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

Subscription Enquiries
Janice Ball • Tel: 01704 392339
janice.ball@linedancermagazine.com

Agent Enquiries
Michael Hegarty • Tel: 0161 281 6441
alternativepost@aol.com

Publisher
Betty Drummond
betty.drummond@linedancermagazine.com

The Linedancer Team

Acting Editor
Nick Baty
editor@linedancermagazine.com

Dance Editor
Steve Healy
steve.healy@linedancermagazine.com

Assistant Dance Editor
Annette Edmondson
annette.edmondson@linedancermagazine.com

Advertising Sales Manager
Chris Chew
chris.chew@linedancermagazine.com

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

Creative Services Team
Abi Rix and Dave Clement

Web Manager
Steve Brereton
steven.brereton@championline.net

Circulation Manager
Chris Pearce
distribution@championline.net

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

Photography
Tom Bennett

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ISSN 1366-6509

Dear Dancers

Since we started our exciting journey across the Line dance floors, new technology has made the world a smaller, faster and much more interesting place. If you like to keep up to date with what's happening and enjoy making and talking to new friends around the world, then the internet has probably become your regular gateway.

Sending text messages, voice messages, photographs and moving images from a computer these days is almost child's play. And knowing they can be received on the other side of the world within moments is breathtaking. However, this 'new' technology has already become part of everyday life and we seldom give it a second thought.

Nevertheless, here at *Linedancer*, we've been working behind the scenes to harness that technology so that we can bring you the option of a new an exciting interactive version of ***Linedancer***. And the good news is we've done it.

Now, at the click of a mouse, we can deliver an electronic *Linedancer* direct to your desktop with extra interactive features and links. Naturally, we will continue to produce our traditional magazine (we couldn't live without it) but the electronic version is also available for those who just can't wait and can't resist being the first to enjoy taking part.

We've called it **onLinedancer** and one of the most exciting aspects will be the ability to unfold new features that will bring your *Linedancer* to life and to interact with you. There's a special introductory offer for those who would like to try it out. See page 9 for more details.

Although anyone can subscribe to **onLinedancer**, it is designed for broadband, which makes it perfect for overseas dancers. Not only will you save money but you will also receive your copies much faster than before.

Yes, the world is getting smaller and faster and with **onLinedancer**. It will also be easier for everyone in the dance community, no matter where in the world they are located, to stay united, to keep in touch and to be mutually supportive. That, I know, is a concept many of you will really appreciate.

It is highly likely that the future of Line dance will depend on our ability to support each other and to quickly share information. The level of interactivity that **onLinedancer** provides will, I am sure, play a major role in the future and I do hope you have lots of fun with it.

Yours in Line,

Betty Drummond

Betty Drummond.

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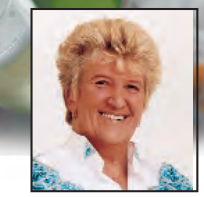

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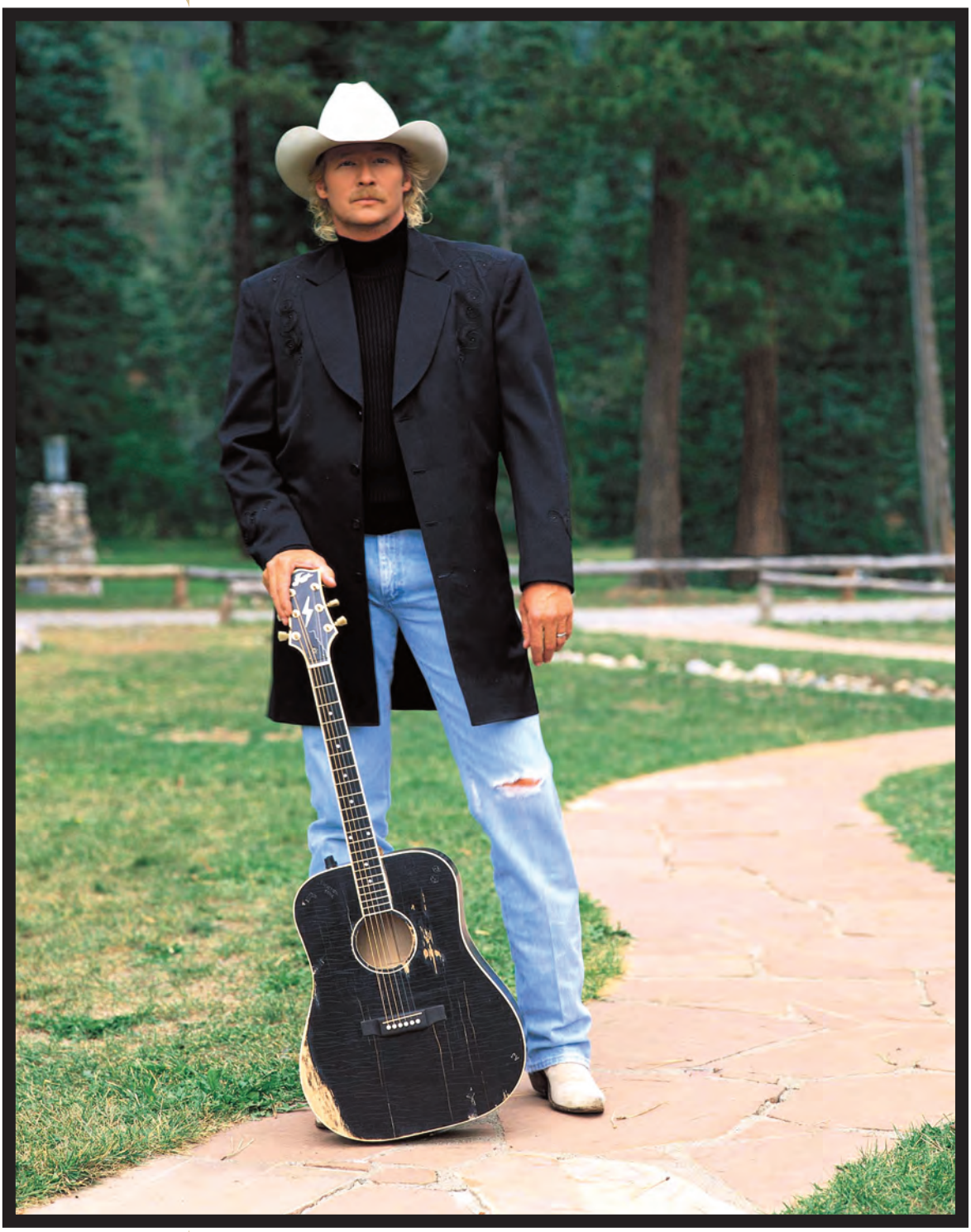

Is it the voice, the stetson or the denim? For *Linda Willis*, Alan Jackson is the reason good girls love cowboys

What is it about cowboys? Self-possessed yet shameless. Fearless heroes flinging themselves around in a well-worn leather saddle, bucking broncos at the nearest rodeo one minute, quietly herding cattle the next. Brave and kind, irresponsible yet filled up with old-fashioned values they learned from mama. Unafraid to show real emotion, rugged, tough, oozing sex appeal from a toxic testosterone zone, as lethal as a double dose of Jack Daniels.

Wrap it all up like strips of chicken in a fajita. Add the longest of legs encased enticingly in the tightest of faded blue denim, checked shirts and suede lacing, plus the biggest, whitest ten-gallon good-guy Stetson you've ever set eyes on. Replace the rifle with a gleaming golden acoustic guitar, arm with an awesome arsenal of songs and the ability to shoot them straight and sure, from the hip without missing a single target for the past 15 years and you have the answer – Country music's own Cowboy legend, the man who is ***all*** man – Alan Jackson.

Jackson has sold more than 40 million albums, secured more than 30 number one singles. With seven nominations under his belt for this year's Country Music Association Awards, including Entertainer of the Year, Male Vocalist and Best Song, he has no need to head off across the prairie into the sunset yet. He is the epitome of the very best Country music, playing songs for generations with a message. True to his cowboy roots, his music is, and always has been, honest, rootsy, gutsy and leading the trail.

The Very Best of Alan Jackson was released last year. Including the heart-stopping *Where Were You (When the World Stopped Turning)*, written by him just after the 11 September attacks on America. I love *She's Got the Rhythm (And I Got the Blues)* co-written with Randy Travis. "What a fool I was to let her go," he sings plaintively, as she dances by – every move letting him know she's over him. He's written some of the songs, but not all, on the latest album, *What I Do.* Lyrics on all of them are as ever – amazingly honest. *If French Fries Were Fat Free* shows his wry sense of humour, *Burnin' The Honky Tonks Down* is my very favourite. Listen to it. You'll see why. *To Do What I Do* must surely be the story of his life.

He's been referred to as "The People's Champion", everyman yet individual, a superstar who remains humble. Contradictions twirl around him like a lasso yet that's all part of what makes the man born on 17 October 1958 the complex *Chatahoochee* scribe, modern-day cowboy that he is.

Growing up in a family of seven meant Jackson found out right from the start, exactly how it felt to be living *Here In the Real World*. He credits his mum with instilling deep within him his sense of integrity and small town values. He is a hunk yet did not choose to play the field as he could have done with the looks he was blessed with. His wife, Denise, was his High School sweetheart and their long, happy marriage has produced three daughters.

Jackson started out playing in country bands all over Georgia while writing his own songs. But bills have to be paid too, so he found work as a mechanic, a used car salesman and a forklift operator. Moving to Nashville in 1985 took the family to the right town – but not instant stardom and acceptance. Living in a tiny basement apartment, they struggled to make ends meet and break through the prerequisites of the radio stations playing music that bore no resemblance to what Jackson's writing was all about. Denise, meanwhile, was working as a flight attendant. That's when she met the man who was about to change the course of the rest of Alan Jackson's life – forever. Glen Campbell. She told him about her husband and his music, and left a tape with him. Campbell gave her his business card. Shortly afterwards Jackson was invited to become a staff songwriter at Campbell's music publishing company.

Real men aren't afraid to use the 'L' word when they need to. They don't spin it around like a silver six-shooter for no good reason or wear it out with overuse. Alan Jackson is no exception to the unwritten macho rule. It may be mentioned only once in the song titles, but the emotion is the recurring theme throughout. Jackson admits that much of the album is about love – lost or found.

"Most songs are written like that" he says simply. "I guess they always have been. It's just a subject that creates a lot of emotion, good or bad, and that's what fuels songwriters. You lost your partner or they packed up and left or you found someone new to love. That's what inspired the songs I guess those emotions are more common and easy to write about. You can win a football game – but it's not really an emotion you can put into a song very well."

Among his list of nominations for CMA Awards is one for the song, *Remember When.* He is typically self-effacing in his response. "It's very fulfilling when somebody likes your songs, or it touches somebody. I've had so many comments like, 'Oh, my wife cried when she heard that'. It makes you feel good that people really are affected by it, in a good way or a helpful way. So, it is a very nice part of the business to be able to write songs. You

know, I've been lucky with it. Performing is a whole other side of it And that's the same thing. You walk out of there and you get appreciation for your songs or your singing. Song writing is definitely the most creative part of it."

There are many reasons why girls love cowboys. They are manly, brave and have old-fashioned principles stirred together with the irrepressible humour of the cowpoke. They are broncobusters who take time out to go to church on Sunday once in a while. They're virile, kind and glamorous. Alan Jackson is an intriguing blend of all – and then some. He can sing self-penned country anthems and play guitar with the emotional intensity of those who realise beyond doubt that their message is simple, yet deeply profound. The quintessential magnificent music of the American West. I'm heading off into the sunset now with my stereo playing loudly the music of the finest country cowboy of them all – Alan Jackson.

Linda Willis was actually last seen chasing Alan Jackson through a dense pine forest in search of an exclusive interview for* Linedancer *magazine. Watch this space.

WHAT I DO

Alan Jackson's new album

Alan Jackson's new album is sure to be a hit. And we have five copies to give away if you can complete the following song titles:

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3) Remember ****

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Out of the depths

She's known as a Country artist yet her new album includes religious music by Mozart. *Linda Willis* looks into the soul of Beth Nielsen Chapman

Beth Nielsen Chapman's new album is about to be released. But it's not quite as Country as we've come to expect. In fact it couldn't be much further away: *Hymns* is a collection Latin songs sung acapella. "I think it's really exciting," she says. "A kind of offbeat thing to do. My mother was Catholic so they're great old Latin hymns that I grew up with that are so beautiful. And I couldn't find a collection of them anywhere. So I just though, this is not acceptable. Because they're so beautiful, melodically. And I thought what a shame that they've gone away. Some are melodies from anonymous folk songs. The first track, *Ave Verum Corpus,* is a piece by Mozart. It's fairly well known among classical people but I think the mainstream really will be drawn to it because it touches all our lives. I just felt the time was right."

Arguably one of the greatest female song-writers of our time, Beth is extraordinarily unpretentious. She's had songs covered by some of the "greats", co-writing with almost everyone from Annie Roboff to the late Harlan Howard. "It's really a big honour to have really big artistes sing my songs," she says. I'm a huge fan of Trisha Yearwood and, of course, Faith Hill and her version of *This Kiss*. I just can't say enough good things about either of them."

Beth's relationship with Annie Roboff is very special, she says. "We first met up in 1996. We wrote a song with Trisha Yearwood. You know, we're best friends. She's gone on to have many hits with other people, but every time we get together – it's still incredible! We wrote *This Kiss* together, and we wrote *Free*. It was a lot of fun. Whenever we get together we have a blast. In fact the day we wrote Free we'd spent all day writing other songs. And Faith did a great record of it. And it was so much fun to go on and sing the background vocals."

She feels no pressure to reheat the dish. "It wouldn't be as good and it wouldn't be the same," she says. "I'd much rather write something completely fresh, that is also very infectious and we try to forget about the old stuff and try something completely new."

Beth has been writing songs since she was ll and admits "my first ones were pretty bad". So who inspired that young girl who has since become an inspiration to so many others? "I was influenced by the singers and songwriters who started with me," she says. "Joni Mitchell, Carole King, Carly Simon, the Beatles, the Byrds. The 60's were huge."

Beth is the first to agree that music touches people's hearts and souls in a way nothing else can. "Paintings, any expressions of art have the ability to do that," she says. "I've always thought of creativity as bringing God's words into the world. You feel it. There have been many times when I've been writing something and I don't know where it came from. And I feel like I've just been given a gift. That must be what it feels like for an artist, or a sculptor – or a cook, you know. It's an amazing thing to be able to do.

"There are so many things I have gone through in my life with my writing. To come out from under my own life situations and help other people to feel better or get more joy. And I look back and think that some of those songs I wrote have gone on to help other people."

Sand and Water, was released in 1994 just after her husband of 16 years, Ernest, died from cancer. "It was a huge life changing journey," she says. "I was not sure how to proceed really. And that song – I'd written the song before it happened. I didn't think I was going to make a record. I couldn't even get up and make breakfast – much less a record. I just felt like I needed to divert things for my son, Ernest. And try to help him through all that.

"The song was a real gift to me. I felt I had written something really important and I knew when I wrote that song I was going to continue to write. I wrote a lot of songs the year before Ernest got sick. So there is a lot of premonition that happens in my writing. The same thing happened with *Deeper Still* the next record. I'd written the whole record and finished it and then found out I had breast cancer. It was just an amazing revelation that I was sometimes writing songs that then I stepped into the meaning of the song in a whole different way."

Beth brushes aside claims of her bravery for speaking up about having breast cancer. “It wasn’t brave. I didn’t feel it was difficult at all. When I was diagnosed I’d had this lump for over two years and kept going back as I had a horrible feeling it would be really bad. And the mammogram didn’t show up anything. What I should have done was insisted that I had the operation – because I could feel it – and I didn’t have that information to be able to do it. When it was finally diagnosed it was stage two. I had a mastectomy. So I got out fairly lucky compared to what it could have been. It had not spread.

"They got very aggressive about this oversight that had happened to me and it turned out that quite a few other women had the same thing happen to them. Some of them were much more seriously ill and I just kind of felt like it was a gift to me. I mean it was serious. I ended up having three months of chemotherapy and radiation. Just to make sure they got everything. I don’t know how I could not speak about it because it’s just an important piece of information that so many women don’t know. But I was given a second chance. And I don’t think of it as brave. I just think of it as so obvious to me that it is the right thing to do.”

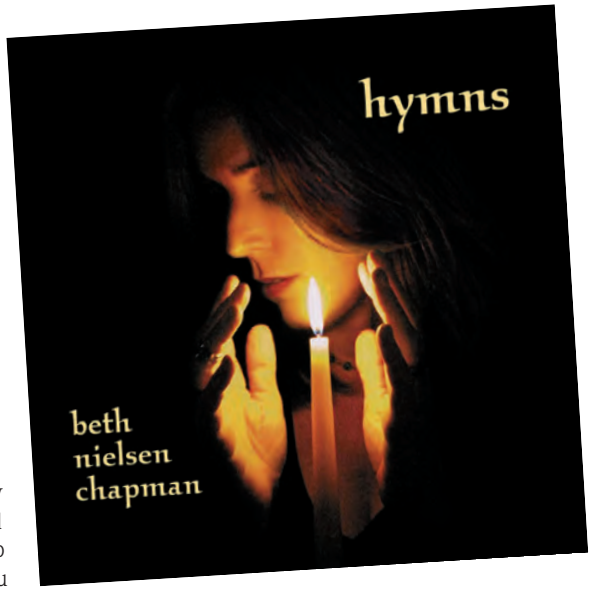
Sand and Water was performed by Elton John on his 1997 tour of the US instead of *Candle in the Wind* in memory of Princess Diana. It was overwhelming “for a songwriter to be able to stand in an audience and hear someone like Elton John sing your song – and the way he sang that song as well. If I didn’t know better I would have thought it was an Elton John song. It was just an amazing experience. His generosity to me during that time, and basically his generosity towards artistes in general – he’s just one of those artistes who gives back so much. It’s so refreshing to know someone who has this incredible talent for writing songs would be taking the time, and actually be excited about sharing the music with these other people.”

Although raised a Catholic, Beth doesn’t believe there is just one faith. “I really believe there are so many beautiful aspects – Buddhist, Hindu, Muslims,” she says. “Even as a little Catholic girl growing up in a Catholic school, I always felt that God is like light and humanity, is like a diamond. And the light shines through the diamond and bounces off in all these different directions. And each angle that’s cut into that diamond is like a different religion or a different point of view, or point of faith. And you can say well how can you believe one religion, and another religion? But if you step way back from that diamond you can see God’s light shining through all those angles and different ways, creating different patterns. I feel I have been given this gift to be able to express myself musically.

"My mother said. ‘God is everywhere’. I go to Mass and put myself in the faith of Catholicism. I do it because it's a beautiful tradition and way of expressing faith. But there are different ways of expressing faith. Like going into different restaurants. You can see God in a beautiful Indian meal. Completely enjoy it and – like it’s a great way to eat.” she laughs. “And if you go to an Italian restaurant – you work out. Otherwise you’re gonna be very fat.” she laughs again. “You have the same experience of joy.”

Beth’s music has helped calm the nerves of those who lost loved ones on 11 September 2001. “There has been this huge, huge shift in our culture. We had never had something happen to us directly. It's like any kind of shock, like losing someone you love. You can't really understand what it feels like to be vulnerable in that way. I think we’ve all been recoiling from it in many ways. There’s been a lot of anger, and fear – a kind of. As well as a great potential for really looking at some of the real causes to highlight how that could happen. We need to go back a long way. It’s a thing that’s really woken everybody up.” she gave a rueful laugh. “It’s a real different world. I was actually booked to fly to New York that morning. My son called me and said ‘ you’re not going to the airport.’ It was just shock – you know?”

Beth Nielsen Chapman is sincere, sensitive and, although she won’t admit it, yes she is brave. She can dance too. “Oh, I love to dance.” she laughs again. “But I don’t know how to Line dance. I’m not very good at directions.” I assured her neither are we. Excited about seeing all her fans and hoping everyone is well and happy. No more looking over her shoulder she’s firmly focused on the future – looking forward.



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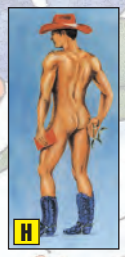

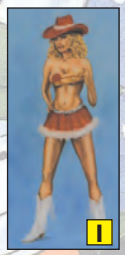

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Plain or with bits?

Mick and Lavinia Shann consider a chunk of chocolate

Do you like chocolate? Do you know what chocolate is? *Mick "Snakehips" Shann* ponders the best treats for the dancefloor

Anyone who has been Line dancing for a number of years will acknowledge the huge amount of change which has taken place. The complexity of dances, the music used and the level of competence on the dancefloor are perhaps the three main areas. But what of dance etiquette and rules? These haven't changed at all – but perhaps they should.

At the recent International Dancers Teachers Association congress, Dawn Parker gave a lecture on the transition from social Line dancing to competitive Line dancing. Anyone who was in attendance, who has been dancing for a number of years, would have recognised that social Line dancers are increasingly applying competitive steps into their class situation.

We, as teachers, take the step sheet and teach the dance as it has been choreographed. The dance is thus danced as 'Vanilla', that means nothing has been added or amended to the original dance script. In a competitive situation you are normally required to dance the first two walls as 'Vanilla' to demonstrate your knowledge of the dance. From the start of the third wall you are allowed to encompass variations into the dance – to add 'Chocolate'.

Anyone who runs a club, classes or dances will know that the addition of 'Chocolate' is regularly seen on the dancefloor. But is this the right environment or are there some rules that we should be applying to make it safe and enjoyable for everyone?

Some people make a strong case for 'Chocolate' saying that, as long as it is performed within the Line of dance, it is not a problem. I have seen countless times when dancers have stopped dancing, being 'put off' when 'Chocolate' has been added, even in the Line of dance. I would suggest that if someone stops 'dead in their tracks' in the middle of a full dancefloor it is very unsafe.

