



# LineDancer

The monthly magazine dedicated to Line dancing

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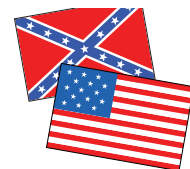
- Martina McBride
- European Championships
- Raymond Sarlemijn
- A day in the life of The Girls

## DOLLY MANIA

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3 Days /2 nights SELF DRIVE - **£79**  
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Starts: Friday 30 November Finishes: Sunday 2 December 2007

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# Dear Dancers



**I'm sitting here looking at an empty screen as I prepare to write my Dear Dancers column for May. Although there are lots of Line dance issues I could be writing about I've had a funny sort of day and somehow it brought back one of the many saying my mother often quoted when I was a little girl.**

So just this once, I'm skipping the Line dance world and jumping into the great abyss that is my grasshopper mind. If you get bored you can always turn the page!

Earlier this morning a lovely lady from my class popped into the office. She had bought a nice book and some gift tokens for me. She wanted to say thank you for a small kindness I did for her a while ago. I didn't need thanking and I certainly didn't expect any gifts in return.

Later, I met a dear friend for lunch. She had spent the weekend altering two skirts and a pair of trousers for me. A kindness I know I will want to repay yet she insisted on paying for the lunch to thank me for something else that I had previously done for her.

Then, a few moments ago, I took a call from Maggie Gallagher. Maggie wanted to thank me for taking her to dinner last week. But I had done that to thank her for the kindness she had shown by visiting my class on her night off.

All these little kindnesses made me think of my mother's words of wisdom 'Betty, it's easy to be nice to people you like but the real sign of a good heart is when you can be nice to people you don't like.' Those words have always stuck with me and the older I get the more I understand what she was trying to tell me.

Being kind and caring to people we like is easy; we do it all the time. But being kind and caring to people we don't like is very difficult so most of us don't even bother to try. I wonder if the reserved kindness we show to those we like actually gives a true reflection of what we keep inside our hearts.


Also, and perhaps more importantly is how we are able to forgive and show kindness to those who have wronged us. You know, in these circumstances, my mother would borrow words of wisdom from another source. They go like this 'and forgive us our trespasses as we forgive those who trespass against us'.

You're welcome to borrow my mother's words of wisdom anytime. Take them onto the dance floor and into your lives. You'll be surprised how a little kindness towards people you dislike can have a positive impact on your own life and how it will help you to create new and lasting friendships too.

Try it – it's easy and I promise the steps fit perfectly.

As I said, it's been a funny sort of day!

Yours in line,



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# WELCOME TO DOLLYWORLD



Standing on stage is a musical life filled with treasure – **Dolly Parton** is a country legend. Richard Lackey tells Linedancer what it is like to hear the songs of this sweet girl from the Tennessee mountains.

**I**t is a rare treat to find yourself in the company of a truly unique talent. And that is what Dolly Parton is – a bona fide megastar, with big hair, bigger breasts, and an even bigger heart.

The Country legend came to Manchester as part of her European 2007 tour, and shared with the audience almost two hours of songs from her glittering career.

And considering this was her first world tour in many years, visiting a staggering 17 cities in 21 dates, for a 61-year-old, she puts most pensioners to shame.

As soon as some pumped-up, dance mixes of Dolly's hits kicked in, the audience went absolutely ecstatic – but it was only a taster for what was to come.

The moment the award winning superstar popped up from beneath the stage, wearing a little, sparkling white number, the sold-out arena erupted in rapturous applause, and this was before she had even sung a single note.

All the hits were present and more, including Jolene, Here You Come Again and Baby, I'm Burning, and with them came the inevitable glitz, glam, and razzmatazz you would expect from a Dolly Parton concert.

But, I have to admit, there were far less costume changes than I had anticipated from such a flamboyant star.

Tonight was less about the physical attributes of the performer, (although she did look fabulous in her two dazzling outfits), and more about Dolly Parton the musician, the songwriter and the storyteller. And boy, does she tell some stories.

In between songs Dolly shared jokes, blissful memories of her childhood in Tennessee, being the fourth of twelve siblings, and spoke of the dear love she holds for her mother and father, before dedicating Coat of Many Colours and My Tennessee Mountain Home to them respectively.

The stories, however, didn't stop there, and almost all of her songs performed tonight told a fable of some sort or another. In particular,

These Old Bones, about a fortune-teller reunited with her child who was taken away from her because the locals thought she was an unfit mother, sticks in the memory and didn't fail to plant a little smile on the face.

Tune after tune, some I had never had the pleasure of hearing before, were rich in melody, and lyrically enlightening.

More surprisingly was her voice, which was powerful and sincere, particularly on the stripped down versions of The Grass Is Blue and Little Sparrow. For someone so tiny, this girl has one set of lungs on her!

And I never realised just how many instruments she could play, mastering the piano, the recorder, the harmonica, and the fiddle – at times all in the one song.

The hits kept on coming, with Islands In The Stream (a duet with one of her musicians) proving to be the most popular with the audience. Sitting a few seats away, Betty Drummond couldn't contain herself when she heard the opening chords of the song. At the Crystal Boot Awards last month Betty presented the highest honour in the line dance world when 'Islands' won Dance of the Decade. Betty later said, "Seeing Dolly perform this song live was beyond a dream come true, I felt very honoured to be in the audience. This song and dance has been a major influence and a source of untold joy for dancers all over the world." I Dreamed About Elvis (with an Elvis impersonator), 9 To 5 and I Will Always Love You inevitably drew further cheers from the crowd and were performed with energy and passion.

At the beginning of the show Dolly encouraged everyone to sing along, to clap and to enjoy themselves. "I want you to have a good time," she said. "I know how much those tickets cost and believe me, I appreciate every dime," she added with a cheeky smile. "Lord knows, I really need the money" she giggled. Then, stepping back and gesturing to her fantastic look she teased the audience, "You know it costs a lot of money to make someone look this cheap," and this, along with her many references to the cosmetic work she has had over the years, set the tone for the whole evening.



Tonight was about fun and having a good time, but with a tongue always in the cheek.

However, behind the campy and the wigs lies a genuinely warm-hearted person, who is in touch with her audience and despite all her successes, displays not an ounce of arrogance.

Dolly Parton is almost not a real person. She is more like a great imaginary figure, like a Disney character, or a beautiful princess from a fairy story.

To have her right in front of your eyes was somewhat surreal, but amazing all the same. You just wanted to run on stage and give her a great big hug.

---

“Dolly Parton is almost not a real person. She is more like a great imaginary figure, like a Disney character.”

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# Stars and their **LIES**

Lies damn, lies and statistics... following last month's feature, this time *Linedancer* asked your favourite female stars to tell us two porkies and one truthful fact – but can you guess which one is the truth?

## **Vivienne Scott**

1. I was featured on the front page of a national newspaper.
2. I won a junior tennis title at age 14.
3. I was a publicity assistant for Pop Singer Maxine Nightingale.

## **Kate Sala**

1. At the age of 12, I performed as a Diddy Man and toured the UK in Ken Dodd's Stage Show. I can still recall all the words of our song We are the Diddy Men and we come from Knotty Ash.
2. At the age of 13, I played the part of Antigone in the play Oedipus (a Greek Tragedy) and toured for one month around the theatres in the Midlands with a professional touring drama group.
3. At the age of 20, I took professional training courses for Off Road Racing 4 x 4 and have experienced some of the most challenging Off Road Courses available in the UK.

## **Michele Perron**

1. I performed in a music video for VH1 television. The video was for a rock band and featured my own choreography.
2. I speak fluent English and French.
3. I taught a Line dance class on the glass floor, 113 storeys above ground, at the CN Tower, Canada.

## **Rachael McEnaney**

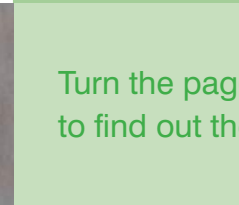
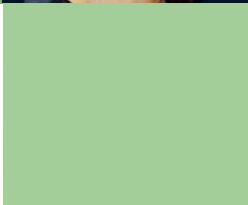
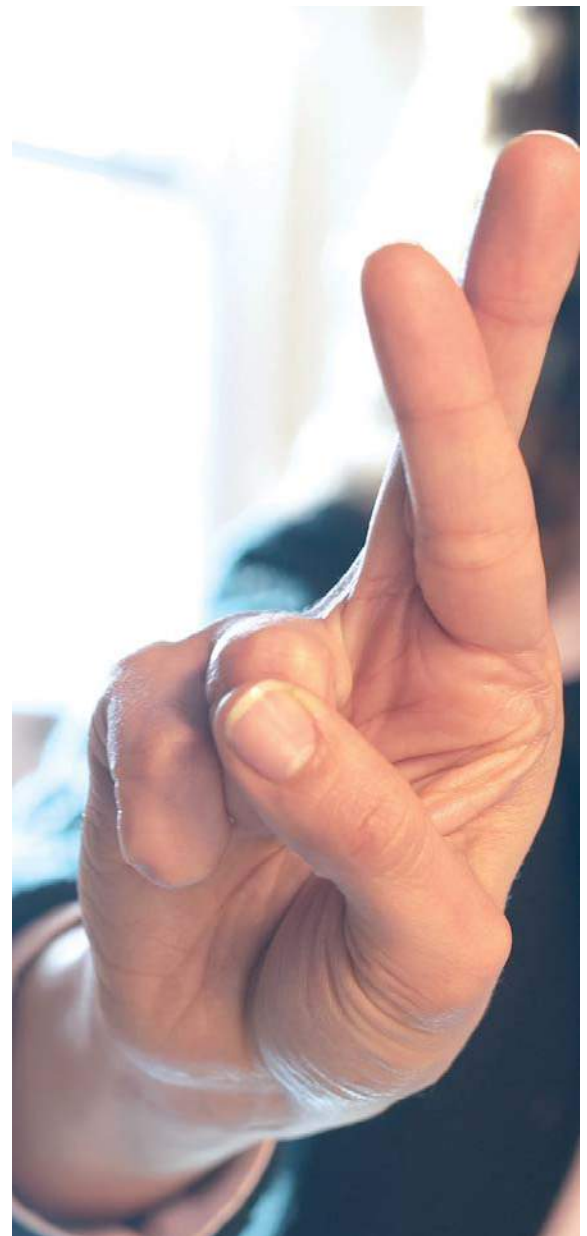
1. I started competing in Line dance when I was 14.
2. I started going to Line dance classes in York because I had a crush on the teacher.
3. I had a photo taken for Linedancer magazine over looking the Grand Canyon.

## **Jackie Miranda**

1. I was a San Diego Chargers Cheerleader (1983-1985) before teaching Line dance.
2. I Line danced in Vatican Square in the presence of Pope John Paul.
3. I played Jasmine in Disney's stage production of Aladdin (1995).

## **Betty Drummond**

1. As a young girl I trained as a trapeze artist until I had a fall. After that, I lost my nerve and now I am afraid of heights.
2. When I was a young woman I did time in a Liverpool jail. Now I would never dream of committing an offence of any kind.
3. I had a great season as a Red Coat in a holiday camp until I got the sack for sleeping in too often. (Somethings never change).



Turn the page  
to find out the truth...

# Getting down to the **TRUTH**

Did you figure out which was the truth?  
Here are the answers...

## **Vivienne Scott**

The truth is... I started a barter skills exchange that got an enormous amount of media coverage across Canada. It was written about in all the major newspapers and made the front page of one of them. I was also interviewed on the radio and TV. I was never a tennis champion, although when I was in my early teens I was a good tennis player and was coached by one of the UK's top coaches.

Maxine is my cousin and I baby sat her daughter Langka when Maxine recorded her song *Right Back Where We Started From* which became a massive world wide hit.

## **Kate Sala**

The truth is... I enjoyed acting when I was younger and so the correct answer is number two. I toured with a professional touring drama group.

## **Michele Perron**

The truth is... I recorded a music video for VH1. The track was *Juicy* by Better Than Ezra and I choreographed steps especially.

## **Rachael McEnaney**

The truth is... I started Line dance classes because I had a crush on the teacher. I started competing when I was 17 and the photograph was taken for *Linedancer* in Southport and super imposed to look like I was on the Grand Canyon.

## **Jackie Miranda**

The truth is... number two. I danced in Vatican Square in the presence of the Pope. In fact, both Doug and I did that together. The reason I came up with the cheerleader lie is while I was at Worlds in January, a friend of Carol Craven's (who actually was a former Cheerleader) came up to me and asked what team I was a cheerleader for... long story short, Carol told her I was a former cheerleader! I don't know why Carol thought that but it was too cute.

## **Betty Drummond**

The truth is... I did time in jail but only for a day. It was at Walton Jail Liverpool, which is a male prison. I was there as part of a Common Purpose training programme on a crime and justice module. They took me through the same procedure a real prisoner would have experienced. I can still hear the keys, smell the smell and fear the fear. All these years later it still gives me the shudders. A day in jail should be part of youth education. It's a REAL eye opener and was more than enough to keep a great criminal like me 'in line'.



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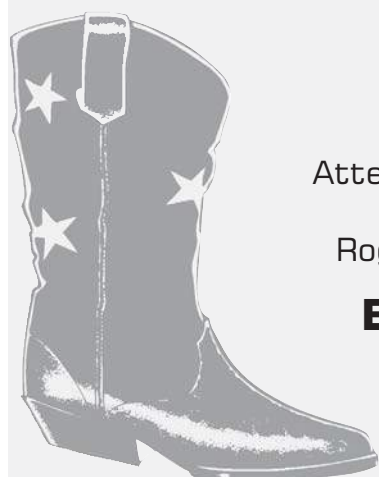
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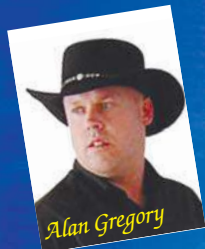
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# grapevine

## Preparation is the key

Jumping on the coach and heading to Bournemouth where Julie Murray and the Katz Line Dance Club from West Wickam in Kent. Their big event at the Woodcroft Tower Hotel in East Cliff, Bournemouth was happening and no one wanted to miss a trick. The theme for the weekend was Saturday Night At The Movies complete with dancing, quizzes, raffles and fancy dress. As always Julie made sure there was plenty of dancing and worked with deejays Andy Davies (Resident at the Viking Music and Dance Club in Selsey) and Wriggle-Wriggle Rosie from Stompin' Rompin' Line Dance Club in Poole. Dancers were treated to workshops and teaches of popular dances, like Ghost Train and Candyman by Tina Argyle.

Live music was provided by Rick Storm and in between sets, Rick judged the fancy dress party too.

On Sunday, exhausted but with a huge smile on everyone's face, the dancers boarded the coach once more and returned home.

Julie says: "If you are planning a trip take every little detail into consideration and work with hotel



manager and coach companies smoothing out all details before hand. Remember that it is the personal touch that makes all the difference for that perfect weekend."



Send your news to: Grapevine, *Linedancer Magazine*, Clare House, 166 Lord St, Southport PR9 0QA  
or by email to: [editor@linedancermagazine.com](mailto:editor@linedancermagazine.com)

## JOIN DANIEL AND GROWLER

Sociable dancing is a must for all Line dancers and we have something which we promise will be a big treat. The Renes Revellers Linedancing Club will be holding on Sunday April 15, 2007, with Daniel Whittaker and John (Growler) Rowell, an event to end all events. Instruction and social dancing suitable for absolute beginners and easy improvers. Tickets available for just £8. For more information contact Rene or David on 01904 470292.

## What a couple

This year, Dixie Belles lived up to their reputation of putting on an evening with a difference at their Grand Charity Line Dance. The event was held at the Assembly Hall, Bognor Regis Campus of the University of Chichester, in aid of The Sussex Snowdrop Trust, a local charity for children with life threatening and terminal illnesses.

The cabaret was the highlight of the evening with star guests Dave Edwards and Mike Gray, Mike said: "It was a nice take on the cha cha, done to an upbeat version of Sex Bomb by Tom Jones, which

provided great amusement to all. As you can see on the picture, they did indeed make a handsome pair!

The band Cross Country and deejays provided the evening's entertainment, giving the dancers a chance to let their hair down. Although fun was the number one activity the club also helped to boost funds for the nominated charity with a raffle and auction. The total amount came to just over £500 and the money will be presented to the charity at the usual Friday dance in Littlehampton.



## A tummy tuck

It is always so much fun Line dancing and apparently you cannot ignore these dancers when they are out on the Bournemouth tiles. Every six weeks the different classes meet to go out to a restaurant. Joan Curtis from Sue's Stompers Club wanted to share with us this photo taken at their last gathering, she says: "We are like one big happy family, and as you can see, we are all enjoying ourselves.

"Sue's Stompers is a small and friendly

club, in Tuckton, Bournemouth. We always welcome new members or people on holiday in the area who want somewhere to dance. If you are around, we have two classes a week, a Beginner class on Friday's and an Improver/Intermediate class on a Wednesday.

"We are also about to start an Absolute Beginners class at the end of March. So if you are in the area, do drop by and see us, you would be more than welcome."



## Line dance paparazzi



Dave sends *Grapevine* this picture taken with his mobile phone. He says: "While sitting having a snack in Manchester Arndale Shopping Centre I turned to my right and to my amazement I noticed Debbie Gallagher (Rebecca Ryan) from the Channel 4 show *Shameless*. Rebecca has also been in *Casualty*, *Holby City* and many more. She was happy to pose with me."

Dave wonders whether other readers have met famous people out there and have photos to prove it...We would love to see them so don't hesitate to send them in.

## Dancing from the heart

An evening of love beckoned with lots of dancing to romantic music. Sue Marshall from Line Viners sends *Grapevine* this photo of the LineViners club at their Valentine Social at Wilsden Village Hall, near Bradford. Most of the dancers are fairly new to Line dancing and are enjoying it enormously. The heart notice says WE LUV LINEDANCING.



# Underworld mysteriously turns up

Hazel and Roly from Hazels Silver Spurs in Stoke On Trent had a great weekend in Blackpool with their club recently. The theme was Gangsters and Molls and as you can see some gangsters were quite realistic.....



## GET WELL SOON MICHAEL

The Step-In-Line Linedance Club in Crowland, Peterborough would like to send Get Well Wishes for a speedy recovery to one of their instructors, fellow dancer and friend. Michael Lynn recently went into hospital for an operation and is currently recovering at home with family. Please know that we really missed him and we look forward to his return. Get well soon!



# Dance dance dance

Joy Ashton from Southern Stomp Line Dance Club in Peacehaven from East Sussex was delighted when their local ITV station approached the club. They asked her to take part in a mini series called Dance Dance



Dance, relating to all forms of dancing from Salsa to Tap. So naturally Line dance had to

be represented. A camera crew arrived at Joy's class on a Monday morning, complete

with presenter Sue Slattery who got taught Latin Wiggle.

Joy says: "We really enjoyed the experience and the opportunity to raise the profile of Line dance. I was especially proud that in the interviews my dancers were endorsing the views that Line Dance is fun, sociable and gives you a great physical and mental work out."



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# Double anniversary celebrations

Alan and Barb Heighway from Feel The Beat had a double celebration on March 4. Their very own 40th Wedding Anniversary and the club's 10th Birthday.

Looking back, who could have predicted that a six week trial session would lead to this. Ten blissful years later and forty years of marriage – well done guys.



On the night, friends from all over the UK attended the event and live music was provided by the ever excellent Dave Sheriff and Paul Bailey with deejay Roger Shephers and Bev covering disco sessions and teaching a fun party dance.

Alan and Barb put on a very funny sketch reminiscing over forty

years of music – they paid tribute to the Village People, Punk and the Spice Girls amongst many other genres of music.

Instead of gifts, a massive donation of £800 was given in aid of the local Flying Doctor Air Ambulance Appeal and the new Telford Hospice based at the Princess Royal Hospital.

A superb effort on what must have been a fantastic evening.



Wow! The May 1997 cover was a riot of colours and images featuring Scooter Lee in a yellow mustard top, a huge merry go round with reds, yellows, lights, green, golds as a background and Steve Healy in a black Stetson in

a corner. And with red lettering full of swirling effects, it must have looked like fireworks on the newsagent shop shelf.

The first volume of "Stepping Off The Page" was introduced by Betty in Dear Dancers and contained 36 dances from June to December 1996. Linedancer Awards for 1997 are also alluded to and the voting that was soon to follow.

Three busy Grapevine and Charity pages that month and Luke Towers features on page four doing a Tush Push. Not so extraordinary until you realise he is three weeks old. The Towers lived in Tenerife and maybe Luke is still line dancing? As for Charity, it is still worthy of note that in Dublin on 12th April 1997, Helen O Malley organised a marathon event that raked in £ 49,000 in just one day. A lot of money now and a huge amount then.

The fascination with everything US carried on page 15 with "Letter from America" and this half page travelogue gave some good dancing spot hints at different places namely Washington and Disneyland to name but two.

The Bellamy Brothers give us a short interview on page 19 with news of an imminent tour of the UK. They acknowledge their debt

## Stepping back 10 YEARS ago

of gratitude to line dance and talk about their favourite album and influences.

Then and now at the Southport Floral Hall on page 27 compare dancers of the 1930's and of the late Nineties. This was done on the back of an event Linedancer Magazine hosted with Scooter Lee. The article looked at Scooter's enduring charm and ability of filling a dance floor much as big band did 40 years before her.

We meet more young dancers in Youth zone on page 29 and I am always wondering "Where are they now?" so Georgina, Ronnie, Katherine, Sheena, Zoe, Andrew, Alison, Samantha, Clair, if you read this today get in touch and tell us what you are up to, it would be nice.

AND THEN on page 32-33 Record breaking news! A huge crowd of 4500 line dancers met in Warrington to attempt the first original record breaker line dance numbers in the world. Seemed they managed it. Cheryl Baker from the BBC Record Breakers was apparently astounded at the popularity of line dance.

Alan was looking for issue one, two and three in BTL on page 44, wondering if he got lucky?

Ten dances published that month and amongst them you could learn Smokin' Cowboy by Rodeo Ruth, All Shook Up by Naomi Fleetwood, Summertime Cha Cha by Max Perry and Merry Go Round by Joanne Brady.

Six pages of Stomping Ground chock-a-block with places where you could go dancing all over UK closed a particularly colourful and vibrant edition of the Linedancer Magazine for May 1997.



# Chasing Rainbows on the Costa Blanca

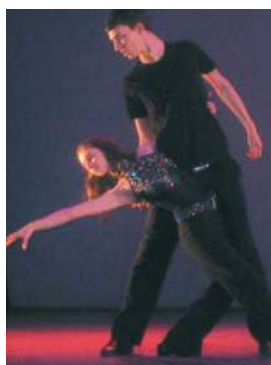


Charles Cole sent us this request recently and asked *Grapevine* to share it with you. Charles, his wife Mary together with Sally and Gerry Fitton (Linedance Unlimited), have formed Rainbow Events with the objective of organising Line dance events over on the Costa Blanca, Spain. They recently had their first event with Rob Fowler for a Line dance weekend.

The live music was provided by performers Cole's Country and Shani. There was also dancing to requests and instruction for all levels of dancer by Rob.

[gandsfitton@hotmail.com](mailto:gandsfitton@hotmail.com)

## Heaven and Hell



With so many devilish dances around this past year Carol Barnet from Caroliners in Crawley, Sussex had the perfect answer to her dancing prayers. Sussex Council had invited the group to perform in the Forward Motion Day of Dance at The Hawth Theatre, Crawley. Carol pondered the challenge and decided Heaven and Hell was to be it, featuring The Devil In Me by Kate Sala and Anybody Wanna by June the Lady in Black.

