

A photograph of a smiling couple, Nicola and Sam, embracing. Nicola is wearing a white top and dark pants, and Sam is wearing a blue suit jacket. The background is a blurred indoor setting with warm lighting.

Line dancer

Photo: Bradford Whelan

The monthly
magazine
dedicated to
Line dancing

September 2014
Issue 221 • £3.50

Nicola & Sam

MASTERS OF DANCE

14 GREAT DANCE SCRIPTS

INCLUDING: BEST DAY OF MY LIFE · MARRY THAT GIRL · DIGGITY SWING · SAY GERONIMO



9th – 11th January 2015
January Blues Buster

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 Bournemouth
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13th – 16th February 2015
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 Michelle Risley,
 The Peacetrain Disco
 Natalie & The BC Band

SOLD OUT

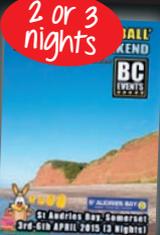


3rd - 6th April 2015
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 Park, Somerset
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 Hickie, Calico, Tony Crooks, Sammy
 Lee Bassey & The BC Band

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 Steve & Claire Rutter,
 The BC Band & Sammy Lee Bassey

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 Bournemouth
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 Steve Rutter, The BC Band
 Sammy Lee Bassey

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Wessex Hotel, Somerset
 Michelle Risley, The
 Peacetrain Disco, Sway
 Laura Hilbert , The BC Band,
 Natalie, Richard Palmer

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9th - 12th October 2015
Awesome Autumn

2 or 3 nights

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 Park, Somerset
 Karl-Harry Winson, Tina Argyle,
 The BC Band, Sammy Lee Bassey,
 Chris James & Richard Palmer

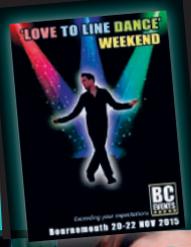
***from £139pp**



20th - 22nd November 2015
Love To LD Weekend

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Dear Dancers



This month's cover celebrates two people who have made a Line dance difference this year to our community.

Sam Robins and Nicola Lafferty, the names behind World Dance Masters, are behind CountryVive whose Golden Hour on national UK TV has reached far and wide well beyond Great Britain. By cleverly using Country and turning a cliché on its head, dancers made Line dance ultra cool in the space of a few minutes.... and the world took notice and has not stopped talking about it since! Linedancer obtained an exclusive interview with the talented pair and I think it is a fascinating insight of what it takes to bring continued success to what has become a worldwide brand as well as how they both set out to change the media outdated views on Line dance.

Elsewhere in the magazine, we invite you to meet a relatively new name, Lorraine Brown. Lorraine is the radio DJ on community radio K107 and we find out a little more about what it takes to present a Line dance radio show.

It is also THAT time of the year again and we ask you to make your all important nomination choices for the next CBA. The rules have changed somewhat so please read the feature carefully if you are a regular nominator! The important thing here is for you to get involved. Don't delay your nomination, and because we make it ultra easy for you to get involved there really is no excuse.

Two great music artists are also featured this month. Yvonne Anderson gives us the low down on US legend James House and his tour here in the UK. Yvonne has very strong connections with James as you will discover and we also bring news on Beverley Craven. Most of us will remember the singer from a few years ago and her new album is set to make her comeback more than noticeable.

There is of course a lot more for you to read and see and so... enough babbling from me for now. I leave you to find out all the other treasures in this month's magazine and I hope you enjoy it as much as we have putting it together for you.

Laurent

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Sold Out!



The 10th & 11th July 2014 saw Maggie Gallagher's Celtica Irish Dance Academy sell out the Belgrade Theatre in her home town of Coventry for two nights. Over 100 dancers were on stage ranging from three year olds to adults. This celebration of all things Irish raised over £6,000 for local charities. The charities that will benefit from this weekend include the Coventry Telegraph's Snowball Appeal, Zoe's Place, Myton Hospice, Birmingham Children's Hospital and Balamma Satram at Holy Family Home for the Needy. Money will

also go to fund set up to research Cancer of the Unknown Primary cause (CUP). A fund has been set up in memory of Michael Dominic Jackson a local father who died last year after developing this condition. Two of his daughters and his sister-in-law newly elected Euro – MP Theresa Griffin sang on stage as part of the Celtica show. Theresa who was born and bred in Coventry was elected to represent England's North West region in May this year. Theresa said "I am delighted to be back here in Coventry with my family to

raise awareness of this condition that took my brother-in-law Michael so tragically young. It was wonderful to see Coventry's Irish community coming together in this marvellous celebration. The kids were great and did their parents proud!" Council Leader Ann Lucas also attended saying, "This performance showed Coventry and its Irish community at its best." The show also included the Line dance In My Heart, which was adapted to also feature the Shane Filan music video, which many of the adult dancers had appeared in.

Anyone For Tea



Julie Myers of Steps 'n' Stepsons reported that their recent tea dance was a very sophisticated affair. She said: "The tables and hall were beautifully decorated, the cake table heaved with gorgeous mouth watering cakes of all shapes, sizes and colours and the raffle table was full of prizes, many of which were very kindly donated by the dancers. Our wonderful ladies who produce the cakes and serve the tea did a wonderful job and dressed up for the part in their aprons and

hats! We raised £147 from the tea dance raffle and received a very kind donation of £40 from one of our dancers, Evelyn, which took our new charity total to £1,121 for 2014. Our nominated charity this year is Alzheimer's Research UK, the leading dementia research charity specialising in finding preventions, causes, treatments and a cure for dementia. A huge thank you from Steph, Sarah and me to everyone who helped make the event so successful - here's to the next one!"

In The Maine

Maine Line Dancers from Randalstown in County Antrim host an Annual Charity Line dance each year during the local town Festival Week. This year's theme was 'Hollywood Heroes'. Davena Wilson and May Gaston told us: "We enclose a photo taken on the night showing club members dressed to reflect this theme which was enthusiastically supported by Line dance friends from near and far, to whom we are, as always, extremely grateful. Being aware of the excellent past and on-going care received by Evan, grandson of club member Ida, we decided to donate the proceeds from the event to Barbour Ward, Royal Victoria Hospital for Sick Children.

The second photo shows some of us presenting a cheque for £850 to the Ward Manager in Barbour Ward, with a very happy Evan and his Dad at the centre! We'd like to thank our friends and supporters through the magazine."



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.

Saturday 11th October 2014

Rugeley Rednecks will be holding a charity Line dance social in aid of Macmillan Cancer Support. Pauline and Mark invite everyone to join them and help in raising funds for this important cause. Great music and dancing from 8pm until 11.30pm. Fantastic raffle prizes. No bar so bring your own snacks and drinks, although tea and coffee will be available all evening. Entry just £5.00 on the door. All proceeds to Macmillan Cancer Support. For further information contact: Brenda Perriam on 01785 601151.

Saturday 11th October 2014

Scoobysue Inc. Line dance charity event raising funds for Clatterbridge and local charities. 12 until 12 midnight. Whitby Sports and Social Club, Dunkirk Lane, Ellesmere Port CH65 6QF. With Fools Gold & Natalie Thurlow. Workshops during the day with Pat Stott, Chris Jones, Clare and Steve Rutter. Late bar, Hot & cold food available all day. Large wooden dance floor. Variety of stalls-affle-Irish bingo-grand draw. Tickets £12 all day. Day or evening session £7. No children under 12 admitted. Doors open 11.45. Contact Sue 07710 113059 or email scoobysueinc@yahoo.com

Friday 24th October 2014

Charity Line Dance Social hosted by Sandbach Stompers LDC to be held at Sandbach Town Hall. 7.30pm-11.00pm, £7 ticket only. Special Guest appearance of the amazing country singing sensation, Thorne Hill. Dancers & non dancers most welcome, if you enjoy country music, you need to be there. All proceeds to North West Air Ambulance. Tel. Liz Allcock 01270 761779 or 07870 446765 for more information & tickets.

Line Dancing... and Worms?



The WI is celebrating their centenary this year and began with the launch of a specially designed baton that makes its way Great Britain to celebrate the links of friendship and community. Karen Holtom tells more, "In June the Baton was due to arrive at my own WI in Rippingale, Lincolnshire, and to mark its arrival I choreographed a Line dance to be performed by our WI Line dancing members, so 'Wonderful World of the WI' was born! We gathered on the village green to have a practice particularly as dancing on grass was not going to be easy. We were half way through when one

of our dancers was hopping up and down, pointing at the ground. On inspection, there was the longest, fattest worm you ever did see! Thankfully, someone picked it up and took it away. So we began again and the same thing happened... before we knew it we were over-run by worms! So, when the time came to 'perform', our worm catcher was kept fully occupied removing them while we did our best to avoid squashing them, or slipping on them! Our Line dance demo ended up being much more eventful than we had planned, but we had such a fun morning!"

Hot at 80!

Pictured are members of Breakaways Line Dancing club in Eastbourne, Tessa sent it in and told us: "Our club is run by Graham and Kathy in Eastbourne, they are standing at the back of the group. These five are all of 80 years of age. This is a very successful club with well over 50 dancers turning up each Friday. There can't be many dancers hot at 80!"



Dancing The Night Away

The Summer Dinner Dance fundraising event for MABS organised by Denia Line Dancers, was a great success. On Saturday evening 31st May 160 people enjoyed the evening at Los Arcos Restaurant, Pedreguer in Spain with the excellent music by the Rommy Baker Orchestra and his big band sound, they had everyone dancing the night away. The event raised a total of €1110 for MABS Cancer Support Group. Jacquelyne Phillips MBE and President of MABS gratefully received the cheque and gave a short talk on some of benefits from their recently acquired hospice in the Fontilles Hospital, Spain.

Raising Support

The East Anglian Air Ambulance runs two fully medically equipped helicopters, code named Anglia One and Anglia Two, serving the people of Bedfordshire, Cambridgeshire, Norfolk and Suffolk. Norma Read and members from East Coast Liners and 50+ Fitness Classes recently raised £228 for the East Anglian Air Ambulance at the East Coast Liners Summer Line Party. She told us: "Between the two helicopters they are able to provide a life-saving resource reaching patients quickly and if required, transporting them to hospital within minutes. Ongoing public support is essential to enable them to continue offering this vital service so any kind donations are always welcome."



Hilarity in Harrogate

The Cairn Hotel in Harrogate was the setting for a great Line dance weekend held in July. Led by Robbie McGowan Hickie, dancers were also treated to workshops by Ria Vos, evening dance entertainment by Natalie Thurlow and a variety of music for classic and current dances played by dj Phil Partridge. One of the highlights was the Saturday evening when - amid much hilarity! - dancers arrived in costumes representing a dance. The level of creativity was truly remarkable. For Fly High we had Superman, and an airline pilot with cabin staff; several lovely Geisha ladies were Wow Tokyo; we had Trashy Women, Rock & Roll Brides and Kelly's Cannibals, an inventive Tropicana Parking Lot and others too numerous to list. During the evening several of the titles represented were danced. The picture shows a group who demonstrated their dance, which was of course Calypso Mexico. All present thoroughly enjoyed the event and agreed that the whole weekend went far too fast!

between the lines

Your chance to comment or let off steam ... drop us a line today.



Between The Lines
Linedancer Magazine
Southport PR9 0QA



editor@linedancermagazine.com

Mental Agility

As an obsessive Line dancer, as many of us are, I love to attend as many international and weekend events that my purse and family will allow. Having realised how much effort and planning go into such events, not only for the organisers, choreographers etc. but I also recognise the great contributions we the dancers make.

In earnest, sometimes months before the event, finding the time in our increasingly busy lives, to practice and revise some of the dances from the past and also the current, which might or might not be danced at the event, adding only our personal favourite requests on the day.

On top of this, we pack for three or four days, choosing carefully our wardrobe, also arranging to be away from our homes, jobs

and family, hoping that chaos will not rein whilst we are enjoying ourselves.

As the weekend workshops begin, we have the added challenge of learning more dances, I've come to the conclusion there are only so many dances the brain can absorb in one weekend. Although I know most views regarding exercise and how good it is physically for you have been expressed more than once in the Linedancer, I would just like to comment about the agility of the mind and how really quite amazing it is!

After eighteen years or more myself, with literally hundreds of dances learnt, I think all Line dancers should be very proud of their mental ability, plus agility and the skills which are required to enjoy our favourite pastime.

Diane Blairs Glan Conwy, North Wales

I Can't Get No...

I, like Chris Bright (Between The Lines - Linedancer Issue 220) and many others, have had difficulty obtaining the music for Alcazar and All I Can Say and now Down To The River which is also heading for No 1 at the rate it is galloping up the charts.

In order to teach the first two I had to purchase the CD's at a cost of £22.90 and £7.35 respectively in order to stay legal. Not a cheap option for a small club.

As for the music Going Down To The River, this is an even bigger mystery as to how it is so high in the charts as I cannot even find the album that this track is on - let alone the track itself! The only album available on Amazon by this artist does not have the correct version of the music that has been used by the choreographer.

You state in your reply to Chris that in the end, "it's our choice what we teach/learn". Of course it's our choice but when a dance is as popular as these two are and have been the number one dances, then I don't think it unreasonable to want to teach/learn them. I do, however find it unreasonable that the music is not readily available in order for us to do so.

It is true you cannot please all the people all of the time and I fully appreciate you have no control over which music choreographers choose, but when you promote them by including their dances in your charts then you condone it. Can you explain what a choreographer has to gain by using music that cannot be readily downloaded? Surely the dance would get even more votes if everyone had access to the music. I wish there was an answer to this problem as it seems to be never ending.

To now have three dances in your Top 10 with no music available as a download from the approved sites that the majority of use is very frustrating to say the least!

Linda Williams

Weekend Magic!

As a dedicated Line dancer I go to many Line dance weekends and workshops. I feel that I would like to tell people how Alison and Peter truly know how to make one of these weekends truly the best. From the moment you book your weekend the information is with you so you know exactly what you have to look forward to and believe me look forward to it. It will fun, energetic, fulfilled but also give you time to explore the area and relax ready for more fun. Alison and Peter personally make sure that each and every dancer and visitor are happy. This we all know is not always an easy task. They research each and every venue to make sure your stay is comfortable and the staff accommodating.

Whilst attending Alison and Peters event in Southsea I chatted to some dancers I had not met before and asked them how they were finding this event. A couple had not been to an event before and were already deciding on which event to book next. Others would go to every event Alison and Peter organised if they could. I did not find one person with a negative comment.

The evenings, Alison DJs to the requests from the dancers and she has got it spot on. The work that goes into playing these requests is hard. Everyone and every ability is played for. You will not see tables of people sitting for six maybe seven dances not able to dance due to their request not being played. You will notice Alison will make sure everyone dances all evening or until those feet beg for rest. Peter and Alison make everyone feel so very welcome I cannot praise them enough and all this before I say anything about the fantastic dances they choreograph for us. They have a dance for everyone. Dances that stay for a lifetime. Music that makes you feel every step of the dance.

If you have not joined Alison and Peter on one of their weekends before I can assure you that you need to and see for yourself just how great they are. Dancing, fun and laughter from the moment you arrive. Enjoy a few of the photos taken from their Southsea event with Ria Vos.

Thank you Alison and Peter for making your events the best.

Charlotte Wilson Portsmouth



Masters

Public success in any walk of life depends largely on work behind the scenes and who is at the controls. World Dance Masters and their WORLDS event demonstrates that perfectly.

Linedancer talks to Sam Robins and Nicola Lafferty, the masters behind Masters ...

**Linedancer magazine: Hi guys!
First question is the obvious
one...how did it all begin?**

Sam Robins: Hi... I started Line dancing when I was probably around 12. It's a typical story, my grandmother was looking after me one weekend and Saturday was her Line dance night, so naturally I was forced to go with her. It was a Saturday night social run by Jean Fletcher (now Webb), Fancy Feet Blackpool. I loved it, just loved it. The passion started from there onwards. After around a year Jean introduced us to competitions. We danced in solo, couples, and teams. That year we went to our first world championships in Canada. I was absolutely hooked. From the dancing and music to the social life you get from it. I basically owe that to my grandmother and Jean! As for Nicola and I, we met through the competition scene. She became my dance instructor when I was about 13-14. Those were trying times for her as I was definitely moody/sarcastic/teenaged most of the time. But she persevered, bolstered my talent and gave me a push to move into Pro-Am competitions, which set me up for the latter years of my competitive career. I've been involved in the industry ever since. Moving up the ranks in competitions, to eventually becoming a partner for World Dance Masters and now have a sole focus on nurturing the company and the talent that comes into it.

Nicola Lafferty: I started Line dancing after I'd been seriously ill and was unable to go to my 'proper' dancing of tap, ballet, jazz and musical theatre. My Mum said I should go to the local Line dance class, at which point I laughed and said "No way!". Eventually though, I just wanted to continue any form of dance, so I went along and was hooked. I couldn't believe it was so different from what I had originally thought. I currently live just outside of Glasgow, however, I lived in Liverpool and Southport for a number of years and that's where I met Sam. I started to teach him for Line competitions and the rest is history.

LD: How did you get involved in 'taking on' WDM?

SR: Rob Fowler was starting a family and decided to take a backseat and let his company Masters in Line become a fantastic legacy in the Line dance industry. We saw an opportunity to start something new that would build on the basis of what Rob had led. That was the start of the completely new company World Dance Masters.

NL: It was a huge thing for us, starting a company to build on the legacy that was Masters in Line! The four founders of MIL were and still are legends in the Line dance industry. Running Masters amounts to an incredible amount of work.





Photo: Bradford Whelan

of Dance

For both Sam and I, our personal and social lives take a backseat on a day to day basis.

LD: How did you decide to work together and why?

SR: Like with any company, you need to ensure you have the right skill sets in the people that run it to be able to effectively deliver your product or service and make sure that it is competitively relevant in the marketplace. Nicola is probably the leading Line dance competition instructor in the UK industry (and arguably one of the most qualified in the world). Nicola's skill for dance and Line dance is the pivotal component of the company. I complement Nicola's technical expertise through business acumen and operational skill. I'm a bit of a techie, a wannabe-designer, and a marketing professional through my career. The combination of these skills brings about a great partnership that lets us deliver a service that is competitive and unique in the marketplace.

NL: I was already doing quite a bit of work for MIL, including helping to choreograph the shows, pick the competition dances and performing the role of head judge at events. When the opportunity came up, it seemed like a natural progression. My passion is the competition scene, coaching dancers and doing choreography. I also love judge and instructor training, so to take on that side of the business is a dream job for me. Sam is brilliant at marketing and designing. He excels at that side of the business. This especially came to the fore when we were promoting CountryVive, Sam's skills were invaluable.

LD: When you started WDM, what was your vision ultimately?

SR: We started World Dance Masters in 2009. I wanted to have a part into

something that was such a major force in my life. I love the industry and everything it represents and wanted to have the opportunity to add to that, to let others grow up with Line dance in their life and share the fantastic experiences I had as a youth. It's also been a bit of a personal mission to help change the face of Line dance. We have almost always been stigmatized and it was never great growing up as a Line dancer when you were a kid. I wanted to try and help change that so that other kids could stand proud of what they achieve and not be afraid to tell their friends what they do.

NL: I wanted to help promote Line dance amongst younger dancers and help to try and change the stereotypical image of Line dance. Coming from a dance background, I wanted to promote Line dance as a serious style of dance, something that could be taken to a high technical level. And after seeing our WDM14 championships this weekend, I truly believe that we are achieving that.

LD: What was the first thing you did that was different?

NL: We did not go out of our way to change things, rather our perspectives were from another viewpoint. The original MIL had a massive social following and Sam and I are from more of a competition background, so our focus was more on building the competition side. We now have Craig Bennett onboard who deals with the social side of WDM and that has been great for us.

SR: Yes, Nic is right, it was all about the perspective. But we also had a great love for both sides, so we also played with the balance between competition and social dancing at our events. I think we've really hit the mark on that now after several years and our events now cater for both in an optimal way.

LD: Five years later, how does WDM feel?

SR: Progressed. We've made some great leaps in the development of the company and are now in a position to really help it flourish. We are in the unique position to offer an event that is in one of the most prestigious ballrooms in the world. Now we want to really let all Line dancers come and experience the ballroom and the event. This year we also had our defining achievement with Britain's Got Talent act CountryVive. That was a long-standing mission that we managed to complete - get Line dance in front of millions of people and show them it isn't all what they think.

NL: I must admit, it feels like a lot of responsibility! This year at Worlds we have a huge contingent of dancers from Australia attending. We always get fantastic support from South Africa as well as countries all over Europe. To know that these dancers are spending all that money and putting all of that commitment into our event makes me feel really privileged and makes us want to put on the very best event possible. We always want the next event to be better than the last one.

LD: In what way do you think you have influenced a development?

NL: I would hope that we have pushed the competition side of WDM to a whole new level. The feedback from international judges is that they can't believe the standard of competitor at WDM. We have also introduced Starter divisions to try and get more young competitors dancing. We've offered free passes to those dancers to try and encourage them to compete.

SR: The free pass scheme definitely worked this year. At this World Championships we had almost triple the amount of Starter dancers - both in the kids and adult divisions. We know it only takes that one event to get them hooked and Line dancers for life, so this is a massive achievement and I hope it will continue.

LD: Many readers will have wondered how did CountryVive come about. Is there still an impact from the massive exposure the group had?

NL: CountryVive came about after BGT producers attended WDM13. They approached me about some of the teams that had performed there. From that, we entered into discussions with the producers to enter an act. What we were very clear about, from the start, was that we were going to call ourselves Line dancers and we were going to keep it country for our initial audition. CountryVive is still going strong and they performed as the last act in the Saturday night show at World Dance Masters 2013 in August - they went down a storm and got a standing ovation, which was amazing! We have had quite a few enquiries about bookings - the problem with our team is that we are from all over the UK, getting the team all in one place at the same time is hugely expensive.

LD: Give us an idea about some of your plans for the future...

NL: In the short term, we need to sit back and reflect on WDM14 and look at how we can make the event bigger and better and in the long term to keep pushing to get new people into Line dance and into Line dance competition.

SR: Short term, for me is making the incremental improvements now that will be needed to make our events even better next year. In the long term, I want to hit the 2,000 attendee number for the World Dance Masters event by building competition and social simultaneously.

LD: Who does what between you two in WORLDS?

SR: It's a huge event with lots to do, and we have many helpers. Between Nicola and myself, I look after the operations, things like securing and dealing with the venue, managing the budget, creating the website and ticket service

Photo: Bradford Whelan

Masters of Dance

and working with our suppliers to get everything in place for our attendees and our staff in time for the event. Nicola looks after all the competition side of the event. From dealing with competitor registration, contracting and assigning the incredible panel of judges, scheduling the complex array of divisions and dances, judging the competition and then actually managing that ballroom at the event - which runs for 14 hours per day over three days. But Worlds starts well before Worlds begins. Our competition year restarts almost immediately after Worlds, so while we are planning for the event itself, we are also planning and managing the next year. That takes a lot of time too.

We are lucky that we do have people that help support. Craig Bennett manages our social room. He assigns the choreographers, defines the workshop schedule, and ensures everything is managed on that side of things at the event. Dave and Pauline Baycroft play a huge role here too. Dave literally works from morning to morning, as the social ballroom doesn't close until four AM every night. Aside from that, we have many volunteers. The event needs a minimum of 20 volunteers to help us monitor entry and ensure the safety of the dancers. Jacqui Fowler is our fantastic head volunteer coordinator for Worlds. Then we have our parents. They support us all weekend and work as long hours as we do. Let's just say - without this amazing team of people we couldn't run these events successfully.

LD: Do you always both agree on everything ?

SR: I'd be lying if I said yes! We are both very individual, opinionated people and do have disagreements on direction from time-to-time. But that's a given in any company. We resolve them in the normal way - put down the facts to support the argument and influence the other in the area you want to develop. That doesn't always work if an idea is more of a gut-feeling. In those circumstances, we trust each other. At

the end of the day, we are best friends too and we'll always be best friends first. **NL:** We quite often disagree on the best way to go about things but as our joint goal is always what's best for Masters and our customers, we try and compromise. As we have been friends for years, we know that we can have disagreements about business and it in no way affects our friendship.

LD: What do you want Worlds to be?

SR: Personally, I just want Worlds to become an experience event for everyone to enjoy. I want everyone to feel welcome, to be able to come to a relaxed event in a fantastic venue, to dance all weekend, whether that is social dancing or competing and to see some of the best Line dance shows in the industry. We also want to expand it, we are looking to add to the event in terms of a brand new room dedicated to Country. It would have workshops, social dancing and live bands throughout the weekend. Adding a new dimension is an exciting prospect for us and one we hope to see come to fruition in the next year.

NL: I agree, continuing to put on the very best events we can is all that we can do. I would love to grow the event even more and to continue to have dancers from all over the world attend our events, and walk away from them happy.

LD: Finally, one mission statement from you....

NL: So far, CountryVive and our BGT journey. To be part of the team that put it together, is something I will always be proud of. Mission statement: to continue to promote a positive image of Line dancing as much as we possibly can.

SR: CountryVive is the principal achievement in my life, closely followed by what we delivered as an event experience at WDM14.



WONDER WORLDS

And now for something completely different!

Dawn Sherlock is a lady who LOVES her Line dancing and would not miss Worlds for well... the world! Here is her very personal report on the legendary event.

Well, what a weekend! I got there on Thursday at five pm, eager and ready. As always, part of the fun is the friends you get to see again and I soon met up with Joyce Plaskett and Ross Brown. We had planned a night out, so off we went with Niels Poulsen, Ria Vos, Julie Dixon and Joey Warren. Needless to say we had a great night, but we had to face the fact that we were in Blackpool to dance!

So we turned up at the first workshop on Friday. There was Craig Bennett teaching Diggity Swing. I really enjoyed that dance and Craig is a super teacher so no complaints from me. We then discovered Ria Vos's lovely night club



called *Eternal Secret*. This is a dance that went down well as always with Ria but I found it a little tricky with a lot of timing to get right. A really good challenge though and one that will do well I think.

Our next workshop was with Joey Warren with *One Less*. All I can say is "Wow wow wow", I absolutely loved it. This would prove to be one of my favourite dances of the weekend. I would love Joey to become even more popular than he is now, he is a great teacher and a bundle of fun. Try this dance, you will love it.

Scott Blevins was up next with *So Feisty*. A few already knew this dance from USA workshops but it nevertheless went down well. Rachael followed him with *I'll Be OK*. That was another fab nightclub from the lady who can't go wrong it seems. The dance itself has a feel of the *Good Life*, rolling counts and it was helped of course with the fact that it was taught by the fantastic teacher that Rachael is known to be.

It was soon time for a review of teaches and off for a well-earned rest. Big Dave kept us dancing all day in between teaches. Dave and Pauline both work so hard to make it all look and feel so effortless. I am always amazed at what these guys actually do.

After a bit of fresh air and a bite to eat, we hit the *Empress Ballroom* for the

night time show. *World Dance Masters* were amazing as usual and the routine from *CountryVive* was the best I have seen them perform. It was so joyous and accomplished. No wonder they got acclaimed on UK TV's! It was also a real treat to see Rachael dance with partner Arjay. They did a demo on swing along with Nicola Lafferty and Ronnie DeBenedetta as well as Lee Easton and Fabienne Henshall. Roy Hasidubroto was on fire and had us in total awe, That performance of his was nothing short of jaw dropping as was Shane Mackeever with his superstar routine.