There is no doubt that, for some dancers, the addition of 'Chocolate' is an integral part of their Line dancing enjoyment. The experienced dancer may also feel that some dances require embellishment to make them more 'danceable', as well as providing an added sense of achievement.

I have also witnessed a number of occasions when dancers have walked off the floor having been put off by 'Chocoholics' dancing around them. Some dances would appear to have sufficient variety and complexity in their structure and yet for some there is never enough and 'Chocolate' must be added.

On my visit to the last Crystal Boot Awards dinner I was surprised to see very little 'Chocolate'. Obviously there were expert dancers in attendance who could have demonstrated 'Death By Chocolate' but chose not to. Was this total consideration for to all those on the dancefloor or were regional differences at play?

If anything can be done to ensure that everyone gets what they want, here are my seven suggestions for better harmony:

1 If your club has a 'No Chocolate' rule it should be clearly stated and seen for any newcomer to recognise and abide by.

2 No 'Chocolate' should be allowed in a Beginners class, even on the simplest of dances.

3 For Improvers restrict 'Chocolate' to the dance 'steps' as these are slightly less off-putting – no spins or turns.

4 No 'Chocolate' should be allowed on a dance within the first two weeks of it being taught as dancers are still memorising it.

5 Definitely no 'Chocolate' demonstrated during the teach of a dance. Anyone who already knows it should be encouraged to help out on the dancefloor but be aware that 'Vanilla' is the only option.

6 Adopt the two-wall rule during a dance. If you feel your club or a particular dance requires more than two walls of 'Vanilla' then make it known. This will ensure that everyone gets into his or her dancing stride with less risk of being put off – Never add 'Chocolate' on the first wall.

7 Always show consideration for the dancers around you. If they appear not too comfortable with the dance they probably don't know it that well. The last thing they want is added confusion with 'Chocolate'. If you must, do it when their back is turned.

What do you think? Do you dance Vanilla or do you prefer something a bit more fancy? You can write to us at the address on page 5.

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Crystal Boot AWARDS

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- Nominations may only be made using this **official nomination** form.
- Only one nomination form per person is allowed.
- Photocopies, faxes or e-mails will **NOT** be accepted.
- Only one name per category.
- Closing date for nominations is Friday 19th November 2004.

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Feel the **Magic** of the **Awards!**

Lights! Camera! Dance!

Does Line dancing reduce stress? Yes, says *Val Myers*, unless you're doing it in front of the cameras

I have taught in supermarkets, country markets, boats, by the roadside and to anyone sensible enough to want to learn some Line dancing. So it was no problem when BBC1 asked for help with *The Stress Test,* a series about people suffering from very high stress levels.

The subjects are individuals from various walks of life, a different person each week. These have included a football manager, a chef, a housewife and a lady lorry driver. The idea is that two experts, a Chartered Psychologist and a Psycho-physiologist, analyse the individual's situation, measure their stress levels using a saliva test, attempt to identify the underlying causes of the problem and finally devise strategies to reduce the stress.

My subject, Melody, was a lady trucker from the Midlands who found her work particularly stressful and was having frequent clashes with her boss. Melody had seen a lot of Line dancing in Country music clubs but had never had the courage to try it. The idea was to see if, by learning to Line dance, Melody's stress levels could be reduced.

Strange really that the BBC with its vast knowledge and resources would need to ask such an odd question. Any Line dancer could have put them right without any of the filming.

At first, the project seemed straightforward but there were various obstacles and problems. A workshop venue, a suitable Line dance social and copyright cleared music that Melody enjoyed were all needed – to say nothing of co-ordinating diaries. And that was just the start, there were other problems too. Serious ones like did Melody have appropriate shoes and, naturally, what to wear.

The local Methodist church, where I hold my classes, came to the rescue with the perfect hall for the teaching workshop, plus excellent fresh coffee supplied by our Line dancing Minister Jerry Bruce. Hillary Kurt's club, Hills 'n' Toes, Romford, was ideal for the social being comfortable and well-appointed, with a superb dancefloor and masses of space plus a bar serving good food. Hillary's dancers are truly blessed but more importantly for the programme it was a relaxed and very friendly venue that would be sure to de-stress Melody.

Three hours were allowed for the filming at the church. This included various interviews as well as the actual teach. I knew very little about Melody or her previous experience. All I had to work on was a brief phone conversation with her just prior to meeting. I decided to use The Freeze, Cowboy Strut and/or AB Ticket as suitable dances and would teach whatever possible in the time available. Melody was not a fast learner and clearly had very little dancing background. The teach was slow and AB Ticket was the only dance I taught her. This has the great advantage of being a one-wall 32-count dance with no turns, which definitely helped. It took much longer than I would normally expect and I had to really concentrate on weight and direction changes as well as the basic steps. I was deliberately left unaware that Melody is dyslexic which would affect her learning. This was revealed later during the programme. Nevertheless, she learned the dance well, was very comfortable with it and had good natural rhythm, movement and style.

AB Ticket is danced to *One Way Ticket* by LeAnn Rimes and is 120bpm. During the teaching session I wanted to adjust the speed of the music to help Melody. The producer rejected this. The rationale was that, on editing, it would be important that all the music was at one speed to ensure a perfect match of music and dance which seemed reasonable. Surprisingly, the final televised version had been dubbed over with *The Devil Went Down to Georgia* which is 134bpm, more than 10 per cent faster, resulting in us appearing out of step with the music. However, this was the only significant adjustment made during the edit.

The filming at Hills 'n' Toes also took about three hours. The usual problems arose, such as Melody needing sustenance before dancing while the producer was busily measuring her stress levels. Interestingly, Melody largely ignored the BBC people and concentrated on enjoying herself, which was perfect. Why did they need to measure her stress? It was obvious to everyone that she was having a great time and there were no signs of stress at all. The paradox and possible flaw in the programme was that in the end Melody reckoned it was the Beeb that was in itself a source of stress but that's showbiz.

Ultimately, six hours of filming was edited down to about 90 seconds of television. The social was a huge success with Melody dancing AB Ticket perfectly, flanked by Hillary Kurt and my wife, Sandie. Melody appeared relaxed and was seen laughing, smiling and happy whilst dancing. At last the correct music *One Way Ticket* was used.

Oh and yes, the BBC research has now officially confirmed what we all knew. Line dancing substantially reduces stress.

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Grapevine . . .

Pantomime wedding

When Line dance instructor, Joan Boyce, retired last year she handed over the reins to three newly-qualified teachers: Evie Hope, Wyn Diggle and Joan Alexander, each of whom has established their own classes in Limassol, Cyprus.

Evie teaches at the Royal British Legion on Thursday mornings. Wyn's beginners' class is held in the King Richard Hotel on Wednesday evenings and Joan puts her accolytes through their paces on Monday and Thursday evenings at the Valana hotel.

The three classes recently joined forces under Evie's direction and put on a pantomime for charity.The panto took the form of a mock wedding , withthe amazingly beautiful bride played by another instructor , Ron Wiley.

The evening was a great success raising £1000 for charity which brought the total up to £3000 for the year. The charities supported are for local homeless children and for the Downs Syndrome Association.

Joanies class has just changed its name to the Sunshine Stompers and, like most Line dancers, doesn't need much excuse for a party. Themed nights are held monthly at the Valana hotel and, judging by these photographs, a good time is had by all.

Our friends in sunny Cyprus extend a warm welcome to UK visitors planning to visit. *(See Stomping Ground for details.)* Wedding regalia optional.

Pauline's Poetic LDC

Around 25 members of Pauline Anderson's Line Dance Club, Essex, recently invaded Bounremouth for a weekend of fun and frolics. Carol Smeeton (far right) penned an epic poem to celebrate the occasion. Her perfect prose includes the lines:

We dress up in our finery
Not everybody's choice
The boots, the hat, the studded jeans.
We're Line dancers, of course.

Not just a Line dancer but a poet laureate too.

Blue birthday bash

Mr California Blue – known to his friends as Eric – celebrated his 70th birthday with a Red, White and Blue evening for his Line dancing pals In Middlesborough. Ann Smith of Achy Breakies and Crazy Stompers told Grapevine: "A great time was had by all".

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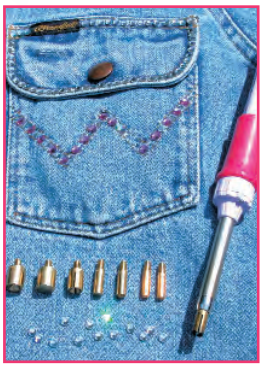

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Scarborough Spa Stompers

John Rowell (alias Grrowler) and his wife (Mrs Grrowler) Maureen hosted the seventh annual East Coast Line Dance Championships at the Spa Ocean Rooms in Scarborough, North Yorkshire. The competitions were for individual, duo and team events during the day followed by an evening social with live music being supplied by Nadine Somers supported by Grrowler's disco.

Pictures are finalists from the Primary division (up to nine years) being presented with their awards by Head Adjudicator Adrian Churm of Tango With The Sheriff fame.

Happy Birthday Jenny

Jenny Jones from Shy Boots and Stompers, Southport, celebrated her 60th birthday with a Line dancing party at the Gild Hall Formby recently. Jenny taught Come Dance With Me to the few non-dancers present and then invited everyone to do just that. Guests included Steve Dunn, Bernadette Carmichael and Kelly-Anne Green, who gave a dance demonstration.

Stompin' success

The Kernewek Stompers held a Hoedown and Medal Presentation at their regular venue, the Village Hall at Quintrell Downs Nr Newquay, Cornwall.

Their awards included Gold Bar 3, Gold Star1 and the UKA's Gold Cup – all with Honours. Two of the Stonmpers also took TheoryTests at Grade 1 – a great start for those wishing to teach Line Dancing.

The evening was a great success and all proceeds are being given to the local parish Church of St Colan.

Johnny stars

Johnny Two Steps is pictured with Sharon and the Allstars of Norwich when he joined them for some fun and laughter at one of their socials recently.

Brooks and Dunn sing for hope

Country duo Brooks & Dunn performed at The Plaza atNew York's Rockefeller Center in a benefit for World of Hope last month. The charity established supports organizations working to combat HIV and AIDS. The event – which raised more than $3million dollars – also included an appearance by U2 lead singer, Bono. Pictured *(left to right)* are: Bono, Ronnie Dunn, Frist, and Kix Brooks.

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Assorted styles

Denise Side of Borderliners, Wrexham, and Paul Brady of PB Studios, Manchester, combined their talents for many styles of dance at an evening of Country Line dancing combined with Latin ballroom. Nothing worse than getting all those sparkly feathers stuck to your Stetson.

Thanks Judith

A big thank you to Judith of First Line, Hartlepool, *writes Pam Gardner of Wirral,* for her warm welcome when Brenda and I joined her and her many dancers recently. We were made so welcome we didn't want to come home. If any of your readers were in that area we thoroughly recommend Judith's class.

Wolverhampton Hoedown

The Girls (aka Maureen and Michelle) organised a two-day hoedown Line dance at Northycote Farm, Wolverhampton.

Dancers travelled from Leicester, Worcester, Nottingham, Tamworth and Banbury to join in the fun.

The Girls taught four of their own dances including Love is in the Air, their beginner/intermediate number to Paul Bailey's track of the same name.

Paul – pictured with Maureen and Michelle – attended on the second day and performed a popular set of dance tracks - and endured a long queue of dancers keen to met him and buy autographed CDs.

The Girls said: "We had a fantastic time and return to the farm for some spooky Hallowe'en Line dancing on 30 October.

There's a guy lives down in Telford swears he's Elvis

The King – alias Ron Stevens of Telford – performed an Elvis Presley tribute for Feel the Beat at their "Line Dance Meets Rock 'n' Roll" social in Shifnal Village Hall, Shropshire.

Alan and Barb Heighway chose music which fitted both Line dancing and rock'n'roll then split the floor so everyone could dance at the same time.

Ron looked suitably svelt in his white-tasselled cat suit and gave am impressive performance. *Grapevine* hears that, while most of the ladies were delighted by his hip-swinging performance, some would only risk one eye.

Their next venture is a Bavarian Beer Cellar Night – try Line dancing after a few steins of lager.

Gary get your gun

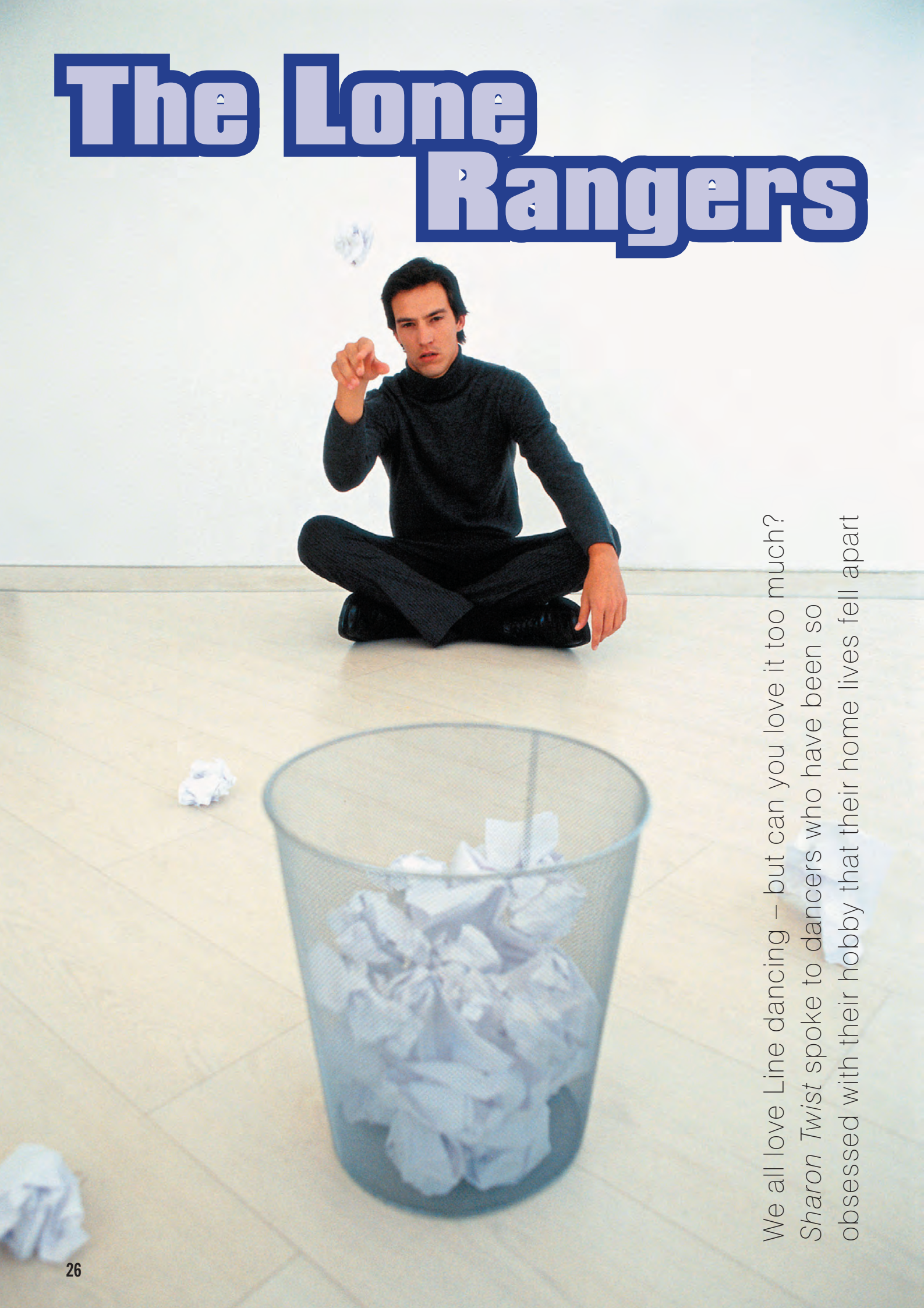
Former RAF weapons expert, Gary Falconer, was fined £400 by Perth Sheriff Court for firing a fake gun several times on the Inverness to Edinburgh train last month.

Falconer, 36, terrified passengers when he whipped out the Colt45, and pulled the trigger.

Falconer gave the court a perfectly reasonable explanation – he told them he was cleaning the fake weapon for his mother who like to carry it when wearing one of the special costumes she wore to go Line dancing.

Grapevine welcomes your contributions – you can send them to the address on page 5 or you can email to editor@linedancermagazine.com – but please include a daytime telephone number if possible.

The Lone Rangers



We all love Line dancing – but can you love it too much? *Sharon Twist* spoke to dancers who have been so obsessed with their hobby that their home lives fell apart

While his wife was out Line dancing, Glasgow taxi driver David Branch didn't sit at home moping – he wrote a musical comedy about his experiences instead. *Line Dance Frenzy* enjoyed an 18-show run at Glasgow's Mitchell Theatre. The play, which tells the story of two middle-aged Glaswegians, whose wives become obsessed with Line dancing, starred Gillian McNeill of *Take the High Road* a featured a string of Country hits.

David admitted the play was partly autobiographical as his partner, Gaye Salmon, is a Country music fan who spends three nights a week in clubs.

He told a national newspaper at the time: "My inspiration came from loving country music but not having the dancing ability to do the Line dance moves. I would always be left sitting on my own in clubs and eventually I stopped going. I was almost like a Line dance widower because Gaye was out all the time."

Gaye was initially concerned about being the inspiration for the story. "At first I wondered if he was really serious," she said. "But as soon as I read the play I knew it was the right decision. It is hilarious.

"I have a huge wardrobe of country outfits and I go out dancing several nights a week, so I can see where David's inspiration came from."

But just how obsessional are Line dancers?

Tina of Notting Hill admits that the David Branch's play actually mirrored her own life. "There were time when I didn't have time for my own family." she told ***Linedancer***. "It sounds awful to say it now, but I would waltz off to events all over the country without even thinking about the children – they were with their dad, Paul, so I knew they were OK. But the crunch came when he told me he was fed up of being a baby-sitter while I was out dancing. He left me.

"For a few months I cut out the dancing – I had to as the children were too young to be left. We started talking and ,bit by bit, Paul and I got back together. I still go Line dancing – I still travel around the country to events but not as much.

"I didn't want to choose between my partner and dancing. Now we are sorted out I realise I can have both. But I'm careful how I divide up my time."

Christine of Liverpool says that, while she didn't put dance before her family, her husband also had an all-consuming love of sport so the children didn't always have two full-time parents.

"Joe and I both work full time," she explains. "Two or three nights a week I would come home, change and go straight out again. The kids were OK with Paul. But when I was home with the kids Paul was out – playing snooker unless Everton were playing at home in which case he was up at Goodison.

"The children were always well cared for but were hardly ever together as a family. There was always one of us at home but never both. We might as well have been divorced – it was as though they were spending some time with one of us and some time with the other. What sort of life is that?"

Julia of Norwich soon discovered that she had more time for Line dancing than ever before.

"I was addicted," she says. "There was no stopping me. I was literally never at home. At one stage I was out five nights a week, away most weekends and when I was at home I was reading *Linedancer* dance scripts and practising new dances in the garage.

"Dave was doing all – and I mean ***all*** – the housework including the shopping. Looking back, I'm not surprised he left me. He might as well have been single. We've been apart for six months but we're at least talking now. He said he would only come back if I saw a doctor or a counsellor. I spoke to my GP who put me in touch with Relate. I've been seeing a counsellor there for a couple of weeks. The counsellors don't tell you anything – they listen. But I've realised that, perhaps, I was too obsessed with dancing.

"The stupid thing is that right now I don't feel like going dancing at all – since Dave left I've just not been in the mood. Isn't that stupid? I never saw him because I was out all the time – now I don't go out because I miss him so much."

So is Line dancing so obsessional that some people put it before their relationships? It's not the dancing but our attitude to it, says Tony, now 46.

"My wife and I used to go to discos and clubs when we were first married," he explains. "But, as we settled down I became more and more of a couch potato – I was happy just sitting in front of the box watching anything from soaps to football. I'm not surprised that Marian ***(his wife)*** went out dancing alone – and Line dancing was perfect.

"She'd be out two or three nights a week with the girls. Then, at Christmas, she dragged me along to a social and I was hooked – that's the only word I can find to describe it. I felt young again – it reminded me of those times Marian and I used to dance the night away every weekend. Then I bought all the gear – you know, the hat, the shoes, the lot. It made me feel – is it OK to say this? – like a man again.

"I felt great, I felt young. Soon I was dancing more often than Marian. The more I danced, the fitter I became and soon I was attracting younger women – I'm not bragging, it just happened. I met Janet and that was it. I fell for her hook, line and sinker. I left Marian for her but, of course, it didn't last. I'm on my own now just hoping Marian will take me back one day. Thing is, I reckon she's met someone else at her new club. Sometimes I wish I stayed on that sofa at home".

Although all names – and some places – have been changed, these are real stories told by real people.

Do you have a story to tell about how Line dancing changed your life – for better or worse? Perhaps that's how you met your new partner or perhaps Line dancing helped you overcome a problem or a disability. You can write, in confidence, to the editor at the address on page 5 or email: editor@linedancermagazine.com Perhaps your story could help someone else.

