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The monthly magazine dedicated to Line dancing

Issue: 167 • \$3



Josh Turner

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Dear Dancers

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Well, the CBA is certainly an event many of you can't get enough of. At the time of writing this column, only three weeks have passed since the last one closed its doors and 65% of its total availability has now been sold. This is a record and it does prove that many dancers love the CBA and what it sets out to do, ie celebrate the very best of Line dance.

Which brings me rather neatly to what the event is all about, in other words the awards. These are generated by what some of you seem to think of as a five letter filthy word, v....s. Or "Votes" to you and me. The controversy is always generated on the basis that not enough clarity is given by the magazine and the general underbelly of the argument is that the system is poor/fallible/crap/open to abuse and that in some way or the other, Linedancer is rigging the whole shebang to have its own little darlings elected.

Well, I hate to say it but I can guarantee you that no rigging or favoritism ever takes place. No one has ever contacted Betty, Steve or I to offer us fantastic holidays, new cars and millions in the bank. I am not discouraging anyone to do so, but all I am saying is that it has never happened. On a serious note, why on earth would we favour one person over another? Makes no sense to me.

As for manipulating votes, this is an age old problem. We have made it very difficult in the past few years by limiting magazines numbers with the voting form to agents or individuals. We check every subscription number and you cannot enter online twice either. I can also guarantee that there is not a sudden large influx of thousands through newsagent orders. Believe me, we would know! We try to be as fair and as strict as we can.

So when someone talks about "vote manipulation" do they actually mean instructors and choreographers actively canvassing and getting support from people who love what they do? Because if that is what it is, then I for one, agree with the practice. Why wouldn't you?

Being in the hub of things as we are, the Linedancer team hears it all, sees it all and reads it all everyday. What many of our readers may not be aware of (and I am lifting the lid today aren't I?) is that, many times, the "accusations" have a distinct taste of sour grapes. I recall one case in particular where someone had maintained for years how rotten and how bent the system was. This was said by that individual as loud and to as many people as possible. Till the day when that person won an award. Not a peep then, not a cry. THAT award was fair and had been won on merit apparently. It was all the others that were wrong. And yet the system had been the same.

So perhaps next time, you can make a difference. You can vote for the people and dances you believe in. Not voting is just coping out. And that is the simplest truth of them all.

Laurent

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Josh Turner is one of those Country names everyone has heard of. In this exclusive interview for Linedancer, Laurent asks Josh about his role models, his career and Line dance!

Why don't we just DANCE?

From earning a standing ovation as an unknown singer on the Grand Ole Opry stage in 2001 with his impressive delivery of "Long Black Train," Josh Turner, with his deep soulful voice, has established himself as one of the most identifiable male vocalists in country music, selling more than four million albums. His style is modern, but country through and through.

LS: Hi, Josh. Tell me a little bit about you, how you grew up and how Country music became your destiny?

JT: Hi. I grew up in Hannah, South Carolina -a small farming community- where everyone knew each other. My first real exposure to music was in church, every week. This did have a big impact on me. I was in a choir from a very early age, sang solos, and was in a gospel quartet that traveled around to local churches. My first exposure to country music was in my Granny's house. She had a big record collection that was made up of country, bluegrass, and southern gospel. That became the bedrock of the music I've made throughout my life. From that point, I listened to music in my own home on a Fisher Price record player. The first five commercial country songs I heard was Who's Gonna Fill Their Shoes by George Jones, Elvira by The Oak Ridge Boys, Swingin' by John Anderson, Stranger In My House by Ronnie Milsap, and The Gambler by Kenny Rogers. After that, the first album I ever owned was Storms Of Life by Randy Travis. All of this made such a huge impact on me to where it became my dream and my passion.

LS: So from listening to performing. How did that happen?

JT: When I was 13, I sang Diggin' Up Bones by Randy Travis, the first country song I'd ever sung in public. The reaction I got from the crowd that night was life-changing for me. After that, all I wanted to do was be a country singer.

LS: An early start then. How did you get discovered?

JT: That happened thanks to a girl named Katherine Blasingame who was in class with

me at Belmont University. She was interning for Jody Williams Music and took my demo to Jody for him to listen to. He was impressed enough and wanted to take a meeting with me. After several meetings, he signed me to a production deal. From that point, we decided to start making the rounds to all the labels in town. The first one we went to was MCA because Jody had a great relationship with Mark Wright, the VP of A&R at the time. I went and played three songs for Mark and Tony Brown, one of which was Long Black Train. They were both in agreement that they should sign me to a demo deal which eventually led to a full-blown record deal. The rest is history!

LS: Who are the role models in Josh Turner's life?

JT: Quite a few! My parents and grandparents are the ones I consider my role models as to my heroes they would be Randy Travis, John Anderson, Johnny Cash, Vern Gosdin and Hank Williams. I find inspiration in all kinds of places. Most of my songs start with a title. It normally just snowballs from there.

LS: What is your best achievement so far?

JT: There've been so many things I've accomplished in my career, and they are all important, but the one thing that I think is special is being a member of the Grand Ole Opry. It's a very important institution for country music and an elite group of people who strive daily to keep traditional country music alive and well.

LS: I just love your latest album. Tell me a little more about what is behind it....

JT: Haywire is an album that has a lot of energy and passion. It's full of love songs and great up-tempo. I felt like Haywire was a great title for it because my life was a little topsy turvy last year with making a new record, settling into a new house, having another child being born into our family, building a log cabin, and touring and working on top of it all. Not to mention everything

that happened with the economy. It seemed like the most appropriate title.

LS: Why Don't We Just Dance was the album first single and it has become a huge dance hit. How do you feel about dancers loving Josh Turner and his music?

JT: I'm excited about dancers across the globe loving my music! I used to dance in Myrtle Beach in a show called High Steppin' Country, so I definitely know how hard dancers work and how much fun it is to dance. I love creating music that makes people want to get on their feet.

LS: Finally, Josh, are there any plans afoot for a tour soon?

JT: I don't have any immediate plans to go to Europe, but that is definitely on my list of things to accomplish in my career. I am fully aware of my fan base over there and they are very loyal, and very patient. I will definitely get over there at some point, I promise....

In the meantime, we will have to be content with Josh's latest album. It is an absolute cracker and you can read Tim Ruzgar's full review of "Haywire" in this edition.

COMPETITION We have five copies of Josh Turner's album to give away. For your chance to win one, answer the following question.

The title of the new album is

A/ Topsy Turvy

B/ High Wire

C/ Haywire

To enter visit our website at: linedancermagazine.com and click on the competition area.

Alternatively, you can send your answers on a postcard or the back of a sealed down envelope to: Josh Turner Competition, Linedancer magazine, Clare House, 166 Lord Street, Southport, PR9 0QA

The editor's decision is final and no correspondence will be entered into.

CRYSTAL BOOTS UPDATE

**70%
SOLD
OUT**

We are truly amazed.... 70% of the next Crystal Boot availability is now gone!

As we write these lines, there are still some spaces but the event is filling up quite fast. We predict that this year's CBA will be sold out even faster than last year. Some of you were truly disappointed and have been the first ones in the queue.... A very wise move it seems.

The weekend promises a lot of fun with its Whipcrack Away theme. We expect lots of inflatable cowboys and horses, more than a few Indians and perhaps even some wagons...Judging by past Sunday Parades, we know what you can do and you never cease to amaze us.

With its real cornucopia of workshops held by the biggest names and a Gala night to remember, the weekend will be glamorous and packed with laughs. And of course we are already hard at work dreaming up some more surprises which are the trademark of the CBA.

The event starts on the Friday evening and finishes late on Sunday night. The cost is just £ 209 per person and includes full access to all the activities, evening meals (Fri- Sat- Sun) and breakfasts (Sat- Sun-Mon) and accommodation. Extra nights and single supplements are also available. Ask when you call us.

To book is really easy. Just ring us on 01704 392300 and we will take your reservations. At this stage, we only want a deposit of £ 25 each. The balance will be payable in November and we will send you a letter to remind you. You can also download the booking form online at www.linedancermagazine.com fill it in and send us a cheque for the deposit. We have an easy pay scheme by which you can spread the amount over the coming months and if your group is 15 or over, the 16th place goes FREE. Ask for more details.

But, as per last year, we have to stress that the number of spaces is strictly limited. And so if you are intending to join the biggest Line dance party of the year, do not delay. We fear that you will end up disappointed. Look forward to hear from you soon!

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And I Love You So...
XXX

Here's a story that will warm the heart of every Line dancer in the world.

Lily and Farly from Japan recently got married, and you may think that's nothing so remarkable, until you know they both got wed at the Vegas Dance Explosion by Doug Miranda!

My name is Lily and I come from Japan. I recently got married to Farly in Vegas and Linedancer magazine asked me for our story. So here it is.

I met Farly way back in April 1997. I was managing a Country and Western live music bar and he came to check out the dance floor there on his way home from work. An American friend of mine had sent me a Line dance instructional video that had got me intrigued. However, I soon found how much I loved Line dance and so I had added a dance floor to the bar and had started instructing. At that time, Farly was a square dance caller in addition to his regular job, and he also taught some Line dancing. Until we met, I didn't know that there was such a thing as dance scripts, and I remember being very excited to find out that someone was actually writing down the

instructions for the dances on a piece of paper.

A couple of years later, we decided to devote ourselves fully to Line dance. We quit our occupations and started our own dance clubs as well as taking on various classes. This is also when, alongside with Shin-ichiro Baba and Martha Ogasawara we started up the Japan Line Dance Association (JLDA).

Then, as we got more and more involved with Line dance, Farly and I started a company called "FL Planning" to sponsor dance events etc. As we both live right in the middle of Tokyo, we are conveniently located close to the airport and major train stations, which makes travelling very easy.

Because we had been teaching couples dancing together for awhile and often had



events together, we found that we were spending more and more time together.

Farly is a very romantic man and one day, he handed me a copy of Alabama's song

"Will You Marry Me?". I was thrilled. But life is sometimes complicated. We both have two children each from previous marriages, and Farly also has kidney trouble and must have dialysis three times a week. So I wanted to think carefully about his proposal before I could make my mind up. But as days passed I realised that our love of dancing and being together was very strong. I also began to think more about my feelings for him. We were lucky to be together and his illness would never be reason enough for me to stop loving him and stop wanting to stay together. If Farly was serious about wanting to be married to me, then I was too.

Doug Miranda was, in a way, another deciding factor for me. We had spent time together with Doug and Jackie both in the U.S. and Japan, and each time we met, Doug kept encouraging me to accept Farly's proposal. He and Jackie kept telling us what a wonderful thing marriage was. They were the first people we told after I said yes, and they were so excited that they offered to put on a wedding for us, so we had to actually decide on a date for the wedding. It was the best possible

wedding present they could have given us. As a matter of fact, once we had decided that the wedding would happen at the Vegas Dance Explosion, all we had to take with us were our rings, my dress and Farly's suit! On the day of the wedding, Farly had to go for dialysis, and we didn't get a chance to see each other until just before the ceremony started. Dialysis is very tiring for him, and I was worried that he wouldn't be up for the ceremony. I should not have been, when I saw him, his smile told me exactly how he felt. Though nervous, I too, could not help beaming.... Our children, a friend of mine who lives in the U.S. and some of our dance students attended the wedding and we felt truly blessed by everyone's presence.

The ceremony itself was very simple and beautiful. I was very nervous, since my English is not that good and I was afraid that I wouldn't be able to understand our vows but Doug was very patient and reassuring and helped get us through them. After the ceremony, Farly led me on to the dance floor for our "first dance", which we started out dancing very quietly, but then he started twirling me like he usually does. It felt right and beautiful. We were living our dream, that day.

I can't imagine a happier occasion than being able to get married at a dance event

surrounded by our family, friends, and dance family. Some of our favourite choreographers, Michael Barr and Michele Burton, Peter and Allison, Vivienne Scott and her husband and Philip Sobrielo came to the ceremony and that made it even more special.

And because it was a dance event, I too, had wanted to surprise Farly in my own way. I thought that choreographing a dance and dedicating it to him would be a nice surprise. While I was looking for a suitable piece of music, I heard this song sung in Japanese on TV. It so suited the way that I felt, I knew I had to find the original version. When I realised that Elvis was the artist who had recorded it, it felt so right, as he is one of my favourite singers.

Needless to say, I was totally amazed and more than a little overwhelmed when the dance won first prize in the choreography competition. We got the results during the "Pajama party" and I had to dance in my PJ'S. Unforgettable moment!

I will never forget the day of our wedding nor this particular Vegas Dance Explosion! I guess you can say that Farly and I finding each other is definitely because of Line dancing.

And part of our love is and always will be our shared passion of dance.

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Birthday Bash



Connie White celebrated her 90th birthday in January by doing what she normally does on a Thursday evening, Line dancing at Charville Community Centre, Hayes, where Susan Wynne runs the Triple Line Dance Club. A surprise party was held for her at the club, attended by nearly 50 of her friends and fellow Line dancers from local clubs. She was presented with a bouquet of flowers and a bottle of champagne by Sky Newell, the club's youngest Line dancer, a gift from the club to our oldest member presented by our youngest member, as well as receiving numerous gifts and cards from those present. Connie thanked everybody attending for helping her celebrate her birthday, she said: "This was just the first of a number of celebrations, all including Line dancing in the programme. I look forward to many more years of Line dancing with Susan and her Line dance friends."



Ladies Of The Light

Brian Woodford, from Southern Roots in Southampton, Hampshire, has been teaching four classes a week for the past 12 years and his senior citizens class has been running about six and a half years. He told us: "The ages range from 63 to 85 years young and the class averages 12 dancers. I have recently taught them Michael Lynn's dance, 'Light Up'. I jokingly suggested to them that they should have some ballet lessons to learn how to do Michael's head roll, which he performed in the choreography competition we attended. To my total surprise they all turned up in pink tutu's and cowboy hats. These ladies are always smiling and happy and are a credit to their age group. Congratulations from all of us to Michael for a great dance. It is a favourite with all my classes."

Valentine Girls

It was red, red, red as 'The Girls' celebrated St. Valentine Day with two socials. The first social was held at Pool Hayes Community School, Willenhall, West Midlands, the second at Penkridge Peace Memorial Hall, Penkridge, Staffs. Maureen and Michelle told us: "Line dancers joined in at the two events with the fun and enthusiasm that we always find in the Line dance world. A wide variety of red outfits and numerous decorated tables, roses and hearts added to the atmosphere to produce two evenings of hilarious Valentine laughter and endless Line dancing. We held quizzes with prizes. The dancers departed full of the fun of Line dancing and spilling Valentine smiles around them as they left covered in hearts, roses and of course, red."



Krazy Annual Party



Once again, Krazy Feet Line dance club from St. Helen's in Merseyside, held its annual party weekend at the Prince Of Wales Hotel in Southport hosted by Jo and Mike. Over 130 Line dancers had another fabulous two days of non stop action with the friday night theme being 'charity night but not as we know it'. Jo Myers, Krazy Feet's founder and Line dance instructor asked all dancers to buy something from a charity shop using their receipt as their entrance ticket. Mike Myers told us: "Everybody participated and helped numerous charities in the process. Tim McKay was an added bonus playing two slots during the evening. Saturday started with a Line dance workshop. Tennessee Waltz Surprise was the Beginners teach and Broken Heels being the Improvers teach. Saturday night's theme was 'having a ball' and again everybody joined in. There was non-stop dancing, with the floor split alternatives, ensuring that everybody could dance all night."

Lyrical Linedancer

Joan Hunt from Cyprus has written a number of poems that have been published in local magazines. She has kindly sent the following poem to Linedancer.

*If you want to take up exercise as well as having fun,
Then forget the pumping iron, Line dancing is the one.
You start with simple movements until you get into the swing,
Forward, back, step and point, soon you're moving everything.*

*A smile comes to your face as you chasse around the floor,
Once you've mastered all the easy steps
you're eager to learn some more.
The Grapevine's not too difficult and you
can shuffle left and right,
When we're dancing all in unison it's quite a pleasant sight.*

*Walk forward in a heel strut, jump back, clap and sway,
Swing your legs around and then turn the other way.
There's something called a Jazzbox which is easier than it looks,
You may be sweating buckets but it sure beats reading books.*

*It keeps you fit, it makes you smile
and you can make a lot of friends,
I could go on and on, the passion never ends.
So if you like good music and you think that you can dance,
Come along and join us, at least give it a chance.*



Thanks Maggie

Maggie Gallagher choreographed this years Daffodil Dance, 'Walking in the Rain'. "Thanks Maggie, it is perfect," Norma Read from East Coast Liners in Lowestoft, Suffolk told us. "All my Beginners are enjoying the challenge and there is certainly enough content for everyone else. This is a real fun dance to do, as soon as you know it, it really flows well. You need to imagine you are out in the pouring rain, scuffing up the puddles and it has a real 'Gene Kelly' feel good factor, thank you again Maggie we are all enjoying this one."

Alva Festival

In the pavilion of Cochran Park in Alva, Clackmannanshire in February this year there was an all day function. The line up of entertainment consisted of Carson City, Willie and Andy two long service crowd pleasers very popular in Scotland, Bobby D Sawyer, and Billy Bubba King. Andy McArthur was there and told us: "This event was a seamless day of dancing non-stop if you can handle the pace. The music began with Dougie the DJ of Toledo Country Sounds, his choice suited the dancer who enjoys the modern Line dancing. Then the live entertainment took over. Everyone I spoke to there said what a great day they had."



Alan Hit's The Headlines

Alan Birchall hit the headlines of his local newspaper recently. The Bolton Journal reported on Alan winning a Linedancer Crystal Boot Award for Intermediate Dance Of The Year with Human-Dancer. The paper reported: "Alan Birchall, who took up the hobby 12 years ago was delighted to receive the award at a prestigious event in Blackpool. Mr Birchall, aged 56, works as a Project Engineer in Salford but also teaches Line dance classes twice a week." Alan said: "I am delighted to have won this award. It was a really nice surprise."

Many Thanks

Win Bond would like to say a big thank you to everyone who supported her recent Line dance social held at Tarporley Community Centre, Tarporley, Cheshire. "I would also like to thank Ross Campbell who was our brilliant guest singer and also Mike, Toe the Line and Mary for help with the music. We raised a total of £800 which will be shared between The Dementia Unit at Leighton Hospital and Prostate Cancer."

WINNERS OF LAST MONTH'S COMPETITIONS

Mrs. G. Chown,
Moulton, Northamptonshire
Mrs. M. Stretton,
Kippax, Leeds
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Sutton Coldfield,
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Market Harborough,
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Gilitts, South Africa
Mrs. M. Summers,
Ipswich, Suffolk
Sharon Leggate,
Harlow, Essex
J. Simpson,
Keith, Morayshire



Stepping back

10 YEARS ago

Wow, what a pair! Maggie Gallagher and Pedro Machado clutching their Crystal Boot Awards on the front cover of Linedancer magazine ten years ago. Maggie won Female

Personality Of The Year and Pedro won Male Personality Of The Year. There was a wonderful 12 page pull-out, reporting on the extravaganza weekend in Blackpool, with photo's, daily reports, quotes and a round up of all the workshops. Among the many other awards presented were, The Mavericks – International Group Of The Year, The Dean Brothers – Country Dance Group Of The Year, Chris Hodgson – UK Choreographer Of The Year and Peter Metelnick – International Choreographer Of The Year.

Also at the Crystal Boot Awards, Betty Drummond was presented with the 'Spirit Of Dance' award by Pedro, who explained it was to thank Betty for what she does to help choreographers, instructors, dancers and for all her work promoting Line dance across the world. In Dear Dancers on page 3, Betty said: I will display this award not as a reminder of what we have achieved but as an inspiration for what we can achieve."

Once again we had more Hot Tips in the Grapevine section on pages 7 to 9. Teacher Brenda Whipp of BJ's Busy Boots in Bromsgrove told us that one of her pastimes was to scout for different music to use with established dances. She said: "The dance 'Stroll Along Cha Cha' can be perked up by using Tina Turner's 'Simply The Best'. You can also try 'Rose Garden' to the Dr. Hook classic 'When You're In Love With A Beautiful Woman'." Another recommendation was sent to us by Lee Lancett, who said: "Try dancing 'After Midnight' to the Vengaboys track 'We're Going To Ibiza'." The pages of Grapevine also reported that Trisha Yearwood was releasing a new album, 'Real Live Woman'. The album featured vocal contributions from Emmylou Harris, Mary Chapin-Carpenter, Kim Richey and Jackson Browne.