Louie kept everyone happy downstairs



with some brilliant DJing and the competition dancers were amazing to watch as always. We all moved back up to the Spanish Ballroom for social dancing later. Dave was still going and worked until four am every night, or morning, the man never stopped. As for us, we danced our socks off until three and then I had to admit defeat. Big Dave is an awesome DJ and he managed to play something for everyone all night long. Result? A full floor at all times!

After a late night and breakfast at 8.30 it was back to the Spanish Room for more teaches. Choreography competitors were first and there were some fabulous dances to choose from. Booze Cruise turned out to be one of my favourites and so it was nice to see it being chosen as a winner. This was written by Charles Alexander and was a great choreography which should do very well for him. Helene Jeppsson won her category too with a lovely slow dance Undo and Nathan King entered his Play That Funky Music and got through to the final. That is another dance that I like and one I hope will do well for this young talented choreographer.

Niels Poulsen was the first workshop of the next day and he taught She's On Fire. I missed this dance as I was watching competitors downstairs but heard good things about it and the floor was full at the recap, a sure sign of success. Rachael taught her new funky Body Goes Boom and again it was AMAZING. I loved it... with a NY2LA style and no restarts, it turned out to be my personal winner of the weekend. Kate taught Fee Fy Mo next and what a nice dance that was. It flowed well as all Kate's dances do.

Scott Blevins taught his and Nicola's, No Goodbyes, next. This was a good solid dance and was well received. Karl Harry



Winson taught his 911. This is doing very well and a fine bit of choreography too. Sophie Archimbaud Bucaille was up next with Belongs To You. I missed this teach but watched the dance on the night and very much liked the look of it.

Back for a quick change and out for the Saturday night show and more dancing. It was terrific fun and the elite team was on form. Superheroes was the theme of the night and to watch Craig Bennett, Karl-Harry Winson, James McLaughlan and Tommy Weafer in drag was the highlight for me.

I loved watching Rachael and Arjay doing Blurred Lines, these two can burn a floor let me tell you and the Australian team dancing Larger Than Life was amazing. To be honest the highlights were too many to mention and watching all the stars have fun was amazing. I will single out Joey Warren again though. He is one of the best little entertainers and never left the floor all night.

Now then, a word about Rachael, well actually what can I say that hasn't already been printed or said? She dances everything and leaves no one out. She really is a credit to Line dance. At a time where Line dance is making a real push to reinvent itself as far as the non dancing public is concerned, Rachael stands tall. And she is not a difficult person to speak to either. Down to earth and always pleasant and friendly, her parents were there with her as was her brother. They looked proud and boy, so they should be!

I cannot report on Sunday because it was a blur... I was sooo tired that I watched the competition for a rest, unable to stand never mind move!

Kate taught Bailando and that looked a



great dance. Niels taught his new one I Will Try and Karl taught Drop The Beat. Laura Carvill taught The Life Of The Party and Joey taught Only A Dream. Ria showed us Say Geronimo. Again a magnificent bunch of dances, inspirational and of today, that dancers all around the world will enjoy for many months to come.

You know what? Dancng has been my life since I was three years old and I was at the first ever MIL event when it started. To watch what this event has grown into is amazing and brought lots of emotions to my heart. In the end, all I can say is that I am proud to be a Line dancer. Nicola and Sam do an amazing job holding all this together and Craig and Dave do the same running the social side. This talented bunch of people not only care passionately but are moving ahead with the times and gaining a lot of new recruits along the way. They are showing us and simply are the future of Line dance. And with people like them at the helm, we have nothing to fear.





Country music, let's face it, is at its best listened to outdoors and the Festival of Craaponne in France is the ultimate Country party. It consists of three days of concerts and music and takes place every year (since the late 90's). Craaponne is where roughly 20,000 visitors come to discover new names and artists like Kelly Willis, Asleep At The Wheel, Alison Krauss and The Mavericks to name but a few. WRCF (Radio Country family) is a growing internet based Country radio and their reporter and representative Gerard Vieules highlights a few of the music gems of the festival that his listeners enjoyed.

Country Summer

This 27th Craponne Festival did not disappoint anyone. With 15 concerts available over just three days it was heaven for those who love the evocative sounds of Country. In 72 hours, we were able to discover ten US based groups, three from France and two more from Europe. Many of these bands can be heard and seen via the internet (YouTube) and through our station every single day. If you are interested we give you more details on how to get connected to WRCF at the end of this article.

Country Rendez Vous is the actual name for the Craponne Festival and it is a true cornucopia of music and dance. As with many large events of this type, it seems that the whole town joins in the fun and wherever you go Country seems to be there... If you Line dance, there really is plenty for you to do with top French choreographers like Christiane Favillier, Guillaume Richard and Lycia Garnier Massiasse on hand at all times for this 2014 event.

The festival started some 25 years ago with just 80 people who came to a small fairground type event. Dance has made Country music important in France. Even if dancers don't really take notice at the start of their dance journey, of what is being played as they try to master steps, eventually they gain music knowledge which, in turn, has helped grow the country phenomenon to what it is today.

The weather this year was not playing nice at times and it was a rather wet weekend in parts. Fortunately musicians managed to bring the sunny side of the audience up and on Friday we were treated to cracking performances from The Roving Seats and The Barnstompers. The Seats played well known songs and some of their own compositions and I found the band very enjoyable. Western Swing and Honky Tonk-Rockabilly style was the

Barnstompers repertoire and the guys were very good at what they did. All in all a great opening to what was to come.

Saturday morning was another side of Craponne with its famed French market full of regional goodies and after a bit of shopping, I took the opportunity to go say hello to all the Line dancers who were many and all very happy to be there. We had a lovely day where we met lots of great people and where, finally, the sun came in, in time for the first concerts of the evening. We discovered an excellent fifties inspired trio, Cattle Call with a terrific singer Dedee which was a real surprise (in a very good way). The Whisky Sisters followed, all the way from Texas giving the audience a real energetic boost with a performance that many will remember for some amazing guitar work. Jerry Kilgore was next and this was his first visit in France. Very traditional in style he sang one of his hits 'I Just Want My Baby Back' to the delight of the many dancers present. I really liked this artist and he is one of those voices and sounds that are extremely evocative, as good Country should be.

Another Texan singer, William Clark Green gave us some excerpts from his latest 'Rose Queen' album and we all agreed that the man and his music share equal strong character. Finally the group Hogg Maulies closed the evening and though still very Texan in style, the music was a change in pace and rhythm, giving way to a softer and calmer sound.

Sunday brought a full-on sunshiny day to the joy (and relief) of many. Music fun started mid-afternoon with Acoustic Five a group managed by Sony France artistic director Philippe Russo no less. Acoustic Five is Philippe's own group and though the repertoire were all covers that didn't always match today's market demand, it was fun to listen to. For the Bluegrass enthusiasts the band Red Wine was on hand afterwards and though distinctly

Italian in style it brought out a real modern Country flavour to the festival.

One of the highlights for many followed with Texas Martha & The House Of Twang. Martha has a BIG voice, one that stirs emotion and she matches it with an amazing scene presence. She is a cousin of Loretta Lynn and dancers loved her. 'Got Me Running' and 'Honky Tonk Blues' were sure fire hits as was this amazing blues band. She left no one cold, a great talent for sure.

Finally, the man many of us were waiting for, one of the main attractions MISTER Darryl Worley. The great thing about Craponne is that the quality of the acts is consistent throughout and that the names who make top of the bill are always world class. Here was a Nashville artist that everyone present bought into, as much for his charisma as it was for his perceived modesty. This was a HUGE moment for us all. Darryl is a generous artist and was visibly happy to be here with his fans. His was simply a great performance and very difficult to follow. That is unless your name is Sarah Savoy as she and the Hell Raising Hayride closed this festival in an explosion of sound and joy, which took over the audience. Finally, all the evening artists came back to take a bow and do a bit of improvisation on Jambalaya and Folsom Prison which got the audience cheering and clapping, as never before it seemed. The summer might have been with us only in part but Country certainly was omnipresent for a full 72 hours in Craponne this year.

If you like Country, you will love WRCF. And the good news is that you can listen to it, instantly wherever you are. Just go to www.tunein.com and search for World Radio Country Family. Or go to www.radionomy.com and search for Radio Country Family.... If you love Country you'll love WRCF.

Fun in the Sun



This must-go-to event based in Orlando, Florida is organised by Jennifer and Jason Cameron, names already familiar to Linedancer readers as organisers of great events in the USA. Carol Craven was there and she gives her unique insight on her Fun in the Sun.

Well, I certainly looked forward to another great weekend in Orlando with friends, THAT beautiful pool in THAT great hotel, (Marriott Airport), the wonderful floors, old-and-new friends, happy hellos and sad goodbyes, wonderful instructors, amazing dances, excellent show (and they practiced a lot for the show). A special commendation for Rachael as she did a great job writing the show, while being everywhere at once, as always. To get people out of the ballrooms at the end of the day for more practice, Rachael would sing her "GET OUT!" song and we would all encourage her to keep her regular job. She also found a couple of really talented kids at a theme park one day and invited them to come. They were really amazing little dancers and singers. A very improvised and fun highlight for certain.

I have to say a big thanks to the DJs who were at the event (Louie St. George, JP Potter, and Olivia). I heard great things about Olivia and she really kept her room hopping while JP and Louie were doing the same thing in the main ballroom. The staff, as always, is family by this time and they have fun while getting everything done on time. Jen's amazing organization makes the event run like clockwork and she has things

done ahead of time so she can have fun, also.

The 50/50 raffle (\$460) is always a hit and there were a bunch of event passes given away as part of the prizes: FUN IN THE SUN, LINE DANCE MARATHON, TAMPA BAY LINE DANCE CLASSIC, FT. WAYNE, WINDY CITY, BIG BANG, DISNEY PASSES, THE EXPERIENCE SAN FRANCISCO. When the chosen number was called, the winner could choose the prize. Nice, huh?

Guyton did another wonderful puppet show to help the Cancer Society drive this year. It was adorable, as always. A couple of new additions were the really nice drinking cups that were handed out to everyone who preregistered. I thought that was a nice touch and I always forget to bring mine, so I REALLY appreciated it this year.

Another addition this year was the kids' classes. They were taught by Lorenzo Golo Evans, Fred Whitehouse, and Guyton Mundy. The kids just look at those three like they are supermen (which they are, of course) but you can just see the admiration in their eyes when they are around them. I watched the classes or

parts of them. The kids were truly amazing and worked so hard. They got to be in the show on Saturday night with Guyton and they did such a wonderful job and were so proud of themselves that they just glowed. They had a pizza party for them on Saturday night during dinner so the parents/grandparents could enjoy dinner without worrying. I hope this will catch on around the country because we certainly need new young people in Line dance and that is a great way to introduce them to it and to meet friends. I hope many of you will take advantage of the opportunity and bring your kids/grandkids the next time it is offered.

Now for the event dances. I frankly think there were no bad dances this weekend. Everyone I saw, I either wanted to take or thought of classes that would want to do them.

All in all, this was again a triumph. And don't be fooled. Yes we are lucky to have the weather, the talent, the facilities BUT an event like this one either lives or dies through its organisation. Jennifer and Jason are the very best there is and it shows. A terrific event for those who enjoy dancing and having fun....the title says it all doesn't it?



a date with

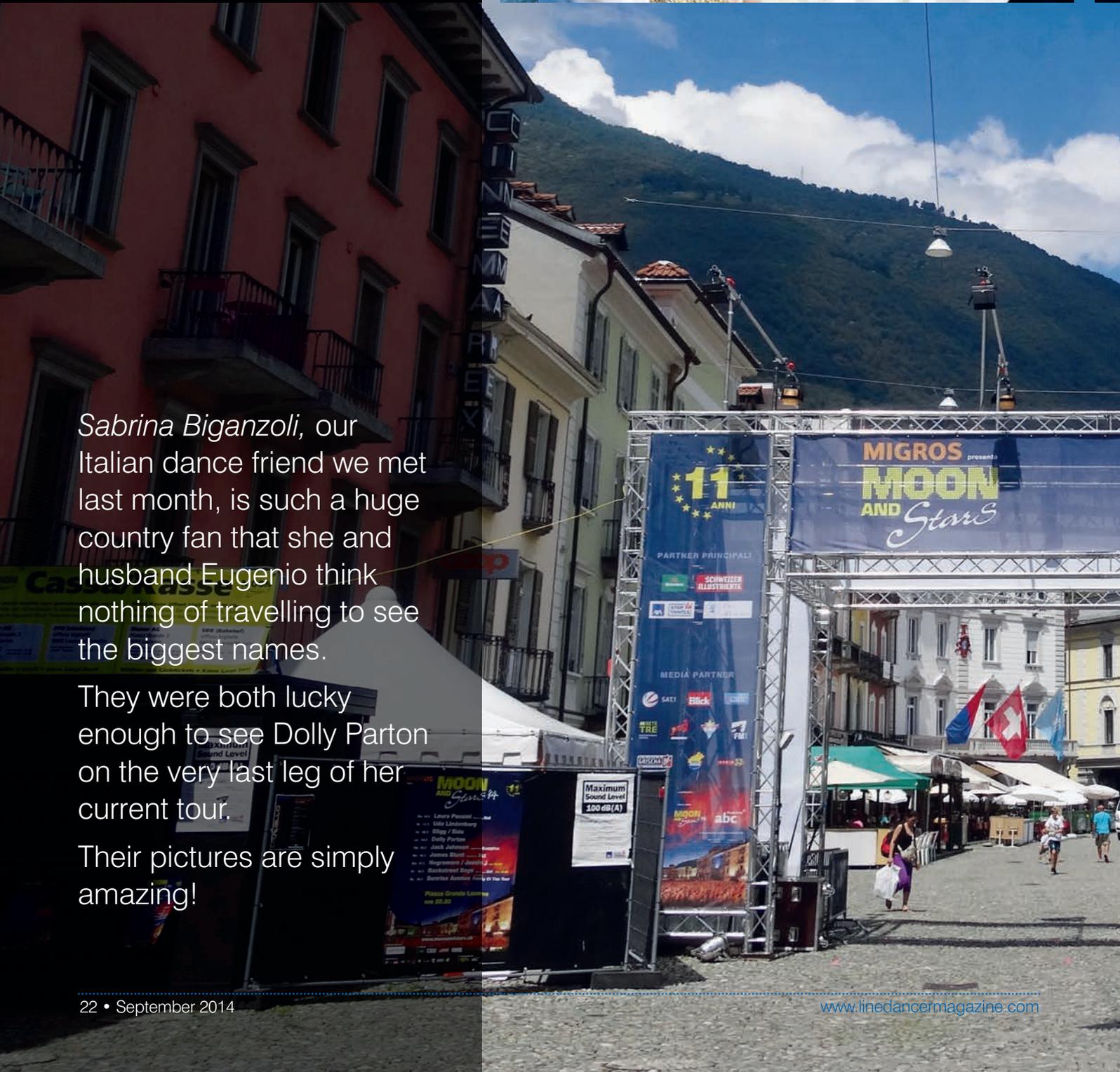
Dolly

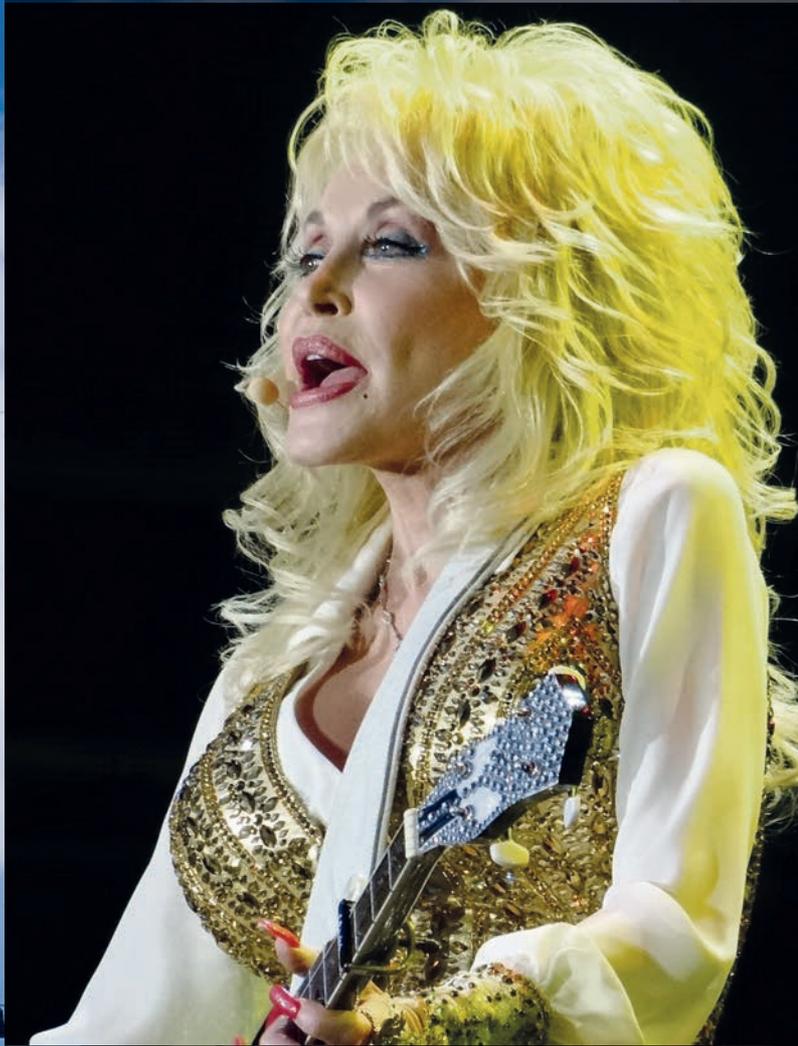


Sabrina Biganzoli, our Italian dance friend we met last month, is such a huge country fan that she and husband Eugenio think nothing of travelling to see the biggest names.

They were both lucky enough to see Dolly Parton on the very last leg of her current tour.

Their pictures are simply amazing!





We had gone to the Valsassina Country festival for the Saturday day (12th July) though the festival is on for three days.

Now in its third edition this is shaping to become one of Italy's major events with lots of concerts and Line dance to boot. You can also ride horses, trek and eat a lot of American tasty treats.

Dancing is almost obligatory, with sessions available morning, noon and night with DJ's and live bands. An unmissable event!

And what truly was unmissable for us was our date with Dolly Parton in Locarno in Switzerland. Locarno is breathtaking and a great setting for any concerts. Dolly did not disappoint, quite the opposite.

A beautiful woman, perfect figure and sexy voice, what more could we ask? She proved an amazing performer and great all rounder, playing guitar, banjo, steel guitar, violin, mini sax, piano, flute... an almost endless list.

Locarno was the first date of her European tour way back in February 2014 so it seemed fitting she would close the tour there, with us, her fans.

a date with

Dolly



For us the highlights were numerous: a very emotional rendition of Jolene, we danced to her Rocky Top, dreamed with Islands In The Stream and had lots of fun with 9 to 5.

She sang Bon Jovi's Lay Your Hands On Me and you could have heard a pin drop.

Dolly may be 68 but she belies her age and has more vitality, energy and sex appeal than others half her age.

Thank you Dolly.

You are the one and only DOLLY!



Linedancer Magazine wishes to thank Sabrina and Eugenio for the use of their stunning pictures.

Sweet Lorraine



Lorraine Brown is a busy girl! Line dancer of course, financial adviser by day, sportswoman, fundraiser and part time producer, the list seems endless. However, Line dancers far and wide have got to know Lorraine for the Line dance radio show she presents on K107 and Laurent wanted to find out more.

Laurent Saletto: Hello Lorraine... Thank you for finding some time to talk to me...

Lorraine Brown: A pleasure...

LS: Okay, tell me a little about you first?

LB: Where do I start. Well, I was born and have lived in Kirkcaldy, Scotland, for most of my life. I have two great sisters, a brother and a large supportive family around me. I have three wonderful children, two boys and a girl, aged 26, 23 and 21. I also became a granny last April. I have two cats and live with my partner of two years, John. My real job is working for myself as a financial adviser and I especially love dealing with mortgages and helping clients to find their perfect home.

LS: Hobbies...?

LB (laughs): Yes you could say quite a few... dancing is my passion but I also enjoy running, gardening, fundraising for charities, mainly Breakthrough Breast Cancer. I am involved with the local community radio on the steering group as well as presenting a show and setting up Kingdom Theatre with John last year to put on dramas and musical work that

John has written. This year we had Sinatra the Final Curtain and that has been a great success at the Edinburgh Fringe Festival. I am the 'go to' person for the theatre group and deal with admin, sales, promotions and liaise with the cast. I am also vice president of Fife Women in Business. And no, I don't get bored!

LS: How did Line dance start for you?

LB: I have danced most of my life, since I could walk you could say. I got involved in ballroom, Latin American, sequence and highland until the age of 16, then dropped out of competitive dancing when studying. But I continued to attend aerobic classes and eventually I decided to train to become a fitness instructor. One of the workshops that I went on at the end of the course was a Line dance workshop and I was hooked. That was nearly 20 years ago now.

LS: You don't seem old enough!

LB (laughs): Flatterer! Anyway, I travelled to Preston and qualified as a BWDA level 4 instructor and started classes with one CD and around four dances under my belt. The great thing is that my club Ranch Dance Fife is still going today and I teach

three classes a week and hold a monthly social evening.

LS: Quite a journey then...

LB: Yes you could say that. And I still have my original pupils. It is a huge part of my life and have many bands and choreographers up at Ranch Dance. Maggie Gallagher has become a personal friend. No matter what has been going on in my life, I can switch off and lose myself at class.

LS: The club and your dancers are very important to you and I know you have had a rough year in 2013 where they all came through for you. Tell us a little bit about that?

LB: Rough, does not cover it! My illness started with a tiny nick in my hand that became infected. I had been out gardening and cleaning the radio station premises and picked up bacteria. It was a freak accident and I went from 100% healthy to less than 10% surviving within a few hours. The hospital staff and surgeons were amazing and it was touch and go for a while but eventually they gave me the good news that they did not have to amputate my left arm.



LS: *That must have been a helluva ride...*

LB: It was. I am still recovering but I have 45% strength back in my arm. My whole life stopped when I was in the high dependency unit in hospital for a number of weeks. That's when my pupils continued to hold the classes, once they knew I would survive and indeed went ahead with my Pink Party. It made me realise how precious life is and how it can change in an instant. Gradually I got my strength back enough to dance and made a gradual return to teaching. The support that I got from Line dancers friends, family and John was truly amazing and overwhelming. I'm such a lucky girl, especially to make a full recovery after such a low point.

LS: *Tell me more about the radio venture?*

LB: Though a broadcasting licence was awarded for K107 in 2012 it took until March 2013 to get premises and all the transmitter equipment. I have always been interested in music and I was happy to raise funds as a volunteer. When the programmers heard about my Ranch Dance classes they thought that it would be good community practise to spread the word and talk about dancing and local info. We set a midweek time, Wednesday at 8pm and because I had never worked in radio before I had to learn everything, which was scary! I contacted Steve Healy from Linedancer Magazine as I wanted to cover the Linedancer charts.

The magazine quickly came on board and Steve was my first guest.

LS: *It is a great idea and we all love what you do...*

LB: Thank you! The show seems to be unique as we get listeners from all over the world. I have built up a good relationship with choreographers and they are sending me new tracks and info which is fab. Alison and Peter even have a link on their website to promote Ranch Dance Radio Show.

LS: *So take us through a typical show?*

LB: Okay. To organise a show I start with the top 10, then decide if I am playing an interview and I also look



to see what is coming up in the area and any notifications. I then look at new dances and try and review at least two per show. We are hoping to have a second studio set up soon and that is when I will be able to take calls and record interviews. We are getting good listening figures and can reach 50,000 on FM and online.

LS: How do we get to listen?

LB: The show is live Wednesday at 8pm (UK time) and you can listen locally on k107fm or anywhere via website www.k107.co.uk or via the Tune in app. Once broadcast, the show is uploaded as a podcast to Mixcloud, where anyone can listen. Just type in Ranch Dance in the search box.

LS: What is your ultimate goal Lorraine?

LB: I just want to spread the enjoyment of Line dancing and promote the fact that it's not all 'Achy Breaky'. I just want a part in getting rid of myths in the way that CountryVive did on BGT.

For me, it is satisfying to read live messages coming in about listeners dancing at home and loving the tracks.





20 Years of Memories

It's hard to believe it's almost 20 years since my club First In Line began. I was an aerobics instructor with several classes in my home town of Hartlepool in County Durham, when some of my older students, who were starting to find the workouts a little too strenuous, began leaving to take up a 'gentler' form of activity.

Line dancing they called it. "Doesn't sound much fun to me," I thought, without really knowing much about it.

Then while visiting my son, Glenn in Sarnia, Ontario, Canada, some Line dancers were performing in the street as part of a festival and for me it was love at first sight. As a dance teacher with a long-term affection for country music, what could be a more natural direction for me to take?

On returning to Britain, a local caravan park needed a Line dance instructor to accompany their weekly Country music

nights and I was asked if I'd do it. With the help of a good mentor and a 'Rodeo Ruth' video, I rose to the task.

I wanted to do things properly so I became qualified to teach western dance through the UKA and later with the BWDA2000. I was soon being asked to take other classes in and around Hartlepool.

The name, First In Line, was originally the name I gave to a free newsletter that my daughter, Hayley and I produced in a bid to bring the Line dancing scene in Hartlepool together. However, as the newsletter fizzled out, the name just stuck as the title of my classes.

Of course in the beginning I wasn't sure where to source new dances to teach until someone introduced me to a great magazine called Linedancer! Magic! And Linedancer magazine has played a significant role in the running of First in Line over the years. One of

my greatest treasures is a huge, blue rosette from Linedancer for when First in Line was nominated for Club Of The Year in 2000. Remember when that was a category in the Crystal Boot Awards? When I have my own studio, that rosette will be framed and put on the wall.

Another fond memory is when my first dance, Cross Your Mind, was published in the magazine (right opposite Just A Memory, in fact) and it was the fun photos in Linedancer of crazily-dressed dancers that inspired the annual First in Line Crazy Line Dance contest.

The event, which ran for about 12 years, featured some of the most beautifully absurd adaptations of popular Line dances with contestants totally giving up their dignity for the sake of the entertainment. From the, Alternative Trashy Women (Charladies in pinnies, Hilda Ogden turbans and pompom slippers) to Nicola, Zoe... and Barry and David dressed in flimsy bellydancing-



Line dance instructor, Judith Kennedy, shares her memories of the last 20 years and the subsequent success of her Line dance club, First In Line.



style ladies' costumes for their version of Chris Hodgson's Asian Heart.

Sadly Barry Silcock, Nicola's husband, recently lost his battle against cancer. At his funeral David Streets paid tribute including recalling how, on the way home along the A19 after the above mentioned performance, one of their tyres burst and they had to get out and change it. Imagine the looks of passers-by seeing these two men, one of them well over 6ft tall, dressed as exotic, scantily-clad, female Asian dancers, changing a tyre at the side of the road,

We've had some lovely, themed Christmas parties too, the best one, in my opinion, being the most recent, a re-enactment of the Polar Express movie. We all turned up in our PJs and Line danced all the way to the 'North Pole.' Dressed as Polar Express chefs, my daughter, Hayley; FIL member Jean Thompson and I dealt out hot choccy and cookies to all. My eight year old grandson, Luke, played the role of Santa

and helped by his two elves, Ella and Grace, gave everyone a sleigh bell, just like in the movie.

