



Linedancer

The monthly
magazine
dedicated to
Line dancing

August 2014
Issue 220 • £3.50

Simon Ward
DANCE WIZARD OF OZ!

14 GREAT DANCE SCRIPTS

INCLUDING: WHEELS & ROSES · SHOTGUN MAMBO · LITTLE RED WAGON! · WALKING ON AIR



9th – 11th January 2015
January Blues Buster

The Hotel Piccadilly, Bournemouth
 Karl-Harry Winson & Billy Curtis

***£129pp**

13th – 16th February 2015
Valentines Weekend

The Heronston Hotel, South Wales
 Karl-Harry Winson, Laura Sway Hilbert, Billy Curtis & DJ Dom

***from £149pp**

2 or 3 nights

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Dear Dancers



With summer in full force, in the UK at least, this issue is a real fest of sunshine and fun...

In our lead feature, Australian world renowned choreographer Simon Ward talks about his life and career so far. Simon is a great guy, always ready with a laugh and a quip and in this feature Linedancer delves a little deeper for his fans with some surprising facts... A great interview!

Did you know that Italy was a real Line dancer's paradise? In this issue we get to find out more about this gorgeous country with two separate reports. First, we present a great picture led feature on the Voghera festival, an amazing sight where thousands congregate each year and have a Line dance ball... Literally!

Then, we invite you to meet Sabrina Biganzoli the dancer behind both reports' pictures. A talented Line dancer and photographer, Sabrina gives us a wonderful insight of a decidedly very different scene in her native Italy.

Last month, we featured a report from Diana Green that went down a storm with our readers. For those who know the Norbreck Castle, you had to have a titter or two at Diana's musings. She is a great writer and her humour shone through her text, so much so that I invited her to write a regular column for the magazine. Diana took up my challenge and you can read her first article this month... I am sure many of you will have a laugh with her at some of her memories.

Claire Butterworth, our occasional reporter and her other half Steve Rutter finally tied the knot in a real Line dance wedding and you can share their day in this issue. As for the lady behind their sumptuous cake, she turned out to be Line dancer too... You can read all about Kathy Hanmer's creations as well as find out all about her Line dance passion in this very magazine.

We Are Stars highlights a terrific idea where Line dance really proves what it can do. I know of no other hobby that can unite people as this one does. Reading the story about how Line dance instructor Christina Chui worked with Sharon Storr, a speech language pathologist, to raise awareness about Autism, is mind blowing. We have also printed the very special script that Christina devised because we think this is something that other countries could follow to give a message of hope about a condition that affects millions of people globally.

As I said earlier, we set out to give our readers a summery feel to this August issue and I hope we have managed it... Whether you are at home or on a sunny beach somewhere, there is plenty for you to read and enjoy in this month's Linedancer!

Laurent

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Line Dance



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Contents

This month ...



23

Eurostar 2014

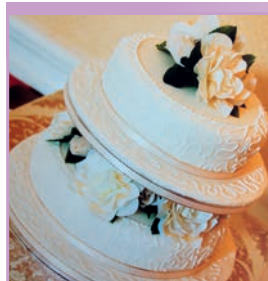
The amazing success of the great UK based event



31

Voghera Rules

How Italian Line dance sets the world on fire



80

Line A Baking Tin

Kathy Hanmer's talents know no bounds

Favourites

- 6 Grapevine
- 36 Steppin' Off The Page
- 57 The Charts

This month's Dance Scripts

- 36 A Tiny Waltz
- 37 Wheels & Roses
- 38 A Walk In The Park
- 39 Wake Up With You
- 40 Trashin' The Camp
- 41 Shotgun Mambo
- 42 Corn Don't Grow
- 43 Little! Red Wagon!!
- 44 Lonesome Rider
- 45 Zee Zee
- 46 Walking On Air
- 47 My 2 Cents
- 48 Masquerade
- 49 Not Through Loving You



Thank You All

Laura Seifart, Instructor of L A Line Dancers and her Line dancers in Cape Town, South Africa recently hosted a fundraiser for Good Shepherd Church in Kensington. She told us, "The funds will go towards a much

needed organ. We also said goodbye to our dear friend Irene Dalby who dances with the Sheffield Line Dancers South Yorkshire. Irene had spent the last month in South Africa and is always a welcomed

guest in our club. We all had a great time as we spent the cold chilly afternoon dancing." Pictured is Laura with supporting instructors.



LDF

Theo Loyla of The Line Rangers in Kent held their Red n Blue Beginners and Improvers Social night in aid of The Line Dance Foundation. Theo told us, "We collected the proceeds from a raffle and donations and everyone had a great time."



Line Army

"We had a fun evening dressing up to remember World War 1 100 year anniversary," Kim Coles from Bravestar Line Dance club in Thorngate, Gosport told us. "Our ladies dressed up as land girls and the chaps as homeguards, (Dad's Army). The picture shows just

some of the ladies and gents. We always try and make an effort dressing up and had a great laugh doing this. I thought I would contact you with a picture as I know everyone would love to see it in your magazine as I have not seen our club in it before."

Forthcoming Charity Events

Friday 19th September 2014

LinkedUp Fundraising are holding a Harvest Festival Barn Dance at the Best Western Royal Beach Hotel, Southsea, in aid of the Wessex Cancer Trust. 7pm-11.30pm. Tickets are £19:50 per person which includes a buffet supper. The event is open to anyone, and is a fun event for people to socialise and dance away to the Ceilidh band. All the proceeds will go to the Wessex Cancer Trust as well. For further information contact: Ben Waugh 02392 814875 or 07717 101419.

Wee Whisky

The Friday class at Lorna's Jazz Boxes Line dance club recently celebrated their 2nd Birthday with a party. Lorna told us, "With it being Independence Day we decided this would be our theme this year. Our precious family dog, wee Whisky, passed away on the 4th of July three years ago. In his memory I thought it would be quite fitting to donate all money raised with classes and socials, etc., over the month of July, to the PDSA

for all the great work they do for all the sick animals. It was a special day in more ways than one. Happy Birthday Lorna's Jazz Boxes and wee Whisky gone but not forgotten."



Three Legged Tea Dance

"Here is a photo of our dancers at our tea dance held at Three Legged Cross Village Hall in Dorset," Geoff Green explains. "This was my 10th year instructing Line dancing here and I thought it deserved celebrating. Our proceeds from the evening went to Myeloma UK and Coeliac Society, the two

charities my wife and I support. We all enjoyed cakes and tea halfway through the afternoon, naughty but nice! We are just a small club but our dancers are really great, such fun is had on Monday evenings when we hold our dance night. It's great to be able to teach them their dances and to see

them enjoying them so much, then they are able to dance all afternoon when we do have a tea dance. We try to hold at least four a year, and we are now planning the next! Thanks to all who supported us on this occasion."





Girls On Tour

A few of the girls from Southern Stomp Line Dance club had a weekend away along the coast at Eastbourne to join in a Maggie 'G's Kingshill holiday. Joy Ashton explains, "There was lots of laughter and of course lots of dancing as well as learning a

few new dances. Maggie taught her latest 'Do It' as well as 'Crying For No Reason' which was a bit of a challenge but well worth sticking with, what a beautiful dance this is! Thanks to Big Dave Baycroft who DJ'd the whole weekend and of course his

partner Pauline who looked after us all so well. The icing on the cake for everyone was the beautiful weather we had, perfect for a 'Girls Weekend At The Seaside'!"



Happy Days

Here is a picture of Natalie Thurlow performing on stage at Route 66 in Worthing at the July Social dance. Margaret Howarth told us, "Natalie was in excellent voice and there was a floor full of Line and partner dancers. The favourite songs for me were Rascal Flatts, Wildfire and Ball and Chain from the TV show Nashville."

Midsummer Masquerade

Nuline Dance, with Karen Hadley in South Shropshire, held a Midsummer Masquerade charity social night, at Clee Hill village hall, raising money for Alzheimer's Research UK. She told us, "We all had a good night and many of the dancers entered in to the spirit of the theme and turned up wearing a colourful display of masks. Everyone brought along a plate of food for our buffet which we enjoyed and we also held a raffle with many of the prizes being donated by class members. With so many prizes most of the dancers went away with a prize, including the three children present which made their night. We had a mix of dancers from our absolute beginners through to our more experienced intermediate dancers. A wide range of levels were played throughout the night, ranging from dances

such as Mamma Maria, Rocket To The Sun and Ah Si! through to Hit The Floor, Hairspray, New York 2 LA, Clap Happy and Walk Alone. We also had a few golden oldies such as Galway Girls, Somebody Like You, Just For Grins and Pot Of Gold. It was great to see the intermediates joining the beginners on the floor for their dances and then having the beginners clapping the intermediates after watching them with their dances. In total with all proceeds going to the charity with an additional opportunity for those unable to make the night being able to make donations in classes the following week we made a grand total of £160 for this worthwhile charity. I'd like to take this opportunity to thank all those who attended this event and those unable to attend who made donations of either

raffle prizes or a donation to the charity. This particular charity means a lot to many of my dancers who have seen family members and close friends suffer from Alzheimer's and Dementia. It is particularly close to my heart as my own mother has been suffering from Alzheimer's for the last few years. She was a Line dancer for many years, originally starting off a member of my own classes when I was teaching in Norfolk and then continuing to dance at the Wild Stallion in Norwich until her illness. I know other people across the country may remember her being dragged around the country by me to various workshops and Line dance events, so anything that can be done to help prevent future generations from suffering from this horrible condition is certainly worthwhile to me."





Save Our Linedancer

I am renewing my subscription for another year. I am still enjoying reading Linedancer and thank you for still being there for us with all the stories and news, etc.

Edna R. Oates, Lydney, Gloucestershire

As an avid reader and supporter of the magazine for around 15 years, I have to express a wish the magazine continues as I collect and, have most of, the copies from the start. Regarding the charts you publish, I am not sure who votes or where they come from but I am mystified as they do not fully reflect the dances we are doing or able to do! Also there seems to be a problem with some of the choreographer's choice of music. Twice in the last few months I have been unable to obtain the tracks for the 'so called' top dance. 'All I Can Say' and 'Alcazar' were not available from Amazon and iTunes when I tried to download them, which is where I usually legally download them. How do people get the tracks and indeed how are the teachers able to teach the dances? Which leads to the obvious question, how do they get to the top of the charts? There used to be a facility via the website to download the tracks but even that is not available. I am losing faith with the Linedancer charts and only wish the choreographers would ensure the music is readily available for people like me who like to get their music legally.

Chris Bright Aldershot, Hampshire

Reply from Laurent:

I feel your pain, Chris! As you probably know we are revamping our website (huge task) and we really hope that we can find a better way where voting is concerned (though something tells me we will never please everyone!). As for the music choices... what can I say? This is down to choreographers and though there is no doubt that some of the biggest Line dance hits are on fairly unknown songs, it is a mystery how people get the music... The facility you describe is still on our website though to be fair it is only working as an archive now, as too many issues including copyright blighted our efforts, in keeping up to date. I suppose

in the end, it is all about choosing dances you want to teach/learn and what you are prepared to do to get the music.

I am writing about the suggestion that the 'Online' Linedancer magazine takes over the hard copy. Please do not stop this publication. I really look forward to my copy dropping through my letterbox every month and cannot wait to read all the news, articles and new dances. I haven't got the internet at home and have to borrow my brother's computer, so it will not be very easy for me to keep up to date with everything going on in the Line dance world. I am a regular subscriber to the magazine and I keep all my previous issues as a reference point and to look back on.

Please keep the magazine!

Best wishes to all the team.

Patsy

I've been giving the recent 'Save our Linedancer issue' a lot of thought over the last few weeks and I think people do still want it... I think Linedancer magazine was once popular because it was about the people and the features were what they wanted to read about.

That buzz needs to return as I believe people do still want this - you've only got to look at how many women's magazines cloak the shelves of retail stores WEEKLY and still have a huge demand and no on line presence. So the question is what do people want...here are some ideas, gossip, life stories, Dear Deirdre letters? I feel the dancers still would enjoy a magazine if it was about normal stuff.

More ideas for the mag? Band Features - we are all asked to vote for artist of the year - an article along with their current set list would be useful AND interesting if it's about them as people.

Cake recipes, reviews on TV programmes, life in general alongside dance information, scripts etc ... I think the mag still has a great shelf life I feel it just needs a wee face lift.

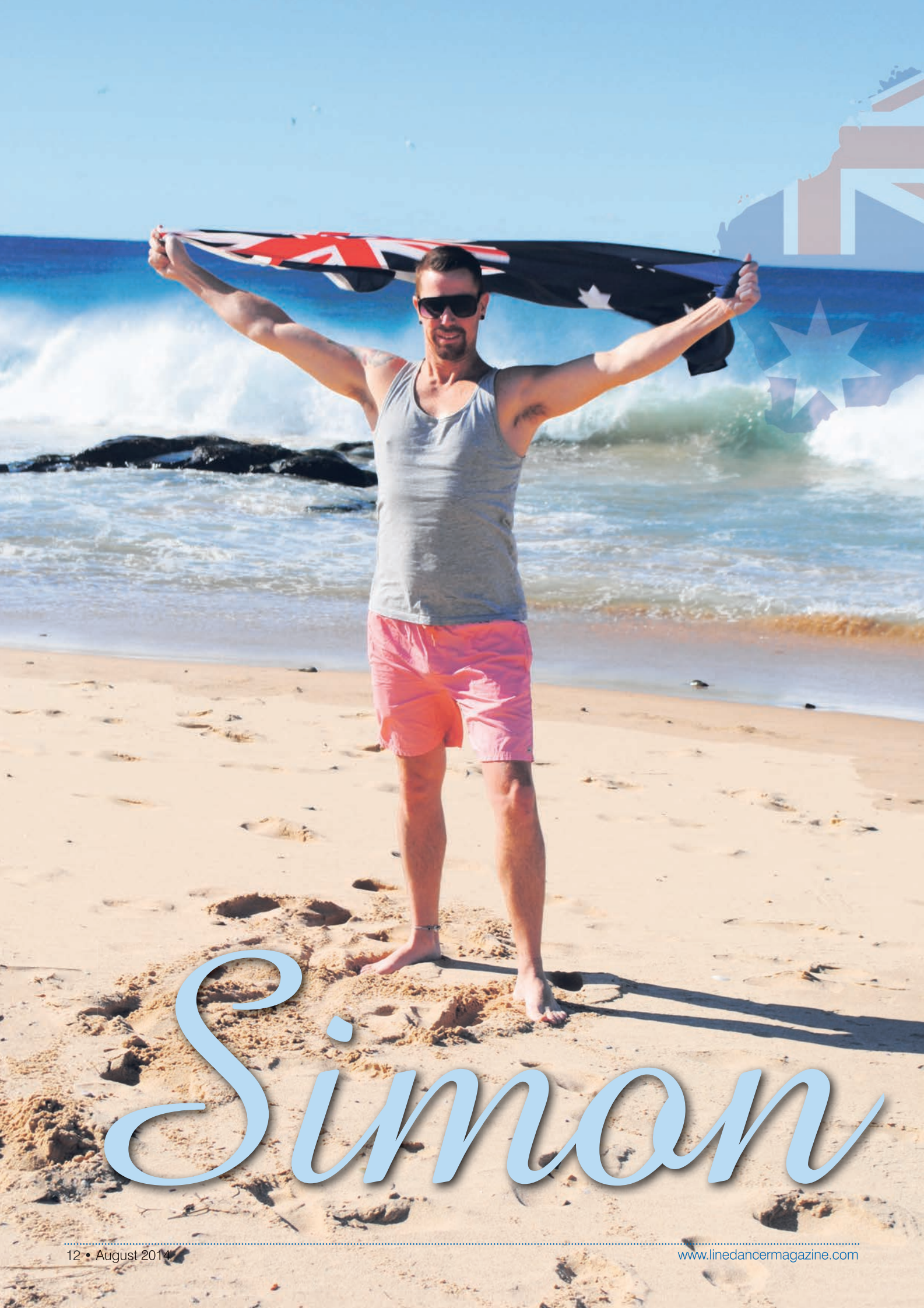
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Shining Example

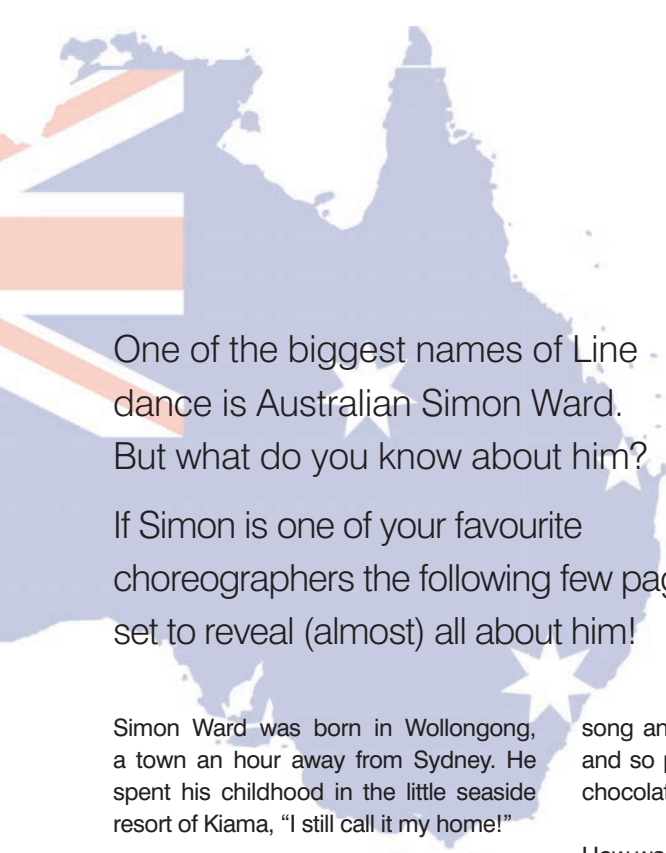
Thank you so much for the excellent interview with Jo Thompson Szymanski. It was a pleasure to listen to it and of course watch it online. I have saved the link to watch it again. Jo is such a remarkable person as well a talented choreographer. She was as gracious in her interview as she is graceful on the dance floor. Who could have expected a person to be so positive whilst she was suffering her illness. We could all do well to copy her attitude in looking every day for things to be grateful about, relatively easy when all is well but not so easy when unwell. Jo's comments about what makes a good Line dance were also so apt. As she said if the steps seem to follow each other then they are right. She was also magnanimous in the list of persons who she said had helped her develop. I bet more people have been helped than helped her. Thanks again.

Graham Boulton





Simman



One of the biggest names of Line dance is Australian Simon Ward. But what do you know about him?

If Simon is one of your favourite choreographers the following few pages are set to reveal (almost) all about him!

Simon Ward was born in Wollongong, a town an hour away from Sydney. He spent his childhood in the little seaside resort of Kiama, "I still call it my home!"

Today Simon works as a manager within a financial institution and he is thankful that the company is supportive of his dance career, though he is restricted in travelling to all the dance events he would like to attend.

Simon never learnt "how to dance". "I regret that... That's why now, I always encourage young dancers to get as many technique and style lessons as they can. But I am not doing so bad... I watch my peers a lot and learn from the best!"

As a youngster Simon would attend school discos and tear the floor to Whitney's I Wanna Dance With Somebody.

"For some reason that song would make me go crazy on the dance floor. I remember asking one of the girls to go in a dance contest at the disco to that

song and we won. I was only 10yrs old and so proud of winning a poster and a chocolate milk."

How was dancing in Australia as a boy of ten? "I was made fun of and teased a lot but for some reason I just didn't care what people thought and did my own thing. I look back now and think to myself that I should be more traumatised than what I am but I guess it's made me the person I am today."

He adds: "Do what is right for you and don't let anyone tell you any different." Today things are very different and Simon is glad. "I think it's so great that males can dance anywhere these days and no one even looks sideways any more. I always said to my mates back home that girls love a guy that can dance so my advice to you is get on that dance floor."

As a favourite dance genre, Line dance came in much later and as for a lot of people totally by chance. "I'll never forget the day I went to my very

first Line dance class. I used to show horses professionally and I remember a Saturday night when all my friends were going out to the local pub, I was only 16 and not old enough to go.

One of my friend's mother came up to me and said, "Why don't you come Line dancing with me tonight??" Simon was horrified. What? Line dancing? Did she not know how cool HE was? But go he did and found that he enjoyed what he saw. He recognised a few people from the horse showing community and slowly but surely got more immersed into Line dance as the weeks passed and as he kept going back.

Fast forward a few years and Simon moved to Sydney at 18. There he met Mark Simpkin and Tracie Lee who ran a club called The Southern Cross Linedancers. "Mark and Tracie took me under their wing and taught me so much not only as a dancer, teacher and choreographer, but also as a person and becoming an adult.



Says

They really put their trust in me to run my own classes under Southern Cross and guided me through some amazing years of my life. "During that time, Simon met luminaries like Jo Thompson, Charlotte Skeeters, Neil Hale and Michael Barr who were all invited to appear at the club. "I used to sit there and study their art while these amazing people danced and taught and thought to myself, "That's what I want to do one day." For young Simon, the passion was all about teaching and seeing the look on people's faces when they "got" a dance. Simon is quite clear: "Teaching is my number one passion and always will be." Then in 1998 Simon travelled to Perth to work alongside Cindy Truelove who ran a company called The Texan Rebels. "I got a lot more exposure through this successful club and it was this year that I had my first international hit with my choreography 'Titanic'."

The year after Simon received his first Crystal Boot Nomination for that dance, another exciting highlight in this young dancer's life. Then more competitions, more calls on him as an instructor and choreographer, more excitement on the back of "Titanic".

More hits follow, more accolades, more travel... "Fast forward to today where the last 15 years have been nothing but life changing and surreal for me. I have travelled to just about every corner of the globe attending events and teaching at

workshops to thousands and thousands of people from all walks of life."

So how did this dancer become a choreographer? Simon explains: "Choreography was always something I was intrigued by but for me, it was never about choreographing a popular dance for popularity purposes but more about being creative and implementing my passion and feelings into a song." Because Simon was being invited to teach at events he was asked to teach his own material and he started to choreograph then on a more regular basis.

For this instructor and choreographer, the element of surprise of seeing his dances reach global success remains enormous. "It is such a buzz to travel to different corners of the globe and see hundreds of people at a time dancing your creation, it's the coolest feeling ever."

With titles like Larger Than Life, Mr Pinstripe, Rock This Party, Turn Me Loose, The Smell Of Your Sweet Perfume, Beautiful In My Eyes, Bang Bang, Hairspray, Only Girl, Americano, Outta Control, Windy City Waltz, Girl Power, Counting Stars and the recent All I Can Say, Simons' hit dance list seems endless.

Simon is aware of his good luck. "I am lucky to be in a position where people will pick up my dances because I have a name in the industry. I do encourage other choreographers out there to keep

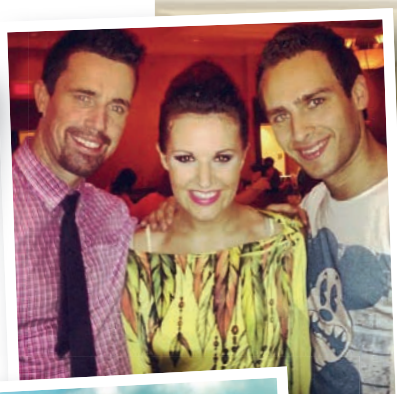
creating as all it takes is one or two hits and you are well on your way." Simon agrees that the scene is much more competitive today than 20 years ago.

"I was lucky to be in the right place at the right time but I can honestly put my hand on my heart and say I worked bloody hard for it. This success wasn't handed to me on a silver platter, I had to work for it and still do 20 years on as does everyone else."

Simon's role model is close to his heart. She was Violet May Ward his nan. "She was my biggest fan and her support and guidance through all of these years is what got me through.