Den Bosch, nr. Eindhoven in Holland was the venue for the Universal Challenge Cup, where the UK took on the Dutch

in a Line dance challenge that was to break European records for attendance. A report on pages 10 and 11 told: "The venue and warm Dutch hospitality all contributed to a great weekend. Everyone thoroughly enjoyed themselves." The results were Holland 53, UK 81.

The top five dances of the Dancers Top Ten on page 12 were, Islands In The Stream, J'ai Du Boogie, Into The Arena, Picnic Polka and Syncopated Rhythm.

In 1973 a group of Australian Country and Western fans in the town of Tamworth, New South Wales, held a festival of all things country. This also included the Fledgling Country Music Awards of Australia. On pages 26 to 28 was a feature describing how this event was still going and getting bigger and bolder than ever. Eager festival goers descended on the town and were even camping out on front lawns. Simon Ward set things off in style with a demonstration. There were plenty of workshops available throughout the town but one of the most popular instructors was Julie Talbot. Julie gave countless classes, including special evening sessions.

Rockin' To The Rhythm Of The Rain was the title of a report on page 35. As torrential rain poured down, Disneyland Paris was a safe haven for over 1700 British, French and Swiss Dancers attending the Millennium Line Dance Festival.

On Page 77 Janet Slattery looked at ways of taking care of your feet. During your lifetime it's possible you shall walk, on average, about eight times around the world. Next time you are Line dancing just think what a pounding all that stomping can do to them. Janet told us: "There are numerous types of footwear on the market. Wear comfortable, well fitting ones that do not pinch. Shoes or boots made from natural materials that allow the feet to breathe are the best."

The dances printed in the Stepping Off The Page section were: Drive Me Crazy; It's A Love Thing; Keep On Moving; Hi Ho Silver Lining; Rhythm Divine; I'll Tell You What; Wonderful Crazy; Jumpin' Jupiter; Full Steam; Nice 2 CU; Bailando 64 and Looking Back.

That Line Dancing Woman



In February 2010 Keeley Middleditch from Kidlington in Oxford, threw a surprise 50th birthday dance party for her very good friend Maureen Horne. Keeley told us: "Maureen has taken lots of stick over the last couple of years about the tv comedy series Benidorm. We used to rush home from class on a Thursday evening to watch it. Her first Grandson Jake was nearly one when they went and we all used to joke that Maureen would be Madge in a motability scooter with baby Jake in the basket." During the evening Maggie Gallagher and Alan Birchall went and to everyone's surprise they dressed as Madge and her son-in-law Mick from the show. They also done a short comedy sketch about coming to a 'free' party and hearing all about 'that woman' Maureen who does 'that Linedancing'. Keeley added: "Also during the evening Maureen received a letter from Arsene Wenger wishing her a wonderful evening on behalf of everyone at Arsenal F.C. The whole family are supporters. Maureen was completely shocked and had no idea about the party. She thought I was in Dubai. She gives so much help to my dance class and events and there was no way I could let her special birthday just pass by. The atmosphere was fantastic and everyone had a wonderful evening. Thank you to everyone who came especially Maggie, Alan and Mike from Cheltenham for capturing such lovely photos."

The CBA in a box!

Good News and Bad News on the CBA DVD

We will start with the bad news first. Unfortunately, due to a technical glitch the CBA DVD has been delayed till 29th March (as opposed to release date of 9th March). The orders will now be despatched on that latter date.

The good news is that we will be **EXTENDING THE SPECIAL OFFER PRICE** of just £ 9.99 instead of RRP £ 15.99 until that date.

Ring us today on 01704 392330 Mon-Fri 9-5 to order your copy at that special price today.

linedancer

LIMITED EDITION
DVD

Crystal
Boot
Awards



Dancing is a passion that never leaves you and in your latter years motion can indeed be lotion! Meet *Monica* *Wylkes*, a dancer who recently celebrated her 90th birthday...

Monica



George Rutland from G&B club at Mill End, Rickmansworth, Herts is her teacher and we asked him to tell us more.

Slough, Buckingham, Amersham and Northwood.

Monica was born in January 1920 in Finchley, North London and took on various courses when she was young, including a Foreigner's Course which got her to the Munich university and where she studied music in 1938.

And it seemed natural that music would also translate with a passion for dance. Monica is the proud owner of some IDTA medals in Modern Sequence, Latin American and Ballroom. She did many demos including Scarborough, The Isle of Man and Trafalgar Square.

She continued her music studies at the Royal Academy of Music in London and did get a GRSM degree (graduate Royal School of Music) as well as other diplomas in Piano (LRAM) and Violin (ARCM), she also studied solo singing.

Monica and I met when she came to a Charity dance we had organised in 2005. She says : "I loved Line dance from the word go. As I watched George demonstrating dances, I marvelled at the ease of the moves, I loved the music and the bonus for me was the fact I did not need a partner!" She came to the club the following week and there history was made as she has never missed a class since.

This love of music was put to good use when in the Fifties, Monica became the first full time peripatetic teacher in Buckinghamshire teaching piano, violin and singing visiting various schools in

For Monica there is no way back. "The



*Sanctus ubi bene cum sb. et gna 2000
 et d'opratione la velle et nos 20 10
 est vna d'at que hie l'oe que en vnt. no d'ofone
 amon vntle a no vna p'et. le g'nat l'ave
 le h'upe et d'at onje d'ave. et d'et d' v'at'at'at
 C'at'ave en un p'ofite d' f'ave p'ave d'g'g'at et d'ave
 jug'ari j'ave la m'it'ave en mang'ave p'ave*





simple truth is that I love the whole thing each week. I feel right at home with the people there, everyone is lovely. And I also have to say that there are no better teachers around nor more organised than George and Barbara.”

I ask her about her favourite dance and she laughs. “Whichever one I am doing at the time is my preferred choice. I don’t have personal favourites in music, artists or anything else. I like what I like.”

She dances once a week at G&B. “I am quite a busy person, but I try to go to the socials as much as I can. There are never enough hours in the day for me.”

Line dance is much more to Monica than dancing alone. G&B is also the place to meet old friends and getting encouragement as a dancer as she still tries to perfect her steps. She admits in having one ambition. “I want

to continue doing what I am doing for as long as I can. That is my main goal.”

I don’t quite know how to explain to someone who has never met Monica what a true inspiration she is not only to me but to all our dancers. She truly has a dancer’s spirit and our club is indeed very lucky to have her. She will be with us on our annual weekend away this year in May and Barbara and I look forward to sharing her joy and passion for many years to come.

George





FLYING THE FLAG

The UK country music scene is a much more buoyant affair than many would have us believe and *Sam Millar* is one of its best examples. *Dawn Middleton* finds out about the man and his career so far.

At the age of seven Sam performed traditional country tracks alongside his family in clubs and pubs. He later sent some of his material to Lee Williams of CMR Nashville, who told him: "Pack you're bags, you're going to Nashville." Endless hours later in the studio he produced twelve riveting tracks. One of which, 'She Is Just Too Hot For Me' was

released as a single and was subsequently nominated for Best Single in the Country Radio Awards 2003.

Since then Sam Millar has carved a niche in the Country music field through the way he writes his songs. Unlike many artists Sam writes his own material. "When you see reality music shows you see thousands of singers but no writers, it's such a shame. I tend to write the way I am feeling at that precise moment in time. I'm writing a song at the moment called 'Always' and some of the lyrics just give me a shiver when I think of them." Sam proudly tells me: "To get the chance to perform my own penned music is such a thrill. Not bad for a boy who left school at 15 not knowing he was dyslexic." He adds: "Inspiration comes in many different ways really and not just when I am writing songs. For example, when

shooting the cover for my new album, 'Saturday Night' the photographer thought I was mad. We took over 40 shots but then I ended up taking the picture myself." As the album was recorded in Nashville Sam got the music direction he was looking for with the city's top musicians and singers. All the tracks have an emphasis on good fun and emotions that come with a Saturday night.

The album cover features members of Sam's family and he admits that his role models are: "Mum, Dad, God and Elvis. All of these have played a crucial part in my life as I grew up. My Mum and Dad are not only my best friends but also my inspiration. My God brings me hope every day and is everything and more to me. Elvis, well apart from my Dad, he is the reason I got into music in the first place."



I want to know what Sam feels is his best achievement so far: “My kids,” he smiles warmly. “Three boys and then ten years later my latest addition is my three year old little girl. Next to this is my first album, ‘9 Hours 2 Nashville’ being rated as one of the best contributions to British country music, I’m still so very proud of that.”

I ask Sam what his thoughts were on Line dancing as his music is fast becoming an inspiration for choreographers. “I can’t do it, I can’t Line dance,” he admits. “Don’t get me wrong I am a pretty nifty mover on the dance floor but when it comes to Line dancing I just seem to forget the steps and end up crashing into people and that’s where I give up. I was doing a gig one day and I got carried away with the song, ‘She Is Just Too Hot For Me’, a big Line dance hit at the time. I stupidly climbed down to the crowd of Line dancers thinking I

would join in, well you can guess the rest, I fell on everybody. Seriously though I would love to learn one day.”

At the moment Sam is organising a UK tour and is already working on songs for a new album for next year. “I hope to be performing near you soon but I promise not to dance near you,” Sam laughs.

Sam is a determined man and has one ambition. “I have been singing since the age of seven and I have no intentions of stopping. I quite simply just want to carry on being a serious British Country singer songwriter. I selfishly want to be recognised for my songs and will continue flying the flag for the British Country music artist.”

Judging by the standards of ‘Saturday Night’, Sam Millar is very much on his way to achieve just that.

Competition

We have five copies of Sam Millar’s album to give away. For your chance to win one, answer the following question:

The title of Sam Millar’s new album is

- A/ Saturday Morning
- B/ Saturday Night
- C/ Saturday Evening

To enter visit our website at www.linedancermagazine.com and click on the competition area.

Alternatively, you can send your answers on a postcard or the back of a sealed down envelope to:
*Sam Millar Competition,
Linedancer Magazine, Clare House
166 Lord Street, Southport, PR9 0QA*

The editor’s decision is final and no correspondence will be entered into.

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Dance Level

Beginner



Sue Hsu/Kathy Chang

- | | | |
|---|---------------------|----------------------|
| 1. Under The Sun | Sue Hsu/Kathy Chang | Under The Sun |
| 2. Broken Heelz | Paul Clifton | Broken Heels |
| 3. Toes | Rachael McEnaney | Toes |
| 4. Almost Tomorrow | Margaret Swift | It's Almost Tomorrow |
| 5. Can't Tell A Waltz From A Tango | Audri R | I Can't Tell A Waltz |
| 6. The Little Shirt | Audrey Watson | The Little Shirt |
| 7. Topsy Turvy | Sandra Speck | Upside Down |
| 8. Tennessee Waltz Surprise | Andy Chumbley | Tennessee Waltz |
| 9. Bad Boyz | Paul Clifton | Bad Boys |
| 10. Smile On Your Face | Audrey Watson | Smile On Your Face |

Improver



Robbie McGowan Hickie

- | | | |
|-----------------------------------|-------------------------------|---------------------------------|
| 1. Mexicali | Robbie McGowan Hickie | Mexico |
| 2. Ay Amor | Ria Vos | Ay Amor |
| 3. Holding On To Yesterday | Peter And Alison | I Told You So |
| 4. Walking In The Rain | Maggie Gallagher | Walking In The Rain |
| 5. Go Mama Go | K. Sala/R. McGowan Hickie | Let You Momma Go |
| 6. Senorita | Craig Bennett | Senorita |
| 7. Feel Right | Robbie McGowan Hickie | Feel Right |
| 8. Mojo Rhythm | Rob Fowler | Don't You Throw That Mojo On Me |
| 9. Galways Girls | Chris Hodgson | Galway Girl |
| 10. Bad Influence | Mark Furnell/Jo & John Kinser | Bad Influence |

Intermediate



Craig Bennett

- | | | |
|-----------------------------------|-------------------------------|----------------------------------|
| 1. Playing With Fire | Craig Bennett | Bad Boys |
| 2. NY Cha | N. Fitzgerald/J. Harris | New York |
| 3. You And I | Oli Geir/Hugrun | Someday |
| 4. Broken Heels | Mark Furnell/Jo & John Kinser | Broken Heels |
| 5. Love Ya | K. Sala/R. McGowan Hickie | Love Me |
| 6. Speak With Your Heart | Peter And Alison | Don't Tell Me You're Not In Love |
| 7. Wild | Craig Bennett | Wild Horses |
| 8. Why Don't We Just Dance | Peter And Alison | Why Don't We Just Dance |
| 9. Hands Up | Craig Bennett | For The Lovers |
| 10. Louisiana Swing | K. Sala/R. McGowan Hickie | Home To Louisiana |

Advanced



Jo Thompson Szymanski

- | | | |
|--------------------------------|--------------------------|------------------------|
| 1. Shoes Of Another Man | Jo Thompson Szymanski | Shoes Of Another Man |
| 2. I Lied | Sheila Cox/Andrew Palmer | Said I Love You |
| 3. Walk With Me | Cato Larsen | Walk With Me |
| 4. Play For Keeps | N. Fitzgerald/J. Harris | Russian Roulette |
| 5. No Salvation | Scott Blevins | Teeth |
| 6. Poker Face | Craig Bennett | Poker Face |
| 7. Whiter Than White | Kim Ray | A Whiter Shade Of Pale |
| 8. Pop, Lock & Drop | Shaz Walton | Fire Burning |
| 9. My Angel | Kim Ray | You |
| 10. Beat It | Paul Clifton | Beat It |

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Dancers Choice Music Style

Country



Peter & Alison

- | | | |
|-----------------------------------|------------------------|----------------------------------|
| 1. Speak With Your Heart | Peter And Alison | Don't Tell Me You're Not In Love |
| 2. Holding On To Yesterday | Peter And Alison | I Told You So |
| 3. You're My Sunshine | Ria Vos | Sunshine |
| 4. AB AB | Deana Randle/Val Myers | Built For Blue Jeans |
| 5. Feeling Kinda Lonely | Margaret Swift | Feeling Kinda Lonely |
| 6. Honky Tonk Town | Margaret Swift | Playing Every Honky Tonk |
| 7. People Are Crazy | Gaye Teather | People Are Crazy |
| 8. Cool Chick | Robbie McGowan Hickie | Please Mama Please |
| 9. Urban Hit | Michelle Risley | Hit The Ground Runnin' |
| 10. J & M Mambo | Gaye Teather | Johnny & Marie |

Pop/Disco



Hazel Pace

- | | | |
|-----------------------------|-------------------------------|----------------------|
| 1. The Piper | Hazel Pace | The Piper |
| 2. I Need You Now | Ria Vos | I Need You Now |
| 3. Under The Sun | Sue Hsu/Kathy Chang | Under The Sun |
| 4. Broken Heelz | Paul Clifton | Broken Heels |
| 5. Bad Influence | Mark Furnell/Jo & John Kinser | Bad Influence |
| 6. Release Me | Dee Musk | Release Me |
| 7. Play It Again Sam | Ria Vos | Hey Mr DJ |
| 8. Just Dance Away | Maggie Gallagher | Dance Away |
| 9. Almost Tomorrow | Margaret Swift | It's Almost Tomorrow |
| 10. DJ Play It | Audrey Watson | All Night Long |

Dancers Choice Dance Status

Competition Dancer



Craig Bennett

- | | | |
|-----------------------------------|----------------------------------|---------------------------------|
| 1. Poker Face | Craig Bennett | Poker Face |
| 2. Amame | Robbie McGowan Hickie | Amame |
| 3. Jesse James | Rachael McEnaney | Just Like Jesse James |
| 4. Playing With Fire | Craig Bennett | Bad Boys |
| 5. Tango Cha | J. Thompson Szymanski/D. Szekely | Tango |
| 6. Galway Girls | Chris Hodgson | Galway Girl |
| 7. I Believe | Stine Matthiassen | I Believe |
| 8. Crazy Foot Mambo | Paul McAdam | If You Wanna Be Happy |
| 9. Holding On To Yesterday | Peter And Alison | I Told You So |
| 10. Mojo Rhythm | Rob Fowler | Don't You Throw That Mojo On Me |

Choreographer



Craig Bennett

- | | | |
|---------------------------------|-----------------------|----------------------------------|
| 1. Playing With Fire | Craig Bennett | Bad Boys |
| 2. Galway Girls | Chris Hodgson | Galway Girl |
| 3. Amame | Robbie McGowan Hickie | Amame |
| 4. Poker Face | Craig Bennett | Poker Face |
| 5. Crazy Foot Mambo | Paul McAdam | If You Wanna Be Happy |
| 6. Jesse James | Rachael McEnaney | Just Like Jesse James |
| 7. Human-Dancer | Alan Birchall | Human |
| 8. Speak With Your Heart | Peter And Alison | Don't Tell Me You're Not In Love |
| 9. Irish Spirit | Maggie Gallagher | Celtic Rock |
| 10. Sister Kate | Ria Vos | Sister Kate |

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Dance Club

High Spirits (Wheelchair Line Dancers) Taunton, Somerset



Gilles Bataille

Contact: kathmiles@fsmail.net

All the dances have been adapted by High Spirits for
wheelchair Line dancing unless otherwise stated in brackets

- | | | |
|------------------------------|------------------------------------|----------------------|
| 1. Hooked On Country | Doug Miranda (Gilles Bataille) | Hooked On Country |
| 2. Irish Stew | Lois Lightfoot (Gilles Bataille) | Irish Stew |
| 3. Honey Pot | Kim Ray | Honey Honey |
| 4. Country Stomp | Sue Marshall | I'm From The Country |
| 5. Sweet As Candy | Joshua And Julie Talbot | My Boy Lollipop |
| 6. Blush | Kate Sala | Jambalaya |
| 7. Get In Line | Tom Mickers And Roy Verdonk | Get In Line |
| 8. When | Jean B Thompson | When |
| 9. Drowsy Maggie | Maggie Gallagher (Gilles Bataille) | Gay Gordons |
| 10. Any Dream Will Do | Kim Swan | Any Dream Will Do |

Dream Catchers LDC Bournemouth, Dorset



Maggie Gallagher

Contact:

norma-linedancing@hotmail.co.uk

- | | | |
|-----------------------------------|---------------------------|--------------------------|
| 1. Walking In The Rain | Maggie Gallagher | Walking In The Rain |
| 2. Wild | Craig Bennett | Wild Horses |
| 3. Dream Of You | Teresa And Vera | All I Do Is Dream Of You |
| 4. Love Ya | K. Sala/R. McGowan Hickie | Love Me |
| 5. Feel Right | Robbie McGowan Hickie | Feel Right |
| 6. All I Want Is You | Maggie Gallagher | All I Want Is You |
| 7. Playing With Fire | Craig Bennett | Playing With Fire |
| 8. Mexicali | Robbie McGowan Hickie | Mexico |
| 9. What About | Maggie Gallagher | What About Now |
| 10. Rain Against My Window | Michael Barr | I Can't Stand The Rain |

Rhine-Liners Düsseldorf, Germany



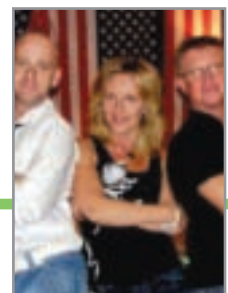
Alan Birchall

Contact:

www.rhine-liners.de

- | | | |
|----------------------------------|---------------------------|----------------------------------|
| 1. Human-Dancer | Alan Birchall | Human |
| 2. Spotlight | Dee Musk | Spotlight |
| 3. Some Kind Of Wonderful | Peter And Alison | Some Kind Of Wonderful |
| 4. Moonlight Kiss | Maggie Gallagher | Moonlight Kiss |
| 5. Galway Girls | Chris Hodgson | Galway Girl |
| 6. Louisiana Swing | K. Sala/R. McGowan Hickie | Home To Louisiana |
| 7. Rio | Diana Lowery | Patricia |
| 8. Hanging Out In Florida | S. Speck/C. Simmons | Jacksonville |
| 9. T'Morrow Never Knows | Maggie Gallagher | Tomorrow Never Knows |
| 10. Speak With Your Heart | Peter And Alison | Don't Tell Me You're Not In Love |