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Back copies are in great demand - so don't delay. Unfortunately we only have supplies of the editions shown here and in some cases, the supply is very limited

ISSUE 72
MAY 2002

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

ISSUE 73
JUNE 2002

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

ISSUE 74
JULY 2002

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

ISSUE 75
AUGUST 2002

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

ISSUE 76
SEPTEMBER 2002

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

ISSUE 77
OCTOBER 2002

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

ISSUE 78
NOVEMBER 2002

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

ISSUE 79
DECEMBER 2002

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

ISSUE 80
JANUARY 2003

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

ISSUE 81
FEBRUARY 2003

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

ISSUE 82
MARCH 2003

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

ISSUE 83
APRIL 2003

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

ISSUE 84
MAY 2003

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

ISSUE 85
JUNE 2003

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

ISSUE 86
JULY 2003

Dances … News, '123' Waltz, Summer Holiday, Porushka Poranya, Country Tears, Ain't No Way, Milly's Cha Cha, Ain't Fooling Nobody, In This Life, I'm Already There, One Heart, Shout Out Loud, A Long Goodbye, La Tenga

ISSUE 87
AUGUST 2003

Dances ... Heads or Tails, You're So Good, Join The Queue, Memory, Dance Floor Darlin', On The Fiddle, Anywhere, Dedicate, Southern Delight, No Love, Woteva, Ain't Gonna Wait 4 U, Feel The Rush

ISSUE 88
SEPTEMBER 2003

Dances ... Oh Romeo, Trickle Trickle, Country Two Step, Think Of Me, Paper Roses, Wave On Wave, Takes Two, Sundown Waltz, Find Me Down, Swing Your Chains, Forbidden Love, Kiss My Cheek, Romantasy, X2C

ISSUE 89
OCTOBER 2003

Dances ... Under The Moon, My Year For Mexico, Take A Breather, On The Water, Running Deep, Plain Spainish, Touched By Angels, Are You Ready, 31st Of April, Yes!!!, Red Dirt Road, Blue Beyond, Born To Run, Whatever Happens

ISSUE 90
NOVEMBER 2003

Dances ... Zydeco Lady, The Right Moves, Hot Chocolate, I Need Your Love, Can't Take That Away, By Request, Sunshine, Broken Heart, Snap Happy, Beer For My Horses, A Whole Lotta Soul, Bye Bye, Gotta Have Faith, Tic Toc

ISSUE 91
DECEMBER 2003

Dances ... Lamtarra Rhumba, Puppet On A String, Kool Celebration, You On Me, Elliots Dream, Choices, Never Gonna Leave, 99.9%, Zoom Zoom, From C 2 C, Cobra, L-A-Ex, Serenity, Baila Casanova

ISSUE 92
JANUARY 2004

Dances ... Colorado Stomp, Cajun Thang, Here I Go, Cheek To Cheek, Ain't No Chains, Diggy Liggy Lo, Carnival, Forget Your Troubles, Cool Whip, Sugar & Pai, Hole In The Head, Flamin Hot, Don't Tell Me, Cold Blooded

ISSUE 93
FEBRUARY 2004

Dances ... Gypsy, Toy Trains, It's My Shirt, Friends, Cho-Co-Latte, Ladies Night, Much Too Young, Lamigo Cha, Leave Right Now, Whiskey In The Jar, Black Betty, First To Last, Don't Look Away, Beautiful People

ISSUE 94
MARCH 2004

Dances ... Love Letters, Baby Love, Standing, Outside, Velvet Steps, See If I Care, If I Was, Five O'clock, Somewhere, Bring Me Sunshine, You Never Can Tell, In-VINCE-ible, Cliché, Let's Stick Together, My Guy, New Feelings

ISSUE 95
APRIL 2004

Dances ... Sweet Surrender, Country Stomp, Fizz, Let's Go, Sala, Just Like Love, Need 2 Cha Cha, It's My Life, Mariana Mambo, Swing Fever, Possibility Foxtrot, The Real World, Listen To The Rhythm

ISSUE 96
MAY 2004

Dances ... Cha Cha Slide, Just Maybe, Sit In Line, Sunset Cha, Good Day, Do Wop Be Doo Be Doo, Sweet Café, Let's Dance, Totally Impossible, Sube-Amor, Hot Fudge, Poetry In Motion, Cap It!

ISSUE 97
JUNE 2004

Dances ... Rumba Ride, Beginner's Luck, When It's Over, Can I Have This Dance, Buy Me A Drink, Souvenirs, Just For You, Out Of My Deceit, Imagine, Truly Happy, In The Middle, Strong Enough, What It Ain't

ISSUE 98
JULY 2004

Dances ... After Midnight, Step Back, I'll Take Texas, Diamond In The Rough, Mexican Girl, Maybe I Could, Sweet Home, We Are The Same, Marooned Love, If I Ain't Got You, Close To Crazy, Women Rule, All That Jazz, House Of Blue Lights

ISSUE 99
AUGUST 2004

Dances ... Alive & Kicking, Honk If You Honkytonk, Sun Up, Rhythm Of The Falling Rain, What's On The Bar, High Class Broads, Hey Hey Hey, Letting Go, On The Move, Supernatural, Easy Living, All Night Long, Doctor Doctor

ISSUE 100
SEPTEMBER 2004

Dances ... God Blessed Texas, Buzz, Sweet Melody, Ring Around The Circle, Timeless, I Get High, Misty, The Coast Is Clear, September, The Word, Glory Bound, Swing With Me, Lightning Strikes, Take It Easy

ISSUE 101
OCTOBER 2004

Dances ... Cowboy Rythm, A-B Whirl, Love 2-Step, Go For It!, Hey Good Looking, Eye Candy, Push, Let's Be Us Again, Wot U Got Babe!, Rumba Linda, Spanish Lullaby, Wanna Wanna, Slow Burn, A Devil In Me

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dance REVIEWS

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!

Dance Issue Published

Pretend	June 99
Glory Bound	September 04
Sweet Melody	September 04
Take It Easy	September 04
Ring Around The Circle	September 04
A Devil In Me	October 04
Push	October 04
Until The End	November 04
Caught In The Act	November 04
Where We've Been	November 04

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

Martin Lee

Teresa & Vera

Hank &Denise

Lynne Williams

Liz Carr

Martin Lee

Doc Martin's, Wiltshire & Dorset

Until The End
Maggie Gallagher
Stuck On You - 3T
This dance is done to an upbeat cover of an original Lionel Richie song by the pop group 3T. As an 8&1 shuffle dance it needs to be counted in one beat early – DJs please note. Several venues I have attended recently have ended up dancing it to a 1&2 rhythm. The four-beat tag is obvious as the music builds to an exciting crescendo. Another winner for Maggie.

Dreams Of Martina
Peter Metelnick
Dreams Of Martina – Hal Katchum
This dance appears to be a regular 56-count on-the-beat cha cha, but the phrasing is in measures of 14 – rather than 16 – beats. It has one restart on the third, back wall. The haunting song is by the new country star Hal Ketchum. I've recently re-taught the old 28-count Chicago Cha Cha to my beginners and partner dancers to provide a good floor split.

Caught In The Act
Ann Wood
Who's Been Sleeping In My Bed – Glenn Frey
This is a straightforward 64-count four-wall dance to a really jazzy piece of music. The slow heel jacks are really cool. At the time of writing, this is my dancers' favourite dance, but is it going to be the next Elliot's Dream?

Kool & Freash
Mark & Jan Caley
Fresh - Kool & The Gang ft Liberty X
This summer I visited Clacton-on-sea in Essex and took in one of Mark & Jan's classes. Their dance is choreographed to the unlikely combination of Kool & the Gang with Liberty X. It is a straightforward 64-count dance with no tags or restarts. The only slightly tricky bits are the vaudeville steps towards the end. I think that this might be the successor to Leave Right Now, Mark & Jan's last big hit.

8, 9, 10 (Let's Do It Again)
Peter Metelnick & Alison Biggs
Instant Replay - Dan Hartman
After the recent success of De La Noche I hope that this will be Peter & Alison's next hit dance. Curiously it is a three-wall dance with an eight-beat tag after every third wall turning you back to face the front again. There is also an easy four-beat tag after the second wall. That means 8x4 beats on the first wall, 9x4 on the second, 10x4 on the third and hence the title. The song is an old 70's disco hit by Dan Hartman.

Hank & Denise Hall

D&H WDC Tushpushers, Cardiff

Where We've Been
Lana Harvey Wilson
Remember When – Alan Jackson
A nightclub two-step written to a fabulous track by Alan Jackson. The dance steps flow into each other beautifully, and being slow, it gives ample room for styling. The very easy tags (sways) keep the interest in the dance. It's an easy teach with a straight forward 32-count pattern. This is a dance we would love to enjoy on the floor with our fellow Line dancers.

Rockin'
Anita McNab
Some Beach - Blake Shelton
An easy beginner dances that's fun to do. Try a few stamps after the switches. Well received at all levels. The music brings smiles onto the dance floor and chuckles while dancing. Easy teach with a very simple step pattern. Go for it and have fun.

Until The End
Maggie Gallagher
Stuck On You - 3T
Well received in all the classes. An easy intermediate dance. It has an 8&1 start but does not feel like an off-beat dance. A straight forward 32-count step pattern that folks

remember easily. There is one simple tag to keep in with the music. This has a feel good factor and is enjoyed when danced. Teaching was uncomplicated and easy. A floor filler in our classes.

Teresa & Vera

Linedance Crazy, Essex

A Devil In Me
Kate Sala
Diavolo In Me – Zucchero & Solomon Burke
Love it – went down really well at both our evening classes, great track and dance fits really well, good fun this one.

Push
Michele Perron
Push – Dannii Minogue
Been doing this a while now and it's gone down really well, you can put some "attitude" in this and have a bit of fun. Nice one.

Cut A Rug
Jo Thompson
Roll Back The Rug - Scooter Lee
If you're looking for a good beginner dance try this. Been doing this one for ages. Great little dance to a good track by Scooter, an old remake but feels good & even our fussy intermediate lot do this one now, so give it a go.

Lynne Williams

L4Leather Liners, Gloucestershire

Pretend
Ed Lawton
Pretend – Sharon B
Yes, I do mean that old dance. I decided to recap this one for my intermediates and we were all rather to discover how easy it is second time around. I tried it out on my improvers. While I had needed to teach it really slowly for them, they all coped really well. They liked the music and the dance.

A Devil In Me
Kate Sala
Diavolo In Me – Zucchero with Solomon Burke
This is a 64-count higher intermediate level with two restarts. The music may provoke a strong reaction but for me, once the intro was out of the way, I liked the it very much. There has been a mixed response at class to this, though the balance was tipped by about two-thirds in favour. I think it will do well but I would advise you to check the track out first – middle-of-the-road it definitely isn't.

Until The End
Maggie Gallagher
Stuck On You - 3T
Is a great 32-count cha cha that has gone down really well. No new footwork in here but arranged in such a way as to make you focus on the dance. The music has been well received and is a cover version by 3T of a popular Lionel Richie track. This is a good example of the dance level that really makes up the core of my intermediate classes.

Liz Carr

Carr-O-Liners, Ayr, Scotland

Glory Bound
Kate Sala
One Step At A Time - Buddy Jewell
My dancers are enjoying this dance very much. Not too taxing for intermediate level. I like the steps Kate has choreographed for this dance and also the music.

Sweet Melody
Masters In Line
Cruisin' – Gwyneth Paltrow & Huey Lewis
A nice dance to lovely music. If you like a fairly slow tempo and are sometimes looking for a dance to compensate for all the faster ones of late, I recommend this one from Masters in Line. I would use this as a warm-up or cool down at the end of class. I like to include dances such as this one as a calming influence.

Ring Around The Circle
Max Perry
Standing on the Outside – Glenn Rogers
Easy dance for all levels from Max. There were loads of good dances to choose from in the 100th edition, so it it purely a personal choice but what brings out the best in your dancers. I'm sure they'll enjoy Ring around the Circle – it is such a well-known tune.

Take It Easy
Maggie Gallagher
Take It Easy – The Eagles
Another nice one from Maggie. This dance takes a bit of practice as it hardly stands still, but I like it and my experienced dancers like it too. Once you have mastered it, as the saying goes, the world's your oyster.

dance REVIEWS

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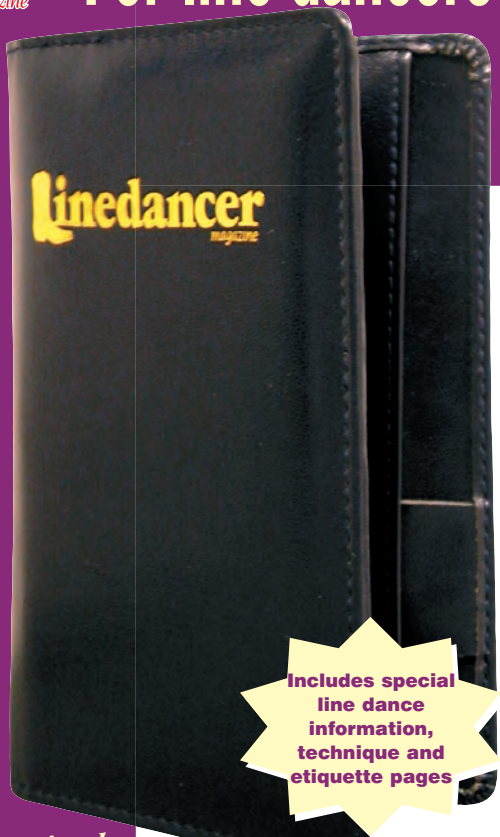

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Competition Winners

Dolly Parton Competition

The winners of Dolly's new CD were:

Sally Brown from Cambourne
Mrs Carter from Hitchin
Mrs J Chand from Wakefield
Miss J Crawford from Rutherglen
Mrs S Dawes from West Bromwich
Pat Freer from Southport
Sylvia Frost from Market Drayton
Marlene Haller from Goole
Marlene Hendy from Melton Mowbray
Mrs JL Hiscock from Devizes
Cathy Hidgson from Ripon
Veronica Holt from Machynelleth
Jenny Houghton from Southport
Mrs A James from Bewdley
Jane Judge from Wallasey
Treta Kalnine from Latvia
Mrs K McCaighy from Swindon
Mrs Z Miles from Midhurst
Linda Mottershead from Stafford
Andrew Ollerhead from Crewe
J Peirson from Southampton
Mrs S Sharpe from Heather
Chris Shepherd from Durrington
Mrs B Smeaton from Forfar
Geralding Teo from Singapore

Answers:

1) Islands in the Stream
2) Coat of Many Colors
3) I Will Always Love You

Find the Logo Competition

The winners of a weekend break courtesy of Kingshill Holidays were:

Mrs Illes from Swindon
Denise Laycock from Bradford
Pete Owen from Gt Barton

Other winners were:

PRIZE	COURTESY OF
Mrs A Harrington from Wormbridge	
£100 Travel Voucher	*Line Travel*
Mrs T Ritchie from Newtownmore	
Pair of Boots	*Regalos*
Dorothy Ward from Biggar	
Holiday break	*Select Events*
Karen W Williams from Anglesey	
A Stetson Hat	*Wild Wild Western Wear*
A. J Jerome from Crawley	
2 CD's	*CD City*
Mrs J Mawer from Keighley	
A Diamante belt	*Gem-n-i*
Mrs Jean Hollis from Poulton le Fylde	
Weekend tickets	*Double HH promotions*
Valerie Fonticoba from Epsom	
Weekend for 2	*Fort Lodge Hotel*
Mrs M Kelly from Keighley	
Set of CD's	*Honkytonk Jukebox*
H Finucane from Stockport	
Decorating Tool Set	*The Finishing Touch*
Sarah King from Burnley	
Pair of Boots	*Sandra's Western Wear*

Answers were as follows:

1)	*Finishing Touch*	**p78**	7)	*Sandra's Western Wear*	**p80**
2)	*Double HH Promotions*	**p06**	8)	*Regalos*	**p78**
3)	*Select Events*	**p04**	9)	*Kingshill Holidays*	**p100**
4)	*Fort Lodge Hotel*	**p77**	10)	*Line Travel*	**p20**
5)	*Honkytonk Jukebox*	**p46**	11)	*Gem-in-i*	**p84**
6)	*CD City*	**p06**	12)	*Wild wild western Wear*	**p78**

Find the Boot Competition

The winner was Mrs N Whittingham from Skelmersdale. She receives a **Weekend Pass** to the Crystal Boot Award, 2005 **and Goody Bag** courtesy of *Linedancer magazine*

The Golden Boot was hidden on pages: 13,15,21,22,27,38,57 and 60

The 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 *Julie Cole*

Jolly Stompers Social, Stroud, Gloucester
Friday 10 September

1. A Luv Thing/Ribbon Of Highway – *Things – Robbie Williams*
2. All Night Long/World Of Blue – *Somebody Like You – Atomic Kitten*
3. And They Danced/Hams Jam – *They Danced – Barry Manilow*
4. Blame It On The Boogie/Cowboy Strut – *Blame It On The Boogie – The Jacksons*
5. Botttle It Up – *If I Could Bottle This Up – Paul Overstreet*
6. Brokenheartsville/Dancing In The Dark – *Brokenheartsville – Joe Nichols*
7. Can't Stop Loving You/Black Coffee – *Shout It To The World – Lionel Richie*
8. Cheek To Cheek/Easy Come Easy Go – *Old Time Fiddle – Vince Gill*
9. Chill Factor/Black Coffee – *Last Night – DJ Robbie & Chris Anderson*
10. Choose To Dance – *I Hope You Dance – LeAnn Womack*
11. Cliché/Haunted Heart – *Modern Day Bonnie & Clyde – Travis Tritt*
12. Coastin' – *Lord Of The Dance – Michael Flatley*
13. Dancing In Black – *Men In Black – Will Smith*
14. Don't Look Away/County Line – *Don't Look Away – Gary Allan*
15. Do Wop Be Doo Be Doo – *Shang-A-Lang – Bay City Rollers*
16. Do Ya/Simply Rock – *Do You Wanna Dance – The Olsen Brothers*
17. Elliot's Dream/Prairie Strut – *I Love To Boogie – T–Rex*
18. Enchantment/Empty Dreams – *Land Of Empty Dreams – Fools Gold*
19. Evergreen/Por Ti Sere – *Evergreen – Will Young*
20. Fields Of Gold/Stroll Along Cha Cha – *Fields Of Gold – Sting*
21. First To Last/Bus Stop – *You're The First, The Last, My Everything – Barry White*
22. I Said I Love You/Rumba & Roses – *I Said I Love You – Raul Malo*
23. Islands In The Stream/Little Sister – *Islands In The Stream – Dolly & Kenny*
24. Irresistible/Hams Jam – *Surrender – Laura Pausini*
25. Just A Kiss/Dancing In The Dark – *Just A Kiss – Steve Holy*
26. Leave Right Now/County Line – *Leave Right Now – Will Young*
27. More And More/Ice Breaker – *More & More & More – Bellamy Brothers*
28. My Father And Me/Come Dance With Me – *My Father And Me – Paul Overstreet*
29. My Guy/One Step Forward – *My Guy – Mary Wells*
30. Mysterious Girl/Lamtarra Rumba – *Mysterious Girl – Peter Andre*
31. Porushka Poranya – *Porushka Poranya – Bering Strait*
32. Pot Of Gold/Country Walking – *Dance Above The Rainbow – Ronan Hardiman*
33. Ribbon Of Highway – *Spread A Little Love – Darryl Worley*
34. Rock n Roll Bride/At The Hop – *I Knew The Bride – The Deans*
35. Shakatak/World Of Blue – *Ciego Sudomuda – Shakira*
36. Somebody Like You/Driftaway Cha Cha – *Somebody Like You – Keith Urban*
37. Side By Side/The Bus Stop – *We Work It Out – Joni Harms*
38. Sweet Romance/Ice Breaker – *If You Ever Saw Her – Ricky Martin*
39. S.X.E./AB Ticket – *Just A Little – Liberty X*
40. Take A Breather – *I Need A Breather – Darryl Worley*

DJ *CJ The DJ*

Shy Boots & Boots Stompers Social, Southport
Friday 17 September

1. Texas Stomp – *Lost In A Shuffle – Michael Peterson*
2. Whirl-Y-Reel – *Whirl-Y-Reel – Afro Celt Sound System*
3. Razor Sharp – *Siamsa – Ronan Hardiman*
4. Tush Push – *Swamp Thing – The Grid*
5. One Step Forward – *One Step Forward – Desert Rose Band*
6. Islands In The Stream – *Islands In The Stream – Dolly Parton & Kenny Rogers*
7. Doctor Doctor – *Bad Case Of Loving You – Robert Palmer*
8. September – *September – Earth, Wind & Fire*
9. All That Jazz – *All That Jazz – Ute Lemper*
10. Pot of Gold – *Dance Above The Rainbow – Ronan Hardiman*
11. Saturday Night Fever – *Stayin' Alive – N-Trance*
12. Lamtarra Rumba – *Coco Jambo – Mr President*
13. Spanish Lullaby – *La Isla Bonita – Madonna*
14. Charleston Cowboy – *Baton Rouge – Garth Brooks*
15. Cowboy Rhythm – *Baby Likes To Rock It – The Tractors*
16. The Real World – *Real World – D-Side*
17. Waltz Across Texas – *Waltz Across Texas – Ernest Tubb*
18. Wave On Wave – *Wave On Wave – Pat Green*
19. On The Water – *Walking On The Water – Atomic Kitten*
20. Do Wop Be Doo Be Doo – *Shang-A-Lang – Bay City Rollers*
21. First To Last – *You're The First, The Last, My Everything – Barry White*
22. Mariana Mambo – *Mariana Mambo – Chayanne*
23. Somebody Like You – *Somebody Like You – Keith Urban*
24. Closer – *Closer – Susan Ashton*
25. Cheek to Cheek – *Cheek To Cheek – Glenn Rogers*
26. Maybe I Could – *I Might – Shakin' Stevens*
27. Fly Like A Bird – *Fly Like A Bird – Boz Scaggs*
28. House Of Blue Lights – *House Of Blue Lights – Asleep At The Wheel*
29. The Sway – *I Swear – John Michael Montgomery*
30. Cotton Eyed Joe – *Cotton Eyed Joe – Rednex*
31. Irresistible – *I Surrender – Laura Pausini*
32. Country 2 Step – *I Just Want My Baby Back – Jerry Kilgore*
33. Black Betty – *Black Betty – Glenn Rogers*
34. Deeply Completely – *Deeply Completely – Collin Raye*
35. Stroll Along Cha Cha – *I Just Want To Dance With You – George Strait*
36. Hot Tomales – *Country Down To My Soul – Lee Roy Parnell*
37. Blue Finger Lou – *Blue Finger Lou – Ann Murray*
38. Black Coffee – *Sometimes When We Touch – Newton*
39. S.X.E – *Just A Little – Liberty X*
40. American Pop – *Shake Your Groove Thing – Peaches & Herb*