Carol commented: "Part of the routine was a romantic waltz duet with special

guests Katy Barnet and Sam (Caroliners club members) and Kate and Amanda who run Starliners in Ashington.

"The piece was created specially for the performance, by Carol and Sam, using a competition style couple and Line showcase styling. With the special lighting effects the dance looked dramatic and simply stunning.

"The Caroliners always aims to promote Line dancing in an upbeat and positive light. We use many different styles and encourage a mixed age group, to portray an up to date image, we want to encourage younger dancers to give Line a go."

To see more photos of the show or for details of the club check out the website [www.carolinerdancing.co.uk](http://www.carolinerdancing.co.uk) or phone Carol and Bill on 01293 430767.



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# Masters In Line

# THE FUTURE OF DANCE

# 2007 - 2017

Rob, Rachael and Paul have been promoting Line dance for a few years as MIL but they have a brand new plan... read on to find out more...



When Masters In Line was established five years ago we had short-term objectives to give more back to dancers in the competition world. More quality prizes, more opportunities and overall more respect. We also strive to balance this with keeping the fun and development in social dancing.

All our events have been run in conjunction with the CWDC and have brought not only top quality and great value to the circuit but a personal approach and a willingness to listen to our competitors.

Our commitment to social dancers was always to present well-choreographed dances for all levels and to always remain approachable and accessible to every single dancer.

We were all practising line dancers, choreographers, instructors, judges and now event directors. We teamed up with like-minded teachers and organisations around the world to push and promote line dancing, always putting it first.

We are now confident that we have achieved all our original objectives. **The next question has to be "Where do we go from here"?**

The future has to be the development of line dance to all areas of the world, working a lot closer to other organisations whom we are in talks with to avoid any conflicts for the benefits of the dancers overall, we are very excited about this.

This expansion will be implemented in many forms such as education, employment, early learning with promotion in schools beginning with the UK but soon to spread worldwide, our website management and online facilities will be growing considerably to deal with our new objectives and demands.

Due to our planned expansion one of the first things you may notice is a growth in the Masters in Line team in General, we feel its time to implement our top Line dancers into the team, giving them the opportunity to learn the ropes and educate them, using our own experience. This will begin this year with the noticeable addition of Gareth Mole, Sydney Smyth and Carly Haworth (last years Invitational and All Stars winners), they will join us at some of our events and we will let them do what they do best, dance.

Our aim is to further their education, aid them in setting their own goals and ambitions while keeping our strong values, approachability, professionalism, remaining friendly and fun.

Another way forward will be education, as early as April we will embark on a ten year plan of education, so that parents, students, instructors, judges and more, all develop a better understanding of each other and everyone is able to dance from the same script.

A massive problem in line dance is we lose some of our most talented dancers because of outside work demands.

Another problem is instructors and students from all corners of the world crying out for top quality instructors and competition trainers to help them complete.

Our aim is to introduce an education system that will combat this.

Any dancer or parent of any age will be able to learn our new syllabus which is fully comprehensive and will introduce set levels of dance that all will be encouraged to attain.

Pre Bronze, Bronze, Silver, Gold – these levels you will have seen elsewhere, such as in ballroom, ballet and sometimes in social line dance where a dancer would simply do their required dance steps not really understanding what they are doing.

can bring the right people together to form solutions to existing problems.

We are very active in a new project to bring line dancing into schools using the training

Anyone needing top quality instructors, dancers or judges will be able to check our website and find the right person they are looking for.

**We will also be adding:**

A ranking system for all competitors with a top prize given at Worlds.

A dance loyalty scheme for all dancers, similar to an air miles system, where dancers who attend our events get the opportunity to earn extra privileges.

A new travel company which can arrange travel to and from any Masters event will also be set up making, joining the Masters anywhere in the world much easier.

The Ten Year Plan is already in action and we are all very excited for the future and looking forward to the next ten years, meanwhile we hope you enjoy the ride.

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**“A massive problem in line dance is we lose some of our most talented dancers because of outside work demands.”**

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This has never been done on a worldwide scale in depth and now each level will have five modules showing different styles of dance, Smooth, Lilt, Funky, Cuban, Rise & Fall. Each dancer has to take the module, gain an achievement certificate and only then be entered for that level of dance exam.

method of Bronze, Silver & Gold and once developed pupils will be introduced to the line dance competition circuit. We also find this extremely exciting, as this is the future of line dance and who better to work with young dancers than our top professionals and instructors which will also provide them with an incentive and reason to stay in Line dance.

When a dancer has reached Gold Level, they can decide if they wish to continue their training and if they so wish, learn to be an instructor or a judge.

The Instructor Exam will be in two levels:

As an instructor they will be able to teach in public with knowledge of dance using technical equipment, amp, microphones, mixers, lighting etc.

Also if they wish to take the advanced instructor level that they will be offered, they will have to attain skills that they can choreograph, teach students how to break down their technique and also teach confidently to different audiences.

A dancer who has achieved instructor level will also be able to take the judges exams. Once the first exam has been passed the dancer will be known as a Master Judge. They will be able to judge any Masters In Line competition in the World.

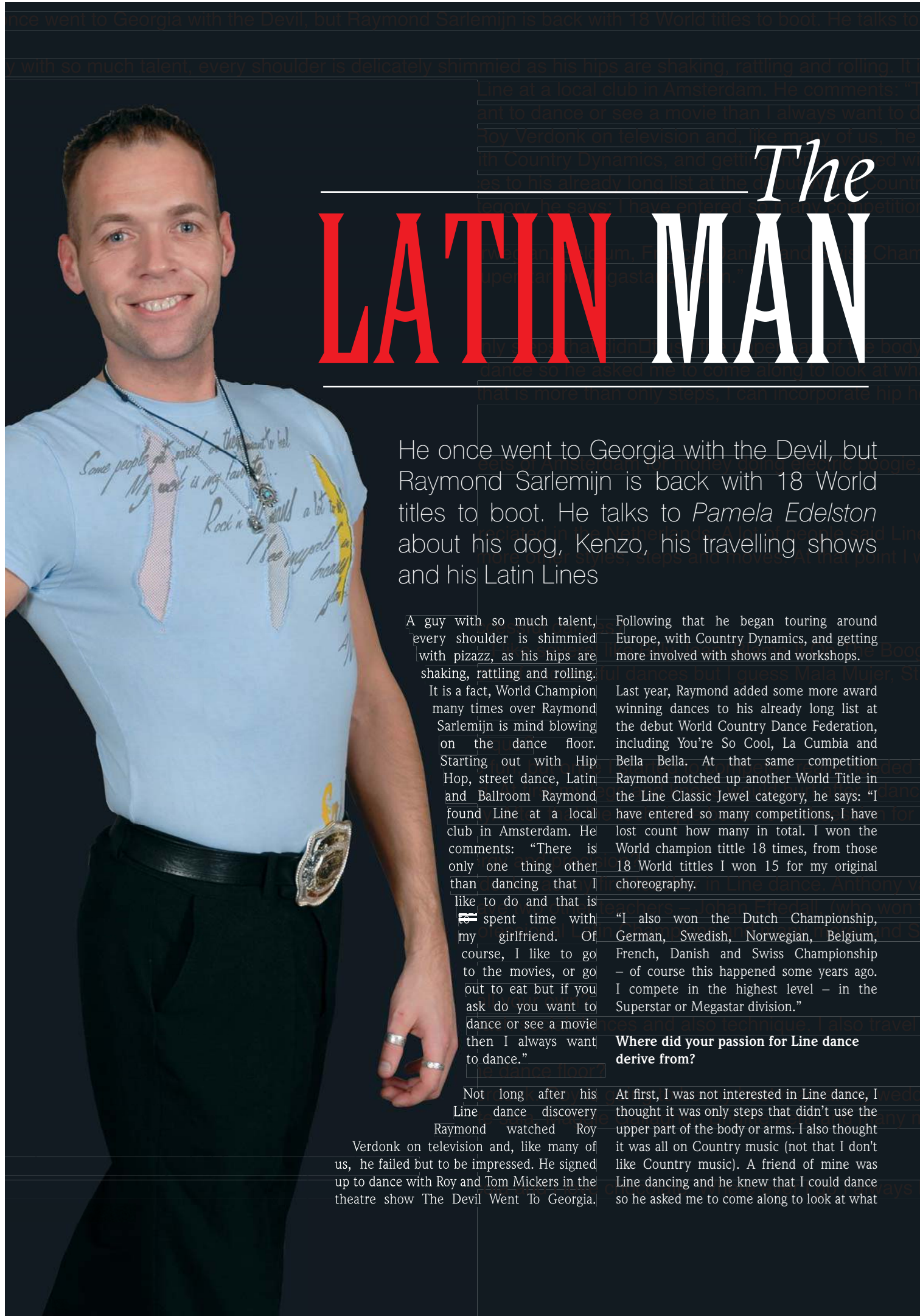
The highest level that can be attained is “Masters Head Judge”, this will be recognised all over the world as the highest accolade in the Masters competition circuit.

At Masters In Line, we would like to think that if a competitor looks at the judges they will totally respect them and their unbiased opinion and feel more encouraged to dance well.

This is something we have believed from the start and will continue to strive for in the future.

We are also embarking on an employment scheme that qualified dancers can go to work around the world in their communities teaching line dances will a full curriculum. We feel with our contacts and our understanding of the business as such, we





# The LATIN MAN

He once went to Georgia with the Devil, but Raymond Sarlemijn is back with 18 World titles to boot. He talks to *Pamela Edelston* about his dog, Kenzo, his travelling shows and his Latin Lines

A guy with so much talent, every shoulder is shimmed with pizzazz, as his hips are shaking, rattling and rolling.

It is a fact, World Champion many times over Raymond Sarlemijn is mind blowing on the dance floor. Starting out with Hip Hop, street dance, Latin and Ballroom Raymond found Line at a local club in Amsterdam. He comments: "There is only one thing other than dancing that I like to do and that is ~~to~~ spent time with my girlfriend. Of course, I like to go to the movies, or go out to eat but if you ask do you want to dance or see a movie then I always want to dance."

Not long after his Line dance discovery Raymond watched Roy Verdonk on television and, like many of us, he failed but to be impressed. He signed up to dance with Roy and Tom Mickers in the theatre show *The Devil Went To Georgia*.

Following that he began touring around Europe, with Country Dynamics, and getting more involved with shows and workshops.

Last year, Raymond added some more award winning dances to his already long list at the debut World Country Dance Federation, including *You're So Cool*, *La Cumbia* and *Bella Bella*. At that same competition Raymond notched up another World Title in the Line Classic Jewel category, he says: "I have entered so many competitions, I have lost count how many in total. I won the World champion tittle 18 times, from those 18 World tittles I won 15 for my original choreography.

"I also won the Dutch Championship, German, Swedish, Norwegian, Belgium, French, Danish and Swiss Championship – of course this happened some years ago. I compete in the highest level – in the Superstar or Megastar division."

**Where did your passion for Line dance derive from?**

At first, I was not interested in Line dance, I thought it was only steps that didn't use the upper part of the body or arms. I also thought it was all on Country music (not that I don't like Country music). A friend of mine was Line dancing and he knew that I could dance so he asked me to come along to look at what



Line dance is actually like. I went to his class and he was dancing the Beast choreographed by Rob Fowler. When I witnessed that dance my opinion changed. I thought wow that is more than only steps, I can incorporate hip hop into Line dance and use some arms.

**Have you always danced Latin and the many other styles?**

Since I was a kid I have always danced. I danced on the streets of Amsterdam for money doing electric boogie, hip hop and street dance, when I was 18 or so I started with Latin.

**How did you end up choreographing dances?**

It was years ago when the new Line dance style wasn't appreciated in the Netherlands. A lot of people said Line dancers didn't want to dance to a smoother style, which meant I had to learn lots of stiff dances with rigid moves – I hoped to change that. In my opinion, we could do so much more with other styles, steps and moves. At that point, I was also dancing in the Roy Verdonk team and we needed a fresh style. Because of my dance experience Roy and I started to make new shows.

**What has been your favourite or most successful dances?**

I don't have a single favourite dance – I like several like Billy Jean, Blame It On The Boogie, La Cumbia, Mala Mujer, Straight Up, Radar Love and Missing You.

As 15 time World Champion I have lots of successful dances but I guess Mala Mujer, Straight Up, Billy Jean, Blame It On The

Boogie, Me Against The Music and Bella Bella have been a few which have achieve their goals.

**Have you always had an eye for technique?**

At first I just wanted to dance and have fun, but once I started to compete I really needed to develop my technique, especially since I wanted to win.

Technique is something all dancers need. At first my legs and knees would hurt after I danced, but when I learned the correct stance (using the balls of my feet and how to use my body while I was dancing) all the pain that I had suffered went away. After that the technique became a obsession for me, everything that I did on the dance floor had to be perfect.

**Who taught you to dance with such energy and precision?**

I have three teachers but Roy Verdonk was my first teacher in Line dance. Anthony van Echtmond, who teaches Latin and Ballroom, has been my teacher for the last seven years he lives in Holland.

Since I moved to Norway I have two other teachers – Johan Eftedal, (who won the British open Professional Latin Championship, U.K. Professional Latin Championship, Twice European Latin Champions, U.S. Open Professional Latin Champions and many more) and Svein Rothvold, who judges at the World Championship Professionals Latin. I have also been taking lessons from Neil Smith who is from England.

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“Since I was a kid I have always danced. I danced on the streets of Amsterdam for money doing electric boogie.”

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# Palm Springs



Terri Slemmons (California) on stage



Event director Russ Gunn at the registration desk.



Instructors MB2

Bill Bader and friends struck gold in the State of California... here is the report from the Palm Springs event, organised by *Russ and Gloria Gunn*

Gloria was a student in my Line dance and couples classes. We started dating and decided three weeks later we were getting married. We celebrated our 13th anniversary this March. Ben Green, a Palm Springs senior centre administrator, asked us to do a senior olympics line dance event in conjunction with all of his other senior olympics programs.

In the beginning organising this event was a long involved process taking about four months to get ready. The last two weeks before an event is very intense with scheduling, step sheet books, name tags and shopping. Friday morning (the first day) is so hectic with set up and registration. We try to use a mix of local West Coast instructors and travelling event teachers. We go to other events to see instructors or get recommendations from people we trust. We have an established staff and we bring in new people periodically but rotate our instructor staff in and out, year by year, because we cannot use every one of our instructors in any one event.

This year on Saturday night the dance party theme was an Old Fashioned Hoe Down. We have a very large 18,000+ square foot ballroom dance floor with a large stage for the main hall. We have one class at a time with each instructor getting 40 minutes to teach with 10-minute breaks in between every two or three classes. We have a smaller EX intermediate hall across the park. 30 intermediate/advanced dances were taught in the main hall and 12 EX intermediate dances were taught in the smaller hall.

We have done this event for 12 years. Three years ago we started an EX intermediate class in another hall with KC Douglas hosting it

and it has been tremendously successful selling out the last two years. So we are looking for a larger venue for this program. Just this year we added an announcer, Bill Bader, and he was outstanding in this new job. Bringing in CJ Jones as videographer was also a great move. He captures the spirit of our event...friendly and warm, like a true Line dance family.

Two things come to my mind: First it was incredibly grand having my wife Gloria Gunn back on her feet and well. Last year she spent many months with injuries and illnesses. And was very ill during the event. Secondly, at the EX intermediate class just prior to the Saturday evening party KC Douglas and her crew dressed up in inflatable horse costumes and did a hilarious circle Electric Slide, neighing and yelling with spectators dancing along. What a blast!

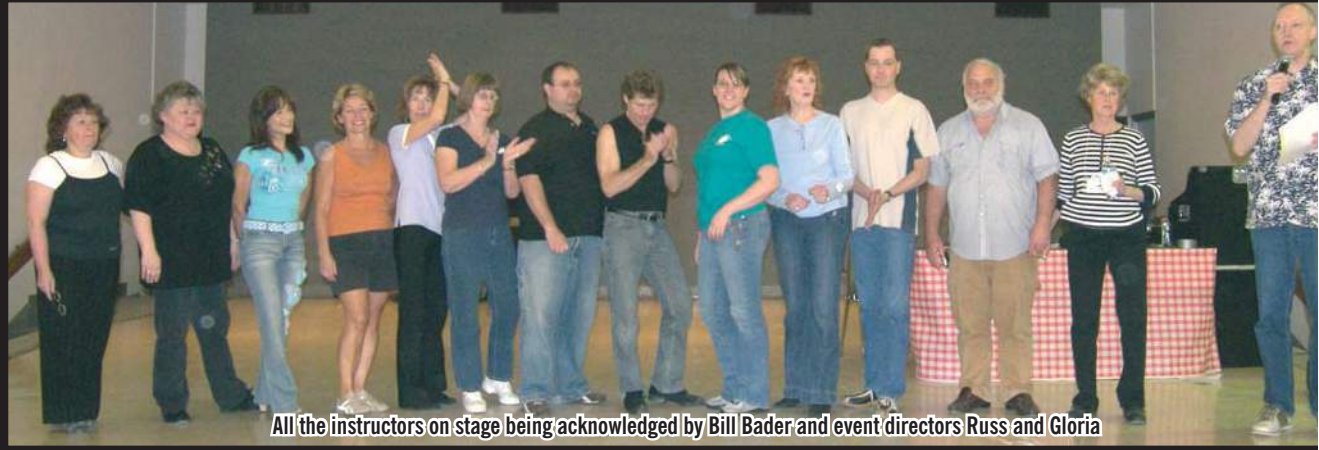
Your questions have brought back so many memories of the years and people that have been involved and instrumental to our event and the direction it has gone. So many have been very much responsible for our success.

Going back to our beginnings – we were running a Line dance senior olympics event and added a Line dance class and several couples classes. From the beginning the Line dancers well out numbered the couples, after three or four events we dropped the couples classes continuing on with Line dancing in one large room. We discontinued the senior olympics program in 1998. We have always brought in lunch or made it for the dancers who want to stay on site.

[russgunn@dslextreme.com](mailto:russgunn@dslextreme.com)



EZ intermediate dancers take a break outside



All the instructors on stage being acknowledged by Bill Bader and event directors Russ and Gloria



Horsing around—the Western theme night at Mizell Hall inspired some fun costumes

# the charts

## The DJ Playlists

### DJ Stephen Gell & Amanda

Boots & Boogie, Kempston Hammers Social & Sports Club, Kempston, Bedford **Friday 23d February 2007**

1.	<b>Just A Memory/Halfway Hustle</b>	Memories Are Made Of This	Dean Brothers
2.	<b>Be Strong/Stroll Along Cha Cha</b>	The Words I Love You	Chris De Burgh
3.	<b>Speak To The Sky/Cowboy Charleston</b>	Speak To The Sky	Brendon Walmsley
4.	<b>Pot Of Gold/Grundy Gallop</b>	Dance Above The Rainbow	Ronan Hardiman
5.	<b>J'Ai Du Boogie/Crazy Postman</b>	J'Ai Du Boogie	Scooter Lee
6.	<b>Before The Devil</b>	If You're Going Through Hell	Rodney Atkins
7.	<b>Everybody's Someone</b>	Everybody's Someone	L Rimes & B McFadden
8.	<b>Still The One/Start Easy</b>	Still The One	Jeanette O'Keefe
9.	<b>Rio</b>	Patricia	Mestizzo
10.	<b>Feel The Magic</b>	Hungry Eyes	Eric Carmen
11.	<b>Black Coffee</b>	Black Coffee	Lacy J. Dalton
12.	<b>Islands In The Stream</b>	Islands In The Stream	Dolly Parton & Kenny Rogers
13.	<b>Holding Back The Ocean</b>	Holding Back The Ocean	Rockie Lynne
14.	<b>Razor Sharp/Coastin'</b>	Siamsa	Ronan Hardiman
15.	<b>Leaving Of Liverpool</b>	The Leaving Of Liverpool	Shamrock
16.	<b>Irish Stew</b>	Irish Stew	Shamrock
17.	<b>Quando When Quando</b>	Quando Quando Quando	Engelbert Humperdinck
18.	<b>Heart Of An Angel</b>	Heart Of An Angel	Modern Talking
19.	<b>It's Up To You/County Line Cha Cha</b>	It's Up To You	Barbra Streisand
20.	<b>Make It Up</b>	I Wanna Die	Miranda Lambert
21.	<b>Cowgirl Twist</b>	Hillbilly Rock Hillbilly Roll	The Woolpackers
22.	<b>Rock Around The Clock</b>	Rock Around The Clock	Bill Haley & The Comets
23.	<b>Black Horse</b>	Black Horse & The Cherry Tree	K T Tunstall
24.	<b>Solo Humano/El Rey Split</b>	Ele Rey El Dancing	David Civera
25.	<b>Back To You</b>	Working My Way Back To You	The Detroit Spinners
26.	<b>Kill The Spiders/Tush Push</b>	You Need A Man	Brad Paisley
27.	<b>Midnight Waltz/Dream on</b>	Children	The Mavericks
28.	<b>Scotia Samba</b>	Dance The Night Away	The Mavericks
29.	<b>Just Wright</b>	C'est La Vie	Chely Wright
30.	<b>Shakatak</b>	Ciega, Sordomuda'	Shakira
31.	<b>Stuck A While/California Freeze</b>	Let's Stick Together	Brian Ferry
32.	<b>Heartbreaker</b>	Heartbreaker	Blue Lagoon
33.	<b>Just For Grins</b>	She Bangs (Spanish Version)	Ricky Martin
34.	<b>Bossa Nova</b>	Blame It On The Bossa Nova	Jane McDonald
35.	<b>Shania's Moment/Cowboy Strut</b>	From This Moment On (Tempo Mix)	Shania Twain
36.	<b>Ballymore Boys</b>	The Boys From Ballymore	Shamrock
37.	<b>Better Life</b>	Better Life	Keith Urban
38.	<b>Side By Side</b>	We Work It Out	Joni Harms
39.	<b>Red Hot Salsa</b>	Red Hot Salsa	Dave Sheriff
40.	<b>Doctor Doctor/Texas Stomp</b>	Bad Case Of Loving You	Robert Palmer

