



Line dancer

The monthly magazine dedicated to Line dancing

Issue: 106 • March 2005 • £2.80

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Dear Dancers

I'm taking a break from hand-shaking – taking a breather from meeting and greeting.

As I write, visitors are landing in Southport from all over the world for the ninth Crystal Boot Awards. For the next few days our Victorian seaside town will become home to people of all nationalities united by one thing: a love of dance and of Line dance in particular.

I won't pretend it hasn't been hard work. There's been so much to do – but now the stage is set. The crystal boots are polished and gleaming. The dancing is about to commence.

We are saddened that Darren Bennett and Lilia Kopylova from the *Strictly Come Dancing* TV series are unable to join us for the awards. They were so looking forward to the event but couldn't find an airline which could fly them from their previous engagement in Scotland in time for their guest appearance. Darren was even willing to make the five-hour drive but we discouraged him – there's dedication and dedication.

There'll be a full report on the Crystal Boot Awards in the April edition of *Linedancer*.

And talking of awards... Many of you deserve an award for your generosity, and creative fundraising, for the Tsunami appeal. The Tsunami Line Dance Army is stretching around the globe, a great international Line of giving. We've mentioned some of your efforts in *Charity Lines* (page 64) but more results, reports and totals were coming in as we went to press. To all of you who have given your time and talents so freely, a big thank you. Let's keep it going.

Yours in Line,



Betty Drummond



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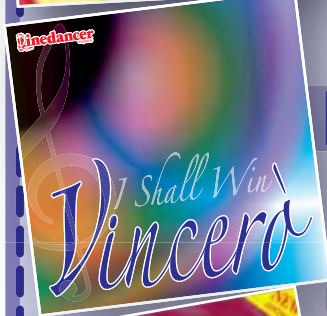
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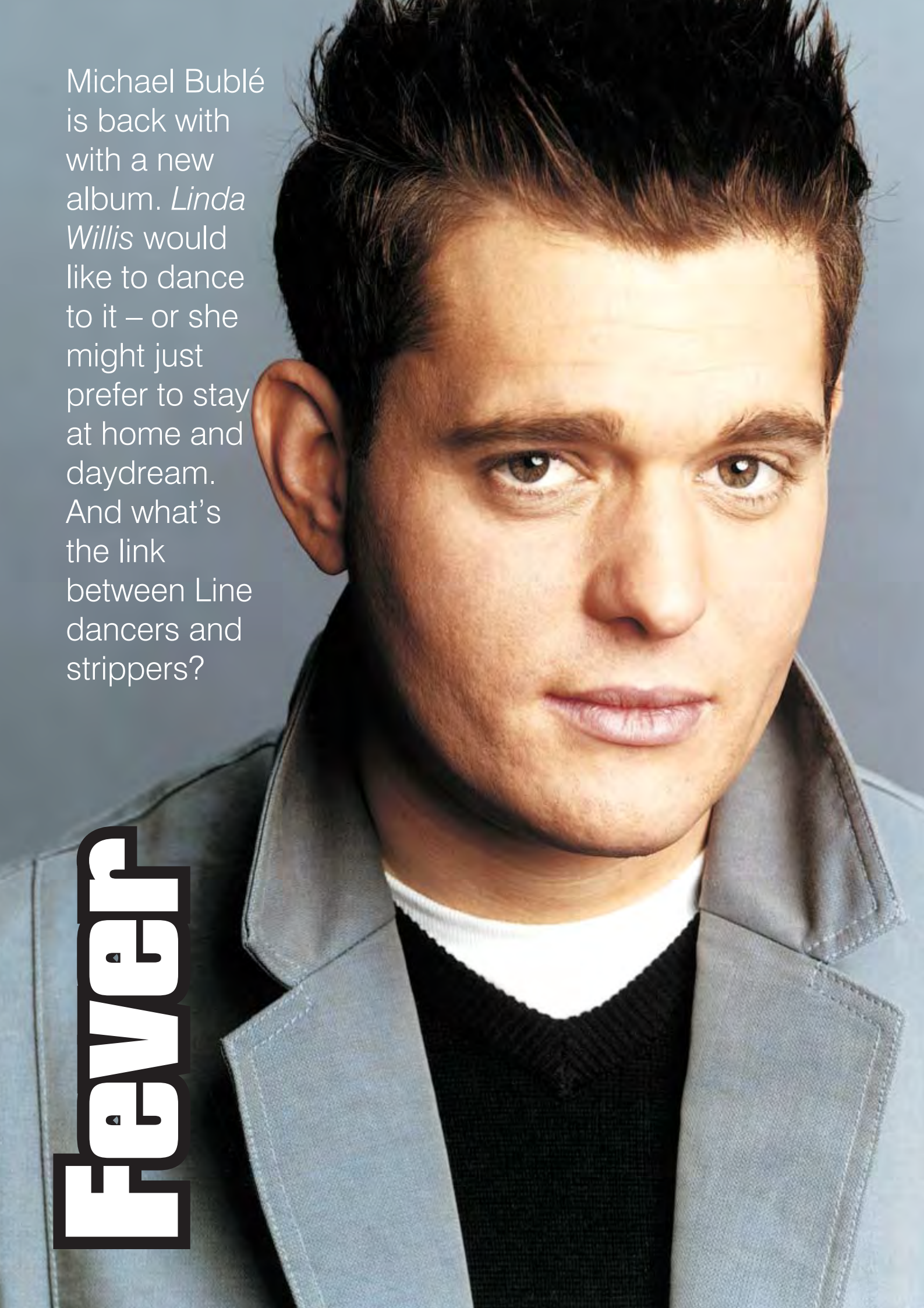


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Michael Bublé is back with a new album. *Linda Willis* would like to dance to it – or she might just prefer to stay at home and daydream. And what's the link between Line dancers and strippers?

Fever



It's an irresistible nostalgic trip through vintage tunes we all know. In fact, tunes our parents can happily sing along to. Yet the more Michael Bublé begins to sound like Sinatra or Dean the Martin – indeed any of the Rat Pack heroes he has worshipped for so long – the more he begins to sound like himself.

By the age of 17 Bublé had already made a number of independent recordings. Winning the Canadian Youth Talent Search propelled him towards the national and international spotlight. The former Canadian Prime Minister introduced him to Warner Brothers and the rest, as they say, is history. And all that jazz.

From as far back as he can remember, Bublé was absorbing the musical sounds of Ella Fitzgerald, Keely Smith, Sarah Vaughan. He also listened to Stevie Wonder, Elvis and Bobby Darrin. Van Morrison, The Bee Gees and George Michael could also be found amongst his album collection. But it was his grandfather who pulled his ears back one day and made him really listen.

“My grandfather opened me up to a world of music that seemed to have been passed over by my generation,” he says. “The first time he played me The Mills Brothers something magical happened. It was like seeing my future before me. I wanted to be a singer. And I knew that this was the music I wanted to sing.”

More of the music he wanted to sing is sprawled across his brand new album. And you find yourself not only singing along with him, but dancing too. Tunes that are very familiar indeed. Bublé's version of *Quando, Quando, Quando* is an elegant and stylish duet with Nelly Furtado with echoes of the Getz/Gilberto classic, *Girl from Ipanema*. And, though slower than Engelbert's version, you can still do a more relaxed and laid back, *Quando, When Quando* – Teresa and Vera's first smash-hit Line dance – which beginners are still happily learning.

Home, which is self-penned is surprisingly good – and surprisingly sounding like something Ronan Keating would have slipped in amongst the song sheets. More of that later. But if all you really want to do is dance, try the calypso cha-cha cover version of The Drifters *Save The Last Dance For Me*. I like this!

Try a Little Tenderness hits all the right romantic smoky places. *How Sweet It Is* is sweet indeed. West Coast Swing inspirational – or even try a little *Kick 'n Rock*.

I'm sure that, even as I write, choreographers are tripping over their boots to invent a little something to go with this. *I've Got You Under My Skin* sounds like Sinatra. Bublé – like ol'

blue eyes himself – has mastered the art of making the words make perfect sense. *You and I*, the Stevie Wonder hit, features Stevie on harmonica. *Dream a Little Dream*, the Mama and Papas 60s super smash, is great. And although there is already a dance to *Mack the Knife*, just one thought springs to mind when you hear Michael's up-dated version – oh yeah!

Buble's last album sold in record-breaking numbers worldwide. His UK tour last year, including two nights at the Royal Albert Hall was a sell-out. He also managed to squeeze in a visit with Her Majesty at The Royal Variety Performance.



Hopeful romantics like me need a quick fix sometimes: tender, sentimental slushy lyrics and love songs that are captivating, sophisticated and seductive. Take a 29-year-old Canadian with a rich golden voice and the natural ability to pay tribute to music from a bygone age and the quick fix soon becomes a very long lasting addiction. Michael Bublé has just released his long-awaited second album, *It's Time*. And if you enjoyed the first one and the Line dances like Kim Ray's *Fever* especially choreographed to it, you'll fall in love all over again second time around.

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So much success so young, sometimes swivel-turns the most level of heads. And Bublé's head was no exception to the un-written showbiz rule. It was his tour manager and life-long friend, Chris, who eventually took him aside and whispered a few unpalatable home truths in his ear. Chris told him in no uncertain terms that fame had turned him into a monster.

Michael takes up the story: "We were on a plane and I was being rude to the flight attendant and talking about this girl and that one. For the first time Chris raised his voice to me and said: 'You are being an ass. Which was not what your parents raised you to be'."

Michael's attitude nearly destroyed his relationship with girlfriend of seven years, Debbie Timuss. The song, *Home* on the latest album was inspired by his love for the 27-year-old singer/actress.

"She supported me, loved me, took care of me," he says. "Then I got famous. I was a total mess. I only worried about myself and my career. Fame is a seductive thing. When thousands call your name and police escort you everywhere it's like a dream.

"The deeper you get into fame, the further away from reality you get. I lost the plot I

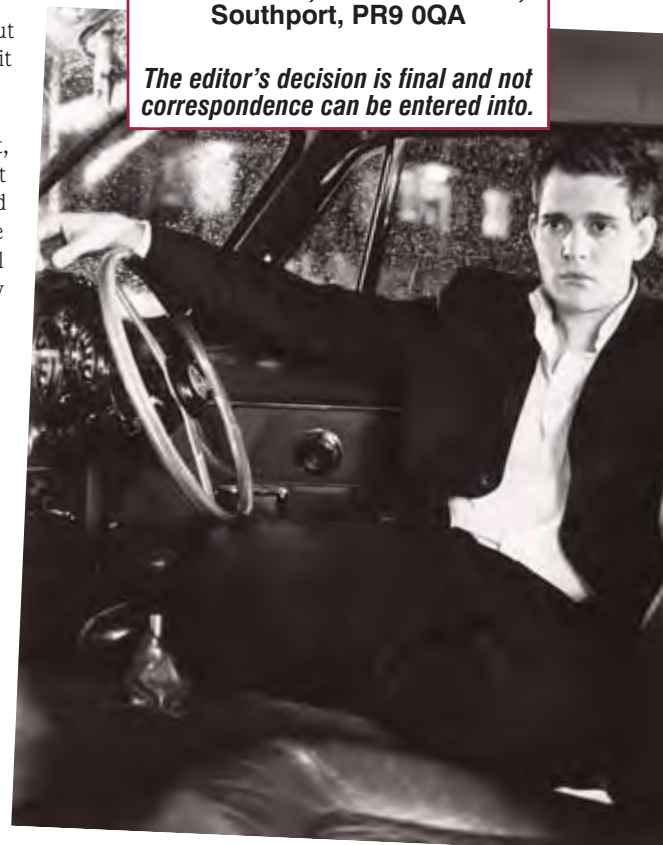
started to womanise and think, 'I'm so Mr Cool. I'm so famous'. Which just shows my dorkiness really."

His friend's wise words wounded. But they hit home just when and where it was needed.

"When Chris spoke to me like that, I was so shocked," he says. "I went back on the plane and I prayed. And then one morning I went home and made things right. Now I feel lucky to be doing this but also lucky somebody loves me."

Nina Simone's *Feeling Good* is rumoured to be the first single from the new album. "It's a great song and I loved it," says Bublé. "A song about my life at the moment. This is really going great and it's my time to come out and shine. But it has been pointed out to me that there will be strippers all over the world dancing to it. I'll have to do a stripper re-mix version."

This won't just be a hit with strippers. Those hopeful romantics, still saving the last dance for someone special, will be oh so glad to hear it.



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Grapevine . . .

Seven ladies dancing



This septet of enthusiastic Line dancing ladies of Bookham, Surrey, have recently returned from the Las Vegas Dance Explosion. Their stay at the Palace Station Hotel enabled them to spend two days exploring Las Vegas and three days at the Explosion enjoying some of the many workshops, while Line dancing the nights away.

Instructor, Lyn Abbott, entered her waltz, Hold on to Love, in the choreography competition and came third in one of the two groups.

“This was our first experience of a large Line dance event,” said Pat Herbert. “We were struck by the very friendly atmosphere – Doug and Jackie Miranda seemed to find time for everyone.

“We are are now saving hard to meet up with our new-found Line dancing friends in Hawaii.”

Several of the ladies are pictured (right) with Doug Miranda.



Thanks to Pat and Ken



This is our Line dance teacher, Pat, at our Christmas party, *write the Bishop Barrington Linedancers of Bishop Auckland*. She and her husband and DJ, Ken, organised a fun night that was enjoyed by dancers and listeners alike.

Recently we celebrated our eighth anniversary and none of us could quite believe where the time had gone. We realised that obviously time flies when you are enjoying yourself, as Pat and Ken have dedicated themselves to making our lessons as much fun as possible.

All the Barrington Line dancers are looking forward to yet another dance filled year and many more to come.

We'd like to thank Pat and Ken for their patience, kindness and dedication as there have been only a handful of times when our class has not gone ahead. (Just as well because Line dance withdrawal symptoms are not pleasant.?)

You can send your news for
Grapevine to:
Linedancer,
Clare House,
166 Lord Street,
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or you can email it to:
editor@linedancermagazine.com

Please include a contact number
in case we need to phone you back.

Festive Hallowe'en or a spooky Christmas



Funky chicken



The beginners' class at Hill's 'n' Toes in Romford, Essex, is growing rapidly. Fun is the aim at our club and, as is demonstrated by our hidden camera, dancers certainly enjoy Got To Be Funky or as they call it, The Chicken Dance, which is usually accompanied by lots of screeching like chickens. Looks rather like the Funky Chicken – but that slightly gives away *Grapevine's* age.



Triple M entertained by Country Kittens



Triple M Line dancing held their Christmas dinner dance at Springvale Club, Bilston, West Midlands.

"We were entertained by the Country Kittens who looked after everyone including the children," said Maggie Edmonds. "I just want to say a big thank you to all my dancers for all their support throughout my years of teaching. And let's hope for many more good socials and parties ahead".



There's a Line dancer in Bradford swears he's Elvis



Elvis is alive and well and living in Bradford. At least, he managed to make an appearance with Boy George at Jeanscene's Christmas social which had a theme of Pop Stars Old and New.

Line up at Texas dancehouse

The Texas Roadhouse is drawing large crowds – and they're not just coming for the steaks, ribs and chili.

According to *The Wichita Eagle*, the menu of this Kentucky-based chain – which only opened in mid-December – includes items like Road Kill for \$7.99. And you'll be pleased to know that the floors are littered with peanut shells to "add to the roadhouse ambiance".

However, the highlight of an evening here must be when "midway through our meal, the song *Redneck Woman* was turned full blast and our waitress joined the rest of the staff, including managers, in a clapping, stomping, five-minute-long Line dance in the middle of the restaurant". Apparently the staff dances on the hour every hour.

Meanwhile in Wales, male voice choirs are adding quite a bit of movement to their close-harmony singing.

The *Los Angeles Times* reports that the Blaenavon Male Voice Choir – whose repertoire includes more traditional numbers like *The Battle Hymn of the Republic* and *Alexander's Ragtime Band* – also performs "a show-stopping Nigerian number" with bongos and maracas as they shuffle through "a Line dance that looked like something out of *The Full Monty*".

And Catholics in New Jersey are teaching Filipino Americans to Line dance, reports the *Jersey Journal*.

"Line dancing brings communion," says Father Jose Montesdeoca, parish priest of St Aloysius, Jersey City which has regular dances for Filipinos in the community. "People get know each other. To be Christian means to have joy".

At the nearby Our Lady of Mercy Catholic Church on Sullivan Drive, there is Line dancing straight after the Sunday evening service..

Parish priest, Father John Cryan, says Line dancing is a level of community-building and a recreational activity.

He said: "We seek easy camaraderie among ourselves in a group and we self-identify with that group that shares the same proclivity".

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Laurel dusts off her Stetson and boots for the cameras

Laurel Ingram is the latest Line dancer invited to step in front of the cameras. In fact Line dancing appears rather popular with TV companies right now – as long as all concerned are clad in Stetsons and boots.

She was taking part in *The Interview* for BBC. She was given the task of teaching a dance to a contestant who had never danced before – then the contestant simply teaches that dance to a class.

Laurel writes: I was in Cowboy outfit as requested, and was briefed by the Director Claudia Lewis. Our candidate was a young lad from Scotland called Jamie Wills. He had never Line danced before and he was unaware of the task that was set for him.

Jamie had failed miserably at a Job Interview for an Events Co-ordinator so business psychologist Dr Rob Yeung has the job of getting his confidence up. He had passed all his previous tasks that day, and tonight was the last one. So in walked a nervous Jamie, only to be told what was expected of him. At first he said: "You're joking. My street cred will suffer". Anyway, we plonked a cowboy hat on him, and I taught him the dance Natural Flow.

Jamie struggled through it, and then came the hard part – to teach him how to count in and all the correct terminology for the steps. This was not an easy task as Jamie, bless him, could not dance let alone speak it through. This was all done without music.

An hour later, my Wednesday night class came in all dressed up in their best



cowboy clothes dug out from six years ago. I had prepped them up so they knew what was happening. I was then sent in to teach them the dance, in 5 minutes flat. Then poor Jamie came in and was subjected to "Yee Ha and whoops". He counted them in with the help of myself and Dr Yeung, eight tries later he succeeded. He actually did really well, and managed to call the dance four times through without stopping. At the end of the session he got a really good applause. Jamie said I needed a medal and had the patience of a saint to teach him. He now has a different outlook on Line dancing. So a good time was had by all. It will be televised later this month.

I think I did a really good job, considering this boy could not dance a step before and left the hall knowing that he had passed his task, and would be able to go out on another interview full of confidence and knowing that he could talk with shoulders back and a smile on his face approach. We enjoyed it – hope you will enjoy the programme.

Cruella de Clarke and her New Year spotty dogs

They don't call her Mad Lizzie Clarke for nothing. This is Liz (*right*) at her annual New Year Manic Party at the Normandy Hotel, Renfrew.

Liz is dressed as Cruella De Ville as part of the evening's black and white theme and, of course, she managed to "kennel" a few dalmatians.

Liz told *Grapevine*: "I would love to thank everyone who dug deep into their pockets to help raise £1,000 for the Tsunami Appeal Prize Draw that was held on the Friday night, and also to thank all



the folks who travelled from all over the country to join us for the weekend.

"Thanks also go to our FAB DJ's, Gary and Chris who kept the dancers happy, and all the fantastic team of folks who helped get the venue "kitted" out for the party. It was really appreciated, love you all."

So who is the real Liz Clarke? Is the woman beneath Cruella's wig quite so barking? Liz features in the first of our new series A Day in the Life of... on page 82.



Festive fun in Clevedon and a circus in Penrith – but who are they?



Line dancers from Grimsby (*above*) recently enjoyed a weekend in Penrith with a circus theme and (*below*) a group from Clevedon celebrated Christmas by receiving awards ranging from Bronze to Gold Bar I. *Grapevine* would like to say more about them both – but they haven't told us who they are. (See *Phoneline*, *right*.)



Is *Come Dancing* going to the US?

Following its success on BBC, *Strictly Come Dancing* could be exported to the United States – but with Line dancing instead of ballroom.

According to a recent report in a British national newspaper, Simon Fuller, creator of TV phenomenon *Pop Idol* is hoping to sell a version of the hit BBC show to Fox TV.

Eighties pop star Paula Abdul is tipped to front the show. A former cheerleader with the LA Lakers, Abdul has also worked as a professional choreographer.

Strictly Come Dancing, which featured popular celebrities being taught to waltz, jive and cha cha by stars of the dancefloor, did much to raise the profile of ballroom dancing in Britain. So could a US version do the same for those of us in Line?

Phoneline

We love receiving your news for *Grapevine* and *Charity Lines* and your views for *Between the Lines*. But please, please, please, include your phone number. We might need to ask for a few more details or check out someone's surname. There are one or two photographs held back from this issue because we don't know who they belong to. So do let us have a contact number – just in case.

Goodbye to Lucy from all at Charlotte'sVille

After more than eight years involvement with Charlotte'sVille, Line dance instructor, Lucy Davies (*right*), has recently given up teaching due to family commitments.

Charlotte Macari presented Lucy with cards and a collection from fellow dancers at the club's Christmas party at Alsager, Cheshire.

However, Lucy is not gone forever. She will be helping out when Charlotte is otherwise engaged.

Jacqui Cooper is continuing with Lucy's Tuesday evening classes.



THE WISDOM OF THE WEB

Welcome to the wonderful world of the Internet. The Linedancer site is something of a treasure trove with just about every subject under the sun – including Line dancing, of course, being discussed.

Here's a selection of posts from a recent discussion "Things my mother said". Names have been changed or withheld to protect the guilty.

"I wonder if Elvis hadn't died young if he would have been alive today?"

When I went to Disneyland, Paris a few years ago, my mother told everyone I was staying in Davy Crockets Cabinet.

We were watching the Commonwealth games held in New Zealand. It was summer there and winter here. My mum wanted to know if it was last summer or next summer.

My mother-in-law came up with "Have you got any semi-skilled milk, I need to take my anti-bionics".

Mum calls to wake me up sometimes because I am useless. If it goes into bt answerphone and I don't hear it, she will insist on saying 'Sandy wake up' (long pause) 'Come on it's 8am. You are useless. Come on. You are useless. Call me back it's your mother'.

My mum said: "A man I didn't know rang the bell the other day – he was looking for an indian family". I said: "Why did you open it? Did you have the chain on?" She said: "Oh no, it was alright – I know the indian family he meant."

My mother rang my Uncle and, getting no answer, she said: "They must have gone out because I never heard the dog barking and he always does that when the phone rings".

Two weeks after the anniversary of my granddad's death about ten years earlier, my mum said: "If your Granddad had been alive today he would have been dead two weeks".

You can access the *Linedancer* message board by logging onto: www.linedancermagazine.com and clicking on "Message Board".

Burns night in Burton – by taxi



These lovely lasses were about to fly from Glasgow to Birmingham for Big Dave Baycroft's Burns the Floor event at Burton-on-Trent when their plane was cancelled due to a security alert at the airport. Flights from Aberdeen were also cancelled because of fog. Having explored the cost of rail fares they opted for a cab and found a driver who took them all the way for £300. The event featured (left to right below): Big Dave Baycroft, Yvonne Anderson, Andrew Palmer, Pete Harkness, Robbie McGowan Hickie and Liz Clarke. And there was no shortage of whisky, shortbread and, of course, haggis.



Competition winners

The winners of our **Brooks and Dunn** competition are:

Mrs LM Banwell of Wrington, Bristol
J Murfet of Newmarket, Suffolk
Mrs R Tyas of Killamarsh, Sheffield
Mrs Lindy J Sinnott of Salcombe, Devon
Ms M Maltby of Norris, Green Liverpool

The winners of our **Butlins** competition are:

Mr and Mrs P Patience of Romford, Essex
Lyn Rendell of Bromley, Kent

New Year cheer on the Isle of Wight



Wight Lines and Vines of the Isle of Wight went to town for New Year's Eve with a fancy dress party. Instructor, Tracy Brown, told *Grapevine*: "All the costumes were fantastic and we congratulate our fancy dress winners Cheech and Chong (Anne and Ken Harvey) and Pooh, Tigger and Eeyore (Pat, Velda and Karen). We thought everyone deserved to win with all the effort they made".

Arthur's latest snap



If there's a world record for most appearances in *Grapevine* with stars of the Line and Country worlds then Arthur Lucas must be a serious contender.

Arthur is pictured above with up and coming Country artist Leanne Denver who he describes as "a breath of fresh air and full of fun as well".