The All Time Beginners Top Ten Charts

Bronco Linedancers
Northwich, Cheshire.
01928 732802

1.	Waltz Across Texas	Someone Must Feel Like A Fool Tonight	Kenny Rogers
2.	County Line Cha Cha	Neon Moon	The Deans
3.	Precious Time	Precious Time	Van Morrison
4.	Easy Come Easy Go	Any Man Of Mine	Shania Twain
5.	Come Dance With Me	Come Dance With Me	Nancy Hays
6.	Stroll Along Cha Cha	Cry Of The Celts	Ronan Hardiman
7.	Blue Rose Is	One Night At A Time	George Strait
8.	Ribbon of Highway	Just To See You Smile	Tim McGraw
9.	Black Coffee	Elvis Blessed My Soul	The Deans
10.	Whole Again	Whole Again	Atomic Kitten

Evergreen LDC
Norfolk & North Suffolk.
01986 896596

1.	Cowboy Strut	Tall Tall Trees	Alan Jackson
2.	Grundy Gallop	Dance Above The Rainbow	Ronan Hardiman
3.	Blue Rose Is	Blue Rose Is	Pam Tillis
4.	Waltz Across Texas	Rock & Roll Waltz	Scooter Lee
5.	Stroll Along Cha Cha	Un Momento Alla	Rick Trevino
6.	County Line Cha Cha	Neon Moon	Brooks & Dunn
7.	Jazzy Joe's	Eat At Joe's	Suzy Bogguss
8.	Easy Come Easy Go	Any Man Of Mine	Shania Twain
9.	Cowboy Charleston	Delores	The Mavericks
10.	Black Coffee	Black Coffee	Lacy J Dalton

Laughter Lines LDC
Banstead, Surrey.
01737 357978

1.	Blue Rose Is	Blue Rose Is	Pam Tillis
2.	Brush Strokes	All You Ever Do	The Mavericks
3.	Cowgirl Twist	Blame It On Your Heart	Patty Loveless
4.	Dime a Dance Cha Cha	Fire	Des'ree featuring Babyface
5.	Grundy Gallop	Cowboy's Sweetheart	LeAnn Rimes
6.	Houston Slide	Back In Your Arms	Lorrie Morgan
7.	Jazzy Joe's	Eat At Joe's	Suzy Bogguss
8.	Maverick Shuffle	Somethin' Stupid	Trisha Yearwood & The Mavericks
9.	Strutting Star	Your Cheating Heart	Sharon B
10.	Symphony Shuffle	Don't Tell Me What To Do	Pam Tillis

The International Top Ten Charts

Graham Central Station
Phoenix, Arizona, USA.
cjones.14@cox.net

1.	Cobra	Steam	Ty Herndon
2.	Doctor Doctor	Bad Case Of Loving You	Robert Palmer
3.	Bugle Bop 2004	Boogie Woogie Bugle Boy	Company B
4.	Imagine	Just My Imagination	Gwyneth Paltrow & Babyface
5.	8-9-10 Let's Do It Again	Instant Replay	Dan Hartman
6.	Mariana Mambo	Mariana Mambo	Chayanne
7.	Cho-Co-Latte	La Chiqui Big Band	David Civera
8.	Romantasy	Alone With You	Derailers
9.	Cheek To Cheek	Cheek To Cheek	Glenn Rogers
10.	Sky Full Of Angels	Sky Full Of Angels	Reba McIntire

Sunshine Stompers
Limassol, Cyprus.
dalexander.cy@hotmail.com

1.	Rocka Hula	Rock A Hula Baby	The Deans
2.	Cheek To Cheek	Cheek To Cheek	Glenn Rogers
3.	Buy Me A Drink	Do You Still Wanna Buy Me That Drink?	Lorrie Morgan
4.	Black Betty	Black Betty	Tom Jones
5.	Elliot's Dream	I Love To Boogie	T-Rex
6.	Don't Look Away	Don't Look Away	Gary Allan
7.	All Night Long	Hero (Mega Mix)	Enrique Iglesias
8.	Closer	Closer	Susan Ashton
9.	Wave On Wave	Wave On Wave	Pat Green
10.	Come Dance With Me	Come Dance With Me	Nancy Hays

R.T.Ls Linedancers
Costa Del Sol, Spain.
darlenekinton@yahoo.com
0034 654 872 811

1.	The Real World	Real World	D-Side
2.	Sube-Amor	Se Me Sube	Manny Manuel
3.	Take A Breather	I Need A Breather	Darryl Worley
4.	Whiskey In The Jar	Whiskey In The Jar	Sham Rock
5.	Maybe I Could	I Might	Shakin' Stevens
6.	Mariana Mambo	Mariana Mambo	Chayanne
7.	Smokey Places	Ecuador (Clubmix)	Sash
8.	On The Water	Walking On The Water	Atomic Kitten
9.	Leave Right Now	Leave Right Now	Will Young
10.	Buy Me A Drink	Do You Still Wanna Buy Me That Drink?	Lorrie Morgan

The Dance Club Top Ten

JC's Linedance
Preston & Blackpool, Lancs.
07776 450866

1.	Let's Be Us Again	Let's Be Us Again — Lonestar
2.	You And I	You And I — Celine Dion
3.	I Wanna Touch You	I Wanna Touch You There — Sarah Connor
4.	Push	Push — Dannii Minogue
5.	All Night Long	You Rock Me — Enrique Iglesias
6.	Sometimes I Don't	Sometimes — Gabrielle
7.	Doctor Doctor	Bad Case Of Loving You — Robert Palmer
8.	L.O.A.	Left Outside Alone — Anastacia
9.	It's Just No Good	The Music's No Good Without You — Cher
10.	This Way Up	The Only Way Is Up — Yazz

Wave Liners
Watford, Herts.
0208 428 7295

1.	First To Last	You're The First, The Last, My Everything — Barry White
2.	Doctor Doctor	Bad Case Of Loving You — Robert Palmer
3.	Strong Enough	Strong Enough — Cher
4.	The Real World	Real World — D-Side
5.	Maybe I Could	I Might — Shakin' Stevens
6.	House Of Blue Lights	House Of Blue Lights — Asleep At The Wheel
7.	All Night Long	You Rock Me — Enrique Iglesias
8.	Possibility Foxtrot	You've Got Possibilities — Matt Monro
9.	Bobbie Sue	Bobbie Sue — The Oakridge Boys
10.	The Game	Your Game — Will Young

Silver Stetsons
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01234 320018

1.	Buy Me A Drink	Do You Still Wanna Buy Me That Drink? — Lorrie Morgan
2.	All Night Long	You Rock Me — Enrique Iglesias
3.	As The Crow Flies	As The Crow Flies — Billy Yates
4.	The Coast Is Clear	The Coast Is Clear — Scotty Emerick
5.	The One For Me	From Time To Time — Rascal Flatts
6.	Too Much Candy	Too Much Candy For A Dime — Eddy Raven
7.	Amazing Faith	Amazed — Lonestar
8.	Maybe I Could	I Might — Shakin' Stevens
9.	Brokenheartsville	Brokenheartsville — Joe Nichols
10.	Strong Enough	Strong Enough — Cher

Stampede
Chertsey, Surrey.
01932 873061

1.	Doctor Doctor	Bad Case Of Loving You — Robert Palmer
2.	Slow Burn	Fire — Des'ree featuring Babyface
3.	The Real World	Real World — D-Side
4.	Club Fiesta	Alcanzaras La Luna — Furia Gitana
5.	All Night Long	You Rock Me — Enrique Iglesias
6.	Mariana Mambo	Mariana Mambo — Chayanne
7.	Cliché	Modern Day Bonnie & Clyde — Travis Tritt
8.	Wanna Wanna	Some Girls — Rachel Stevens
9.	Maybe I Could	I Might — Shakin' Stevens
10.	Shakatak	Ciega, Sordomuda — Shakira

Classy Lassies
Cumbernauld, Glasgow.
01236 737387

1.	Side By Side	We Work It Out — Joni Harms
2.	All Night Long	You Rock Me — Enrique Iglesias
3.	Club Fiesta	Alcanzaras La Luna — Furia Gitana
4.	Up Country	Let's Put The Western Back In The Country — Joni Harms
5.	Addiction	Tequila Sunrise — The Eagles
6.	Don't You Know	You Don't Know A Thing About Me — Gary Allan
7.	Mariana Mambo	Mariana Mambo — Kate Sala
8.	Buy Me A Drink	Do You Still Wanna Buy Me That Drink? — Lorrie Morgan
9.	Maybe I Could	I Might — Shakin' Stevens
10.	Doctor Doctor	Bad Case Of Loving You — Robert Palmer

The Kiddie Katz Juniors
Beckenham, Kent.
0208 402 8385

1.	Badda Boom Badda Bang	Freddie Said — Barry Manilow
2.	Jump	Jump (For My Love) — Girls Aloud
3.	Little LX	Sweet Dreams (My L A Ex) — Rachel Stevens
4.	Our Moment	Love Wont Wait — Atomic Kitten
5.	Fiesta Cha	Lets Get Loud — Jennifer Lopez
6.	Shamrock Shuffle	Boys From Ballymore — Sham Rock
7.	Upside Down	Upside Down — K-Gee
8.	County Line Cha Cha	The Way You Make Me Feel — Michael Jackson
9.	Ladies Night	Ladies Night — Atomic Kitten
10.	AJ's Flame	Light My Fire — Will Young

The Dancers' Top Ten

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

1. Buy Me A Drink	Maggie Gallagher	***Do You Still Wanna Buy Me That Drink*** ..... Lorrie Morgan
2. Maybe I Could	Robbie McGowan Hickie	***I Might*** ..... Shakin' Stevens
3. Until The End	Maggie Gallagher	***Stuck On You*** 3T
4. Doctor Doctor	Masters In Line	***Bad Case Of Loving You...*** Robert Palmer
5. Side By Side	Patricia E. Stott	***We Work It Out*** ..... Joni Harms
6. Wanna Wanna	Neville Fitzgerald	***Some Girls*** ..... Rachel Stevens
7. Slow Burn	Kathy Hunyadi & John Robinson	***Fire*** ..... Des'ree & Babyface
8. Mariana Mambo	Kate Sala	***Mariana Mambo*** ..... Chayanne
9. All Night Long	Robbie McGowan Hickie	***You Rock Me*** ..... Enrique Iglesias
10. Rocka Hula	Robbie McGowan Hickie	***Rock A Hula Baby*** ..... The Deans

Bubbling Under

1. Imagine
2. L.O.A.
3. Strong Enough
4. Let's Be Us Again
5. U Can

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

Club Name

Your Name

Address

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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.

DRAGON Fest

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(This is not a competition weekend - it's social only)

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- **Pedro Machado**
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24th
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Charity Lines . . .

Bailey's boost in Wales

Line dancers from Cwmbran in South Wales held a charity evening in aid of Cancer Research for Wales (CRW). The star attraction of the evening – organised by Rita Johnson – was Paul Bailey *(left)*. A cheque for £3,273 was handed to Maggie Hughes, CRW's director for fund raising *(pictured far right)*. The total was the culmination of many fund-raising events including car boot sales and many raffles. So far a staggering £5,000 has been raised in just two years. Rita said: "A huge thank you to all those who helped to make this a big success".

Hale and zesty

Twinkle-toed stompers – if that's not a contradiction – of Hale Dance Club got in the swing by swapping their usual outfits for zesty yellow numbers in aid of Halton Haven Hospice. Organiser Ruth Nickson led the way to help raise funds for the Runcorn-based charity.

Saltaire Social

Celia and Geoff Ellis of the Best of Friends Line Dance Club, of Saltaire, West Yorkshire, raised £600 for Manorlands, Sue Ryder Care Home at their first ever charity Line dance social. More than 130 dancers attended and Chris Owen kept the dancefloor packed all night. Chris is pictured with organisers Celia and Geoff.

Pembrey's Party

Members of Pembrey's Gateway Club for adult with learning difficulties took a hitch step to the Mencap Family Fun Day. They gave two demonstrations and encouraged the audience to get up and have a go too. Teacher Carol Tetley said: "Everyone seemed to thoroughly enjoy themselves and we hope to be asked back next year". And Tabitha Milne of Mencap Cymru told *Linedancer*: "Not only did they provide great entertainment for those who chose to sit and watch, but the opportunity for others to get involved and active meant so much to many of our members".

Baby boomer

Pictured taking a breather from dancing in Llandudno are the Silver Eagles. This year along they have raised £2,858 making a grand total of £17,447 so far donating to the special care baby unity of Glan Clwyd Hospital.

Dancing on air

J and Gs Line Dance Club were literally dancing on air when they helped to raise £1000 for the Wales Air Ambulance.The Royal British Legion Club, Chirk, near Wrexham, sponsored the event which saw Jacqui and Gwen (pictured) dancing 35 different routines non stop, whilst members stepped in and out as they wanted.

Meanwhile, the band Calico recently helped Paula Robinson and her boyfriend Paul [NAMEXXX] raise more than £500 for the Great North Air Ambulance. It's a charity close to Paula's heart since Paul fractured his back in a riding accident and relied on the Air Ambulance to get to hospital. "They put on a wonderful show," said Paula, "and everyone had a great time. Calico kept the dancefloor full all night". Pictured are Calico members Nikky Napier, Natalie Thurlow and Brian "Shanks" Bennett.

Helping hand for hospice

Dancers hit the hardwood at St Joseph's parish club in Chorley, Lancs, to raise money for St Catherine's Hospice, Lostock Hall, Preston. The event was organised by Shirley Gregson, a volunteer nurse at the hospice, and music was provided by Chris and Pauline of Broken Spoke Line Dance Club. Ticket sales, whisky roll, a "huge" raffle and the proceeds of loose change jars raised £1,230 for the charity. This is the sixth event organised by Shirley. So far she has raised more than £7,000 for St Catherine's and for Derian House Children's Hospice, Chorley. Shirley is pictured second from left with some of her friends and supporters.

Apache achievement

Maureen Smith's Apache Bootscooters of Port Talbot raised £2,331 for the Cancer Unit of Singleton Hospital, Swansea. Several Class members were sponsored to dance All That Jazz.

Val Jones was the inspiration for the evening. Val is currently recovering from cancer and was thrilled at the amount raised as she has seen for herself how the money is used.

Howling for Lifeboats

The Howling Dog Western Dance Club of Harwish recently presented a cheque for £1,000 to Captain Rod Shaw of the Royal National Lifeboat Institution.

In a short speech of thanks Captain Shaw presented the club with a framed picture of the life boat in action and said that the money would be used to purchase personal pagers for the crew so that they could be reached easily and informed as to the nature of the call out.

Over the last eight years, Howling Dog has raised more than £23,000 for local and national charities.

We welcome your contributions to Charity Lines – you can send them to the address on page 5 – but please include a daytime telephone number if possible.

Thanks from Telford

We always say that Telford and Shropshire people are lovely generous people so could we say a really big Thank You to all the 103 Line dancers who came and danced in our Guinness Book of Records World's Largest Line Dance' on Saturday 5 June outside the Oakengates Theatre.

Also a thankyou to Madeleine and Paul, Silver Star Line Dance Club, The Abraham Darby School and all the shopkeepers and market stallholders who encouraged the dancers while they took part. Thanks to the Oakengates Theatre box office staff for staying late for us and to Kath Evans (Shropshire Air ambulance co-ordinator) and Councillor Ernie Dabbs for giving up their time to be official observers for the event.

Finally a really big thankyou to Barb for all the behind-the-scenes work that she put into getting it all organised with over £430 being raised for the charity.

Alan Heighway, Feel The Beat Line Dancing.

Forthcoming Events

Sunday 7 November, 2pm -8pm. Newport Village Hall, Newport, Essex. Studs and Stars sponsored Line dance from 2 till 8 pm. They are aiming at 100 dances in this time. Proceeds to be divided between local charities and Children in Need. Further details from Dawn Bond on 01279 870837 or visit www.studsandstars.com

Saturday 13 November, noon to midnight. Brumby Hall Sports and Social Club, Ashby Road, Scunthorpe. Charity Line dance in aid of Ward 19 of Scunthorpe General Hospital. Music from the Hot Stompers. Further information from Denise Williams on 01652–655402 or 07745–533545.

Saturday 13 November, 7.30pm-11.30pm. BBC Children in Need Line dance at Leiston Leisure Centre, Red House Lane, Leiston, Suffolk. With Struck It Rich Country Line dance band. Suitable for everyone, beginners included. Tickets from Mary Drew on 01728–648482.

Saturday 4 December, 7pm. Isabella Centre, Ogle Drive, Blyth, Northumberland. Fundraising event for the centre. Entertainment by singer Dixon J Scott, and music by Pauline. TIckets and further information from 01670 543773.

Derry Marathon

More than 200 Line dancers took part ina a marathon at the Du Pont Country Club, Derry, Northern Ireland, and raised £3,000 for Macmillan Cancer Relief.

The event was organized by local line dancing expert Rosemary Morrison and was supported by Maggie Gallagher. Music was in the hands of Bobby Toland.

Paul Sweeney, Macmillan's Area Fundraising Manager, said: "It was a wonderful night and such an experience to see over 200 line dancers taking part. All funds raised will make a difference to the lives of those people affected by cancer and their families. I would like to thank everyone for their hard work."

Scottish haven

Linsey Muir is pictured with Moira and Bill of Montana Country and Western Club presenting a cheque for £500 to he Haven Centre of North Lanarkshire. The Haven is a charity offering support and counselling to people who are living with threatening illnesses and to their relatives.

Bolton bonanza

Bootscooters of Bolton celebrated their eighth birthday with fundraising for Bolton Hospice. They raised a magnificent £1383 at Adlington Community Centre.

Shining through the rain

The Silverliners of Peterborough staged a Line dancing display at Sacred Heart Church Fete and raised £1,000 in aid of their local L'Arche home for people with learning difficulties.

Founder Enid Harrison – who confessed to being "79 with a 10-year-old artificial hip" – told ***Linedancer*** that this sort of fund-raising is not unusual. The group has also raised funds for Peterborough District Hospital as well as many other local charities.

"Now Jan Graham, a UKA teacher, has joined us," said Enid. "We go from strength to strength."

Rebels with a cause

The newly formed 'Milnrow Rebels' have, so far, £300 for their chosen charity the British Heart Foundation by donating the proceeds from their Friday night socials at Milnrow Conservative Club. They hope to be able to continue to make regular donations with the ongoing help and support of their dancers.

Album **Reviews**

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

ALAN JACKSON
What I Do
WARNER BROS

Listen ✪✪✪✪✪
Dance ✪✪✪✪

ALBUM OF THE MONTH

Alan Jackson has enjoyed a hugely successful career over the last 12 years or so and his music has been used extensively in Line dancing. Alan's biggest success was undoubtedly Where Were You which he wrote and recorded in the aftermath of 9/11. Last year Alan released his Greatest Hits 2 album, and now he brings us his 11th album.

The first of the dancer friendly tracks is *Too Much Of A Good Thing* (108bpm) a gentle cha cha in Alan's own inimitable style. *USA Today* (116bpm) has some clever lyrics and *If French Fries Were Fat Free* (112bpm) deserves an award just for the title.

The Talkin' Song Repair Blues (101bpm) is in the Johnny Cash mould, with half spoken words, half song, and I can see this being a dance hit.

Strong Enough (114bpm) is another smooth dance track, whilst one of the hottest dance prospects has to be *Burnin' The Honky Tonks Down* (129bpm), a cracking polka with some amazing steel guitar playing.

There Ya Go (72bpm) has potential as a dance track as does If Love Was A River (72bpm) with its nice harmonies.

Alan is renowned for his ballads and there are a few on this album: *You Don't Have To Paint Me A Picture,* a gorgeous song, *Monday Morning Church* on which Alan excels with Patty Loveless, and the closing track, a live recording of an autobiographical song *To Do What I Do.*

There are some really good dance tracks, as well as some wonderful listening songs, and I recommend that you give this album a try.

JIMMY BUFFET
License To Chill
MAILBOAT RECORDS MBD2009

Listen ✪✪✪✪✪
Dance ✪✪✪✪✪

Jimmy Buffet has had 15 Gold and Platinum albums and had worldwide success in 1977 with his song *Margaritaville*. Line dancers will know of Jimmy through songs like *Volcano* and *Pencil Thin Moustache*.

This album features some of Nashville's finest on Jimmy Buffet's best work for many years: *Hey Good Lookin'* (141bpm) is good dance track featuring Clint Black, Kenny Chesney, Alan Jackson, Toby Keith, and George Strait. *Boats to Build* (115bpm) is a duet with Alan Jackson, a rumba is sure to delight dancers. And the title track *License to Chill* (135bpm) features Kenny Chesney – this cool east coast swing will surely be a dance hit.

Coast To Carolina (79bpm) is a nice smooth nightclub two step and *Piece Of Work* (90bpm) – a duet with Toby Keith – pays homage to the Rolling Stones.

Anything, Anytime, Anywhere (80bpm) is a gentle, danceable song, and Martina McBride features on *Trip Around The Sun* (117bpm), a gorgeous cha cha.

Simply Complicated (94bpm), *Coastal Concessions* (101bpm), *Window On The World* (115bpm), *Scarlet Begonias* (88bpm), and *Back To The Island* (88bpm) are all just about all are suitable for dancing.