My daughter, Hayley was 11 when I started teaching. She used to come along with me to classes but sat and watched as she said she would 'NEVER do that old people's dancing.' Yea right! Now, at 30, she's a teacher and choreographer in her own right.

My daughter, Taryn, formerly a confirmed rock chick, used to tease Hayley and me for being Line dancers. However, again, something magical happened. Taryn and her husband, Rob became converted to the Country Music scene a few years ago. They set up a new First In Line class in Halfpenny Lane, Pontefract, near where they lived and for 18 months Arthur and I travelled there every Friday to teach until other commitments took over and Taryn and family emigrated to Canada. Not before, however, we took a group from the

class, including Taryn's whole family, to a Kingshill dancing holiday at Norbreck Castle. I was so proud of them all.

How blessed am I? In teaching Line dancing I feel I've truly found the thing I was meant to do. I love teaching all ages and abilities, from youngsters who need coaching for competitions to our dear Winnie Found who celebrated her 90th birthday two years ago but who trips around the floor like a 15-year-old doing Islands in the Stream.

I love seeing the buzz Line dancing gives people at all levels and of all ages. Isn't it wonderful when people come in as terrified beginners then slowly gather confidence until they just take off and fly? The last 19 years have brought so many rewarding experiences, a great deal of fun, a lot of laughter but most importantly, many, many lovely friends. Hope many of them will join us next year as we plan some fun events to celebrate our 20th anniversary.

albumreview

from TIM RUZGAR, Linedancer Magazine's resident music reviewer

LEE ANN WOMACK THE WAY I'M LIVIN'

SUGARHILL RECORDS

Texas born Lee Ann Womack has stayed true to her country roots over the years even though her biggest hit to date, I Hope You Dance, was a worldwide smash hit and crossed into mainstream in many countries. Lee Ann has delivered some outstanding albums over the years that have won her many awards including CMA Album of the Year. It's been seven long years since Lee Ann Womack's last new studio album. Now on the rootsy Sugarhill Records label let's see what Lee Ann has to offer after all these years.



The album opens with a prelude called **Fly** (102bpm) which is a beautiful two and a half minute waltz which would make for a nice little dance track.

All His Saints (144bpm) is an upbeat number reminiscent of Bobbie Gentry's work from long ago. With its unusual tempo it could be of some interest as a dance track.

Chances Are (70bpm) this time the tempo switches to nightclub two on the very traditional Hayes Carll country song.

The Way I'm Livin' (86bpm) is Lee Ann's current single release in the USA and this roots based number has a Carrie Underwood feel about it with an orchestral backing and big guitar riffs.

Send It On Down (116bpm) a Chris Knight song that Lee Ann delivers with powerful emotion. The steel guitar on the backing is outstanding.

Don't Listen To The Wind (66bpm) is a haunting track with a Celtic flavour. The song is laced with sweet harmonies complementing Lee Ann's soulful vocal.

Same Kind Of Different (106bpm) this track opens a cappella with just Lee Ann's beautiful voice and the musical accompaniment builds slowly throughout. A beautiful song.

Out On The Weekend (122bpm) is a cover of the Neil Young song from his classic Harvest album and this is my personal favourite on the album, Lee Ann Womack at her very best.

Nightwind (90bpm) features some fine fiddle and harmonies and develops into a sweet country track.

Sleeping With The Devil (124bpm) this is described as a 'Texas Shuffle' and it has a nice little beat to accompany Lee Ann's smooth voice.

Not Forgotten You (66bpm) is a smooth nightclub two step and **Tomorrow Night In Baltimore** (106bpm) a cover of Roger Miller's song, is one the best dance prospects on the album.

Closing number **When I Come Around** (98bpm) has a strong beat, it's a waltz track with some of the finest musicianship I have heard for some time, a superb song.

Lee Ann Womack has delivered a fine album on her new label. Does it match the strength and quality of her work when she was at the very top? I'm not convinced myself but this is a fine album nonetheless.

DANCE **3** · LISTEN **5**

Travelling with Ira

Line dance instructor and choreographer, *Ira Weisburd's* latest tour lasted two and a half months and took him to many places. Ira tells Linedancer about a couple of very pivotal moments.



I can't think of a more rewarding job than travelling around the world and meeting people from all walks of life who enjoy learning and dancing your dances.

Many of the places I visited had never experienced a workshop with a foreign choreographer. Places like Stuttgart, Germany; Malle, Arendonk and Brashaat, Belgium; Mauritius Island and Israel. The Malle, Belgium Line Dance Workshop drew a record 475 people and Mauritius Island drew over 250 people!

I was invited to both Mauritius Island and Reunion Island by the respective Chinese Cultural Associations in each country. I spent one week on each island giving workshops to over 500 dancers.

I was presented with a roof tile with my name inscribed in Chinese and English. It will be used in the construction of their new Chinese Temple which they expect to be completed by next year. The day I arrived on Reunion Island the only

active volcano, Piton De La Fournaise, erupted!

The last time it erupted was 2010. I flew over the volcano and got to photograph this once in a lifetime event.

Then on to Israel, it has been 22 years since I last visited. This year I was invited to give the first ever Line Dance Workshop in Israel. There are only two instructors of Line dance in Israel and each of them got together and organized this event.

When my Israeli folk dance friends heard I was going to be coming back to Israel, I was invited to teach at the Annual Karmiel, Israel Summer Course for Foreign Instructors of Israeli Folk Dance. The Summer Course is just one part of the Annual Karmiel Israeli Dance Festival.

This festival draws over 100,000 Israeli Folk Dancers from Israel and around the world each year. It is the largest dance festival in Israel. The course

drew instructors from at least a dozen different countries including USA, Brazil, Romania, Sweden, Germany, Argentina, UK, Taiwan, Finland, South Africa, and Spain.

At this very time, rockets had been fired from Gaza into Southern Israel. There was some talk that the Festival may not go on if conditions got worse. We were relieved to know that Karmiel was considered one of the safest places in Israel.

The festival went on. It wasn't until the festival ended and we were checking in at the airport, we heard a large explosion. It was the first time a rocket had come close to the airport and was intercepted by the Iron Dome Anti Missile Defence System.

Our flight took off on time and we were relieved to be on our way home but we couldn't stop thinking about all our friends we left behind. We hope and pray that they will be safe.

A British Summer



The UK is having a wonderful summer and we are lucky to have some great festivals around. We are highlighting two in our pages this month, Barmouth Country Music & Line dance Festival and Americana International.

Barmouth Country Music & Line Dance Festival comes up with some surprises every year but no one in the packed town square was expecting the special announcement from Pete Edmonds.

Nikki Evans, elder daughter of Angie the festival compere, had caused a stir by proposing and getting engaged to Pete at the 2013 festival. When Pete took up the microphone on day two of this year's festival, no one knew what to expect. He announced that wedding bells will ring out during the 2015 festival and everyone who attends will be invited to the ceremony.

Barmouth is a free festival always held on the first weekend in July and which has been going now for 18 years, virtually



since the birth of Line dancing in the UK. The 2014 weekend got going on Friday 4th July with an evening show at a local hotel and then glorious Welsh Country singer Bobby Jones opened the festival, as he does every year, to a packed crowd in Talbot Square on Saturday 5th.

The organisers of this festival, set in the small seaside town in Snowdonia, somehow manage to inject a wonderful sense of fun and magic into the air whatever the weather. This year was no exception and we had a great line up to make this event one of the most successful yet.

In 2015 the festival will be celebrating it's 19th year not only with a line up of stars from the world of Line dancing and

Country music but with two people who want to share their very special day with us. Here's to your wedding at romantic Barmouth in 2015 - Nikki and Pete!

*Words and pictures by
Rick Wise LRPS*

If you love the American life then the Americana International Festival is for you, with fancy cars such as Chevrolets, painted motor cycles and as much live music as anyone can handle, Americana International 2014 was truly an amazing American experience.

Usually taking place at Newark in Nottinghamshire, this was the first year that the Americana International Festival



had been at the Prestwold Airfield near Loughborough. With three huge stages which held great acts all day, everyday, over the four days, it was hard to choose where to go.

The event organisers Chris and Bev Jackson have been running this event over three decades. It all started in a car park but as the event has grown in size Americana International counts now as the longest and biggest running event of its kind in Europe.

On entering the festival you feel you are entering on the set of Grease with people from all over the world dressed in vintage Rock 'n' Roll outfits and all the old American cars from the early

1900's to today pulled up on the runway. The amount of flags alone was just breathtaking.

Over the weekend there were different acts from all over the world including the USA, UK and Europe with a huge variety from Country, Rock 'n' Roll, even some pop with vintage 1950's style right through to today's music.

The favourites over the weekend included fabulous acts such as Quill and The Jive Aces, as well as Toni Willie who was part of the band Pussycat, famous for the 1975 hit song 'Mississippi'. The inimitable Chas 'n' Dave had the place rocking and they were followed by Si Cranstoun who has been hogging the air

waves lately with his song 'Caught in the Moonlight'.

First thing in the morning it was time to learn to dance, with Line dance and Jive lessons for beginners which meant they could join in on the dance floor and enjoy the complete Americana experience. All weekend UKCountry radio station were broadcasting from the festival live and interviewing the acts.

There are no details as yet for next year's festival but Americana International is all about getting better each year! If you like to keep an eye out go to www.americana-international.co.uk

*Words and pictures by
Claire & Steve Rutter*



GET READY FOR THE GREAT ADVENTURE!

*Crystal
Boot
Awards*



PLEASE NOTE: The following Lifetime Achievement award winners cannot be nominated in the categories shown.

Personality – Maggie Gallagher,
Robbie McGowan Hickie and Kate Sala
UK Choreographer – Maggie Gallagher
UK Instructor – Maggie Gallagher
International Instructor
– Jo Thompson-Szymanski,
Peter Metelnick
International Choreographer
– Peter Metelnick

Our next CBA will be a riot of fun and rhythm when you get to the Blackpool great Norbreck jungle.

You will need your pith helmet and some good sturdy walking (or dancing) footwear for the adventure of a lifetime that weekend promises to be.

As all good explorers know the success of a Safari is largely due to extensive research and the CBA is no different.

We need you to tell us WHO you want to see top of the tribe at our glorious event so we can meticulously plan to give you the best adventure ever!

You may notice a slight difference in our nomination form this year, with no dance choices required from you.

Last year we announced a fundamental difference where dance choices are concerned.

Simply put, to be nominated for a Crystal Boot a dance must have achieved a place in the Linedancer's charts.

So with this nomination form we are only asking for your favourite personalities of the year in the usual categories.

Dances that have achieved nomination status will be published for final voting in the usual way.

You can nominate your favourite people to qualify for the best accolade, Linedancer magazine's Crystal Boot Awards.

As always, you can nominate by mail or online at our website.

www.linedancermagazine.com/CBA nominations/

REMEMBER ...

For a DANCE to be nominated, it must have appeared in the Linedancer's charts. Therefore, we encourage you to get voting RIGHT NOW. If you vote for your favourite now, then the dance will stand a better chance of being nominated. If you don't support it, it might not! It's that simple. Voting regularly has never been more important.



SEND US YOUR CBA NOMINATIONS NOW!



YOUR DETAILS

NAME

.....

ADDRESS

.....

.....

TOWN

.....

COUNTRY

.....

POSTCODE

.....

TELEPHONE NO.

.....

EMAIL ADDRESS

.....

POST TO

19TH CBA
NOMINATIONS
LINEDANCER
MAGAZINE
SOUTHPORT
PR9 0QA

NOMINATIONS MUST
REACH US BY **FRIDAY**
10TH OCTOBER 2014

YOUR POSTAL NOMINATION FORM

INTERNATIONAL INSTRUCTOR OF THE YEAR

.....

INTERNATIONAL CHOREOGRAPHER OF THE YEAR

.....

UK INSTRUCTOR OF THE YEAR

.....

UK CHOREOGRAPHER OF THE YEAR

.....

DJ OF THE YEAR

.....

DANCE ARTIST OF THE YEAR (SINGER OR GROUP)

.....

MALE DANCE PERSONALITY OF THE YEAR

.....

FEMALE DANCE PERSONALITY OF THE YEAR

.....

OPEN NOMINATION

Who do you think deserves to receive an Award?

Someone who is *NOT* covered by any other category.

.....

And the reason[s] why?

.....

.....

DECLARATION

I declare that the names submitted represent my nominations for the 19th Crystal Boot Awards and that this is my only nomination form.

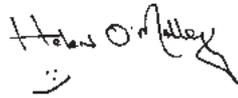
Signature

Date

.....



Approved by:



Rhythm In Line

2 WALL – 32 COUNTS – ABSOLUTE BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Side Step Right x 3, Touch, Side Step Left x 3, Touch		
1 – 2	Step right to right side. Step left beside right.	Side Together	Right
3 – 4	Step right to right side. Touch left beside right.	Side Touch	
5 – 6	Step left to left side. Step right beside left.	Side Together	Left
7 – 8	Step left to left side. Touch right beside left.	Side Touch	
Section 2	Forward Step Touch x 2, Back Step Touch x 2		
1 – 2	Step right forward on right diagonal. Touch left beside right.	Forward Touch	Forward
3 – 4	Step left forward on left diagonal. Touch right beside left.	Forward Touch	
5 – 6	Step right back on right diagonal. Touch left beside right.	Back Touch	Back
7 – 8	Step left back on left diagonal. Touch right beside left.	Back Touch	
Section 3	Walk Forward x 3, Kick, Walk Back x 3, Kick		
1 – 4	Walk forward - right, left, right. Kick left forward.	Walk 2 3 Kick	Forward
5 – 8	Walk back - left, right, left. Kick right forward.	Back 2 3 Kick	Back
Section 4	Forward Step Point x 2, Step 1/4 Turn x 2		
1 – 2	Step right forward. Point left to left side.	Forward Point	Forward
3 – 4	Step forward left. Point right to right side.	Forward Point	
5 – 6	Step right forward. Turn 1/4 left stepping left in place.	Step Turn	Turning left
7 – 8	Step right forward. Turn 1/4 left stepping left in place.	Step Turn	
Option	Counts 5 – 8: Walk right, left, right, left making 1/2 turn left.		

Choreographed by: Helen O'Malley (IRL) August 2014

Choreographed to: 'Rockin' With The Rhythm Of The Rain' by The Judds
from CD Number One Hits;
download available from amazon or iTunes (16 count intro)

Music suggestion: Can be danced to any tempo



Approved by:

All You Really Need Is Love

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Right Touch, Kick, Triple Step, Left Touch, Kick, Triple Step		
1 – 2	Touch right toe beside left. Kick right forward.	Touch Kick	On the spot
3 & 4	Triple step on the spot, stepping - right, left, right.	Triple Step	
5 – 6	Touch left toe beside right. Kick left forward.	Touch Kick	
7 & 8	Triple step on the spot, stepping - left, right, left.	Triple Step	
Section 2	Step, Pivot 1/4, Cross Shuffle, Side Rock, Cross Shuffle		
1 – 2	Step right forward. Pivot 1/4 turn left. (9:00)	Step Pivot	Turning left
3 & 4	Cross right over left. Step left to left side. Cross right over left.	Cross Shuffle	Left
5 – 6	Rock left to left side. Recover onto right.	Side Rock	On the spot
7 & 8	Cross left over right. Step right to right side. Cross left over right.	Cross Shuffle	Right
Section 3	Right Side, Together, Chasse, Left Side, Together, Chasse		
1 – 2	Step right to right side. Step left beside right.	Side Together	Right
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	
5 – 6	Step left to left side. Step right beside left.	Side Together	Left
7 – 8	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
Section 4	Forward, Touch, Back Shuffle, Back, Touch, Forward Shuffle		
1 – 2	Step right forward. Touch left toe behind right.	Forward Touch	Forward
3 & 4	Step left back. Close right beside left. Step left back.	Shuffle Back	Back
5 – 6	Step back on right. Touch left toe forward.	Back Touch	
7 & 8	Step left forward. Close right beside left. Step left forward.	Left Shuffle	Forward
Ending	Dance first 2 counts of dance.		

Choreographed by: Chris Cleevly (UK) July 2014

Choreographed to: 'All You Really Need Is Love' by Brad Paisley from CD Part II; download available from amazon or iTunes (start on vocals)

Choreographer's note: Dedicated to Emily and Adam for their wedding day



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



Approved by:



Bright Sunny Day

4 WALL – 32 COUNTS – BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Full Box		
1 – 2	Step right to right side. Step left beside right.	Side Together	Right
3 & 4	Step right forward. Close left beside right. Step right forward.	Shuffle Forward	Forward
5 – 6	Step left to left side. Step right beside left.	Side Together	Left
7 & 8	Step left back. Close right beside left. Step left back.	Shuffle Back	Back
Section 2	Back Rock, Kick Ball Change, Step, Pivot 1/4 Turn, Coaster Step		
1 – 2	Rock back on right. Recover onto left.	Rock Back	On the spot
3 & 4	Kick right forward. Step right beside left. Step down on left.	Kick Ball Change	
5 – 6	Step right forward. Pivot 1/4 turn left (weight onto left). (9:00)	Step Turn	Turning left
7 & 8	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
Section 3	Side Together, Chasse, Jazz Box		
1 – 2	Step left to left side. Step right beside left.	Side Together	Left
3 & 4	Step left to left side. Close right beside left. Step left to left side.	Side Close Side	
5 – 8	Cross right over left. Step left back. Step right to side. Step left beside right. (9:00)	Jazz Box	On the spot
Section 4	Step 1/2 Turn, Shuffle 1/2 Turn, Walk Back x 2, Coaster Step		
1 – 2	Step right forward. Turn 1/2 left and step left forward.	Step Turn	Turning left
3 & 4	Shuffle step 1/2 turn left, stepping - right, left, right.	Shuffle Turn	
5 – 6	Walk back - left, right.	Back Back	Back
7 & 8	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot

Choreographed by: Louise Elfvingren (SE) July 2014

Choreographed to: 'I Can See Clearly Now (Radio Edit)' by Dave Ashby from EP Heart & Soul or I Can See Clearly Now; download available from amazon or iTunes (32 count intro)



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



Approved by:

Tracy Christina

Just The Two Of Us

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	Back, Back, Coaster Step, Step, Forward Lock Step, 3/4 Turn/Sweep		
1 – 2	Step left back. Step right back.	Back Back	Back
3 & 4	Step left back. Step right beside left. Step left forward.	Coaster Step	On the spot
5 – 6 &	Step right forward. Step left forward. Lock right behind left.	Step Step Lock	Forward
7 – 8	Step left forward. Sweep right turning 3/4 left and step right beside left.	Step Turn	Turning left
Section 2	Hold, Coaster Step, Step, Rock & Flick, Step, Rock & Flick, Step		
1	Hold (weight onto right).	Hold	On the spot
2 & 3 – 4	Step left back. Step right beside left. Step left forward. Step right forward.	Coaster Step Step	Forward
5 & 6	Rock forward on left. Recover onto right. Step left forward and flick right back.	Rock & Flick	
7 & 8	Rock forward on right. Recover onto left. Step right forward and flick left back.	Rock & Flick	
Restart	Wall 6: Omit the flick on count 8 and start the dance again.		
Section 3	Forward Rock, Back/Drag, Coaster Step, Step, Pivot 1/2, Step, Step, Brush, Hitch		
1 & 2	Rock forward on left. Recover onto right. Step left big step back, dragging right up.	Rock & Drag	Back
3 & 4	Step right back. Step left beside right. Step right forward.	Coaster Step	On the spot
5 & 6	Step left forward. Pivot 1/2 turn right. Step left forward.	Step Pivot Step	Turning right
7 & 8	Step right forward. Brush left forward. Hitch left.	Step Brush Hitch	Forward
Section 4	Back, Back, Spin Full Turn, Forward Lock Step, Forward Mambo Step		
1 – 2	Step left back. Step right back.	Back Back	Back
3 – 4	Spin full turn right (2 counts) keeping weight on right and bring left beside right.	Full Turn	Turning right
5 & 6	Step left forward. Lock right behind left. Step left forward.	Left Lock Left	Forward
7 & 8	Rock forward on right. Rock back onto left. Step right back.	Mambo Step	On the spot
Tag	End of Wall 5: Back, Back		
1 – 2	Step left back. Step right back.	Back Back	

Choreographed by: Christina Yang (ROK) July 2014

Choreographed to: 'Just The Two Of Us' by Bill Withers and Grover Washington from CD Love's Greatest Hits; download available from iTunes (32 count intro)

Tag/Restart: One 2-count Tag after Wall 5 and one Restart during Wall 6



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



Approved by:

Maria

Caught In The Moonlight

2 WALL – 48 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 & 3 – 4 5 & 6 7 & 8	Side, Behind, & Cross, Side, Left Sailor Step, Right Sailor Step 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. Step left to place. Cross right behind left. Step left to left side. Step right to place.	Side Behind & Cross Side Left Sailor Right Sailor	Right On the spot
Section 2 1 – 2 3 & 4 5 – 6 7 – 8 Option	Cross Rock, Chasse 1/4 Turn, Toe Strut x 2 Cross rock left over right. Recover onto right. Step left to left side. Close right beside left. Turn 1/4 left stepping left to side. (9:00) Step right toe forward. Drop right heel taking weight. Step left toe forward. Drop left heel taking weight. Forward toe struts can be replaced with 2 x 1/2 struts turning left.	Cross Rock Chasse Quarter Right Strut Left Strut	On the spot Turning left Forward
Section 3 1 & 2 3 – 4 5 – 6 7 – 8 Restart	Kick Ball Change, Step Pivot 1/4, Cross, Hinge 1/2 Turn, Cross Kick right forward. Step ball of right beside left. Step onto left. Step right forward. Pivot 1/4 turn left. (6:00) Cross right over left. Turn 1/4 right stepping left back. Turn 1/4 right stepping right to right side. Cross left over right. (12:00) Walls 3 and 6: Start the dance again from the beginning.	Kick Ball Change Step Pivot Cross Quarter Quarter Cross	On the spot Turning left Turning right
Section 4 1 – 2 3 & 4 5 – 6 & 7 – 8	Side Rock, 1/4 Turn Sailor Step, Syncopated Rock Steps Rock right to right side. Recover onto left. Sweep/cross right behind left turning 1/4 right. Step left to side. Step right to place. Rock forward on left. Recover onto right. Step left back. (3:00) Rock forward on right. Recover onto left.	Side Rock Quarter Sailor Rock Forward & Rock Forward	On the spot Turning right On the spot
Section 5 1 & 2 3 & 4 5 & 6 Option 7 – 8	Shuffle 1/2 Turn x 3, Forward Rock Shuffle step 1/2 turn right, stepping - right, left, right. (9:00) Shuffle step 1/2 turn right, stepping - left, right, left. (3:00) Shuffle step 1/2 turn right, stepping - right, left, right. (9:00) Counts 3 – 6: Replace turning shuffles with two forward shuffles. Rock forward on left. Recover onto right.	Shuffle Half Shuffle Half Shuffle Half Rock Forward	Turning right On the spot
Section 6 1 & 2 3 – 4 5 – 8	Coaster Step, Step Pivot 1/4, Jazz Box Cross Step left back. Step right beside left. Step left forward. Step right forward. Pivot 1/4 turn left (weight onto left). (6:00) Cross right over left. Step left back. Step right to side. Cross left over right.	Coaster Step Step Pivot Jazz Box Cross	On the spot Turning left On the spot

Choreographed by: Maria Hennings Hunt (UK) July 2014

Choreographed to: 'Caught In The Moonlight' by Si Cranston from CD Single; download available from amazon or iTunes (16 count intro - start on vocals)

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



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



Approved by:

Hayley

Best Day Of My Life

2 WALL – 48 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 5 – 6 7 & 8	Side Rock, Cross Shuffle, Side Rock, Coaster 1/4 Turn Rock left to left side. Recover onto right. Cross left over right. Step right to right side. Cross left over right. Rock right to right side. Recover onto left. Step right back. Turning 1/4 right step left beside right. Step right forward. (3:00)	Side Rock Cross Shuffle Side Rock Coaster Turn	On the spot Right On the spot Turning right
Section 2 1 – 2 3 & 4 5 & 6 & 7 – 8	Step, Pivot 1/2, Forward Shuffle, Syncopated Rocking Chair, Step, Pivot 1/4 Step left forward. Pivot 1/2 turn right. (9:00) Step left forward. Close right beside left. Step left forward. Rock forward on right. Recover onto left. Rock back on right. Recover onto left. Step right forward. Pivot 1/4 turn left. (6:00)	Step Pivot Left Shuffle Rocking Chair Step Pivot	Turning right Forward On the spot Turning left
Section 3 1 – 2 3 & 4 5 & 6 7 – 8	Walk Forward x 2, Heel Ball Step x 2 Turning 1/4, Forward Rock Step right forward. Step left forward. Touch right heel forward. Step right beside left. Step left forward turning 1/8 left. Touch right heel forward. Step right beside left. Step left forward turning 1/8 left. Rock forward on right. Recover onto left. (3:00)	Walk Walk Heel Ball Step Heel Ball Step Rock Forward	Forward Turning left On the spot
Section 4 1 & 2 3 – 4 5 & 6 & 7 – 8	Back Shuffle, Back Rock, Syncopated Rocking Chair, Step, Pivot 1/4 Step right back. Close left beside right. Step right back. Rock back on left. Recover onto right. Rock forward on left. Recover onto right. Rock back on left. Recover onto right. Step left forward. Pivot 1/4 turn right. (6:00)	Shuffle Back Rock Back Rocking Chair Step Pivot	Back On the spot Turning right
Section 5 1 – 2 3 – 4 5 – 6 7 & 8	Forward Rock, 1/2 Turn, Step, Forward Rock, Back Shuffle Rock forward on left. Recover onto right. Step left forward making 1/2 turn left. Step right forward. (12:00) Rock forward on left. Recover onto right. Step left back. Close right beside left. Step left back.	Rock Forward Half Turn Rock Forward Shuffle Back	On the spot Turning left On the spot Back
Section 6 1 & 2 3 – 4 Tag/Restart 5 – 8	Shuffle 1/2 Turn, Side Rock, Jazz Box Shuffle step 1/2 turn right, stepping - right, left, right. (6:00) Rock left to left side. Recover onto right. Wall 3: Dance 2-count Tag here then start the dance again from the beginning. Cross left over right. Step right back. Step left to left side. Step right forward.	Shuffle Half Side Rock Jazz Box	Turning right On the spot
Tag 1 – 2	Wall 3: Dance to Count 44 then Stomp left forward. Stomp right forward. Restart the dance from the beginning.		