Cowboys and Santas in Telford

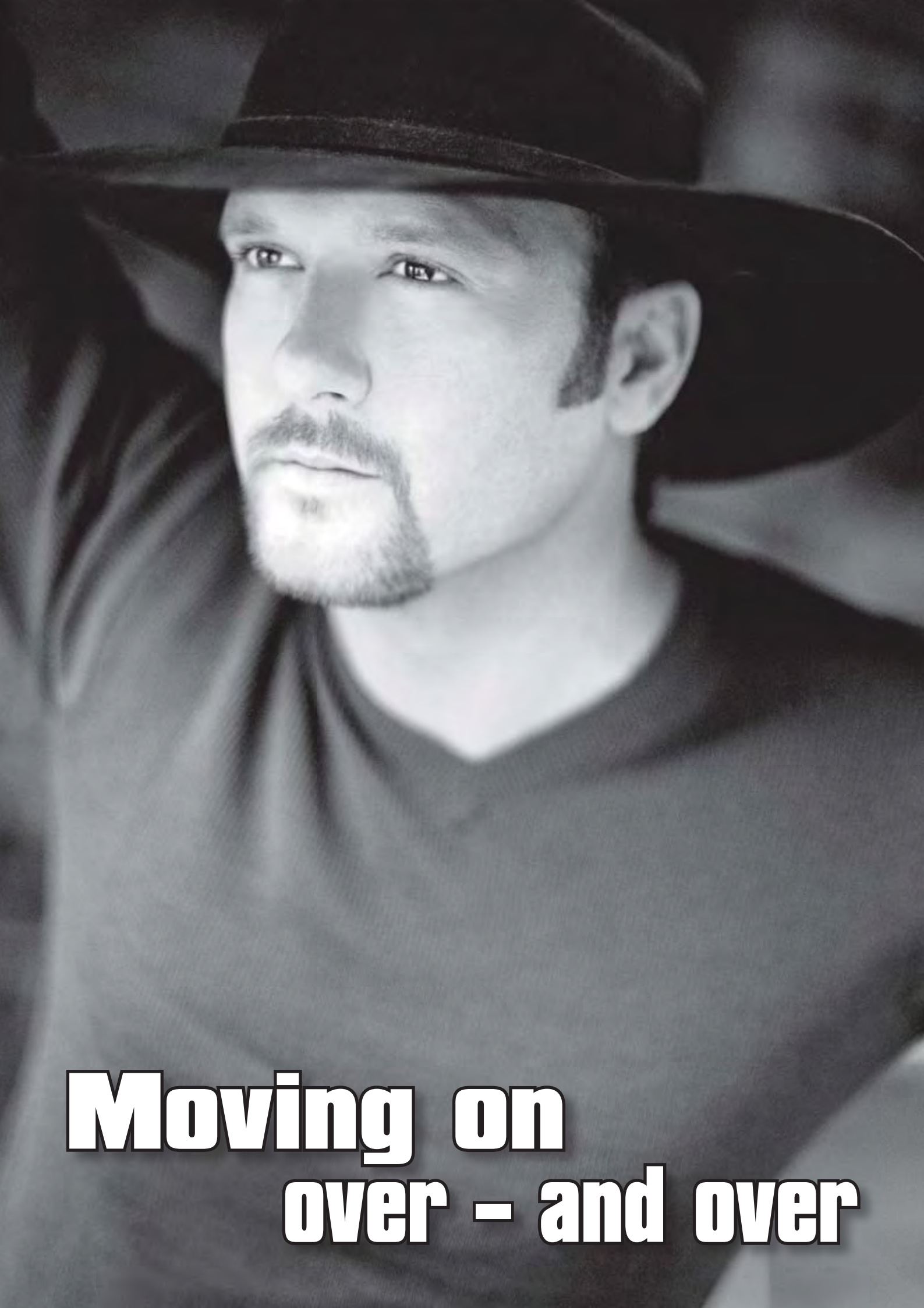


More than 100 Country and Western fans – including Cowboys and Indians, turned up to the opening night of a brand new Telford based club on 14th January (*above*). The Wrekin Ranch is being held at the Trench Community Centre and is dedicated to bringing Country and Western acts to the Telford area. Members were treated to the voice of Leanne Denver (*see left*) who was called back to the stage for three encores.

The previous month, residents of Wellington, Shropshire, enjoyed a demonstration from Feel the Beat dancers of Telford dressed not as cowboys and indians but as Father (and even Mother) Christmases.

For more information on the Wrekin Ranch – or on Santa dancing! – contact Alan or Barb Heighway on 01952-414284.





**Moving on
over - and over**

A new album, a new film and now a new single with a rapper. The good times keep rolling for Tim McGraw, says Linda Willis

Country singers are renowned for being big-hearted and generous when it comes to sharing a stage or microphone, with their fellow artistes. And superstar Tim McGraw – voted the Sexiest Man in Country – is no exception. So when he was asked to record *Over and Over* with a fellow American who grew up in the Midwest his reaction was: “Sure – why not”. But it wasn’t your run of the mill pairing. Fabulous and glam wife Faith Hill it wasn’t. In fact about as far away as Faith as you could imagine.

Rapper, Nelly, wanted McGraw and no substitutes because “that crooner can sing”.

“That’s what he said and I had to respect him for that,” laughs McGraw. “I love Nelly. The first time I met him was when we played in a basketball game together in Atlanta a couple of years ago, when I smoked him pretty good. We always enjoyed each other and talked about working together. So he’d written this song and the first thing Nelly did was tell his Manager to call me. If you know Nelly, he’s such a great guy. I couldn’t wait to work with him,”

Nelly considered the track to be Country. Tim McGraw has no such illusions. “There aint nothing Country about this song,” he says. “But people are really liking it.”

The video is on *The Box* already and it’s just been added to the Capital FM Playlist. Sales for Tim’s own album, *Live Like You Were Dying* continue to shoot skyward like a star-spangled rocking Country rocket. It’s a brilliant 16-track cluster of raucous, gutsy, dirty Country and sad story songs with lyrics that are intense and profound. A little dry humour dusted here and there like icing sugar lifts the spirit and prevents it becoming too weighted down with heartbreak and heartache. Listen to *Everybody Hates me* or the jokey *Back When* and you’ll see what I mean.

“This record has a really personal feel to it,” says McGraw. “It’s almost a tapestry of life. Not just for us but in general. And I think a lot of people will be able to relate to it. And will be able to jump into this record, and flow downstream with it.

“*Walk Like a Man* is a song that probably hits home with a lot of people. It certainly touches on some of my growing up.”

McGraw had his share of bad – as well as good – childhood memories, touched by the demons of domestic abuse and poverty, at one time having to live in a barn. “It’s a really personal song in a lot of ways. But you can say there’s something personal about every song.”

None more so perhaps than the emotional title track, *Live Like you Were Dying*. Tim Nichols and Craig Wiseman penned this Grammy-nominated Song of the Year and CMA Award winner, which McGraw dedicated to his late dad, the baseball legend Tug McGraw.

McGraw, who grew up in Start, Louisiana, only found out by accident when he was 11 years old that Tug was his father. Tug’s death last year from a brain tumour originally diagnosed in March 2003 was a bitter blow from which his son is still recovering. After a summer of hope, Tug’s condition deteriorated rapidly.

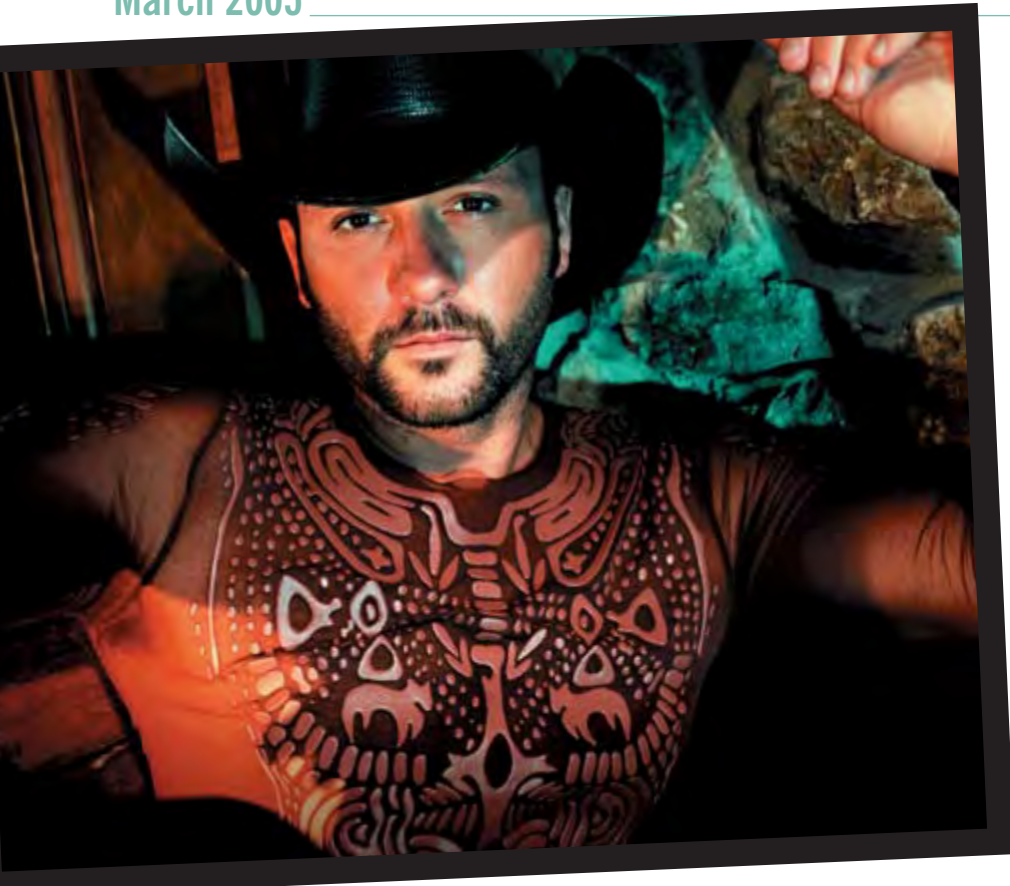
“We were rehearsing when Tug was sick,” says Tim. “He died at the beginning of January. We were in the studio at the end of January, and we recorded this song around 11pm or 12pm. Everybody just poured a lot of

heart and soul into it. I think you can hear that on the record.”

Tug’s boy gave him plenty to be proud of. Since the release of his self-titled debut album in 1989, the hits haven’t stopped rolling. His loyal band, The Dancehall Doctors, are still on the road and in the studio with him and their devotion is shared with the seemingly effortlessly beautiful superstar Country singer, Faith Hill, with whom he has three young daughters, proudly referred to as “My girls”.

Tim’s *Spontaneous Combustion* tour in 1996 brought about some pretty spontaneous emotional combustion too, for it was here that he met Faith Hill for the first time. They married before the year was out. Individually and together they continue to be two of the most successful artistes – ever. But he’s not ‘career obsessed’ like so many of his contemporaries. His girls always come first. Tours are carefully planned around family





Rapper, Nelly, wanted McGraw
and no substitutes because
'that crooner can sing'.

life and school schedules. And the tots are growing up fast.

"Gracie will be going into second grade this year, which seems absolutely amazing to us." he reveals. "Because we can remember when we couldn't believe we were actually taking this child home. Maggie's in first grade now, and Audrey is two. As fast as it's moving we know we've got the good life. We're very blessed. Just very fortunate to have the things we have."

And those blessings keep coming. Maybe he's got a guardian angel or two trying to make up for the early hardships handed out. For it's not just singers who want him on their team these days – the silver screen is beckoning, giving him the kind of welcome usually reserved for Costner or Cruise.

The film rights for *Live Like You Were Dying* have been bought by producer Chuck Gordon who made *Field of Dreams* and *October Sky*. And if you mosey on down to your local in March or April you

can catch up with Tim yourself on the big screen, as he will be appearing in his first ever movie, *Friday Night Lights*, co-starring the legendary Billy Bob Thornton.

But he is a musician first and last. McGraw decided to go back to the future with the Dancehall Doctors re-visiting the mountain top studio in upstate New York where the extraordinarily successful *Tim McGraw and the Dancehall Doctors* had been recorded. The creative atmosphere was natural. Isolation. Just what the Dancehall Doctor ordered.

"It was like going away to summer camp." Maintains McGraw. "You've got all these guys that are your best friends who you've travelled around with forever and you go to the top of this great mountain, with snow outside and fireplaces inside. We were actually giddy about getting there. We were able to go further. Take the music to another level."

Tim McGraw's choice of songs are personal and sincere. Just like the man himself. What you see – is what you get. You can even dance to some of them like the up-tempo, *My Old Friend*. I like *Open Season on My Heart*. Written by the fab and talented Rodney Crowell. And *Just Be Your Tear*.

But I guess the best he saved till last. With lyrics that are powerful. Heartfelt. Real. We've all been there, done that. Struggled through it and lived to tell the tale. Inspired by men like Tim McGraw – *We Carry On*.



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There's

something about Sandy



Is there any part of the world not yet infiltrated by our pastime? *Robert Doyle* meets the British woman who teaches Line dancing in Israel

When thousands of people were leaving the troubles of Israel behind, Line dancer Sandy Zarnaby was travelling in the other direction. The London girl had married and started a family with an Israeli man fiercely in love with his country. Despite the daily stories of unrest and terror, and the exodus of its people to the West, she decided to take the plunge and moved there five years ago.

Political upheaval, bomb warnings and constant security threats she could endure with her husband, David. But what she couldn't leave behind was her love of Line dancing.

"I was happy to be in Israel," she says, "but I still had the Line dance bug inside me and missed it terribly. I'd only been there for two weeks and missed it so much that I came back to England for a Line dance weekend at Mill Hill, North London.

At this event, it began to dawn on Sandy that if Israel had no Line dancing club then perhaps she could begin one. Her plans were put in the waiting room by the arrival of her third child, Tomy, but once she got her figure back, there was no stopping her.

"I went to a teaching workshop, bought all the equipment and went back to Israel determined that I would open a class there," she says. "I discovered I was pregnant with my third child so that threw everything into the waiting list.

"I went round for a few months trying to find a suitable hall, had all the advertising done, spreading the word among family and friends and driving everyone crazy, and opened up in June nearly two years ago."

Sandy, whose other children are boys Adam, 13, and Natan, 10, knew Line dancing was something just not done in Israel at that time and, although traditional Israeli dancing clubs thrive, there is still no other Line or individual dancing club apart from Sandy's Step-in Line.

Israel is quite a conservative country, with people embarrassed to admit they like things that aren't in the mainstream. Sandy was at first apprehensive that there would be no demand for her American-style dancing, but was overwhelmed by the response.

"I was amazed at how many people came," she says. "In Israel if you do something different, people don't like it. They like their norm, but it's gone uphill all the way and now I've got three evening club nights Herzliya (a town north of Tel Aviv) and do private functions, school fun days, bar- and bat-mitzvahs. I also dance the Simcha - a Jewish word comes from the word happy, a dance you do at a celebration or a party."

Old habits die hard and Sandy, 40, is sometimes asked to make her Line dancing nights "a bit more Jewish" Something she is determined not to give into.

"National folk dancing to Jewish music is very popular but I wanted something completely and utterly different," she says. "Israeli dancing is nothing like what Line dancers are used to. The music is very different and its more ballerina type dancing and you always need partners. Some Israeli clubs have introduced something that they call Line dancing, but it is not what we know as Line dancing - it's dances for couples in a line.

"I have been asked if I would play Hasidic music, very religious Jewish music, but I will not even play Israeli pop music. I steer clear of that - we do Country and Western pop but not Israel music, not even Israeli pop."

Favourites dances at the club at the moment are Puppet On A String and Blame It On the Boogie. The most popular dance in Israel is the Electric Slide, but if you were to ask for it to be played, you'd be met by puzzled faces.

"In Israel the Electric Slide is called "Steps" which is the translation of the original into Hebrew and back again. They put on *Los Latinos* and hordes of people get on the floor and do what people in England would call the Electric Slide."

Sandy recently introduced Tush Push to the club's repertoire and watched it go down a storm.

"It's my all-time favourite dance and I've been dying to work them up to it," she says. "Six months ago I had a knee operation and was unable to do it. But the other week I finally got the OK from my doctor and so have been teaching it with all the jump and turn variations I know - I've been in my element.

"I love it that my dancers are always giving me challenges. Two weeks ago I was asked to find a dance for *Boogie Woogie Bugle Boy* by the Andrews Sisters., last week we danced Chattahoochee to that song - they loved it."

Thankfully the club has never been affected by any of Israel's troubles and Sandy's strict neutrality keeps the world outside the dancefloor at arm's length.

"I don't get myself involved in politics, I don't read the papers and I don't listen to the news. I just get on with my life," she says. "If I started thinking about what could happen to me or my

family then I wouldn't step out of the door. I just dance and teach, and never think about the bad things that can go on here."

One of the ways that people put their worries behind them is in the club, with dressing up, hats and boots still all the rage, Sandy says. "I have lots and lots of boots and all the Country gear. I recently converted one of my husband's dinner suits into a cowboy suit with lots of tassels, much to his dismay.

"I was in a local market in Tel Aviv and there was a hat stall and, lo and behold, a lovely denim cowboy hat. Anyone would have thought I'd never seen a hat in my life because I pounced on it. When you go to a market you are supposed to haggle and beat people down on prices. I didn't. He wanted 50 shekels and I gave it to him. He was amazed."

Sandy, comes across as a very content, energetic person, someone in love with life and very comfortable in Israel.

"It's a lovely country, very warm," she says. "The children have an outdoor life, and family life is very important. Having said that, I miss England a lot because of Line dancing. My homepage on the computer is *Linedancer* magazine, a reminder of living in England and the Line dancing scene there.

"I wish I would become rich from Line dancing but with the financial struggle here in Israel, it almost probably won't happen. The satisfaction comes from teaching, dancing and when someone asks me my name- which is not that common here in Israel - and they say 'Ah, you're the Line dance instructor. A little bit of fame goes to my head.

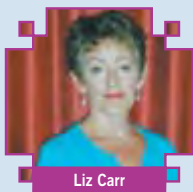
"If I can make someone smile, enjoy themselves, and forget the down side of living in Israel. I feel great."



Dance Issue Published

Mucara Walk	May 98
Walking The Line	February 01
D.H.S.S.	July 02
All That Jazz	July 04
2 Hearts	November 04
The Way	November 04
Celeste	December 04
All Day Long	January 05
Ready To Fly	January 05
Trust Me!	January 05

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



Liz Carr



Chris Hodgson



Lavinia & Mick Shann



Theo Loyla



Margaret Ford

THESE PAGES WILL GIVE YOU AN INSIGHT TO 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!

Liz Carr Carr-O-Liners, Ayr, Scotland

All Day Long

Gary Lafferty

Mr Mom – Lonestar

A terrific dance, not too difficult, and certainly a floor filler. The music for this dance is great. Well done, Gary.

Ready To Fly

Robbie McGowan Hickie

Ready to Fly – Richard Marx

If you enjoy waltzing (as I do) this is for you and your class. I love the steps and how they flow from one to the other and so will your dancers I'm sure.

Caught In The Act

Ann Wood

Who's Been Sleeping In My Bed

– Glenn Frey

This dance, I notice, has been well documented as to its popularity of steps and choice of music and my review is no different. Look this one up in your November issue – you won't be disappointed especially if you like that slinky-kind-of-feel-music.

Baptized In Beer

Max Perry

The Lord Loves A Drinking Man

– Mark Chesnutt

Another great dance in the January issue of the mag. Although a Beg/Intermediate level, more experienced beginners will be able to cope with this dance and will enjoy.

Chris Hodgson Wild Bills, Formby, Merseyside

Patient Heart

Michael Vera-Lobos

Patient Heart – Bekka & Billy

I recently revised this one, and it's still as good as it was when we first learned it. Fabulous dance to a terrific track by Bekka & Billy. The dance is a little tricky in parts but well worth the effort.

Where We've Been

Lana Harvey Wilson

Remember When – Alan Jackson

Not a single person sitting down, and they applaud at the end. Very popular with my classes. A terrific dance that fits to a terrific Country track by Alan Jackson.

Trust Me!

Geri Morrison

Vincero – Fredrik Kempe

Loved by almost all, this dance fills the floor and they love singing along. Nice and easy for most to be able to do without using too much brainpower.

All Day Long

Gary Lafferty

Mr Mom – Lonestar

Great little dance which fills the floor and only one turn so everyone can do this. The dance fits the music very well – only one little tricky bit to master. We have nick-named this the Bubble Gum Dance.

You Make The Moonlight

Paul O'Conner

You Made The Moonlight – The Bunch

A beautiful flowing waltz to a great track. This dance has a few different combinations which make you think but well worth the effort. I really hope this one takes off, as I know there are a lot of waltzes around at the moment.

Lavinia & Mick Shann The Texan Dudes, North London

2 Hearts

Peter Melelnick

Two Hearts – Phil Collins

For our improver class we left out the half turns on the struts, which suited them. The more advanced classes got the full monty. They all like this dance and the only small problem was with the step touches but they have it now. One small tag when you return to 12 o'clock so not a problem. There was applause at the end and every class has asked to do it again which is always a good sign.

All Day Long*Gary Lafferty***Mr Mom – Lonestar**

This is the most requested dance we have had for ages – our dancers love it. A little bit tricky towards the end of the dance because you have to ‘unbrainwash’ your dancers on the ‘Behind, Side, Cross, Step’ as they are programmed into a hold count and not a ‘step’ count. The music, the lyrics, the dance are brilliant. What can we say but, “Do it, do it, do it”. (Yes you guessed, we love it too.)

Caught In The Act*Ann Wood***Who’s Been Sleeping In My Bed – Glenn Frey**

This has been another hit as far as our dancers are concerned. Once your weight distribution has been sorted out after the last left chasse the dance has no problems. We are not surprised this has gone to the top, it has something for everyone. The combination of music and dance seems to appeal to everyone. We think this one will be around for a while.

Theo Loyla**Line Rangers, Monkton, Kent****Stuck On You***Maggie Gallagher & Rob Fowler***Stuck On You – The Deans**

The popularity of ‘Until the End’ prompted me to dig this one out whilst I wait for the 3T track to arrive. Elvis numbers are very much back in vogue at the moment – my improvers on a Monday are enjoying ‘Didya Ever’ which I have just taught them. I have to say though we’re not too sure about this one.

Join the Queue*Michael Barr***One More Broken Hearted Man – Redfern & Crookes**

One of my class remembered seeing this danced and hearing the music by chance prompted them to ask me to teach it. The timing on section two and three is tricky on what should be an easy 32-count dance but by the second week they had got their heads round it and with such lovely music it is now proving a popular choice.

Saddle Up*Liam Hyrcan***Saddle Up – David Christie**

I was asked to teach this old number by some of the class. The music is great and was a favourite from when it came out years ago. It is actually a beginners dance but it doesn’t

seem to flow that well and so proves slightly awkward. If you really throw yourself into it with style it works but...

Misty*Patricia E Stott***Misty – Ray Stevens**

First week they weren’t convinced but from the second week on they loved it and it is now a requested item. Music is great.

Margaret Ford**Goin’ Stompin’ Western Dancers, Sheffield****Rockin’***Anita McNab***Some Beach – Blake Shelton**

Nice easy little dance that fits to lots of music but *Some Beach* is by far the most popular. My classes love it and it makes a nice floor split with the more complicated ‘Some Beach’ written by Robbie McGowan Hickie. A definite floor filler.

Speak To The Sky*Keith Davies***Speak To The Sky – Brendon Walmsley**

A really upbeat tune that makes my class want to get up and dance. There is a little tag every three walls but it is so easy to hear that you don’t need to think about it. I even taught it to my beginners as a way of introducing them to tags and phrasing.

Unlock My Heart*Peter Metelnick***Unlove Me – Julie Roberts**

I loved the music so much that I searched for any dances written to it. Although this is classified as a beginner dance it can be a bit tricky to learn – please stick with it. I’m so glad Peter resisted the temptation to add tags and restarts as it fits the music so nicely without, plus it means you can do the dance to lots of other tracks too. I think this will prove popular.

Let Me Off*Robbie McGowan Hickie***Stop The World And Let Me Off – Dwight Yoakam**

Have recently re-taught this dance which we originally did early 2004. Typical Robbie two-step dance with lots of familiar step patterns. Particularly like the backward turn when Dwight sings ‘I’m tired of going round and round’. The dance has proved more popular this time around. It’s a shame the music is only available on an expensive US import otherwise I’m sure more instructors would be doing it.