In Sea of Heartbreak (123bpm) George Strait duets with Jimmy on this Don Gibson Classic, and Clint Back features on *Conky Tonkin'* (134bpm). Bill Withers wrote and sings with Jimmy on the waltz *Playin' The Loser Again* (100bpm) and Nanci Griffith joins him for the *Someone I Used To Love* (82bpm).

It has "dance" written all over it. Buy it because you're gonna need it.

JASON ALLEN
Wouldn't It Be Nice
D RECORDS D9003

Listen ✪✪✪✪✪
Dance ✪✪✪✪✪

Jason Allen is a young Texan who honed his skills working in dancehalls and honky tonks around Texas from the age of was 18. He made several trips to Nashville but secured his first record deal back home with D Records.

Make Up Your Mind (144bpm) has a good strong beat and, as with all the album, the Texas musicians are superb. *Costin' To Stay In Austin* (128bpm) is a good polka, *John Boat Blues* (100bpm) is a strong bluesy dance track and *Chicken Pluckin'* (148bpm) is great for *Applejacks.*

My Favourite Song (99bpm) is a lovely waltz and *Must Have Been Meant To Be* (72bpm) is a stunning nightclub two step which goes straight into my all time top 20 Country songs.

Hold 'Em Up (126bpm) is a nice east coast swing and *Your Heart Turned Left* (96bpm) has some good Johnny Cash style guitar and is yet another good dance track.

Your Love (120bpm) is a smooth west coast swing. *Devil's Destiny* (123bpm) is a big production Latin flavoured number. And the title track, *Wouldn't It Be Nice* (118bpm) is a slowish east coast swing and just needs a nice dance writing to it.

This is simply a superb Country album and with just about every track suitable for dancing. Can you afford to be without it?

TR10248

Dance		Listen	
✪✪✪✪✪	*A Hit*	✪✪✪✪✪	*A Hit*
✪✪✪✪	*Excellent*	✪✪✪✪	*Excellent*
✪✪✪	*Very Good*	✪✪✪	*Very Good*
✪✪	*Good*	✪✪	*Good*
✪	*Poor*	✪	*Listen Only*

☾ *Half star*

BIG & RICH
Horse Of A Different Colour

Warner Bros

Listen ✪✪✪✪
Dance ✪✪✪✪

John Rich and Big Kenny met back in 1998. They started writing together and had their big break when Martina McBride recorded one of their songs, *Like A Butterfly,* and her producer, Paul Worley, signed them for Warner Bros Nashville.

They begin in fine style with the first of the danceable tracks *Rollin' (The Ballad of Big & Rich)* which has a big proclamation opening and even some rapping – clever choreography needed here.

Wild West Show (106bpm) has inspired Alan Birchall to write Hey Yeeeah!!! A 48-count, four-wall, intermediate dance. *Big Time* (121bpm) is a strong cha cha with good harmonies, *Kick My Ass* (128bpm) has a steady beat and *Six Foot Town* (108bpm) is a cha cha with a good hook.

Save A Horse (Ride A Cowboy) (102bpm) has already had several dances written to it – I'll leave it up to you to check them out.

Drinkin' 'Bout You (92bpm) has a blues feel to it. *Love Train* (122bpm) is a real rocker with awesome guitar solos, and *Deadwood Mountain* (70bpm) is a nightclub two step.

Big & Rich co-produced the album with Paul Worley and they have done a first class job.

In a market that is filled with mediocrity Big & Rich have excelled. Buy this album, you'll love it.

ANDY GRIGGS
This I Gotta See

RCA 82876-59630-2
Warner Bros

Listen ✪✪✪✪
Dance ✪✪✪

Andy Griggs suffered great tragedy in his life losing his father when he was ten and his older brother, Mason, when he was 18. Mason had been a singer/songwriter and after he died Andy picked up his guitar and learned to play. He won a record deal with RCA in 1998 and released his acclaimed debut album You Won't Ever Be Lonely which produced several hits. *This I Gotta See* is his third collection.

The opener *This I Gotta See* (84bpm) showcases Andy's wonderful voice, and the orchestral accompaniment enriches the track.

My Kind of Beautiful (96bpm) is one of two tracks which Andy co-wrote and its powerful beat will endear it to dancers.

She Thinks She Needs Me (70bpm) is a powerful nightclub two step while *Careful Where You Kiss* (95bpm) is a sassy little number with a good beat and could be the surprise dance hit of the album.

Be Still (67bpm) is a beautiful melodic song, *I Never Had A Chance* (101bpm) is a soulful swamp rocker and *Why Do I Still Want You* (76bpm) is another nightclub two step.

The best dance prospect on the album is *Hillbilly Band* (176bpm) a good paced two step on which Andy is described as a gut-bucket twang-rocker.

Long Enough (101bpm) is another powerful dance track, this time a cha cha. *If Heaven* (75bpm) finds Andy returning to his gospel roots in this profoundly moving song.

The closing track *No Mississippi* (134bpm) is a bluesy number featuring Bekka Bramlett and Delbert McClinton. This classy east coast swing will surely tempt someone to choreograph to it.

This is a high quality new Country album. While it is not full of dance tracks there are several – one of which is outstanding.

RACHEL PROCTOR
Where I Belong

BNA – 82876-51217-2

Listen ✪✪✪✪✪
Dance ✪✪✪✪

Rachel Proctor was born in Charleston, West Virginia and has been singing since she was six. In Nashville, she failed to get a deal until Martina McBride had a huge hit with her powerful song *Where Would You Be* after which BNA signed her and now release her debut album.

Days Like This (130bpm) is the first song, a really strong dance track which, like much of the album, was co-written by Rachel. *Me And Riley* (116bpm) is Rachel's favourite number on her album and this poignant song is a nice cha cha.

I'm Gonna Get You Back (64/199bpm). Hallelujah – something very different. This song is part nightclub two step and part two step and with the right choreography could be a massive hit.

Strong As An Oak (134bpm) is a fast waltz that features Daryl Worley on harmonies, *Shame On Me* (126bpm) is another good cha cha and *If The Chair Could Talk* (64bpm) slows things down to nightclub two pace again.

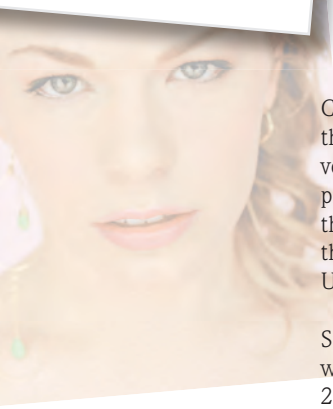
If You're Gonna Leave Me (148bpm) is a cool east coast swing while the powerful song *Didn't I* (75bpm) is another nightclub two step.

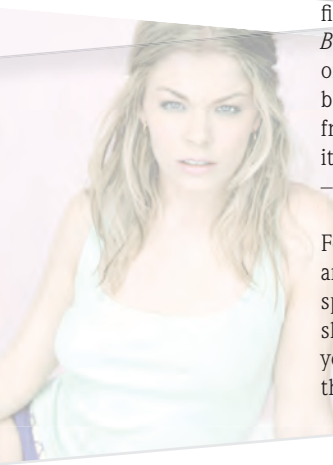
So Close (84bpm) has some great lyrics: "It's true what they say about good men, they're either gay, married, or just wanna be good friends".

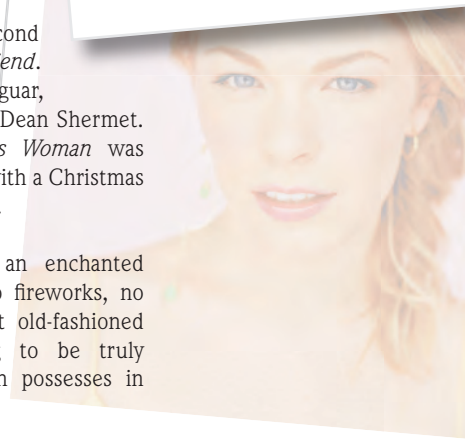
This is a superb debut album from a very talented young woman who, I am sure, will become a big star and will be around for many years to come.

Ronan came too

Linda Willis reports from LeAnn Rimes recent gig at the Hammersmith Apollo







She razzle-dazzled 'em in the shortest of pale pink chiffon strapless dresses sprinkled with diamonds, perched provocatively on the highest of heels, as she teetered in a spiralling, sinuous curve around the 'country homestead set'. The boys in her band were rockin' rollin' Country. But there is nothing 'yee-ha!' about the golden haired charmer with the megawatt voice of an angel. She can stretch a note like a piece of elastic – sending it soaring right up to the rafters, touching each and every heart in the place. LeAnn Rimes had arrived for her first UK Tour – she was loving it – and so were we.

Strutting her stuff she poured out a string of hits with the vitality of the teenage veteran turned 20-something she has become. *One Way Ticket on a West Bound Train* and *Life Goes On* belted out bravely as she modestly admitted, "It's not my first visit to London – I love it. But it's my first time playing live, and I hope you like me." *But I Do love You* she sang imploringly. And it only took a moment for that feeling to come bouncing right back to her like a boomerang, from an appreciative audience which was already its feet and ready to dance the night away – yep – *Can't Fight the Moonlight* the culprit.

For non-converts expecting a night of twang and fiddle country music she had decided to spring a few surprises. This girl is not Shania, she rocks and rolls with the feistiness of Kylie yet is far more gutsy. So many females love the duet she sang with Ronan Keating, *Last Thing On My Mind* and so many are also maybe secretly a little in love with the former Boyzone singer and Westlife manager. LeAnn took her time revealing the name of her very special guest. Embracing a brand new fan base, complete with adoring screams of delight. "He's here tonight to sing it with me – Ronan Keating." she announced, grinning from ear to ear as the man emerged almost shyly from stage right, in jeans and a white shirt, half hanging out of the top. Gazing into each other's eyes as the lyrics poured out as smooth as honey. Musical chemistry. He turned to go, waving as he endearingly acknowledged the thunderous cheers and squeals that accompanied him.

It was ladies' night all right, though, and this little rock chick determinedly brought them right back into the palms of her hands, straight away. Belting out a Janis Joplin classic with soaring, mind blowing intensity hitting base with seemingly effortless precision. Right to the bits other singers never ever get to go – the heart and soul. Flamenco flowed from the skilled fingers of her lead guitarist like a silken thread and then she was weaving around him singing, *Blue* the Patsy Cline classic, and the Diane Warren dazzling big ballad, *How Do I Live.* LeAnn goes country with *Me and Bobby McGee* before swinging into a gorgeous version of *Summertime.*

But it's *Commitment* up beat and funky which brings the house down – and everyone up on their feet, dancing and clapping along in time. Singing with her the Line dancing classic. "Are you ready to rock and roll?" she asks us with a grin that lights up the stage.

By this time everyone had been well and truly smitten by the tiny enchantress from the US. They'd have marched barefoot through the desert if she'd asked them to.

Led Zeppelin is not what would have immediately come into most people's minds for a Country singer's encore: *Been a Long, Long, Lonely Time!* belted out from the stage like a barrage of bubbling bullets. The house was rockin' all night – all right.

LeAnn has written a second children's book, *Jag's New Friend*. The adventures of a young jaguar, with story line by her husband Dean Shermet. Her latest studio album, *This Woman* was released on 12 October, along with a Christmas album, *What a Wonderful World.*

LeAnn's wonderful world is an enchanted one, to be sure. There are no fireworks, no pyrotechnics on this tour. Just old-fashioned talent. And that's something to be truly treasured because what LeAnn possesses in barrel loads is priceless.

Blast from the Past

San Antone
(The Birchwood Stroll)

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Heel Splits, Stroll Forward, Kick.**		
1 - 2	With weight on balls of feet split heels apart. Bring heels together.	Heel Split	On the spot
3 - 4	With weight on balls of feet split heels apart. Bring heels together.	Heel Split	
5 - 6	Step forward right. Step forward left.	Right Left	Forward
7 - 8	Step forward right. Kick left forward.	Right Kick	
Section 2	**Stroll Back, Stomp, Grapevine Right with Kick.**		
1 - 2	Step back left. Step back right.	Back, 2,	Back
3 - 4	Step back left. Stomp right beside left (weight remains on left).	3, Stomp	
5 - 6	Step right to right side. Cross left behind right.	Step Behind	Right
7 - 8	Step right to right side. Kick left forward.	Step Kick	
Section 3	**Grapevine Left with Kick, Steps Forward with Kicks.**		
1 - 2	Step left to left side. Cross right behind left.	Step Behind	Left
3 - 4	Step left to left side. Kick right forward.	Step Kick	
5 - 6	Step forward right. Kick left forward clapping hands.	Step Kick	Forward
7 - 8	Step forward left. Kick right forward clapping hands.	Step Kick	
Section 4	**Grapevine Right with 1/4 Turn Right.**		
1 - 2	Step right to right side. Cross left behind right.	Step Behind	Right
3 - 4	Step right 1/4 turn right. Stomp left beside right.	Turn Stomp	Turning right

4 Wall Line Dance:- 28 Counts. Beginner Level.
Choreographed by:- John & Janette Sandham (UK) 1992.
Choreographed to:- 'San Antonio Stroll' (120 bpm) by Tanya Tucker from 'Most Awesome 3' CD.
Music Suggestions:- 'Is Anybody Goin' To San Antone' by The Texas Tornados;
'The Cowboy Rides Away' (112 bpm) by George Strait from 'Strait Out Of The Box' CD.

Steppin' off the Page

Script approved by

Lindi Shuffle

Bellamy Brothers

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Right Chasse, Back Rock.**		
1	Step right to right side.	Side	Right
&	Close left beside right.	Close	
2	Step right to right side.	Side	
3	Rock back on left.	Back	On the spot
4	Recover forward onto right.	Rock	
Section 2	**Left Chasse, Back Rock.**		
1	Step left to left side.	Side	Left
&	Close right beside left.	Close	
2	Step left to left side.	Side	
3	Rock back on right.	Back	On the spot
4	Recover forward onto left.	Rock	
Section 3	**Shuffles Forward.**		
1 &	Step right forward. Close left behind right.	Shuffle	Forward
2	Step right forward.	Step	
3 &	Step left forward. Close right behind left.	Shuffle	
4	Step left forward.	Step	
Section 4	**Forward Step, Pivot 1/2 Turn, Stomps x2.**		
1	Step right forward.	Step	Forward
2	Pivot 1/2 turn left (weight ends on left).	Pivot	Turning left
3	Stomp right in place.	Stomp	On the spot
4	Stomp left in place.	Stomp	

2 Wall Line Dance:- 16 Counts. Beginner.
Choreographed by:- Jane Smee (UK).
Music Suggestion:- 'I Need More Of You' (122 bpm) by Bellamy Brothers from '25 Year Collection' CD, or 'Rip Off The Knob' CDs; 'Restless' by Shelley Lynne; 'I Can't Wait For Payday' by Dave Sheriff from 'Dave Sheriff In Nashville' CD; 'Shooter' (164 bpm) by Rednex from 'Sex & Violins' CD; 'love U Too Much' by Brady Seals or any evenly phased East Coast Swing.
Originally choreographed to:- 'Billy Bill' by Twister Alley from 'Twister Alley' – now unavailable.

Steppin' off the Page

Script approved by

Save The Horse

John Dembiec

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Walk x2, Left Shuffle, Syncopated Jazzbox 1/4 Turn, Full Paddle Turn.**		
1 - 2	Step left forward. Step right forward.	Walk Walk	Forward
3 & 4	Step left forward. Close right beside left. Step left forward.	Shuffle Step	
5 & 6	Cross right over left. Step left back. Turn 1/4 right stepping right to right side.	Cross Back Turn	Turning right
7 &	Turn 1/2 right touching left to left side. Hitch left turning 1/4 right.	Turn Hitch	Turning right
8	Turn 1/4 right touching left to left side.	Turn	
Section 2	**Sailor, Sailor 1/4 Turn, 1/4 Turn Side Rock, Syncopated Vine.**		
1 & 2	Cross left behind right. Step right to right side. Step left in place.	Sailor Step	On the spot
3 & 4	Cross right behind left. Turn 1/4 right stepping left to left side. Step right forward.	Sailor Turn	Turning right
5 - 6	Turn 1/4 right rocking left to left side. Recover on right.	Turn Rock	
7 & 8	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
Section 3	**Turning Box Step, Coaster Step, Walks x2.**		
1 - 2	Step right to right side. Turn 1/4 left stepping left to left side.	Side Turn	Turning left
3 - 4	Turn 1/4 left stepping right to right side. Step left back.	Turn Back	
5 & 6	Step right back. Close left beside right. Step right forward.	Coaster Step	On the spot
7 - 8	Step left forward. Step right forward.	Walk Walk	Forward
Section 4	**Scuff Hitch Step, 1/4 Turn Swivel Hitch, Side Behind, 1/4 Turn Shuffle.**		
1 & 2	Scuff left forward. Hitch left. Step left forward.	Scuff Hitch Step	Forward
3 & 4	Turning 1/4 right swivel heels Left, Right, Left, hitching right beside left.	Swivel Swivel Hitch	Turning right
5 - 6	Step right to right side. Cross left behind right.	Side Behind	Right
7 & 8	Step right 1/4 turn right. Close left beside right. Step right forward.	Turn Shuffle	Turning right
Tag	**Danced At The End Of 2nd And 4th Walls, Repeat Section 4:** **Scuff Hitch Step, 1/4 Turn Swivel Hitch, Side Behind, 1/4 Turn Shuffle.**		
1 & 2	Scuff left forward. Hitch left. Step left forward.	Scuff Hitch Step	Forward
3 & 4	Turning 1/4 right swivel heels Left, Right, Left, hitching right beside left.	Swivel Swivel Hitch	Turning right
5 - 6	Step right to right side. Cross left behind right.	Side Behind	Right
7 & 8	Step right 1/4 turn right. Close left beside right. Step right forward.	Turn Shuffle	Turning right

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

Choreographed by:- John Dembiec (USA) June 2004.

Choreographed to:- 'Save A Horse (Ride A Cowboy) by Big & Rich (102 bpm) from 'Horse Of A Different Colour' CD or on single, 16 count intro.

Music suggestion:- 'Save A Horse (Ride A Cowboy) Remix (120 bpm) by Big & Rich, no tags required.

Steppin' off the Page

Script approved by

As The Crow Flies

Ian Dunn

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Hip Sways, Right Chasse, Left Cross Rock, 1/4 Turn Left Shuffle.**		
1 - 2	Step right to right side swaying hips right. Sway hips left taking weight on left.	Sway Sway	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 onto right.	Cross Rock	On the spot
7 & 8	Step left 1/4 turn left. Close right beside left. Step left forward.	Turn Shuffle	Turning left
Section 2	**Rock Step, Triple 3/4 Turn Right, Cross Side, Sailor Step.**		
1 - 2	Rock forward on right. Recover onto left.	Rock Step	On the spot
3 & 4	Triple 3/4 turn right stepping Right, Left, Right.	Triple Turn	Turning right
5 - 6	Cross left over right. Step right to right side.	Cross Side	Right
7 & 8	Cross left behind right. Step right to right side. Step left in place.	Sailor Step	On the spot
Section 3	**Behind, 1/4 Turn Left, Forward Shuffle, Sweeps x2, Back Shuffle.**		
1 - 2	Step right behind left. Step left 1/4 turn left.	Behind Turn	Turning left
3 & 4	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
5 - 6	Sweep left around stepping across right. Sweep right around stepping across left.	Sweep Sweep	
7 & 8	Step left back. Close right beside left. Step left back.	Back Shuffle	Back
Section 4	**1/2 Turn Right, Cross, Scissor Step, Sways x2, Behind, 1/4 Turn, Touch.**		
1 - 2	Turn 1/2 right stepping right forward. Cross left over right.	Turn Cross	Turning right
3 & 4	Step right to right side. Slide left to step beside right. Cross right over left.	Side Close Cross	On the spot
5 - 6	Step left to left side swaying hips left. Sway hips right.	Sway Sway	
7 & 8	Cross left behind right. Step right 1/4 turn right. Touch left beside right.	Behind Turn Touch	Turning right
Section 5	**Side, Behind, Heel, Ball, Cross, Side Rock, Behind, Side, Cross.**		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 & 4	Touch left heel diagonally forward left. Step left beside right. Cross right over left.	Heel Ball Cross	
5 - 6	Rock left to left side. Recover onto right.	Side Rock	On the spot
7 & 8	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
Section 6	**Side, Close, Cross Shuffle, 1/4 Turn, 1/4 Turn, Cross Shuffle.**		
1 - 2	Step right to right side. Close left beside right.	Side Close	Right
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 - 6	Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side.	Turn Turn	Turning right
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right

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

Choreographed by:- Ian R Dunn (UK) August 04.

Choreographed to:- 'As The Crow Flies' (92 bpm) by Billy Yates from 'If I Could Go Back' CD, 16 count intro.

Music Suggestion:- 'It Takes Two' (102 bpm) by Chris Cagle from 'Chris Cagle' or 'Most Awesome 9' CDs - 32 count inro;
'Everybody Hates Me' (106 bpm) by Tim McGraw from 'Live Like You Were Dying' CD - 16 count intro.