Rock Kickers Governors Meadow, Gibraltar



Mark Furnell/Jo & John Kinser

Contact:

rockkickers.awardspace.com

- | | | |
|-----------------------------|-------------------------------|-----------------------|
| 1. Broken Heels | Mark Furnell/Jo & John Kinser | Broken Heels |
| 2. Playing with Fire | Craig Bennett | Bad Boys |
| 3. Jesse James | Rachael McEnaney | Just Like Jesse James |
| 4. Go Mama Go | K. Sala/R. McGowan Hickie | Let Your Momma Go |
| 5. Coochie Bang Bang | Scott Blevins | Miss Kiss Kiss Bang |
| 6. Go With The Flow | Peter And Alison | Let Your Love Flow |
| 7. Galway Girls | Chris Hodgson | Galway Girl |
| 8. Amor De Hielo | Debbie Ellis | Amor De Hielo |
| 9. Action | Darren Bailey | A Little Less Talk |
| 10. Lemon Tree | Kim Ray | Lemon Tree |

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Top Ten By Country

Austria



Maggie Gallagher

- | | | |
|-----------------------------|-------------------------------|------------------------|
| 1. Sexy Chick | Maggie Gallagher | Sexy Chick |
| 2. Broken Heels | Mark Furnell/Jo & John Kinser | Broken Heels |
| 3. Playing With Fire | Craig Bennett | Bad Boys |
| 4. Americano | Simon Ward/Maddison Glover | Americano |
| 5. Coochie Bang Bang | Scott Blevins | Miss Kiss Kiss Bang |
| 6. Wild | Craig Bennett | Wild Horses |
| 7. Hands Up | Craig Bennett | For The Lovers |
| 8. Whiter Than White | Kim Ray | A Whiter Shade Of Pale |
| 9. Fiona | Kate Sala/Roy Verdonk | Give It To Me Right |
| 10. Time To Swing | Sheila Cox/Andrew Palmer | Time To Swing |

Belgium



Annie Saerens

- | | | |
|--------------------------------------|--------------------------|-------------------------|
| 1. My Designated Drinker | Annie Saerens | Designated Drinker |
| 2. Baby Don't Go | Annie Saerens | Baby Don't Go |
| 3. Latifah's Walk | Annie Saerens | Walk The Dinosaur |
| 4. Swinging Back To Louisiana | Jo Thompson Szymanski | Going Back To Louisiana |
| 5. Slow Rain | Darri Anne & Barry Amato | Slow Rain |
| 6. Homey Twist | Annie Saerens | Come On Homie |
| 7. Dancing Violins | Maggie Gallagher | Duelling Violins |
| 8. Cry To Me | Paul McAdam | Cry To Me |
| 9. East To West | Larry Hayden | Coast To Coast |
| 10. Like U | Jerome Massiass | Femme Like U |

Ireland



Mark Furnell/Jo & John Kinser

- | | | |
|-----------------------------------|-------------------------------|----------------------------------|
| 1. Broken Heels | Mark Furnell/Jo & John Kinser | Broken Heels |
| 2. Playing With Fire | Craig Bennett | Bad Boys |
| 3. Holding On To Yesterday | Peter And Alison | I Told You So |
| 4. Louisiana Swing | K. Sala/R. McGowan Hickie | Home To Louisiana |
| 5. All I Want Is You | Maggie Gallagher | All I Want Is You |
| 6. Mexicali | Robbie McGowan Hickie | Mexico |
| 7. The X-Factor Climb | Billy Mooney | The Climb |
| 8. Sexy Chick | Maggie Gallagher | Sexy Chick |
| 9. Sin City Swing | Gary Lafferty | Viva Las Vegas |
| 10. Speak With Your Heart | Peter And Alison | Don't Tell Me You're Not In Love |

USA



Jo Thompson Szymanski

- | | | |
|-----------------------------------|---------------------------|---------------------------------|
| 1. Shoes Of Another Man | Jo Thompson Szymanski | Shoes Of Another Man |
| 2. Playing With Fire | Craig Bennett | Bad Boys |
| 3. Stuff You Gotta Watch | Michele Perron | Stuff You Gotta Watch |
| 4. Mojo Rhythm | Rob Fowler | Don't You Throw That Mojo On Me |
| 5. Pii Pii | Niels B. Poulsen | Pii Pii |
| 6. Evacuate The Dancefloor | Craig Bennett | Evacuate The Dance Floor |
| 7. Oklahoma Wind | Gaye Teather | Does The Wind Still Blow |
| 8. Mexicali | Robbie McGowan Hickie | Mexico |
| 9. Cool Chick | Robbie McGowan Hickie | Please Mama Please |
| 10. Louisiana Swing | K. Sala/R. McGowan Hickie | Home To Louisiana |

Crystal Boot Awards

The Crystal Boot Award weekend is one of those dates which Line dancers know about worldwide.

Even if you cannot attend, you are more than aware that something special is happening that very special weekend and from Canada to China, dancers want to find out who won what almost as soon as it is announced.

So how did the weekend span? Here's a little taste from our office corkboard ... a guest may have diarised the weekend ...



Friday ...
Everyone
checks in!



It is the time when many people meet up again and when new friendships begin! The bluecoat team of Linedancer welcomes everyone in.

The evening turns out to be a lot of fun with social dancing and Beginners workshops featuring Val Myers, Robert Lindsay, Annie Dance, Maggie Gallagher.

Jonathan Williamson, who is the winner of our Choreography Competition gets to teach his dance and handsome Oscar Loya from *Alex Swings*, Oscar Sings woos the dancers by crooning the band's biggest hits including "Miss Kiss Kiss Bang"



Saturday
Glitz,
glamour
and fun!

A dazzling choice of Intermediate workshops to choose from is the order of the day. Kate Sala, Simon Ward, Rachael McEnaney, Robbie McGowan Hickie and Lizzie Clarke fill the floor and dancers enjoy every second of it. Stalls are busy with a vast array of goodies on offer, something for every dancer!

At 7pm, The Gala Dinner gets underway followed by a magnificent show and the ever popular Awards presentation.

Glitz, Glamour and Fun are the order of the night!

Crystal Boot Awards





Sunday
Glitz,
glamour
and fun!

More intermediate workshops by Craig Bennett, Daniel Trepatt and Pim Van Grootel and Guyton Mundy. Some tired faces around but still smiling!

The great farewell party starts at 8pm and the Costume Parade is just as amazing as it always is.

Look at these photos, can you believe it....

How do some of our guests carry all these props?

Sue and Tajali Hall from Calgary, Canada, are Line dancers and mother and daughter, Nothing too unusual in that until you realize that Tajali is a very talented choreographer in her own rights. *Vivienne Scott* interviews them both for Linedancer.



A Shared Love...

I first met Sue and Tajali in 2006. Tajali (Taj) was just 15 at the time and we were at the Vegas Dance Explosion preparing for the Canadian routine in the International Show. Sue had brought 30 dancers with her and I remember what a good time we had, Sue and Taj certainly knew how to have fun! They are both talented and enthusiastic dancers and sociable, friendly individuals. Though younger than, Taj did fit in easily with all the other dancers, most of whom were much older than her.

Let's move forward to 2009 and Taj's choreography debut and success with her win in the intermediate/advanced division of the choreography competition at the Vegas Dance Explosion. Her dance 'Sunglasses' has since been taught by Guyton Mundy at the UCWDC Worlds in Nashville and word has spread far afield. All of sudden people are talking about this talented young woman. I

have to ask why Line dance is such a passion for Mother and daughter?

Tajali and her brother, Adam, were home schooled until they went off to university. As Sue told me, "While Taj's Line dancing didn't start through home schooling, this style of education enabled her to go to dance events and be a part of the Line dance world. She grew up going to dance events with me as she loved music and dance." Taj continues "I started when I was five years old, my mom had been taking country Line dance classes for a couple of years and one night she brought me to a class with her and I just started following along. Many people have asked me if I ever had a "social life" as a kid, since I never went to public school. I always find that funny. Most kids I knew only had friends from their own school or sports team, while I had and continue to have friends not only from a variety of schools, but from a variety of cities, provinces, states and countries where I've been to dance events."

Tajali explained that here in Canada, there seem to be very few young Line dancers. "In my thirteen years of Line dancing, I can probably count on both hands the under 30's I have met." She added that "It's always nice to meet people my own age who love to Line dance as much as I do, of course but I am lucky to have made so many great friends I now have who are of all ages. I wouldn't trade that for anything."

So how did this love of Line dancing start? Mum Sue began as a dance fitness instructor in British Columbia and then in New Zealand. On her return to Canada and settling in Calgary she took a Line dance class and was hooked. Ten years ago she decided to start teaching and now teaches between 12-15 classes a week, from beginners to advanced levels, and advertises her classes as progressive contemporary line. Sue told me that the social Line dancing scene in Calgary is very small. I am surprised as the Calgary



Stampede, the ten day festival billed as 'The Greatest Outdoor Show on Earth' is so well associated with Line dance. Sue says: "The festival is a very western event and our group is kept busy with Line dance demos for sure." However, many of the participants are tourists and the interest in Line dancing hasn't translated into regular life in Calgary.

I should also add here that Sue takes December off every year from her teaching to work with her family running a charitable organization over Christmas called 'Teen Angels' which helps to provide Christmas gifts to homeless and disadvantaged teens. They have been doing this for a number of years from when both children were small.



So what does Line dance mean in this particular relationship? Both points of views differ and yet strangely, are the same.

Sue says: "It's wonderful that we share this common love. We're a typical mom and daughter and drive each other crazy. We have the bond of Line dancing which keeps

us connected but we each have our own individual interests. We don't agree on everything but when we go to events, we always have fun. I'm grateful that we've been able to attend a lot of events together, but at the same time, I see her developing her own interests in the events she wants to go to which is great."

Taj adds: "I've been approached by so many people at events who comment on how great it is to see what an amazing relationship my mom and I have. While I'm happy to hear that, I think it's important to point out that that's a bit idealistic, and that it somewhat downplays the importance of dance in our relationship -- and simply assumes that we get along perfectly 100% of the time. We are two very different people who have very individual interests, schedules and lives here at home, and that can sometimes be a source of friction. That's why it's great when we go to events, because we spend a weekend or a week sharing common ground -- even if we're off dancing at different workshops most of the time!"

Does Taj plan on writing any more dances? "I actually choreographed my first dance when I was 12" she told me, "I've since choreographed several others, but Sunglasses was the first one I ever published, because I never thought the others were good. Even when it came to entering Sunglasses in the choreography competition at the Vegas Dance Explosion, I was hesitant because I didn't think it was good enough. For years I'd go to events that hosted choreography competitions and

I'd watch and think, "That could have been me; there goes one more missed opportunity". This year I decided I was finally going to enter at Vegas, not because I believed I had a good dance but more because I was tired of thinking, "What if?" I never thought people would actually like it. To watch Guyton teach it at the UCWDC Worlds in January, and to dance it with people from all over the world and hear from people around the globe who write to me and tell me they're teaching it, is the greatest feeling in the world. I've had a lot of dreams throughout my life, and many have changed as I've grown older, but the one that's always stayed consistent is my dream of one day being a choreographer, like the ones I grew up admiring."

Well, the gene pool certainly has spoken and it seems that Tajali is definitely on her way to her dream. Thanks to Sue, who started the ball rolling just a few years ago, we can now all look forward to many more exciting dances from Tajali Hall. Remember the name.



- ★★★★★ A Hit
- ★★★★ Excellent
- ★★★ Very Good
- ★★ Good
- ★ Poor
- ◌ Half star

Listen to samples of these albums
on this month's
onlinedancer

album

ALBUM OF THE MONTH



JOSH TURNER HAYWIRE

HUMPHEAD RECORDS – HUMP 077

Josh Turner received a standing ovation at the Grand Ole Opry back in 2001 when as an unknown singer he performed *Long Train Running*. He has come a long way since then, establishing himself as a top country artist and selling over four million albums.

Josh sets off with *Why Don't We Just Dance* (121bpm) a superb west coast swing track. Josh's rich baritone voice is an absolute joy and choreographers Peter and Alison have choreographed a smooth

intermediate dance to this track.

I Wouldn't Be A Man (82bpm) is simply a great country song from a fantastic country singer. The brilliant harmonies and steel guitar are a pleasure to listen to.

Haywire (88bpm) Josh wrote this song himself and it is a perfect Tush Push track but is also worthy of its own dance.

Your Smile (108/216bpm) is a cracking two step song and therefore you could be dancing to it soon.

Lovin' You On My Mind (76bpm) Josh sounds like the late, great Conway Twitty on this gorgeous nightclub two step.

As Fast As I Could (106/212bpm) it's back to the two steppers on another brilliant track and both Line and couples dancers will love this one.

I'll Be There (102bpm) is not the Michael Jackson song but a beautiful country song, as good as a country song gets!

All Over Me (84bpm) this is by far the most rocking track on the album and it is another that could be hitting the hardwood soon.

Eye Candy (76bpm) is a fun track very much in the vein of Neal McCoy's work and once again could tempt choreographers.

Friday Paycheck (106bpm) now we are just being spoiled! This is a fantastic dance track and with the right dance could be a big hit.

The Answer (65bpm) is a gospel infused track and as it is a nightclub two step it could end up with a dance to it.

As this copy of the album is the Deluxe Edition there are 4 extra tracks: *This Kind Of Love* (78bpm) another nightclub two step with some gorgeous fiddle accompaniment, *Let's Find a Church* (154bpm) a great little country rocker of a track, *Long Black Train* (85bpm) a live version of Josh's signature song and finally a live version of *Your Man* (101bpm) on which Josh shows he has the deepest voice in country music.

I have to say that for me this is without doubt the best country album released this year. It has some fantastic dance tracks just waiting for choreographers whilst being a superb album of country music that you will want to play over and over.

Listen ★★★★★
Dance ★★★★★

Album reviews

by Tim Ruzgar - Linedancer Magazine's Music Reviewer



JASON ALDEAN

WIDE OPEN

BROKEN BOW - B00368DS7A

Jason Aldean released his first album on Broken Bow Records back in 2005 and what a superb album it was. It was with great anticipation that I reviewed the new offering.

The album's first *Cut Wide Open* (114bpm) is a country rocker with a pounding beat and it is instantly apparent that Jason is still a force to be reckoned with. A good solid dance prospect.

This I Gotta See (82bpm) Jason sings of returning home to his loved one. His vocal is sincere in this superb song.

Fast (66bpm) is a glorious nightclub two step and this is as good as country music gets.

Crazy Town (124bpm) is a kicking track about country's capital, Nashville. Anyone who has been there will recognise the place from the lyrics. There are some awesome guitar riffs in this butt kickin' track.

Don't Give Up On Me (67bpm) is just about the best song lyrically on the album and Jason delivers this nightclub two step impeccably.

She's Country (86bpm) is somewhat of a country rapper and this was a number one hit in the States. Very much in the style of Big & Rich's work, I am positive that with the right choreography this could be a big dance hit.

On My Highway (75bpm) this is a gorgeous song, another nightclub two step, and Jason's powerful voice is a delight.

Keep The Girl (104bpm) Jason gives us a nice paced cha cha and his voice, accompanied by some sweet harmonies, make this a delightful dance track.

Big Green Tractor (68bpm) was a monster hit in the States and is Jason's biggest crossover hit to date. The electric guitar playing is amongst the finest I have ever heard on a country track.

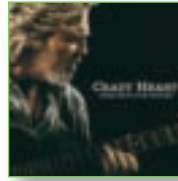
The Truth (75bpm) is a sincere song about a guy asking his ex to tell everyone that he is doing fine following their break up, when in fact he is anything but. Super lyrics and a super song.

The album concludes with *Love Was Easy* (73bpm) yet another superb track both lyrically and musically. If nightclub two steps are your thing you will be spoilt for choice.

In conclusion I would have to say that is another fantastic album from Jason Aldean. There are several good dance tracks to boot and I highly recommend this album to you.

Listen ★★★★★

Dance ★★★★★



CRAZY HEART

DELUXE SOUNDTRACK

NEW WEST RECORDS - NW6184

This album is the deluxe copy of the soundtrack of the film *Crazy Heart* which features no less than 23 songs from the movie.

Jeff Bridges is not really known as a singer but he has five tracks on the album: *Hold On You* (68bpm) a steady song showing the deep rich sound of his voice, *Somebody Else* (106/212bpm) a superb and stylish two step with great musical backing and a great dance floor prospect, *Fallin' & Flyin'* (137bpm) a strong east coast swing number, *I Don't Know* (78bpm) which is a pure Cajun dance track, and *Brand New Angel* (96bpm) which is somewhat of a dirge. Jeff also duets with Colin Farrell on a second cut of *Fallin' & Flyin'*.

Classic country tracks are featured with the likes of *Hello Trouble* (94bpm) Buck Owens' classic track, short yet very sweet, the Louvin Brothers' *My Baby's Gone* (76bpm), Kitty Wells' *Searching* (90bpm) still sounding good, and a young George Jones' *Colour Of The Blues* (103bpm) dated but distinctive. There is also the Delmore Brothers' fifties track *I Let The Freight Train Carry Me On* (86bpm) a personal favourite, and Lightning Hopkins bluesy *Once Gambler* (88bpm).

Are You Sure Hank Done It This Way (110bpm) is Waylon Jennings erstwhile anti Nashville song which will delight country lovers.

Ryan Bingham does a version of *I Don't Know* (78bpm) which has a completely different sound to Bridges' Cajun version.

Reflecting Light (104bpm) is a gentle number from Sam Phillips and Lucinda Williams contributes *Joy* (82bpm) a sassy number which is one of the more contemporary tracks, Lydia Mendoza sings a Spanish song *Mal Hombre* (103bpm).

Townes Van Zandt's *If I Needed You* (76bpm) stands the test of time and would make a catchy little dance track.

Live Together (78bpm) is by actor Robert Duval and is just under a minute long!

There are a couple of instrumentals thrown in as is the norm with soundtrack albums and the album culminates with Ryan Bingham's award winning song *The Weary Kind* (102bpm).

Crazy Heart soundtrack is a fine album full of good country music. Throw in a few good dance opportunities and you have the makings of a brilliant album to add to your collection.

Listen ★★★★★

Dance ★★



THE MARTIN HARLEY BAND

DRUMROLLS FOR SOMERSAULTS

VILLAINOUS RECORDS - VRN0021P

British group The Martin Harley Band were formed around eight years ago and they have supported the likes of the Who and Bo Diddley and have appeared at major festivals like Glastonbury.

The band kicks off with *Love In The Afternoon* (122bpm) a lively number with an accompaniment that would be at home on a Django Rheinhardt album. The first thing that hits you is the quality of the production and this track needs a clever dance writing to it.

Automatic Life (118bpm) changes the musical style but still swings along at a nice pace and the crisp vocal from Martin makes this song another winner.

Darcy's Car (119bpm) is a super waltz track on which Martin's signature guitar playing along with his gentle vocal delivery are a delight.

Drumrolls For Somersaults (136bpm) the album's title track is a cool east coast swing on which the musicianship is outstanding. This song could also make a nice dance track.

Hand to Hold (92bpm) is a gorgeous song with some wonderful harmonies. Perfectly crafted throughout, this for me is one of the album's highlights.

Take What You Want (120bpm) changes the mood completely and could easily have come off a Cream album. High in musical quality and strong on vocals, it may not be a great dance track, but it is a damn fine track nonetheless.

Just Passing Thru (88bpm) by contrast would make a good dance track, its staccato delivery is pleasing on the ear and you just can't help but tap your feet along to it.

Winter Coat (76bpm) Martin and the band change direction once again on this folk flavoured number.

Cowley Road (85bpm) once again this track doesn't hit the mark for dancing, however it is one of the most commercial tracks on the album.

The guys close proceedings with *Honey Bee* (130bpm) which is a superb track for doing Applejacks to. It is one of the strongest dance prospects on the album and I will be very surprised if there isn't a clever little dance to it very soon.