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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 Gary Lafferty & Chris Higham

New Year Bash, Normandy Hotel, Renfrew
Friday 7th January 2005

1. Doctor Doctor – *Bad Case Of Loving You* – Robert Palmer
2. Pot Of Gold – *Dance Above The Rainbow* – Ronan Hardiman
3. We're Alive – *I'm Alive* – Celine Dion
4. Leave Right Now – *Leave Right Now* – Will Young
5. Celeste – *Cosi Celeste* – Zucchero & Cheb Mami
6. Let's Be Us Again – *Let's Be Us Again* – Lonestar
7. Truly Happy – *Hold Onto Our Love* – James Fox
8. Black Betty – *Black Betty* – Tom Jones
9. Buy Me A Drink – *Do You Still Wanna Buy Me That Drink?* – Lorrie Morgan
10. All Night Long – *You Rock Me* – Enrique Iglesias
11. Have Fun Go Mad – *If There's Any Justice (C&J Mix)* – Lemar
12. T-bone Shuffle – *Sunchyme* – Dario G
13. We Are The Same – *We Are The Same* – Kenny Rogers
14. Caught In The Act – *Who's Been Sleeping In My Bed* – Glenn Frey
15. Do Wop Be Doo Be Doo – *Shang A Lang* – Bay City Rollers
16. Where We've Been – *Remember When* – Alan Jackson
17. All Day Long – *Mr Mom* – Lonestar
18. Trust Me! – *Vincero* – Fredrik Kempe
19. Sweet Little Dangerous – *Sweet Little Dangerous* – Heather Myles
20. Wave On Wave – *Wave On Wave* – Pat Green
21. The Way – *The Way* – Clay Aiken
22. Ready To Fly – *Ready To Fly* – Richard Marx
23. Side By Side – *We Work It Out* – Joni Harms
24. Islands In The Stream – *I'm In The Mood For Dancing* – The Nolans
25. Waltz Is The Key/Real World – *Music Is The Key* – Sarah Connor
26. Into The Arena – *Now I Can Dance* – Tina Arena
27. Feet Don't Fail Me Now – *Hillbilly Shoes* – Montgomery Gentry
28. Stop It – *Stop It (I Like It!)* – Rick Guard
29. Somebody Like You – *Somebody Like You* – Keith Urban
30. Let's Dance – *Let's Dance* – Chris Rea
31. Ribbon Of Highway – *You're The One That I Want* – Travolta & Newton-John
32. Wanna Be Me – *Who Wouldn't Wanna Be Me* – Keith Urban
33. Round Round Baby – *Round Round* – Sugababes
34. Take A Breather – *I Need A Breather* – Darryl Worley
35. Tush Push – *Under The Influence* – BB Watson
36. Fields Of Gold – *Something Stupid* – Robbie Williams & Nicole Kidman
37. Baby Jane – *Baby Jane* – Rod Stewart
38. Just A Memory – *Memories Are Made Of This* – The Deans
39. S.X.E. – *Just A Little* – Liberty X
40. Beethoven's Boogie – *Boogie & Beethoven* – Larry Gatlin

DJ Caz Mawby

Caz's Hotline Social, Fleckney, Leicestershire
Saturday 8th January

1. Side By Side – *We Work It Out* – Joni Harms
2. Rock 'n' Roll Bride – *I Knew The Bride* – The Deans
3. Take A Breather – *I Need A Breather* – Darryl Worley
4. All That Jazz – *All That Jazz* – Ute Lemper
5. A Devil In Me – *Diavolo In Me* – Zucchero
6. Wave On Wave – *Wave On Wave* – Pat Green
7. All Night Long – *Somebody Like You* – Atomic Kitten
8. Country 2 Step – *I Just Want My Baby Back* – Jerry Kilgore
9. Doctor Doctor – *Bad Case Of Loving You* – Robert Palmer
10. Beer For My Horses – *Beer For My Horses* – Toby Keith & Willie Nelson
11. J'ai Du Boogie – *J'ai Du Boogie* – Scooter Lee
12. Let's Dance – *Let's Dance* – Chris Rea
13. High Class Broads – *Redneck Woman* – Gretchen Wilson
14. Maybe I Could – *I Might* – Shakin' Stevens
15. Too Much Candy – *Too Much Candy For A Dime* – Eddie Raven
16. Heartbreak Express – *The Heartache's On Me* – Dixie Chicks
17. On The Water – *Walking On The Water* – Atomic Kitten
18. Trust Me! – *Vincero* – Glenn Rogers
19. The Real World – *Real World* – D-Side
20. The Groovin' Thing – *Superstar* – Jamelia
21. Caught In The Act – *Who's Been Sleeping In My Bed* – Glenn Frey
22. 2 Hearts – *Two Hearts* – Phil Collins
23. Spanish Lullaby – *La Isla Bonita* – Madonna
24. Rhythm Of The Falling Rain – *Rhythm Of The Falling Rain* – The Cascades
25. Wanna Wanna – *Some Girls* – Rachel Stevens
26. We're Alive – *I'm Alive* – Celine Dion
27. Rock Around The Clock – *Little Richard Medley* – The Deans
28. Sway – *It Takes Two* – Chris Cagle
29. Somebody Like You – *Somebody Like You* – Keith Urban
30. Until The End – *Stuck On You* – 3T
31. Closer – *Closer* – Susan Ashton
32. Tush Push – *All You Ever Do* – The Mavericks
33. Sweet Sweet Smile – *Sweet Sweet Smile* – Sharon B
34. Slow Burn – *Fire* – Des'ree
35. Choices – *In A Letter To You* – Eddie Raven
36. Just For Grins – *Billy B Bad* – George Jones
37. Mariana Mambo – *Mariana Mambo* – Chayanne
38. Black Betty – *Black Betty* – Glenn Rogers
39. Elliot's Dream – *I Love To Boogie* – T-Rex
40. Celeste – *Cosi Celeste* – Zucchero & Co.

The **Beginners** Top Ten Charts

Calgary Stampede Line Dancers

Orpington & Hayes, Kent.
01689 876940

1. Coastin' Dance Above The Rainbow Ronan Hardiman
2. Rockin' Some Beach Blake Shelton
3. Come Dance With Me Come Dance With Me Nancy Hays
4. I Love A Rainy Night I Love A Rainy Night Eddie Rabbitt
5. Dream On Queen Of My Heart Westlife
6. Snap Jack Last Night Chris Anderson & DJ Robbie
7. Country Walkin' The Boy From Ballymore Sham Rock
8. Flobie Slide Mariana Mambo Chayanne
9. One Step Forward Every Little Thing Carlene Carter
10. Cowgirl Twist Why Me Delbert McClinton

Funky Country UK

Carshalton, Surrey.
0208 646 0047

1. Sky Loves Blue More & More & More The Bellamy Brothers
2. Flyin' Sparx Always Have Always Will Ace Of Base
3. Rockin' Some Beach Blake Shelton
4. Come Dance With Me Come Dance With Me Nancy Hays
5. Country 2 Step I Just Want My Baby Back Jerry Kilgore
6. County Line Cha Cha Neon Moon Brooks & Dunn
7. Stroll Along Cha Cha What You Mean To Me Chris De Burgh
8. Coastin' Lord Of The Dance Ronan Hardiman
9. Easy Come Easy Go Any Way The Wind Blows Brother Phelps
10. I Love A Rainy Night I Love A Rainy Night Eddie Rabbitt

The Centre Liners

Stranraer, Scotland
01776 705701

1. Sky Loves Blue More & More & More The Bellamy Brothers
2. Country Walkin' Mamma Afrika Two In One
3. Buy Me A Drink Live A Little Mark Chesnutt
4. No Quitter I Ain't No Quitter Shania Twain
5. Just 4 Fun Tell Me Ma Shamrock
6. Chihuahua Chihuahua DJ Bobo
7. Cruisin' Just A Kiss Steve Holy
8. Red Hot Salsa Red Hot Salsa Dave Sheriff
9. 16 Step Do Wah Diddy DJ Otzi
10. Easy Come Easy Go Sweet Little Dangerous Heather Myles

The **International** Top Ten Charts

Line Dance 4 U

Skurup, Sweden
eva.andersson2@comhem.se
0046 (0)411 733 41

1. Come Dance With Me Come Dance With Me Nancy Hays
2. Wave On Wave Wave On Wave Pat Green
3. Texas Texas Chris Rea
4. Party Till Dawn Beat Of Love En Vogue
5. Black Coffee She Bangs Ricky Martin
6. Sweet Café Diesel Café The Bellamy Brothers
7. Dit Dot Ditty Baby Come Back To Me Manhattan Transfer
8. The Real World Real World D-Side
9. Serenity Never, Ever & Forever Lee Ann Womack & Mark Wills
10. Save A Horse, Ride A Cowboy Save A Horse Big & Rich

Jitterbuggin

Riga, Latvia
linedance@balticom.lv

1. Texas Texas Chris Rea
2. Irish Jig Las Temporados Big Sky
3. Possibility Foxtrot You've Got Possibilities Matt Monro
4. All That Jazz All That Jazz Ute Lemper
5. Funkalicious Scoopadoopa Danny K
6. We Are The Same We Are The Same Kenny Rogers
7. Push Push Dannii Minogue
8. Turbo Twang Turbo Twang Wayne Warner
9. Ride Em Cowboy Save A Horse (Ride A Cowboy) Big & Rich
10. Will You Love Me Will You Love Me The Borderers

Sylbury Stompers

Birzebugia, Malta.
stompers@malta.net

1. Trust Me! Vincero Fredrick Kempe
2. A Devil In Me Diavolo In Me Zucchero
3. Side By Side We Can Work It Out Joni Harms
4. Rockin' Some Beach Blake Shelton
5. Doctor Doctor Bad Case Of Loving You Robert Palmer
6. Caught In The Act Who's Been Sleeping In My Bed Glenn Frey
7. Timezone Five O'Clock Somewhere Alan Jackson
8. Maybe I Could I Might Shakin' Stevens
9. God Blessed Texas God Bless Texas Little Texas
10. Strong Enough Strong Enough Cher

The **Dance Club** Top Ten

Tucson Terriers

Hinckley, Leicestershire.
01455 619770

1. Cheetah Cheetah Michael Jackson
2. Shiv-A-Ree Goodnight Moon Shivaree
3. Shark Bait Car Wash Christina Aguilera
4. Bump Da Bass DJ Jamelia
5. Get On That Good Foot Justin Timberlake
6. Rooster Come Get Some Rooster
7. What It Is? Tilt Ya Head Back Nelly & Christina Aguilera
8. Beat It Up The Boogie That Be Black Eyed Peas
9. My Prerogative My Prerogative Britney Spears
10. Jet Lag These Words Natasha Bedingfield

Cd's Corral

Newbury & Thatcham,
Berkshire.
01635 868899

1. Ready To Fly Ready To Fly Richard Marx
2. Trust Me! Vincero Fredrik Kempe
3. Celeste Cosi Celeste Zucchero & Cheb Mami
4. Rockin' Tell Me Ma Sham Rock
5. New Dreams What You Mean To Me Chris De Burgh
6. Bad Moon On The Rise Bad Moon Rising Creedence Clearwater Revival
7. All That Jazz All That Jazz Ute Lemper
8. Doctor Doctor Bad Case Of Loving You Robert Palmer
9. The Way The Way Clay Aiken
10. Can't Help Believing I Just Can't Help Believing Elvis Presley

Jay Jays

Bristol.
0117 3739029

1. Trust Me! Vincero Fredrick Kempe
2. Caught In The Act Who's Been Sleeping In My Bed Glenn Frey
3. Suds In The Bucket Suds In The Bucket Sara Evans
4. All Day Long Mr Mom Lonestar
5. Strong Enough Strong Enough Cher
6. Side By Side We Work It Out Joni Harms
7. Beer For My Horses Beer For My Horses Toby Keith & Willie Nelson
8. Don't Want None Dumb The 411
9. Wanna Wanna Some Girls Rachel Stevens
10. Buy Me A Drink Do You Still Wanna Buy Me That Drink Lorrie Morgan

Bramley Bootscooters

Southwell, Nottinghamshire.
01636 813645

1. Trust Me! Vincero Fredrik Kempe
2. Caught In The Act Who's Been Sleeping In My Bed Glenn Frey
3. Doctor Doctor Bad Case Of Loving You Robert Palmer
4. Where We've Been Remember When Alan Jackson
5. The Real World Real World D-Side
6. Push Push Dannii Minogue
7. Rockin' Some Beach Blake Shelton
8. Elliot's Dream I Love To Boogie T-Rex
9. Ready To Fly Ready To Fly Richard Marx
10. Pot Of Gold Cry Of The Celts Ronan Hardiman

Canny Kays Companions

Sunderland.
0191 529 5466

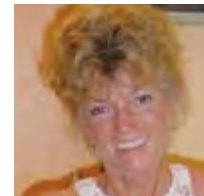
1. Ready To Fly Ready To Fly Richard Marx
2. All Day Long Mr Mom Lonestar
3. Where We've Been Remember When Alan Jackson
4. Wanna Wanna Some Girls Rachel Stevens
5. Side By Side We Work It Out Joni Harms
6. Let's Be Us Again Let's Be Us Again Lonestar
7. Hot Sauce Louisiana Hot Sauce Joni Harms
8. Manhattan T.R.O.U.B.L.E Travis Tritt
9. 2 Hearts Two Hearts Phil Collins
10. Until The End Stuck On You 3T

Hill's 'n' Toes (Improvers)

Romford, Essex
01708 702468

1. Elliott's Dream I Love To Boogie T-Rex
2. Shania's Moment From This Moment On (Tempo Mix) Shania Twain
3. Chill Factor Last Night Chris Anderson & DJ Robbie
4. Cliché Modern Day Bonnie & Clyde Travis Tritt
5. Islands In The Stream Islands In The Stream Dolly Parton & Kenny Rogers
6. Pot of Gold Dance Above The Rainbow Ronan Hardiman
7. Sweet Sweet Smile Sweet Sweet Smile Karen Carpenter
8. Side By Side We Work It Out Joni Harms
9. T-Bone Shuffle Sunchyme Dario G
10. Waltz Across Texas Waltz Across Texas The Deans

The **Dancers'** Top Ten



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

1	(2) Trust Me!	Geri Morrison	Vincero..... Fredrik Kempe
2	(3) Caught In The Act	Ann Wood	Who's Been Sleeping In My Bed Glenn Frey
3	(1) Where We've Been	Lana Harvey Wilson	I Remember Alan Jackson
4	(5) All Day Long	Gary Lafferty	Mr Mom Lonestar
5	(4) Ready To Fly	Robbie McGowan Hickie	Ready To Fly..... Richard Marx
6	(6) Until The End	Maggie Gallagher	Stuck On You..... 3T
7	(8) Shiv-A-Ree	Maggie Gallagher	Goodnight Moon Shivaree
8	(7) Side By Side	Patricia E. Stott	We Work It Out Joni Harms
9	(-) Party-4-2	Peter Metelnick & Alison Biggs	Party For Two..... Shania Twain & Billy Currington
10	(-) Celeste	Pete Harkness	Cosi Celeste Zucchero & Co

Bubbling Under

1. Flying
2. Slow Burn
3. Open Season
4. Trucking
5. Better Life

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charts@linedancermagazine.com

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www.linedancermagazine.com

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

Club Name _____

Your Name _____

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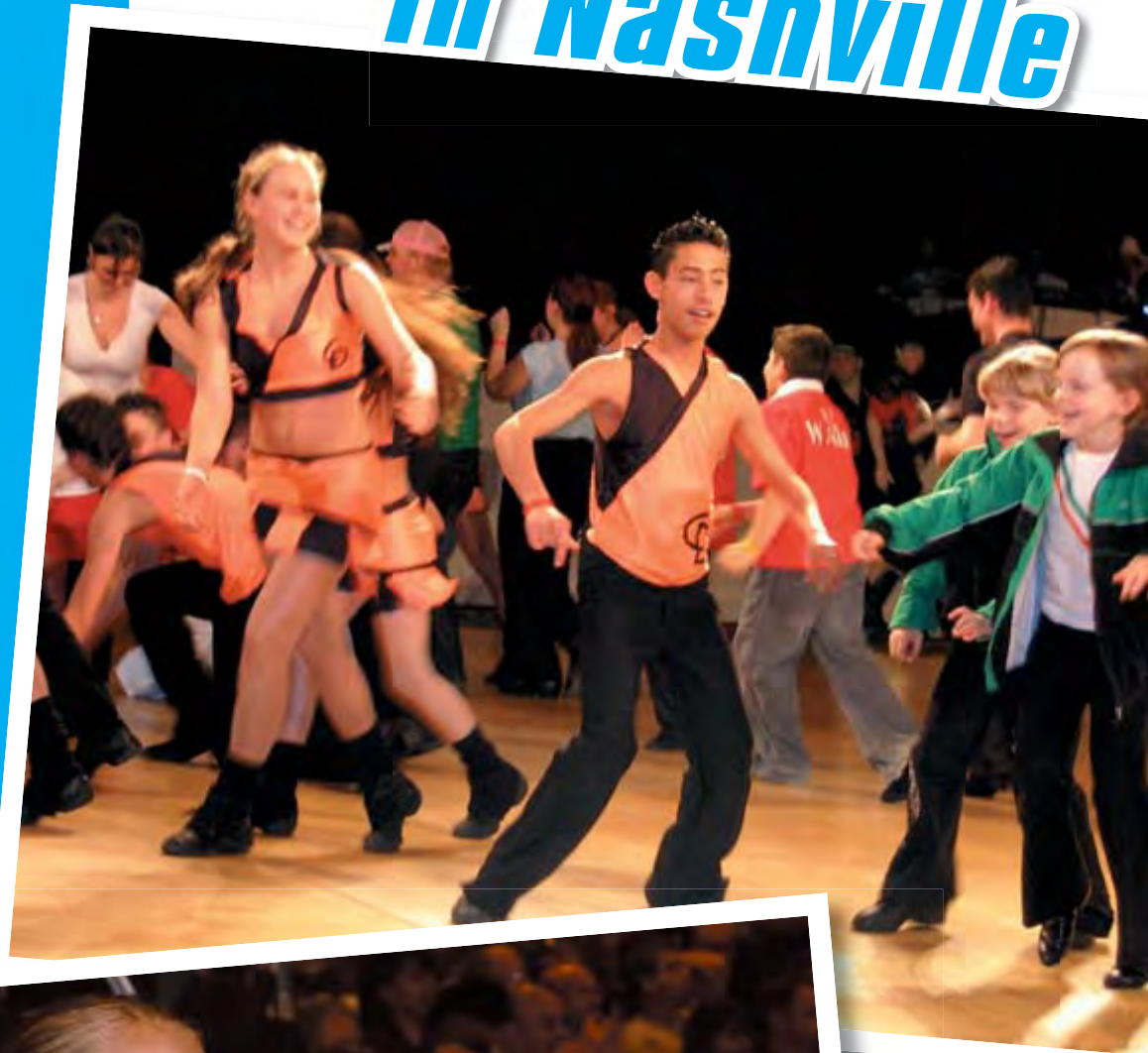
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The world *in Nashville*

They came from the four corners of the globe to the opulence of the Opryland Hotel, Nashville, to take part in the UCWDC Dance World Championships XIII. *Tim Ruzgar* was there as both DJ and *Linedancer* reporter. He, *Alex Boone* and *Mark Vilensky* took the photos



Female superstar champion
Jodi Binstead



Male superstar champion
Brian Barakauskas



The UCWDC Country Dance World Championships XIII took place at the opulent Opryland Hotel in Nashville, Tennessee from 11 to 16 January. As ever, this event attracted dancers from countries all over the world including Australia, Finland, Norway, Denmark, Sweden, Holland, Germany, France, UK, Belgium, Malaysia, and more. For the first time there were even competitors from Japan and Brazil. The Opryland Hotel, with its Las Vegas proportions, is a magnificent setting for the event with a few thousand rooms, huge indoor atriums, gardens and waterfalls, and even a riverboat ride through the Delta.

This year there was a change from the past in that only the Delta ballrooms were used, which meant that all the dancing, social, warm ups, and competitions were in rooms adjacent to each other which meant less wandering and rushing around for all. There was also a new format to the schedule with the first two days of competition for Pro-Am, the next two would be Line dance, and the last couple of days for couples. Worlds Director, Tony Lee, and his team had worked tirelessly throughout the year to ensure the smooth running of the event, and with an increase in dance entries over last year, careful planning and preparation was needed.

On the Monday there were various staff and competitors meetings, registration for all competitors, with no dancing. Tuesday saw the beginning of competition for Pro Am which started with warm ups at 8am and the final competition was from 10pm until midnight.

I was head of Line DJs team: Alex Boone (Holland), James Gregory, Louis St George, and John Lindsay (all USA) who took care of

all the social and competition Line dancers, and BJ Brown was head of the couples DJs: Jill Babinec, Tim Hand, Mona Broussard and Anthony DeRosa. The teams worked hand in hand and helped each other out whenever necessary.

As ever there was the popular Linedance Lobby, mainly hosted by James Gregory of JG2 fame, which had moved up to the concourse outside the Delta ballrooms, and was right next to the Vendors Village. Here social Line dancing began at 10am each day and ran through till around 7pm each evening, when the Delta B ballroom had finished and was then turned over to social Line dancing which went through to after 4am most nights – with the night owl himself Louis St George who just loves to keep the dancers going.

Popular Line dances which could often be heard playing were Where We've Been, Wave on Wave, Lose It, Trust Me, Mariana Mambo, Until the End and several by US choreographers like Guyton Mundy, Scott Blevins, the Amatos, Max Perry, and John Robinson. In the evenings the Delta Practice room became the couples social dancing room, and the Governor's Ballroom was dedicated to the swing dancers.

There were workshops continuously from around 9am until 5pm each day with classes in everything from Line dance to couples, and from technique to styling from some of the biggest names in the dance world. There

was something to suit all levels and styles of dancers. Some workshops were included in the entry price and, as is the norm in the US, some workshops had to be paid for.

The Line dance competition actually began with choreography on the Wednesday afternoon and, although this competition was somewhat down on previous years, there were some excellent dances from choreographers of all levels. Two winning entries I particularly liked were Barry Durand's Mocking Bird, and Triple XXX's Jungle Fever.

Wednesday evening also saw the Parade of contestants, a bright, colourful and loud affair, with all the contestants from all over

the World being introduced country by country, and then the large US contingent introduced state by state. As usual the large Dutch contingent seemed to generate the most noise. Thirty seconds of each National anthem followed, and then everyone took their seats for the World Team Match Challenge, a dance off between the USA and the Rest of the world, with great pride at stake. This is the third time this has

The Vendors Village was the place to spend some dollars, where you could purchase dancewear, diamante belts and accessories, hats, boots, and all manner of dance footwear. You could buy your event photos, videos and DVDs, your worlds merchandise. And even have your Stetson steamed to look like new.



taken place and is now the Ryder Cup of dance. There are three Line dances, three couples dances, and then a team cabaret to finish. The first two years were won by the Team USA, but this year they were soundly thrashed by the rest of the World five points to two, The highlights being Gary and Lisa McIntyre's stunning couples routine, and the ROW exciting cabaret at the end.

Thursday was dedicated to Line dance all day, culminating in the exciting Superstars competition in the evening. Competition was fierce this year and on paper,



Line dance chanteuse
Nancy Hays. See *Album
Reviews*, page 41



Saturday evening was also the time for the Worlds' Variety Show which not only had some amazing dance routines, but there was live singing from Nancy "Come dance with me" Hays, and country superstar Suzy Bogguss who delighted the audience as she got them up dancing to her hits Eat at Joe's and Cowboy's Sweetheart. Giovanni Coenmans, 16, from the Netherlands, was one of the highlights with his Passionata dance routine. We had comedy, Line dance, swing, and couples, and the appreciative audience were treated to a world class show.

anyone of a number of the competitors could have won. The Female competition was a tense affair, and there was a reverse on last year's result with England's Jodi Binstead outgunning Jenny Stephenson to take the ultimate prize in Line dance, which Jodi had won before in Holland, and it now stands at two apiece for the two talented dancers. Jodi's performance was outstanding, and her solo medley was a joy to watch.

The guys were up next and, as newly qualified Raymond Sarlemijn (Holland) had

to drop out, it left just four Male Superstars. Another intense competition followed and Brian Barakauskas (USA) was on the form of his life with a stunning solo medley, which would net him the title, with England's Lee Easton taking second. Roy Hadisubruto (Holland) gave a performance which saw him lose his crown and finish third, with Germany's Joachim Herring in fourth at his first attempt.

Friday was mostly about Line dance again and at the end of the day it was the turn of the "senior Superstars" the Crown division. Following the format of the Superstars, they dance two classic dances and then their own solo medley. For the guys it

was sole competitor Martin Lister (UK) who took the title, and for the ladies it was the USA's Donna Caudill who won the day. Awards for each day's competition took place the following evening at 11.30pm, which many parents with younger children were not too happy about as many had to be up early the next day for competition. The "powers that be" have promised to rectify this at future events.