Choreographed by: Hayley Wheatley (UK) July 2014

Choreographed to: 'Best Day Of My Life' by American Authors from CD Oh, What A Life; download available from amazon or iTunes (16 count intro)

Tag/Restart: One 2-count Tag during Wall 3, followed by Restart



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



Approved by:

Caroline

Push For The Stride

2 WALL – 48 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 & 4 5 & 6 7 & 8	Kick Out Out, Sailor Step, 1/4 Sailor Step, Step, Pivot 1/4, Cross Kick right forward. Step right out to right side. Step left out to left side. Cross right behind left. Step left to left side. Step right to place. Turn 1/4 left crossing left behind right. Step right to right side. Step left to left side. Step right forward. Pivot 1/4 turn left. Cross right over left. (6:00)	Kick Out Out Right Sailor Quarter Sailor Step Pivot Cross	On the spot Turning left
Section 2 1 & 2 3 & 4 5 & 6 7 & 8	Side Rock Cross x 2, Side Behind 1/4 Turn, Step, Pivot 1/2, Step Rock left to left side. Recover onto right. Cross left over right. Rock right to right side. Recover onto left. Cross right over left. Step left to left side. Cross right behind left. Turn 1/4 left stepping left forward. Step right forward. Pivot 1/2 turn left. Step right forward. (9:00)	Rock & Cross Rock & Cross Side Behind Quarter Step Pivot Step	On the spot Turning left
Section 3 1 & 2 3 & 4 & 5 & 6 & 7 & 8	Triple Full Turn, Forward Mambo, Hitch Back x 2, Hitch, Coaster Step Triple step full turn right, stepping back left, forward right, forward left. Rock forward on right. Rock back on left. Step right back. Hitch left. Step left back. Hitch right. Step right back. Hitch left. Step left back. Step right beside left. Step left forward.	Triple Full Turn Mambo Forward Hitch Back Hitch Back Hitch Coaster Step	Turning right On the spot Back On the spot
Section 4 1 & 2 & 3 & 4 & 5 – 8 &	Heel Toe, Heel Toe, Heel Touch Bounce Bounce (x 2) Touch right heel diagonally forward. Tap right toe across left. Touch right heel diagonally forward. Tap right toe across left. Touch right heel diagonally forward. Touch right toe beside left. Bounce right heel twice. Starting with left heel, repeat the above 4 & counts.	Heel Toe Heel Toe Heel Touch Bounce Bounce	On the spot
Section 5 1 & 2 3 & 4 5 & 6 & 7 & 8	Jazz Box 1/4 Turn, Jazz Box 1/2 Turn, Forward Rock, Side Rock, Behind Side Cross Cross right over left. Step left back. Turn 1/4 right stepping right forward. (12:00) Cross left over right. Turn 1/2 left stepping right back. Step left to left side. (6:00) Rock forward on right. Recover onto left. Rock right to side. Recover onto left. Cross right behind left. Step left to left side. Cross right over left.	Jazz Box Quarter Jazz Box Half Forward Rock Side Rock Behind Side Cross	Turning right Turning left On the spot Left
Section 6 1 & 2 3 & 4 5 & 6 & 7 & 8	Rumba Box, Back, Touch, Step, Brush, Forward Lock Step Step left to left side. Close right beside left. Step left forward. Step right to right side. Close left beside right. Step right back. Step left back. Touch right in front of left. Step right forward. Brush left forward. Step left forward. Lock right behind left. Step left forward. (6:00)	Side Together Forward Side Together Back Back Touch Step Brush Left Lock Left	Forward Back On the spot Forward
Tag 1 & 2 & 3 & 4 5 – 8	End of Wall 2 (facing 12:00): Rocking Chair, Forward Lock Step (x 2) Rock right forward. Recover onto left. Rock right back. Recover onto left. Step right forward. Lock left behind right. Step right forward. Starting with left foot, repeat the above 4 counts.	Rocking Chair Step Lock Step	On the spot Forward

Choreographed by: Caroline Cooper (UK) July 2014

Choreographed to: 'Push For The Stride' by Ward Thomas from CD Where We Stand; download from amazon or iTunes (8 count intro - start on vocals)

Tag: One 8-count Tag, danced at the end of Wall 2

Choreographer's note: Thanks to Ron Spence for the music advice



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



Approved by:

Audrey Watson
X.

Budapest

4 WALL – 48 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 & 3 – 4 5 – 6 7 & 8	Cross, Hold, Side, Touch, Hold, Side Rock, Cross Shuffle Cross right over left. Hold. Step left to left side. Touch right beside left. Hold. Rock right to right side. Recover onto left. Cross right over left. Step left to left side. Cross right over left.	Cross Hold Side Touch Hold Side Rock Cross Shuffle	Left On the spot Left
Section 2 1 – 2 3 & 4 & 5 & 6 7 – 8	Side Rock, Behind Side Cross, 1/4 Turn, Back Lock Step, Back Rock Rock left to left side. Recover onto right. Cross left behind right. Step right to right side. Cross left over right. Turn 1/4 left on ball of left. Step right back. Lock left across right. Step right back. (9:00) Rock back on left. Recover onto right.	Side Rock Behind Side Cross Quarter Back Lock Back Rock Back	On the spot Right Turning left Back On the spot
Section 3 1 – 2 Option 3 – 4 & 5 – 6 7 & 8	Full Turn, Step, Hold, Ball Step 1/2 Turn, Coaster Step Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. (9:00) Replace full turn with Walk forward - left, right. Step left forward. Hold. Step right beside left. Step left forward. Turn 1/2 left stepping right back. (3:00) Step left back. Step right beside left. Step left forward.	Full Turn Step Hold Ball Step Half Coaster Step	Turning right Forward Turning left On the spot
Section 4 1 – 2 & 3 – 4 & 5 – 6 Note & 7 – 8	Heel, Hold, Step Touch Heel x 2, Step Touch Hold Touch right heel diagonally forward right. Hold. Step onto right. Touch left toe beside right. Touch left heel diagonally forward left. Step onto left. Touch right toe beside left. Touch right heel diagonally forward right. Counts & 3 – 6 travel slightly forward. Step onto right. Touch left toe beside right. Hold. (3:00)	Heel Hold Step Touch Heel Step Touch Heel Step Touch Hold	On the spot Forward On the spot
Section 5 1 – 2 3 & 4 & 5 & 6 7 – 8	Cross Rock, Chasse 1/4 Turn, 1/4 Turn Chasse, Back Rock Cross rock left over right. Recover onto right. Step left to left side. Close right beside left. Turn 1/4 left stepping left forward. Turn 1/4 left on ball of left. Step right to right side. Close left beside right. Step right to right side. Rock left back behind right. Recover onto right. (9:00)	Cross Rock Chasse Quarter Quarter Chasse Rock Back	On the spot Turning left Right On the spot
Section 6 1 – 2 & 3 – 4 5 – 6 7 & 8	Side Behind & Cross Side, Back Rock, Kick Ball Change Step left to left side. Cross right behind left. Step left to left side. Cross right over left. Step left to left side. Rock back on right. Recover onto left. Kick right forward. Step ball of right beside left. Step left beside right.	Side Behind & Cross Side Rock Back Kick Ball Change	Left On the spot
Tag	Wall 1: Replace count 48 to Touch left beside right (weight on right), then Repeat the last two Sections (5 and 6). End facing 3:00 to start the dance again.		

Choreographed by: Audrey Watson (UK) July 2014

Choreographed to: 'Budapest' by George Ezra from CD Single; download available from amazon or iTunes (16 count intro)

Tag: One Tag danced at the end of Wall 1 (repeat of Sections 5 and 6)

Choreographer's note: Many thanks to Sue Little of Stranraer for the music suggestion



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



Approved by:

Maggie Gallagher

Marry That Girl

4 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 & 3 4 & 5 6 7 & 8 & Restart	Side, Touch, Bump & Bump, 1/4, 1/2, 1/2, Walk, Step Pivot, Step Pivot Step right to right side. Touch left beside right. Bump hips left, right, left (weight onto left, angling body to left). Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. (3:00) Walk forward left. Step right forward. Pivot 1/2 turn left. Step right forward. Pivot 1/2 turn left. (3:00) Wall 3: Start the dance again (facing 9:00)	Side Touch Bump & Bump Quarter Half Half Walk Step Pivot Step Pivot	Right On the spot Turning right Forward Turning left
Section 2 1 & 2 & 3 & 4 & 5 6 7 & 8 &	Kick Cross Back Side, Kick Cross, Bump & Bump, Walk Back, Run Run, Back Rock Kick right forward. Cross right over left. Step left back. Step right to right side. Kick left forward. Cross left over right. Bump and rock back on right (pushing right hip back and raising left toes). Bump and rock forward on left (pushing left hip forward and raising right heel). Bump and rock back on right (pushing right hip back and raising left toes). Walk back left. Run back on right fanning left foot to left. Run back on left fanning right foot right. Rock back on right. Recover onto left. (3:00)	Kick Cross Back Side Kick Cross Bump & Bump Back Run Run Rock Back	On the spot Back On the spot
Section 3 1 – 2 & 3 – 4 & 5 & 6 & 7 & 8 &	Walk, Step Pivot, Walk, Step Pivot, Heel Strut, 1/4 Heel Strut, Heel Grind x 2 Walk forward right. Step left forward. Pivot 1/2 turn right. Walk forward left. Step right forward. Pivot 1/2 turn left. Step right heel forward. Drop right toe taking weight. Turn 1/4 left stepping left heel forward. Drop left toe taking weight. (12:00) Grind right heel across left. Step left to left side. Grind right heel across left. Step left to left side.	Walk Step Pivot Walk Step Pivot Heel Strut Quarter Strut Heel Grind Heel Grind	Turning right Turning left Forward Turning left Left
Section 4 1 & 2 3 & 4 5 & 6 7 & 8 &	Side Cross Side, Cross Rock Side, 1/4 Rock, 1/2, Back Rock, Side Touch Step right to side. Cross left over right. Big step right to side dragging left to right. Cross rock left behind right. Recover onto right. Big step left to side dragging right to left. Turn 1/4 right rocking back on right. Recover onto left. (3:00) Turn 1/2 left stepping right back. (9:00) Cross rock left behind right. Recover onto right. Spring left to left side. Touch right beside left.	Side Cross Side Back Rock Side Quarter Rock Half Back Rock Side Touch	Right Left Turning right Turning left On the spot Left

Choreographed by: Maggie Gallagher (UK) July 2014

Choreographed to: 'Rude' by Magic! from CD Single; download available from amazon or iTunes (32 count intro, approx 14 secs)

Restart: One Restart during Wall 3 after Section 1

Choreographer's note: Special thanks to Barry Robinson for suggesting the music



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



Approved by:

Summer Night Kiss

2 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 – 4 5 – 7 8	Chasse, Back Rock, Grapevine 1/4 Turn, 1/4 Turn With Scuff Step right to right side. Close left beside right. Step right to right side. Rock back on left. Recover onto right. Step left to left side. Cross right behind left. Turn 1/4 left stepping left forward. Turn 1/4 left on left and scuff right forward. (6:00)	Chasse Right Rock Back Grapevine Quarter Quarter	Right On the spot Turning left
Section 2 1 & 2 3 4 5 – 6 7 & 8	Triple 1/2 Turn, 1/4 Rock:1/2 Turn Recover, 1/4 Turn, Behind, Kick Ball Cross Triple step 1/2 turn left on the spot, stepping - right, left, right. (12:00) Rock left forward turning 1/4 left, right toe pointing back. Turn 1/2 right recovering onto right. (3:00) Turn 1/4 right stepping left to left side. Cross right behind left. (6:00) Kick left diagonally forward left. Step left back. Cross right over left.	Triple Half Quarter Half Quarter Behind Kick Ball Cross	Turning left Turning right On the spot
Section 3 1 – 2 & 3 – 4 5 – 6 7 – 8	1/4 Turn, Hold, Ball Walk Walk, Forward Rock, Back Touch, Reverse Pivot 1/2 Turn 1/4 left stepping left forward. Hold. (3:00) Step right beside left. Walk forward left. Walk forward right. Rock forward on left. Recover onto right. Touch left toe back. Reverse pivot 1/2 turn left (weight kept on left). (9:00)	Quarter Hold & Walk Walk Rock Forward Touch Pivot	Turning left Forward On the spot Turning left
Section 4 1 – 2 3 & 4 5 – 6 7 & 8	Step, Pivot 1/2, Forward Shuffle, Cross, Side, Sailor 1/4 Turn Step right forward. Pivot 1/2 turn left. (3:00) Step right forward. Close left beside right. Step right forward. Cross left over right. Step right to right side. Sweep left 1/4 turn left crossing left behind right. Step right to side. Step left to place.	Step Pivot Right Shuffle Cross Side Quarter Sailor	Turning left Forward Right Turning left
Section 5 1 & 2 3 & 4 5 – 6 7 – 8	Cross Shuffle, 1/2 Turn Cross Shuffle, 1/4 Turn, Pivot 1/2, Step, Pivot 1/4 Cross right over left. Step left to side. Cross right over left. (12:00) Sharp 1/2 turn left crossing left in front of right. Step right to side. Cross left over right. Turn 1/4 right stepping right forward. Pivot 1/2 turn left. (3:00) Step right forward. Pivot 1/4 turn left. (12:00)	Cross Shuffle Half Cross Shuffle Quarter Half Step Pivot	Left Turning left Right/Left Turning left
Section 6 1 – 2 3 – 4 & 5 – 6 7 & 8 Restart	Step, Kick, 1/4 Turn, Point, 1/4 Turn, Step, Pivot 1/2, Kick Ball Touch Step right forward. Kick left forward. Turn 1/4 left stepping left to side. Point right to right side. (9:00) Turn 1/4 right stepping right beside left. Step left forward. Pivot 1/2 turn right. Kick left forward. Step left beside right. Touch right beside left. (6:00) Wall 5: Restart the dance from the beginning (facing 6:00).	Step Kick Quarter Point Quarter Step Pivot Kick Ball Touch	Forward Turning left Turning right On the spot
Section 7 1 – 2 3 & 4 5 – 6 7 – 8 Tag/Restart	Cross, Side, Behind Side Cross, Modified Monterey 1/4 Turn x 2 Cross right over left. Step left to side. Cross right behind left. Step left to side. Cross right over left. Point left to left side. Turn 1/4 left stepping left beside right. Point right to right side. Turn 1/4 right stepping right beside left. (6:00) Wall 3: Add 4-count Tag then Restart the dance from the beginning.	Cross Side Behind Side Cross Point Quarter Point Quarter	Left Turning left Turning right
Section 8 1 – 4 5 – 6 & 7 – 8	Step Pivot 1/2 x 2, Syncopated Rock Steps Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right. (6:00) Rock forward on left. Recover onto right. Step left beside right. Rock back on right. Recover onto left.	Step Pivot Step Pivot Rock Forward & Rock Back	Turning right On the spot
Tag 5 – 8	Wall 3, End of Section 7: Syncopated Rock Steps Repeat counts 5 – 8 of Section 8 (Rock Steps) then Restart the dance.		

Choreographed by: Rep Ghazali-Meaney (UK) July 2014

Choreographed to: 'Remembering The Summer Nights' by Nikki Ponte (126 bpm)
 from CD Single; download available from amazon or iTunes
 (16 count intro - start on vocals)

Tag/Restarts: One easy Tag during Wall 3 followed by Restart; one Restart during Wall 5



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



Approved by:

Robert Lindsay

Siempre Amor

4 WALL – 48 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 2 – 3 4 & 5 6 – 7	Side, Cross Rock, Chasse 1/4 Turn, Step Pivot 1/2 Step right to right side. Cross rock left over right. Recover onto right. Step left to left side. Close right beside left. Turn 1/4 left stepping left forward Step right forward. Pivot 1/2 turn left. (3:00)	Side Cross Rock Chasse Quarter Step Pivot	Right On the spot Turning left
Section 2 8 & 1 2 – 3 4 & 5 6 7 & 8	Triple 1/2 Turn, Touch, side, Sailor Step, Step, Kick Ball Step Triple step 1/2 turn left, stepping - right, left, right. (9:00) Touch left toe behind right. Step left to left side. Cross right behind left. Step left to left side. Step right to place. Step left forward. Kick right forward. Step right beside left. Step left forward.	Triple Half Turn Touch Side Right Sailor Step Kick Ball Step	Turning left On the spot Forward On the spot
Section 3 1 – 2 3 & 4 5 – 6 7 & 8	Step Pivot 1/4, Chasse, Cross Unwind 1/2, Kick & Point Step right forward. Pivot 1/4 turn left, touching left beside right. (6:00) Step left to left side. Close right beside left. Step left to left side. Cross right over left. Unwind 1/2 turn left (weight onto right). (12:00) Kick left forward. Step left beside right. Point right to right side.	Step Pivot Chasse Left Cross Unwind Kick & Point	Turning left Left Turning left On the spot
Section 4 1 – 2 3 & 4 5 – 6 7 & 8	Cross Point, Sailor 1/4 Turn, Step Pivot 1/2, Triple Full Turn Cross right over left. Point left to left side. Turning 1/4 left cross left behind right. Step right to right side. Step left beside right. Step right forward. Pivot 1/2 turn left. (3:00) Triple step full turn left, stepping - right, left, right. (3:00)	Cross Point Quarter Sailor Step Pivot Triple Full Turn	On the spot Turning left
Section 5 1 – 2 3 & 4 5 – 6 7 & 8	Step Raise, Coaster Step, Cross 1/4 Turn, 1/4 Turn Chasse Step left forward. Raise right behind left. Step right back. Step left beside right. Step right forward. Cross left over right. Turn 1/4 left stepping right back. Turn 1/4 left stepping left to side. Close right beside left. Step left to side. (9:00)	Step Raise Coaster Step Cross Quarter Quarter Chasse	Forward On the spot Turning left
Section 6 1 – 2 & 3 – 4 5 & 6 7 – 8	Cross Rock, & Cross Side, Behind & Step, Step Pivot 1/2 Cross rock right over left. Recover onto left. Step right beside left. Cross left over right. Step right to right side. Cross left behind right. Step right beside left. Step left forward. Step right forward. Pivot 1/2 turn left. (3:00)	Cross Rock & Cross Side Behind & Step Step Pivot	On the spot Right Forward Turning left
Tag 1 1 – 2 3 & 4 5 6 – 7 8 &	End of Wall 1: Step Touch, Kick Ball Cross, Side, Back Rock, Side Together Step right to side, dipping down slightly. Touch left to left side. Kick left forward. Step left beside right. Cross right over left. Step left to left side. Rock right back behind left. Recover onto left. Step right to side. Step left beside right.	Side Touch Kick Ball Cross Side Rock Back Side Together	Right Left On the spot Right
Tag 2 1 – 4	End of Walls 4 and 5: Hip Bumps Bump hips - right, left, right, left.	Hip Bumps	On the spot
Ending 7 & 8	Dance to Section 4, Count 6 then (Replacing Triple Full Turn): Step, Pivot 1/2, Step Step right forward. Pivot 1/2 turn left. Step right forward to face front.		

Choreographed by: Robert Lindsay (UK) July 2014

Choreographed to: 'Fiore di Carta' by Bengi from EP Bel Tramonto (Vari Remix); download available from iTunes (16 count intro - start on vocals - 9 secs)

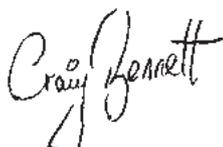
Tags: Two Tags: Tag 1 danced at the end of Wall 1
 Tag 2 danced at the end of Walls 4 and 5



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



Approved by:



Diggity Swing

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 & 5 – 6 7 & 8	Step Touch, Behind Side Cross & Cross, Point, Behind 1/4 Turn Step Step right forward. Touch left toe in front of right. Cross left behind right. Step right to right side. Cross left over right. Step right to right side. Cross left over right. Point right to right side. Cross right behind left. Turn 1/4 left stepping left forward. Step right forward. (9:00)	Step Touch Behind Side Cross & Cross Point Behind Turn Step	Forward Right Turning left
Section 2 1 & 2 3 & 4 5 – 6 7 – 8	Forward Mambo, Run Back x 3, Back Rock, Full Turn Forward Rock forward on left. Rock back on right. Step left back. Run back - right, left, right. Rock back on left. Recover onto right. Turn 1/2 right stepping left back. Turn 1/2 right stepping right forward. (9:00)	Mambo Forward Run Back Rock Back Full Turn	On the spot Back On the spot Turning right
Section 3 1 & 2 3 & 4 5 – 6 7 – 8	Forward Shuffle, 1/4 Turn Shuffle, Rock Back/Forward/Back, Step Step left forward. Close right beside left. Step left forward. Turn 1/4 right stepping right forward. Close left beside right. Step right forward. Rock back on left. Rock forward on right. (12:00) Rock back on left. Step right forward.	Left Shuffle Quarter Shuffle Rock Rock Rock Step	Forward Turning right On the spot
Section 4 1 – 2 3 & 4 5 & 6 7 – 8	Forward Rock, Behind Side Cross, Chasse, Point Behind, Hold Rock forward on left. Recover onto right. Cross left behind right. Step right to right side. Cross left over right. Step right to right side. Close left beside right. Step right to right side. Point left behind right. Hold.	Rock Forward Behind Side Cross Chasse Right Point Hold	On the spot Right On the spot
Section 5 1 – 4 5 & 6 7 & 8	Heel Bounce 1/2 Turn, Cross Samba x 2 With weight on toes, bounce heels 4 times making 1/2 turn left. (6:00) Cross right over left. Rock left to left side. Recover onto right. Cross left over right. Rock right to right side. Recover onto left.	Bounce Half Turn Cross Samba Cross Samba	Turning left Forward
Section 6 1 – 2 3 – 4 5 – 6 7 & 8 Restart	Cross, Back, Side Rock, Rolling Full Turn Into Chasse Cross right over left. Step left back. Rock right to right side. Recover onto left. Turn 1/4 right stepping right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to side. Close left beside right. Step right to side. (6:00) Wall 4: Step weight onto left then start the dance again from the beginning.	Cross Back Side Rock Quarter Half Quarter Chasse	Left On the spot Turning right
Section 7 1 – 2 3 – 4 5 – 6 7 & 8	Cross, Back, Side Rock, Rolling Full Turn Into Chasse Cross left over right. Step right back. Rock left to left side. Recover onto right. Turn 1/4 left stepping left forward. Turn 1/2 left stepping right back. Turn 1/4 left stepping left to side. Close right beside left. Step left to side. (6:00)	Cross Back Side Rock Quarter Half Quarter Chasse	Right On the spot Turning left
Section 8 1 – 2 & 3 – 4 5 – 6 7 & 8 &	Cross, Hold, Side Behind Side, Cross Rock, 1/4 Turn Shuffle, Together Cross right over left. Hold. Step left to left side. Cross right behind left. Step left to left side. Cross rock right over left. Recover onto left. Turn 1/4 turn right stepping right forward. Close left beside right. Step right forward. Step left beside right. (9:00)	Cross Hold & Behind Side Cross Rock Quarter Shuffle Together	Left On the spot Turning right On the spot

Choreographed by: Craig Bennett (UK) June 2014

Choreographed to: 'No Diggity (Minimatic Remix)' by Minimatic from CD Electro Swing R&B; download available from amazon or iTunes (32 count intro - start on vocals)

Restart: One Restart during Wall 4



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



Approved by:



Say Geronimo

2 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 & 2 3 – 4 5 – 6 7 – 8	Kick & Point, Up/Down (with Shoulder Push), 1/4, 1/4 Point, Cross, Point Kick right forward. Step right beside left. Point left to left side (dip down, right shoulder slightly back). Push right shoulder forward (come up, angle to left). Dip down, right shoulder back. Turn 1/4 left and step left forward. Turn 1/4 left on left and point right to side. Cross right over left. Point left to left side.	Kick & Point Shoulder Push Half Point Cross Point	On the spot Turning left Left
Section 2 1 & 2 3 – 4 5 – 6 7 & 8	Kick & Point, Down/Up (with Shoulder Pull), 1/2, 1/2, Chasse 1/4 Kick left forward. Step left beside right. Point right back (right shoulder slightly forward). Rock back on right (dip down, pull right shoulder back). Recover, right shoulder forward. Turn 1/2 right stepping right forward. Turn 1/2 right stepping left back. Turn 1/4 right stepping right to side. Close left beside right. Step right to side.	Kick & Point Shoulder Pull Full Turn Quarter Chasse	On the spot Turning right
Section 3 1 – 2 3 – 4 5 – 6 7 – 8	Cross Rock, 1/4, 1/4, Behind, 1/4, Step, Pivot 1/2 Cross rock left over right. Recover onto right. Turn 1/4 left stepping left forward. Turn 1/4 left stepping right to side. Cross left behind right. Turn 1/4 right and step right forward. Step left forward. Pivot 1/2 turn right.	Cross Rock Quarter Quarter Behind Quarter Step Pivot	On the spot Turning left Turning right
Section 4 1 – 2 & 3 – 4 5 – 8 Restart	Step, Hold, Ball Step, Scuff, Jazz Box Cross Step left forward to slight left diagonal. Hold. Step ball of right behind left. Step left forward. Scuff right at side of left. Cross right over left. Step left back. Step right to side. Step left forward, slightly crossed. Wall 2: Start the dance again from the beginning (facing 6:00).	Step Hold Ball Step Scuff Jazz Box Cross	Forward On the spot
Section 5 1 – 2 & 3 – 4 5 & 6 7 – 8	Side, Hold, & Point, 1/4 Hook, Forward Shuffle, Step, Pivot 1/2 Step right to right side. Hold. Step left beside right. Point right to side. Turn 1/4 right hooking right across left. Step right forward. Close left beside right. Step right forward. Step left forward. Pivot 1/2 turn right.	Side Hold & Point Quarter Right Shuffle Step Pivot	Right Turning right Forward Turning right
Section 6 1 – 2 3 – 4 Option 5 – 6 & 7 – 8	Toe Strut, Full Turn, Step, Hold, Ball Step, Scuff Step left toe forward. Drop left heel taking weight. Turn 1/2 left stepping right back. Turn 1/2 left stepping left forward. Replace full turn with Walk forward - right, left. Step right forward. Hold. Step ball of left behind right. Step right forward. Scuff left at side of right.	Toe Strut Full Turn Step Hold Ball Step Scuff	Forward Turning left Forward
Section 7 1 – 2 3 – 4 5 – 6 7 – 8	Cross, Back, Back, Cross, Back, 1/2, Step, Pivot 1/4 Cross left over right. Step right back to slight right diagonal. Step left back to slight left diagonal. Cross right over left. Step left back. Turn 1/2 right stepping right forward. Step left forward. Pivot 1/4 turn right.	Cross Back Back Cross Back Half Step Pivot	Back Turning right
Section 8 1 – 2 & 3 – 4 5 – 6 & 7 – 8	Cross, Hold, & Cross, Kick, Behind, Hold, & Cross, Side Cross left over right. Hold. Step right to side. Cross left over right. Kick right to right diagonal. Cross right behind left. Hold. Step left to side. Cross right over left. Step left to left side.	Cross Hold & Cross Kick Behind Hold & Cross Side	Right Left
Tag 1 – 4 5 – 8	End of Wall 6: Cross, Sweep, Cross, Side, Behind, Sweep, Behind, Side Cross right over left. Sweep left to front. Cross left over right. Step right to side. Cross left behind right. Sweep right to back. Cross right behind left. Step left to side.	Cross Sweep Cross Side Behind Sweep Behind Side	Right Left

Choreographed by: Ria Vos (NL) July 2014

Choreographed to: 'Geronimo' by Sheppard from CD Single (International version, 3:38 min); download available from amazon or iTunes (16 count intro from first beat)