There were some very dark times during my teenage and young adult years and she was always there for me, supported me and encouraged me more than anyone. She was the proudest Nan in the world and I will do everything I can to continue to make her proud."

On a professional basis Simon pays his dues to people like Charlotte Skeeters, Jo Thompson, Neil Hale and Michael Barr. "Those guys and gals really opened my eyes and gave me the motivation to dream big, in my opinion they were and are 'It'." But there is one other person Simon wants to mention. "My sister from another mister... Rachael McEnaney. She is my best friend, the big sister I never had (even though I'm older), an amazing role model and someone who never judges



me no matter how naughty I have been.” And the fact that Simon admires Rachael professionally is part of their relationship. “Push the friendship aside, I take her skill, talent and knowledge so seriously that I know that she has made me a better dancer, instructor and choreographer over the years. Most of all she has made me a better person and I will be forever grateful for that.”

Simon’s biggest achievement is about being able to do what he has been doing for 20 years now successfully. His multiple awards are important and of course his first CBA is high on that list but winning Australian Choreographer of the Year for 2011, 2012 and 2013 tops it all.

However Simon Ward is still Simon Ward. “Back home I’m no one special. I don’t do classes where I could get my own support network to vote for me. To win my home country award on my own merit means the world to me as I love Australia and the people in it and I am so proud to be out there flying the Aussie flag all around the world.” And all the young choreographer really wants out of life is to stay, “Happy and healthy”

But there is one thing he wishes would change. “The silly bickering and fighting I see and hear sometimes in the Line dance world. Get a grip I say, it’s only Line dance. If you want to get into politics make yourself useful and make a positive change to the messed up world we are all living in. Line

dance isn’t big enough for pointless hurtful fighting and arguing.”

For Simon, friendships and relationships are the most important things in the world. Line dance for him is all about that. “We are all family in some weird way as when we are all together no matter where we are in the world we are all on the same path. That is to have fun and enjoy each other’s company. I will always support and represent Line dance, it has given me opportunities people only dream of and I know how lucky I really am.”

Line dance is changing. “Well, what isn’t?” says Simon. “Is it for the better you ask? I think so...” As far as he is concerned no one is trying to forget the roots of Line dance. “I for one still teach country Line dance at certain events and classes and I always will. But it had to change to a certain degree.”

When asked why, Simon spells it out. “We need to generate new blood into our industry and if we don’t change with the times we are beating our heads against a brick wall wondering why we can’t get new people. No one wants Line dance to die, and if that means that we dance to different genres of music and get a little more creative with choreography so be it.”

The great thing about today’s Line dance is that dancers are more educated and used to more difficult technical challenges.

Take the simple (sometimes) tag. “How many of you these days could dance through a tag? Go back 12-15 years ago and we wouldn’t think twice about it and to top it off we wouldn’t hear it either. We are pushing ourselves to new heights and I personally find that very exciting.”

He continues: “Look at what CountryVive did on Britain’s Got Talent, that in itself speaks a thousand words. Believe me it wasn’t just the UK that saw that footage, the whole world saw that group put Line dance back on the world map and we have a lot to thank them for.”

Things constantly evolve and Simon says that we can either fight it or go with it. “I may not agree on everything I see and hear but who am I to criticise someone else for what they do. After all I was that kid all those years ago who got teased for dancing with the girls. Now look at me... bet they wouldn’t be so quick to have a go now.”

So for Simon it is all relatively simple. “Support and cater for your audience, enjoy everything the industry has to offer and be open to evolving in it.

I am here for the long haul, if it’s Country, Hip Hop, Latin, Waltz, Cha Cha, Swing ... I don’t care, I just want to dance and enjoy the amazing life Line dance has given me along with the amazing people I have met along the way.”



Ireland's Sweetheart

Nadia's appearances on Ireland's 'The Late Late Show', Irish morning television, nationwide radio stations, theatrical appearances, as well as interviews in various magazines, have secured for many fans her status as Ireland's sexy sweetheart. Beauty and talent have long been Ireland's attributes for many stars of stage and screen and Nadia is no different.

However Nadia is no dreamer. A career in music was always something she longed to try out for but the difficulties related to simply start out in this overcrowded business seemed many. Nadia laughs: "I always loved music as a hobby and when I found myself in a position that it could be part of my job, I think I was ready to explode with ideas and just excited to take it on!"

Things really began for Nadia when she sang the national anthem at home in Ireland for a soccer game in the Aviva Stadium. That was a chance the young model took with both hands. "That was the moment when change really happened and music became my full time job." From that moment on, as she had been noticed, opportunities knocked on her door. As an artist, Nadia oversees every bit of the creative process of a song. "I co-write with different people and the first single BPM I wrote with a production team in LA. That was such a fun experience and I think that's why it's such a fun song too!" And she is keen to be able to show the many facets of her talent with different moods and song styles. And if that means Nadia has to open her heart in a very personal way, she will. "I wrote a song about my

childhood, I wasn't raised by my parents so it's pretty much an open letter to them. That song is called Haunted."

When asked if Nadia has any role models, she replies, "God I have lots! Professionally I like people who have a number of strings to their bow... I admire people who try new challenges and different things so whether it's a singer who acts or vice versa. I like people with variety." And that is how Nadia approaches her life and her career. To be multifaceted is everything, the cornerstone of how she wants to be perceived.

"In my opinion, my biggest achievement is probably going for a goal and no matter what's in the way, overcoming the obstacles. No matter what the situation. I think that's a good way to look at life. No challenge is too big."



You could say that Irish songstress Nadia Forde is versatile... Not only does she sing but she is also known as a talented model and actress. What more can this girl do? Nadia is releasing a terrific new song, her debut single entitled BPM. A real Line dance promise!

Career may be everything for the time being for this young lady but when she looks into her future there are many things she wants to do. "To have a very standard life with a family, etc is what I look to have eventually. But for now I'm loving to get to do what I do while I can. At the moment I'm rehearsing for live shows to promote BPM. My long term plan is to make the best possible album I can."

Asked to describe her sound, Nadia is anything but honest. "I'm still working on it and it's ever changing because that's part of life. Change and getting new ideas. Right now I love Dance music and RnB. I love the early 90's style and I also love stripped back bare ballads. So I think when the album is ready it'll be a mixing pot of pop. As I say I love variety!"

And when we suggest the very real possibility of her song becoming a hit on dance floors she is genuinely excited. "It would be great to see hundreds of people Line dance to it. I love the idea! I think Line dance is fun and who doesn't love to dance!"

With its catchy beat and addictive melody 'BPM' is fast becoming a hit. This is a dance track that looks set to become the anthem of the summer and will surely inspire a choreographer.

And if the song becomes a dance hit you may even find yourself dancing next to a very beautiful young Irish girl very soon on a dance floor near you... "Ha ha ha, I love that idea! Can I really join in?"



COUNTRY IS CATCHING



Sabrina Biganzoli is an Italian dancer with one HUGE passion... Country! She is a fantastic photographer as well and loves nothing more than to Line dance to her favourite music. We find out a bit more...

Sabrina is 45 and a florist with a great talent for composition and colour. She says: "The business has been in the family since the Seventies and in Cardano al Campo where I live, my shop is an unusual place filled with flowers and Country music that customers seem to love." Cardano al Campo is 20 kilometres away from the main city of Milan and Sabrina loves the place, "It is quite a small town of 15,000 people and we are surrounded by nature. I like quiet places, farming life. It all reminds me of Tennessee!"

Sabrina grew up with the music of Hank Williams, Johnny Cash, Alabama, the Carter family and John Denver amongst many other artists. Her shop serves as a reminder of that love she still carries. "I have a gallery of my favourite singers on my walls and people never fail to comment. Country is definitely catching!"

Married to husband Eugenio, the couple shares a passion for Country music and when they married in 2007, they both spent a glorious honeymoon in Nashville. "For us the CMA is everything. You have

to know the music to understand that culture. We can never hear enough good tunes or see great singers and bands!"

With travel being an important part of their lives, both Sabrina and Eugenio have roamed the USA and Europe for the last decade discovering names like Rob Fowler and Kate Sala along the way. Sabrina says: "We had such fun at 'South Rises Again', this is the festival where we first saw Line dance and for the first time we realised that there would be a possibility for us to dance here in Italy to our favourite songs. We were ecstatic!"

Back home in Lombardy at that time, the choice of clubs and teachers was limited but it has developed since. "Yes, Line dance is getting very popular here. And it is easier to find places and social events now which is great." Sabrina's teacher is part of a group of event organisers and



dancers from all over the area go to them. There is no dedicated club or venue, the important thing is to dance and learn. “We dance lots of dances, Lost In Me, Driven, In The Whisky, Fly High, Footloose, Leave It Up, Urban Life, Long Hot Summer, Deck 51, The World and about a zillion more... We also love our Catalan style so we are never short of a dance or ten!”

Line dance in that part of Italy is a relaxed if passionate affair. Dancers can be found in pubs, clubs and public city places. “We always change our location, we choose the venues and DJ’s and off we go! Every weekend we go to new places, meet new friends, have the best time.” This approach also means that Sabrina sometimes travels within a group of people she knows well or goes alone, it all depends on her mood.

Line dance in Italy has been around for at least 20 years. Sabrina says, “At

the beginning, it was mostly in the North East where you could find NATO military bases and there, with so many US crews, Country flourished. It was always easy to find locations where you could dance and play music in those areas.”

With the discovery of the Internet and the popularity in Italy of web based radio, Country has now a much more dominant role and Line dance has spread nationally. “Country Line dance is popular in every region. Wherever you go you will find a place to dance!”

The preferred style for many is the Catalan style. Highly energetic and definitely Country to its core, the Voghera Country festival is a jaw dropping spectacle of thousands of dancers leaping high and hitting the floor hard in exact sync. Sabrina says, “We have lots of Catalan dance big names here such as Adriano Castagnoli, David Viellas,

Bruno Moggia, Virginie Barjeaud.... lots and lots! And yes, Voghera is THE place to go to if you like dancing the Catalan way. There are many adepts and it is great fun.”

As far as Sabrina is concerned, Line dance is all about Country. “This is how it is here in Italy. We consider Rob Fowler and French talent Severine Fillion Country dancers because we dance their country hits though we know they choreograph to lots of other songs.” As far as it is known Italy simply does not Line dance if it ain’t Country...

And for Sabrina and Eugenio, it will never change. “I LOVE Country music, I grew up with these guys and for me the USA is the best country there is. Above all Tennessee and Texas. I love their sound, I love their lifestyle. For us this is where dance and music are at. And long may we be able to continue.”



Line dancers around the world like nothing more than helping others while enjoying themselves on a dance floor. In this feature, Vivienne Scott interviews Sharon Storr who, with Line dance instructor Christina Chui, came up with a concept like no other.

We are stars





Christina Chui, from Toronto, is a sociable but self-effacing Line dancer and Line dance instructor, so it was a surprise to find in my email box a dance she had choreographed. Reading further I discovered that it was written to raise Autism Awareness and danced by students with Autism throughout Toronto (a large population of approximately 2.5 million) on the same day. What a fantastic idea, I thought, so I decided to find out more. Sharon Storr, a Speech Language Pathologist for the Toronto Catholic District School Board, was the person who initially came up with the concept. But let Sharon tell you how it all came about in her own words.

Vivienne: How did you and Christina meet?

Sharon: We met at her Line dancing class, in 2005. She has been essentially volunteering her time all these years to teach us, interested staff, what fun it is to Line dance. She charges a nominal fee which she then donates to our Angel Foundation, our Board's foundation that helps to support our students in need.

VS: How did the idea for the project come about?

SS: Last June 2013, after our wrap up meeting for our Autism Awareness events, I began thinking about how we could reach out to all of our schools and have a board wide event that everyone could participate in. A number of my students love music and dancing is a favourite activity for them so I started to think of the idea of doing a board wide Line dance. As I started to think of all the logistics, of course, Christina came to mind as our resident Line dancing expert.

VS: What did you have to do to bring it to fruition?

SS: Once everyone was on board with the idea I contacted Christina to see if she would be able to help us. Without hesitation, she was willing to do whatever was needed. Her only reservation was that she didn't want to be in a video. I managed to persuade her by telling her we would only film her from behind (a little white lie). I had no doubt that Christina was the best person for this and that she would be amazing!

VS: That was a challenge!

SS: Yes, it sure was. I explained to Christina what my 'vision' was regarding the dance. We wanted to have all people of all ages and abilities in our board to be able to participate. Christina went for it and came back with a choreographed, very easy to follow dance that was easy to teach. The song we chose was 'We Are Stars' by Virginia to Vegas. We decided on it because it was a current song, newly released, with a good beat and one that had some inspiring words for our staff and students. We wanted to convey the message that when we all work together we are able to accomplish our goals. This song was a perfect fit. We then began planning the creation of the 'Line Dance Training Video' that would be sent out to all schools and made arrangements for some of our students in the 'High School Leaders in Training' course and a few of our students with an ASD diagnosis to be the 'class' in the training video and to follow Christina's lead.

VS: That must have been quite hard for your organisational skills...

SS: Well, let us say that we got there... And once we had the training video we

began promoting it at our schools to be done, all together, on World Autism Awareness Day, April 2nd 2014 at 10:30.

VS: WOW...

SS: (laughs) Our schools were really up to the challenge and we had over 15,000 dancers participating in our dance. This was a very heartwarming way to honour World Autism Awareness day, our students who live with an ASD and all our staff who help to support them. We had a sea of blue dancing across the city for this event. Everyone had a terrific time.

VS: So tell me, what was the reaction of the kids and the teachers?

SS: The dance was very well received and all our staff and students had a 'blast' learning it and then performing it together for World Autism Awareness Day. I have heard from some of my schools that they are still using the dance for their 'Daily Physical Activity'. We have even had requests from teachers at the schools to help with this initiative next year. A number of our Superintendents and our Director and Associate Director participated.

VS: I must say that I find this whole concept awe inspiring. It is fantastic.

SS: Well I have to tell you how happy I am that you are recognising Christina. She is such a caring, dynamic and selfless individual who always goes above and beyond the call and if it wasn't for her involvement this entire event would not have been a reality. We are forever in her debt.

Look out for the fantastic video on YouTube. Search for 'We Are Stars - Autism Awareness Dance - April 2, 2014'.



Approved by:
Christina

WE ARE STARS

1 WALL – PHRASED – ABSOLUTE BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
SEQUENCE	A, B, C, AA, B, C, AA, B, C		
PART A			
Section 1 1 - 4 5 - 8	Walk Forward x 3, Touch, Walk Back x 3, Touch Walk forward - right, left, right. Touch left to left side. Walk back - left, right, left. Touch right to right side.	Forward 2 3 Touch Back 2 3 Touch	Forward Back
Section 2 1 - 4 5 - 8	Cross Point x 2, Back Point x 2 Cross right over left. Point left to side. Cross left over right. Point right to side. Step right back. Point left to side. Step left back. Point right to side.	Cross Point Cross Point Back Point Back Point	Forward Back
Section 3 1 - 2 3 - 4 5 - 8	'V' Step x 2 Step right forward and out to right side. Step left forward and out to side. Step right back to centre. Step left beside right. Repeat counts 1 - 4.	Out Out Back Together	Forward Back
Section 4 1 - 4 5 - 8	Side Touches Step right to side. Touch left beside right. Step left to side. Touch right beside left. Repeat counts 1 - 4.	Side Touch Side Touch	On the spot
PART B			
Section 1 1 - 4 5 - 8 * Arm Pumps	Chorus 'We Are Stars' Bounce With Arm Pumps Bounce, bending knees, and do arm pumps* with right arm 4 times. Bounce, bending knees, and do arm pumps with left arm 4 times. Arm raised, elbow out to side at chest height, forearm pointing up, make a fist and 'pull down' as if pumping.	Right Arm Pumps Left Arm Pumps	On the spot
Section 2 1 - 8 * Air Circles	Arm Circles x 4 Step right forward, both arms as for arm pumps, but make air circles* with fists. Think of lassoing!	Arm Circles	On the spot
Section 3 1 - 4 5 - 8	(Repeat of Section 1) Bounce With Arm Pumps Bounce, bending knees, and do arm pumps with right arm 4 times. Bounce, bending knees, and do arm pumps with left arm 4 times.	Right Arm Pumps Left Arm Pumps	On the spot
Section 4 1 - 2 3 - 8	Arm Circles With 1/4 Paddle Turn x 4 Doing arm circles, step right forward and turn 1/4 left with hip roll. Step onto left. Repeat counts 1 - 2 three times.	Paddle Turn	Turning left
PART C			
Section 1 1 - 4 5 - 8 * Fox Moves	Chorus Oh Oh Oh - Fox Moves Facing right, both hands do 'fox moves'* to the right. Facing left, both hands do 'fox moves' to the left. Bounce, with arms raised and to one side, one hand slightly higher and in front of the other, do 'sawing' motion - one hand going forward as other goes back. (Compare with moves in The Fox Linedance.)	Right Fox Left Fox	On the spot
Section 2	Repeat Section 1.		
Section 3 1 - 4 5 - 8	Rolling Hands Right Turning to right, rotate hands one over the other downwards from waist height. Rotate hands one over the other upwards from waist height.	Rolls Down Rolls Up	On the spot
Section 4 1 - 4 5 - 8	Rolling Hands Left Turning to left, rotate hands one over the other downwards from waist height. Rotate hands one over the other upwards from waist height.	Rolls Down Rolls Up	On the spot
Ending	When music finishes, open both arms out!		

Choreographed by: Christina Chui (CA) February 2014

Choreographed to: 'We Are Stars' by Virginia To Vegas feat Alyssa Reid from CD Single; download available from amazon or iTunes (32 count intro - start on Alyssa's vocals 'We are the kings and queens ...')

Choreographer's note: Dedicated to Autism Awareness Program, Special Services Dept, Toronto Catholic District School Board



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

EUR DANCE 2014



Here at Linedancer magazine we always applaud new dance events and we are very aware that organising such things is a very difficult task indeed. Creating success in those times of economic challenges is even more impossible. So when Eurodance opened its doors in 2012, we were thrilled that the event was so well received. Two years later, Eurodance has already become a “must attend” event and in this report Peter Jones tell us why.

So, car loaded, sun is shining, Eurodance 2014 here we come. With a journey of around five hours, including food stops and traffic jams we finally arrive at Southport. Eurodance is the brain child of Dave and Pauline Baycroft, bringing together 400 dancers and numerous choreographers from around the world, all under one roof.

The venue is the fabulous Prince of Wales hotel, an impressive Victorian building which is one of the oldest in this seaside town. We enter the foyer, book in and immediately we realise it is going to be a truly international event, Dutch, German, American, Scottish voices can

be heard all round us. Everyone is milling around with full suitcases, beaming smiles, excitement is the byword.

It is not long before we come across familiar faces, Ria Vos and Dee Musk greet us with big smiles and hugs. And then more friends we have not seen in years came into view. More kisses and hugs and laughter follows. This is one of the many reasons why Anna (Lockwood) and I love what we do, all the life- long friends we make in this wonderful dancing journey. After finding our room and unpacking, we then decide to get our bearings and explore the hotel. There are three halls being

used throughout the whole event, The International Suite, Bamber Ballroom and the Windsor Suite.

Now it's time to hit the town as we need some items for our fancy dress costumes. This was our first time in Southport and we were both impressed with the town. The main high street was very cosmopolitan with restaurants with customers outside eating, drinking and whiling away the day in the afternoon sun. Yes I said SUN. The weather was glorious.

The Thursday evening was really about settling in, meeting , greeting



and warming up the old bones. After having our meal in the evening, which I must say was very good as it was all weekend, we changed and were ready to dance. All three halls had their DJ's playing everyone's requests and we found ourselves looking up at the screen to see what dances were being done in each room. "Ooooooh we like this one" we'd cry and we would rush to the next room. Good job we are fairly fit! The screens worked very well in each room, allowing you to plan your dancing and time. Super idea that we would like to use again!

With the sun shining through our window, on the Friday morning, we awoke, and readied ourselves for a day of dancing. The workshops started around 10am and continued until about 4.30pm. After looking at the days format we chose our dances to learn. With the choice on offer of top dances by the best European choreographers it was quite difficult a task!

Following our evening meal we got ready to party. The theme for the evening was "Dress Your Head". This left it open to many choices from just wearing a silly

hat to wearing a mask or a multi coloured wig. We decided to do our usual face painting, and after one and a half hours we were ready and made our way to the hall. It was like walking into an explosion in a paint factory WOW. Everyone made such an effort, a true carnival of colour.

Each evening at 7.30 in the Bamber Ballroom, all the choreographers demo'd their dances for the next day and you could select which ones you fancied to do. Then the social dancing began. We befriended three lovely ladies Barbara, Michelle and Joyce whom we spent a lot of time with. Thank you girls for your company. We had such a blast. It's at events like this you realise just how many dances you know but also just how many you don't. I must admit the calibre of dancers and dancing was very impressive, people of all ages and abilities, just wonderful to watch. The amazing Natalie Thurlow entertained us through the night, and she just gets better and better.

Later that evening it was announced that there was to be a parade of all the best dressed heads. So up we got, strutted our stuff, and lo and behold we



won top prize. We were gobsmacked. A bottle of bubbly and a huge box of chocolates were our rewards!

Saturday was soon upon us and the format remained the same. Dancing, having fun, workshops, a little rest after a walk in the town, then more rest, then evening meal and demo's. Our main dance of the day was Queen Bee – Michelle Risley and Rachael McEnaney. That is a cracking track and an even better dance.

The theme for the evening was Masquerade Ball and you knew that everyone would pull out all the stops. It was like being in a carnival in Brazil, the ladies in their costumes and masks, most gents slightly under dressed with masks. For the evening's entertainment there were Magil. They played some older dances like Lamtarra Rumba, 1-2-3-4, This & That and many more. Yet again it was a late night and numbers slowly dwindled as the clock ticked away the hours.

As the tiredness toll started to bite, we had a lazy Sunday with only one workshop attended ("Young Blood" by

Peter & Alison which is such a beautiful night club to a gorgeous track).

Throughout the event all the choreographers were always about, mingling, dancing, chatting and guiding us all through dances we just could not remember fully. My favourite moments of the whole Eurodance was watching Shaz Walton trying to slide down the bannisters and dancing next to Niels Poulsen to "Still Got The Blues". The most amazing waltz ever in my eyes. Anna and I would like to thank Claire Bell and Sadiya Heggernes for helping to top our weekend. You are such wonderful people, friends for life.

Both Anna and I would yet again like to thank ALL the choreographers, hotel staff, Big Dave and Pauline and the team behind them for organising such a wonderful event. After reading all the comments posted on social network sites, it is quite clear EVERYBODY had a good time. It was only the second one but it had the feel of a well-oiled machine. Well done guys, looking forward to 2016.

Peter and Anna xxx

A Line dance Wedding

Steve and Claire are known by most UK dancers. They can be seen the length and breadth of the country going to socials and events galore. Both of them are terrific people, both of them are very well liked and thought of throughout the English dance community.



So when they told the world they were getting married, the world turned up on the day! Claire gives Laurent the low down on their big day.

Laurent Saletto: Hi Claire... I have known you a while now and have never seen you without Steve. How long have you actually known each other?

Claire Rutter: A long time (chuckles). Seven years this September, not that I am counting!

LS: How did you both meet up?

CR: All thanks to Linedancer magazine believe it or not! We met through the website's chat room. We used to sit up and chat until silly hours of the morning, then Steve came up to North Wales where I lived at the time for an open air dance on the promenade in Llandudno. Our good friend Joyce was with him and invited me up to go to his next social. I stayed at Joyce's that night, the next day unknowingly to Steve, Joyce dropped me at his house, the rest is history. I think she was trying to get rid of me (laughs)...

LS: Now the two of you love dancing, right?