### DJ Tim Ruzgar

Crystal Boots Awards Party Night  
**Sunday 4th February 2007**

1.	<b>Keep On Dancing</b>	Viene Mi Gente	Chica
2.	<b>Irish Stew</b>	Irish Stew	Shamrock
3.	<b>Mars Attack</b>	Chocolate (Choco-Choco)	Soul Control
4.	<b>Solo Humano</b>	Humano	David Civera
5.	<b>Elliot's Dream</b>	I Love To Boogie	T-Rex
6.	<b>Push The Button</b>	Push The Button	Sugababes
7.	<b>All Day Long</b>	Save All Your Kisses	Brotherhood Of Man
8.	<b>Cowgirls Twist</b>	The Twist	Ronnie Mc Dowell
9.	<b>Black Horse</b>	Sold	John Michael Montgomery
10.	<b>East To West</b>	Go West	Village People
11.	<b>Just A Memory</b>	Under The Moon Of Love	Showaddydaddy
12.	<b>Have Fun Go Mad</b>	Dancing Queen	Abba
13.	<b>Ribbon Of Highway</b>	I'm In The Mood For Dancing	Nolan Sisters
14.	<b>The World</b>	The World	Brad Paisley
15.	<b>Mish Mash</b>	Mish Mash	Speechless
16.	<b>Electric Slide</b>	Maneater	Nelly Furtado
17.	<b>Come Anytime</b>	Come Rain Come Shine (Radio Edit)	Jenn Cuneta
18.	<b>Picnic Polka</b>	Singin' In The Rain	Sheila B Devotion
19.	<b>Boo Boo's Bounce</b>	Bounce	T-Bone
20.	<b>Toot Toot</b>	Toot Toot	Diamond Jack
21.	<b>Just For Grins</b>	Waterloo	Abba
22.	<b>Bossa Nova</b>	Gimme Dat Ding	Pipkins
23.	<b>Alone Together</b>	I Think We're Alone Now	Girls Aloud
24.	<b>Bossa Nova</b>	Blame It On The Bossa Nova	Jane McDonald
25.	<b>Somebody Like You</b>	Somebody Like You	Keith Urban
26.	<b>Sky High</b>	Fly Away	Lucretia McNeal
27.	<b>Midnight Waltz</b>	My Favourite Things	Lorrie Morgan
28.	<b>So Fine Cha</b>	Don't Mistake Me	Keisha White
29.	<b>Islands In The Stream</b>	Islands In The Stream	Dolly Parton & Kenny Rogers
30.	<b>Heartbreak Express</b>	Little Old Wine Drinker Me	Dean Martin
31.	<b>My Greek NO 1</b>	My Number One	Elena Papatitsou
32.	<b>King Of The Road</b>	King Of The Road	Proclaimers
33.	<b>Red Hot Salsa</b>	Red Hot Salsa	Dave Sheriff
34.	<b>T-Bone Shuffle</b>	Play Bazouki	Mikis Theodorakis
35.	<b>Barn Dance</b>	Wild West	Will Smith
36.	<b>Lamtarra Rhumba</b>	This Ole House	Shakin Stevens
37.	<b>Smokey Places</b>	Beautiful Sunday	Daniel Boone
38.	<b>Kabouterdans</b>	Kabouterdans	The Groovy Dance Mix
39.	<b>Come Dance With Me</b>	Love Really Hurts	Billy Ocean
40.	<b>Chill Factor</b>	Sex Bomb	Tom Jones



**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 **BEGINNERS** TopTEN

## Laughter Lines

Banstead  
01737 357978

- Rock It to Baby**  
Likes to Rock It The Tractors
- Flyin' Sparx**  
Spirit in the Sky Gareth Gates
- Precious Time**  
Precious Time Van Morrison
- Strait Talkin'**  
Gonna Move Across the River Bill Pinkney/Drifters
- Leaving of Liverpool**  
Leaving Liverpool Sham Rock
- All Together Now**  
Side by Side Guy Mitchell
- County Line Cha Cha**  
Neon Moon Brooks & Dunn
- Rio**  
Patricia Mestizzo
- Por Ti Sere**  
Por Ti Sere Ronnie Beard
- Cherokee Strutt**  
Cherokee Boogie BR5-49

## Borderline Scuffers

Weymouth  
01305773033

- Bosa Nova**  
Blame It On The Bossa Nova Jane McDonald
- Black Coffee**  
Black Coffee Lacy J Dalton
- Red Hot Salsa**  
Red Hot Salsa Dave Sheriff
- Rio**  
Patricia Mestizzo
- Leaving Of Liverpool**  
The Leaving Of Liverpool Sham Rock
- Irish Stew**  
Irish Stew Sham Rock
- Easy Come Easy Go**  
Any Man Of Mine Shania Twain
- Lamtarra Rumba**  
Island Time Larry Jo Taylor
- Coastin'**  
Lord Of The Dance Ronan Hardiman
- Waltz Across Texas**  
Waltz Across Texas Ernest Tubb

## New Frontier Line Dancers

West Kirby, Wirral  
07984 169939

- Black Coffee**  
Sometimes When We Touch Newton
- I Love A Rainy Night**  
I Love A Rainy Night Eddie Rabbit
- Tush Push**  
All You Ever Do Is Bring Me Down The Mavericks
- Cowboy Strutt**  
No One Needs To Know Shania Twain
- Come Dance With Me**  
Come Dance With Me Nancy Hays
- Texas Stomp**  
Come On Back Carlene Carter
- Ribbon Of Highway**  
Ribbon Of Highway Scooter Lee
- Cowboy Charleston**  
Baton Rouge Garth Brooks
- Rita's Waltz**  
Their Hearts Are Dancing The Forester Sisters
- Stroll Along Cha Cha**  
Please Forgive Me Dave Lord

# The **INTERNATIONAL** TopTEN

## Rhine-Liners

Dusseldorf, Germany  
Rhine-liners@gmx.de

- Bosa Nova**  
Blame It On The Bossa Nova Jane McDonald
- Spooky**  
Spooky Peter Grant
- Don't Feel Like Dancing**  
I Don't Feel Like Dancing Scissor Sisters
- Holding Back The Ocean**  
Holding Back The Ocean Rockie Lynne
- Quando When Quando**  
Quando, Quando, Quando Engelbert Humperdinck
- Leaving Of Liverpool**  
The Leaving Of Liverpool Shamrock
- Islands In The Stream**  
Islands In The Stream Dolly Parton & Kenny Rogers
- Cute! Cute! Cute!**  
Brand New Girlfriend Steve Holy
- A Kind Of Hush**  
There's A Kind Of Hush Olsen Brothers
- Rumba & Roses**  
I Need A Breather Daryl Worley

## The DoSi Do Dancers

Barendrecht, Netherlands  
(0031(0)180617278

- Rock This Party**  
Rock This Party Bob Sinclair
- Alone Together**  
I Think We're Alone Now Girls Aloud
- I Want It All**  
All Or Nothing O-Town
- Head Over Heals**  
Head Over Heels Abba
- Crazy Cha**  
Diras Que Estoy Loco Miguel Angel Munoz
- Sky High**  
Fly Away Lutricia McNeal
- Don't Feel Like Dancing**  
I Don't Feel Like Dancing Scissor Sisters
- Body To Body**  
Body To Body XYP
- S.O.U.L. Steppin'**  
Soul Steppin' Will Downing
- Come Anytime**  
Come Rain Come Shine Jenn Cuneta

## The Danish Newliners

Denmark  
kcw@mail.tdcadsl.dk

- Angel**  
Lips Of An Angel Hinder
- Last Minute**  
Stay With Me Danity Kane
- Tell Me**  
Tell Me P.Diddy & Christiana Aguilera
- Like Wot U Do**  
Automatic Brothers Conti
- I Love U Most Of All**  
I Love U Most Of All Michael Korup Sørensen
- Look The Other Way**  
I Choose Life Keisha White
- Want Ya**  
Want Ya! Darin
- Much Obligated**  
Be Without You Mary J Blige
- Love Stoned**  
Lovestoned Justin Timberlake
- Gallery**  
Gallery Mario Vasquez

# the charts

## The **DANCECLUB** Top TEN

### Middleton Mavericks

Co Durham  
01833 690428

1. **Feel The Magic**  
Hungry Eyes Eric Carmen
2. **Holding Back The Ocean**  
Holding Back The Ocean Rockie Lynne
3. **East To West**  
Coast To Coast Modern Talking
4. **It's Up To You**  
It's Up To You Barbra Streisand
5. **Before The Devil**  
If You're Going Through Hell Rodney Atkins
6. **Drinks For Two**  
Two Bottles Of Beer Lonestar
7. **Heart Of An Angel**  
Heart Of An Angel Modern Talking
8. **Walk Back To Me**  
Where You Gonna Go Toby Keith
9. **Ashes Of Love**  
Ashes Of Love Kentucky Headhunters
10. **Soft & Slow**  
Your Man Josh Turner

### Mapperly Community Centre

Arnold, Nottingham  
0115 9569839

1. **A Knockdown**  
Knockdown Alesha
2. **Loved Up**  
I Just Fall In Love Again Ann Murray
3. **Head Over Heels**  
Head Over Heels Abba
4. **Don't Feel Like Dancing**  
I Don't Feel Like Dancing Scissor Sisters
5. **My Greek NO 1**  
My Number One Elena Papatitsou
6. **Solo Humano**  
Humano David Civera
7. **Heart Of An Angel**  
Heart Of An Angel Modern Talking
8. **It's Up To You**  
It's Up To You Kim Ray
9. **Say Hey**  
Hit Me Up Gia Farrell
10. **Body To Body**  
Body To Body XYP

### Borderline Scuffers

Weymouth, Dorset  
01305 579576

1. **East To West**  
Coast To Coast Modern Talking
2. **Heart Of An Angel**  
Heart Of An Angel Modern Talking
3. **Everybody's Someone**  
Everybody's Someone LeAnn Rimes & Brian McFadden
4. **Bosa Nova**  
Blame It On The Bossa Nova Jane McDonald
5. **Don't Feel Like Dancing**  
I Don't Feel Like Dancing Scissor Sisters
6. **Rio**  
Patricia Mestizzo
7. **Before The Devil**  
If You're Going Through Hell Rodney Atkins
8. **All Day Long**  
Mr Mom Lonestar
9. **Walking Backwards**  
I'll Take Texas Vince Gill
10. **Kill The Spiders**  
You Need A Man Brad Paisley

### 'Diddy' Daves LDC

Cleckheaton, West Yorkshire  
07852311728

1. **Rock This Party**  
Rock This Party Bob Sinclair and Cutee B.
2. **More Than Angels**  
I Believe Diamond Rio
3. **Boo Boo's Bounce**  
Bounce T-Bone
4. **Look The Other Way**  
I Choose Life Keisha White
5. **Like Wot U Do**  
Automatic Brothers Conti
6. **What I Need**  
What I Need Kenny Chesney
7. **Grace Kelly**  
Grace Kelly Mika
8. **Alone Together**  
I Think We're Alone Now Girls Aloud
9. **Afterglow Cha**  
Love With My Eyes Closed Michael Bolton
10. **Inside Your Heaven**  
Inside Your Heaven Carrie Underwood

### Silverwings

Basingstoke, Hampshire  
01256 321972

1. **Spooky**  
Spooky Peter Grant
2. **Self Control**  
Self Control Infernal
3. **Feel The Magic**  
Hungry Eyes Eric Carmen
4. **Everybody's Someone**  
Everybody's Someone LeAnn Rimes & Brian McFadden
5. **Solo Humano**  
Humano David Civera
6. **Grace Kelly**  
Grace Kelly Mika
7. **Heart Of An Angel**  
Heart Of An Angel Modern Talking
8. **Relight My Fire**  
Relight My Fire Take That
9. **Keep On Dancing**  
Viene Mi Gente Chica
10. **Rubitin**  
Rub It In Jeff Bates

### Pauline's Line Dancing

Retford, Notts  
07855 272358

1. **Head Over Heels**  
Head Over Heels Abba
2. **Don't Feel Like Dancing**  
I Don't Feel Like Dancing Scissor Sisters
3. **East To West**  
From Coast To Coast Modern Talking
4. **A Knockdown**  
Knockdown Alesha
5. **Self Control**  
Self Control Infernal
6. **All The Way**  
Do What You Do Bad Boys Blue
7. **Feel The Magic**  
Hungry Eyes Eric Carmen
8. **Crazy Cha**  
Caribbean Queen Billy Ocean
9. **Solo Humano**  
El Rey Del Dancing David Civera
10. **Ashes Of Love**  
Ashes Of Love Kentucky Headhunters

# The **DANCERS'** TopTEN



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

1	(-)	Head Over Heels (B/I)	<b>Andrew, Simon &amp; Sheila</b>	Head Over Heels	ABBA
2	(1)	Heart Of An Angel (B/I)	<b>William Brown</b>	Heart Of An Angel	Modern Talking
3	(-)	Sky High (I)	<b>Kate Sala</b>	Fly Away	Lutricia McNeal
4	(-)	Grace Kelly (I)	<b>Pat &amp; Lizzie Stott</b>	Grace Kelly	Mika
5	(4)	Feel The Magic (I)	<b>Gary Lafferty</b>	Hungry Eyes	Eric Carmen
6	(8)	Don't Feel Like Dancing (I)	<b>Pat Stott</b>	Don't Feel Like Dancing	Scissor Sisters
7	(10)	Alone Together (I)	<b>Peter Metelnick &amp; Alison Biggs</b>	I Think We're Alone Now	Girls Aloud
8	(5)	Holding Back the Ocean (I)	<b>Peter Metelnick &amp; Alison Biggs</b>	Holding Back The Ocean	Rockie Lynne
9	(2)	Everybody's Someone (I)	<b>Maggie Gallagher</b>	Everybody's Someone	LeAnnRimes & Brian McFadden
10	(6)	Crazy Cha (I)	<b>Robbie McGowan Hickie</b>	Diras Que Estoy Loco	Miguel Angel Munoz

## Bubbling Under

1. To Love You More (I/A)
2. Show Me Yours (I)
3. Self Control (I)
4. Come Anytime (I)
5. Say Hey (I)

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

Club Name \_\_\_\_\_

Your Name \_\_\_\_\_

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# Masters



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Magazine

# The Dawn of

# Worlds 5



a New Era

# I'M TEN LET'S PARTY!



Where you in Holland to celebrate with Roy Verdonk? Don't worry if you couldn't make it Linedancer did and it was... dancing, singing and absolutely crawling with your favourite personalities

Roy Verdonk



**A**fter 10 fabulous years Roy Verdonk hosted the ultimate party. So many people have taken Roy into their hearts and just a year ago he was inducted into the Linedancer Hall of Fame. (A couple of months ago he also achieved the Crystal Boot for International Choreographer of the Year).

Billed as One Big Linedance Party Roy had all kinds of tricks up his sleeve. He also brought a list of international instructors including, from the States, dance genius Max Perry. Other instructors were Raymond Sarlemijn, Robbie McGowan Hickie, Kate Sala, Maggie Gallagher, Wil Bos and Daniel Trepas. Held at a venue just a hop, skip and a jump away from The Hague, which sits proudly at the centre of Europe, interestingly it was actually an indoor race track. The upstairs dance hall

was a little small to house 500 dancers and so Roy also opened the downstairs disco room with a bar and restaurant. The deejays, Tim Ruzgar, Alex Boone, Wout van Leuven and Dennis Flannagan, played many favourites for the social dancers.

One onlooker said: "After a good warm up we were offered some excellent workshops, these would take place in both rooms. All the workshops were very well attended by eager dancers."

It was a celebration for Roy's 10 year history and so ahead of the show he was presented with a gift from his club. The present was a flat screen television and the smile on Roy's face was indeed a picture. On with the show and the routines were going to be sensational – it was Roy Verdonk we expect nothing less.

“Roy had an amazing time and was so pleased that everyone got into the spirit of the whole weekend.”



Kate teaches workshop



Roy Verdonk

An onlooker again commented: “The show was very big with team numbers, couples and solos. We were treated to a 30 minute performance from all of Roy’s Megastars and Rising Stars. It was nice to see Darren and Lana (she was injured during rehearsals at the CBA) give a fabulous show piece. Roy danced with Maggie G doing an Irish jig with some comedy. But the pinnacle came when Roy danced with Jolene. Jolene is a professional dancer and treated us to her routines – she was sensational. The show was longer than usual but we all appreciated the hard work that the dancers put into their routines and we valued their talents.”

As the evening progressed there was lots more social dancing. The upstairs room closed at 11.30pm but dancing continued in the disco well into the night. It was Roy’s

birthday and he enjoyed the occasion one hundred percent. Roy’s friend said: “The party was great fun and we continued to enjoy the moment by socialising the next day. We had a bowling competition and a superb Chinese buffet. Roy had an amazing time and was so pleased that everyone got into the spirit of the whole weekend. He was overwhelmed by the cards, gifts and well wishes. For those of you who know Roy Verdonk you will understand what this event meant to this humble guy, he is simply one of the nicest people you could wish to meet. Maybe we should take heed of Roy’s motto; ‘A day without dancing is a day without living!’”

The dances taught were:-

- Sky High** – Kate Sala
- Come Anytime** – Robbie McGowan Hickie
- Show Me Yours** – Maggie G
- So Fine Cha** – Max Perry
- Walking Away** – Raymond Sarlemijn
- Black Is Black** – Wil Bos
- Bay Watch** – Daniel Trepot



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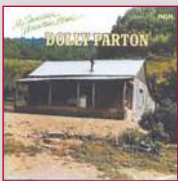
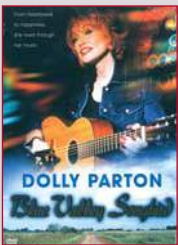
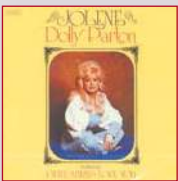
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# album reviews

## artist OF THE month



## DOLLY MANIA!

Just ahead of a sell-out UK tour Dolly Parton, the undisputed Queen of Country, has a plethora of albums released from Sony BMG.

First up is a double release of two albums from the 70's, never before available on CD, All I Can Do/New Harvest ... First Gathering. There are several highlights from this set that

would be ideal for Line dancing; All I Can Do (130bpm) a solid up tempo number; When The Sun Goes Tomorrow (102/204bpm) a cracking two step and Hey Lucky Lady (101bpm) another with a good beat. Add to these the Gospel infused Holding On To You (84bpm); Getting In My Way (109bpm) a bouncy song and a fantastic version of Jackie Wilson's Higher And Higher (124bpm) for me the best track on the set and it must have a dance written to it.

Another first on CD set is Great Balls Of Fire/ Dolly Dolly Dolly from 1979/80. Notable dance tracks are Star Of The Show (128bpm) a classic Country pop song; Down (110bpm) a sassy

west coast swinger; Help! (130bpm) a fantastic Country version of the Beatles song, done as a polka; Sweet Summer Lovin' (123bpm) which clips along at a good pace; a fun version of Great Balls Of Fire (146bpm) which could bring a lot of fun to the dance floor and a stunning waltz Sandy's Song (90bpm) which alone is worth buying the album for. Others to consider here include Starting Over Again (64bpm) a lovely nightclub two step; Same Old Fool (132bpm) a sort of Motown meets Country track; You're The Only One (125bpm) a great east coast swing; Fool For Your Love (133bpm) where Dolly sings soul. And the funky Sweet Agony (90bpm) on which Dolly does disco.

The last of the "2 on 1" sets is Burlap & Satin Wood/Real Love from the mid 80's. The main tracks interest to us here include Ooo Ee (126bpm) a poppy number with lots of sax; Potential New Boyfriend (111bpm) a cool west coast swing; Calm On The Water (80/160bpm) a gospel style two step; Tie Our Love (86bpm) which has an eighties chart feel to it; We Got Too Much (94bpm) on which Dolly does reggae; Real Love (100bpm) a nice cha cha which is a duet with Kenny Rogers; I Can't Be True (160bpm) a rock 'n' roller; and Come Back To Me (78bpm) which would have been at home on the Grease soundtrack.

The Very Best Of Dolly Parton is another new release, 20 tracks in all, and it is a real gem. All the classics are here; 9 To 5 (107bpm); I Will Always Love You (69bpm); Islands In The Stream (102bpm) with Kenny; Jolene (110bpm); Baby I'm Burnin' (134bpm); and Romeo (116bpm) now who remembers the dance to this one?

Three other albums reissued with bonus tracks are My Tennessee Mountain Home, Jolene, and Coat Of Many Colours.

There has never been a better time to invest in some Dolly Parton music, there is a great selection available. With so many good danceable tracks there is something for all tastes and styles among these so go ahead and dip your bread in Dolly!

★★★★★ A Hit  
 ★★★★ Excellent  
 ★★★ Very Good  
 ★★ Good  
 ★ Poor  
 ◐ Half star

## by Tim Ruzgar

### Linedancer Magazine's Official Reviewer

e-mail: timruzgar@thedancersdj.freemove.co.uk



### WAKING UP LAUGHING

Martina McBride  
 RCA RECORDS

Martina McBride has risen from humble beginnings selling t-shirts at Garth Brooks concerts to become an international Country superstar. Her music has been used in Line dancing over the years but not for some time.

First up *If I Had Your Name* (145bpm) is a fast paced waltz – a wonderful track with excellent musical backing.

*Cry Cry (Til The Sun Shines)* (110bpm) shows Martina still retains her powerful vocal ability on this great Country cha cha. Be inspired and get choreographing.

*Tryin' To Find A Reason* (62bpm) sees Keith Urban singing with Martina on this stunning nightclub.

*For These Times* (117bpm) is a nice track with an easy beat. Martina has produced one of those songs that aims to prick your conscience for some social awareness.

*Anyway* (68bpm) – a nightclub two step – is Martina's current top ten single in the US, which she co wrote. Three quarters of the way through Martina hits some huge notes, right on the money. Martina McBride at her very best.

*How I Feel* (101bpm) is described as being "Beatlesque" and Martina co-wrote this one with The Warren Brothers. The Nashville String Machine enriches this cracking cha cha and it is another you could well be dancing to soon.

*I'll Still Be Me* (67bpm) another beautiful ballad nightclub two step with a softer approach.

*Beautiful Again* (126bpm) written with the Warren Brothers. It is a cha cha with some delightful harmonies.

*Everybody Does* (98bpm) has a good strong beat and it is simply a great new Country song.

*House Of A Thousand Dreams* (120bpm) is a wonderful story song about a poor family getting by on their dreams.

The final track *Love Land* (76bpm) lets you know from the outset that it is going to be a great song. It is a poignant number about a young couple who go to Vegas to get married because the girl is pregnant, they lose the baby, and then have another beautiful little boy, all in *Love Land*.

Martina McBride has released eight albums over the years and she solo produced her last album of Country classics named Timeless. Now she produces the new album and if Martina ever tires of singing she will make a wonderful producer.

*Waking Up Laughing* is not a classic Line dance album, although there are some strong dance tracks, but it is a very classy new Country album from a very classy lady.

Listen ★★★

Dance ★★★★★



### FOREVER COUNTRY

Various  
 KLONE – CDKOPY 171

Now and again an album lands on my desk and my anticipation level shoots up just by looking at the cover. This album provoked such a reaction when I read the subtitle Classic Country Hits Remade For The Dancefloor.

First cut *Rhinestone Cowboy* (134bpm) by James Reay. This is absolutely brilliant. Ideal for Black Coffee.

*Stand By Your Man* (135bpm) from Klub Kidz is also a very upbeat version of Tammy Wynette's signature song this should certainly have a dance written to it.

*Forever & Ever Amen* (136bpm) by Julian Marsh gets the dance beat treatment. Not sure what Randy Travis would make of it, but Line dancers should love it although at seven minutes long it needs fading.

*Nine To Five* (Kuta Club Mix) (130bpm) is from New Emotion ft Sally Jaxx. This is one of my all time favourite songs and this remake is simply fantastic. Fun and funky.

*Islands In The Stream* (125bpm) by Laura Harding and Jason Prince may get a few purists hot under the collar. I don't think you can dance Karen Jones classic dance to it, but you could have a lot of fun trying.

*Live Like You Were Dying* (135bpm) sang by Ernest Kohl. He gives Tim McGraw's song a new NRG feel to it.

*From This Moment On* (140bpm) by Klub Kidz is Shania's song revisited with a high energy feel to it and may be too fast for the original dance.

*Rose Garden* (Country Club Mix) (132bpm) from Donna Reid has been covered by many artists, but never like this. If you skip two minutes of the intro you'll find yourself immersed in Euro pop. Please write a dance to it.

