

Issue No.27 August 1998 £2.00

The monthly magazine dedicated to line dancing



# linedancer

Magazine

## Inside

Meet the  
International  
dance stars



Jo Thompson - USA



Peter Metelnick - Canada



Cindy Truelove - Australia

***The Dance Master  
Max Perry Returns***



TRISHA YEARWOOD

WHERE YOUR ROAD LEADS

**Grammy Award Winner  
Trisha Yearwood  
'Where Your Road Leads'  
her brand new album.  
Includes 'There goes My Baby'**

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 **Linedancer 2**

**MCA  
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# Dear Dancer



As a guide to clubs and classes Stompin' Ground has become an important source of reference. Keeping it up to date and accurate is a difficult task that greatly impacts on our workload. Also, despite entries being limited to subscribers and agents the listing is now far too big to publish every month.

When I first launched Stompin' Ground I gave a commitment to publish it free of charge for as long as possible. I am pleased that I have honoured that undertaking for just over two years. However all good things must come to an end and now we have to think about the best way forward.

There are a few options available:-

1. Not to publish Stompin' Ground at all.
2. To continue publishing but make a nominal charge for a monthly entry.
3. Publish a separate listing once a quarter giving you a free entry but applying a cover price.
4. Create an electronic Stompin' Ground with all details stored on database and publish a more comprehensive directory once or twice a year which would carry a cover price.

Before making a decision I would be grateful for your views? (letters/fax/E-mail only please) to 'Stompin' Ground Views' at the usual address.

Yours in line - Betty Drummond

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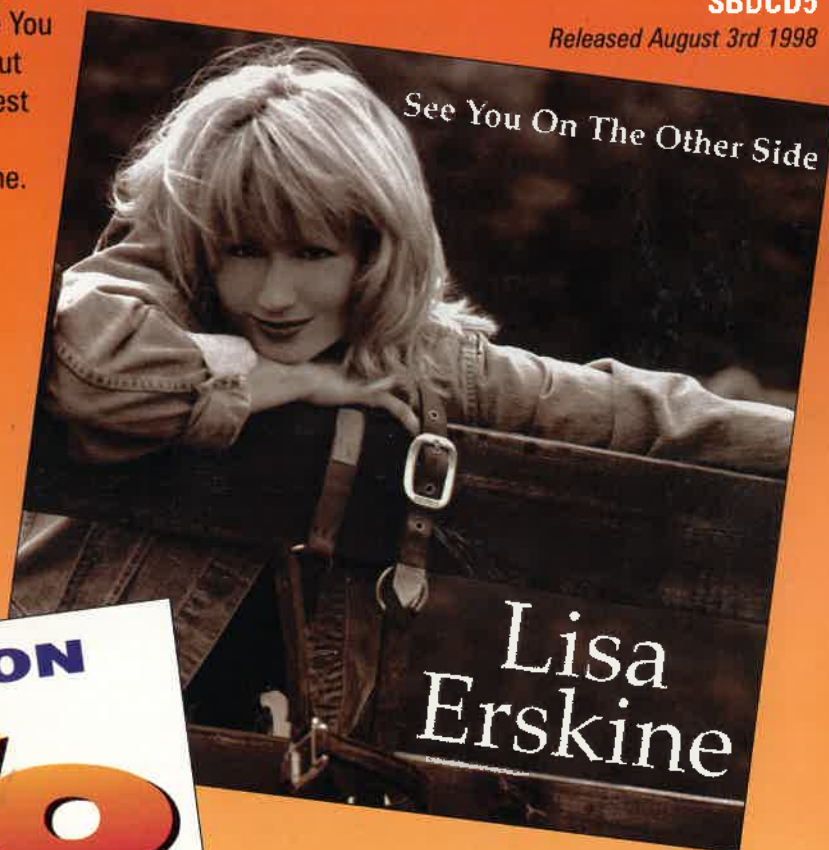
# NEW RELEASES

## FROM SOUTHBOUND/SOUTHERN TRACKS RECORDS

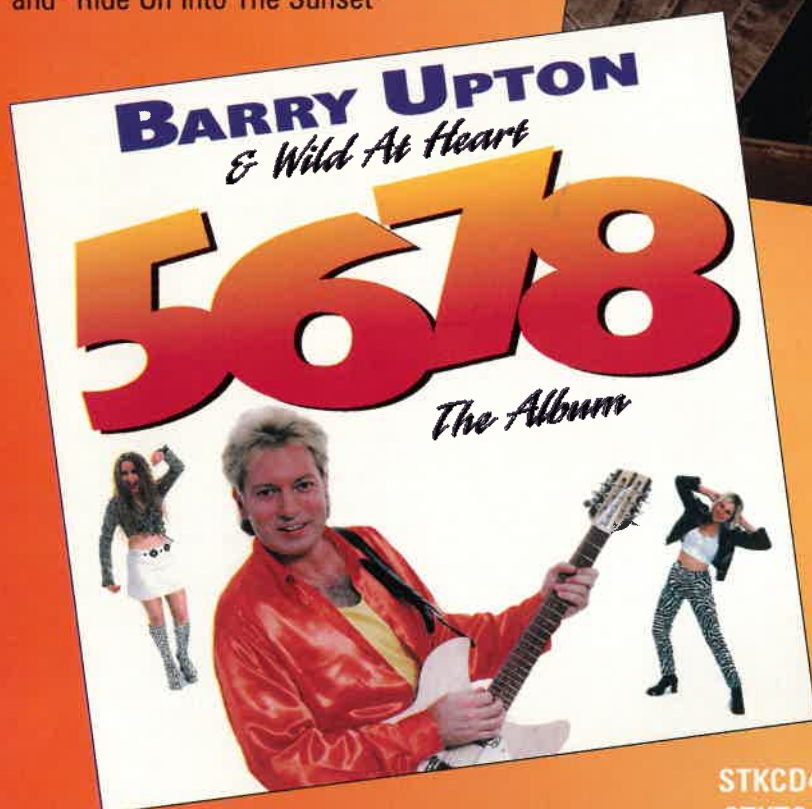
Southbound Records is proud to announce the release of "See You On the Other Side" the debut album from Canada's latest singer/songwriter sensation Lisa Erskine.

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See Lisa on tour in August and September with Peter Metelnick.

**Dates:**

- 22/8 Perth, Scotland
- 23/8 Gateshead
- 28/8 Eastleigh, Hampshire
- 29/8 Horsham, Sussex
- 2/9 Great Birchwood
- 3/9 Crayford
- 5/9 Borehamwood
- 6/9 Peterborough

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southbounddirect@mail.hogo.co.uk **Southbound Direct 01224 749 661** or Fax: 01224 749 671  
FREE post and packing. Southbound Direct now accept credit cards.



# Grapevine

## CHARITY CHALLENGE ANNOUNCED

Moving away from the 'cut and thrust' of 'real' competition, Linedancer Magazine is pleased to announce its Charity Challenge, aimed specifically at the non competitive dancer. We are teaming up with Rob Fowler and Helen O'Malley to present the International Club Charity Challenge where every penny raised will be donated to charity. If this sounds like your sort of event watch out for details on page 77.

## BLEVINS & BADER BACK

Scott Blevins and Bill Bader will be back. That's the news from Renegade Ranch

Productions who tell us that Scott will return from September 9th to 19th while Bill will be here from August 24th to September 9th. Information and details on 0181 241 6434.



## FOWLER & PERRY TAKE CHANCE TO DANCE

Rob Fowler and Max Perry will head the list of instructors at the Dean Brothers' Chance To Dance festival this month. The brother's promoters One Step Forward Promotions tell us that "other named choreographers/instructors who were scheduled to appear are no longer in the line up due to circumstances beyond our control."

## DEADWOOD STAGE MOVES CALENDAR

The Deadwood Stage of north London has moved its Monday nights at Wakefield St - except the first one in the month - to Wednesday nights at the St Aloysius Social Club at 20 Phoenix Rd. NW1 (near Euston Station) from 8pm till 11pm. Admission is £4, details from Joey on 0181 208 1410.

## ROB TO WIN LOTTERY?



Reader Roseann Ditchfield sent this photo wondering whether Rob Fowler is due to win the Lottery? Could it be that the mysterious finger pointing at 'The Beast' could be 'the finger of fate' tempting our pounds with the suggestion 'it could be you...'

## MORE COUNTRY RADIO IN NORTH

Peter Fairhead will host a new country radio show on Wire FM, a Cheshire based station broadcast on 107.2, from next month. For 3 hours every Sunday the Neon Moon DJ will present the Hot Country show - times to be confirmed as we closed for press. The latest show will be in addition to Peter's Lite Country show on 1458AM - Sunday 3pm till 6pm - and Hot Country on Huddersfield FM, 107.9, on Friday's from 9pm till 10pm.

## 1999 BRITISH CHAMPIONSHIPS TO INCORPORATE IRELAND

Richmond Entertainments has confirmed that next year's British Line Dancing Championships will incorporate heats in Ireland too. Two new categories will appear, Renegade and Youth Team and heats are due to start in October, culminating in the final next May, again at Wembley. Dance notations are available by enclosing an SAE to Cowboy Connections, 13 Bowden House, Rainhill Way, Bow, London E3 3HZ.

## DOLLY HELPS CREATE MODEL CITIZENS

Question - How can playing Dolly Parton records help to make model citizens? Answer, if you are a school pupil in Knowsley, Merseyside. The Express' story on June 29th reports that playing Dolly's records to classes of 14 year olds helps the schoolchildren become better citizens! Council Housing officials dreamed up the idea after elderly residents on a local estate complained of youngsters playing 'ghetto blasters' too loudly on street corners. Now officials visit schools trying to get the message across that playing music loudly can upset other people - and attempt to prove it by playing Patsy Cline and Dolly Parton tracks!



## CYPRIO NEWS

Our friends in Cyprus, Jackie and Ed Jocotine have written with some background information about the JJ Line Paphos Stompers organisers.

Sheila and Ed Redford. In 1997 Jack and Jean Reece 'rolled back the rug' in their lounge and introduced line dancing. Seven pounds was raised and the



group was born. To date £2,500 has been raised for the local hospice. Sheila says Michael Burley American Line Dancing School in Hadfield, Derbyshire helped the group get started with scripts and steps and the group meet twice weekly - Monday and Friday - from 10am till noon at the Mousallas/Acropolis restaurant in Paphos. Naturally, all holidaymakers and visitors are welcome when the group are back in action next month. Meantime, Stompers stalwarts Rosemary and Dave Gleeson, say they're having a great time here but will be back in Cyprus in October.

## SPECIAL CARE SUCCESS



Kathleen Price from Birmingham tells us that over £2000 was raised for the local Good Hope Hospital Special Care Baby Unit following the Great Barr G M School's fund-

raiser. Organisers Colin and Lisa Hexley and their class came up with the idea as a thank you to the hospital after it cared for 20 month old Adam Hexley who was critically ill with meningitis soon after birth.

## OASIS NEWS

Ros Brander-Stephenson and Ron and Grace Coleman have taken over the running of John and Jeanette Sandham's Oasis club. Now renamed The Wild Stallion Saloon At The Oasis, the club will continue with teacher workshops and social dancing on Friday and Saturday nights from 7.30pm. Details from Ros on 01665 577739 or Ron and Grace on 0151 531 7678.

## SWEDISH CHAMPIONSHIP THIS MONTH

Following the founding of the Swedish Country Western Association in February, this month will see the country's first championship contest. Stella and Rick Wilden, Barbara Dietsche, Daniella Misturelli and Orlando Contineti will judge. The association's president is Brittnger Arlebro, Folktrövägen 11, S-90751 Umea, Sweden, telephone 0049-01704501678.



# Grapevine



## STETSONS COME OF AGE

Birmingham's juniors The Stetsons have come of age by celebrating their first birthday recently. Organiser Jean Jenkins sent this picture of the group whose ages range from 7 to 11. The

Stetsons keep busy with displays around the 'second city'.

## GYPSIES 'FEEL YA' IN BRISTOL

Reader Penny Parussini and her friends have been inspired by Gypsy and the gypsy feel of the Lord of the Dance, so much so she choreographed her own dance Gypsyfeelia. Penny is seen with her group performing a gypsy dance at a Keep Fit charity display in Bristol.



## PRESTON FESTIVAL

Sunday, August 23 will see the first Country and Preston Festival in the town's centre. Organised by CMR and South Ribble Lions, the event runs from noon to 6pm and will feature Adam Couldwell, Back Door, Jill Morris, Lonestar Country and more. Line dancing is courtesy of Stella Wilden. Tickets are £9.50 adults/£4 children under 16 from Preston Guildhall on 01772 258858.

## SHOTGUN WEDDING?



More a country wedding than a shotgun one, when Ann Hinder and John Curtis married recently it was a real hoe-down with a genuine American theme featuring bride and groom in stetsons and the Blues and Greys Trilogy Team in attendance. Post ceremony celebrations included music from Wishbone and Memphis Roots with line dancing from Linda and Colin Chester. The venue, Hotel Burstin in Folkestone was so taken with western themed weddings it's set to host lots more.

## BOOTS COOTERS COLLECT



Pictured are Linda Marshall's Bootscooters at their IDTA presentation evening where all 40 participants passed with flying colours. Beth Fairbanks, who sent the picture tells us that the group contains dancers of all ages and take their dancing very seriously!

## FOOTLOOSE LOSS

Following Neil Smith's death Linedancer sends it sincere condolences to his family and friends at the Footloose Stompers' class in Market Harborough.

## OUT OF THIS WORLD!

Alan and Barbara Heighway from Telford's Feel The Beat have found proof that line dancing is out of this world - literally! They are photographed with Mike and Brenda Thomason, organisers of the line dancing at Shropshire's Newport Carnival. There they were visited by Primo, 6 foot 3 of metal muscle who was visiting earth as part of a 'galactic tour'. Beam me up Scotty!



## NORMANSLAND NEWS

The results from Normansland 2000's BWDA/CWDC Competition are as follows:

### Division 3 - T Bone Shuffle

1st LISA FOX  
2nd VICKY HIGHT  
3rd STEPHEN ASTIL

### Division 2 - Razor Sharp

1st ISABELLE DAVENPORT

### Silver Division - Smokey Places

1st JACQUELINE HARDY  
2nd VALERIE BUCKLEY  
3rd LESLEY CRADDOCK

### Junior/Teen Division - The Beast

1st KATHERINE MORLEY  
2nd LISA HOLLAND  
3rd SHERYL HOLLAND

### Partner Division - Normansland 2000

1st BRIAN & LESLEY WATSON  
2nd J. CHESHIRE

### BWDA Competition Results

#### Team Challenge

1st MORLEY'S MARAUDERS  
2nd POCKLINGTON POSSEE  
3rd STOKE STOMPERS

Organiser Chrissie Earl sends her thanks to all competitors who made the event so enjoyable.

## CAN WE HELP JAMES?

Little James Carr is two and a half years old and has autism. Parents Dave and Michele have written from their Tyne and Wear home to enquire if any line dancers could help them raise the £12000 needed to send him to America for intensive therapy. This month a charity event will be held but Linedancer is sure that readers may well be able to come up with more ideas. Dave and Michele can be contacted on 0191 584 0625.





# Grapevine

## RENEGADE DELAY

The publication of John Sandham's book *The Renegade* had been delayed by one month. For information telephone 01772 734324.

## WOWBOYS & INDIANS



Charlotte Murtagh - C & M Dance Ranch - recently celebrated her 40th birthday in style with the C&M Wrinklies, Dance Ranch Babes and, just when she thought it was over, the Wowboys. Despite Charlotte nearly having a heart attack - her letter mentions stripping down to G strings at this stage - their 'last act' was to turn around and display the message '40 today' across their bare bottoms!



## RECORD ATTEMPT

Sunday 23rd August will see an attempt at achieving the greatest number of line dancers dancing at one time. As part of the Norfolk Police Gala Day, the attempt is being coordinated by Sharon Betts who will call the steps for two hours before the five minute recorded bid which will be attempted at 1pm.

The day's events start at 11am and concession tickets (limited numbers) are available for £1 from The Talk on 01603 660220.

## BRASS BAND BENEFIT

Benefiting charities by almost £3000 are Nelson, Lancs. group Brass Band Stompers, so named because of their Nelson Old Brass Band Club venue. Sheena Iveson tells us that the British Diabetic Association, Mac-Millan Nurses, Christies' Fight Against Cancer and Neo Natal Support have received the 'fruits of their efforts'.



## FIREWORKS AT BARTON HALL

Malcolm and Viv Owen put on yet another fabulous sell-out show at Barton Hall for the fourth of July, culminating in Pontin's firework and music display.

Workshops from Rob Fowler, Pat Gratton, Helen O'Malley, live bands and more kept the crowds on the floor.

## METELNICK & ERSKINE TOUR DATES ANNOUNCED



Free Spirit Music Promotions has confirmed the dates and venues for Peter Metelnick's return tour which starts this month. Featuring special guest, Canadian singer Lisa Erskine, the pair will appear together from August 22 to September 6 whilst Peter will appear solely from August 24 to September 27.

- Sat. Aug 22 Pip Hodge, Perth 01506 439996
- Sun. Aug 23 Ros Brander-Stevenson, Gateshead 01665 57773
- Fri. Aug 28 Ian & Sue Ray, Southampton 01703 840079
- Sat. Aug 29 Karen Pymble, Horsham 01403 254886
- Sun. Aug 30 Sho Botham, Bexhill-on-sea 01424 787949
- Wed. Sep 2 Tony Hadlow, Gt. Birchwood 01772 633162
- Thu. Sep 3 Dave Henderson, Crayford 0181 311 5532
- Sat. Sep 5 Alison Biggs, Borehamwood 01727 768928
- Sun. Sep 6 Roger Bessant, Peterborough 01733 206930

## PETER METELNICK ONLY

- Mon. Aug 24 Alan Lackenby, Doncaster 01302 843501
- Mon. Sep 7 Steve Crosby, Croydon 0181 224 3434
- Tue. Sep 8 Dougie Laing, Preston 01253 699009
- Wed. Sep 9 Karl Creegan, Birmingham 0121 358 6949
- Thu. Sep 10 Pete Derbyshire, St Helens 01744 8166832
- Fri. Sep 11 Julie Mansfield, Worthing 01903 210713
- Sat. Sep 12 Anne Harris, Cheltenham 01242 882244
- Sun. Sep 13 Irene Butler, Aldershot 01252 712058/663788
- Mon. Sep 14 Ambrose Donahue, Town House 0181 523 9639
- Tue. Sep 15 Jo Coleman, Bury St Edmonds 01284 767207
- Wed. Sep 16 Peter Waterhouse, Swanley 01322 665582
- Fri. Sep 18 John Jordan, Hull 01482 711404
- Sat. Sep 19 David Wilkinson, Bradford 01274 401052
- Mon. Sep 21 Anne Morley, Chesterfield 01246 270367
- Thu. Sep 24 Diane Murphy, High Wycombe 01494 815929
- Fri. Sep 25 Pat Webb, Hastings 01424 445678
- Sat. Sep 26 Irene & Sean Lloyd, mid Wales -1547 520659
- Sun. Sep 27 Rob Fowler, Kirkby 0151 637 2217

For more information call 01256 415910.

## CHARITY LINES

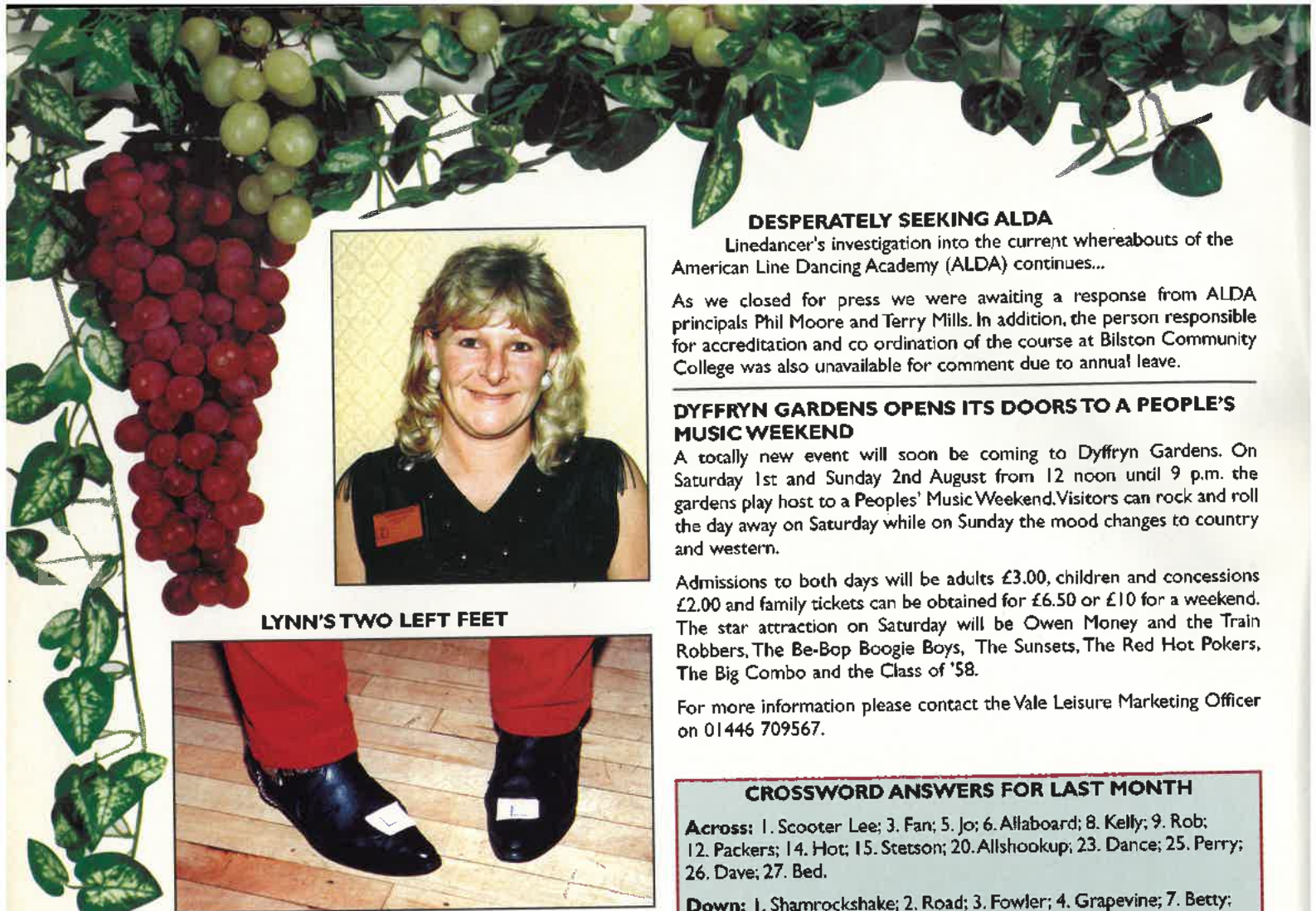
**Saturday, 1st August.** A 12 hour dance marathon will raise funds for the McMillan Appeal. The venue is Lesuire World in Bridlington and the fun starts at noon. Featuring disco, stalls, bar, fun and refreshments details from Dawn on 0370 900835.