Saturday was for Teams during the day and the evening was for couples

equivalent to the Superstars, the Masters competition, which is two divisions, Classic and Showcase. If you have never seen this event, then you have missed out on a real treat, for there is some of the most stunning dancing you will ever see. The ballroom is always packed, and the atmosphere electric for this event and this year was no exception. Sam and Mona Arvidson were very entertaining in their solo medley in the Showcase Division but it was Ronnie DeBenedetta and Brandi Tobias who won all their dances in amazing style to take the crown. In the Masters Classic it was Toby Munroe and Kristin Geil who were victorious.

Sunday was the final day and the last of the couples competitions took place along with Showtime Cabaret Teams finals – the team can be any number from two upwards and they have up to 15 minutes on the floor wearing whatever they want and dancing to their own medley of music. The eventual winners were Step In Time from Florida, who retained their title with a fantastic show, and it was obvious that they had spent countless hours over many months perfecting their routine.

After the final Awards ceremony at 8pm it was time for the Farewell Dance Party at 10pm, which went on into the wee small hours.

Other notable winners at Worlds included Sydney Smyth (UK) winning Teen Showcase and Teen Classic, winning every dance; Sweden's Lee Anne Forsen working hard to win Female Open Intermediate and Eddie Slattery (UK) winning both Male Open and Classic divisions and qualifying for Superstars. And nine-year-old Stephanie Coulter (UK) won Line Dance Female Primary Novice with Shoela Coenmans, Giovanni's sister, coming second.

Tony Lee and his team did a magnificent job of hosting Worlds this year. In spite of the later date of the event, it did not deter competitors from coming along. Most of the event ran to time, all dancers were well taken care of, and there was a more relaxed atmosphere this year.

Every three years Worlds will come to Europe, and the next Worlds (XIV) will be held in Sweden with Britt-Inger Arlebro as the Worlds Director.

This promises to be a huge event, and as we all know the Swedes have a knack of doing things with precision and quality, and just like the Volvo cars they produce, they never let you down!

• For all results and photos from Worlds XIII and info on Worlds XIV visit www.ucwdc.org

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WE'LL MEET again



**Hair today, gone tomorrow.
Rob Fowler has changed
his look over the years**

Last year *Harry Seddon* reported on the dissolution of the Rob Fowler/Select Events partnership. And as the lights dimmed on their last Blackpool weekend, he was there to record the end of the era

As one door closes another opens, says the proverb. But as the curtain fell on 2004 and the door closed on the Rob Fowler Select Events partnership at Pontin's Blackpool it seems that two more doors opened. Their creative partnership might be over but readers will, by now, know of the large number of events available from both Select Events and Rob Fowler, and what fantastic events these look set to be.

The last Rob Fowler Select Events Line dance weekend took place at Blackpool Pontin's and, unless I'm mistaken, was the 20th of these events at that venue. As this partnership had spanned more than five years, it seems appropriate to put some perspective on that period of time.

When the Select Events Rob Fowler partnership began, Ricky Martin and Will Smith were big on the Line dance scene, the Cheap Seats had just split up, and Rob Fowler had long curly hair. The hot dances of the time were Crazy Little Thing Called Love, Pot of Gold and Venga Bus Shuffle, to name just three. Around that time *Linedancer* Magazine was printing dance scripts for Single White Female, Walk On Bye and Feet Don't Fail Me Now.

And, coming back to the present, at the last Rob Fowler Select Events Line Dance Weekend, the line-up was very nostalgic – what I think of as 'the old firm', the team who

have attended so many of these events. Headlining, of course, was Rob Fowler, and accompanying Rob were Rachael McEnaney, Charlotte Macari, and Paul McAdam. Over the years we've seen Rachael, Charlotte and Paul develop from young dancers and novice instructors, to the accomplished professionals they are today. Whilst Rob, of course, has remained Rob, just as energetic and well-liked by everyone as he always has been.

The Select Events Team has also remained the same during this period of time and Alan, Priscilla, James, John and Brad were on hand, as always, to ensure that everything ran smoothly. In fact so smoothly that one does not notice the hard work that goes into these events. We dancers just turn up and everything runs like a well-oiled machine, which is how it should be and what we have come to expect of these events over the years.

A last minute switch of dancing venue – at the request of Pontin's – even transpired to add to the nostalgia. Most of these events have used the Prince's Ballroom over the years but recently we have been dancing in the Stardust Cabaret Lounge. Returning to the Prince's meant that the last event was held in the same place as the first and the majority of those in between.

The event started with dinner on the first night, meals were up to the usual high standards we take for granted at Blackpool Pontin's – every bit as good as many top class hotels, and better than some.

Dancing commenced at 7.30pm with the weekend's DJ, Steve Neck. Steve plays a good mixed selection of tracks, takes requests and works hard to please as many of the people, most of the time as he can.

Live music was provided by the inimitable Magill, who have calmed down their act a little, whilst still retaining the old favourites. Each evening we were treated to Instructors' Cabaret, which is always a joy to watch and an excuse to sit down for a little while. The dancing continued with Steve until around 1am, which was quite an early finish, but long enough for most people – five and a half hours is quite a long time.

Thursday morning was workshops with Charlotte and Paul. Charlotte taught The King and I and Trust Me, both easy fun dances which were much danced during the event. Paul instructed an easy Cha Cha, Anywhere, and a dance I really liked, Dipstick, which was choreographed by Judy Macdonald. This dance is to a fiddle track by Natalie MacMaster and it does not move about much – in fact it hardly seems a dance as such – but I still like it a lot and hope that it 'takes off'.

In the afternoon, Rob and Paul were our instructors Paul taught M o o d s w i n g and Rob taught Cheetah and Going All The Way. Cheetah is a good funky dance, but the music, *Cheater* by Michael Jackson, did not do it for me. On the other hand, Vera and Teresa's dance Going All The Way to the Pussy Cat Dolls track, *We Went As Far As We Felt Like Going*, from the soundtrack of *Shark Tale*, is a good fun cha cha to get the Latin hips going.



Rob Fowler with wife Michelle and with Alan Jones and partner Priscilla

Thursday evening's live group were the duo Broadcaster who play good Country music well, mainly for the older dances.

The final day was New Year's Eve and we were all anticipating a great night – but first the workshops. Rachael instructed two very good dances beginning with her own Mars Attack – not about alien invasion, but the chocolate bar which Rachael claims not to like. The music is *Chocolate (Choco Choco)* by Soul Control and is an easy fun dance to feel good music. The other dance from Rachael was Under Your Spell, a lovely waltz to the Ana Victoria track of the same name. Now I know that there are some great waltzes about at the present time but make room in your repertoire for Under Your Spell – you'll be glad you did.

Final Night was New Year's Eve and dancing all night to CDs from Steve. In my opinion I think this worked really well as he played a good mix of tracks, catering for all tastes. We danced all the dances taught during the event, did the silly party dances which are obligatory on New Year's Eve – Crystal Chandeliers, Conga, etc – and were not overloaded by either old or new dances.

The traditional Select Events singing of *We'll Meet Again*, was especially poignant – although we will no doubt meet again, it will not be at a Rob Fowler Select Events gathering. We welcomed the New Year in the normal way and then resumed dancing until the small hours.

In summary, the final Rob Fowler/Select Events event was every bit as good as the first and all the ones in between, and I for one am very pleased to have been able to attend so many over the years.



After the fireworks...



...time for Rob's last Select goodbye



Album Reviews

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

TROY OLSEN

Troy Olsen

OLD PUEBLO SOUNDS – OPS 071273

Listen ★★★★★

Dance ★★★★★

ALBUM
OF THE
MONTH



Troy swiftly follows up last year's *Living In Your World* with this self-titled album. Troy, 31, was born and raised in Arizona. In the '80s he became a fan of Dwight Yoakam and Steve Earle, and their influences can be clearly heard in his music.

The Hand Song (149bpm) is one of eight which Troy co-wrote. This east coast swing is an awesome track with clever lyrics. This has got dance hit written all over it.

She's Gonna Ruin My Bad Reputation (160bpm) is a brilliant and clever track, a mixture of two step and waltz and Tony Wilson from Tucson has written a cool 32-count, two-wall, intermediate dance to it that uses the same step patterns for both dance motions. Check it out.

You're The One (116bpm) is a strong Country cha, great for Cruising etc, but is worthy of a dance in its own right. *I'll Sleep When I'm Dead* (74bpm) is a nightclub two step but it is a bit of a dirge which may deter dancers.

'59 Cadillac (116bpm) is a good danceable track, perhaps more rock than Country but a good song nonetheless.

Set 'Em Up (119bpm) is pure Country with lots of steel guitar and has great potential as a dance track.

I've Still Got My Truck (160bpm) takes over a minute to get going but is a nice two step.

It's A Long Way Across Texas (164bpm) is an awesome Country rocker and I defy anyone who hears it not to tap their feet. This must surely be a big dance hit.

Somethin' In The Air (127bpm) is another good danceable number, an east coast swing, and another I feel we should be dancing to.

Rock This Honky Tony (88bpm) features Kid Rock and is a cool dance track. So, choreographers, what are you waiting for?

Final cut *The Price I Pay* (98bpm) is a blues-infused number with a good beat and a great hook. This west coast swing will delight both couples and Line dancers.

This album is superb. It has the potential to be one of the hottest albums of the year. Order your copy now, you won't be disappointed.

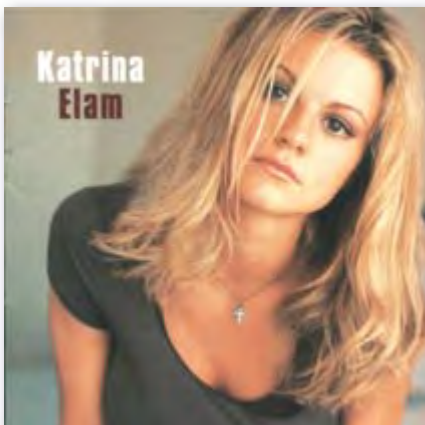
KATRINA ELAM

Katrina Elam

UNIVERSAL B0002610-02

Listen ★★★★★

Dance ★★★★★



Katrina Elam is only 20 years old but she began her singing career in her native Oklahoma in a talent contest aged just nine. At 17 she moved to Nashville with a publishing contract already under her belt. She kept her head down and continued honing her song writing skills until Universal South released this debut album.

We kick off with *Strong Anything* (98bpm) a lively cha cha and you are instantly aware that this is a young lady with a big talent. This very danceable song will hopefully inspire someone to write a dance to it.

No End In Sight (110bpm) is the first of nine songs that Katrina either wrote or co-wrote. Another cha cha with more than a flavour of LeAnn Rimes about it, and again it is one that we should be dancing to.

I Want A Cowboy (107bpm) is one of the hot dance prospects on the album. The ladies will love the sentiment of this awesome Country rocker – surely be a big dance hit.

Unbreakable (133bpm) is a good strong up-tempo number on which Katrina's voice is

strong, mature, and powerful. A cool song that needs a cool dance.

Drop Dead Gorgeous (94/188bpm) is an awesome two step track. It has clever lyrics and a great beat. Definitely the best huge dance hit possibility on the album.

Normal (109bpm) is an upbeat cha cha, a classic Country song with some fantastic fiddle playing and a Celtic flavour. It should be a hit with dancers.

I Won't Say Goodbye (85bpm) slows the pace right down, and it's a gorgeous nightclub two step on which Katrina belts out the words.

The tempo is raised once again for the final track *Prelude To A Kiss* (100bpm) which is also a fine danceable song.

Katrina Elam's debut album is a fine piece of work that she can be really proud of. There are a few good dance tracks and a couple of crackers. I predict big things for this very talented new artist, and I urge you to give this brilliant album a try, I know like me, you will love it.

Dance

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

Listen

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

★ Half star

Last year Kenny Chesney released his smash hit album *When The Sun Goes Down* and he won two CMA Awards. His record company have been quick to cash in on Kenny's success by releasing this album, stressing "this is not the follow up album", but a "lifestyle project".

The opening song *Old Blue Chair* (66bpm) was also the closing track on Kenny's last album and it tells of his favourite place in the world – an old blue chair somewhere in the Caribbean.

Be As You Are (120bpm) like much of the album has bongo drums and other Caribbean instruments mixed with steel guitar. This could be a surprise dance hit.

Guitars And Tikki Bars (82bpm) is a song about just that. This has a real Caribbean flavour, a reggae feel with steel drums and all. With the right choreography this could be a big summer hit with dancers.

Somewhere In The Sun (70bpm) is another gentle song, a nightclub two step, which Kenny wrote after one of his concerts in Texas was cancelled due to heavy snow!

French Kissing Life (118bpm) is a cool song with a Fleetwood Mac feel to it, and it has great possibilities as a dance track.

Key Lime Pie (116bpm). Now this is more like it, a song about food. This is a great dance track. Country meets reggae.

Sherry's Living In Paradise (70bpm). Kenny's voice is wonderful on this easy, laid back track, whilst *Magic* (74bpm) has a jazzy feel to it – piano, brushes on the snare, double bass and then... steel drums. I can see max Perry taking a like to this one.

Soul Of A Sailor (74bpm) is a nightclub two step and this poignant song, which I really like, is about life as a sailor.

The closing song is a "bonus" acoustic version of *The Old Blue Chair* (66bpm) and this time you have the sound of waves crashing in the background, and Kenny's voice is distorted somewhat.

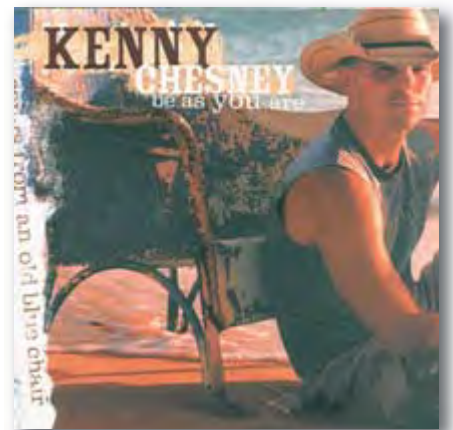
I think Kenny Chesney fans will love this album. I think Country music fans will either love or hate it and I Line dancers may like a few of the tracks. As for me – I love it.

KENNY CHESNEY
Be As You Are

SONY-BMG

Listen ★★★★★

Dance ★★★



Nancy Hays will be familiar to readers for her song *Come Dance With Me* to which Jo Thompson's dance has been a worldwide hit. For her latest album she has collaborated with some top choreographers.

The title track *Get In Line* (114bpm) a lively number to which Max Perry has written a 32-count, four wall, beginner dance.

Natural Thing (112bpm) bowls along at a steady pace, and Barry and Darri Ann Amato wrote the dance for this one.

The Caribbean Two Step Tango (104bpm) is a real catchy number and with Jo Thompson's 32 counts, four-wall, intermediate dance could be the best hit prospect on the album

If It Looks Like Love (146bpm) is a faster number and it inspired John Robinson to write a 64-count, four-wall, easy/intermediate dance to it.

Put On Your Dancing Boots (79bpm) gives us a Jo Thompson beginner/intermediate dance of 32 counts, four walls.

Man What A Man (156). Michele "Push" Perron chose this upbeat number to write to and her dance is 32 counts, four walls, and beginner intermediate.

Does Jesus Cross Your Heart (112bpm) for which Doug & Jackie Miranda have written Cross Our Hearts, beginner/intermediate dance. And Peter Metelnick and Alison Biggs have written a nice dance for *Spread A Little Love Around* (83bpm).

Robbie McGowan Hickie has written a new waltz for the Irving Berlin classic *Always* (94bpm). And *Hey Good Lookin'* (162bpm) is a fast version of the Hank Williams standard and another Peter and Alison have choreographed to.

If I Were Brave (161bpm) closes the album and this tribute to the athletes of the 2004 Olympic games has a dance to it by the Mirandas.

Like Scooter Lee, Nancy Hays has realised there is a niche market for Line dance friendly music. Invest in a copy now. For step sheets visit www.nancyhays.com

NANCY HAYS
Get In Line

BBRD RECORDS

Listen ★★★

Dance ★★★★★



Line Dance Mediterranean Cruise with Masters in Line

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Price: from £749



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Line Dance with Rob Fowler to exotic Cyprus
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Maggie Gallagher is one of the top Line Dancing instructors in England. She travels the world extensively hosting workshops and she was honoured to teach in Texas at the 1999 World Line Dancing Championships and at the Tarheel Festival in USA in September 2000.

During the day you will be able to take part in the Line Dancing workshops. In the evening you can take part in the Line Dancing socials, when Maggie and her team will have you dancing your heart out.



What's included

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- Bilingual Club Dance Holidays tour host on hand at classes and other activities
- Time to relax and enjoy the beach, pool, local sights
- Welcome drink and Orientation pack on arrival
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Deep in the heart of London



Linda Willis is more likely to be found in Debenhams than Dallas but, if it wasn't for the 4" heels, she'd have been doing the Cowboy Strut that night at the CMA showcase at the Borderline

Apologising for the fact that your main attraction, top of the bill artist Jamie O'Neal, is too ill to appear on stage is probably not the best way to kick-start an evening, especially when half the audience has been specially invited from the music industry's movers and shakers, to see what's newly on offer from Nashville, at a very special showcase concert. But when the event is being hosted by the Country Music Association in conjunction with Sony Nashville, even without Aussie star Jamie, they proved that we needed to have no worries. You can always count on the Americans, and when faced with a little adversity they will find a way to ensure the show goes on. And what a show it turned out to be.

Stepping onto the stage in the intimate imitation of a midwest cowboy bar came the tremendously talented young singer

songwriter from Jackson, Tennessee – fair of face and immediately likeable – Jessi Alexander.

Jessi's debut album, *Honeysuckle Sweet* is just about to be released in the UK. Stepping shyly, but determinedly to the microphone, pine coloured acoustic guitar in her hands, mouth organ strapped inelegantly around her neck, she started the way she intended to finish – in up-tempo, toe-tapping, breezy style. *Make Me Stay – Or Make Me Go*. No one was about to make her go – anywhere – that was for sure! Her strong voice has a range that swivels from the highest to the warmth and depth that is rich as home made honey. Pure. Immediately engaging. She proceeded to lay down sweet southern Country appealingly in layers with flashes and dashes of the blues.

She has been compared with Patsy Cline, Bonnie Raitt, and yearns for one thing – to find a sound that she can call her

own. That night at the Borderline all her wishes came true. On the night that Jamie O'Neal lost her voice – Jessi Alexander found hers. Making her debut in the UK when she opened for Rodney Crowell at London's Lock 17 last year brought Jessi to the attention of Country music lovers. This gig at the Borderline was a chance to dance with the best and show the men in suits, along with the fans, that their betting money had been well placed. And with one swish of the singing fairy's wand, Jamie O'Neal being laid-up with a throat infection meant that in an instant Jessi Alexander had become the only female in the entire show. The spotlight fell on young and inexperienced shoulders.

If she was daunted, she wasn't giving anything away. Discarding the unwieldy and unattractive harmonica, and putting down her guitar she told us with the widest of grins how happy she was "To be here."

Picking up the acoustic guitar she once refused to play, because she wanted a bass for Christmas, she slows down the pace with the heart touching, *This World Is Crazy*, a subtle blend of light and shade. *Unfulfilled*, she says, is a song she relates to most – and so could we as she sang of the chains around her heart and yearning to sing and play the blues. Like the best country singers – she has lived it.

Jessi slowed things down even further with the introspective *Canyon Prayer*, a song she tells us she wrote while sitting looking at the Grand Canyon. Finishing the first set with a self-penned song recorded by Patty Loveless she smiles at us as she happily makes her way offstage. To a standing ovation. Taking with her some hearts she has stolen.

Then Jon Randall made his way graciously to centre stage, telling us the missing Jamie O'Neal "is in our prayers and we wish her a speedy recovery." Black traditional cowboy shirt open at the neck, coffee and cream flowers embroidered across his chest. The handsome young singer is easy on the eye, and even easier on the ears. Smiling through a small neat as a new pin beard, small golden ear ring shining brightly. At 20 years of age Randall was a member of the Nash Ramblers, supporting Emmylou Harris. Since then he's toured with Lyle Lovett and worked with some of the best musicians in the business. And it shows. His indoctrination into the Country music university of life has paid dividends. And how.

Strumming and singing about whisky and women he pays immediate homage to his home state of Texas by singing *Austin*. The Texans surrounding him roar their approval. And it touched me too. Even

though I'm a Londoner and I'm more likely to be found in Debenhams than Dallas.

Jon doesn't just have a backing band. He lives his music and his band members do too. These guys are the consummate best. And – like all the very best people at anything – they make it look so effortless. Banjo, fiddle, boogie-woogie on the keyboard, a great drummer and a fantastically brilliant lead guitarist. I don't know his name but he was the boy in blue! Stylishly they swing into *My Life*. Sad songs may be his favourite, but boy when this guy wants to rock and roll and jam – he can.

The joy on his face tells us how much he's loving it. And so did we. The duelling between Jon and his lead guitarist was electric and spectacular. Absolute skill and mastery. The real deal. OK, I could have danced the night away at that point too, but I did have 4" stilettos which slowed me down just a little.

Beautiful, poignant and profound, the moving *Lonely for A While* touched my spirit, sending shivers down my spine. It felt like he was singing just to me. And surely there is no truer test for any performer – reaching out and touching a stranger's heart and soul. No clinking beer glasses while he sang to an audience that was with him every strum and every hum. But he wasn't quite finished yet. We were all warmed up and ready to go as Jessi Alexander came back to the join the boys. Bluesy country spun cross the stage and all around the tiny bar. Electric. Exciting.

Before leaving us Jon sang us on our way with the sad and tragic *Whiskey Lullaby*. Written by him, recorded by Brad Paisley and Alison Krauss and recipient of two 2004 CMA Awards.

"I'm from Texas," he told us,



"and you all know that I come from Louisiana, so you probably notice that I have a bit of an accent. Anyway, I love Texas and I love music that comes from there. I'm proud to be a Texan." He told us he wasn't about to leave the stage so we could beg him to come back for an encore: "I'm not going to do all the showbiz stuff. I'm just gonna stay right where I am – and carry on playing."

Jon's guitar fell apart twice. "It's crossed the Atlantic," he explained. "I love playing here in London. And I really can't wait to come back and play here again." He told us. After seeing that performance I can't wait either.





All Shook Up



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1 1 & 2 3 & 4 5 - 6 7 - 8	PART A Left & Right Shuffle Forward, Grapevine Left, Touch Right. Step left forward. Close right beside left. Step left forward. Step right forward. Close left beside right. Step right forward. Step left to left side. Cross right behind left. Step left to left side. Step right beside left.	Left Shuffle Right Shuffle Step Behind Step Touch	Forward Left
	Section 2 1 & 2 3 & 4 5 - 6 7 - 8	Right & Left Shuffle Back, Grapevine Right, Touch Left. Step right back. Close left beside right. Step right back. Step left back. Close right beside left. Step left back. Step right to right side. Step left behind right. Step right to right side. Touch left beside right.	Shuffle Back Shuffle Back Step Behind Step Touch	Back Right
	Section 3 1 - 4 5 - 8	Stroll Forward & Kick, Stroll Back & Touch. Stroll forward - Left, Right, Left. Kick right forward. Stroll back - Right, Left, Right. Touch left next to right.	Forward 2,3, Kick. Back 2,3, touch	Forward Back
	Section 4 1 - 2 3 - 4 5 - 8	Step Left Extending Left Arm, 2 x Pelvic Rolls. Step left to left side extending left arm to left. Clap hands. Extend left arm to left and bring right hand to stomach. Hold. Roll pelvis twice (Elvis style).	Side Clap Side Hold Roll 2 3 4	On the spot
	Section 1 1 - 2 3 - 4 5 - 8	PART B Left Grapevine, Step 1/2 Pivot Turn Left x2. Step left to left side. Right steps behind left. Step left to left side. Right touches next to left. Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/2 turn left.	Step Behind Step Touch Step Turn Step Turn	Left Turning left
	Section 2 1 - 2 3 - 4 5 - 8	Right Grapevine, Step 1/2 Pivot Turn Right x2. Step right to right side. Step left behind right. Step right to right side. Touch left beside right. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right.	Step Behind Step Touch Step Turn Step Turn	Right Turning right
	Section 1 1 - 2 3 - 4 5 - 8	PART C Left Grapevine with Scuff 1/2 Turn Left, Stroll Back & Touch. Step left to left side. Step right behind left. Step left to left side. Scuff right beside left pivoting 1/2 turn left on left foot. Step back on right. Step back on left. Step back on right. Touch left beside right.	Step Behind Step Turn Back 2 3 Touch	Left Turning left Back
	Section 2 1 - 2 3 - 4 5 - 8	4 x Toe Struts Forward. Touch left toe forward. Drop left heel to floor taking weight. Touch right toe forward. Drop right heel to floor taking weight. Repeat steps 1 - 4.	Left Heel Right Heel	Forward
	Section 3 1 - 8	Left Grapevine with Scuff 1/2 Turn Left, Stroll Back & Touch. Repeat Part C, Section 1 above.		
Section 4 1 - 2 3 - 4 5 - 8	4 x Toe Struts Forward Touch left toe forward. Drop left heel to floor taking weight. Touch right toe forward. Drop right heel to floor taking weight. Repeat steps 1 - 4.	Left Heel Right Heel	Forward	

1 Wall Line Phrased Dance:- 80 Counts. Intermediate.

Choreographed by:- Naomi Fleetwood (USA) 1997.