CR: Love is not too strong a word. We both have been dancing for a long time, 20 years for me and for Steve 17, so it is our life. Most weeks, we are dancing seven or nine times with seven classes including two after school clubs. And we cannot miss the socials at the weekend so there's little time left for anything else.

LS: Why this passion do you think?

CR: I think that dancing is a form of escape and a chance to smile and laugh. It is a passion that can be enjoyed rather than just felt. We have made some great friends along the way. I always think that any non dancer looking in on what we have would be very jealous.



LS: Yes, I agree I have seen you both at the CBA and as soon as you arrive all you hear is "Hello Steve, hello Claire". Line dancers love the pair of you. Why is that do you think?

CR: I don't quite know. I think we are just happy people really and that's down to three main reasons. We love the variety of music we dance to, we have the most amazing friends through Line dance and we love being a part of the dance community.

LS: Yes again I can vouch for that. I do see it every time. So on the rare moments when you are not on a dance floor where is home?

CR: Shropshire's home to us and we live in a small town called Wem

LS: Ok, so seven years after meeting you get married...why?

CR: We decided to get "official" about two years ago. I actually asked Steve, he is so laid back I doubt it even crossed his



mind. I suppose it's every woman's dream to have a fairy tale wedding, and we did agree to make it official. It was time.

LS: Was it a lot of organising?

CR: No, not too bad. As you would imagine I did most of it! We knew we wanted a celebration not just as our wedding but a celebration for all our dance friends so the first thing we did last year after booking the venue was to call on Natalie Thurlow and Dave Baycroft. We wanted the very best, and we got it.... The only thing Steve stressed about was the flowers as he wanted to do that job himself (Steve is a gardener by trade) and he did a fabulous job too.

LS: I know that the day was a real success...

CR: Could not have gone better, Laurent. We did things as tradition dictates, staying away from one another the night before. We did not have time to worry too much ourselves as everyone around us was frantic. Everyone wanted to do the best they could for us. We are so lucky.

LS: So the day went well...

CR: Very well. As this is the UK we had followed the weather forecast anxiously but the promised heavy showers did not materialise... Thank goodness. We had a very swift registry ceremony (ten minutes and it was over...Phew!) and our amazing friend Daniel Whittaker took our pictures.

After lunch, we went to our evening venue and to our amazement about 200 people were already there waiting for us. It was just magic. We have so many friends who made the journey, we danced the night away and some told us that it had been the best wedding reception they'd ever attended... We could not have wished for a better outcome.

LS: 200 folks? all dancers?

CR: Well, more like 250!!! And no, not everyone was a dancer though the vast majority was. However the ones who sat down really enjoyed watching the rest having a good time. Dave was a fantastic DJ as for Natalie, words fail. What a talented lady she is. If you ever have the chance of hearing and seeing her perform, don't hesitate. No wonder she gets the awards she gets. Amazing people!

LS: Ok final question...Best memories?

CR: (smiles) Too many highlights. Our cake made by our friend and fellow dancer Cathy Hammer was spectacular and our first dance Deeply Completely is something I will remember for a long time. I suppose the one thing that I will never forget is something my dad said to me that evening. He said: "Claire, I can "feel" the amount of respect these guys have for you in this room." And that is something Line dance has given to the both of us and that no one can ever take away.



OH DIANA!

Here's a brand new section for you in Linedancer Magazine. You may remember a very funny article last month about the CBA by Diana Green... well, I was really impressed with Diana's article and her take on the Norbreck Castle Hotel (Trip Advisor – July 2014). Her writing style is caustic and irreverent without ever being offensive in any way... I wanted to read more and regularly too! She agreed to give it a go and I am thrilled to welcome her into our pages for the next few editions.

Her page will be all about her opinions and views on dance and life and I am sure you will agree with me that it will make for one of the numerous monthly highlights the magazine provides.

So without further ado, let's find out a few things about our new recruit, in her own words and read her first regular column.

LAURENT

HI EVERYONE

Well, my name as you know by now is Diana and I was born and brought up in Norfolk, where I've lived all my life. Don't go thinking I've got webbed feet or anything though – these days the gene pool is rather wider than years gone by. I'm a wife, mother of two daughters and grandmother of four – two girls and two boys. My family is the most important thing in my life but I enjoy lots of other things too.

I'm partly retired from my job as a librarian in a Scientific Research Institute, I work three days a week which is great. On one of my days off I look after my youngest grandchild, Ellie, who is three years old. We have great fun together although she tires me out!

I enjoy playing badminton, Pilates and dancing. I began Line dancing in 1997 when the craze was at its height and I still love it. I've made lots of new friends through it. I also love horses, and kept my own for years, together with my younger daughter, although my riding skills never could hold a candle to hers.

Other than that, I like travelling, reading, and quizzes, either being part of a team, or being a quizmaster. We hold regular quiz-n-chips nights at our dance club, and between us my friend Dave and I set the questions and act as quizmasters.

I hope readers find me as amusing as Laurent does and I also hope some of you will send an email or two to the magazine with your views that might give me some inspiration if I have a lean month!

DIANA





CALL ME SVETLANA...

I have 'Tide' washing powder to thank for awakening my love of dance. Well, that and my mother, who loved ballet dancing and in another life would have been Prima Ballerina at Sadlers Wells. She used to say if only she hadn't met my dad she would have been discovered. And maybe she would have - I don't suppose her two left feet would have proved that much of a stumbling block.

Anyway, back in the 50s when I was little, 'Tide' gave away a postcard sized photo of famous ballerinas with every packet. 'Twelve different ballerinas, a fabulous collection to treasure always' said the back of the packet. Mum started to collect these, ostensibly for me although I have my doubts. The pictures were glamorous shots of slender-legged ladies in filmy, floaty costumes standing 'en pointe' or curtsying gracefully at the end of a performance. I loved them all, but my favourite was a Russian ballerina called Svetlana Beriosova. She was so beautiful, with jet-black hair and a feathered headdress, dancing Odette in Swan Lake. I wished with all my heart to be called Svetlana, and I pleaded passionately with my mum to change my name. I wept, threatened, sulked and begged, all to no avail. She just didn't seem to see it, that if I was called Svetlana I'd be able to dance like an angel - how could it fail?

Anyway, the pictures made me want to dance and I had visions of myself in feathers, frothy tutu's and pink-ribboned ballet shoes and I was enrolled at Miss Marguerite's School of Dance. She was a stick-thin lady with snapping black eyes and hair to match, pulled up in a bun so tight it made her look like Madam Butterfly. Miss Marguerite invented the Essex Face-lift, years before anyone else, no doubt about it.

Mum was very excited about my ballet lessons, but if she thought her daughter might turn out to be the next Margot Fonteyn, she was swiftly disabused of that notion. I used to practice dutifully in the kitchen at Nanna's house, where she had a Welsh dresser with her favourite china displayed upon it. While I thumped

through my routines she would hover, looking slightly anxious, in front of it, rather like a goalie in front of the goal mouth. I didn't twig for a long time why she always did that and I remember feeling somewhat aggrieved when the penny finally dropped - I mean, I don't think I ever actually dislodged anything.

Miss Marguerite's School used to put on stage shows at various venues in front of the proud mums and dads, and I remember one in particular where we performed a piece based on 'Johnny's So Long At The Fair', a song that is burned into my soul. I was in the Corps de Ballet, and the soloist was the insufferable Juliet Cameron - she of the blonde curls, blue eyes and red leather sandals that I would have given my little sister away for. (Come to think of it I'd have given her away for half a packet of Spangles, but I digress.) Juliet was twirling away through her solo, pink sparkly sash catching the light, while the rest of us lined up in the wings waiting for our cue. I was fourth in the line, and the first two tripped daintily onstage. The third girl stayed put. 'Go on' I whispered, shoving her none too gently in the back. Just then Miss Marguerite gave a loud hiss like a snake and furiously beckoned the girls back into the wings to wait until our cue actually arrived.

Later on my mum and Nanna congratulated me for not making the same mistake. I didn't see any point in mentioning that if I'd been third in line instead of fourth Miss Marguerite would have been having histrionics about three girls and not two.

I've loved dance ever since, ballet, tap, ballroom and most definitely Line. If only I'd been called Svetlana though. How different things would have been



albumreview

from TIM RUZGAR, Linedancer Magazine's resident music reviewer

SARA EVANS SLOW ME DOWN

RCA NASHVILLE RECORDS



Since her debut album in the late nineties Sara Evans' career has blossomed. An accomplished songwriter and songstress, Sara has also co-written three books, was the first country star to appear on Dancing With The Stars (USA's 'Strictly'), writes a blog and looks after her three daughters. Sara has delivered some outstanding albums over the years and now releases her seventh on RCA Nashville.

Sara sets out with **Slow Me Down** (92bpm) which sounds like a song that you would find on a Beyoncé album. Sara's vocal is outstanding and it inspired Jeanie Lindsey to write a 40 count intermediate dance of the same name to it.

Not Over You (142bpm) features Gavin DeGraw who had a pop hit with his self penned song which is an uptempo number that could have been written by Chris Martin of Coldplay. A cool track that just needs a cool dance to it.

Put My Heart Down (94bpm) is a vibrant and refreshing number that could easily cross over in to the mainstream. Sara shows she is still a force to be reckoned with.

Can't Stop Loving You (102bpm) is a duet with The Fray's Isaac Slade and this superb track is another that could easily crossover. I can't believe that as yet, there are no dances to it.

You Never Know (124bpm) is a powerful track, one of three that Sara co-wrote, which has solid beat and a contemporary sound that should

garner interest from choreographers.

If I Run (88bpm) slows the pace somewhat but it is a knockout track with super harmonies and on which Sara shows all her vocal prowess and I absolutely love this song.

Sweet Spot (128bpm) is described as "Sara's autobiographical ode to contentment" which sums it up perfectly. Rep Ghazali-Meaney has written a 32 count beginner dance to this which you can find in Linedancer's Dance Script section.

Good Love Is Hard To Find (80bpm) is nightclub two step in style and for me, this is one of the best tracks on the album.

Better Off (70bpm) features country legend Vince Gill and Sara describes this song as the most country song she has ever recorded!

Gotta Have You (104bpm) this is yet another song that sounds so contemporary and should have a few dances written to it soon.

Sara closes her superb album with **Revival** (142bpm) although this is a gospel infused number it has a great beat and some awesome guitar licks. Hallelujah!

With the release of this new album Sara Evans has shown that she is an outstanding Country performer and for me, a long-time fan, this is Sara's best work since Born To Fly which I highly recommend to you.

DANCE 4 · LISTEN 5



VOGHERA RULES



The Voghera Country Festival in Italy is, for many, one of the great dance events of the year. With thousands descending upon the town of Voghera. It is undoubtedly one of the biggest, loudest and most fun Country dance events that any dancer can dream of. If you like Country, you'll love Voghera.

Voghera is a town in the region of Lombardia in Northern Italy. Its well known outdoor theme park Cowboyland and Palatexas indoor arena are the venues for these amazing three days of Country fun. The festival has been in existence for quite a few years and used to be called Independence Day. However, it was felt that the town should be mentioned in its title as the event became more and more successful and township recognition was needed. So in 2008, it became the Voghera Country Festival. Over the last weekend of June this year an estimated three to four thousand people came along to dance, eat, have fun and watch the Saturday night big concert. With a hotel located inside Cowboyland grounds and more choices outside the town itself, as well as a large array of eating places, country stands and clothes stalls

inside the ranch, the fun never stops in Voghera for the Country dancer.

Line dance in Italy is popular, especially in Northern Italy where the scene is vibrant with lots of clubs and western venues where dancers meet and enjoy themselves. Elsewhere in Italy, Line dance is a little less well known but in time, it is hoped that the hobby will spread as it has done in the rest of Europe.

Italian Line dance is mostly energetic in style and Country from the top of its hat to the end of its boots. Mainly recognised as 'Catalan', it is a jumpin', kickin' and fun lovin' display that is as much a spectator sport as it is a dancer's joy. Watching the various videos on YouTube gives a good idea of what it must be like on THAT dance floor when about 600



Catalan Style' consisting of a mere 600 dancers(!) and coming fourth in this intensely fought contest with his dance 'Time Bomb'. He also presented another dance 'John Wayne' with his dancers 'Wild Country' and came in second.

The festival site is easily accessible to all modes of transport and the accommodation range is good, with a choice of hotels and camping all available to the country fan. Each year, the event also holds an evening concert with a Nashville name and this year was no different. Thousands gathered to watch and listen to Trent Willmon, a great voice and presence and definitely a Country boy.

dancers, all wearing the same outfit take to the floor and just go for it. It certainly looks impressive.

We recently featured Adriano Castagnoli, a charismatic Italian dancer and instructor. This year, at the festival, not content with putting on a popular workshop for his latest dance 'Short Time', Adriano joined the main dance competition with his international dance group 'United Countries by

As previously stated, Cowboyland is a theme park and its setting is perfect for this festival because it allies the great outdoors and Western imagery





to make Voghera an atmospheric and clearly a popular must-go-to event.

Dancers from far and wide come and enjoy the best dance has to offer in Voghera. This year, Rob Fowler was also there and for many that proved the most exciting part of the event itself. Meeting the master at home in Italy was a thrill that many dancers will never forget. Voghera is a fantastic festival with Country dance and music at the forefront, proving that the genre is popular all through the world.

The magnificent pictures you see in this feature were provided to Linedancer magazine by Sabrina Biganzoli, a dancer herself and a fantastic photographer to boot. We thank her for her generosity in sharing those.

For more information visit
www.vogheracountryfestival.com



Nordic Dance Xplosion

Johanna Barnes recently returned from an incredible trip to Norway... "I have to share with you some details about the very first Nordic Dance Xplosion because this event delivered far more than the joy of dance!"



Some friendly Norwegian dancers I met

Held at Haraldvangen in Hurdal, Norway, just about a 30 minute drive from Oslo's Gardermoen Airport, the scene was set for a weekend of not only dance instruction and social dancing, but SO much more!

Our gracious event director Cato Larsen, set out a few years ago to hold a social event in Norway. His goal? To provide an event 'By Dancers, For Dancers' and he was 100% successful in fulfilling this promise!

There was much socialising in and out of the main dance floor; impromptu parties outside some of the cabin-style rooms, on the deck overlooking the mountains and lake Hurdalsjøen, at the outside tables during mealtimes, by the lake at the lavvo (large tee pee), or on the docks at the lake!

We had mostly sunny and warm weather, a beautiful view, surrounded by natural beauty (including blooming lupine and soaring swallows, forests, the lake and the mountains (and even spotting a moose)! Have I painted a picture? It was one of the most lovely views from a dance floor, ever!

As a newcomer to this type of dance event arrangement, I was impressed with the modern and clean facilities in our particular cabin, complete with a living room of chairs, a sofa and table, and our bunk beds in two rooms.

The food was wonderful, and the selections of salmon I enjoyed over the course of the weekend was truly a treat! Free water from the dispenser was

always available (and you can't beat the clean taste of Norway's tap water even from your bathroom sink!). I enjoyed the time for everyone to get to sit, visit and relax during meals.

I think I can speak on behalf of all the instructors, that we were just as enthusiastic to dance through the day and evening social dance times, as we were to share our weekend dance teaches.

John Kinser offered a very welcome start with his DJ'ing during Friday's open dances and scheduled teaches for us all. James Nyström, from Sweden was a pleasure to meet and offered enthusiasm throughout the rest of the weekend as he played as many requests as possible. He's the kind of guy who looks you directly in the eyes with his own baby blues and offers a smile at every moment!

Cato held a meeting with the teaching staff on Thursday night, where Jo Kinser, John, Kinser, Ivonne Verhagen, Michael Barr, and myself, consulted with each other on the teaches for the weekend.

We were well prepared with many selections, and it was a generous idea on Cato's part to sit down and share with each other the best plan for dances to offer. We took into consideration the style and tempo of the dance selections, as well as the best opportunities to give the dancers what they would enjoy. We kicked off Friday with a full day of Classic teaches from each instructor, we were able to go over the dances later in review.

Saturday included a variety of novice to high intermediate level dances, wonderful sunshine, tasty meals, and the White Party! Cato had the idea for all of the instructors to get together and choreograph a new Line dance, just for the event. A 'labour of love,' so to speak (instead of a show), to let the attendees know how much we appreciated their presence and efforts to join us at NDX2014! We were especially inspired by the only major hindrance during the event; the unexpectedly annoying and swarming mosquitoes!

The classically comical track, Gimme Dat Ding (The Pipkins) and the idea of swatting at mosquitoes, along with the input and collaboration from each instructor, has produced a Line dance which is spreading rapidly. They were annoying to most of us but the overall exuberance and enjoyment from the weekend surpassed the nuisance and discomfort from those annoying creatures!

I very much appreciate the one room, one teach concept for this type of event, with social dancing from the request list in between each instructors' teach time. It's wonderful for everyone to be given the opportunity to learn together and makes for a lovely night of social dancing, adding in the teaches of the weekend. I have an insight that the majority of feedback was extremely positive (there are always those that you can't please, even if the problem is not within your control) and I know Cato will



The NDX host, teachers and DJ's (left to right: John, Yvonne, Cato, Jo, Michael, Johanna, James)



Views of Oslo and the Oslofjord



An incredible memory of Geiranger Fjord

give his all to continue and improve for NDX2015.

I have a feeling most dancers will return and bring more friends and I hope dancers able to travel will consider booking this event in their calendars. I've already met so many back in the States who ask, "Why Norway?" I start to speak, and then show them some of my photos... and they are mentally putting Norway on their bucket list! Perhaps Cato will be adding a tour within Norway as part of the event weekend in the future!

I can say that my time in Norway and meeting so many wonderful new friends and dancers at the Nordic Dance Xplosion brought me pure joy! I got to share staff duties with some truly talented, generous, and wonderful individuals, and am honoured to have been asked by Cato to participate in his first Nordic Dance Xplosion.

I witnessed him giving his all, generously and selflessly, to dance attendees. I will cherish the memories,

fondly review all of my photos, continue my new friendships and hopefully return again sometime to visit with all of my new dance friends!

The event was truly special, and then there was more! On Monday, Cato took Jo, John, and me on a sightseeing tour in and around nearby Oslo.

We began by heading north west to Hollmenkollen to visit the world's most modern ski jump. Host to, among other events, the 2011 World Championship. Back in Oslo we went to the Royal Palace and took a stroll around the public park which surrounds it. We spent time on the waterfront and also enjoyed the truly unique and wonderful architecture of the newly built Opera House, where we walked up onto the roof (part of it's incredible design) and enjoyed more beautiful views of the city!

I certainly wanted to see more and Cato was able to take me out to the west of Norway, where we stayed and taught a bit of Line dance, meeting more wonderful dancers in Stryn and visited

the area of Geiranger. There is almost too much to share but the views from the mountains and from the little village at the end of the Geiranger Fjord are stunning.

Though born and living in Norway, Cato was being a tourist himself and said this is probably the most beautiful place in Norway! I wholeheartedly agree! It was just stunning and I'm so happy to have shared that travelling and viewing experience attached onto a fantastic dance experience!

If you want to attend a friendly, relaxed, and fun-filled event, enjoying the beautiful surroundings as a welcome bonus, then you should put the Nordic Dance Xplosion on your to-do list! I know I will be hoping to return again sometime!

(No date available for 2015 at time of publishing, but keep checking back at www.ndx.dance)

Photo's courtesy of Johanna Barnes





Approved by:



A Tiny Waltz

4 WALL – 24 COUNTS – ABSOLUTE BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Left Forward Basic, Right Back Basic		
1 – 2 – 3	Step left forward. Step right beside left. Step left in place.	Forward 2 3	Forward
4 – 5 – 6	Step right back. Step left beside right. Step right in place.	Back 2 3	Back
Section 2	Left Twinkle, Right Twinkle		
1 – 2 – 3	Cross left over right. Step right to right side. Step left in place.	Cross 2 3	Forward
4 – 5 – 6	Cross right over left. Step left to left side. Step right in place.	Cross 2 3	
Section 3	Left Twinkle, Right 1/4 Turn Twinkle		
1 – 2 – 3	Cross left over right. Step right to right side. Step left in place.	Cross 2 3	Forward
4 – 5 – 6	Cross right over left. Step left back making 1/4 turn right. Step right to side. (3:00)	Cross Turn Side	Turning right
Section 4	Cross Rock, Side (x 2)		
1 – 2 – 3	Cross rock left over right. Recover onto right. Step left to left side.	Cross Rock Side	On the spot
4 – 5 – 6	Cross rock right over left. Recover onto left. Step right to right side.	Cross Rock Side	

Choreographed by: Winnie Yu (Dancepooh) (CA) June 2014

Choreographed to: 'Moon River' by The New London Orchestra from CD The New London Orchestra Volume 3; (or any slow waltz rhythm) download available from amazon or iTunes (12 count intro)

Choreographer's note: Dedicated to Hong Fook Mental Health Foundation Charity Gala 2014



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



Approved by:

L. Mursell

Wheels & Roses

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Grapevine With Touch, Heel Hook, Heel Touch		
1 – 4	Step right to side. Cross left behind right. Step right to side. Touch left beside right.	Grapevine Touch	Right
5 – 6	Touch left heel forward. Hook left heel across right shin.	Heel Hook	On the spot
7 – 8	Touch left heel forward. Touch left beside right.	Heel Touch	
Section 2	Grapevine With Touch, Heel Hook, Heel Touch		
1 – 4	Step left to side. Cross right behind left. Step left to side. Touch right beside left.	Grapevine Touch	Left
5 – 6	Touch right heel forward. Hook right heel across left shin.	Heel Hook	On the spot
7 – 8	Touch right heel forward. Touch right beside left.	Heel Touch	
Section 3	Paddle 1/4 Turn x 2, Forward Touch/Clap, Back Touch/Clap		
1 – 4	Step right forward. Pivot 1/4 turn left. Step right forward. Pivot 1/4 turn left.	Paddle Turn Paddle Turn	Turning left
5 – 6	Step right forward. Touch left beside right and clap.	Forward Touch	On the spot
7 – 8	Step left back. Touch right beside left and clap.	Back Touch	
Section 4	Monterey 1/4 Turn, Jazz Box Cross		
1 – 2	Touch right to right side. Turn 1/4 right stepping right beside left.	Touch Turn	Turning right
3 – 4	Touch left to left side. Step left beside right.	Touch Together	On the spot
5 – 8	Cross right over left. Step left back. Step right to side. Cross left over right.	Jazz Box Cross	
Tag	End of Wall 4 (facing 12:00): Side Touches		
1 – 4	Step right to side. Touch left beside right. Step left to side. Touch right beside left.	Right Touch Left Touch	On the spot
5 – 8	Step right to side. Touch left beside right. Step left to side. Touch right beside left.	Right Touch Left Touch	

Choreographed by: Lorna Mursell (UK) June 2014

Choreographed to: 'Eighteen Wheels & A Dozen Roses' by Nathan Carter (138 bpm) from CD Where I Wanna Be; download available from iTunes (start on lyrics 'Charlie's got a gold watch ...')