**Wednesday, 5th August.** Kane & Co top the bill as part of The Bournemouth Regatta and Carnival Charity Week. Appearing together with country disco at the Bournemouth Pier, dancing starts at 8pm and admission is free. Details from Nicky on 01202 530645.

**Saturday, 8th August.** Old Church Hospital Social Club, Waterloo Rd, Romford is the venue for a charity fundraiser from 8 pm til 11.30. Featuring Linedance Crazy. Tickets are £3.50/£2 children, details on 0181 548 4929.

**Saturday, 22nd August.** Eccles Liberal Club, Wellington Road, Eccles, near Manchester is the venue for a fund raiser on behalf of Christie Hospital Radiotherapy Department from 8pm. Featuring Tombola, 100 plus prizes and an auction, admission is £5/£4 children. Tickets and details from Mr Mumford on 0161 707 1035.





**LYNN'S TWO LEFT FEET**



Liverpool choreographer Lynn Gannon is busy teaching her new dance, Kick Off Your Shoes, but, judging by our photo of her feet, Lynn may not have 'put her best foot forward' all the time. Seen recently at Bill and Norma Morrison's annual festival in Southport, are Lynn's two left feet, labelled by her class who are obviously used to her tuition...

## LAUGHTER LINES



"IS'NT IT TIME YOU GOT THOSE  
BOOTS RE-HEALED?"

## DESPERATELY SEEKING ALDA

Linedancer's investigation into the current whereabouts of the American Line Dancing Academy (ALDA) continues...

As we closed for press we were awaiting a response from ALDA principals Phil Moore and Terry Mills. In addition, the person responsible for accreditation and co ordination of the course at Bilston Community College was also unavailable for comment due to annual leave.

## DYFFRYN GARDENS OPENS ITS DOORS TO A PEOPLE'S MUSIC WEEKEND

A totally new event will soon be coming to Dyffryn Gardens. On Saturday 1st and Sunday 2nd August from 12 noon until 9 p.m. the gardens play host to a Peoples' Music Weekend. Visitors can rock and roll the day away on Saturday while on Sunday the mood changes to country and western.

Admissions to both days will be adults £3.00, children and concessions £2.00 and family tickets can be obtained for £6.50 or £10 for a weekend. The star attraction on Saturday will be Owen Money and the Train Robbers, The Be-Bop Boogie Boys, The Sunsets, The Red Hot Pokers, The Big Combo and the Class of '58.

For more information please contact the Vale Leisure Marketing Officer on 01446 709567.

## CROSSWORD ANSWERS FOR LAST MONTH

**Across:** 1. Scooter Lee; 3. Fan; 5. Jo; 6. All aboard; 8. Kelly; 9. Rob; 12. Packers; 14. Hot; 15. Stetson; 20. Allshookup; 23. Dance; 25. Perry; 26. Dave; 27. Bed.

**Down:** 1. Shamrockshake; 2. Road; 3. Fowler; 4. Grapevine; 7. Betty; 10. Bolo; 11. Garth; 13. Sit; 15. Slapping; 16. Emmerdale; 17. Shimmy; 18. Boots; 19. Grundy; 21. Lu; 22. Pedro; 24. Cry.

# WORLDS VII

## COME FLY WITH US

Great News! Linedancer Magazine has teamed up with Newmarket Promotions to take readers to San Antone, Texas for the Worlds VII at the end of December. As we go to press a great value holiday package is being put together. Don't miss next month's issue for further details.



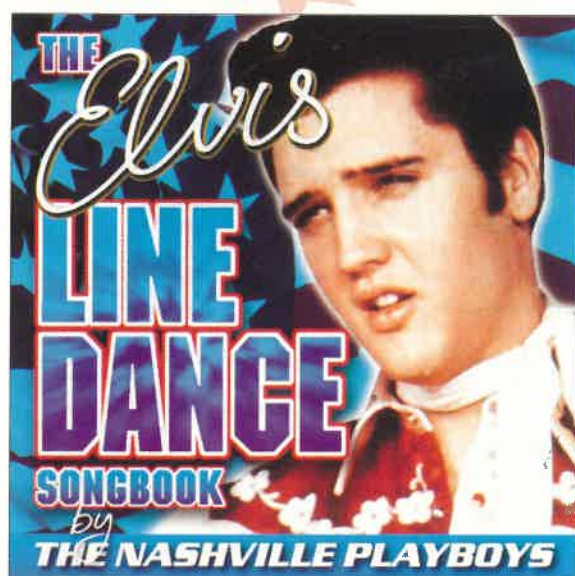
## DEADLINES

All information for the September edition must be received by Friday 14th August. For advertisers the deadline is Monday 3rd August.



MORE TOP LINE DANCE ALBUMS

# ★ GOING FOR A SONG AND DANCE

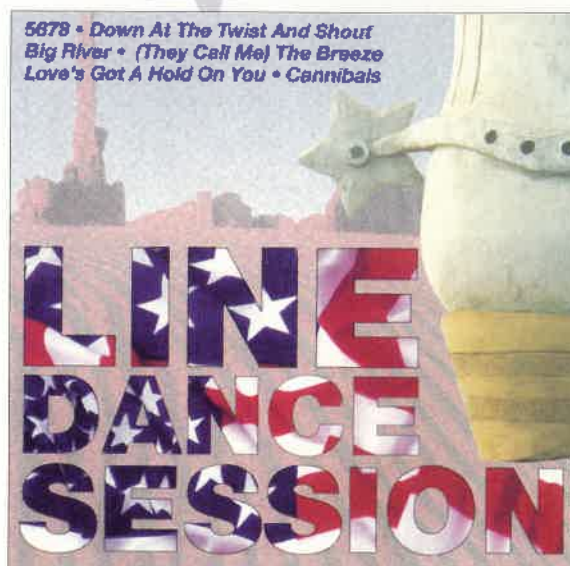


## THE ELVIS LINE DANCE SONGBOOK

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More classic versions of top line dance hits such as "5678", "At The Twist And Shout" from the cream of country artists, Memphis Roots, Blueberry Hill, Lone Star and George Moody and The Country Squires. Unbeatable value for money.

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**CARLTON**  
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## Videos for all occasions



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UMV 70044

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# What clears the floor... what fills the floor!

How the old favourites and hot new dances are lining up so far this year. Take a look at what was 'hot' during 1997 then see how things have changed during 1998.

### The Top Ten Dance Chart January to December 1997

Dance Title	Choreographer	No. of Top Ten Appearances
Black Coffee	Helen O'Malley, Eire	25
Walkin' The Line	Unknown	17
Midnight Waltz	Jo Thompson, USA	17
Just For Grins	Jo Thompson, USA	16
Fly Like A Bird	Hedy McAdams, USA	16
Tush Push	Jim Ferrazzano, USA	14
Swamp Thang	Max Perry, USA	14
Ridin'	Dave Ingram, Canada	12
High Test Love	Max Perry, USA	10
Cajun Mambo Walk	Max Perry, USA	10
Electric Reel	R & R Paddon, Eire	9
American Pie	Chris Hodgson, UK	9
Waltz Across Texas	Unknown	9
Kelly's Cannibals	Liz/Bev Clark, UK	8
Hillbilly Rock, H'Billy Roll	S.Vee/R.Fowler/C.Hick, UK	8
Stroll Along Cha Cha	Rodeo Cowboys, UK	8
Swing City Jive	Hillbilly Rick / L. Mosby, USA	8
Cruisin'	Neil Hale, USA	7
Rock n Roll Waltz	Max Perry, USA	7
Rompin' Stompin'	Robert Jackson, USA	7
Grundy Gallop	Jenny Rocket, UK	7
Summertime Cha Cha	Max Perry, USA	6
Cherokee Boogie	Jo Thompson, USA	6
Matador	R. Rakestraw / Y. Stevens, USA	6
Loose Boots	N. Bates, UK	6
Copperhead	Unknown	6

### The Top Ten Dance Chart January to June 1998

Dance Title	Choreographer	No. of Top Ten Appearances
TBone Shuffle	Peter Metelnick, Canada	15
Shamrock Shake	R & R Paddon, Eire	14
Tropicana Parking Lot	Patrick Riley	13
Fly Like a Bird	Hedy McAdams, USA	13
Pina Colada Cha	Judy McDonald, Canada	12
Jose Cuervo 97	Max Perry, USA	10
Coastin'	Ray & Tina Yoeman, UK	10
Electric Reel	R & R Paddon, Eire	9
Razor Sharp	Steve Sunter, UK	9
Hot Tomatoes	Neil Hale, Canada	8
Dizzy	Jo Thompson, USA	8
13 MWZ	Sherry McClure, USA	8
Ribbon of Highway	Neil Hale, Canada	7
Scotia Samba	Bev/Liz Clarke, UK	6
Gypsy	Mary Kelly, UK	6
King of the Road	P. Machado & J. Thompson, USA	6
American Pie	Chris Hodgson, UK	6
Midnight Waltz	Jo Thompson, USA	5
Smokey Places	Michele Peron, Canada	5

The top ten chart is compiled by counting the number of times a dance has appeared in a published chart between January - June 1998



# Top Ten Dance Charts

## OREGON TRAILBLASERS

Merseyside. Tel: 01925 721289

1. Scotia Samba ..... 'Dance The Night Away' The Mavericks
2. Mmm Bop ..... 'Mmm Bop' Hanson
3. Mucara Walk ..... 'La Mucara' The Mavericks
4. Tango With The Sheriff ..... 'Cha Tango' Dave Sheriff
5. Alané ..... 'Alané' Wes
6. You Caught My Eye ..... 'Tempted' Marty Stuart
7. Stand By Me ..... 'Stand By Me' Ben. E. King
8. Dizzy ..... 'Dizzy' Scooter Lee
9. Live Wire ..... 'Live Wire' Scooter Lee
10. Blue Rose Is ..... 'Blue Roses' Pam Tillis

## Linedancer TOP TEN Magazine

1. Scotia Samba ..... 'Dance The Night Away' The Mavericks
2. Let'er Rip ..... 'Let'er Rip' Dixie Chicks
3. Peace Train ..... 'Peace Train' (Holy Roller Mix) Dolly Parton
4. Calliente ..... 'Born To Hand Jive' Sha Na Na
5. Mucara Walk ..... 'La Mucara' The Mavericks
6. Razor Sharp ..... 'Siamsa' Ronan Hardiman
7. Sunshine Shuffle ..... 'Brown Eyed Girl' The Cheap Seats
8. Cathy's Cruise ..... 'My Heart Will Go On' Celine Dion
9. T-Bone Shuffle ..... 'Sunchyme' Dario G
10. Tango With The Sheriff ..... 'Cha Tango' Dave Sheriff

## HOWZIT STARTERS

Dumfries

Tel: 01556 611280

1. Dizzy ..... 'Dizzy' Scooter Lee
2. Beethoven Boogie ..... 'Boogie & Beethoven' Larry Gatlin
3. Scotia Samba ..... 'Dance The Night Away' The Mavericks
4. Running Bear ..... 'Running Bear' The Dean Brothers
5. Tropicana Parking Lot ..... 'Lord Of The Dance' Lord Of The Dance
6. Foot Boogie ..... 'Hillbilly Highway' Steve Earle
7. Jose Cuervo '97 ..... 'Jose Cuervo' Kimber Clayton
8. Just For Grins ..... 'Billy B. Bad' George Jones
9. T-Bone Shuffle ..... 'T-Bone Shuffle' Boz Scaggs
10. Loose Boots ..... 'Whose Bed Have Your Boots...' Shania Twain

## BIDDS LINE DANCERS

Longton, Stoke-on-Trent.  
Tel: 01782 721121

1. Peace Train ..... 'Peace Train' (Holy Roller Mix) Dolly Parton
2. Ribbon Of Highway ..... 'Ribbon Of Highway' Scooter Lee
3. Country Oaki Coki ..... 'Country Oaki Coki' Bob McKinlay
4. Mucara Walk ..... 'La Mucara' The Mavericks
5. Reelin' & Rockin' ..... 'Don't Be Stupid' Shania Twain
6. Butt ..... 'Don't Be Stupid' Shania Twain
7. Dangerous ..... 'Do The Dance' Lisa Capitanali
8. Tango With The Sheriff ..... 'Cha Tango' Dave Sheriff
9. Razor Sharp ..... 'Siamsa' Lord Of The Dance
10. Scotia Samba ..... 'Dance The Night Away' The Mavericks

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4. Bayou Blaster ..... 'Little Did I Know' Sammy Kershaw
5. Stuck On Hold ..... 'Don't Be Cruel' Marty Stuart
6. Oil Can Slide ..... 'A Letter To You' Shakin' Stevens
7. Sync Or Swim ..... 'Love Gets Me Everytime' Shania Twain
8. Top Secret Shuffle ..... 'No One Needs To Know' Shania Twain
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5. 13MWZ ..... 'Un, Dos, Tres' Ricky Martinez
6. T-Bone Shuffle ..... 'Sunchyme' Dario G
7. King Of The Road ..... 'King Of The Road' Randy Travis
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9. Ribbon Of Highway ..... 'Ribbon Of Highway' Scooter Lee
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# COW

*Entertainment is the name of the game for World Class Dancer, Instructor and D.J. Edward Lawton - better known as Ed the Urban Cowboy - who has been entertaining people in one way or another for fifteen years now, and he's still only 28 years old!*

## *Jan Brookfield brings us up to date with a 'Cowboy's Tale'*

Entertaining people all began in Majorca in 1983, when, at the tender age of 13, he started to help his parents in their bar in Can Pastilla.

Not content with just serving the food and drinks, he took it upon himself to entertain guests with such specialities as juggling bottles, spinning trays, and doing tricks with ice cubes ... eat your heart out, Tom Cruise, this was pre "Cocktail"



ZANY LITTLE ONE MAN SHOWS

So up to the age of 20, Ed was 'having a ball' getting up to all sorts of crazy activities to keep the visitors entertained: dressing up in wild outfits, putting on zany little one-man shows - this was his apprenticeship for what was to come later.

When the family moved back to England Ed still worked for his parents, this time in a pub in Goldenhill, Stoke-on-Trent, far from the beach bar in sunny Spain but still keeping the customers happy with his disco and karaoke nights.

Sharing a love of country music with his parents, he decided four years ago to give line-dancing a try. The first dance he ever learned was Rhinestone Cowboy, under the guidance of



EAT YOUR HEART OUT, TOM CRUISE!

ED THE URBAN COWBOY



# Ed Lawton's tale

teacher Pat Griffiths of the Texas Travellers in Frodsham. Ed rapidly blossomed into a very competent dancer, and with his appetite for entertaining, an ability to communicate and a gregarious nature, the natural progression seemed to be to instructor. So, with Pat's help he set off on the D & G route of training.

The pub's lounge area was cleared to make a dance-floor, and folk were soon flocking there to 'learn along' with Ed.

He first got involved in competitions "just for the hell of it" three years ago at the U.K. Championship and International Competition weekend organised by Malcolm and Viv Owen. There was no preparation other than on the day itself, but this relaxed approach has paid off throughout as his collection of award after award proves. "I just enjoy the dancing so much I'm able to ad-lib as I go," says Ed. "For Nashville I studied the dance scripts adding a few variations here and there and when I get to the competition dance floor I can usually add a few more."

He describes his dancing as by "the seat of my pants" and despite initial successes whetting the appetite there was no-one more surprised than Ed when he received a letter from the U.C.W.D.C. saying he had qualified to participate in the World Championships in Nashville in January. At first he dismissed the idea of attending, being short of cash, but two weeks before the event his parents offered to pay for the trip, and off he went, again with little in the way of preparation. He had a wonderful time in the company of his friends The Cheap Seats, Johnny Two Step and the Montgomerys - Aden, Tina, and Jonathan. Ed says the highlights of Nashville were firstly his result - overall second place in Division 3, secondly watching his friends dance so well, and thirdly, finding himself treated to a night out courtesy of Cheap Seats' Ethan and John and Rob and Michelle Fowler.

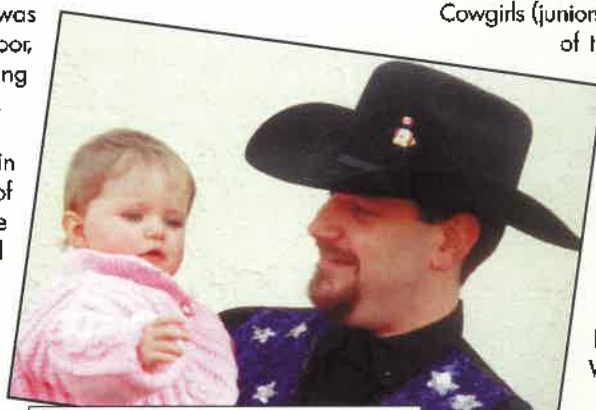
The competition bug has now bitten hard and Ed is determined to win a World no.1 belt buckle from the next world championships in San Antonio, Texas at the end of the year. His recent results are encouraging. At the European Championships in Holland he came first in his division, and at Wembley's British Line Dancing Championships he was placed second in Division 3. Add to that his success with his wife Lisa

in the Partners Competition in the U.K. Championships at Southport, plus the success of his teams, in Holland and in the U.K. and it's clear he's on a roll - and when someone the size of Edward is rolling you'd better get out of the way!

Training his two teams - The Stoke Stompers (seniors) and The Crazy Cowgirls (juniors) - is a particular pleasure for Ed. He gets the best out of them by 'jollyng' them along with his endless banter and antics.

Choreography is a particular facet of line dancing which fascinates the Urban Cowboy. Ed admits to becoming a choreographer accidentally by being frustrated at having a favourite song 'stuck in his head' with no dance that he liked to go with it. The solution was 'D.I.Y.' and among others we now have The Urban Cowboy danced to Reba McEntire's "Why Haven't I Heard From You?", and more recently Nice Work which goes perfectly with the track of that name on Fever 4. Bringing matters up to date is the increasingly popular It Works to Jill Morris's "Just One Kiss" and Easy-Rider have commissioned several dances to tracks on their forthcoming album, scheduled for a late summer release.

Never at a loss for words, Ed puts everyone at their ease. His sense of humour, his blatant flamboyance, and obvious enjoyment in what he does, is both refreshing and contagious. Whether it's a Fuzzy Duck or The Beast, whatever the level, he makes it fun!



ED THE URBAN 'FAMILY MAN' WITH BABY DAUGHTER EBONY



HIGHLIGHT - OVERALL 2ND, DIVISION 3 WORLDS VI

## Ed Lawton

Telephone 01782 861034/777172

Mondays:	Fellowship House, Congleton, Cheshire.
Tuesdays:	The Winking Frog, Goldenhill, Stoke-on-Trent.
Wednesdays:	Jollees, Longton, Stoke-on-Trent.
Thursdays:	Wrekin College, Telford.

The Dance Club, his venue for occasional special events on Fridays or Saturdays, is now situated at Rist's Sports & Social Club, Milehouse, Newcastle-under-Lyme, which boasts a superb dance floor and large car-park.



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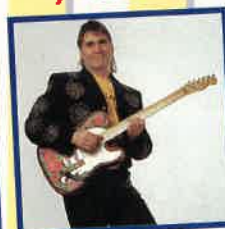
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# Top dancing'

## says Lionel Blair

*One of the nation's best known entertainers, Lionel Blair is a star of stage, screen and television, appearing regularly over the years with the Lionel Blair dancers.*

*He has appeared in numerous West End musicals, as well as tackling a diverse range of projects from Shakespeare to pantomime! He is the Chairman of SAGE, the celebrity arm of Help the Aged, and is the latest celebrity line dancer.*

*When Linedancer's Linda Willis caught up with him at Wembley while he was hosting the Awards Ceremony at the British Line Dancing Championships.*

*Linda firstly asked Lionel what he liked about line dancing.*

What I think is wonderful about line dancing is that it's family dance. No matter what age you are. It's from young to old. They all do the same steps. They can all join in, and if a family can all line dance they all go out together and can all dance together. And the family that dance together, stay together!

And what's more you don't make the steps easier for young or for old, the steps stay the same for every age. I watched them all in the Arena just now. The whole floor was packed - one of the most exciting things I've ever seen! Every age was there - from the young to old. That, to me is magic! If the world could be like that, as happy as line dancing - it would be a better place. I have never seen anything like that, it was so exciting to see. It was like - if Northern Ireland could be as happy as that - there would be peace there. I'm knocked out with it.

*How did you first become interested in Line Dancing?*

I was never that involved until a few months ago. I put it in my pantomime a couple of years ago, because it was fashionable and very successful, so I did it again last year. And everyone said, "Oh, I wish we could have the line dancing back!" - so that's it! Mervyn (Conn) telephoned me and asked me to become involved, his wife was one of my dancers! They wanted me to give the Championships a boost - and it's wonderful to be involved.