Choreographed to:- 'All Shook Up' by Billy Joel from Honeymoon In Vegas Soundtrack or same song by Elvis/Dean Brothers (168 bpm).

Note:- This is a phrased dance divided into three parts. Begin on the vocals and dance the following sequence:- **A-B A-B-C A-B-C A-B-C**



Script approved by

Pip Hodge

4 5 6 Waltz



Pip Hodge

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Forward Basic Waltz Step, Back Basic Waltz Step.		
1 - 2 - 3	Step left forward. Step right beside left. Step left in place.	Forward 2, 3	Forward
4 - 5 - 6	Step right back. Step left beside right. Step right in place.	Back 2, 3	Back
Section 2	Left Twinkle, Right Twinkle.		
1 - 2 - 3	Cross left over right. Step right to right side. Step left beside right.	Cross 2, 3	Right
4 - 5 - 6	Cross right over left. Step left to left side. Step right beside left.	Cross 2, 3	Left
Section 3	Left Step Forward, Point, Hold, Right Step Back, Point, Hold.		
1 - 2 - 3	Step left forward. Point right to right side. Hold.	Step Point Hold	Forward
4 - 5 - 6	Step right back. Point left to left side. Hold.	Step Point Hold	Back
Section 4	1/4 Turn Left Basic Waltz Step, Back Basic Waltz Step.		
1 - 2 - 3	Step left 1/4 turn left. Step right beside left. Step left in place.	Turn 2, 3	Turning left
4 - 5 - 6	Step right back. Step left beside right. Step right in place.	Back 2, 3	Back

BEGINNER

4 Wall Line Dance:- 24 Counts. Beginner.

Choreographed by:- Pip Hodge (UK) November 2004.

Choreographed to:- 'Captured (By Love's Melody)' (100 bpm) by Rick Tippe from 'Hits From The Jukebox 3' CD, 24 count intro - start on vocals.

Music Suggestion:- 'Saturday Night' (98 bpm) by Billy Dean from 'Most Awesome 4' CD; 'More Than One Heart' (84 bpm) by Dave Sheriff from 'Fly Away' CD, both 24 count intros - start on vocals.



Beautiful Baby

Script approved by *[Signature]*

[Signature]



Alan Haywood

BEGINNER	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Walks Forward x3, Kick, Walks Back x3, Touch.		
1 - 2	Step right forward. Step left forward.	Forward, 2,	Forward	
3 - 4	Step right forward. Kick left forward.	3, Kick		
5 - 6	Step left back. Step right back.	Back, 2,	Back	
7 - 8	Step left back. Touch right beside left.	3, Touch		
Section 2	Side, Together, Right Chasse, Back Rock, Side, Behind.			
1 - 2	Step right to right side. Step left beside right.	Side Together	Right	
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side		
5 - 6	Rock back onto left. Recover forward onto right.	Back Rock	On the spot	
7 - 8	Step left to left side. Cross right behind left.	Side Behind	Left	
Section 3	1/4 Turn Left, Hold, & Step Touch, Right Vine, Touch.			
1 - 2	Step left 1/4 turn left. Hold.	Turn Hold	Turning left	
& 3 - 4	Close right beside left. Step left forward. Touch right beside left.	& Step Touch	Forward	
5 - 6	Step right to right side. Step left behind right.	Side Behind	Right	
7 - 8	Step right to right side. Touch left beside right.	Side Touch		
Section 4	Side, Behind, 1/4 Turn Shuffle, Kick Ball Change x2.			
1 - 2	Step left to left side. Step right behind left.	Side Behind	Left	
3 & 4	Step left 1/4 turn left. Step right beside left. Step left forward.	Turn Shuffle	Turning left	
5 & 6	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	On the spot	
7 & 8	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change		

2 Wall Line Dance:- 32 Counts. Beginner.

Choreographed by:- Alan Haywood (UK) January 2004.

Choreographed to:- 'You Must Have Been A Beautiful Baby' (135 bpm) by Bobby Darin from 'Beyond The Sea - The Very Best of' CD, 4 second intro – start on vocals.

Music Suggestion:- 'Hard Days Night' (138 bpm) by The Beatles.

Note:- This dance was written for Glenda Hawley and her friends in Barnsley as they like easier dances to music they can sing along to and have fun.



Mockingbird

Script approved by



Barry Durand

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Tap, Kick, Coaster Step, Scuff, Hitch, Coaster Step.		
1 - 2	Tap (or stomp) right to right side. Kick right to right side.	Tap Kick	On the spot
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	
5 & 6	Scuff left forward. Hitch left. Cross step left over right.	Scuff Hitch Cross	Right
7 & 8	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
Section 2	Hip Bump Steps, Fast Hip Bumps, Side Step, Slide.		
1 - 2	Touch left diagonally forward left bumping hip left. Step left slightly forward.	Left Step	Forward
3 - 4	Touch right diagonally forward right bumping hip right. Step right slightly forward.	Right Step	
5 & 6 &	Touch left to left side bumping hips Left, Right, Left, Right.	Left Right Left Right	On the spot
7 - 8	Step left large step to left side. Slide right towards left.	Left Slide	Left
Section 3	Coaster 1/4 Turn Right, Wizard (Step & Sailor) Steps, Walks Forward.		
1 & 2	Cross right behind left turning 1/4 right. Step left beside right. Step right forward.	Coaster Turn	Turning right
3 - 4 &	Step left forward. Step right behind left. Step left to left side.	Step Behind &	Forward
5 - 6 &	Step right slightly forward. Step left behind right. Step right to right side.	Step Behind &	
7 - 8	Step left slightly forward. Step right forward.	Walk Walk	
Section 4	Feet Apart, Hip Bumps, Crossing Shuffle.		
1 - 2	Step left to left side. Step right slightly to right side so feet are apart.	Out Out	On the spot
3 - 6	Bump hips Left, Right, Left. Bump hips right taking weight on right.	Left Right Left Right	
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right

BEGINNER/INTERMEDIATE

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

Choreographed by:- Barry Durand (USA) January 2005.

Choreographed to:- 'Mockingbird' (115 bpm) by Toby Keith & Crystal Keith from 'Greatest Hits Vol 2', 36 count intro.

Music Suggestion:- 'Mockingbird' by Carly Simon & James Taylor from 'Reflections – Carly Simon's Greatest Hits' CD.



Script approved by

Maureen

Michelle

8 Counts



The Kids

BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Side Rock, Side Shuffle, Kick Ball Step, Cross Back Side.		
1 - 2	Rock right to right side. Recover onto left.	Side Rock	On the spot	
3 & 4	Step right to right side. Step left beside right. Step right to right side.	Side Close Side	Right	
5 & 6	Kick left forward. Step left beside right. Step right forward.	Kick Ball Step	On the spot	
7 & 8	Cross left over right. Step right back. Step left to left side.	Cross Back Side	Left	
Section 2	Kick Ball Point x2, Scuff Hitch 1/4 Turn, Heel Twists 1/4 Turn Left.			
1 & 2	Kick right forward. Step right beside left. Point left to left side.	Kick Ball Point	On the spot	
3 & 4	Kick left forward. Step left beside right. Point right to right side.	Kick Ball Point		
5 & 6	Scuff right forward. Hitch right knee. Turn 1/4 right stepping right to right side.	Scuff Hitch Turn	Turning right	
7 & 8	Twist heels right. Twist heels left. Twist heels right turning 1/4 left.	Twist Twist Turn	Turning left	
Section 3	Forward Shuffles x2, Step 1/2 Pivot, Press Rock Touch.			
1 & 2	Step right forward. Close left beside right. Step right forward.	Shuffle Step	Forward	
3 & 4	Step left forward. Close right beside left. Step left forward.	Shuffle Step		
5 - 6	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left	
7 &	Press right forward bending knees. Recover onto left straightening knees.	Press &	On the spot	
8	Touch right beside left.	Touch		
Section 4	Side Switches, 1/4 Turn Cross, Side, Stomps, Hold, Jump Back.			
1 &	Point right to right side. Step right beside left.	Right &	On the spot	
2 &	Point left to left side. Step left beside right.	Left &		
3 - 4	Turn 1/4 right crossing right over left. Step left to left side.	Cross Side	Turning right	
5 - 6	Stomp right diagonally forward right. Stomp left diagonally forward left.	Stomp Stomp	Forward	
7 & 8	Hold. Jump back stepping right, left.	Hold Jump Back	Back	

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

Choreographed by:- The Kids & The Girls (Maureen & Michelle Jones).

Choreographed to:- 'Lose My Breath' (120 bpm) by Destiny's Child on single, also on 'Destiny Fulfilled' CD, 48 count intro.

Music Suggestion:- 'Flip Reverse' (99 bpm) by Blazin' Squad from 'Now Or Never' CD or 'Hits 57' compilation, 32 count intro.

Note: This dance has been choreographed by Maureen & Michelle's children's class – each group wrote 8 counts of the dance – hence the title.



The Hot Tub Dance

Script approved by *Barry Amato*



Barry & Dari Anne Amato

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 - 6 7 - 8	Walks x2, Syncopated Jazz Box, Hip Bumps. Step right forward. Step left forward. Cross right over left. Step left back. Step right back to right side (feet ending shoulder width apart). Bump left hip to left side. Bump right hip to right side. Bump left hip to left side twice (weight ends on left).	Walk Walk Cross Back Back Left Right Left Bump	Forward On the spot
Section 2 1 - 2 & 3 Option:- & 4 Option:- 5 - 6 7 8	Step, Slide, Jump Forward, Jump Back, Heel, Touch, 1/4 Turn Heel, Step. Step right large step to right side. Slide left to step beside right. Jump small step forward stepping right, left. Option:- On count 3 bring both arms up over your head. Jump small step back stepping right, left. Option:- On count 4 bring both arms back down to your sides. Tap right heel forward leaning body back slightly. Touch right beside left. Turn 1/4 right tapping right heel forward leaning body back slightly. Step right beside left.	Step Slide & Forward & Back Heel Touch Turn Together	Right Forward Back On the spot Turning right
Section 3 1 - 2 Option:- 3 & 4 5 - 6 Option:- 7 & 8	Step Out, Out, Back Lock Step, 1/4 Turn Step Out, Out, Back Lock Step. Step left out to left side. Step right out to right side. Option:- Roll hips anti-clockwise on count 1 and clockwise on count 2. Step left diagonally back left. Lock right across left. Step left diagonally back left. Turn 1/4 stepping right out to right side. Step left out to left side. Option:- Roll hips clockwise on count 5 and anti-clockwise on count 6. Step right diagonally back right. Lock left across right. Step right diagonally back right.	Left Right Back Lock Back Right Left Back Lock Back	On the spot Back Turning right Back
Section 4 1 - 2 Option:- 3 - 4 Option:- 5 & 6 7 & 8 Option:-	Step, 1/4 Turn Touch, 1/4 Turn Step, 1/4 Turn Touch, Full Turn, Stomps. Step left forward. Turn 1/4 left touching right to right side. Option:- Throw hands out to sides on count 2. Turn 1/4 right stepping right forward. Turn 1/4 right touching left to left side. Option:- Wrap left arm across round waist and wrap right arm round neck on count 4. Triple full turn left on the spot stepping left, right, left. Stomp right slightly forward taking weight. Stomp left keeping weight on right. Stomp left slightly forward taking weight. Option:- Grab your behind with both hands on count 7.	Step Touch Turn Touch Triple Turn Stomp & Stomp	Turning left Turning right Turning left On the spot
Ending:- 1 - 2 3 & 4 5 - 6	To Finish Facing Front - During Last Wall, Section 1:- Step right forward. Step left forward. Cross right over left. Step left back. Step right 1/4 turn right. Bump hips left, right. (This happens with the last two beats of music – instead of on counts).	Walk Walk Cross Back Turn Hip Bumps	Forward Turning right On the spot

BEGINNER/INTERMEDIATE

Music track available on the Crystal Boot Award Workshop CD 2005, produced by The Outrageous Glenn Rogers. 11 tracks plus Awards Brochure for only £13.99 inc. p&p. Call 01704 392300. Also available to download online at www.linedancermagazine.com priced £1.99.

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

Choreographed by:- Barry & Dari Anne Amato (USA) November 2004.

Choreographed to:- 'I'll Take That As A Yes (The Hot Tub Song) by Phil Vassar (92 bpm) from 'Shaken Not Stirred' CD, 16 count intro.



Rooster

Script approved by

Kate Sala x



Kate Sala

BEGINNER/INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Heel Swivels 1/4 Turn, Coaster Step, Step 1/2 Pivot Step, Heel & Toe Struts.		
	1 & 2	Swivel heels left. Swivel heels right. Swivel heels left turning 1/4 right.	Left Right 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. Pivot 1/2 turn right. Step left forward.	Step Pivot Step	Turning right
7 &	Touch right heel forward. Drop right toe taking weight.	Heel &	Forward	
8 &	Touch left toe back. Drop left heel taking weight.	Toe &	Back	
Section 2	Back Rock, Scuff Step, Touch, Hip, 1/4 Turn Left, Touches, Coaster Step.			
1 & 2 &	Rock right back. Recover onto left. Scuff right forward. Step right forward.	Back Rock Scuff Step	Forward	
3 & 4	Touch left beside right. Lift left hip up. Pivot 1/4 left dropping hip.	Touch Hip Turn	Turning left	
Note:	On count 4 keep weight on right and left touching beside right as you turn.			
5 & 6	Tap left to left side. Tap left beside right. Tap left to left side.	Out In Out	On the spot	
7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step		
Section 3	Cross Rock, Rock, Cross Rock, Rock, Right Side Mambo, Left Chasse.			
1 & 2	Cross rock right over left. Recover onto left. Cross rock right over left.	Cross & Cross	Forward	
3 & 4	Cross rock left over right. Recover onto right. Cross rock left over right.	Cross & Cross		
5 & 6	Rock right to right side. Recover onto left. Step right beside left.	Side & Together	On the spot	
7 & 8	Step left to left side. Step right beside left. Step left to left side.	Side Close Side	Left	
Section 4	Back Rock, Side Rock, Back Rock, 1/4 Turn, Step 1/2 Pivot Step, Run, Together.			
1 & 2 &	Rock right back. Recover on left. Rock right to right side. Recover onto left.	Back & Side &	On the spot	
3 & 4	Rock right back. Recover on left. Turn 1/4 right stepping right forward.	Back & Turn	Turning right	
5 & 6	Step left forward. Pivot 1/2 turn right. Step left forward.	Step Pivot Step		
7 & 8	Run forward stepping right, left. Step right beside left.	Right Left Right	Forward	

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

Choreographed by:- Kate Sala (UK) October 2004.

Choreographed to:- 'Come Get Some' (86 bpm) by Rooster from 'Rooster' CD, 16 count intro.

Music Suggestion:- 'Honey I'm Home' by Shania Twain from 'Come On Over' CD.



Script approved by

Christy Fox

The King & I



Christy Fox

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Option:- 1 - 4 5 - 16	During Introduction: Step, Hold, 1/4 Turn, Hold, x4 To Complete Turn. Step right forward. Hold. Pivot 1/4 turn left. Hold. Repeat counts 1 - 4 three more times.	Step Hold Turn Hold	Turning left
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Touch Front, Side, Back Slap, Side, Touch Front, Side, Back Slap, Scuff. Touch right forward. Touch right to right side. Hook right behind left slapping right foot with left hand. Touch right to right side. Touch right forward. Touch right to right side. Hook right behind left slapping right foot with left hand. Touch right to right side.	Front Side Slap Side Front Side Slap Side	On the spot
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Toe Struts Forward x4. Step right toe forward. Drop right heel taking weight. Step left toe forward. Drop left heel taking weight. Step right toe forward. Drop right heel taking weight. Step left toe forward. Drop left heel taking weight.	Right Strut Left Strut Right Strut Left Strut	Forward
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Step Side, Lock Behind x3, Step Side, Touch (Travelling Right). Step right diagonally forward right. Lock left behind right. Step right diagonally forward right. Lock left behind right. Step right diagonally forward right. Lock left behind right. Step right diagonally forward right. Touch left beside right.	Step Lock Step Lock Step Lock Step Touch	Right
Section 4 1 - 2 3 - 4 5 - 6 7 - 8	1/4 Turn, Hold, 1/4 Turn, Hold, Heel Swivels. Turn 1/4 left stepping left forward. Hold. Turn 1/4 left stepping right beside left. Hold. Swivel both heels right. Swivel both heels back to centre. Swivel both heels right. Swivel both heels back to centre.	Turn Hold Turn Hold Heel Twist Heel Twist	Turning left On the spot
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Kick, Ball, Change, Hold, Kick, Ball, Change, Hold. Kick right forward. Step right beside left. Step left forward. Hold. Kick right forward. Step right beside left. Step left forward. Hold.	Kick Ball Change Hold Kick Ball Change Hold	On the spot Forward On the spot Forward
Section 6 1 - 2 3 - 4 5 - 6 7 - 8	Step, 1/4 Turn Left, Hold, Step, 1/4 Turn Left, Hold. Step right forward. Hold. Pivot 1/4 turn left. Hold. Step right forward. Hold. Pivot 1/4 turn left. Hold.	Step Hold Turn Hold Step Hold Turn Hold	Forward Turning left Forward Turning left

BEGINNER/INTERMEDIATE

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

Choreographed by:- Christy Fox (Canada).

Choreographed to:- 'I Got Stung' (192 bpm) by Elvis Presley from '2nd To None' CD, and many other 'Elvis' compilations.

16 count intro, start on the word 'stung'.



Script approved by

Andrew

Dov'e L'amore



Andrew, Sheila & Simon

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	1 - 2	Walk Walk, Rock & Cross, 1/4 Turn Left x2, Point, 1/4 Turns With Cross.	Walk Walk
3 & 4		Step left forward. Step right forward.	Rock & Cross	On the spot
5 & 6		Rock left to left side. Recover onto right. Cross left over right.	Turn Turn	Turning left
7 & 8		Turn 1/4 left stepping right back. Turn 1/4 left stepping left to left side.	Point	On the spot
Section 2	1 & 2	Point right to right side.	Turn &	Turning right
	3 & 4	Step right 1/4 turn right. Turn 1/4 right stepping left beside right.	Cross	
	5 & 6	Turn 1/4 right crossing right over left.		
	7 & 8			
Section 3	1 & 2	Hold, Ball Cross, Side Rock, Cross Shuffle, 1/4 Turn x2 Cross, Side.	Hold Ball Cross	Left
	3 & 4	Hold. Step left to left side. Cross right over left.	Side Rock	On the spot
	5 & 6	Rock left to left side. Recover onto right.	Cross & Cross	Right
	7 & 8	Cross left over right. Step right to right side. Cross left over right.	Turn &	Turning left
Section 4	1 & 2	Turn 1/4 left stepping right back. Turn 1/4 stepping left to left side.	Cross Side	Left
	3 & 4	Cross right over left. Step left to left side.		
	5 & 6			
	7 & 8			
Section 5	1 & 2	1/4 Turn Coaster, 1/2 Turn, 1/4 Touch, Kick, Behind 1/4 Turn, 3/4 Pivot, Side.	Coaster Turn	Turning right
	3	Turn 1/4 right stepping right back. Step left beside right. Step right forward.	Turn	
	4	Turn 1/2 right stepping left back.	Touch	
	5	Turn 1/4 right touching right beside left (dip slightly).	Kick	On the spot
Section 6	6	Kick right forward diagonally right (straightening up).	Behind Turn	Turning left
	7 & 8	Cross step right behind left. Step left 1/4 turn left.	Step Turn Side	
	1st Restart:-	Step right forward. Pivot 3/4 turn left. Step right to right side.		
	(7 & 8)	During 3rd wall only replace counts 7 & 8 above with: Step right forward. Pivot 1/2 turn left. Step right forward. Then restart from beginning facing 12 o'clock.	Step Pivot Step	Turning left
Section 7	1 & 2	1/4 Turn Coaster, Mambo Step, Back Lock Step, Coaster Step.	Coaster Turn	Turning left
	3 & 4	Turn 1/4 left stepping left back. Step right beside left. Step left forward.	Mambo Step	On the spot
	2nd Restart:-	Rock right forward. Recover onto left. Step right beside left.		
	5 & 6	During 6th wall, restart dance from beginning at this point.	Back Lock Step	Back
Section 8	7 & 8	Angling body slightly left, step left back. Lock right across left. Step left back.	Coaster Step	On the spot
		Step right back. Step left beside right. Step right forward.		

2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Andrew Palmer, Simon & Sheila Cox (UK) December 2004.

Choreographed to:- 'Dov'e L'amore' by Cher (93 bpm) from 'I Believe' CD, start on main vocals.



I Believe

Script approved by



Crazy Chris Adams

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Touch & Touch, & Touch, Step Side, Touch, Full Turn, Left Chasse.		
1 &	Touch right forward diagonally left. Step right beside left.	Touch &	On the spot
2	Touch left forward diagonally right.	Touch	
& 3	Step left beside right. Touch right forward diagonally right.	& Touch	
& 4	Step right to right side. Touch left beside right.	Step Touch	
5 - 6	Step left 1/4 turn left. Turn 3/4 left stepping right beside left.	Turn Turn	Turning left
7 & 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	Left
Section 2	Cross Rock 1/4 Turn, Triple Full Turn, Kick Back Touch, Mambo 1/2 Turn.		
1 & 2	Cross rock right over left. Recover onto left. Step right 1/4 turn right.	Cross Rock Turn	Turning right
3 & 4	Triple full turn right on the spot stepping left, right, left.	Triple Turn	
5 & 6	Kick right forward. Step right back. Touch left beside right.	Kick Back Touch	Back
7 & 8	Rock left forward. Recover onto right. Turn 1/2 left stepping left forward.	Mambo Turn	Turning left
Section 3	Walks Forward, Rock Step, Back, Rock Step, Triple 3/4 Turn Left.		
1 - 2	Step right forward. Step left forward.	Walk Walk	Forward
3 & 4	Rock right forward. Recover back onto left. Step right back.	Rock & Back	Back
5 - 6	Rock left forward. Recover back onto right.	Rock Step	On the spot
7 & 8	Triple 3/4 turn left on the spot stepping left, right, left.	Triple Turn	Turning left
Section 4	Touch & Heel, 1/4 Turn Touch & Heel, & Shuffle, sweep 3/4 Turn.		
1 & 2	Touch right beside left. Step right back. Dig left heel forward.	Touch & Heel	On the spot
& 3	Step left 1/4 turn left. Touch right beside left.	& Touch	Turning left
& 4	Step right back. Dig left heel forward.	& Heel	
& 5 & 6	Step onto left in place. Shuffle forward stepping right, left, right.	& Shuffle Step	Forward
7 - 8	Sweep left out & around making 3/4 turn right. Step left beside right.	Sweep Turn	Turning right

INTERMEDIATE

2 Wall Line Dance:- 32 Counts. Intermediate.

Choreographed by:- Crazy Chris Adams (UK) December 2004.

Choreographed to:- 'If There's Any Justice' by Lemar from 'Time To Grow' CD, 48 count intro – or on single: 36 count intro.

Music Suggestion:- 'Still Believe' by Shola Ama from 'In Return' CD.



Script approved by

Nothin' Rimes



Dan Albro

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Monterey 1/2 Turn, Monterey Turn With Touch, Hold.		
	1 - 2	Point right to right side. Turn 1/2 right stepping right beside left.	Out Turn	Turning right
	3 - 4	Point left to left side. Step left beside right.	Out Together	On the spot
	5 - 6	Point right to right side. Turn 1/2 right stepping right beside left.	Out Turn	Turning right
	7 - 8	Point left to left side. Hold.	Point Hold	On the spot
	Section 2	& Cross Hold, Vaudeville Steps, & Touch, & Heel.		
	& 1 - 2	Step left back. Cross right over left. Hold.	& Cross Hold	Left
	& 3	Step left to left side. Cross right over left.	& Cross	
	& 4	Step left diagonally back left. Touch right heel diagonally forward right.	& Heel	
& 5	Step right back. Cross left over right.	& Cross	Right	
& 6	Step right diagonally back right. Touch left heel diagonally forward left.	& Heel		
& 7	Step left forward. Touch right beside left.	& Touch	On the spot	
& 8	Step right back. Touch left heel diagonally forward left.	& Heel		
Section 3	& Cross, 1/4 Turn, Coaster Step, Walks x2, 1/2 Turn Back, Coaster Step.			
& 1 - 2	Step left back. 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	
7	Turn 1/2 right stepping left back.	Turn	Turning right	
8 & 1	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot	
Section 4	1/4 Turn Chasse Left, Sailor Step, Stomp, Kick, Coaster Step.			
2 & 3	Turn 1/4 right stepping left to left side. Step right beside left. Step left to left side.	Turn Close Side	Turning right	
4 & 5	Cross right behind left. Step left to left side. Step right to right side.	Sailor Step	On the spot	
6 - 7	Stomp left beside right. Kick left forward.	Stomp Kick		
8 & 1	Step left back. Step right beside left. Step left forward.	Coaster Step		
Section 5	Stomp, 1/4 Turn Kick, Coaster Step, Stomp.			
2 - 3	Stomp right beside left. Turn 1/4 right kicking right forward.	Stomp Turn	Turning right	
4 & 5	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot	
6	Stomp left forward taking weight.	Stomp	Forward	

4 Wall Line Dance:- 38 Counts. Intermediate.

Choreographed by:- Dan Albro (USA) October 2004.