Tag: One easy Tag at the end of Wall 4



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



Approved by:



A Walk In The Park

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Charleston Kick, Forward Shuffle, Step Pivot 1/2		
1 – 4	Kick right forward. Step right beside left. Touch left back. Step left beside right.	Kick Back Touch Step	On the spot
5 & 6	Step right forward. Close left beside right. Step right forward.	Right Shuffle	Forward
7 – 8	Step left forward. Pivot 1/2 turn right. (6:00)	Step Pivot	Turning right
Section 2	Left Charleston Kick, Forward Shuffle, Step Pivot 1/2		
1 – 4	Kick left forward. Step left beside right. Touch right back. Step right beside left.	Kick Back Touch Step	On the spot
5 & 6	Step left forward. Close right beside left. Step left forward.	Left Shuffle	Forward
7 – 8	Step right forward. Pivot 1/2 turn left. (12:00)	Step Pivot	Turning left
Section 3	Chasse, Coaster Step, Cross, Side, Sailor 1/4 Turn		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
3 & 4	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
5 – 6	Cross right over left. Step left to left side.	Cross Side	Left
7 & 8	Turn 1/4 right crossing right behind left. Step left to side. Step right to place. (3:00)	Sailor Turn	Turning right
Section 4	Walk Forward x 2, Step Pivot 1/2 Step, Monterey 1/4 Turn x 2		
1 – 2	Step left forward. Step right forward.	Walk Walk	Forward
3 & 4	Step left forward. Pivot 1/2 turn right. Step left beside right. (9:00)	Step Pivot Together	Turning right
5 &	Touch right to side. Turn 1/4 right stepping right beside left. (12:00)	Touch Turn	
6 &	Touch left to left side. Step left beside right.	Touch Together	On the spot
7 &	Touch right to side. Turn 1/4 right stepping right beside left. (3:00)	Touch Turn	Turning right
8 &	Touch left to left side. Step left beside right.	Touch Together	On the spot

Choreographed by: Jason Drake (UK) June 2014

Choreographed to: 'Things' by Bobby Darin from various CDs; download available from amazon or iTunes (start on vocals)

Music suggestions: 'Anything Could Happen' by Ellie Goulding; 'Live A Little' by Mark Chestnutt



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



Approved by:

Chris Jackson
Monica

Wake Up With You

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk, Walk, Rock & Cross (x 2)		
1 – 2	(Facing right diagonal) Walk forward right. Walk forward left.	Walk Walk	Forward
3 & 4	Rock right to right side. Recover onto left. Cross right over left.	Rock & Cross	Left
5 – 6	(Facing left diagonal) Walk forward left. Walk forward right.	Walk Walk	Forward
7 & 8	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	Right
Section 2	Hinge Turn, Forward Lock Step, Rock & Cross x 2, Side		
1 – 2	Turn 1/4 left stepping right back. Turn 1/4 left stepping left to left side. (6:00)	Hinge Turn	Turning left
3 & 4	Step right forward. Lock left behind right. Step right forward.	Right Lock Right	Forward
5 & 6	Rock left to left side. Recover onto right. Cross left over right.	Rock & Cross	Right
& 7 &	Rock right to right side. Recover onto left. Cross right over left.	Rock & Cross	Left
8	Step left long step to left side dragging right towards left.	Side	
Section 3	Sailor Step, Sailor 1/2 Turn, Walk, Walk, Rock 1/4 Turn Cross		
1 & 2	Cross right behind left. Step left to left side. Step right to place.	Right Sailor	On the spot
3 & 4	Turn 1/2 left crossing left behind right. Step right to side. Step left to side. (12:00)	Sailor Half Turn	Turning left
5 – 6	Walk forward right. Walk forward left.	Walk Walk	Forward
7 & 8	Rock right forward turning 1/4 left. Recover onto left. Cross right over left. (9:00)	Rock Turn Cross	Turning left
Section 4	Hinge Turn, Cross Shuffle, Rock & Cross x 2		
1 – 2	Turn 1/4 right stepping left back. Turn 1/4 right stepping right to side. (3:00)	Hinge Turn	Turning right
3 & 4	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
5 & 6	Rock right to right side. Recover onto left. Cross right over left.	Rock & Cross	Left
7 & 8	Rock left to left side. Recover onto right. Cross left over right (to right diagonal).	Rock & Cross	Right

Choreographed by: Monica Phillips & Chris Jackson (UK) June 2014

Choreographed to: 'I Wanna Wake Up With You' by Boris Gardner from CD Hit Rockers of the 80s/Reggae Love Vol 1, or Reggae Lasting Love Songs; download available from amazon or iTunes (16 count intro - start on vocals)



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



Approved by:

Ninna Jensen

Trashin' The Camp

2 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Walk x 2, Forward Mambo, Side Rock, Behind Side Cross, Side		
1 – 2	Walk forward right. Walk forward left.	Walk Walk	Forward
3 & 4	Rock forward on right. Rock back on left. Step right back.	Mambo Step	On the spot
5 &	Rock left to left side. Recover onto right.	Side Rock	
6 & 7	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
8	Step right to right side.	Side	
Section 2	Left Sailor, Right Sailor 1/4 Turn, Heel & Toe Jacks		
1 & 2	Cross left behind right. Step right to right side. Step left to place.	Left Sailor	On the spot
3 & 4	Cross right behind left. Turn 1/4 right stepping left to side. Step right to side. (3:00)	Right Sailor Turn	Turning right
5 & 6	Touch left heel forward. Step left beside right. Touch right toe beside left.	Heel & Toe	On the spot
& 7	Step right beside left. Touch left heel forward.	& Heel	
& 8	Step left beside right. Step right forward.	& Step	
Section 3	Forward Rock, Shuffle 1/2 Turn, Extended Jazz Box		
1 – 2	Rock forward on left. Recover onto right.	Rock Forward	On the spot
3 & 4	Shuffle step 1/2 turn left, stepping - left, right, left. (9:00)	Shuffle Half	Turning left
5 – 6 &	Cross right over left. Step left back. Step right to right side.	Cross Back Side	Right
7 – 8	Cross left over right. Step right to right side.	Cross Side	
Section 4	Behind Side Cross, Weave 1/4 Turn, Syncopated Rock Steps		
1 & 2	Cross left behind right. Step right to right side. Cross left over right.	Behind Side Cross	Right
3 & 4	Cross right behind left. Turn 1/4 left stepping left to left side. Step right forward.	Behind Turn Step	Turning left
5 – 6 &	Rock forward on left. Recover onto right. Step left beside right. (6:00)	Rock Forward &	On the spot
7 – 8	Rock back on right. Recover onto left.	Rock Back	
Ending	Dance to end of Section 2 then: Left forward rock, shuffle 1/4 turn left to face front.		

Choreographed by: Ninna Jensen (DK) June 2014

Choreographed to: 'Trashin' The Camp' by Phil Collins & 'N Sync from CD Tarzan - Original Soundtrack; download available from amazon or iTunes (16 count intro)



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



Approved by:

Kate Sala x

Shotgun Mambo

4 WALL – 48 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 & 6 7 & 8	Mambo Right, Mambo Left, Forward Lock Step, Step Pivot 1/2 Step Rock out on right to right side. Rock back onto left. Step right beside left. Rock out on left to left side. Rock back onto right. Step left beside right. Step right forward. Lock left behind right. Step right forward. Step left forward. Pivot 1/2 turn right. Step left forward. (6:00)	Mambo Right Mambo Left Right Lock Right Step Pivot Step	On the spot Forward Turning right
Section 2 1 & 2 3 & 4 5 & 6 7 & 8	Rumba Box, Coaster Step, Forward Lock Step Step right to right side. Step left beside right. Step right forward. Step left to left side. Step right beside left. Step left back. Step right back. Step left beside right. Step right forward. Step left forward. Lock right behind left. Step left forward.	Side Together Step Side Together Back Coaster Step Left Lock Left	Right Left On the spot Forward
Section 3 1 & 2 3 & 4 & 5 & 6 & 7 & 8	Step Pivot 1/4 Cross, Chasse, Touch, Side, Touch, Side, Kick, Behind Side Cross Step right forward. Pivot 1/4 turn left. Cross right over left. (3:00) Step left to left side. Close right beside left. Step left to left side. Touch right toe beside left instep. Step right to side. Touch left beside right instep. Step left to left side. Kick right small kick to right diagonal. Cross right behind left. Step left to left side. Cross right over left.	Step Pivot Cross Chasse Left Touch Side Touch Side Kick Behind Side Cross	Turning left Left On the spot Left
Section 4 1 & 2 3 & 4 & 5 & 6 & 7 & 8	Side, Together, Back, Side, Cross, Side, Kick, Side, Cross, Side, Kick, Coaster Step Step left to left side. Step right beside left. Step left back. Step right to right side. Cross left over right. Step right to right side. Kick left small kick to left diagonal. Step left to left side. Cross right over left. Step left to left side. Kick right small kick to right diagonal. Step right back. Step left beside right. Step right forward.	Side Together Back Side Cross Side Kick Side Cross Side Kick Coaster Step	Left Right Left On the spot
Section 5 1 & 2 & 3 & 4 Restart 5 & 6 7 & 8	Forward Mambo, 1/2 Turn Hitch/Clap x 2, Coaster Cross, Tap Out/In Rock forward on left. Rock back onto right. Step left back. Turn 1/2 right hitching right knee and clap. Step right forward. Turn 1/2 right hitching left knee and clap. Step left back. Wall 2: Restart dance at this point (facing 6:00). Step right back. Step left beside right. Cross right over left. Tap left toe out to left side. Tap left beside right instep. Step left to left side.	Forward Mambo Hitch Half Hitch Half Coaster Cross Tap Tap Side	On the spot Turning right Left
Section 6 1 & 2 3 & 4 5 – 8	Back Rock, Side, Behind Side Cross, Full Turn Walk Around Cross rock right behind left. Recover onto left. Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Full turn walk around right, stepping - right, left, right, left.	Back Rock Side Behind Side Cross Walk Full Turn	On the spot Right Turning right

Choreographed by: Kate Sala (UK) June 2014

Choreographed to: 'Me & My Broken Heart' by Rixton from CD Single; download available from amazon or iTunes (36 count intro - start on word Shot: Shot gun, aimed at my heart ...)

Restart: One Restart during Wall 2



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



Approved by:

T. Argyle xx

Corn Don't Grow

4 WALL – 64 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 5 – 6 7 & 8	Walk Walk, Cross Rock, Side, Walk Walk, Cross Rock, Side Step right forward. Step left forward. Cross rock right over left. Recover onto left. Step right beside left. Step forward left. Step forward right. Cross rock left over right. Recover onto right. Step left beside right.	Walk Walk Cross Rock Side Walk Walk Cross Rock Side	Forward On the spot Forward On the spot
Section 2 1 & 2 3 & 4 5 & 6 7 & 8	Half Reverse Rumba Box x 3, Coaster Step Step right to right side. Step left beside right. Step right back. Step left to left side. Step right beside left. Step left back. Step right to right side. Step left beside right. Step right back. Step left back. Step right beside left. Step left forward.	Side Together Back Side Together Back Side Together Back Coaster Step	Back On the spot
Section 3 1 – 2 3 & 4 & 5 – 6 7 & 8	Sway Sway, Chasse Right, 1/4 Turn, Sway Sway, Chasse Left Rock right to right side swaying hips right. Rock onto left swaying hips left. Step right to right side. Close left beside right. Step right to right side. Turn 1/4 left on ball of right. (9:00) Rock left to left side swaying hips left. Rock onto right swaying hips right. Step left to left side. Close right beside left. Step left to left side.	Sway Sway Chasse Right Turn Sway Sway Chasse Left	On the spot Right Turning left On the spot Left
Section 4 1 – 2 3 & 4 5 – 6 7 & 8	Cross, Side, Sailor Step, Cross, Side, Behind Side Cross Cross right over left. Step left to left side. Cross right behind left. Step left to left side. Step right to place. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Cross left over right.	Cross Side Right Sailor Cross Side Behind Side Cross	Left On the spot Right
Section 5 1 – 2 3 & 4 5 – 6 7 & 8	Side Rock, Cross Shuffle, Rock 1/4 Turn, Forward Shuffle Rock right to right side. Recover onto left. Cross right over left. Step left to left side. Cross right over left. Rock left to left side. Recover onto right turning 1/4 right. (12:00) Step left forward. Close right beside left. Step left forward.	Side Rock Cross Shuffle Rock Quarter Left Shuffle	On the spot Left Turning right Forward
Section 6 1 – 2 Option 3 & 4 5 – 6 & 7 – 8	Full Turn, Forward Shuffle, Forward Rock, Ball Back Back Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. (12:00) Replace full turn with Walk forward right, Walk forward left. Step right forward. Close left beside right. Step right forward. Rock forward on left. Recover onto right. Step left beside right. Step right back. Step left back.	Full Turn Right Shuffle Rock Forward Ball Back Back	Turning left Forward On the spot Back
Section 7 1 – 2 3 – 4 5 & 6 7 – 8	Behind, Reverse Pivot 1/2, Step, Pivot 1/4, Cross Shuffle, Side Rock Touch right toe back. Pivot 1/2 turn right (weight onto right). (6:00) Step left forward. Pivot 1/4 turn right. (9:00) Cross left over right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left.	Behind Pivot Step Pivot Cross Shuffle Side Rock	Turning right Right On the spot
Section 8 1 – 2 & 3 & 4 5 & 6 7 – 8	Step, Touch, Heel Jack, Coaster Step, Step, Pivot 1/2 Step right forward. Touch left at back of right. Step left back. Touch right heel forward. Step down on right. Touch left at back of right. Step left back. Step right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. (3:00)	Step Touch & Heel & Touch Coaster Step Step Pivot	Forward On the spot Turning left
Tag 1 – 2 & 3 – 4 5 – 6 7 & 8	End of Wall 3 (facing 9:00): Syncopated Side Rocks, Cross, Back, Coaster Step Rock right to right side. Recover onto left. Step right beside left. Rock left to left side. Recover onto right. Cross left over right. Step right back. Step left back. Step right beside left. Step left forward.	Side Rock & Side Rock Cross Back Coaster Step	On the spot
Ending	Last Wall: Dance to Section 6, Count 6 (Rock/Recover) facing 12:00, then Step ball of left beside right. Step right long step back, sliding left to touch right.		

Choreographed by: Tina Argyle (UK) April 2014

Choreographed to: 'Where Corn Don't Grow' by Travis Tritt from CD The Restless Kind; download available from amazon or iTunes (16 count intro - start on vocals)

Tag: One 8-count Tag, danced at the end of Wall 3



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



Approved by:



Little Red Wagon!!!

4 WALL – 64 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 – 4 5 & 6 7 – 8 Tag/Restart	Side Strut, Cross Strut, Chasse, Back Rock Step right toe to right side. Drop right heel taking weight. Cross left toe over right. Drop left heel taking weight. Step right to right side. Close left beside right. Step right to right side. Rock back on left. Recover onto right. Wall 7: Repeat Section 1 on opposite feet then start the dance again.	Side Strut Cross Strut Chasse Right Rock Back	Right On the spot
Section 2 1 – 2 3 – 4 5 – 6 7 – 8	Stomp, Twist Heel/Toe/Heel, Back Touch x 2 Stomp left diagonally forward left. Twist right heel diagonally forward towards left. Twist right toe diagonally forward towards left. Twist right heel in towards left. Step right back diagonally right. Touch left beside right and clap. Step left back diagonally left. Touch right beside left and clap.	Stomp Heel Toe Heel Back Touch Back Touch	Forward On the spot Back
Section 3 1 – 2 3 – 4 5 – 6 7 – 8	(As Section 2 but on opposite feet) Stomp, Twist Heel/Toe/Heel, Back Touch x 2 Stomp right diagonally forward right. Twist left heel diagonally forward towards right. Twist left toe diagonally forward towards right. Twist left heel in towards right. Step left back diagonally left. Touch right beside left and clap. Step right back diagonally right. Touch left beside right and clap.	Stomp Heel Toe Heel Back Touch Back Touch	Forward On the spot Back
Section 4 1 – 2 3 – 4 5 – 6 7 – 8	Grapevine 1/4 Turn Scuff, Step, Hold, Pivot 1/4, Hold Step left to left side. Cross right behind left. Turn 1/4 left stepping left forward. Scuff right forward. Step right forward. Hold. Pivot 1/2 turn left. Hold (weight forward on left).	Side Behind Quarter Scuff Step Hold Pivot Hold	Left Turning left Forward Turning left
Section 5 1 – 2 3 – 4 5 – 6 7 – 8	Kick, Step, Kick, Step, Back Rock, Stomp, Hold Kick right forward. Step right beside left. Kick left forward. Step left beside right. Rock back on right. Recover onto left. Stomp right beside left. Hold.	Kick Together Kick Together Rock Back Stomp Hold	On the spot
Section 6 1 – 2 3 – 4 5 – 6 7 – 8	Right Forward Lock Step, Brush, Left Forward Lock Step, Touch Step right diagonally forward right. Lock left behind right. Step right diagonally forward right. Brush left forward. Step left diagonally forward left. Lock right behind left. Step left diagonally forward left. Touch right behind left.	Right Lock Right Brush Left Lock Left Touch	Forward
Section 7 1 – 2 3 – 4 5 – 6 7 – 8	Back, Touch/Clap (x 4) Step right back diagonally right. Touch left beside right and clap. Step left back diagonally left. Touch right beside left and clap. Step right back diagonally right. Touch left beside right and clap. Step left back diagonally left. Touch right beside left and clap.	Back Clap Back Clap Back Clap Back Clap	Back
Section 8 1 – 4 5 – 6 7 – 8	Grapevine, Touch, Grapevine 1/2 Turn, Brush Step right to side. Cross left behind right. Step right to side. Touch left beside right. Step left to side. Cross right behind left. Turn 1/2 left stepping left forward. Brush right forward.	Grapevine Touch Side Behind Half Brush	Right Left Turning left
Tag	Wall 7: Dance to end of Section 1, and Repeat Section 1 on opposite feet then Restart the dance from the beginning.		

Choreographed by: Rob Fowler (ES) June 2014

Choreographed to: 'Little Red Wagon' by Miranda Lambert from CD Platinum; download available from amazon or iTunes (36 secs intro)

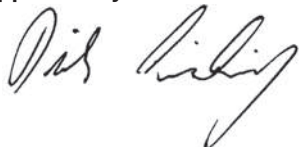
Tag/Restart: Wall 7 after Section 1 - easy to remember as in Wall 6 Miranda says s**t - next wall Tag (sorry!)



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



Approved by:



Lonesome Rider

2 WALL – 40 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Heel Grind 1/4 Turn, Coaster Step, Forward Toe Strut x 2, Kick Out Out		
1	Dig right heel forward, toes to left.	Heel	On the spot
2	Grind right heel clockwise turning 1/4 right and transferring weight onto left. (3:00)	Grind	Turning right
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
5 &	Step left toe forward. Drop left heel taking weight.	Left Strut	Forward
6 &	Step right toe forward. Drop right heel taking weight.	Right Strut	
7 & 8	Kick left forward. Step left out to side. Step right out to side.	Kick Out Out	On the spot
Section 2	Sailor Step, Sailor 1/4 Turn, Step Pivot 1/2, Shuffle 1/2 Turn		
1 & 2	Cross left behind right. Step right to side. Step left to place.	Left Sailor	On the spot
3 & 4	Cross right behind left. Step left to side. Turn 1/4 right stepping right forward. (6:00)	Right Sailor Turn	Turning right
5 – 6	Step left forward. Pivot 1/2 turn right. (12:00)	Step Pivot	
7 & 8	Shuffle step 1/2 turn right, stepping - left, right, left. (6:00)	Shuffle Half	
Section 3	Back Rock, 1/2 Turn, 1/4 Turn, Vaudeville Step x 2		
1 – 2	Rock back on right. Recover onto left.	Rock Back	On the spot
3 – 4	Turn 1/2 left stepping right back. Turn 1/4 left stepping left to left side. (9:00)	Half Quarter	Turning left
5 & 6	Cross right over left. Step left small step back. Touch right heel to right diagonal.	Cross & Heel	On the spot
&	Step right beside left.	&	
7 & 8	Cross left over right. Step right small step back. Touch left heel to left diagonal.	Cross & Heel	
Tag 2/Restart	Wall 8 (facing 3:00): Dance Tag 2 then start the dance again from the beginning.		
Section 4	& Forward Rock, Triple Full Turn, 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	Triple step full turn right, stepping - right, left, right. (9:00)	Triple Full Turn	Turning right
5 – 6	Rock forward on left. Recover onto right.	Rock Forward	On the spot
7 & 8	Shuffle step 1/2 turn left, stepping - left, right, left. (3:00)	Shuffle Half	Turning left
Section 5	Rocking Chair, Jazz Box 1/4 Turn		
1 – 4	Rock forward on right. Recover onto left. Rock back on right. Recover onto left.	Rocking Chair	On the spot
5 – 6	Cross right over left. Step left back.	Cross Back	
7 – 8	Turn 1/4 right stepping right to side. Step left forward. (6:00)	Quarter Step	Turning right
Tag 1	End of Wall 5 (facing 6:00): Out Out Sailor Step (x 3), Jazz Box Touch		
1 – 2, 3&4	Step right out to right. Step left out to left. Right sailor step.	Out Out Right Sailor	On the spot
5 – 6, 7&8	Step left out to left. Step right out to right. Left sailor step.	Out Out Left Sailor	
9 – 10, 11&12	Step right out to right. Step left out to left. Right sailor step.	Out Out Right Sailor	
13 – 16	Cross left over right. Step right back. Step left to place. Touch right beside left.	Jazz Box Touch	
Tag 2	Wall 8: After 24 counts -		
& 1 – 16	Step left beside right and dance Tag 1 but add 1/4 turn left in the jazz box.		

Choreographed by: Dirk Leibing (DE) June 2014

Choreographed to: 'Lonesome Rider' by Volbeat ft Sarah Blackwood from CD Outlaw Gentlemen & Shady Ladies; download available from amazon or iTunes (16 count intro)

Tags/Restart: Two Tags, one after Wall 5 and one during Wall 8 followed by Restart



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



Approved by:

Vivienne S 

Zee Zee

2 WALL – 48 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 & 3 – 4 5 – 6 7 & 8	Out Out, In In, Step, Touch, Flick 1/2 Turn, Forward Shuffle Step right forward and out to side. Step left forward and out to side. Step right slightly back and in. Step left beside right. Step right forward. Touch left forward. Flick left making 1/2 turn right on right. (6:00) Step left forward. Close right beside left. Step left forward.	Out Out In In Step Touch Turn Left Shuffle	On the spot Turning right Forward
Section 2 1 – 2 3 – 4 5 – 6 & 7 8 & 1	Step, Pivot 1/4, Step, Pivot 1/2, Syncopated Jazz Box Cross, Kick Ball Cross Step right forward. Pivot 1/4 turn left. (3:00) Step right forward. Pivot 1/2 turn left. (9:00) Cross right over left. Step left back. Step right beside left. Cross left over right. Kick right to right diagonal. Step right beside left. Cross left over right.	Step Pivot Step Pivot Jazz Box Cross Kick Ball Cross	Turning left On the spot
Section 3 2 3 – 5 6 & 7 8	Side, Heel Twists, Kick Ball Cross, 1/4 Turn Step right to right side. Twist heels right. Twist heels left. Twist heels right. (Bend knees and add attitude!) Kick left to left diagonal. Step left beside right. Cross right over left. Turn 1/4 left and step left forward. (6:00)	Side Heel Twists Kick Ball Cross Quarter	Right On the spot Turning left
Section 4 1 & 2 3 – 4 5 – 6 & 7 – 8	Shuffle 1/2 Turn, Toe Strut 1/2 Turn, Forward Rock, Ball Back, Touch Turn 1/4 left stepping right to side. Step left beside right. Turn 1/4 left stepping back on right. (12:00) Step left toe behind right. Turn 1/2 left dropping left heel. (6:00) Rock forward on right. Recover onto left. Step right beside left. Step left back. Touch right beside left.	Quarter & Quarter Strut Turn Rock Forward & Back Touch	Turning left On the spot Back
Section 5 & 1 – 2 & 3 – 4 Restart & 5 – 6 7 – 8	1/4 Turn, Point, Hold, & Point, Hold, & Step, Pivot 1/2, 1/2 Turn, Step Back Turn 1/4 right stepping onto right. Point left to left side. Hold. (9:00) Step left beside right. Point right to right side. Hold. Wall 5: Replace 3–4 with Step right forward. Pivot 1/4 left (to face 6:00). Restart. Step right beside left. Step left forward. Pivot 1/2 turn right. (3:00) Turn 1/2 right and step left back. Step right slightly behind left. (9:00)	Quarter Point Hold & Point Hold & Step Pivot Half Step	Turning right On the spot Turning right
Section 6 1 – 2 & 3 – 4 5 & 6 7 – 8	Heel Bounce 1/4 Turn, Ball Step, Hitch, Coaster Step, Step, Pivot 1/2 Bounce heels twice, making 1/4 turn right (weight on right). (12:00) Step left beside right. Step right forward. Hitch left. Step left back. Step right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. (6:00)	Bounce Quarter & Step Hitch Coaster Step Step Pivot	Turning right Forward On the spot Turning left
Tag 1 – 2 3 – 4 5 – 8	End of Wall 2, facing 12:00: Out Out, In In, Step Pivot 1/2 x 2 Step right forward and out to side. Step left forward and out to side. Step right slightly back and in. Step left beside right. Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/2 turn left.	Out Out In In Step Pivot Step Pivot	On the spot Turning left
Ending	As music fades, dance to count 39, end of Section 5 (1/2 Turn Right) then Turn 1/4 right stepping right to right side and pose!		