*Wicked Mountain* (128bpm) from the Midnight Cowboys is a medley of "Wicked Game" and "Brokeback Mountain". It is eight minutes long, but is a brilliant mix.

*We Shall Be Free* (Julian Marsh Club Mix) (124bpm) by Jajucha is a fantastic version of Garth Brooks' song.

*Jolene (Nashville Mix)* (126bpm) from Cowgirls in the Sand – a great prospect – Maggie G is already writing to it.

Final track *Johnny Remember Me* (Camp Cowboy Dance Mix) (79bpm) by Johnny Westwood won't make a Line dance track but it is a lot of fun.

With this set you have many of your favourite Country tracks given a dance beat and it is a must for club instructors and Deejays to help keep the fun in Line dancing. The big bonus is you also get a second album that has all the songs remixed in club style. We need more albums like this.

Listen ★★★★★

Dance ★★★★★



### LIFE IS A GAME

The Jive Aces  
 RIGHT RECORDINGS  
 - RIGHT034

The Jive Aces are a six piece group from London, described as one of the hardest working bands in the business. Their music is Hot Jive – a fusion of Rock 'n' Roll with the fun and rhythm of big band swing all rolled into one.

The album's opener is *Jive, Jive, Jive Aces* (88bpm) which sets the tone for the album. This lively track was, like most of the album, written by the band. It would be ideal as a Line dance.

*Start, Change And Stop* (95bpm) got Pat Stott's attention and she has written a 64 count, four wall, beginner/improver dance to this awesome track.

*I've Got Affinity For You* (116bpm) is a Sinatra-esque big band number that would have been right at home in Vegas. This classy number is another with great potential.

*Singing In The Rain* (139bpm) is an up tempo version of the song made famous by Gene Kelly and what a great job the guys make of it. I love it.

*Second Chance To Fly* (97bpm) reminds me of those great movies from the fifties. It is another powerful dance track – dig out those bobby socks!

*Long Distance Love Affair* (116bpm) has a Cuban feel. With a great vocal and some excellent drumming, this too could become a dance floor hit.

*High Energy Jive* (88bpm) Well then – the title says it all. A high energy Jive track – perfect for dancing.

*Only Mugs Takes Drugs* (103bpm) has a powerful message to it and the clever lyrics certainly would make you think. This just shows how you can get a real message across in a fun dance style. Another superb dance track.

*Clear Body, Clear Mind* (120bpm) is a classic rock 'n' roller, think Elvis – Heartbreak Hotel. Brilliant.

*White Cliffs Of Dover* (98bpm) you will never have heard this classic done in this style, it's awesome.

*Three Cats Called Louis* (90bpm) has a jazzy feel to it, and the band's rendition of *Sweet Georgia Brown* (136bpm) is at break neck speed.

*What A Wonderful World* (98bpm) the band do a wonderful job with Louis Armstrong's song – a fine waltz.

The album closes with *Life Is A Game* (96bpm) a powerful number.

This superb album from The Jive Aces has 14 tracks and you could dance to them all. There are many styles of music used for Line dancing and I don't see why we could not use more like this. For more info visit [www.jiveaces.com](http://www.jiveaces.com)

Listen ★★★★★

Dance ★★★★★

# dance reviews

## Dance Issue Published

<i>Razor Sharp</i>	February 1998
<i>A-B Ticket</i>	December 2002
<i>Badda-Boom ! Badda-Bang !</i>	April 2003
<i>With These Eyes</i>	July 2006
<i>Alone Together</i>	March 2007
<i>Sky High</i>	March 2007

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

## Watch And Learn

*Alone Together*  
*And Fell In Love*  
*Come Tomorrow*  
*Easy Fun*  
*Kelly's Moment*  
*Latin Quarter*  
*Razor Sharp*  
*With These Eyes*

Video clips of the above dances and many more available at [www.linedancermagazine.com](http://www.linedancermagazine.com)



### CATHY HODGSON

Cath's Kickers,  
Knaresborough,  
North Yorkshire

#### In Your Eyes

Pat Stott

#### I Saw The Light - Hal Ketchum

A hit with the intermediate class after two or three run throughs. A few different steps in the dance, including Lizzie's little bit. A gentle piece of music, well worth a look and a teach. How it went unnoticed for so long, I just don't know.

#### Badda-Boom ! Badda-Bang !

Karen Hunn

#### Freddie Said - Barry Manilow

Whilst looking for an alternative Charleston style piece of music, I came across this one and thought I'd revive it. Great fun to teach with the alternative ending, everyone ending up looking like ducks with the left lock, left lock, left lock, left. Why not get your class to try it because it has a certain feel good factor about it along the lines of Mack the Knife style story line.

#### Rocksteady

"H" and Mad Cat

#### Rock Steady - All Saints

A definite hit with improvers and intermediates, even for beginners who want a nice, gentle introduction to tags. Tagless, it becomes a dance that can be utilised as a floor split with other dances of the same beat. A multi-functional dance.

#### A-B Ticket

Val Myers

#### Tell Me Ma - Sham Rock

An instant hit on only week 3 of the absolute beginner programme I have been running using Val's A-B programme. The main asset of this dance I feel, is most definitely the alternative music used and the syncopation of the hip bumps during the last 8 counts. Go on, give your beginners a treat they'll love, I'm sure they will thank you for it.



### GEOFF ELLIS

Best of Friends  
LDC, Shipley,  
West Yorkshire

#### Kelly's Moment

Gary Lafferty

#### A Moment Like This - Kelly Clarkson

A lovely dance to a beautiful track by Kelly Clarkson. The 8 count tag of which you dance all 8 counts at end of wall 1, just 4 counts wall 2, 8 again Wall 3 and 2 counts wall 5 makes the dance fit perfectly to the music. Sounds complicated but it isn't. Going down very well with all our class.

#### Alone Together

Peter Metelnick & Alison Biggs

#### I Think We're Alone Now - Girls Aloud

This was taught at the awards by Peter & Alison but we had already taught it, and it's very popular with our class. Fast & furious with an easy recognisable restart on wall 2. The kick & turns towards the end of the dance had a few turning the wrong way but now they've mastered it no problem.

#### Latin Quarter

Daniel Whittaker

#### Wonder Where You Are - Da Buzz

Another fabulous dance from Daniel to another track from Da Buzz. A big hit with our class as have been his last 2 dances Funky n Hip & Sweet & Sour. There are a couple of places in the dance when you want to turn the wrong way. However it does need practice.

#### Sky High

Kate Sala

#### Fly Away - Lutricia McNeal

Our pick of the new dances from the awards, catchy music that the dance fits perfect, particularly the knee pop, knee out & hold. There's an easy 4 count tag at the end of wall 5 that presents no problem at all. Another winner with our class and sure to be a floor filler.

## 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!*



### AUDREY WATSON

The Centre Liners  
Stanraer,  
Scotland

#### Grace Kelly

Rachael McEnaney

#### Grace Kelly - Mika

Great combination of steps, 1 easy tag and 1 re-start, the dance just flows, although the 3/4 turn at the end caught a few out on the first week, we had a lot of fun learning this one.

#### Black Horse Walk

Val Hamby

#### Black Horse & The Cherry Tree - K.T.Tunstall

This dance was recommended to me by another instructor, a very easy teach, it has 2 restarts in the dance which my beginner class managed very well after a couple of weeks, we now have a floor split with Kate Sala's dance Black Horse.

#### Easy Fun

Maria Grafford

#### Country Down To My Soul - Lee Roy Parnell

I first saw this dance on the Watch & Learn, a really good beginner dance with the option of changing steps 5-16 with 1/2 turn monterey & toe struts back to keep the improver happy, another floor split for my socials with Hot Tamales.

#### Razor Sharp

Steve Sunter

#### Siamsa - Lord Of The Dance

A golden Oldie that I have brought back as it is a new dance to a lot of my dancers, the sailor scuffs in section one caused a few problems for some, and they have replaced them with sailor steps as they find it a lot easier, this dance is requested every week. Still a brilliant dance ten years on.



### MARTHA OGASAWARA

Nagoya Crazy Feet  
Nagoya,  
Japan

#### ...And Fell In Love

Michael Barr

#### I Fooled Around And Fell In Love - Elvin Bishop

This is a sophisticated 32 count, 2 wall solid intermediate dance that goes so well with the music. There is a choice of 2 tracks and each gives the dance a different feel. I tend to get tired of dances pretty quickly, but I like this one more and more.

#### Love Is Alive

Birthe Tygeson

#### In Your Eyes - George Benson

This is a 16 count, beginner level nightclub two-step dance. Even though it's a very easy dance, it's very well put together and could be used as a floor split for almost any Night Club Two Step music. A great dance to teach your beginners.

#### Rockin Railroad

Nancy A. Morgan

#### Trashy Women Dance Mix - Confederate Railroad

This is another great all-purpose absolute beginner dance that would go to a large selection of music. It fits equally well to country music, disco music, almost anything in the 130 BPM range. Easy and fun to do without being boring.

#### Easy Cha Cha

Chatti The Valley

#### Just Be Your Tear - Tim McGraw

This is also a 16 count beginner dance. This one is a cha cha, and I like it because it's an 8&1 type cha cha. Again, this is a great all-purpose cha cha dance for beginners to know, as they can put it to almost any kind of cha cha music. The steps are very basic, but leave room for adding styling, so it's also a good dance to work on your technique with.



### CARYL CUSENS

Dance @ CC's  
Durban,  
South Africa

#### Come Tomorrow

Michele Perron

#### Come Tomorrow - Barbra Streisand & Barry Gibb

This is a 4 wall intermediate smooth dance with unusual timing at the beginning that exactly fits the music. It flows beautifully and once you are familiar with the sequence and can listen to the music, the restart and tags don't pose a problem. The class loved it.

#### Sambacha

Barry Durand and Ray Crum

#### Cha Cha - Chelo

I first learnt this dance from Barry at World's in Nashville and loved it. Exactly as the title implies, this 32 count 4 wall lower intermediate dance is a combination of samba and cha cha and is one of my personal favourites. The first 16 counts will please any Latin American dancers who will be able to perform the voltas and boto fogos with the correct action. Non-Latin people can manage a more sedate version and are able to enjoy the cool timing and steps in the second half. A great track, and a really superb Latin addition to our repertoire.

#### With these Eyes

Darren Bailey and Niels B Poulsen

#### With these Eyes - Roch Voisine

A Nightclub Two 32 count 2 wall intermediate number with some unusual diagonal patterns to set it apart from other slow dances. The timing took a bit of getting used to, but once the class got to grips with the 'quick, quick, slows,' it fell into place. The full turn cross unwind is managed after a little practice, and care in not turning too fast into the sweep. Another great dance.

# Driving Miss Carol



From a DIY shop to a seat on the Council. Pamela Edelston asks Geoff Langford where his Morris Minor comes into his Line dancing classes?



**H**ow many people do you know who are so committed to Line dancing they gave up their seat on the Council because it interfered with classes? Geoff Langford was elected on the Wrexham Maelor Borough Council and the Community Council but found himself spread so thin he decided he needed to focus: "In 1993 I was elected on the council. We lost a lot of our dancing time and a year later I got into teaching, quite by accident. My wife and I did a fund raiser for a local hospital, we danced the same dance two or three times that night and I was asked to go and teach a few weeks later. It was really strange to be in a club in Chirk, just three weeks later, teaching One Step Forward.

"A year later, I was running three clubs (one in St Martins and one in Acrefair). I lost the

WMBC Council election and a year later I resigned from the Community Council because meetings were interfering with my Line dance nights."

For Geoff and Carol their Line dancing roots began after a stint in a DIY shop: "In 1981, we opened a DIY shop in Cefnmawr and things were going along nicely. It must have been in about 1987 or 88 when Carol mentioned she was going to a Line dancing class with her friend at the local community centre. It was about three or four weeks later that I decided to go along and have a look. I went and it looked so funny with everyone dressed in Western gear but Carol loved it. At first, I admit, I took the mickey out of it but then Peter Jones (the Line dance teacher) taught Shilton. I think the track was by the Desert Rose Band called Ashes of Love, I

“I was looking around for a van and spotted this 1971 morris minor on ebay.”



know it was the track that got me to take Line dance seriously and I am grateful to Peter and the band.”

If being a Councillor was not interesting enough this Line dance instructor also worked for many years as a joiner by day and an entertainer by night: “I have been involved in the building industry for 30 years but again I decided to leave that behind and get into Line dance full time. Carol and I have been dancing for 20 years and I have been teaching for over 11. We met in 1969 when I was singing in a club in Rhyl. Back in my younger days I entertained in pubs and clubs all over North Wales.”

What makes Eazystompers the place to dance? “One of the most important things is to try and teach the dances which are being done around other clubs. When my students go to socials I like to think they will be able to get up and dance, instead of just looking on. With so many dances around it is not an easy task. After I have spent hours hunting for a great dance it is all worthwhile when I see the look on their faces.

“I have also had the pleasure of bringing many stars to our club including Liz Clark, Dynamite Dot, Maggie G, Peter Metelnick

and Alison Biggs. Bringing these people to Wrexham to teach means our class members are over the moon.

“The Internet is a fantastic tool – we have a club website – we advertise our socials, teachers, class times etc... In the beginning *Linedancer* Magazine was a godsend because there was no where else to find the step sheets. We recently celebrated ten years and presented flowers to Pat Gair for being the longest member and Noreen Wood for being the most dedicated dancer.

So where does the van come into your Line dance life? “I’ve always wanted an old car. I was looking around for a van and spotted this 1971 morris minor on ebay. Carol and I drove over to North Yorkshire to pick it up and I’ve been working on it ever since. I have fitted new brakes, tyres, buffed the paint work and added the club name to the side. One or two think I have gone around the bend but most think it is wonderful.

“My all time favourite dance is The Real World – I think it fits to the music like a glove. I also like Into The Arena, Eight At The Bar and Mack The Knife – if you like any of these check on the floor at the next event I might be dancing along side you.”

# Bonjour MONSIEUR



With Paul and Rachael just back from the first French masters, read on to find out about how fantastic the event was, the incredible support and the overall enthusiasm for dance in Marseille.

**F**rom the moment we arrived in the beautiful French city of Marseilles, we had a feeling that this event was going to be special, and so it proved as the weekend turned out to be not only a huge success, but also a memorable one at that.

Rachael and Paul, included a restart as the music stopped in the middle of the final piece of their Phantom Of The Opera due to a mixup. Paul was thankful for the breather.

As Sunday came, so did the start of the competition and the Masters admitted they had never in all their past experiences seen such incredible support from all the crowd for all those taking part in the event. The level of the participants was extremely high and the judges Paul, Robert and Rachael found themselves having to make some very difficult decisions in the heats.

We were met by the French event coordinators Jerome and Gilbert whose reputation as great hosts was shown by their efficiency and flair in making everyone welcome. They led us through the venue which was breathtaking and included not only a huge main ballroom, but also a number of dance studios, already in use and which over the course of the weekend, used for line dance techniques workshops, couples, Irish Dancing, Tap dancing and hip hop

As the finals got underway, the audience participation increased as they showed their support for their favourite dances with prolonged cheering and applause which got louder by the minute, creating a fantastic atmosphere. Whilst all this was going on, those who wanted to continue dancing still had a great choice of workshops to attend.

It was great to see so many people from various countries at the event, already enjoying what was on offer and the Masters gladly mixed with dancers from Holland, England, Switzerland, Spain and of course France making new friendships along the way. Indeed it was the perfect opportunity for Rachael once more to display her fluent French linguistic skills although Paul still needs some brushing up on his French for next year. Joining the Masters was the ever-popular Glenn Rogers who played an amazing set on the Friday Night, much to the delight of all the dancers who applauded enthusiastically.

The winners on the night were met by a very much at ease Rachael, who alongside Jerome, Gilbert and Robert, presented the awards whilst Paul was helped out in his duty of presenting prizes by the Mayor of Rognac and Mr Wanstreet.

This wonderful weekend will be long remembered not only for the high level of dancing and what was on offer, but for the amazing friendliness and the great welcome experienced by all those who were lucky enough to be there.

Saturday saw another day of workshops, which included technique and dances, hosted by the Parisian instructor Robert Wanstreet, a guy with a great personality and who became an invaluable translator too. The evening show performed by

*Look out for next year French Masters and be there. You will not regret it.*





# GATEWAY TO EUROPE



After hours of practise and clocking up endless miles on the road these European dancers didn't disappoint, *Nicola Lafferty* and *Bill Jewkes* tells *Linedancer* more...



The roads were hectic and the flight paths were more clogged than usual as the European Line dancers made their way to the 2007 CWDC European Championships. Friday February 24 was a busy day for the competitors as they all hurried to get booked into Pontins, Brean Sands and make their way to the main ballroom where the music played.

Things heated up as Big Dave started the dancing and there wasn't a still foot in the house. Dancers prepared themselves ready for the main event. As Dave played many Line dance tunes the judges made themselves available to be questioned by the competitors. Everything from rules to ribbons were mentioned as the nervous dancers prepared for the next day. Big Dave said: "I was honoured to be invited to deejay at my first CWDC event. Most danced late into the small hours and the range of dances was as huge as you'd expect for such a large event, but notable top dances included the likes of Don't Feel Like Dancing, Stop It, Have Fun Go Mad, Geek In The Pink, Poetry In Motion, SOS, Heart Of An Angel, Grace Kelly and Rock This Party. Also, it was great to see so many up dancing the likes of Black Betty, Jukebox, Grundy Gallop, and Swamp Thang.

"The competition was exceptionally well attended and many of the dances looked really cool – in particular Pase'o Cha by Alan Livett spiced up to a great Sex Bomb mix

by Tom Jones and Mousse T was really neat – and Gary McIntyre's Gimme Some Sugar to Sugar by Sammy Kershaw was really good West Coast Country. The dancers clearly enjoyed these, requesting them even after spending two days dancing them in heats and finals. It was an awesome weekend – The time just flew by."

Along side the competition a regular social room played Country music for the masses. Live music was heard provided by Ainsley Country Code and The Texas Tornado's with Deejay Peanuts and sidekick Karen playing between live sets. Bill Jewkes was responsible for keeping it Country at this venue and claims: "The team pulled together in a truly professional style. I taught some charity dances and we also sold LDF cds – *We Are Dancers*.

"General feedback has been positive with lots of requests to continue the venue. It was nice to have the best of both worlds – a great weekend with something for everyone."

On Saturday, in the competition room people were beginning to get all hot and bothered with heats in all levels, age groups and styles. Head Judge Nicola Lafferty said: "Competitors can be dancing up to eight times, in order to try and win a place in the final. Lots of divisions had a really long day, dancing numerous times for the judges, and the judges were very impressed by the enthusiasm and standard of dancing. It was a long day for everyone, and the ballroom closed at 5pm to allow a practise for the Saturday night show.



## EUROPEAN RESULTS 2007

### Teams

Open Team – Eclipse  
 Teenage Team – Texan Rose Broncos  
 Junior Teams – Twinkling Stars  
 Quads – Pulse

### Couples

Junior Couples – Lewis Jenkins & Zoe Morgan  
 Div 4 Couples – Carl Garbett & Rebecca Francis  
 Div 3 Couples – George Blick & Laura Davies  
 Div 2 Couples – Sam Robins & Carly Haworth

### Duos

Junior Partner Duo – Cerys Williams & Zoe Morgan  
 Open Partner Duo – Rebecca Fletcher & Katie Stringer  
 Junior Duos – Leah Jade & Natasha Powell  
 Senior Duos – Gareth Mole & Carly Haworth

### Lyndon Foster Awards

Junior – Kirsty Murray  
 Senior – Rebecca Heron

### Primary

Primary Novice – Paige Macrae  
 Primary – Emmy Jo Munro

### Newcomer

Jun Teen Female – Jessica Devlin  
 Jun Teen Male – Michael Campbell  
 Open Female – Claire Cunningham  
 Open Male – Conor Mcgrath  
 Silver – Maureen Davitt  
 Gold – Joanne Dry

### Division 4

Junior Female – Hannah Day  
 Junior Male – Isaac Edwards  
 Teenage Female – Fiona Murray  
 Teenage Male – Brian Sweeney  
 Open Female – Jessica Breen  
 Open Male – Daniel Cooper  
 Silver – Joan Nash  
 Crystal – Geraldine Devlin

### Division 3

Junior Female – Clare Philpott  
 Junior Male – Oakley Pilotille  
 Teenage Female – Cerys Williams  
 Teenage Male – David Southall  
 Open Female – Linda Heggarty  
 Open Male – Brian Moore  
 Silver – Linda Ann Cormie  
 Crystal – Julie Rhoades

### Division 2

Junior Female – Lois Monaghan  
 Junior Male – Sean Og Irwin  
 Teenage Female – Leah Jade Powell  
 Teenage Male – George Blick  
 Crystal – Michelle Robinson  
 Open Female – Katie Ann Duncan  
 Open Male – Gary Bray

### Division 1 Allstars

Teenage – Lauren Forsyth  
 Female – Carly Haworth  
 Male – Gareth Mole

“On Saturday evening, people were queuing to get into the ballroom long before it was due to open with everyone hoping to get a great table to watch the Saturday evening entertainment. Daina Peters wowed the judges with her hip-hop dancing as she literally was the winner takes all renegade competition winner. (Renegade is where the competitors hear the music for the very first time when they hit the dance floor, and have to improvise their dancing on the spot).

“The Saturday night show got a great reception with performances from Superstar Lee Easton, *Strictly Dance Fever's* Claire Adam, myself and Swing dancer Paul Warden, MIL World Champions Carly Haworth and Gareth Mole and four times UCWDC Masters Champions Ronnie DeBenedetta and Brandi Tobias, who danced a fantastic two-step routine to Black Horse by KT Tunstall.”

Each and every competitor had a great time on the dance floor and it is so nice to see comrade and good sportsmanship. But only those who make the cut are good enough to dance in the finals. Nicola added: “The competition started with the amazing primary dancers – you were all fantastic and made judging so difficult. The fight was on to clinch one of the glass trophies and the title of European Champion. After the Line dance divisions came duos, quads, partners and culminated in a fantastic teams division.”

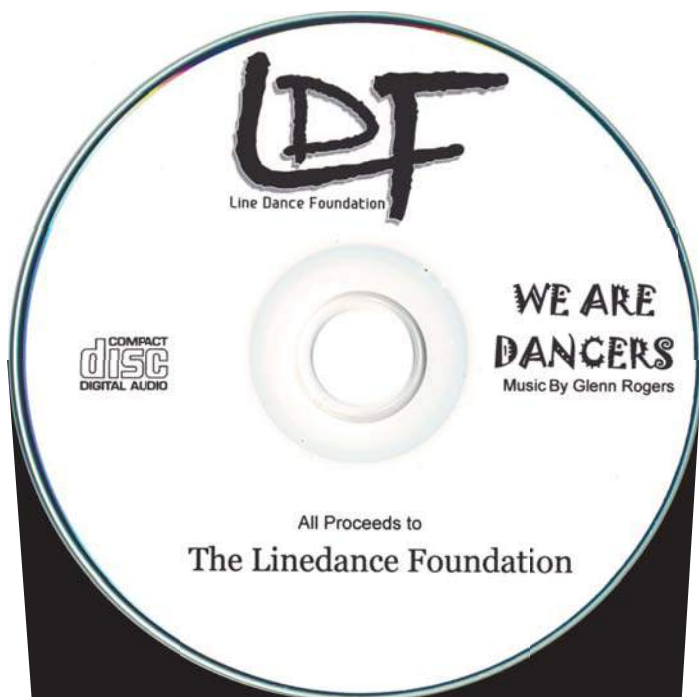
During a short break a team of dedicated CWDC staff helped to clear the ballroom

“Competitors can be dancing up to eight times, in order to try and win a place in the final.”

ready for the upcoming ceremony. Nicola commented: “The red carpet was rolled out and balloons decorated the room as the competitors came into the ballroom, all dressed up in their competition outfits. To start off the ceremony there was an amazing show by *Strictly Come Dancing* stars Vincent Simone and Flavia Cacace who danced a Quickstep, Rumba and Argentine Tango, the response was amazing and the couple received a standing ovation from the crowd. Vincent and Flavia stayed to hand out the awards to the primary dancers, who were delighted to meet them.