Choreographed to:- 'Nothin' Bout Love Makes Sense' (112 bpm) by LeAnn Rimes from 'This Woman' CD, start on vocals.

Music Suggestion:- 'Tonight The Heartache's On Me' (120 bpm) by The Dixie Chicks, start on the word 'Door'.



Under Your Spell

Script approved by *Bracken Ellis*



Bracken Ellis

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 3 4 - 6 7 - 9 10 - 12	Right Twinkle, Weave, Step 1/4, Step 1/2 Pivot, Step, Full Turn Left. Cross right over left. Step left to left side. Step right in place. Cross left over right. Step right to right side. Cross left behind right. Step right 1/4 turn right. Step left forward. Pivot 1/2 turn right. Step left forward. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Cross 2, 3 Cross Side Behind Turn Step Pivot Step Turn Turn	On the spot Right Turning right Turning left
Restart:- 1 - 4	During 7th Wall, dance Section 1 slowing down with the music, then add the following: Cross right over left. Unwind full turn left over 3 counts. Then restart from beginning at this point.		
Section 2 1 - 3 4 - 5 6 7 - 9 10 - 11 12	Right Twinkle, Twinkle 1/2 Turn, Twinkle 1/4 Turn, Step, Full Turn. Cross right over left. Step left to left side. Step right in place. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left to left side. Cross right over left. Turn 1/4 right stepping left to left side. Step right to right side. Step left forward. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Cross 2, 3 Cross Turn Turn Cross Turn Side Step Turn Turn	On the spot Turning left Turning right Turning left
Section 3 1 - 3 4 - 5 6 7 - 8 9 10 - 12	Rock Step Back, Cross Back Back, Cross Back Rock, Behind Back Rock. Rock right forward. Recover onto left. Step right back facing right diagonal. Cross left over right. Step right back facing to centre. Step left back facing left diagonal. Cross right over left. Rock left back diagonally left facing centre. Recover onto right. Cross left behind right. Rock right back diagonally right. Recover onto left.	Rock Step Back Cross Back Back Cross Back Rock Behind Back Rock	Back
Section 4 1 - 2 3 4 - 6 7 - 9 10 11 - 12	Behind, Point, Sweep, Sailor Step, Weave, 1/4 Turn Step, Sweep 1/2 Turn. Step right behind left. Point left forward. Sweep left out and around to back making 1/4 turn left. Step left behind right. Step right to right side. Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Step left 1/4 turn left. Sweep right out and around to front making 1/2 turn left over 2 counts.	Step Point Sweep Sailor Step Behind Side Cross Turn	On the spot Turning left On the spot Left Turning left

INTERMEDIATE



Music track available for FREE download, members only. Visit www.linedancermusic.com

2 Wall Waltz Line Dance:- 48 Counts. Intermediate.

Choreographed by:- Bracken Ellis (USA) .

Choreographed to:- 'Under Your Spell' (120bpm) by Ana Victoria (not readily available) 24 count intro, start on the word 'spell'.

Music Suggestions:- 'You Look So Good in Love' (114bpm) by George Strait from 'Strait Out Of The Box', 24 count intro;
 'Alibis' (108bpm) by Tracy Lawrence from 'Alibis' CD, 12 count intro. Tag not required with alternatives.

Note:- This is the UK version of the script - start on the word 'Spell'. (The USA version starts in a different place and has 2 tags).



Out Of Bounds

Script approved by



Karen Hunn

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	Section 1	Tap, Ball Cross, Chasse 1/4 Turn Right, Step 1/2 Pivot, Shuffle 1/2 Turn.		
	1 & 2	Touch right beside left. Step right beside left. Cross left over right.	Tap Ball Cross	Right
	3 & 4	Step right to right side. Step left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right
	5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot	
	7 & 8	Shuffle 1/2 turn right stepping left, right, left.	Shuffle Turn	
	Section 2	Back Rock, Hitch Ball Step, Jazz Box Cross.		
	1 - 2	Rock back on right. Recover forward onto left.	Back Rock	On the spot
	3 & 4	Hitch right knee slightly. Step right beside left. Step left forward.	Hitch Ball Step	Forward
	5 - 6	Cross right over left. Step left back.	Cross Back	Back
7 - 8	Step right to right side. Cross left over right.	Side Cross	Right	
Section 3	Side Rock, Cross Shuffle, 1/4 Turn x2, Cross Rock, Side.			
1 - 2	Rock right to right side. Recover onto 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 rock left over right. Recover onto right. Step left to left side.	Cross Rock Side	Left	
Section 4	Cross Side, Sailor Step, Cross, 1/4 Turn Step Back, Back Shuffle.			
1 - 2	Cross right over left. Step left to left side.	Cross Side	Left	
3 & 4	Cross right behind left. Step left to left side. Step right in place.	Sailor Step	On the spot	
5 - 6	Cross left over right. Turn 1/4 left stepping right back.	Cross Turn	Turning left	
7 & 8	Shuffle back stepping left, right, left.	Back Shuffle	Back	
Section 5	Back Rock, Full Turn Travelling Forward, Side Rock Kick, Behind Side Cross.			
1 - 2	Rock back on right. Recover onto left.	Back Rock	On the spot	
3 - 4	Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward.	Turn Turn	Turning left	
5 & 6	Rock right to right side. Recover onto left. Kick right diagonally forward right.	Rock & Kick	On the spot	
7 & 8	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left	
Section 6	Diagonal Rock, Behind, 1/4 Turn Step, Step 1/2 Pivot, Forward Shuffle.			
1 - 2	Rock left diagonally forward left. Recover onto right.	Rock Step	On the spot	
3 - 4	Cross left behind right. Step right 1/4 turn right.	Behind Turn	Turning right	
5 - 6	Step left forward. Pivot 1/2 turn right.	Step Pivot		
7 & 8	Shuffle forward stepping left, right, left.	Shuffle Step	Forward	
Section 7	Step 1/2 Pivot Left x2.			
1 - 2	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left	
3 - 4	Step right forward. Pivot 1/2 turn left.	Step Pivot		

Music track available on the Crystal Boot Award Workshop CD 2005, produced by The Outrageous Glenn Rogers. 11 tracks plus Awards Brochure for only £13.99 inc. p&p. Call 01704 392300. Also available to download online at www.linedancermagazine.com priced £1.99.

4 Wall Line Dance:- 52 Counts. Intermediate.

Choreographed by:- Karen Hunn (UK) January 2005.

Choreographed to:- 'Phohibida' (127 bpm) by Raul from 'Clase 406 Soundtrack' CD or 'Haciendo Trampas' by Raul - 48 count intro from main beat.



Dangerous Curves

Script approved by

Ann Wood



Ann Wood

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 & 6 7 - 8	Step, Jazz Box 1/4 Turn Left, Cross Shuffle, Side Rock. Step right forward. Sweep left to cross over right. Step right back. Turn 1/4 left stepping left to left side. Cross right over left. Step left to left side. Cross right over left. Rock left to left side. Recover onto right.	Step Cross Back Turn Cross Shuffle Side Rock	Forward Turning left Left On the spot
Section 2 1 - 2 3 & 4 5 - 6 7 & 8	Behind, Point, Cross & Side, Cross Unwind 1/2 Turn Right, Rock & Cross. Cross left behind right. Point right to right side. Cross rock right over left. Recover onto left. Step right to right side. Cross left over right. Unwind 1/2 turn right taking weight onto left. Rock right to right side. Recover onto left. Cross right over left.	Behind Point Cross & Side Cross Turn Rock & Cross	On the spot Turning right On the spot
Section 3 1 - 4 5 - 6 7 & 8	Side Rock, Cross, Hold, Side Rock 1/4 Turn Left, Shuffle Forward. Rock left to left side. Recover onto right. Cross left over right. Hold. Rock right to right side. Recover onto left turning 1/4 left. Step right forward. Step left beside right. Step right forward.	Side Rock Cross Hold Side Rock Shuffle Step	On the spot Turning left Forward
Section 4 1 - 2 3 & 4 5 - 6 7 - 8	Cross, Back, Cross Back Cross, Step Back, Together, Walk, Walk. Cross left over right. Step right back. Cross left over right. Step right back. Cross left over right. Step right back. Step left beside right. Step right forward. Step left forward.	Cross Back Cross Back Cross Back Together Walk Walk	Back Forward
Section 5 1 - 2 3 - 4 & 5 - 6 7 & 8	Step Touch, Step Touch, & Forward Rock, Triple 1/2 Turn Left. Step right forward. Touch left beside right. Step left forward. Touch right beside left. Step right back. Rock left forward. Recover back onto right. Triple 1/2 turn left on the spot stepping left, right, left.	Step Touch Step Touch & Rock Step Triple Turn	Forward On the spot Turning left
Section 6 1 - 2 3 & 4 5 - 6 7 & 8	Cross Rock, 1/4 Turn Chasse, Full Turn Right, Cross Rock Side. Cross rock right over left. Recover onto left. Turn 1/4 right stepping right to right side. Close left beside right. Step right to right side. Turn 1/2 right stepping left to left side. Turn 1/2 right stepping right to right side. Cross rock left over right. Recover onto right. Step left to left side.	Cross Rock Turn Close Side Turn Turn Cross Rock Side	On the spot Turning right On the spot
Section 7 1 - 2 3 - 4 5 & 6 7 - 8	Behind, 3/4 Unwind, Rock Step, Coaster Step, Walk, Walk. Cross right behind left. Unwind 3/4 turn right (weight ends on right). Rock left forward. Recover back onto right. Step left back. Close right beside left. Step left forward. Step right forward. Step left forward.	Behind Unwind Rock Step Coaster Step Walk Walk	Turning right On the spot Forward

INTERMEDIATE

2 Wall Line Dance:- 56 Counts. Intermediate.
Choreographed by:- Ann Wood (UK) November 2004.
Choreographed to:- 'Dangerous Curves' (102 bpm) by Cherry Bombs from 'Notorious Cherry Bombs' CD, 32 count intro - start just before vocals.
Music Suggestion:- 'My Guy' by Mary Wells; 'When Will I Be Loved' by the Everly Brothers; 'What Do You Wanna Make Those Eyes At Me For' by Shakin' Stevens (Hits Vol. 2) or by The Deans (Kiss Me Honey, Honey CD).



Team Spirit

From early starts to late finishes. An exhausted *Tim Ruzgar* reports from the UCWDC Worlds in Nashville

Having been lucky enough to spend Christmas and New Year cruising the Caribbean, I returned home for three-and-a-half days, and then it was off to Nashville, Tennessee, to head up Team Line DJ for the second year at the UCWDC World Championships.

The job entails selecting a team of international DJs, selecting and preparing the music for all the Line dance competitions and organising all the DJ schedules for social and competition Line dancing. This year the team was me, Alex Boone (Holland), James Gregory, Louis St George, and John Lindsay (all USA).

As you can imagine my body clock was all over the place. I flew to Atlanta from Manchester and as the plane was slightly late I missed my connecting flight to Nashville and had to wait four hours for the next one.

When I eventually got to Nashville, my cases, along with those of many other people, had not come on the plane. We were told to expect them by midnight but they didn't arrive. Fortunately I had all my music with

me in hand luggage, although I had back up copies in each of the missing cases.

The next morning there was no sign of the luggage so I took a cab to Walmart and bought some clothes and toiletries. Upon my return to the hotel my luggage had arrived intact.

The Monday was spent in meetings for all Worlds staff and then DJ meetings, where the teams would come together and sort out the schedules etc.

As the first couple of days were for Pro Am, my team had only to concentrate on social dancing. As you can imagine with dancers from all over the world it was no mean feat to try and keep them happy.

There were dances that were done in most countries like Wave on Wave and Doctor, Doctor, but there were many that I, and most of the team, had never heard of. However we managed to keep the majority of people satisfied, and as there was social dancing from 10am to around 5am, there was plenty of time for everyone's requests.

Once the Line dance competition started it was time for some long hard days, starting with warm ups at 7am and finishing with awards at 11.30pm. Although the work was hard it was most enjoyable, the atmosphere at the event seemed much relaxed, as did most of the competitors.

Personal highlights for me were meeting Suzy Bogguss and Nancy Hays and having them sit next to me in the DJ booth throughout the variety show asking questions and showing great interest in our pastime. The Superstars competition was brilliant, and the atmosphere during the Team Match Challenge was electric. Working with so many nice people was also a big plus, and dealing with dancers from around the globe is a real buzz.

I have been invited to Worlds XIV in Sweden in the same capacity next year and, as I already work several events in that country and have made many friends there, I am really looking forward to it. If you haven't been to a Worlds before then Sweden would be an ideal opportunity for you to give it a try, you won't be disappointed.
Trust Me.

TIM'S TASTY TIPS

Scripts available at
www.linedancermagazine.com

Don't Touch (My Willie Nelson) – is a new 64-count, two-wall improver dance from Liz Clarke to Kevin Fowler's song *Don't Touch My Willie*. Give this one a go, you'll love it.

For All The Girls is a nice nightclub two-step by John Growler Rowell to Willie Nelson and Julio Iglesias's *To All The Girls I've Loved Before*. This intermediate dance is 32 counts and four walls.

In A Dancing Mood is a hot new Max Perry dance to *I'm In The Mood For Dancing* by The Tony Evans Orchestra. This is described as a quickstep, it is one-wall, 64 counts, and is high beginner/intermediate.

Shake Your Self Loose is an awesome dance from Kathy Hunyadi. It is 64 counts, four walls, and intermediate and is danced to Vicky Winan's song of the same name.

One Groove is from Mark Furnell and is 32 counts, four walls, and intermediate and is to R Kelly's Track *Happy People*.

Out Of Bounds – Alison Biggs and Peter Metelnick have been busy again. This new dance is intermediate, 32 counts and four walls and is to Gilbert O'Sullivan's *Get Down*.

Show Me The Way To Amarillo is to Tony Christie's classic song and was written by Ed Lawton. This is an AB dance, is two walls, and intermediate. Check it out, it's cool.

Paisley Waltz is a 36-count, four-wall waltz from John Dowling to Brad Paisley's *Farther Along*.

Don't Walk is Nev Fitzgerald's new one to Javine's *Don't Walk Away*. This is an easy intermediate four-wall, 32-count dance, and I think you'll love it.

Mocking Bird was a winner in choreography at the World Championships in Nashville for Barry Durrand. This beginner dance to Toby and Crystal Keith's song is 32 counts and four walls and looks so good on the dancefloor.

Charity Lines . . .

Hi-ho, hi-ho, it's off to Dawlish we go



Step-in-Line of the West Midlands are pictured during their annual weekend Line dance at the Langstone Cliff Hotel, Dawlish Warren. This year the weekend coincided with BBC Children in Need so they chose children as their theme – and came up with Snow White and the Seven Dwarfs. Brenda Harley told *Linedancer*: “We would like to say a very big thank you to our instructor, Julie Golden Clarke, for a fun-packed weekend which also raised £150 for Children in Need”.

FORTHCOMING EVENTS

Sat 12 March – All day fundraiser for Tsunami Appeal and Cancer Research at Bletchley Railway Club, Bletchley, Milton Keynes. Contact Craig Cooke at dance4life_93@hotmail.com or Michelle Webb at Michellebehaviour@hotmail.com

Fri 11 March, 8pm – Beginners Line Dance Social in aid of British Diabetic Association at Newport Village Hall, Newport, Essex. Details from Dawn Bond on 01279–870837 .

Fri 11 March 8pm – Fundraiser for The British Heart Foundation at Hiam Sports and Social Club, Prickwillow, Ely, Cambs with Gemma Fairweather & John C King. Tickets from Marion Scott 01638–741402, £6 in advance or £7 on the door

Fri 1 April – Fundraiser for north Staffs Transplant Team at Bidd's CWC, Sutherland Road, Longton, Stoke-on-Trent, Staffs. Featuring Dave Sheriff.



The Manic Mutts Dog Display Team of Wilenhall, West Midlands raised £2,000 for charity during 2004 – including a fund for stray cats. The Mutts don't charge for Line dancing appearances but they welcome donations for a variety of charities. For further information contact Sue Webster on 01902–631075.

A couple of swells



It is always interesting to read of all the work Line dancers do to raise much needed cash for various charities and give enjoyment to many at the same time, write *Moirra and Alan Davie of The Phoenix Linedancers, Edinburgh*. Those who willingly give the time and effort, sometimes without much recognition, are to be admired.

We regularly travel from Edinburgh to functions run by the Bo'ness 'No Angels' instructors Ann and Angela (*above*). Every month they book a band and disco and run the fastest raffle draw ever seen and raise hundreds of pounds for various charities while giving us all an entertaining night.

They have a great sense of humour and are excellent dancers. They are so popular that the hall is always full but numbers are restricted so there's room for everyone to dance. Everyone is so friendly there and we are always made to feel really welcome. Thanks girls for all your efforts. Much appreciated, keep up the good work.

We welcome your contributions to Charity Lines.

*You can send them to:
Linedancer Magazine,
Clare House, 166 Lord Street,
Southport PR9 0QA*

*or you can email them to:
editor@linedancermagazine.com*

Please include a daytime telephone number if possible.

Gibraltar rocks for charity



The Rockliners of Gibraltar held a charity marathon Line Dancing event, reports *Ernest Slade*. The event took place at the Piazza in front of the House of Assembly, Main Street.

They started with popular Country tunes and also up to date top 40 songs. This was followed by the children's Minirockliners, which the public found very enjoyable to watch. They were later joined by the grown ups for some combined dances.

To conclude, all the parents were requested to join in – this proved very popular with the women present but not so with the men. Nevertheless there was a very good response from the public who joined the Lines, to be taught a simple dance. By this time, the area was packed with, passers-by and tourists – and the local bars where full.

Next to perform were John and Pat together with their Line dance group The Mississippi Coasters who had come especially from Bedalmadena Costa to offer their support for the local event.

These two groups of Line dancers, combined some songs, alternating with each other, until around 2pm.

The PA sound system was kindly provided by Shaun McCarthy and his family, supporting and compèring the show was Ernest Slade Snr, and a number of volunteers who did a remarkable job on collecting donations. Also many thanks to Mr John Gomez, of the Piazza Grill, who supported the event.

Confirmation of the total donations collected by the committee for Cancer Research, comes to a total of £1104.

Swashing their buckles for Children in Need



OatKake Corral Linedance Club in Stoke held a 'Pirates' fancy dress night in December, coinciding with Bernard William's 50th birthday. A raffle during the evening raised £70 for Children in Need. Pictured are Gayna Willets, Bernard Williams (the birthday boy) and his daughter Sarah who, the pirates tell us, "works long, hard and patiently to teach us our steps".

Dancing at Tredegar Rugby Club



Our class at Tredegar Rugby Club deserves a mention, writes Val Price "on behalf of everyone". It's a fun class with many themes social evenings.

The success of our club is down to three people: Bron, Janet and Marilyn. They put in lots of time, energy and enthusiasm but what makes the club special for us is that the ladies give their services for free.

All money collected is donated to various charities. Entrance fee is £1 only – can any club beat that? So a big thank you to the girls. Well done from all your Line dancers.

25 in a line for Pudsey's children



Krazy for fund-raising



Pictured are Cathy and Paul Barrett of West Sussex who are members of Linedance Krazy, Crawley, which is run by Karen Jones. The couple were snapped at a New Year's Eve party featuring the West Coaster Band.

"The band played a mixture of music which we could dance to and we raised quite a bit of money for charity," Cathy told *Linedancer*. "We have been dancing for a few years we have reach advanced level. We just love dancing".

Diana Cope of "Walk The Line With Diana" recently organised a sponsored 25 Line Dances at Davy Sporting Club, Prince Of Wales Road, Darnall, Sheffield. Sue and dances from several local groups raised £1,085 for Pudsey's BBC Children In Need Appeal.

TSUNAMI ROUND UP

Thank you to everyone who responded to our appeal for a Tsunami Line Dance Army. Your reports were only just starting to come in as we went to press but here are just a few of the things you came up with:

- Mike Hitchin of Toe The Line LDC raised £188 by selling hand made greetings cards and running a raffle at a Social Evening at Winnington Recreation Club.
- Sue 'Bossyboots' Weston, ran a raffle at one of her Sunday afternoon workshops in Kidderminster and made £94. Her husband Ken made it up to £250.
- A prize draw at Liz Clarke's Manic New Year Party at the Normandy Hotel, Renfrew, raised £1,000.
- Fancy Feet, Blackpool held a Tsunami Appeal Line dance Night which included a Hot Pot Supper. Must have been a great hotpot as they raised £2052.
- Another club – who forgot to tell us their name – held a social which raised £1,808.00.
- Georgina Hefferman is selling calendars of Lee the Monkey – she's still adding up the takings.
- The Wild Horse Western Dancers donated £500.
- Brumby Bootscooters of Midvale, Perth, West Australia held a social with auction and raffle items donated by local businesses. They raised £1080).
- Friends Linedancing Club raised £1070 at the Victoria Club, Saltaire.
- Martin's Rhymic Cowboys of the West Midlands raised £107 with a raffle at their social.

Just the few events on this page have raised

£18,588

and we know there are many more on the way. So do let us know what you are up to and how much you have raised.

Please, don't send any money to us – pay it direct to the Disaster Emergency Committee appeal fund at any bank. For more information about fundraising see the *Linedancer* website at: linedancermagazine.com and click on "Tsunami Appeal".

The Tsunami Line Dance Army

Just a few of the things you've been up to – more next month



Line dancers in Geneva held a raffle during their monthly social in aid of the Asian Tsunami appeal. They raised 1,050 Swiss francs (£472) was raised during the evening and this has been given to the International Committee of the Red Cross.



Mistley Movers and MD Dancers Line dance clubs got together for a belated New Year's Eve and raised £341 for the fund. In keeping with the Scottish theme, one of the dancers, Esther (*below*), arrived in full Scottish regalia and piped in the New Year.



FORTHCOMING TSUNAMI FUND-RAISERS

HERTFORSHIRE – 25 February, 1.30pm to 5.30pm. Afternoon of Improver and easy Intermediate dancing and simple dances for absolute beginners every half hour. Hunters Lane Community Centre, Bishop's With Sharon Leggate and her Jazz Box Team. Details: 07763-870049.

WARWICKSHIRE – 25 February, 8pm. Bottleggers of Redditch are holding a Charity dance at Arrow Valley Social Club, Redditch. All dancers in the area welcome.

