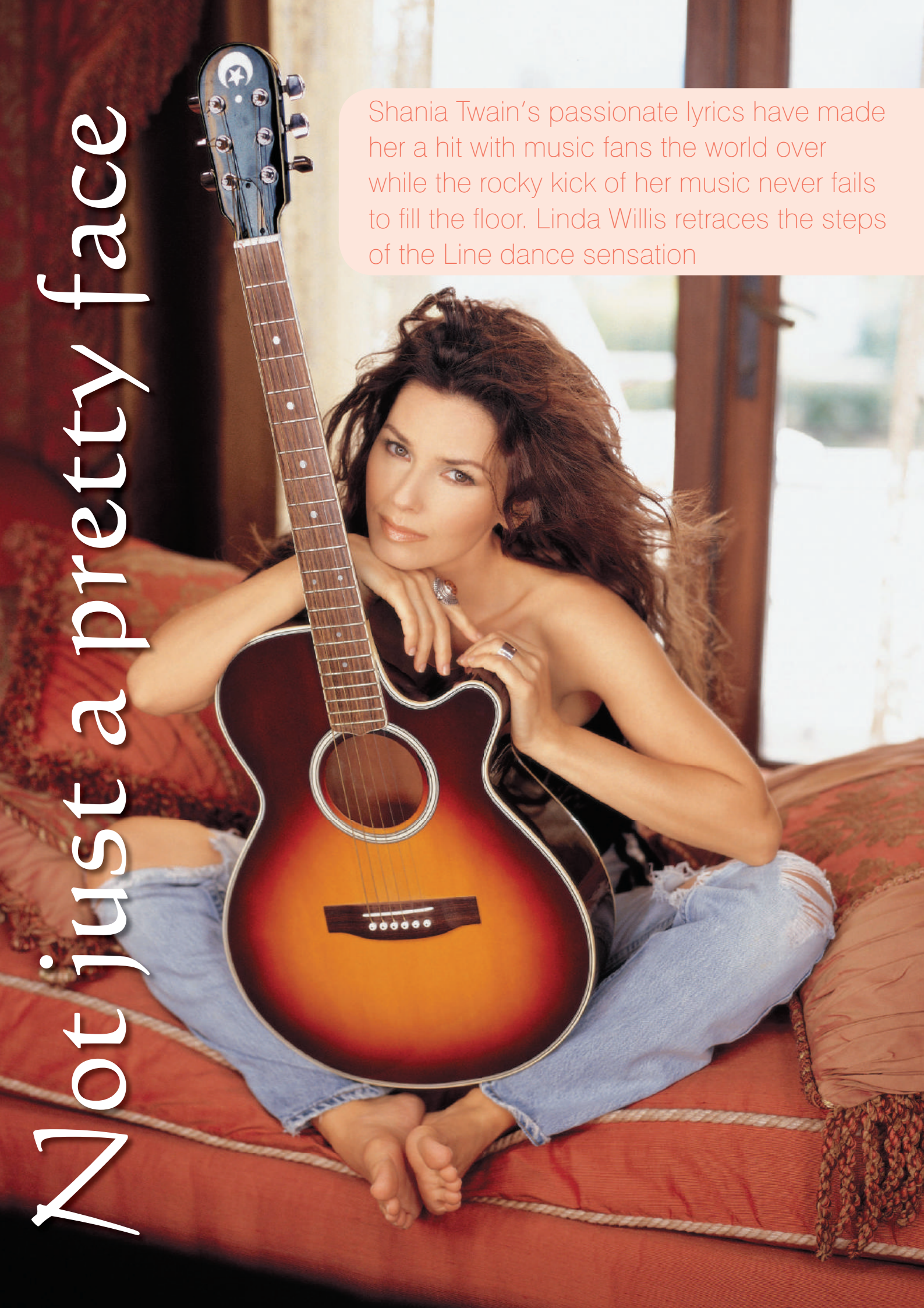
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# Not just a pretty face

Shania Twain's passionate lyrics have made her a hit with music fans the world over while the rocky kick of her music never fails to fill the floor. Linda Willis retraces the steps of the Line dance sensation







**S**hania Twain tells it like it is and we Line dancers love her for it.

Since her debut album, *The Woman in Me* scooped both the Grammy and ACM Awards for Best Country Album in 1996, she has remained true to the meaning of her Obijway Indian name – “I’m on my way” – and hammered out hit after hit.

Shania has recently finished off a European tour, which included several sell-out dates in the UK. Her latest album, *Up!*, was a smash hit and inspired hundreds of Line dances, including *Juanita* by Andrew Palmer, Simon and Sheila Cox and *Ain’t No Way* (to the track *Forever and For Always*) by Jan Brookfield.

Shania’s also a new mum. One-year-old son Eja has settled in nicely at the chateau she shares with devoted husband/producer, Robert John ‘Mutt’ Lange, on the shores of Lake Lausanne in Switzerland.

Yet all this is a far cry from her dirt-poor roots. In terms of rags to riches stories, Shania’s tops them all.

After her parents recognised the talent their daughter possessed, they did everything they could to help her realise her dream, going without and cutting back to ensure their little girl (then known as Eileen Regina Edwards) had all the support she needed.

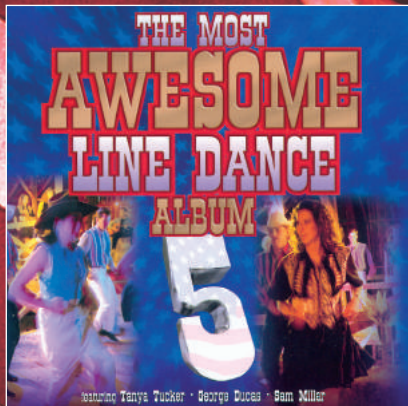
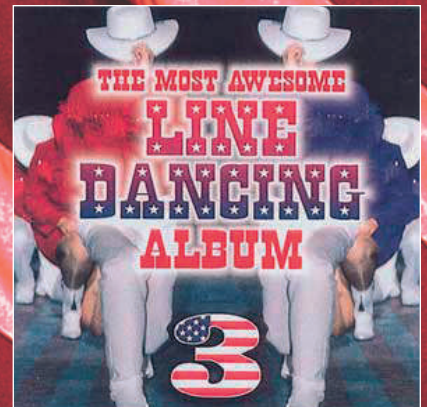
Tragedy struck when a truck killed her mother Sharon and adored adoptive father Jerry, leaving the 22-year-old alone to bring up her younger sisters, Carrie Ann and Jill.

Time has healed some of these wounds and Shania is a great believer in the old Country and Western philosophy that if pain doesn’t kill you, it eventually makes you stronger.

“I sang wherever and whatever paid the bills, it was a real struggle just to survive,” she says. “I really thought as a poor kid, I would never make it.



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"Looking back on all that now, it all seems like another lifetime. So far away, but never that far removed that I couldn't do it again," she says. "I think there's a comfort in knowing, that if you are ever in a desperate situation and you get through it – you gain confidence that you would otherwise not have."

"I realise that no matter what I lose, I'll be able to manage. Yes, you can lose somebody overnight. Yes, your whole world can be turned upside down – life is short, it can come and go like a feather in the wind, but life will dictate itself. You should allow it to unfold as naturally as possible. Just go with the flow."

"And when you're really desperate, you say a few prayers and hope for the best. That's the way I've always lived my life."

Twain has tweaked her musical roots, courageously crossing the country-pop divide. Her unique brand of determination is as much a part of her make-up as the shade of red lipstick bearing her name.

Country's musicians may have instantly taken her to heart, but it took a while for the men in suits and ten-gallon hats to forgive her for daring to bridge the musical rubicon.

It was only when the sensational *Come on Over* became one of the best-selling albums of all time that Nashville and the Country Music Association finally gave her the recognition she deserved, voting her CMA Entertainer of the Year in 2000.

The Award was collected along with an emotional speech that had the house in tears. It is this ability to make connections with people, which helps her create such special music.

"It makes me very excited to know that I might be in someone's record collection who has no other country records," she says. "And then at the same time, I'm in other collections, belonging to people who only listen to Country music and nothing else. I'm very flattered by that. Isn't it great that music can cross those boundaries?"

*Up!* continues to break record sales and inspire dozens of Line dance scripts. Many of us have a view on what makes

her such a success, but her opinion on the matter is surprisingly simple.

"It's keeping it real lyrically – that's my approach," she says. "It is very conversational, which is very much the way the last two albums were written. Those were the songs people related to best. Saying things the way I would have spoken them. Writing is very much an artistic playground. It's the most fun thing I do."

There is certainly a lot of playfulness on *Up!* – the title track alone contains the intriguing lines "even my skin is acting weird – I wish that I could grow a beard." However it is *Juanita* which has set the greatest number of choreographer toes tapping.

"I got a little bit deeper with that song," she says. "In our most vulnerable times, whether we're searching for strength, courage, or freedom, it's our female power (our *Juanita*) that we need to connect with."

Scorching the summertime blues away, Shania's sell-out World Tour advances from strength to strength as it moves across Canada and the USA through June and July. She has just received the CMT Flame Worthy Female Video of the Year Award for *Forever and For Always*. Another added to an endless string of statistics.

"It's easy to get flattered by everything that's going on around you. It's OK to be flattered, but it's not OK to lose a true sense of humility," she says.

"Sometimes you are trying to build your confidence and confidence comes from ego. In order to be really confident, and do a good job, it's kind of an ego thing. I think humility is the most important thing to remember."

The temptation to hit back at her detractors is resisted with humour.

"I find that the very things that I get criticised for, which is usually being different, and just doing my own thing and just being original – is the very thing that is making me successful."

"It's important to give it all you have while you have the chance."



'I really thought  
as a poor kid,  
I would never  
make it'





# THE FLYING SCOTSMAN

**Kilted teacher and choreographer  
Robert Lindsay is starting to turn  
heads on both sides of the border**

By Steve Brereton

**T**here was an unofficial people's choice winner at this year's Crystal Boot Awards. The appearance of this popular Scottish Line dance teacher and choreographer in his kilt prompted an on the spot poll and Robert Lindsay was awarded 'Rear of the Year', in the world of Line dance at least.

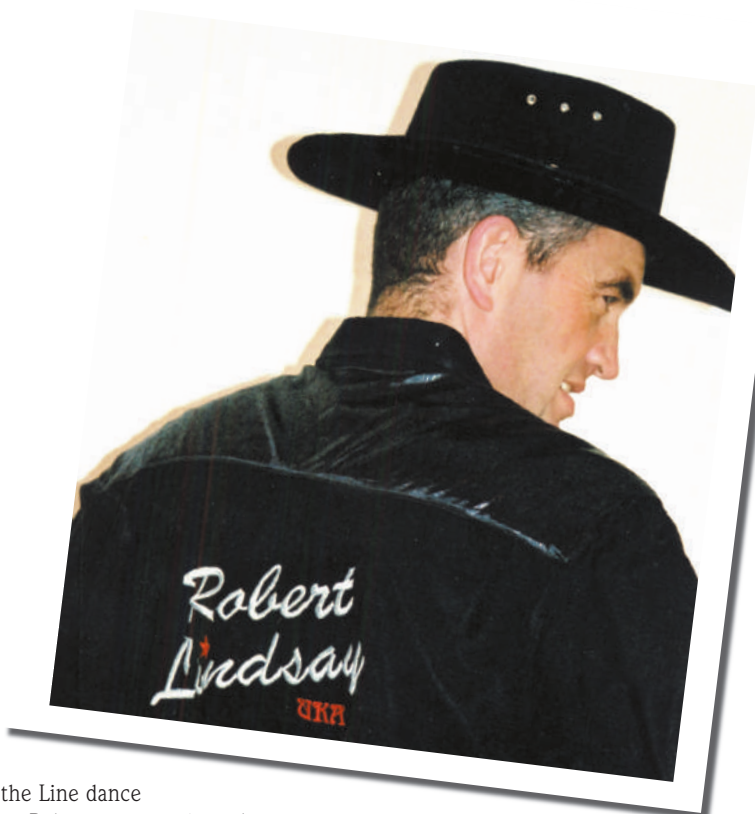
Dundee based Robert has been Line dancing since 1996 when he attended a class run by friends. At first sceptical about taking part, he gave it a whirl. It wasn't long before the bug bit him.

With Line dance soon filling all his leisure time, and being a school teacher by profession, it wasn't long before people suggested he start a class of his own. In 1997 with a UKA teaching-qualification under his belt,

the popularity of his classes grew and before long he was teaching every night of the week. He has also since become a member of the CWDC.

With his profile in the Line dance community growing, Robert was nominated for the 2001 Crystal Boot Awards in the Instructor and Choreographer categories.

Subsequent years saw him receive further nominations and he was at this year's Crystal Boot Awards to teach his *Let's Go* dance. He also found time to review the dance in his kilt.



Robert points out that the traditional Scottish dress is a fairly heavy item of clothing and demanding to teach in. He normally makes a point of teaching just one dance in tartan before switching to more practical clothing.

Robert is very fond of Kate Sala's work and it amazes him that some groups he teaches have still not heard of *Mariana Mambo* – a fact he simply puts down to the unavoidable 'regional' effect. He hesitates to mention

"It always amazes me that the class will do anything I say," he admits, "but the one thing I do insist on, is that everyone learns the 'smile' step and co-ordinates their faces as well as their feet."

Considering the future, Robert is typically relaxed and easy going.



Robert Lindsay, with Alison Biggs, Peter Metelnick, and two of his Scottish students

## 'Line dance started as a hobby and everything that it's given me I regard as a bonus'

another dance that's popular with his classes but when pressed confirms it's his own *Let's Go*. Dancers familiar with the *Line Dance Fever 15* CD might also recognise his *Something and Nothing* which was featured and published on the album.

His stance on the Country/non-Country issue is simple, he doesn't want to miss out on a good dance just because it's not of a Western flavour. He teaches a mix of dances and says there are some very good non-country ones but that he'll always try to find an alternative if he can.

His two children, Christopher, 11, and Rachael, 6, are certainly proud of their father's achievements. They have even taken to counting the times his name appears in the magazine.

I ask Robert if he'd ever think of switching careers so that Line dance teaching takes over from his full-time profession as a Business and Economics schoolmaster. He explains that he recently celebrated his 40th birthday and feels the opportunity has passed him by – and probably for the best.

"The only thing that would worry me is that I might not enjoy it as much if I was doing it full time. Line dance started as a hobby and everything that it's given me I regard as a bonus," he says.

With five classes a week, Robert is serious enough to teach proper dance skills but still likes to maintain the element of fun. Given the fact that he's been known to have fallen off the stage during a teaching session – once while wearing his kilt – he manages to keep everyone smiling.

"I'll just take things as they come" he says. "I've made so many friends from Line dance and my philosophy is to have a good time, keep it happy and keep it fun for everyone involved."

And what of the kilt? Is it true what they say?

Like any self-respecting Scotsman he doesn't confirm or deny but points out that the type of dance will answer the question depending on how much it makes the kilt swing. No doubt there'll be some special dance requests when Robert next teaches in tartan!

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# All hail to the *Queen*

Nothing's going to stop  
Shakatak star Kate

By Janet Slattery



**Global choreographer, teacher and dancer Kate Sala takes time out of her busy schedule to talk about her sensitive nature and why she has dance through the pain barrier**

If Line dancers were to choose a Queen of Choreography, Kate Sala could justifiably lay claim to the crown.

Ranked as one of the leading routine specialists on the circuit, Kate's dance Shakatak has won a hatful of awards including a *Linedancer Magazine* Crystal Boot for Dance of the Year 2003.

Kate is renowned for putting an unusual combination of steps together. She has been blessed with a computer-type memory that logs and files long and complex routines and her natural sense of rhythm and co-ordination does the rest.

Music with a Latin-American beat seems to give her inspiration and many people wrongly assume she is a former Latin dancer.



"I've never done or taught Latin American dances, the nearest I've been is a six week Salsa course," she says. "I will only choreograph something if the music gives me feeling and Latin-American music has lots of different combinations of rhythms, lots of instruments all playing together. I find it so uplifting, it makes me feel happy."

Kate's passion for dancing began at the tender age of five when she took up junior ballet before moving on to stage, modern jazz and character dancing. At the age of ten, the instructor told her parents "Kate will never make a ballerina, but she will make a great teacher." What an accurate prediction!

Drawn into the Line scene by the casual, tomboy image of cowboy boots and hands in belt loops, she learnt a dance (Copperhead Road) and became hooked. After attending a Best Western Dance Academy teaching course, she started the Kickin' Kate's club and began to run classes in and around Nottingham. The first dance she choreographed was Beautiful Body to the Bellamy Brothers' track *If I Said You Had a Beautiful Body*.

Kate has come a long way in a short time and is grateful to people who have helped her along the road. Sitting in the garden of her new home in Shepshed, Leicestershire, on a lovely summer's day, she reels off a long list of people she has to thank, including long-standing friend, Russell Roddis (aka Jazzy Joe) who was her DJ partner for a number of years.

Line dancing increasingly takes Kate around the world and in September she will begin a stint in America. Before that she is due to teach with Maggie Gallagher in Rhodes, spend nine days working in South Africa, and then jet off to Singapore.

I asked Kate if she ever gets tired of living out of a suitcase.

"Absolutely not," she says, smiling. "I love travelling and want to continue. Line dancing is my life. I love teaching and seeing people enjoying the dances. It is also a great privilege to work with other choreographers and a great honour to be invited to another country.

"It's difficult sometimes to strike a balance, but I am honest with myself and have finally learnt to say No. Even if I get asked to go to a really good Line dance when it's my free day or weekend, I refuse – my body and mind need to unwind."

Kate is a youthful 37 and like everyone is conscious of the need to make room for the really important things in life like love and friendship.

"Relationships can be difficult when I devote so much of my time to dancing, most of my friends are in their early thirties with husbands, partners and children and are not involved with dancing," she says. "I try not to be selfish, but at the same time I have to earn a living and fulfil my commitments."

“ Kate has come a long way in a short time and is grateful to people who have helped her along the road ”

Kate is finding this year particularly stressful as her mother has been diagnosed with cancer and is undergoing treatment.

"I worry about her and think about her a lot. I am a very sensitive person, aware of what's going on in the world. Disasters and sad TV programmes always upset me.

"But as soon as I start dancing I lose myself and my spirit is lifted."

But even the dance-floor is not without its challenges. In fact, Kate faces a constant battle to keep on dancing.