*What do you think of the Championships?*

Well, I haven't seen any yet, but I'm going in now to watch. Like Ice Skating has a Championship, so line dancing has a Championship. But line dancing is an all year round thing - it's not just a winter sport. But I just think the thing that is wonderful is the ages. There is no age gap. They all do the same thing.

*Do you do any line dancing?*

I've done some, yes! I hope to bring out a video called "Line Dancing With Lionel" soon.

*What's your favourite line dance?*

Well, there's one that I saw recently at the Electric Ballroom club in Camden, called the "Tush Push" - which I loved! That's the one, my favourite at the moment!

*So, you haven't choreographed any line dances?*

No, not yet, but what I'd like to do is to show a line dance choreographer my kind of work, and see if he could adapt to that. Do you know what I mean? But I'm quite happy with the choreography of line dancers everywhere. I think it's wonderful. I think the "Tush Push" - do you know the "Tush Push"? he asked the lady from the Sunday Mirror, sitting opposite, who reluctantly admitted that she didn't - It's great isn't it? he continued, as I agreed with him.

*What are your favourite kinds of dances?*

Well, I'm 'hoofin'. I'm a tap dancer, so I love tap dancing, obviously. The other thing I love about line dancing is that everybody does the same steps which always looks effective. I mean, if you think about the dancing in Saturday Night Fever and watch "Riverdance" the most exciting parts are when they're all doing the same steps together - like a line dance.

*Any advice for young dancers?*

Do line dancing! Some of the line dancers asked "how do you dance and smile at the same time?" I know you're concentrating hard on the steps but my advice is to learn those steps well enough so you can smile at the same time. That's all I can say because line dancing is a happy dance.

*Do you like country and western music?*

I've never been a country and western fan, but as a type of music to dance to I think there's almost nothing as exciting!

*Can I ask you how long you've been dancing?*

Lionel gave a hearty chuckle, grinned broadly, and replied "I'm not going to tell you in years, but a lo-n-g time - and make sure you write it like that a lo-n-g time! But what's nice is that I can do this sort of dancing and not be out of breath at the end of it.

*Why do you enjoy dancing so much?*

It keeps me young! It's a form of exercise, and exercise keeps you young. Never give it up. I once asked a very old man "When should I stop exercising?" Never was his reply! Never stop dancing, you've got to keep the juices going, I believe. He said, laughing heartily.

*Do any other members of your family dance?*

Not really, no. My daughter's a model. My son works on a ship as a Stage Manager, and my young son is into heavy metal music. But, when I showed him my shirt (Lionel was wearing a black and gold satin cowboy shirt with cowboy boots embroidered across it), he said "oh dad, you're not really going to wear that?" Lionel laughed again. "And I said, yes, I am!"

*Would you like to make any final comment?*

Just this, if the whole world would line dance it would be a happier place!





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# Take me home Country Roads

**I**t is fifty years ago in a Latvian household. There are people all over, singing, dancing, playing familiar Latvian folk tunes on piano accordions and banjos. There is a little girl under the table staring out wide eyed at the wonder of it all. Then there were festivals, hundreds of people dancing in the streets and at home, Mother singing when she cleaned the house. There was music, everywhere. This is the scrapbook full of memories which belongs to Gita Rennick, a 'full of life' line dance teacher. Jill Douglas met her.

"You will travel half the world because of your legs" said the clairvoyant to 11 year old Gita. - who thought she must be destined to be a model.

Gita started line dance instruction almost by accident... or was it written in the stars? She first learned line dancing from the Americans who held dance evenings at a base. At about the same time, an up and coming line dance duo called The Dean Brothers were starting to make a name for themselves on the music scene. Gita went out on the road with them and helped to sell their cassettes. She started showing the people at the Deans gigs some of the steps she had learned from the Americans. From then on the future was bright. She did some specials for Peter Fairhead, got a residency and became part of the Loose Boots company. The wheel came full circle when she actually taught American Brownies to dance!

Then the other week she found out that "Cross My Heart" was really hot in Australia. Gita had choreographed it in her living room, Rob Fowler had taught it where American and Australian dancers were present who, in turn, taught it when they returned home. "Half the world because of your legs..." Makes you think! Gita lists her greatest achievement as teaching Jonny Rye (The Rye Brother who can't dance!) to Applejack to such effect that according to his wife he was demonstrating the dance whilst cleaning his teeth!!

Probably though, her greatest achievement is all the money she has raised for charity, from hospital radio to Marie Curie and she is

currently trying to raise £4000 for air conditioning in The Manhattan Club. Busy line dancers get awfully 'drippy'! Acknowledgement of Gita's choreography skills are to be found on The Most Awesome Line Dance Album 2 where she is accredited for her dance Cross My Heart to Ricky Lynn Gregg's If I Had A Cheatin Heart. A co-choreography venture with Rob Fowler resulted in Just Love to The Cheap Seats' It's

Just Love, taught by Rob on a tour and now fast becoming a worldwide hit.



The little Latvian folk dancer saw the rock and roll invasion of the fifties, the hippie trippy sixties, the pop of the seventies and the seemingly endless raves of the eighties. There seemed to be no fun. Then she opened the door to Country music and found the happiness, the families, the dancing and it seemed to parallel her own childhood life. She had come home.

## **Gita Renick - 01423 526527**

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# Easy access

*Line dancing has many virtues and features to recommend it as an activity. Everyone knows that it's great fun, sociable, good exercise and so on. One feature that is sometimes taken for granted, however, is the accessibility of line dancing.*

It matters not in which part of the country one lives or visits, there is line dancing within easy reach. Not just within easy travelling distance, but often 'right on the doorstep'. A lot of these classes are organised by people who just love to line dance and want to share that desire with others. These classes need to be supported in order to keep them viable and to maintain the accessibility we presently enjoy.

People who are dedicated to line dancing will travel any distance to dance, but those who enjoy it simply as a 'night out' will only travel what they consider a reasonable distance or inconvenience themselves to a certain degree. Beyond this point they will find alternative entertainment, with the inevitable reduction of classes. This, of course, impacts on everyone, including the dedicated dancer. For the keen and committed line dancer, it may seem hard to believe that there are those who come to classes or dances just for a night out. Most instructors will be familiar with 'social dancers' but our industry ignores them at its peril as we need these people to keep our smaller classes and events viable.

A rough survey of classes and events, publicised as taking place at opposite ends of England, indicated 70 events in Kent and 170 in Cumbria and Southern Scotland. These numbers almost certainly do not reflect the true magnitude of what is actually available and there must be many more events than those publicised. It does, however, serve to quantify the accessibility of line dancing. If further proof is needed, a quick count from our 'Stomping Ground' section reveals approximately 1300 classes. Bearing in mind that a lot of these entries will run more than one class each week, it is plain to see how easy it is to find a class or dance close to home.

Another exciting feature regarding access is the opportunity we all have to see the best that line dancing has to offer, not only locally, but at a price that most people can afford. In the entertainment industry very few areas can offer it's followers top flight stars in their



# Less

# ong may it continue by Harry Seddon



HUGE HALLS - WILL THIS BE THE FUTURE?



STAR NAMES - STILL WITHIN EASY REACH

own locality. It is easy to dismiss this as nothing special because it is what we are used to, but we should appreciate how fortunate we are in this respect and, by being aware of it, be ready to defend this special relationship between our heroes and ourselves.

An example of this would be our own Awards Event, which boasted a line up of stars that was our industry's equivalent of a BAFTA Awards Evening. So What? All areas of entertainment have their presentation events where stars attend. However, how many 'ordinary' fans can attend these events as we could and not only attend, but meet the stars and be instructed and entertained by them?

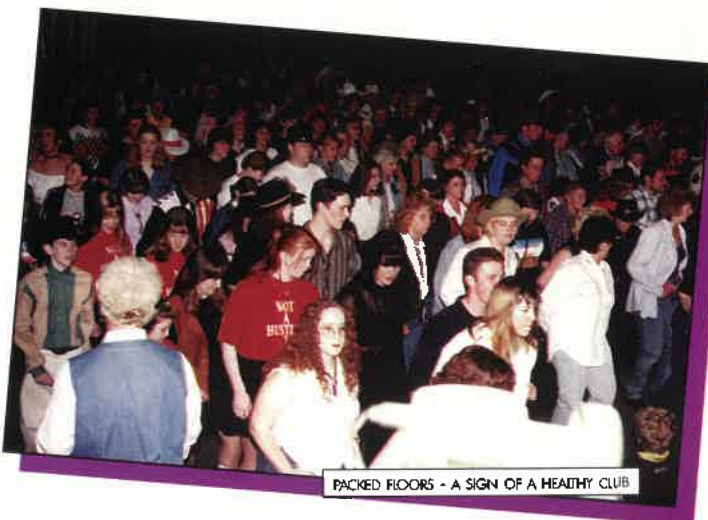
In what other pursuit could we have a holiday abroad, receive instruction in our activity and have a star name with us, and all at a price which makes it accessible?

At the present time, event promoters are still able to bring world class choreographers and top class entertainers to a school hall and charge a single figure sum to see them. Or, at a different venue, with a maximum capacity of 200, it is possible to dance your boots off to a

top band and still have enough change from a tenner for a pint of whatever you fancy - unless you drink Southern Comfort by the pint that is! If that's not accessibility I don't know what is?

There is, though, something of a catch here. The more access we have to our heroes, the more famous they become, and by using the simple economic theory of supply and demand fee requirements can rise and they become less accessible. Nobody is saying for one moment that these people don't deserve all that they can get, whether it be recognition or monetary reward. They have, after all, worked long and hard to get where they are now and that must be paid for. It would, however, be very sad if we could only dance to well known names, or receive instruction from top class choreographers in auditoria capable of holding vast numbers, or by paying high prices for the privilege.

In summary, accessibility to line dancing is everyone's responsibility, not only the stars, instructors and promoters. It is up to everyone to support their local groups, keep going to see their heroes especially when they appear in your locality for it is this accessibility that makes line dancing unique - long may it continue.



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# Young At Heart

**'Young At Heart' was the name of the 'Country Music Festival', and what an apt name it is! The weekend event was promoter and radio presenter Vic Woodhouse's creation. Emma Wilkinson reports.**

Held for the second year running, Vic was keen that the festival provided a showcase for the younger, 'up and coming' country acts and has found a terrific venue to do just that. The Towerlands Centre at Braintree in Essex can seat up to 2,500 people and despite the weather staying sunny between the rain, (an optimist's way of saying that it bucketed down!), a situation we have all become used to this summer. Luckily though, this was no problem as all the action took place indoors.

Set in rural Essex and providing touring and camping facilities and plenty of open space, when the sun was out, we had the best of both worlds. The dance floor, which was laid especially, was excellent with more than enough room to accommodate all the enthusiastic line, and couples dancers.

The overall standard of musicianship from the 16 bands who performed during the weekend was very good, however four acts really shone through. These particular acts, Kane & Co., The Glen Mitchell Band, Nadine Somers Band, Adam Couldwell combined talent, personality and presentation to come to the fore. Adam on this occasion did not go out solo, as he often does, but performed with the John J Paul Band, who provided terrific backing. Proving to us, once again that all he needs is a bit of luck and the right song to show what real talent he has. His network of fans across the country is fast growing.

The Glen Mitchell Band are making a big effort to take their music to the wider audience, which their excellent original material deserves. The bands performance on this occasion was again of the highest quality. A great dance band.

The Nadine Somers Band have only recently formed but pack loads of experience. Nadine not only has a great country voice, but is stunning looking and presents herself very well. She is joined by Rob Childs and Geoff Hall, two top quality musicians with over ten years experience on the country music scene. This is an act that will attract a younger crowd, and give 'the big names' a run for their money. As with Adam Couldwell, luck and the right song is required. If Steps can be manufactured into the charts, why not genuine country singers with real talent?

The last but definitely not least of the four to make an impression were Kane & Co., a five piece band with a big sound. Fronted by Dave Kane, the band dressed in black and white have a real stage presence, and are about as far removed from the 'gingham and frills' version of country music as it's possible to get. They are a friendly bunch of guys and it is as enjoyable spending time

chatting with them, as it is witnessing their fabulous live act. They don't just stand and play but really put on a show. Visually exciting, there's loads of movement and interaction on stage, musically very strong with superb lead vocals and tight harmonies. Their own high quality original material which makes up the majority of their act could best be described as 'Meatloaf meets Garth Brooks'. The band have only been playing publicly for a year, and are aiming for the top - an ambition which is not unrealistic. Kane & Co are already in demand on the continent, don't miss them - this is the kind of band the British Country Scene has been waiting a long time for.

One of the most important criteria for a truly successful band, is excitement. All the bands that we have chosen here are exciting, and in company of others with the same attitude will enable British country music to leave it's cottage industry status behind and make its mark!







by  
**STEVE  
CROSBY**

# ALBUM REVIEWS

**T**here are some excellent albums that have been released over the past few weeks that, in an ideal world, would all be worthy of a full review in this section. Unfortunately, space does not permit this luxury but the following deserve a passing mention.

The Soundtrack to the movie **HOPE FLOATS** includes Garth Brooks, Trisha Yearwood, The Mavericks and The Rolling Stones amongst others and in which Lyle Lovett performs a great version of Nat King Cole's **SMILE**.

Suzy Boguss has a new album, **NOBODY LOVE NOBODY GETS HURT** which on the whole is quite dark, but does include a couple of floor fillers, **SOMEBODY TO LOVE** and **FROM WHERE I STAND**.

Keith Harling is featured in Channel 4's **'eNaked Nashville'** series and has his debut album out this month. A good singer and a decent album. Stand-out line dance tracks are **COMING BACK FOR MORE** and **RIGHT IN THE MIDDLE**. There is also an excellent version of Lefty Frizzell's **I NEVER GO AROUND MIRRORS**.

Speaking of **NAKED NASHVILLE**, a compilation of that name is also now available, an odd selection of the old and the new which is worth avoiding.

**PAM TILLIS** releases **EVERY TIME** which includes several goodies, the memorable single **I SAID A PRAYER** plus dance tracks **LAY THE HEARTACHE DOWN**, **YOU PUT THE LONELY ON ME** and the waltz **WHISKEY ON THE WOUND**.

Reba McEntire has a new album **IF YOU SEE HIM** but this is mainly stacked with the Ginger One's power ballads and only has a couple of tracks suitable for line dancing.

Well, that's the summary over. Now for the full weather forecast:

## THE LONGRIDERS

### COVER STORY

Phantom Ranch Records  
PRRCD001



Track no. and title	BPM	Track no. and title	BPM
01 Seminole wind .....	122	08 Tequila tobin' .....	98
02 Even the man in the moon ...	126	09 Sold .....	117
03 Children .....	134 w.	10 Sing me back home .....	101
04 Dirty little town .....	137	11 Cannibals .....	178
05 Fly like a bird .....	123	12 Call me daddy .....	14
06 This much I know .....	88	13 Seminole wind .....	
07 What a crying shame .....	121	(dance mix) .....	122

I have never seen the Longriders in action but I am assured by people whose opinion is to be trusted that they do what they do very well. An established live act on the country dance scene, they have now thrown their hats into the ring of recorded music. **COVER STORY** is their debut CD.

As a country fan, a reviewer and a Brit I always look forward to receiving material by UK based artists with a hope and expectation that I will hear something to rival the cash rich stars of Nashville. For example the recent album by Glen Mitchell (who appears as a guest with the Longriders incidentally) was a pleasure to listen to.

Unfortunately there is nothing in this set to inspire the same enthusiasm. Half an album of the same old cover versions everybody does

plus half an album of cover versions that fewer people do. All are copies of the original arrangements and none offer anything new.

Maybe some of these songs will be new to listeners. Mark Collie's **EVEN THE MAN IN THE MOON IS CRYING** is a beautiful love song that never got the profile it deserved. Lonestar's **TEQUILA TALKIN'** is a slower liting cha cha in similar vein. But most of this set is far too 'safe'. **SEMINOLE WIND** is past its sell-by date and who needs another version of **FLY LIKE A BIRD**, **CHILDREN**, **CANNIBALS**, **SOLD** or **WHAT A CRYING SHAME**?

From a dancing point of view there are few complaints. Most of the tracks will work on the floor. The production is fine, the musicians more than competent and the vocals, if not award winning, are quite acceptable.

As a souvenir at a Longriders gig this is probably great but if these guys want to sell records to a new audience then it's either new material (surely they must have written a couple of songs between them!) or imaginative cover versions that offer something different to the originals.

As forgettable an album as you're ever likely to remember.

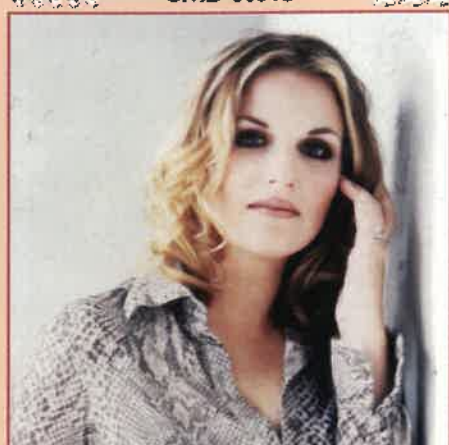




# TRISHA YEARWOOD

## WHERE YOUR ROAD LEADS

MCA Nashville  
UMD 80513



Track no. and title	BPM	Track no. and title	BPM
01 There goes my baby .....109		07 I'll still love you more .....124	
02 Never let you go again .....118		08 Hear like a sad song .....115	
03 That ain't the way I heard it .....118		09 I don't want to be the one .....115	
04 Powerful thing .....150		10 Bring me all your lovin' .....121	
05 Love wouldn't be to me .....103		11 Where your road leads .....104	
06 Wouldn't any woman .....126		12 One more chance .....103	

It is not by chance that Trisha Yearwood won 'Female Vocalist Of The Year' at the last CMA awards. She is the best. Others come close, but nobody can interpret a lyric or capture a feeling quite like her.

Trisha Yearwood could sing MY OLD MAN'S A DUSTMAN and it would sound good so when you put her together with a bunch of songs as well crafted as those on her new album it is inevitable that the result will be worth £13 or so of anyone's money.

For dancers there are four or five tracks that will work and of these POWERFUL THING is simply superb, a brilliant frolic of a chugger that will surely be Trisha's biggest dance floor hit to date. Written by the prolific Al Anderson it demands a smile, a clap and a holler all at the same time.

THERE GOES MY BABY (her current single) is an infectious early sixties sounding swayer, THAT AIN'T THE WAY I HEARD IT a whimsical jaunt, WOULDN'T ANY WOMAN a mid tempo 'stand up for yourself' stroller and LOVE WOULDN'T LIE TO ME a magnificent, moody late night belly rubber.

Of the out and out ballads WHERE YOUR ROAD LEADS is a duet with that Brooks chap that is powerfully romantic, BRING ME ALL YOUR LOVIN' a bluesy lament and I'LL STILL LOVE YOU MORE the latest in the Diane Warren hit ballad production line, moving, melancholy and melodic.

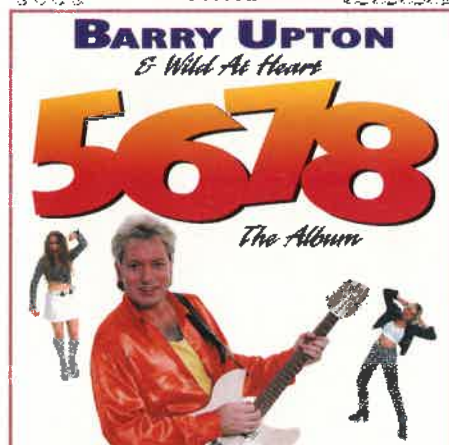
NEVER LET YOU GO AGAIN is a classic. A 'drummer boy' backbeat and lifting acoustic guitar accompany a haunting arrangement and Ms. Yearwood's picture painting vocals. A second chance at love song that oozes with class. Timeless.

There is a wad of excellent albums out on the streets at the moment. In which direction to throw your hard earned cash is not an easy decision. But if you like a listen as well as a dance and female vocals are your bag, put this right at the top of your list of purchases. You won't regret it.

# BARRY UPTON AND WILD AT HEART

## 5678 THE ALBUM

Southern Tracks  
STKCD4



Track no. and title	BPM	Track no. and title	BPM
01 Ride On Into The Sunset .....140		12 Real Good Time .....127	
02 Shooting From The Hip .....180		13 Planet Nashville .....165	
03 Rhythm Of The Rain .....115		14 The Rest Of My Life (Is Calling Me) .....122	
04 5678 (Country Version) .....140		15 Friday All Night Long .....176	
05 I'm Still Falling .....153		16 You Look So Good (You Gotta Be Bad) .....130	
06 Locked Inside Your Heart .....107		17 Hey You On The Radio (Video Mix) .....120	
07 Love Is Gonna Win .....128		18 5678 (Extended Country Dance Mix) .....140	
08 Earthquake City .....165			
09 Go Talk To Him .....120			
10 Wild Wild Wind .....132			
11 Blue Looks Good On You 126 w/			

Now here is an artist with imagination! And before anyone puts pen to paper to complain about biased judgement let me make it clear that although Barry Upton and I wrote the Steps hit 5678 together I did not collude on any of the tracks recorded here. I do not have a vested interest in the album and if I like the album it is because I like the album, not because I feel obliged to like it.

Now I've got that off my chest, let's crack on.

Where was I? Oh yes, now here is an artist with imagination! An ear for the commercial, a musical taste that extends from country to pop and a talent for production which speaks for itself. It is only in the vocal department that there can be a hint of criticism where, by his own admission, Barry's voice may not give Garth any sleepless nights and which suits some songs better than others.

Barry Upton and The Wild At Heart gang are about good time fun. This album is an example of pop country at its best. Sometimes clever, sometimes derivative, but always of the highest quality.

5678 is included here in a new, cheeky country-dance format that will be a welcome alternative for those who have

played the Steps version to death. Also included are several tracks that have seen the light of day on various compilations. I'M STILL FALLING, a summery sing-a-long strutter was a CMT hit as was HEY YOU ON THE RADIO, a haunting slow cha cha which features Kimber Clayton in a cameo role as a radio DJ. SHOOTING FROM THE HIP, a dual tempoed rapping stomper and YOU LOOK SO GOOD (YOU GOTTA BE BAD), a versatile mid tempo chugger are the others which may be familiar.