Well done to MC Richard Williams who managed to get the awards presented very professionally. The new European Champions were crowned, and the crowd was treated to a display of cha cha by all of the Division 1 Allstars dancers.”

The 14th European Championships will take place the last weekend in February 2008.



# THE CD FROM THE EVENT OF THE YEAR

6 specially commissioned tracks to accompany the **6 HOT NEW DANCES** that premiered at the 10th Crystal Boot Awards workshops...

This very special CD provides you with all of the music you'll need to accompany the 6 dance scripts published in the March 2007 issue of Linedancer...

- Toot Toot
- Don't Mistake Me
- I Think We're Alone Now
- Come Rain Come Shine
- Fly Away
- Bounce

£8.00 £9.00 £10.00

# THE LINE DANCE FOUNDATION CD

**Track - We Are Dancers**  
- One Track CD Dance  
- LDF 83149 March 07

To mark the launch of the Line Dance Foundation, Glenn Rogers has kindly commissioned this special track for which a dance was choreographed by the dancers who attended this years Crystal Boot Awards.

Please pay whatever you are able to for the CD, all proceeds will go towards helping professionals within the line dance community during times of need.

- £2.00\*  
\* minimum donation (inc 50p P&P cost)
  - £2.50\*  
\* minimum donation (inc £1.00 P&P cost)
  - £3.50\*  
\* minimum donation (inc £2.00 P&P cost)
- Cheques made payable to Linedancer Magazine*

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# A CLASS ACT

The lady with the sparkling blue eyes *Martina McBride* tells *Linda Willis* what she expects from a new album and a upcoming US tour

By anyone's standards Martina McBride is an artiste who has gone the distance and then some, like the finest of marathon runners, who leave us gasping at the sheer strength and ability to squeeze out even more of the good since 1993. Serving up an ocean of passionate classics like, *Wild Angels*, *A Broken Wing*, *This Ones for the Girls*, and, of course the groundbreaking and brave *Independence Day*.

Album sales of 16 million, 22 top 10 singles, you might be forgiven for thinking that this hardworking gal would take time out to smell the Rose Garden she has created with husband John and their daughters Delaney and Emma. But no – hot on the heels of the outstanding platinum-selling *Timeless* classic Country tribute album, which she produced, she headed straight back to the recording studios taking the reins one more time for her ninth album. Her latest offering, *Waking Up Laughing* is about to hit your local record store any moment now. It is filled with brilliance including the life-affirming ballad, *Anyway*, the debut single currently rising faster than any other McBride single so far. And deservedly so: "I'm just the instrument of the song to do whatever it's supposed to do – heal, inspire or encourage." She says simply. "I'm just the lucky girl who gets to sing these songs."

Singing songs has been part of Martina's life for as far back as she can remember. Born Martina Schiff, she was brought up surrounded by music on a farm in a tiny town called Sharon, Kansas. Just like Dorothy in *The Wizard of Oz* one of her all time favourite movies, she still fervently believes, "there's no place like home!" Dad Daryl had a band that used the family house each week for rehearsals. When she was just seven years old she and baby brother Marty, aged 5 joined the group.

"There wasn't much to do growing up on a farm," she says. "We had three channels on the TV, one of which was fuzzy. Marty and I would come home from school and we were kind of isolated. There



was no neighbourhood kids. There was no convenience store. No video games. But we always had musical instruments. Our play time was sitting around and making music and singing together. We played wedding dances, VFW halls, American Legion posts and things like that. My mom ran the soundboard. I played keyboards and sang. My brother played guitar and steel. My dad led the band, played guitar and sang. I did that every Saturday night until I graduated from High School.” Marty has remained a guitarist in his big sister’s band ever since.

John and Martina McBride got married in 1988, moving to Nashville two years later. They made a demo which they posted off to RCA in a purple envelope with “Requested Material” written on it, which somehow managed to find its way onto the right desk, landing Martina a longed-for audition with the label who were to sign her up to a major recording contract.

The McBride marriage is, to date, one of the more successful music-business partnerships. He has been mixing the sound at her concerts from day one, as well as working on Martina, and engineering Timeless. “I can’t be the big star in the family,” she confesses. “We have a family, and we are all equal.” Waking Up Laughing is probably one way to describe how she feels right now. She has every reason to. The country charts have consistently featured Martina’s music since 1992 and she has so far notched up six number one singles. By the time you read this, Anyway could have made it lucky number seven.

Like Shania she’s also enjoyed crossover success to pop and contemporary genres. On the new album she’s credited with being Producer, artiste and writer, including as it does three songs which she co-wrote with the Warren Brothers and other top songwriters, How I Feel with a nod and a wink to the Beatles, and the gorgeous Beautiful Again co-written with Bret and Brad Warren and Nick Trevisick. But aside from the aforementioned, Anyway, which I just can’t stop playing – very loudly – especially with the windows open driving round London Colney car park – the track that made me sit up and listen was Tryin’ To Find a Reason, penned by Tommy Lee James and Jeremy Stover. There’s something familiar about this sound, I thought. And too right! It was the Urban monkey himself to be sure, to be sure. Keith Urban on harmony vocals and guitar solo. Less than two weeks after leaving re-hab he sang and played guitar for her. “This is the first thing he’s done since he’s been out,” she says. “I saved this song for him. His was the only voice for it.”

She’s not a dancer. Like most singers she feels the music with her voice instead. But she was delighted to appear on Dancing With The Stars in the autumn singing I Never Promised You a Rose Garden. (we’ve all danced to that Jo Thompson classic) and This One’s For the Girls. Most of her songs are. “I am happy that women can relate to my songs. And hopefully men can to,” she adds diplomatically. “Staying true to yourself is so important. Women have to remember – you are beautiful – just the way you are. It’s so important to be able to put the past



**MARTINA  
McBRIDE**  
WAKING UP LAUGHING

behind you. Feeling OK with yourself. Finding somebody who is OK with it – and loves you for who you are.”

Springtime kicks off her US tour in Kansas City in April with guest artistes Little Big Town and Rodney Atkins: “As exciting as it is to create a new album, there’s nothing quite as thrilling as getting the immediate feedback from a live crowd,” she insists. “I’m especially happy about being joined by Little Big Town and Rodney Atkins. We put a lot of thought into which artistes to include on this tour and I really feel like this show is going to be a great one for my fans from beginning to end. I can’t wait to get out there on the road. Sometimes I sing a song and I go on the road and sing for six months. The song becomes part of you. It becomes more soulful. I can work out what delivery I want, the nuances. That’s really helpful to know what I want to do with the song.”

Country music has always been the love of her life. Simple as that: “Every time I hear this music, it feels like coming home,” she said of the classic Country cuts on Timeless. “What I love about these songs is that they are like conversations. These lyrics are so simple, yet so eloquent. It’s just honest. I have a comfort level with this music and a respect for it that is deep. I love Country music. I don’t ever feel restricted by the genre. I’ve been able to have a solid career that we’ve built one step at a time, and a family. I know that I’m in a good place.”

You could forgive someone like Martina for being a little complacent – but she doesn’t

appear to be so. Matchless talent is matched by intrinsic unpretentious shyness: “I definitely feel a difference about my place in the industry. I feel like I have some longevity now,” she says. “I feel it’s important to use this gift God gave me, my life and my career to do something to make the world a better place. It’s an easy thing for me to do.”

She has a deep interest in the downtrodden manifested by the lyrics of most of her hits. “It’s just a compassion for human beings,” she says. “I am constantly overwhelmed by the unfairness of how people treat each other that way. Especially the helplessness of children. So this career has given me an amazing opportunity to try to use my life to make the world a better place.”

The stirring emotional intensity of her powerful voice is something we’ll never tire of listening to. Or being affected and moved by. It does make a difference. “What I would like my legacy to be is that of a person who took good care of her family and sang some songs that made a difference in some way. I hope I’ll be remembered as somebody who was always down to earth and who handled her career and other people with honesty, integrity, and class.”



# charitylines

## Mellow yellow

Yellow was the colour as many Line dancers dressed as Daffodils and anything else they could find in the shade of yellow. The event was to raise money for the Marie Curie Cancer Care. During March the charity launches their fund-raising campaign, the Great Daffodil Appeal, supported by the Yellow Pages.

Money raised through the Daffodil Dance will help fund Marie Curie Cancer Carers who provide free care to terminally ill patients. It gives them the choice of dying at home, with dignity, supported by their families. The charity also provides a home nursing service, as well as running ten Marie

Curie Hospices – all completely free. Dancers were proud to wear one of the charity's famous daffodil pins to help raise five million pounds by stepping in line to the new dance taught by Angela Clifford, to singer, Charlie Landsborough's new hit Someone Is Looking For Someone Like You.



Members of Angela Clifford's Silver Dollar Linedancing Club, and friends from other clubs, danced at the Church Hall, Warton. The evening was a huge success and raised over £320 for the charity.

Bootscooterz held a Daffodil Dance evening featuring a raffle and a guess how many sweets are in the wellies competition. The club were pleased to hand over a cheque for £162 to Marie Curie Cancer Trust. David Morgan said: "Everyone had a great time and I would like to thank the group for making it such a brilliant evening. They have all been so supportive over the years." Congratulations and heartfelt thanks to all concerned.



Feeling yellow Sandra Moloney and Maggie from S M Stompers and all these dancers decided to donate all of their class proceeds to the Marie Curie Cancer Care. We also held raffles during each of our classes and raised a total in excess of £250. The three pictures are of our classes which we hold in Yatton Clevedon and Nailsea.



Bill Jewkes and his 'Dollar Bill' line dance classes in Peterborough raised £700 at their event. Several Linedance Classes from the Cambridgeshire area Bill and his class in a co-ordinated attempt to do the Daffodil Dance. The event took place at the Gladstone Recreational Centre Peterborough with an attendance of over 150.

With Dollar Bill organising the event and Running the Disco and Workshops he enlisted the services of Trio – Cactus River, who provided Live music and even did the cover version of the Dance Track – Someone is looking for Someone like you, so the challenge was done to Live rendition.

Sue Hughes told us about the Bootedout Linedance Club in Basingstoke, holding a Daffodil Charity Dance. We had a good attendance and everyone enjoyed themselves. With the entrance fee, raffle tickets and donations for requests played, we managed to raise £407, Sue said: "I would like to thank all the dancers and also those who could not make the dance but still donated money or bought raffle tickets."



**For more information about the work of Marie Curie Cancer Care, please visit our website [www.mariecurie.org.uk](http://www.mariecurie.org.uk) or call Peter on 020 7599 7310**





You can send details of your Charity events to: *Charity Lines, Linedancer Magazine, Clare House, 166 Lord Street, Southport, PR9 0QA* or email them to: [editor@linedancermagazine.com](mailto:editor@linedancermagazine.com)



Country Rose CMC headed off by Terry and Dora wish to thank all their members for their splendid efforts. Billy Leonard entertained them and kept dancers on the floor all night raising over £200 for this very good cause, Terry and Dora said: "We would like to thank all our members and friends who support us. Also the committee and staff at the Tang Hall Club."



Triple K of Knypersley danced in a room decorated with balloons donated by Birthday Greetings of Biddulph and raised just under £200 with still more money coming in from other sources. Karen Birks said: "We had such great fun. Many thanks to sheila for the daffodil table decorations – they were beautiful. It is fantastic to see everyone enjoying themselves doing The Daffodil Dance and at the same time raising money for such a worthy cause. A big thank you to all my dancers for their efforts and support."



Pulling on their shoes and boots The Westliners Dance Club in Hayes, Middlesex danced to raise £264 for Marie Curie. Michelle Adlam said: "We all had a great time doing the Daffodil Dance. To fund-raise we held a raffle at my class in Botwell Lane, Heyes and Brockley, London. Everyone brought unwanted Christmas presents and then bought them back."



I am delighted to announce that Gillian Quinns Line dancing club Silver Spurs from Co Down in NI has raised £1,007 by taking part in the Marie Curie Daffodil Dance. Excited after the charity event, Gillian said: "We had a great day with over 90 people dancing at Ards Bowling Club. I would like to thank everyone who supported us and brought so many prizes for the ballot and to all the ladies who made the sandwiches and buns. We did take a quick 10 minute break from dancing to eat all the goodies."

Line dancer Mary James, accompanied by two Marie Curie nurses, Rachel and Emma and friend, Carol Morgan, at a social evening held at Bovey Tracey in aid of the Daffodil Appeal, where £800 was raised. Mary would like to thank the magazine for publishing the Daffodil Dance and for getting the support of clubs around the country. When we have the final total from the events we will let you know.

A spokesman for Marie Curie Cancer Care, Peter Ward said: "We would like to thank all the readers of Linedancer Magazine who took an active interest in Marie Curie Cancer Care and participated in our first Daffodil Dance, in aid of the Great Daffodil Appeal, supported by Yellow Pages. 179 classes

registered, comprising of 10,000 dancers and our initial targets were smashed by this fantastic response.

"We are on course to reach our £50,000 target but we will not have the final total raised until mid April. Marie Curie Cancer Care will be writing to all clubs with the final total.

"If we reach our target, the event will have paid to run five of our hospices for one day or the equivalent of 2,500 hours of specialist nursing care for terminally ill cancer patients to give them the choice to die in their own homes supported by their families. We intend to run a similar event in 2008 and possibly several regional events across the country."



## FORTHCOMING CHARITY EVENTS

7 APRIL 2007

Cwmbran Woodland Rd Social Centre Croesyceliog Cwmbran Linedance party night for Cancer research Wales with Hank & Denise and Guest instructor Sue and De-jay Hayden from Runaround Sioux L.D.C. 7 30 - 11 30 Contact Hank 02920121564

21 APRIL 2007

Red And White Charity Line Dance Social St Chad's Church Hall, Oak Street, Coseley, West Midlands in aid of Russells Hall Hospital Stroke Ward in Dudley. Between 8 pm and 11.30 pm. Tickets : Adults £ 4 Children £ 2 Non Dancers £ 1. Contact Lin/ Steve 07901 656043

27 MAY and 26 AUGUST 2007

The Line Dances for Macmillan Cancer Support will take place in the Town Hall Gardens, Lord Street, Southport, from 2pm to 4 30 pm, (both are Bank Holiday weekends) with Graham Mackey providing the programme and music For information contact Val on 01704-550761 or Pam on 01704226658

## Hard work pays off

It has been a long and hard slog but The Maze Mavericks and E'Tine Liners have raised a massive £2,000. Here is Myra Forsythe (right) presenting the cheque to Sheila Cromie of the Northern Ireland Chest, Heart and Stroke Association. What an absolutely superb effort.



## In memory of Claire Baker



Another huge £900 was raised at the annual charity dance for Macmillan Cancer relief. Mary Baker, based in Hereford, has been organising these events since the death of her daughter, Claire Baker in 1998. Claire was sadly only 26 when she passed away, Mary said: "This year we raised a total of £ 900 and we would like to thank everyone who supported this event and contributed to this excellent total."

The final cheque was presented to MacMillan's representative at a local dance held recently.

## A magnificent amount

Terry and Jim McKay are telling Linedancer Magazine their dancers managed to raise just that – a magnificent amount. TJs Linedance Club came together and thanks to a great Line dance event

managed to get £1,039 together for the Mac Millan Charles Renton New Cancer unit. They hope that the unit will be built next year. Terry and Jim want to thank everyone involved for their splendid effort.

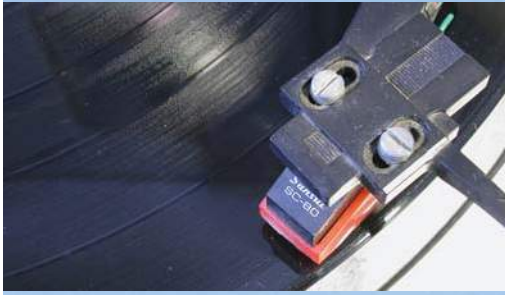
## Robert takes action for CM Association

The heart condition Hypertrophic Cardiomyopathy (CM) effects the muscles of the heart. Line dancer Robert Payne from Somerset recently found out that he had CM, which resulted in having a Pacemaker fitted. Robert also suffers from arthritis in the hip joints but regardless

of his ailments he carries on enjoying Line dance. In England, he attends classes at Farrington Gurney in Somerset with Fran Wolfe. During the winter Robert goes to Spain, although he is not a qualified teacher he teaches to approximately 60 beginners each Thursday afternoon.

Recently, dancing in the beautiful Spanish sunshine Robert and his dancers raised £120 for the CM Association – well done to everyone concerned.





# Desert Island Discs *meets* Desert Island Dancers

Along the lines of the famous Radio 4 programme, Desert Island Discs, we are asking Line dancers which dances they would take on a desert island. Teachers and choreographers *Jan* and *Connie van den Bos* from the DoSiDo Dancers in Holland sent in their choices.

**T**hinking of going to a Desert Island with a limited choice of dances proved difficult. There have been so many beautiful and fun dances around over the years which myself and my husband Jan have danced at our classes in the Netherlands.

As we will be there **Alone Together** we must include the dance from Peter and Alison. It is fun to do, especially with all the extra movements. No doubt, there will be a fantastic sky with stars so we bring along Jan's **Stars In The Heavens**. It will make us think of Lizzy Clark, what a lovely person she is. We have met Lizzy a couple of times over the years and in a way, she is responsible for us becoming choreographers.

Next would undoubtedly be **Possibility Foxtrot** by Max Perry. Max is a nice man who has contributed so much for Line dancers everywhere. This fantastic dance reminds us of some super times in Spain and other lovely people like Pat Stott, Glenn Rogers and The Deans. We always like to have a bit of fun in our lives so that means we will bring **Rock This Party** (Simon Ward), **Nu Flow** (MIL) and for a workout **Doing The Do** (Tina Argyle).

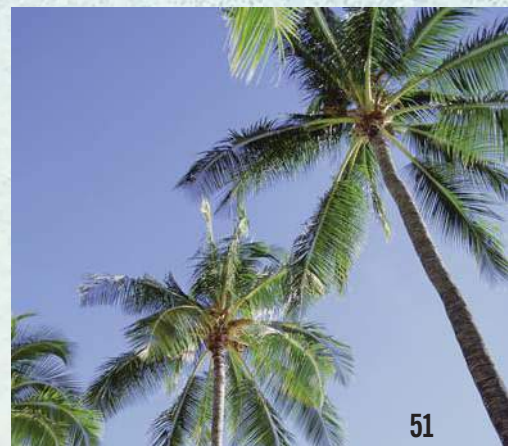
After that we will be sitting on the beach looking over the sea with **Serenity**, a beautiful waltz by Rob Fowler. We always get up for this dance. It is one of my all time favourites. Another waltz that will come with us is the **Evergreen Waltz**, the first dance

Jan and I choreographed together and it was a big hit in the Netherlands. **Pizzerico** (Dynamite Dot) would certainly make the shortlist, because it was the first dance I taught at our own club. A friend picked it out of *Linedancer* magazine and the class really liked it. At that time we got mixed reactions from the other Line dance clubs around us, however this was the first step to make our club a bit special and different. We still work hard to keep our classes unusual adding lots of fun.



Some others that would always be with us are **Caught In The Act** (Ann Wood), **Somebody Like You** (Alan Birchall), **The Way** (Gerard Murphy) and **Stay Forever** (MIL). All these great dances are stepped to lovely music. In fact it is so difficult to make a choice there are just too many dances we like, we want to take them all, so the last one I shall pick is **I Want It All** a beautiful night-club two step by Ed Lawton. With all these in our pockets, we will definitely have the best time ever on the Island and remember all our friend and love ones. Of course we will miss everybody, not least of all the dancers from our club. Actually can I add one more – we would also take **Latin Spice** (MIL) with us... there that is it – well maybe!

We look forward to hearing what your choices would be ... and why.



# Music Matters



Giving you all the gossip from the music scene.

*Linedancer* wants to keep you in the know..



**Brad Paisley, Miranda Lambert** and **Billy Currington** have been added to the list of artists performing at the CMA Music Festival taking place June 7-10 in downtown Nashville. Paisley is scheduled to close the festival with the final performance at LP Field, home of the Tennessee Titans. Performers previously announced for the festival include Dierks Bentley, Big and Rich, Vince Gill, Alan Jackson, Little Big Town, Martina McBride, Reba McEntire, LeAnn Rimes, Sugarland, Carrie Underwood, Gretchen Wilson and the Wreckers.



Theft charges have been dropped against two people who gained possession of a notebook containing lyrics to 17 unrecorded songs written by **Hank Williams**. The charges were filed against memorabilia collector Stephen M. Shutts and janitor Francine Boykin after Boykin said she found the notebook in a box of rubbish taken from Sony/ATV Music Publishing's office in Nashville. She and her husband sold the box to Shutts for \$1,500 in 2006. The value of the notebook has been estimated to be as much as \$250,000.



**Rascal Flatts** cancelled its Wednesday, March 14 performance at the Houston Livestock Show and Rodeo because of lead vocalist Gary LeVox's "severe bronchitis," according to a press release issued by rodeo organisers.

**Willie Nelson** will launch his own record label, Pedernales Records, with 40 Points - a band fronted by sons Lukas and Micah Nelson - as the first artist signing. The first album by 40 Points, featuring a guest appearance by Willie Nelson, will be released in the US this summer.

It was announced today that after 14 years together and over 11 million albums sold, the multi-award winning band **Lonestar** will be making some changes at the end of this year. With their commitment to RCA Label Group fulfilled, the band has the opportunity to pursue other endeavors. Lead singer Richie McDonald has decided to leave the group to embark on a solo career while Dean Sams, Michael Britt, and Keech Rainwater are eager to announce their new lead singer and record label as they will continue to tour and produce music as Lonestar.

**Hank Williams, Jr.** was honored at the Tennessee Sports Hall of Fame annual banquet at the Nashville Convention Center in mid-February. Unfortunately, Hank Jr. was unable to attend the event and sent a letter of acceptance and regret for his absence.

**Randy Travis** to play Europe for the first time in 18 years. He will headline this year's 19th Gstaad Festival, Switzerland, September 21 and 22. Joining him will be **Julie Roberts, Rhonda Vincent** and **Riders In The Sky**.