Restart/Tag: One Restart during Wall 2, one 8-count Tag after Wall 6



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



Approved by:

NEVx

Ghost

2 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 – 2 3 & 4 5 – 6 7 & 8	Walk Walk, Anchor Step, 1/2 Turn, 1/2 Turn, 1/4 Turn Chasse Walk forward - left, right. Anchor left behind right heel and rock back. Rock right forward. Step left behind right. Turn 1/2 right stepping right forward. Turn 1/2 right stepping left beside right. Turn 1/4 right stepping right to side. Close left beside right. Step right to side. (3:00)	Walk Walk Anchor Step Half Half Quarter Chasse	Forward On the spot Turning right
Section 2 1 – 2 3 & 4 5 Restart 2 6 & 7 8	Rock 1/8 Turn, Forward Rock, Back, Back, Coaster Step, Step Turn 1/8 right rocking forward on left. Recover onto right. (4:30) Rock forward on left. Recover onto right. Step left back. Step right back. Wall 5: At this point turn 1/8 right (6:00) and Restart the dance. Step left back. Step right beside left. Step left forward. Step right forward. (4:30)	Rock Forward Forward Rock Back Back Coaster Step Step	Angling right Back On the spot Forward
Section 3 1 – 2 3 – 4 5 6 & 7 8	Touch Cross, Touch Cross, 3/8 Turn, Shuffle 1/2 Turn, Step Touch left toe beside right turning 1/4 right (slight knee dip). Step left forward. (7:30) Touch right toe beside left turning 1/4 left (slight knee dip). Step right forward. (4:30) Turn 3/8 right stepping left back. (9:00) Shuffle step 1/2 turn right, stepping - right, left, right. Step left forward. (3:00)	Touch Cross Touch Cross Turn Shuffle Half Step	Angling right Angling left Turning right Forward
Section 4 1 & 2 3 & 4 5 – 6 7 & 8	Cross Back Back, Turning Behind Side Cross, Step, 1/2, 3/8 Sailor Cross Cross right over left. Turn 1/8 right stepping left back. Step right back. (4:30) Cross left behind right. Turn 1/8 right stepping right to side. Turn 1/8 right crossing left over right. (7:30) Step right forward. Turn 1/2 right stepping left back. (1:30) Cross right behind left turning 1/4 right. Step left beside right. Turn 1/8 right crossing right over left, with slight dip. (6:00)	Cross Back Back Behind Side Cross Step Half Sailor Turn Cross	Turning right
Section 5 1 – 2 3 & 4 5 – 6 7 & 8	1/4 Walk Walk, Mambo Step, Back Back, Coaster Cross Turn 1/4 left stepping left forward. Walk forward on right. (3:00) Rock forward on left. Rock back on right. Step left back. Walk back right. Walk back left. Step right back. Step left beside right. Cross right over left.	Quarter Walk Mambo Step Back Back Coaster Cross	Turning left On the spot Back On the spot
Section 6 1 – 2 3 – 4 5 & 6 7 & 8	1/4, 1/2, Side Rock, Behind Side Rock Turn, Lock Step Back Turn 1/4 right stepping left back. Turn 1/2 right stepping right forward. (12:00) Rock left to left side. Recover onto right. Cross right behind right. Step right to side. Turn 1/8 right rocking forward on left. Recover onto right. Lock left across right. Step right back. (1:30)	Quarter Half Side Rock Behind Side Rock Back Lock Back	Turning right On the spot Turning right Back
Section 7 1 – 2 3 & 4 5 – 6 7 – 8	1/2, 1/2, Back Touch Step, Step Pivot 1/2, Step Pivot 1/2 Turn 1/2 left stepping left forward. Turn 1/2 left stepping right back. (1:30) Step left back. Touch right toe beside left. Step right forward. Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right. (1:30)	Full Turn Back Touch Step Step Pivot Step Pivot	Turning left On the spot Turning right
Section 8 1 – 2 3 – 4 Restart 1 5 – 6 7 & 8 &	Cross Back Side Cross, Side Rock, Sailor 1/2 turn, Together Cross left over right. Turn 1/8 left stepping right back. (12:00) Step left to left side. Cross right over left. Wall 1: Turn 1/2 left and start the dance again. Rock left to left side. Recover onto right. Cross left behind right turning 1/4 left. Step right beside left. Turn 1/4 left stepping left forward. Step right beside left. (6:00)	Cross Back Side Cross Side Rock Sailor Half Turn Together	Angling left Left On the spot Turning left
Tag 1 – 4	End of Wall 2: Step Pivot, Step Pivot Step left forward. Pivot 1/2 turn right. Step left forward. Pivot 1/2 turn right.	Step Pivot Step Pivot	Turning right

Choreographed by: Neville Fitzgerald and Julie Harris (UK) June 2014

Choreographed to: 'Ghost' by Ella Henderson; download available from amazon or iTunes (36 count intro - 20 secs)

Restarts: Two Restarts, one during Wall 1 and one during Wall 5

Tag: One short Tag at the end of Wall 2



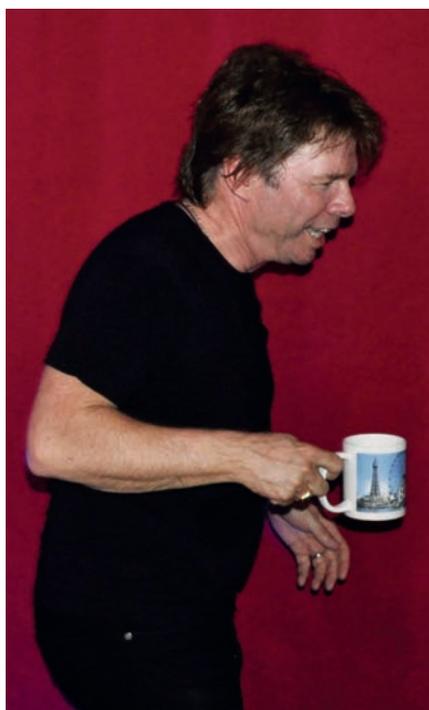
A video clip of this dance is available at www.linedancermagazine.com

HOUSE AT HOME

James House's recent visit to the UK was one of the year's highlight for the many fans of the charismatic Nashville singer. One of his staunchest supporters, *Yvonne Anderson*, was there and here is her report of a great night!

The night began at five thirty with the arrival of the support team and James and his family. James House was a name I had known for a mighty long time and it felt odd to meet him because we had such a strong connection already.

My dance, *This Is Me*, had been a success not least thanks to the great song from James and we had both communicated extensively through Facebook and emails. I was thrilled to see that a small crowd had started to gather outside pretty early and at seven pm when I rolled open the shutters, there was a cheer and that was how it would be all night long.



To accommodate the dancing concert and the venue itself I kept the numbers low so the audience was only 74 strong but ultimately it did not matter.

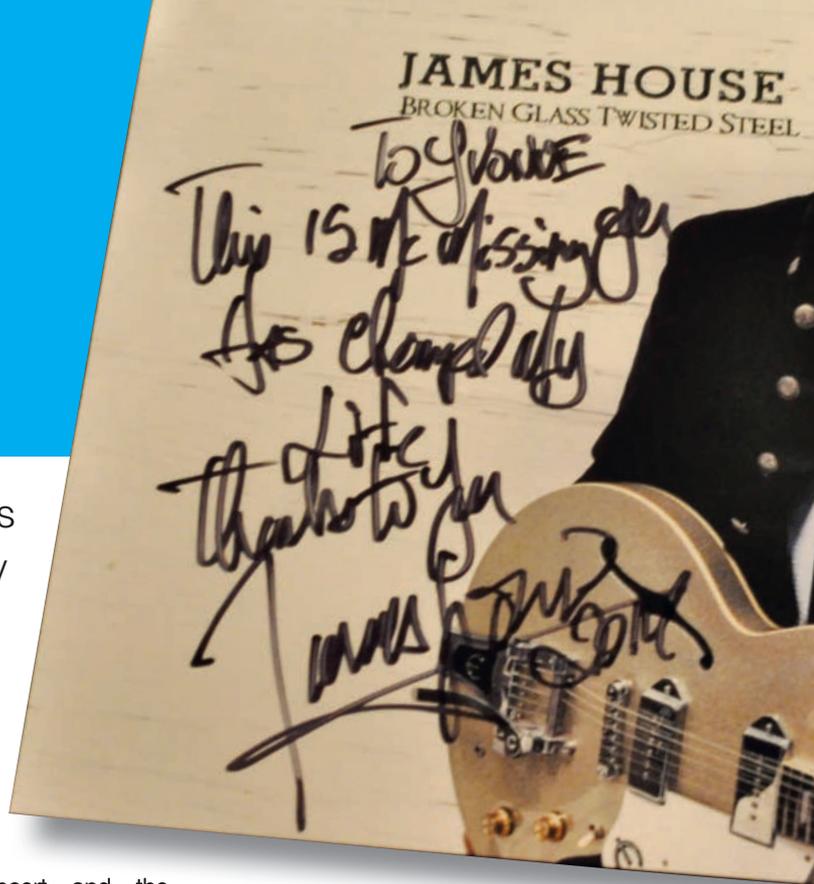
James took to the stage at nine pm prompt for a 90 minute non-stop set. The audience did not really know what to expect, this was not a dance all night venue nor was it a sit down one either. But they greeted him with loud encouraging applause and by the second number there were whistles, cheers and lots of happy eager faces hanging on his every word.

Before the gig James asked me what was best for the audience and I said: "Talk with them, tell them about you. They need your story and your humour." So throughout his performance James shared jokes, told stories, related happenings in his life, talked about his family, his music and his musical roots and the audience were captured by this humble and genuine man.

He paid me the greatest of compliments by suggesting that *This Is Me* had in effect become the starting point of many great things in his already long career..

James delivered a fantastic concert sharing with us a fairytale come true, singing songs about his life and his

journey to this moment. Dancers filled the floor whenever they could, but some



songs were so spellbinding such as, *The Crying*, that they sat and genuinely listened.

For that song you could have heard a pin drop and many were actually holding their breath during *Broken Wing*, such is the power of the emotion in James's voice.

When the beat changed from slow to a two-step, happy faces scrambled to the floor, listeners tapped their feet and tried to pick up the words.





They danced, listened, cheered, stomped, clapped and generally had a wonderful time. James was blown away by the response and relaxed, allowed his vocal to really soar. I asked Brian Smith (James's manager) to give me a quote for this article and to include any hints about what the future now holds for James... he said: "This whole adventure began with you Yvonne, remembering a song you liked from years ago and revisiting it. Writing that Line dance changed James' life.



"We just returned from the most incredible tour of 19 cities, every one sold out and I am now making plans for his return in late March 2015." That wasn't all as Brian added: "James is writing songs for the next album, which will be released prior to March and we have other surprises planned."

Another star of the show was a man called John Brown, who travelled all the way from Wick to the gig. John is a long term fan and has many country connections from his days as a musician, the most important being his ties with the Nashville Club annual Festival in Thurso and with BBC Alba.

John showed up at 5.30 to offer help and to get a few moments to speak with James and his manager. Having driven 300 miles from his home and manning the video camera for the duration of the gig I asked John if it was worth it.

He said: "Without doubt! This was the gig I have been dreaming of. The set was incredible, an offering of true songwriting genius and vocally stunning." Since this was John's first experience of Line dancing what did he make of that?

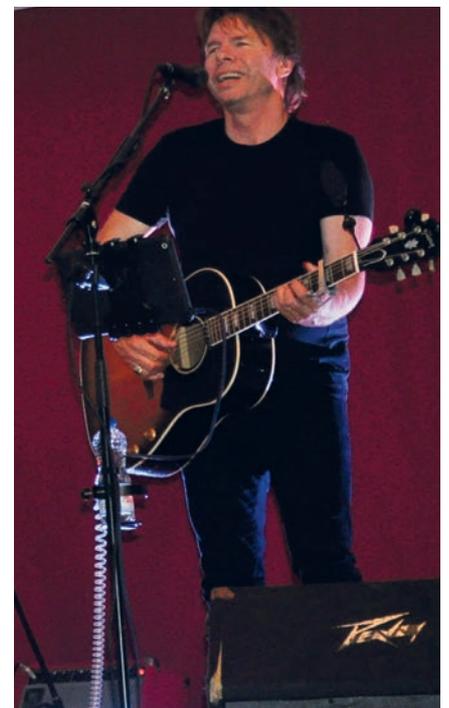
"I can't believe how respectful the dancers are, they are caught up in their routines, yes but yet they pay great respect to the artist, I noticed that when they were not dancing they sat and actually listened, I was impressed by their passion for dance and music."

As for me, well... I smiled like a possessed Cheshire cat the whole night. For me this was the moment when a dream became

a reality, became a memory. The music was infectious and I found myself being swept along with the melody and the emotion.

All the hard work and organisation was instantly worth it, especially since I was sharing this moment with all my friends. As I looked around the room I knew that this was something we would all share and relive many, many times and that we would talk about this night in years to come. Friends from Lanarkshire, Edinburgh, Ayrshire, Wick, all of us would remember this special night.

But I also felt very proud. Proud to be a Line dancer because it was Line dancers from all over the world that made this all happen, just by learning a dance and



HOUSE AT HOME



getting on the floor, buying the music and playing the track and thankful that I had shared a special piece of music with the Line dance community who like me fell in love with the song.

The night passed way too quickly and when it came to James' encore I was on cloud nine. It was the icing on the cake.

Every week I sing-a-long to This Is Me but there I was, invited to sing with the man himself. You cannot imagine how exciting that is, let me tell you I was honoured and nervous, happy and humbled.

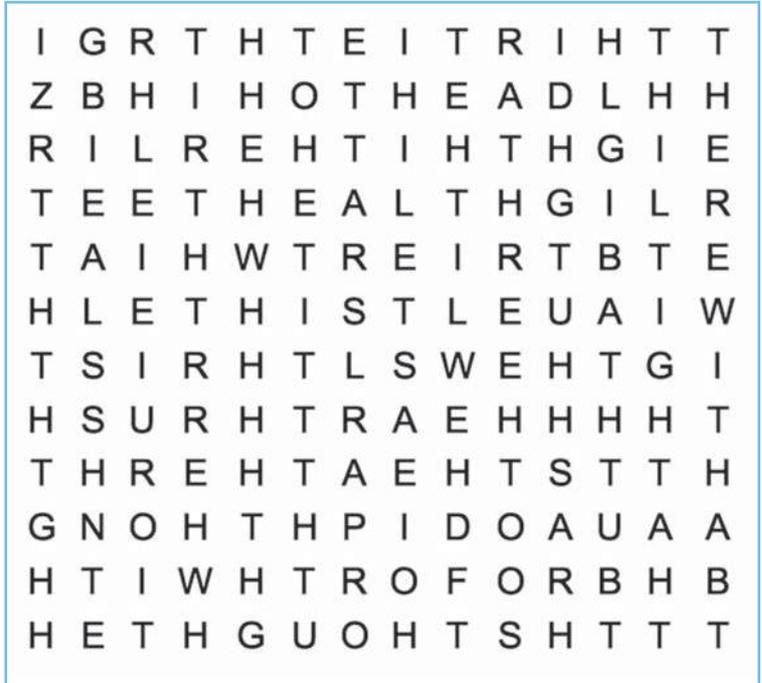
At the end of the song James asked that we sing accapella, so we did and the crowd went mad.

It was indeed my moment and I will never ever forget it as long as I live. How do you top that?

Well if you're James House you give the lady flowers, chocolates, a signed photograph, CD, T-Shirt and your genuine thanks and a friendship that I feel sure will last for a very long time.



Wordsearch



BATHE
 BATHTUB
 DIPHTHONG
 EIGHTH
 FORTHWITH
 HATH
 HEALTH
 HEARTH

HEATHER
 HOTHEAD
 LIGHT
 LITHE
 OATH
 SOOTHE
 TEETHE
 THAT

THEE
 THEREWITH
 THEWS
 THIRTIETH
 THISTLE
 THITHER
 THOUGHT
 THREAT

THREE
 THRUSH
 THUS
 TIGHT
 TRUTH

- Esmeralda
- The death of his dog. "His dog up and died, dog up and died, after 20 years he still grieves"
- Nijinsky. Vaslav Nijinsky the ballet dancer and Nijinsky the racehorse.
- a. Harlem Shuffle
 b. You should be dancing
 c. I'm happy just to dance with you
 d. Cheek to Cheek
 e. Ain't gonna bump no more (with no big fat woman)
 f. I can't dance
- Buddy Ebsen (of Beverly Hillbillies fame)
 a. Potato
 b. Trot
 c. Bottom
 d. Hop
 e. Warp
 f. Gully
 g. Cokey
- Pavlova (the meringue dessert named after Anna Pavlova)
- Bandoneons
- a. Saturday Night Fever or Staying Alive
 b. Flashdance
 c. Footloose
 d. Dirty Dancing
 e. The Full Monty
 f. Singin in the Rain
- Danse Macabre or Dance of Death.
- Ziegfeld Girls (Ziegfeld Follies)
- Michael Flatley
- a. Men without hats
 b. Spice Girls
 c. Genesis
 d. Eddy Grant
 e. Billy Idol
 f. Bee Gees
 g. SNAP
 h. T Rex
 i. Bay City Rollers
 j. Rolling Stones
- Zorba the Greek
- Tarantella



Brainbasher

During a recent music festival, four DJs entered the mixing contest.

Each wore a number, either 1, 2, 3 or 4 and their decks were different colours.

DJ Skinf Lint came first, and only one DJ wore the same number as the position he finished in.

DJ Slam Dunk wore number 1.

The DJ who wore number 2 had a red deck and DJ Jam Jar didn't have a yellow deck.

The DJ who came last had a blue deck.

DJ Park'n Ride beat DJ Slam Dunk.

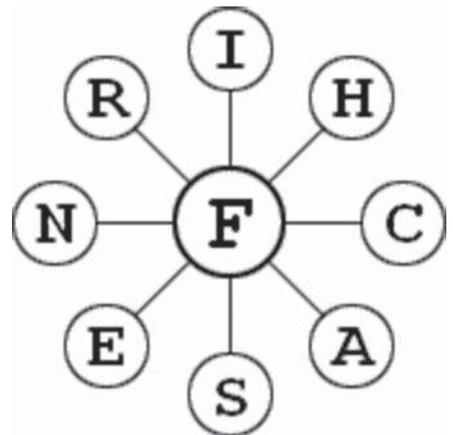
The DJ who wore number 1 had a green deck and the DJ who came second wore number 3.

Can you determine who came where, which number they wore and the colour of their deck?

How Many Words

Using the grid below, how many words can you find? Each word must contain the central F and no letter can be used twice, however, the letters do not have to be connected. Proper nouns are not allowed, however, plurals are. Can you find the nine letter word?

Excellent: 41 words. Good: 35 words. Average: 28 words.



CHANGE

Successful singer-songwriter, Beverley Craven, makes a long awaited musical come back as she announces the release of her new album and a 36 date nationwide tour.

Linedancer caught up with Beverley before she embarks on her busiest time...

As a reminder of the musical enormity of Beverley Craven, her single, *Promise Me*, rose to No3 in the UK charts in 1991.

The new album, *Change Of Heart*, is quite possibly her strongest collection of songs to date. Hand-in-hand with a tour which kicks off this month until the end of the year, Beverley is back and better than ever!

Born in Colombo, Sri Lanka in 1963, Beverley came back to the UK in 1965 when she was 14 months old. Beverley recalls, "I grew up in the countryside next to a pig and poultry farm on the Herts/Bucks border."

Beverley has an older brother, Ashley and two younger twin sisters, Kathy (who lost her fight with breast cancer earlier this year) and Clare and a half sister, Ali from her mum's second marriage.

Beverley continues, "I started playing the piano at the age of seven and really discovered pop music at around 15. I didn't have any idea about what I wanted to do with my life but then I heard Kate Bush and she filled my head with silly ideas about becoming a pop songwriter!"

"I started writing my own stuff when I was about 16, left home at 18 and moved to London to pursue a career

in the music business. I figured it was the place to be if I wanted to get on. I joined a succession of bands as a keyboard player/backing vocalist and played a few gigs on the South London pub circuit.

"I also used to sing covers in an Italian restaurant in Streatham six nights a week, which was awful! But I saved up enough money to buy my first decent keyboard, drum machine, 4-track Portastudio and reverb unit."

Brit Award winner, Beverley describes her sound, "Piano-based, melodic, melancholy, soul-searching stuff. I like to use real musicians and my favourite thing to record are the backing vocals."



OF HEART

A beautiful collection of 11 original songs, *Change of Heart* demonstrates that this incredible artist still has the ability to write from deep within the heart about experiences and emotions that have truly touched her.

This album is a revealing snap-shot of Beverley's life laid bare, musically documenting the highs and lows of her emotional personal journey.

The lead track 'Ready To Fall In Love' takes on an R&B lilt and is an optimistic song about finding love again, a total contrast to 'No Shame', an angry song and as Beverley says, "This is as rocky as I get!"

There's some nice surprises too as Beverley showcases the vocals of her daughter, Connie, on the track 'All Night'. Connie is passionate about following a career in music and 'Your Life' is a positive upbeat track specially dedicated to her.

There's a special treat for loyal fans too as Beverley re-records 'Memories' from the first album and includes it within this fresh batch of gorgeous songs.

"I write all my own songs, although my ex husband co wrote the lyrics on one song a few years ago.

"I get my inspiration from real life experiences, mainly personal."

Beverley explains. "I've recently been through some BIG changes in my life, my recent divorce has been incredibly... liberating and surviving breast cancer gave me a new perspective on life.

"I was very lucky in that I caught the disease early, I discovered a small lump in my left breast in 2005. It was a huge shock and I was very frightened but the treatment was relatively straightforward, (a lumpectomy followed by four weeks of radiotherapy and Tamoxifen.

"Being a mother to my three daughters was a welcomed distraction, they've always been my priority but I found the whole 'experience' extremely difficult to come to terms with and I was very angry for a long time.

"My dream now is to buy my own place, with a lovely garden and make it my home! My long-term plans are to carry on writing, recording and playing live - I absolutely LOVE it."





TOUGH LOVE

Our guest writer, Diana Green, takes an amusing look back at a coach journey she took with her Line dancing friends.

Our 'Beloved Leader' had been asked to teach at the Americana Festival in Newark. It required her to be in attendance all weekend, and a group of us were to go by coach for the day on Saturday to give her support.

I'd told her some time before in a moment of madness that I was a qualified first-aider which translated in her head that I'd be a good choice for being in charge of the coach. I wouldn't have thought the two things were necessarily linked but it meant I'd be able to sit at the front in the comfortable seats and boss everyone about, so I agreed.

One young member of our group began on her packed lunch virtually as soon as we hit the road. Sandwiches, crisps, chocolate biscuits - it was like a conveyor belt. Predictably, a while into the journey I was called over. "I feel sick," she whispered. "You don't say," I said. "I wonder why that could be." There was no denying she did look a bit green about the gills. We had to stop and managed to get her off the bus in the nick of time before the sandwiches and crisps reappeared. I'm not good with the 'V' word and if I got too close I'd probably have joined in, so my first aid was restricted to standing as far away from her as possible, handing her a drink of water and clapping a hand across my own nose and mouth. We arrived without further mishaps though and I felt quite pleased with myself. Clearly, being in charge was a doddle. Nothing to it, I reported to the BL. Piece of cake.

Later that day I spotted our young friend tucking into fish and chips. Then I saw her again, this time with an enormous ice-cream. Alarm bells began ringing faintly and when someone else told me they'd seen her working her way through a bag of fudge they got a bit louder. As we boarded the coach for the return journey, she was still clutching the remains of the fudge. My legendary bedside manner took over and I drew her to one side. "I hope you're feeling okay," I said, eyeing the

fudge. She assured me that she was. "I'm very glad to hear that," I said, "because I DO NOT WANT to have to stop the bus for you to throw up again, have you got that?" She nodded meekly and got on the coach. I felt a bit guilty afterwards and once we got into the journey I went to see her. She was fast asleep. Tough love rules ok.

Later on, all was quiet when I was suddenly jerked from a doze and called to the side of a lady who was having a kind of panic attack. She was a bit distressed and struggling to breathe. Myself and Sally, another first-aider, tried to get her to relax. "What we need is a paper bag for her to breathe into," I said. "Sally, see if anyone's got one." A paper bag was located and our patient began to breathe into it. "It was the only one I could find," Sally muttered into my ear. "It had cooked prawns in but he tipped them out." Thankfully, it seemed to do the trick and the patient began to recover. "I can't understand why I kept smelling fish," she said. "I can't stand fish, can't bear it near me. It brings me out in a rash." Oops. "Oh," I said airily, refusing to catch Sally's eye and casually removing the paper bag, "that'll just be your brain playing tricks on you. You're okay now."

Some of the younger ones were a bit over excited and being a bit unruly, one of them in particular was causing some grief to my friend Rachel, who was sitting in the row in front of him. He was having trouble with, ahem, wind... the other kids thought it was hilarious. When he produced a particularly toxic batch of methane she turned around and sprayed him at close range with perfumed body spray. He didn't like that much and I was called in. Lordy, the air at the back of the bus was something - you could almost feel a resistance. No wonder most people were asleep, unless they were rendered unconscious. "She shouldn't have done that," he whined. "I get asthma. I'm telling my mum what she did." "Okay" I said. "But it's obvious what's been going on here. Would you like me to announce to everyone you've had an accident and we need to stop to clean you up, or would you like to just shut up about it?" He shut up. Tough love rules ok.

I was glad to get home though and I resigned the role of Person-in-Charge for any future trips. It felt too much like hard work.



Linedancer Top Twenty

thecharts

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	Ring My Bells	INT	Julia Wetzel	Ring My Bells	Enrique Iglesias
5	Corn Don't Grow	IMP	Tina Argyle	Where Corn Don't Grow	Travis Tritt
6	All I Can Say	INT	Rachael McEnaney/Simon Ward	Beautiful	Frankie J
7	Brave	INT	Lorna Dennis/Laura Hilbert	Brave	Sara Bareilles
8	Down To The River	INT	Klara Wallmam	Going Down To The River	Seegers/Johnson/Carlsson
9	Walking On Air	INT	Simon Ward/Amy Glass	Walking On Air	Anise K
10	Ghost	INT	Neville Fitzgerald/Julie Harris	Ghost	Ella Henderson
11	The Boat To Liverpool	IMP	Ross Brown	On The Boat To Liverpool	Nathan Carter
12	Fly High	INT	Maggie Gallagher	Fly High	Gary Barlow
13	Marry That Girl	INT	Maggie Gallagher	Rude	Magic!
14	Turn My World Around	INT	Peter and Alison	Never Knew Love	Natalie
15	Rather Be	INT	Dee Musk	Rather Be	Clean Bandit
16	Rainmaker	INT	Niels Poulsen	Rainmaker	Emmelie De Forest
17	Shotgun Mambo	IMP	Kate Sala	Me and My Broken Heart	Rixton
18	Say Geronimo	INT	Ria Vos	Geronimo	Sheppard
19	Come As You Are	IMP	Yvonne Anderson	Honkytonk Life	Darryl Worely
20	Masquerade	INT	Karl-Harry Winson	Masquerade	Eric Saade

VOTE NOW!

Your vote is important to us. It can make the difference for your favourite choreographer and their dance to reach the top and make it...