Of the brand new tracks RIDE ON INTO THE SUNSET is outstanding, a Rednex meets Steps upbeat shuffle that is now accessible for Rodeo Ruth's 'Ride On' dance. EARTHQUAKE CITY is another potential whopper that is begging for some original choreography, a rocking tush pusher that sounds 'large' on the floor. WILD WILD WIND is a Creedance Clearwater Revival inspired strutter co-written with T.Cane Honey, FRIDAY ALL NIGHT LONG a storming party rocker and PLANET NASHVILLE another double tempo stomper.

And to balance the scales there are some lovely mellower tracks and a waltz where Barry proves he can produce the goods in the yummy department. LOCKED INSIDE YOUR HEART is a terrific love song cha cha, whilst THE REST OF MY LIFE (IS CALLING ME) and LOVE IS GONNA WIN are slightly faster shuffles.

The waltz is BLUE LOOKS GOOD ON YOU, a bouncy swayer of a ditty that is not dissimilar to George Strait's 'You look so good in love'.

Best of the 'aaaaagh!' bunch is the one cover version on the album, the old Cascades hit RHYTHM OF THE RAIN which is another song waiting for some inspirational choreography.

For one song Barry gives up lead vocal duties to Shelly Mintrim, a young lady from the Wild At Heart entourage whose provocative dress sense is as appealing as her voice. GO TALK TO HIM is reminiscent of Wilson Philips in style and is another cha cha that will find its place on the floor.

Several dance steps are included in the liner notes as are dance suggestions for all of the tracks.

Barry Upton And Wild At Heart are not regulars on the country scene so you will struggle to find them at a live event but check out this album. It's really jolly good.



DAVE SHERIFF

## UK LINE DANCE TOP TEN

Stomp Music  
DS009



Track no. and title	BPM	Track no. and title	BPM
01 Move that way	115	06 Red hot salsa	115
02 Spanish stomp	133	07 Valentine waltz	130
03 Tropical moment	112	08 When you move that way	115
04 Saddle creek boogie	160	09 Bronco's rodeo	146
05 Boogie woogie sheriff	180	10 Mirror image	146

Dave Sheriff's last album was a treat, a progression from upmarket one man band pub singer to credible country performer. It paid no specific attention to the needs of the dancer and concentrated on the singer and the song. The trouble for Dave is I don't recall hearing too many folk requesting

# ALBUM REVIEWS

tracks from it for the floor, even though many were suitable.

It seems that what is expected of Dave Sheriff is evenly phrased boom crash drum tracks with whatever line dance theme, rhythm and tempo is necessary, thrown on top. You can't argue with it. Thousands of people buy his albums for it and he has carved a niche in the market, which no one else is ever likely to emulate in this country.

And this is more of the same. OK, the packaging is a bit different and the 'hook' is new: an album of songs recorded specifically to fit dances by emerging UK choreographers who succeeded in last year's DAVE SHERIFF/LINEDANCER MAGAZINE Choreography Competition.

The musical package is a variation on a theme too, with slowed down versions of each of the ten tracks for teaching purposes. In essence this is another collection of songs with

accompanying dance steps that come under the heading 'line dance fodder.'

Please understand, every track here is dance floor friendly, ideal for the good old plates of meat. It's just that musically nothing grabs you. RED HOT SALSA is better than the rest, and WHEN YOU MOVE THAT WAY and TROPICAL MOMENT are OK, but everything else doesn't quite do what Dave is capable of doing. VALENTINE WALTZ lacks emotion and The Andrews Sisters inspired BOOGIE WOOGIE SHERIFF is a bit lightweight. Dave even sounds out of breath in delivery.

Come on Dave, you have the talent and the ability to do better than this. You proved it with FLY AWAY. There's nothing wrong with merging the quality of that album with the formulaised line dance package of this one is there?

I expect to read the outraged letters of complaint from Dave Sheriff fans in next month's issue.

DWIGHT YOAKAM

## A LONG WAY HOME

Reprise

9469182



Track no. and title	BPM	Track no. and title	BPM
01 Same Fool	154	08 Only Want You More	115/230
02 The Curse	183	09 I'll Just Take These	101
03 Things Change	109	10 A Long Way Home	148
04 Yet To Succeed	81	11 Listen	133
05 I Wouldn't Put It Past Me	130	12 Traveller's Lament	149 w2
06 These Arms	123	13 Maybe You Like It	183
07 That's Okay	184	Maybe You Don't	183

Over the past few years Dwight Yoakam has been messing around with several projects; a couple of movie roles and concept albums such as his recent Christmas offering and the "Under The Covers" album of other people's songs. Even his last full-blown studio album, "Gone" was, in many ways, experimental. It just seems so long ago that a Dwight Yoakam album delivered good old honky tonk, dark, soul searching ballads and classic country twang.

I am therefore delighted to announce that A LONG WAY HOME is a return to the form that established his Dwightness as a major 'New Country' player in the early 80s.

All the songs are penned by the leather-trousered hip grinder himself and the musicians include amongst their number such legends as Bluegrass banjo king Ralph Stanley and long-time sidekick Pete Anderson on guitar who once again produces the set.

For dancers there are several beauties. The rocking boogie of I WOULDN'T PUT IT PAST ME, the jaunty SAME FOOL, the gentle cha chas THINGS CHANGE and I'LL JUST

TAKE THESE, the rockin' sockin' full steam ahead ONLY WANT YOU MORE, the chirpy Buck Owens influenced THAT'S OKAY and the Duanne Eddy like, punchy LISTEN.

There are four stand out tracks. TRAVELLER'S LAMENT, a searing high lonesome waltz with spine tingling gospel backing vocals from Ralph Stanley offers a message of hope and salvation. THE CURSE takes you on a Johnny Cash like canter through the black magic side effects of love with enormous dance floor possibilities. THESE ARMS is true honky tonk with a full blown Phil Spector middle eight, as wonderful a shuffle as you could wish to hear and check out the classic plinky piano!

Final selection is A LONG WAY HOME, with hints of "Pocket Of A Clown", a finger clicking country stroll that for me sums up the genius of Yoakam, a hybrid of musical themes and lyrical sense. Perfect.

The album is perhaps best summed up by a line on the sleeve that describes it as "Cosmic cowboy music for the next millennium". And if this is the future for country music then we're in safe hands.



# Something

**Little did Sho and Josh Botham know that the derelict Victorian church they visited one day was to be the ideal venue for their new studio. That was after months of conversion work had been completed. Here she tells the story.**

We didn't know when we saw the 'For Sale' sign at what looked like a derelict old church, we were looking at our new studios. Buildings suitable for dance studios don't come along every day, so we were curious to see what the inside looked like. We had been looking for a property to rent or possibly purchase for some time but there had been nothing that was even remotely possible. An appointment was made to view and that's when our lives changed. The inside of the church though, was covered in cobwebs and looked like a House of Hammer movie set - it was fabulous!

A phenomenal amount of work was needed but the atmosphere, character and accommodation was just what we were looking for. We could have a delightful reception area, two studios, one upstairs and one on the ground floor, a kitchen and office area, plus large gardens and parking close by. All we needed was the money to buy it. We felt so positive about the project that we put in an offer which was accepted, the church being delighted about the proposed community use. It was then that the whirlwind began devising business plans, getting quotes for work and most important, seeking the bank manager, who visited the church with us and agreed that the potential was there. Everything felt right, it was definitely meant to be.

It helped that Josh was previously a Finance Director so all this high finance was familiar territory to him. Planning permission had to be obtained and took much longer than anticipated, but we got it. In fact, it all took much longer than we hoped, because we were purchasing from the church there were more people involved in the sale than expected. At times we began to wonder if it would ever happen but then last September, we became the proud owners of the building, complete with the pulpit and font.



SB'S HEALTH & DANCE STUDIOS ENTRANCE 'BEFORE'



THE UPPER STUDIO NOW IN USE

We set to work with great gusto, learning as we went, watching builders, asking advice and generally learning from our mistakes. We have tackled lots of things that we would never have dreamed of doing but necessity is a great motivator. Certain jobs we left to the experts, such as window repairs and replacements, electrical work, and plumbing. Our new front doors were made by a specialist joinery firm to exact templates of the original doors which have been admired by many as they walk past the church. We have also had help from some of our enthusiastic dancers who came along and brandished

paint brushes and helped to clear the jungle so that we could see the garden. The height and situation of the stair walls meant that scaffolding was needed. No time to worry about having a head for heights.

Gradually, it all began to take shape. BBC South Today did a feature about us, our line dancing and the renovations at The Old

Church. Various local papers gave us a mention and we opened our doors for the first time in December to hold a Christmas Fair. What a wonderful feeling, so much work had been done and so much still to do but we were up and running. We even rang the bell at midnight on New Year's Eve to celebrate a new lease of life for a building that has been around since the beginning of this century.

Classes started at our new studios in January and so many people comment on the beautiful building and atmosphere. The smoke free environment is also welcomed.

# So



# old



In addition to our regular classes, we promote many other dance and health related activities and workshops in East Coast Swing, Caribbean Aerobics, Dance is Fun, Relaxation and Stress Management, Personal Development, Body Image and Weight Management, Lifestyle Management. We run professional teacher training courses in various dance branches including line dancing, as well as one day intensive workshops for teachers wishing to improve their teaching skills.

We continue to hold our Eastbourne Classes too, and we are pleased that many of our Eastbourne dancers also support events and workshops at the studios in Bexhill.

What a year it has been. There is still lots of work to do but we're getting there.



# something new



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# Bouquet Corner

...after our bereavement we would like to say a very special thank you to all our members, we are happy to call you friends. From Marilyn & Alwyne Clapham, Creek Alley Western Dancers.

...Arizona Ann Napier whose dance to the Dean Brothers track is the best yet according to Joan Bryce, Dalkieth.

...Congratulations to Kate from Kates Kickers, East Kilbride, who has recently passed her D&G Line Dance exam, from Nichola McIntyre, East Kilbride.

...thanks to Danny, Brian and all the line dancers of Pickering in North Yorkshire who made Ed and Carole so welcome on March 13 and 14

...Ten year old Steph Boot and Davie Cameron tell us that Liz Clarke is 'the total & utter best' and that the Scotia Samba and Cannibals choreographer will do any dance to suit the dancers.

...to Brenda, Brian, Lyn and Stuart of Northern States LDC of Banbury, Oxon, thank you all for taking Charlotte and Kelly dancing each week. They really do enjoy it and I appreciate it very much. Elaine (due to ill health Elaine was unable to take her daughter and friend line dancing for the 3 months.)

...Shirley Cunningham from Edinburgh thanks Ann Napier for a fantastic night with the Dean Brothers. She can't wait for the next time.

...Western Express Dance Club's committee from Preston deserve a big thank you for a superb Easter weekend in Dunoon. From Adam and Jeanette Watson.

...to Rob Fowler for his kind phone call to 9 year old fan Emma Richardson from Paul Badrick.

...Carl Edwards of the Westernaires thanks Sheila Parkinson for a great evening with Denny Hengen and Rick Tippe in North Wales.

...to Karen, Lisa and all at The Tydd Trotters from Wendy Schooling who so appreciated their support for her competition entry.

...to all the dancers who attended the Southern Country WDC evening with Scooter Lee at Worthing and contributed to the gifts for Chris Pymble of Horsham. Chris, who is battling cancer, greatly appreciates the support she has received recently from all her dancers and fellow instructors. These have proved a great source of strength.



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# Lowdown on the Hoe

*Plymouth Hoe in Devon is a popular tourist location. It is the place where Sir Francis Drake sighted the Spanish Armada, and today many a naval fleet is waved off from its quayside. It is also the home of a line dancing troop who have adapted the appropriate name of their town to form their title. Debra Williams meets the pride of Plymouth's 'fleet'.*

The Plymouth Hoe-Downers are making their mark in our own 'deep South' with their many charity events. Leader of the pack Hayley Masters, who owns the Haysways line dance club, tells of how it all began. "I had been teaching various fitness activities for eight years when I attended a line dancing workshop. I soon realised it was great fun, but never in my wildest imagination could I have known it would take over my life!" she said.

Supported by her parents and aided by The Princes Youth Trust and the Plymouth Small Business Fund, Hayley set up her first class in January 1997 - and was amazed at the outcome.

"I hired a local hall and, to my surprise, had so many people attend that they not only double-parked in the car park, they filled the football pitch with cars too. I can't thank my family and friends enough. They drove for miles pinning up leaflets, and the result was staggering."

The formation of the dance troop was an inadvertent progression. Youngest member, nine year old Zoe, a proficient dancer and quick learner, was assigned to lead a side wall as an assistant when Hayley taught. She was immediately adopted as club mascot. Sara and Denise were then singled out to become Haysways' instructors, and soon a core group of dedicated dancers who excelled in class appeared.

Initially the group demonstrated line dancing at social functions, but then word spread and they were continually asked to perform at a range of charity events. On June 21st this year, they attempted to recreate their 1997 American theme extravaganza when over 3,000 people line danced on Plymouth Hoe, raising more than £6,000 for three local charities.

Together they are an industrious group, and their innovative thinking was in abundance at a dance last Halloween when team members Kim and Linda devised a routine to Michael Jackson's 'Thriller' track.

With a little more input from the rest of the troop, the resulting choreography transformed the traditional country image of line dancing into a spooky spectacular complete with smoky dry ice and ultra-violet lighting to emphasise their skeleton costumes.

It is this adventurous outlook which spurs the dance group on to enter into the spirit of every event they attend. Hayley is resolute in her opinion that line dancing should be fun and enjoyed, and the feeling is shared by her fellow Hoe-Downers, whom she describes in 'wacky' detail.

Mascot Zoe, who Hayley admits was nearly lost to the Spice Girls at one point, is a nine year old

with a zest for line dancing who possesses striking confidence for one so young. Last year, at the tender age of eight, Zoe gave an interview on Devon Radio plugging the virtues of line dancing as well as any adult could have done.

Along with Hayley's assisting instructor Sara, there is her bubbly and cheerful counterpart Denise plus Heather and Brigitte, a duo who Hayley suspects share some kind of telepathic bond.

"These are a great couple, but the weird thing is when not in the group's uniform, they still manage to turn up dressed alike!"



THE HOE-DOWNERS LINE UP





# -down

Clare is noted for her flexibility, and also holds the crown for the best dance 'attitude', while Lynne, at eighteen years old, is held in high regard for her photographic memory - picking new dances up quickly, and recalling old ones at the 'blink of an eye'. New recruits to Hayley's 'Crazy Team', as she calls them, are Kathy, Donna, Vanessa, and Lois, which just leaves the two remaining dancers - husband and wife Alex and Linda. Married last year, they even incorporated line dancing into their wedding's evening reception.

Alex is the only man among thirteen women, but admits he enjoys every minute! Hayley said "Alex used to be quite normal before Linda introduced him to line dancing. He has an unquenchable thirst for learning new dances, and drives us up the wall trying to teach us 'another one he's just come across'. Our memories are constantly on overload!"

Hayley's memory is also failing fast due to another condition. On August 1st - her birthday - is the date she is due to have her first baby, and in true 'Hoe-Downers' style, the group are using the occasion to raise even more money for charity. The challenge is to guess the baby's sex and weight, with the funds collected to be sent to their local hospital's baby unit.

The Plymouth Hoe-Downers are living proof of the caring nature of line dancers throughout the country. Every day, somewhere, lines are being danced with the thought of someone else in mind. It is this community feeling of line dancing, coupled with absolute fun, which Hayley's group captures to the full.

Up the 'Hoe-Downers'!

**Contact Hayley: 01752 780587**

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# Woolpackers go country

**Emmerdale's Woolpackers went north recently, playing their first gig in North East Scotland and helping to raise funds for charity. Gillian Urquhart joined the crowd.**

Torrential rain did not deter the hundreds of fans who descended on Thainstone Mart, Inverurie in Aberdeenshire, to see The Woolpackers from the TV soap Emmerdale. The band played two shows to raise funds for Marie Curie Cancer Care in Grampian.

The stars popularity was demonstrated when their Saturday night show was an immediate sell out so another show for Friday was added - which soon sold out too. Scottish actor Billy Hartman, who plays the character Terry Woods, and Alun Lewis whose character is Vic Windsor, front the band but they were not the only cast members at the Mart as Ben Freeman (Scott Windsor) and Paul Fox (Will Cairns) made surprise guest appearances.

The two shows drew more than 1,500 fans of all ages, both line dancers and listeners all there to enjoy the fun. Ron and Stella Hay's Rebel Country disco filled the dance floor by playing favourite tracks and had dancers doing The Grundy Gallop and the Cowgirl Twist, what better dances for a mart! There was the opportunity to learn some new dances as Elisa Portelli from Bootscoot graced the stage and taught two dances which she had choreographed herself, Radio Romp and Walking the Hound Dog, danced to the Woolpacker's tracks On My Radio and Line Dance Party. Elisa also taught Cathy's Cruise - choreographed by



ALUN LEWIS, ELISA PORTELLI & BILLY HARTMAN



CROWDS IN THE RAIN

Rodeo Ruth - danced to LeeAnn Rimes' How Do I Live. The instruction proved popular and resulted in a full dance floor as dancers learned the steps in preparation for the Woolpackers set.

Jean Vincent and her band took to the stage as the atmosphere began to build, dancers crammed the floor getting into party mood as they danced more old and new routines. The dance floor, even after being enlarged for the second night, felt too small for the number of enthusiastic dancers and the most often heard word was 'sorry' as toes inadvertently got trodden on!



RON & STELLA HAY - REBEL COUNTRY DISCO

The crowd went wild as the Woolpackers appeared on stage, the dance floor swamped by cheering fans. The boys began with a rocking rendition of their hit, 'Line Dance Party Tonight' which summed up the whole atmosphere.

It was Billy and Alun's first performance in North East Scotland and they looked as if they were enjoying it as much as the crowd. They sang a string of hits including their best known song, Hillbilly Rock, Hillbilly Roll, a slow casual Louisiana, On My Radio and a rocking Two Chilli Dogs which went down a storm. The audience was having a ball as the boys sang, joked and even changed the words of Cherokee Boogie to "Hey Inverurie" which caused much hilarity - perhaps it was something to do with Alun's attempt at a Scottish accent!

It really was 'party night at the mart' which was enjoyed by all, but most importantly more than £21,000 was raised for Marie Curie.





# Boot Scootin' Beano

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Bourne Hall, Spring Street, Ewell, Surrey. 8.00 to 12.00 **£5.50**

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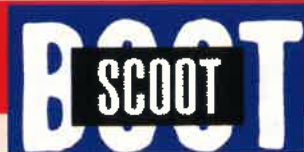
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## Come see us!



# Nichola Hill

*Nichola Hill is fifteen years old and the current World Junior Teen Advanced line dancing champion. She has 'scuffed her boots' across hardwood floors in competitions throughout Britain, and even crossed the Atlantic to take on the Americans at 'their own' game. It is an impressive record for one so young, yet in true teenage style, she seems totally unruffled by the whole Nashville adventure. Linedancer's Debra Williams discovered how she 'jetted' her way to the line dancing 'throne'.*

Nichola Hill's World Championship experience began with a family holiday to Florida. Long planned, ironically enough, for a few weeks before the start of the finals. Extending the trip 'was an obvious course of action, though Nichola says she probably saw more of airport departure lounges than she did of Mickey Mouse. "We flew from Birmingham to Sandford (Orlando), to Miami, to Nashville, to Chicago, to Birmingham - all in five weeks." Despite the hectic schedule she went on to take the world 'crown' - an amazing feat considering the extensive touring was just one of the obstacles she had to overcome. Nichola needed to learn three new dances for the competition - 'Blackberry Cobbler', 'Wildest Dreams' and 'Cha Cha Lengua' - and only received the dance sheets shortly before she flew to Florida! Practice therefore became an integral part of the holiday, with Nichola making good use of the Hotel's dance floor early every morning.

Possessing this degree of dedication, it is no wonder that nerves played little part in her winning performance. Despite the usual fear of who she would be competing against, Nichola says that the thrill of dancing overrode any jitters on the day. She said "The atmosphere at the championships was marvellous, and the standard of dancing very high. I was a little nervous beforehand, but as I started to dance I really began to enjoy myself. When I enjoy myself it really shows in my dancing, it changes and looks even better." Taking the experience in her stride, Nichola had mixed feelings on her chances of winning. "I was very pleased with my performance, but I knew that if I didn't win I had still achieved a great deal by qualifying for the world finals. Though when they called my name out it felt great. I was speechless!"

One of Nichola's proudest 'post victory' moments was returning to her Solihull dance class and showing off her award - a belt buckle engraved with her new championship title, which, understandably she says she is extremely proud to wear.

Though that wasn't all she came home with! His name is Josh, he lives in Houston, Texas, and he is one half of the 'Junior Teen World Couples Champions'. He is also Nichola's 'E-male' Internet boyfriend, and she is currently spending two weeks in Texas with

him and his family. Perhaps it is inevitable that when interests draw people together, friendships are formed. Nichola's line dancing career has introduced her to hundreds of other young dancers so now she has pen-pals all over the world. This proves that line dancing is a great opportunity for young people to socially interact, and discredits the usual assumption that all teenagers congregate on street corners to cause trouble.



In Nichola's case, line dancing has also brought her fame and success in her chosen pastime. She was in the Dave Sheriff line dance video, on the cover of the 'Line Dance Fever 3' CD, and has appeared on two BBC television programmes already this year. Her first introduction to line dancing was over six years ago when she was taken along to the Smokey Mountain country music club at Wythall, Birmingham, by her parents Joyce and Chris. Only eight years old at the time, Nichola enjoyed watching the members dance to the live bands, and was soon joining in with 'East Coast Swing', 'Electric Slide' and 'California Freeze'. It wasn't until 1996 that she started taking line dancing seriously. By now Joyce and Chris were registered line dance instructors, and had formed their own teaching club, 'Bootscooters' in their home town of Solihull.