Steppin' off the Page

Script approved by Roy Thompson

Country Fair

Roy Thompson

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Step, Behind, Heel Jack & Cross, Heel Ball Cross x2.**		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
& 3	Step right diagonally back right. Touch left heel forward.	& Heel	On the spot
& 4	Step left to place. Cross right over left.	& Cross	Left
5 & 6	Touch left heel diagonally forward. Step left beside right. Cross right over left.	Heel Ball Cross	
7 & 8	Touch left heel diagonally forward. Step left beside right. Cross right over left.	Heel Ball Cross	
Section 2	**Left Rock, Sailor 1/4 Turn, Step 1/2 Pivot, Right Shuffle.**		
1 - 2	Rock left to left side. Recover onto right.	Left Rock	On The Spot
3 &	Cross left behind right. Turning 1/4 left step right to right side.	Behind Turn	Turning left
4	Step left forward.	Step	
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 & 8	Step right forward. Close left beside right. Step right forward.	Right Shuffle	Forward
Section 3	**Forward Rock, Behind Side Cross, Heel Digs, Behind 1/4 Turn, Step.**		
1 - 2	Rock left forward. Recover back onto right.	Forward Rock	On the spot
3 & 4	Cross left behind right. Step right to right side. Cross left over right.	Behind & Cross	Right
5 - 6	Touch right heel diagonally forward right twice.	Heel Heel	On the spot
7 & 8	Cross right behind left. Step left 1/4 turn left. Step right forward.	Behind Turn Step	Turning left
Section 4	**Left Lock Step, Forward Rock, 1/2 Turn Right, Step, Kick Ball Cross.**		
1 &	Step left diagonally forward left. Lock right behind left.	Left Lock	Forward
2	Step left diagonally forward left.	Step	
3 - 4	Rock right forward. Recover back onto left.	Forward Rock	On the spot
5 - 6	Turn 1/2 turn right stepping right forward. Step left forward.	Turn Step	Turning right
7 & 8	Kick right forward. Step right beside left. Cross left over right.	Kick Ball Cross	Right
Section 5	**Right Side Rock, Sailor 1/4 Turn, Chasse Left, Back Rock.**		
1 - 2	Rock right to right side. Recover onto left.	Right Rock	Right
3 &	Cross right behind left. Turning 1/4 right step left to left side.	Behind Turn	Turning right
4	Step right in place.	Step	
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock back on right. Recover forward onto left.	Back Rock	On the spot
Section 6	**1/4 Turn Left x 2, Right Shuffle, Step 1/2 Pivot, Left Shuffle.**		
1 - 2	Make 1/4 turn left stepping right back. Make 1/4 turn left stepping left to left side.	Turn Turn	Turning left
3 & 4	Step right forward. Close left beside right. Step right forward.	Right Shuffle	Forward
5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	Turning right
7 & 8	Step left forward. Close right beside left. Step left forward.	Left Shuffle	Forward

4 Wall Line Dance:- 48 Counts. Beginner/Intermediate.
Choreographed by:- Roy Thompson (UK) June 2004.
Choreographed to:- 'County Fair' by Lonestar (93 bpm) from 'Let's Be Us Again' CD, 32 count intro - start on vocals.
Music Suggestion:- 'Flashdance' by Irene Cara (122 bpm) from 'Flashdance' or 'Hits From The Movies' or various 80's compilations, start on vocals on the heavy beat (57 seconds).

Steppin' off the Page

Script approved by Annette

Monster Bash

Annette Wright

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Part A		
	Remember - You're A Monster On Your Way To A Monster Bash Party!		
Section 1	**Walks Forward, Leg Swing.**		
1 - 4	Step right forward. Hold. Step left forward. Hold.	Step Hold Step Hold	Forward
5 - 8	Step right forward. Hold. Swing left leg forward stiffly over 2 counts.	Step Hold Swing Leg	
Hands:-	Right hand lifted with bent elbow & wrist and stiff fingers. Left hand holds top and back of left leg to help it swing.		
Section 2	**Walks Forward, Leg Swing.**		
1 - 4	Step left forward. Hold. Step right forward. Hold.	Step Hold Step Hold	Forward
5 - 8	Step left forward. Hold. Swing right leg forward stiffly over 2 counts.	Step Hold Swing Leg	
Hands:-	As in Section 1, but with opposite hands.		
Section 3	**Stomps To Right x 4, Slow Drag.**		
1 - 3	With knees bent, stomp to right side 3 times, further to right each time.	Stomp 2, 3	On the spot
4	Stomp right to right side taking weight onto right.	4	Right
5 - 8	Drag left slowly towards right over 3 counts, taking weight on left on count 8.	Drag 2, 3, 4	On the spot
Hands:-	Hold left thigh with both hands on drag.		
Section 4	**Back, 1/4 Pivot x 4.**		
1 - 4	Step right back. Hold. Make 1/4 turn right taking weight onto left. Hold.	Back Hold Turn Hold	Turning right
5 - 8	Repeat Counts 1 - 4 above.		
	Part B		
	Now You're At The Party Having Monster Fun!		
Section 1	**High Hand, Low Hand, Hitch, Step, Together Bounce, Heel Splits.**		
1 - 2	Lift right hand to the sky. Put right hand down to hold right thigh.	Hand Up Down	On the spot
3 - 4	Hitch right leg as if hand is lifting it. Step right forward (let go with hand).	Hitch Step	Forward
5 - 6	Step left beside right. Bounce both heels.	Together Bounce	On the spot
7 - 8	Split heels apart. Bring heels together. (Or bounce twice more if preferred.)	Heels Together	
Hands:-	Bring fists into waist and flap elbows like chicken wings on counts 7 - 8.		
Sections 2 - 4	**Repeats of Part B, Section 1.**		
9 - 32	Repeat 1st section of Part B three more times.		

Sequence:- A-B, A-B, A, A-B, A-B, A-B, A.
2 Wall Line Dance:- 64 Counts. Beginner/Intermediate.
Choreographed by:- Annette Wright (UK) 2001.
Choreographed to:- 'Monster Mash' (136 bpm) by Bobby (Boris) Pickett & The Crypt Kickers from 'Diamonds - The 60s explosion' and many other compilation CDs, 16 count intro.
Note:- This is a fun Hallowe'en party dance - Part A 32 counts (verse), Part B 32 counts (chorus). All hand movements are optional but it is more fun with them. Just listen to the music and have fun!

Steppin' off the Page

Script approved by Vivienne S.

Wishes

Vivienne Scott

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Side, Together, Forward Shuffle, Side Together, Back Shuffle.**		
1 - 2	Step right to right side. Close left beside right.	Side Together	Right
3 & 4	Step right forward. Close left beside right. Step right forward.	Forward Shuffle	Forward
5 - 6	Step left to left side. Close right beside left.	Side Together	Left
7 & 8	Step left back. Close right beside left. Step left back.	Back Shuffle	Back
Section 2	**Side, Together, Back Shuffle, Side, Together, Forward Shuffle.**		
1 - 2	Step right to right side. Close left beside right.	Side Together	Right
3 & 4	Step right back. Close left beside right. Step right back.	Back Shuffle	Back
5 - 6	Step left to left side. Close right beside left.	Side Together	Left
7 & 8	Step left forward. Close right beside left. Step left forward.	Forward Shuffle	Forward
Section 3	**Sways, Side Together, Side Rock, Cross Shuffle.**		
1 - 2	Step right small step to right side swaying right. Sway left.	Sway Sway	On the spot
3 - 4	Step right large step to right side. Step left beside right.	Side Together	Right
5 - 6	Rock right to right side. Recover on left.	Side Rock	On the spot
7 & 8	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
Section 4	**Step 1/4 Turns, Cross Shuffle, Sways, Side, Together.**		
1 - 2	Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side.	Turn Turn	Turning right
3 & 4	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
5 - 6	Step right small step to right side swaying hips right. Sway hips left.	Sway Sway	On the spot
7 - 8	Step right large step to right side. Step left beside right.	Side Together	Right
Section 5	**Side Rock, Cross Shuffle, Step 1/4 Turns, Cross Shuffle.**		
1 - 2	Rock right to right side. Recover on left.	Side Rock	On the spot
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 - 6	Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side.	Turn Turn	Turning right
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 6	**Side Rock, Behind Side Cross, Side Rock, Behind Turn Step.**		
1 - 2	Rock right to right side. Recover on left.	Side Rock	On the spot
3 & 4	Step right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
5 - 6	Rock left to left side. Recover on right.	Side Rock	On the spot
7 & 8	Step left behind right. Turn 1/4 right stepping right forward. Step left forward.	Behind Turn Step	Turning right
Section 7	**Lunge, Back, 1/2 Turn, Lunge, Back, 1/2 Turn, Lunge, Step.**		
1 - 2	Lunge right forward. Recover on left.	Lunge Recover	On the spot
3 - 4	Turn 1/2 right stepping right forward. Lunge left forward.	Turn Lunge	Turning right
5 - 6	Recover on right. Turn 1/2 left stepping left forward.	Recover Turn	Turning left
7 - 8	Lunge right forward. Recover on left.	Lunge Recover	On the spot
Option:-	Replace lunges above with rock steps.		
Section 8	**Full Turn Right Travelling Back, Back Shuffle, Coaster Step, Walks x2.**		
1 - 2	Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back.	Turn Turn	Turning right
Option:-	Replace counts 1 - 2 above with Walk back right, left.		
3 & 4	Step back right. Close left beside right. Step back right.	Back Shuffle	Back
5 & 6	Step back left. Close right beside left. Step left forward.	Coaster Step	On the spot
7 - 8	Step right forward. Step left forward.	Walk Walk	Forward
Option:-	Replace counts 7 - 8 with full turn left travelling forward stepping right, left.		
Finish:-	**To Finish Facing Front (when using longer version of 'Free').** Continue dancing as music fades, you will be on Section 2: On count 5, Step left to left side turning 1/4 right (to face front) raising hands up as the last notes of the song conclude.		

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

Choreographed by:- Vivienne Scott (Canada) October 2003.

Choreographed to:- '(I Wish I Knew How It Would Feel To Be) Free' (98 bpm) by The Lighthouse Family from 'Greatest Hits' CD, or shorter version on single CD entitled '(I Wish I Knew How It Would Feel To Be) Free/One' (single version) – start on vocals.

Music Suggestion:- 'She Never Makes Me Cry' (110 bpm) by Vince Gill from 'Next Big Thing' CD, 32 count intro, start just before vocals.

Steppin' off the Page

Script approved by Maggie Gallagher

Until The End

Maggie Gallagher

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Kick Ball Change, Walks, Rock & Touch, Side Step, 1/2 Turn Left.**		
8 & 1	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
2 - 3	Step right forward. Step left forward.	Walk Walk	Forward
4 & 5	Rock right to right side. Recover onto left. Touch right beside left.	Rock & Touch	On the spot
6 - 7	Step right to right side. Turn 1/2 left stepping left forward.	Side Turn	Turning left
Section 2	**Forward Shuffle, Skates, Left Chasse, Back Rock.**		
8 & 1	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
2 - 3	Skate left forward. Skate right forward.	Skate Skate	
4 & 5	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
6 - 7	Rock back on right. Recover forward onto left.	Back Rock	On the spot
Section 3	**Right Chasse 1/4 Turn, Full Turn Forward, Rock & Cross, Sways.**		
8 & 1	Step right to right side. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
2 - 3	Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward.	Turn Turn	
4 & 5	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	On the spot
6 - 7	Step right to right side swaying hips right. Recover onto left swaying hips left.	Sway Sway	
Section 4	**Back Lock Drag, Back Steps, Coaster Step, Walks Forward.**		
8 & 1	Step right back. Lock left across right. Step right back dragging left towards right.	Back Lock Drag	Back
2 - 3	Step left back. Step right back.	Back Back	
4 & 5	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
6 - 7	Step right forward. Step left forward. (Crossing slightly to add style).	Walk Walk	Forward
Tag	**Danced Once At The End Of 8th Wall (Facing Front), then start again. Right Kick Ball Change, Hip Bumps.**		
8 & 1	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot
2 - 3	Bump right hip diagonally forward right. Bump left hip diagonally back left.	Bump Bump	

4 Wall Line Dance:- 32 Counts. Intermediate.

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

Choreographed to:- 'Stuck On You' (122 bpm) by 3T, from 'HitZone 27' compilation CD, start immediately before main vocals (16 seconds). This song is an upbeat cover of the Lionel Richie song. That version is not suitable for this dance.

Choreographer's Note:- This dance is an offbeat cha cha. Count in 5, 6, 7. Then start dance with kick ball change on 8 & 1.

Steppin' off the Page

Script approved by Gerard Murphy

The Way

Gerard Murphy

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Side, Rock, Step, Side, Behind, Step, Cross, Side Rock, Step, Step 1/2 Pivot.**		
1 - 2 &	Step right long step to right side. Rock left behind right. Recover onto right.	Right, Back Rock	Right
3 - 4 &	Step left long step to left side. Rock right behind left. Step left beside right.	Left, Back Rock	Left
5 - 6 &	Cross right over left. Rock left to left side. Recover onto right.	Cross, Side Rock	
7 - 8 &	Step left forward. Step right forward. Pivot 1/2 turn left.	Step, Step Pivot	Turning left
Section 2	**Walks x3, Rock Step, Back, Cross, Back, Sweep 1/4 Turn Right, Back Rock.**		
1 - 2	Step right long step forward across left. Step left long step forward across right.	Forward 2,	Forward
3 - 4 &	Step right long step forward across left. Rock left forward. Recover onto right.	3, Rock &	
5 - 6 &	Step left back. Cross right over left. Step left back.	Back Cross &	Back
7	Sweep right around making 1/4 turn right.	Sweep	Turning right
8 &	Rock step right behind left. Recover onto left in place.	Back Rock	On the spot
Section 3	**Side, Cross Rock 1/4, Step 1/4 Pivot, Cross Side Rock, Cross 1/4 Turn x2.**		
1 - 2 &	Step right long step to right side. Cross rock left over right. Recover on right.	Side Cross &	Right
3 - 4 &	Turn 1/4 left stepping left long step forward. Step right forward. Pivot 1/4 left.	Turn Step Pivot	Turning left
5 - 6 &	Cross right over left. Rock left to left side. Recover onto right.	Cross Side &	Left
7 - 8	Cross left over right. Turn 1/4 left stepping right back.	Cross Turn	Turning left
&	Turn 1/4 left stepping left to left side.	Turn	
Section 4	**Cross, Sway, 1/4 Turn, Forward Lock Step, Rock Step 1/4 Turn, Cross.**		
1	Cross right over left.	Cross	Left
2 - 3	Step left to left side swaying left. Recover onto right turning 1/4 right.	Sway Turn	Turning right
4 & 5	Step left forward. Lock right behind left. Step left forward.	Left Lock Step	Forward
6 & 7	Rock right forward. Recover onto left. Turn 1/4 right stepping right to right side.	Rock & Turn	Turning right
8	Cross left over right.	Cross	Right
Tag:	**Danced at end of 2nd wall and end of 5th wall: Side, Cross.**		
1 - 2	Step right to right side. Cross left over right.	Side Cross	Right

4 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Gerard Murphy (Canada) April 2004.

Choreographed to:- 'The Way' (80 bpm) by Clay Aiken from 'Measure Of A Man' CD, 16 count intro, even though lyrics start immediately.

Music Suggestion:- Any night club 2 step of a similar tempo.

Steppin' off the Page

Script approved by Lana Wilson

Where We've Been

Lana Harvey Wilson

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Side Back Rock x2, Side, Behind, 1/4 Turn, Step 1/4 Pivot, Cross, Side.**		
1 - 2 &	Step right to right side. Rock back on left. Recover forward onto right.	Side Back Rock	Right
3 - 4 &	Step left to left side. Rock back on right. Recover forward onto left.	Side Back Rock	Left
5 - 6 &	Step right to right side. Cross left behind right. Step right 1/4 turn right.	Side Behind Turn	Turning right
7 &	Step left forward. Pivot 1/4 turn right.	Step Turn	
8 &	Cross left over right. Step right to right side.	Cross Side	Right
Section 2	**Cross Rock Side x2, Cross Back 1/4 Turn, Forward Lock Step, Sweep.**		
1 - 2 &	Cross rock left over right. Recover onto right. Step left to left side.	Cross Rock &	On the spot
3 - 4 &	Cross rock right over left. Recover onto left. Step right to right side	Cross Rock &	
5 - 6 &	Cross step left over right. Step right back. Step left 1/4 turn left.	Cross Back Turn	Turning left
7 & 8	Step right forward. Lock left behind right. Step right forward.	Step Lock Step	Forward
&	Sweep left out and around in front of right (no weight).	Sweep	On the spot
Section 3	**Cross, Back, Back x2, Back Rock 1/2 Turn, Sways Back & Forward.**		
1 & 2	Cross left over right. Step right back. Step left back.	Cross Back Back	Back
3 & 4	Cross right over left. Step left back. Step right back.	Cross Back Back	
5 & 6	Rock back on left. Recover onto right. Turn 1/2 right stepping left back.	Back Rock Turn	Turning right
7 - 8	Step right back swaying back on right. Sway forward on left.	Sway Sway	On the spot
Section 4	**Rock & Back, Back Rock Step, Step 1/2 Pivot Step, Full Turn Moving Forward.**		
1 & 2	Rock forward on right. Recover onto left. Step right back.	Rock & Back	Back
3 & 4	Rock back on left. Recover onto right. Step left forward.	Back Rock Step	Forward
5 & 6	Step right forward. Pivot 1/2 turn left. Step right forward.	Step Pivot Step	Turning left
7 & 8	Triple Full Turn left travelling forward stepping Left, Right, Left.	Triple Turn	
Sways	**Danced Once At End Of 1st, 2nd and 4th Walls; Danced twice at end of 6th Wall:**		
1 - 2	Step right to right side swaying right. Sway left.	Sway Sway	On the spot
Finish:-	**During 8th Wall, dance to Section 2, Count 4 &, then add:**		
1 - 4	Cross left over right. Slowly turn 3/4 right to finish facing front.		

4 Wall Line Dance:- 32 Counts. Intermediate.
Choreographed by:- Lana Harvey Wilson (USA) March 2004.
Choreographed to:- 'Remember When' (63 bpm) by Alan Jackson from 'Greatest Hits II' CD, 18 count intro, start on the vocal 'When'.
Music Suggestion:- 'Cold Day In July' (63 bpm) by Joy White from 'Steppin' Country 4' CD, 16 count intro.
For this track – add the sways after every wall. Ending is on count 7 of Section 3: Rock back and hold.
Choreographer's Note:- During 7th wall, the music pauses. Just dance through it.

Steppin' off the Page

Script approved by Patricia E Stott

Side By Side

Pat Stott

INTERMEDIATE

Steps	Actual Footwork	Calling Suggestion	Direction
Section 1	**Right Chasse, Back Rock, Left Chasse, Back Rock.**		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Rock back on left. Recover onto right.	Back Rock	On the spot
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock back on right. Recover onto left.	Back Rock	On the spot
Section 2	**Shuffle 1/2 Turn Travelling Forward, Back Rock, Side Behind, 1/4 Turn, Scuff.**		
1 &	Step right forward. Turn 1/4 left closing left beside right.	Shuffle	Turning left
2	Turn 1/4 left stepping right back.	Turn	
3 - 4	Rock back on left. Recover onto right.	Back Rock	On the spot
5 - 6	Step left to left side. Cross right behind left.	Side Behind	Left
7 - 8	Turn 1/4 left stepping left forward. Scuff right forward.	Turn Scuff	Turning left
Section 3	**Forward Shuffle, Step 1/2 Pivot, Forward Shuffle, 3/4 Turn Left.**		
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 Pivot	Turning right
5 & 6	Step left forward. Close right beside left. Step left forward.	Shuffle Step	Forward
7 - 8	Turn 1/4 left stepping right to right side. Turn 1/2 left stepping left to left side.	Turn Turn	Turning left
Section 4	**Cross Shuffle, Side Rock, Behind, Side, Cross, Point.**		
1 & 2	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
3 - 4	Rock left to left side. Recover onto right.	Side Rock	On the spot
5 - 6	Cross left behind right. Step right to right side.	Behind Side	Right
7 - 8	Cross left over right. Point right to right side.	Cross Point	
Section 5	**Cross, Point Side, Across, Side, Cross, Point Side, Across, Hold.**		
1 - 2	Cross right over left. Point left to left side.	Cross Point	Left
3 - 4	Point left forward across right. Point left to left side.	Front Side	On the spot
5 - 6	Cross left over right. Point right to right side.	Cross Point	Right
7 - 8	Point right forward across left. Hold.	Front Hold	On the spot
Section 6	**Right Chasse, Back Rock, Left Chasse, Back Rock.**		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 - 4	Rock back on left. Recover forward onto right.	Back Rock	On the spot
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
7 - 8	Rock back on right. Recover forward onto left.	Back Rock	On the spot
Section 7	**Figure 8 Vine.**		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 - 4	Step right 1/4 turn right. Step left forward.	Turn Step	Turning right
5 - 6	Pivot 1/2 turn right. Turn 1/4 right stepping left to left side.	Turn Turn	
7 - 8	Cross right behind left. Turn 1/4 left stepping left forward.	Behind Turn	Turning left
Section 8	**Forward Shuffle, Step 1/2 Pivot, Forward Shuffle, Full Turn Forward.**		
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 Pivot	Turning right
5 & 6	Step left forward. Close right beside left. Step left forward.	Shuffle Step	Forward
7 - 8	Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	Turning left
Option:-	Replace counts 7 - 8 with Walk forward Right, Left.		
Tag:-	**Danced At End Of 1st Wall and 3rd Wall:** **Hip Bumps.**		
1 - 2	Step right diagonally forward right bumping hips right. Bump hips left.	Bump Bump	On the spot
3 - 4	Bump hips right. Bumps left taking weight on left.	Bump Bump	
To Finish:-	**During 6th Wall, Section 6 - Replace counts 5 - 8 with:** **Vine Left With 1/4 Turn Left, Scuff.**		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left 1/4 turn left. Scuff right forward.	Turn Scuff	Turning left

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Patricia E Stott (UK) April 2004.

Choreographed to:- 'We Work It Out' (135 bpm) by Joni Harms from 'Let's Put The Western Back In The Country' CD, 8 count intro - start on vocals.