Choreographed by: Ria Vos (NL) and Vivienne Scott (CA) June 2014

Choreographed to: 'If I Could Be Her' by ZZ Ward from CD Til The Casket Drops; download available from amazon or iTunes (16 count intro)

Tag/Restart: One Tag after Wall 2, one Restart during Wall 5



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



Approved by:

Amy Glass 

Walking On Air

2 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 5 – 6, 7 & 8	Forward Rock, Coaster Step, Walk Walk, Forward Shuffle (Facing 1:30) Rock forward on right. Recover onto left. Step right back. Step left beside right. Step right forward. Walk left forward. Walk right forward. Left shuffle forward. (1:30)	Rock Forward Coaster Step Walk Walk Shuffle	On the spot Forward
Section 2 1 – 2 3 – 4 5 – 6 7 – 8	Forward Rock, 3/8 Turn, 1/4 Turn, Behind Air Sweep, Behind Air Sweep Rock forward on right. Recover onto left. Turn 3/8 right stepping onto right (6:00). Turn 1/4 right stepping left to side. (9:00) Cross right behind left. Air sweep left back (take your time, you're flying!) Cross left behind right. Air sweep right back. (9:00)	Rock Forward Turn Turn Behind Sweep Behind Sweep	On the spot Turning right Back
Section 3 1 – 2 3 & 4 5 – 6 7 – 8 Styling	Behind, Side, Cross Shuffle, Rock 1/8 Turn, Step, Air Kick Cross right behind left. Step left to side. Cross right over left. Step left to side. Cross right over left (angling body left). Rock left to side. Recover onto right turning 1/8 right. (10:30) Step left forward. Kick right forward, raising up on ball of left. Go high on the kick, left arm forward, right arm back, looking right: walking on air!	Behind Side Cross Shuffle Rock Turn Step Kick	Left Turning right Forward
Section 4 1 – 2 3 & 4 5 – 8	Walk Walk, Forward Shuffle, Step, Pivot 1/2, Step, Pivot 1/2 (Big steps) Walk forward right. Walk forward left. (10:30) Step right forward. Close left beside right. Step right forward. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right. (10:30)	Walk Walk Right Shuffle Step Pivot Step Pivot	Forward Turning right
Section 5 1 – 2 3 & 4 & 5 – 6 7 & 8	Cross, Side, Ball Jack, & Cross, Side, Ball Jack Cross left over right straightening up to wall. Step right to right side. (9:00) Cross left behind right. Step right to side. Touch left heel diagonally forward left. Step left beside right. Cross right over left. Step left to left side. Cross right behind left. Step left to side. Touch right heel diagonally forward right.	Cross Side Behind & Heel & Cross Side Behind & Heel	Right On the spot Left On the spot
Section 6 & 1 – 2 3 & 4 5 – 6 7 & 8	& Cross 1/4 Turn, 1/2 Turn into Forward Shuffle, Point, Hold, Coaster Step Step right beside left. Cross left over right. Turn 1/4 left and step right back. (6:00) Turn 1/2 left and step left forward. Close right beside left. Step left forward. (12:00) Point right toe forward (like you mean it). Hold. Step right back. Step left beside right. Step right forward. (12:00)	& Cross Quarter Half Shuffle Point Hold Coaster Step	Turning left On the spot
Section 7 1 – 4 5 – 8	Step, Pivot 1/4, Cross, Point, Funky Jazz Box Step left forward. Pivot 1/4 turn right. Cross left over right. Point right to side. (3:00) Cross right over left. Step left back. Step right beside left. Step left forward. (Funky style)	Step Pivot Cross Point Funky Jazz Box	Turning right On the spot
Section 8 1 & 2 3 – 4 5 – 6 7 – 8	Forward Shuffle, Step, Pivot 3/8, Step, 1/4 Turn, Fan 1/4 Turn, Step Step right forward. Close left beside right. Step right forward. (3:00) Step left forward. Pivot 3/8 turn right. (7:30) Step left forward. Step right forward turning 1/4 left (both toes turned in). (4:30) On right heel turn 1/4 right fanning toes right. Step left forward. (7:30)	Right Shuffle Step Pivot Step Swivel Swivel Step	Forward Turning right Turning left Turning right
Tag 1 – 4 5 – 8 9 – 12 13 – 16	End of Walls 1 and 3: Step, Hold/Slide, Step, Pivot 1/2 With Repeats Big step right forward. Hold, sliding left up. Big step left forward. Hold, sliding right up. Step right forward. Hold. Pivot 1/2 turn left. Hold. (7:30) Big step right forward. Hold, sliding left up. Big step left forward. Hold, sliding right up. Step right forward. Pivot 1/2 left. Step right forward. Pivot 1/2 left. (7:30)	Step Hold Step Hold Step Hold Pivot Hold Step Hold Step Hold Step Pivot Step Pivot	Forward Turning left Forward Turning left
1 – 12 13 – 16	Repeat counts 1 – 12 of Tag (finish facing 1:30) Making 1/2 turn left, walk around - right, left, right, left.	Walk Half	Turning left

Choreographed by: Simon Ward (AU) and Amy Glass (US) May 2014

Choreographed to: 'Walking On Air' by Anise K & Lance Bass feat Bella Blue (3 mins 48) from Single; (UK download is 3 mins 03) (32 count intro, start on vocals)

Tag: One 32-count Tag, danced twice (after Walls 1 and 3)

Choreographers' note: Use plenty of energy and styling - remember you are Walking On Air!



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



Approved by:

Judy Rodgers

My 2 Cents

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 – 4 5 – 6 7 & 8	1/4 Turn, Monterey 1/2 Turn, Cross, 1/4 Turn, Shuffle 1/4 Turn Turn 1/4 left stepping left forward. Point right toe to right side. (9:00) Turn 1/2 right stepping right beside left. Point left to left side. (3:00) Cross left over right. Turn 1/4 left stepping right back. (12:00) Shuffle step 1/4 turn left, stepping - left, right, left. (9:00)	Quarter Point Half Point Cross Quarter Shuffle Quarter	Turning left Turning right Turning left
Section 2 1 – 4 5 – 6 7 & 8	Walk, Hold, Walk, Hold, Forward Rock, Lock Step Back Walk forward right. Hold. Walk forward left. Hold. Rock forward on right. Recover onto left. Step right back. Lock left across right. Step right back.	Walk Hold Walk Hold Rock Forward Back Lock Back	Forward On the spot Back
Section 3 1 – 2 & 3 – 4 5 – 6 7 & 8	1/4 Turn, Drag, & Cross, Side, Behind, 1/4 Turn, Shuffle 1/4 Turn Turn 1/4 left stepping left big step to left side. Drag right up to left. (6:00) Step right beside left. Cross left over right. Step right to right side. Cross left behind right. Turn 1/4 right stepping right forward. (9:00) Shuffle step 1/4 turn right, stepping - left, right, left.	Quarter Drag & Cross Side Behind Quarter Shuffle Quarter	Turning left Right Turning right
Section 4 1 – 2 3 & 4 5 – 6 & 7 – 8	Cross Rock, Sailor 1/4 Turn, Syncopated Rock Steps Cross rock right over left. Recover onto left. Turn 1/4 right crossing right behind left. Step left to side. Step right to side. (3:00) Rock forward on left. Recover onto right. Step left beside right. Rock forward on right. Recover onto left.	Cross Rock Quarter Sailor Left Rock & Right Rock	On the spot Turning right On the spot
Section 5 1 – 2 3 & 4 5 – 6 7 & 8	Sway, Sway, Shuffle 1/4 Turn, 1/4 Sway, Sway, Shuffle 1/4 Turn Sway right. Sway left. Shuffle step 1/4 turn right, stepping - right, left, right. (6:00) Turn 1/4 right swaying left. Sway right. Shuffle step 1/4 turn left, stepping - left, right, left. (6:00)	Sway Sway Shuffle Quarter Quarter Sway Shuffle Quarter	On the spot Turning right Turning left
Section 6 1 – 2 3 & 4 5 – 6 7 & 8 Restart	Step, Pivot 1/2, Shuffle 1/2 Turn, Back, Drag, Coaster Step Step right forward. Pivot 1/2 turn left. (12:00) Shuffle step back 1/2 turn left, stepping - right, left, right. (6:00) Step left big step back. Drag right up to left. Step right back. Step left beside right. Step right forward. Walls 2 and 4: Restart dance from the beginning.	Step Pivot Shuffle Half Back Drag Coaster Step	Turning left Back On the spot
Section 7 1 – 4 5 – 8 Note	Step, Hold, Step, Hold, Walk x 4 Step left forward. Hold. Step right forward. Hold. Step forward - left, right, left, right. On steps forward, twist knee in towards other leg.	Step Hold Step Hold Walk 2 3 4	Forward
Section 8 1 – 2 3 & 4 5 – 7 8	Forward Rock, Shuffle 3/4 Turn, Side, Drag, Touch Rock forward on left. Recover onto right. Shuffle step 3/4 turn left, stepping - left, right, left. (9:00) Step right big step to right side. Drag left up to right over 2 counts. Touch left beside right.	Rock Forward Shuffle Three Quarters Side Drag Touch	On the spot Turning left Right On the spot

Choreographed by: Judy Rodgers (US) June 2014

Choreographed to: 'My 2 Cents' by Caro Emerald from CD The Shocking Miss Emerald; download available from amazon or iTunes (1 count intro)

Restarts: Two Restarts, both after count 48, during Walls 2 and 4

Choreographer's note: Music slows down on Wall 5 - keep on dancing, it picks up again



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



Approved by:



Masquerade

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 5 – 6 7 – 8	Cross Heel Grind 1/4 Turn, Coaster Step, Step, Hitch, Touch Back, Pivot 1/2 Cross right heel over left. Grind heel clockwise and turn 1/4 right stepping left back. Step right back. Step left beside right. Step right forward. (3:00) Step left forward. Hitch right knee. Touch right toe back. Pivot 1/2 turn right. (9:00)	Cross Heel Grind Coaster Step Step Hitch Touch Pivot	Turning right On the spot Forward Turning right
Section 2 1 – 2 & 3 – 4 5 – 6 & 7 – 8	Step, Pivot 1/2, Side Rock Cross, Syncopated Weave Step left forward. Pivot 1/2 turn right. (3:00) Rock left out to left side. Recover onto right. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Step right to right side.	Step Pivot Side Rock Cross Side Behind & Cross Side	Turning right Right
Section 3 1 2 & 3 – 4 5 6 & 7 – 8	Back Rock, Ball Cross Side, Back Rock, Ball Cross 1/4 Turn Cross rock left behind right, slightly lifting right knee. Recover onto right, crossing it over left. Step left beside right. Cross right over left. Step left to left side. Cross rock right behind left, slightly lifting left knee. Recover onto left, crossing it over right. Step right beside left. Cross left over right. Turn 1/4 left stepping right back. (12:00)	Rock Recover Ball Cross Side Rock Recover Ball Cross Turn	On the spot Left On the spot Turning left
Section 4 1 – 2 3 – 4 Option 5 6 & 7 – 8	Back Rock, Full Turn, Step, Kick Ball Step, Step Rock back on left. Recover onto right. Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. (12:00) Replace full turn with Walk forward left, Walk forward right. Step left forward. Kick right forward. Step right beside left. Step left forward. Step right forward.	Rock Back Full Turn Step Kick Ball Step Step	On the spot Turning right Forward
Section 5 1 – 2 3 & 4 5 – 6 7 & 8 Restart 2	Forward Rock, Behind Side Cross, Skate 1/4 Turn, Hold, Triple 3/4 Turn Rock forward on left. Recover onto right. Cross left behind right. Step right to right side. Cross left over right. Turn 1/4 right skating right forward. Hold. (3:00) Triple step 3/4 turn left on the spot, stepping - left, right, left. (6:00) Wall 6: Begin the dance again (facing 3:00).	Rock Forward Behind Side Cross Quarter Hold Triple Three Quarter	On the spot Right Turning right Turning left
Section 6 1 – 2 3 & 4 5 – 6 & 7 & 8	Cross Rock, Chasse, Cross Rock, Syncopated Side Touches Cross rock right over left. Recover onto left. Step right to right side. Close left beside right. Step right to right side. Cross rock left over right. Recover onto right. Step left to side. Touch right toe beside left. Step right to side. Touch left toe beside right.	Cross Rock Chasse Right Cross Rock & Touch & Touch	On the spot Right On the spot
Section 7 1 & 2 3 – 4 5 – 6 7 & 8 Restart 1	Shuffle 1/4 Turn, Step, Pivot 1/2, Cross, Point, Sailor Step Shuffle step 1/4 turn left, stepping - left, right, left. (3:00) Step right forward. Pivot 1/2 turn left. (9:00) Cross right over left. Point left toe to left side. Cross left behind right. Step right to side. Step left to side. Wall 2: Start the dance again (facing 6:00).	Shuffle Quarter Step Pivot Cross Point Left Sailor	Turning left Left On the spot
Section 8 1 – 4 5 – 6 7 – 8	Jazz Box Cross, Side Rock, Behind, Side Cross right over left. Step left back. Step right to side. Cross left over right. Rock right to right side. Recover onto left. Cross right behind left. Step left to left side. (9:00)	Jazz Box Cross Side Rock Behind Side	On the spot Left
Ending 6 & 7 8	Wall 8: Dance to Count 5 of Section 2 then: Sailor 1/4 Turn, Step Cross left behind right turning 1/4 left. Step right beside left. Step left forward. Step right forward.	Sailor Quarter Turn Step	Turning left Forward

Choreographed by: Karl-Harry Winson (UK) June 2014

Choreographed to: 'Masquerade' by Eric Saade (128 bpm) from CD Masquerade; download available from amazon or iTunes (32 count intro from heavy beat - approx 19 secs)

Restarts: Two Restarts, one during Wall 2 and one during Wall 6



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



Approved by:



Not Through Loving You

4 WALL – 32 COUNTS – ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 & 3 & 4 & Option 5 & 6 7 & 8 &	Back, Coaster Step, 1/2 Turn x 2, Forward Rock, Back, Back Rock, Step, Pivot 1/4 Step right back dragging left towards right. Step left back. Step right beside left. Step left forward. Turn 1/2 left and step right back. Turn 1/2 left and step left forward. Step right forward. (12:00) Counts 3&4&: Step forward - left, right, left, right. Rock forward on left. Recover onto right. Step left back. Rock back on right. Recover onto left. Step right forward. Pivot 1/4 turn left. (9:00)	Back/Drag Coaster Half Turn Half Turn Rock & Back Back Rock Step Pivot	Back Turning left On the spot Turning left
Section 2 1 & 2 & 3 & 4 & 5 & 6 7 & 8 &	Cross 1/2 Turn x 2, Cross, Side, 1/8 Rock Turn, Step, Step, Pivot 1/2, Step, 1/2 Cross right over left. Turn 1/4 right and step left back. Turn 1/4 right and step right to side. Cross left over right. (3:00) Turn 1/4 left and step right back. Turn 1/4 left and step left to side. (9:00) Cross right over left. Step left to side. Turn 1/8 right rocking back on right. Recover onto left. Step right forward. (10:30) Step left forward. Pivot 1/2 turn right. Step left forward. Turn 1/2 turn left and step right back. (10:30)	Cross Quarter Quarter Cross Quarter Quarter Cross Side Rock Turn Step Step Pivot Step Half	Turning right Turning left Left Turning right Turning left
Section 3 1 2 & 3 & 4 & 5 & 6 7 & 8 & Restart	1/2, Cross, 1/8, Side, Cross, 1/4, 1/2, Step, Pivot 1/4, Cross, Side, 1/4, Step x 2 Turn 1/2 left stepping left forward and sweeping right forward. (4:30) Cross right over left. Turn 1/8 right and step left back. (6:00) Step right to side. Cross left over right. Turn 1/4 left and step right back. Turn 1/2 left and step left forward. (9:00) Step right forward. Pivot 1/4 turn left. Cross right over left. (6:00) Step left to side. Turn 1/4 right (weight onto right). (9:00) Step left forward. Step right forward. Walls 1 and 6: Amend last step (right forward) to hitch right, then Restart dance.	Half Cross Turn Side Cross Quarter Half Step Pivot Cross Side Quarter Step Step	Turning left Turning right Right Turning left Turning right Forward
Section 4 1 – 2 & 3 & 4 & 5 & 6 & 7 & 8 &	Rock, Behind, Side, Cross, Rock, Behind, 1/4, Step, Pivot 1/4, Step, Pivot 1/2, Rock Rock forward on left. Recover onto right. Cross left behind right. Step right to side. Cross left over right. Rock right to side. Recover onto left. Cross right behind left. Turn 1/4 left and step left forward. (6:00) Step right forward. Pivot 1/4 turn left. (3:00) Step right forward. Pivot 1/2 turn left. (9:00) Rock forward on right. Recover onto left.	Forward Rock Behind Side Cross Side Rock Behind Quarter Step Pivot Step Pivot Forward Rock	Right Turning left On the spot
Ending	Dance to Section 2, Count 6, then Make two turns right to face front and strike a pose		

Choreographed by: Alison Biggs and Peter Metelnick (UK) June 2014

Choreographed to: 'I Don't Want To Be The One' by Anastacia from CD Resurrection; download available from amazon or iTunes (8 count intro - start on vocals)

Restarts: Two Restarts, both after Section 3, during Walls 1 and 6



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



Celebrate Dance

During the worst Winter many could remember and a Spring that didn't seem to want to surface, Ontario dancers needed something to look forward to when the warmth finally landed in Toronto. It eventually arrived a week or so before Celebrate Dance, one of Canada's major dance events. Here's a great report by Vivienne Scott highlighting all the big names and the fun that was had there.

What is 'Celebrate Dance?' some of you might be asking. Well, it is a Line dance weekend event held in Toronto, Canada. Robert Mah started the event four years ago in memory of his wife Carmen. For the first few years it was held in a hotel outside of the city but in 2012 Robert moved the event to the Sheraton Hotel and Convention Centre close to the airport. The number of dancers attending jumped immediately and increased again each year. They travelled from all over Ontario, flew in from western Canada and the US and some from Europe. The world renowned instructors came from Holland, Denmark, UK, USA and across Canada.

The Sheraton is a lovely hotel, comfortable with modern rooms, terrific facilities and just a few steps away from the Lobby inside the hotel is the Convention Centre and ballrooms. It

is also easy access to head into the glittering city where there is so much to see and do. You can even visit Niagara Falls which is just over an hour away.

Robert expanded the dance space this year and will be doing so again in 2015, which was a boom for us dancers. There was one large ballroom and two smaller rooms (still good sizes), so three classes each hour. The event opened with a dance on Thursday evening and Friday morning started with dance previews for that day. With Gerard Murphy as MC the demos were efficient and quick. There were previews again at the end of the teaching day for both Saturday and Sunday. This worked extremely well. Those who wanted to see the previews stayed, if they wanted to go and eat early they did.

So let's get to our instructors... what a talented group they were. Ria Vos

travelled the furthest, flying in from Holland. It was a thrill to have her here in Toronto for the second time, she taught at Fred and my Spring Workshop in 2012. Her classes were packed and there were so many of her dances played in open dance that I am sure her feet were hurting by the end of the weekend. My favourite of Ria's was 'Coca Cola Shake', such a fun dance that fits the song perfectly. There was one other dance that Ria taught quite unexpectedly. She stayed at my house for one night before the event and we ended up writing a dance together 'Zee Zee'. It was added to the schedule at the last minute for a 9am Saturday teach. Bleary eyed dancers packed the class and gave it a wholehearted 'thumbs up'.

Niels Poulsen flew in from Denmark and was enthusiastically welcomed by



the dancers. He was most approachable and was always on the floor leading his dances in the evening. Dancers enjoyed the challenge of his 'Suicide Waltz', written with Debbie McLaughlin and Joey Warren, but for me I thoroughly enjoyed his beginner 'Such A Fool' as did everyone else in a filled to the brim class.

Home grown choreographer Peter Metelnick flew in with Alison Biggs. They took the opportunity while in Toronto to visit with family and also to fly over to Banff, this had been on Alison's list of wishes, so a dream come true. Their choreography is extremely popular here and the dances they taught at the event were well received. I heard good things about 'Young Blood' and lots of smiles for the classic 'Destination Dancefloor'.

Another UK Representative was Dee Musk. Dee's dances are also very

popular in Canada and Dee was on the floor leading many of her older, as well as new, dances at the evening dances. She was surprised but delighted that her classic dance 'That's The Day' packed her class in the main ballroom. 'Laughter in the Rain' proved popular in the beginner room.

From the US, Scott Blevins is a regular in Toronto. Scott comes every year on his birthday in October to teach at Lily Choi's workshop so he is now just part of the gang. Regardless, everyone still wants to take his classes and 'Cha Cha Burn' in particular was absolutely packed in the main ballroom, everyone wanted to learn it either for the first time or from the Master himself.

John Robinson is always a pleasure to have at a dance event, he is such a likeable individual as well as a talented dancer and instructor/choreographer. As

well as teaching his own 'Show Me What You're Working With', one of his most popular classes was his teach of the classic 'I'm Movin' On' by Craig Bennett, such a beautiful dance.

First time teaching at CD! for Will Craig. Will has a following here in Canada, a number of his dances were on the dance floor at night and his classes were full. Will is a smooth, funky dancer and I could see dancers trying to emulate his styling. 'Get My Name' which Will wrote with Guyton Mundy pulled in the dancers. Another first timer was Vicky St. Pierre. Currently living in the US but originally from Quebec, Vicky's French accent charmed as did the young instructor herself. What a delightful person she is as well as talented. She impressed everyone with her performance, her first time dancing solo in a show.



Celebrate Dance



What can I say about Gerard Murphy, except that he seemed very mellow yellow at this event. Gerard has been a popular fixture on our Line dance scene for many years now and is known both for his choreography and for his quirky sense of humour. Gerard did a wonderful job as MC at the previews and the show and as I type this I'm laughing at the image of him in my mind... It is of a tall bean pole with a yellow hat and mask, yellow T-shirt, a yellow tutu (yes, a yellow tutu), bony knees (sorry Gerard!) and long fluffy yellow leg. Gerard kept us all in stitches. At the same time his classic teach 'The Way' packed his class and the dance floor in the evening.

Michele Perron flew in from Vancouver. What a stylish dancer she is, wish I could move like that. 'Stuff You Gotta Watch', Michele's classic teach filled the floor, as did 'Push' and her new teach 'Polythene Cha Cha'. Judy McDonald was busy handling many of the behind the scenes jobs that are involved in an event of this

size but still managed to teach a few classes. The beginners and instructors enjoyed her 'Basics for Beginners' technique class and dancers enjoyed her new dance 'Come Get It'. I also took some time out to teach and taught 'Ami Oh', 'Streets of Mexico' and despite many dancers already knowing it, I was thrilled to have a packed class for 'Open Hearts', written with Fred Buckley, Kate Sala and Jose Miguel Belloque Vane, which also completely filled the dance floor at night.