MIDDLESEX – 5 March, 8pm. Line dance Party with Karosel Country. Instructor: Kim Swan. Peter Chennel's Hall, Rockware Avenue, Greenford. Tickets £5 in advance, £6 on the door. Contact: 01372-844141 or 07818-644360 or email: kimswan@tinyworld.co.uk

WIRRAL – 5 March, 7.30pm. Bromborough Civic Centre, Line Dance Social. Admission by ticket only. Price: £5.00. Further information and tickets from Nick on 0151-677 9611 or 07974-564503

MILTON KEYNES – 12 March, Bletchley Railway Club, Bletchley. All day event with guest instructors, Neville Fitzgerald, Dee Musk and Crazy Chris Adams. Tickets are £12, evening tickets also available. For further information please contact either Craig Cooke dance4life_93@hotmail.com or Michelle Webb Michel lebehaviour@hotmail.com

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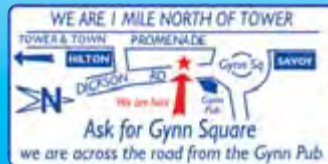
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07770 848059

Billericay, Hatfield Peveler, Ingatestone, Wickford, Hockley
Gill Light School of Dance
Gill Light
07931 370544

Braintree
Rayne Dancers
Lynn
01376 321567

Buntingford, Clavering, Langley
Countyline Dance Club
Sue
01799 543611

Elsenham, Quendon, Newport, Little Canfield, Bishops Stortford
Studs & Stars
Dawn Bond
01279 870837

Gants Hill, Redbridge
Kelado Kickers
Barbara
020 8500 0640

Grays, Canvey Island, Thurrock
Lazy C Western Dancers
Ray Denham
01268 683890
📞 Ref:5444

Great Yeldham
Sible Sundowners
John
01787 461973

Hainault
The Cowboy Way and Daylight Stompers
Sally Macdonald
020 8500 0301

Hainault
Happy Go Lucky Crew
Pam Pike
07957 607394
📞 Ref:4844

Harlow, Bishops Stortford, Sheering
Hazz Box
Sharon Leggate
01279 726922
📞 Ref:1455

Leigh on Sea
Crazy Horse Line Dance Club
Tim Maynard
01702 292761

Leigh-on-Sea, Southend-on-Sea, Thorpe Bay
Tulsa Shuffle Line Dance Club
Mick Bennett
01702 474315

Mistley, Nr Manningtree
Mistley Movers
Lawrence Morrison
01255 434000

Rainham, Ilford
Kelado Kickers
Pat Gladman
01708 551629

Rettondon, Stanford-Le-Hope
Berntrés Line Dancers
Bernard & Teresa
01268 281488

Steeple Bumpstead
Stars And Stetsons
Gay
01440 709434

West Mersea, Nr Colchester
D H Linedance Club
Heather B
01206 503485

Witham
Lyndi Lou's Linedancing
Lyndi Lou
01376 516118
📞 Ref:5105

Witham (Terling) Bocking, Tiptree
Sureline Sundancers
Bob Hamilton
0780 122 3061

GLOUCESTERSHIRE
Avening, Gloucester, Cam
Steve's Sunset Stompers
Steve Holmes
01453 791206

Leonard Stanley, Painswick, Rodborough, Stroud
Jolly Stompers
Julie Cole
01453 752480

Tewkesbury, Newent, Bredon, Staunton
5 Star Liners
Julie Burr
01531 650063
📞 Ref:3299

GREATER MANCHESTER
Broughton, Kersal, Salford
AJ's Dance Ranch
Anne Barker
07909 525540
📞 Ref:3037

Eccles, Stockport
Coyote Blue LDC
Dawn or Roger
07814 172 728

Flixton, Davyhulme
J & J's
John & Joan
0161 747 5506

Hazel Grove, Stockport, Bramhall
Tricia's Tenderfoots Linedancing
Tricia Bentley
0161 292 0411
📞 Ref:1728

Manchester, Whalley Range
Oaklands Academy Of Line Dance
Louise H. Vincent
0161 226 9557

HAMPSHIRE

Basingstoke
Silver Wings
Sue
01256 321972

Basingstoke, Alton
Booted Out Linedance Club
Sue Hughes
01256 331046

Bedhampton, Petersfield, Portchester, Waterlooville, Widley
BJ's Line Dancing
Bev Chevis
02392 361330

Havant, Newtown, Nr Wickham
Ricochet Line Dancing
Pamela Thomas
023 9248 6084
📞 Ref:2191

Hedge End, Totton
Banners & Boots
Pim Humphrey
02380 571180

Landford, Marchwood, Totton
Busy Boots
Jennie
023 80845761

Minstead, Nr Lyndhurst
Minstead Mavericks WDC
Liz Winter
023 80 865071

New Milton
Rebel Riders
Martyn 'n' Chris
01425 673414

New Milton, Hythe, Highcliffe
Loose Boots
Pam & Sheila
01425 621171

Portsmouth - Northend, Fratton, Cosham
Hooked On Country
Lin
02392 787301
📞 Ref:3478

St. Denys, Southampton
Western Wranglers
Wayne
07973 189062

Tadley
Val 'N' Tine
Val Pike
01189 815168
📞 Ref:3955

Town Hill Farm, West End, Southampton
C.M.D. Dance Ranch
Eve Hunt
01962 717313

HEREFORDSHIRE

Ledbury
5 Star Liners
Julie or Burr
01531 650063
📞 Ref:2719

Whitbourne
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772
📞 Ref:2307

HERTFORDSHIRE

Baldock
Friends In Line
Sue Watson
01462 732589

Barnet
Hitch and Hook
Janice Hoy
077 6222 5951

Bishop's Stortford, Harlow, Sheering
Jazz Box
Sharon
01279 726922
📞 Ref:1454

Bishops Stortford, Quendon, Elsenham, Newport, Little Canfield
Studs & Stars
Dawn
01279 870837

Brookmans Park
Steppin' Time
Margaret Hall
01707 655866

Buntingford, Clavering, Langley
Countyline Dance Club
Sue
01799 543611

Bushey
The Thin Blue Liners
Pam Pike
07957 607394
📞 Ref:4634

Litlington, Bassingbourn
Naomi's Line Dancing
Naomi
07957 103093

Mill End, Rickmansworth, Watford
G & B
George Rutland
01923 778187

South Oxhey, Watford
Wave Liners
Viv Bishop
07956 675574
📞 Ref:1207

St Albans, Sandridge, Welwyn Garden City
Peace Train
Tony Risley
07774 983467

ISLE OF WIGHT

Newchurch, Newport, Sandown
Wight Lines & Vines
Tracy Brown
01983 853221

Newport
Vectis C M C
Dave Young
01983 290117

KENT

Ashford, Kingsnorth, Sellindge
Cool Country
Maureen Lincoln
07989 210449

Barnehurst, Welling
Boogie Boots
Brenda
07958 275036

Darenth, Strood, Hoo
Lonestar LDC
Val Plummer
01634 256279

Dartford, South Darenth
Country Roads LDC
Pam Gaston
01 322 227904
📞 Ref:4854

Deal, Ash
Country Kickers
Christine
01304 375653

Faversham
B. Line
Brenda
01227 712187
📞 Ref:5621

Gravesend
Boots And Bones WLDC
Barry Harmer
020 83037209

Herne Bay, Greenhill
Denims & Diamonds
Julie-Ann
01227 450348
📞 Ref:1269

Orpington, Hayes
Calgary Stampede
Julie Mott
01689 876940

Rainham
Revival 2000
Mrs S. Mackie
01634 235091

Sidcup, Swanley
Ace of Clubs
Carol & Martin
01634 294938

Tenterden
Deep South Line Dancing Club
Anne Alexander
01233 850565

Tonbridge, Biggin Hill
Mary's Line Dancers
Mary
01892 538322
Tonbridge, Tunbridge

Wells
Crystal Lines
Val Benton
07765107551

Tunbridge Wells
City Stompers Linedance Club
Michelle Denney
07739 709200

Tunbridge Wells
Pink Cadillacs
Gillian Pope
01323 639738

Walderslade, Rainham, Chatham
Pony Express
Linda Eatwell
01634 811895

LANCASHIRE

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

Barnoldswick
Eee Zee Linedance
Deana
01282 814754

Blackpool
Margaret's Dance Ranch
Margaret
01253 354770
📞 Ref:5603

Blackpool, Bamber Bridge, Preston
Liberty Belles
Dave
07870556440
📞 Ref:1593

Blackpool, St Annes, Larkholme
Fancy Feet WDC
Jean Fletcher
07984188972
📞 Ref:2084

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

Brierfield, Burnley
Cactus Club
Pam Hartley
01282 691313

Chorley, Euxton, Eccleston
Gill's Line Dancing
Gill
01257 411799

Fleetwood, Poulton
Lancashire Rose LDC
Doreen Egan
01253 874923
📞 Ref:1981

Mellor, Blackburn
Happy Feet
Marjorie
01254 814121

Preston
Western Express C&W
Dance Club
Richard
01772 787477

Silverdale, Warton (Carnforth)
Silver Dollar Line Dancing
Angela Clifford
01524 701696

Skelmersdale
Jnrs Kickers
Jnr
077822 14947
📞 Ref:5781

Todmorden
Tod Linedancers
Jo Kenyon
07709 599518
📞 Ref:5822

Upholland
D's Dance Ranch
Dorothy Taylor
01942 674737

Wigan
Kathy's Dance Ranch
Maureen
01942 207547

LEICESTERSHIRE

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

Leicester
B & J Western Sounds
Bryan Wright
0116 2767429

LINCOLNSHIRE

Boston
Boots and Spurs
Glennys
01205 367703
📞 Ref:3911

Grantham
Busy Boots
Diane Gee
01476 576823

Lincoln
Lincoln Lone Stars
David Spencer
01522 790701

Lincoln
Country Classics DC
Dave
01522 682062

Lincoln, Skellingthorpe
Texan Line Dance
Sundance Kim
01522 876860

Marina Bar, Emerald Isle Civic Centre, Torreveija, La. Florida,
Costa Steppers
Sid Holloway
0034 965713195

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

Skegness
Kool Coasters
Theresa & Byron
07759 362590

Skegness
Richmond County Liners
Raye & Barry Bray
01754 820267

LONDON

Catford, Bellingham
Southern Pearls
Pearl
0208 695 1288

Islington
Packington Linedance Club
Pam Pike
07957 607394
📞 Ref:4843

Mill Hill NW7
Dancin' Line
Laurel Ingram
020 8958 4123

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

Wimbledon, Merton, Tolworth
Hot Shots
Janice
020 8949 3612

LONDON (SOUTH EAST)

Bermundsey, Rotherhithe, Tower Bridge
Toe Tappers & Stompers Club
Angie Tolley
07958 301267

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
📞 Ref:2243

Eltham, Mottingham SE9
Wichita Line Dancing
Nita
0208 289 9009

South Norwood
JD's London
Jennie
01322 660850

MERSEYSIDE

Aughton, Haskayne
Paul's LDC
Paul O'Connor
0151 287 8527

Bootle, Fazakerley
Boots 'n' Shooters
Owen & Val Williams
0151 286 3610
📞 Ref:1266

Formby
Wild Bills WDC
Chris Hodgson
01704 879516

Huyton, Wavertree, Anfield
Western Gold Stars D & G
Karen & Haydn
0151 264 9914
📞 Ref:1224

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

Maghull
Cactus Jim's Linedance
Jim
07811 755860

Moreton
Ali-Cats
Alison & Ian Kohler
0151 652 3328

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

MIDDLESEX

Eastcote, Harrow, Pinner, Ruislip, Stanmore
1st Steps Linedance
Stephanie
07958 643307
📞 Ref:4491

Edgware, Northwood
DancinLine
Laurel
0208 958 4123

Hampton
Hooked-On-Country
Rowland Hill
0208 572 5965

Harefield (South)
'B' Line
Barbara Devlin
01525 757518
📞 Ref:1213

Hayes, Harlington
Dancing Cowboys
Edie & Roy
020 8848 0142

Northwood Hills
Wave Liners
Viv Bishop
07956 675574
📞 Ref:5414

NORFOLK

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

Cromer
Cromer Renegades
Jackie
01263 514599
📞 Ref:5573

Great Yarmouth
Rowena's Dance Ranch
Rowena
01502 568472

Hemsby
JT's Country Kickers
Jane Thorpe
07788 408801
📞 Ref:4810

Kings Lynn, Hunstanton, Fakenham, Swaffam, Snettisham
Pam 'N' Dave's Line Dancing
Dave
01328 863697
📞 Ref:4440

NORTHAMPTONSHIRE

Chipping Warden, Upper Boddington, Woodford Halse
Double 'D' Linedance Club
Clive Drew
01295 660649
📞 Ref:5202

Northampton
Quickdraw
Charlie Green
01536 722305

Northampton
Quickdraw
Gill Thomson
01604 624358
📞 Ref:5062

Wellingborough
Silver Stetsons
Mel Fisher
01234 320018

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

NORTHUMBERLAND

Berwick Upon Tweed, Eymouth
Kentucky Kickers
Barbara McEnaney
07956 963910
📞 Ref:4020

NOTTINGHAMSHIRE

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

Ollerton, Edwinstow, Worksop
Pet Shop Girls P.A.L.S
June Yate
01623 835551
📞 Ref:2879

Retford
Pauline's Line Dancing
Pauline Brittan
07855 272358

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

Southwell
Bramley Bootscoters
Chris
01636 813645
📞 Ref:1498

OXFORDSHIRE

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916

Bicester, Cowley, Kidlington, Middle Barton
Shuffle Rock Stompers
Paula Pym
01869 600785

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

Cowley, Freeland, Long Hanborough
Scoot 'n Boogie Line Dance
Sue Johnstone
01993 811512
📞 Ref:2413

Kidlington, Botley
In Touch Dance
Keeley
07719 729023
📞 Ref:5824

SHROPSHIRE

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

Hadley, Donnington, Muxton and Telford Area
Fidlin' Feet Dance Club
Kath Fidler
01952 256127

Oswestry
Crazy Boots
Sarah
01691 830179
📞 Ref:5828

Oswestry
J & G's Line Dance Club
Jacqui
01691 654851
📞 Ref:5624

Oswestry
dancers AND Ravers
Sandra
01691 611839

Shrewsbury
Steppin' Country
Steve
01743 821300
📞 Ref:5323

Shrewsbury (Springfield), Bayston Hill

Sally
01939 260954
📞 Ref:5789

Telford, Bridgnorth
Silver Star LDC
Madeleine
01952 275112
📞 Ref:4797

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

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

SOMERSET

Bath
C C Stompers
Maureen
01225 316280
📞 Ref:2974

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

Clevedon, Nailsea
West Country Lines
Brian
01275 791807

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

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

Glastonbury, Walton
Rusty's Renegades
Linda Fouracres
01458 831398

Highbridge, Burnham-on-Sea
Boots & Blisters - Hot Shots
W & H Huish
01278 459766

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

Weston Village, Bath
Weston Lines
Jean
01225 425127
📞 Ref:4753

Yatton
S.M. Stompers
Sandra Moloney
01934 835268

Yeovil
Yeovil Stompers
Leanne
01935 479844

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

Yeovil, Castle Cary
Applejax Linedancers
Elaine
01935 475585

STAFFORDSHIRE

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

Knipersley
KT's
Kate Potts
01260 275697

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

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

Norton Canes, Cannock
Dixies Line Dancers
Mary
01543 686264

Stoke On Trent (Lightwood, Werrington, Baddeley Green)
Hazel's Silver Spurs
Hazel Pace
01538 360886
📞 Ref:1706

Westend, Stoke On Trent
The Silver Bullets
Adrian Lappin
01782 657703

SUFFOLK

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

Gt. Waldingfield, Gt. Cornard, Newton Green, Long Melford
J.T. Steppers
Jean Tomkins
01787 377343
📞 Ref:5840

Haverhill
Stars And Stetsons
Gay
01440 709434

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
📞 Ref:5356

Camberley, Mytchett, Woking
Eye'N Lines
Eve Williams
01276 506505

Chertsey
Stampede Linedancers
Ralph
01932 873061
📞 Ref:3994

Farnham
Rhythm n' Rock
Sue & Pam
01252 793055
📞 Ref:5569

Guildford, Farnham
Cherokee WDC
Sue
01252 725210

Hurst Green, Oxted
Tatiana Linedancing
Tatiana
01342 321205

New Addington
JD's London
Jennie Earl
01322 660850

Selsdon, Warmingham, Sth. Nutfield
Kick-A-Little
Pauline Horkan
01883 341023
📞 Ref:1047

Shamley Green, Guildford, Hascomeb, Godalming
Walk The Line
Victoria
01306 627436

Smallfield, Nr Horley
AC's
Annie
01293 820909

Warmingham
Maine Liners
Mo & Lin
0208 651 2896

SUSSEX (EAST)

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

Brighton - Patcham, Peacehaven, Woodingdean
Rebel Country
Karen Sweet
07903 502688
📞 Ref:4846

Eastbourne
Linedancing With Lynda
Lynda
01323 727961
📞 Ref:2224

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

Patcham, Brighton
City Stompers
Michelle Denney
07739 709200

Seaford, Lewes
The Retro' Workshop
Val
01323 895760
📞 Ref:5794

Willington
Lone Star Liners
Ros Burtenshaw
01323 504463

SUSSEX (WEST)

Crawley
Silver Spurs UK
Marita Stolten
01293 541067

Crawley, Horley, Ashington
Linedance Crazy
Karen & Barry Jones
01293 455678

East Grinstead, Crawley Down
Tatiana Linedancing
Tatiana
01342 321205

Forest Row
Forest Rovers
Annie
01293 820909

Haywards Heath
Join The Line
Corinne
01444 414697

Henfield
Longiners
Elizabeth Long
01403 264982
📞 Ref:5607

Littlehampton
Dixie Belles
Jenny Bembridge
01243 585298
📞 Ref:4965

Worthing
Route 66 CWDC
Mike
01903 502836

TYNE & WEAR

Hebburn, Jarrow
Geordie Deanies
Jeanette Robson
0191 4890181

Washington
Westwood Wranglers
Linda
0191 4310114

WARWICKSHIRE

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

WEST MIDLANDS

Bilston, Coseley, Wednesbury
Jazz Box Jacq
Jackie Faulkner
0795 0076127

Bilston, Wolverhampton
Triple M Line Dancing
Maggie Edmonds
01902 398836

Coventry, Balsall Common
Hot Tamales/Country Fever
Pat
01675 462 457
📞 Ref:2068

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

Dudley
Silver Shuffles
Amanda Toome
07941 919862

Dudley, Gornal, Pensnett
Louisiana's
Lin
07901 656043

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

Hodge Hill, Birmingham
Dixies Line Dancers
Mary
01543 686264

Quarry Bank, Wordsley
Lou's Strollers
Louise
01384 822451
📞 Ref:5601

Smethwick
Same Old Faces
Ursula
0121 530 3975

Stirchley, Birmingham
Spangles Dance Club
Janet Lakin
0121 247 1329

Wednesfield, Penkridge
Walk This Way
Maureen & Michelle
01902 789579
📞 Ref:4055

WILTSHIRE

Swindon
Cowboys After Midnight
Jill McBride
07971 465360

WORCESTERSHIRE

Bishops Frome
5 Star Liners
Julie Burr
01531 650063
📞 Ref:1807

Martley
Teme Valley Shufflers WDC
Jeff & Thelma
01886 821772
📞 Ref:2308

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

YORKSHIRE (EAST)

Bridlington
Partyzone
Phil Johnson
01262 674152

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

YORKSHIRE (NORTH)

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

Ripon
Billy Bobs
Bill Wood
07979 885300

Ripon
Cath's Kickers
Cathy Hodgson
07891 862428

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

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

York
Renes Revellers
Rene Whittaker
01904 470292

YORKSHIRE (SOUTH)

Aston
Boots 'n Buckles
Alison Carrington
01909 479639

Barnsley
Neon Moon
Janet Lesley
07870 522964

Sheffield
Sheffield City Liners
Glenys
0114 275 0446
📞 Ref:2672

Sheffield
Goin' Stomp'n'
Margaret Ford
0114 247 1880
📞 Ref:1390

YORKSHIRE (WEST)

Baildon, Cottingley
Jeanscene
Wendy
01274 616043

Bradford
Stompers Linedance Club
Christine Darvill
01274 606918
📞 Ref:5209

Bradford, Baildon, Saitaire, Shipley
Creek Alley Western Line Dancers
Marilyn
01274 598552
📞 Ref:1308

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

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

Bradford, Halifax
Spurs CWDC
Monica Broadbent
01274 594030

Bradford, Idle, Greengates
P & J Idle Stompers
Phil Turpin
01274 770424

Brighouse
Fun Dance Club
Amanda
01484 720938

Cleckheaton, Halifax, Dewsbury, Tinshill (Leeds)
Neon Moon
Janet Lesley
07870 522 964

Dewsbury, Huddersfield, Horbury
Applejacks
Pauline Bell
01924 478203

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

Huddersfield
Boots 'n' Scoots
Linda & Vince
01484 306775

Keighley
Silver Star Stompers
Cath Dearden
01535 667018

Kirkstall, Leeds, Shipley
Texas Rose Line Dancing
Margaret
01274 581224

Leeds, Bradford, Pudsey
Dynamite Dot
Dynamite Dot
01924 255589

Leeds, Garforth
Barleyhill Bootscooters
Carol Bradley
0113 2871099

Leeds, Wetherby
The Rockabilly Rebels
Paul Alderson
07973 273892

Lightcliffe, Brighouse, Southowram
Outlaws & Inlaws
Wendy
01422 206351
📞 Ref:2092

Menston
Northern Star LDC
Paul
0797 9863454 (after 7pm)

Morley, Nr Leeds
Regency Rebels Bootscooters
Jean Clough
0113 2597507
📞 Ref:1609

Otley
Cath's Kickers
Cathy Hodgson
07891 862428

Saltaire, Shipley
Best Of Friends LDC
Geoff & Celia
01535 609190
📞 Ref:2351

Silsden
Silver Star Stompers
Cath Dearden
01535 667018

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

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

NORTHERN IRELAND

CO ANTRIM

Magheragall
Brookmount Dance Ranch
Sharon Hendron
02892 661559

SCOTLAND

ANGUS

Brechin
Brechin Toe Tappers
Paul & Julia
01356 626220

Montrose
Basin City Bootstompers
Margaret
01674 676831

AYRSHIRE

Ayr
Carr-O'-Liners
Liz Carr
01292 287870

BORDERS

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

DUMFRIES & GALLOWAY

Dalbeattie, Kirkcudbrightshire
Galloway Stompers
Jim Smith
01556 611730

FIFE

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

LANARKSHIRE

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

PERTHSHIRE

Blairgowrie
Boots of Fun
June
01250 874120
📞 Ref:1257

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

TAYSIDE

Dundee
Robert Lindsay's Dundee Stompers
Robert
07761 336501

WEST LOTHIAN

Edinburgh, Broxburn, Livingston
Bear Essentials
Shuggie McCaule
01506 430636

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

CEREDIGION

Aberaeron
Teifi Valley Stompers
Michelle Martinez
07970 915678

Aberystwyth
Aberystwyth Bootscootin Line Dancers
Sandra & Derrick
01970 623750

CLWYD

Acrefair, Overton, Buckley
Eazy Stompers
Geoff
01978 824311

DENBIGHSHIRE

Llanddulas
Dom's Country Kickers
Dominic Cooper
07745 253094

Trelawnydd, Dyserth, Towyn, Kimmel Bay
Silver Eagles
Dorothy Evans
01745 888833
📞 Ref:1168

GLAMORGAN (MID)

Bargoed, Fleur de Lys
Charlestown Stompers
Barbara Greening
01443 820590
📞 Ref:1369

GLAMORGAN (SOUTH)

Cardiff, Cwmbrian
D & H WDC Tushpushers
Denise Hall
02920 212564

GWENT

Cwmbrian
Rebel Stompers
Gloria Dent
01633 896013

GWYNEDD

Barmouth, Bontdow
Barmouth Buckles Boots
Angie Evans
01341 280 925
📞 Ref:4224

POWYS

Machynlleth
Dyfi Bootscooters
Veronica Holt
01654 703536

Newtown, Kerry
Step In Line
Gloria Hughes
01686 650536

WREXHAM

Chirk
J & G's Line Dance Club
Jacqui
01691 654851
📞 Ref:5623

Rhostyllen, Wrexham
Dens Dance Studio
Denise Sides
07746 921601
📞 Ref:4825

ISLE OF MAN

Douglas, Peel, Laxey
Phoenix Linedancers
Anji Cowley
07624 462104
📞 Ref:2202

Douglas, Ramsey
Frank's Gang
Frank Mitchell
01624 618022

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 4524452

MONAGHAN

Monaghan
Shufflin' Boots
Kathleen Kavanagh
00353 387 6620670

WEXFORD

Castlebridge, Wexford, Baldwinstown
Rebel Riders
Tony
053 24759
📞 Ref:5825

AUSTRALIA

SOUTH AUSTRALIA

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

VICTORIA

Melbourne
Rawhide Bootscooters
Dennis & Verity
61 03 9790 3500/0412 347755

WESTERN AUSTRALIA

Midvale
Brummy Bootscooters
Christine Thomas
61 8 92747173
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AUSTRIA