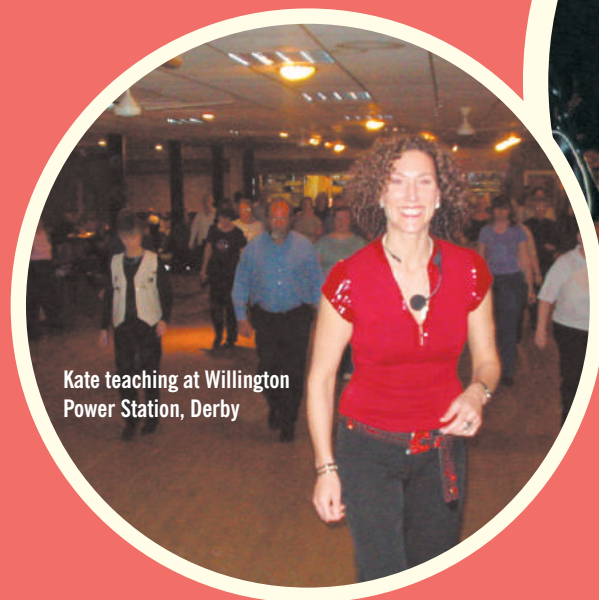
"I've had some trouble with my knee. In my teens I was heavily into sports – in fact I gave up Line dancing for a few years in order to play squash for Notts County – and I tore my cartilage when I was 15 and had to have the whole knee bone opened up. I did the same knee again when I was 20 and I've worn the bone down so badly that I have contracted osteoarthritis and will always be in pain."

Although she manages to keep the soreness under reasonable control by taking natural health tablets each day, she also finds a release in watercolour painting, a hobby for which she has no small talent.

"I did Art and Design at College for two years when I left school but then let it go. But I



Kate with Lizzie Clarke, Max Perry and Robbie McGowan Hickie at Linedancer awards



Kate teaching at Wellington Power Station, Derby



Kate with Robin Sin at the Linedancer awards

“It takes years to get to the top of the tree and this is what I tell others who want to achieve their goal”

recently picked up my paintbrush again and I am thoroughly enjoying it,” she laughs

Moving back to dancing, I asked Kate if any particular choreographer has inspired her and what the most exciting times of her career have been.

“There are many choreographers whom I admire and respect,” she says, “but in the early days I guess it was Jo Thompson. I used to attend her workshops, look at the way she taught and her selection of dances. My favourite dance of all time has to be Rob Fowler’s *It’s a Beast*.”

“The last five years have been the most exciting. I have achieved things I never thought possible. When you first start teaching you don’t know where it will lead to. It takes years to get to the top of the tree and this is what I tell others who want to achieve their goal.”

The world is now Kate’s oyster. Is there any country she would like to conquer? Without hesitation she says Italy.

“Although I was born in Nottinghamshire, I am half Italian (on her father’s side) and my family moved back to Italy near Lake Como when I was one until I was five. When I competed in the World Championships three years ago in Holland (she came fourth in her category) I noticed that Italy only had a small representation. I would like to promote Line dancing there. Perhaps someone will invite me?”

Kate is represented by  
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# SPLIT RIGHT OF ALL

Linedancer looks into why dynamic duo Rob Fowler and Alan Jones of Select Events have decided to go their separate ways and discovers why this is good news for dance fans.

By Harry Seddon



When Line dancers heard that Rob Fowler and Alan Jones of Select Events were to end their five-year association, many were, quite frankly, devastated.

After all, hundreds of us had been 'brought up' on the Rob Fowler/Select events weekends at Pontin's Blackpool and weeks in Benidorm. What would we do if these two gentlemen were not to be there to guide us along the path to happy dancing?

It took some time to secure an interview with Alan and Rob, but eventually we met up at Pontin's Blackpool, (where else!), during the Springtime Special.

During the five years that Rob and Select Events have worked together they have staged around 40 joint-events at Pontin's Blackpool, The Royal Court Hotel, Coventry, and Benidorm. Rob has headlined every one of these while Alan and Priscilla of Select Events have organised each one (even after a very nasty horse-riding accident, Alan still made sure that the 'show went on').

When I asked how many Line dancers had attended these events, the guys went into a huddle and after much counting on fingers, agreed it was at least 15,000.

Before we went any further I just had to check that 'normal service' would continue until the end of 2004. They assured me that this was the case and that events as currently planned would continue, up to and including, the New Year Party at Pontin's, Blackpool.

As the final Rob Fowler/Select Events Line dance, this could prove to be an emotional event, (at least for old softies like me). However, knowing them as I do, I expect that it will be a celebration of a great five years, not a wake, and definitely an event not to be missed.

The big question, of course, was why, when these events are so successful, are things changing (I belong to the 'if it ain't broke, don't fix it brigade')? Had there been some kind of a falling out between the two? As they sat in the pub, side by side on a sofa, continually laughing and joking with each other, the question was totally unnecessary. Clearly my Line dance heroes are still the best of mates.

My question about the split was answered very openly and jointly with the explanation that they mutually agreed that they wanted to do different things. Select Events will continue to organise Line dancing in Blackpool and Coventry, but with more flexibility on dates, while Rob will organise events that will be "the same but different and with a twist". When I asked Rob what the 'twist' was to be he gave me that Rob Fowler mischievous look, but remained intriguingly mysterious.

Rob said that the association had, "simply reached the end of its natural life, it had run its course".

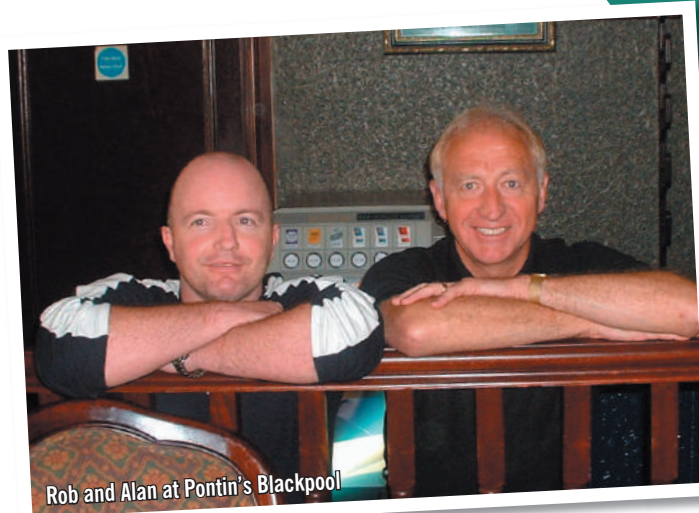
Alan added. "We decided to stop while everything was still good". He compared it to an evening's Line dancing, "even though everyone has had a great time there comes a point in the evening when a good DJ or organiser, ends the dancing while everyone is still enjoying it and before it starts to drag".

So what of the future? Rob will, of course, continue with his classes, teaching, choreography and the like. He will also continue with the Masters in Line, the Masters in Line Cruise, and there will be some 'Rob Fowler and Friends' specials.

This will involve line dancing at a Pontin's, venue to be decided, probably next April and June, and hotel events scheduled for May and October 2005. So Rob will definitely not be taking things easy next year!

As for Alan and Select Events, there are weekends at the Royal Court Hotel, Coventry in March, May and November, at the Norbreck Castle Hotel, Blackpool, in June, July and September, and at Pontin's Blackpool, April, October and the New Year.

Wow! So much for me worrying that there would be less choice of events to attend. Select Events alone are running more events than in the past, plus there will be all the events that Rob will organise. So, in total, there will be a lot more Line dancing rather than less.



Rob and Alan at Pontin's Blackpool

**'The past five years have been great and even after all that time Rob and I are still the best of friends and will remain good colleagues'**

Alan said: "The past five years have been great and even after all that time Rob and I are still the best of friends and will remain good colleagues. We have, and always will be, there for the line dancers, and that's what matters".

Rob added: We've learned a lot from each other over the past five years, and we intend to use this knowledge to the benefit of line dancers"



Rob Fowler (left) with wife Michelle with Alan Jones and partner Priscilla shake hands on completing an early link-up



From playing in front of one man and a dog to the bright lights of Nashville and beyond, Dierks Bentley is fast becoming a star. Vivienne Scott catches up with the no-hat sensation on his latest US tour

# Off the leash





**W**ith his mop of golden curly hair, twinkling blue eyes and wide smile, up and coming Country music star Dierks Bentley is definitely heart-throb material.

Yet only a very short while ago, 27-year-old Dierks was a wannabe singer/songwriter anonymously toiling in the tape library of a Nashville television station. However, with his first single *What Was I Thinkin'* and self-titled album, Dierks has catapulted to the forefront of public attention in the Country music world.

Dierks grew up in Phoenix, Arizona but felt the tug of Nashville at the tender age of 19. Although he came from a non-musical family, his love of music and natural talent led him to become a self-taught musician/songwriter. As such he was determined to immerse himself in the heart of the scene.

Dierks had to start at the bottom playing in run-down, dilapidated bars where he was delighted just to have a regular gig. He is very enthusiastic about the talented people he played with and is particularly impressed by the community of musicians who play in Nashville for the love of the art.

Surrounded by these bright lights, Dierks honed his skills, before teaming up with songwriter Brett Beavers, getting a deal and releasing *What Was I Thinkin'*.

"I knew it was going to be a success as soon as I had written it," he tells me. "I got into my truck and headed out to find my contact at Capitol Records. She happened to be in a bar so I pulled her out and played her the song in the parking lot.

"But my favourite song on the album is *Wish It Would Break*. I like sad songs the best. All my songs reflect my thoughts, feelings and experiences. I think that is why the album has such an appeal for everyday guys and gals. We've been through many of the same things."

"The other one is *Bartenders, Etc* which was written on one of the many lonely evenings when I played in bar with only the bartender for company."

Dierks sees himself as more traditional than new Country. Someone once wrote that he was a "no-hat act". As a Country singer who doesn't wear a cowboy hat, Dierks took this as a compliment. He sees himself as trying to take the best of traditional Country somewhere new.

Dierks' excitement about his success is palpable. He told *Linedancer* that his greatest thrill is playing on stage with his band. So to be able to do this on tour earlier this year with one of his heroes, George Strait, was an amazing thrill. Dierks is now touring with Kenny Chesney and Keith Urban, performing in front of audiences of 20,000 screaming fans.

It is obvious from talking to Dierks that he is a "people person". So it was no surprise to hear that he makes himself available to fans an hour before a show and then stays after a show for two hours chatting and signing autographs. It makes for a long day but it sounds like something Dierks loves to do.

Life on the road can be tiring but at the same time it is a lot of fun, he says. He travels in his own bus with four band members and tour manager. He asked if I wanted the edited or unedited version of what they get up to. *Linedancer* will leave it to your imagination what six young men travelling from town to town with adoring fans at every point get up to.

But they do have a chaperone.

It's Dierks' little buddy, Jake, a beautiful white "pound" dog who Dierks describes as "half spitz and half one-night stand".

Jake is perfectly happy snoozing away on the bus or in hotel rooms. At the same time, he likes to hang out behind the stage while they're doing the sound checks and, in particular, loves all the attention he gets.



So, is Dierks if he was planning to visit the UK?

"Most definitely, I'm working as hard as I can to get over there," he says. "Although, unfortunately it won't be until next year as I am almost totally booked up with shows in the US for this year."

Dierks had heard that more traditional Country is very popular in the UK. That pleases him as he hopes people will be receptive to his kind of music. He was most intrigued about Line dancing and cannot wait to see Line dancers dancing to his songs.

In particular he felt the tempo for *What Was I Thinkin'* lent itself to a dance. There was a pause in the conversation here and I could almost hear Dierks' mind ticking over – perhaps Line dance choreographer should be added to his list of talents.

All too soon our conversation came to an end and Dierks starts up the engine of his tour bus ready to travel the highway to his next concert.

Certainly the future is bright for this personable and talented young singer/songwriter as he reaches for the stars with his feet planted firmly on the ground.

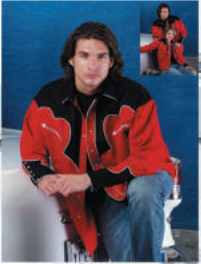


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## Diary Dates . . .

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**Wednesday 23rd June** Charity Country Music & Line Dance at Manchester Rugby Club, Grove Park, Cheadle Hulme, Cheshire. Help to raise much needed funds for Hearing Dogs for Deaf People. Live entertainment from Richie Gale and music from Ken Sheeha. 7.30pm - 11.45pm. Price £4.50, call Rowena Lowe - 01625 535632 or Nicky Litchfield - 01257 260988 for more information or visit [www.hearing-dogs.co.uk](http://www.hearing-dogs.co.uk)

**Saturday 26th June** Charity CD Social in aid of Alzheimers Association to be held at St. Wilfrids Church Hall, Kirkby in Ashfield, Notts. From 7.30 pm til late. £3. Call Gaye - G-Force LDC - 01623 403903 for more information.

**Sunday 4th July** Willow Wood dance extravaganza. 11 am till 4 pm at Ashton-Under-Lyne Market Ground in front of the Town Hall. Fabulous open-air fund-raising weekend for Willow Wood Hospice. Live music by Glenn Rogers. Exhibitions of American cars and bikes, side stalls, etc. FREE - donations to Willow Wood Hospice. Contact Gillian on 0161 374 1126.

**Friday 23rd July** Charity Social at Winnington Rec. Northwich, Cheshire, all proceeds to Marie Curie Cancer Care. Entrance £3.50, children half price. Raffle, door prize, disco by Shy-Anne. For details contact Hilary on 01606 749431 or email [goldbarley@hotmail.com](mailto:goldbarley@hotmail.com)

**Saturday 24th July** Charity CD Social in aid of local hospice, in memory of Francis Williams. To be held at St. Wilfrids Church Hall, Kirkby in Ashfield, Notts. Price £3. For details contact Gaye - G-Force LDC 01623 403903.

**Saturday 21st August** A 12 hour marathon in aid of Motor Neurone Disease and The Barretstown Gang. 11.30am till 11.30pm Price: £5.00 per person all day, £4.00 evening. For sponsor cards and further information contact Richard 07947 14228 or e-mail [bootleglinedance@aol.com](mailto:bootleglinedance@aol.com)

## Easter Chicks



Kate Potts of KTs in Knipersley, Stoke on Trent, sent us these photos of her Easter party. It was a black and yellow theme with Easter bonnets. The class raised £90 on the night, which they are sending to the Cleft Lip and Palate Association.

Pictured right, back are Pam, Hazel and Jo, front Jessica aged seven and Molly aged 9. They made their own bonnets, which we all thought were fabulous.

## Remembering You Always



Sue Allmark of Buckley, Flintshire, held a charity Line dance in aid of the British Heart foundation at the Civic Hall, Connah's Quay. Sue is quite a crusader for the cause, having lost her husband Charlie to a heart-attack four years ago and regularly holds events to raise money for the group.

Her latest event raised £900, bringing her grand total to more than £4000. There was lots of dancing to the Thrillbillies group and Tony Stanton's disco. Sue got all her Line dance teachers: Brian Hughes of Buckley, Lorraine Lewis of Chester, and Tony Stanton of E'wole on the floor and they weren't allowed to leave until a bucket had been filled with donations. Sue also choreographed and taught a dance called *Remembering You Always*.

Our picture shows (Left to Right) Brian, Lorraine, Sue and Tony.

## Bailey's southern comfort



Southern Cross Line Dance Club member Arthur Lucus (left) sent us this picture of himself with Charlene Bishop, Nicola Cooke, and Cliff Evans of the Silver Horse Shoes club at a Paul Bailey Charity Concert at Ludlow School in Shropshire.

Paul was there promoting his CD from which 50 per cent of the profits go to the Meningitis Trust and in 10 weeks has sold more than 3,000 copies.

Sixteen-year-old Charlene produced a floor-filling script for the event called *If I Could Have This Dance?*

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## Ready, teddy, go



Anne Henderson, a Line dance teacher from Camelon, Falkirk, has come in for special praise from her class-members after a recent series of charity nights raised more than £3,000 for Falkirk Hospital's Oncology Ward, which gives specialist treatment for people suffering from cancer.

Pictured is Carol Burnet (left) with Anne and Toe Tappin Ted, the charity mascot, which was signed by most of the choreographers at the recent Crystal Boot Awards and raised £150 at auction.

## Kings Of The Dance

More than 200 dancers attended Line dance day in aid of The King's school in Pontefract, West Yorks.

Alan Perkins writes: "The day went superbly well. The sun shone, the hall looked great and all appeared to have a great day out. Dynamite Dot was at her 'explosive' best and the live entertainment from Leanne Denver and the Haleys was excellent.

The event raised more than £1,200 and plans are already being put in place to repeat the event next year.

## Swiss missed

Dancers from Geneva and surrounding areas donned their country gear for a charity Line dance evening held in memory of the Jacques Théberge, founder of Louise and Jacques Line dancers, who died in April last year. As a tribute to Jacques, the music throughout the evening was 100 per cent country.

Instructor Wendy Di Silvestro writes: "To the delight of everyone, old dances were revived and country tracks had been found to fit newer dances such as *Irresistible*, *Hole in the Head*, *You on Me*, *Shakatak*, *Vivacious*, *Dirty* and several more. A total of £860 was raised for the Geneva Cancer League.

## They're off!



About four years ago, a group of people all joined an internet group to chat about Line dancing.

Over the years they became good online friends and decided to meet up for a social dance in the Midlands

and use the event to raise money for Cancer Research UK. Many of the group, which called itself the Get Together Group or GTG for short, travelled a long way for the event, which was held at Lea Hall British Legion, Birmingham, and they raised £477.76 from door admission, raffle and a quiz.

Highlight of the night was a "Grand National", which consisted of dancers taking part in six heats, riding on the back of wooden horses named after well-known choreographers. Among the runners were Rob Fowler, Pedro Machado, Scott Blevins, Kate Sala, Maggie Gallagher, and Rachel McEnaney. Each horse also had a number, when their number was called, the horse and rider moved along the course by one space.

The DJ for the evening was Ben Martin from ShaBeDa, who ploughed through hundreds of requests. Meanwhile, a well-received dance called *Rock Steady*, was taught by Hillary Kurt.

## Think pink



Ruthie B from Ruth's Rebels threw a party in aid of cancer research and the Macmillan Fund that managed to raise £805 for the worthy cause.

The event, held at La Salette in Rainham, Essex, catered for easy intermediate to intermediate dancers and the favourite dance of the night was *The Real World*.

Pictured are Pink Ladies Sam Cook, Chris Cook, Linda, Mandie Sue & Jan.

## On the pull



The Portpatrick Truck Pull in Dumfries and Galloway is a charity event that Ian Ritchie organises every year to raise money for C.H.A.S., a charity for terminally ill children and a palliative care unit.

This year, Line dancers were asked to put on a demonstration in between events and the Centre Liners Grannies were the winners. Pictured are the team handing over the cheque for £655 to Ian Ritchie and his dad.

## Eyes have it



After deciding that eyesight is one of the most precious gifts we have, the Dixie Belles Line Dance Club from Littlehampton chose the West Sussex Association for the Blind (aka 4SIGHT) to benefit from their annual fund raising event.