DJs Olivia Ray and Lynn McDonald did a great job of keeping the evening dance floors in their respective rooms full. With request lists as long as their arms they worked very hard at making sure everyone got something they wanted, no mean feat. A popular concept at this event is having the first hour in the ballroom, before classes start, of open 'easy' dancing both Saturday and Sunday mornings and it has proven very popular. Fred Buckley took the controls

this year and did an excellent job even getting on the floor and doing quick teaches so the beginners could join in.

There is so much that goes on behind the scenes that the dancers don't know about. This was my first year as one of the Event Directors and I take my hat off to my co-Directors, David and Donna Laurin, Judy McDonald and also the volunteers all of whom worked very hard to keep the dancers happy. Of course, there wouldn't be an event without Robert Mah's vision. He took a chance holding the first Celebrate Dance! in memory and tribute to his wife Carmen and he has taken us to a fully fledged Canadian Line Dance Weekend Event. Celebrate Dance! has now come of age and is truly an international Line dance event that can hold its head high among other large weekend events across North America. Keep checking the website <http://celebratedance.wordpress.com/> to find out who is coming to teach next year and come join us in beautiful Toronto.

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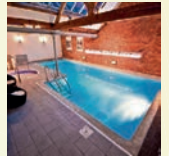
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October in Aspen

In an era of downloads, iTunes and cheap CD production it's hard to imagine how difficult it was 20 years ago to release an independent album, let alone get major airplay. British singer and songwriter, Chris Bannister, has done just this. We follow his journey...



Chris Bannister released his debut album 'Only Human' in 1992. Produced in a small Liverpool studio and on an independent label, the album combined country, folk and rock elements and immediately caught the attention of Bob Harris who was still with Radio One at the time. Harris regularly played the song 'Wild Horses' on his show among many other tracks from the album. Chris released a second album 'Colours' a few years later and continued to play live, sometimes performing as many as 200 shows a year.

In 2001 Chris recorded an album at Revolution Studios in Cheshire. 'October Already' was produced by Andy McPherson and Justin Richards and contained what Chris considered to be his best songs to date. The album featured Roy Martin on drums and Sad Cafe's Ian Wilson on backing vocals and guitar.

This led to Chris to start touring with his solo show, The Music of John Denver, celebrating the life and work of the legendary singer/songwriter in his own unique way. He has recorded several radio specials for the BBC and toured extensively with the show for the last four years. Chris has performed twice in Denver's spiritual home of Aspen, Colorado for the last two years including concerts with John Denver's lead guitar player Steve 'Pokey' Weisberg.

Chris is not a tribute act and believes in maintaining his own style and identity while respectfully celebrating the life and music of one of the best loved and biggest selling artists of all time.

2012 was an exceptional year for Chris. He again teamed up with producer Justin Richards at the Bakery Studio to record his latest album 'Don't Forget, Forgive' and he also released 'The Denver Sessions', an all acoustic album with Chris performing his favourite John Denver songs. The album features Nashville legend and former John Denver band keyboard player, Chris Nole, on two of the tracks. In 2012 Chris was honoured to be asked to perform in Aspen, Colorado for the annual October celebrations of John Denver's life and work. Every year since 1998, the 'John Denver Week' takes place in October in Aspen with lots of events, concerts, singalongs, hikes, campfires...

fans from all over the world gather for a week to celebrate John Denver's life and music.

This year Chris will perform in Aspen for the third consecutive year and will be performing at the legendary 'Wheeler Opera House' where Denver himself played all those years ago. Chris explains, "I first went there two years ago at the invite of Steve Weisberg, John Denver's guitarist on all the big selling albums and writer of John's biggest Christmas song 'Christmas For Cowboys'. Steve saw me on YouTube and got in touch. In Aspen, Steve and myself did several shows together including an amazing night at The Aspen Community church which was sold out. We also played at Windstar John Denver's eco centre in the mountains which was amazing. Steve and I became close friends and musical collaborators and were booked on a spring tour of the UK in Spring 2013 but sadly Steve was



diagnosed with Lymphoma early that year. Steve didn't let this stop him working however and continued to tour in the US throughout 2013 and 14 but sadly lost his battle with the disease early this summer. This makes this year's Aspen in October all the more poignant as it will be dedicated to Steve's memory.

"It's hard to say how many people are actually in town that week but the Wheeler holds about 450 I think. There's normally concerts every day, various talks, cook outs etc and a lot of jamming at a hotel called The Mountain Chalet. The first year I was there I jammed with Pete Huttlinger

and Jim Connor, two of the most respected musicians in American music. This year as well as playing at the Wheeler festival I will be doing a show of my own at the Community Church performing my own music as many people now have my albums and have requested it.

"I feel that the American audience in Aspen have really taken to me, being endorsed by Steve that first year certainly helped. After the show people normally ask why I talk funny when I'm clearly capable of a 'proper' accent because I sing with one! But seriously, America has been very kind to me. I have social media like YouTube to thank in a way because the John Denver community, which is worldwide, have a very strong presence on there. It's strange actually, there's very little snobbery in the US, musicians like Jim Horn (the most recorded woodwind player in musical history) will get up and jam with anyone. I'm not sure if that would

be quite the same here if the situation was reversed.

"The latest is that I am currently working on two new albums. One was an album of John Denver songs Steve Weisberg and I were hoping to complete but sadly couldn't because of Steve's illness. I am hoping to get other musicians who knew him to play on the recordings I've already completed as a tribute to him with all proceeds going to charity. The second is an album of songs from Nova Scotia (where my father's family originate from) these are old lyrics with brand new melodies and arrangements."

LDF National Day 2015



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Linedancer Top Twenty

	DANCE	LEVEL	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	Alcazar	INT	KH Winson/R McGowan Hickie	Blame It On The Disco	Alcazar
2	Young Blood	INT	Peter and Alison	Young Blood	Sophie Ellis Bextor
3	Raggle Taggle Gypsy O	IMP	Maggie Gallagher	Raggle Taggle Gypsy	Derek Ryan
4	All I Can Say	INT	Rachael McEnaney/Simon Ward	Beautiful	Frankie J
5	Brave	INT	Lorna Dennis/Laura Hilbert	Brave	Sara Bareilles
6	The Boat To Liverpool	IMP	Ross Brown	On The Boat To Liverpool	Nathan Carter
7	Fly High	INT	Maggie Gallagher	Fly High	Gary Barlow
8	Celtic Heartbeat	INT	Maggie Gallagher	Heartbeat	Can-Linn
9	Ring My Bells	INT	Julia Wetzel	Ring My Bells	Enrique Iglesias
10	Timber	INT	Alison and Peter	Timber	Pitbull
11	Rainmaker	INT	Niels Poulsen	Rainmaker	Emmelie De Forest
12	Rather Be	INT	Dee Musk	Rather Be	Clean Bandit
13	Walk Alone	INT	Kate Sala/Robbie McGowan Hickie	I Walk Alone	Cher
14	Ball & Chain	INT	Michelle Risley	Ball & Chain	Connie Britton & Will Chase
15	Come As You Are	IMP	Yvonne Anderson	Honkytonk Life	Darryl Worely
16	Hit The Floor	INT	Ria Vos	Hit The Ground	Kique Santiago
17	Corn Don't Grow	IMP	Tina Argyle	Where Corn Don't Grow	Travis Tritt
18	Playin' Tricks	IMP	Neville Fitzgerald/Julie Harris	Playin' Tricks	Charles Esten
19	Turn My World Around	INT	Peter and Alison	Never Knew Love	Natalie
20	Crying For No Reason	ADV	Maggie Gallagher	Crying For No Reason	Katy B

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Beginner

	DANCE	CHOREOGRAPHER
1	Don't Say Goodbye	Peter and Alison
2	Just Add Moonlight	Maggie Gallagher
3	After The Storm	Tina Argyle
4	Such A Fool	Niels Poulsen
5	Alemàn Caballero	Lorna Dennis/Richard Palmer
6	Blue Birds	Kim Ray
7	Gently Does It	Tina Argyle
8	Yes, Darling Daughter!	Michelle Risley
9	Little Zou Bisou	Sandra Speck
10	Baby Smile	Dirk Leibing



Your vote is essential – PLEASE VOTE TODAY

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MUSIC TRACK	MUSIC ARTIST
Breaking Up Is Hard To Do	The Overtones
Just Add Moonlight	Eli Young Band
Calm After The Storm	The Common Linnets
Such A Fool	Jason Donovan
Caballero, Caballero	Kristina Bach
Somewhere Over The Rainbow	Jive Aces
Go Gentle	Robbie Williams
Yes, My Darling Daughter!	Eydie Gorme
Zou Bisou Bisou	Emilia Mitiku
Baby Smile	The Kelly Family

Improver

	DANCE	CHOREOGRAPHER
1	Raggle Taggle Gypsy O	Maggie Gallagher
2	The Boat To Liverpool	Ross Brown
3	Come As You Are	Yvonne Anderson
4	Corn Don't Grow	Tina Argyle
5	Playin' Tricks	Neville Fitzgerald/Julie Harris
6	Laughter In The Rain	Dee Musk
7	White Nights	Peter and Alison
8	So Proud	Carrie Ann Green
9	This Is Me	Yvonne Anderson
10	Hit The Road Jack	Peter and Alison



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MUSIC TRACK	MUSIC ARTIST
Raggle Taggle Gypsy	Derek Ryan
On The Boat To Liverpool	Nathan Carter
Honkytonk Life	Darryl Worely
Where Corn Don't Grow	Travis Tritt
Playin' Tricks	Charles Esten
Laughter In The Rain	Neil Sedaka
Nights In White Satin	Dr Victor and the Rasta Rebels
Can't Stop Me Now	Rod Stewart
This Is Me	James House
Hit The Road Jack	The Overtones

Intermediate

	DANCE	CHOREOGRAPHER
1	Alcazar	Karl-Harry Winson/Robbie McGowan Hickie
2	All I Can Say	Rachael McEnaney/Simon Ward
3	Brave	Lorna Dennis/Laura Hilbert/Richard Palmer
4	Fly High	Maggie Gallagher
5	Celtic Heartbeat	Maggie Gallagher
6	Ring My Bells	Julia Wetzel
7	Timber	Peter and Alison
8	Rainmaker	Niels Poulsen
9	Rather Be	Dee Musk
10	Walk Alone	Kate Sala/Robbie McGowan Hickie



Your vote is essential – PLEASE VOTE TODAY

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MUSIC TRACK	MUSIC ARTIST
Blame It On The Disco	Alcazar
Beautiful	Frankie J
Brave	Sara Bareilles
Fly High	Gary Barlow
Heartbeat	Can-Linn
Ring My Bells	Enrique Iglesias
Timber	Pitbull
Rainmaker	Emmelie De Forest
Rather Be	Clean Bandit
I Walk Alone	Cher

Advanced

	DANCE	CHOREOGRAPHER
1	Young Blood	Peter and Alison
2	Crying For No Reason	Maggie Gallagher
3	New York 2 LA	Rachael McEnaney
4	Ivory Towers	Ria Vos
5	Together We Dance	Alison and Peter
7	Overnight	Rob Fowler
8	Cha Cha Burn	Jo Thompson Szymanski/Scott Blevins
9	AK Freak	Rachael McEnaney/Guyton Mundy
10	Mmm Yeah	McEnaney/Warren/Hadisubroto

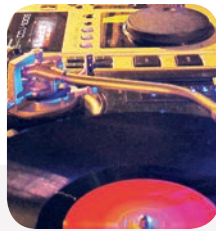


Your vote is essential – PLEASE VOTE TODAY

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MUSIC TRACK	MUSIC ARTIST
Young Blood	Sophie Ellis Bextor
Crying For No Reason	Katy B
NY2LA	Press Play
Predictable	Michelle Lawson
Dance With Me	Johnny Reid
Overnight	Zac Brown Band
Burn	Kulay
I'm A Freak	Enrique Iglesias
Mmm Yeah	Austin Mahone

Courtesy of Charlie Jamieson of Shy Boots & Stompers in Southport at their charity social in aid of AMMF, held at Burscough British Legion on Saturday 31st May 2014.



DJ Playlist

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST	
1	Mamma Maria	Frank Trace	Stupid Cupid	Connie Francis
2	Something In The Water	Niels Poulsen	Something In The Water	Brook Fraser
3	Wagon Wheel Rock	Yvonne Anderson	Wagon Wheel	Nathan Carter
4	Telepathy	Chris Hodgson	You Can't Read My Mind	Toby Keith
5	Closer	Mary Kelly	Closer	Susan Ashton
6	Just A Memory	Maggie Gallagher/John Dean	Memories Are Made of This	The Dean Brothers
7	Wow Tokyo	The TLD/Kate Sala/Ria Vos	I Don't Care What You Say	Anthony Callea
8	Baby Face	Maria Tao	Baby Face	Lisa Del Bo
9	Throw Away The Key	Peter and Alison	Wake Me Up	Helene Fischer
10	I Love A Rainy Night	Iris M Mooney	I Love A Rainy Night	Eddy Rabbitt
11	Mexi-Fest	Kate Sala	Back In Your Arms Again	The Mavericks
12	Walk Alone	Kate Sala/Robbie McGowan Hickie	I Walk Alone	Cher
13	Jazzy Joe's	Ganean De La Grange	Eat At Joe's	Suzy Boguss
14	Fly High	Maggie Gallagher	Let Me Go	Gary Barlow
15	Shattered Dreams	Karl-Harry Winson	When You Say My Name	The Overtones
16	A Little Bit Gypsy	Neville Fitzgerald/Julie Harris	Little Bit Gypsy	Kellie Pickler
17	Love Me Or Leave Me	Frank Trace	Love Me Or Leave Me	Rod Stewart
18	Sultry!	Rob Fowler	Perfidia	John Altman
19	Timber	Peter and Alison	Timber	Pitbull
20	Blue Night Cha	Kim Ray	Blue Night	Michael Learns To Rock
21	The Boat To Liverpool	Ross Brown	On The Boat To Liverpool	Nathan Carter
22	The Song	Patricia Stott	The Song I'll Never Write	Gary Barlow
23	Stripes	Ria Vos	Stripes	Brandy Clark
24	Land Of Dreams	Chris Hodgson	Land Of Dreams	Rosanne Cash
25	Scotia Samba	Liz Clarke	Dance The Night Away	The Mavericks
26	The Belle Of Liverpool	Audrey Watson	The Belle Of Liverpool	Derek Ryan
27	Blurred Lines	Arijay Centeno/Rachael McEnaney	Blurred Lines	Robin Thicke
28	Fall In Love	Pat Stott	Never Gonna Fall In Love	Tim Redmond
29	Knockin' On Wood	Karl-Harry Winson/Daniel Whittaker	Knock On Wood	Safri Duo

Club Charts

Papillon Line Dancers Newquay & St. Austell, Cornwall Contact: t.chiswell@yahoo.com

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST	
1	Alcazar	R McGowan Hickie/KH Winson	Blame It On The Disco	Alcazar
2	Brave	R Palmer/L Hilbert/L Dennis	Brave	Sara Bareilles
3	Timber	Peter and Alison	Timber	Pitbull
4	Walk Alone	K Sala/R McGowan Hickie	I Walk Alone	Cher
5	A Little Bit Gypsy	Neville Fitzgerald/Julie Harris	Little Bit Gypsy	Kellie Pickler
6	This Is Me	Yvonne Anderson	This Is Me Missing You	James House
7	We Forgot To Dream	Gaye Teather	Only Dreamers	Helene Fischer
8	Fly High	Maggie Gallagher	Let Me Go	Gary Barlow
9	The Boat To Liverpool	Ross Brown	On The Boat To Liverpool	Nathan Carter
10	Trouble With My Baby	Tina Argyle/Craig Bennett	Trouble With My Baby	Paloma Faith

Poughill Dancers Bude, Cornwall Contact: hilarybirks@hotmail.com

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST	
1	Laughter In The Rain	Dee Musk	Laughter In The Rain	Neil Sedaka
2	Rainmaker	Niels Poulsen	Rainmaker	Emmelie De Forest
3	Turn My World Around	Peter and Alison	Never Knew Love	Natalia
4	Raggle Taggle Gypsy O	Maggie Gallagher	Raggle Taggle Gypsy	Derek Ryan
5	Funky Strut	Rob Fowler	Strut Your Funky Stuff	Frantique
6	Hit The Road Jack	Peter and Alison	Hit The Road Jack	The Overtones
7	Alibi	Sue Hutchison	Knee Deep In My Heart	Shane Filan
8	Rolling With The Flow	Roy East	Rolling With The Flow	Charlie Rich
9	Love Song	Dee Musk	Love Song	The Overtones
10	It's Up To You	Kim Ray	It's Up To You	Barbara Streisand

Mavericks Linedancers Redruth, Cornwall Source: diana.penrose@sky.com

DANCE	CHOREOGRAPHER	MUSIC TRACK	MUSIC ARTIST	
1	All I Can Say	Rachael McEnaney/Simon Ward	Beautiful	Frankie J
2	Brave	R Palmer/L Hilbert/L Denning	Brave	Sara Bareilles
3	Oxygen	Pat Stott/Billy Curtis	Breathe Me In	Anamor
4	Down To The River	Klara Wallman	Going Down To The River	Seegers/Johnson/Carlsson
5	After The Storm	Tina Argyle	Calm After The Storm	The Common Linnets
6	Somebody Like You	Alan Birchall	Somebody Like You	Keith Urban
7	No Man's Land	Ria Vos	No Man's Land	LeAnne Mitchell
8	Same Thing Happened To Me	Diane Dawson	Same Thing Happened To Me	John Prine
9	One Shot	Kate Sala/Robbie McGowan Hickie	Stripes	Brandy Clark
10	Silver Lining	Maggie Gallagher	Silver Lining	Kacey Musgraves

Corn Don't Grow

64 Count
4 Wall
Improver



Choreographer
Tina Argyle

Music Track And Artist
Where Corn Don't Grow
- Travis Tritt

A neat two step style to a great. There are some interesting step combinations & the heel jack may catch a few out, one tag at the end of the 3rd wall keeps it in together.

Lois Lightfoot

This dance flows well, a lovely dance to a great country track. Well done, this dance should do well. Nice to see that the bands are already adding this to their set lists.

Rick 'n' Chris Brodie

I love this country track, great lyrics. Well put together flowing dance. I had to think about the tap and heel, coaster section but soon got there, leaning forward as it rather invites you to, is a no no as can't dance the coaster step.

Maureen Bullock

I love the reverse rumba box sequence followed by the sways and chasses. At first you need to concentrate to remember the little '&' count after the rock forward and the final 8 counts may also take a little practice. However, its a fairly gentle paced dance to a powerful country song.

David Spencer

Walking On Air

64 Count
2 Wall
Intermediate



Choreographer
Simon Ward/
Amy Glass

Music Track And Artist
Walking On Air -
Anise K

A fairly easy dance to a catchy tune. Although the tag seems long, it's really straightforward and fits so well. A couple of interesting steps appear including the Air Kick where you look a bit like the green man on a pedestrian crossing.

Ross Brown

The choreographer's have worked hard to replicate the 'walking on air' and 'flying' lyrics of the song within the dance. Although only a handful in my class decided to include the suggested arm movements, they all seemed to enjoy the dance. A large part of the dance and the tag is danced on the diagonal. Because of the tags it's most unusual to dance two consecutive walls on the front followed by walls 3 and 4 facing the back. Its gonna be a hit I reckon.

David Spencer

A great dance that flows well to a nice piece of music. An easy teach. The air kick at the end of section three I treated as a long stride lifting up on the ball of left and stepping forward rather than explaining it as a kick. The tags became easy once you prepared yourself for the slow down at the ends of walls 1 and 3.

Jackie Barber

Just Add Moonlight

32 Count
4 Wall
Beginner



Choreographer
Maggie
Gallagher

Music Track And Artist
Just Add Moonlight -
Eli Young Band

Great little dance. Nothing too difficult for beginners and stylish for improvers too. Love the sweeping jazz box.

Jean Leithead

Superb track and good dance. Written in 4 sections, the 1st section being what I call 'cruisin' and second section takes you to 3.00 and there you stay for the rest of the dance. So even the non turners cope easily as they have plenty of time at 3.00 to prepare for 'cruisin' again. Will be a very useful dance for live band events. One easy r/s in 2 in wall 4 after coaster at 12.00 not a problem. Good work!

Wendy Annall

Nice dance great piece of music, fits to lots of live bands tracks.

Monica Varnell

Nice chill out dance, suitable for most levels although the newer dancers took a while to get the 1st & 3rd section it's given them more of a challenge, there's enough to keep the more experienced on the floor all to a nice track.

Lois Lightfoot

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.

Please take a moment or two to 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 ... please don't forget!

White Nights

32 Count
3 Wall
Improver



Choreographer
Peter and Alison

Music Track And Artist
Nights In White Satin -
Dr Victor and the Rasta Rebels

This is a class favourite! Good singalong track and steps that fit the music perfectly. Nothing difficult, just a perfect dance that all levels can enjoy.
Sally Tipping

Peter and Alison always find a way to make their dances different, this one is no exception, the walk around tag making it a 3 wall dance, easy teach both improvers and intermediates enjoyed it.

Denise Nicholls

We are all really loving this dance! Leaving the turn out in the rolling vine means everyone can cope with it! Well done, lets have more like it.

Janis Willingale

Good dance. Instant hit with class. Loved the walk round making it a 3 wall dance

Linda Williams

Loves's Highway

64 Count
4 Wall
Intermediate



Choreographer
Robbie
McGowan Hickie

Music Track And Artist
Don't Really Matter -
Roy Torres

Another dreamy dance. No tags, no restarts, no taxing steps, great music. Should appeal to the country fans.

Vikki Morris

Lovely dance, a winner straight away with the class. No problems. Some of the non turners left most of the turns out and coped well. Beautiful country track.

Stephen Rolls

A great smooth flowing dance to a beautiful song. Good to have a dance improvers can master and also satisfy intermediate dancers. Well done, this deserves to be a big hit.

EPR Browne

Enjoyed by the class, beautiful song and nice steps in the dance. Options given for those who do not like turning. Give it a go! Great, no tags or restarts.

Linda Garrett

Ghost

64 Count
2 Wall
Intermediate



Choreographer
Neville Fitzgerald/
Julie Harris

Music Track And Artist
Ghost -
Ella Henderson

A fabulous dance which makes good use of floor pattern and has been choreographed to a memorable, mid-tempo track with a great beat. This should be a big hit.

Christine Wallace

Excellent choreography. Just love this dance. Nothing difficult, all steps we have done before but it is the way it has been put together that makes this dance feel special.

Margaret Hains

My intermediate class are only just getting to grips with this dance after second teach. It's all about the angles 1/8 here, 3/8 there etc. but well worth it. I always love the dances from these two choreographers, always a nice challenge.