Steppin' off the Page

Caught In The Act

Script approved by Ann Wood

Ann Wood

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Right Kick Ball Cross x2, Side Rock, Sailor Step.**		
1 & 2	Kick right diagonally forward right. Step right in place. Cross left over right.	Kick Ball Cross	Right
3 & 4	Repeat counts 1 & 2 above.	Kick Ball Cross	
5 - 6	Rock right to right side. Recover onto left.	Side Rock	On the spot
7 & 8	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	
Section 2	**Left Kick Ball Cross x2, Side Rock, Sailor 1/4 Turn Left.**		
1 & 2	Kick left diagonally forward left. Step left in place. Cross right over left.	Kick Ball Cross	Left
3 & 4	Repeat counts 1 & 2 above.	Kick Ball Cross	
5 - 6	Rock left to left side. Recover onto right.	Side Rock	On the spot
7 & 8	Cross left behind right. Turn 1/4 left stepping right in place. Step left forward.	Sailor Turn	Turning left
Section 3	**Rock Step, Coaster Step, Rock Step, Triple 1/2 Turn Left On The Spot.**		
1 - 2	Rock right forward. Recover onto left.	Rock Step	On the spot
3 & 4	Step right back. Close left beside right. Step right forward.	Coaster Step	
5 - 6	Rock left forward. Recover onto right.	Rock Step	
7 & 8	Triple 1/2 turn left on the spot stepping Left, Right, Left.	Triple Turn	Turning left
Section 4	**Syncopated Rock Steps, Back Shuffle, Back Rock.**		
1 - 2	Rock right forward. Recover onto left.	Rock Step	On the spot
& 3 - 4	Step right beside left. Rock left forward. Recover onto right.	& Rock Step	
5 & 6	Step left back. Close right beside left. Step left back.	Back Shuffle	Back
7 - 8	Rock right back. Recover forward onto left.	Back Rock	On the spot
Section 5	**Right & Left Touch Holds, Heel Switches, Step 1/4 Turn Left.**		
1 - 2	Touch right to right side. Hold.	Touch Hold	On the spot
& 3 - 4	Step right in place. Touch left to left side. Hold.	& Touch Hold	
& 5	Step left in place. Touch right heel forward.	& Heel	
& 6	Step right in place. Touch left heel forward.	& Heel	
& 7 - 8	Step left in place. Step right forward. Pivot 1/4 Turn Left.	& Step Turn	Turning left
Section 6	**Cross Shuffle, 2x 1/4 Hinge Turns Right, Cross Rock, Left Chasse.**		
1 & 2	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
3 - 4	Turn 1/4 right stepping left back. Turn 1/4 right stepping right beside left.	Turn Turn	Turning right
5 - 6	Cross rock left over right. Recover onto right.	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
Section 7	**Cross Touch, Slow Heel Jacks.**		
1 - 2 &	Cross right over left. Touch left beside right. Step left slightly back.	Cross Touch &	On the spot
3 - 4	Touch right heel diagonally forward right. Hold.	Heel Hold	
& 5 - 6	Step right in place. Cross left over right. Hold.	& Cross Hold	
& 7 - 8	Step right slightly back. Touch left heel diagonally forward left. Hold.	& Heel Hold	
Section 8	**& Cross, 1/4 Turn, Coaster Step, Walk Forward x2, Forward Shuffle.**		
& 1 - 2	Step left in place. Cross right over left. Turn 1/4 right stepping left back.	& Cross Turn	Turning right
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
5 - 6	Step left forward. Step right forward.	Walk Walk	Forward
Option:-	Replace counts 5 - 6 with full turn left travelling forward stepping left, right.		
7 & 8	Step left forward. Close right beside left. Step left forward.	Shuffle Step	

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Ann Wood (UK) February 2004.

Choreographed to:- 'Who's Been Sleeping In My Bed' (109 bpm) by Glenn Frey from 'Solo Collection' CD, start on vocals.

Music Suggestion:- 'It Don't Get Better Than This' (125 bpm) by Rodney Crowell from 'Steppin' Country 4' CD, 32 count into – start on the word 'temptress'.

Steppin' off the Page

Script approved by Peter Metelnick

2 Hearts

Peter Metelnick

INTERMEDIATE

Steps	Actual Footwork	Calling Suggestion	Direction
Section 1	**Left Vine, Side Rock, 1/4 Turn Right, Hold.**		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left to left side. Cross right over left.	Side Cross	
5 - 6	Rock left to left side. Recover on right turning 1/4 right.	Rock Turn	Turning right
7 - 8	Step left forward. Hold.	Step Hold	
Section 2	**1/2 Turn Back Strut, 1/2 Turn Forward Strut, Step 1/2 Pivot, Step, Hold.**		
1 - 2	Turning 1/2 left touch right toe back. Drop right heel taking weight.	Turn Strut	Turning left
3 - 4	Turning 1/2 left touch left toe forward. Drop left heel taking weight.	Turn Strut	
Option:-	Replace counts 1-4 with 2 forward struts, right then left.		
5 - 8	Step right forward. Pivot 1/2 turn left. Step right slightly forward. Hold.	Step Pivot Step Hold	Turning left
Section 3	**Left Scissor Step, Hold, Right Box Back, Hold.**		
1 - 4	Step left to left side. Close right beside left. Cross left over right. Hold.	Side Close Cross Hold	On the spot
5 - 8	Step right to right side. Close left beside right. Step right back. Hold.	Side Close Back Hold	Back
Section 4	**Left Box Forward, Hold, Step 1/2 Pivot Left, Step, Hold.**		
1 - 4	Step left to left side. Close right beside left. Step left forward. Hold.	Side Close Step Hold	Forward
5 - 8	Step right forward. Pivot 1/2 turn left. Step right forward. Hold.	Step Pivot Step Hold	Turning left
Section 5	**Forward & Back Step Touches, Back Rock, Step, Scuff.**		
1 - 2	Step left diagonally forward left. Touch right beside left.	Step Touch	Forward
3 - 4	Step right back. Touch left together.	Back Touch	Back
5 - 8	Rock left back. Recover onto right. Step left forward. Scuff right forward.	Back Rock Step Scuff	On the spot
Section 6	**1/4 Turn Left, Side Touches, Back Rock, Step Scuff.**		
1 - 2	Turn 1/4 left stepping right to right side. Touch left together.	Turn Touch	Turning left
3 - 4	Step left to left side. Touch right together.	Side Touch	Left
5 - 8	Rock right back. Recover onto left. Step right forward. Scuff left forward.	Back Rock Step Scuff	On the spot
Section 7	**Forward Lock Step, Hold, Step 1/2 Pivot Left, Step, Hold.**		
1 - 4	Step left forward. Lock right behind left. Step left forward. Hold.	Step Lock Step Hold	Forward
5 - 8	Step right forward. Pivot 1/2 turn left. Step right forward. Hold.	Step Pivot Step Hold	Turning left
Section 8	**Forward Lock Step, Hold, Step 1/2 Pivot Left, 1/4 Turn, Hitch.**		
1 - 4	Step left forward. Lock right behind left. Step left forward. Hold.	Step Lock Step Hold	Forward
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 - 8	Turn 1/4 left stepping right to right side. Hitch left knee.	Turn Hitch	
Tag:-	**Danced once at the end of the 4th Wall:**		
	Rumba Box		
1 - 4	Step left to left side. Close right beside left. Step left forward. Hold.	Side Close Step Hold	Forward
5 - 8	Step right to right side. Close left beside right. Step right back. Hold.	Side Close Back Hold	Back

4 Wall Line Dance:- 64 Counts. Intermediate.

Choreographed by:- Peter Metelnick (July 2004).

Choreographed to:- 'Two Hearts' (160 bpm) by Phil Collins from 'Hits' CD, 64 count intro - start on vocals.

Steppin' off the Page

Script approved by Craig Bennett

Viva La Fiesta

Craig Bennett

INTERMEDIATE/ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Right Side Behind, Side Rock, Behind Side, Forward Shuffle.**		
1 - 2	Step right to right side. Cross step left behind right.	Side Behind	Right
3 - 4	Rock right to right side. Recover on left.	Side Rock	On the spot
5 - 6	Cross step right behind left. Step left to left side.	Behind Side	Left
7 & 8	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward
Section 2	**Touch 1/4 Turn, Kick, Cross Back Side, Hip Bumps,**		
1 - 2	Making 1/4 turn right touch left beside right. Kick left to left side.	Touch Kick	Turning right
3 & 4	Cross left over right. Step right back. Step left to left side.	Cross Back Side	On the spot
5 - 6	Step right forward bumping right hip forward twice.	Bump Bump	Forward
7 - 8	Make 1/2 turn left bumping left hip forward. Bump right hip back.	Turn Bump	Turning left
Section 3	**Walk Forward x2, 1/4 Turn Rock Cross, Side, Behind, & Cross Touch.**		
1 - 2	Step left forward. Step right forward.	Walk Walk	Forward
3 & 4	Turn 1/4 right rocking left to left side. Recover on right. Cross left over right.	Turn Rock Cross	Turning right
5 - 6	Step right to right side. Cross left behind right.	Side Behind	Right
& 7 - 8	Step right to right side. Cross left over right. Touch right to right side.	& Cross Touch	
Section 4	**Rock Step, Sweep Behind Side Cross, Hip Bumps, Left Chasse.**		
1 - 2	Rock right forward. Recover on left.	Rock Step	On the spot
3 & 4	Sweep right around to step behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
5 - 6	Step left to left side bumping hips left. Bump hips right.	Bump Bump	On the spot
7 & 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
Section 5	**Touch, Unwind, Forward Shuffle, Rock Step Kick, Coaster Step.**		
1 - 2	Touch right back. Unwind 1/2 turn right (weight ends on right).	Touch Unwind	Turning right
3 & 4	Step left forward. Close right beside left. Step left forward.	Shuffle Step	Forward
5 - 6	Rock right forward. Recover on left kicking right forward.	Rock Kick	On the spot
7 & 8	Step right back. Close left beside right. Step right forward.	Coaster Step	
Section 6	**Rock Step, 1/4 Turn Into Left Chasse, Hold, Ball Step, Walks x2.**		
1 - 2	Rock left forward. Recover on right.	Rock Step	On the spot
3 & 4	Turn 1/4 left stepping left to left side. Close right beside left. Step left to left side.	Turn Close Side	Turning left
5 & 6	Hold. Step right in place. Step left forward.	Hold Ball Step	Forward
7 - 8	Step right forward. Step left forward.	Walk Walk	
Section 7	**Rock Step, 1/2 Turn Right, Rock Step, 1/4 Turn Left, Step 1/2 Pivot Left.**		
1 - 3	Rock right forward. Recover on left. Turn 1/2 right stepping right forward.	Rock Step Turn	Turning right
4 - 6	Rock left forward. Recover on right. Turn 1/4 left stepping left forward.	Rock Step Turn	Turning left
7 - 8	Step right forward. Pivot 1/2 turn left.	Step Pivot	
Section 8	**Touch & Heel, Swivel 1/2 Turn Right, Step 1/2 Pivot Left x2.**		
1 & 2	Touch right beside left. Step right slightly back. Touch left heel forward.	Touch & Heel	On the spot
3 & 4	Make 1/2 turn right swivelling heels Left, Right, Left (weight ends on left).	Twist & Turn	Turning right
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
7 - 8	Step right forward. Pivot 1/2 turn left.	Step Pivot	

LINEDANCER MUSIC

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

2 Wall Line Dance:- 64 Counts. Intermediate/Advanced.

Choreographed by:- Craig Bennett (UK) April 2004.

Choreographed to:- 'Viva La Fiesta' (124 bpm) by Elvissa (not easily available), 32 count intro.

Music Suggestion:- 'Viva La Fiesta' (124 bpm) by Glenn Rogers on 'Hit The Floor 4' CD, 32 count intro.

A bridge *too far*

How important are the tags? Why do restarts cause problems? *Tim Ruzgar* asks instructors to consider the importance of these details.

"It's easy, the music tells you what to do". How many times have you heard an instructor tell you that from the stage? Does the music really tell you what to do? For every dancer who understands phrasing I'll bet that are hundreds who don't.

Take Kate Sala's Shakatak, for instance, the winner of Intermediate and Dance of the Year at this year's Crystal Boot Awards. This dance has been on the scene for around two years, yet everywhere I go, whether DJing or not, there are still more dancers starting it in the wrong place, and not getting the restarts than those who know it. You may say they should be counted in but, after two years, you would think that dancers would know it and would you expect the DJ to shout out "tag" or " restart" whilst playing every dance, assuming of course they knew all the dances.

Pete Harkness's On The Water is another prime example. It's an easyish dance with an easy tag. Well how many times do people still forget the tag? Gary Lafferty's Timezone has a one-count tag, a simple clap, but how many people miss it? These are just a few examples, there are many more.

When La Tenga was first released so many people complained that it didn't phrase to the music and they were not going to do the dance. However, it became an international hit in spite of the lack of phrasing. I believe the reason was that more people in Line dancing don't understand phrasing. They are simply repeating a pattern of steps they have learned – just like when Line dancing first started and no one cared about phrasing.

Why are so many tags so similar? Is there a book on tags to standardise them? Sway, sway, or rock to the right recover, rock to the left recover, or how about step forward left, pivot half turn, repeat with the right?

What if the tag or bridge were the coolest part of the dance? Just imagine everyone loving a dance because they knew the tag because the steps were something really different, now there's a thought.

How about instructors spending time teaching dancers how to phrase music at their classes, maybe spending a little time on it for a few weeks. Perhaps this is just as an important side to Line dancing these days as learning the dance, or are we making things more complicated than necessary?

Trust me, we need to do something about these issues, as I believe they are as much a reason as any for people leaving our beloved pastime.

TIM'S TASTY TIPS

Scripts available at
www.linedancermagazine.com

HOT NEW DANCES

Open Season is a delightful new country dance by Maggie Gallagher to Tim McGraw's *Open Season of the Heart.* The dance is 32 counts, four walls, and intermediate.

You Ain't Down Home is a nice dance to Julie Roberts's song of the same name. It's by Kelli Haugen and is 32 counts, four walls, and intermediate.

Wishing On A Star is a cool new dance from Chris Hodgson. Its 32 counts, four walls, intermediate and is to Paul Weller's Wishing on a star.

Wot U Got Babe is a smooth dance by Little Mo and Dave "The Rave". It is 32 counts, two walls, intermediate, and is to Shazney Lewis's *Never Felt Like This Before* or Shelby Lynn's I'm not the one.

Show Her You Care is by Alan Heywood to the Bellamy Brothers' *Like She's Not Yours.* This dance is 64 counts, four walls, and intermediate.

As The Crow Flies is another nice dance, this time from Ian R Dunn and it is an easy/intermediate 48count, two-wall dance.

Awful Beautiful Life is a great country dance to Daryl Worley's new song of the same name and Alan Birchall has written an intermediate two-wall, 64-count dance to it.

Big Time is a brilliant new dance from Martin Ritchie to Big & Rich's *Big Time.* The dance is 32 counts, four walls and easy/intermediate.

All Day Long is Gary Lafferty's latest to Lonestar's cool song *Mr Mom*. This dance is 64 counts, two walls and intermediate.

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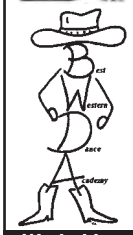

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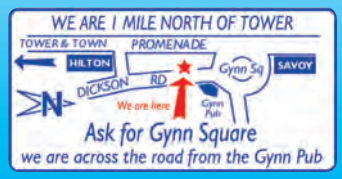

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Leicester
B & J Western Sounds
Bryan Wright
0116 2767429
Ref:2298

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

LINCOLNSHIRE

Boston
Boots and Spurs
Glennys
01205 367703

Lincoln
Lincoln Lone Stars
David Spencer
01522 790701

Lincoln
Country Classics DC
Dave & Sue
01522 682062

Lincoln, Skellingthorpe
Texan Line Dance
Sundance Kim
01522 876860

Lincoln, Sleaford
Strutting Stuff
Trevor & Ang
01522 810618

Reepham & Cherry Willingham, Nettleham, Sudbrooke
Cherry Reepers/Sioux
Susan Gaisford
01522 750441
Ref:1236

Scartho, Grimsby
Hillbilly Rockers Linedancing
N. Bartlett
01472 316089

Skegness
Kool Coasters
Theresa
07759 362590

Skegness
Richmond County Liners
Raye Bray
01754 820267

LONDON

East Ham, Forest Gate, Beckton
PB's Wild Horse Linedance Club
Pat & Barbara
0208 4714374
Ref:4131

Finchley, Totteridge, Woodside Park
Texan Dudes
Lavinia & Mick
020 8440 7340
Ref:1387

Islington
Packington Linedance Club
Pam Pike
07957 607394

Leyton, Enfield
Phoenix WLDC
Lynda
01279 653797
Ref:1442

Mill Hill NW7
Dancinline
Laurel Ingram
020 8958 4123

Oakwood, Southgate, Enfield
Hitch And Hook
Janice Hoy
077 6222 5951

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

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

LONDON (SOUTH EAST)

Bermondsey, Rotherhithe, Tower Bridge
Toe Tappers & Stompers Club
Angie Tolley
07958 301267
Ref:1087

Brockley, Nunhead, Dulwich Village
Boots 'N' Blisters
Emma & Robbie
020 7732 7008

Charlton, Bellingham, Downham, Catford, New Cross
Greenwich In Line On Line
Debbie
0208 858 2814

Eltham, Mottingham SE9
Wichita Line Dancing
Nita
0208 289 9009

MERSEYSIDE

Birkenhead, Moreton, Upton
Ali-Cats
Alison & Ian Kohler
0151 652 3328
Ref:3233

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

Formby
Wild Bills WDC
Chris Hodgson
01704 879516
Ref:1887

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

Ince Blundell, Formby, Bootle, Thatto Heath
Texas Rose Line Dance
Pam Lea
0151 929 3742

Maghull
Cactus Jim's Linedance
Cactus Jim
07811 755860

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

West Kirby, Upton
Rhythm In Line
Jackie
0151 6783275
Ref:2542

MIDDLESEX

Eastcote, Harrow, Pinner, Ruislip, Stanmore
1st Steps Linedance
Stephanie
07958 643307

Edgware, Northwood
Dancinline
Laurel
0208 958 4123

Enfield, Leyton
Phoenix LDC
Lynda
01279 653797
Ref:2654

Greenford, Ealing, Acton, Harrow, Sudbury, Northolt, Hayes,
Karosel Country
Kim Swan
01372 844141

Hampton
Hooked-On-Country
Rowland Hill
0208 572 5965

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

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

Kenton
A B Coasters
Val Myers
07958 962007

Northwood Hills
Wave Liners
Viv Bishop
07956 675574

NORFOLK

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

Cromer
Cromer Renegades
Jackie
01263 514599

Ditchingham
Tracing Steps
Tracey Hood
01986 895365

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

Great Yarmouth, Burgh Castle
Crazy Legs
Paul
01493 669155
Ref:1591

Hemsby
JT's Country Kickers
Jane Thorpe
07748 331815

Kings Lynn, Hunstanton, Fakenham, Swaffam, Snettisham
Pam 'N' Dave's Line Dancing
Dave
01328 863697

NORTHAMPTONSHIRE

Boughton, Duston
Dance The Line
Julie Harris
01604 712188

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

Daventry
Stomping Boots LDC
Pauline Tong
01327 703315

Northampton
Quickdraw
Gill Thomson
01604 624358

Northampton
Stompsome Country
Jacqueline & Martin
01604 583125
Ref:1043

Rushden, Finedon
X-treme Linedancing
Ryan Wareing
07766022168
Ref:5654

Wellingborough
Renegades Outlaws & Sheriffs
Ros Porter
01933 652197

NORTHUMBERLAND

Berwick Upon Tweed, Eymouth
Kentucky Kickers
Barbara McEnaney
07956 963910

Blyth
Isabella Stompers
Karen Bushell
01670 543773

NOTTINGHAMSHIRE

Mansfield, Nottingham
Dusty Boots WD
Lauren Turner
01623 650817
Ref:2437

Newark
Sioux's JJ Stompers
Sue Hill
01636 676518

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

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

Retford
Pauline's Line Dancing
Pauline Brittan
07855 272358

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

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

Southwell
Bramley Bootscooters
Chris
01636 813645

Trowell
Jetsets Line Dance
Jane Middleton
0115 9309445

OXFORDSHIRE

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916
Ref:1258

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

Chinnor, Henley On Thames
Maple Leaf
Chris or John
07850 290367
Ref:3006

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

Kidlington, Botley
In Touch Dance
Keeley
07719 729023

SHROPSHIRE

Craven Arms
Southern Cross LDC
Dave Bishop
01588 672141
Ref:2430

Donnington, Lawley and Telford area
Feel The Beat Promotions
Alan & Barb Heighway
01952 414284

Oswestry
Crazy Boots
Sarah
01691 830179

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

Shrewsbury
Steppin' Country
Steve
01743 821300

Shrewsbury (Springfield), Bayston Hill
Sally
01939 260954

Telford, Bridgnorth
Silver Star LDC
Madeleine
01952 275112

Telford, Hadley, Donnington, Muxton
Fidlin' Feet Dance Club
Kath Fidler
01952 256127
Ref:4781

Wem, Whitchurch
Kick Some Country
Stephen Rutter
0772 9606781

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

SOMERSET

Bath
C C Stompers
Maureen
01225 316280

Bath
Fast & Slow Trotters
Sheila Salter
01225 424925

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

Claverham, Kingston Seymour
Mels Linedance Strutters
Mel
01275 874560

Clevedon
Easy Strollers
Val Vella
01275 875235

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

Drimpton, South Petherton
Route 66
Sue Marks
01460 65728

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

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

Weston Super Mare, St Georges, Locking, Highbridge
Somerset Stompers
Margaret Hazelton
01278 783224
Ref:1317