Approved by:



## Pizziricco

### 4 WALL - 32 COUNTS - IMPROVER

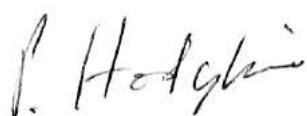
STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 3 4 5 - 7 8	<b>Walk Forward, Toe Point to Left, Walk Back, Toe Point To Right.</b> Walk forward - Right, Left, Right. Point left toe to left side, turning head left & click at shoulder height. Walk back - Left, Right, Left. Point right toe to right side, turning head right & click at shoulder height.	Right Left Right Point Back, 2, 3 Point	Forward On the spot Back On the spot
<b>Section 2</b> 1 2 3 4 5 6 7 8	<b>Rolling Full Turn Right, Clap. Rolling Full Turn Left, Clap.</b> Step right 1/4 turn right. On ball of right make 1/2 turn right, stepping back on left. On ball of left make 1/4 turn right, stepping right to right side. Touch left beside right clapping hands. Step left 1/4 turn left. On ball of left make 1/2 turn left, stepping back on right. On ball of right make 1/4 turn left, stepping left to left side. Touch right beside left clapping hands.	Right Full Turn Clap Left Full Turn Clap	Turning right  On the spot Turning left  On the spot
<b>Section 3</b> 1 - 2 3 - 4 5 6 & 7 8	<b>Right Kicks, 1/4 Turn Right, Touch, Triple 1/2 Turn Left, Kick.</b> Kick right forward twice. Step right 1/4 turn right. Touch left beside right. Kick left forward. Triple step 1/2 turn left, stepping - Left, Right, Left. Kick right forward.	Kick. Kick. Turn. Touch. Kick Triple Turn Kick	On the spot Turning right On the spot Turning left On the spot
<b>Section 4</b> 1 & 2 3 & 4 5 - 6 7 8 <b>Note:</b>	<b>Right Shuffle, Shuffle 1/2 Turn, Back Rock, Full Turn Left.</b> Step forward right. Close left beside right. Step forward right. Shuffle forward making 1/2 turn right, stepping - Left, Right, Left. Rock back on right. Rock forward onto left. On ball of left make 1/2 turn left, stepping back right. On ball of right make 1/2 turn left stepping forward left. The full turn in steps 31 - 32 can be replaced with two walks forward.	Right Shuffle Turn Shuffle Back. Rock. Turn Turn	Forward Turning right On the spot Turning left

Choreographed by: Dynamite Dot (UK) Nov 99.

Choreographed to:- 'Pizziricco' by The Mavericks (132 bpm) start on vocals. From The Best Of The Mavericks CD



Approved by:



# First South

## 4 WALL - 32 COUNTS - ABSOLUTE BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Step Touches</b>		
1 - 2	Step right forward. Touch left beside right.	Step Touch	Forward
3 - 4	Step left back. Touch right beside left.	Back Touch	Back
5 - 6	Step right to right side. Touch left beside right.	Side Touch	Right
7 - 8	Step left to left side. Touch right beside left.	Side Touch	Left
<b>Section 2</b>	<b>Side, Close, Side, Touch, Side, Close, 1/4 Turn Left, Touch</b>		
1 - 2	Step right to right side. Step left beside right.	Side Together	Right
3 - 4	Step right to right side. Touch left beside right.	Side Touch	
5 - 6	Step left to left side. Step right beside left.	Side Together	Left
7 - 8	Step left 1/4 turn left. Touch right beside left.	Turn Touch	Turning left
<b>Section 3</b>	<b>Heel Hooks Right and Left</b>		
1 - 2	Touch right heel forward. Hook right heel across left shin.	Heel Hook	On the spot
3 - 4	Touch right heel forward. Step right beside left.	Heel Together	
5 - 6	Touch left heel forward. Hook left heel across right shin.	Heel Hook	
7 - 8	Touch left heel forward. Step left beside right.	Heel Together	
<b>Section 4</b>	<b>Side, Close, Side, Touch, Side, Close, Side, Touch</b>		
1 - 2	Step right to right side. Step left beside right.	Side Together	Right
3 - 4	Step right to right side. Touch left beside right.	Side Touch	
5 - 6	Step left to left side. Step right beside left.	Side Together	Left
7 - 8	Step left to left side. Touch right beside left.	Side Touch	

**Choreographed by:** Pamela Hodgkiss (UK) March 2007.

**Choreographed to:** 'About The South' by Rodney Atkins (128 bpm) from CD If You're Going Through Hell (start on vocals)

**Music Suggestion:** 'Long Black Train' by Josh Turner: Single or from CD Long Black Train



Approved by:

*Maureen Michelle*

# Mix It Up!

## 2 WALL - 32 COUNTS - BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Reverse Rhumba Box With Hitches</b>		
1 - 2	Step left to left side. Step right beside left.	Side Together	Left
3 - 4	Step left back. Hitch right.	Back Hitch	Back
5 - 6	Step right to right side. Step left beside right.	Side Together	Right
7 - 8	Step right forward. Hitch left.	Step Hitch	Forward
<b>Section 2</b>	<b>Vine Left, Hitch, Vine 1/4 Turn Right, Hitch 1/4 Turn</b>		
1 - 2	Step left to left side. Step right behind left.	Side Behind	Left
3 - 4	Step left to left side. Hitch right.	Side Hitch	
5 - 6	Step right to side. Step left behind right.	Side Behind	Right
7 - 8	Step right 1/4 turn right. On ball of right turn 1/4 right and hitch left.	Turn Hitch	Turning right
<b>Section 3</b>	<b>Rocking Chair, Step, Scuff, Step, Scuff</b>		
1 - 2	Rock left forward. Recover onto right.	Rock Forward	On the spot
3 - 4	Rock left back. Recover onto right.	Rock Back	
5 - 6	Step left forward. Scuff right forward.	Step Scuff	Forward
7 - 8	Step right forward. Scuff left forward.	Step Scuff	
<b>Section 4</b>	<b>Rocking Chair, Step, Scuff, Shuffle</b>		
1 - 2	Rock left forward. Recover onto right.	Rock Forward	On the spot
3 - 4	Rock left back. Recover onto right.	Rock Back	
5 - 6	Step left forward. Scuff right forward.	Step Scuff	Forward
7 & 8	Step right forward. Step left beside right. Step right beside left.	Right Shuffle	On the spot
<b>Ending</b>	<b>(Jive Bunny track) Dance to count 32, facing back wall:</b> Raise both arms above head and turn to face front for a fun finish!		

**Choreographed by:** The Girls (Maureen and Michelle) (UK) January 2007

**Choreographed to:** 'The Juke Box Story' by Jive Bunny And The Mastermixers (142 bpm) from CD The Very Best of Jive Bunny And The Mastermixers (32 count intro)

**Music Suggestions:** 'Restless' by Shelby Lynne (143 bpm) from CD Line Dance Fever 16 (24 count intro); 'Are You In It For Love' by Ricky Martin (132 bpm) from CD Sound Loaded (US Import) (32 count intro); 'Shirley' by Shakin' Stevens (152 bpm) from CD The Hits of Shakin' Stevens (16 count intro)



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Approved by:

*Kim Swan*

# Any Dream Will Do

## 4 WALL - 32 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Grapevine Right, Cross, Side, Together, Back, Hold</b>		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
3 - 4	Step right to right side. Cross left over right.	Side Cross	
5 - 6	Step right to right side. Step left beside right.	Side Together	
7 - 8	Step right back. Hold.	Back Hold	Back
<b>Section 2</b>	<b>Grapevine Left, Cross, Side, Together, Forward, Hold</b>		
1 - 2	Step left to left side. Cross right behind left.	Side Behind	Left
3 - 4	Step left to left side. Cross right over left.	Side Cross	
5 - 6	Step left to left side. Step right beside left.	Side Together	
7 - 8	Step left forward. Hold.	Step Hold	Forward
<b>Section 3</b>	<b>Forward Rock, 1/4 Turn Right, Scuff, Cross, 1/4 Turn Left x 2, Scuff</b>		
1 - 2	Rock right forward. Recover onto left.	Forward Rock	On the spot
3 - 4	Make 1/4 turn right stepping right forward. Scuff left forward.	Turn Scuff	Turning right
5 - 6	Cross left over right. Make 1/4 turn left stepping right back.	Cross Turn	Turning left
7 - 8	Make 1/4 turn left stepping left to left side. Scuff right forward.	Turn Scuff	
<b>Section 4</b>	<b>Rocking Chair, Jazz Box With 1/2 Turn Right</b>		
1 - 2	Rock right forward. Recover onto left.	Forward Rock	On the spot
3 - 4	Rock right back. Recover forward onto left.	Back Rock	
5 - 6	Cross right over left. Step left back.	Cross Back	Back
7 - 8	Make 1/2 turn right stepping right forward. Step left beside right.	Turn Together	Turning right
<b>Tag</b>	<b>Danced at end of Wall 5 (facing 3:00) and end of Wall 10 (facing 6:00)</b>		
1 - 2	Step right forward. Hold.	Forward Hold	Forward
3 - 4	Step left back. Step right back.	Left Right	Back
5 - 6	Step left back. Hold.	Left Hold	
7 - 8	Step right forward. Step left forward.	Right Left	Forward

**Choreographed by:** Kim Swan (UK) March 2007

**Choreographed to:** 'Any Dream Will Do' by Jason Donovan (126 bpm) from CD Andrew Lloyd Webber Gold (start on vocals).

**Music Suggestion:** 'Man To Man' by Gary Allan (120 bpm) from CD Alright Guy (start on vocals)

**Tag:** There is an easy 8 count tag danced at the end of Walls 5 and 10



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)





Approved by:



# Mega Mambo

## 4 WALL - 32 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 & 4 5 & 6 7 & 8	<b>Mambo Rock x 2, Mambo Rock 1/4 Turn Right, Kick Ball Cross</b> Rock right forward. Recover back onto left. Close right beside left. Rock left back. Recover forward onto right. Close left beside right. Rock right forward. Recover onto left. Turn 1/4 right stepping right to side. Kick left forward. Step left beside right. Cross right over left.	Mambo Rock Mambo Rock Mambo Turn Kick Ball Cross	On the spot On the spot Turning right Left
<b>Section 2</b> 1 & 2 3 & 4 5 & 6 7 & 8 <b>Restart</b>	<b>Side Rock, Cross, Back, Side, Cross, Side Rock, Cross, 1/2 Left, Touch</b> Rock left to left side. Recover onto right. Cross left over right. Step right back. Step left to left side. Cross right over left. Rock left to left side. Recover onto right. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left to side. Touch right toe beside left. Wall 3: at this point (facing 3:00) restart dance again from beginning.	Side Rock Cross Back & Cross Side Rock Cross Turn Turn Touch	Right Left Right Turning left On the spot
<b>Section 3</b> 1 & 2 3 & 4 5 - 6 7 & 8	<b>Heel &amp; Toe Switch, Forward Shuffle, Forward Rock, Shuffle 3/4 Right</b> Touch right heel forward. Close right beside left. Touch left toe beside right. Step left forward. Close right beside left. Step left forward. Rock right forward. Recover onto left. Shuffle step 3/4 turn right, stepping - right, left, right.	Heel & Toe Left Shuffle Forward Rock Shuffle Turn	On the spot Forward On the spot Turning right
<b>Section 4</b> 1 & 2 3 & 4 5 & 6 7 & 8	<b>Toe Touches &amp; Step x 2, Heel &amp; Toe Swivels, Step, Pivot 3/4, Touch</b> Touch left toe beside right. Touch left toe slightly further away from right. Step left to left side. Touch right toe beside left. Touch right toe slightly further away from left. Step right to right side. Swivel both heels inwards. Swivel both toes inwards. Swivel both heels inwards. Step right forward. Pivot 1/2 turn left. Make further 1/4 turn left touching right to right side.	Toe Touches Side Toe Touches Side Heels Toes Heels Step Pivot Turn	On the spot On the spot On the spot On the spot On the spot On the spot Turning left

**Choreographed by:** Glynn Holt and Stephen Rutter (UK) December 2006.

**Choreographed to:** 'Mega Mambo' by Ahos Y Mancini (85 bpm) from Latin Party compilation album or from iTunes (40 count intro).

**Music suggestions:** 'Here Comes My Baby' by The Mavericks from CD The Best Of The Mavericks or The Definitive Collection;  
 'Mambo No 5' by Lou Bega from CD A Little Bit Of Mambo.

**Restart:** There is one restart in the dance, during Wall 3 at the end of section 2.



Approved by:

Dee  
xxx

# Part-time Lover

## 4 WALL - 32 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8	<b>Toe Strut x 2, Rocking Chair, Toe Strut x 2, Step, Pivot 1/2, Step</b> Step forward on right toe. Drop right heel taking weight. Step forward on left toe. Drop left heel taking weight. Rock forward on right. Recover onto left. Rock back on right. Recover onto left. Step forward on right toe. Drop right heel taking weight. Step forward on left toe. Drop left heel taking weight. Step right forward. Pivot 1/2 turn left. Step right forward. (6:00)	Toe Strut Toe Strut Rock Forward Rock Back Toe Strut Toe Strut Step Pivot Step	Forward On the spot Forward Forward Turning left
<b>Section 2</b> 1 & 2 & 3 & 4 5 & 6 7 & 8	<b>Weave Left, Rock &amp; Cross, Side, Behind, 1/4 Right, Step, Pivot 1/2, Step</b> Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Rock left out to side. Recover onto right. Cross left over right. Step right to side. Cross left behind right. Turn 1/4 right stepping right forward. Step left forward. Pivot 1/2 turn right. Step left forward.	Side Behind Side Cross Side Rock Cross Side Behind Turn Step Pivot Step	Left Right Turning right
<b>Section 3</b> 1 & 2 & 3 & 4 & 5 & 6 7 & 8	<b>Kick, Cross, Side Rock, (x 2), Forward Mambo, Coaster Step</b> Kick right foot to right diagonal. Cross right over left. Rock left out to left side. Recover onto right. Kick left foot to left diagonal. Cross left over right. Rock right out to right side. Recover onto left. Rock right forward. Recover onto left. Step right back. Step left back. Step right beside left. Step left forward. (3:00)	Kick Cross Side Rock Kick Cross Side Rock Forward Mambo Coaster Step	Left On the spot Right On the spot
<b>Section 4</b> 1 & 2 & 3 & 4 & 5 & 6 7 & 8	<b>Step, Hold, Pivot 1/2, Hold, (x 2), Rhumba Box, Mambo 1/2 Turn Left</b> Step right forward. Hold. Pivot 1/2 left. Hold. (Weight forward on left) Step right forward. Hold. Pivot 1/2 left. Hold. (Weight forward on left) Step right to right side. Close left beside right. Step right forward. Rock left forward. Recover onto right. Turn 1/2 left stepping left forward.	Step Hold Pivot Hold Step Hold Pivot Hold Side Together Step Rock & Turn	Turning left Forward Turning left

**Choreographed by:** Dee Musk (UK) January 2007.

**Choreographed to:** 'Part-Time Lover' by Stevie Wonder (172 bpm) from CD The Definitive Collection, or various compilation albums (32 count intro - just after main vocals, approx 22 seconds)

**Choreographer's Note:** The music pauses at about 3 mins 5 secs - keep dancing through the pause until the music fades.



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Approved by:

Andrew  
Sheila  
Simon

# Head Over Heels

## 2 WALL - 56 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 <b>Tag 2</b> 5 - 6 7 & 8	<b>Walk x 2, Kick Ball Change, Step, Pivot 1/2 Left, Kick Ball Change</b> Walk forward right. Walk forward left. Kick right forward. Step right beside left. Step onto left in place. Wall 6: Dance Tag 2 here then restart dance from beginning. Step right forward. Pivot 1/2 turn left. (6:00) Kick right forward. Step right beside left. Step onto left in place.	Right Left Kick Ball Change  Step Pivot Kick Ball Change	Forward On the spot  Turning left On the spot
<b>Section 2</b> 1 - 2 3 & 4 5 - 6 <b>Tag 1</b> 7 - 8	<b>Forward Rock, Coaster Step, Left Toe Strut, Right Toe Strut</b> Rock right forward. Recover onto left. Step right back. Step left beside right. Step right forward. Step left toe forward. Drop left heel taking weight. Wall 3: Dance Tag 1 here then restart dance from beginning. Step right toe forward. Drop right heel taking weight.	Forward Rock Coaster Step Toe Strut  Toe Strut	On the spot  Forward
<b>Section 3</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Forward Rock, Shuffle 1/2 Left, Step, Pivot 1/4 Left, Cross Shuffle</b> Rock left forward. Recover onto right. Shuffle 1/2 turn left, stepping - left, right, left. (12:00) Step right forward. Pivot 1/4 turn left. (9:00) Cross right over left. Step left to side. Cross right over left.	Forward Rock Shuffle Turn Step Pivot Cross Shuffle	On the spot Turning left  Left
<b>Section 4</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Side Rock, Weave Right, Side Rock, Weave Left</b> Rock left to left side. Recover onto right. Step left behind right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left. Step right behind left. Step left to left side. Cross right over left.	Side Rock Behind Side Cross Side Rock Behind Side Cross	On the spot Right On the spot Left
<b>Section 5</b> 1 & 2 3 & 4 5 - 6 7 & 8	<b>Side Mambo x 2, Forward Rock, Shuffle 1/2 Left</b> Rock left to left side. Recover onto right. Step left in place. Rock right to right side. Recover onto left. Step right in place. Rock left forward. Recover onto right. Shuffle 1/2 turn left, stepping - left, right, left. (3:00)	Left Mambo Right Mambo Forward Rock Shuffle Turn	On the spot  Turning left
<b>Section 6</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Forward Rock, Shuffle 1/2 Right, Step, Pivot 1/2, Kick Ball Change</b> Rock right forward. Recover onto left. Shuffle 1/2 turn right, stepping - right, left, right. (9:00) Step left forward. Pivot 1/2 turn right. (3:00) Kick left forward. Step left beside right. Step onto right in place.	Forward Rock Shuffle Turn Step Pivot Kick Ball Change	On the spot Turning right Turning right On the spot
<b>Section 7</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Step, Pivot 1/4, Kick Ball Change, Forward Rock, Coaster Step</b> Step left forward. Pivot 1/4 turn right. (6:00) Kick left forward. Step left beside right. Step onto right in place. Rock left forward. Recover onto right. Step left back. Step right beside left. Step left forward.	Step Pivot Kick Ball Change Forward Rock Coaster Step	Turning right On the spot
<b>Tag 1</b> 1 - 2 <b>Tag 2</b> 1 - 2 3 - 4	<b>Step, Pivot 1/2</b> Step right forward. Pivot 1/2 turn left. (12:00) Start dance again. <b>Step, Pivot 1/2, Step, Pivot 1/2</b> Step right forward. Pivot 1/2 turn left. (6:00) Step right forward. Pivot 1/2 turn left. (12:00) Start dance again.	Step Pivot  Step Pivot Step Pivot	Turning Left  Turning Left

**Choreographed by:** Andrew, Simon and Sheila (UK) January 2007

**Choreographed to:** 'Head Over Heels' by ABBA (121 bpm) from CD The Definitive Collection, or The Visitors  
 (approx 30 sec intro - start on the word 'very')

**Tags:** There are 2 short tags with restarts in the dance - Wall 3 during section 2, Wall 6 during section 1.



Approved by:



# Takeaway

## 4 WALL - 32 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 5 & 6 7 - 8	<b>Diagonal Walks, Mambo Turn, Triple Full Turn, Monterey 1/2</b> Step right diagonally forward right. Step left diagonally forward right. (1:30) Rock right forward. Recover onto left. Make 3/8 turn right stepping onto right. (6:00) Triple step full turn right, stepping - left, right, left. Point right to side. Make 1/2 turn right stepping right beside left. (12:00)	Right Left Mambo Turn Full Turn Monterey	Forward On the spot Turning right
<b>Section 2</b> & 1 2 3 & 4 5 & 6 7 & 8	<b>Ball Step, 1/2, Back Lock Step, Coaster Step, Kick Ball Cross 1/4</b> Step ball of left back. Step right forward. Make 1/2 turn right stepping left back. (6:00) Step right back. Lock left across right. Step right back. Step left back. Step right beside left. Step left forward. Kick right forward. Step right down. Turn 1/4 left crossing left over right.	& Step Turn Back Lock Back Coaster Step Kick Ball Turn	Forward Turning right Back On the spot Turning left
<b>Section 3</b> & 1 2 3 & 4 5 & 6 & 7 & 8	<b>Ball Cross, 1/4 Right, Paddle 3/4, Kick &amp; Touch &amp; Together, Knee Pop</b> Step ball of right to right side. Cross left over right. Make 1/4 turn right stepping right forward. (6:00) Point left to left side making 1/4 turn right. Push off left making 1/2 turn right. Step left beside right. (3:00) Kick right forward. Step right down. Touch left forward Step left beside right making 1/4 turn right. Step right in place. Pop both knees out to sides. Bring knees back in (6:00) (weight on right)	Ball Cross Turn Turn Turn Together Kick & Touch Turn Together Knee Pop	Right Turning right  On the spot Turning right On the spot
<b>Section 4</b> 1 & 2 & 3 & 4 5 - 6 7 & 8 &	<b>Hitch &amp; Point, Cross Shuffle, Walk Around, Step Ball, Step Ball</b> Hitch left knee. Step left down. Point right to right side. Step right beside left. Step left across right. Step ball of right to right side. Step left across right. Step right 3/8 turn right. Step left 1/2 turn right. (Facing 4:30) Step right forward. Step ball of left behind right. Step right forward. Step ball of left behind right. (Centre body to 3:00)	Hitch & Point Side Cross Side Cross Turn Turn Step Ball Step Ball	On the spot Right  Turning right Forward

**Choreographed by:** 'Diddy' Dave Morgan (UK) March 2007

**Choreographed to:** 'I Like That You Can't Take That Away From Me' by Jae Milz (113 bpm) from Take The Lead Soundtrack (16 count intro).