Marilyn Lee



Watch & Learn

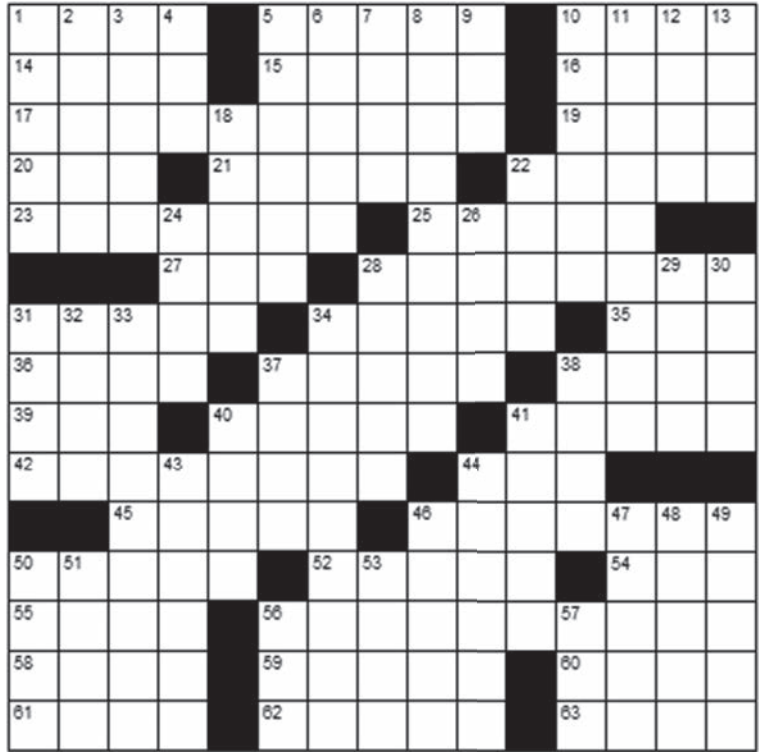
Video clips available now at
www.linedancermagazine.com

Corn Don't Grow
Ghost
Just Add Moonlight

Love's Highway
Walking On Air
White Nights

Solutions

Crossword



ACROSS

1. Expect and wish
5. Radiant
10. Not barefoot
14. Historical periods
15. Thrall
16. Tropical tuber
17. Dispersed
19. Air force heroes
20. Snagged
21. Equestrian
22. Threesomes
23. Trap
25. Do without
27. Consumed food
28. 3-pronged spears
31. Sharpshoot
34. Every day
35. Fitting
36. Female chickens
37. Thaws
38. Sodium chloride
39. Buffoon
40. Embankment
41. Plateaux
42. Oaths
44. Enemy
45. Challenger
46. Incinerator
50. French for "Man"
52. Give a speech
54. ___-zag
55. Hodgepodge
56. Beekeeping
58. Focusing glass
59. Put off
60. Circle fragments
61. Eastern discipline
62. Mountain crest
63. Tidy

DOWN

1. Row of shrubs
2. Heavenly hunter
3. Yesteryears
4. S
5. Yearn
6. Clearing
7. Tardy
8. Save new data over old
9. Married
10. Go without food
11. Spanish estates
12. Chocolate cookie
13. Sleep in a convenient place
18. Angry
22. Neat
24. Short sleeps
26. Afflicts
28. Stories
29. A city in western Russia
30. Collections
31. Store
32. Close
33. Making known
34. Software engineer
37. Plateau
38. Observed
40. Not pre-recorded
41. Type of mushroom
43. Silver wattle
44. Times to come
46. Aspect
47. Sky-blue
48. Approximately
49. Excrete
50. Sacred
51. Margarine
53. Abundant
56. American Dental Association
57. Buff

X-Word



Reasoning Puzzles

1. 10 is the score for the first roll.
15 is the score for the second roll.
9 is the score for the third roll.
20 is the score for the fourth roll.
12 is the score for the fifth roll.

2. The only lockers that remain open are perfect squares (1, 4, 9, 16, etc) because they are the only numbers divisible by an odd number of whole numbers; every factor other than the number's square root is paired up with another. Thus, these lockers will be "changed" an odd number of times, which means they will be left open. All the other numbers are divisible by an even number of factors and will consequently end up closed. So the number of open lockers is the number of perfect squares less than or equal to one thousand. These numbers are one squared, two squared, three squared, four squared, and so on, up to thirty one squared. (Thirty two squared is greater than one thousand, and therefore out of range.) So the answer is thirty one.

Science And Nature Quiz

1. Australia
2. Heifer
3. What You See Is What You Get
4. Ten
5. The heat of chillies
6. Goats
7. Phosphorus
8. A breed of dog
9. Deadly Nightshade
10. Horses

Dance Trivia Quiz

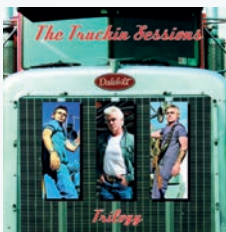
1. What was the name of the beguiling gypsy dancer in The Hunchback of Notre Dame?
2. What does Mr Bojangles grieve about in the song Mr Bojangles?
3. Who was perhaps the greatest ballet dancer of the 20th century and a son of Northern Dancer?
4. The following are the first words to which dance songs?
 - a. You move it to the left
 - b. My baby moves at midnight
 - c. Before this dance is through
 - d. Heaven, I'm in heaven
 - e. Three nights ago I was at a disco
 - f. Hot sun beating down
5. Which famous tap dancer and actor was originally cast as the tin man in The Wizard of Oz and appeared in the films Breakfast at Tiffany's and Broadway Melody?
6. With one word complete the following dance styles.
 - a. Mashed
 - b. Turkey
 - c. Black
 - d. Bunny
 - e. Time
 - f. Hulley
 - g. Hokey
7. Which 20th century ballerina was later edible?
8. The Tango is usually accompanied by a sextet consisting of two violins, a piano, a doublebass and two what?

9. With the aid of the following film characters, name the dance film.
 - a. Tony Manero
 - b. Alexandra Owens
 - c. Ren McCormack
 - d. Baby Houseman
 - e. Gaz Schofield
 - f. Don Lockwood
10. Many medieval paintings and woodcarvings depicted an allegory of which universal dance?
11. What kind of girls were Joan Blondell, Eve Arden, Paulette Godard and Barbara Stanwyck? 8 letters
12. According to Guinness, which famous dancer held both of the following records in the late 1990s:
 1. 35 taps per second
 2. The highest paid dancer in the world with 1,600,000 dollars per week?
13. Who sang the following dance songs?
 - a. The Safety Dance
 - b. If U Can't Dance
 - c. I Can't Dance
 - d. I Don't Wanna Dance
 - e. Dancing With Myself
 - f. You Should Be Dancing
 - g. Rhythm Is A Dancer
 - h. Cosmic Dancer
 - i. Jenny Gotta Dance
 - j. Dancing With Mr D
14. The following lines are spoken at the close of which popular film? "Teach me to dance will you" "Dance, did you say dance? Come on my boy!"
15. According to folklore, which hypnotic dance can cure a spiders bite?



NEW RELEASES

If you are looking for inspiration or new music, this is where you will find it. We give you the low down and the buzz on some of the new albums about to be released in our occasional series.



The Truckin' Sessions Dale Watson

A staunch adherent of old-style honky tonk and Bakersfield country, Dale Watson has positioned himself as a tattooed, stubbornly independent outsider only interested in recording authentic country music. In 1998, Watson issued his debut volume of Truckin' Sessions. It

was a stunning collection of 14 self-penned tunes written in the tradition of Red Simpson, Dave Dudley, Merle Haggard, and Red Sovine. Since that time, Watson released a second volume of Truckin songs in 2009. This collection brings both CDs together with 14 NEW tracks celebrating one of Dale Watson's most venerable subjects, truckers and trucking with Truckin Sessions Trilogy!



Different Shades Of Blue Joe Bonamassa

GRAMMY-nominated guitar superstar Joe Bonamassa releases his first studio album since 2012 and the first album of his career to feature all original material. The result is a record with more of an experimental edge than previous Bonamassa records.

It's a blues record that explores the outer reaches and the many different sounds that shape the genre. "It's been a while since I've been involved in the writing on an entire album. So I decided I wanted to make a completely original blues album," said Bonamassa. "I've really had to push myself to make everything I do better than the last project. I know the fans expect it. And I feel like I owe it to the fans to give them an original record after all these years."



At The Movies Richard & Adam

Singing sensations, Richard and Adam who had an incredible year in 2013, with their debut album 'The Impossible Dream' receiving the accolade of the longest running No.1 album of the year, on the Official Album Charts. They sold over 150,000 copies and certified gold status.

Their second album 'The Christmas Album' was released to critical acclaim. Their highly anticipated third album, released on Sony Music, has a movie theme called 'At The Movies' and features incredible versions of 'Moon River', 'Can You Feel The Love Tonight' and 'I Had A Dream'.



I'm Not Bossy , I'm The Boss Sinead O'Connor

Acclaimed Irish singer-songwriter Sinead O'Connor releases her brand new studio album 'I'm Not Bossy, I'm The Boss'. It features twelve brand new songs which showcase the very best of Sinead and what makes her so special, passionate and direct yet with an overarching fragile

beauty Sinead's voice and lyrics are as powerful as they are tender. Sinead is a rare thing in popular music, an absolutely unique artist. From her first breakthrough hit, 1987's 'Mandinka' and the multi-platinum global success of 1990's 'I Do Not Want What I Haven't Got' and its unforgettable number one.

Spotlight on

VIKKI

Vikki lives in Walsall, West Midlands in a house of Choreographers! She lives with Karl Cregeen, a name many will be familiar in connection with the dances 'Spirit' and 'Tomorrow Never Comes'. Her two cats Luna and Kizzy haven't dabbled in choreography yet, but you never know, one of these days! She has a weekly improver/intermediate class in Hednesford, Staffordshire and likes to head out and about most weekends seeing Line dance acts and bands. She reckons she "gets withdrawal symptoms if I don't dance at a weekend" Vikki told Vivienne Scott that "I have met some lovely people on my travels out and about and I am so thrilled to be able to say I am part of this Line dance family and I hope to be so for many years to come. It is such a great group to be part of, having fun, dancing our favourite dances and meeting so many great people. I wouldn't want it any other way." So let's find out in more detail what makes this avid Line dancer/choreographer tick!



When did you first start Line dancing?

I first started Line dancing back in 1998, My son had just started school and I was looking for something to do exercise wise and I realised there was a beginner Line dance class at my sons school, so I dragged a friend along and never looked back, unfortunately it wasn't my friends cup of tea but I was sold. I loved it, I was absolutely useless mind. I am left handed and left footed so it seems and I couldn't work out how to start on my right foot for love nor money. 'Waltz Across Texas' and 'Rita's Waltz' soon sorted that out for me. Thank goodness for that I thought, I didn't think I would ever get the hang of it.

What do you think is the best thing about Line dance?

When I first started Line dancing, we didn't dance to pop music or any other type of music, it was all country and I found that I absolutely loved country music even though I hadn't heard much of it before. I only had one country CD in my collection and that was Garth Brooks greatest hits. I love the fact that wherever you go, everyone is there for two reasons, one to Line dance and two, to have fun. It doesn't matter what age, colour or creed you are, everyone gets on the floor and dances to the same thing. I love it.

What is your favourite dance of all time?

Without a doubt, my favourite dance of all time is Peter Metelnick's 'Feet Don't Fail Me Now'. I love love love it. The music is fab, the dance is amazing and the second I hear that music, I have to stop what I'm doing and just dance, luckily I haven't heard it in a supermarket otherwise I would be in trouble!

What changes have you seen in Line dances since you first started Line dancing?

As I say, it was all country when I first started to Line dance, but pop and other genres have slowly crept in and now, we can't live without them. I personally do not have an issue with dancing or choreographing to pop or any other genre of music, as long as the music and the dance is good, I'm dancing it. Choreography has come a long way since I first started dancing, dances are phrased more to the music now which means we have those pesky tags and restarts but we as dancers, have also evolved and we probably wouldn't dance to any of them if they weren't phrased

MORRIS

(even though none of us like adding tags, restarts, they do have to be there unfortunately). More technical steps are around nowadays too which equals some amazing dances and that's why the top choreographers are where they are today, because of their fabulous talents.

When did you start writing dances?

I first attempted to choreograph a dance when I had been dancing for about two years, by then I had the opportunity to teach too and I am so glad I took that opportunity. I came up with some steps and mentioned it to an instructor and was bombarded by so many questions, is it 4 walls? Do you have an alternative piece of music? How many bpm? What level? The list was endless, however, he did think it was quite good and taught it at the class. 'Nine Eleven' was the first dance I ever choreographed. I didn't realise however, how difficult it was to type up a step sheet (and still struggle now sometimes).

What inspired you?

I'm not sure what or who inspired me to be honest, I think it was just one of those days when I was listening to some music and thought, I like this and then I started dancing around and steps formed. I just enjoy the challenge of seeing if I can actually come up with something that I like. I have to say, now that I have a few dances under my belt so to speak, there is nothing better than some stranger coming up to you and saying how much they love your dances. Another new friend and the inspiration to write something again for them to enjoy.

Do you have a favourite music genre to write to?

Country is first for me, it never seems to age or go out of fashion. A lot of my dances are choreographed to country music, however I still do other genres as well, sometimes, you hear the music and you just know you have to write a dance to it. 'Troublemaker' was one of those times, I heard it and before I knew it, one dance choreographed. They don't all do that though, I can work on a dance for a while if I'm not happy, yet others, like 'Chica Boom Boom', was written in 15 minutes.

How many dances have you written?

Well, this has surprised me! I didn't know the answer to this

question, so I popped onto a site and had a look, wow, 64 dances on that site. However, I have some dances that I have never released for one reason or another and I'm working on a few now. It was an honour when I choreographed 'Better Times' with Pat Stott and a lot of the Line dance acts are now singing this, whooo! I have been busy LOL.

What do you think is your greatest achievement so far with your choreography?

Hmmmm? Well, being nominated for a Crystal Boot Award twice for 'Chica Boom Boom' and 'My Pretty Belinda' was pretty amazing, but It has to be winning an award this year for Country Line Dance of the Year in New Zealand for 'Whiskey Instead Of Wine'. I have never won anything before so that has to be the greatest achievement so far. However, from a personal choreography point of view, choreographing 'Unconditionally Yours' has to be the best dance for me that I have ever written.

What do you hope to achieve in the future with your choreography?

They say practise makes perfect, so that's what I am aiming for. Every dance I write, I think, is this worthy of being put out for all to see? If it isn't then I change it and so the challenge continues. I just want people to enjoy what I have choreographed and if I can achieve that with every dance that I do, then I have made someone's day and they in turn have made my day enjoyable too.

What is your funniest Line dance moment as a choreographer?

Lots of funny 'have to be there' moments, if I don't laugh or mess about at class, they think I'm ill. We laugh every week, I'm surprised we actually get any dancing done at all. Maybe, the photo of all the choreographers on the stage at the CBA this year for Pat's 'Fall In Love' dance. I am slightly hiding behind Pat, because just a second before the photo was taken, Sandra Speck trod on me (it was little tight on that stage to be fair), so I made sure she couldn't tread on my other foot, Ha ha Sandra will never ever forgive me for telling the Line dance world this. I have steel toe-capped dancing boots now!



SPOTLIGHT

Approved by:

Vikki
~ x ~

2 Good 4 Goodbye

2 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-2&3 4&5 6& 7& 8&1	Back Drag, Coaster Step, Step, Pivot 1/4 Turn, Cross, Side Rock, Cross Rock, Side Rock, Back Sweep Step right long step back dragging left to right. Step back on left. Step right beside left. Step forward on left. Step forward on right. Pivot 1/4 left. Cross right over left. Rock left to left side. Recover onto right. Cross rock left over right. Recover onto right. Rock left to left side. Recover onto right. Step back on left sweeping right out and around.	Step Drag Coaster Step Step Pivot Cross Side Rock Cross Rock Side Rock Step Sweep	Back Turning left On the spot Back
Section 2 2-3 4&5 6&7 &8 & Turn Tag/Restart	Back Hook, Step, Step, Lock, Step, Step, Pivot 1/2 Turn Right, Step, 1/2 Turn, 1/4 Turn Step back right behind left booking left over right. Step forward on left. Step forward on right. Lock left behind right. Step forward on right. Step forward on left. Pivot 1/2 turn right. Step forward on left (extended 5th position) Turn 1/2 left stepping back on right. Turn 1/2 left stepping forward on right. 1/4 left stepping right to right side. At this point on Wall 5	Step Hook Step Step Lock Step Step Pivot Step Half Half Quarter	Back Forward Turning right Turning left
Section 3 1-2 &3 4& 5-6 7 8&1	Rock Back, Step, Back Sweep, Rock Back, Step, Twist 1/2 Turn, Full Turn Sweep, Sailor Step Rock back on left. Recover onto right. Step left to left side. Step back on right sweeping left out and around. Rock back on left. Recover onto right. Step forward on left. Twist 1/2 turn right and bend knees. With weight on right twist 1/2 turn left and a further 1/2 turn as ronde left out and around. Cross left behind right. Step right to right side. Step left to left side.	Back Rock Step Step Sweep Back Rock Step Twist Twist Sailor Step	On the spot Back On the spot Turning right Turning left
Section 4 2& 3-4 &5-6& 7& 8&	Behind, Side, Cross Rock, Side, Cross Rock, Side, Step, Pivot 1/2 Turn, 1/2 Turn, Step Cross right behind left. Step left to left side. Cross rock right over left. Recover onto left. Step right to right side. Cross rock left over right. Recover onto right. Step left to left side. Step forward on right. Pivot 1/2 turn left. Turn 1/2 left stepping back on right. Step back on left.	Cross Side Cross Rock Side Cross Rock Step Pivot Half Back	Left On the spot Side Turning left Turning left
Tag 1-2&3 4&5 6&7 8&	At the end of Wall 2 facing 12 o'clock Back Drag, Coaster Step, Step, Pivot 1/2 Turn, Step, Step, Pivot 1/2 Turn, Step Forward Rock Step right long step back dragging left to right. Step back on left. Step right beside left. Step forward on left Step forward on right. Pivot 1/2 turn left. Step forward on right. Step forward on left. Pivot 1/2 turn right. Step forward on left. Rock forward on right. Recover onto left. Rock Forward On the spot	Step Coaster Step Step Pivot Step Step Pivot Step	Back Turning left Turning right
Tag/Restart 1-2 &3 4	After 16 counts on Wall 5 facing 12 o'clock Back Rock, Step, Back Sweep, Back Sweep Rock back on left. Recover onto right. Step left to left side. Step back on right sweeping left out and around. Step back on left sweeping right out and around.	Back Rock Side Step Sweep Step Sweep	On the spot Back Back

Choreographed by: Vikki Morris UK - October 2013
Choreographed to: Goodbye by Chris Young from CD 'A.M.' also available from itunes and amazon (Intro 16 counts just before the vocals)
Tag: End of Wall 2
Restart/Tag: On Wall 5 after 16 counts



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



SPOTLIGHT

Approved by:

Vikki
~ x ~

Kick It Up

4 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1&2 3-4 5-6 7&8	Kick & Touch, Hip Bump x 2, Heel Dig, Hitch, Coaster Step Kick right slightly across left. Step right out to right side. Touch left toe to left side bending left knee in (left heel up) Step on left bumping left to hip left side bending right knee in (right heel up). Step on right bumping right hip to right side bending left knee in (left heel up) Touch left heel to left diagonal. Hitch left knee to left diagonal. Step back on left. Step right beside left. Step forward on left.	Kick & Touch Bump Bump Touch Hitch Coaster Step	On the spot
Section 2 1-2 3&4 5&6 &7& 8	Forward Rock, Triple 3/4 Turn, Step, Lock, Step, Step, Lock, Side, Hip Bump Rock forward on right. Recover onto left. Triple 3/4 turn right stepping: right-left-right Step left slightly to left diagonal. Lock right behind left. Step left slightly to left diagonal. Step right slightly to right diagonal. Lock left behind right. Step right to right side. Touch left beside right and bump right hip up.	Rock Forward Triple Turn Step Lock Step Lock Side Bump	On the spot Turning right Step Forward On the spot
Section 3 1-2 3-4 5-6 7-8	Side, Touch, 1/4 Turn, Touch, 1/4 Turn, Together, Heel Swivel, Touch Step left to left side. Touch right beside left (click fingers) Turn 1/4 left stepping right to right side. Touch left beside right (click fingers) Turn 1/4 left stepping left to left side. Step right beside left. (click fingers) Swivel heels right. Touch left heel to left diagonal.	Side Touch Quarter Touch Quarter Touch. Swivel Touch	Left Turning left On the spot
Section 4 1&2 3-4 &5 6-7-8	Coaster Step, Step, Kick & Cross, Bounce 3/8 Turn Step back on left. Step right beside left. Step forward on left. Step forward on right. Kick left forward. Step back slightly on left. Cross right toe over left. Bounce 3/8 turn left. (weight ends on left)	Coaster Step Step Kick Step Cross Bounce Bounce Bounce	On the spot Forward Back Turning left
Tag Ending	At the end of Wall 10 facing 6 o'clock: Pose for one beat leaning back with arms crossed in front of chest (X Factor style) right knee bent Repeat Tag above at the end of the dance facing 12 o'clock		

Choreographed by: Vikki Morris UK - January 2014

Choreographed to: Kick Up Your Heels by Jessica Mauboy (ft Pitbull) from CD 'Beautiful' also available from iTunes and Amazon (Intro 16 counts on the word "I")

Tag: At the end of Wall 10 and the end of the dance



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



SPOTLIGHT

Approved by:

Vikki
~ x ~

Unconditionally Yours

4 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-2& 3-4& 5 6&7& 8&	Basic NC Step Left, 1/2 Turn Ronde, Rock Back, Step, Run, Run, Forward Rock, Step Sweep Step left long step left. Cross rock right behind left. Recover onto left. Turn 1/2 left stepping back on right sweeping left out and around right. Rock back on left. Recover onto right Step forward on left. Run forward right, left. Rock forward on right. Recover onto left. Step back on right. Sweep left 1/4 turn left.	Side Back Rock Turn Back Rock Step Run Run Rock Forward Step Turn	Left Turning left Forward Forward Turning left
Section 2 1&2 Tag/Restart 3& 4& 5&6& 7& 8&	Diagonal Sailor Step, Syncopated Rocking Chair, Jazz Box Cross, 3/4 Turn, Ball Step, Step Cross left behind right to face left diagonal. Rock right to right side. Recover onto left. At this point on Wall 5 Rock forward on right. Recover onto left. Rock back on right. Recover onto left. Cross right over left. Step back on left. Step right to right side (straighten up to side wall). Cross left over right. Turn 1/4 left stepping back on right. Turn 1/2 left stepping forward on left. Step on ball of right. Step left beside right.	Sailor Step Rock Forward Rock Back Rock Back Rock Cross Back Side Cross Quarter Half Ball Step	Left diagonal On the spot Forward Turning left On the spot
Section 3 1-2& 3-4 5&6 7&8& 1	Basic NC Step Right. Sway x 2, Behind, Side, Cross, Weave, Cross Sweep Step long step right. Cross rock left behind right. Recover onto right. Sway left. Sway right. Cross left behind right. Step right to right side. Cross left over right sweeping right out and in front of left. Cross right over left. Step left to left side. Cross right behind left. Step left to left side. Cross right over left sweeping left out and in front of right.	Side Back Rock Sway Sway Behind Side Cross Cross Side Behind Side Cross	Right On the spot Right Left
Section 4 2&3 4& 5 6-7 8&	Cross. Step, 1/4 Turn Step Drag, Cross, Step 1/4 Turn, 1/4 Turn Step, Cross Rock, 1/4 Turn, 1/2 Turn Cross left over right. Step back on right. Turn 1/4 left stepping long step to left dragging right to left. Cross right over left. Step back on left turning 1/4 right. Turn 1/4 right stepping right long step to right side. Cross rock left over right. Recover onto right. Turn 1/4 left stepping forward on left. Turn 1/2 left stepping back on right. To begin the dance again turn 1/4 left and step left long step left.	Cross Back Quarter Cross Quarter Quarter Cross Rock Quarter Half	Turning left Turning right Turning right On the spot Turning left
Tag/Restart 1&2& Ending:	On Wall 5 replace counts 1&2 in Section 2 with a sailor sway. Add a sway to the right side on the '&' count and start the dance again. Cross left behind right. Rock right to right. Sway left to left side. Sway right to right side. When the music slows down you will have completed the sailor step in section 2, cross right over left and unwind full turn to face the front and pose.		