NIEDEROESTERREICH

Leopoldsdorf
Rainbow Linedancers
Franziska Zillinger
0043 676 6199828

CANARY ISLANDS

TENERIFE

Costa Del Silencio
Starlight
Judy McIntosh
0034 609 418843

CHANNEL ISLANDS

GUERNSEY

Castel, Grand Rocques
Waysiders
Ray Peacegood
01481 243963
📞 Ref:5600

JERSEY

St Brelade
Rednecks
Ricky Le Quesne
01534 741538

CYPRUS

Limassol

Rons Rebels
Ron Willey
00 357 25 636 001
📞 Ref:1994

DENMARK

GRAASTEN

Graasten
Greystone West
Birgit Sommerset
004574654447

HADSUND

Hadsund
Hadsund Line Dance Club
Susanne Mose Nielsen
0045 98 57 3418
📞 Ref:3495

GERMANY

NORDRHEIN

WESTFALEN

Bochum
Rhinestone Line & Country Dancers
Uwe Dietze
0049 201715271

Duesseldorf

Rhine-Liners
Patricia
0049 211 787971

Menden

Linesteppers e.V.
Carmen Jurs
0049 2372 507806

GIBRALTAR

GGCA Hall, Hargreaves

Ramp
Rockliners
Helen
350 54013760

ISRAEL

HERZLIYA

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

MALTA

AJ's Shuffling Boots

John Spiteri
00356 21 804490
Ref:2276

St Paul's Bay, Bugibba, Birzebbuga

Sylvbury Stompers
Barry
356 21586108

QAWRA

Suncrest Hotel, Qawra
Crazy Linedancers
Michelle Deidun
21485992

NETHERLANDS

DRENTHE

Havelte

The Railroadancers
Michel Platje
31625071691
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GELDERLAND

Zwartebroek

The Common Country
Dancers
John Snijder
033-4551365
Ref:5155

LIMBURG

Nederweert-Eind

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

Vlodrop

Grizzly Dancers
Peter Wolters
0475-404263
Ref:5158

NETHERLANDS

Boijl

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

Boijl

Chainball
Jacob Meijer
31 561 421 800
Ref:5130

NOORD BRABANT

Deurne

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

Deurne

Lone Star Country Dancers
M.Aben
31 (0)493316231
Ref:5138

Eindhoven

The Eindhoven Stetsons
Jos Slijpen
31 40 2858691
Ref:5129

Eindhoven

Royal Line Dancers
Eindhoven
Tonny
31-(0)402121166
Ref:5154

Eindhoven - Heeze

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

Oisterwijk

Robben Dansen & Feesten
Joost Robben
0031 135282457
Ref:5136

Raamsdonksveer

Blackfoot Country Line
Dancers
Jet
(31) 0162 515297
Ref:5161

Tilburg

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

NOORD BRABANT & GELDERLAND

's-Hertogenbosch, Buren,

Ravenswaay

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

NOORD HOLLAND

Amsterdam

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

Amsterdam

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

Den Haag

Raymond Sarlemijn
Michel Platje
31625071691
Ref:5149

Hilversum

The Lily Country Line
Dancers
Ank
(031)(0)624863133 (Mob)

Hoorn, Grote Waal

Dan's Trouble Shooters
Online
Danielle v/d Nes
0641187308 or 0229-280940
(wijkcentr.)
Ref:5159

Zaandam

Posse Linedancers
Jan Post
031-(0)75 6125366
Ref:5135

OVERIJSEL

Enschede

Countryclub Schonewille
Roy Klasens
0650645972
Ref:5140

Zwolle

Sundancers
Sue Ridder
038-4538187
Ref:5126

UTRECHT

Achterveld (near Amersfoort)

Common Country Dancers
John
033-455-1365
Ref:5156

Soesterberg

4 Aces Country Dancers
André & Leny Rellum
31 346 352590

Utrecht

Night Stars Country Dancers
Barry Arbeider & Samantha
Goedhart
31-30-6704168
Ref:5153

Veenendaal

J.J. Dancers
Jan
310653380386
Ref:5157

ZUID HOLLAND

Rotterdam

The Do Si Do Dancers
Jan en Connie van den Bos
(31) 0180 617278
Ref:5160

SINGAPORE

Leng Keece

Leng Kee CC, The Wild West
Line Dance Club
Robin Sin
65 97454355

SOUTH

AFRICA

GAUTENG

Randburg, Gauteng
Mavericks S.A.
Val Cronin
08330 89897

KWAZULU NATAL

Durban

Borderline Dance
Belinda Smith
00 27 31 563 6395
Ref:4572

Durban

CC's LDC
Caryl
27 31 209 8980

SPAIN

ALICANTE

Calpe

Rodeo Stompers Calpe
Barbara Ives
00 34 630113649

Moraira

Rodeo Stompers
Elaine Goldsack
00 34 96 649 7802

San Miguel de Salinas, Bar Rufe

Jackie's Line Dance
Jackie Jones
0034 661669957

Torretta 3, Torrevieja (Oasis Bar)

Salt Lake Stompers
Jacqueline
0034 966785355

ALMERIA

Mojacar Playa, Los Gallardos

Pamela's Line Dance Club
Pamela
00 34 950 398076

BENIDORM

39-41 Calle Gerona, Benidorm

Hotel Ambassador / Western
Saloon
Paula Baines
0034 619 360413
Ref:1080

Bar La Rue, Torre Principado, Rincon De Loix; Flamingo

M & M Sunshine Steppers
Marie Monk
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COSTA DEL SOL

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00 34 654872811
Ref:3391

Hotel Stella Maris Fuengirola, Hotel Benal Beach, Benalmadena

Mississippi Coasters
Patricia Morgans
00 34 627264977
Ref:2644

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Aldudia, Porto Pollenca

Son Toni Stompers
Bill Griffiths
0034 971 862525
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Emerald Ise La Florida, Lo Monte Hotel Pilar

Linedance Unlimited
Sally & Gerry
0034 600 362 044

Torrevieja, Los Balcones, Filton Rooms, Torretta II, Marina Bar

El Rancho
Pat Webb
0034 966920314

TURKEY

FETHIYE

Fethiye, Mugla

J's Lycian Coasters
Jean Winnell
0090 252 613 6601

UNITED

ARAB

EMIRATES

Dubai

Dubai Liners
Diana Tattarakis
971 50 6545960

USA

ARIZONA

Tucson

Tucson Line Dancing
Annette "Netty" Mesa
(520) 578 0100

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Joyland
Arline Winerman
(727) 551 0062

Largo, Pinellas County

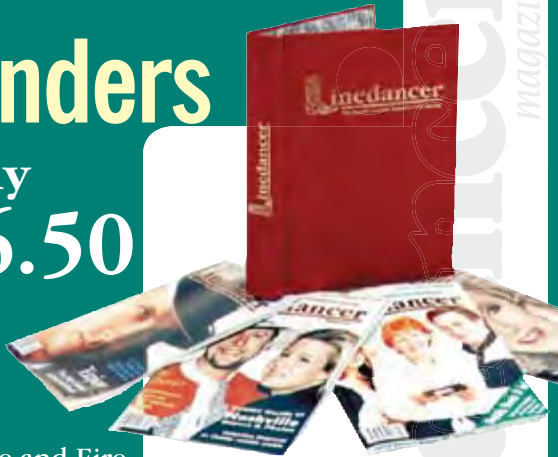
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Between the Lines

Your chance to comment . . .

Let's keep our dancefloors safe for the kids

Re: Tim's "Clean Up The Act" (*February 2005*). Thank you for an excellent article.

I thought I needed a hearing aid when Glenys Dawson (Sheffield City Liners) taught Maggie G's Until The End because the very first time the music was played, I froze when I heard what I definitely thought was the 'F' word. My interpretation of the line was: "I need a f.... way to go". I couldn't believe what I was hearing but as I looked around the dancefloor everybody seemed oblivious to it, to I though I had misheard, but no – I heard it again and again.

I have listened to 3T since Tim explained what the line actually is ("I've been a fool for

you girl") and can still hear what I originally heard. I'm not disputing that the words are what Tim says but it's not clear at all. Such a lovely song too and the dance is beautiful. Why on earth is the diction so poor? If several people have all thought the same as I, how come the CD producers – or even the group – didn't spot it?

I agree that we must not allow any songs with profanities to be used in Line dancing. I always say to people who question my reasons for being so fanatical about Line – well, the first is obvious, I love dancing and, secondly, it is a safe and fun environment. I had no qualms about taking my 12-year-old

niece along to one of the socials when she came to stay with us for a few days. If we are to encourage the young it must stay like that.

I love Robbie Williams and bought his *Anthology* CD for my mother-in-law who adores him but I couldn't give it to her as some of the tracks on an otherwise beautiful album were spoiled by offensive language.

It's getting out of control and it's so unnecessary. We don't want it in Linedance Land. So thanks, Tim, for putting us right on *Stuck On You*.

*Mags Doherty,
Sheffield*

CD thief an insider?

I read with interest about Keith Avery and his stolen CDs. (*Letters February, 2005*).

Some three years ago I had £3,000 worth of CDs stolen from a hotel in Northampton whilst I was running a Line dance weekend with our guest Kate Sala. The sad thing is that they left any CDs we don't dance to. Whether they were pop or country if we danced to them they were taken, leaving behind brand new CDs they didn't have time for.

Sadly, this implies that it's someone who knows the business very well, keeping a watchful eye on any advertising of Line dance events and then removing CDs or equipment with no thought to how it would affect our dancers.

I had many offers of help from Frankie Cull, Andrew Palmer and, last but not least, Lisa from Bedford who put her entire CD collection in a taxi so I could complete my weekend. I will always be in debt to these people.

*Sharon Leggate
Sawbridgeworth, Herts*



The youngest stomper in town?

Just a line to say thank you to Ann and Alan, the Broncos, for a smashing night on Friday 7th January at the Ourley Wood Club, Weaverham. And thank you to Chris Owen for a smashing performance. He had us dancing and

laughing all night. Here is a photo of Chris, Mandy and baby Benjamin – at only nine weeks old he must be the youngest Line dancer on the circuit.
*May, Ken, Val and Sue
Tarpoley, Cheshire*

You can send your comments to:
Letters, *Linedancer Magazine*,
Clare House, 166 Lord Street,
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or you can email them to:
editor@linedancermagazine.com

If it wasn't for Line dancing I might not be here today

A few months ago we asked you how Line dancing had changed your life. Your letters are still coming in....

It was 4th April 1997 – it should have been my wedding anniversary the previous day but sadly my wife had passed away a couple of months earlier. After 55 years my world had stopped. I was at a low ebb, on the point of suicide.

I saw an advert in our local shop: Line dancing for beginners. I had never heard of Line dancing before. My wife and I danced a lot so I thought I'd give it a go.

I was the only male there. I felt out of place and it was hard to master the dance with everyone laughing. But our instructor said, "We all start with two left feet", and he gave me confidence and I kept going.

Within a year I was attending classes five times a week at different venues. Our old instructor gave up Line dancing but after a short time, Sue and Lin who had been dancing with us decided to take on the classes and our club is now Hooked on Country.

I still keep in touch with our old instructor and told him in one letter how he and Line dancing had saved my life as I wouldn't be here today.

I am still attending classes four nights a week, discos, weekends and we do a few displays for fetes and charities.

At a young 83, I'm not grumbling and hope to keep going for some time yet. So I say to anyone, age is no barrier. It keeps me fit and meeting new friends all the time. Life is never dull with Line dancing. For me it's a whole new life.

*Jack Dixon,
Portsmouth*

While visiting a summer 2003 fayre in Saltaire, Shipley, I saw a dance group called Rodeo Girl of Bradford – this was the first time I saw Donna and Diane, the instructors. I watched in awe as I love to see Line Dancing in action.

Later I was talking to Diane about how I liked what I saw, she gave me a list of classes and what days they were on, so I went along.

Sometimes I would forget to go or the week went so fast dancing never entered my head. I went to one Social party however and I did enjoy myself more and danced more.

A friend I met at the classes said I was improving and I was. It wasn't long before I was happy to dance without reminders and I was enjoying it so much. Slowly my life was changing and the buzz and addiction was setting in. Now I'm dancing twice a week and sometimes more.

Disillusioned by choice of music

With reference to Letter of the Month. (*January 05*). "We are so lucky to be able to dance" doesn't wash with me. I started Line dancing when it was Country and I love Country music. I am not prepared to try to learn a difficult dance to find the music is pop with very loud thumping bass notes over-riding the tune.

As a result of my dissatisfaction I haven't danced for six months. I am missing my exercise but not the stress I felt listening to the music. I found a Line dance instructor who plays only County music and hope now to return to Line dancing.

I am very sorry to say I will not be renewing my *Linedancer* membership for 2005. It makes me very sad to feel so isolated after so many years of fun.

*Mrs AL Maybray,
Broughton Astley, Leicestershire*

Sorry you aren't renewing your membership but happy you have found a Country only instructor. Hopefully you will not feel isolated at this class and will once again be able to enjoy dancing. Ed.

I keep my ears open for any more events, it's a wonder Diane and Donna aren't fed up with me coming to classes all the time. I'll even go dancing rather than go drinking and it's cheaper and more fun. I just can't get enough of it – I must be addicted. I find myself happier and singing along at times.

My husband now comes with me to a Beginners class and he enjoys it too. I would also like to add that I think Diane and Donna are fantastic teachers. I have made some good friends. Smart is a good DJ can't leave him out. I'm not Hooked on Country, I'm Hooked on Line Dancing.

*I love it. Well done Rodeo Girl
Debbie Cunningham
Bradford*

Some years ago Line dancing became popular where I live and I went to one or two classes but never really took to it.

After my husband died I saw a Line dance social advertised, so I went and gave it another try. I had two left feet and everybody else knew what they were doing but I had a go. Someone told me there was a class on a Monday night. I thought about it and decided to go along. That was it – I was hooked and I never looked back.

I started going three or four times a week. I didn't find it easy to learn but kept persevering.

I have really found dancing has helped me through my bereavement and it has certainly changed my life.

*Mrs Margaret Start
by email*

Dancing birthday treat from Kate

We went to the Copthorne Hotel, Slough, for the New Year's Eve Line dancing event run by Judith Godleman. I knew Kate Sala would be there and, as it was my partner's 50th birthday, I e-mailed Kate and asked her if she would choreograph a dance for her. A few days later I got a reply saying she would be pleased to.

When we got there I found out Kate had not danced for a month due to a knee operation but had still choreographed the dance, which she taught and presented the signed master copy to my partner. The Dance was Love To Share to *I Wonder Why* by Showaddywaddy.

I would like to say thank you to all who helped make this a special day and such an enjoyable new year, especially Kate and Judith.

*Kevin Randall
Bedford*

Dancers lined up for MGA

I would like to thank everyone who participated in the last International Simultaneous Line Dance – World Record Attempt – in June 2004.

I must apologise for taking so long in letting everyone know the result of their efforts.

Unfortunately, five large venues, in four different countries, who participated in the event have not returned all the relevant information, or sponsorship money – and sadly I can now confirm that we did not achieve a new world record, this time.

On a more positive note – the wonderful efforts and generosity of all who did participate and return all the documentation to me – has, as always, been amazing. The generosity of Line dancers never ceases to amaze me and more than makes up for the minority who seem to have their own agenda.

The money raised for the Myasthenia Gravis Association, from the event was a final total of £11,511.19.

Thank you a million times to all of you for your kindness and generosity. Special thanks to Maggie Gallagher for the dance we used and for all her wholehearted support and also to all at *Linedancer* magazine for their support.

*Geraldine Kennedy,
Regional Organiser, MGA South*

Smoking – the debate continues

I was very interested to read your letter of the month on smoke-free dancefloors (*Between the Lines*, January).

Ten of us recently visited a hotel for a Country and Western weekend and, although we had a wonderful time, just one thing spoiled the weekend and that was the smoke in the ballroom.

Although there were extractor fans they were not powerful enough to cope with the smoke. It really is very uncomfortable to sit and dance in this type of atmosphere. If many venues can have the no-smoking policy, then why do others have to allow it and spoil what could have been a much more enjoyable weekend.

People who smoke will still go to venues where there is a no-smoking policy in the ballroom and most respect the comfort of others and go into the bar to smoke.

Those who do not smoke will be the ones to stop visiting these venues, so hotels are going to be the losers at the end of the day because we non-smokers will go elsewhere.



Bedrooms should also be non-smoking. Two of my friends had rooms where you could tell people had been smoking. Even the pillows reeked of smoke and, although the hotel has been refurbished, it won't be long before rooms have that horrible smell that never goes away.

We certainly won't visit that hotel again until they have adopted the non-smokers policy in the ballroom and bedrooms.

*Pauline Anderson,
Billericay, Essex.*

For anyone who may be considering a smoke-free dancefloor option for their Line dance club, perhaps details of the smoking situation in our classes may be of help.

We decided to make all of our classes totally No Smoking around six months ago.

We expected to lose some class members as a result but the opposite has been true. Attendances for all classes have increased since we became non-smoking.

When we first announced our plans to introduce a no-smoking environment, there was a roar of applause from dancers.

Classes are now full of fresh air and fun as class members enjoy the very healthy activity of Line dancing.

The introduction of a no-smoking policy has certainly been a very positive experience for both our classes and ourselves.

*Maureen and Michelle
(The Girls)
Wolverhampton*

Learning to count in – at the deep end

We are a small group of Line dancers (30 in all) based in Tolworth, Near Kingston-upon-Thames, Surrey. We meet once a week, every Tuesday evening. We also have a small absolute beginners' class for one hour every Thursday as an introduction to Line dancing.

Two years ago, our instructor, Glynn Burgess, decided to retire to the south coast after 12 years or more teaching Country Line dancing, some of today's dancers having been with him since the beginning.

Glynn was concerned about the group fragmenting with some members never dancing again and suggested we move to a small community centre of which I was secretary – we are trying to renovate it after many years of neglect. This would not only help the community centre but also keep everybody together by continuing to play all our favourite Country tracks and dancing to the music we like.

All I had to do was to play the tracks the dancers requested to all the dances they knew. But, as we all know, it does not work like that. That hardest thing I found was the counting in as well as knowing how each dance starts.

I am not a professional Line dance teacher but I do like to dance and the support I received from group was tremendous.



I like to think we teach ourselves dances to the music we like, as well as trying to keep up with some of the more popular tracks doing the rounds, Country music being preferred.

We have all pulled together and on Saturday 20 November we celebrated our second birthday party. We hired a top Line dance duo from East Anglia called Shoot The Rooster (*above*) and the evening was a resounding success. The boys, Alan Avery and Mark Johnson, played three 45-minute sets and I filled-in with CDs while they took breaks.

We danced 56 dances during the course of the evening and I would highly recommend Shoot The Rooster for a great Line dance party.

We hold regular monthly party nights with live entertainment and a mix of Line dancing and jive/rock'n'roll – and some of the friendliest dancers you could possibly wish to meet.

*Peter Daly
Sundowners Line Dance Club
Surrey*



Ringing the changes

Give your dancers a change, says Sho Botham – try Line dance circuits

I have always encouraged Line dancers to explore the use of a variety of music tracks instead of only dancing one dance to one track. Benefits of this include:

- dancers being able to get up and dance even when the music is unfamiliar – especially useful for dancing to live bands not playing recognised Line dance tracks
- encouraging dancers to really know dances well even without the help of their usual music cues
- dancers being encouraged to explore different moods, tempo and styles of dancing with dances they already know.

A good way of trying this out at class is to have a go at Line dance circuits. The principle is much the same as gym circuits where there are a defined number of stations around the hall and a different task is performed at each of the stations for a period of time, after which everyone moves on to the next station to do the next task. This is repeated until all of the tasks have been completed. In a gym setting, there may be only one person at each station or sometimes two. In Line dancing you can have small groups instead of individuals.

To set up Line dance circuits you need to decide how many dance stations you want to have, this will depend on the size of your hall and number in the class. When deciding the number of stations don't forget to take into account the suitability of dances to be danced at the same time and the tempo of the music that you are going to use. So you might want to start with something fairly easy like a simple Cha cha circuit. Choose a different cha cha for each dance station. If necessary give everyone a quick reminder of the dances or dance a couple of walls of each dance to ensure everyone knows what they have to do. Then allocate a dance to each station and explain how the circuits will work.

Put on your chosen music track and give the agreed signal or count-in for everyone to start. Allow between one and two minutes



at each station before signalling for everyone to move on. This signal may be pausing the music, turning the volume right down, or some other agreed sign so that everyone stops and moves to the next station where the process starts all over again. It is important that everyone is aware of the direction for moving between stations to avoid bumping into other groups. Every group gets to visit each station once but this can be extended to dance additional circuits if required.

The easiest format to begin with is four stations and four small groups of Line dancers. A dance station can be allocated to each of the four corners of the hall. If the room is a funny shape then this can be adjusted accordingly. At first it may take a little time for the changeover between stations but as the groups become more proficient at moving between stations and understand the concept of Line dance circuits generally, the time between stations is usually reduced.

Beginner Line dance circuits work well and can help to build confidence on the dancefloor. With beginners each group may want to have a leader or "feet to follow", initially to help them to remember the dances each time they move stations.

Once dancers are used to doing Line dance circuits then a whole variety of options are

possible. Some suggestions you might want to try:

- repeat a circuit using music of a different tempo or mood
- try Rumba, swing, waltz or any other rhythms and styles that appeal
- experiment with difficult levels of dances
- try a mixture of dance levels in one circuit – only suitable for use when the dancers who are able to dance all the levels included.

Line dance circuits are suitable for most Line dancers and can be lots of fun. Kids enjoy them as do adults of all ages. Let us know if you try Line dance circuits and how you get on.

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. Details of Dance Teacher Development courses including Analysing Line Dancing are available now from Sho at The Deco Partnership on 01323 638833, email: sho@decodanz.co.uk or www.thedecopartnership.co.uk

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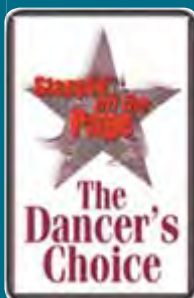
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A DAY IN THE LIFE OF 'MAD' LIZZIE CLARKE

Liz Clarke worked for a whisky company and an undertaker until, 20 years ago, she took part in a Line dance class given by Dick and Geneva Matteis at Pontins and was hooked

I wake up and ask myself, "What day is it? Am I at home today? Do I have classes tonight am I going on the road?" My darling husband, Roger, brings me a wee cup of tea every morning when we are at home but I have to get my own when I am on the road, or one of my travelling companions puts on the kettle. The first thing I have when I come downstairs is a bowl of cereal, don't really feel like it, but know it is supposed to be good for me.

I don't do mornings, as I am not very often in bed before 4am, and I take time in the morning to watch these DIY programmes and mentally redesign my house.

No two days are the same in our house. Class days are learning dances, looking for music, listening to music, but it keeps the old grey matter active. Days off are spent, trying to bring paperwork up to date, answering e-mails, constantly answering the telephone, and sorting through the piles of dance scripts which come every day. Between all of that I'm trying to catch up on housework, keeping my wooden floors spick and span, washing, ironing and packing for next trip. Anyone looking for a wee job as a housekeeper?

The only person at home with me is my husband Roger, who is a retired copper, so we are together 24/7. He is my unofficial secretary, great at answering the telephone and monitoring the calls. And he keeps my diary up to scratch. We have separate offices within our house and we have pagers to keep in touch with one another.

My daughter Beverley lives near us and calls in frequently, she is the clever one when it comes to graphics – she does all my fancy clip art – and is also the one who keeps my feet firmly on the ground. She says she is "very proud to have a Mum who has been a working Mum, full time housewife and who is fitter than she is" – her words, not mine.

I don't really bother with lunch – I might grab a slice of toast or yet another cup of tea. I have no particular favourite food but drink gallons of tea. My wish would be to



Everything stops for tea

be a good wee bit smaller in dress size, but with the amount of tea and toast I consume...there hangs a tail. Also, I wish I was 20 years younger, so I could do all these body rolls like the young'uns but my body rolls on its own anyway.

When I am at home, I do love to take one hour out to watch *Monkey Business* on telly. I just love their antics – puts me so much in mind of myself at times, crazy, but I love them. Must visit Monkey World next time I am working in that area.

I also love my garden and, in the summer, I love nothing more than pottering about outside – I can't sit still in the garden but can always find something to do. I don't like dark days and can't wait for the long summer nights. I can stay up all night in mid-summer – I love these balmy nights. It's been a while, but I love a holiday in the sun – no more than seven days though.

Two nights a week I'm out teaching classes and the other nights are spent getting dances sorted for my weekends away, photocopying them into books, learning them, and making sure I have the music for them all.

After one of my classes, a few friends come back to the house for supper – even more tea and toast, sometimes home-made soup, if I've had time to make it. We fix the world at my dining room table and they usually leave round about 2.30am (sometimes later). Then I get on the computer and do some more wee bits and pieces, so that is a real late night for me – around 5am.

I have a personalised number plate, a Christmas pressie from my husband, son and daughter four years ago when I got my first new car – it is L12CWD. I tried changing the number 2 to Z, so it would read LIZCWD, but West Mercia Police caught up with me and told me to get it changed. It cost me a fixed penalty.

I do really love life, and all the wonderful folks I have met over the years. Probably the biggest love of my life is my Roger, we have been together for a very long time, so he is my comfort blanket. I love my family and all my friends who have stood by me through my wonderful time in Line dancing which was at first a hobby and is now a way of life.

Next month: Frankie Cull

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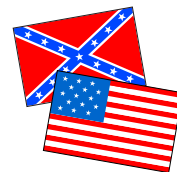
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