It was here that Nichola's natural dancing skills were developed and nurtured for the competition circuit, little knowing she'd be a world champion only two years later!

- Nichola is currently on the look out for a male partner around her own age and height for 'Couples Dancing' in line dance competitions.
- Nichola's all-time favourite dances are 'The Beast', 'Beethoven's Boogie' and 'Mucara Walk'
- NB - Don't mess with Nichola on the dance floor - she's a black belt in Karate!

**Nichola practises at her parents' 'Bootscooters' line dance club:-**  
Mondays - 7.30 - 10.30pm (Intermediate/Advanced)  
at the British Legion Club, Shirley, Solihull.  
Thursdays - 8.15 - 10.45pm (All levels)  
at the Land Rover Club, Rowood Drive, Solihull.





***Nicola's record of success:***

UK Champion 1996/97	Junior Teen
European Champion 1996/97	Junior Teen
British Champion 1997	Junior Teen
World Junior Teen Advanced 1998	
3rd place - UK finals 1998	
2nd place - European finals 1998	
3rd place - British Line Dancing Championships 1998	



# Bye Bye CMT

## Hello big screen

*Since CMT left our screens, live bands have provided the visual accompaniment for dancers. But in the West Country there's another option as Deidre Seyburn discovered.*

Orchard Entertainments is a Bristol based family business which runs the Daily Star's Summer Roadshow, travelling the length and breadth of the country in a fifty eight foot long tractor and trailer unit. According to the newspaper's edition of 24th April "It'll be the the biggest and brightest thing to hit your town in years." But what has this to do with line dancing?

The Roadshow provides a fun filled summer menu including celebrity guest appearances but as well as running the Roadshow Brett Orchard introduced line dancing into the business which now boasts a 'Roadshow Gone Country'. With a team of instructors teaching at venues around Bristol, Brett also stocks a large selection of western clothing and accessories boasting that the prices are amongst the lowest in the South.

Brett likes to make all his club members and visitors welcome by providing that element of surprise every now and again. The night I visited, a long stemmed red rose was given to each lady but what makes this club so different is it's video screen. Since CMT left our TV screens country music enthusiasts have bemoaned the loss so Brett introduced his 'Big Screen', a large video screen situated at the front of the hall where dancers are able to view the singing/playing artistes whilst dancing along to that particular track.

A selection on the 'Big Screen' include Scotia Samba - Mavericks, My Maria - Brooks & Dunn, Men in Black - Will Smith, Stroll Along Cha Cha - Terri Clarke, Native American - Bellamy Brothers, Country Line - Shania Twain.

The screen adds that little 'extra touch' and is highly popular with members. Whilst non-screen tracks were being played and danced to, the front of the hall lost its brightness but the sparkle was still on the dance floor. Brett hopes to be able to increase his 'Big Screen' collection with help from his American colleagues.

Despite the official news of CMT's closure you'd never have guessed it at Roadshow Gone Country where it's as if the TV channel had never gone away but just moved to Bristol!



BRETT ORCHARD (BOTTOM RIGHT) HIS FATHER & INSTRUCTORS





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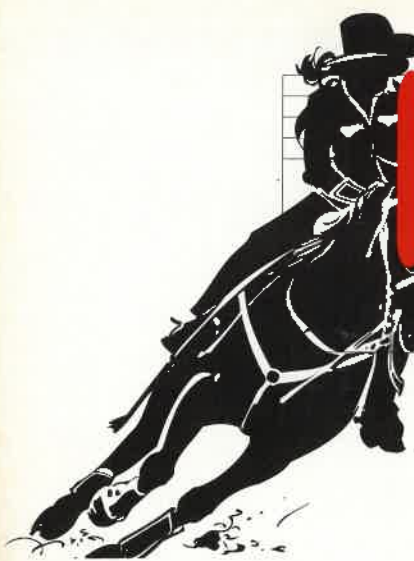


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# music matters

## DAN SEALS TOUR

Phoenix Promotions (0114 247 7314) announce that Dan Seals will tour in mid November. Six concerts are proposed for Sheffield, Liverpool, Coventry, Leicester, Doncaster and Manchester to promote his new album *In A Quiet Room II*. Dates and venues are to be announced. Watch this space...

## WAYLON CLOSES IN

Country legend Waylon Jennings has a brand new album featuring guests that will be familiar to most. Sheryl Crow, Travis Tritt, Mark Knopfler, Jessi Colter (the real life Mrs Jennings), Marty Smith and Carl Smith all feature on *Closing In On The Fire*. The Buddy Holly protegee's career stretches back to the mid 50's since when he has influenced vocal styles, trends and attitudes. The Texan was named the Country Music Association's Male Vocalist of the Year in 1975 and has no fewer than 13 gold albums to his credit.

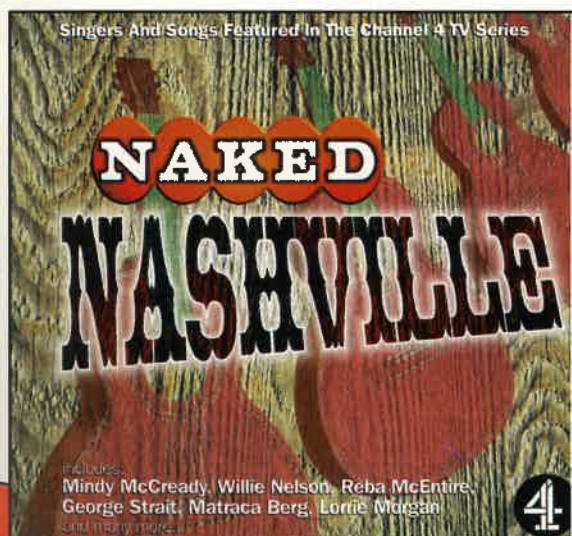
## NAKED NASHVILLE ALBUM

Following on from last month's *Naked Nashville* TV series, a CD featuring many of the singers and songs from the three shows has been released. Included are Matraca Berg's Strawberry wine, Dale Walton's theme music and Honkiest Tonkiest Beer Joint, Tammy Wynette's Stand By Your Man and Keith Harling's Papa Bear. Also featured is Willie Nelson's Crazy, Kris Kristofferson's Me And Bobby McGee and two tracks written by the legendary Harlan Howard, Patsy Cline's I Fall To Pieces and Ray Price's Heartaches By The Number.



## BELLAMY RELEASE

The Reggae Cowboys is the latest album from The Bellamy Brothers. Featuring 12 tracks including Let Your Love Flow, I'll Be Your Baby Tonight and a live version of Get Into Reggae Cowboy, the album has been released on the Start label.



## REBA'S RELEASE

Reba McEntire's new album *If You See Him*, released last month, features her American super hit *If You See Him/If You See Her*, with Brooks and Dunn. The threesome are currently in the midst of a US tour.

## NEW RELEASES

This month is scheduled to see releases from Gillian Welch 'Hell Among The Yearlings', Vince Gill *The Key*, Emmylou Harris 'Spyboy' and Dolly Parton 'Hungry Again'.



## HORSE WHISPERER OUT

August 24 is the scheduled release date for Robert Redford's *The Horse Whisperer* soundtrack which will feature a diverse range of styles. From Iris DeMent to George Strait, Dwight Yoakam to *The Flatlanders*, the film's music supervisor John Bissell cited 'the West' as the first priority in finding music for the film. He said "We wanted to be able to celebrate traditional Western music, whether we had contemporary music or people covering traditional songs."





LISA ERSKINE

### ERSKINE ON THE OTHER SIDE

Canadian artist Lisa Erskine's new album *See You On The Other Side* has been released to coincide with her forthcoming British tour. The Southwestern Ontario domiciled winner of a 1989 SOCAN Songwriters Award, Lisa has worked with top writers including Dan Hill, Eddie Schwartz and Dean McTaggart. The new album though is a co-collaboration with ex-Hemingway Corner's Johnny Douglas and features 10 tracks.

### MADDOX BROTHERS & ROSE RELEASE

Bear Family Records has released a 96 track, four CD box set of the Maddox brothers plus sister Rose's work on the Columbia label from 1952-58. There is also several solo tracks from Rose plus duets with sister-in-law Loretta billed as Rosa and Retta. The album, which includes historical photographs, biographical notes and full discography, is distributed by Rollercoaster Records on 01453 886252.

### MORE MAVERICKS

Four additional dates have been added to The Mavericks' September tour schedule for London, Dublin, Belfast and Glasgow. Friday, September 18 sees the band at the Royal Albert Hall, Monday 21st at Dublin RDS Concert Hall, Tuesday 22nd at Belfast Waterfront Hall and Monday 28th at Glasgow Clyde Auditorium. A new video compilation *The Mavericks - Videos For All Occasions* has been released featuring 12 videos including *Dance The Night Away* and the new US release *To Be With You*.

### OPRY CELEBRATES

The Grand Ole Opry celebrates its 73rd Anniversary this year and is the longest running radio show in history. Today the Opry is part of Gaylord Entertainment Company, publicly traded on the New York Stock Exchange.

### FOUR TO JOIN HALL OF FAME

Four more 'legends' have been added to the Country Music Hall of Fame as this year's Country Music Association's 1998 inductees. George Morgan, Elvis Presley, Tammy Wynette and EW 'Bud' Wendell will be formally inducted during the 32nd Annual CMA Awards to be broadcast on US television on September 23. Commenting, CMA executive director Ed Benson said "I'm thrilled that four such vastly talented and multi faceted luminaries are joining the Hall of Fame as each brought their own unique vision and style to country music, forever altering its course."



TAMMY WYNETTE

### RYE CASTLE CHARITY LINK

Linking up with the Roy Castle Lung Cancer Foundation are the Rye Brothers whose new single *Needle In A Haystack* raises funds for the charity. The release is on the brother's new label Lone Star.

### RIMES' COMMITMENT

*Commitment* is the second single to be released from LeeAnn Rimes' album *Sittin' On Top Of The World*. *Commitment* is the follow up single to the smash *How Do I Live* which has already sold in excess of half a million copies.



music matters



# Donna Hartley

# The Golden Girl

**Donna Hartley was British athletics' 'Golden Girl' of the 1970s - a title which not only signified her success on the race track, but her trademark blonde hair which trailed in her slipstream like a pennant flag. Today she is a line dance instructor. Debra Williams brings her story up to date.**

Over a period of ten years Donna Hartley repeatedly donned British and English vests and sprinted to glory endearing herself not only to the success starved British athletic fans but to the general public too. She won two Commonwealth Gold medals, an Olympic Bronze medal, received an M.B.E, was the BBC TV Sports Personality of the Year in 1978, and became the British female athletic face of the decade - all before she reached the age of 26.

Though she will be forever remembered for her athletic achievements her career may never have happened at all...

Having shown considerable athletic skill at the age of eleven, Donna Murray as she was then, was taken under the wing of Gay Thompson, her P.E teacher at Hampton Park Comprehensive in her home town of Southampton. "Had Gay not recognised my talent, I might never have gone on to do what I did. It was a case of being in the right place at the right time," she said.

Donna subsequently joined Southampton Athletics Club and made a name for herself running for Hampshire County. However, the night before an important letter dropped onto her door mat, she was involved in a minor car crash. The letter was from the British Amateur Athletics Board, asking Donna to compete in an invitation 200 metres sprint to be televised. It was her big chance, but she had five stitches in a gash on her shin. Many of the day's top British sprinters were at the event. Joining them, despite the handicap, was Donna, her hair in pigtails, wearing her school vest - and she beat them all! As a result, she was invited to compete in the Olympic trials and earned a place in the British team for the Munich Games in 1972 when she was only sixteen

years old. Despite the entire British team being evacuated from the athlete's village due to an IRA bomb scare - that was the year of the infamous Arab terrorist killings of Israeli competitors - Donna reached the semi final stage of the 200 metres. Two years later at the Commonwealth Games in Christchurch, New Zealand she was to experience the low point of her career, coming "nowhere" as she put it, in the 200 metres. Returning home, Donna wanted to end her career, only to be persuaded by her coach to take up the longer distance of 400 meters.



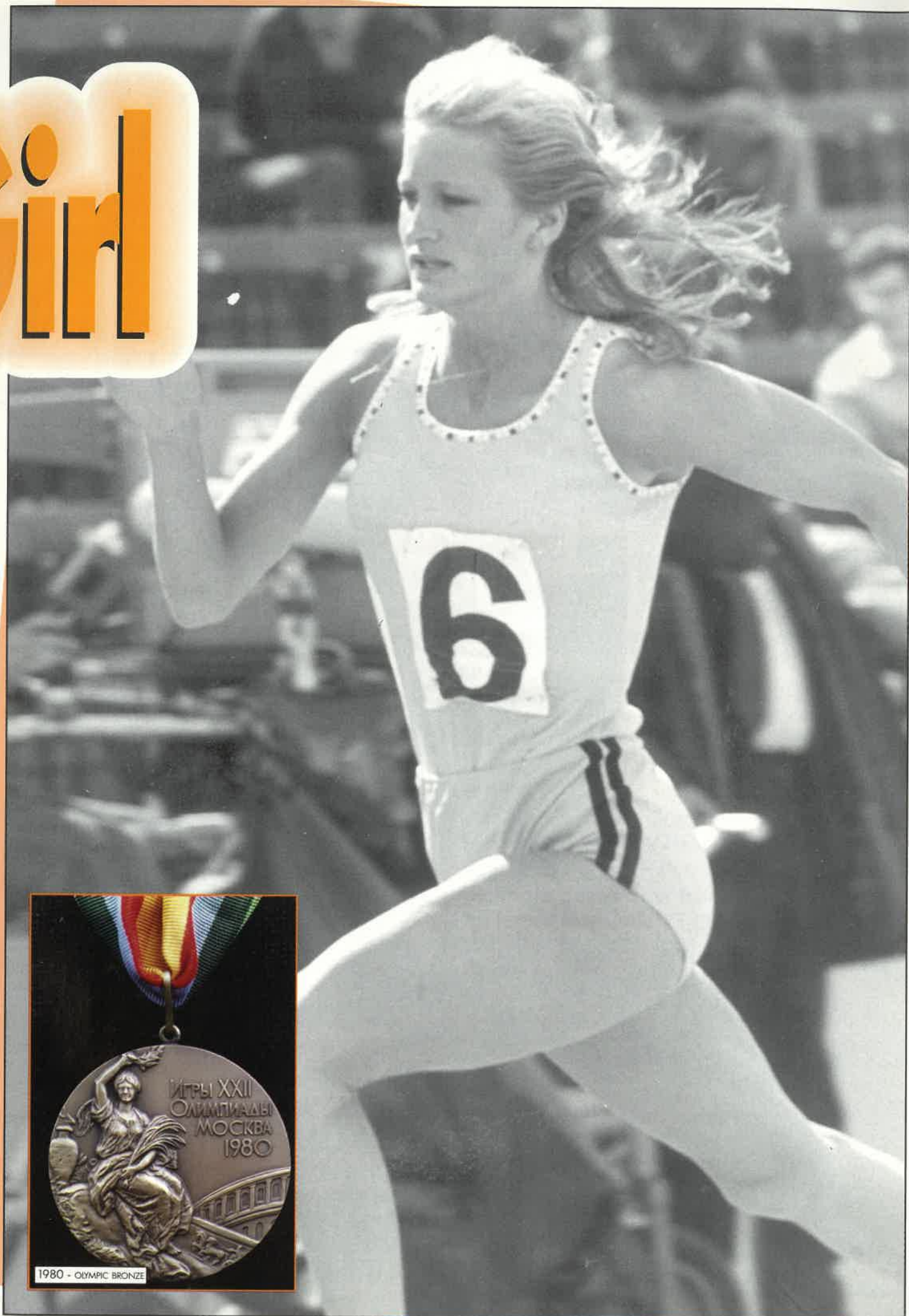
Success was not immediate as her trip to the Montreal Olympics in 1976 proved fruitless but two years later Donna Hartley - she had married fellow athlete Bill Hartley - won two gold medals for England in the 400 metres individual and relay events at the Commonwealth Games in Edmonton, Canada. She had been the first to break the tape at a world sporting event, but elation was not her initial emotion. "Mainly I was relieved, because all the hard training had at last paid off, and I was actually a gold medallist after being called the 'Golden Girl' for so long. It was a wonderful feeling just to have no more nerves!"

The following year, Donna's achievements for her country were rewarded when the Queen presented her with an M.B.E at Buckingham Palace. "I felt so proud. It was a complete and wonderful surprise. This honour still gives me a lot of pleasure," she fondly remembers.

The medals were mounting up, and as the seventies slipped into the history books, Donna was training hard for her ultimate goal of 1980 - The Olympic Games in Moscow. Controversy surrounded the whole event as only



# Girl



1980 - OLYMPIC BRONZE



months before Russia's invasion of Afghanistan had caused a rift in the international community. The USA decided not to attend and Donna came under pressure from activist groups who targeted her with obscene letters. Like her fellow British competitors, Donna decided to put the sporting spirit before politics and competed. In the eagerly awaited final she came third, adding an Olympic Bronze medal to her tally, and says that standing on the podium with the national anthem playing was a fantastic feeling. She continued, "On paper we stood no chance at all because the Eastern block athletes had dominated the 400 metres for so long."

From high to low, and Brisbane's Commonwealth Games of 1982 where injury ruled out Donna's defence of her 400 metres crown. That was the year the 'bubble burst' when suffering the achilles tendon injury was to ultimately end her athletics career - the same injury that more recently put paid to Sally Gunnell's running. After four long years in and out of plaster, Donna realised that her athletics career was over. But that didn't put an end to her passion for fitness - or her competitive streak.

She bought a gym and fitness studio, teaching aerobics, and eventually took up body building. In just eighteen months, Donna swept through the ranks of women's competitions to take the crown in 1988 as the NABBA Miss Great Britain Physique Champion, following with the Miss Europe Body Building title.

Following her divorce in 1986, Donna met and married television actor and comedian Bobby Knutt, more recently known as Emmerdale's Albert Dingle. Her life began settling back into a positive pattern - until 1996, when she was introduced to line dancing!



She says, "The studio was doing very well, but my friend in Scarborough Julie Greathead, who was always one step ahead in the fitness field, kept ringing to tell me to look at line dancing. I laughed at first, but she pestered until I relented and attended a workshop. One of the first things that struck me was that many of the moves in line dancing were similar to those I was teaching in aerobics, but in a different format. I didn't



MEDAL TALLY - MBE, TWO COMMONWEALTH GOLDS AND AN OLYMPIC BRONZE

find it easy to start with, so I went away and over the next four months introduced a little dance at the end of my fitness class to see how it went down - and obviously to see if I could do it! I knew I could teach, and cue ahead of time, but this was so different."

As one who works on the principle of doing something right, or not doing it at all, Donna had reached a turning point in her fitness career. Did she carry on with a lucrative business, or risk it all for line dancing? She took the risk, closed the studio, and secured two venues in Sheffield - where she lives with Bobby. She admits it was a major decision, "I advertised my first venue, but when I turned up on the night I was really scared. It was almost as bad as going out onto the track!" The night went well, and, as her

'Golden Girl' nickname suggests, Donna Hartley gave her line dancing classes the same Midas touch that she gave to every other sporting career throughout her life even though that touch has never been based on luck - but sheer hard work, a mountain of enthusiasm, and determination to succeed.

So how does Donna Hartley start her classes? On your marks...get set...line dance!

#### Classes: Tennessee Line Dancing Club - 0114 2218400

- Mondays - Shardlows Sports & Social, Ecclesfield. 8-10pm mixed
- Tuesdays/Thursdays - Christchurch Hall, Foxhill Road, nr Wadsley Bridge. 8-10pm mixed (Tuesdays 7-8pm absolute beginners)
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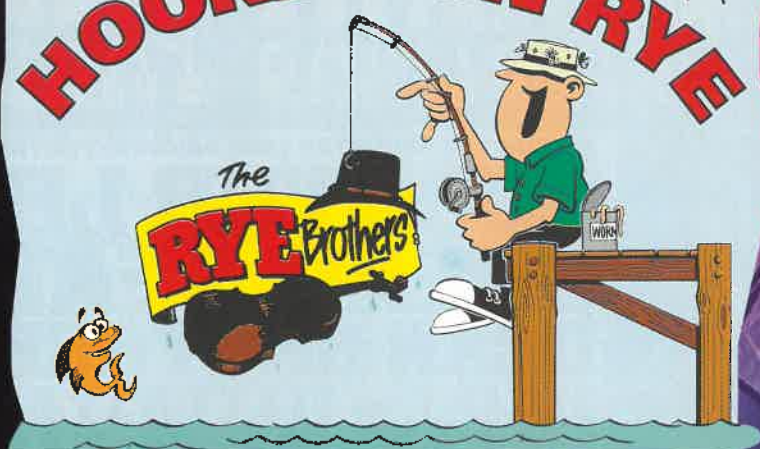
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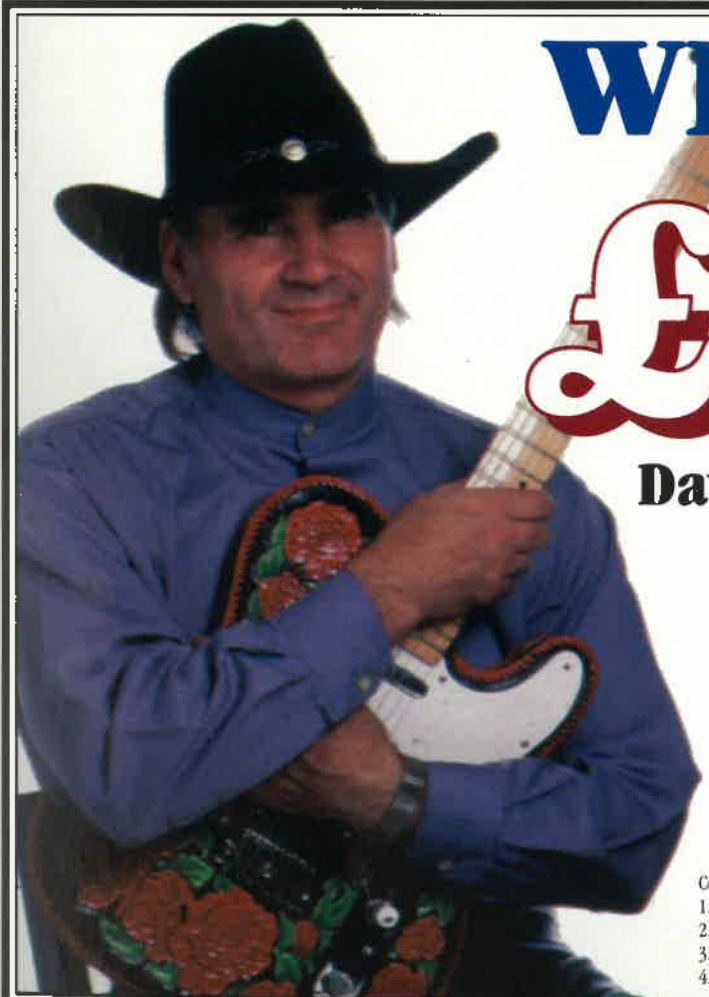
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4. The final will be held on Sunday 29th November 1998 at Southport.