Choreographed by: Vikki Morris UK - January 2011

Choreographed to: When A Man Loves A Woman by Westlife from CD 'Turnaround' also available from itunes and amazon (Intro 32 counts on the word "Child")

Restart/Tag: On Wall 5 at the beginning of Section 2



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



SPOTLIGHT

Approved by:

Vikki
~ x ~

Sing That Swing

2 WALL – 48 COUNTS – ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1&2 3&4 Styling 5&6 &7 &&8 Styling	Right Charleston, Left Charleston, Step, Lock, Step, Scuff, Hitch, Stomp, Heel Splits Out-In Swing right toe forward. Swing right out and back. Step back on right. Swing left toe back. Swing left out and forward. Step forward on left. Swing arms to right on counts 1& and 3&, swing arms left on counts 2 and 4 Step forward on right. Lock left behind right. Step forward on right. Scuff left forward. Hitch left. Stomp left. Twist both heels out. Twist both heels in place. Look right, shrug shoulders and point elbows out, in, on count 8&	Right Charleston Left Charleston Step Lock Step Scuff Hitch	On the spot Forward
Section 2 1&2 3&4 5&6 & 7&8	Touch Side, Touch Together, Touch Side, Behind, Side, Cross, Touch Side, Touch Together, 1/4 Turn, Kick, Coaster Step Touch right to right side. Touch right beside left. Touch right to right side. Cross right behind left. Step left to left side. Cross right over left. Touch left to left side. Touch left beside right. Turn 1/4 left tapping left forward. Touch Kick left forward Step back on left. Step right beside left. Step forward on left.	Touch Side Together Side Behind Side Cross Side Together Turn Kick Coaster Step	On the spot Left Turning left On the spot
Section 3 1&2& 3-4 Styling 5&6& 7&8&	Step, Hold, 1/2 Turn, Hold, 1/4 Turn, Touch Behind, Kick Ball, Toe Strut, Toe Strut 1/4 Turn Jazz Box Step forward on right. Click fingers with hold. Turn 1/2 left. Click fingers with hold. Turn 1/4 left stepping right to right side (bend right knee slightly). Swing left behind right. Swing both arms to right side. Lock right & click fingers Kick left to left diagonal. Step down on left. Cross right toe over left. Slap right heel down and click fingers Touch left toe back. Slap left heel down and click fingers. Turn 1/4 right and touch right toe forward, Slap right heel down and click fingers.	Step Hold Turn Hold Turn Swing Kick & Toe Strut Toe Strut Turn Strut	Turning left Turning left On the spot Turning right
Section 4 1&2 &3 &4& 5&6& Styling 7-8&	Kick-Ball-Kick, Ball Step, Shoulder up-down, Flick, Right toe chasse, Back Rock Kick left forward. Step back on left. Low kick right to right side. Step right beside left. Step left to left side bending left knee. Lift right heel slightly off floor and lower left shoulder (body should be leaving left) Lift left shoulder up. Lower left shoulder (weight on left for 3&4). Flick right foot behind left. Step right to right side. Step left foot beside right. Step right toe to right side. Step left beside right. Left shoulder should still be lowered for counts 5&6&, bring hands up to right side as if reaching for something on 5-6-7, bring back in place on the '&' counts. Step right to right side. Rock back on left (swing both arms to right side). Recover onto right. (Look right on counts 5&6&7-8&) (Straighten up shoulders on 7-8&)	Kick Ball Kick Ball Step Up Down Flick Right Chasse Side Back Rock	On the spot Right On the spot
Section 5 1&2&	Toe Strut x 2, Mambo Step, Out-Out, Step, Coaster Step Touch left toe forward. Slap heel down and click fingers. Touch right toe forward. Slap heel down and click fingers.	Toe Strut Toe Strut	Forward
Tag/Restart 3&4 &5-6 7&8	At this point on Wall 4 Rock forward on left. Recover onto right. Step back on left. Leaning back slightly step right back and out slightly. Step left back and out slightly. Step back on right (arms bent in front of you, palms facing down, swing both palms out to sides as if you are posing). Step back on left. Step right beside left. Step forward on left.	Left Mambo Back Back Back Back Coaster Step	On the spot On the spot
Section 6 &1-2 3&4 5-6 7& 8	Scuff, Press, Sweep, Behind, Side, Cross, Toe Tap x 2, Bounce x 2 3/4 Turn, Step Scuff right forward. Press Ball of right forward as you loosely hook left behind right (palms out in front as if stopping yourself from falling). Recover on left sweeping right out and around behind left. Cross right behind left. Step left to left side. Cross right over left. Tap left to left side. Tap left toe to left side. Tap Tap On the spot Lift left foot and bounce 3/4 turn left on right (hands facing out to side with palms down) Step forward on left.	Scuff Press Recover Behind Side Cross Lift Turn Step Forward	On the spot Left Turning left
Tag/Restart 1&2	On Wall 4 starting at 6 o'clock Step, 1/4 Pivot Turn, Step Step forward on left. Pivot 1/4 Turn right. Step forward on left and slightly across right. Arm movements are optional.		

Choreographed by: Vikki Morris UK - July 2012

Choreographed to: Swing Swing Swing by Keely Smith from CD 'Swing Swing Swing.' also available from itunes and amazon (Intro 48 counts on the vocals)

Tag/Restart: On Wall 4 during Section 5 after counts 1&2&



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



Hey Mister DeeJay...

PLAYING ALTERNATIVE TRACKS



So do you think that a change is as good as a rest on the dance floor? The same old tracks are played week in, week out so surely playing an alternative is a good idea? Surely a good DJ should always be on the look-out for alternative tracks to fit a dance to?

Bottom line is, that generally speaking I find this not to be the case...

Current Hits

Now I find that dancers don't seem to want an alternative track to a current dance because they are often enjoying the track as much as the dance. So an alternative in this instance is pretty much a no go area for me and the only exception to this is when I need to call a floor split. It is also a sad but simple fact that dances come and go so quickly these days that there is little or no need to refresh a new dance with a different track. A great new dance can be a floor filler for three or four months yet be complete history in less than a year. Do you think that a DJ could help these dances hang around any longer by changing the track? I think not.

Nowadays dances are phrased to the music much more often so if a dance has been well written to a particular track it will be rare to find another that feels as good as that original. Dancers are used to the classic dances not being phrased because very few tags and restarts were added back then. In any case isn't it a point that a dance is a hit as much for the track as for the actual steps, perhaps it's mostly about the track?

It would perhaps be a good service if a DJ could suggest popular dance splits to great tracks not filling the floor. It is sometimes sad that a great track gets 'wasted' when choreographer etiquette kicks in and the only dance available is not a good one, the reason why the dancers should decide not the choreographers, but that's a whole other debate. If

we stuck with the first dance published to a track as the only dance then we'd waste so much great music! I guess it would always be good to have a country alternative available for the pop ones, but that's a whole other debate too!

Classics

Long-term solid classics such as Black Coffee, Islands In The Stream, Tush Push, Walkin' The Line and Have Fun Go Mad are better suited for a track change either to refresh them or just to link these into a theme night. I like to start a theme night with a classic dance to a new track and very often this starter dance happens to be Islands In The Stream. I've noticed over the years that my DJ friend Gary is really good at coming up with great alternative tracks for these solid classics and that always creates a bit of a refreshing buzz.

Of course there are also many classic dances that have well established 'classic' alternative tracks where the original tracks are rarely played if ever any more. Examples of these dances are Just For Grins (Billy Be Bad), Walkin' The Line (It's Raining Men), Lamtarra Rhumba (Coco Jambo). Most DJ's have their personal favourites for the ultimate classics Black Coffee and Tush Push and my choices are She Bangs and Walk Of Life respectively and of course don't forget my all time favourite classic dance Ribbon Of Highway which I set to Tim McGraw's Just To See You Smile. What's yours?

For a theme evening I can always target solid classic dances with a track change. This can be the starter dance or certain dances played throughout the evening. For popular and recognised seasonal events, such as Christmas and Halloween, dancers will generally embrace a few changes of track but you cannot overdo it! There will ALWAYS be some disappointed dancers if I do not play the original or proper track and more importantly some classic dances are as much about the music as the dance. You run the risk of upsetting LOTS of dancers if you mess with the likes of Pot Of Gold, Feet Don't Fail Me Now, Patient Heart and Somebody Like



Over the last few months we've discussed some important aims and challenges for a DJ, such as how to help the dancers, how to keep everyone happy and also how to keep the dance floor full. This month I have an easy and uncontroversial topic. Or is it?

You. So many dancers just love the original tracks for these dances so it's close to sacrilege to change these tracks! It is also worth bearing in mind that it is often the first familiar bars of the music that encourage dancers to rush onto the floor and I've noticed that in fact it can often be a chore to tempt folk up if I announce that I have an alternative track. It is also my guess that another reason not to overdo alternatives could be because dancers find it easier on the brain to dance to a track that they are already very familiar and comfortable with. Perhaps it is safer to try a popular dance to a different version or remix of the same track. Just lately I'm doing Chill Factor to the Madison Cowboy version as a cool one-off change. It's proving a popular swap but even so there are always still a few dancers who want the original version instead

A DJ Challenge..... More than a dancer desire

Finding an alternative track is a fun challenge for a DJ of course so I think that it's good to continue to enjoy that challenge and share any good finds with the dancers when the time is right. Personally speaking I thoroughly enjoyed the challenge set to the DJs at the Linedancer Awards a few years back and I believe that the dancers also enjoyed trying out the DJ's suggestions. I've heard of this working well at a number of bigger events with a large DJ staff. Great fun for all but again this is just a brief departure from the proper tracks. I also enjoyed suggesting some current hit tracks to classic dances for the Linedancer magazine back in 2012 but I do wonder if many tried them out?

When I'm looking for alternative tracks I have a personal DJ guideline. I look for something around the same speed or up to around 10% faster but rarely slower and I use this same rule when I am fitting floor-splits. Of course there's always an exception to the rule and one of my favourites is a fun Tush

Push (Turbo) to Queen's Breakthru at 180bpm, suggested to me by my good friend Alan Birchall. I also enjoy setting the classic Islands In The Stream (Fast) to I Like It by Blackout All Stars. Since there are also so many alternative tracks for many classic Beginner/Improver dances I do think that this is at least one good area of dance to hunt out good alternatives, over and above floor-splits which are always a challenge for DJ's and instructors.

SO my thought is...

YES, change a track now and then but consider that dancers do really enjoy the original music most of the time, so don't overdo it. A change is most definitely not always as good as a rest, except when it's linked to a theme, then I don't spend too much time hunting out alternative tracks. The DJ needs to remember (and yes I am reminding myself here) that although it might be fun to look for alternative tracks and personally satisfying to play these it's not always what the dancers want. Most prefer the original tracks no matter what and won't thank the DJ for changing the music, not even at Christmas. Bah Humbug!

So what do you think about alternative tracks being played? Do you want more or less alternatives? Let me know what you think and please share your own favourite alternative tracks with me. I always welcome suggestions and I believe that more open sharing of good alternative music and good floor-split choices across the dancing world would benefit us all. Next time should be interesting looking at what more could a DJ offer in addition to simply introducing a track and playing it? The mind boggles. Tune in next month to see what I can offer or better still contact me right now with your own ideas on that !!??

Big Dave



revival

with Karl-Harry Winson

1997

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Diana, Princess of Wales, and Dodi Fayed died as a result of a car crash in Paris

razor sharp

Choreographed By: Stephen Sunter

Intermediate Level Line Dance

Choreographed to: "Siamsa" from Lord of the Dance

Choreographed In: 1997

Why is This Dance a Revival?

This classic Line dance by Stephen Sunter is one I am seeing being danced more regularly at socials and events. It's fast paced combination of steps, syncopation and memorable pivot 1/2 turns while lifting your arms up at a horizontal level is defiantly worth a revival. Adding into the dance a variation of a standard Sailor Step to a Sailor-Scuff and the beautiful Celtic music from Lord of the Dance this Intermediate Line dance is a perfect Irish style dance to revive, especially if you didn't have the chance to learn it the first time round.

Other Happenings in this year:

1997 seemed to be the year of Line dances to Celtic music. This year 'Electric Reel' by Robert and Regina Padden won 'Dance of the Year' at the Crystal Boot Awards. The 'Electric Reel' music is now most commonly used for a faster version of 'Vertical Expressions'.

Level:

A solid Intermediate level Line dance due to the fast tempo, the syncopation within the dance and because it does turn quite a bit in the middle. This fantastic Line dance might have seemed a tricky dance to learn 15 years ago but why not give it a go now; it might seem slightly easier now to the Intermediate Line dancers of today who had just started out 15 years ago. Remember, the tempo slows down towards the end of the track, this is of course to allow all the Line dancers to have a breather.

Alternative Tracks:

This track I believe is perfect for this dance and once you hear the music you instantly recognise what dance it is. But why not give 'Coastin' a go to this track? Another fab Celtic Line dance for the beginners/Improvers and a great floor split to 'Razor Sharp'.

Helpful Video Links:

<http://www.youtube.com/watch?v=kkITw3fyQL8>



REVIVAL

Approved by:

Razor Sharp

4 WALL – 40 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 & 3 & 4 & 5 & 6 & 7 8	3 x Sailor Steps with Scuffs, Cross Behind, Unwind 1/2 Turn. Cross left behind right. Step right to right side. Scuff left beside right. Step left beside right. Cross right behind left. Step left to left side. Scuff right beside left. Step right beside left. Cross left behind right. Step right to right side. Scuff left beside right. Step left beside right. Cross right toe behind left. Unwind 1/2 turn right. (Weight ends on right).	Cross & Scuff & Cross & Scuff & Cross & Scuff & Cross Unwind	On the spot
Section 2 9 10 11 - 12 13 & 14 15 - 16	2 x 1/2 Pivot Turns Right, Cross Rock, Triple Step, Behind, Unwind. On ball of right pivot 1/2 turn right and step left to left side. On ball of left pivot 1/2 turn right and step right to right side. Cross rock forward on left. Rock back onto right. Triple step in place - Left, Right, Left. Cross right behind left. Unwind 1/2 turn right. (Weight ends on right) Cross.	Turn Turn Cross. Rock Triple Step Unwind	Turning right Turning right On the spot Turning right
Section 3 17 & 18 & 19 & 20 & 21 & 22 23 & 24	Syncopated Weave Right, Touch Left, Cross Right, Unwind & Stomps. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Step right to right side. Cross left behind right. Step right to right side. Touch left toe to left side. Step left beside right. Cross right over left. Unwind 1/2 turn left (weight ends on left). Stomp right. Stomp left.	1 & 2 & 3 & 4 & Touch & Cross Unwind Stomp Stomp	Right On the spot Turning left
Section 4 25 & 26 27 28 29 & 30 31 32 Styling:	Rock Forward & Back, Twist, Rock Forward & Back, Twist. Rock forward on right. Rock back onto left. Step back on right. Twist upper body right looking over right shoulder. Twist body to face forward touching right beside left. Rock forward on right. Rock back onto left. Step right beside left. Step back left while twisting upper body left to look over left shoulder. Twist body to face forward touching left beside right. On steps 28 and 32 raise arms in front of chest, elbows out and fingers touching.	Forward & Back Right Twist Forward & Together Left Twist	On the spot Twist right On the spot Twist left
Section 5 33 & 34 35 & 36 37 38 & 39 40	Rock Steps, Step 1/4 Pivot, Kick Ball Change, Stomp. Rock forward on left. Rock back onto right. Step left beside right. Rock back on right. Rock forward onto left. Step forward right. Pivot 1/4 turn left taking weight onto left foot. Kick right forward. Step right beside left. Step left in place. Stomp right beside left, taking weight.	Forward & Together Back & Step Turn Kick Ball Change Stomp	On the spot Turning left On the spot

Choreographed by: Steve Sunter (UK) July 1997

Choreographed to: 'Siamsa' by Ronan Hardiman from Michael Flatley's Lord Of The Dance (116 bpm) Download available from Amazon or iTunes

Music Suggestion: 'Little Blue Dot' by James Bonamy (104 bpm) Teaching 'Tuckered Out' by Clint Black (137 bpm) Fast.

Choreographers Note: The tempo of the Lord Of The Dance music changes a couple of times during the track. On the 3rd wall of the dance it slows considerably from beats 33 - 40, then start again with the music.



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

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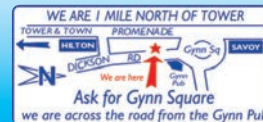
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LINE A BAKING TIN...



Kathy Hanmer is a woman of many talents. Dancer, hotelier and cake maker, she is married with three children, one grandson and a Shi-Tzu! With more grandchildren on the way, Kathy also has to find time to knit extensively. It must sometimes seem that 24 hours a day are not enough.

The family is at the helm of 'The Old Rectory' hotel in Wem where her daughter is general manager and one of her son's in charge of all things maintenance and gardens. As for Keith, her husband, Kathy says: "He does everything else, the thousand and one odd jobs a hotel is in constant need of!" So yes Kathy is a busy lady as she also does all the flower arrangements for the hotel and, more importantly as far as we are concerned, the afternoon cakes for the guests and hotel functions such as birthdays and anniversaries.

Kathy discovered Line dance over 12 years ago as her cousin Marion dragged her along one night. She fell in love with it and has been dancing ever since. The Preston Brockhurst Club is her regular club and is run by none other than Steve

and Claire Rutter. Kathy says, "It is such a lovely group of people led by two great instructors and that makes for a very enjoyable part of my week and social events too. Helps me to stay trim as well!"

Baking, as an interest, started a lot earlier for Kathy than Line dance. She says "Oh! I was very very young when I first tried my hand at it. And I did run a tearoom from 1995 way before the hotel, so that gave me lots of practice!"

It is quite unbelievable when you look at the pictures in this feature, to realise that everything Katie does is self taught. As far as the more intricate creations Kathy does now, it really grew from requests from guests for birthdays. Opening the hotel just caused a natural progression, one she never has looked back on.

"I love baking, far more than I thought I ever would. I make at least one commissioned cake a month but this June the number climbed to seven! They do say practice makes perfect so I have no excuse, do I? And I really don't mind, quite the opposite."

Sometimes, an idea that looks great on paper can be a little more challenging in

In our occasional series highlighting the many other talents Line dancers seem to nurture, Linedancer introduces Kathy Hanmer from Wem in North Shropshire. At the recent wedding of Steve and Claire Rutter, the Linedancer team noticed their outstanding cake and after investigation (well it is CAKE! We had to investigate CAKE!) it turned out it was made by Kathy, a Line dancer with a sweet disposition...



real life where cake is concerned. Kathy laughs, "A 12 tier sponge creation with layers of cream and fruit proved a little more troublesome than I would have liked. That was for my son and my daughter in law so it had to be just so... and I was still in the hotel kitchen balancing the whole thing and placing fruits over it as the Wedding Breakfast went underway. I nearly collapsed but glad to say the cake didn't!"

Kathy's confections all start with an idea. "Sometimes the customer tells me straight about their concept and sometimes I have free rein. I use their hobbies and interests, what makes them tick, as inspiration and I build my idea from there. I do use books to get my creativity going but never follow anything other than what I fancy doing. My cakes are as individual as the people I make them for."

And making a cake the Kathy Hanmer way is nothing short of a military operation. "Once I know the initial cake idea, I firstly plan out when I need to start baking. If it's a sponge based cake I know I need to bake it two or three days before it's needed. If it's fruit based I like to have it baked and

rested ready for decoration at least four to six weeks before the event." But the baking is the easiest part...

Kathy adds: "If the decoration is quite simple or traditional like sugar paste flowers it can take quite a few nights depending on the amount needed. If the decoration is something more complex like a car, animal or object then I practice it a few times. "Husband Keith, known for his steady hand, often helps on the latter stages to give the whole thing a professional standard."

Looking at the reviews of Kathy's family hotel on Trip Advisor, glancing at the pictures here and speaking to Steve and Claire who tell us how lovely Kathy truly is, it is quite clear that this dancer is not only a perfectionist in everything she does but a very talented and generous lady, showing once again that dancers have a lot of talent to bestow and share with the world!

And Kathy, if you ever want to try out a new idea, our address is on page three... we will gladly volunteer for anything you may need testing.

For more details about the Old Rectory go to www.oldrectorywem.co.uk

The Last Line



Let's face it, some folks are downright annoying. Some folks seem to exist only to rain on your parade, to be a nuisance, to exist in YOUR space. Of course, no one ever admits being 'some folks' but hey, we know a few of these guys don't we? Let's have a look at what could be the top ten of rude and annoying manners for those who don't seem to know what is acceptable or not on a dance floor.

'Inappropriate Etiquette' Top Ten

10 – ALWAYS CARRY YOUR DRINKS AND SNACKS THROUGH THE DANCE FLOOR

Dancers are supposed to be agile and me going through with a tray full of cans and chips while people are tripping the light fantastic will make it all the more interesting for all concerned.

9 – STAY ON THE FLOOR FOR A CHAT

Line dance is supposed to be a friendly social pastime, right? Sooooo...What's the problem? Surely everyone will be interested to hear all about my latest holiday trip. I only hope the DJ will turn the music down a bit so I can be heard better.

8 – STOP DANCING, INSTRUCTOR IS GETTING IT ALL WRONG!

Course she is. She thinks she knows it all, no, no, no. That move should be 'like that' not like what she just told us. Look, I am doing it so much better, IT FITS BETTER. What is she shouting from the stage? How rude!

7 – ALWAYS TAKE PICTURES FROM YOUR PHONE WITH FLASH WHEN IT'S DARK

Well, if we can't play Angry Birds, text while we dance (some people moan at everything) or have a teeny weeny phone call on the floor surely taking a picture is not against the rules. Okay, I admit it can be a bit blinding and last week, Mabel fell when I took a photo too close to her face but she was so darn slow anyway. And I sent a card to her ward.

6 – DON'T ACCEPT ANYONE NEW AT ANY COST

Honestly, this place is getting like a summer camp. New dancers coming in all the time, two more last month! Teacher all over herself and so nice to them. Meanwhile, we are getting squashed and have to be polite and welcoming. No. I am not including anyone I don't know in this group. If they don't like it they can start their own class.

5 – DJ'S ARE A NECESSITY

Who do they think they are? Just spinning a few records, never playing what I want, when I want. I asked for a song the other day and it wasn't played. Well, it was played. Twice. But not WHEN I wanted. DJ's are just a nuisance... I never thank them because that's what they're there for. Who thanks me?

4 – FREE YOUR INNER SELF, NEVER MIND THE CROWDS

Look I AM A DANCER. If I want to take a nice big long stride to show how great I am that is my privilege. This blooming floor is way too overcrowded anyway. I pay my fee like everyone else. When I waltz, I WALTZ... I often see people looking stunned at my moves. That's how good I AM!

3 – BEGINNERS SHOULD BE SHOT OR PUT INTO PENS

Lord above! Spare me. The only reason I will dance near a beginner is so that I can show them how advanced a dancer I am. That will give them an incentive to strive to be better. But the reality is I can't bear them and I don't mind telling them either. You know me, always honest!

2 – I WALK WHERE I WANT, THANK YOU VERY MUCH

Too many rules in this game. Don't do this, don't do that. And now don't walk on the edge of the dance floor but around it. WHY? I'll walk where I want. They can see me. This is as much my space as it is anyone else's. People are so discourteous. Honestly.

1 – KEEP YOUR HEAD DOWN AND CONCENTRATE

I don't need to smile inanely because I dance. As for enjoying it, I enjoy myself dancing, can't say I enjoy the others... I dance well but the rest of the dancers tonight... yikes! So why would I smile and keep my head up...

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