The evening, which was held at the Littlehampton Community School, was attended by 100 people, regulars and visitors alike and various events took place including bottle rolling, raffles, and an auction.

Organiser of the event, Jenny Bembridge, writes: "A sponsored drum was the highlight of the evening. Jeff Gibson-Ford was kindly persuaded to play the drums for one of the numbers, with this in mind the obvious choice of band was The Diesel Cowboys. Jeff managed to raise over £400 and with the proceeds from the evening a total of £826 was handed over to the association.

"The band gave us a wonderful evening and certainly lived up to their reputation as Southern Country Band of the Year."

Pictured are Jules and Johanna from 4SIGHT together with Jenny Bembridge.



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# Album Reviews

by Tim Ruzgar, *Linedancer* magazine's Official Reviewer  
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## LONESTAR *Let's Be Us Again*

BNA RECORDS

Listen ★★★★★

Dance ★★★★★



Lonestar have sold over nine million records and had nine number one US singles. The band earned worldwide recognition with their signature song *Amazed*. We all enjoyed dancing Rob Fowler's *Amazing Faith* to the song. On this new album the band wrote or co-wrote all but one of the songs.

The tone is set with *Country Fair* (93bpm), a danceable number on which Richie's powerful vocals and the band's excellent musicianship are showcased. *Class Reunion* (117bpm) is a fine country dance track, which finds Richie reminiscing about his school days, telling of some of the teachers, the high school prom, and the Homecoming Queen.

The pace is slowed considerably with *Let's Be Us Again* (69bpm), the first US single off the album, and destined for the number one slot. Along similar lines to *Amazed* this beautiful nightclub two step will delight lovers of the smoother style of dancing. *That Gets Me* (120bpm) is a wonderful cha cha on which Richie sings of the little things that women do sub-consciously. Being an old romantic, I just love this track.

*Women Rule The World* (133bpm) is an awesome country rocker. "We men like to think we're in control, we all want to be big shots, we like to think we run the show". Yeah right! *What I Miss The Most* (77bpm) is a poignant song about loss and memories. The powerful lyrics have you enthralled from the outset, and the passion in Richie's voice would have you putting everything into a dance.

*Let Them Be Little* (96bpm) will have every parent loving this great little number about children growing up too fast. "I've never felt so much in one little tender touch.....and now you're teaching me things that only a child can see." Simply a beautiful song. *T.G.I.F.* (141bpm) takes us back to a stronger beat and this cool song has plenty for choreographers to get stuck into.

*Summertime* (116bpm) is another fine dance prospect, and is a cool song about the season when shorts and minis are the order of the day. *Now* (72bpm) is another beautiful song and is about a guy pleading with his loved one not to dwell on the past. *Mr. Mom* (88bpm) is a catchy little number about a guy who comes home from work and takes over from his wife looking after the kids and finds out just what hard work it is. *From There To Here* (120bpm) is collaboration with Alabama's Randy Owen and is a song about everything from the Wright brothers, to a 50-year-marriage, to the rise of a young band. Great lyrics, and a great beat.

The closing track *Somebody's Someone* (70bpm) begins with military style drumming and with the opening line "Tuned to the six o'clock news and another soldier dies" I'm sure that this one is aimed at the hearts of the American people.

This latest offering from Lonestar has the potential to become a classic and must rate as probably their finest work. From a listening point of view it's pure class, and from the dancer's view point there could potentially be several dance hits from it. Buy this album now!

## BR549 *Tangled In The Pines*

DUALTONE - 80302-01149-2

Listen ★★☆☆☆

Dance ★★★★★



BR549 were a big hit on CMT Europe back in the mid 90s, I'm sure many of you will remember the video shot at the bar/bootery Roberts Western World, down on Broadway in Nashville, with its sign outside proclaiming to be the "home" of BR549. The band were known to *Linedancers* for *Cherokee Boogie* and *Seven Nights To Rock*, but they have been missing from the scene for a while. They have gone through some personnel changes and are now signed to the Dualtone label.

The first track *That's What I Get* (151bpm) is an up-tempo number written by lead singer Chuck Mead and Raul Malo of The Mavericks. This is a good country dance track. Robbie McGowan Hickie has penned a dance by the name of *Here We Go Again* to it. *I'm All Right* (131bpm) is another that Chuck had a hand in writing, indeed he wrote or co-wrote most of the album. This quirky little number has a great beat with some fine fiddle and guitar work.

*Ain't Got Time* (177bpm) is pure rockabilly. The vocals on *She's Talking To Someone* (112bpm) sound like a cross between Elvis, John Dean, and a little Hank thrown in! This track is somewhat of a contrast to the rest of the album, being very easy on the ear.

Title track *Tangled In The Pines* (85bpm) is an altogether different style with a slower, stronger bass line, and it's more of a traditional country song. *No Train To Memphis* (124bpm) reminds me

of Elvis' *CC Rider*. This is a great track with some fine vocals, and fine musicianship from the band.

*Movin' The Country* (73bpm) steadies the pace, and the song takes a swipe at the establishment in Nashville. *Run A Mile* (77bpm) has a kind of "down home Louisiana" gospel feel to it, whilst *When I Come Home* (75bpm) would be right at home on a Hank Williams album, and it is sure to please the traditionalists among you.

*No Friend Of Mine* (170bpm) is another rockabilly style track and one that I would love to see live. This is yet another track with great potential for the dancefloor.

*Honky Tonkin' Lifestyle* (68bpm) was written by guitarist Chris Scruggs who takes lead vocals on this traditional country song.

*Way Too Late* (10bpm) closes the album and is in the style of the Stray Cats and is I feel, the best dance track on the album. Although more rock 'n' roll than country, this track will possibly have the widest appeal.

There are lots of you out there who like good country music to dance to and the music on this album definitely fits that criteria. BR549 have worked hard to re-establish themselves, and you could do a lot worse than invest in *Tangled In The Pines*, and who knows - for those unfamiliar with the music of BR549, you may be in for a pleasant surprise.

Dance

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

Listen

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

◀ Half star

**B**lue County are new duo Aaron Benward and Scott Reeves, who teamed up after meeting on a music video five years ago. Aaron's father was a gospel singer, he invited his son to tour with him and they ended up playing around 130 concerts annually for several years. Scott started singing at an early age with his uncle and his strongest musical influence came from close family friend, the great Glen Campbell. Curb Records were so impressed by the guys that they signed them after just one office audition.

First cut *Good Little Girls* (122bpm) is a good strong Country rocker, and the first candidate off the album that should be heading straight to the dancefloor. Cool Country! *That Summer Song* (123bpm) is awash with acoustic guitar and some excellent vocal harmonies. This is a "feel good" sunshine song, and it could be a big summer hit on the dancefloor.

*That's Cool* (85bpm) is the first of the four songs that the guys had a hand in writing. This is a good strong number vocally, but the pace of the song may not be enough to inspire dancers. *Hollywood, California* (66bpm) is a smooth nightclub two step. There is some awesome guitar work from producer Dan Huff, his solos are exceptional, and the song should inspire someone to choreograph a nice dance to it.

*Sunday Drivers* (130bpm) is a neat song about those people we all love to hate. "Well I am stuck here right behind him, I am hostage to those double white lines. The sign says 55 but he's going 30,

And its clear he has no concern for time!" *What's Not To Love* (130bpm) is another Country rocker with a driving drum beat, strong bass line, and is another destined for the dancefloor.

*Sounds Like Home* (78bpm) and *Time Well Spent* (81bpm) are two slower numbers, but are nonetheless good songs, and a delight to listen to. *Nothin' But Cowboy Boots* (106bpm) the tempo is raised again on this super danceable track, and this is a hot prospect for having a dance written to it.

*Ride On* (103bpm) is a beautiful song, a real Country song telling the story of young children being affected by their parents fights and arguments.

*Losing At Loving* (120bpm) is a good polka and one of the strongest dance tracks on the album, so what are you waiting for? *Walk On Water* (66bpm) is the final track and is again a smooth nightclub. It's a dreamy song with strong vocals and a strong, thought provoking message, "You must try the best you can to be a better man, You don't have to walk on water, it's how you walk on land."

Blue County have delivered an absolute cracker of a debut album. Producer Dan Huff can be choosy about who he works with, and it is testimony to the talents of Aaron and Scott that he agreed to produce this fine album. These two young guys have the right image to appeal to the younger country music lovers as well as their moms! Their talent shines through the whole album, these guys are gonna be huge, and I highly recommend this album to you.

## BLUE COUNTY

### Blue County

CURB D2 78833

Listen ★★★★★

Dance ★★★★★



I would like to introduce you to Leland Martin. Hailing from a tiny Missouri town called Success (population 25!) Leland has a background that would make for a great Country story itself. When he was just six his father left him and his eight siblings. Leland got a guitar for a Christmas present, taught himself to play, and when he grew older he spent many years "paying his dues" working by day and playing bars and honkytonks by night. His dream to be a successful singer/songwriter never left him, and those years of hard work have finally paid off, with the release of his debut album on the up and coming IGO Records label.

*Simply Traditional* (86bpm) the title track, opens the album, and what a lovely track it is. Leland co-wrote this and most of the album, and it shows what a talented guy he is. This smooth song is enhanced with some fine steel and fiddle playing, and as soon as I heard it, I hit the repeat button! *Hey Love No Fair* (96/192bpm) is a cool two step. It is one of those songs that gets right into your head.

*Freddie's Heart* (103bpm) is a duet with Freddie Hart and it is a slow cha cha that will be enjoyed by the traditional country fans. *If I Had Long Legs (Like Alan Jackson)* (82bpm) is more contemporary in style, and in the lyrics many of the top Country stars get a mention. The likes of Aaron Tippin, Brooks & Dunn, Tracy Byrd, and Garth Brooks are all in there.

*Stone Cold Fingers* (83bpm) is a nice gentle track, a trucker's lament about life on the road. All you "big rig" drivers will take this to heart. I particularly like

the Dobro on this track. *Luckiest Man In The World* (96bpm). Now this has got to be one of the nicest waltzes I have heard for a long time! It is worth buying the album for this track alone. Beautiful.

*Hand Me Downs* (133bpm) is a tongue-in-cheek song, and it's a great little dance track. Leland sings of having to wear his sisters' hand me down clothes, as he had 13 sisters! *Love Ain't Love* (180bpm) is another good paced two step. The vocals will remind you of Randy Travis on this easy-on-the-ear song.

*Don't Ya Think* (98bpm) is a nice traditional Country cha, and is a song about a guy who goes into a pawn shop and finds a box of dusty old records, and laments the songs and the artists. *There Ain't No Speed Limit* (120bpm) is a super polka, recorded live, and it shows the versatility that Leland has in his repertoire. There is no way you could resist dancing to this catchy song.

*More Than Friends* (114bpm) is a lovely song with a really nice sentiment about two kids growing up, their trials and tribulations along the way, and the bond that grows between them.

There are three more songs on the album more suited to the Christmas period.

The album's title *Simply Traditional* would have you think that this may be an album of style country. That is not the case. Sure, Leland is true to his country roots, but he is getting airplay on country radio in the States, no mean feat these days. There are some good dance tracks on the album to suit many tastes, and this fine country album could take pride of place in any collection.

## LELAND MARTIN

### Simply Traditional

IGO RECORDS IGOR38412

Listen ★★★★★

Dance ★★★★★







# Linedancer

magazine

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**Steppin'  
off the  
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**The  
Dancer's  
Choice**



## 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.**





# After Midnight



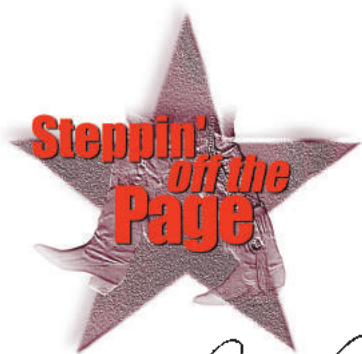
Judy McDonald

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Steps Forward, Toe Touches Forward &amp; Back with Hips Bumps, x 2.</b>		
	1 - 2	Step forward right. Step forward left.	Right. Left.	Forward
	3	Touch right toe forward pushing hips to right.	Forward	On the spot
	&	Push hips left with weight back on left.	&	
	4	Touch right toe back pushing hips to right.	Back	
	&	Push hips left taking weight on left.	&	
	5 - 8 &	Repeat steps 1 - 4 & of this section.		
	<b>Note:-</b>	Steps 3 & 4 & and 7 & 8 & can be replaced with rock steps.		
	<b>Section 2</b>	<b>Shuffle Back, Coaster Step, Touch &amp; Hips Bumps, Heel Ball Change.</b>		
	9	Step diagonally back right.	Back	Back
	& 10	Close left beside right. Step diagonally back right.	Shuffle	
	11 & 12	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
	13 & 14 &	Touch right toe forward, bumping hips - Right, Left, Right, Left.	Bump & Bump &	
	<b>Note:-</b>	Weight remains on left.		
	15 & 16	Touch right heel forward. Step right beside left. Step left in place.	Heel Ball Change	
	<b>Section 3</b>	<b>Right Triple, Rock Step 1/4 Turn Left, x 2.</b>		
	17 & 18	Triple step slightly forward, stepping - Right, Left, Right.	Right Triple	Forward
	19 & 20	Rock forward on left. Rock back onto right. Step left 1/4 turn left.	Rock & Turn	Turning left
	21 & 22	Triple step slightly forward, stepping - Right, Left, Right.	Right Triple	Forward
	23 & 24	Rock forward on left. Rock back onto right. Step left 1/4 turn left.	Rock & Turn	Turning left
	<b>Note:-</b>	The triple steps in this section should have hip action but not travel far.		
	<b>Section 4</b>	<b>Syncopated Toe Touches &amp; Side Rock.</b>		
	25 &	Touch right toe to right side. Touch right toe beside left.	Side &	On the spot
	26 &	Touch right heel forward. Step right beside left.	Heel &	
	27 & 28	Rock to left side on left. Rock in place onto right. Step left beside right.	Rock & Step	
	29 &	Touch right toe to right side. Touch right toe beside left.	Side &	
	30 &	Touch right heel forward. Step right beside left.	Heel &	
	31 & 32	Rock to left side on left. Rock in place onto right. Step left beside right.	Rock & Step	

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

**Choreographed by:-** Judy McDonald (Canada) 1999.

**Choreographed to:-** 'Walkin' After Midnight' by Groovegrass from 'Groove Grass 101 featuring Groovegrass Boyz' CD.



Script  
approved by

Bill Bader

# Step Back



Bill Bader

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Back, Together, Back, Hitch, Step, Together, Step, Hitch 1/2 Turn Left.</b>		
1 - 2	Step right back. Step left beside right.	Back Together	Back
3 - 4	Step right back. Hitch left knee.	Back Hitch	
5 - 6	Step left forward. Step right beside left.	Step Together	Forward
7 - 8	Step left forward. Make 1/2 turn left hitching right knee across left.	Step Hitch	Turning left
<b>Section 2</b>	<b>Back, Together, Back, Hitch, Step, Together, Step, Hitch 1/4 Turn Left.</b>		
1 - 2	Step right back. Step left beside right.	Back Together	Back
3 - 4	Step right back. Hitch left knee.	Back Hitch	
5 - 6	Step left forward. Step right beside left.	Step Together	Forward
7 - 8	Step left forward. Make 1/4 turn left hitching right knee across left.	Step Hitch	Turning left
<b>Section 3</b>	<b>Right Grapevine With Hitch, Left Grapevine With Hitch.</b>		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 - 4	Step right to right side. Hitch left knee.	Side Hitch	
5 - 6	Step left to left side. Cross right behind left.	Side Behind	Left
7 - 8	Step left to left side. Hitch right knee.	Side Hitch	
<b>Section 4</b>	<b>Step Back Bumping Hip, Hold, Forward Hip Bump, Hold, Hip Bumps.</b>		
1 - 2	Step right back bumping hips diagonally back right. Hold.	Back Hold	Back
3 - 4	Bump hips diagonally forward left. Hold.	Forward Hold	On the spot
5 - 6	Bump hips back right. Bump hips forward left.	Back Forward	
7 - 8	Bump hips back right. Bump hips forward left.	Back Forward	

BEGINNER

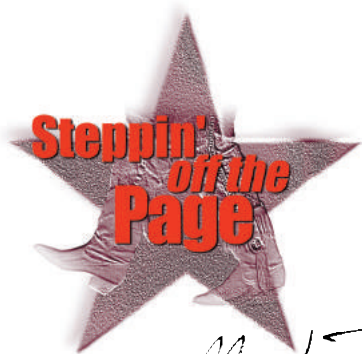
**4 Wall Line Dance:-** 32 Counts. Beginner.

**Choreographed by:-** Bill Bader (Canada) January 2004.

**Choreographer's Note:-** Because this is an easy beginner dance, instructors are encouraged to pick their own favourite songs, fast or slow. Here are just some ideas in alphabetical order, not order of preference.

**Music Suggestions:-** 'Angelyne' (142 bpm) by Nitty Gritty Dirt Band - 'Hold On' CD; 'Bad Dog, No Biscuit' (156 bpm) by Daron Norwood - 'Boot Scootin' Boogie Nashville Linedancing Album 2; 'Come On Back' (132 bpm) by Carlene Carter - 'I Fell In Love' CD; 'Hold Your Horses' (140 bpm) by E-Type - 'The Ultimate In Dance' CD; 'Sea Of Cowboy Hats' (156 bpm) by Chely Wright - 'The Woman In The Moon' or 'No. 1 Line Dance Album'; 'Syncopated Rhythm' (136 bpm) by Scooch - 'Linedance Fever 10'; 'Walk Real Slow' (106 bpm) by Hoopsnakes - 'Swingin' The Blues Vol. 1'; 'Walk Right Back' (144 bpm) by Anne Murray - 'Now & Forever' CD.