I have to confess by being very pleasantly surprised The Martin Harley Band's album. It is a refreshing change and being by a British band, even more so. These guys could go far with the release of this record and I am sure that like me, you will be delighted with this excellent album.

Listen ★★★★★

Dance ★★★★★

This month, we are breaking with tradition and giving you a sample of reviews gathered from our website

da

Linedancer magazine has ALWAYS valued reviews from anyone, instructors of course but dancers too. If you dance, we know you will have opinions and favourites. We know that your reviews are a helpful tool to other dancers. Help us to help you.

Share them with us and you may soon see your name in print....

Go to www.linedancermagazine.com, log in and tell us your favourites and why. A couple of lines is more than enough, so please don't forget!

NY Cha

64 Count – Two Wall – Intermediate
Neville Fitzgerald And Julie Harris
New York – Paloma Faith



Quite a challenge to teach, but we mastered it and love it, the class found it better when I actually called by the counts rather than by the steps. **Carol Collins**

Great music, great dance. This was a challenge to learn initially but well worth the time and effort. **Leanne Rolls**

An excellent dance that fits the music like a glove. Another in a long line of brilliant dances by these two. If you are one of those dancers who hasn't sampled one of their creations then I urge you to try one and you'll be hooked like the rest of us. **Donald B**

A challenging dance with lots of different step patterns to remember that require careful teaching. However it is well worth the effort and fits beautifully to this well known track. Dancers at this level should really enjoy this one. **Joy Ashton**

A great dance to a beautiful track. My Intermediates loved it. Another winner for Neville and Julie. **Sadhia Heggernes**

Mexicali

64 Count – Four Wall – Improver
Robbie McGowan Hickie
Mexico – Tobias Rene



My class love it. It flows beautifully to the music and everyone picked it up really well, I think this dance will be around for a long time. **Karen Hadley**

This is a dance that most levels can enjoy, which for me is a bonus. **Jane Johnson**

This is a sure winner for the charts. Great music to Robbies usual amazing choreography. A floor filler for a long time to come. Thanks **Robbie. M Major**

This has been well received by all my classes. Nice and easy and flows well with the music even the tag is easy to spot. This will be around for a while, ten out of ten for this one. **Ros Chaplin**

What a lovely flowing dance and great music. Hope it stays around a while. There is an easy tag which fits very well and is nice to dance at that point in the music. **Joy Ashton**

You And I

64 Count – Four Wall – Intermediate
Oli Geir And Hugrun
Someday – Hera Bjork



A fantastic dance and very well phrased. This dance is well worth every effort. Great music too. A refreshing challenge. **Karen Sweet**

I love this dance. It took a while to get to grips with but it is really worth the effort. **Karen Halliday**

I taught this dance to my class and they loved it. You won't regret trying it. It's like dancing two separate dances together, a slow one and then a fast one. It feels really good. **Marion Brechin**

I taught this one recently and it was a hit. My favourite dance at the moment. **Angela Stokes**

What a great dance I love it. **Sue Lewis**

I love this dance. It's different and the music is fantastic. Well Done Oli and Hugrun. I am going to teach this dance. **Marion Brechin**

Speak With Your Heart

32 Count – Four Wall – Intermediate
Peter And Alison
Don't Tell Me You're Not In Love



Just about everyone in The Netherlands has taught this dance! **Tom Huyer**

This is a brilliant dance. The steps fit to the music so well. Fabulous dance to a great country track. **Lucy Snook**

I really liked the dance and music. Perhaps this is a reflection on Line dancing at present, the hard fast poppy ones can't always beat a good dance, no tags, nice country music, thank you. **John Barber**

Nice flowing easy Intermediate dance, with one easy tag and it fits the music well. I enjoyed the feel of the dance. Worth a try for your classes. **Mike Parkinson**

Smooth dance to a lovely piece of music, everyone I know likes it. **Heather Ramejkis**

We use this dance as a bit of a chill out as it's fairly easy for my solid Intermediates. However, it fills the floor and it's a great change of pace from some of the more funkier pop dances we've done recently. **David Spencer**

nce reviews

Dream Of You

64 Count – Two Wall – Intermediate

Teresa And Vera

All I Do Is Dream Of You - Michael Bublé



Fantastic. What a great dance, we all love this one.

We even throw in arm movements on wall three and have a right laugh. It's a class favourite, thanks. **Wendy Annall**

Learnt this dance recently and loved it straightaway. Very cool swing track and the dance goes to it very well. I will definitely be teaching it. Another fabulous dance, thanks, ladies. **Kumari Tugnait**

Our class love the dance and of course the music. This is a nice easy teach but enough in it to keep it interesting. Well done girls, hopefully another hit for you. **Denise Nicholls**

This is another winner with all my classes. We did the easier version at first but found my Beginners and Improvers more than capable to do the 64 count one. Well worth a look at for your Beginner and Improvers. Thanks for the dance we love it. **Mike Parkinson**

Broken Heels

64 Count – Two Wall – Intermediate

Mark Furnell/Jo And John Kinser

Broken Heels - Alexandra Burke



This is such a cool dance. I love the dance and the music is brilliant. There is a great mixture of steps. **Lucy Snook**

From Limassol in Cyprus, what a super dance. I have only learnt it recently but I want to dance it over and over. I wish I had learnt it earlier. **Marlene Sillince**

What a great dance. Our class enjoyed it. **Cherylle Owen**

This dance is one that seemed to escape, sorry I didn't try it earlier. What a great dance to a great track. I tried it at my Master Class and it's 100% thumbs up. Don't be put off by the turn sections, the dance flows throughout, with an easy restart and nice easy tag. Don't miss this one I'm sure you'll all enjoy it. **Mike Parkinson**

Wild

64 Count – Two Wall – Intermediate

Craig Bennett

Wild Horses - Soo-Bo



Another great dance from Craig. A nice easy teach and what a super track. The class loved it and requested it again before home time. **Carol Collins**

Craig really is a rising star. This is set to go to number one I'm sure. The steps fit the music perfectly and this radio mix of Wild Horses is fantastic. **Joy Ashton**

What a great dance, love the music track. Our class loved the fact that there were no tags, restarts and being two walls helped too. **Leanne Rolls**

Craig, you've done it again, another winner. I taught it as soon as I got back from the Linedancer Crystal Boot Awards, they all loved it. **Sadiyah Heggernes**

Great dance, great music, good strong beat, well choreographed and fits the music perfectly. Going all the way to the top. A must for all your classes. Well done Craig. **Mike Parkinson**

Love Ya

64 Count – Two Wall – Intermediate

Kate Sala And Robbie McGowan Hickie

Love Me - Justin Bieber



I learnt this recently and loved it from the start. Great music and well written. I didn't want to do the back step point so I had to think about it. It is a short track too so even if you get bored of it in a few weeks it only takes a couple of minutes. **Linda Castledine-Davies**

Another good dance by Kate and Robbie. It's just right for high Improvers and Intermediates. This went down very well. Good music. **Norma Purnell**

I love the dance and the music. This is a great new dance by Robbie and Kate. An easy teach and it flows nicely throughout. This dance is a big hit here at my classes in Llandudno. **Mike Parkinson**

This is another winning dance from Robbie and Kate. A great track of music and the choreography just flows. There are no tags or restarts. This is the next big floor filler. Love Ya, yes I do. **Margaret Hains**

Broken Heels
Dream Of You
Love Ya

NY Cha
Speak With Your Heart

Wild
You And I

Watch And Learn

Video clips available at
www.linedancermagazine.com

Drumrolls For Somersaults

Anyone wishing to dance to something a bit different would be well advised to have a listen to The Martin Harley Band new album "Drumrolls For Somersaults". A true cornucopia of styles ranging from country to Swinging Jazz and three part harmonies, make one striking album. Laurent had to find out more.

Styles and sub genres in music abound but "British Americana" is not the most widely known. The most vivid example of this genre in the UK has to be The Martin Harley Band and their latest CD is a fabulous collection of mostly very danceable songs in a style entirely their own.

Talking to Martin Harley, I ask him how he had come up with the unusual combination that makes up the band's sound. He says: "It has all developed from messing around with instruments bought from car boot sales, balalaikas, old guitars and customised mini drum kits. We used to keep everything light enough to carry on a train so we could go busking. Everyone in the band can play a few different instruments so we mix things up a fair bit. At the moment I'm loving Gypsy Jazz. It just makes me want to dance."

The first track of the album "Love In The Afternoon" is a perfect example of what he means. No one could ever resist the fast tempo and heel stomping rhythm of the song and it is a perfect start point to the disc. However this is not just music to dance to, the melodies may be instantly accessible but all the songs have thought provoking lyrics.

"When I was writing the album I was conscious that I wanted to concentrate on the singer songwriter aspect of my personality. I wanted space for the lyrics to be properly heard and digested. I separate the world into the two kinds of music, good and bad. I like good music."

The title of the album "Drumrolls For Somersaults" refers to Martin's life's experiences, in his own words "getting

twisted in situations, being out of my depth and going slightly crazy with anticipation." The band itself was a "happy accident" says Martin, formed by a group of friends who, one at a time, bought into Martin's vision and decided to own part of his dream. Thus the Martin Harley Band was born. As you would expect it, Martin is also the band's main songwriter and writing is his passion. "I can be working on fifty songs any one time. Sometimes age old ideas pop up their heads and make friends with new ones. Some of these songs have been written on the back of napkins over the last couple of years but most were done at home in the few months before the session."

The album was recorded in The Loft studios in Liverpool and I wondered why this particular place. "We worked with producer Nigel Stonier and he and Mike Cave from The Loft have a great working relationship. Nigel suggested we do it there. It meant that we could get the album recorded quickly as they both knew the setup really well. It was a really intense schedule. We played, we slept a little, we played...repeat till fade." As for the city, Martin remembers: "Liverpool is a vibrant city...it goes crazy at the weekend. The Loft overlooks a mixture of clubs and bars and you can people watch on a late night recording sessions. I've never seen ladies prepare for a night out like they do in Liverpool."

On the subject of people watching, Martin talks about inspiration and where he manages to find most of his. "Travelling, watching people on the bus or queuing on bar talk, listening to great music, being in love.....or not, good books, cold beer, good friends. Music is a kind of diary of events in my life. I can sit down with the guitar all day and try and write and nothing can come of it. Sometimes I'll be hanging my pants on the line and an idea will hit me. A friend once said that every guitar has got a song in it. That's my excuse to keep buying them from second hand shops and car boot sales."

And if Line dancers should take to their music? "Great! I like the idea of people dancing to my music, in fact I like the idea of anyone enjoying music. Something happened to me when I turned thirty and I started dancing like my father at weddings so I'm jealous of anyone who's brave enough to dance."

As for the future, Martin is cautious. "We hope to just keep moving steadily up on onwards and to take our music to places it has yet to be heard. We have a grass roots approach to the music industry. It's a tricky place and it always pays to remember it's a business. Word of mouth seems working well for us at the moment so hopefully people will keep telling other people to come and see us."

When you write about music it is always difficult to convey a sound (go to Onlinedancer for a sampler of the album) but sometimes an album crops up that I hope readers will try to get to listen to. "Drumrolls For Somersaults" is such an album. Do try to seek this little gem out, it really is well worthwhile. The dancer in you and the music lover in you will truly love the experience.

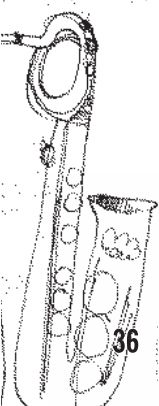
We have five copies of this album to give away. For your chance to win one, just answer the following questions

The first track of the album is called
A/Love In The Afternoon
B/Winter Coat
C/Honey Bee

To enter visit our website at:
www.linedancermagazine.com
and click on the competition area.

Alternatively, you can send your answers on a postcard or the back of a sealed down envelope to: *Drumrolls For Somersaults, Linedancer magazine, Clare House, 166 Lord Street, Southport, PR9 0QA*

The editor's decision is final and no correspondence will be entered into







Too often people forget that dance is not just a fun hobby but is also part of our culture and on a broader basis, our education. Pam Pelsler from South Africa is using Line dance in a unique way, helping a fantastic project that could make a difference for hundreds of children and tells *Laurent* what she hopes to realise.

A DANCING CHANCE



We first met Pam Pelsler in issue 163. Fiona and Alan Haywood had just come back from a fabulous trip in South Africa and Pam and Martin Pelsler had been fabulous hosts to them. Pam contacted me recently and as always each one of her e mails contained a bit of sunshine. Her words are always joyful, fun and high spirited, this is one lady who loves life and values it.

Dance is at the root of Pam's life as she was born in Johannesburg and trained as a ballet dancer in the UK into the Royal Ballet School, learning her trade in the same years and classes as Wayne Sleep. As her father, based in South Africa, found his health declining, Pam moved back permanently. She continued her brilliant dance career and eventually found love with the Assistant Stage Manager in the Performing Arts Council of the Transvaal while she was principal dancer. The couple got married and Pam made the ultimate decision of giving up her career and started a family. She did continue work with her husband in the theatre until retirement around 1996. Pam says : "It was around then that we attended a party and saw a woman doing some kind of dancing that looked fun, but that was very unfamiliar." The dance and song were "Achy Breaky" and the Line dance love affair started immediately. After dancing for a couple of years, she decided to try her hand at teaching after taking her CWDA instructors exams. She soon became a well liked and respected instructor.

Today, the couple live in a farming area and somehow word got to them about an initiative called "Seven Passes" headed by a Pastor whom they know as Cedric. The initiative mission statement reads: "The Seven Passes Initiative is a youth development and educational organization that seeks to prevent youth involvement

in crime through providing quality after school care. We do this through homework clubs and other educational activities, including sport, music and drama. The Initiative works towards long-term poverty alleviation through raising the educational level of the community." Pam explains further: "Cedric goes round schools in small villages, farm schools that farmers have on their farm and that cater for their workers children. He helps the kids with extra curricular activities, believing that education and extra help will give some of them a way out" She adds: "I just wanted to get involved in this program, to try and offer some hope to the kids." Seven Passes tries to help with extra school subjects that the children have difficulties with, understanding that education is key to their future. She explains that during one of the photo shoots they did for this article the adults who came with the children were on the main totally drunk. "I cannot blame them. They have nothing at all, they try to obliterate their realities with cheap booze when they can afford it. It helps them while it lasts. This is a desperate situation", adding "None of us have any real idea about poverty until you meet some of the people there."

Pam wanted to do something tangible for the kids in Seven Passes and offered her help. She remembers: "I knew the kids were having a Christmas party and I asked if anyone would be interested in learning a bit of Line dancing..." On the Ninth of December, Pam met up with eight children. She laughs : "It was total chaos. They were running round and did not have a clue. They thought it was "Party Time!" but I did manage to teach them Cowboy Boogie to Afrikaans music. I also told them they needed to practice." A week later, her little group had three more children and to Pam's amazement, every one of them knew the





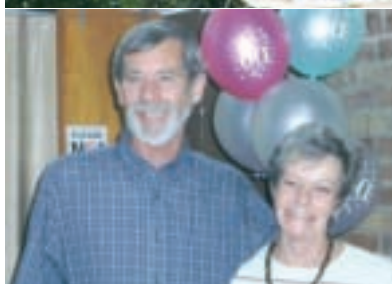
dance. "As a matter of fact they all did pretty well...I was amazed!"

Then followed a series of rehearsals in a room with carpet only three metres square and only four could dance at a time. Pam takes up the story: "On the 19th December, we had our first dress rehearsal time and I fit all the kids out in T shirts and special hats. And three more children turned up. SO I said in my best Afrikaans "If you ALL know the dances by the end of today, I will let you all dance!" And to Pam's utter amazement, they got to be foot perfect in the space of that one session on two dances.

In the end, the show was wonderful with Pam even joining in with the Charleston which she says "helped to prompt them as well". You can watch the children dance in this month's Onlinedancer. Martin and Pam took photographs of the day as a reminder of what everyone had managed to achieve.

She says: "It was a truly unbelievable experience and Martin and I have put all their pictures in little frames and drive round the shanty town to find the children to give them their photos. We hope these little pictures act as a reminder of how they felt for a while, one way of keeping them focused and motivated on being better men and women later in their lives. It is sad and so desperate to see, all these kids bursting with life and no opportunity."

As for the future: "I think some of those children will continue dancing but I have to find a way to get them out and perform otherwise they will be de-motivated and get bored. It must never seem like hard work and no reward." As for what reward both Pam and Martin get out of their involvement with Seven Passes, according to Pam it is simple. "Just trying to make a change, no matter how small, is enough for us. This is not rocket science, it is just about showing a little kindness, a little caring and I guess a little love for those who have nothing."



What will YOU do for the LDF?



When Cathy Hodgson told us what she was going to do about the LDF this year, none of the Linedancer team could believe it. But when Cathy promises, Cathy does... She was at the CBA this year getting dancers motivated and here's her report.

I am really proud to have been asked by Betty and Laurent to be the ambassador for LDF and I was determined to make a difference this year at the CBA. I attended the Crystal Boots Awards with an initial financial goal which was to raise equal or above its existing £1,336.88 funds. Laurent had warned me it would be a tall order but I hoped everyone would help me and it was with some trepidation that I arrived in Blackpool. My first £20 donation came from John King of Kingshill Holidays to start my weekend fundraising off. John has been a wonderful supporter of the LDF (he had already given £ 500 to LDF) and he, once again, amazed us all by his ongoing kindness and generosity. He clearly feels as I do, that the foundation's work is of paramount importance.

I loved the weekend and my personal highlight was to witness the French wheelchair group Handiline led by Gilles Bataille dancing

the Tush Push with able bodied dancers. A great sight to see. Following on from this, it was announced that Gerard Simoncello, president of FCLD (French Country Line Dance Association) would offer a donation to LDF of £1 per dancer who got up to dance The Tush Push after the award ceremony. This was greatly responded to and though a quick head count revealed 600 dancers on the floor, Gérard donated £ 1000 which was a most generous thing to do!

Thanks to all the activities that weekend a fantastic £1,753.85 was raised. For those who bought my LDF wristbands, gave money, played Bingo and had a go at the Golden Mile Amusements, a big Thank You. With funds now well in excess of £ 3000, the LDF got a bit of a kickstart which is what it needed. But we cannot stop here. As you now know June will be the LDF month and I would love to see every Line dancer do something to make

a difference. Don't forget, the LDF is the only charity that is

there to help people who become ill or have an accident and whose livelihoods depend directly from Line dance activities. These are the people we love, whom we depend on for our weekly dose of good times. We should want to be there for them. I want to be there for them.

I would love dancers to think of some way, however small, of how to make a difference. Please pledge now on what you are prepared to do. For example, why not purchase an LDF silicone wristband from me at £1 each. Buy 10 wristbands and I will send you another one free, buy 20 and I will send you two free. Betty, who bought one from me, wears hers all the time. A bit of a fashion statement that will do some good as well.

I am also holding a sponsored A-Z of line dances on Saturday 27th February at Calcutt & Forest Moor Village Hall, Blands Hill, Knaresborough. Doors open at 7pm with the sponsored Line dance starting at 7.30pm followed by a break for buffet and raffle and then social dancing until 11.00pm. Please bring your own refreshments and a plate for the beggars banquet. Entrance fee is £2. Numbers are limited so please call to book. Call Cathy on 07891 862428 or e-mail me at djmadcat@catskickers.co.uk. Please help the future of Line dance by doing something positive today.

Cathy xx



Note from Laurent: We would like to thank Cathy for her amazing efforts so far. For example, she donated all the money she usually spend on Christmas cards and their postage, a sizeable £ 35. Then she attended one of Kingshill Holidays spectacular Line dance weekends and raised more money. She finally donated 10% of door monies from her own classes. She was able to send us a cheque for £ 348.60. Though we would never ask anyone to do as much as Cathy, we ask every dancer to help Cathy and Betty's dreams for LDF a reality.

Contact her and tell her what you will do for LDF in 2010. We look forward to read all your pledges and ideas in the LDF page each month. Thank you.