But we need more votes and so here's something that is sure to encourage our subscribers!

Each month, we will pick two random lucky winners who will get a surprise CD by a top artist AND a Linedancer magazine voucher! A few minutes online may just get you this top prize...so what are you waiting for?

Voting is easy and open to ALL our subscribers. Go to www.linedancermagazine.com and log on. Then go to "My Profile" and vote....



Absolute Beginner

	DANCE	CHOREOGRAPHER
1	Feeling Kinda Lonely	Margaret Swift
2	Honky Tonk Town	Margaret Swift
3	My Guy	Julie Lockton
4	Helluva Life	Debz and Doc Rosser
5	Flame Of Love	Greg Wynn
6	Into My Heart	Greg Wynn
7	Mini Mix	Patricia Stott/Carrie Ann Green
8	Dangerous In Love	Vikki Morris
9	Dance With Me Baby	Kirsthen Hansen
10	A Little Jealous	Sue Hutchison



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Feeling Kinda Lonely	The Dean Brothers
Playing Every Honky Tonk...	Heather Myles
My Guy	Mary Wells
Helluva Life	Frankie Ballard
Flame Of Love	Imelda May
Knee Deep In My Heart	Shane Filan
Word Up	Little Mix
Dangerous Love	Fuse ODG
Dance With Me Tonight	Olly Murs
Jealousy	Will Young

Improver

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



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

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

Intermediate

	DANCE	CHOREOGRAPHER
1	Alcazar	Karl-Harry Winson/Robbie McGowan Hickie
2	Ring My Bells	Julia Wetzel
3	Brave	Lorna Dennis/Laura Hilbert/Richard Palmer
4	All I Can Say	Rachael McEnaney/Simon Ward
5	Down To The River	Klara Wallman
6	Ghost	Neville Fitzgerald/Julie Harris
7	Fly High	Maggie Gallagher
8	Walking On Air	Simon Ward/Amy Glass
9	Rather Be	Dee Musk
10	Turn My World Around	Peter and Alison



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Blame It On The Disco	Alcazar
Ring My Bells	Enrique Iglesias
Brave	Sara Bareilles
Beautiful	Frankie J
Going Down To The River	Seegers/Johnson/Carlsson
Ghost	Ella Henderson
Fly High	Gary Barlow
Walking On Air	Anise K
Rather Be	Clean Bandit
Never Knew Love	Natalia

Advanced

	DANCE	CHOREOGRAPHER
1	Young Blood	Peter and Alison
2	Not Through Loving You	Peter and Alison
3	Crying For No Reason	Maggie Gallagher
4	Together We Dance	Alison and Peter
5	Ivory Towers	Ria Vos
6	New York 2 LA	Rachael McEnaney
7	Cha Cha Burn	Jo Thompson Szymanski/Scott Blevins
8	Almost Doesn't Count	Dee Musk
9	AK Freak	Rachael McEnaney/Guyton Mundy
10	Talk Nasty!	Debbie McLaughlin



Your vote is essential – PLEASE VOTE TODAY

Go to: www.linedancermagazine.com/myprofile

MUSIC TRACK	MUSIC ARTIST
Young Blood	Sophie Ellis Bextor
I Don't Want To Be The One	Anastacia
Crying For No Reason	Katy B
Dance With Me	Johnny Reid
Predictable	Michelle Lawson
NY2LA	Press Play
Burn	Kulay
Almost Doesn't Count	Brandy
I'm A Freak	Enrique Iglesias
Nasty	Pixie Lott

Courtesy of Angela and Ann of No Angels from Stirlingshire at their Summer Festival on Saturday 2nd August at Grangemouth Town Hall.



DJ Playlist

DANCE	CHOREGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	Walk Alone	Kate Sala/Robbie McGowan Hickie	I Walk Alone Cher
2	Come As You Are	Yvonne Anderson	Honky Tonk Life Darryl Worley
3	All I Can Say	Simon Ward/Rachael McEnaney	Beautiful Frankie J
4	Alcazar	KH Winson/R McGowan Hickie	Blame It On The Disco Alcazar
5	Divine Line	Robbie McGowan Hickie	Lay It On The Line Divine Brown
6	Love's Highway	Kate Sala/Robbie McGowan Hickie	Love Me Justin Beiber
7	Laughter In The Rain	Dee Musk	Laughter In The Rain Neil Sedaka
8	Celtic Heartbreak	Maggie Gallagher	Heartbeat Car-Lin
9	Hit The Floor	Ria Vos	Hit The Ground Kique Santiago
10	Playin' Tricks	Neville Fitzgerald/Julie Harris	Playin' Tricks Charles Esten
11	This Is Me	Yvonne Anderson	This Is Me Missing You James House
12	Such A Fool	Niels Poulsen	A Fool Such As I Jason Donovan
13	So Crazy For Love	Rep Ghazali Meaney	Crazy For Love Helena Paparizou
14	Raggle Taggle Gypsy O	Maggie Gallagher	Raggle Taggle Gypsy Derek Ryan
15	In My Heart	Maggie Gallagher	Knee Deep In My Heart Shane Filan
16	Most Of All	Ria Vos	I Miss You The Henningsens
17	Clap Happy	Shaz Walton	Happy Pharrell Williams
18	Throw Away The Key	Peter and Alison	Wake Me Up Helene Fischer
19	Wagon Wheel Rock	Yvonne Anderson	Wagon Wheel Nathan Carter
20	The Boat To Liverpool	Ross Brown	On The Boat To Liverpool Nathan Carter
21	Timber	Peter and Alison	Timber Pitbull
22	Outcast	Robbie McGowan Hickie	Outcast Kerrie Roberts
23	Hit The Road Jack	Peter and Alison	Hit The Road Jack The Overtones
24	Dream Lover	Daniel Whittaker	Dream Lover Jason Donovan
25	Wow Tokyo	The TLD/Ria Vos/Kate Sala	I Don't Care What You Say Anthony Callea
26	Masquerade	Karl-Harry Winson	Masquerade Eric Saade
27	Ramzi	Robbie McGowan Hickie	Take It Easy Ramzi
28	The Flyboy & The Kid	Eddie Morrison	The Flyboy & The Kid Rodney Crowell
29	Just Another Woman	Lesley Clark	Just Another Woman In Love Anne Murray
30	Driven	Rob Fowler	Drive Casey James

Club Charts

PJ's Line Dancing
Belmont, County Durham
Contact: pj@thelinedancer.com

DANCE	CHOREGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	Young Blood	Peter and Alison	Young Blood Sophie Ellis Bextor
2	In The Sticks	PJ Badrick	Fishin' In The Dark Garth Brooks
3	All I Can Say	Rachael McEnaney/Simon Ward	Beautiful Frankie J
4	Love's Highway	Robbie McGowan Hickie	Don't Really Matter Roy Torres
5	Come As You Are	Yvonne Anderson	Honkytonk Life Darryl Worley
6	Alcazar	KH Winson/R McGowan Hickie	Blame It On The Disco Alcazar
7	Walk Alone	Robbie McGowan Hickie	I Walk Alone Cher
8	Shadowlands	Gaye Teather	In The Shadow Of My Mind Chris Raddings
9	Overnight	Rob Fowler	Overnight Zac Brown Band
10	Sultry	Rob Fowler	Perfidia John Altman

Silver Stars

Chester-le-Street, County Durham
Contact: nicola.wakefield@yahoo.co.uk

DANCE	CHOREGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	Wow Tokyo	The TLD/Kate Sala/Ria Vos	I Don't Care What You Say Anthony Callea
2	Sunshine Love	Dee Musk	Sunshine Love Miss Amani
3	That's Us	Yvonne Anderson	Two Hearts, One Love Zona Jones
4	Raggle Taggle Gypsy O	Maggie Gallagher	Raggle Taggle Gypsy Derek Ryan
5	2-Way Kiss	Ria Vos	Kiss You Tonight David Nail
6	Walk Alone	Kate Sala/Robbie McGowan Hickie	I Walk Alone Cher
7	Come As You Are	Yvonne Anderson	Honkytonk Life Darryl Worley
8	Come N Dance with Me	Penny Tan/Roz Chaplin	Dance With Me Ballroom Orchestra
9	Don't Say Goodbye	Peter and Alison	Breaking Up Is Hard To Do The Overtones
10	Just Another Woman	Lesley Clark	Just Another Woman Anne Murray

Outwood Common LDC

Billericay, Essex

Source: tina_arms@yahoo.co.uk

DANCE	CHOREGRAPHER	MUSIC TRACK	MUSIC ARTIST
1	Corn Don't Grow	Tina Argyle	Where Corn Don't Grow Travis Tritt
2	Ring My Bells	Julia Wetzel	Ring My Bells Enique Inglesias
3	Raggle, Taggle Gypsy O	Maggie Gallagher	Raggle Taggle Gypsy Derek Ryan
4	Fly High	Maggie Gallagher	Fly High Gary Barlow
5	Riptide	Kate Sala	Riptide Emma Stevens
6	This Is Me	Yvonne Anderson	This Is Me Missing You James House
7	Rainmaker	Niels Poulsen	Rainmaker Emmelie De Forest
8	Came Out Like A Rose	Derek Robinson	Came Out Like A Rose Donna Wyldie
9	Outcast	Robbie McGowan Hickie	Outcast Kerrie Roberts
10	Dancing In The Dark	Jo Thompson Szymanski	Dancing In The Dark Gary Allen

Down To The River

64 Count
2 Wall
Intermediate



Choreographer

Klara Wallman

Music Track And Artist
Going Down To The River -
Seegers/Johnson/Carlsson

Taught this dance today. It's so nice to have something really different. The class loved the music and a thumbs up for the dance. It's not easy but with a careful teach everyone got it and really enjoyed it 2nd time round! Some really stylish bits in it to go with the lovely music. Give it a try everyone.

Sally Tipping

It's different music and dance, makes a nice change. Can really get into the rhythm. A couple of mine sat out as they didn't like the music but everyone else enjoyed it. Better on second week. Fun with body rolls! Nice to give new choreographer a chance.

Sue Marks

This is one of my favourites at the moment. It's one where you have to dance it yourself to appreciate the styling, rather than base your judgement on the videos. This is challenging, yet very satisfying with some incredibly clever timing. The music is awesome, even if it is a little difficult to get hold of. Can see this one being around for a while. Well done!

Ross Brown

Masquerade

64 Count
4 Wall
Intermediate



Choreographer

Karl-Harry
Winson

Music Track And Artist
Masquerade -
Eric Saade

Good intermediate dance, it was a popular teach with our class. No problem steps, 2 easy restarts. We love the rock back ball crosses in the 3rd section, fits good to a nice track.

Stephen Rolls

Really like this dance. It's an upbeat track and was a popular teach in class. Deserves to be another hit.

Valerie Curnock

Very well accepted by intermediate class. Great choreography to good pop track. Straightforward teach but interesting with 2 easy restarts. Thank you.

Norma Purnell

Class love the music and dance.

Sheila Shanley

Outcast

64 Count
2 Wall
Intermediate



Choreographer

Robbie
McGowan Hickie

Music Track And Artist
Outcast -
Kerrie Roberts

Needed a 'poppy' dance tonight and this was just the perfect choice. One very obvious restart on wall 2 and nothing hard in the dance at all. Nice flowing footwork to a nice 'easy on the ears' track. Very easily picked up by all. Big thumbs up from class.

Tina Fernandez

Wow, because of the fantastic step-flow combo it was a pleasure to teach. The class loved it and began to add their own individual funky flair to steps 16-24. The music has a great 'feet treat' beat.

J Myers

Loving this dance, some caught out at first by the kick-ball step hitch, and others by the chasse 1/4 turn left in section 7 but after dancing it a couple of times it all came together. Hope to see this going up the charts!

Elaine Hornagold

No difficult steps and the class picked it up easily, but some were not keen, may grow on them

Stephen Rolls

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!

Marry That Girl

32 Count
4 Wall
Intermediate



Choreographer

Maggie
Gallagher

Music Track And Artist
Rude -
Magic

My intermediates loved dancing to this pop-reggae track. Great interpretation of the music by Maggie. The timing and step choices are well suited to the rhythm of the music. One easy restart. Should be a big hit. Highly recommended.

Christine Wallace

Good dance from Maggie that fits really well to a great bouncy reggae track that is getting a lot of air play. One easy restart and no difficult steps.

Stephen Rolls

Great reggae-ish sound and Maggie has styled the dance perfectly for it. Nice and easy on the ears too. Put it on your 'to do' list.

Wendy Annull

Celtic Lady

54 Count
2 Wall
Intermediate



Choreographer

Yvonne
Anderson

Music Track And Artist
Caledonia -
Donna Taggart

Really love this dance fits perfect to the music, hope it's a hit.

Alison Guinney

This is a smashing dance to lovely music. I don't usually like a waltz but this reminds me of Midnight Waltz so hopefully will become more popular.

Heather Wilson

My favourite at the moment. Lovely music with flowing steps, particularly like the faster step sequences and after the tag when the music speeds a little.

Anne Sandars

This is a wonderful piece of music. Although a little tricky at first the steps are well choreographed. I'm not usually a fan of a waltz but this track you can't fail to like and really dance to. I hope more people come across it so it can be really appreciated and enjoyed as a dance and musically.

Pauline Bell

Enigma

64 Count
2 Wall
Intermediate



Choreographer

Dee Musk

Music Track And Artist
E.N.I.G.M.A. -
Miss Amani

Written to a lively pop track, with a strong beat. Varied sequences of steps which fit perfectly to the music. Section one is reminiscent of Mona Lisa. Nothing too difficult. Got a big thumbs up from my intermediate dancers. Hope it does well. Highly recommended.

Christine Wallace

Great dance that fits to a super beaty track of music. Nothing difficult, being 2 walls and having only one easy front wall tag. Was a hit teach with our class

Stephen Rolls

Big hit in classes, nothing difficult, steps just flows all the way through, tag no problem on front wall, fills the floor each time.

Denise Nicholls

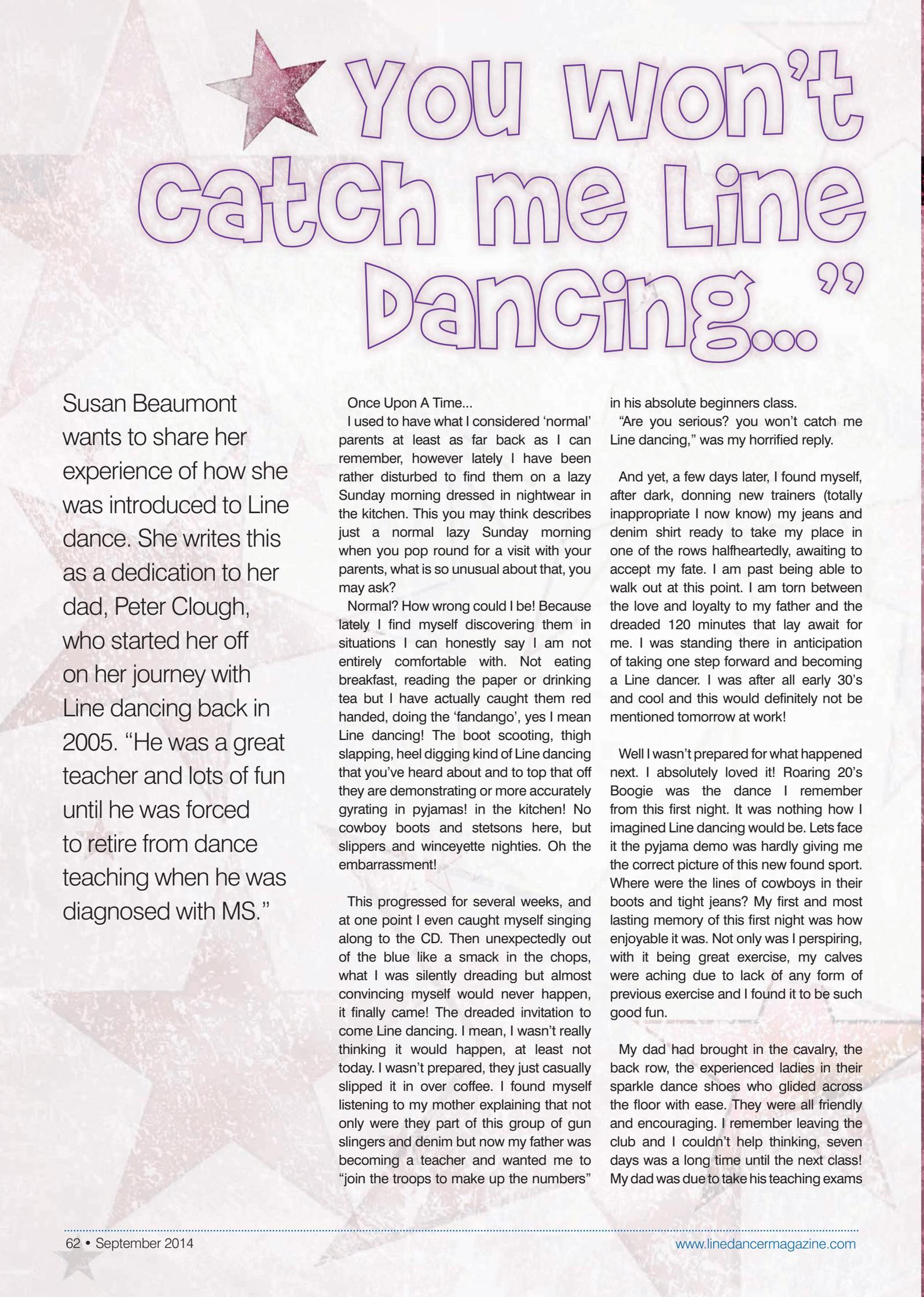


Watch & Learn

Video clips available now at
www.linedancermagazine.com

Celtic Lady
Down To the River
Enigma

Marry That Girl
Masquerade
Outcast



★ You Won't Catch me Line Dancing..”

Susan Beaumont wants to share her experience of how she was introduced to Line dance. She writes this as a dedication to her dad, Peter Clough, who started her off on her journey with Line dancing back in 2005. “He was a great teacher and lots of fun until he was forced to retire from dance teaching when he was diagnosed with MS.”

Once Upon A Time...

I used to have what I considered ‘normal’ parents at least as far back as I can remember, however lately I have been rather disturbed to find them on a lazy Sunday morning dressed in nightwear in the kitchen. This you may think describes just a normal lazy Sunday morning when you pop round for a visit with your parents, what is so unusual about that, you may ask?

Normal? How wrong could I be! Because lately I find myself discovering them in situations I can honestly say I am not entirely comfortable with. Not eating breakfast, reading the paper or drinking tea but I have actually caught them red handed, doing the ‘fandango’, yes I mean Line dancing! The boot scooting, thigh slapping, heel digging kind of Line dancing that you’ve heard about and to top that off they are demonstrating or more accurately gyrating in pyjamas! in the kitchen! No cowboy boots and stetsons here, but slippers and winceyette nighties. Oh the embarrassment!

This progressed for several weeks, and at one point I even caught myself singing along to the CD. Then unexpectedly out of the blue like a smack in the chops, what I was silently dreading but almost convincing myself would never happen, it finally came! The dreaded invitation to come Line dancing. I mean, I wasn’t really thinking it would happen, at least not today. I wasn’t prepared, they just casually slipped it in over coffee. I found myself listening to my mother explaining that not only were they part of this group of gun slingers and denim but now my father was becoming a teacher and wanted me to “join the troops to make up the numbers”

in his absolute beginners class.

“Are you serious? you won’t catch me Line dancing,” was my horrified reply.

And yet, a few days later, I found myself, after dark, donning new trainers (totally inappropriate I now know) my jeans and denim shirt ready to take my place in one of the rows halfheartedly, awaiting to accept my fate. I am past being able to walk out at this point. I am torn between the love and loyalty to my father and the dreaded 120 minutes that lay await for me. I was standing there in anticipation of taking one step forward and becoming a Line dancer. I was after all early 30’s and cool and this would definitely not be mentioned tomorrow at work!

Well I wasn’t prepared for what happened next. I absolutely loved it! Roaring 20’s Boogie was the dance I remember from this first night. It was nothing how I imagined Line dancing would be. Lets face it the pyjama demo was hardly giving me the correct picture of this new found sport. Where were the lines of cowboys in their boots and tight jeans? My first and most lasting memory of this first night was how enjoyable it was. Not only was I perspiring, with it being great exercise, my calves were aching due to lack of any form of previous exercise and I found it to be such good fun.

My dad had brought in the cavalry, the back row, the experienced ladies in their sparkle dance shoes who glided across the floor with ease. They were all friendly and encouraging. I remember leaving the club and I couldn’t help thinking, seven days was a long time until the next class! My dad was due to take his teaching exams

in six weeks time and his teacher ran two classes a week so I started attending there too. After a couple of sessions I started thinking maybe I could join in some of the medal tests. Bottle It Up and Stroll Along Cha Cha, I remember trying to learn at the Saturday morning medal practice sessions. By the time six weeks came around I was taking my Bronze and Silver, then going on to doing Gold and Gold Bars. I remember my mother teaching me Commitment, Maybe I Could and Into The Arena in the infamous kitchen. My mother makes me laugh with her tiny size four feet shuffling about in slippers. She was the dark horse, she knew all the moves!

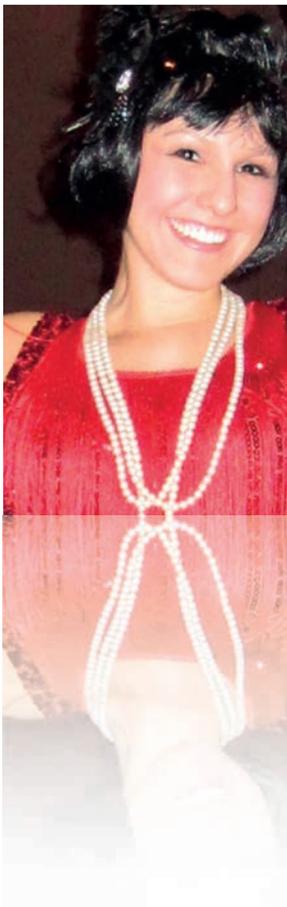
Every spare minute I was practicing. I taught myself to read scripts and I even started using my kitchen as a make do dance studio. Shuffling from the cooker to the table etc!

I started dancing February 2005 and by October 2005 I was taking my teaching qualification with UKA (United Kingdom Alliance) and the rest as we can say is history! I can happily report that now in 2014 I run Line Dance Fusion Blackburn. A friendly dance club predominantly at Beechwood Club in Blackburn and so called as we fuse American Line dancing with other dance styles like street, tango, waltz and we dance not only to traditional but new country and chart music.

I am grateful to my father for introducing me to Line dancing as without him, I wouldn't have all the friends who are like family, my social networks online, our crazy classes, our Facebook group, our live artist nights and exciting futures in Line dance. I would also like to thank my mother who not only taught me the dances but she is the one I go to for advice about anything. She is the fountain of knowledge, and is always willing to help in any way she can.



Spotlight on AMY



Vivienne Scott first met Amy Glass at the Vegas Dance Explosion in 2009. Amy had travelled down from Washington State where she is a pharmacist and entered the choreography competition. Hers was a well written dance but unfortunately there were many other dances written to the same track so Amy's dance didn't spread far. "But I noted her," Vivienne says. "I remember thinking what a lovely person she was; she had the sweetest smile and was ready to chat with anyone, plus, she just loved to dance. Since then I have followed her progress as a choreographer with interest. She came to main stream Line dance attention when she co-wrote 'Mirrors' with Will Craig. She told me that they wrote this complex contra dance in a couple of hours in between teaching at an event. 'Love Me Right' with Rachael McEnaney was Amy's next big hit. And as I write this 'Walking On Air' which she co-wrote with Simon Ward is doing fantastically well. Regardless of whoever she writes with Amy demonstrates how talented a choreographer she is and very capable of writing big hits. So let's find out a little about Amy herself and also what dances she has chosen to shine the spotlight on."

How long have you been Line dancing?

About nine years. I was temporarily living at home after college and my mom informed me she had signed me up for a Line dancing class at the local community centre. I didn't want to go, in fact I wanted nothing to do with it. Dancing was far outside my comfort zone and I wasn't interested in learning. We argued about it but eventually Mom won. I went to class and did not like it one bit. The first few weeks were tough since I didn't know the first thing about dancing. However, I had some amazing teachers to get me started and they constantly snuck technique into the lessons. This group also danced at a club and I was amazed when I first saw them there; the few dances I had learned by that point were not enough to keep me dancing at this club. I needed to learn more and I needed to learn it fast. At that point I was hooked.

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

The people. When I was younger, a former coach asked me at the end of my softball career why I enjoyed the sport so

GLASS

much, “Would I still have loved the sport if I hadn’t been on a team with my best friends?” I responded with, “No,” and the same is true with dancing. Fortunately, Line dancers are such a great, welcoming group of people. And while I can’t imagine my life without dance, it wouldn’t be the same without the friends I’ve made all over the world.

What is your favourite dance of all time?

This is a difficult question. I don’t have a favorite dance. I know that’s the easy answer, but it’s absolutely true. I would say that most dances I dance remind me of a time or place in my life. Those memories affect my feelings for a dance. Also, I find that I love any dance that makes me feel pretty while dancing it.

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

Overall, I think dancers are hearing the music better and understand the need for tags and restarts. I think dancers now realize that if the music artist chose to write something different/interesting in

their song, the choreographer will insert a tag or restart. Line dance choreographers do not choose to add a tag or restart unless the music dictates it.

When did you start writing dances?

The first dance I wrote was for a choreography competition in Las Vegas in 2009. The dance didn’t win the competition but it was a good learning experience for me.

What inspired you?

Well, I like a challenge and I’m quite a competitive person. Early on, when I was learning dances I would sometimes think, “Hmm. I think a ___ step would go well here...” or, “Gosh. I think there should have been a restart here...” So I decided I would compete in choreography, found a song and tried my luck.

Do you have a favourite music genre to write to?

No, not necessarily. I love music and am constantly listening to it. When I hear something that speaks to me, I search to see if I can find a dance to it already, and if there isn’t a dance already, I get to work.

How many dances have you written?

I have written around 20 dances, although I have not published all of them. I have a few I’m finishing up at the moment, and others from early on I never posted to any website.

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

I would have to say that co-choreographing Mirrors with Will Craig and winning the Dancer’s Choice Award for Team Choreographer has been my greatest achievement to date. I can still remember the way it felt to see a packed ballroom during and after lessons of Mirrors.

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

There was a person who told me they loved my dance because it reminded them of their late son. While it’s a set of terrible circumstances for this person, I’m so blessed and grateful to have had the opportunity to help someone dance through their pain. I hope to continue to move people with my choreography.