Script  
approved by

*Mick Bennett*

# I'll Take Texas



Mick Bennett

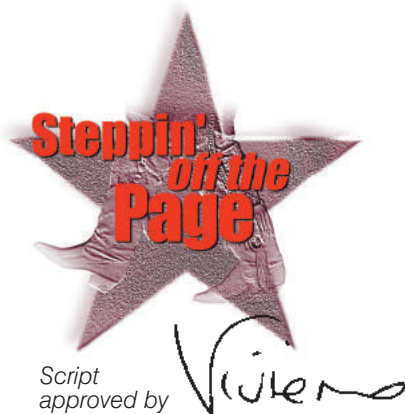
BEGINNER	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Side Touches Right, Side Touches Left.</b>		
	1 - 2	Touch right to right side. Touch right beside left.	Right Out, In	On the spot
	3 - 4	Touch right to right side. Step right beside left.	Out Together	
	5 - 6	Touch left to left side. Touch left beside right.	Left Out, In	
	7 - 8	Touch left to left side. Touch left beside right.	Out Touch	
	<b>Section 2</b>	<b>Forward &amp; Back Step Touches, Forward Lock Step, Touch</b>		
	1 - 2	Step left forward. Touch right behind left.	Forward Touch	Forward
	3 - 4	Step right back. Touch left across right.	Back Touch	Back
	5 - 6	Step left forward. Lock right behind left.	Step Lock	Forward
	7 - 8	Step left forward. Touch right beside left.	Step Touch	
	<b>Section 3</b>	<b>Side Touches, Side, Close, Side, Touch.</b>		
	1 - 2	Step right to right side. Touch left beside right.	Right Touch	Right
	3 - 4	Step left to left side. Touch right beside left.	Left Touch	Left
	5 - 6	Step right to right side. Step left beside right.	Side Close	Right
	7 - 8	Step right to right side. Touch left beside right.	Side Touch	
	<b>Section 4</b>	<b>Side Touches, Side, Close, Turn, Touch.</b>		
	1 - 2	Step left to left side. Touch right beside left.	Left Touch	Left
	3 - 4	Step right to right side. Touch left beside right.	Right Touch	Right
	5 - 6	Step left to left side. Step right beside left.	Side Close	Left
	7 - 8	Make 1/4 turn left stepping left forward. Touch right beside left.	Turn Touch	Turning left

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

**Choreographed by:-** Mick Bennett (UK) November 2003.

**Choreographed to:-** 'I'll Take Texas' (116 bpm) by Vince Gill from 'The Key' CD, 16 count intro.

**Music Suggestion:-** 'If You're Ever Down In Dallas' (128 bpm) by Lee Ann Womack from 'Some Things I Know' CD, 16 count intro.



# Diamond In The Rough



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Charleston Steps Forward &amp; Back.</b>		
1 - 2	Touch right forward. Hold.	Touch Hold	On the spot
3 - 4	Step right back. Hold.	Back Hold	Back
5 - 6	Touch left back. Hold.	Touch Back Hold	On the spot
7 - 8	Step left forward. Hold.	Forward Hold	Forward
<b>Section 2</b>	<b>Charleston Step Forward, Coaster Step.</b>		
1 - 2	Touch right forward. Hold.	Touch Hold	On the spot
3 - 4	Step right back. Hold.	Back Hold	Back
5 - 8	Step left back. Step right beside left. Step left forward. Hold.	Coaster Step Hold	On the spot
<b>Section 3</b>	<b>Right Toe Strut, Cross Strut, Rock Step, Step Back, Hold.</b>		
1 - 2	Step right toe to right side facing right diagonal. Drop right heel taking weight.	Right Strut	Right
3 - 4	Step left toe across right. Drop left heel taking weight.	Cross Strut	
5 - 6	Rock right forward. Recover onto left.	Rock Step	On the spot
7 - 8	Step right back. Hold.	Back Hold	Back
<b>Section 4</b>	<b>Left Toe Strut, Cross Strut, Rock Step, Step Back, Hold.</b>		
1 - 2	Step left toe to left side facing left diagonal. Drop left heel taking weight.	Left Strut	Left
3 - 4	Step right toe across left. Drop right heel taking weight.	Cross Strut	
5 - 6	Rock left forward. Recover onto right.	Rock Step	On the spot
7 - 8	Step left back. Hold.	Back Hold	Back
<b>Section 5</b>	<b>Right Lunge, Hold, Recover, Hold, Behind, Side, Cross.</b>		
1 - 2	Lunge right to right side. Hold.	Lunge Hold	On the spot
3 - 4	Recover onto left. Hold.	Recover Hold	
<b>Option:-</b>	Replace count 1 (Lunge) with Rock right to right side.		
5 - 6	Cross right behind left. Step left to left side.	Behind Side	Left
7 - 8	Cross right over left. Hold.	Cross Hold	
<b>Section 6</b>	<b>Left Lunge, Hold, Recover, Hold, Behind, 1/4 Turn, Step, Hold.</b>		
1 - 2	Lunge left to left side. Hold.	Lunge Hold	On the spot
3 - 4	Recover onto right. Hold.	Recover Hold	
<b>Option:-</b>	Replace count 1 (Lunge) with Rock left to left side.		
5 - 6	Cross left behind right. Make 1/4 turn right stepping right forward.	Behind Turn	Turning right
7 - 8	Step left forward. Hold.	Step Hold	Forward

BEGINNER

**4 Wall Line Dance:-** 48 Counts. Beginner.

**Choreographed by:-** Vivienne Scott (Canada) April 2004.

**Choreographed to:-** 'Old Chunk Of Coal' (114 bpm) by Jason McCoy from 'Sins, Lies & Angels' CD - start on vocals.

**Music Suggestions:-** 'Play That Fast Thing (One More Time)' (178 bpm) by BR549 from 'This Is BR549' CD - start on vocals;  
 'Longneck Bottle' (180 bpm) by Garth Brooks from 'Sevens' CD, start on the word 'Bottle';  
 'Southern Streamline' (185 bpm) by John Fogarty from 'Blue Moon Swamp' CD, start on vocals;  
 good dance option for most two-step songs.





# Mexican Girl



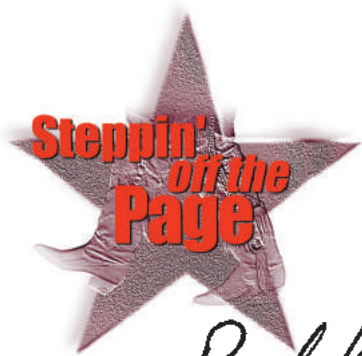
BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Cross, Side, Behind, Unwind 1/2 Turn Right, Cross Rock, Left Chasse.</b>		
	1 - 2	Cross right over left. Step left to left side.	Cross Side	Left
	3 - 4	Cross right behind left. Unwind 1/2 turn right.	Behind Unwind	Turning right
	5 - 6	Cross rock left over right. Recover onto left.	Cross Rock	On the spot
	7 & 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
	<b>Section 2</b>	<b>Right Sailor, Left Sailor, Heel, Hook, Forward Shuffle.</b>		
	1 & 2	Cross right behind left. Step left to left side. Step right to right side.	Sailor Step	On the spot
	3 & 4	Cross left behind right. Step right to right side. Step left to left side.	Sailor Step	
	5 - 6	Dig right heel forward. Hook right over left.	Heel Hook	
	7 & 8	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
	<b>Section 3</b>	<b>Rock Step, Triple 1/2 Turn, Triple 1/2 Turn, Coaster Step.</b>		
	1 - 2	Rock left forward. Recover onto right.	Rock Step	On the spot
	3 & 4	Triple 1/2 turn left travelling back stepping Left, Right, Left.	Triple Turn	Turning left
	5 & 6	Triple 1/2 turn left stepping Right, Left, Right.	Triple Turn	
	7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
	<b>Section 4</b>	<b>Cross, Point, Cross, Point, Jazz Box 1/4 Turn Right.</b>		
	1 - 2	Cross right over left. Point left to left side.	Cross Point	Forward
	3 - 4	Cross left over right. Point right to right side.	Cross Point	
	5 - 6	Cross right over left. Step left back.	Cross Back	On the spot
	7 - 8	Step right 1/4 turn right. Step left beside right.	Turn Together	Turning right

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

**Choreographed by:-** Karen Dower (UK) April 2004.

**Choreographed to:-** 'Mexican Girl' (120 bpm) by The Dean Brothers from 'Most Awesome 7' CD – 8 count intro, start on vocals.

**Music Suggestion:-** 'I'm Gonna Getcha Good' (124 bpm) by Shania Twain from 'Up' (Blue CD) – 40 count intro, start on vocals.



Script  
approved by

Robbie

# Maybe I Could



Robbie McGowan Hickie

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Toe Struts Diagonally Forward Right, Right Side Rock, Cross, Hold.</b>		
1 - 2	Step right toe diagonally forward right. Drop right heel taking weight.	Right Strut	Diagonally forward
3 - 4	Step left toe forward across right. Drop left heel taking weight.	Cross Strut	
5 - 8	Rock right to right side. Recover onto left. Step right forward across left. Hold.	Side Rock Cross Hold	Forward
<b>Section 2</b>	<b>Toe Struts Diagonally Forward Left, Left Side Rock, Cross, Hold.</b>		
1 - 2	Step left toe diagonally forward left. Drop left heel taking weight.	Left Strut	Diagonally forward
3 - 4	Step right toe forward across left. Drop right heel taking weight.	Cross Strut	
5 - 8	Rock left to left side. Recover onto right. Step left forward across right. Hold.	Side Rock Cross Hold	Forward
<b>Section 3</b>	<b>Side, Together, Back, Hold, Back Lock Step, Hold.</b>		
1 - 2	Step right to right side. Step left beside right.	Side Close	Right
3 - 4	Step right back. Hold.	Back Hold	Back
5 - 8	Step left back. Lock right over left. Step left back. Hold.	Back Lock Step Hold	
<b>Section 4</b>	<b>Back Rock, Step, Hold, Full Turn Right Travelling Forward, Hold.</b>		
1 - 2	Rock right back. Recover onto left.	Back Rock	On the spot
3 - 4	Step right forward. Hold.	Step Hold	Forward
5 - 8	Make full triple turn right travelling forward stepping Left, Right, Left. Hold.	Turn 2, 3, Hold	Turning right
<b>Option:-</b>	Replace counts 5 - 8 above with Left Lock Step Forward, Hold.		
<b>Section 5</b>	<b>Heel Forward, Hold, Toe Back, Hold, Step 1/4 Pivot, Cross, Hold.</b>		
1 - 4	Touch right heel forward. Hold. Touch right toe back. Hold.	Heel Hold Toe Hold	On the spot
5 - 8	Step right forward. Pivot 1/4 turn left. Cross right over left. Hold.	Step Turn Cross Hold	
<b>Section 6</b>	<b>Left Vine 1/4 Turn Left, Hold, Step 1/2 Pivot, 1/4 Turn, Hold.</b>		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left 1/4 turn left. Hold.	Turn Hold	Turning left
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	
7 - 8	Make 1/4 turn left stepping right to right side. Hold.	Turn Hold	
<b>Section 7</b>	<b>Back Rock, Point, Hold, Slow Left Sailor Step, Hold</b>		
1 - 4	Rock left back. Recover forward onto right. Point left to left side. Hold.	Back Rock Point Hold	On the spot
5 - 8	Cross left behind right. Step right to right side. Step left in place. Hold.	Sailor Step Hold	
<b>Section 8</b>	<b>Step 1/2 Pivot, Step, Hold, Side, Together, Forward, Hold.</b>		
1 - 4	Step right forward. Pivot 1/2 turn left. Step right forward. Hold.	Step Pivot Step Hold	Turning left
5 - 6	Step left to left side. Close right beside left.	Side Close	Left
7 - 8	Step left forward. Hold.	Forward Hold	Forward

BEGINNER/INTERMEDIATE

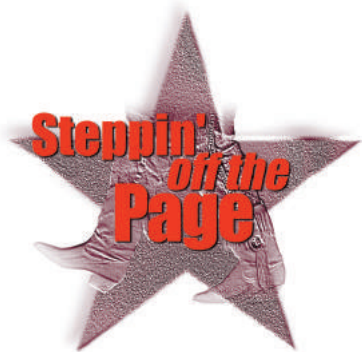
**4 Wall Line Dance:-** 64 Counts. Beginner/Intermediate.

**Choreographed by:-** Robbie McGowan Hickie (UK) January 2004.

**Choreographed to:-** 'I Might' (190 bpm) by Shakin' Stevens from 'The Hits Of Shakin' Stevens Vol. 2 - 48 count intro.

**Music Suggestions:-** 'Sometimes She Will' (190 bpm) by The Deans from '1-2-3 Bears Go Country' CD, 32 count intro;  
'When My Little Girl Is Smiling' (178 bpm) by The Deans from 'Stuck On You' CD, 16 count intro.





# Sweet Home

Script approved by *Christine Bass*



Christine Bass

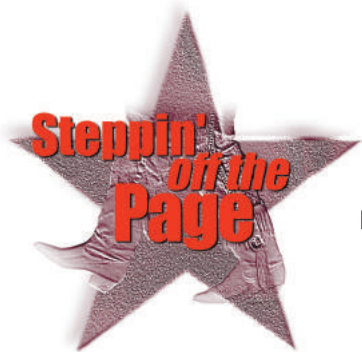
INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Side Rock Cross, Side Rock Cross, Kick Ball Turn, Left Weave.</b>		
	1 & 2	Rock right to right side. Recover onto left. Cross right over left.	Rock & Cross	Forward
	3 & 4	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	
	5 & 6	Kick right forward. Step right beside left. Step left 1/4 turn right.	Kick & Turn	Turning right
	7 &	Cross right behind left. Step left to left side.	Behind Side	Left
	8 &	Cross right over left. Step left to left side.	Cross Side	
	<b>Section 2</b>	<b>Back Rock Side, Back Rock, Step, Forward Shuffle, Step, Tap, Step 1/2 Turn.</b>		
	1 & 2	Rock right back. Recover onto left. Step right to right side.	Back Rock Side	On the spot
	3 & 4	Rock left back. Recover onto right. Step left forward.	Back Rock Step	
	5 & 6	Step right forward. Step left beside right. Step right forward.	Shuffle Step	Forward
	7 &	Step left forward. Tap right behind left.	Step Tap	
	8 &	Step right back. Make 1/2 turn left stepping left forward.	Back Turn	Turning left
	<b>Section 3</b>	<b>Shuffle, Shuffle, Scuff, 1/2 Turn Left, Touch, Sailor 1/4 Turn, Cross.</b>		
	1 & 2	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
	3 & 4	Step left forward. Close right beside left. Step left forward.	Shuffle Step	
	5 & 6	Scuff right forward making 1/2 turn left. Step right back. Touch left over right.	Scuff Turn Touch	Turning left
	7 & 8	Cross left behind right. Step right 1/4 turn right. Step left to left side.	Sailor Turn	Turning right
	&	Cross right behind left.	Cross	Left
	<b>Section 4</b>	<b>Left Weave, Back Rock, Side, Kick Ball Point, Kick Ball Point, Step.</b>		
	1 & 2	Step left to left side. Cross right over left. Step left to left side.	Side Behind Side	Left
	3 & 4	Cross rock right behind left. Recover onto left. Step right to right side.	Back Rock Side	On the spot
	5 & 6	Kick left forward. Step left beside right. Point right to right side.	Kick Ball Point	
	7 & 8	Kick right forward. Step right beside left. Point left to left side.	Kick Ball Point	
	&	Step left beside right.	&	
	<b>Tag:-</b>	<b>Danced Once Only At End Of 1st Wall:</b>		
		<b>Shuffle, Step 1/2 Pivot, Step, Shuffle, Rock Step, Step, Touch.</b>		
	1 & 2	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
	3 & 4	Step left forward. Pivot 1/2 turn right. Step left forward.	Step Pivot Step	Turning right
	5 & 6	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
	7 &	Rock left forward. Recover on right.	Rock &	On the spot
	8 &	Step left beside right. Touch right beside left.	Step Touch	

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

**Choreographed by:-** Christine Bass (USA) April 2004.

**Choreographed to:-** 'Sweet Home Alabama' (98 bpm) by Jewel from 'Sweet Home Alabama' Soundtrack, 32 count intro.

**Music Suggestions:-** 'Sweet Home Alabama' (98 bpm) by Lynyrd Skynyrd from 'All Time Greatest Hits' CD, 32 count intro. (No tag required).  
'Looking Out For Number One' (97 bpm) by Travis Tritt from 'T.R.O.U.B.L.E.' CD, 32 count intro. (No tag required).



# We Are The Same

Script approved by

*Barry Amato*



Barry & Dari Anne Amato

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Step, Sweep, Cross, Back, Back Lock Step, Back Rock, Turning Vine.</b>		
1	Step right forward sweeping left out & around to front.	Step	Forward
2 - 3	Step left over right. Step back on right.	Cross Back	Back
4 & 5	Step back left. Lock right over left. Step back left.	Back Lock Step	
6 - 7	Rock back on right. Recover forward onto left.	Back Rock	On the spot
8	On ball of left make 1/4 turn left and step right forward.	Turn	Turning left
&	On ball of right make 1/2 turn right and step left back.	Turn	Turning right
1	Step back on right.	Back	Back
<b>Section 2</b>	<b>Back Rock, Forward Lock Step, Rocking Chair, Step Forward.</b>		
2 - 3	Rock left back. Recover forward onto right.	Back Rock	On the spot
4 & 5	Step forward left. Lock right behind left. Step forward left.	Left Lock Step	Forward
6 &	Small rock forward on right. Recover back onto left.	Forward &	On the spot
7 & 8	Small rock back on right. Recover forward onto left. Step right forward.	Back & Step	
<b>Section 3</b>	<b>1/2 Turn Left Sweep, Behind, Side, Cross Rock, Side, Point, Point, Sailor.</b>		
1	Make 1/2 left sweeping left out & around to back.	Turn	Turning left
2 - 3	Cross left behind right. Step right to right side.	Cross Side	Right
4 & 5	Cross rock left over right. Recover onto right. Step left to left side.	Cross Rock Side	Left
6 - 7	Point right across left. Point right to right side.	Front Side	On the spot
8 & 1	Cross right behind left. Step left to left side. Step right forward.	Behind Side Step	
<b>Section 4</b>	<b>Rock Step, Triple 1/2 Turn Left,</b>		
2 - 3	Rock forward on left. Recover back onto right.	Rock Step	On the spot
4 & 5	Triple 1/2 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
6 - 7	Rock forward on right. Recover back onto left.	Rock Step	On the spot
8 &	Step right 1/4 turn right. Step left beside right.	Triple	Turning right
1	Step right 1/4 turn right sweeping left out & around to front.	Step	
<b>Note:-</b>	The last count of the dance is also the first count of the dance to start again.		
<b>Option:-</b> (8 & 1)	Replace counts 8 & 1 above with: Triple 1 & 1/2 turn right stepping Right, Left, Right sweeping left to front.		

INTERMEDIATE

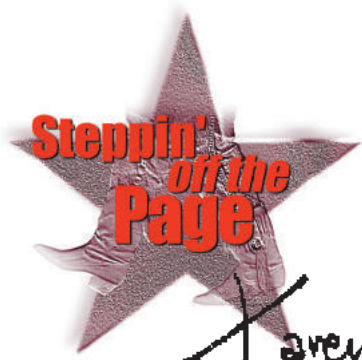
**4 Wall Line Dance:-** 32 Counts. Intermediate.