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betweenTHElines

Your chance to comment



Levelling Things Out

A great big thank you to all the choreographers who have given us the most fantastic dances, stretched our abilities and provided countless hours of fun and exercise. As a teacher of Line dancing for over 15 years, I do get exasperated at what are actually labelled as Beginner dances yet I know that my Beginner dancers are struggling with such dances as 'Cowboy Strut' and the like. Over the past three years I have very successfully arranged all dances into levels ranging from level one to three for Absolute Beginners, four to six for Beginners to low Intermediate and seven to ten for high Intermediate to Advanced. The dancers are 98% of the time able to achieve dances at their level. When a new dance comes out I examine the script and grade the dance accordingly. The dancers progress through the levels and over an average of one year they are soon onto level eight plus, so they know how they are progressing. There are many, many dances for each level and some of the golden oldies are much easier to grasp for the student. Many thanks to the Linedancer magazine and the work they do for us.

*Mrs Sheila Redford
Hadfield, Glossop*

Chart Success

I am so pleased you are doing charts that include Absolute Beginners as they are the ones who need the most looking after to secure the future of Line dancing. I have been putting Absolute Beginner dances together for years, I was a 'teacher' feature in the Linedancer magazine in April 2003. The next step I want my class to learn I try to put in the dance twice to help them along. One of my old favourites is 'Tell Me Ma'.

*Jen Chilvers
Chelmsford, Essex*

Winner



I would like to say thank you to Linedancer for my Joe Nichol's CD. I was very pleased to have won. I enjoy Linedancer as it gives me a preview of the new dances. I like Sho's 'Upside Down For Starters'.

*Barbara Marno
Eastbourne, East Sussex*

Please Help

Firstly I would like to congratulate Betty and the Linedancer team for hosting the best Line dance weekend ever, it just keeps on getting better and better. I have attended three Crystal Boot Awards and have booked for next year. I attended this years with my mum, unfortunately she lost her camera in the smaller ballroom on Friday evening during the 'Four Card Trick' cabaret. I have contacted the hotel but the camera remains missing. I would be very grateful if any one can get in touch through Linedancer magazine if they have taken it home by mistake. It is a silver Kodak camera.

*Many thanks Sarah Drysdale
(message board name 'Maddancer')*

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



Marilyn and Ray McNeal



Jo & Carol Craven

A Dream Come True

Linedancer magazine is always on the lookout for events with a difference and we recently heard about Midnight Rodeo Workshop held in Ocala, Florida by *Ray and Marilyn McNeal* and hosted by the fabulous *Jo Thompson Szymanski*. *Laurent* had to find out more.

A little while ago, after reading Carol's report on the Midnight Rodeo Winter Workshop, I just had to contact Marilyn McNeal, the event organiser and Midnight Rodeo club founder. My very first (lasting) impression of Marilyn is real pleasure. She is one the most charming people the Line dance world has in its midst, helpful and efficient, fun and really honest.

Both her and Ray, her husband, specialise in great events with names instantly recognizable by Line dancers and it is a tribute to this couple that the quality of their workshops and special weekends is top class in every detail. From facilities to food, any

time spend at the Midnight Rodeo means perfection for every dancer.

The Winter Workshop did get an amazing attendance of well over 200 people and with Jo Thompson Szymanski there, it is not very difficult to see why so many would want to attend.

Marilyn says: "An event like this is a huge undertaking and there is no way we could do this without the A team that we have. This group of people transform the club from a Friday night bar to a party room for the workshop. Some lay extra dance floor, some clean, some help with lunch....amazing folks!"

This feeling is also the feeling of many towards Ray and Marilyn who single handedly manage to organise top events on a regular basis. And personal touches are very important to them. For example, little signature wristbands were given to all the participants with the inscription "Come Dance With Me" (after all, Jo was the host of the workshop!) and Ray's famed cooking skills really came to the fore. Do we know anyone who would smoke 16 pork pot roasts for an event? No, neither do I!

Though really just a one day event, Jo really put the dancers through their paces with about 16 dances being taught in a few hours.





With a mixture of old and new and including the likes of September, Swinging Back To Louisiana, Have I Told You Lately, Just for Grins, Dancing In The Dark and Crazy Melody, there was something for everyone.

Marilyn says: "We paid tribute to Jo by also dancing many of her other hits like Tango Cha, Dizzy, Enchantment, Rose Garden and many more. It was such terrific fun."

For the dancers, other highlights were also on the cards. Lunch on the Saturday with Ray's special barbecue and a special cake designed just for Jo taking pride of place. A Saturday night that Marilyn reckons to have been "the

best ever I can remember" followed with continuous dancing and more reviews and more teaches from Jo, and Sunday morning Breakfast courtesy of Ray once again, who cooked like a crazed man for 72 dancers who could not stay in their beds knowing what they would be missing! But for Marilyn, a dream had finally come true.

"I have been dancing and teaching for 20 years now and Jo has always been my role model but always from afar. I had imagined so much about her and all turned out to be true. Jo is an amazing woman. Professional to the core making everything run smoothly, easily and always lovely. She dances with grace

and energy and yet, she is also personal and is as beautiful inside as she is outside." She continues: "If you ever have the chance, do not miss the opportunity to dance with Jo. It will be a moment in time you will still recall when you are no longer dancing. So yes, this was my dream wish and I can finally say, it has been fulfilled."

A feeling many dancers may have after such a fabulous workshop.

If you are interested in attending some of Marilyn and Ray's amazing events, go to www.rhythm-in-my-soles.com for more details.



just for fun

linked words

Two words are given of the same length and our puzzle requires you to link these together by inserting words, changing only one letter at a time. The position of these letters must not be changed but must keep to their own place.

FOOT

STEP

LINE

MATE

HEEL

TOES

logic puzzles

Here are some simple recreational logic puzzles. See if you can solve them!

1 Stephen was looking at a photo. Someone asked him, "Whose picture are you looking at?" He replied: "I don't have any brother or sister but this man's father is my father's son." So, whose picture was Stephen looking at?

2 Mary's mum has four children. The first child is called April. The second May. The third June. What is the name of the fourth child?

3 You have a three gallon and a five gallon measuring device. You wish to measure out four gallons. Find a method to achieve this?

scribbles

Last month's solutions

Awful Authors

1. The Victorian Bicycle by Penny Farthing
2. Lumberjacks by Tim Burr
3. Carpeting the House by Walter Wall
4. Politeness by Hugo First
5. What's for breakfast? by Hammond Eggs
6. Continental Breakfast by Roland Butter
7. Native American Weaponry by Tom A. Hawk
8. Oiling Cricket Bats by Lynn C. Doyle
9. Easy Money by Robin Banks
10. Stand and Deliver by Ann Dover
11. Chemistry by Tess Tube
12. Counterfeit Antiques by Fay Kingham
13. Successful Books by Bess Sellers
14. Foreseeing the Future by Horace Scope
15. French Windows by Pattie O'Dors
16. Alcohol and Gambling by Rex Holmes
17. Personal and Religious Belief by Mike Reed
18. Pleasing the Public by Lois Carmen Denominator
19. Travelling light by Freda Wanda Atwill
20. The Perfect Marriage
by Ruth Fitzpatrick and Patrick Fitzruth



Approved by:



Dancing In The Dark

4 WALL LINE DANCE - 32 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Grapevine 1/4 Turn, Ronde, Jazz Box 1/4 Turn, Hold		
1 - 2	Step right to right side. Cross left behind right.	Side Behind	Right
3	Step right 1/4 turn right.	Turn	Turning right
4	Sweep left toe out to left side, forward and around across right.	Sweep	On the spot
5 - 6	Cross left over right. Step right back.	Cross Back	Back
7 - 8	On ball of right make 1/4 turn left, stepping left to left side. Hold.	Turn Hold	Turning left
Section 2	Cross Rock, Side, Hold (x 2)		
1 - 2	Cross rock right forward across left. Recover back onto left.	Cross Rock	On the spot
3 - 4	Step right to right side. Hold.	Side Hold	Right
5 - 6	Cross rock left forward across right. Recover back onto right.	Cross Rock	On the spot
7 - 8	Step left to left side. Hold.	Side Hold	Left
Section 3	Cross, Side, 1/4 Turn, Hold, Back Rock, Step, Hold		
1 - 2	Cross right over left. Step left to left side.	Cross Side	Left
3 - 4	On ball of left make 1/4 turn right, stepping right back. Hold.	Turn Hold	Turning right
5 - 6	Rock back on left. Recover forward onto right.	Back Rock	On the spot
7 - 8	Step left forward. Hold.	Step Hold	Forward
Section 4	Lock Step Forward, Hold, Step, Pivot 1/4, Cross, Hold		
1 - 2	Step right forward. Lock left behind right.	Right Lock	Forward
3 - 4	Step right forward. Hold.	Right Hold	
5 - 6	Step left forward. Pivot 1/4 turn right, taking weight onto right.	Step Turn	Turning right
7 - 8	Cross left over right. Hold.	Cross Hold	Right

Choreographed by: Jo Thompson Szymanski (USA) 2000

Choreographed to: 'Smoke Rings In The Dark' by Gary Allan (120 bpm)



Approved by:

Marie Sorensen

Loved By You

2 WALL - 32 COUNTS - BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Lock Step, Scuff, Left Lock Step, Scuff		
1 - 2	Step right diagonally forward right. Lock left behind right.	Right Lock	Forward
3 - 4	Step right diagonally forward right. Scuff left forward.	Right Scuff	
5 - 6	Step left diagonally forward left. Lock right behind left.	Left Lock	
7 - 8	Step left diagonally forward left. Scuff right forward.	Left Scuff	
Section 2	Jazz Box Kick x 2		
1 - 2	Cross right over left. Step left back.	Cross Back	Left
3 - 4	Step right to right side. Kick left forward across right.	Side Kick	Right
5 - 6	Cross left over right. Step right back.	Cross Back	
7 - 8	Step left to left side. Kick right forward across left.	Side Kick	Left
Section 3	Cross Strut, Side Strut, Back Rock, Chasse		
1 - 2	Touch right toe across front of left. Drop right heel taking weight.	Cross Strut	Left
3 - 4	Touch left toe to left side. Drop left heel taking weight.	Side Strut	
5 - 6	Rock back on right. Recover onto left.	Back Rock	On the spot
7 & 8	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
Section 4	Cross Strut, Side Strut, Sailor 1/2 Turn, Walk x 2		
1 - 2	Touch left toe across front of right. Drop left heel taking weight.	Cross Strut	Right
3 - 4	Touch right toe to right side. Drop right heel taking weight.	Side Strut	
5	Sweep left round from front to back making 1/4 turn left.	Turn	Turning left
& 6	Step right beside left. Make 1/4 turn left stepping left forward.	& Turn	
7 - 8	Walk forward right. Walk forward left.	Right Left	Forward

Choreographed by: Marie Sorensen (Denmark) December 2009

Choreographed to: 'Till I Was Loved By You' by Chely Wright (140 bpm) from CD Chely Wright: The Ultimate Collection; also available as download from amazon.co.uk or iTunes (32 count intro)



Approved by:

Robert Lindsay

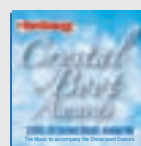
All Together Again

4 WALL - 32 COUNT - BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Rock, Weave Left, Side Rock, Weave Right		
1 - 2	Rock right to right side. Recover onto left.	Side Rock	On the spot
3 & 4	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
5 - 6	Rock left to left side. Recover onto right.	Side Rock	On the spot
7 & 8	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
Section 2	Heel Dig x 3, Hook, Step, Heel Dig x 3, Hold		
1 & 2	Touch right heel forward. Step right beside left. Touch left heel forward.	Heel & Heel	On the spot
& 3	Step left beside right. Touch right heel forward.	& Heel	
& 4	Hook right in front of left. Step down on right.	Hook Step	
5 & 6	Touch left heel forward. Step left beside right. Touch right heel forward.	Heel & Heel	
& 7 - 8	Step right beside left. Touch left heel forward. Hold.	& Heel Hold	
Section 3	Together, Forward Rock, Coaster Step, Forward Rock, Shuffle 1/2 Turn		
& 1 - 2	Step left beside right. Rock forward on right. Recover onto left.	& Forward Rock	On the spot
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	
5 - 6	Rock forward on left. Recover onto right.	Forward Rock	
7 & 8	Shuffle step 1/2 turn left, stepping - left, right, left.	Shuffle Half	Turning left
Section 4	Step, Pivot 1/2, Step, Pivot 1/4, Jazz Box		
1 - 2	Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
3 - 4	Step right forward. Pivot 1/4 turn left.	Step Turn	
5 - 6	Cross right over left. Step left back.	Cross Back	Back
7 - 8	Step right to right side. Step left forward.	Side Forward	Forward

Choreographed by: Robert Lindsay (Scotland) January 2010

Choreographed to: 'Together Forever' by Rick Astley from CD The Ultimate Collection; also available as download from amazon.co.uk or iTunes



Music available on the
13th Crystal Boot Awards CD
2009 from
www.linedancermagazine.com
or call 01704 392300



Approved by:

Peter Metelnick

Some Kind Of Wonderful

4 WALL - 32 COUNTS - BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Touch Hold, & Touch Hold, & Forward Rock, Back Lock Step		
1 - 2	Touch right toes forward. Hold.	Touch Hold	On the spot
& 3 - 4	Step right beside left. Touch left toes forward. Hold.	& Touch Hold	
& 5 - 6	Step left beside right. Rock forward on right. Recover onto left.	& Forward Rock	
7 & 8	Step right back. Lock left across right. Step right back.	Back Lock Back	Back
Section 2	Touch Back, Unwind 1/2, Rock 1/4 Turn, Cross, Side Rock, Behind Side Cross		
1 - 2	Touch left toes back. Unwind 1/2 turn left stepping onto left. (6:00)	Touch Unwind	Turning left
3 & 4	Turn 1/4 left rocking right to side. Recover onto left. Cross right over left.	Rock Turn Cross	
5 - 6	Rock left to left side. Recover onto right. (3:00)	Side Rock	On the spot
7 & 8	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
Section 3	Side, Together, Chasse, Modified Jazz Box, Ball Step		
1 - 2	Step right to right side. Step left beside right.	Side Together	Right
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
5 - 6	Cross left over right. Step right back.	Cross Back	Back
7 & 8	Step left large step to left side. Step ball of right forward. Step left forward.	Step Ball Step	Forward
Section 4	Forward Rock, Shuffle 1/2 Turn x 2, Back Rock		
1 - 2	Rock forward on right. Recover onto left.	Forward Rock	On the spot
3 & 4	Shuffle turn 1/2 turn right, stepping - right, left, right.	Shuffle Turn	Turning right
5 & 6	Shuffle turn 1/2 turn right, stepping - left, right, left.	Shuffle Turn	
7 - 8	Rock back on right. Recover onto left.	Back Rock	On the spot
Ending	(Facing 9:00) Modify first steps of dance:		
1 - 2	Touch right toes forward. Hold.	Touch Hold	On the spot
& 3 - 4	Step right beside left. Step left forward. Pivot 1/4 turn right to face front.	& Step Turn	Turning right
5	Step left forward and strike a pose.	Step	Forward

Choreographed by: Peter Metelnick & Alison Biggs (UK) October 2009

Choreographed to: 'Some Kind of Wonderful' by Michael Buble (125 bpm) from CD Crazy Love; also available as download from amazon.co.uk or iTunes (16 count intro)



Approved by:



Mi Rowsu

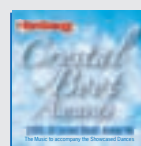
4 WALL - 32 COUNT - BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 & 6 7 & 8	Walks Forward, Forward Rock, Step Back x 2, 1/4 Turn, Cross Step forward (small steps) - right, left, right. Step forward (small steps) - left, right, left. Rock forward on right. Recover onto left. Step right back. Step left back. Make 1/4 turn right stepping right to side. Cross left over right.	Right Left Right Left Right Left Rock & Step Back Turn Cross	Forward Back Turning right
Section 2 1 & 2 3 & 4 5 & 6 7 & 8	Side Rock, Cross, 1/2 Turn, Cross, Side Together Step x 2 Rock right to right side. Recover onto left. Cross right over left. Make 1/4 turn right stepping left back. Make 1/4 turn right stepping right to side. Cross left over right. Step right to right side. Step left beside right. Step right forward. Step left to left side. Step right beside left. Step left forward.	Side Rock Cross Turn Turn Cross Side Together Step Side Together Step	Forward Turning right Forward
Section 3 & 1 & 2 3 & 4 & 5 & 6 & 7 - 8 Styling	Paddle 1/2 Turn, Forward Shuffle, Paddle 1/2 Turn, Hip Roll x 2 (Weight on left) Make 1/4 turn left, hitching right knee. Touch right to side. (Weight on left) Make 1/4 turn left, hitching right knee. Touch right to side. Step right forward. Close left beside right. Step right forward. (Weight on right) Make 1/4 turn right, hitching left knee. Touch left to side. (Weight on right) Make 1/4 turn right, hitching left knee. Touch left to side. Step left beside right. Roll hips counter clockwise twice. While doing hip rolls hold hands together above your head.	Paddle Turn Paddle Turn Right Shuffle Paddle Turn Paddle Turn & Hip Rolls	Turning left Forward Turning right On the spot
Section 4 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 &	Side Together Side Heel x 2, Side, Touch, 1/4 Turn Touch x 2, Side Touch Step right to right side. Step left beside right. Step right to right side. Touch left heel diagonally forward left. Step left to left side. Step right beside left. Step left to left side. Touch right heel diagonally forward right. Step right to right side. Touch left beside right. Make 1/4 turn left, stepping left to left side. Touch right beside left. Make 1/4 turn left, stepping right to right side. Touch left beside right. Step left to left side. Touch right beside left.	Side Together Side Heel Side Together Side Heel Side Touch Turn Touch Turn Touch Side Touch	Right Left Right Turning left Left
Tag 1 - 2	End of Wall 6: 2 Hip Rolls Roll hips counter clockwise twice, holding hands together above your head.	Hip Rolls	On the spot

Choreographed by: DJ Alex, Pim van Grootel, Daniel Trepas, Roy Verdonk, Jose Miguel Belloque Vane, Raymond Sarlemijn August 2009

Choreographed to: 'Mi Rowsu' by Damaru & Jan Smit (32 count intro)

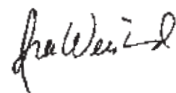
Tag: A 2-count Tag is danced at the end of Wall 6



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Approved by:



Linda Eh

1 WALL - 64 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8	Merengue Step right to right side. Close left beside right. Step right to right side. Close left beside right. Repeat counts 1 - 4.	Right Together Right Together	Right
Section 2 1 - 2 3 - 4 5 - 8	Weave Cross right over left. Step left to left side. Cross right behind left. Step left to left side. Repeat counts 1 - 4.	Cross Side Behind Side	Left
Section 3 1 - 4 5 - 6 7 & 8	Bachata Walk forward right. Walk forward left. Walk forward right. Kick left forward. Walk back left. Walk back right. Step left back. Step right beside left. Step left forward.	Right Left Right Kick Back Back Coaster Step	Forward Back On the spot
Section 4 1 - 4 5 - 6 7 & 8	Bachata (Repeat of Section 3) Walk forward right. Walk forward left. Walk forward right. Kick left forward. Walk back left. Walk back right. Step left back. Step right beside left. Step left forward.	Right Left Right Kick Back Back Coaster Step	Forward Back On the spot
Section 5 1 & 2 3 & 4 5 & 6 & 7 & 8	Samba Rocks, Samba Cross Steps Left, Side Rock Cross rock right over left. Recover onto left. Step right beside left. Cross rock left over right. Recover onto right. Step left beside right. Cross right over left. Step left to left side. Cross right over left. Step left to left side. Cross right over left. Rock to left side on left. Recover onto right in place	Cross Rock Step Cross Rock Step Cross Side Cross Side Cross Side Rock	On the spot Left
Section 6 1 & 2 3 & 4 5 & 6 & 7 & 8	Samba Rocks, Samba Cross Steps Right Cross rock left over right. Recover onto right. Step left beside right. Cross rock right over left. Recover onto left. Step right beside left. Cross left over right. Step right to right side. Cross left over right. Step right to right side. Cross left over right. Step right to right side. Cross left over right.	Cross Rock Step Cross Rock Step Cross Side Cross Side Cross Side Cross	On the spot Right
Section 7 1 & 2 3 & 4 5 - 8	Lambada Step right to right side. Step ball of left beside right. Step right to right side. Step left to left side. Step ball of right beside left. Step left to left side. Repeat counts 1 - 4.	Side Ball Side Side Ball Side	Right Left
Section 8 1 - 2 3 & 4 5 - 6 7 & 8	Full Turn Make 1/4 turn right, stepping - right, left. Triple step 1/4 turn right, stepping - right, left, right. Make 1/4 turn right, stepping - left, right. Triple step 1/4 turn right, stepping - left, right, left.	Turn Triple Turn Turn Triple Turn	Turning right