# Cowgirl from 'Down Under' pays a visit...

**Visiting the UK for the first time in October are two Australian dance notorieties. Instructor and Choreographer Cindy Truelove, and the 'high energy' 22 year-old Simon Ward, described as one of Australia's top line dancers.**

Cindy was the first Australian line dance instructor to be accredited to the NTA organization and Simon recently choreographed 'Titanic' to the dance mix of the theme song 'My Heart Will Go On' by Celine Dion, a 64 count four wall dance. We almost resisted the temptation to ask *how well it's going down* - but couldn't! Simon says 'it is a bit of a challenge at first but when mastered it is great fun to do'. Linedancer has heard that 'Titanic' swept across dance floors in Australia. The script can be found in 'Steppin' off the Page' this month.

Although Cindy has lived in Australia since her teens she is originally from the US, growing up in a small town in Oregon, saying 'I was raised on country legends like Hank Williams Sr, Buck Owens and Johnny Cash. I lived on dance instruction in tap, ballet and jazz'.

As a ten year old Cindy would travel with her family to the local rodeos and horse show even riding in the steer section - baby steer that is! 'Every summer I entered my own horses in county fairs and still have the trophies to prove it'. The move to Perth, Australia meant changes including trading horses for boys - horses made better friends but they're hard to keep in the city!

After school her childhood dreams of becoming a dancer seemed to recede 'I went to university and majored in psychology, not really knowing what career that I would choose, but knowing that it would be nice to do something that would help people'.

With so much country music in her blood Cindy naturally kept a link to her past and traded her saxophone for a guitar and began writing country songs which she still does to this day. Her interest in line dancing was stirred after watching the video for 'Achy Breaky Heart'. Two and half

years later her evening classes attract 300 dancers. 'I had three young kids at home and needed a way out of the house. I needed something of my own and then I saw the perfect solution. Suddenly I was getting fit, losing weight, making friends and having the time of my life. Line dance instruction is not something I just decided to do because it became a fad. I was country before it was cool. I loved everything about line dancing before it became a craze. All the things I've loved in life - country music, dancing, being a cowgirl, helping others, they've all been put together in one neat little package for me as a line dance instructor. With my history I feel as if the 'Great Spirit' has given me a calling in life and I am grateful every day for that'.

Cindy has spent the last few years studying how to teach people to line dance. Unable to find good training programmes in Australia she returned to the US, "I have been learning from the American people who started it all and have been refining the art for years, they have a lot to share with us, their achievements as well as their mistakes" She has just returned from Canada after completing the NTA Accreditation (teacher training) Programme. Maintaining regular contact with prominent American instructors by letter and phone, "you should see my monthly phone bill" smiles Cindy. Her tips for instructors? "The main thing we want to remember is that people come to us

to enjoy themselves, so number one is always make the lessons fun! Have fun yourself. We want to teach our students correctly using good technique and proper terminology. When I first started teaching I know I taught things that I could have taught better - I simply didn't know any better."

Before Cindy and Simon reach Britain they visit the US and will have the latest dances from America and Australia to teach when they arrive here. "I am excited to be coming to the UK and to have the opportunity of teaching some popular dances from Australia". Anyone interested in hosting a workshop with Cindy and Simon can contact Johnny Twostep or Clive Butler at Cowboy Connections on 0181 980 9113 who are organising the tour.



CINDY TRUELOVE



# Hardwo

Steve Crosby managed to catch up with Trisha Yearwood during her recent whirlwind visit to London to discuss her new album, *Where Your Heart Leads*, the rivalry over the 'How Do I Live' single, the success her 'Maverick' husband is having in the UK And of course about line dancing. Here's what she had to say:

**Tell us more about the reason for your trip.**

I'm en route to Italy where I've been invited to sing at a benefit concert with Pavarotti which I'm really excited about. I am going to be singing a Christmas song as a duet with him as the concert is going to be filmed and shown around Christmas time.

**Who else will be performing at the concert with you?**

A variety of big names will be there including The Spice Girls, Jon Bon Jovi and Celine Dion. It's very exciting.

**I know you have got a new album out which you co-produced but something I noticed is that you have no song writing credits on the album. Is there a reason for this?**

I change the answer to this question every time I'm asked. Song writing is hard for me, even though I have always written poetry and songs since I was young. Where singing is as natural as breathing, writing takes a lot more effort and discipline on my part, even though I do feel I have the potential if I were to work at it. Also there are so many great songwriters out there with great songs waiting to be recorded so until I come up with something as good as 'On A Bus To St Cloud' I'll record it, but so far I haven't.

**There are some fabulous songs on this new album. Was it a difficult task to select them?**

It's always difficult to find the right songs. I like to find songs that suit my personality and I try to find songs to feel like I would have written them if I could have.



# Good Yearwood?

**Do you always have the final decision on what is put on the album?**

Tony Brown (the album's executive producer who is responsible for George Strait and Vince Gill amongst others) brought a lot of material to me for this album and we work together on making the decisions on what tracks will be used but I always have the final say. I could never record something I didn't feel comfortable with. As an artist this is the way I express myself so they have to be songs I believe in, not something someone else thinks will be a hit.

**One of the songs that struck me on the new album for its energy and danceability is the Al Anderson track Powerful Thing. Al seems to be getting everywhere at the moment (he wrote several tracks on The Mavericks album), what made you choose this song?**

Al is one of those people you just love. I have wanted to cut one of his tracks for some time now and have just been waiting to find the right one and the right time to do it. This was a song I already knew and I felt the time was right to use it. Actually, after we cut the track I felt something was missing from our version. On listening again I realised what was missing was Al's guitar playing, so we called him to come and play on it for us which is just what it needed. We even managed to get him to hop in and sing harmony too!

**The single 'There Goes My Baby' is very radio friendly and an excellent pop song. Are you trying to move, as so many country artists are now, into the more commercial pop field of music to gain more success?**

To be honest when I recorded it I didn't think it would be an obvious smash. As it's not a straightforward country record I was surprised at its rapid success on the country charts in the States. When I look at this new album I'm not sure how commercial it is. Do I want to have more success, sure, but I have never recorded a song because I thought it might be a commercial hit.

**Would you ever go 'the whole hog' as Shania Twain has done and have your entire album re mixed to take out the country element so there is more chance to appeal to the pop market?**

No, but I've thought about it and been tempted. I even considered getting together with a pop producer with a couple of the songs from the album just for release outside of the U.S. But for me that would seem like trying to manipulate the market. I'd much rather say to people "This is my music, I really want you to like it but if you don't, I don't want to change it for you to like it". I'm not a traditional country artist, my music already has other elements to it and hopefully that is enough for it to be played here. I don't want to change it; I want it to be accepted for what it is.

**When you see artists such as LeAnn Rimes, Shania Twain and of course the Mavericks having huge success on the British charts does this encourage you to want to come over here more to try to gain your own success here?**

Yes, I've been coming over here about once a year for the past four years gaining a steady fan base, but I think the artists you mentioned are opening the door for greater success now. I think if it's going to happen for me in a big way over here, the timing is right. I haven't booked my tour for next year yet, I've been waiting to get the dates in Europe sorted out before I tour the States, so Europe doesn't get the 'leftover' dates.

**If I can touch on the possible sensitive subject of 'How Do I Live'. I guess it's not your fault or LeAnn Rimes' fault that you got caught up in a record company war. But does it make you jealous that LeAnn has had a huge hit over here with your song from the 'Con Air' movie?**

If the UK had the only success with this song then yes, I might feel very defeated. But I had the first Platinum single ever in Australia and we went to number one in all of Asia. We have gold records in Taiwan, Malaysia and the Philippines. Also we had a big hit on country radio in the States with it. LeAnn, of course, had a big hit on the pop charts.

I feel that we've both claimed our territories with it and won.

**Do you speak to each other about it?**

No, it's awkward for both of us and I don't feel either of us wanted to be in a competition together. We speak and are friendly but we don't sit down and discuss how this happened because I think it is frustrating for both of us in the same way.

**As you know our readers are line dancers, are you a dancer yourself?**

No, I think if you asked a lot of country artists if they line danced, maybe one out a hundred may say yes. The only dancing I have ever done is a simple two step in Texas.

**How does it feel to you to know some of your songs have become line dance hits, songs such as Perfect Love, XXX's & OOO's and Believe Me Baby I Lied?**

I think it gives my music a great presence. As I know a lot of people love to line dance it's a compliment, especially as most of my well known songs are ballads it's great that people have found some of my songs to dance to.

**For those who don't know, you are married to Robert Reynolds from the Mavericks. You must be pleased at how well they have taken off in the UK.**

Yes, I'm thrilled, it's been a great year for both of us in different parts of the world. It's made it harder for us to get to see each other but I am pleased the guys are having the success they deserve.

**When you're at home does Robert ever tease you by saying "I've done better in England than you have"?**

No, because if he said that then I could say "Well how many records have you sold in America?"



*Trisha Yearwood's Where Your Road Leads is available on MCA records catalogue number UMD 80513.*



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# How useful is the



# BIG

## line dance event

**John Stapleton asks whether instructors can use special occasions to strengthen their own groups and deepen the line dancing appeal within their area.**

From time to time instructors and dancers alike are able to attend, usually with a day pass around £10, a major line dancing event. Although there are many 'evenings only' occasions costing less, the best learning opportunities are for a part or the whole of a weekend.

The weekend usually starts with a 'taste of things to come' on the Friday evening followed by instruction on Saturday morning and afternoon. During these sessions well-known instructors/choreographers provide tuition for a mixed audience, often starting with a 32-step beginners dance and followed by an intermediate dance with more difficult steps or sequence and possibly a brand new creation.

Sometimes the intermediate dance may simply be longer with steps designed to stimulate other instructors or dancers.

In the evenings groups or a star performer, supported by a DJ with a wide-range of dance music, provide easily recognisable tunes, all appropriate to the more established line dances. Both beginners and experienced can dance happily together to favourites and the chances are that Texas Stomp, One Step Forward, the Freeze, Electric Slide, or even Elvira will figure in the groups' sets.

Established DJ's are aware that old 'classics' still fill dance floors everywhere whilst the current 'crop' have yet to achieve universal popularity. Perhaps, these new ones will fill the floors in the future, when they, in their turn, become classics. Commercially, this will be good for the entire business because it helps to keep big dancing 'herds' together on the smaller ranges. The big event helps to reassure instructors that traditional dances are still popular and must be retained on the weekly menu.

No one denies the value of new dances as a vital stimulant, but they are not yet essential foodstuffs. While the few rush to try each new dance, the majority are happy to wait. They seem to know that if a dance is good it will be around long enough for them to learn in their own time. Remember, the saying - the old bull does not rush to meet a new herd, he waits for the cows to come to him...

Pressure at the big event for the latest dances will frequently come from choreographers/instructors who may be anxious to impress. Alternatively there may well be a large group booking determined to learn and dance the latest numbers.

Amongst the dancers at the event, harmony begins to bond. Dancers have travelled together, have been eating and drinking together, and now dance together. New friends are made and good old-fashioned English reserve brushed aside.

Line dancing is the common thread, competitiveness is the cloak and harmonisation is the result. Whether drink induced or a result of good-natured training it is the attitude attached to particular dances that tends to be noticed, copied, and 'rustled' at these events. Recent memories of short sharp heavy breathing accompanying hip thrusts during 4-Wheel Drive, finger snapping in beats held with All Night Samba, and double claps in beats 2/3 while knees are raised in Midnight Waltz have established those dances in the minds of participants. It is such attitude incorporated into dances that bring them to life or to renew interest in some old dances.

The magic of the big occasion, and not just the full weekend, is at its most visible as visitors, whether dancers or not, dress in their finest cowboy/cowgirl outfits. Resplendent in boots, charity-badge decorated hats and more. Rare would it be for anyone present not to browse around and maybe buy western items or music from the usual trade stalls. The range and attractiveness of the many items on display is a delight to all, particularly as few high street shops carry such wares.

For most line dancers and their instructors the 'big event' is an important part of the calendar and some attend many every year. It enables dancers to learn new dances, to compare their own level of competence and progress, meet new friends and maybe, even, to verify their interpretation of a dance sheet.

Properly used these events can help individual business to prosper as subsequent classes will still 'buzz' of the event and so attendances can climb with revenue growing accordingly.

For the line dance industry as a whole, large events provide opportunities and revenue to groups, build reputations, bolster self-confidence, and encourages their understanding and participation.

Each 'herd' of dancers and every small business has to have a life-support mechanism, and one that will reach to every corner of the 'range'.

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# The Truth Is...

## Standards and Legends

Where have all the great ones gone  
Long time passing...  
Where have all the great ones gone  
Long time ago...  
Where have all the great ones gone  
We slowly forgot them one by one...

I'm having melancholy thoughts as I travel today by train to Switzerland from Germany. I have just picked up a newspaper that said, "Roy Rogers, the King of Cowboys is dead." It makes me sad to think of so many of the things in my life that have influenced my music career and now they are gone. Just a month or so ago we lost Tammy Wynette, Frank Sinatra, and last year we lost Mae Boren Axton (writer of Elvis' first million seller, Heartbreak Hotel). Irreplaceable legends. Opryland is now a shopping mall and The Grand Ole Opry is no longer the Opry I grew up with. The legends are no longer created on the stage from pure talent but now with the help of technology and lots of money. Where is all this coming from and more important where is it leading?

Well, dancing of course - and dances, dances, and more dances. The ones that will come and go, the ones that will become standards, and the one or two that have become a legend. I am touring in Germany at the time of this writing and as I am going from venue to venue in the smaller towns I am asking myself, where are the instructors? I am talking about the ones who are trying to keep our industry alive. I see hundreds of people wanting to learn line dancing and there is no one to teach them. The energy is there yet they don't know any of the standard dances. Instructors who are taking the time to come to continental Europe seem to be interested in only one thing - themselves! They don't care if dancers learn the standard dances but care more about the dances they are creating.

I walk into a venue and ask how many know Crusin' or Rock Around The Clock or Cowboy Charleston and they look at me dumbfounded. They know Barstool Stomp or Berlin Boogie or Backstreet Slide. Then I go to another city and they know none of the above and give me six more dances I've never heard of. I looked at my promoter and asked him, "How do you expect line dancing to explode in this country as it has in Britain and the USA if you don't teach some basics and standard dances?" He responded that the instructors that are coming are saying the dances that they are teaching are being done everywhere in the world and how is he supposed to know the difference? What a dilemma - it's made me very sad. I don't have the answer. I know I 'harp on' about this all the time but I have to say it again. If we want this phenomenon to continue it will be important that we keep teaching some of the classic dances. We have new people coming in all the time and no basics dances are being taught. We are so busy trying to keep up with the latest that we are forgetting to teach some of the greatest. Besides everyone knows them anyway, or shouldn't they? Well, if you are not going to teach them, who is? Let them learn it on their own you say? Easier said than done. In the USA I tour from east to west and north to south. I ask how many know "Rock Around The Clock" or "Double Duchess" and I get blank stares. How can you not know "Rock Around The Clock"? Or even worse how can you not know Crusin' or Waltz Across Texas? What great dances! Everyone should know a line dance for a Cha Cha Rhythm, a 2-Step line dance for a 2-Step Rhythm and Waltz line dance for a waltz rhythm. We need a basic cha cha that will fit every song out there that has a cha cha rhythm. I personally feel that Crusin' fits



the bill. I don't know any Cha Cha song that you can't do Crusin' to. But I know lots of Cha Cha dances that don't fit every cha cha song. Shadows Cha Cha was written for Shadows In The Night. It fits best with that song but not many other songs but most of the time I call Crusin' anyway because I have no doubt it will work. Midnight Waltz is a wonderful dance but it doesn't go with every waltz song so I call Waltz Across Texas as it does go with every waltz rhythm ever written and it can be done to slower waltzes and faster waltzes.

So why wouldn't you teach a dance that can be done no matter what the tune? We have standards and legends in dancing as well. Tush Push is a legend and will never be forgotten. I have never been to a country yet that doesn't know Tush Push. But stop and think about what dances we have now that we can say will go down in history? Maybe Waltz Across Texas, maybe Crusin' but do we have others? I had always hoped that Honky Tonk Twist would be one and possibly Louisiana Hot Sauce but I find they are being taught less and less and it is assumed that everyone knows them anyway. Five years from now will they be remembered? What about Jose Cuervo, Watermelon Crawl, Fly Like A Bird, Black Coffee, Scotia Samba, Dizzy and Electric Reel? Will they be remembered after I stop touring and Max Perry and Jo Thompson and the others have retired from travelling and instructing?

I sure hope so.

Cheers  
—  
Scooter





# Royal visit

by Lisa Mooney

**The word was out ... The "King and Queen" of Country Western Dance, Dick and Geneva Matteis, were to grace Irish shores for a second time. Ann Cunningham and Damian Brady of the W.D.A.I. played host to their guests at the regular venue of The Mourne Country Hotel in Newry, County Down.**

After a busy day of meetings and instructors' workshops the night got under way with some energetic line dancing, although the demand for a "royal audience" became more insistent as the night wore on. Despite this they kept their promise to teach four new dances - Cripple Creek, Sink or Swim, Zydeco Lady, Patacake Polka. And in true American style Geneva taught each dance in a laid back, easy way but the eager crowd was just "dying" to get them going on the dance floor.

It was soon time for my interview and I started with a little background. Dick and Geneva live in Virginia in a small town called Hayes. Country western dance brought them together and remains a special part of their lives, keeping them active and 'on the go'. "The best part of our dancing is the opportunity to meet and make friends with people around the world. We always extend a special invitation to dancers travelling to south-eastern Virginia to give us a call so that we may enjoy a visit and some dance fun," they said.

After winning numerous country western dance competitions in the early 1980's, Dick and Geneva decided to train to become instructors and began their teaching career fifteen years ago. Their teaching and performing experiences include Festival Disney (Euro Disney), Pleasure Island (Disney World), Dollywood, Nashville TV Network and many major sanctioned dance competitions in the US.

In 1984 they were the first to introduce country western dance to the Britain and Europe. Though Country Western clubs existed there were no structured dances and the couple's dance tuition consisted mainly of partner steps which were received very well.

As they could only visit the UK two or three times a year, it was decided to establish a school of country western dance instruction and teacher training in the United Kingdom. That was in 1985 and the training school, The D & G School of Country Western Dance, is now operated under the direction of Brian and Anne Bambury.

Because of their passion for country western music and dance Dick and Geneva wanted to keep it alive and loved to see people enjoy themselves. They felt that the level of dance would not improve unless competition was introduced and they wanted standards to get better. In 1988 they held their first competition in Torquay, though chiefly a couples competition they did have what was called a "fun line dance competition" with little structure and few rules. Nineteen ninety four witnessed their first major line dance competition but the couple both agree that line dancing really took off around 1990. The catalyst was, arguably, Billy Ray Cyrus' song, Achy Breaky Heart that helped escalate line dancing to its present popularity.

According to the Matteis' their school is the only country western dance school endorsed by the National Teacher Association (NTA) and by the United Country Western Dance Council (UCWDC). They belong to the NTA where Geneva serves as a Zone Director and are members of the UCWDC where she serves on the executive board as the European Representative.



DICK & GENEVA MATTEIS



The UCWDC governs, sanctions and oversees more than 50 major country western dance competitions and is host to the annual World Country Western Dance Championships.

They are the directors of the British Country Western Dance Championship (now in its 11th year) held in Torquay and also co-direct several other dance events including the Northern Lights Dance Festival, European Country Western Dance Championships, London Dance Classic and the Scottish Gathering of Country Western Dancers.

You need only compete (not place) in two UCWDC events to qualify for the Worlds Championship.

One of their favourite projects is a dance programme they developed in 1988 for wheelchair participants. They are choreographers and directors for a wheelchair performing team called "Dancing Wheels" who have performed at several major dance events and on the Nashville TV Network programs Club Dance and Wild Horse Saloon.

And if that isn't enough to keep them busy they write a monthly dance column for Country Star magazine and contribute to several other dance magazines and association newsletters.

When they are not travelling, Dick and Geneva can be found at Heartbreak Alley Nightclub Hampton, Virginia on Tuesday and Thursday nights and, to keep busy, they have served for the past 13 years as judges for regional, national and international competitions.

During their stay the couple said they were amazed at the energy displayed by their Irish hosts. When two teenagers, attending a wedding reception in the hotel, posed a question was asked of Dick and Geneva, which nicely summed up our meeting. They asked "are you line dancers?" "Yes" was their simple reply. Almost in unison the girls said "you look cool, we should try that some time." Staying in modest form and with a big smile, Dick replied, "yes you should, it's a lotta' fun!!"

I couldn't agree more!