Approved by:



# Lollipop

## 4 WALL - 32 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 & 5 - 6 7 & 8	<b>Walk x 2, Step, Pivot 1/2, Step, Ball Step, Walk, Sailor 1/2 Turn Right</b> Walk forward right. Walk forward left. Step right forward. Pivot 1/2 turn left. Step right forward. Step ball of left beside right. Step right forward. Step left forward. Turn 1/4 right stepping right behind left. Turn 1/4 right stepping left to side. Step right forward.	Right Left Step Pivot Step Ball Step Walk Turn Turn Step	Forward Turning left Forward Turning right
<b>Section 2</b> & 1 - 2 3 & 4 & 5 6 - 7 8 & 1	<b>Ball Step, Walk, Step, Pivot 1/4, Cross Shuffle, 1/4, 1/2, Coaster Step</b> Step ball of left beside right. Step right forward. Step left forward. Step right forward. Pivot 1/4 turn left. Cross step right over left. Step left to left side. Cross step right over left. Turn 1/4 left stepping left forward. Turn 1/2 left stepping right back. Step left back. Step right beside left. Step left forward.	& Right Left Step Pivot Cross Side Cross Turn Turn Coaster Step	Forward Turning left Left Turning left On the spot
<b>Section 3</b> 2 3 & 4 & 5 & 6 7 & 8	<b>Heel, Kick, Ball Touch &amp; Switch With Heel Dig, Hook, Step, Sailor 1/4</b> Dig right heel forward. Kick right forward. Step down on right. Touch left toe out to left side. Step left beside right. Dig right heel out to side. Hook right foot behind left leg (figure 4 shape). Step right to right side. Cross left behind right. Turn 1/4 left stepping right to side. Step left forward.	Heel Kick & Touch & Heel Hook Step Sailor Turn	On the spot     Turning left
<b>Section 4</b> 1 - 2 3 & 4 5 & 6 7 - 8	<b>Step, Pivot 1/2, Toe, Heel, Cross, Diagonal Lock Step Back, Side, Step</b> Step right forward. Pivot 1/2 turn left. Tap right toe beside left instep with toe turned in. Dig right heel forward to right diagonal. Cross step right over left. Step left back to left diagonal. Cross step right across left. Step left back to left diagonal. Step right to right side. Step left forward. (3:00)	Step Pivot Toe Heel Cross Back Lock Back Side Step	Turning left On the spot Left Back  Forward

Choreographed by: Kate Sala (UK) February 2007

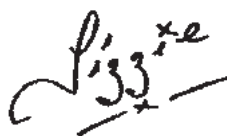
Choreographed to: 'Lollipop' by Mika (98 bpm) from CD Life In Cartoon Motion  
(28 count intro - start on main vocals)



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Approved by:



# Watch Me Shine

## 2 WALL - 64 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 3 4 & 5 6 7 - 8	<b>Side, Back Rock, 1/4 Shuffle Right, Spin 1/2 Right, Back Rock</b> Step left to left side. Rock right back. Recover onto left. Turn 1/4 right stepping right forward. Close left beside right. Step right forward. Step left forward (keeping weight on left) and spin 1/2 turn right. Rock right back. Recover onto left.	Side Back Rock Shuffle Turn Spin Back Rock	Left Turning right On the spot
<b>Section 2</b> 1 2 - 3 4 & 5 6 - 7	<b>Spin 1/2 Left, Step, Side, Cross, Left Chasse, Cross Rock</b> (Keeping weight on left) Spin 1/2 turn left stepping right back. Step left to left side. Cross step right over left. Step left to side. Close right beside left. Step left to side. Cross rock right over left. Recover onto left.	Spin Side Cross Side Close Side Cross Rock	Turning left Left On the spot
<b>Section 3</b> 8 & 1 2 - 3 4 & 5 6 - 7	<b>1/4 Shuffle Right, Press, Sweep Behind, Side, Cross, Side Rock</b> Turn 1/4 right stepping right forward. Close left beside right. Step right forward. Press forward on left. Recover onto right. Sweep left and step behind right. Step right to side. Cross left over right. Rock right to right side. Recover onto left.	Shuffle Turn Press Recover Behind Side Cross Side Rock	Turning right On the spot Right On the spot
<b>Section 4</b> 8 & 1 2 - 3 4 & 5 6 - 7	<b>Cross Shuffle, Hip Sways, 1/4 Shuffle Left, 1/2 Pivot Left</b> Cross right over left. Step left to left side. Cross right over left. Swap hips left. Sway hips right. Turn 1/4 left stepping left forward. Close right beside left. Step left forward. Step right forward. Pivot 1/2 turn left.	Cross Shuffle Sway Sway Shuffle Turn Step Pivot	Left On the spot Turning left
<b>Section 5</b> 8 & 1 2 - 3 4 & 5 6 7	<b>Forward Shuffle, Forward Rock, Back Shuffle, Sweep, Sweep</b> Step right forward. Close left beside right. Step right forward. Rock left forward. Recover onto right. Step left back. Close right beside left. Step left back. Sweep right from front to back and stepping right back. Sweep left from front to back and stepping left back.	Right Shuffle Left Rock Back Shuffle Sweep Sweep	Forward On the spot Back
<b>Section 6</b> 8 & 1 2 - 3 4 & 5 6 & 7	<b>Anchor Step, Step Spin 1/2 Left, Back, Side, Together, Step, Side Rock</b> Step right behind left. Step left in place. Step right in place. Step left forward and spin 1/4 turn left. Step right back. Step left to side. Step right beside left. Step left forward. Rock right to right side. Recover onto left.	Behind & Together Spin Step Side Together Step Side Rock	On the spot Turning left Forward On the spot
<b>Section 7</b> 8 & 1 2 & 3 4 & 5 6 - 7 Restart:-	<b>Cross Shuffle, 1/4 Right x 2, Cross Rock, 1/4 Left, Full Turn Left</b> Cross right over left. Step left to side. Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to side. Cross rock left over right. Recover onto right. Turn 1/4 left stepping left to side. Turn 1/2 left stepping right forward. Turn 1/2 left stepping left back. Walls 3 and 4: Step right beside left on count 8 and restart dance.	Cross Shuffle Turn Turn Cross Rock Turn Full Turn	Left Turning right On the spot Turning left
<b>Section 8</b> 8 & 1 2 - 3 4 & 5 6 - 8	<b>Side Rock, Cross, Side, Back, Cross Shuffle, Side Rock, Cross</b> Rock right to side and recover onto left. Cross step right over left. Step left to left side. Step right back. Cross left over right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left. Cross step right over left.	Side Rock Cross Side Back Cross Shuffle Side Rock Cross	Left Back Right Left
<b>Tag</b> 1 - 2 3 & 4 5 - 6 7 & 8 9 - 10 11 & 12 13 - 14 15 & 16	<b>Danced at the end of Wall 5</b> <b>Rock, Cross Shuffle, (x 2), Triple 1/2, Step, Pivot 1/2, Forward Shuffle</b> Rock left to left side. Recover onto right. Cross left over right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left. Cross right over left. Step left to left side. Cross right over left. Rock left forward. Recover onto right. Triple step 1/2 turn left, stepping - left, right left. Step right forward. Pivot 1/2 turn left. Step right forward. Close left beside right. Step right forward.	Side Rock Cross Shuffle Side Rock Cross Shuffle Forward Rock Triple Turn Step Pivot Right Shuffle	On the spot Right On the spot Left On the spot Turning left Turning left Forward

**Choreographed by:** Liz Clarke (Scotland) May 2006.

**Choreographed to:** 'Father & Daughter' by Paul Simon (112 bpm) from CD Surprise (start after 16 counts of heavy beat)

**Restarts:** There are 2 restarts - on Walls 3 and 4 at the end of section 7 start dance again from beginning.

**Tag:** There is a 16-count tag danced once at the end of Wall 5.

**Choreographer's Note:** Dedicated to Roger and Bev who asked me to listen to this piece of music.



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Approved by:

*Patricia Stott*

# Grace Kelly

## 4 WALL - 64 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 & 3 - 4 5 - 6 & 7 - 8	<b>Walk x 2, Out, Out, Forward, Walk x 2, Out, Out, Forward</b> Walk forward right. Walk forward left. Step out on right. Step out on left. Step right forward. Step left forward. Step right forward. Step out on left. Step out on right. Step left forward.	Right Left Out Out Step Left Right Out Out Step	Forward
<b>Section 2</b> 1 & 2 & 3 - 4 5 6 & 7 8	<b>Switch &amp; Switch, Touch, 1/2 Right, Step, Kick Ball Change, Step</b> Touch right heel forward. Close right beside left. Touch left heel forward. Close left beside right. Touch right toe back. Pivot 1/2 right transferring weight to right. Step left forward. Kick right forward. Step on ball of right. Step left forward Step right forward.	Heel & Heel & Touch Pivot Step Kick Ball Change Step	On the spot  Turning right Forward
<b>Section 3</b> 1 - 2 3 - 4 5 & 6 7 - 8 <b>Styling:</b>	<b>Step, Cross, Back, 1/4 Right, Cross Shuffle, Step, Slide</b> Step left forward. Cross right over left. Step left back. Turn 1/4 right and step right to right side. Cross left over right. Step right to right side. Cross left over right. Large step right to right. Slide left towards right (weight on right). Option on counts 7 and 8: both arms held out to sides.	Step Cross Back Turn Cross Shuffle Side Slide	Forward Turning right Right
<b>Section 4</b> & 1 2 & 3 4 & 5 6 7 - 8	<b>Ball Cross, Kick Ball Cross x 2, 1/4 Left, Step, Pivot 1/2 Left</b> Step ball of left slightly behind right. Cross right over left. Kick left to left diagonal. Step ball of left beside right. Cross right over left. Kick left to left diagonal. Step ball of left beside right. Cross right over left. Turn 1/4 left and step left forward. (6:00) Step right forward. Pivot 1/2 left transferring weight to left.	Ball Cross Kick Ball Cross Kick Ball Cross Turn Step Pivot	Forward  Turning left
<b>Section 5</b> 1 - 2 & 3 - 4 & 5 - 6 & 7 & 8	<b>Dorothy Steps, Side, Cross, Side, Behind</b> Step right diagonally forward. Lock left behind right. Step right diagonally forward. Step left diagonally forward. Lock right behind left. Step left diagonally forward. Step right diagonally forward. Lock left behind right. (on balls of feet) Step right to right side. Cross left over right. (on balls of feet) Step right to right side. Cross left behind right.	Right Lock Right Left Lock Left Right Lock & Cross & Behind	Forward  Right
<b>Section 6</b> & 1 & 2 3 4 5 - 6 7 & 8	<b>Side, Point, Close, Cross, Twist 1/2 left, Twist 1/4 Right, Rock, Shuffle</b> Step right to right side. Point left toe to left side. Close left beside right. Cross right over left. Twist and turn 1/2 to left transferring weight to left. Twist and turn 1/4 to right keeping weight on left. Rock right back. Recover forward onto left. Step right forward. Close left beside right. Step right forward.	Side Point & Cross Turn Turn Back Rock Right Shuffle	Right Left Turning left Turning right On the spot Forward
<b>Section 7</b> 1 - 2 3 - 4 5 - 6 <b>Note:</b> 7 - 8	<b>Cross, Back, Back, Cross, Press, 1/2 Left, Side, Slide</b> Cross left over right. Step right back. Step left back. Cross right over left. Press ball of left to left side. Recover onto right and turn 1/2 left. Use the 'press' to push yourself round to the left. Step large step left to left side. Slide right towards left.	Cross Back Back Cross Press Turn  Side Slide	Back Left Turning left  Left
<b>Section 8</b> 1 & 2 3 & 4 5 - 6 7 - 8 <b>Option:</b>	<b>Sailor Step x 2, Step, Pivot 1/2 Left, Full Turn Left</b> Cross right behind left. Step left to left side. Step right to place. Cross left behind right. Step right to right side. Step left to place. Step right forward. Pivot 1/2 left transferring weight to left. Turn 1/2 left and step right back. Pivot 1/2 left and step left forward. Replace full turn with walk forward - right, left.	Sailor Step Sailor Step Step Pivot Full Turn	On the spot  Turning left
<b>Tag</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>At the end of Wall 1: Rocking Chair x 2</b> Rock right forward. Recover onto left. Rock right back. Recover forward onto left. Rock right forward. Recover onto left. Rock right back. Recover forward onto left.	Rock Forward Rock Back Rock Forward Rock Back	On the spot

**Choreographed by:** Pat and Lizzie Stott (UK) January 2007

**Choreographed to:** 'Grace Kelly' by Mika (124 bpm) CD Single or from CD Life In Cartoon Motion (32 count intro - 25 secs - just before words 'I try to be like Grace Kelly ...')

**Music suggestion:** Grace Kelly (Bimbo Jones Remix) available from iTunes, Wipit, Virgin Digital, (27 sec intro)

**Tag:** There is an 8-count tag, danced once only at the end of Wall 1.

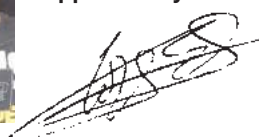
**Choreographers' Note:** Keep dance at same tempo through slow part of the song. Finish dance after section 4 (count 32) facing front, take big step forward and hold until end of track. (Don't forget to sing the high notes!)



A video clip of this dance is available to members at [www.linedancermagazine.com](http://www.linedancermagazine.com)



Approved by:



# Black Is Black (page 1)

## 1 WALL 2 PART - 88 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 - 6 7 - 8 <b>Styling:</b>	<b>PART A</b> <b>Heels, 'Flower Power 60s' Arm Movements</b> Swivel right heel out to right. Swivel left heel in towards right. Swivel left heel out to left. Swivel right heel towards left. Swivel right heel out to right. Swivel left heel in towards right. Swivel left heel out to left. Swivel right heel towards left. Take arms alternately right, left, up over head ('hair combing' action)	Heel Swivels Left Right Right Left Left Right	On the spot
<b>Section 2</b> 1 & 2 3 & 4 5 & 6 7 & 8	<b>Shuffle Box</b> Step right to side. Close left beside right. Turn 1/4 left stepping right back. Step left to side. Close right beside left. Turn 1/4 left stepping left forward. Step right to side. Close left beside right. Turn 1/4 left stepping right back. Step left to side. Close right beside left. Step left to side. (3:00)	Side Together Turn Side Together Turn Side Together Turn Side Together Side	Turning left   Left
<b>Section 3</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Hinge Turns With Toe Struts and Finger Clicks</b> Make 1/4 turn left stepping right toe to side. Drop heel taking weight. Make 1/2 turn left stepping left toe to side. Drop heel taking weight. Make 1/2 turn left stepping right toe to side. Drop heel taking weight. Make 1/2 turn left stepping left toe to side. Drop heel taking weight. (6:00)	Turn Strut Turn Strut Turn Strut Turn Strut	Turning left
<b>Section 4</b> 1 - 2 3 - 4 5 - 8	<b>Jazz Box, Twist Knee Bounces With 'Cow Milking' Movements</b> Cross right over left. Step left back. Step right to side. Step left beside right. Knee bounces (right, left, right, left) with 'cow milking' movements	Cross Back Side Together Knee Bounces	Back Right On the spot
<b>Section 5</b> 1 - 2 3 - 4 <b>Styling:</b> 5 - 6 7 - 8 <b>Styling:</b>	<b>Jazz Box 1/4 Right, Toe Struts (With Arm Movements in front of Eyes)</b> Cross right over left. Step left back. Step right 1/4 turn right. Step left beside right. (9:00) 1 - 4: move index and middle fingers (like Pulp Fiction) left to right. Step right toe forward. Drop heel taking weight. Step left toe forward. Drop heel taking weight. 5 - 8: move index and middle fingers (like Pulp Fiction) right to left.	Cross Back Turn Together  Toe Strut Toe Strut	Back Turning right  Forward
<b>Section 6</b> 1 & 2 3 & 4 5 - 6 7 - 8 <b>Styling:</b>	<b>Diagonal Shuffles, Jazz Box 1/4 Right (With Arm Movements)</b> Step right diagonally forward right. Close left beside right. Step right diagonally forward right. Step left diagonally forward left. Close right beside left. Step left diagonally forward left. Cross right over left. Step left back. Step right 1/4 turn right. Step left beside right. (12:00) 1 - 4: make fists with both hands and rotate around forearms	Step Close Step Step Close Step Cross Back Turn Together	Forward    Back Turning right

**Continued...**



## Black Is Black (page 2)

### 1 WALL 2 PART - 88 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 7</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Rolling Vine Right, Clap, Rolling Vine, Clap</b> Step right turn 1/4 right. Turn 1/2 right stepping left back. Step right turn 1/4 right. Clap hands downwards. Step left 1/4 turn left. Turn 1/2 left stepping right back. Step left 1/4 turn left. Clap hands upwards. (12:00)	Quarter Half Quarter Clap Quarter Half Quarter Clap	Turning right  Turning left
<b>Section 1</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>PART B</b> <b>Touch, 1/4 Ronde, Sailor Step, Cross, 1/4 Left, Chasse Left</b> Touch right knee in to left. On ball of left turn 1/4 right sweeping right around. Cross right behind left. Step left to left side. Step right to place. Cross left over right. Turn 1/4 left stepping right back. Step left to side. Close right beside left. Step left to side.	Touch Turn Sailor Step Cross Turn Side Close Side	Turning right On the spot Turning left Left
<b>Section 2</b> 1 - 2 3 - 4 5 - 6 7 & 8	<b>Hinge 1/2 Turn Left x 2, Cross, 3/4 Unwind, Coaster Step</b> Make 1/2 turn left stepping right toe to side. Drop heel taking weight. Make 1/2 turn left stepping left toe to side. Drop heel taking weight. Cross right over left. Unwind 3/4 turn left. (3:00) Step left back. Step right beside left. Step left forward.	Turn Strut Turn Strut Cross Unwind Coaster Step	Turning left  On the spot
<b>Section 3</b> 1 - 2 3 & 4 5 - 6 7 & 8	<b>Hips, Right Shuffle Forward, Hips, Left Shuffle Forward</b> Step forward on right bumping hip forward. Bump left hip back. Step right forward. Close left beside right. Step right forward. Step forward on left bumping hip forward. Bump right hip back. Step left forward. Close right beside left. Step left forward.	Hip Bump Right Shuffle Hip Bump Left Shuffle	On the spot Forward On the spot Forward
<b>Section 4</b> 1 - 2 3 & 4 5 & 6 7 & 8	<b>Forward Rock, Triple 3/4 Cross, Side Rock, Behind Side Cross</b> Rock right forward. Recover onto left. Step right 1/4 right. Step left 1/4 right. Step right 1/4 right crossing over left. Rock left out to side. Recover onto right. Cross left behind right. Step right to side. Cross left over right.	Forward Rock Triple Cross Side Rock Behind Side Cross	On the spot Turning right On the spot Right
<b>Ending</b> 1 - 2 3 - 4	<b>Part B: Dance to count 12 then add</b> Step right out. Stretch out right hand. Step left out. Stretch out left hand. Strike a pose!	Step Right Step Left	Forward

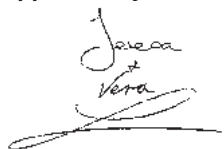
**Choreographed by:** Wil Bos and Roy Verdonk (NL) February 2007.

**Choreographed to:** 'Black Is Black' by Los Bravos (124 bpm) from CD Black Is Black (64 count intro).

**Sequence:** A A B, A B, A B, End.



Approved by:



# High Road

## 2 WALL - 48 COUNTS - ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 & 3 & 4 & <b>Option:</b> 5 - 6 & 7 8	<b>Cross rock, 2.1/4 Turns Right, Forward Rock, Back, 1/4 Right, Sway</b> Cross rock right over left. Recover onto left. Make 1/4 turn right stepping right forward. Step forward on ball of left and spin full turn right. Step forward on right Step forward on ball of left and spin full turn right. Step forward on right Replace spins: step left forward, close right to left (x 2) - small ball steps Rock left forward. Recover back onto right. Step left back. Make 1/4 turn right stepping right to right side. Shift weight to left side (more a sharp movement than smooth sway). (6:00)	Cross Rock Turn Spin Step Spin Step  Forward Rock Back Turn Sway	On the spot Turning right   On the spot Turning right On the spot
<b>Section 2</b> & 1 2 & 3 & 4 5 & 6 7 & 8	<b>Ball Cross, Rock &amp; Cross, 1/2 Turn, Cross, Rock, Cross, 1/4 Turn, Side</b> Recover weight onto right out to right side. Cross left over right. Rock right out to side. Recover onto left. Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to side. (12:00) Cross left over right. Rock right out to side. Recover onto left Cross right over left. Make 1/4 turn right stepping left back. Step right to side. (3:00)	Ball Cross Side Rock Cross Half Turn Cross Side Rock Cross Turn Together	Right Left Turning right Right Turning right On the spot
<b>Section 3</b> 1 - 2 3 & 4 & 5 6 & 7 8	<b>Forward Rock, Full Turn, &amp; Rock Back, &amp; Rock Forward</b> Rock left forward. Recover back onto right. Spin 1/2 turn left and step left forward. Spin 1/2 turn left and step right back. Step left back. Step right further back. Step left further back rocking weight onto it (right toe touching out in front) Recover forward onto right. Small step forward on left. Small step right further forward rocking weight onto it (left toe touching back) Recover weight back onto left.	Forward Rock Spin Spin Step Back Back Recover Step Step Recover	On the spot Turning left  Back  Forward  On the spot
<b>Section 4</b> & 1 2 & 3 & 4 & 5 6 - 7 & 8	<b>Ball Cross, Rock &amp; Cross &amp; Sailor 1/4 Sway, Sway, Full Turn Right</b> Small step back on right. Cross left over right. Rock right out to right side. Recover onto left. Cross right over left. Small step left to left side. Cross right behind left. Make 1/4 turn right stepping left to side. Step right to right side and sway weight onto it. Sway weight onto left. Make 1/4 turn right stepping right forward. Spin 1/2 turn right and step left back. Make 1/4 turn right and step right to right side. (6:00)	Ball Cross Side Rock Cross Side Behind Turn Side Sway Turn Turn Turn	Right On the spot Left Turning right Right Turning right
<b>Section 5</b> 1 - 2 & 3 - 4 & 5 - 6 7 & 8 <b>Restart:</b>	<b>Cross Rock &amp; Cross Rock 1/4 Right, Walk x 2, Step, Pivot 1/2, Step</b> Cross rock left over right. Recover onto right. Small step left to side. Cross rock right over left. Recover onto left. Make 1/4 turn right stepping right forward. Walk forward left. Walk forward right. Step left forward. Pivot 1/2 right (weight on right). Step left forward. (3:00) Wall 2: At this point restart dance again from the beginning.	Cross Rock & Cross Rock Turn Walk Walk Step Pivot Step	On the spot  Turning right Forward Turning right
<b>Section 6</b> 1 - 2 3 & 4 5 & 6 & 7 & 8 &	<b>Walks, Step, Pivot 1/2, Step, Cross Side (x 2) Cross Hitch 1/4 Step &amp; Step</b> Walk forward right. Walk forward left. Step right forward. Pivot 1/2 left (weight on left). Step right forward. (9:00) Cross left over right. Small step right to right side. Cross left over right. Small step right to right side. Cross left over right. Hitch right knee while making 1/4 turn left. Step right forward. Small step forward on left.	Right Left Step Pivot Step Cross Side Cross Side Cross Hitch Step Together	Forward Turning left Right  Turning left Forward
<b>Ending</b>	<b>Dance ends on first step of section 1, cross rock (facing 3:00)</b> Just hold, and look to the front.		

**Choreographed by:** Teresa and Vera (UK) March 2007.

**Choreographed to:** 'High Road' by JoJo (67 bpm) from CD The High Road (16 count intro - start just before main vocals)

**Restart:** There is a single restart, during Wall 2 at the end of section 5

**Choreographers' Note:** The restart begins facing 9:00 - hence this 2-wall dance is to all 4 walls!



## Having trouble getting the music? Country or otherwise Tim embraces all styles

# It's All About The Music

We are already well into the new dance year and there are several trends and issues developing. Firstly there is growing concern over differing versions of certain music tracks. Peter Metelnick and Alison Biggs wrote a dance Alone Together to the Girls Aloud song I Think We're Alone Now and after releasing the dance with the details on the step sheet of the song, artists, and music it came to light that there were different versions of the song, even on some copies of the right album. There is nothing you can do once you have bought the album or bought the download of the song. Max Perry's So Fine Cha was another dance with different versions of the song, as was Simon Ward's Rock This Party. The only thing choreographers can do is give the music details on the step sheets, however it seems that these days we all need to research the music tracks more in-depth before purchasing music.

Whilst on the subject of music it seems that the Country or non Country debate still rages after all these years. I personally love Country music but I have varied tastes in music and have a huge collection that includes everything from opera and classical to rock, from Disco to Euro Pop, and 60s, 70s, and 80s. I have just about all that was ever recorded by Elvis, Queen, Bryan Ferry and Roxy Music, Meatloaf, and Michael Jackson.

Originally, I became interested in Line dancing because of the Country music, on my first visit to the States in 1992 I became hooked on this music style. My wife had gone to a class with her aunt and convinced me to go as the music was great even if I didn't want to dance. She was right about the music and I got into Line dancing – to the point of being obsessed. Had it not been for the Country music, there is absolutely no way I would have gone.