Choreographed by: Ira Weisburd (USA) April 2009

Choreographed to: 'Linda Eh' by Grupo Mania (124bpm) from CD Lo Essencial;
 also available as download from amazon.co.uk
 or iTunes 32 count intro - start on vocals



A video clip of this dance is available at
www.linedancermagazine.com



Approved by:

Rachael McEnaney

Rhyme Or Reason

4 WALL - 64 COUNTS - IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8	Toe Touches Forward-Side-Behind, Kick, Behind, Side, Cross, Hold Touch right toe forward. Touch right toe to right side. Touch right toe behind left. Kick right to right diagonal. Cross right behind left. Step left to left side. Cross right over left. Hold.	Touch Touch Touch Kick Behind Side Cross	On the spot Left
Section 2 1 - 2 3 - 4 5 - 6 7 - 8	Toe Touch, Heel, Toe Touch, Kick, Behind, 1/4 Turn, Step, Hold Touch left toe next to right. Touch left heel to left diagonal. Touch left toe next to right. Kick left to left diagonal. Cross left behind right. Make 1/4 turn right stepping right forward. Step left forward. Hold. (3:00)	Toe Heel Toe Kick Behind Turn Step Hold	On the spot Turning right Forward
Section 3 1 - 4 5 - 8	Forward Mambo, Hold, Run Back x 3, Hold Rock forward on right. Rock back on left. Step right back. Hold. Step left back. Step right back. Step left back. Hold.	Mambo Step Run Back Hold	On the spot Back
Section 4 1 - 4 5 - 6 7 - 8 Option	Coaster Step, Full Turn Forward, Hold Step right back. Step left beside right. Step right forward. Hold. Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. Step left forward. Hold. (3:00) Replace full turn with Run forward, left - right - left, Hold.	Coaster Step Hold Full Turn Step Hold	On the spot Turning right Forward
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Stomp x 2, 1/4 Monterey, Stomp x 2 Stomp right beside left. Stomp left in place. Touch right to right side. Make 1/4 turn right stepping right beside left. (6:00) Touch left to left side. Step left beside right. Stomp right in place. Stomp left in place. (6:00)	Stomp Stomp Touch Turn Touch Together Stomp Stomp	On the spot Turning right On the spot
Section 6 1 - 4 5 - 8 Restart	Heel, Hold, Toe Touch, Hold, Rocking Chair Touch right heel forward. Hold (clap). Touch right toe back. Hold (clap). Rock right forward. Recover onto left. Rock right back. Recover onto left. Wall 3: Restart dance again from beginning at this point (facing 12:00).	Heel Hold Toe Hold Rocking Chair	On the spot
Section 7 1 - 4 5 - 8	Right Lock Step Forward, Left Lock Step Forward Step right forward. Lock left behind right. Step right forward. Hold. (6:00) Step left forward. Lock right behind left. Step left forward. Hold.	Right Lock Right Left Lock Left	Forward
Section 8 1 - 4 5 - 8	Step, Hold, Pivot 1/2, Hold, Step, Hold, Pivot 1/4, Hold Step right forward. Hold (snap fingers). Pivot 1/2 left. Hold (snap fingers). Step right forward. Hold (snap fingers). Pivot 1/4 left. Hold (snap fingers). (9:00)	Step Hold Pivot Step Hold Turn	Turning left

Choreographed by: Rachael McEnaney (UK) February 2010

Choreographed to: 'It Happens' by Sugarland (180 bpm) from CD Love On The Inside; also available as download from iTunes (start on vocals)

Restart: There is one Restart during Wall 3



A video clip of this dance is available at www.linedancermagazine.com



Approved by:

Hazel

The Piper

2 WALL - 32 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 & 6 7 & 8	Walk Forward x 2, Forward Shuffle, Forward Mambo, Sailor 1/4 Turn Walk forward right. Walk forward left. Step right forward. Close left beside right. Step right forward. Rock forward on left. Rock back on right. Step left back. Step right behind left turning 1/4 right. Step left to side. Step right to place.	Right Left Right Shuffle Mambo Forward Sailor Turn	Forward On the spot Turning right
Section 2 1 & 2 3 - 4 5 & 6 7 & 8	Cross Shuffle, 1/2 Hinge Turn, Cross Rock, Side, Cross, 1/4 Turn, Back Cross left over right. Step right to right side. Cross left over right. (3:00) Turn 1/4 left stepping right back. Turn 1/4 left stepping left to side. (9:00) Cross rock right over left. Recover onto left. Step right to right side. Cross left over right. Turn 1/4 left stepping right back. Step left back. (6:00)	Cross Shuffle Turn Turn Cross Rock Side Cross Turn Back	Right Turning left On the spot Turning left
Section 3 1 - 2 3 & 4 5 & 6 7 & 8	Back Rock, Step, Pivot 1/2, Step, Side Rock, Cross, Side, Behind, Side Rock back on right. Recover onto left. Step right forward. Pivot 1/2 turn left. Step right forward. (12:00) Rock left to left side. Recover onto right. Cross left over right. Step right to right side. Cross left behind right. Step right to right side.	Back Rock Step Pivot Step Side Rock Cross Side Behind Side	On the spot Turning left On the spot Right
Section 4 1 & 2 3 & 4 5 - 6 7 & 8	Cross Rock, Side, Cross Rock, 1/4 Turn, Forward Rock, Behind, 1/4 Turn, Step Cross rock left over right. Recover onto right. Step left to left side. Cross rock right over left. Recover onto left. Turn 1/4 right stepping right forward. Rock forward on left. Recover onto right. (3:00) Step left behind right. Turn 1/4 right stepping right forward. Step left forward. (6:00)	Cross Rock Side Cross Rock Turn Forward Rock Behind Turn Step	On the spot Turning right On the spot Turning right
TAG 1 1 - 2	Danced at the end of Walls 1, 4 and 7: Step right forward. Pivot 1/2 turn left.	Step Pivot	Turning left
TAG 2 1 - 2 3 - 4	Danced at the end of Walls 2, 5 and 8: Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/2 turn left.	Step Pivot Step Pivot	Turning left Turning left
Ending	Wall 9: Dance first 8 counts of dance, making right sailor step 1/2 turn not 1/4.		

Choreographed by: Hazel Pace (UK) March 2009

Choreographed to: 'The Piper' by ABBA (86 bpm) from CD Super Trouper; also available as download from amazon.co.uk or iTunes (start on vocals)

Tags: There is a 2-count Tag at the end of Walls 1, 4 and 7, doubled (4 counts) at the end of Walls 2, 5 and 8



A video clip of this dance is available at www.linedancermagazine.com



Approved by:

Kate Sala

Stomp & Kick

4 WALL - 40 COUNT - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 & 3 & 4 5 & 6 7 & 8	Jazz Box with Toe Struts, Jump, Chasse, Sailor 1/4 Turn Cross right toe over left. Drop right heel taking weight. Step back on left toe. Drop left heel taking weight. Step right toe to right side. Drop right heel taking weight. Jump in place bring left in beside right. Step right to right side. Close left beside right. Step right to right side. Cross left behind right. Turn 1/4 left stepping right to side. Step left slightly forward.	Cross Strut Back Strut Side Strut Jump Side Close Side Sailor Turn	Left Back Right On the spot Right Turning left
Section 2 1 & 2 & 3 & 4 5 - 6 7 & 8	Stomp, Stomp, Kick, Out, Out, Ball Step, Forward Rock, Shuffle 1/2 Turn Stomp right down in place. Stomp left down in place. Kick right forward. Step on right out to right side. Step on left out to left side. Step down on ball of right into centre. Step left forward. Rock forward on right. Recover onto left. Shuffle step 1/2 turn right, stepping - right, left, right. (3:00)	Stomp Stomp Kick Out Out Ball Step Forward Rock Shuffle Half	On the spot Forward On the spot Turning right
Section 3 1 & 2 & 3 & 4 & 5 - 6 7 8 &	Side Strut, Back Rock, Kick, Back Rock, Charleston Step, Back Rock Step left toe to left side. Drop left heel taking weight. Cross rock right behind left. Recover onto left. Kick right forward. Step right in place. Rock left back. Recover onto right. Step left forward. Swing right from back to front touching right toe forward. Swing right round from front to back stepping back on right. Rock back on left. Recover onto right. (3:00)	Side Strut Back Rock Kick & Back Rock Step Swing Back Back Rock	Left On the spot Forward Back On the spot
Section 4 1 - 2 3 & 4 5 - 6 7 & 8	Walk Forward x 2, Forward Mambo, Full Turn, touch, Hip Bump Walk forward left. Walk forward right. Rock forward on left. Rock back on right. Step left back. Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back. Touch right toe beside left instep. Bump right hip to right. Recover onto left	Left Right Mambo Forward Full Turn Touch Hip Bump	Forward On the spot Turning right On the spot
Section 5 1 & 2 3 & 4 5 - 6 7 - 8	Rock & Cross x 2, Step, Pivot 1/2, Kick, Pivot 1/2 Kick Rock right to right side. Recover onto left. Cross right over left slightly forward. Rock left to left side. Recover onto right. Cross left over right slightly forward. Step right forward. Pivot 1/2 turn left. Kick right forward. Pivot 1/2 turn left on ball of left kicking right forward. (3:00)	Rock & Cross Rock & Cross Step Pivot Kick Pivot	Forward Turning left
Tag 1 - 2 3 & 4 5 - 6 7 & 8	After: Wall 2 (facing 6:00), Wall 4 (facing 12:00) and Wall 6 (facing 6:00) Cross Rock, Chasse 1/4 Turn, Step, Pivot 3/4, Chasse Cross rock right over left. Recover onto left. Step right to side. Close left beside right. Turn 1/4 right stepping right forward. Step left forward. Pivot 3/4 turn right. Step left to left side. Close right beside left. Step left to left side.	Cross Rock Chasse Turn Step Pivot Chasse	On the spot Turning right Left
Ending	Dance ends at Section 2 count 8 (shuffle 1/2 turn, facing 9:00) Make 1/4 turn right stepping left to left side for last beat to face front wall.		

Choreographed by: Kate Sala (UK) December 2009

Choreographed to: 'Don't Lose Any Sleep Over You' by Amy Diamond (95 bpm) from CD Still Me Still Now; also available as download from amazon.co.uk or iTunes (16 count intro)

Tag: An 8-count Tag is danced at the end of Walls 2, 4 and 6



A video clip of this dance is available at www.linedancermagazine.com



Approved by:



Blah Blah Blah

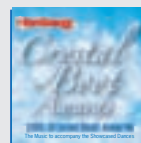
4 WALL - 32 COUNT - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Kick Ball Heel Turn (WithTouch), Sailor 1/2 Turn, Rock 1/4 Turn, Weave		
1 & 2	Kick right forward. Step right beside left. Touch left toe to left turning right heel in.	Kick Ball Touch	On the spot
3 &	Cross left behind right turning 1/4 left. Cross right behind left.	Sailor	Turning left
4	Step left forward turning 1/4 left.	Turn	
5 - 6	Make 1/4 turn left rocking right out to right side. Recover onto left.	Rock Turn	
7 & 8	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
Section 2	Heel Walks (Swivels), 1/4 Turn Hook, Back, 1/4 Turn, 1/2 Turn, Weave		
1 & 2	On right, walk heel, toe, heel to left side, tapping left toe down on each count.	Heel Toe Heel	Left
& 3	Step left forward 1/4 turn left. Rock right forward, hooking left behind.	Turn Rocka	Turning left
4 - 5	Step left back sweeping right out to side. Turn 1/4 right stepping right to side.	Back Turn	Turning right
6	Make 1/2 turn right stepping left to left side.	Turn	
7 & 8	Cross right behind left. Step left to left side. Cross right over left.	Behind Side Cross	Left
Section 3	Step, Touch, Kick Step, Lock Step, Kick, Forward Rock Step, Step 3/4 Spiral		
1 - 2	Step left big step diagonally forward left. Touch right beside left.	Step Touch	Forward
Restart	Wall 7: Hold for 1 count, then restart the dance (facing 3:00)		
3 & 4	Kick right forward. Step down on right. Lock left behind right.	Kick Step Lock	
& 5 &	Step right forward. Kick left forward. Rock forward on left.	Step Kick Rock	
6 &	Recover onto right. Step left forward.	Recover Step	
7 - 8	Step right forward. Make 3/4 spiral turn over left shoulder.	Step Turn	Turning left
Section 4	Push Step x 2, Sailor 1/4 Turn, Step, 1/2 Turn		
1 - 2	Touch left toe diagonally forward left pushing left hip out. Step down on left.	Touch Step	On the spot
3 - 4	Touch right toe diagonally forward right pushing right hip out. Step down on right.	Touch Step	
5 & 6	Cross left behind right. Step right beside left. Turn 1/4 left stepping left forward.	Sailor Turn	Turning left
7 - 8	Step right forward. Make 1/2 turn left stepping left forward.	Step Turn	

Choreographed by: Guyton Mundy (USA) January 2010

Choreographed to: 'Blah Blah Blah' by Ke\$ha (feat 3OH!3) from Animal CD (36 count intro)

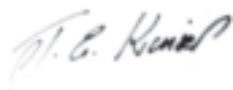
Restart: There is one Restart, during Wall 7



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Approved by:



Broken Heels

2 WALL - 64 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 8	Kick, Kick, Back Rock, Step, Lock Step, Scuff Kick right forward. Kick right to right diagonal. Rock right back. Recover onto left. Step right forward. Lock left behind right. Step right forward. Scuff left forward.	Kick Kick Back Rock Step Lock Step Scuff	On the spot Forward
Section 2 1 - 4 5 - 6 7 - 8	Step, Lock Step, Scuff, Grapevine, Cross Step left forward. Lock right behind left. Step left forward. Scuff right forward. Step right to right side. Cross left behind right. Step right to right side. Cross left over right.	Step Lock Step Scuff Side Behind Side Cross	Forward Right
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Side Rock, Cross, Hold, Full Turn, Hold Rock right to right side. Recover onto left. Cross right over left. Hold. Make 1/4 turn right stepping left back. Make 1/2 turn right stepping right forward. Make 1/4 turn right stepping left to left side. Hold.	Right Rock Cross Hold Turn Turn Turn Hold	On the spot Left Turning right
Section 4 1 - 2 3 - 4 5 - 6 7 - 8	Cross, Side, Heel, Down, Cross, Back, Side, Hold Cross right over left. Step left to place. Present right heel forward. Step right in place. Cross left over right. Step right back. Step left to left side. Hold.	Cross Side Heel Down Cross Back Side Hold	Left On the spot Back Left
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Sailor 1/2 Turn, Hold, Full Turn, Step, Hold Cross right behind left. Make 1/4 turn right stepping left forward. Make 1/4 turn right stepping right forward. Hold. Make 1/2 turn left stepping left forward. Make 1/2 turn left stepping right in place. Step left forward. Hold.	Behind Turn Turn Hold Full Turn Step Hold	Turning right Turning left Forward
Section 6 1 - 4 5 - 6 7 - 8 Restart	Step, Lock Step, Hold, Full Turn, Step, Hold Step right forward. Lock left behind right. Step right forward. Hold. Make 1/2 turn right stepping left back. Make 1/2 turn right stepping right forward. Step left forward. Hold. Wall 4: (started facing back wall): Start dance again - now facing front wall.	Right Lock Hold Full Turn Step Hold	Forward Turning right Forward
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Full Turn, Step, Hold, Kick, Cross, Back Rock Make 1/2 turn left stepping right back. Make 1/2 turn left stepping left forward. Step right forward. Hold. Kick left to left diagonal. Cross left over right. Rock back on right (large step). Recover onto left.	Full Turn Step Hold Kick Cross Back Rock	Turning left Forward Right On the spot
Section 8 1 - 2 3 - 4 5 - 6 7 - 8	Heel Stomp x 2, Heels Forward, Back, Together Grind right heel forward. Stomp left forward. (Travelling forward) Grind right heel forward. Stomp left forward. (Travelling forward) Step forward on right heel. Step forward on left heel, beside right. Step right back. Step left beside right.	Heel Stomp Heel Stomp Heel Heel Back Together	Forward Back
TAG 1 - 8	End of Wall 7 (facing back) just before instrumental section: Cross, Unwind Cross right over left. Unwind 1/2 turn left to face front wall.	Cross Unwind	Turning left

Choreographed by: Jo & John Kinser and Mark Furnell (UK) October 2009

Choreographed to: 'Broken Heels' by Alexandra Burke (167 bpm) from CD Overcome; also available as download from amazon.co.uk or iTunes (48 count intro, 18 secs, on words Hey Hey Hey)

Restart: There is one restart, during wall 4

Tag: There is a simple 8-count Tag at the end of Wall 7



A video clip of this dance is available at www.linedancermagazine.com



Approved by:

NEVx

NY Cha

2 WALL - 64 COUNTS - INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 3 4 & 5 6 - 7 8 & 1	Side, Together, Step, Lock Step Forward, Pivot 1/2, Step, 1/2, 1/4, Cross Step left to left side. Step right beside left. Step left forward. Step right forward. Lock left behind right. Step right forward. Pivot 1/2 turn left. Step right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right.	Side Together Step Right Lock Right Pivot Step Turn Turn Cross	Forward Turning left Turning right Right
Section 2 2 - 3 4 & 5 6 - 7 8 & 1	Side Rock, Behind & Step, Forward Rock, Back Back Touch Rock right to right side. Recover onto left. Cross right behind left. Step left to left side. Step right forward. Rock forward on left. Recover onto right. Step left back. Step right back. Touch left toe back.	Side Rock Behind & Step Forward Rock Back Back Touch	On the spot Left On the spot Back
Section 3 2 - 3 Note 4 & 5 6 - 7 8 & 1	1/4, Recover, Sailor 1/2 Cross, Side Rock, Sailor 1/2 Make 1/4 turn left (weight onto left). Recover onto right. Rise up slightly on count 2, down again on count 3. Turn 1/4 left, cross stepping left behind right. Turn 1/4 left stepping right beside left. Cross left over right. Rock right to right side. Recover onto left. Turn 1/4 right, cross stepping right behind left. Turn 1/4 right stepping left beside right. Step right forward.	Turn Recover Turn Turn Cross Side Rock Turn Turn Step	Turning left On the spot Turning right Forward
Section 4 2 - 3 4 & 5 6 - 7 8 & 1	Walk, Walk, Forward Mambo, Back, 1/2, Step, 1/4, Cross Walk forward left. Walk forward right. Rock forward on left. Rock back on right. Step left back. Step right back. Make 1/2 turn left stepping left forward. Step right forward. Pivot 1/4 turn left. Cross right over left.	Left Right Mambo Step Back Turn Step Turn Cross	Forward On the spot Turning left
Section 5 2 - 3 4 & 5 6 - 8 Restart & 1	1/4, 1/4, Lock Step Forward, Forward Rock, Back, 1/4, Cross Turn 1/4 right stepping left back. Turn 1/4 right stepping right slightly behind left. Step left forward. Lock right behind left. Step left forward. Rock forward on right. Recover onto left. Step right back. Wall 2: At this point, making 1/4 turn left as step left to side to begin again. Turn 1/4 left stepping left to left side. Cross right over left	Turn Turn Left Lock Left Rock Recover Back Turn Cross	Turning right Forward On the spot Turning Left
Section 6 2 - 3 4 & 5 6 - 7 8 & 1	1/4, 1/4, Sailor 1/2 Cross, Side Rock, Behind & Cross Turn 1/4 left stepping left forward. Turn 1/4 left stepping right back. Turn 1/4 left, cross stepping left behind right. Turn 1/4 left stepping right beside left. Cross left over right. Rock right to right side. Recover onto left. Cross right behind left. Step left to left side. Cross right over left.	Turn Turn Turn Turn Cross Side Rock Behind & Cross	Turning left On the spot Left
Section 7 2 - 3 4 & 5 6 - 7 8 & 1	Side, Together, Chasse Left, Side, Together, Chasse Right Step left to left side. Step right beside left. Step left to left side. Close right beside left. Step left to left side. Step right to right side. Step left beside right. Step right to right side. Close left beside right. Step right to right side.	Side Together Side Close Side Side Together Side Close Side	Left Right
Section 8 2 - 3 4 & 5 6 - 7 8 & (1)	1/4 Rock Turn, Back Lock Step, Touch, Step, Step, 3/4 Turn Turn 1/4 right as you rock left forward. Recover onto right. Step left back. Lock right across left. Step left back. Touch right in front of left. Step right forward. Step left forward. Pivot 1/2 turn right. (Turn 1/4 right stepping left to left side)	Rock Turn Back Lock Back Touch Step Step Pivot (Turn)	Turning right Back Forward Turning right
TAG 1 - 3 4 & 5 6 - 8 & 1 2 - 4	End of Wall 4 (facing front): Dance 12-Count Tag then begin dance again Side, Together, Step, Lock Step, 1/2 Pivot, 1/2, 1/4, Cross, 1/4, Side, Cross Step left to left side. Step right beside left. Step left forward. Step right forward. Lock left behind right. Step right forward. Pivot 1/2 turn left. Step right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. Turn 1/4 left stepping right back. Step left to left side. Cross right over left.	Side Together Step Right Lock Right Pivot Step Turn Turn Cross Turn Side Cross	Forward Turning left Turning right Turning left