**Choreographed by:-** Barry & Dari Anne Amato, John Robinson & Jo Thompson (USA) April 2004.

**Choreographed to:-** 'We Are The Same' (92 bpm) by Kenny Rogers from Ultimate Hits CD, available from [www.kennyhits.com](http://www.kennyhits.com)

**Music Suggestion:-** 'Cross My Broken Heart' (108 bpm) by Suzy Bogguss from '20 Greatest Hits' CD.





Script  
approved by

*Karen* 😊

# Marooned Love



Karen Katrea

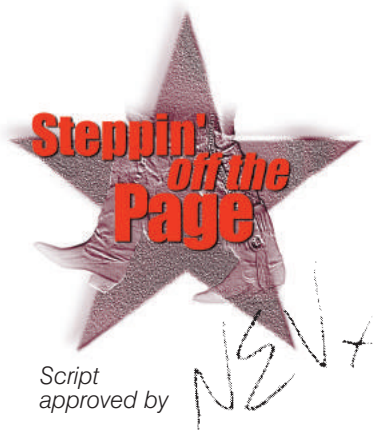
INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Side Rock Touch, Right Chasse, Cross Rock, 1/4 Turn, Full Turn, Rock Step.</b>		
	1 & 2	Rock right to right side. Recover on left. Touch right beside left.	Side Rock Touch	On the spot
	3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
	5 & 6	Cross rock left over right. Recover on right. Step left 1/4 turn left.	Cross Rock Turn	Turning left
	7 &	Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	
	8 &	Rock right forward. Recover on left.	Rock Step	On the spot
	<b>Section 2</b>	<b>Back Step, Back Rock, Step Touch Flick 1/4 Turn, Cross Rock Side x2.</b>		
	1 - 2 &	Step right back. Rock left back. Recover on right.	Back Back Rock	Back
	3 & 4	Step left forward. Touch right behind left. Turn 1/4 left flicking right up and out.	Step Touch Turn	Turning left
	5 & 6	Cross rock right over left. Recover on left. Step right to right side.	Cross Rock Side	Right
	7 & 8	Cross rock left over right. Recover on right. Step left to left side.	Cross Rock Side	Left
	<b>Restart:-</b>	During 3rd Wall restart dance from beginning at this point.		
	<b>Section 3</b>	<b>Cross, Unwind 3/4 Turn, Coaster Step, Rocking Chair, Step Back, Drag.</b>		
	1 - 2	Cross right over left. Unwind 3/4 turn left (weight ends on right).	Cross Unwind	Turning left
	3 & 4	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
	5 &	Rock right forward diagonally across left. Recover on left.	Forward &	
	6 &	Rock right back diagonally right. Recover on left.	Back &	
	7 &	Rock right forward diagonally across left. Recover on left.	Forward &	
	8	Step right long step back dragging left to touch beside right.	Back	Back
	<b>Section 4</b>	<b>Funky Walk In A Square, Step Out, Out Rolling Shoulders, Touch Hitches.</b>		
	1 - 2	Turn 1/4 left stepping left forward. Turn 1/4 left stepping right forward.	Turn Turn	Turning left
	3 &	Turn 1/4 left stepping left forward. Turn 1/4 left stepping right forward.	Turn Turn	
	4	Step left to left side.	Left	Left
	5	Step right to right side rolling right shoulder back.	Right	Right
	6	Step left to left side rolling left shoulder back.	Left	
	7 & 8 &	Touch right to right side. Hitch right. Touch right forward. Hitch right.	Side & Front &	On the spot
	<b>Option:-</b>	For styling; on count 8: Look down. On count &: Look up. (Nodding head).		

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

**Choreographed by:-** Karen Katrea (Singapore) April 2004.

**Choreographed to:-** 'This Love' (96 bpm) by Maroon 5 from 'Songs About Jane' CD or available on single, 32 count intro, start on vocals.

**Restart:-** During 3rd wall at end of section 2, restart dance from beginning. You will be facing the front wall again.



Script  
approved by

# If I Ain't Got You



Neville Fitzgerald

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b> 1 - 3 <b>Note:-</b> 4 - 6 <b>Note:-</b>	<b>Cross, 1/4 Turn Left, Step Back, Cross, Step Back, Step Back.</b> Cross left over right. Turn 1/4 left stepping right back. Step left back. On count 3 angle body to left diagonal. Cross right over left. Step left back. Step right back. On count 6 angle body to right diagonal.	Cross Turn Back  Cross Back Back	Turning left  Back
	<b>Section 2</b> 1 - 2 3 4 - 6	<b>Step, Full Turn Left Travelling Forward, Rock Step, 1/2 Turn Right.</b> Step left forward. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. Rock right forward. Recover on left. Turn 1/2 right stepping right forward.	Step Turn Turn Rock Step Turn	Turning left Forward Turning right
	<b>Section 3</b> 1 - 3 4 - 6	<b>Sweep 1/2 Turn, Twinkle Step.</b> Make 1/2 turn right sweeping left out & around to front over 3 counts. Cross left over right. Step right to right side. Step left to left side.	Turn 2, 3 Cross 2, 3	Turning right Right
	<b>Section 4</b> 1 - 2 3 4 - 6	<b>Twinkle 1/2 Turn, Rock Step 1/4 Turn.</b> Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side. Cross rock left over right. Recover on right. Turn 1/4 left stepping left forward.	Cross Turn Turn Cross Rock Turn	Turning right  Turning left
	<b>Section 5</b> 1 - 3 4 - 5 6	<b>1/4 Turn Left, Behind Rock, 1/4 Turn, 1/2 Turn, Step.</b> Turn 1/4 left stepping right to right side. Rock left behind right. Recover on right. Turn 1/4 right stepping left back. Turn 1/2 right stepping right forward. Step left forward.	Turn Behind Rock Turn Turn Step	Turning left Turning right Forward
	<b>Section 6</b> 1 - 3 4 - 6	<b>Rock Step Back, Back, Drag, Touch.</b> Rock right forward. Recover onto left. Step right back. Step left large step back. Drag right to touch in front of left over 2 counts.	Rock Step Back Back Drag Touch	Back
	<b>Section 7</b> 1 - 3 4 - 5 6	<b>Step, 1/4 Turn Right With Point, Hold, Twinkle 1/2 Turn Left.</b> Step right forward. Turn 1/4 right pointing left to left side. Hold. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left to left side.	Step Point Hold Cross Turn Turn	Turning right Turning left
	<b>Section 8</b> 1 - 3 4 - 5 6	<b>Cross, Side, Behind, Sweep, Behind, Side.</b> Cross right over left. Step left to left side. Cross right behind left. Sweep left out & around to back. Cross left behind right. Step right to right side.	Cross Side Behind Sweep Behind Side	Left Right

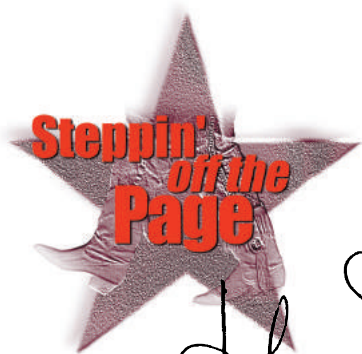
**4 Wall Waltz Line Dance:-** 48 Counts. Intermediate.

**Choreographed by:-** Neville Fitzgerald (UK) April 2004.

**Choreographed to:-** 'If I Ain't Got You' (118 bpm) by Alicia Keys from 'Diary Of Alicia Keys' CD or on single,  
48 count intro – Start 2 counts before vocals.

**Music Suggestions:-** 'This Woman Needs' (100 bpm) by Shedaisy from 'Whole Shebang' CD, 24 count intro;  
'Till You Love Me' (110 bpm) by Reba McEntire from 'Moments' CD, 15 count intro – start on the word 'Roses'.





Script  
approved by

*John Dowling*

# Close to Crazy



John Dowling

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Right Weave, Side Rock, Behind, Side Rock.</b> Cross left over right. Step right to right side. Cross left behind right. Rock right to right side. Recover onto left in place. Cross right behind left. Rock left to left side. Recover onto right in place.	Cross Side Behind Side Rock Behind Side Rock	Right Left On the spot
<b>Section 2</b> 1 - 4 5 - 8	<b>Coaster Step, Hold, Mambo Step, Hold.</b> Step left back. Step right beside left. Step left forward. Hold. Rock right forward. Recover onto left. Step right beside left. Hold.	Coaster Step Hold Mambo Step Hold	On the spot
<b>Section 3</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Left Rolling Grapevine, Side, Behind, Side Rock.</b> Turn 1/4 left stepping left forward. Turn 1/2 left stepping right back. Turn 1/4 left stepping left to left side. Touch right beside left. Step right to right side. Cross left behind right. Rock right to right side. Recover onto left in place.	Turn, 2 3, Touch Side Behind Side Rock	Turning left Right On the spot
<b>Section 4</b> 1 - 2 3 - 6 7 - 8	<b>Back Rock, Forward Lock Step, Hold, Rock Step.</b> Rock right back. Recover forward onto left. Step right forward. Lock left behind right. Step right forward. Hold. Rock left forward. Recover back onto right in place.	Back Rock Right Lock Step Hold Rock Step	On the spot Forward On the spot
<b>Section 5</b> 1 - 2 3 - 4 5 - 8	<b>1/4 Turn Left, Left Weave, Large Step Left &amp; Drag, Touch.</b> Turn 1/4 left stepping left forward. Cross right over left. Step left to left side. Cross right behind left. Step left large step to left. Drag right to touch beside left over 3 counts.	Turn Cross Side Behind Side 2, 3, Touch	Turning left Left
<b>Section 6</b> 1 - 2 3 - 4 5 - 6 7 & 8	<b>Right Rolling Grapevine, Side Rock, Sailor Step.</b> Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. Rock right to right side. Recover onto left in place. Cross right behind left. Step left to left side. Step right to right side.	Turn, 2 3, Cross Side Rock Sailor Step	Turning right On the spot
<b>Section 7</b> 1 - 2 3 - 4 5 - 6 7 & 8	<b>Rock Step, 1/4 Turn Left, Extended Vine, Side Rock.</b> Rock left forward. Recover back onto right making 1/4 turn left. Step left to left side. Cross right over left. Step left to left side. Cross right behind left. Rock left to left side. Recover onto right in place.	Rock Turn Side Cross Side Behind Side Rock	Turning left Left On the spot
<b>Tag:-</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Danced once at the end of 4th wall:</b> <b>Cross, Side Rock, Cross, Side, Behind, Side Rock.</b> Cross left over right. Rock right to right side. Recover onto left in place. Cross right over left. Step left to left side. Cross right behind left. Rock left to left side. Recover onto right in place.	Cross Side Rock Cross Side Behind Side Rock	Right Left On the spot

INTERMEDIATE

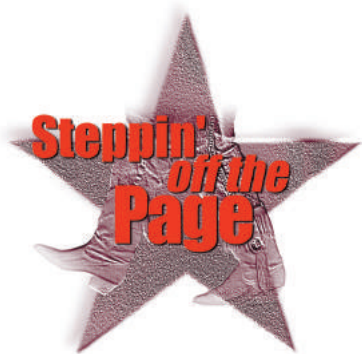
**2 Wall Line Dance:-** 56 Counts. Intermediate.

**Choreographed by:-** John Dowling (UK) April 2004.

**Choreographed to:-** 'The Closest Thing To Crazy' (122 bpm) by Katie Melua from 'Call Off The Search' CD or on single - 32 count intro.

**Music Suggestion:-** 'If You Wanted Me Around' (122bpm) by Marty Stuart from 'Country Music' CD, 32 count intro.

If using this track the 8 count tag must be danced at the end of every wall making the dance 64 counts.



# Women Rule

Script approved by *Sharon Hutchinson*



Sharon Hutchinson

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 & 3 - 4 5 & 6 7 - 8	<b>Left Side Rock, Close, Right Side Rock, Sailor 1/4 Turn, Step 1/2 Pivot.</b> Rock left to left side. Recover onto right. Close left beside right. Rock right to right side. Recover onto left. Cross right behind left. Step left 1/4 turn right. Step right in place. Step left forward. Pivot 1/2 turn right.	Side Rock & Side Rock Sailor Turn Step Pivot	On the spot Turning right
<b>Section 2</b> 1 & 2 3 - 4 5 & 6 7 & 8	<b>Forward Shuffle, 'Sexy Walks', Hip Bumps Forward Right, Left.</b> Step left forward. Close right beside left. Step left forward. Step right forward. Step left forward (using hips for attitude). Step right forward bumping right hip Right, Left, Right. Step left forward bumping left hip Left, Right, Left.	Shuffle Step Walk Walk Bump & Bump Bump & Bump	Forward
<b>Section 3</b> 1 - 2 3 - 4 5 - 6 <b>Option:-</b> 7 & 8	<b>Step 1/2 Pivot, Step 1/4 Pivot, Full Turn Travelling Forward, Mambo.</b> Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/4 turn left. Make 1/2 turn left stepping right back. Make 1/2 turn left stepping left forward. Replace counts 5 - 6 with: Walk forward right, left. Rock right forward. Recover onto left. Close right beside left.	Step Pivot Step 1/4 Pivot Turn Turn Mambo Step	Turning left Turning left On the spot
<b>Section 4</b> & 1 - 2 & 3 - 4 5 - 6 7 - 8	<b>Jump Back Clap x2, Step Behind, Unwind 1/2 Turn, Step 1/2 Pivot Left.</b> Jump back with feet slightly apart Left, Right. Clap. Jump back with feet slightly apart Left, Right. Clap. Touch left behind. Unwind 1/2 turn left taking weight on left. Step right forward. Pivot 1/2 turn left.	Jump Back Clap Jump Back Clap Behind Unwind Step Pivot	Back Turning left
<b>Section 5</b> 1 & 2 3 & 4 5 - 6 7 & 8	<b>Heel Ball Cross x2, Side Rock, Crossing Shuffle.</b> Touch right heel forward right. Step right beside left. Cross left over right. Touch right heel forward right. Step right beside left. Cross left over right. Rock right to right side. Recover onto left. Cross right over left. Step left to left side. Cross right over left.	Heel Ball Cross Heel Ball Cross Side Rock Cross & Cross	Right On the spot Left
<b>Section 6</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>1/4 Turn Right, 1/2 Turn Right, Shuffle, Step 1/2 Pivot, Shuffle.</b> Turn 1/4 right stepping left back. Turn 1/2 right stepping right forward. Step left forward. Close right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. Step right forward. Close left beside right. Step right forward.	Turn Turn Shuffle Step Step Pivot Shuffle Step	Turning right Forward Turning left Forward
<b>Section 7</b> 1 2 & 3 4 & 5 6 & 7 8	<b>Side, Sailor 1/4 Turn, Sailor Steps x2, Touch.</b> Step left to left side. Cross right behind left. Step left 1/4 turn right. Step right in place. Cross left behind right. Step right to right side. Step left in place. Cross right behind left. Step left to left side. Step right in place. Touch left beside right.	Side Sailor Turn Sailor Step Sailor Step Touch	Left Turning right On the spot
<b>Section 8</b> 1 - 2 3 - 4 5 - 6 & 7 & 8	<b>Rolling Vine Travelling Left, Side, Hold, Close, Side, Close, Side.</b> Make 1/4 turn left stepping left forward. Make 1/2 turn left stepping right back. Make 1/4 turn left stepping left to left side. Touch right beside left. Step right to right side. Hold. Close left beside right. Step right to right side. Close left beside right. Step right to right side.	Turn 2, 3, Touch Side Hold & Side & Side	Turning left Right
<b>Tag:-</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Danced once at end of 2nd Wall. Walks Forward x2, Mambo Step, Walks Back x2, Coaster Step.</b> Step left forward. Step right forward. Rock left forward. Recover onto right. Close left beside right. Step right back. Step left back. Step right back. Close left beside right. Step right forward.	Walk Walk Mambo Step Back Back Coaster Step	Forward On the spot Back On the spot

INTERMEDIATE

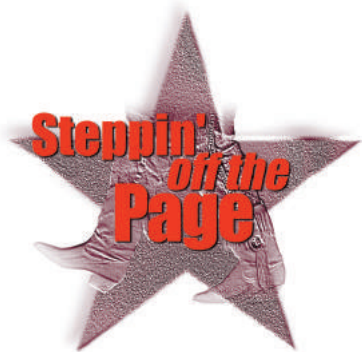
**2 Wall Line Dance:-** 64 Counts. Intermediate.