I believe that there are people who have only been into Line dancing for a few years with the thoughts that if it was all Country music there is no way they would have gone, and I respect that. What I will say though is that Line dancing is a Country based dance form. It may have been hijacked by other dance styles and music but all the basic steps were recognised as being part of a true dance form known as Country and Western dance which began in America long before Line dancing came to the fore in the UK. So why try to deny this fact? Why not embrace it? I accept that Line dancing like everything else has evolved, but I don't accept that people should be embarrassed by the very origins of the dance form. Fortunately there are very many people who do love Country music and that still recognise where the roots of Line dancing came from, and that is good to know Trust Me!

**Stop And Start** is a great new dance from Pat Stott to a fabulous piece of music Start, Change, and Stop. This beginner/improver swing style dance is 64 counts with four walls.

**More To Follow** is a 32 count, four walls, beginner dance by Alan Haywood to the song The Best Is Yet To Come by Peter Grant. We need more beginner dances.

**Black Is Black** from Bos and Roy Verdonk is a lovely new dance to the Los Lobos classic track. This intermediate dance is one wall and phrased.

**No Good Reason** was written Chris Cleevly to Hal Ketchum's Gonna Start Livin' Again. Chris's dance is 32 counts, four walls, and is for beginner/improvers.

**Simply Mambo** is a brilliant beginner dance from Val Myers. Danced to Tequila by the Champs this dance is 32 counts, and four walls.

**Angel Lies** is the latest dance from Australia's Jan Wylie and was written to You Are no Angel by Brendan Shine or Mervyn J. Futter. Jan's dance is described as "upper beginner" and is 32 counts and four walls.

**Dance Sumpthin** was choreographed by Kathy Brown and it is to Nelly Furtado's Say It Right and has 32 counts is four walls and it is for intermediates.

**Takeaway** from Dave Morgan is a cool dance to Jae Milz's I Like That You Can't Take That Away From Me. Dave's intermediate dance is four walls, and it has 32 counts.

**Someone Should Tell You** is a super dance from Andrew, Simon, and Sheila to the Lemar song of the same name. This dance is 32 counts, four walls, and is easy intermediate.

**Love Hurts** from Scotland's Lorraine Brown is a nice little 32 count, four wall, beginner/improver dance and you can do it to various versions of the song.



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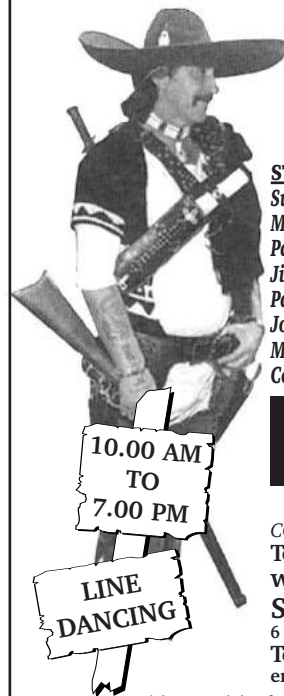
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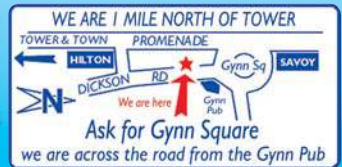
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Dolly  
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Cheryll  
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## SWANSEA

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# betweenTHElines

Your chance to comment

STARletter

## A voyage of discovery

The 11th Crystal Boot Awards, organised by Linedancer Magazine, welcomed the elite of Line Dance to Blackpool, England.

Country France was invited to discover what happens at this extraordinary event.

For us the first shock was landing at Liverpool John Lennon Airport. A beautiful airport, which showcases the music of the Beatles, complete with a white piano (which you feel like playing Imagine on) and even a yellow submarine outside. What emotions!

We met up with Wendy Di Silvestro's Swiss group, who were waiting for us to depart for Blackpool. Blackpool is a very busy tourist town on the sea front, with its famous piers and dominated by its very own Eiffel tower.

The second shock is the 11th Crystal Boots Awards, held in a huge hotel on the

sea front. The Norbreck Castle Hotel is built in a medieval style with towers, surprising! Right away from the Friday, it was a mad ambience in the biggest room in the hotel that could welcome about 1000 dancers.

But the third shock was without doubt the Crystal Boots Awards night, hosted by Betty Drummond the founder of Linedancer Magazine surrounded by her team, welcoming and applauding the dancers as they entered with all the tables decorated with candles, chandeliers in a very festive and friendly atmosphere.

Maggie Gallagher, Kate Sala, Max Perry, Peter Metelnick, Roy Verdonk, Rob Fowler and many other stars and choreographers, well known and loved in France, were also welcomed by the public and received many awards. The art of being a deejay



was demonstrated by the Master Tim Ruzgar whose knowledge and savoir faire of launching dances is impressive.

Betty Drummond introduced the Line Dance Foundation – a charity dedicated to help the professionals and dancers in need.

This event, unique in Europe, is to be discovered absolutely, so let us hope that in 2008 for its 12th awards the French delegation will be as present and as representative as the one our friends from Switzerland was this year.

*Alain Mangenot, Country France*

## I agree with Stephanie

My name is Jan Wyllie and I am from Australia. I have been teaching Line dancing for 14 years and writing dances for 12 years. I would like to comment on the issue raised by Stephanie Lindley, an instructor for 1st Steps Linedance, which was in the April edition.

Stephanie's point is a very valid one. The grading of Line dances has become ridiculous. Maybe it's time we established a criteria of steps that denote the level of a dance. For instance, in my mind, a beginner dance should teach basic steps such as vines, walks, side steps and struts with an emphasis on getting from one wall to another without too much confusion. There are many dances around that fit that criteria and I have personally written around 200!

Once a dancer is confident with the basic steps, including shuffles, the next level is Easy Intermediate (Beginner/Intermediate). This level is where all the other steps should

be introduced and dancers usually remain at this level for at least 12 months. After this, the sky is the limit... go for it. Many dancers choose to remain at the second level because they use Line dancing as a form of exercise and social interaction and are not really interested in giving their brain a more severe workout.... and I think that is fair enough.

Choreographers are free to grade their dances as they like, there is no rule governing this. If the choreographer is not also an instructor who teaches beginner classes, then they may have forgotten what it felt like when they first started dancing. I guess that puts the onus on the instructor to pick and choose the dances that they teach to their class. With the plethora of dances available today, that is no mean feat. It's hard enough wading through the available dances without having the added dilemma of deciding if the dance is truly graded correctly.

However, in my opinion, if a dance is graded as Beginner/Intermediate, I would consider it to be an Easy Intermediate level dance and would expect it to have more steps than a Beginner dance, including the steps Stephanie described in her article. I believe that Stephanie's confusion came about because of the word 'Beginner' in the classification, so I guess the problem could be solved by changing the classification to Easy Intermediate level rather than Beginner/Intermediate. Food for thought....

However, if you are a choreographer I would still make this plea to you. PLEASE think about the level of dancer you are writing your dance for as this consideration would make the life of the average Line dance instructor much much easier – not to mention their dancers.

*Jan Wyllie, by email*

# Sort out the classifications

What is happening to the classifications? I've just looked at Pretty Little Stalker - (Beginner Level). 3/4 turn, followed by a full turn? How can your average beginner be asked to cope with this?

Head over Heels (Andrew, Simon and Sheila), Beginner/Intermediate. 56 counts with two

restarts, and every phrase different?

I try not to be a pain but teachers need to be very selective in their choice of dances for each class and I think the classifications are becoming a little misleading. We need all the help we can get.

*Susan Gaisford, by email*

# Mayor rewards LD instructor



Members of The Raynham Charity Line Stompers dance club at their weekly class are photographed congratulating Mary O'Connell. Mary teaches the class and recently the Mayor of Luton awarded her the Citizenship Award for all the kind work contributed by the club throughout 2006. All year long the club has collected and just last year they raised £4,600.

The club gives so much enjoyment to all the members but it is more about the charities that benefit from the money raised. All proceeds from weekly classes, monthly dances and other events throughout the year are handed to needy causes, lots without a big national profile but all are undoubtedly worthy. Members are welcome to suggest any charity that they are associated with

and we will gladly donate from the funds.

Each month theme nights are held at the club, again we collect all proceeds for charity. Some of the more famous charities have included Mcmillan Association and Cancer Research. The club also remembers people closer to our hearts and have tried to help and assist individuals, to make life more comfortable, whilst they battle life threatening diseases.

It is all thanks to Mary and her hard work in running classes and organising all the other dance nights that we are able to contribute so generously. Everyone who dances with Mary are thrilled to see her efforts have been recognised.

*June Mitchell, Herts*

# Molto bene

Thank you so much for my Patrizio CD prize. My parents were Italian and I am married to a wonderful Italian man so you've made my day, now I can dance to Bella Bella Signorina all day long!

Once again thank you so much. I love *Linedancer* magazine and I always look forward to my copy every month. Best wishes to you and your team.

*Anita Martinengo, Jersey*

**The other winners included**

**B. Boyd, Cumbria, Mrs Rendell, Kent, A Worden, Lancs, S Dawes, West Midlands – well done everyone!**



# WE LIKE WALKING...

We run socials in our area roughly every two months and these are run with the beginners having a two walk through. They just would not attend if we did not do this. We find that everyone can get up and do this as most intermediate and advanced dancers can pick up the dance. We also do this for some of our intermediate dancers as well. If it keeps our socials well attended we are more than happy to do it. We did have a few moans to start with but everyone accepts this now and our socials are well attended especially by the beginners.

*Lorna Dewar,  
Silver Dollar Linedancing*

You can send your comments to: *Between the Lines, Linedancer Magazine, Clare House, 166 Lord Street, Southport, PR9 0QA* or email them to: [editor@linedancermagazine.com](mailto:editor@linedancermagazine.com)



## Sho's Dance Clinic

Sho offers a range of dance teacher training and development including preparation for professional dance teaching qualifications. Distance learning, video assessment and telephone tutorials are available. 1-2-1's and group sessions can be booked in UK and worldwide. Preparation for Performance Coaching is available for dancers and teachers. Sho has an extensive professional background in dance, choreography, exercise and health education and

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**Believe the glass is half full – Sho Botham picks up where she left off with more ideas on dealing with anxiety**

## More Preparation for Performance

Last month I introduced some ideas about Preparation for Performance skills for anxiety. This month I am staying with the Preparation for Performance theme. I want to share some useful ways of improving Line dance performance by improving self-confidence through positive thinking and self-talk.

Dance learning and performance is not just affected by physical ability. Our mental thoughts and how we think affect the way we learn and perform too. When we believe in ourselves and our abilities, we can perform better.

Are you an optimist - someone who usually sees your glass as 'half full'? Do you like to 'have a go' believing that you can do what you set out to do? Or are you more pessimistic and see your glass as 'half empty'? How do you approach your Line dancing? Do you doubt your ability to learn new steps and dances? Are you a competitive dancer worrying about your performance? Negative thinking can hinder our learning and performance because it reduces our self-confidence. In contrast, thinking positively helps us to achieve more because it improves our self-confidence.

Positive thinking can help Line dancers at all stages of learning and performing from the absolute beginner to the experienced competitor. Thinking 'I can't do this' or 'this

is too difficult' when learning grapevines for the first time is using negative thinking. It is like putting a barrier up that makes it harder to learn. In comparison, thinking, 'this might be tricky but I will get it' or 'I know I can do it', is using positive thinking. Believing that we can master something keeps the learning routes open. A dance teacher or coach can encourage positive thinking by acknowledging effort as well as achievement. For example, 'well done that was a good effort' or 'good, it is getting there'. This type of positive statement is not to be mixed up with the sort of meaningless repetitions of 'well done' that some teachers might say regardless of effort and performance.

In addition to receiving positive statements from teachers or coaches we can also practise positive self-talk. You will no doubt have seen sportspeople use this form of motivational tool to boost their confidence during a match or a game. Top tennis players are a good example. They often use positive self-talk out loud or silently between shots. Saying positive things helps to reduce negative thoughts and loss of confidence. Below are a few examples of positive self-talk that Line dancers might use with possible negative equivalents in brackets:-

- I know I can dance this dance (I can't do this dance)
- I can do this step (I am not sure if I can do this step)



- I've trained well and am looking forward to dancing in the competition (I'm not sure if I have done enough training for the competition)

You can practice using positive self-talk to help you when you Line dance. If you recognise a negative thought coming into your head before you dance then practise changing it to a positive statement. For example try changing, 'I can't do that step' into something along the lines of 'if I take it slowly I will master the step'. Recognising the negative thoughts that appear in your head can take a bit of time and practise but it well worth the effort. As you get better at identifying the negative thoughts you can practise replacing them with positive ones. The more you practise self-talk the easier it becomes. So what are you waiting for? Repeat after me - I can do it, I can do it, I can do it.



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## TheGirls

### Another lesson for the cat! Mother and Daughter duo, *Maureen and Michelle Jones* are always tip toeing around the house

# Go For It!

We are both night owls because night after night we hold regular classes and socials that set our body clocks to a late night routine. Although we are shuffling around a dance floor late at night we don't get up late in the morning – we are both up and about between 7.30 and 8.30. We both enjoy a simple breakfast of cereals and fruit juice from then on the day is filled with a variety of line dance commitments which can involve class preparations, poster/leaflet design and desk top publishing, answering e-mails and phone calls, updating databases, practising dances, typing up choreography and dealing with letters and various line dance administration. We frequently find that we are doing two or three jobs at the same time, including fitting in various household tasks, and our days are very full. Line dancing took over our lives back in the nineties. In 1990, Maureen watched the film *Pure Country* and fell in love with Line dance, it was not until 1999 that she began classes and Michelle followed just days later.

Dance lessons begin in the house with the family cat. We have a grey cat which we naturally named Greyie! She is well behaved and sits quietly as we explain dance steps to her. Sometimes she looks like she has fallen asleep on the job but inside that tiny little cat world she is teaching Line dances to every cat she meets.

Each week we look forward to Friday afternoons, which are reserved for choreography and dance practice. It is a very pleasant way to end a tiring week. We also keep one day free so that we can leave everything behind, peruse the map and go on our travels to the unknown. It helps recharge the overused batteries and keep us sane.

Our ambition, without a doubt, is to continue in a career we both love. Line dancing has become the dominant focus of our lives and we wouldn't have it any other way. As far as we are concerned, our decision to move into the Line dance world was one of the best decisions we have ever made.

#### What other hobbies do you enjoy?

**Michelle** enjoys skiing, driving, swimming, cinema, piano playing and yoga. She is also addicted to studying and over recent years has spent every spare minute with her head buried in philosophy and psychology books as she studied for a degree. As a result, she has recently achieved her second degree, a BA (Honours) in Philosophy and Psychology. (Her first degree was an LLB (Honours) in Law and English).

**Maureen** enjoys travel, music, poetry (published poet and competition winner), driving and walking in the Welsh hills. She has also been addicted to studying for much of her life and has a BA (Honours) degree in English Literature and a Masters Degree in Education.

#### Who props you up and helps to keep your Line dance career going?

Behind the scenes, long-suffering non-Line dancer Dad and husband, Roger, endures all of our Line dancing without complaining. He is equally as enthusiastic for line dancing, listens to our constant Line dance chat, our sudden practising of dance steps (no matter where we may be), our endless playing of Line dance music, our monopolising of the internet and phone line, our frequent absences as we work unsocial hours (inevitably leaving Roger to answer Line dance phone calls and queries which he knows absolutely nothing about). In spite of all this he supports us with his excellent photography at our Line dance events. He has excellent desk top publishing and poster design skills.

Daughter and Sister, Kerrie, attends our Monday evening class, along with her husband, Richard. Kerrie began Line dancing after attending one of our first classes and she has enjoyed it ever since. Richard spectates and insists he does not dance although we suspect he is a 'secret' Line dancer as we have seen him practising discreet dance steps under the table when he believes that no-one is watching.

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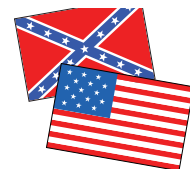
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The organisers reserve the right to alter/cancel any part of the event if the need arises without notice.

31412



### 7 EXTRA DATES

#### St Annes Stomp £79

3 Days /2 nights Monterey Beach Hotel, Lytham St Annes  
Dance Instruction and Disco: Val Self  
Starts: Friday 1 June Finishes: Sunday 3 June 2007  
SELF DRIVE

#### Scarborough Scamper £99

3 Days /2 nights Clifton Hotel, North Cliff  
Artist- Paul Martin (Saturday)  
Dance Instruction and Disco: Dave Fife  
Starts: Friday 5 October Finishes: Sunday 7 October 2007  
SELF DRIVE

#### Scotch Corner Super Shuffle £119

3 days/2 nights Scotch Corner Hotel  
Artists- Arizona Flame (Friday), Carson City (Saturday)  
Dance Instruction and Disco: Pete Harkness  
Starts: Friday 12 October Finishes: Sunday 14 October 2007  
SELF DRIVE

#### Scotch Corner Shuffle from £109

3 days/2 nights Scotch Corner Hotel  
Dance Instruction & Disco: Glenys Dawson Sheffield City Liners  
Coach available from Derbyshire, Sheffield, Barnsley & Leeds  
Starts: Friday 9 Nov Finishes: Sunday 11 Nov 2007  
SELF DRIVE - £109 COACH - £139

#### Torquay Twixmas Toe Tapper £119

4 days/3 nights Grosvenor, Belgrave Road  
Artist- Alan Gregory (Friday).  
Dance Instruction and Disco: John "Growthler" Rowell  
Starts: Thursday 27 Dec Finishes: Sunday 30 Dec 2007  
SELF DRIVE

### BACK BY POPULAR REQUEST

#### Skegness Strut £99

3 Days /2 nights County Hotel  
Dance Instruction and Disco: John "Growthler" Rowell  
Starts: Friday 19 October Finishes: Sunday 21 October 2007  
SELF DRIVE

#### Skegness Strut £99

3 Days /2 nights County Hotel  
Dance Instruction and Disco: Steve Mason  
Starts: Friday 30 Nov Finishes: Sunday 2 Dec 2007  
SELF DRIVE

### MAY

#### Cumbria Coast Caper from £79

3 Days /2 nights Seacote Hotel, St Bees  
Starts: Friday 11 May Finishes: Sunday 13 May 2007  
Coach available from Scotland.  
SELF DRIVE - £79 BY COACH - £109

#### St Annes Shimmy £93

3 Days/2 nights Langdales Hotel, Lytham St Annes  
Starts: Friday 11 May Finishes: Sunday 13 May 2007  
SELF DRIVE

### MORE MAY

#### Blairstown Spring Bank Ballyhoo £97

3 days/2 nights Angus Hotel, Blairstown, Perthshire  
Artist- Glenn Rogers (Sun) Dance Instruction & Disco: Yvonne Anderson  
Starts: Saturday 26 May Finishes: Monday 28 May 2007  
SELF DRIVE

#### Carlisle Spring Bank Canter from £99

3 Days /2 nights Crown and Mitre Hotel, Carlisle  
Artists- Natalie Diamond (Saturday) Plain Loco (Sunday)  
Dance Instruction and Disco: Karl Crawford  
Starts: Saturday 26 May Finishes: Monday 28 May 2007  
Coach available from East and North Yorkshire, Teesside and Tyneside  
SELF DRIVE - £99 BY COACH - £129

### JUNE

#### Torquay Temptation £99

3 Days /2 nights Overmead Hotel, Daddyhole Road  
Starts: Friday 1 June Finishes: Sunday 3 June 2007  
SELF DRIVE

#### Morecambe Magic £79

3 Days /2 nights Headway Hotel, East Promenade  
Starts: Friday 15 June Finishes: Sunday 17 June 2007  
SELF DRIVE

#### St Annes Shimmy £95

3 Days/2 nights Langdales Hotel, Lytham St Annes  
Starts: Friday 22 June Finishes: Sunday 24 June 2007  
SELF DRIVE

### JULY

#### Caernarfon Classic £139

3 Days /2 nights Celtic Royal Hotel  
Starts: Friday 6 July Finishes: Sunday 8 July 2007  
SELF DRIVE

#### Trossachs Treat from £99

3 days/2 nights Rob Roy Motel, Aberfoyle, Central Scotland  
Starts: Friday 13 July Finishes: Sunday 15 July 2007  
Coaches from Lancashire, Cumbria, Scotland Yorkshire, Tees/Tyneside  
SELF DRIVE - £99 BY COACH - £129

#### St Annes Stomp £89

3 Days/2 nights Monterey Beach Hotel, Lytham St Annes  
Starts: Friday 20 July Finishes: Sunday 22 July 2007  
SELF DRIVE

#### Morecambe Magic £85

3 Days /2 nights Headway Hotel, East Promenade  
Starts: Friday 27 July Finishes: Sunday 29 July 2007  
SELF DRIVE

### AUGUST

#### Penrith Pageant £99

3 Days/2 nights Clifton Hill Hotel  
Starts: Friday 3 August Finishes: Sunday 5 August 2007  
SELF DRIVE

#### Morecambe Magic £85

3 Days /2 nights Broadway Hotel, East Promenade  
Starts: Friday 17 August Finishes: Sunday 19 August 2007  
SELF DRIVE

#### St. Annes Bank Holiday Shimmy £95

3 Days/2 nights Langdales Hotel, Lytham St Annes  
Starts: Saturday 25 August Finishes: Monday 27 August 2007  
SELF DRIVE

### SEPTEMBER

#### Llandudno Liason £119

3 Days /2 nights Queens Hotel  
Starts: Friday 7 September Finishes: Sunday 9 September 2007  
SELF DRIVE

#### Penrith Pageant £99

3 Days/2 nights Clifton Hill Hotel  
Starts: Friday 7 September Finishes: Sunday 9 September 2007  
SELF DRIVE

#### Woolacombe Wander £109

3 Days/2 nights Narracott Hotel  
Starts: Friday 14 September Finishes: Sunday 16 September 2007  
SELF DRIVE

#### Morecambe Magic £85

3 Days /2 nights Headway Hotel, East Promenade  
Starts: Friday 21 September Finishes: Sunday 23 September 2007  
SELF DRIVE

#### Carlisle Canter from £99

3 Days /2 nights Crown and Mitre Hotel, Carlisle  
Starts: Friday 21 September Finishes: Sunday 23 September 2007  
Coach available from Scotland, Teesside and Tyneside  
SELF DRIVE - £99 BY COACH - £129

#### Llandudno Liason £119

3 Days /2 nights Queens Hotel  
Starts: Friday 21 September Finishes: Sunday 23 September 2007  
SELF DRIVE

#### St Annes Stomp £99

3 Days/2 nights Monterey Beach Hotel, Lytham St Annes  
Starts: Friday 28 September Finishes: Sunday 30 September 2007  
SELF DRIVE

### OCTOBER

#### Bournemouth Bash £93

3 days/2 nights Bournemouth International Hotel, West Cliff  
Starts: Friday 5 October Finishes: Sunday 7 October 2007  
SELF DRIVE

#### Torquay Toe Tapper £89

3 Days /2 nights Grosvenor Hotel, Belgrave Road  
Starts: Friday 5 October Finishes: Sunday 7 October 2007  
SELF DRIVE

#### Carlisle Canter £99

3 Days /2 nights Crown and Mitre Hotel, Carlisle  
Starts: Friday 5 October Finishes: Sunday 7 October 2007  
SELF DRIVE

#### Blairstown Ballyhoo £95

3 days/2 nights Angus Hotel, Blairstown, Perthshire  
Starts: Friday 12 October Finishes: Sunday 14 October 2007  
SELF DRIVE

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