Choreographed by: Neville Fitzgerald & Julie Harris (UK) November 2009

Choreographed to: 'New York' by Paloma Faith, CD Single or from album Do You Want The Truth Or Something Beautiful; also available as download from amazon.co.uk or iTunes (16 count intro)

Restart: There is one Restart during Wall 2

Tag: There is one Tag, danced at the end of Wall 4



A video clip of this dance is available at www.linedancermagazine.com



Approved by:

Dee
XXX

One Day You Will

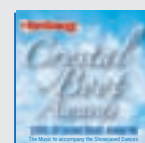
2 WALL LINE. 48 COUNTS. ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 & 3 - 4 & 5 - 7 8 &	Step, Forward Rock, Recover, Full Turn, Sways, Step, 1/2 Turn Step right forward. Rock forward on left. Recover onto right. Step left back. Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back. Rock back on right. Rock forward on left. Rock back on right. Step left forward. Make 1/2 turn left stepping right back. (6:00)	Step Rock & Back Full Turn Back Rock Back Step Turn	Forward Turning right On the spot Turning left
Section 2 1 - 2 Tag/Restart 3 & 4 5 & 6 & 7 8 &	Rock Step, Step, 3/4 Turn, Side, Back Rock, Side, Close, Step, Full Turn Rock back on left. Recover forward on right. Wall 5: Dance one count Tag then restart dance from beginning facing 6:00. Step left forward. Pivot 3/4 turn right. Step left to left side. Cross rock right behind left. Recover onto left. Step right to right side. Close left beside right. Step right forward. Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. (3:00)	Rock Step Step Turn Side Back Rock Side Together Step Full Turn	On the spot Turning right On the spot Forward Turning right
Section 3 1 - 2 & 3 - 4 & 5 - 6 7 & 8 &	Rock Recover & x 2, Step, 1/2 Turn, Cross, Side, Behind, Side Rock forward on left. Recover onto right. Step left beside right. Rock forward on right. Recover onto left. Step right beside left. Step left forward. Make 1/2 turn right (weight onto right). Cross left over right. Step right to right side. Cross left behind right. Step right to right side. (9:00)	Rock Recover & Rock Recover & Step Turn Cross Side Behind Side	On the spot Turning right Right
Section 4 1 - 2 & 3 - 4 & 5 6 - 7 8 - 1	Cross Rock, Side (x 2), Cross, Unwind Full Turn, Cross x 2 Cross rock left over right. Recover onto right. Step left to left side. Cross rock right over left. Recover onto left. Step right to right side. Cross left over right. Unwind full turn right (2 counts) sweeping left in front of right (weight on right). Cross left over right. Cross right over left (moving forwards). (9:00)	Cross Rock Side Cross Rock Side Cross Unwind Cross Cross	On the spot Right Turning right Forward
Section 5 2 & 3 4 & 5 6 & 7 8 & 1	Back Side Cross, 1/4 Turn Side Step, Forward Mambo, Coaster Step Step left back. Step right to right side. Cross left over right. Turning 1/4 left step right back. Step left to left side. Step right forward. Rock forward on left. Rock back on right. Step left back. Step right back. Step left beside right. Step right forward. (6:00)	Back & Cross Turn Side Step Forward Mambo Coaster Step	Right Turning left On the spot
Section 6 2 & 3 4 & Restart 5 6 7 8 &	Step, Full Turn With Sweep, Behind, Side, Step Spiral Full Turn, Step, Full Turn Step left forward. Pivot 1/2 turn right weight on right. Turn 1/2 right stepping left back sweeping right behind left. Cross right behind left. Step left to left side. Wall 3: At this point start dance again from the beginning (facing 6:00). Step right forward. Unwind full turn left, spiralling on right and hooking left in front of right. Step left forward. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. (6:00)	Step Full Turn Behind Side Step Spiral Step Full Turn	Forward Turning right Left Forward Turning left Forward Turning left
Tag 1 Easy Option Restart	Wall 5: Dance to count 10 then add: Cross left over right unwind full turn right. Walk forward on left (weight on left). Then restart the dance from the beginning (facing 6:00)		
Ending	Dance finishes at end of Section 2, after full turn right (facing 3:00) Walk a 3/4 turn right slowly to face the front wall.		

Choreographed by: Dee Musk (UK) January 2010

Choreographed to: 'One Day You Will' by Lady Antebellum (68 bpm) from CD Lady Antebellum; also available as download from amazon.co.uk or iTunes (32 count intro - approx 28 secs)

Tag/Restart: There is a one count Tag danced during Wall 5 followed by Restart
Restart: There is one Restart during Wall 3



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Approved by:

Nobody

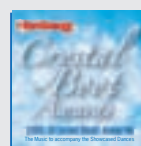
2 WALL - 64 COUNT - ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 & 4 5 - 6 7 & 8	Scuff, Step, Toe/Heel/Toe Swivel, Modified Monterey 1/2, Mambo Cross Scuff right beside left. Step right to right side. Swivel right toes to left. Swivel right heel to left. Swivel right toes to left. Touch right toes to right. Make 1/2 turn right stepping right beside left. Rock left to left side. Rock back on right. Cross left over right. (6:00)	Scuff Step Toe Heel Toe Touch Turn Mambo Cross	Right On the spot Turning right Right
Section 2 & 1 - 2 3 & 4 5 - 6 7 & 8	Step Touch, Hold, Rock & Cross, 1/4 Turn, 1/2 Turn, Right Shuffle Forward Step right small step to right. Touch left beside right. Hold. Rock to left side on left. Step right beside left. Cross left over right. Make 1/4 turn left stepping right back. Make 1/2 turn left stepping left forward. Step right forward. Close left beside right. Step right forward. (9:00)	& Touch Hold Rock & Cross Turn Turn Shuffle Step	Right Left Turning left Forward
Section 3 1 - 2 3 & 4 5 - 6 7 & 8	Step 3/4 Sweep, Behind Side Cross, 1/4 Turn Left, 1/2 Turn, 1/2 Turn Shuffle Step left forward. Make 3/4 turn right, sweeping right from front to back. Cross right behind left. Step left to left side. Cross right over left. Step left 1/4 turn left. Make 1/2 turn left and step back onto right. Make 1/2 turn left and shuffle forward, stepping - Left, Right, Left. (3:00)	Step Turn Behind Side Cross Turn Turn Walk Walk	Turning right Left Turning left Forward
Section 4 1 - 2 3 - 4 5 - 6 7 & 8 Option	Step, Hitch 1/4 Turn, Cross Touch x 2, Hip Bumps Step right forward. Hitch left knee whilst making 1/4 turn right. Cross left over right. Touch right to right side. Cross right over left. Touch left to left side. Bump hips - right, left, right. Counts 7 & 8: arms above head, right hand holding left.	Step Turn Cross Touch Cross Touch Bump & Bump	Turning right Right Left On the spot
Section 5 1 & 2 3 - 4 5 - 6 7 - 8	Sailor Step, Touch, 1/2 Turn, Back, Touch, Step 1/4 Touch Cross left behind right. Step right to right side. Step left to place. Touch right toe back. Make 1/2 turn right (weight stays on left). Step right back. Touch left back. Step left forward. Make 1/4 turn left touching right to right side. (9:00)	Left Sailor Touch Turn Back Touch Step Turn	On the spot Turning right Back Turning left
Section 6 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8	Cross Heel Jack x 2, Knee Pops, Shoulder Shrug, Heel Split Out/In Cross right over left. Step left diagonally back left. Touch right heel diagonally forward right. Step right beside left. Cross left over right. Step right diagonally back right. Touch left heel diagonally forward left. Step left beside right. Touch right toe forward. Pop both knees forward and raise heels from floor. Drop heels to floor and straighten knees. Pull shoulders up. Drop shoulders down. Split heels apart. Return heels to centre (weight stays on left).	Cross & Heel & Cross & Heel & Knee Pops Shoulder Shrug Heel Split	Left On the spot Right On the spot
Section 7 1 - 2 3 & 4 5 - 6 & 7 - 8	Step, 1/2 Turn, 1/2 Turn Lock Step Back, Back Rock, Step, Lock, Unwind 1/2 Step right forward. Make 1/2 turn left stepping left forward. Turn 1/4 left stepping right to side. Turn 1/4 left stepping left back across right. Step right back. Rock left back. Recover onto right. Step left forward. Lock right behind left. Unwind 1/2 turn right (weight onto right). (3:00)	Step Turn Turn Turn Step Back Rock & Lock Unwind	Turning left Forward Turning right
Section 8 & 1 - 2 & 3 - 4 & 5 - 6 7 - 8	Step Back, Touch, Hold (x 2) Ball, Step, 1/2 Turn, Step, 1/4 Turn Step left small step back. Touch right beside left. Hold. Step right small step back. Touch left beside right. Hold. Step left in place. Step right forward. Make 1/2 turn left stepping left forward. Step right forward. Make 1/4 turn left stepping left slightly to left. (6:00)	& Touch Hold & Touch Hold & Step Turn Step Turn	Back Turning left
Tag 1 & 2 Note 3 & 4	End of Wall 5: Scuff Out Out, Toes Heels Toes Scuff right beside left. Step right out to right side. Step left out to left side. Feet should be shoulder width apart. Both feet, swivel toes in. Swivel heels in. Swivel toes in.	Scuff Out Out Toes Heels Toes	On the spot

Choreographed by: Roy Verdonk & Wil Bos (NL) December 2009

Choreographed to: 'Nobody' by Wonder Girls (32 count intro)

Tag: There is a 4-count Tag at the end of Wall 5



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Sho Ask...



Q Hi Sho I have no problem picking up new dances if I can watch the instructor. I learn dances quickly most of the time but I can't learn them from the step sheet. It takes me ages to work out the steps and I find it really hard to read the step sheet and do the dance from it. My friend learns from step sheets all the time and that just makes me feel stupid when I can't do it?

Lyn



A Lyn, you have my sympathy. It is very frustrating when you find something difficult to master and someone else finds it relatively easy. Hopefully my response will be of help.

We all learn in different ways and it would seem from what you say that your preference is for a visual demonstration of what you want to learn. It may be that you find the steps or movements 'make sense' immediately when you can see them first. But when you have to read them from the page they either don't make sense at all or it seems to take forever before you get the hang of them compared to how quickly you learn from seeing a demonstration. Lots of people who dance find it easier to learn new moves or steps when they see them first. So you are not alone. It is simply the way you prefer to learn.

Even if you do prefer to learn through a demo it can still be possible for you to also improve your ability to learn from a step sheet. I know we live in a technology driven world but not all dances are available on video and of course videos of Line dances may not always be accurate. So being able to decipher a step sheet can help you to check for accuracy even if you are using a visual learning method.

One of the most common problems I come across when helping Line dancers or teachers to improve their script reading skills is that they find it confusing reading every individual component of a step. For example, they might see "step R forward, close L beside R, step forward R" and it may take them a moment or two to realise that it is a shuffle they are looking at. So I have found that encouraging them to first of all read the step names that are given in the section heading to get an idea of what steps are to follow. So if the heading says 'forward shuffle' then immediately you have a lot of the information you need. You already know what a shuffle is and therefore don't need to decipher the individual components every time. Once you realise you are looking at a shuffle it doesn't seem quite so complicated. Then you just need to get the lefts, rights and counts etc from the detailed description. With practise it does get easier. It is a bit like unlocking the code to the step sheet.

A couple of tips you might find helpful:- start by deciphering short sections of a step sheet so that you don't get put off – perhaps just 4 or 8 counts. Practise with a friend - two heads being better than one and all that..... Good luck.

Sho Botham is a dance and health education consultant and regularly provides advice regarding safe dance practice and general health education advice.

Ask Sho is your chance to get all your questions answered with the benefit of Sho's knowledge and experience.

If you have a question, send your email to asksho@decodanz.co.uk or write to: Sho Botham, Decodanz, Archer House, Britland Estate, Northbourne Road, Eastbourne, East Sussex BN22 8PW.

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It Pays To Advertise

Last year we were asked to place an announcement in our Forthcoming Events page for a Halloween Line dance social in aid of Zoes Place, a baby hospice in Liverpool. Organiser Lorna Lomas told us: "It went so well it has spurred me on to do another three events this year, all with live acts. I am hoping to raise more money for the baby hospice in Liverpool. Last year we raised £377 and we received a certificate from the hospice which I shall be displaying for all those dancers that supported this worthy cause."



All Welcome

Pauline Homer would like to invite non-dancers, Beginners and the more experienced dancers to their next Line dance social. It is being held on Saturday 10th April at Arthog Village Hall in Arthog, Gwynedd from 7.00 p.m. until late. Tickets are £3.00 each and there will be a raffle. Further information from Chris Clark on 01341 250 014 or by e-mail on chris.clark@homecall.co.uk

Help For Haiti

Pauline and Mark Burgess of the Rugeley Rednecks club from Rugeley in Staffordshire recently held a Line dance social evening at Colton Village Hall. They told us: "The social was in aid of the Haiti disaster appeal. We raised a total of £210.00 and would like to thank everyone who attended for their generosity."



There was a charity Country and Western dance night held recently by Chaz-n-Baz Country Music Club at the Embankment Club in Wellingborough. Brian Herby told us: "The evening was held in aid of the Haiti Earthquake Appeal. We had three country artists, John Permenter, Johnny Holland and Bobby D. Sawyer who all gave their services and performed for a large crowd of Line dancers and country music fans on behalf of this charity appeal. The country music club is run by Charlie Green and Barry Fletcher of Wellingborough and all profits from the evening went to the appeal fund. A large raffle and other money raising items managed to raise in total over £1150.00."



Dancers Appreciation



Laurence Nichols, affectionately known as Nick, with his wife Alison, have been running the Oakland Mavericks Line dance group on the Wirral since 1997. With now over 250 dancers, Nick runs nine classes a week as well as monthly socials and organises two weeks away each year. Every March Oakland Mavericks holds a Line dance coffee morning for Marie Cancer Care Daffodil Appeal. Sandy Keys told us: "On our recent weekend away Nick celebrated his 60th

birthday with us at the Prince of Wales Hotel in Southport. On the Friday night we dressed in blue as Nick is an Evertonian and on the Saturday night it was a 60's theme. Proceeds from the raffle raised £160 for the Haiti Earthquake Appeal. All the dancers that attend their classes would like to thank Nick and Alison and let them know how much they are appreciated. Roll on September when we are off to Caernarfon in North Wales for our next jaunt."

Bowled Over

Norma Read and her Line dance club, East Coast Liners, joined Uplands Bowls Club Fun Day in Carlton Colville, Lowestoft for a 'taster session' in Line dancing. Norma told us: "It was great fun, everyone joined in and although we were going to do 45 minutes, we carried on for one and a half hours. The dances they found very easy to learn and enjoyable, were 'Simply Mambo' to 'Tequila' and 'First Cha Cha', 'Reggae Cowboy', and 'Texas Stomp' to 'Boom It Was Over', we also did 'Rita's Waltz', 'Blue Roses' and of course 'Strolling Cha Cha'. In between these dances our demonstration team did some of our favourites, 'Sister Kate', 'Life



Without You' and 'Sweet Little Dangerous' which we split with 'Blue Roses'. They very kindly donated £80 towards our Marie Curie Daffodil Fund and also £80 to Niemann-Pick Disease Research."

Carry On Collecting

Owzit Start? Line Dance Club from Yorkshire presented a cheque for £2,716.77 to the DeBRA charity who work on behalf of people in the UK who suffer from the condition Epidermolysis Bullosa. Peter Jackson of Owzit Start? told us: "The 10 year old granddaughter of two of our club members suffers with EB. I would like to thank the club members who have very generously contributed to the charity and we aim to carry on collecting for them throughout the year. More details can be

found on our website www.owzitstart.co.uk and at www.debra.org.uk."



FORTHCOMING CHARITY EVENTS

SATURDAY 13TH
MARCH 2010

East Coast Liners are holding their third Daffodil Dance to raise funds for Marie Curie Cancer Care, at Carlton Colville Community Centre, Hall Road, Carlton Colville, Lowestoft from 7.30 until late. A warm welcome to all. Bar, huge Raffle and 'Pot Luck' buffet, please bring a plate of goodies for the table. Tickets £5, contact Norma: Tel 01502-562953, mobile 078359921147 or e-mail normaread@talktalk.net

SUNDAY 14TH MARCH 2010

A fundraising event in aid of Walsall Deaf Children's Society is taking place at Willenhall Leisure Centre, Bath Street, Willenhall WV13 2EY. 12 noon till 6pm. Music by Magill and Ethan Allen, with instruction by Gaye Teather plus more special guests. Tickets in advance, adults £6, children (under 12) £4. Call 07788 636182 or visit www.walsalldcs.org.uk/linedance.html.

SATURDAY 17TH APRIL 2010
Line dance social at Cheadle & Gatley Conservative Club, Stockport Road, Cheadle, SK8 2AA. Billy Bubba King performing live and DJ Martine WKD plus raffle and Irish bingo. All raffle proceeds donated to Zoe's Place Baby Hospice, Liverpool. Tickets £7.00 in advance. For tickets call: Lorna Lomas 07960343624/07541957919. No tickets will be available on door.

STAGECOACH PROMOTIONS AND COUNTRY SEASONS

Some of the following events are currently showing as Fully Booked, but we are taking Waiting List names, in case anyone cancels nearer the date... Even then, there are lots of other weekends to choose from – hope to see you at some of them!

2010 Weekends – Stagecoach Promotions

Apr 2-5	Weymouth	Almost FULL	Beginners/Improvers
May 21-24	Sandown, I o W		Beginners/Improvers
June 18-21	NEW Bournemouth 20th Anniversary Party	(£180)	
<i>Option of 2 night Bournemouth break £130 – Limited day/evening passes</i>			
July 2-5	Woolacombe Bay		Tina Argyle Weekend
Sep 10-13	Woolacombe Bay		Beginners/Improvers
Oct 15-18	Sandown, I o W	Almost FULL	Line Dance Weekend
Nov 5-8	Weymouth	Almost FULL	Line Dance Weekend
Dec 3-6	Woolacombe Bay		Line Dance Weekend

2011 Weekends – Stagecoach Promotions

Jan 21-24	Weymouth		Rob Fowler/Kate Sala
Feb 18-21	Weymouth	Just 30 places left	Line Dance Weekend
Mar 18-21	Woolacombe Bay		Partners' Weekend
Apr 1-4	Weymouth		Beginners/Improvers
Apr 15-18	Sandown, I o W	NEW	Michelle Riskey Weekend
May 27 – 30	Sandown, I o W		Beginners/Improvers
June 17 – 20	Bournemouth Line dance weekend	(£185)	
<i>Option of 2 night Bournemouth break £135 – Limited day/evening passes</i>			

*All the other events from 2010 repeat into 2011 on the equivalent weekends - most are three night half board breaks with a minimum of 3 live acts (some have 4 and some 5 live acts).
Plus Guest teachers.*

**Prices for 3 nights' half board are from £137pp to £157pp
Isle of Wight events - £172.50 pp including Car Ferry for 2 passengers**

Most are based on a minimum of 2 sharing; Where single Room supplements apply, add £7 per night

2010 Weekends – Country Seasons

Apr 30-May 4	Ladram Bay, Devon	4 night Country Music
June 4-7	Bude, Cornwall	3 night Country Music
Sep 2-6	Ladram Bay, Devon	4 night Country Music

These events also repeat into 2011 on the equivalent weekends – Country Seasons weekends are self-catering breaks, in static units, or on touring pitches. Live acts afternoons and evenings. Any dancing allowed! Prices from £107 to £167 p.p. (Tourers £80 - £95 p.p.)