#### FOR INFORMATION:

Ann Cunningham, Northern Ireland (01693) 63743  
Brian and Anne Bambury, England (01934) 522174  
Dick and Geneva Matteis, United States (804) 642-3158

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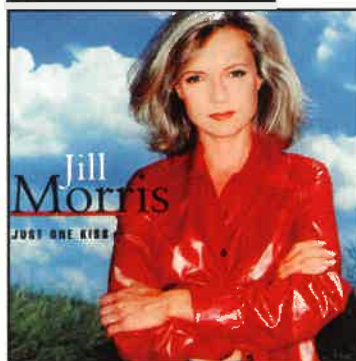
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# Boots N Blisters

**What makes a successful 'Capital Club'? Linedancer poses the questions to Emma Wilkinson, co-founder of the London based Line Dance Club Boots 'n' Blisters.**

## **Why Line dancing?**

Long before either of us had even heard of line dancing, my partner Robbie McDonald was a country music fan. Although I had always enjoyed dancing - my sister is a professional dancer - I plumped for a career in art. I came to enjoy the music more, and discovered that it isn't all about dogs dying, men being unfaithful and houses being repossessed. Years on, friends returned from a holiday in the US, and told us of the existence of American Line Dancing, we promised each other that as soon as we found somewhere that did it we would have a go. Anyway to cut a long story short, we eventually found somewhere, and went along.

## **And Then You Were Hooked?**

No not really. Robbie and I didn't take up line dancing in the same manner as so many do - with full gusto. We gently drifted into it. For many months we would attend only once a fortnight, Robbie would sometimes dance, but mainly sit with a drink listening to the music. There were fewer dances then, so when you learned a dance you danced it so regularly that it stuck.

## **So When Did You Decide To Start Your Own Club?**

We decided that if we couldn't find anywhere else offering what we wanted we would have to start up a place of our own. It was Robbie's idea that I thought was a pipe dream that would fizzle out, I didn't think for one moment that it would actually happen. After all I was an illustrator and fine artist, and Robbie was working full time as an accountant, what would we know about running a club? Little did we realise that despite lacking line dance venues, south east London was a hot bed for Country

Music, it was almost a community. We grew friendly with the people involved but a year later still we hadn't found what we were looking for. Robbie was given the opportunity to take redundancy, so here was our chance and we took it.

## **How did you get the club off the ground?**

Once the decision was made, we went full steam ahead. With my grounding in graphic design, I knew the importance of image and presentation, so first things first, we needed a name that would make people smile, said line dance club and had the onus on fun. We also needed for people to recognise that we were also a young and lively country music club. Not an easy task, but two weeks later we had Boots N Blisters Brand New Country (usually shortened to 'Boots N Blisters'). Our intention was to place ourselves between the line dance and country music clubs and endeavour to encapsulate them both in our own way, without treading on anybody else's toes.

Next came the venue, we wanted to remain local and a bar was essential. After viewing at least a dozen premises we found what we were looking for, good dance floor, cheap bar, and the potential for a great atmosphere. So, we had the name, the premises, then came the logo. One old style Mexican, one new style American cowboy boot. I chose not to have a pair for several reasons, separate boots to signify you don't need a partner, different types of boot to suit different tastes, one old, one new. Most importantly it was a logo that would be easily recognised, and one that I could play with.

Getting the local community on side was definitely a step in the right direction. Day one arrived, and boy oh boy were we nervous, would anyone show? Well there was no need to worry, 45 happy faces, eager to take part in the hottest new dance craze, I believe, all bar one absolute beginners. I loved it, Robbie, who was now DJ, loved it, and the crowd came back for more, so presumably they did too! Before long, word had spread and the class was rapidly becoming too big, demand for decent tuition was great. We needed to expand so in October of the same year we started our second night. We both feel that despite the fact that learning to line dance is great fun and good exercise it should be a means to an end. The aim to be knowing enough fun dances to enjoy yourself on the floor. Surely one's enjoyment is stilled if you never get a chance to put into practice all those line dances.

Now this is going to sound clichéd, but we wanted to start a club where every night is party night. We intended to have bands but a lot of dancers become frightened when it comes to dancing to live music, so for these reasons we didn't charge into it, we waited eight months and it was worth it.

## **Have things worked out the way you had imagined?**

Boots N Blisters has continued to expand, having started another night at a new venue, also in south east London, we now have over 300 members. We have presented some of the very best bands in the Country. We were determined to do things well and two years on, though it's been a struggle at times, both financially, physically & emotionally, I'm happy that we're getting there.

## **How do you see the future?**

We aim to continue to teach line dancing to the public in a fun and friendly manner, to demonstrate that there's lots of funky and fun country music to dance to, and to present the best British bands. Obviously line dancing isn't for everyone, it would be boring if everyone enjoyed the same pastime. But two years on line dancing in Britain is second in popularity only to bingo, and the best is yet to come.

Believe me!



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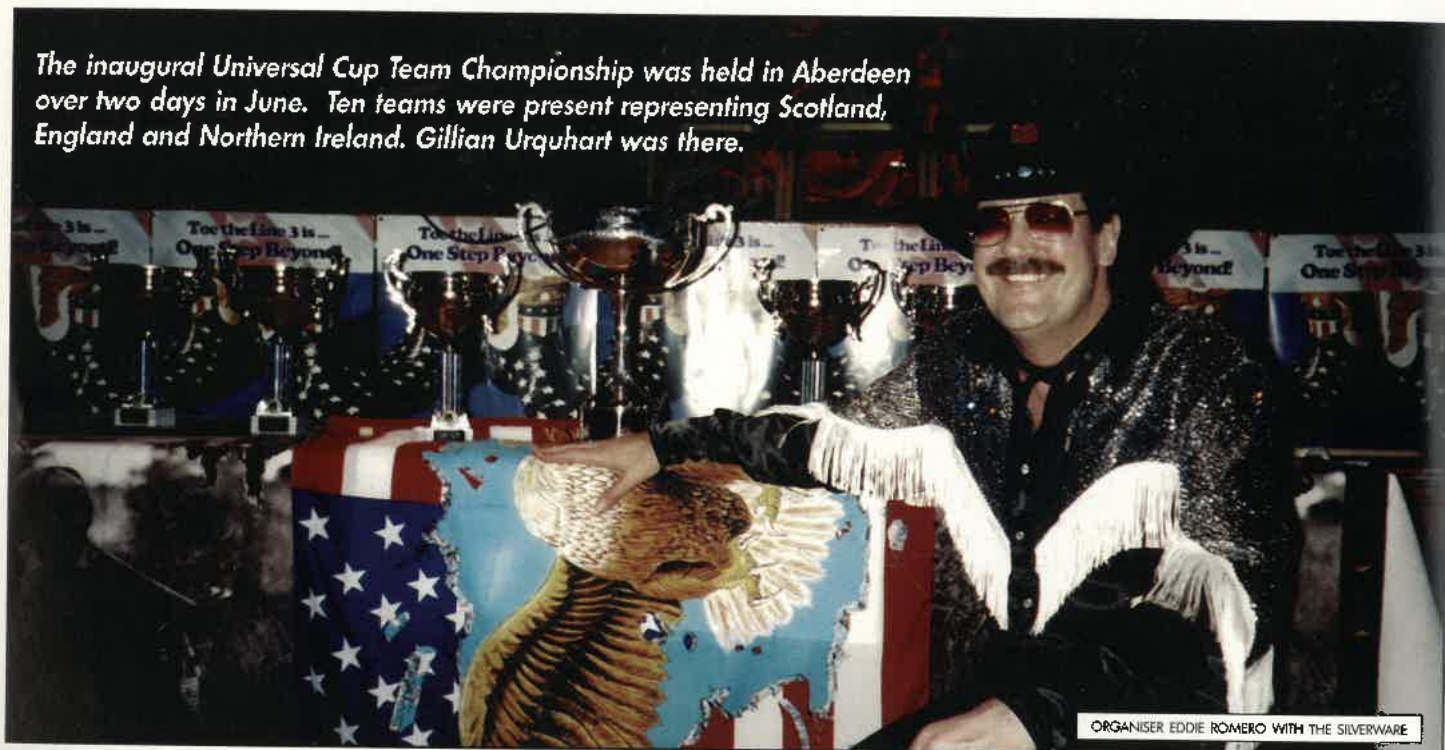
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# Universal

*The inaugural Universal Cup Team Championship was held in Aberdeen over two days in June. Ten teams were present representing Scotland, England and Northern Ireland. Gillian Urquhart was there.*



ORGANISER EDDIE ROMERO WITH THE SILVERWARE

A grey and dreary Saturday morning dawned but did not dampen the enthusiasm of spectators as they arrived and dancing soon began to Colly Graham's Rock and Rodeo Roadshow. Seven teams represented Scotland, two came from England and Northern Ireland had one team present. An expectant air filled the ballroom as the teams took to the floor. The judges were Colly Graham from Northern Ireland, Liz Clarke from Scotland and Margaret Broadhurst-Clegg from Wales.

The spectators enjoyed the first round team performances and qualifiers for the following day's final were; Heroes and Villains (Cheltenham), Strathspey Stompers (Grantown-On-Spey), Rodeo Kickers (Aberdeen), Footloose Fillies (Aberdeen), Marine Stompers (Buckie), Nickles and Dimes (Morpeith), Fermanagh Flyers (Northern Ireland), and the Footloose Fanatics (Aberdeen). The Rodeo Ranchers (Aberdeen) and the Silver Dollars Dancers (Aberdeen) unfortunately missed the cut.

After the heats the disco took over and spectators filled the dance floor dancing many popular dances to some unusual tracks which Colly seemingly specialises in, despite this not going down well with an element within the crowd who preferred more familiar music.

The evening session began with a selection of Kimber Clayton tracks played to set the mood for the American "Wild Child" who was set to appear later. During the evening an urgent appeal went out for a copy of our June edition as the dance steps were needed for an impromptu

lesson from Liz Clarke who was needed to teach Addicted To Love. The aim to enable dancers to give Kimber a nice surprise when she sung the song later that evening.

After all the preparation Kimber burst onto the stage like a human dynamo, launching into a rendition of Ring of Fire which had the audience singing along. She whirled around the dance floor and from table to table singing hits including Same Heart Tonight and her trademark Jose Cuervo. Clearly enjoying herself Kimber chatted to dancers, though she sometimes found the Scottish accent a little puzzling!



1ST PLACE: NICKLES & DIMES (CHELTENHAM)



# Universal Cup

## The Granite City Shimmers



JUDGES: MARGARET BROADHURST-CLEGG, LIZ CLARKE & COLBY GRAHAM

Next up was eight year old Sinead McGavigan, the All Ireland and Scotland Junior Champion, who strode confidently onto the dance floor. She danced a very athletic Honky Tonk Twist, the envy of many dancers who could only dream of being so supple. Her reward was a huge round of applause.

After Kimber's second set the crowd wanted more and were set for a long 'stint'. The Cowgirl Twist filled the dance floor and although it was now 1 am all present were enjoying themselves hugely.

Day two of the competition dawned and bleary eyed spectators and competitors emerged to participate in the workshops. Liz Clarke, Ros Brander-Stephenson and Margaret Broadhurst-Clegg had dancers on the floor exercising both brains and feet. Liz began by teaching Rob Fowler's A Piece of Cake and then taught the packed dance floor Let'er Rip, a Peter Metelnick dance of 120 counts. Studious expressions could be seen on dancers faces as they tried to get the hang of it, yet it was such a success the majority of dancers were oblivious to the thunder, lightning and torrential rain outside.

Ros took over the teaching with two of her dances Fame, which can be danced to the track of the same name and then a slower dance called Shadows, to Shadows In The Night by Scooter Lee. Liz then returned to complete the workshop by teaching another Rob Fowler dance called Shocker. 'Oor Lizzie' was in her usual good form throughout the afternoon despite being woken up at two thirty that morning when a porter arrived at her bedroom door with her breakfast only to discover he was at the wrong room! Despite this, the Scotia Samba star didn't flag all day.

Sunday evening arrived with social dancing before the final began. The atmosphere was tense as the first team took to the floor. All of the teams gave splendid performances which were really appreciated by the crowd. As the judges deliberated the dance floor was again filled with spectators and competitors alike until the results were announced. The winning team was adjudged to be Nickles and Dimes who collected

the Universal Cup itself and £1,000 cheque, in addition to being voted the best dressed team, an award sponsored by Aberdeen Football Club. The Marine Stompers came second winning £500, followed by the Heroes and Villains in third, taking a cheque for £300 back to Gloucestershire. Fourth were the Fermanagh Flyers who won £200, in fifth place were the Strathspey Stompers winning £150, followed in sixth place by the Footloose Fillies who won £100.

The winners sparkled in their silver outfits as they were presented with the Universal Cup by Kimber Clayton. The team later revealed that their current line-up had only been dancing together for a fortnight and their routine, danced to Billy B Bad, had only taken a few hours to choreograph.

The end of the weekend was rapidly approaching but not before Scottish band Hullabaloo made their appearance. The party atmosphere really took off as those dancers still standing were determined to make the most of the time left and danced into the small hours of Monday morning to lots of favourite line dance songs.

Organiser Eddie Romero announced that the Universal Cup would repeat next year, the venue to be announced. All I can say is roll on next year!



KIMBER CLAYTON & SINEAD MCGAVIGAN







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# MOTIVATO MAURICE

*If you go down to Lowestoft you'll be sure of a big surprise.*

*No, not a teddy bear's picnic, it's better than that! There's a real live roller skating, line dancing, fast talking auctioneer who, in the evening exchanges his mallet for a microphone. Liz Holding met him.*

*The man in question goes by the name of Maurice Waller who, with his wife Mary, set up their classes in Lowestoft and the nearby village of Kessingland just fifteen months ago. They call themselves the Trailblazers Line Dance Company and Maurice has taken the town of Lowestoft in Suffolk by storm.*



PANTOMIME TIME AT LOCAL  
OLD PEOPLES HOME



# OR ICE Going Once, Going Twice

First impressions of Maurice are of his undoubted talent for teaching, combined with flair and style in his dancing - two talents which we know don't always go together. He is refreshingly modest about his skills, summing up his success in a nutshell - "I just love to dance - that's all."

Maurice works ten hours a day, five day week as an auction room manager, and is out and running his classes by 8pm four nights out of five. He does charity gigs at weekends, and on his Friday night off, surprise, surprise, he goes western partner dancing at the Wild Stallion Dance Ranch in Norwich. As he says, "It's nice for Mary and myself to do something together."

The energy and drive of this '56-going-on-20-year-old' is amazing. Mary says "In 34 years of marriage he never stops surprising me in what he can accomplish. He never confesses to feeling tired, in spite of long days at work and long evenings teaching." Maybe Maurice can let us into his secret. Maurice's talent and enthusiasm for dancing came purely by accident when in 1982 his two daughters Elizabeth and Petrina started roller skating at the Waveney Roller Skating Club, Great Yarmouth. Mary and the girls announced to Maurice that they had also joined him up too!

He showed a talent for skating, thanks to his natural rhythm and style. He had soon passed his grade 6 exam and instructor's course before entering and winning competitions. Ultimately though, the competitive element was not for Maurice, who firmly believes in friendship and fun rather than rivalry.

For seven years he held the post of Treasurer at the club. However, a friend persuaded Maurice to try a new type of dancing - line dancing,

and he was smitten! He was so overwhelmed by this new passion that he resigned as treasurer and swapped his roller skates for a pair of western boots. He began his first small class with a friend in 1996 in a school gym, and this was followed 15 months later with Mary and himself booking the Lowestoft F.C.'s club, where his first class saw over 150 pairs of dancing feet through the door.

The rest is history, as they say. Maurice goes from strength to strength with packed classes every week, his enthusiasm creating enjoyment for his dancers.

Success is not so much because he simply "loves to dance" but more likely to be because modest Maurice has a sincere and simple, no nonsense approach to life which is embedded into his teaching. "I don't have to do this for a living, I have a job in the auction room which I love." It's just the 'icing on the cake' for Maurice, whether there's six or sixty in his classes.

But there never will be six because Maurice cares deeply about his dancers and likes to include a wide variety of music and dances. He understands most of his dancers come for a night's relaxation and not a technical exercise involving complicated dance steps. Whilst he loves new country music best he also infuses techno covers like Ghost Riders in the Sky for Wild Stallion and the latino influence of the Mavericks into his routines.

At the moment he and his class enjoy Scotia Samba as their current favourite. However, a recent poll showed the most popular dance in all his classes was still good old Matador which clearly proves how we all like to dance the old favourites as well as the new.

Forever imprinted on Maurice's mind will be the very first dance he learnt. "Total confusion" is how he described the steps to Tennessee Twister, until a mental pattern eventually emerged from the routine.

Oasis, was the first dance he ever taught, and such was the emotion of the evening, its melody still brings on 'first night nerves' whenever it's played.

Maurice's skill in the auction room enables him to communicate well to dancers but the warmth and sincerity are his own - long may it 'trailblaze' his energy towards line dancing.

We hope it will be a very long time before the gavel comes down on these happy dancers from Lowestoft!



MAURICE WITH TINA MOKLEY IN 1995 WINNING GOLD MEDAL AWARD



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WINNER: Lynda Taylor: Vancouver, British Columbia  
1st Runner-Up: Marion van der Merwe: Sherwood Park, Alberta  
2nd Runner-Up: Dee Cresdee: Vancouver, British Columbia

## **WESTERN CANADA CHOREOGRAPHER:**

WINNER: Bill Bader (Home On The Range)  
1st Runner-Up: Bill Bader (That Old Swing)  
2nd Runner-Up: Dee Cresdee (Cha Cha Fresca)

## **EASTERN CANADA INSTRUCTOR:**

WINNER: Annette MacNeil-Smith: Halifax, Nova Scotia  
1st Runner-Up: Gerard Murphy: Halifax, Nova Scotia  
2nd Runner-Up: Charlie Milne: Wolfville, Nova Scotia

## **EASTERN CANADA CHOREOGRAPHER:**

WINNER: Dale Wall (The Shake)  
1st Runner-Up: Gerard Murphy (Celtic Charge)  
Tied for 2nd Runner-Up:  
Tom West (Bad to the Bone)  
Charlie Milne (Rub-a-Dubbin')

## **CENTRAL CANADA INSTRUCTOR:**

WINNER: Tammy Wyatt: Bronte, Ontario  
1st Runner-Up: Judy McDonald: Oakville, Ontario  
2nd Runner-Up: Peter Metelnick: London, Ontario

## **CENTRAL CANADA CHOREOGRAPHER:**

WINNER: Judy McDonald (Pina Colada Cha)  
1st Runner-Up: Peter Metelnick (Shakin' All Over)  
2nd Runner-Up: Kelly Kaylin (MmmBop)

## **INTERNATIONAL INSTRUCTOR:**

WINNER: Jo Thompson: Irving, Texas  
1st Runner-Up: Max Perry: Danbury, Connecticut  
2nd Runner-Up: Scott Blevins: Highlands, Indiana

## **INTERNATIONAL CHOREOGRAPHER:**

WINNER: Scott Blevins (Drive Me Wild)  
1st Runner-Up: James & Terry Kellerman (Men In Black)  
2nd Runner-Up: Michael Barr (Hey Bruce)

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# The Good, bad, and the ugly

**Oh No! I hear you say, not another Clint Eastwood feature. Fear not, dear reader, John Stapleton brings you the story of the band - not the film.**

If hard work, devotion to duty and concentration of effort are suitably rewarded then the Good, Bad, and Ugly would already be a household name. But, as we all know, no matter how much talent is present in the 'real' world it will never be enough.

To strum skilfully, sing tunefully, play harmoniously or to write and compose creatively will not, without large portions of luck, guarantee success. To be in the right place at the right time is essential.

Geoff Parker, Barry Bray and Dave Burdett formed the group to cater specifically for line dancers and were 'spawned' from the line dance group Richmond County Liners. All three recognised the potential when Barry's wife Raye started line dancing classes in Skegness. Overwhelmed by recruits it soon became apparent that the demand for line dance bands exceeded supply. For although there was an abundance of Country & Western singers and groups around few, at that time, had a repertoire to suit line dancers. As 'GBU' had a history in guitar and song they soon put together an act, and have stayed in work ever since.

One reason is that they always announce the established line dance for each track they are to perform, or advise alternative dances. Most venues appreciate such announcements.

New recruits to line dancing will not be aware of the speed at which the line dancing scene has changed in the last two years. More has happened than in the previous ten. East coast line dance pioneer, Raye Bray and her large group of supporters keep the band up-to-date with the latest dances and accompanying music.

Both Barry and Geoff are experienced and enthusiastic dancers. Each of them are guitarists and vocalists, although Dave tends to be the Bass specialist. They each have a different style to suit the range of numbers coming from the industry. Because both Barry and Geoff are eager and adept line dancers, it is not unknown for them to join in on the floor when not on duty - no matter where the gig.

Barry has a special affection for Fly Like a Bird which shows in his rendition yet Geoff favours Playa Silencio, being proud of Dave Sheriff's tuition for that number. The third member of the group, Dave, enjoys the Sleazy Slide and, despite being the non-dancer of the trio, enjoys watching every dance. The band's current favourites include Razor Sharp - Barry - while Geoff finds Tropicana Parking Lot 'almost irresistible'.

All three made their public debuts in the 70's, Geoff on keyboard, Barry and Dave on guitar. They did not set the world alight at the time, and recognising their workhorse role, they have no illusions about the big time. While they have talent it soon becomes apparent that to 'make it to the top' is not a burning ambition. Asked about their future plans, Geoff suggests "retirement", Barry aims only to "stay out of trouble", with Dave only looking for "a future in recording".

It is, perhaps, indicative of how our industry has changed of late that the band's major musical influences have only a coincidental association with line dancing, for they include Johnny Cash, Willie Nelson, Waylon Jennings, Merle Haggard, Alan Jackson, and, of course, The Mavericks.

Yet the repertoire of this versatile band covers the bulk of today's favourites, each with the stamp of individuality, but close enough to satisfy the scrutiny and discriminating demand of many of our line dancers. They have yet to play the Irish tracks though.

Their success, or achievement as they would admit it as, has come from their love of music, the challenge to their abilities and a need to step out of every-day life and relieve the stress.

A more business-like appraisal would suggest they are attuned to real market demand, satisfying a universal need, at a realistic rate - in commercial terms, the right product, at the right price, at the right time, and at the right place. In that sense

they have no need to become famous, for they are doing what they want to do for people who appreciate it. They have a following which will travel more than twenty miles for a local gig; no mean achievement in these no drink-no drive days.