**Choreographed by:-** Sharon Hutchinson (UK) May 2004.

**Choreographed to:-** 'Women Rule The World' (99 bpm) by Lonestar from 'Let's Be Us Again' CD - 48 count intro.

**Music Suggestion:-** 'Right Now 2004' (128 bpm) by Atomic Kitten from 'Greatest Hits' CD.





# All That Jazz

Script approved by

Cheryl Tonner



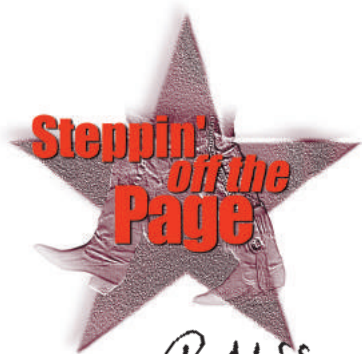
Cheryl Tonner

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Right Cross Strut, Left Cross Strut, Jazz Box With 1/2 Turn Right.</b> Step right toe across left. Drop right heel taking weight. Step left toe to left side. Drop left heel taking weight. Cross right over left. Step left back. Make 1/2 turn right stepping right forward. Step left forward	Cross Strut Side Strut Cross Back Turn Step	Left  On the spot Turning right
	<b>Section 2</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Right Cross Strut, Left Cross Strut, Jazz Box 1/4 Turn Right, Touch.</b> Step right toe across left. Drop right heel taking weight. Step left toe to left side. Drop left heel taking weight. Cross right over left. Step left back. Turn 1/4 right stepping right to right side. Touch left beside right.	Cross Strut Side Strut Cross Back Turn Touch	Left  On the spot Turning right
	<b>Section 3</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Rumba Box.</b> Step left to left side. Step right beside left. Step left forward. Touch right beside left. Step right to right side. Step left beside right. Step right back. Touch left beside right.	Side Close Forward Touch Side Close Back Touch	Left Forward Right Back
	<b>Section 4</b> 1 - 2 3 - 4 5 - 8	<b>Stomp, Slap, Slap, Hold, Hip Sways.</b> Stomp left to left side (weight on both feet). Slap left hand onto left hip. Slap right hand onto right hip (keep hands on hips). Hold. Bending knees slightly sway hips Left, Right, Left, Hold.	Stomp Slap Slap Hold Hips 2, 3, Hold	On the spot
	<b>Section 5</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Cross, Kick, Side, Kick, Step, Kick, Side, Kick.</b> Cross right over left. Kick left diagonally left (angle body to left diagonal). Step left slightly to left side. Kick right forward diagonally left across left. Step right beside left. Kick left forward diagonally left. Step left slightly to left side. Kick right forward diagonally left across left.	Cross Kick Side Kick Step Kick Side Kick	Left
	<b>Section 6</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Cross Rock, 1/4 Turn, 1/4 Turn, Left Grapevine, Touch.</b> Cross rock right over left. Recover onto left. Turn 1/4 right stepping right forward. Turn 1/4 right stepping left to left side. Cross right behind left. Step left to left side. Cross right over left. Touch left to left side.	Cross Rock Turn Turn Behind Side Cross Touch	On the spot Turning right Left
	<b>Section 7</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Step, Touch, Step, Touch, Step Back, 1/2 Turn Right, Walks x2.</b> Step left forward. Touch right to right side. Step right forward. Touch left to left side. Step left behind right. Make 1/2 turn right stepping right forward. Walk forward stepping Left, Right.	Step Touch Step Touch Behind Turn Walk Walk	Forward  Turning right Forward
	<b>Section 8</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>1/4 Turn Right, Touch x4 (Completing Full Turn).</b> Make 1/4 turn right stepping left to left side. Touch right beside left. Make 1/4 turn right stepping right to right side. Touch left beside right. Make 1/4 turn right stepping left to left side. Touch right beside left. Make 1/4 turn right stepping right to right side. Touch left beside right.	Turn Touch Turn Touch Turn Touch Turn Touch	Turning right
	<b>Section 9</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Forward Step, Kick x2, Step Back, Hold &amp; Click x2.</b> Step left forward. Kick right across left to left diagonal. Step right beside left. Kick left across right to right diagonal. Step left back. Hold & click fingers forward. Step right back. Hold & click fingers forward.	Step Kick Step Kick Back Hold Back Hold	Forward  Back
	<b>Section 10</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Figure-Of-Eight Grapevine, Touch.</b> Step left to left side. Step right behind left. Step left 1/4 turn left. Step right forward. Pivot 1/2 turn left. Make 1/4 turn left stepping right to right side. Step left behind right. Touch right to right side.	Side Behind Turn Step Pivot Side Behind Touch	Left Turning left Right
	<b>Tag</b> 1 - 4	<b>Danced once only at end of 6th Wall: Replace Count 8 in Section 10 above with: Step right to right side.</b> Sway hips Left, Right, Left, Hold. (Weight ends on left)		

**4 Wall Line Dance:-** 80 Counts. Intermediate.

**Choreographed by:-** Cheryl Tonner (Wales) October 2003.

**Choreographed to:-** 'All That Jazz' (124 bpm) by Ute Lemper from 'Best Of Ute Lemper' CD - 24 count intro.



Script  
approved by

R.M. Enaney

# House Of Blue Lights



Masters In Line

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Back Rock, Kick, Step, Kick, Turn, Kick, Step.</b>		
1 - 2	Facing right diagonal rock back on left. Recover onto right.	Back Rock	On the spot
3 - 4	Kick left forward (still facing diagonal). Step left in place.	Kick Step	
5 - 6	Kick right forward (still facing diagonal). Make 1/2 turn right on ball of left.	Kick Turn	Turning right
7 - 8	Kick right forward (facing opposite diagonal). Step right beside left.	Kick Step	On the spot
<b>Section 2</b>	<b>Back Rock, Kick, Step, Turn, Kick, Hold, Turn, Side Rock.</b>		
1 - 2	Rock back on left. Recover onto right.	Back Rock	On the spot
3 - 4	Kick left forward (still facing diagonal). Step left in place.	Kick Step	
5 - 6	Make 1/4 turn right to face next diagonal kicking right forward. Hold.	Turn Kick Hold	Turning right
7 - 8	Make 1/8 turn right rocking right to right side. Recover onto left (facing 12.00).	Side Rock	On the spot
<b>Section 3</b>	<b>Heel Grind, Step, Kick, Heel Grind, Step, Kick.</b>		
1 - 2	Grind right heel across left. Step left to left side.	Heel Step	Left
3 - 4	Cross right over left. Kick left to left side.	Cross Kick	
5 - 6	Grind left heel across right. Step right to right side.	Heel Step	Right
7 - 8	Cross left over right. Kick right to right side.	Cross Kick	
<b>Section 4</b>	<b>Cross Kicks Travelling Forward, Jazz Box.</b>		
1 - 2	Cross right over left. Kick left to left side.	Cross Kick	Forward
3 - 4	Cross left over right. Kick right to right side.	Cross Kick	
5 - 6	Cross right over left. Step back on left.	Cross Back	On the spot
7 - 8	Step right to right side. Step left beside right.	Side Together	
<b>Section 5</b>	<b>Jump Forward, Clap, Jump Back, Clap, Skates x4.</b>		
& 1 - 2	Jump forward Right, Left. Clap.	& Jump Clap	Forward
& 3 - 4	Jump back Right, Left. Clap.	& Jump Clap	Back
5 - 6	Skate right diagonally forward. Skate left diagonally forward.	Skate Skate	Forward
7 - 8	Skate right diagonally forward. Skate left diagonally forward.	Skate Skate	
<b>Section 6</b>	<b>1/4 Turn Shuffle, 1/2 Turn Shuffle, 1/4 Turn Shuffle, 1/4 Turn, Side Step.</b>		
1 & 2	Turn 1/4 right stepping right forward. Close left beside right. Step right forward.	Right Shuffle	Turning right
3 & 4	Turn 1/2 left stepping left forward. Close right beside left. Step left forward.	Left Shuffle	Turning left
5 & 6	Turn 1/4 right stepping right forward. Close left beside right. Step right forward.	Right Shuffle	Turning right
7 & 8	Turn 1/4 right stepping left large step to left side. Step right beside left.	Side Together	Turning right

INTERMEDIATE/ADVANCED

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

**Choreographed by:-** Masters In Line (UK) April 2004.

**Choreographed to:-** 'House Of Blue Lights' (177 bpm) by Asleep At The Wheel from 'Take Me Back To Tulsa' CD, 32 count intro.

**Music Suggestion:-** 'Jump, Jive An' Wail' (200 bpm) by Brian Setzer Orchestra from Ultimate Collection CD, released on 28th June or 'Jump, Jive An' Wail' CD.



# Requests...

By Tim Ruzgar

## *I've had a few*



**It's nearly chucking out time and the DJ hasn't played your favourite song. Don't get angry**

Have you ever thought what is involved in being a DJ at open social events?

Disc jockeys receive many requests throughout the event. Some DJs place requests slips on tables or in front of their booths, others just write them down on a sheet of paper and often talk to the dancers about the music they might want.

But just because a DJ puts out request slips on the tables this in no way forms any guarantee that requests will be played.

While a DJ will endeavour to play most or all requests, it is his or her responsibility to "read" the floor. This means he/she will try to cater for all dancers of all levels throughout the event and at times will need to play tunes that are not on the request slips to pick the atmosphere up, or get the majority dancing.

I find an important part of the event is the "meet and greet" as dancers arrive. Here I will try to assess the crowd, by things like age, dress (e.g. country style clothing) or anything else that may give me a clue as to what they want. The first half hour I usually test the water by playing something from all levels and styles to see who is dancing and who is not. If I see a group not having danced for a while I will try different levels to encourage them or, if that fails, I will put on a long track and go and ask them what they like.

As you can imagine, at big weekend events, DJs get hundreds of requests. Many write down all the latest dances that the DJ is bound to play anyway. There will be groups who only request the latest, hottest dances, country lovers and non-country lovers, all trying to get their songs played.

There are some people who fill in A4 sheets with dozens of dances, some even typing them up! There are those who want to be the first to get their requests in, and dancers who come up to the DJs while they are having a break, or even a meal, to give them requests. I have had people come to me during breakfast.

Then there is etiquette, or should I say lack of it. If I had a pound for every time a dancer had thrust a request slip into my hand and walked away or just barked out the name of a dance, I would be a millionaire!

If you go up to a DJ sounding off because they haven't played your requests, you are likely to cause upset. DJs are people who love what they do, and work many long, hard hours to keep everyone dancing. Yes, you may have your favourite DJs just the same as your favourite instructors, but remember, a little niceness goes a long way – a happy DJ makes for happy dancers, Trust Me!

## TIM'S TASTY TIPS

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### HOT NEW DANCES

**Days Of Our Lives** is a nice fast waltz to the James Otto track of the same name. The dance is by Lorraine Brown (Scotland) and is 48 counts, four walls, and intermediate.

**Don't You Know** is the latest from Pete (On The Water) Harkness. This 64 count, four wall, intermediate dance has Gary Allan's song of the same name, or Enrique's *Be Yourself* as the music.

**Sometimes I Don't** – Neville Fitzgerald has been busy again, this time he uses a nice Gabrielle song Sometimes for his new dance, which is 32 counts, four walls, and intermediate. Stick with it, you'll love it!

**Dip It Low** – Andrew, Simon, and Sheila have been tempted by Christina Milian's *Dip It Low*. This cool dance is phrased, 64 count, two walls, and intermediate.

**Love On The Move** is from Danny Smith to a nice Bryan White country track. This intermediate dance is 80 counts, and four walls. It's refreshingly different.

### HOT NEW MUSIC

**Days Like This** – The new album from the very talented Rachel Proctor on the BNA label.

**I'm One Of You** – Is Hank Williams Jnr's new album on Curb, there's some good country on here.

**Greatest Hits** – Lee Ann Womack chooses her best tracks with some new songs, too, including the brilliant The Wrong Girl.

**You Do Your Thing** is Montgomery Gentry's new album, and should delight those of you who like the rocking country style.



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Events Arena, Rhyl Promenade  
11.00 am - 5.00 pm  
Music by Broadcaster, Louisville & Country Strollers Disco  
**Admission FREE**

## AUGUST

**Saturday 28th August, 2004**  
Events Arena, Rhyl Promenade  
11.00 am - 5.00 pm  
Music by Saddle Up Disco & Pasadina Disco  
**Admission FREE**

**Saturday 28th August, 2004**  
Rhyl Town Hall  
7.00 pm - 11.00 pm  
Music by Country Strollers Disco  
Admission £3.00 (No concessions)  
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Tel: Pavilion Theatre Box Office (01745 330000)

**Sunday 29th August, 2004**  
Events Arena, Rhyl Promenade  
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Music by Paul Bailey, Billy Bubba King & Saddle Up Disco  
**Admission FREE**

**Bank Holiday Monday 30th August, 2004**  
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11.00 am - 5.00 pm  
Music by "The Bunch" & Country Strollers Disco  
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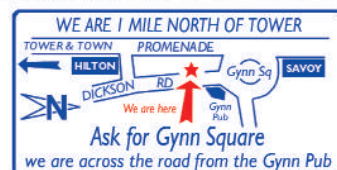
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01582 792157  
📞 Ref:2978

**South Oxhey, Watford**  
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01227 450348

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🕒 Ref:5321

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01634 294938  
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Club  
Anne Alexander  
01233 850565

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City Stompers Linedance  
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Linda Eatwell  
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Chris Freeman  
01772 314551

**Barnoldswick**  
Eee Zee Linedance  
Deana  
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Sue Briffa's Dance Ranch  
Sue Briffa  
01254 580802  
🕒 Ref:2480

**Blackpool**  
Margaret's Dance Ranch  
Margaret  
01253 354770

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07870556440

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07984188972

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JC's Line Dancing  
Julie  
077764 50866

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of Bolton  
Val Simm  
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01282 691313  
🕒 Ref:1810

**Euxton, Ecclestone,  
Chorley**  
Gill's Line Dancing  
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01257 411799

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Lancashire Rose LDC  
Tom & Doreen Egan  
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Marjorie  
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🕒 Ref:4439

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Richard  
01772 787477

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Hazel Anderson  
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🕒 Ref:3167

**Upholland**  
D's Dance Ranch  
Dorothy Taylor  
01942 674737

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**Birstall, Leicester**  
J & R Dance Ranch  
Jean Leeman  
0116 2672813

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Kath & Paul  
0116 2751346

**Leicester**  
B & J Western Sounds  
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**Boston**  
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Glennys  
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**Grantham**  
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Diane Gee  
01476 576823

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Lincoln Lone Stars  
David Spencer  
01522 790701  
🕒 Ref:4681

**Lincoln, Skellingthorpe**  
Texan Line Dance  
Sundance Kim  
01522 876860  
🕒 Ref:1139

**Reepham & Cherry  
Willingham, Nettleham,  
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Susan Gaisford  
01522 750441

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Pat & Barbara  
0208 4714374

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Woodside Park**  
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**Leyton, Enfield**  
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Lynda  
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Laurel Ingram  
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Southgate**  
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Janice Hoy  
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**Wimbledon, Merton,  
Tolworth**  
Hot Shots  
Janice  
020 8949 3612

**LONDON  
(SOUTH EAST)**  
**Bermondsey,  
Rotherhithe, Tower  
Bridge**  
Toe Tappers & Stompers  
Club  
Angie Tolley  
07958 301267

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Boots 'n' Blisters  
Emma & Robbie  
020 7732 7008  
🕒 Ref:1060

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Blackheath**  
Greenwich In Line On Line  
Debbie  
0208 858 2814  
🕒 Ref:2243

**Eltham, Mottingham SE9**  
Wichita Line Dancing  
Nita  
020 8289 9009  
🕒 Ref:1020

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**Birkenhead, Moreton,  
Upton**  
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Alison & Ian Kohler  
0151 652 3328

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

**Crosby, Maghull,  
Waterloo**  
Cactus Jim's Linedance  
Cactus Jim  
07811 755860  
🕒 Ref:3880

**Formby**  
Wild Bills WDC  
Chris Hodgson  
01704 879516

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

**Ince Blundell, Formby,  
Bootle, Thatto Heath**  
Texas Rose Line Dance  
Pam Lea  
0151 929 3742  
🕒 Ref:2113

**Orrell Park, Fazakerley,  
Southport, Banks**  
Graham & Margaret Mackey  
Graham & Margaret  
01704 535992  
🕒 Ref:1907

**Southport**  
Sugarfoot  
Hazel Anderson  
01704 229901  
🕒 Ref:1468

## Southport

Shy Boots and Stompers  
Betty & Steve  
01704 392335  
🕒 Ref:1050

## Wallasey

Bronze Country Linedancers  
Bill or Brenda  
0151 630 3909

## West Kirby, Upton

Rhythm In Line  
Jackie  
0151 6783275

## MIDDLESEX

### Ashford

KDS  
Derek  
01276 475680

### Edgware, Northwood

Dancinline  
Laurel  
0208 958 4123

### Enfield, Leyton

Phoenix LDC  
Lynda  
01279 653797

### Greenford, Ealing,

### Harrow, Sudbury

Karose Country  
Kim  
01372 844141  
🕒 Ref:2301

### Hampton

Hooked-On-Country  
Rowland & Carole  
0208 572 5965  
🕒 Ref:1544

### Harefield (South)

'B' Line  
Barbara Devlin  
01525 757518

### Harrow, Pinner, Ruislip, Stanmore

1st Steps Linedance For  
Beginners/Improvers  
Stephanie  
07958 643307

### Hayes, Harlington,

### Southall, Yeading

Dancing Cowboys  
Eddie & Roy  
020 8848 0142  
🕒 Ref:3605

## Northwood Hills

Wave Liners  
Viv Bishop  
07956 675574

## NORFOLK

Attleborough, Hethersett,  
Norwich, Wymondham  
The Red Hot Line Dance Co  
Debbie Hogg  
01953 451297  
🕒 Ref:1413

### Cromer

Cromer Renegades  
Jackie  
01263 514599

### Great Yarmouth

Rowena's Dance Ranch  
Rowena  
01502 568472

### Great Yarmouth, Burgh Castle

Crazy Legs  
Paul  
01493 669155

### Thetford, Bury St Edmunds

Eaglewood LDC  
Wendy  
01842 751192

## NORTHAMPTONSHIRE

### Chipping Warden, Upper Boddington, Woodford Halse

Double 'D' Linedance Club  
Clive  
01295 660649  
🕒 Ref:5202

### Northampton

Stompsome Country  
Jacqueline & Martin  
01604 583125

### Northampton

Quickdraw  
Charlie Green  
01536 722305

### Rushden, Finedon

X-treme Linedancing  
Ryan Wareing  
07766022168

### Wellingborough

Renegades Outlaws &  
Sheriffs  
Ros Porter  
01933 652197

## Wellingborough

Silver Stetsons  
Mel Fisher  
01234 320018

## NORTHUMBERLAND

### Berwick Upon Tweed

Kentucky Kickers  
Barbara McEnaney  
07956 963910

### Haltwhistle

Maureen's Moonshine Line  
Maureen Bellingham  
016977 41010

## NOTTINGHAMSHIRE

### Mansfield, Nottingham

Dusty Boots WD  
Lauren Turner  
01623 650817

### Mansfield, Skegby

Circle 'M'  
June  
01623 793444  
🕒 Ref:1262

### Newark

Jo's Headliners  
Jo  
01636 822525  
🕒 Ref:5489

### Newark

Sioux's JJ Stompers  
Sue Hill  
01636 676518

### Ollerton, Edwinstow,

### Workshop

Pet Shop Girls P.A.L.S  
June Yates  
01623 835551

### Ravenshead

Mary's J.J. Stompers  
Mary Rhind  
01623 797199  
🕒 Ref:1177

### Retford

Pauline's Line Dancing  
Pauline Brittan  
07855 272358  
🕒 Ref:5243

### 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  
🕒 Ref:2627

## 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

### Chinnor, Henley On Thames

Maple Leaf  
Chris or John  
07850 290367

### Cowley, Witney,

### Freeland, Long

### Hanborough

Scot 'n Boogie Line Dance  
Sue Johnstone  
01993 811512  
🕒 Ref:2413

## SHROPSHIRE

### Albrighton, Muxton (Telford)

R & B Western Dance Club  
Ronnie Hughes  
01952 603890

### Craven Arms

Southern Cross LDC  
Dave Bishop  
01588 672141

### Donnington, Lawley and all over Telford

Feel The Beat  
Alan Heighway  
01952 414284

### Oswestry

J & G's Line Dance Club  
Jacqui  
01691 654851

## Oswestry

Dancer Sandravers  
Sandra  
01691 611839

## Shrewsbury

Steppin' Country  
Steve  
01743 821300

## Telford, Bridgnorth

Silver Star LDC  
Madeleine  
01952 275112  
🕒 Ref:4797

## Telford, Hadley,

## Donnington, Muxton

Fidlin' Feet Dance Club  
Kath Fidler  
01952 256127

## Wrockwardine Village,

## Telford

M.G.M. Linedancing  
Graham Richards  
01952 416898  
🕒 Ref:5238

## SOMERSET

### Chard, Buckland St Mary, Donyatt

Country Spirit  
Val  
01460 65007  
🕒 Ref:1537

### Clevedon, Draycott, Portishead

DB's Dance Club  
Brian Warren  
01275 854375  
🕒 Ref:3726

### Farrington, Gurney, Frome, Paulton Rovers

Wild Horse Saloon  
Fran Wolff  
01749 343294

### Glastonbury, Walton

Rusty's Renegades  
Linda Fouracres  
01458 831398  
🕒 Ref:1943

### Martock, South

### Petherton, Yeovil

Toe The Line  
Alayne Moore  
01458 241535

## Nether Stowey,

## Cannington, Old Cleeve

Quantock Hillbillies LDC  
Brenda McLeod  
01278 741273

## Weston Super Mare, St Georges, Locking, Highbridge

Somerset Stompers  
Margaret Hazelton  
01278 783224

## Weston, Bath

Weston Lines  
Jean  
01225 425127

## Yatton

S.M. Stompers  
Sandra & Maggie  
01934 835268

## Yeovil

High Spirits (Wheelchair Line Dancers)  
Kath Miles  
01458 447119

## Yeovil, Castle Cary

Applejax Linedancers  
Elaine  
01935 475585  
🕒 Ref:5481

## STAFFORDSHIRE

### Brewood, Coven

Triple M Line Dance Club  
Maggie Edmonds  
01902 398836  
🕒 Ref:4422

### Cheadle, Moorlands

Western Stokers LDC  
June  
07969 202160

### Chesterton, Newcastle, Stoke On Trent,

### Wolstanton

The Oat Kake Corral  
Sarah & Bernard  
01782 631642  
🕒 Ref:4553

### Clayton, Newcastle u. Lyme, Shelton, Smallthorne, Stoke On

The Posse  
Vicky Moulton  
01782 848113



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## Knypersley, Stoke On Trent