Weston Village, Bath
Weston Lines
Jean
01225 425127

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

Yeovil, Castle Cary
Applejax Linedancers
Elaine
01935 475585

STAFFORDSHIRE

Amington, Polesworth, Two Gates, Tamworth
Lucky Stars
Max
07977 060812

Brewood, Coven
Triple M Line Dance Club
Maggie Edmonds
01902 398836

Cheadle, Moorlands
Western Strokers LDC
June
07969 202160
Ref:5650

Chesterton, Newcastle, Stoke On Trent, Wolstanton
The Oat Kake Corral
Sarah & Bernard
01782 631642

Clayton, Newcastle u. Lyme, Shelton, Smallthorne, Stoke On
The Posse
Vicky Moult
01782 848113
Ref:2300

Knypersley
KT's
Kate Potts
01260 275697

Lichfield
Circle 'S' Dancers
Sandra Walsh
01543 304005

Newcastle Under Lyme, Silverdale
The Silver Rebels (The Dancers Class)
The Rebels
01782 848113
Ref:5661

Norton Canes, Cannock
Dixies Line Dancers
Mary
01543 686264
Ref:2089

Stoke On Trent (Lightwood, Werrington, Baddeley Green)
Hazel's Silver Spurs
Hazel Pace
01538 360886

SUFFOLK

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

Gt Waldingfield, Long Melford, Gt Gornard, Newton Green
J T Steppers
Jean
01787 377343
Ref:1187

Gt. Waldingfield, Gt. Cornard, Newton Green, Long Melford
J.T. Steppers
Jean Tomkins
01787 377343

Haverhill
Stars And Stetsons
Gay
01440 709434
Ref:4400

Lowestoft
Telecom Line Tappers
Bonnie
01502 584555

SURREY

Banstead, Ewell, Lower Kingswood
Laughter Lines/Trailblazers
Sharon
01737 357978

Camberley
Lucky Star Line Dancers
Jean
0118 978 1759

Camberley, Mytchett, Woking
Eve'N Lines
Eve Williams
01276 506505
Ref:2260

Chertsey
Stampede Linedancers
Ralph
01932 873061

Farnham
Rhythm n' Rock
Sue & Pam
01252 793055

Lingfield
Lingfield Linedancers
Maggie Whale
01342 833827
Ref:5433

Old Woking, Normandy
Hang Loose CWDC
Valerie & Gordon
01483 233475

Oxshott, Cobham, Esher, Epsom, Walton, Hersham,
Karosel Country
Kim Swan
01372 844141

Redhill
Caroliners
Carol & Bill
01293 430767

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

Shamley Green, Guildford
Walk The Line
Victoria
01306 627436

South Nutfield
Boot Stompers
Wendy
01737 823203

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

Wallington, Carshalton, Beddington
Funky Country UK
Jo Conroy
020 8646 0047
Ref:1243

Warlingham
Maine Liners
Mo & Lin
0208 651 2896
Ref:2110

SUSSEX (EAST)

Battle, Bexhill, Hastings, St Leonards
Tush 'N' Tequila
John Sinclair
01424 213919

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

Brighton, Lewes, Peacehaven
Southern Stomp
Joy Ashton
01273 587714

Eastbourne
Linedancing With Lynda
Lynda
01323 727961

Hailsham, Horam
R J Liners
Rosemary Selmes
01323 844801

Patcham, Brighton
City Stompers
Michelle Denney
01273 559021
Ref:1954

Peacehaven
Studio 54
Cheryl Poulter
01273 588754

Seaford, Lewes
The Retro' Workshop
Val
01323 895760

Willingdon
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

Forest Row
Forest Rowers
Annie
01293 820909
Ref:5683

Henfield
Longliners
Elizabeth Long
01403 264982

Horsham, Ashington
Dance 'N' Smile
Karen
01403 257807

Littlehampton
Dixie Belles
Jenny Bembridge
01243 585298

TYNE & WEAR

Hebburn
Geordie Outlaws
Linda Gemmill
0191 4836484
Ref:3390

Hebburn, Jarrow
Geordie Deanies
Jeanette Robson
0191 4890181

Washington
Westwood Wranglers
Linda
0191 4310114

WARWICKSHIRE

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

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

Studley
Neon Moon
Amanda Steward
07879 881414

WEST MIDLANDS

Bilston, Wednesbury
Jazz Box Jacq
Jackie Faulkner
0795 0076127
Ref:4088

Bilston, Wolverhampton
Triple M Line Dancing
Maggie Edmonds
01902 398836

Birmingham
Star Stompers
J. Morris
07981 370 064

Coventry, Balsall Common
Hot Tamales/Country Fever
Pat
01675 462 457

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

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

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

Hodge Hill, Birmingham
Dixies Line Dancers
Mary
01543 686264
Ref:4560

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

Old Hill
Route 66 Slickers
Zoe
07929 361 781

Quarry Bank, Wordsley
Lou's Strollers
Louise
01384 822451

Wednesfield, Penkridge
Walk This Way
Maureen & Michelle
01902 789579

WILTSHIRE

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

Melksham
Good X Skuse's To Dance
Sandra Skuse
01225 706183

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

WORCESTERSHIRE

Bishops Frome
5 Star Liners
Julie Burr
01531 650063

Bromsgrove
Route 66 Slickers
Zoe
07929 361 781

Bromsgrove
BJ's Busy Boots
Brenda Whipp
01527 870151
Ref:4139

Martley
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772

Redditch, Batchley, Headless Cross, Crabbs Cross
Bootleggers Linedancers
Richard
07832 218448

Worcester
Toe The Line
Simon
01386 561456

YORKSHIRE (EAST)

Beverley
Westwood Wanderers
Hilary Usher
01482 867538

Bridlington
Partyzone
Phil Johnson
01262 674152
Ref:4777

YORKSHIRE (NORTH)

Carleton, Nr Skipton
'Owzit Start? LDC
Christine
01535 655798

Ripon
BillyBobs Bowling Club
Bill Wood
07979 885300

Ripon
Cath's Kickers
Cathy Hodgson
07929 609796

Scarborough
The Wright Line
Diana Lowery
01723 582246

Stillington, Thirsk
The Young Ones
Robert Young
01904 765626

YORKSHIRE (SOUTH)

Aston
Boots 'n Buckles
Alison Carrington
01909 479639

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

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

Sheffield
Goin' Stompin'
Margaret Ford
0114 247 1880

Sheffield
Sheffield City Liners
Glenys
0114 275 0446

YORKSHIRE (WEST)

Baildon, Cottingley
Jeanscene
Wendy
01274 616043

Bingley, Keighley, Thornton, Wilsden
LineViners
Sue
01535 272006

Bradford
Stompers Linedance Club
Christine Darvill
01274 606918

Bradford, Baildon, Saltaire, Shipley
Creek Alley Western Line Dancers
Marilyn
01274 598552

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

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

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

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

Bradford, Leeds
Maverick Western Dance
Audrey
01274 403729

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

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

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
Ref:3411

Keighley
Starlight Stompers
Pat Marshall
01535 600645

Lightcliffe, Brighouse, Southowram
Outlaws & Inlaws
Wendy
01422 206351

Morley, Nr Leeds
Regency Rebels Bootscooters
Jean Clough
0113 2597507

Otley
Cath's Kickers
Cathy Hodgson
07929 609796

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

Silsden
Silver Star Stompers
Cath Dearden
01535 667018
Ref:4328

Sutton in Craven, Nr Keighley, Otley
'Owzit Start? LDC
Christine
01535 655798

Wakefield, Walton, Stanley, Sandal
Wakefield City Slickers
Jeanette Herries
01924 256624
Ref:1819

NORTHERN IRELAND

CO ANTRIM

Magheragall
Brookmount Dance Ranch
Sharon Hendron
02892 661559
Ref:5646

CO DOWN

Bangor, Donaghadee
Silver Spurs
Gillian Quinn
02891 459078
Ref:2008

FERMANAGH

Lisnaskea, Cavan, Cootehill, Maguiresbridge
Buckles & Boots LDC
Aravon McCann
028 66 385886

SCOTLAND

AYRSHIRE

Ayr
Carr-O'-Liners
Liz Carr
01292 287870
Ref:4632

Troon, Kilmarnock, Irvine, Ayr
West Coast Country Liners
Wendy Irwin
07889 466861

DUMFRIES & GALLOWAY

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

FIFE

Crail, Freuchie, Leuchars
Golden Wings
Marion Erskine
01334 477638

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

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

Leven
Ajax Western Dancers
Anna Melrose
01333 300549

LANARKSHIRE

East Kilbride, Carluke, Lanark, Biggar
South Lanarkshire Silver Dollars
Wendy Irwin
01698 476114

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

PERTHSHIRE

Blairgowrie
Boots of Fun
June
01250 874120

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

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

TAYSIDE

Dundee
Robert Lindsay's Dundee Stompers
Robert
07761 336501
Ref:2120

WEST LOTHIAN

Ladywell, Livingston
Buffalo Mountain Western Dancers
Pip Hodge
01383 732609

WALES

ANGLESEY

Brynsiencyn
Karen's Dixie Country Club
Karen Wyn Williams
01248 440484

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

Various
Ali-Kat Western Dancers
Alistair
01248 715057

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CARDIFF

Cardiff
D&H WDC
Denise Hall
02920 212564
Ref:2064

CEREDIGION

Aberystwyth
Aberystwyth Bootscootin Line Dancers
Sandra & Derrick
01970 623750
Ref:1581

DENBIGHSHIRE

Trelawnydd, Dyserth, Towyn, Kinmel Bay
Silver Eagles
Dorothy Evans
01745 888833

FLINTSHIRE

Mold
Murphy's Law
Dave
01352 757785

GLAMORGAN (MID)

Bargoed, Fleur de Lys
Charlestown Stompers
Barbara Greening
01443 820590

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

GWENT

Cwmbran
Rebel Stompers
Gloria Dent
01633 896013

Cwmbran, Ponty Pool
Crow Valley Dance Club
Vera
01633 866753

GWYNEDD

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

Barmouth, Bontdou
Barmouth Buckles Boots
Angie Evans
01341 280 925

Tywyn
Tywyn Stompers Line Dancers
Julie
01654 767873

POWYS

Machynlleth
Dyfi Bootscooters
Veronica Holt
01654 703536
Ref:4042

Newtown, Kerry
Step In Line
Gloria Hughes
01686 650536

SWANSEA

Swansea, Mumbles, West Cross
Coastliners
Val Whittington
01792 234734

WREXHAM

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

Rhostyllen, Wrexham
Dens Dance Studio
Denise Sides
07746 921601

ISLE OF MAN

Douglas, Peel, Laxey

Phoenix Linedancers
Anji Cowley
07624 462104

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

RONALDSWAY

Ronaldsway, Ballasalla
Ronaldsway Rednecks
Audrey Edge
01624 832633

IRELAND

DUBLIN

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

WEXFORD

Castlebridge, Wexford, Baldwinstown
Rebel Rideres
Tony
053 24759

AUSTRALIA

SOUTH AUSTRALIA

Adelaide
Southern Cross Adelaide Line Dancers
Greg Dunstone
(08) 82770583
Ref:4948

WESTERN AUSTRALIA

Midvale
Brumby Bootscooters
Christine Thomas
61 8 92747173

AUSTRIA

NIEDEROESTERREICH

Leopoldsdorf
Rainbow Linedancers
Franziska Zillinger
0043 676 6199828

CANARY

TENERIFE

Costa Del Silencio
Starlight
Judy McIntsoh
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Between the Lines

Your chance to comment . . .

Style, grace attitude and flair

What has happened to style and attitude in Line dancing? Graham Tyson, leader of the Mavericks Line Dancers Team (Northwich, Cheshire) was pictured in the 100th edition of ***Linedancer***. He and his team taught Line dancing with style and attitude, enjoyed by all of his classes. Although it is some time ago that Graham retired from instructing, one can still spot an ex-Maverick style.

On Sunday 29 August my lady partner and I attended the Southport event for the Macmillan charity. We were impressed with the turnout and presentation, and a good mixture of dances for all grades. Shame about the wind but that didn't deter the dancers or the keen interest of the many spectators. We did notice a certain amount of style in some dancers although some were a little OTT.

My partner brought my attention to a particular lady dressed in white, quite obviously a well-practised dancer of not only Line. She had style, attitude and grace. Well done Southport.

In complete contrast we attended the event at Rhyl on August Bank Holiday Monday. I do appreciate that the wind was almost gale force but what a disappointment: so few dancers and barely outnumbered by spectators. And we felt that the DJ and live musicians didn't do a lot to hold the visiting dancers, playing mainly for their own local classes. We headed for home early.

Fred Booth, Warrinngton

Graham Tyson in a rather relaxed attitude

Thank you, Betty

This is Letty, one of Robin's group who went to Betty's class in Southport recently. I want to thank her so much for having us.

It was our pleasure to see what classes are like in the UK. It's so different from ours – it's both lesson and social time. Everyone was so friendly and relaxed. We enjoyed dancing with you people that night.

Just received the 100th edition of ***Linedancer***. Congratulations. It has been my favourite magazine since I started subscribing three years ago. Every month I look forward to receiving it. It has everything I want to know about Line dancing, not only in the UK but also in other parts of the world, all with one common hobby: Line dance.

Thanks again. Hope Robin can bring us to the UK next year for the Crystal Boot Awards.

Letty Chia, Singapore

West Coast Swing

In reply to Maureen Mcauley's letter asking about Two step and West Coast Swing instructors *(October 2004)*, she might be interested in a web group called lineandpartner, as there are members of this group who teach these styles of dancing , and run workshops as well as weekly classes,the web address is http://groups.yahoo.com/group/lineandpartner/

Pim Humphrey, by email

Surprise thanks

Just a short note to say thank you to all the people who attended my 40th birthday party. The cards and presents were very much appreciated. (Hic!)

Special thanks to my "angels" for a truly wonderful buffet and provision of a Slappergram.

It's nice to see a bit of the spirit and atmosphere that encouraged many of us to start dancing in the first place.

So thank you. See you on the dancefloor.

Charlie, Dalry, Castle Douglas

"Brill" boot awards

Please accept my congratulations on all 100 issues of ***Linedancer*** magazine.

I read with great interest of the choreography competition at Walsall Town Hall and read that you may be having one at the Crystal Boot Awards next February. I think it is a brill idea and I am planning on bringing a bus load from my club so I will definitely enter this competition. Just thought it might be helpful if you have some response to the idea.

Thank you for such an excellent magazine. I look forward to it arriving every month so much and just wait with excitement in case you decide to print another of my dances some time like you did with I Need Your Love (Desperately) in November 2003. Thanks again.

Stephen Rutter, Acton Reynald, Nr Shrewsbury

Linedancer welcome your letters – you can send them to the address on page 5 – but, if they are intended for publication, you must give us your full name and address.

Don't know new dances

In reply to your question in the October magazine *(Dear Dancers)* about Line dancing in unusual or exotic places: I have enjoyed Line dancing over the last eight years in many places including Tenerife, Florida and on Fremont Street in Las Vegas, also on several cruise ships.

In the early days if Line dancing, wherever I went I knew most of the dances but these days I don't know many of the new dances and there are many I don't want to know (pop and disco).

Unlike the reader from Derby with whom I share the same age group and the same views, I shall not be bowing out.

Name and address witheld

Heather's the "real deal"

I wish to tell you of Heather Miles who I saw at the Wolvestock 9 festival. She was tired out after hergreat show but she found time to talk to me. She was that busy that out of 20,000 Line dancers at the show, my photo was the only she gave. Heather actually only came onto the country scene around ten years ago. Her voice rings our with muscular twang. She's a great artist – she's a California-born, Country traditionalist. She's the real deal.

Arthur Lucas, Ironbridge, Shropshire

Centenary congratulations

Can we say thank you for a great read and an informative magazine about our hobby every month. Well done on the 100th issue. We appreciate all the hard work you and the team put into it to bring us that special treat. Long may you all continue.

Hank and Denise Hall, Tushpushers, Cardiff.

Don't snipe – dance

We are surprised at the comments in Between the Lines *(October 2004)* about how to run clubs, what to wear and what music to play.

We have been running our clubs for nearly three years and we have increased from one beginner evening club to four beginner/improver day clubs, two beginner/improver evening clubs and one improver evening club. During the day classes we wear Line dancer type T-shirts and dance trainers and for our evening clubs we wear hats, boots and shirts – our dancers, however, wear whatever they like. For safety though we do advise the correct type of footwear.

As far as music is concerned, we play mainly Country & Western with a few modern CDs thrown in for good measure.

We have approximately 200 people per week who dance with us. My point is, it is not what you wear or even the type of music you play that will encourage people to come back to your classes, it is how you treat them when they are there. People will dance at the class that is most appropriate for them and where they feel the most comfortable.

Let's stop sniping amongst ourselves and get on with what we are all there for – the pleasure of Line dancing.

Stephanie Lindley, Vince Hogana and Felicity Amsych. 1st Steps Linedancing, Northwood

Shortage of Western wear

I wish to thank all the *Linedancer* team for a fantastic magazine.

My husband and I have been Line dancing for just two years now and I enjoy it very much. We are still going to beginner/intermediate classes as we enjoy the easier dances.

We have been Westerners for a lot longer and enjoyed the piece on John Wayne very much (October 2004).

We go to festivals each year and meet up with friends from all over the country. The atmosphere is so friendly and so different to our everyday lives. Maybe it is the clothes and a shared interest that makes all the difference. I know I am treated in a very feminine way with courtesy and manners when dressed up in my Western evening gowns and day wear.

We find difficulty in obtaining authentic clothes and go hunting through second hand shops and sales in wedding dress shops. I would love to open a Western shop in our town but wonder if the area would benefit enough.

Mrs A Binns, Newark, Notts.

Crossing the Lines

On Saturday, 5 June, 2004 there was an attempt to beat the world record for the amount of Line dancers doing the same dance at the same time all over the world.

In Shropshire, this was organised by Feel the Beat Line Dance Club (Alan and Barb Heighway). In your article (September 2004), it states there were 103 Feel the Beat dancers present – incorrect. I doubt very much if there were more than 35 to 40 – the majority of dancers were from Silver Star LDC, from Telford. There were also dancers from Bridgenorth and surrounding towns there.

Dave Thomas, address witheld

Although Feel the Beat did organise the event they were assisted by Madeleine and Paul Jones. Also the article boasts that the count of 103 was solely FTB when, in fact, they represented a proportion, the rest from Silver Star and other clubs.

Some of these dancers who were very proud to be taking part were quite upset that the presence wasn't recognised and all credit was given to Feel the Beat.

Disgruntled Dancers, Telford, Shropshire.

Feel the Beat have confirmed that they organised the event and that around 70 of their members took part. They were joined by other friends, including Silver Star LDC. Interestingly, we did not have any complaints from members of Silver Star themselves. It was not the intention of Feel the Beat or of Linedancer magazine to play down the efforts of any Line dancers involved in this record-breaking, fund-raising and – above all – fun event. See the letter from Alan Heighway in Charity Lines. Ed.

Sho's DANCE Clinic

Dancing on water

When we dance we dehydrate. *Sho Botham* discusses the importance of topping up our water levels.

Line dancing can be a hot and sweaty business. The fluids we lose when we sweat need to be replaced to prevent dehydration and to maintain our level of physical and mental performance. A reduction in ability to follow instruction and master the latest steps can be the result of dehydration. If someone's performance ability abandons them in class then I will often suggest that they may need to drink some fluids to help them get back on track.

Dehydration occurs when the water content of the body reduces too much, upsetting the internal balance of the body which cannot be maintained. There are lots of signs to tell us that we are either becoming dehydrated or are already dehydrated. Some of the main ones are:

- Feeling thirsty
- Flushed or clammy skin
- Feeling too hot
- Unusual lack of energy
- Infrequent passing of darkish coloured urine (frequent passing of pale or almost clear urine usually indicates good hydration levels)
- Feeling headachy or light-headed

As well as the risk to health generally, ignoring signs of dehydration can have a considerable impact on our ability to perform physically and mentally. Losing body fluid equal to as little as two per cent of body weight impairs our ability to perform. When the fluid loss exceeds five per cent of body weight the reduction in ability to perform mental and physical tasks is about 30 per cent.

A good tip for avoiding dehydration when you are Line dancing is to make sure that you are well hydrated before you start. Then sipping a drink regularly during the dance session should be enough to keep your hydration levels topped up. The recommended intake is between six and eight glasses of water a day.

Tap or bottled water is the most easily available fluid around and has the added bonus of being calorie and caffeine free. Of course, the fluid we lose when we sweat is not just water and if you are looking to replace the lost energy then you might want to try one of the many commercial, sports drinks on sale today. You can also make your own energy, drinks by diluting some unsweetened fruit juice with water – one part juice to one or two parts water.

Fizzy drinks should be avoided during exercise or dance as they can make you feel bloated and uncomfortable. Drinks containing caffeine should also be avoided because they will dehydrate you even more. We need to monitor children when they are dancing because they can dehydrate much more quickly than adults. This is partly because they don't sweat as much as adults and can overheat when exercising. Also children may feel thirsty but not do anything about it or perhaps they are discouraged from taking a drink by a teacher, coach or carer. By the time a child feels thirsty they have already lost quite a bit of fluid and might be dehydrated. Children cannot dance at their best when they are dehydrated. It is important for their health and performance that they have access to fluids and are encouraged to drink regularly throughout the day as well as when they are dancing. The aim is to prevent children becoming dehydrated.

Key situations where children and adults need to drink more:

- When it is warm and/or high humidity and sweating increases
- When dancing or exercising is demanding because the harder you work the more you sweat
- When dancing or exercising continuously or for a long time.

The best tip of all is to make sure that you are well-hydrated before, during and after dancing. Great health management and helps with learning dances and steps too.

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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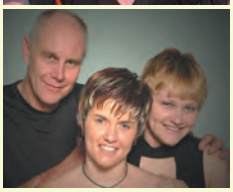

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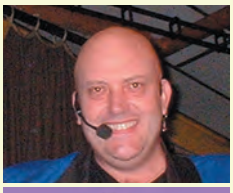

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