SPOTLIGHT

Approved by:

Amy Glass

Istanbul

4 WALL – 32 COUNTS – IMPROVER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-2 3&4 5-6 7&8 Styling:	Out, Out, Hip Rolls x 2, Step right to right side rolling hips out. Step left to left side rolling hips out. Roll right hip x 2 clockwise (weight on right) Step left to left side rolling hips out. Step right to right side rolling hips out Roll left hip x 2 counter clockwise (weight on left) Instead of hip rolls, triple step right or left (for each respective set of hip rolls). Take small steps.	Out Out Roll & Roll Out Out Roll & Roll	Right Left On the spot Left Right On the spot
Section 2 1-2 3-4 5-6 7-8	Jazz Box, Jazz Box 1/4 turn Cross right over left. Step back on left. Step right to right side. Step forward on left. Cross right over left. Step back on left. Turn 1/4 right stepping right to right side. Step forward on left.	Cross Back Side Forward Cross Back Quarter Cross	On the spot Turning right
Section 3 1-2 3-4 5-6 7-8 Restart/Tag	Step, Kick, Back, Point x 2 Walk forward on right. Kick left forward. Step back on left. Point right back. Walk forward on right. Kick left forward. Step back on left. Point right back. Hold for 4 counts (facing 3 o'clock wall)	Step Kick Step Point Step Kick Step Point	Forward Back Forward Back
Section 4 1-2 3-4 5-6 7-8	Heel Grind x 3, Rock Back Rock forward on right heel slightly across left and arcing right toe from left to right. Step left to left side. Rock forward on right heel slightly across left and arcing right toe from left to right. Step left to left side. Rock forward on right heel slightly across left and arcing right toe from left to right. Step left to left side. Rock back on right. Recover onto left.	Grind Step Grind Step Grind Step	Left

Choreographed by: Amy Glass - October 2013

Choreographed to: 'Istanbul (Not Constantinople)' Radio Edit by Milan & Phoenix from CD
'Istanbul' also available from iTunes(32 count intro, start on vocals)

Restart: One Restart during Wall 5



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



SPOTLIGHT

Approved by:

Amy Glass

Make A Move

4 WALL – 32 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-3 4&5 6-7 8&1	Side, Cross, Sweep, Behind & Forward, Walk x 2, Step-Lock-Step Step right to right side. Rock left over right. Recover onto right sweep left from front to back Step left behind right. Step right to right side. Step forward on left. Walk forward, right, left. Step forward on right. Lock left behind right. Step forward on right.	Side Cross Rock Behind Side Forward Walk Walk Step Lock Step	Right Forward Forward
Section 2 2-3 4&5 6-7 8&1	Step, Pivot 1/4 Turn, Cross Shuffle, 3/4 Turn, Side Rock 1/4 Turn, Cross Step forward on left. Pivot 1/4 Pivot 1/4 turn right. (weight on right) Cross left over right. Step right to right side. Cross left over right. Turn 1/4 left stepping back on right. Turn 1/2 left stepping slightly forward on left. Rock forward on right. Recover on left turning 1/4 left. Cross right over left.	Step Pivot Cross Shuffle Quarter Half Rock Quarter Cross	Turning right Right Turning left Turning left
Section 3 2 &3 4-6 7-8 Styling:	Hold, Ball Cross, Back, Side, Cross, Walk Back x 2 Hold Step left to left side. Cross right over left. Step back on left. Step right to right side. Cross left over right. Walk back, right, left. On walks back, walls 3,4,7,8,10 & 11, lyrics are "Make a Move". Lift both arms, bent at elbows, palms up, forearms parallel to floor and gesture with hands as though asking someone to come your direction.	Hold Side Cross Back Side Cross Walk Walk	On the spot Left Right Back
Section 4 1-2 3&4 5-6 7&8 Tag 1-2 3-4	Rock Back, Shuffle 1/2 Turn, Back Rock, Shuffle Forward Rock back on right. Recover onto left. Turn 1/4 left stepping right to right side. Step left beside right. Turn 1/4 left stepping back on right. Rock back on left. Recover onto right. Shuffle forward stepping Left-Right-Left After Walls 2, 4 & 6 (6 o'clock, 12 o'clock, 6 o'clock) Rock forward on right. Recover onto left. Rock back on right. Recover onto left.	Back Rock Triple Half Back Rock Left Shuffle Forward Rock Back Rock	On the spot Turning left On the spot Forward On the spot

Choreographed by: Amy Glass - October 2013

Choreographed to: 'Make A Move' by Gavin De Graw from CD 'Overexposed' also available from itunes (16 count intro, start on vocals)

Tag: Tag on walls 2, 4, & 6



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



SPOTLIGHT

Approved by:

Amy Glass

Am I Wrong

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1-2 &3&4 5-6 7&8	Walk, Walk, Ball 1/4 Turn, Cross, Ball Cross, Side Rock, Behind-Side-Cross Walk forward on right. Walk forward on left. Stepping on ball of right turn 1/4 left. Cross left over right. Step on ball of right. Cross left over right. Rock right to right side. Recover onto left. Step right behind left. Step left to left side. Cross right over left.	Walk Walk & Cross & Cross Side Rock Behind Side Cross	Forward Turning left On the spot Left
Section 2 1-2 3&4 5-6 7-8	Forward Rock 1/4 Turn, Coaster Step, Step, Pivot 1/2, Rolling Full Turn Turn 1/4 left rocking forward on left. Recover onto right. (Styling: Forward body roll) Step back on left. Step right beside left. Step forward on left. Step forward on right. Pivot 1/2 turn left. Turn 1/2 left stepping back on right. Turn 1/2 left stepping forward on left.	Quarter Forward Rock Coaster Step Step Pivot Half Half	Turning left On the spot Turning left.
Section 3 1-2 &3&4 5-6 7&8	Cross, Hold, Ball Cross & Cross, Side Rock, Behind, 1/4 Turn, Step Cross right over left. Hold. Step left to left side. Cross right over left. Step left to left side. Cross right over left. Rock left to left side. Recover onto right. Step left behind right. Turn 1/4 right stepping forward on right. Step forward on left.	Cross Hold Cross & Cross Side Rock Step Quarter Step	On the spot Left Turning right
Section 4 1-2 &3-4 &5-6 7-8	Side Rock, Together, Side Rock, Together, Step, Pivot 1/2, 1/2 Turn, 1/4 Turn Rock right to right side. Recover onto left. Step right beside left. Rock left to left side. Step left beside right. Step forward on right. Pivot 1/2 turn left. Step back on right turning 1/2 left. Step left to left side turning 1/4 left.	Side Rock Recover onto right & Step Pivot Half Quarter	On the spot & Side Rock Turning left. Turning left
Section 5 1&2& 3&4 5-6 7&8	Diagonal: Rocking Chair, Shuffle Forward, Step, Pivot 1/2, Shuffle Forward Turn 1/8 left rocking forward on right. Recover onto left. Rock back on right. Recover onto left. Shuffle forward stepping Right-Left-Right Step forward on left. Pivot 1/2 right. Shuffle forward stepping Right-Left-Right	Rocking Chair Right Shuffle Step Pivot Right Shuffle	Left Diagonal Forward Turning right Forward
Section 6 1-2 &3-4 5-6 &7-8	Big Step Side, Drag, Ball Cross, 1/4 Turn, Big Step Back, Drag, Coaster Cross Square up to side wall taking big step right. Drag left beside right. (3 o'clock) Step on left. Cross right over left. Step back on left turning 1/4 turn right. Take big step back on right. Drag left beside right. Step on left. Step right beside left. Cross left over right.	Side Drag Ball Cross Quarter Back Drag Ball Step Cross	Right Turning right Back On the spot
Section 7 1-2 3-4 5&6 7&8 Styling:	1/4 Turn x 4, Rock & Side x 2 Turn 1/4 left stepping back on right. Turn 1/4 left stepping forward on left. Turn 1/4 left stepping back on right. Turn 1/4 left stepping forward on left. Cross rock right over left. Recover onto left. Step right slightly to right side. Cross rock left over right. Recover onto right. Step left slightly to left side. For counts 1-4 makes these gliding steps by not lifting feet off the ground as much as possible.	Quarter Quarter Quarter Quarter Cross Rock Side Cross Rock Side	Turning left Right Left
Section 8 1-2 &3-4 &5-6 7-8	Press Forward, & Press Forward, & Step, Pivot 1/2, Step, Pivot 1/2 Press forward on right. Recover onto left. Step right beside left. Press forward on left. Recover onto right. Step left beside right. Step forward on right. Pivot 1/2 turn left. Step forward on right. Pivot 1/2 turn left.	Press Recover & Press Recover Together Step Pivot Step Pivot	On the spot Turning left

Choreographed by: Amy Glass - May 2014

Choreographed to: 'Am I Wrong by Nico & Vinz single also available from iTunes
(32 count intro, start on vocals)



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



SPOTLIGHT

Approved by:

Amy Glass

Mirrors

PHRASED CONTRA – 64 COUNTS – INTERMEDIATE/ADVANCED

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<p>Dancers start directly facing each other in contra lines. Steps for Line 'A' which starts facing 12 o'clock are shown below. Line 'B' which starts facing 6 o'clock uses same steps EXCEPT moving in the opposite direction from their partner in a mirror image e.g Line 'B' starts with 'Basic RIGHT' etc.</p>			
Section 1 1-2& 3-4& 5-6& 7-8&	Basic Left, Behind, Side, Cross, Side Rock 1/4 turn, Step, 1/2 Turn, 1/2 Turn Step left to left side. Rock back on right (slightly behind right). Recover onto left. Step right to right side. Step left behind right. Step right to right side. Cross left over right. Rock right to right side. Recover weight onto left turning 1/4 left. Step forward on right. Turn 1/2 right stepping back on left. Turn 1/2 right stepping forward on right.	Side Back Rock Behind Side Cross Cross Rock Quarter Step Half Half	On the spot Right Turning left Turning right.
Section 2 1-2& 3-4& 5-6& 7-8	Basic Left 1/4 Turn, Sways x 3, Basic Left, Walk, Walk Turn 1/4 left stepping left to left side. Rock back on right foot (slightly behind left). Recover onto left. Sway right. Sway left. Sway right. Step left to left side. Rock back on right (slightly behind right). Walk forward on right. Walk forward on left. (Crossing lines with your partner on your left)	Quarter Rock Back Sway Sway Sway Recover onto left. Walk Walk	Turning left On the spot Side Back Rock Forward
Section 3 1-2& 3&4& 5-6& 7-8&	1/2 Turn Sweep, Behind, Side, Rocking Chair, Cross, Side Rock 1/4 Turn, Step, 1/2 Turn, 1/2 Turn Turn 1/2 left stepping down on right sweeping left behind right. Step left behind right. Step right to right side. Cross rock left over right. Recover onto right. Rock back on left. Recover onto right. (angle rocking chair to face 7:30) Cross left over right. Rock right to right side. Recover onto right turning 1/4 left. Step forward on right. Turn 1/2 right stepping back on left. Turn 1/2 right stepping forward on right.	Half Behind Side Rocking Chair Cross Rock Quarter Step Half Half	Turning left On the spot Turning left Turning right
Section 4 1-2& 3-4& 5-6& 7-8 Restart/ Step Change	Basic Left 1/4 Turn, Sways x 3, Basic Left, Walk, Walk Turn 1/4 left stepping left to left side. Rock back on right foot (slightly behind left). Recover onto left. Sway right. Sway left. Sway right. Step left to left side. Rock back on right (slightly behind right). Walk forward on right. Walk forward on left. (Crossing lines with your partner on your left) At this point during Wall 5 replace counts 7-8 with 7-8& Step forward on right. Rock forward on left Recover onto right (Don't switch sides)	Quarter Rock Back Sway Sway Sway Recover onto left. Walk Walk	Turning left On the spot Side Back Rock Forward
Section 5 1-2 3&4& 5-6& 7-8&	Side Look, Look, 1/4 Turn, Rock Forward 1/4 Turn, Cross, Back-Side-Cross x 2 Back to back with your partner: Step right to right side looking over your right shoulder at your partner. Look over your left shoulder at your partner. Turn 1/4 right (weight on right). Rock forward on left. Recover onto right turning 1/4 right. Cross left over right. Step back on right. Step left beside right. Cross right over left. Step back on left. Step right beside left. Cross left over right.	Look Look Quarter Rock Quarter Cross Back Side Cross Back Side Cross	On the spot Turning right Back
Section 6 1-2& 3& 4&5 6&7 8& Restart	Back, Full Turn Forward, Forward Rock, Back, Coaster Step, Forward, Cross Step back on right. Turn 1/4 left stepping down on left. Turn 1/4 left stepping back on right. Turn 1/4 left stepping left to left side. Turn 1/4 left stepping forward on right. Rock forward on left. Recover onto right. Step back on left. Step back on right. Step left beside right. Step forward on right. Step forward on left. Cross right over left. Step Cross Forward At this point during Walls 1 and 3	Step Quarter Quarter Quarter Quarter Rock Forward Step Coaster Step	Turning left Back On the spot
Section 7 1-2& 3-4& 5-6 7&8	Side, Behind, 1/4 Turn, Rock Forward, 1/4 Turn, 1/4 Turn, Cross, Back, Side, Touch Step left to left side. Cross right behind left. Turn 1/4 left stepping forward on left. Rock forward on right. Recover onto left. Turn 1/4 left crossing right behind left. Turn 1/4 left stepping forward on left. Cross right over left. Step back on left to the left side while switching sides with partner. Step right to right side. Touch left beside right. The 'A's cross lines in front of the 'B's with their backs to their 'B' partners.	Side Behind Quarter Rock Forward Quarter Quarter Cross Back Side Touch	Turning left Back
Section 8 1-2& 3 4&5 6 7-8	Side, Left Arm Movements: Hand Up, Diagonal, Across, Side Wave, Basic Left, 1/4 Turn, 3/4 Turn Step left to left side bring left arm up open palm. Lower left arm down and across body beside right hip (weight on right). Move left palm beside left hip placing weight on left. Wave left palm from left hip across to right hip and up and over head to left side placing weight on right. Step left to left side. Rock back on right (slightly behind left). Recover onto left. Turn 1/4 right stepping forward on right. Step forward on left. Turn 3/4 right stepping on right.	Side Across & Wave Step Rock Back Quarter Step Turn	On the spot Turning right

Choreographed by: Amy Glass - May 2013

Choreographed to: 'Mirrors' (Radio Edit) by Justin Timberlake. Single also available from iTunes (16 count intro)

Restarts: Three Restarts: two after 48 counts during Walls 1 and 3; one after 32 counts during Wall 5 after changing counts 7-8 in Section 4



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



Hey Mister DeeJay...

ENTERTAINING THE DANCERS - THE X-FACTOR

So what more can a DJ offer to entertain the dancers in addition to simply introducing a track and then playing it? As we've discussed over previous months, the DJ can do so much to be well prepared and well equipped, can make great efforts to keep the dance floor full, help the dancers and keep everyone happy but maybe there's something else needed. The X-Factor! The difference between a good and a great experience, that extra special ingredient that the DJ might bring to the party that always gets the atmosphere buzzing and the party swinging.



As ever the possibilities are endless but in one way or another the DJ needs to add some entertainment value. Some DJ's do a great job by adding a larger than life fun entertainment factor like the one and only Honky Tonk Cliff, the master entertainers, the Lizzie Clarke's of DJ's! the 'showman' DJ's, who, like other natural entertainers can create a great atmosphere just by walking in the room, but for most like myself, it's maybe working hard at some of the

following possible X-Factor ingredients:

- Have some chat with the dancers/choreographers, some lighthearted banter in between tracks, don't be a shy DJ although that's easier said than done.
- Tell them a brief funny story from your DJ travels. A brief joke even - brief is the key though, I know because I can go on a bit too much!
- Share some hot dance, choreographer or event news, or some juicy gossip dare I say...
- Arrange a demo of a new dance from those that know it in the room, yourself even or play a clip of the track during a break.
- Have a break from dancing with bingo, a quiz, a fun game or some spot-prizes and play quiet and appropriate background music, especially during breaks in dancing.
- Join the dancers in their party theme with fancy dress, theme related music and jazz up your DJ booth. Some



fun loving extroverts go for it big time and well done to them.

- A bit of dancing Karaoke maybe. For a party night it can be great fun for some to sing while everyone else dances for just a few well chosen tracks or dance to on-screen video versions of the tracks, now that the big screens are likely out for the dance playlist.
- Pick the right moment for some party/fun dances. Teach a fun easy one, maybe involve the non-dancers in the room too or even a 'handbag' dance just to let them have a bop and why not throw in the odd sound effect too.
- Call out the steps or lead the way by being a 'Dancing DJ', especially with a beginner crowd or give them a one wall recap if they need it because it's a hot new or a forgotten classic.
- Sometimes tell them a little more than just the name of the next dance. Tell something about the choreographer, the track or other dances they might see around to the same track.

A good DJ will be trying some of them. There must be more though. What's the DJ X-Factor that makes your night a special one? Or forget all that, do you just want to dance?

Heather Church wrote to me about how Ed Lawton used to do a medley of classic dances non-stop, changing the dance every 4 walls, that must have been fun. There must be so many such memories out there and every good DJ has their own trade-mark X-Factors.

I've already received lots of other feedback on this topic which reinforces important things I've covered in previous months and are worthy of another mention, most notably counting in dances and having quality equipment especially the microphones. The single most popular and appreciated service recently is the introduction of the screen displaying the upcoming dances. I work with my good friend DJ Marcus on the DJ Feed and he has set this facility up to be live or web based so now a dancer can follow this either on the screen or on a phone or tablet. We are very pleased at how well the DJ Feed worked at Eurodance 2014.

Last but not least there is a split decision on the 'Singing DJ' so wait until you've heard me sing Lonestar's Smile or Tim McGraw's Just To See You Smile before you decide! And talking about smiling I've had great feedback from my good dancing friend Jenny Hackett... "DJ's just need to be approachable, polite, smile and watch the floor to make sure that all groups are able to dance." Yep, simple, that's one of the most important DJ basics for sure. Have a happy face, even if sometimes you need to paint it on!

Next month I want to explore something maybe you've not considered or noticed before, the art of the playlist - is there an art to it or do you just stick on the next most likely floor filler!

Big Dave



revival

with Karl-Harry Winson

1999

Bertrand Piccard and Brian Jones become the first to circumnavigate the Earth in a hot air balloon.

British TV presenter Jill Dando, 37, is shot dead on the doorstep of her home in Fulham, London.

After 22 years of restoration work, Leonardo da Vinci's The Last Supper is placed back on display in Milan, Italy.

After rowing for 81 days and 2,962 nautical miles (5486km), Tori Murden becomes the first woman to cross the Atlantic Ocean by rowboat alone.

Choreographed By: Max Perry

Intermediate Level Line Dance

Choreographed to: J'ai Du Boogie by Scooter Lee

Choreographed In: 1999

Why is This Dance a Revival?

This cheeky little Line dance is a fantastic classic to revive on the dance floors. I don't see much of this dance anymore which is why I think it should be a revival. Even though it is labelled as an Intermediate level Line dance, I think it's a dance in which your Improver dancers will enjoy and gain a lot of fun out of. It's bouncy and the enjoyable music by Scooter Lee, along with its heel/toe swivels with the additional hip bumps towards the person next to you, still makes J'ai Du Boogie a firm favourite with dancers everywhere.

Other Happenings in this year:

1999 proved to be Scooter Lee's year by not only having a great dance to her song J'ai Du Boogie but it was the year she won Country Dance Artist of the Year at the Crystal Boot Awards. Other memorable songs from Scooter include: Rock & Roll Waltz, Ribbon Of Highway and Honky Tonk Twist.

Level:

Labelled at an Intermediate level, if the dance was choreographed today I believe it would be put at Improver level. Don't be put off by it being an Intermediate Line dance.

Alternative Tracks.

Happy by Pharrel Williams – Floor Split to: Clap Happy

Helpful Video Links:

<http://www.youtube.com/watch?v=IMBsPBkzh5M>

<http://www.youtube.com/watch?v=4Pyv8o9r2M4>



Max Perry

J'ai Du Boogie

4 WALL – 64 COUNTS – INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1 1 - 2 3 - 4 5 - 6 7 - 8	Toe Struts Forward, Kicks, Step Back, Touch. Step right toe forward. Drop right heel taking weight. Step left toe forward. Drop left heel taking weight. Kick right forward twice. Step back right. Touch left toe back.	Right. Strut. Left. Strut. Kick. Kick. Back. Touch.	Forward On the spot Back
Section 2 1 - 2 3 - 4 5 - 6 7 - 8 Note:	Forward Travelling 1 & 1/2 Turn Left, Step Back, Hitch Left. Step forward left. On ball of left make 1/2 turn left, hitching right knee. Step back right. On ball of right make 1/2 turn left, hitching left knee. Step forward left. On ball of left make 1/2 turn left, hitching right knee. Step back right. Hitch left, hooking left foot across right shin. Back. Hitch. Back Steps 9 - 12 can be replaced with a slow walk forward, Left Right	Step. Turn. Back. Turn. Step. Turn.	Turning left
Section 3 1 - 2 3 - 4 5 - 6 7 - 8	Left & Right Step Slide Steps Forward with Scuffs. Step forward left. Slide right beside left. Step forward left. Scuff right forward. Step forward right. Slide left beside right. Step forward right. Scuff left forward. Step. Scuff.	Step. Slide. Step. Scuff. Step. Slide.	Forward
Section 4 1 - 2 3 - 4 5 - 6 7 - 8	Strutting Jazz Box with 1/4 Turn Left. Cross step left toe over right. Drop left heel taking weight. Step right toe back. Drop right heel taking weight. Step left toe 1/4 turn left. Drop left heel taking weight. Step right beside left. Hold & clap.	Cross. Strut. Back. Strut. Turn. Strut. Step. Hold.	On the spot Back Turning left On the spot
Section 5 1 - 2 3 - 4 5 - 6 7 - 8	Heel & Toe Twists Left & Right. Twist both heels to left. Twist both toes left. Twist both heels to left. Hold & clap. Twist both heels to right. Twist both toes right. Twist both heels to right. Hold & clap.	Heels. Toes. Heels. Clap. Heels. Toes. Heels. Clap.	Left Right
Section 6 1 2 3 - 4 5 - 8	2 x Monterey 1/2 Turns Right Touch right to right side. On ball of left make 1/2 turn right, stepping right beside left. Touch left to left side. Step left beside right. Repeat steps 1 - 4	Out Turn Out. Together.	On the spot Turning right On the spot
Section 7 1 - 2 3 - 4 5 - 6 7 - 8	Right Side Rock into Right & Left Slow Sailor Steps. Rock right to right side. Rock onto left in place. Cross right behind left. Rock left to left side. Rock onto right in place. Cross left behind right. Rock right to right side. Rock onto left in place.	Right. Rock. Behind. Left. Rock. Behind. Right. Rock.	On the spot On the spot
Section 8 1 - 4 5 - 8	Step, Hold, 1/2 Pivot Left, Hold, x 2. Step forward right. Hold. Pivot 1/2 turn left. Hold. Step forward right. Hold. Pivot 1/2 turn left. Hold.	Step Hold Turn Hold Step Hold Turn Hold	Turning left Turning left

Choreographed by: Max Perry (USA) August 1999

Choreographed to: 'J'ai Du Boogie' by Scooter Lee (160 bpm), from CD
 The Best of Scooter Lee; download available from Amazon or iTunes



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

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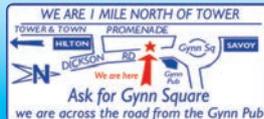
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Shanklin**
Nuline IOW - with Katrina
Katrina
07929573933
📞Ref:4008

Cowes
Western Shufflers
Dave
01983609932
📞Ref:2277

Newport
Vectis C M C
Dave Young
01983609932
📞Ref:1588

KENT

**Belvedere, Dartford,
Swanley**
Scuffs 'n' Struts
Karen and Barbara
01634 817289
📞Ref:1956

**Birchington, Westgate &
Monkton**

**Birchington Active
Retirement Assoc**
Line Rangers
Theo Loyla
01843 833643
📞Ref:2247

**Borstal, Walderslade,
Rainham, Strood, Hoo,
Rochester,**
Pony Express
Linda Eatwell
01634 861778

Chichester, Selsey
The Katz Modern Line
Dance Club
Julie Davies
07799741288
📞Ref:2852

Crayford, Welling
Boogie Boots
Brenda
07958275036

Darenth
Lonestar Linedancing
Val Plummer
01634 256279

Folkestone
Check Shirts
Julie Curd
01303 274178

Gravesend
Dancing Cowboy Line
Dance Club
Pauline
07767 767014
📞Ref:3677

Hartley, Longfield
Cowboys & Angels
Raquel Atkins
0797 1280371/01474 852497

Herne Bay, Greenhill
Denims & Diamonds
Julie-ann Sayer
07754999963

Hoo
Lonestar Linedancing
Val Plummer
01634 256279

**Queenborough, Isle of
Sheppey, Sittingbourne,
Rainham**

**North & South LDC/ Revival
2000**
Carol Fox
0797 3677390
📞Ref:3594 📞Ref:1879

Rainham, Gillingham
Texas Bluebonnets
Trevor and Linda
01634 363482
📞Ref:1769

Tenterden
Tenterden LDC
Anne Alexander
01233 850565

**Tunbridge Wells,
Southborough, Rusthall,
Sevenoaks**

**Pink Cadillacs Line & Solo
Dance**
Gillie Pope
07778 733706
📞Ref:4250

West Wickham
The Katz Modern Line
Dance Club
Julie Davies
07799741288
📞Ref:1331

LANCASHIRE

Blackburn
Line Dance Fusion
Susan
07518028280

Bolton, Preston
Alan B's Nuline Dance
Jacqui Jax and Alan Birchall
01204 654503

Gt Manchester
Fiddle & Steel CMDC
Pat Needham
07873475122

**Leyland, Preston,
Blackburn**
Step4ward Dance
Chris Lane
07780 711827
📞Ref:4354

Lytham St Annes
Linedance & Friendship
Club
Marlene
01253 782485 07778 444973
📞Ref:4166

Morecambe
Friends in line
Keith
07717574585

Oldham
Fiddle & Steel CMDC
Pat Needham
0161 652 4361

Oswaldtwistle
Line dance Fusion
Susan
07518028280

**Preston, Fullwood,
Lancaster**
Discover the Magic of
Dance with Julie Carr
Julie Carr
07776450866
📞Ref:4351

Skelmersdale
Fancy Feet
Chrissie Hodgson
01704879516
📞Ref:3243

LEICESTERSHIRE

Leicester
Apollo Dancing
Ross Brown
07746555517
📞Ref:3617

Leicester
Dancexplosion
Julie Harris
07971590260
📞Ref:3983

LINCOLNSHIRE

Lincoln
Cherry Reepers
Susan Gaisford
01522 750441

Lincoln
Dance Ranch LDC
Helen
07805315259
📞Ref:4325

Mablethorpe
BriJen Line
Brian Williams
07875764524

Scunthorpe
Dance Julie
Julie Rhoades
07974 828397
📞Ref:3856

Skegness
Skegness County Liners
Raye Bray
01754 820267

LONDON

Bermondsey, Eltham
Toe Tappers & Stompers
Angie Tolley
07958301267

Earls Court London
Rob's Raiders Line Dance
Club
Rob Francis
07776402237

South Norwood
JD's London
Jennie
07808 621286
📞Ref:1995

Walthamstow
Rockies & Wranglers
Lesley
07968 036373

Wimbledon
HotShots Linedance Club
Janice Golding
020 8949 3612

MERSEYSIDE

Formby, Liverpool

Wild Bills LDC

Chrissie Hodgson
01704 879516

📞Ref:1124

Ince Blundell, Formby, Netherton, Litherland, St Helens

Texas Rose Linedancing

Pam Lea
0151 929 3742

Liverpool

CADWA

Derek Cartwright
0151 226 3463

Southport

New Frontier

Steve H
07984169939

📞Ref:4249

Southport

Shy Boots And Stompers

Betty Drummond
01704 392 300

📞Ref:1037

St Helens

Ann & Bobby's Country Dancers

Ann
0151 547 2172

📞Ref:4099

St Helens

Krazy Feet

Jo Myers
01744 629336

West Kirby

New Frontier

Steve
07984169939

📞Ref:1320

MIDDLESEX

Ashford, Twickenham

Strait Lines

Judy Baily
07958 455403

Eastcote, Hillingdon,

Pinner, Ruislip

1st Steps Beginners/ Intermediate

Stephanie
07958 643307

Harrow

AB Coasters

Val Myers
07958962007

📞Ref:4208

Hayes

Angels Linedance Club

Lorraine
07717 838422

📞Ref:4192

Laleham

Strait Lines

Judy Baily
07958 455403

Northwood

Js Linedance

Jane Bartlett
07986 372968

Pinner

1st Steps Beginners/ Intermediate

Stephanie
07958 643307

West Drayton

Angels Linedance Club

Lorraine
07717 838422

📞Ref:4193

NORFOLK

Bungay

Crazy Legs

Paul
01493 669155

Fakenham

Fakenham Nuline

Nikki Hammond
07851350704

📞Ref:4308

Gorleston on Sea Great

Yarmouth

Crazy Legs

Paul
01493 669155

Heacham

Dy'N'Mo

Diane
01485571166

Norwich

Wild Stallion

Sandra
01603 435666/449966

Reepham, Norwich

Wednesday Weavers

Sandra Williams
01603 872102

📞Ref:3318

Rocklands

Rocklands Linedancers

Fliss
07795681172

Watton

Watton Nuline

Nikki
07851350704

NORTHAMPTONSHIRE

Northampton

Crystal Cats Line Dancers

Gill Bradley
07733091865

Northampton, Rushden,

Stanwick

Mandys Hotsteppers

Mandy
07502403022

Wellingborough

Berrymoor Line Dance Club

Dennis Sansome
01933396799

Embleton, Seahouses

Partners-in-Line

Elizabeth Henderson
01665 576154

📞Ref:1594

NORTHUMBERLAND

Embleton, Seahouses

Partners-in-Line

Elizabeth Henderson
01665 576154

📞Ref:1594

NOTTINGHAMSHIRE

Sutton in Ashfield

G-Force L.D.C.