**KT's**  
Kate Potts  
01260 275697  
🕒 Ref:4795

## Lichfield

**Circle 'S' Dancers**  
Sandra Walsh  
01543 304005  
🕒 Ref:1388

## Newcastle Under Lyme, Silverdale

**The Silver Rebels (The Dancers Class)**  
The Rebels  
01782 848113

## Newcastle, Wollstanton, Talke, Alsager, Stoke On Trent

**Charlottesville Dance Co**  
Charlotte  
07909 528850  
🕒 Ref:2256

## Norton Canes, Cannock

**Dixies Line Dancers**

Mary

01543 686264

## Stoke On Trent, Lightwood, Abbey-Hulton, Baddeley Green

**Hazel's Silver Spurs**  
Hazel Pace  
01538 360886

## Westend, Stoke On Trent

**Silver Bullets**  
Adrian Lappin  
01782 657703  
🕒 Ref:3441

## SUFFOLK

### Carlton Colville, Lowestoft, Reydon

**Rowena's Dance Ranch**  
Rowena  
01502 568472

## Gt Waldingfield, Long Melford, Gt Gornard, Newton Green

**J T Steppers**  
Jean  
01787 377343

## Haverhill

**Stars And Stetsons**  
Gay  
01440 709434

## Lowestoft

**Telecom Line Tappers**  
Bonnie  
01502 584555

## Lowestoft, Carlton Colville

**East Coast Liners**  
Norma  
01502 562953  
🕒 Ref:2136

## SURREY

### Banstead, Lower Kingswood

**Laughter Lines & Trailblazers**  
Sharon  
01737 357978  
🕒 Ref:1884

## Camberley

**Lucky Star Line Dancers**  
Jean  
0118 978 1759

## Camberley, Mytchett, Woking

**Eve'N Lines**  
Eve Williams  
01276 506505

## Egham

**KDS**  
Michele  
01256 762638

## Farnham

**Rhythm n' Rock**  
Sue & Pam  
01252 793055

## Guildford

**Arizona Line Dancing**  
Andy or Marina  
01483 563971

## Guildford, Farnham

**Cherokee WDC**  
Sue  
01252 725210

## Haslemere, Fernhurst

**Silver Spurs (AKA The Mob)**  
Tina  
01428 643265  
🕒 Ref:5540

## Lingfield

**Lingfield Linedancers**  
Maggie Whale  
01342 833827

## Old Woking

**Hang Loose CWDC**  
Valerie & Gordon  
01483 233475  
🕒 Ref:2310

## Redhill, Reigate, Woodhatch

**Caroliners**  
Carol & Bill  
01293 430767  
🕒 Ref:4991

## Shamley Green, Guildford

**Walk The Line**  
Victoria  
01306 627436  
🕒 Ref:5311

## South Nutfield

**Boot Stompers**  
Sue Bridges  
01883 623422  
🕒 Ref:4355

## Wallington, Carshalton, Beddington

**Funky Country UK**  
Jo Conroy  
020 8646 0047

## Walton, Esher, Cobham, Leatherhead

**Karosel Country**  
Kim Swan  
01372 844141  
🕒 Ref:5509

## Warlingham

**Maine Liners**  
Mo & Lin  
0208 651 2896

## SUSSEX (EAST)

### Battle, Bexhill, Hastings, St Leonards

**Tush 'N' Tequila**  
John Sinclair  
01424 213919  
🕒 Ref:1420

### Brighton - Patcham, Peacehaven, Woodingdean

**Rebel Country**  
Karen Sweet  
07903 502688

### Brighton, Lewes, Peacehaven

**Southern Stomp**  
Joy Ashton  
01273 587714  
🕒 Ref:1673

## Eastbourne

**Linedancing With Lynda**  
Lynda  
01323 727961

## Hailsham, Horam

**R J Liners**  
Rosemary Selmes  
01323 844801

## Patcham, Brighton

**City Stompers**  
Michelle Denney  
01273 559021

## Peacehaven

**Studio 54**  
Cheryl Poulter  
01273 588754

## Willington

**Lone Star Liners**  
Ros Burtenshaw  
01323 504463

## SUSSEX (WEST)

### Crawley

**Silver Spurs UK**  
Marita Stolten  
01293 541067

## East Grinstead

**Caroliners**  
Carol and Bill  
01293 430767  
🕒 Ref:4992

## Forest Row

**Forest Rowers**  
Annie  
01293 820909

## Henfield

**Longliners**  
Betty Long  
01403 264982

## Littlehampton

**Dixie Belles**  
Jenny Bembridge  
01243 585298

## TYNE & WEAR

### Hebburn

**Geordie Outlaws**  
Linda Gemmill  
0191 4836484

## Washington

**Westwood Wranglers**  
Linda  
0191 4310114  
🕒 Ref:5285

## WARWICKSHIRE

### Alderminster, Stratford Upon Avon

**Di'mond Spurs**  
Di Sykes  
01608 730211

### Nuneaton, Bulkington, Ansley, Hartshill

**Sam's Line Dancers**  
Samantha Haywood  
024 7674 8755

## 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  
🕒 Ref:2068

### Darlaston, Bilston, Coseley, Tipton, Walsall

**Dead Eye Dawn's (IDTA)**  
Dawn Parker  
0121 526 6204  
🕒 Ref:1194

## Dudley, Gornal, Pensnett

**Louisiana's**  
Lin  
07901 656043

### Great Barr, Sutton Coldfield, Walsall

**Martin's Rhythmic Cowboys**  
Martin Blandford  
0121 382 1905  
🕒 Ref:1514

## Hodge Hill, Birmingham

**Dixies Line Dancers**  
Mary  
01543 686264

### Kingstanding, Perry Common, Erdington

**Western Warriors WDC**  
Susan Davies  
0121 605 6987

## Quarry Bank, Wordsley

**Lou's Strollers**  
Louise  
01384 822451

### Shirley, Solihull, Hall Green

**Double R Linedancing**  
Ruth Wise  
0121 745 2679  
🕒 Ref:5506

## Stirchley Birmingham

**Spangles Dance Club**  
Janet Lakin  
0121 414 1693

## Wednesfield, Penkridge

**Walk This Way**  
Maureen & Michelle  
01902 789579

### Wolverhampton, Willenhall, Shareshill

**Stray Cat**  
Jan Brookfield  
01902 672793

## WILTSHIRE

### Marlborough

**Just For Fun Line Dancers**  
Tessa Hicks  
01672 520336

## Melksham

**Good X Skuse To Dance LDC**  
Sandra Skuse  
01225 706183  
🕒 Ref:2145

## Salisbury

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

## WORCESTERSHIRE

### Bromsgrove

**BJ's Busy Boots**  
Brenda Whipp  
01527 870151

## Martley

**Teme Valley Shufflers WDC**  
Jeff & Thelma  
01886 821772

## Redditch, Headless Cross

**Bootleggers Linedancers**  
Richard/Lorraine  
01527 61353  
🕒 Ref:1294

## Worcester

**Toe The Line**  
Simon  
01386 561456  
🕒 Ref:1251

## YORKSHIRE (EAST)

### Beverley

**Westwood Wanderers**  
Hilary Usher  
01482 867538  
🕒 Ref:1170

## Beverley, Hull

**Rebel Rousers**  
Elaine & John  
01262 481559  
🕒 Ref:1990

## Bridlington

**Partyzone**  
Phil Johnson  
01262 674152

## Hull

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

## YORKSHIRE (NORTH)

### Harrogate

Sioux Country Cousins  
Susan  
07718 283143

### Ripon

BillyBobs Bowling Club  
Bill Wood  
07979 885300  
🕒 Ref:4584

### Ripon, Otley, Burton Leonard

Cath's Kickers  
Cathy Hodgson  
07929 609796  
🕒 Ref:5280

### Scarborough

The Wright Line  
Diana Lowery  
01723 582246

### Selby

Neon Moon  
Janet Lesley  
07870 522964  
🕒 Ref:5249

### Stillington, Thirsk

The Young Ones  
Robert Young  
01904 765626

### York

J & J Dancin' Line LDC  
Jane Wilson  
01904 706108  
🕒 Ref:2603

## YORKSHIRE (SOUTH)

### Aston

Boots 'n Buckles  
Alison Carrington  
01909 479639  
🕒 Ref:1977

### Barnsley

Neon Moon  
Janet Lesley  
07870 522964  
🕒 Ref:5251

### Doncaster, Bessecarr, Armthorpe, Bentley, Carcroft, Wheatley

Skytrax Country  
Sue Cole  
01302 729213  
🕒 Ref:2462

### Firvale, Sheffield

Dancing Feet @ Sheffield  
Companions Club  
Dorne  
07799 800595  
🕒 Ref:2432

## Sheffield

Sheffield City Liners  
Glenys  
0114 275 0446

### Sheffield

Goin' Stompin'  
Margaret Ford  
0114 247 1880

## YORKSHIRE (WEST)

### Bingley, Keighley, Thornton, Wilsden

LineViners  
Sue  
01535 272006  
🕒 Ref:1421

### Bradford, Baildon, Saltaire, Shipley

Creek Alley Western Line  
Dancers  
Marilyn  
01274 598552

### Bradford, Cottingley, Keighley, Harecroft

Aire Valley Stompers  
Wendy  
01535 272657  
🕒 Ref:2561

### Bradford, Eccleshill, Shipley

J.D. Country  
Jeff  
07811 520615

### Bradford, Guiseley, Eccleshill, Kirkstall, Undercliffe

Rodeo Girl  
Dee Jepson  
01274 427042  
🕒 Ref:3951

### Bradford, Halifax

Spurs CWDC  
Monica Broadbent  
01274 594030

### Bradford, Idle

P & J Idle Stompers  
Phil Turpin  
01274 413405  
🕒 Ref:1949

### Bradford, Leeds

Maverick Western Dance  
Audrey  
01274 403729  
🕒 Ref:1573

### Castleford, Featherstone

Outlaws & Inlaws  
Brenda Gilliver  
01977 701013  
🕒 Ref:2052

### Cleckheaton, Halifax, Horsforth, Dewsbury

Neon Moon  
Janet Lesley  
07870 522 964  
🕒 Ref:5250

### Dewsbury, Huddersfield, Horbury

AppleJacks  
Pauline Bell  
01924 478203

### Halifax

A.W's Crazy Legs  
Annette Wright  
01422 363924  
🕒 Ref:3893

### Huddersfield

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

### Huddersfield (Highburton, Lepton)

Strut & Smile  
Betty  
01484 602499

### Keighley

Silver Star Stompers  
Cath Dearden  
01535 667018

### Keighley

Starlight Stompers  
Pat Marshall  
01535 600645  
🕒 Ref:2667

### Keighley, Oxenhope

Cool Catz  
Catrina Farnell  
01535 604782

### Kirkstal, Shipley

Texas Rose Line Dancing  
Margaret  
01274 581224

### Leeds, Dewsbury, Castleford

Cheyene Western Dancing  
Susan Kelk  
0113 2866435

### Lightcliffe, Brighouse, Southowram

Outlaws & Inlaws  
Wendy  
01422 206351

### Saltair, 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 ANTRIM

Magheragall  
Brookmooont Dance Ranch  
Sharon Hendron  
02892 661559

### CO DOWN

Bangor, Donaghadee  
Silver Spurs  
Gillian Quinn  
02891 459078

### CO TYRONE

Omagh  
Shir-A-Lees LDC  
Shirley Hawkes  
028 807 58369  
🕒 Ref:2543

## SCOTLAND

### ABERDEENSHIRE

Aberdeen  
Footloose Line Dancers  
Elaine Low  
01224 714286  
🕒 Ref:1149

### ANGUS

Brechin  
Brechin Toe Tappers  
Paul & Julia  
01356 626220

### AYRSHIRE

Ayr  
Carr-O'-Liners  
Liz Carr  
01292 287870

### BORDERS

Galashiels, Lindean Village  
Silver Stars Western Dancers  
Diana Dawson  
01896 756244

### DUMFRIES & GALLOWAY

Castle Douglas, Dalbeattie  
Jay's Linedancing  
Jay King  
01556 630 465  
🕒 Ref:2988

## FIFE

Crail, Freuchie, Leuchars  
Golden Wings  
Marion Erskine  
01334 477638  
🕒 Ref:3685

Glenrothes, Kirkcaldy  
Ranch Dance Fife  
Lorraine Brown  
01592 652869

### Leven

Ajax Western Dancers  
Anna Melrose  
01333 300549

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  
🕒 Ref:3178

### PERTSHIRE

Blairgowrie  
Boots of Fun  
June  
01250 874120

### Perth

Willie B. Bad's Line Dance  
Club  
Denise  
07905917766

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

## TAYSIDE

Dundee  
Robert Lindsay's Dundee  
Stompers  
Robert  
07761 336501

Dundee  
Pard'hrs In Line  
Joan Smith  
01382 731943

## WALES

### ANGLESEY

Gaerwen  
T & C Line & Partner Dance  
Class  
Carys Davies  
01248 421300  
🕒 Ref:2379

### Various

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

### CARDIFF

Cardiff  
D&H WDC  
Denise Hall  
02920 212564

### CEREDIGION

Aberystwyth  
Aberystwyth Bootscootin  
Line Dancers  
Sandra & Derrick  
01970 623750

### DENBIGHSHIRE

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

### FLINTSHIRE

Mold  
Murphy's Law  
Dave  
01352 757785  
🕒 Ref:5538

### GLAMORGAN (MID)

Bargoed, Fleur de Lys  
Charlestown Stompers  
Barbara Greening  
01443 820590

### Llanharan

J & C Stompers  
Jean Vowles  
01656 864528

### GLAMORGAN (SOUTH)

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

### GWENT

Newport, Caerwent, Cwmbran  
Rebel Stompers  
Gloria Dent  
01633 896013



## GWYNEDD

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

## POWYS

Machynlleth  
Dyfi Bootscooters  
Veronica Holt  
01654 703536

Newtown, Kerry  
Step In Line  
Gloria Hughes  
01686 650536

## WREXHAM

Chirk  
J & G's Line Dance Club  
Jacqui  
01691 654851

Wrexham  
Redneck Rebels  
Linda or Tracey  
01978 353984

## ISLE OF MAN

Douglas, Ramsey  
Frank's Gang  
Frank Mitchell  
01624 618022

## IRELAND

DUBLIN  
Finglas, Fairview,  
Walkinstown, Tallaght,  
Templeogue  
N & J Memphis Swingers  
Noel O'Gorman  
00353 1 2446358  
🕒 Ref:1054

## MONAGHAN

Monaghan  
Shufflin' Boots  
Kathleen Kavanagh  
0035 387 6620670

## WEXFORD

New Ross, Borris,  
Wellington Bridge,  
Graignamanagh  
Silver Spurs  
April Coady  
051 422485

## AUSTRALIA

### SOUTH AUSTRALIA

Adelaide  
Southern Cross Adelaide  
Line Dancers  
Greg Dunstone  
(08) 82770583

## WESTERN AUSTRALIA

Midvale  
Brumby Bootscooters  
Christine Thomas  
08 92747173

## AUSTRIA

### NIEDEROESTERREICH

Leopoldsdorf  
Rainbow Linedancers  
Franziska Zillinger  
0043 676 6199828  
🕒 Ref:5492

## CANARY ISLANDS

### TENERIFE

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

## CHANNEL ISLANDS

### GUERNSEY

Castel, Grand Rocques  
Waysiders  
Ray Peacegood  
01481 243963

## IERSEY

St Brelade  
Rednecks  
Ricky & Therese Le Quesne  
01534 741538

## CYPRUS

Limassol  
J & W Line Dancers  
Joan Alexander  
00357 99778456  
🕒 Ref:1803

Paphos  
Silver Country (CWLDA)  
Jane Bentley  
357 26 941457

## DENMARK

### GRAASTEN

Graasten  
Greystone West  
Birgit Sommerset  
004574654447

### HADSUND

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

## RANDERS

Randers  
Cowboys & Angels  
Benny Ray  
(0045) 86 41 8512

## FRANCE

### VAL DE MARNE

Fontenay Sous Bois  
SDCF/Alligator Dancers  
Olga Begin  
0033614204416

## GERMANY

### NIEDERSACHSEN

Braunschweig  
Ready For The Line  
Marion Wehet  
0049 531 374232  
🕒 Ref:5482

### NORDRHEIN WESTFALEN

Bochum  
Rhinstone Line & Country  
Dancers  
Uwe Dietze  
0049 201715271  
🕒 Ref:2233

Ludenscheid  
Longhorn Stomper  
Manuela Pielhau  
0049 2351 80626  
🕒 Ref:4682

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

### SCHLESWIG - HOLSTEIN

Schleswig-Holstein  
Line Stars Bilsen  
Torsten Stuvén  
49 (0)4121 73998  
🕒 Ref:5197