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Crystal Boot Awards

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Dance Name	Track Name	Choreographer	EPM
1 Simply Honky Tonk	Little Miss Honky Tonk	Val Myers and Deana Randle	150
2 Moo La Moo	Moo La Moo	Annie Brand	124
3 All Together Again	Together Forever	Robert Lindsay	120
4 Mi Rowsu	Mi Rowsu	DJ Alex, Pim, Daniel, Jose & Raymond	80
5 Walking In The Rain	Walking In The Rain	Maggie Gallagher	137
6 Betty's Buns	Betty's Buns	Lizze Clarke	148
7 Feel Right	Feel Right	Robbie McGowan Hickie	138
8 Wild	Wild Horses (CBA Mix)	Craig Bennett	132
9 Stomp & Kick	Dont Lose Any Sleep Over You	Katie Sala	95
10 Americano	Americano (Tu Vuelo Americano)	Simon Ward	100/200
11 Blah Blah Blah	Blah Blah Blah	Guyton Mundy	120
12 C U Again	See You Again	Jonathan Williamson	142
13 One Day You Will	One Day You Will	Dee Musk	68
14 Nobody	Nobody	Roy Verdunk & Wil Bos	128
15 Thank You	Thank You	Alan Birchall	107
16 Little Red Corvette	Little Red Corvette	Richard McEraney	105

January 2010

linedancer

Crystal Boot Awards

14th Crystal Boot Awards
The Music to accompany the Showcased Dances



*Laurent meets
Judith Owen, whose
new album "The
Beautiful Damage"
is a collection of
beautifully crafted
and ravishing songs.*



Beautiful Damage

L.S: I was quite taken back by the contents of your album. Tell me, how did you chose the tracks?

J.O: I think you're probably referring to the variety of music on the record. I love and have been influenced by a broad spectrum of music. I never thought you had to be only one thing but if you ask me what is the consistent theme and sound which holds all these songs together, I'd have to say it's emotion, soulfulness, bittersweet honesty and the piano and voice which exist around each other, for each other.

L.S: How did Judith Owens start out?

J.O: By being Welsh, Welsh, Welsh and loving music, music, music! My dad was an Opera singer and came to London to join the Royal Opera House Covent Garden company. We grew up in London, but always felt like outsiders really and I think my sister and I felt true happiness either when we were with our grandparents in Wales, or most weekends at the Opera House dress rehearsals.

I remember being about six and crying my eyes out at the overtures to almost every opera! It was drama that really formed me, that and the heartbreaking Welsh folk songs and laments that my dad would play at the piano. Luckily, he is also a huge jazz/blues fan, so I got a giant dose of this music too! My parents thought I'd be classical musician as I could play the piano pieces my older sister was practicing, by ear. Truth was, I could hear everything, but could never read or write a note, (still can't), so I was left to my own devices and luckily for me, never got the love of music knocked out of me like a lot of kids

do when they're being groomed for a classical career.

It wasn't until my mother died, when I was 15 that my world stopped and music became everything....

LS:"Here" is probably one of the most beautiful songs I have listened to in a long while. Can you tell me a little about what is behind the song?

J.O: Well, it's about wishing my mother could see me today. She suffered terribly from depression and I got her genetic make-up. Thankfully after years of therapy and re-balancing of certain chemicals, I finally came out of the black hole and that's when I wrote that song. You see I knew that the last thing my mother ever wanted was to be the way she was and to see either of her girls going the same way. it would have broken her heart.

L.S: A great video was shot for the song by Jamie Lee Curtis. How did that happen?

J.O: Jamie's been a fan for a long time and she'd just lost her mother when we did the video. I think she really related to that sense of 'things not said', the particular loss that women feel when they lose their mothers.

L.S: I also love the covers you sing on the album. Your version of Julie London's Cry Me A River is amazing....

J.O: I've always loved doing arrangements of songs that are really opposite to my style, but which I can make entirely my own. I think you have to commit yourself entirely

to covers.. own them and I think this is why 'Cry Me A River' works. London did the best knocked out, beaten down version ever.. a classic, so I went all 'Judy Garland' with it.. the highs, the lows, just Grant Mitchell at the piano and me. I think you can tell that I'm performing in a spotlight, on a stage, with mascara running down my cheeks when you listen to the recording. (Did I mention I was a bit of a drama queen!)

L.S: 16 tracks is a lot of music even in a collection of previously released music.... Is there a favourite?

J.O: Choosing your favourite songs is a bit like choosing your favourite children.. pretty much impossible. 16 might seem a lot, but you have no idea how long it took to whittle it down to that! I think the overall effect is the full Owen recorded experience, the total experience MUST include the live show.. that's when my internal 'entertainer' kicks in. But if you're asking me which songs are closest to my heart, then I'd have to say 'Here' and 'Conway Bay'

L.S:What is the meaning of "Beautiful Damage" as a title?

J.O: It's a phrase I made up to describe my music and therefore myself.. All these years I've been trying to create beauty out of the damage.. my damage. I think that's what kept me going all those years of feeling pain and self loathing.. being able to make something exquisite in spite of myself. I think life is wonderful and awful in the blink of an eye, that joy and pain live side by side, and that music is the antidote. So long story short...I am the beautiful damage.

■ Germany is a country in love with Line dance, it's official! Last January, *Claudia Lezar* went to the second winter Workshop given by the club Dancing Crocodiles in the Blendstatthalle in Schwäbisch Hall in Germany. Their special guest was *Daniel Trepát* and here's her report.

Daniel and the Crocodiles



This was one event that I did not want to miss, and it started straight away when I met Kirsten and Sigrun, from the Dancing Crocodiles club.

Daniel Trepát is an inspiration to me. As a dancer, I find watching him a total joy. On Saturday morning, he demonstrated his new dance "Dawning", such precision and flair. Then he introduced us to the Westcoast Swing and the Waltz, which I found challenging.

For its second year, this event was very well attended with about 90 dancers all enjoying Daniel's workshop.

We started with Daniel's and Raymond Sarlemijn's new choreography "Turning". And turning we did, as the dance never lets up. Then followed a special request "Rise", another one of Daniel's dances.

My own personal favourite was the dance Daniel demoed that same morning "Dawning". It was also very popular with many of the other people there and Daniel followed with a multiple choreographer dance simply called "Sue" and written by Roy Verdonk, Daniel Trepát, Raymond Sarlemijn, Darren Bailey, Jose Miguel, Pim van Grootel and Wil Bos.

Then we had the chance to do a bit of social dancing and we were even able to persuade Daniel to teach us another dance before lunch! "Mare" was the title and we enjoyed that too.

During lunch, I managed to chat to some dancers and I realized what a small world Line dance truly is. Lots of clubs and participants all together in the same place enjoying the same thing.

Then we went back to our social dancing and Daniel had time to treat us to some of his Hip Hop moves, amazing man!

After a night's rest, about 50 dancers joined together for a technique workshop. We learnt about Lilt and Chacha and Daniel was his usual knowledge, charm and fun.

We love Line dance here in Germany and events like these help us further our knowledge and experience. I for one, cannot wait for the Crocodiles third event and I hope many more dancers will be there too....

More info (in German) on www.dancing-crocodiles.de



Dance 'n' Shine

For the fourth time, the World Country Dance Federation presented its version of the World Championships. This year, the venue was the beautiful Koningshof hotel and conference centre located in Veldhoven, just outside of Eindhoven in Holland. Benny Ray reports from the event with photos by Daniel Heller.

The WCDF World Championships took place this year between December 27th 2009 and January 2nd 2010. Many dancers were looking forward to seven days of some of the best Line dance and couples dance in the world today. This event is a true chance to shine and rise to the stars.

As tradition dictates, the first day kicked off with the Choreography division, and as previous years, a very high standard was set from the word go. The following days featured preliminary and second rounds for most of the divisions in Newcomer and Novice, mixed with both the Social division,

Renegade and Showcase. Also, the Pro-Am division was huge, and showcased a lot of new talented dancers. The last days of the event were focused on the final rounds plus the Intermediate, Advanced and MegaStar dancers. The talent witnessed throughout the week was unbelievable.





As an added bonus, the world renowned Canadian west coast swing sensations Myles Munroe and Tessa Cunningham joined the event to judge a special competition in both Line and couples dancing. They also did several workshops throughout their stay, but the highlight was their amazing show which completely captured the audience with breathtaking acrobatic moves.

A lot of special shows were seen throughout the event, Jana Osburg and Gaby Genner joined forces for a dance show mixed with gymnastics, and Niek Loman choreographed and performed a complete drag queen show with a huge cast of dancers. Also,

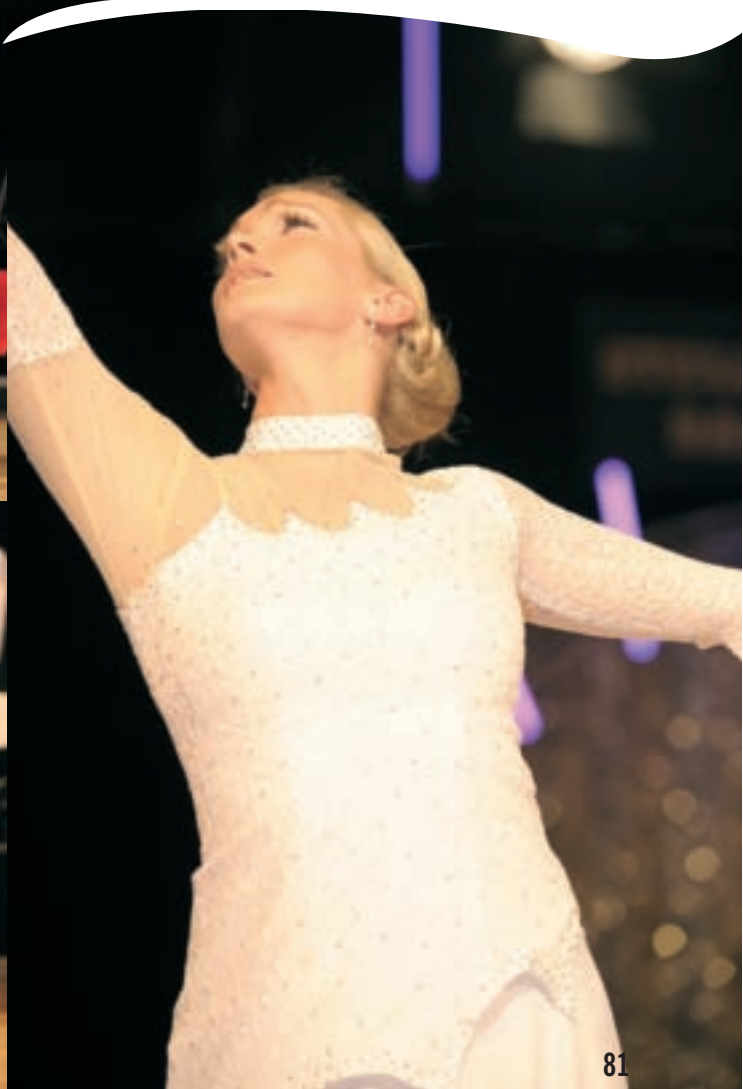
Marlon Ronkes' dancers were joined by a group of soul singers, and for what must be considered by many as the ultimate tribute to the late Michael Jackson, Roy Verdonk's dancers did a complete Thriller routine with some amazing choreography, zombie make up, set design and wardrobe work. The living dead literally came walking through the audience trying to scare the living daylight out of everyone.

Every day, there were plenty of workshops with a host of Europe's top instructors, offering everything from couples, technique and styling to the new competition dances for 2010 and social dances for everyone to

join. Every night was party night, which gave everyone a chance to relax and have fun after a hard day of competition. The DJ's made sure that everyone was catered for.

New Year's Eve was a special night of course, and it was celebrated in style with a huge dinner party, a count down clock, and lots of social dancing.

The Awards and final placements were as exciting to follow as always, with many new dancers reaching new heights, and setting new standards to be followed in 2010. For them, Worlds 2010 was their time to shine.



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This Month...



Carrie Underwood



Trace Adkins



Wynonna

NASHVILLE REPORT

One of the downsides to being a Country music star is that a lot of your time is spent on your tour bus, traversing the highways of America, rolling on from gig to gig. With this much time on the road, the chances of a traffic mishap increase astronomically, and it seems like every year we report at least one and sometimes several tour bus crashes.

Sadly, this is the fate that befell **Trace Adkins'** tour bus on February 13th. A pickup truck containing two men crashed head-on into Trace's tour bus near Shreveport, Louisiana. Trace's band members were injured, with one of them being propelled through the windscreen and onto the roadway. The driver and a passenger in the pickup truck were both killed. Trace was not on the bus at the time. His band members are expected to make a full recovery, although some live shows have been cancelled.

On a happier note, Trace has now joined **Toby Keith's** record label, Show Dog Nashville. He and Toby, who recently played his first ever live UK dates, will be touring the USA together this year.

Good news if you're a fan of mother and daughter duo, the Judds. **Wynonna** and **Naomi** are promising a final tour as a duo later this year. Wynonna has been a solo act for a number of years, after mother Naomi developed health problems with chronic hepatitis. No word yet on whether the UK features in their upcoming tour schedule.

And finally, superstar **Carrie Underwood** is making her feature film debut in an upcoming Hollywood production called, "Soul Surfer". The movie tells the true story of female surfing champion **Bethany Hamilton**, who has triumphed despite the loss of an arm. Carrie plays the leader of a church youth group. **Dennis Quaid** and **Helen Hunt** star in the film.

Catch you next month with all the latest Nashville news from Voice of Country!

NEW

Linedancer Magazine Beginner DVD/CD Set

Do you know someone who is interested in starting to Line dance, but who feels a bit nervous? Or someone who has already started but would like to practice more often?

There is no doubt that when you start Line dancing it can seem a bit daunting. "I will never remember all these steps", "I am going to be at the back of the class", "I am so stressed thinking about this" are all reasons why a Beginner can feel discouraged and anxious before he/she takes the plunge.

This is why we are introducing this fabulous new set. ♥ to Line dance for Beginners is everything a newcomer needs to start the right way.

A great selection of ten dances including Cowboy Charleston, Dream On, Flobie Slide, One Step Forward and Texas Stomp will take your dancer right through the basics and ensure they will become confident in their abilities and steps.

Each set has a CD with the music of each dance. Produced by Glenn Rogers and his talented team, each track is perfect for Line dance and it simply means that dancers can get used to the sound of the music for each choreography. As they listen to the disc at home or on their way to work, they can familiarise themselves more and more with each dance.

The Dvd is made up of videos with step by step tuition and a complete demo of each dance. Headed by Steve Healy, these teaches are, as you would expect, fun and very easy to follow. The perfect way to start with Line dance.

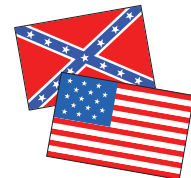
Each set also comes with its own stepsheets booklet.

This full and total package means that new dancers can learn, improve and familiarise themselves with new dances and steps, giving them a real chance of looking forward to new lessons and acquiring new skills. It also means that a beginner can start his or her journey with every advantage at home. An invaluable tool that, we believe, every dancer should have.

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3 days/2 nights Prince of Wales Hotel, Lord Street
 Artistes – Steve Lovett (Friday) Diamond Jack (Saturday)
 Dance Instruction and Disco: Sandra Speck
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 Dance Instruction and Disco: Dave Fife
 Starts: Friday 7 May Finishes: Sunday 9 May 2010

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3 days/2 nights County Hotel
 Dance Instruction and Disco: Cathy 'Mad Cat' Hodgson
 Starts: Friday 14 May Finishes: Sunday 16 May 2010

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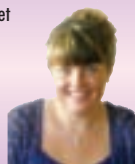
3 days/2 nights Southcliff Hotel
 Artistes: Plain Loco (Saturday)
 Dance Instruction and Disco: Alan and Fiona Haywood
 Starts: Friday 21 May Finishes: Sunday 23 May 2010

Eastbourne Entertainer **£125**

3 days/2 nights Cumberland Hotel, Grand Parade
 Artistes – Plain Loco (Saturday)
 Dance Instruction and Disco: Michelle Risley
 Starts: Friday 11 June Finishes: Sunday 13 June 2010

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3 days/2 nights Wessex Hotel, Street, Somerset
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 Sandra Speck
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 Finishes: Sunday 6 June 2010
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Artistes – Souls 'n' Stone (Friday) Diamond Jack (Saturday)
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EASTER

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 Artistes – Johnny Holland (Sunday) **£10 off**
 Dance Instruction and Disco: Robert Lindsay
 Starts: Saturday 3 April Finishes: Monday 5 April 2010

Carlisle Easter Canter from **£115**

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 Dance Instruction and Disco: Gary Lafferty
 Starts: Saturday 3 April Finishes: Monday 5 April 2010
 Coaches available
 SELF DRIVE £115 BY COACH £155

Southport Easter Sensation now from **£129**

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 Dance Instruction and Disco: Rob Fowler
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2010 BLACKPOOL AT THE NORBRECK CASTLE HOTEL

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 Starts Friday 16 April: Finishes Sunday 18 April 2010
 Self Drive £95 By Coach £125 No Single Room Supplement

THE MAYHEM from **£89**

Artistes - Fri: Bobby D Sawyer. Sat: Blue Rodeo
 Dance instruction and disco - Kate Sala
 Starts Friday 14 May: Finishes Sunday 16 May 2010
 Self Drive £89 By Coach £119 No Single Room Supplement

ILLUMINATIONS BLOCKBUSTER from **£125**

Artistes - Fri: Thrillbillies. Sat: Magill
 Dance Instruction and Disco - Yvonne Anderson
 Starts: Friday 29 Oct Finishes: Sunday 31 Oct 2010
 SELF DRIVE: £125 BY COACH: £155
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THE PARTY from **£109**

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THE CRACKER from **£109**

Artistes - Fri: Brushwood Sat: Magill
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 Dance Instruction and Disco: Yvonne Anderson
 Starts: Friday 16 April Finishes: Sunday 18 April 2010

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 Dance Instruction and Disco: Honky Tonk Cliff
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 Dancing: each evening with a workshop on Sunday morning and instruction on Monday morning. You leave after noon on Monday.

Donington Spring Bank Dash now **£107**

3 days/2 nights Thistle Hotel, East Midlands Airport **£12 off**
 Artistes – Diamond Jack (Sunday)
 Dance Instruction and Disco: Steve Mason
 Starts: Saturday 29 May Finishes: Monday 31 May 2010

GROUPS WELCOME We offer generous discounts for groups starting from as few as 10 people on any of our advertised holidays. We are also happy to supply competitively priced coaching from anywhere in Britain for parties of 30 or more. As we understand that it takes time to gather your group together, we will always agree convenient dates for the payment of deposits and release of unsold accommodation. If you want a date or destination not featured in our brochure, just give us a call as we are pleased to "tailor make" additional holidays.

* Accommodation in hotels in rooms with private facilities * Dinner, Bed and Breakfast for the number of nights shown (except where stated otherwise) * Dancing each evening from 8.00pm to midnight * Workshop on one morning and instruction and dancing on the following morning * Live bands are featured on many holidays * All holidays are self drive unless stated otherwise *

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