Gaye Teather
01623 403903

Retford

Julie's Loose Boots

Julie Dunn
07866138173

📞Ref:2690

Sutton-in-Ashfield

G-Force LDC

Gaye Teather
01623 403903

OXFORDSHIRE

Freeland

Chris'tal Connections

Chris Clevely
07855 520212

📞Ref:1870

SHROPSHIRE

Bridgnorth

Silver Star LDC

Madeleine Jones
01952 275112

📞Ref:2919

Craven Arms, Ludlow

Southern Cross

Dave Bishop
07527264846

📞Ref:1643

Market Drayton

'Howes' It Start

Jayne Howes
01630 655334

Telford

Fidlinfeet LDC

Kath Fidler
01952 933984

Telford

Silver Star LDC

Madeleine Jones
01952 275112

📞Ref:2918

Whitchurch

Whitchurch Bootscoters

Maureen Hicks
01948 841237

SOMERSET

Ash

Applejax Linedancers

Elaine Hornagold
07857 058609

📞Ref:3299

Bath

Sarah's Strollers

Sarah Caldwell
01225333023

Burnham On Sea

Burnham's Pride

Sue Smith
01934 813200

📞Ref:2055

Chard, Ilminster, South

Petherton

Country Spirit

Val
01460 65007

Clevedon, Nailsea, Yatton

S.M. Stompers

Sandra Moloney
01934 835268

📞Ref:1853

Crewekerne, Seavington

St Mary

Route 66

Sue Marks
01460 65728

📞Ref:1963

Edington, West Pennard

In Line We Dance

Mat Sinyard
07548 601518

📞Ref:4255

Kilmersdon

Boogie Liners

Leslye
07504 841298

Somerton

Linda's Line Up

Linda Garrett
07900055884

Taunton

Laredo Line

Kathy Lucas
01278 661409

Yeovil

Applejax Linedancers

Elaine Hornagold
07857 058609

Yeovil

Toe The Line

Tracy
07854442203

STAFFORDSHIRE

Burton Upon Trent

Hoppers

Maureen Bullock
01283 516211

📞Ref:4334

Cannock

XAquarians

Jane
07515 931389

Cannock

Texas Dance Ranch

Angie Stokes
07977795966

Leek

Kingfisher CMC

David Harold Critchlow
00447813264165

📞Ref:4348

Newcastle

OK Linedancing

Sarah Barnes & Bernard
Williams

01782 631642

Rugeley

Rugeley Rednecks

Pauline Burgess
01889 577981

Stoke-on-Trent

Hazel's Silver Spurs

Hazel Pace
01538 360886

Tamworth

Lucky Stars

Max
01827 706116 / 07977060812

📞Ref:1689

Uttoxeter

Heelsdown

Alison
07903539325

📞Ref:4367

Uttoxeter

M & G Danceline

Michael
07709288471

SUFFOLK

Barrow

Black Stallions

Cheryl Carter
07766 180631

Newton Green, Sudbury

JT Steppers

Jean Tomkins
01787 377343

Oulton Near Lowestoft

Crazy Legs

Paul
01493 669155

SURREY

Addington Village

JD's London

Jennie
07808 621286

📞Ref:1996

Camberley, Mytchett

Evenlines

Eve
01276506505

Guildford

Fine Lines

Hazel Morris
07730755203

Hinchley Wood, Mitcham,

Morden, New Malden

Screaming Eagles

Sylvia
0208 395 4045

Horley, Reigate

AC's

Annie Hars
01293820909

Tolworth, Merton,

Morden, Sutton,

Chessington

HotShots Linedance Club

Janice Golding
020 8949 3612

Tolworth, Surbiton

Sundowners Linedance Club

Peter Day
07885 543886

📞Ref:2882

Woking, Sheerwater

Fine Lines

Hazel Morris
07730755203

SUSSEX (EAST)

Brighton Area

Southern Stomp

Joy Ashton
01273 587714

📞Ref:4317

Eastbourne

Rodeo Moon

Joan
07840904220

Forest Row

AC's

Annie Harris
01293 820909

Hailsham, Willingdon

RJ Liners

Rosemary Selmes
01323 844801

Hove

Cascade Line Dancing

Carol
07784637057

📞Ref:4349

Keymer

Steps Dance Club

Lesley Orford
07885 986857

📞Ref:4347

Lewes, Ringmer,

###

Horsham
Jill's Line Dancers
Jill
01403 266625

Horsham
Flying High Line Dancers
Lisa
07984 757311
📞Ref:2193

Keymer- Hassocks area
Steps Dance Club
Lesley or Chester
07885 986857 / 07519 818112

Lancing
Just 2CU Smile
Lesley Partridge
07762201680

Sompting
Drifters & Co
Sue Parsons
07944765568
📞Ref:3801

Worthing
Route 66
Margaret Howarth
01903 502836

Yapton
Dixie Belles
Jenny Bembridge
01243 585298

TYNE AND WEAR

Jarrow
Geordie Deanies
Jeanette Robson
0191 4890181

North Shields
Danz Fanz
Sadiha Heggernes
07957477427
📞Ref:4297

Sunderland
Scoot 'n' Boots Line Dancers
Margaret Adams
01915511074
📞Ref:4352

WARWICKSHIRE

Nr. Leamington Spa
Southam Stompers
Nicola Andrews
01327 260279

Nuneaton, Bulkington, Arley, Anley
Sam's Line Dancers
Samantha Haywood
02476748755
📞Ref:1823

WEST MIDLANDS

Aldridge
J P Linedancing
Pat
01213085192
📞Ref:3157

Cannock
GypsyCowgirl's Line Dance Class
Vikki Morris
07816 001889

Dudley, Coseley
Louisiana's
Steve & Lin
07901 656043

Great Barr, Sutton Coldfield
Martin's Rhythmic Cowboys
Martin Blandford
07958 228338

Sutton Coldfield
J P Linedancing
Pat
01213085192
📞Ref:3493

Wolverhampton
Dixie Kickers
Denise
07855472877
📞Ref:1072

WILTSHIRE

Salisbury
Pick And Mix
Sue Hegan
01722326689

Salisbury
Mulepacker CW
Mike Sainsbury
01722 717800

WORCESTERSHIRE

Bromsgrove
BJs Busy Boots
Brenda
01527870151

Pershore
Dakota Borderline
Roger & Pam Carter
01905452123

YORKSHIRE

(NORTH)

Harrogate
Sioux Tribe
Susan
07718 283143
📞Ref:1384

Northallerton
Romanby Stompers
Alison
07921078110

Scarborough
The Wright Line
Diana Lowery
01723-582246

York
Renes Revellers
Rene and David Purdy
01904 470292

YORKSHIRE

(SOUTH)

Doncaster
Marionettes
Marion
01302 890153

Sheffield
Love To Line
Hazel Roulson
0114 2693400
📞Ref:3888

YORKSHIRE

(WEST)

Bradford, Guiseley, Leeds
Rodeo Girl Line Dancing
Donna
01274 427042 / 07972321166

Bradford, Leeds
Texasrose Linedancing
Margaret Swift
01274 581224

Dewsbury
AppleJacks LDC
Pauline Bell
01924 420385

Leeds
TC's Linedance Class
Tony Collinson
07831 093824

Near Wetherby
Sioux Tribe
Susan
07718 283143
📞Ref:1385

Wakefield (Horbury)
AppleJacks LDC
Pauline Bell
01924 420385

Wetherby
St James Church
Viv Bolton
07931 508444

ISLE OF MAN

Kirk Michael
Red Boots Line Dancing
Mary West
01624 878687

Port of Erin
AJ's
Julia
07624 436219

NORTHERN IRELAND

COUNTY DOWN

Bangor, Donaghaoe
Silver Spurs
Gill
02891459078
📞Ref:1499

COUNTY

LONDONDERRY

Derry
Borderline Bandits
Tony
07712938006

Derry
Borderline Bandits
Patricia Mallett
07754373153

Derry City
Silverdollars
Rosie Morrison
02871286533

SCOTLAND

AYRSHIRE

Kilmarnock, Burfield, Newton Mearns, Crookedholm
Boot Scootin Bandits
Yvonne Anderson
07877517540
📞Ref:1172

BORDERS

Galashiels, Lindean, Near Selkirk
Silver Stars Western Dancers
Diana Dawson
01896 756244

LANARKSHIRE

Biggar
A-Line Stompers
Audrey
07702 060589
📞Ref:4327

Blantyre, Clarkston, East Kilbride, Glasgow
West Coast Country Liners
Wendy Irwin
07889 466861

Bolton
Nu2 line
Jan Gerrard
07543341373

East Kilbride, Glasgow, Rutherglen
Elbee Stompers
Lesley Miller
07814422844

Glasgow
Lorna's Jazz Boxes
Lorna Mursell
07722114458

MIDLOTHIAN

Edinburgh
Edinburgh City Kickers
Graham Mitchell
07971639755

STIRLINGSHIRE

Grangemouth, Bo'ness, Polmont
No Angels
Ann Brodie
01506 825052
📞Ref:1213

WALES

CEREDIGION

Aberystwyth
The Westernaires LDC
Carl Edwards
01970 612893

CLYWD

Connah's Quay
DjsDanceZone
Julie
01352 713858

Dyserth, Kinmel Bay

Silver Eagles
Dorothy Evans
01745 888833

Halkyn, Mostyn
Djsdancezone
Julie Gabriel
01352 713858

FLINTSHIRE

Connah's Quay, Halkyn, Holywell, Mostyn
DjsdanceZone
Julie Gabriel
01352 713858

GLAMORGAN

Aberdare
Flicks 'n' Kicks Line Dancers
Mandy Monk
07919509800

Cardiff
Gill's Linedancers Cardiff
Gill Letton
029 2021 3175

Pontypridd
Bootleggers WDC (South Wales)
Brian Wright
07861688911
📞Ref:3471

Swansea
Cherry! Tonner
Cheryl
07882812923
📞Ref:4345

GWENT

Cwmcam
Cwmcam LDC
Liz
07834162807

AUSTRALIA

WA

Perth
Nuline Dance
Alison Johnstone
0061404445076
📞Ref:3860

BELGIUM

BRABANT WALLON

Limal
Wild Horses Country Dancers
Daniel Steenackers
32475875905

Velaine
Linedance-Agency
Daniel Steenackers
32475875905

CANADA

NEWFOUNDLAND

Mount Pearl
Park Place
Cathy Squires
7093680353
📞Ref:4355

CYPRUS

FAMAGUSTA

Paralimni
T J's Linedancers
Terry and Jean Wright
00357 23942843

CZECH

REPUBLIC

SOUTH MORAVIAN

REGION

Brno
Community Dancers Brno/
LDC Karolina Brno
Michal Dingo Janak
00420608753423

DENMARK

FYN

Odense NV
Centrum Linedance
Sandra Sorensen
004565941913
📞Ref:4118

SOENDERJYLLAND

Graasten
Greystone West
Birgit Sommerset
0045 75654447

FRANCE

VAL DE MARNE

Fontenay sous Bois
SDCF
Olga Begin
0033614204416

GERMANY

NORDRHEIN

WESTFALEN

Hemer
Linesteppers e.V.
Carmen Jurs
0049 171 6210735

NRW

Dusseldorf
Rhine-Liners
Pat
0049 211 787971

SACHSEN

Freital
Wild Cats
Katrin Gäbler
0351-21086918
📞Ref:4366

SCHLESWIG

HOLSTEIN

Henstedt-Ulzburg
TSV Line Dance City
Stompers e.V.
Dirk Leibing
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📞Ref:1451



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Area

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Town/City

Area

Venue

Contact name

Contact email

Website

Telephone

GIBRALTAR

Gibraltar

Rock Kickers
Subia Slade
00 350 54009139

Ref:3727

HONG KONG

Wan Chai

Hong Kong Line Dancing Association
Lina Choi
852-91615030

NETHERLANDS

ZUID-HOLLAND

Leiden

Leidse Country Line Dancers
Tom Huyer
0031 715896156

NORWAY

VESTFOLD

Sandefjord

Framnes linedancers
Sandra Hillidge
004741659195

Ref:4360

SOUTH AFRICA

FREE STATE

Bloemfontein

Dance School Of Excellence
Johan
270829582556

Ref:4363

GARDEN ROUTE

CAPE

George Garden Route Cape

Steptogether Linedancing
Pamela Pelsner
27 761165 165

Ref:4051

GAUTENG

Boksburg

Renegades
Tracy Hancock
0823719559

Ref:4336

WESTERN CAPE

Bergvliet - Cape Town

NatinLine Solo Dancers
Natalie Davids
0766 489 585 - Mobile

Ref:3992

Cape Town

L A Line Dancers
Laura Seifart
27824309147

Strand, Helderberg area

Dance-in-Line WorX
Martie Papendorf
27832877040

Ref:4197

SPAIN

ALICANTE

Benidorm

Paula Baines
Paula Baines Hotel Riviera
0034 619360413

Torre Vieja

Debbies Dancing
Debbie Ellis
0034 966 785 651

ALMERIA

Albox

Eleanor & Gilly's Class
Eleanor Tolman
0034 950439003

Ref:4350

Albox

Line Dancing with Carrie Dusty Boots
Carrie Ann Green
0034 627279584

COSTA BLANCA

Denia, Pedreguer

Denia Linedancers
Chris Cleminson
0034 966456953

COSTA DEL SOL

Malaga

Costa Kickers
Subia Slade
00 34 674236961

Ref:3726

Calahonda, Mijas Costa

RT's Linedance Club
Bob Horan
(0034) 95 293 1754 Mobile.
(0034) 697 44 1313

Ref:3093

Fuengirola

Mississippi Coasters
Bob
0034 697 44 1313 or 0034 95 293 1754

Ref:1233

Malaga

FUN2DANCE
Jean Gandy
00-34-952443584/659309730

Ref:3441

MALAGA

Los Boliches, Fuengirola

FUN2DANCE
Jean Gandy
0034952448435/659309730

Ref:4323

SWEDEN

NORTH

STOCKHOLM

Maersta

Crazy Flutters
Urban Danielsson
46705802602

Ref:4335

SKANE

Svedala

Burnvalley
Anna Conradsen
0046708595810

SWITZERLAND

ZÜRICH

Rüti ZH/Uetikon am See/ Stäfa

Lone-Star Linedancers
Roshila Furrer
0041 55 260 11 55

UNITED STATES

Dublin

Community Recreation Center
Lynne & David Herman
6147644859

Ref:4365

CONNECTICUT

Danbury

Free Spin Dance
Jill Weiss
203-417-1875

Ref:4359

New Milford

Fast Eddie's Billiards Cafe
Jill Weiss
203-417-1875

Ref:4358

FL

Lake Mary

Line Dancing With Em
Em
407-927-8652

ILLINOIS

Bloomington

Diamond Dancers
Garth Bock
(309) 827-4885

Ref:4353

OHIO

Columbus

Gillie Senior Center
Lynne & David Herman
6147644859

Ref:4364

TEXAS

San Antonio

Fran Lineweaver
Fran Lineweaver
210-410-8430

TX

Dallas

Sunday Line Dance Reviews
Eiki Yoshikawa
5127502573

VIRGINIA

Reston

Reston Association
Paul Richardson
815-295-3432

Ref:4368

I wanna tell you a story...



I first started Line dancing back in 1995 when I was 18 years old. When I was a kid and at school I never dreamed I would end up dancing, never mind teaching it! I recall taking a PE lesson of 'Country Dancing' and remember feeling a bit of a plonker and quite embarrassed. After all – boys don't dance!

I had a bit of a weight problem when I was at school. When I left I lost all of the weight going to the gym over the course of a year. It was at the gym my family noticed an advert for Line dancing.

My Mum (Joan) had the idea of going and my Dad (Pete) and I agreed to go along. As it happened, Dad and I went without Mum. I was immediately hooked on Line dancing, as was Dad and the three of us ended up going five



Some of the best features in Linedancer are about you ... the readers, the dancers, the people behind Line dance.

Everyone has a story and Linedancer magazine has always been passionate about those of you at grass roots level ... otherwise known as "the sharp end"!

Paul Badrick (PJ), is 37 years old and a fully qualified Line dance instructor based in Durham. Here is an account of his dance journey.

to six times a week, it was pretty much a family thing. I have an older brother, Peter, but he's never shown an interest in dancing.

After a year or so of going to dance classes, Mum, Dad and I went to the first Chance To Dance Festival at Harrogate, hosted by the Dean Brothers. It was here my passion really developed. I had no idea Line dancing was so diverse and so many people were partaking in this pastime! Not only was I enjoying learning the dances and participating in the classes and festivals, I realised I had an aptitude for explaining the dances and teaching them to others.

A small number of dancers wanted to learn more up to date dances which were popular at festivals, so I started teaching one class a week. In a later Chance To Dance Festival I taught one of my dances (Déjà vu) on the big stage and I have also taught for John Dean at the Cairn Hotel, back in 1999.

Gradually, more people heard of the class and started to come along, that was when I started teaching more seriously. I took exams with the Scottish Western Academy of Dance (SWAD) in March 1998. The SWAD has since folded so I am now a member of the BWDA.

When I first started teaching, the classes grew to around 30-40 members and it's been fairly constant over the years. There are a lot of classes in the North East so I'm in good company.

I originally built up four classes a week but I had to drop this back down to just one after I got into the pub trade, a

killer for social lives. Since leaving the industry a couple of years ago I now run one class every week and a fortnightly Country music and Line dance club, Redneck CWC in Durham.

This year also saw the launch of Phoenix Country Music & Line Dance Festival which was a huge success back in May. The festival had been going for years but was taken over a few years ago and then it closed last year. I decided to give it a go and was overwhelmed by the response. I couldn't have asked for a better start.

I now work office hours in IT support, so I have the time to do a bit more dancing and get out on a regular basis. My classes and club do take up a lot of my time, as I also run my own website (www.thelinedancer.com) containing all





My partner, Jennifer, doesn't share my passion for Country music and Line dancing, so when I work or attend these festivals of course I miss her but I'm also kept very busy too.

My family moved to Durham from Liverpool when I was five, so I have spent most of my childhood and adult life here. It's a beautiful city and the people of the North East are so friendly. I couldn't imagine living anywhere else.

The things I love most about Line dancing has to be the people and the music. Everyone is so friendly and supportive and it really is a great community to belong to.

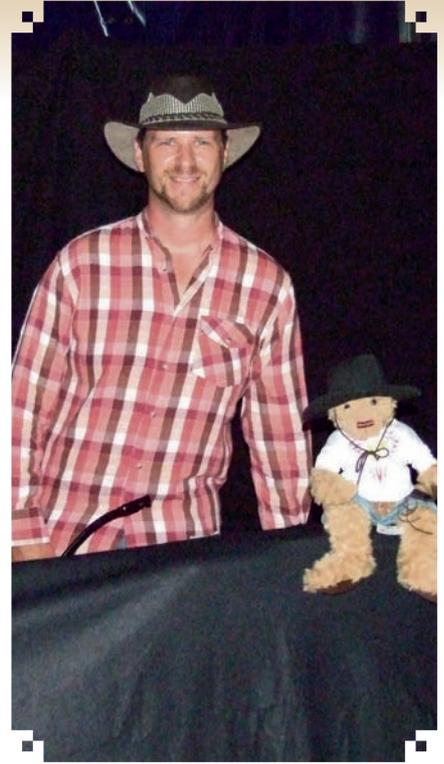
My longest attending class members have been coming for almost 20 years, through several location and time changes. Everyone who knows me will tell you that I prefer Country music but I also enjoy dancing and teaching to non-country. One of my favourite dances at the moment is Young Blood. The thing I like the least in Line dancing has to be the sweaty mess I become by the end of a three hour class! Everything else is pretty much perfect.

To be a good dancer, I think you just need to 'feel' the music. If you don't enjoy the music or don't like the dance you are doing, it's hard to move naturally. I find when I enjoy dancing the most, it's when I'm not constantly thinking of the next step. When you enjoy performing the dance the music just carries you on.

When people come up to me and tell me they've tried for so long to learn a dance, even from other instructors and they tell me I just have a great way of teaching, that is the biggest compliment. I love what I do and I think that just comes through in the teaching.

I've been teaching for almost 20 years now and I love it just as much today as I did when I first started, if not more. Why? I'm not sure, I just thoroughly enjoy it and I get a lot of satisfaction when I can put some music on and everyone performs the dance I have just taught.

As well as being a keen Line dancer and instructor, I also choreograph my own dances.



In May 1999, I entered a dance I choreographed, Limbo Rock, into Ann Napier's (SWAD) choreography competition in Dalkeith in Scotland. The dance was one of over 60 entries and made it to the last eight. At the final the choreographers demonstrated their dances and my dance was announced as the winner. What a feeling that was!

Another of my dances, In The Sticks, is doing well in the Linedancer Magazine country charts at the moment for which I am of course delighted.



dance sheets for my class, videos and details of upcoming events. I attend a couple of local clubs regularly as well as running my own and for the last two years I've been resident instructor and DJ at a local country music festival, Rock Ridge Round-Up, which is held in a large marquee. It's the most fun I've had under canvas!

My youngest class member is Steven, 21 years old, he is also a big help to me in the C&W Club and at festivals. My oldest members are in their mid 70s, though of course I would never name them!



The Last Line



MUSIC. How do you like yours? Pop? Country? Nujazz? I tell you how I like mine. Legally available. That's it, that is all I require. I know that as soon as you read this sharp little comment of mine, most of you will have gone "And me too!" because out of all the letters and emails we get this issue is the one most raised.

So why is this happening more and more, I hear you ask? Well, some of you blame the magazine for highlighting dances where the music is a problem, some of you blame the choreographers for choosing impossible tunes and some of you blame the music industry for the inscrutable copyright laws that seem to come out of the Middle Ages (if the Middle Ages had had Mp3 downloads laws that is).

As a magazine, I often say that our role is not one of censorship and that we have to reflect what goes on whether a track is available or not. Choreographers are often invited abroad and will use music tracks that are available in their guest's country. If that dance becomes a worldwide hit, there is little they can do about it. That is a problem that the proliferation of YouTube videos and the likes has made unavoidable. As for the music industry, the rules are so murky and impossible to fathom many folk are taking the risk of illegal sourcing, knowingly or unknowingly.

I always think of this column as a starting point for a debate and if dancers feel strongly enough about something, perhaps these few words may translate as the start of a change, however subtle.

The byline to this problem has always been 'Choose something else', but that is not always possible when an instructor gets pressured into teaching THAT dance of the moment by an eager class, running the risk of dancers deserting the club if popular dances are not looked at.

So is there a solution? I think there are a few ideas certainly. The first possibility lies with the music choice. If each dance that was released had a couple of tracks available to it, as long as ONE of the choices was easily available, wouldn't that be an ideal solution? I realise that this may mean more work from a choreographer's point of view. I also know that the original track might still be the one people choose to dance to if they don't care much about the legalities of downloads.

However, this small caveat, if applied regularly, would mean that dance teachers could teach the dance to something legal and that at socials, if another track is played at the very least people would not feel they have to 'sit it out'.

Would that work? Probably for some... but not others. After all, if you learn a dance to a certain track, dancing it to another can prove difficult.

Another thought would be that choreographers could 'commission' their own version of a track, copyright free, to distribute to whoever wants to dance the dance. But this would be a very big investment and probably again, not that suitable for the many genres of music people choose.

So let me ask again? Is there a solution? A viable one other than the usual flip comment "Choose another one". Now that I think about it I am not so sure. Unless a choreographer chooses a piece of music available in Europe and USA and checks that out first, there will never be a permanent solution.

When music is shared so easily, sent by email and the likes it will always remain difficult to control the distribution of it. Ultimately the real culprit and loser is the music industry itself which, through its perceived greed and disorganisation cannot seem to make things easy for folk. Our world is now one of media sharing and people, in my experience, don't mind paying 99 pence for a track. SO what is the problem here? Until the day when music companies sort themselves out, the problem will continue to exist, unless you have different ideas... and if you do please SHARE them with us!



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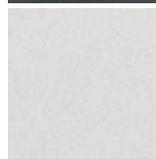
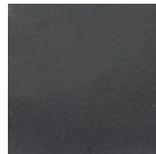
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STONECOLD (Sat)

Instruction and Disco: **LESLEY MILLER**

Starts: **Friday 3 October**

Finishes: **Sunday 5 October 2014**

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Artistes: **JOHNNY HOLLAND**

(Fri) **CALICO** (Sat)

Instruction and Disco: **KIM ALCOCK**

Starts: **Friday 10 October**

Finishes: **Sunday 12 October 2014**

CAERNARFON CLASSIC **£135**

3 days/2 nights Celtic Royal Hotel

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Instruction and Disco: **ADRIAN CHURM**

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Prince of Wales Hotel - Bamber Ballroom

Artistes: **TONY CROOKS** (Fri) **LASS VEGAS** (Sat)

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Artistes: **STILLWATER** (Sat)

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Starts: **Friday 7 November**

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