## ISRAEL

### HERZLIYA

Ra'anana, Netanya, Hod  
Hasharon  
Step-In Line  
Sandy  
972 54 4551377

## MALAYSIA

### KUALA LUMPUR

Kuala Lumpur  
Honky Tonk Line Dancers  
Edna Tan  
00603 22602003

## MALTA

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

## NETHERLANDS

### DRENTHE

Havelte  
The Railroaddancers  
Michel Platje  
31625071691

### GELDERLAND

Zwartebroek  
The Common Country  
Dancers  
John Snijder  
033-4551365

### LIMBURG

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

### Vlodrop

Grizzly Dancers  
Peter Wolters  
0475-404263

## NETHERLANDS

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

Boijl  
Chainball  
Jacob Meijer  
31 561 421 800

### NOORD BRABANT

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

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

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

Eindhoven  
The Eindhoven Stetsons  
Jos Slijpen  
31 40 2858691

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

Oisterwijk  
Robben Dansen & Feesten  
Joost Robben  
0031 135282457

Raamsdonksveer  
Blackfoot Country Line  
Dancers  
Jet  
(31) 0162 515297

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

### NOORD BRABANT & GELDERLAND

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

### NOORD HOLLAND

Amsterdam  
Kokopelli Country Dancers  
A. Krijger  
020-6342776

Amsterdam  
The Amsterdam Stetsons  
Ed Ybarra  
31-20-4199851

Den Haag  
Raymond Sarlemijn  
Michel Platje  
31625071691

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

Zaandam  
Posse Linedancers  
Jan Post  
031-(0)75 6125366

### OVERIJSEL

Enschede  
Countryclub Schoneville  
Roy Klasens  
0650645972

Zwolle  
Sundancers  
Sue Ridder  
038-4538187

## UTRECHT

Achterveld (near  
Amersfoort)  
Common Country Dancers  
John  
033-455-1365

Utrecht  
Night Stars Country Dancers  
Barry Arbeider & Samantha  
Goedhart  
31-30-6704168

Veenendaal  
J.J. Dancers  
Jan  
310653380386

### ZUID HOLLAND

Rotterdam  
The Do Si Do Dancers  
Jan en Connie van den Bos  
(31) 0180 617278

## NORWAY

### VALDRES

Lomen, Rogne  
Kelli's Country Kickers  
Kelli Haugen  
47-6134-3235

## SINGAPORE

Singapore  
Country Line Dance  
Association (Singapore)  
Michael Pang  
(65) 93635453  
🕒 Ref:4333

## SOUTH AFRICA

### KWAZULU NATAL

Durban  
CC's LDC  
Caryl  
27 31 209 8980

Durban  
Borderline Dance  
Belinda Smith  
00 27 31 563 6395

## SPAIN

### ALICANTE

Calpe  
Rodeo Stompers Calpe  
Barbara Ives  
00 34 69 583 2798

Moraira, Alicante  
Rodeo Stompers Moraira  
Elaine Goldsack  
00 34 96 649 7802

Torre Vieja Torreta 2,  
Marina Bar  
Laguna Linedancers  
Peter Taylor  
00 34 96679 7955

#### BENIDORM

39-41 Calle Gerona,  
Benidorm  
Hotel Ambassador / Western  
Saloon  
Paula Baines  
0034 619 360413

Torre Mar Apartments,  
Ava Derramador,  
Benidorm  
M & M Sunshine Steppers  
Marie Monk  
0034 9658 66939

#### COSTA DEL SOL

Hotel Stella Maris  
Fuengirola, Hotel Benal  
Beach, Benalmadena,  
Mississippi Coasters  
Patricia Morgans  
00 34 627264977

#### TORREVIEJA

Emerald Ise La Florida,  
Lo Monte Hotel Pilar  
Linedance Unlimited  
Sally & Gerry  
0034 696 77 55 84

#### TORRIVIEJA

Torre Vieja, Los Balcones,  
Filton Rooms, Torretta II,  
Marina Bar  
El Rancho  
Pat Webb  
0034 966920314  
Ref:5234

#### UNITED ARAB EMIRATES

Dubai  
Dubai Liners  
Diana Tattarakis  
971 50 6545960

#### USA

#### MANATTEE/FLORIDA

Joyland, Bradenton  
Rock N Horse  
Arlene Winerman  
(727) 551 0062

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# “Between the Lines”

*Your chance to comment . . .*

## Perishing kids

Whilst I mostly agree with the sentiments expressed by Mandy Donovan in the June magazine, I must take issue with one point – that of children being ‘the future of Line dancing’.

I have been teaching Line dancing in Leicestershire for 12 years, and during that time have taught dozens of children, both in classes where they came along with their parents/grandparents, and in those especially for their age range. None of those children has stayed with our hobby.

Boyfriends/girlfriends, school, exams or other interests eventually take over and they stop coming along to class. Some youngsters may stay the course but this is, in my area anyway, very rare. Only last week, the final youngster in my beginner class stopped coming – the reason? She joined air cadets. All her friends go there. Others in the class had decided that Line dancing wasn't cool, and had stopped coming, weeks back.

The future of line dancing, in my mind at least, rests with continuing to give existing students something they want and attracting others to the hobby by providing a fun and entertaining evening, where people go away feeling happy, not confused, over-worked, or brain dead by complicated dances to music they may also dislike.

There are a lot of people out there with disposable incomes still to attract, and they have the staying power needed to keep our hobby alive. In Leicestershire, at least, these newcomers aren't kids.

*N Pearson via email.*

## Those who can

Re: the article Reach Out and Teach Someone in your June magazine. My wife has been a professional dance teacher all her adult life, teaching Ballroom, Latin, Sequence and finally Line Dancing. She has taken examinations with three different associations culminating with the highest teaching qualification, gaining a Fellowship. To obtain this high standard, many hours of lessons had to be paid for.

It is surprising now to learn from your article that this was not necessary because anybody who can pick up the steps fairly quickly can teach dancing.

It's just as easy as that, or is it? If we all become teachers who are we going to teach?

*Ray Redfearn, Via email*

## Good times

In reply to Martin Hubbard – you don't have to struggle to remember dances like Rob Fowler's *It's A Beast*, you can go and see the wonderful Ethan Allen live and join in as he sings *Something in the Water*. Ethan's just brought out an acoustic album and it's very good. He doesn't care what type of dance you actually do to his performance as long as you have a good time!

*Penelope Hindle, via email.*



## Smoking debate

I am delighted to see that the subject of smoking in Line dance venues has been raised in *Linedancer*. For far too long the protestations of readers including myself have been ignored on this deadly serious issue. It seems incongruous to me that the occasional reporting of the sad demise of Line dancers in your magazine; a tribute of understandable concern about people, should seemingly appear at odds with the magazine's previous veil of silence on the smoking debate, a subject concerning the well being of people. There is nothing new about the dangers of smoking, but raising the subject seems to be unfashionable.

My cynicism is born out of experience and not of malice, for I know only too well the human elements involved which have directly and indirectly allowed the continuance of smoking at venues and other public places. In a sense I am hoping, through the good auspices of your magazine, that you will take a firm stance on this contentious issue. I genuinely believe this would strengthen the reader's perception of your concerns about Line dancing in its fullest sense, resulting in a wave of relief for those like me who would perceive this as the beginning of the end of smoking in venues. Without your unwavering support this habit will, I'm afraid, continue, as it has been, though a ban in the legal sense might appear in the future.

The influence of magazines and the media in general is sobering indeed, and so your serious consideration on this matter would, if translated into print, give an army of frustrated non smokers some hope that the demise of smoking is in sight.

*Paul James, North Wales*

*Betty Drummond writes: Speaking as a former smoker who is now ashamed to admit to once having a total disregard for where and when I exhaled my second-hand smoke, I can view this subject from both points of view.*

*They say converts make the most conscientious objectors and in my case, this is probably true. These days I hate smoking with a passion, however I can still understand how difficult it can be when smokers are prevented from satisfying their craving for a cigarette.*

*Those who know me on a personal level know that if they light up in my company, I will walk away. I do not ask people not to smoke, nor do I complain if they do. I may give a shake of the head, a raised eye brow or even a couple of tuts but in the main I simply choose not to stay in their company while they are smoking.*

*Firstly, I hate the thought of what they are doing to themselves and when it comes to my close friends and family, I cannot and will NOT watch them suck in the poison that I know is ruining their health and well being. To me it is like watching somebody I love injecting a dangerous drug and shrugging my shoulders saying 'oh well, they can't help it'. I know that may sound extreme but that's how I feel about it. It is a medical fact, smoking kills people and I won't watch anyone I care about doing it. It makes me feel sad and helpless. After all if you could stop someone from being run over, you would wouldn't you – you wouldn't stand and watch, would you? For me it's the same thing.*

*Secondly, I do dislike the smell and the lingering effects of being in a smoky environment and if I can avoid it I certainly will. But there is some good news and that is attitudes have changed and especially so when it comes to the dance floor. These days I find that the majority of smokers are 'considerate smokers' unlike me in my days as a smoker when I never gave a thought to anyone else. Smokers today are generally more thoughtful and tend to ask permission, or simply leave the room. Both my classes are smoke free zones, and all the events we run are also smoke free including the Crystal Boot Awards. Over the years the trend for Line dance classes and events to become smoke free zones has grown and in general smokers are happy to accept this and are willing to adhere to the guidelines.*

*The policy regarding smoking or not smoking at dance venues cannot come from Linedancer; it must be decided by the class and event organisers. This magazine cannot alter the opinions or addictions of smokers but I am happy to give full support and encouragement to any initiative that helps people to stop smoking whenever we can.*

## Winning formula

Having read the many letters that have appeared in *Linedancer* concerning how to cater for beginners, we thought it may be of interest to let readers know what has been working for us.

Following a steady decrease in numbers at one of our weekly classes, we made the decision, approximately 18 months ago, to keep that particular class permanently at beginner/improvement level. Existing members were informed and several of them chose the option of moving on to one of our other classes where more advanced dances are taught.

Those who chose to remain still enjoy their dancing immensely. They are under no pressure to learn the more difficult dances and are only too happy to help out when absolute beginners turn up. They, in turn, do not feel so intimidated that they leave after one class.

New dances are only introduced every four or five weeks, giving everyone the chance to really learn a new routine, as we are well aware that learning abilities vary greatly. The unwritten rule of teaching a dance for only three weeks and then presuming that everyone knows it well enough is definitely not one we adhere to. We want all our dancers, at whatever level, to feel confident enough at socials to get up and strut their stuff because sufficient time has been allowed at classes for everyone to learn the dance.

We are constantly reviving older dances, which, of course, are all very new to our beginners, and regular use of alternative music ensures continued interest in dances for our longer-term members. Where possible, we also try to find simple routines, which will fit to the music used for intermediate dances taught, as we are great believers in floor-splitting and letting everyone enjoy socials.

We have very few hard and fast rules at our classes, which we started in November 2000 but we both agreed right from the start that if just one member of any of our classes requested a walkthrough before doing a dance then that request would be granted. Our main aim is to get all our dancers confidently on the floor, and if it takes a three-minute walkthrough every week for no matter how many weeks, then we are happy to comply.

We have learned, from experience, that not all Line dancers want to learn new, new, new – some of them are quite happy going over the same dances again and again, if it means they can dance with confidence, without thinking too much and have a really relaxing time while enjoying all the “F” factors associated with Line dancing – fun, fitness, fancy footwork, and friendship.

Clive and Anne Drew, Double D LC, Banbury

## Tim's right

I do wish people would stop getting into such a tizzy about counting in. If dancers at socials can't get it right, who cares? These occasions are all about having fun, having a drink, and more often than not ending up in a heap. What they are not about is becoming some sort of dancing robot with the inability to smile or enjoy oneself. Tim is right – just have a go!

If people want DJs to bark out orders, perhaps they would be better suited joining the Army. Meanwhile, I will continue to trip up over my own feet and have the time of my life at the many socials I attend where Tim is the DJ and always does a fantastic job.

Sarah Lords, Leeds

## Why we count

I always read BTL with intrigue and am not surprised that you have had a response to Tim Ruzgar's comments in the April issue of *Linedancer*.

While I appreciate that we need to have a positive, if not robust attitude to Line dancing, as a teacher I would like to raise a few points as there is a little more to teaching than “don't do it if you don't want to”.

To keep a class motivated and happy it is necessary to monitor the dances taught and ensure they are within the capabilities of the class and that there is enough time devoted to teach the dance.

Similarly the number of dances taught in a session should be controlled. It's no use throwing too many dances at your class, as they will not be able to assimilate them properly. If you fail to do this, the class will not be able to do the dance and will begin sit out and consequently start to lose confidence and drift away. Also some dances take and others do not, and the teacher will need to drop a dance if it isn't popular with the class.

Thank goodness for simple fun dances like *Country 2 Step* and *Come Dance With Me* as these keep us alive.

I may as well continue and reply to Tim comments about counting in. Sorry, Tim, but it is very evident to me that the class definitely needs to be counted in which I always do. If you don't, then people tend to follow others. If they go wrong, then others follow suit even though they are not sure. Just try doing an older dance and you will see what I mean.

I always count in, always cue, and always cue a restart or bridge, and reprise an old dance if necessary, this way my class can relax.

I do think Tim has brilliant enthusiasm and obviously contributes greatly to the Line dance world, but us teachers need all the support we can get.

Nick Moxom, Smokin-boots, Portslade, Sussex.

## BHF at the Velodrome

I would just like to say what a wonderful job Tim Ruzgar did at the Velodrome, he DJ'd for seven hours without playing the same dance twice. The only break he got was when Alan and Maggie G. did their teach.

Maggie and Alan also worked tirelessly all day, dancing and mixing with the dancers on the floor.

Well done, Tim, Maggie, Alan and all the BHF staff and helpers.

Pat Owens, Thornton, Merseyside

## Versatile dances

We would like to thank Tim Ruzgar for expressing his thoughts on dancers needing to be counted in by the DJ.

As he rightly said, we all danced our feet off years before Line dance artistes came on the scene and in the UK huge numbers of dancers still do.

We enjoy live music, and whatever the type, we find we're able to dance good old, adaptable faithfuls such as *All Week Long*, *Rumba Ride*, *Crazy Little Thing* right up to the current dances like *Cliché*, *Leave Right Now* and *Wave on Wave*, interspaced with personal favourites like *Cowboy Up* and *The Stroll*.

Much of what a dancer expects from an evening can often depend on where or how they were taught to dance. If an instructor teaches a dance to only one song then some may feel they're only able to do the dance to that specific song. They also become reliant on the music for recognising a dance, not the steps. If an instructor has shown a dance to a variety of music, dancers learn to recognise the steps.

Perhaps this is what has contributed to such a large quantity of dances being taught, as even if you originally loved a dance, it can invariably become stale when hearing the same music constantly. Most dances are very flexible, and you don't need to stop doing them just because they're over six months old.

As for a DJ counting in, this is a minefield. I speak from experience when say it's fine if all of the dancers attending are from your own club.

On our band nights and other events, invariably there'll be many from different clubs. As there's such an enormous amount of dances, there must be very few DJs who have every CD and know every count-in for each song.

And for country music clubs like us, not only do we have to be aware of current dances, but also have the additional task of changing the non-country track over to country music!

Irene and Martin Tradewell

Outback WD&CMC, South Durham



Make sure you are advertising in the September issue. It's the **100th** and readership will be at an all time high! For further details call **Chris Chew** on **01704 392338**





# Dance Clinic

By Sho Botham MA

## Don't

just sit there

I spend a lot of my working life helping people to become more active. I wax lyrical on the benefits of making regular physical activity part of daily life. My interest in teaching Line dancing grew from the potential health and social benefits that the pastime has to offer people of all ages and levels of ability.

### BECOMING LESS ACTIVE

Recently I became aware that my own physical activity levels were dropping. Although I might not be considered inactive compared to most people, I began to feel the effects of lack of activity as I spent more time working in the office.

Long overdue for a break from work, my partner and I had planned a quick week in the sun, lazing around a pool, chilling out, and recharging our batteries. But instead I decided to take some of my own advice and make a concerted effort to give my fitness a boost and booked us into a health and fitness retreat close to home.

### ACTIVE v PAMPERING

The majority of people go to health spas to be pampered and enjoy the range of beauty and wellbeing treatments on offer. However as our goal was to be active, we

did not succumb to the attractions of heavy-duty pampering and our days were filled with aerobic classes, circuit training, gym, stretching, Pilates and swimming. We also managed to fit in some tennis, T'ai Chi and walking. Doing a really good cool down at the end of each exercise session and having the spa to relax in afterwards meant that we did not suffer from aching muscles despite working hard.

### FEELING RE-ENERGISED

Do we feel better for it? Absolutely. We returned home feeling mentally and physically re-energised and ready to get back to work. We feel fitter and we are fitter. We have improved muscle tone and flexibility. And we have continued being active since we returned. Getting back into the habit of doing something exertive on a daily basis motivated us to continue making that extra effort – even when the sofa and TV seem much more appealing.

This short break reinforced all the benefits of regular physical activity and why we need it. It also demonstrated to me once again, how quickly we can make changes to our behaviour when we commit to it. Once being more active becomes a habit again, it is easier to stick to because you want to do it.

### FIT TO LINE DANCE

Improving overall fitness levels is good for our general health and wellbeing. Being fitter also makes us feel stronger, more alert and full of energy on and off the dance floor. Combining Line dancing with a variety of other physical activities can help to ensure all our major muscle groups are being used in a balanced way and can contribute to our overall fitness.

Remembering to warm up before you start any activity is important to help to minimise injury risk. And doing some cool down

stretches at the finish of each Line dance or exercise session can help reduce the possibility of delayed onset muscle soreness [DOMS] that causes muscle aches and pains one or two days after exercising or dancing.

### BEING ACTIVE HAS LOTS OF BENEFITS

Leading a physically active lifestyle can help:

- Improve your energy levels and reduce stress and anxiety
- Improve muscle tone and strengthen your bones
- Reduce the risk of coronary heart disease; osteoporosis; type 2 diabetes and other serious medical conditions

It is good to reflect on your activity levels. You might find, as I did, that over a period of time your activity levels gradually reduce. If so, do something about it!

We would like to clarify that Sho's article 'Stub It Out' in last month's edition was not a personal call to ban smoking. The article was intended to provide a balanced view on a difficult topic, to provoke thought and to stimulate a health related debate.

*Sho has an extensive professional background in dance, choreography, exercise and health education. She designs and delivers dance teacher training and development in UK and internationally and is carrying out research for her PhD at the University of Brighton. Sho is also a health education practitioner in private practice. She is available for bookings and consultations and can be contacted at The Deco Partnership on 01323 638833, email: sho@decodanz.co.uk or www.decodanz.co.uk*

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## Line Dance Weekends

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THERE IS NO SINGLE ROOM SUPPLEMENT. **Coach transport** available from various parts of the UK but for 30 passengers we will pick up anywhere in England, Scotland or Wales.



## The Cracker

**Friday 12 November - Sunday 14 November 2004**

Bands: Friday: **Magill** and **The Gibsons**

Saturday: **Diesel Cowboys** and **Paul Bailey**

Leaders: Yvonne & Dyka Holland

Self Drive £109 By Coach £125

## The Party

**Friday 19 November - Sunday 21 November 2004**

Bands: Friday: **Stateline** and **Arizona Flame**

Saturday: **Howard Hebron Band** and **The Haleys**

Leader: Steve Mason

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