The Good, Bad, and Ugly have had what they consider to be their special achievement, in 1997 and 1998 they have appeared at music festivals with the likes of Dave Sheriff, and Texas Gun. Being in such company is a major boost to their self-esteem. They are a band for 'all seasons', a band for all those gigs around the East Midlands where a live group is wanted, a group that announces dances to accompany its music, a group that plays for the love of their trade rather than a path to gold.

**For bookings contact Barry Bray on 01754 820267**





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# Love in the line

By Tony Blackmore.

**Line dancers are a friendly bunch. You only have to make a mistake in the line and find yourself looking at forty or more friendly faces to realise that. It's therefore not surprising when romance starts to blossom, but when it happens in your circle of friends it is something special.**

About two years ago we all started going to our class in ones and twos and slowly a group of about 8 or 10 began to gel.

Adrian Hayton was a nice single guy. He has great social skills and would cruise around the table making conversation with almost all the 80 to 100 people who went to our club - Shyboots & Stompers. On the other hand Sue Harris was more reserved and stayed closer to the group but she was working her magic from there.

The rest of us could see the couple getting closer together. They both took part in the group's last cabaret act - Men in Black, Sue looked smart in her black suit and dark glasses. Adrian's dress was a little tarty and one really shouldn't show one's suspenders but Sue obviously wasn't put off. There was another indicator of their growing love as Sue tenderly washed the make up off Adrian's face after the performance. And last January at Adrian's birthday bash we realised Stage 1 had been achieved, Adrian and Sue were a couple! Sue said 'I'd almost given up on him'. At our weekly classes we'd seen

them holding hands and smiling into each others eyes in 'Love Letters' we all knew they were on their way.



ADRIAN & SUE - PERFECT PARTNERS

On 20th June, 'Stage 2' was reached when they announced to the class that they were engaged, everybody was 'over the moon'. Not only getting it together for life Sue and Adrian have also become partner dancers and in celebration of their engagement their favourite dance Fly Like A Bird was dedicated to them. While the class faced each other to dance it in contra lines Sue and Adrian dance their own special partner version. Stunning!

Stage 3 is a year from now, the wedding. It will be a big line dancing event in our calendar. While Sue and Adrian plan their wedding costumes the rest of us are thinking about new hats, western boots, bolo ties and which

band or singer we should invite to play at the wedding. Adrian would like Suzy Boguss but guess that's just wishful thinking.

All the gang at 'Shy Boots and Stompers' wish Sue and Adrian a long and happy life together.

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The ticket price includes all accommodation, three course carvery dinner and full English breakfast PLUS access to all the dance instruction sessions, music and activities! We only have 200 places available for the whole weekend, so please book early to secure your place and join in the celebrations (or in John's case, the commiserations!)

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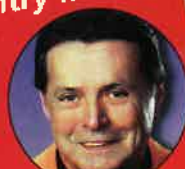
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The International Club Cabaret Charity Challenge (i4C for short) is a 'knock out' challenge for ordinary folk who dance a step or two, have big hearts and a keen sense of humour! If your club enjoys a good laugh and likes to help local charities then i4C is for you. Get ready to join the fun at a wonderful weekend where you become the stars.

Helen O'Malley, Betty Drummond & Rob Fowler (he's the one in the mask!) invite you to join them for the i4C Launch Parties coming to a venue near you soon.

In the meantime prepare for the 'i4C Big One' the Wildest Wackiest Weekend in line dance history. Your club should have a team of at least 16 dancers. You'll need to raise £10 per head for the entrance fee, choose your club's favourite charity and start rehearsals.

Every penny raised through i4C entrance fees is pooled into a snowball jackpot and becomes the 'stakes' in the international 'dance-off' at the

**i4C Wild, Wacky Weekend**  
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on 19th - 21st March 1999.

## i4C Launch Party Venues

Please note these are not qualifying heats - they are simply partynights

Wednesday 23rd September	Floral Hall Southport, Merseyside
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Wednesday 28th October	St Georges Hall Exeter
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Thursday 26th November	Sheffield City Hall Sheffield

Tickets Adults £6.50 Children £4  
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# i4C

If you miss the i4C Launch Parties send a s.a.e. to  
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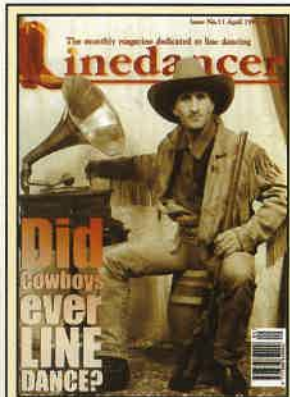
Back copies of Linedancer Magazines are in great demand. Unfortunately we only have supplies of the editions shown here (in some cases the supply is very limited). To order your missing copies please complete and return the attached coupon as soon as possible.



### ISSUE 9

#### DANCES

I Love You 2  
High Tact Love  
Send It Packing  
Cross My Heart  
Tippe Toes  
Stupid Cupid  
Tush Push  
Darling Pretty



### ISSUE 11

#### DANCES

Hobo Step  
Be-Bop-A-Lula  
Rompin' Stompin'  
Grundy Gallop  
Cherokee Boogie  
H2O  
Fly Like A Bird  
True Blue  
Honky Tonk Habit  
Tropicana Parking Lot



### ISSUE 13

#### DANCES

Excitable Touch  
Spicy Feet  
Billy Ray Hustle  
Heartbreak Harley  
Crazy Legs  
Radio Romp  
All Aboard  
American Pie  
Country Rock n' Roll  
KISSING

Ain't Goin' Down  
Lightning Cha Cha



### ISSUE 16

#### DANCES

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The Billy  
Hooked  
Everybody Is Line Dancin'  
Stampede  
Cruisin'  
Living Like That  
Island Cha Cha  
Black Dresses  
Racing Horses  
Brown Eyed Girl  
The Achy Breaky



### ISSUE 8

#### DANCES

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Hot Stomp  
Ridin'  
Cryin'  
Hurricane  
The Scooch  
Chamois Shuffle Blue  
Step Aside



### ISSUE 10

#### DANCES

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Stroll Along Cha Cha  
Hooked On Country  
Just For Grins  
Cajun Mambo Walk  
Saloon Scissor Stomp  
Lamtarra Rhumba  
Popsicle



### ISSUE 12

#### DANCES

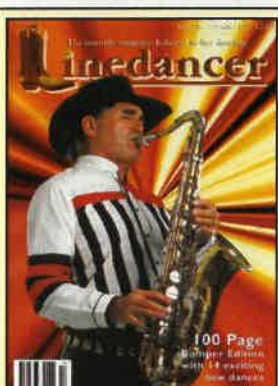
Merry-Go Round  
Life Is Good  
Rock Around The Clock  
Walkin' The Line  
All Shook Up  
Ooh! Ahh!  
Summertime Cha Cha  
G.M.C.  
Smokin' Cowboy  
Now Hear This



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Wrangler Butts  
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The Outback  
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The Last Time Slide  
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CLIC  
New Jack Swing





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Ribbon Of Highway  
In The Name Of Love  
Christmas Card  
Bad Thang  
Bayou City Twister  
Cadillac Cowboy  
EZ

Flying 8's  
Footloose  
Love Letters  
Stuck On Hold  
The Real Deal

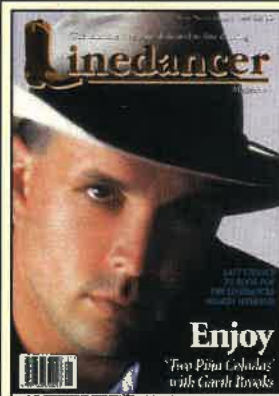


ISSUE 19

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Sexy Little Christmas Thang  
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Practice Makes Perfect



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Move That Way  
T-Bone Shuffle  
Shine, Shine, Shine

Pina Colada Cha  
Midnight Waltz  
The Wanderers Return  
Margaritaville

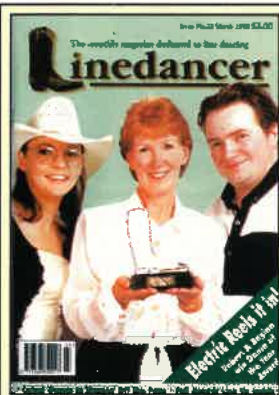


ISSUE 21

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Full Throttle  
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Razor Sharp  
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Beethoven's Boogie  
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F.T.B.



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Moving On Up  
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Hardwood Stomp  
Little Miss Hollywood  
Dizzy  
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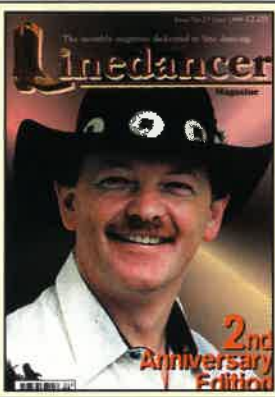
Sudden Drop  
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Saturday Night Fever  
Road Runner  
Last Thing On My Mind  
Diablo  
Alane

Ready Steady  
Shipwrecked  
Outer Limits

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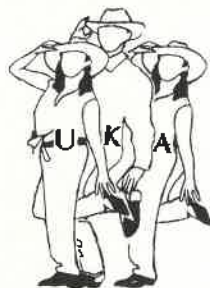
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# BETWEEN THE LINES

## SOUND OFF!

Is it me or does anyone else find that the music played at line dance socials is now reaching disco decibel levels? Class nights turn up the volume too. When I first started going to socials, and class nights, it was possible to hold a conversation when not dancing. Shouting into the ears of companions is now the only way to converse. Turning down the volume a little wouldn't spoil the enjoyment.



co-ordinator, at the time. The organiser stated it was unfortunate. Apparently the judge, after scrutinising the marks said it would not have made any difference in any event. I would question the logic of a marking system that decided positions by accumulated scores across two dances. It must be said that the judging system this year was much better than last, however there are certain anomalies which must be addressed if people are to be encouraged to participate in future competitions. It would be nice to know if other contestants have a view on the championships.

**Joe Mulcahy,  
Reggae Cowboys**

## BABY AND ME

On behalf of the 'Victoria Line' and myself may I extend my congratulations to first and second place teams at the British Line dancing Championships at Wembley and all the other teams who gained places at the final. We were delighted to gain 3rd place, especially against tough opposition. After the first two minute round of the competition which was very nerve racking we all thoroughly enjoyed our experience.

As leader and choreographer, I am proud of the team's success, achieved through hard work and dedication. This also goes to my unborn baby, who has danced with me throughout the heats, semi finals and the championships and now regarded as the ninth member of our team! Special thanks to family and supporters who travelled from Scotland to be with us on the day.

**Yours Maureen Smith,  
Dumfries/Galloway**

## WHAT'S IN A NAME?

We have been running clubs for almost three years and dancing many years before that. We are successful and have a good reputation London and Surrey.

When we chose our name we did so after research to see if there were any other clubs with the same name. We noticed a few clubs popping up with a similar name and, while not too pleased about it, we took the view to 'live and let live.'

Recently we received a letter from a Business Names Registration Company acting on behalf of another stating that we had stolen the name from the other club and were breaking the Business Names Act 1985. You can imagine our shock.

I was upset to be accused of copying and distressed that we nearly lost our name because of their action. I rang the Trading Standards Office who informed me that it would be very difficult for one company to have sole rights of such a common name. Line dancers are generally the friendliest people in the world, but to some it's just business. Be warned, if you are thinking of opening a club, choose your name carefully.

**Bootleggers, Bookham,  
Surrey**

## THANK MY LUCKY STARS

Recently I received my first issue

of your magazine and was amazed by some of the comments in the letters. There are quite a few men in our class, and of whom are excellent dancers. I'm sure they have never suffered the intimidation and ridicule inflicted on Dave Mansfield, Herts. (June issue). The whole atmosphere is friendly, exciting and everyone enjoys dancing. I only wish I had discovered line dancing when I was 23 and not 53! I was fortunate to find a capable and enthusiastic teacher and I thank my lucky stars that I did. Her name is Lynne Schapiro and she is a wonderful dancer and a lovely warm and caring person. Thanks a million Lynne, especially from me, but also everyone who knows you.

**June Dorrington, Edgware,  
Middlesex**

## WHAT THE HELL!

If you went to the British Line Dance Championships, I am sure you will agree just how bad the sound system was for what is supposed to be the number one venue in the country.

A word of warning to anyone thinking of participating in the

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If you wish to make a provisional booking send £20 deposit per person to Linedancer Magazine, Clare House, 166 Lord Street, Southport, Merseyside PR9 0QA. Please give full name, address and telephone number for each person requiring a reservation.

Places are allocated on a strictly first come, first served basis.



# BETWEEN THE LINES

future, you will spend about a thousand pounds in expenses, do months of rehearsing in order to go to Wembley, and will get to perform only a small part of your routine to music you can hardly hear. And, if you were a heat winner, will compete against teams you have already beaten. But what the hell, the organisers make a profit!

**C Rowe, Basildon, Essex**

Linedancer spoke to Mervyn Conn, promoter of the Championships about this complaint. He felt it was totally unjustified as the sound system installed at Wembley was, he said, good enough for The Cheap Seats' and Kimber Clayton's performances. Mervyn was aware of a loss of sound problem that was rectified as soon as possible but was unaware of any other sound problems during the event.

## STOP MOANING AND DANCE

If everybody danced as much as they moaned we would have a country of world champions. If you don't like pop, sit down and watch. I personally don't like to waltz but I don't rush home with a bee in my Stetson and write to Linedancer. I sit out and watch the enjoyment other people get from that particular style. I have been dancing 18 months and have never had as many friends, young and old. Just get on with enjoying yourselves and encourage everybody, whatever the style.

**Attitude Andy, Bradford, West Yorkshire**

## HELP

My idea of a perfect club is one where the instructor (whether qualified or not) teaches both traditional and modern line

dancing in a friendly, relaxed atmosphere.

I have been to a number of clubs and find in some the instruction is almost like formation dancing. 'These are the steps and this is precisely how they will be done'. In another class the instructor would only teach older American dances and not cover any modern dances at all. In another the instructor refused to teach anything done to Michael Flatley or Spanish type music.

Does anyone know of a club where all types and levels of dancing are done within public transport travelling distance of the Salford 6 area of Manchester? If so I would love to hear from you.

**Disheartened, Manchester**

## WHAT MAKES A WINNER?

Self confidence builds winners, successful competitors can handle the pressure of competition and be good losers. Winners accept total responsibility for their actions. They admit errors and will not blame others or make excuses. They recognise their own mistakes and the need for change and improvement. Winners make things happen instead of waiting for them to happen. They take charge, force action and produce results. They assert themselves strongly and make their presence felt. They thrive on competition. Dedicated competitors have the desire to improve, to compete and win. Determination makes winners. Successful competitors can handle the pressure. They stay cool, can adjust quickly and not become upset by bad breaks or moves. They can deliver top performances regardless of circumstances.

**Lyndon Foster, Wales**

## SCOOTER HITS THE SPOT

Scooter Lee is spot on with her comments in the July issue. It is time that teachers catered for the majority and not the minority who get bored if they are not doing difficult dances. The majority who go line dancing have a good time and will dance any dance. But others sit looking bored and won't even get up for the teaching sessions.

**Ellen, Burton On Trent**

## LOST FOR WORDS

Throughout the year our members turn up in all weathers to get their weekly 'fix', a real dedicated lot. When we do the

charity 'do's' they turn up, their hands go straight into their pockets for raffle prizes. They dance the night away, go home worn out but always leave a generous gift to those less fortunate.

During May our birthdays fell close together and those same folks bought us gifts, cards and all the trappings. We were lost for words. How can we say thanks?

**Hank & Denise Hall, Cardiff**

## FOR THE ADVENTUROUS

I am writing in response to the letter from June Hudson with respect to the new class 'the way forward'. The new class was being kept within line dance etiquette and if people have watched Rob Fowler they will notice that he promotes kicks and turns within line dancing. The new class was going to introduce these and if people who would like to be adventurous and 'have a go' then come and join in.

**Richard Funnell, Newport Pagnell**

## DUELLING BANJO'S

Well done Scooter Lee (The Truth Is - July Issue). Everything that needed to be said was! Keep it fun, cater for everyone, keep it country. Techno is fast, is that why the young-uns like it? But there are also many fast country song that haven't been given chance.



How about Duelling Banjo's for instance? Let's see them come up with something for that! Our class (Sprit in the Sky, Whitburn Sunderland) do a mean ho-down to it and boy it's fast and fun.

**Kay, Sunderland**

Dear Kay,

It just so happens that we have published a good dance to Duelling Banjos in this edition. It is called DB's and was choreographed by Dave & Di Doyle from Gloucestershire. Have a go - it's good fun.

## GOT THE BUG!

Line dancing has become a big part of my life, in fact your article on

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chronic line dance syndrome last month just proved how badly I've got it! I was bitten by the bug after my cousin Linda, from Melbourne, Australia, sent a home video of line dance instruction for me to follow. It helped me to pick up dances like Midnight Waltz, Chattahoochee and Boot Scootin' Boogie very quickly, which set me on the path to line dance mania.

Fortunately, she has booked her ticket over and by the time this goes to press she will be in England ready to give my class a taste of line dancing Aussie style. I would like to thank her for her constant energy and brilliant assistance. And to thank my class in North Weald, Essex, for their enthusiasm and encouragement.  
**Helen D'Aifuiar, Hertfordshire**

### ABERDEEN WAS A HIT

We had a fantastic weekend at the Universal Cup in Aberdeen on



June 6th.

The venue at the Beach Ballroom was superb and the hotel was great. All in all an excellent competition/fun weekend of dancing. We met new friends and had reunions with old friends in a very nice relaxed atmosphere. Many thanks to Eddie and the helpers.

**Ros, Nickels & Dimes**

### TERRESTRIAL TV

May I ask what can be done to have our own terrestrial television programme, devoted to this wonderful pastime of line dancing?

Thirty seconds in Mike Baldwins 'knicker' factory must be a sign of how popular line dancing is and it's growing all the time. Recently a doctor came up with a dance that could help prevent Osteoporosis, so even the fascinating world of medicine can appreciate the virtues of these dances. So why not terrestrial television?

Not that many homes have cable or Sky TV, maybe that is why CMT failed. One programme a week on terrestrial television and I don't think we would be a minority any more, do you?

**Lois Eglington, Walsall**

Dear Lois,

A wonderful idea and not necessarily beyond the realms of possibility. There has already been a lot of TV coverage in general and even a couple of programmes broadcast on Sky which covered instruction. I expect that if an enterprising production company were prepared to produce a (fly on the wall type) series featuring the progress of a beginner class they would have a very entertaining and marketable success. But then I would say that wouldn't it!

### I'M SERIOUS!

Recently three friends and I went to a club in Blackpool. I made the mistake of requesting a particular dance.

"Are you serious?" asked the Instructor/DJ. Two records later he announced my request by stating, "Some very sad people here tonight want to dance to this. The rest of you will just have to put up with it. Talk amongst yourselves for a few minutes." He started and stopped the music twice asking, "Is that enough?" Then he played it through to the accompaniment of raspberry sounds, breaking wind noises and howling like a dog. When the music ended he said he hoped he never had to play it again. Well, not for us he won't. We left.

Correct me if I'm wrong, but don't we pay instructors to teach us to dance and DJ's to play the music we want to listen to? When did they become music critics and when did they decide they could tell us what we will enjoy?



Doesn't this teacher realise we are adults who take our dancing seriously and will not be treated like this.

**Pat Barrett, Blackpool**

### COUNTRY KIN ARE GOOD

My friend, Paul and I, who are both aged twelve, would like to tell you how good "Country Kin" are. We have been attending for six months now and can already do "The Beast". Paul has been going for two months and can dance Tropicana Parking Lot and Walking The Line. Our club is open to everyone at all levels. Gillian, our instructor teaches us at least one new dance each week.

**Sarah Denton & Paul Atkinson, Leeds**

# BETWEEN THE LINES

### SPECIAL FRIEND

I have just spent an evening at Chagford (Devon) with Helen O'Malley. What a wonderful



lady. What a great teacher. Helen had time for everyone whatever standard, we were all treated the same. The emphasis was on fun and we thoroughly enjoyed ourselves. I left the venue with the feeling of having made myself a special friend. Thanks for a really great night out. Helen if you are reading this, please come back to Devon real soon. Thanks also to Debra Ough and family for making it possible. More evenings like this soon Debra.

**Maggs, Devon**

### LINE DANCE HEAVEN NOT IN SACRAMENTO!

The following comment was made by a judge at the Sacramento Festival, "Line dancers are rude and ruining country dancing and we don't

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You know it makes sense



# BETWEEN THE LINES

know what to do about it". Great guy for a line dance judge! Based on the poor treatment line dancers received at the festival, I can certainly believe this comment was made.

Friday workshops were re-scheduled without notification. The instructor for our line dance workshop pointedly asked "Is anyone interested in taking a lesson or is it all right to let them continue practising?"... by then he meant the couples who were using the dance floor. The DJ was playing couples music.

When we entered the "New Choreography" room Saturday morning, we found no equipment, no air conditioning and wall-to-wall carpeting. The other two workshop rooms were also carpeted.

At the Saturday night dance, line

dancers were ignored until the majority of couple dancers had left (around 10:00 p.m.). Only then did the DJ play from a line dance request list presented to him earlier in the evening (name of dance and music included so there was no effort on his part). We only had one hour because the DJ got permission to shut down at 11:00 p.m., even though the dance was scheduled to go on until midnight.

Unfortunately, this is often the way of things at these festivals. The exception to the rule was Mike Bendavid's festival at Cal State Northridge last August. Mike switched floors on Saturday morning because the line dancers significantly outnumbered the couples. The line dancers were moved to the large, high-ceilinged room with a wooden floor.

Needless to say, they will return to Mike's event this year in force. We "rude" line dancers who are "ruining country dancing" need to find and support an organisation which appreciates, advances and encourages the art form that we love. If such an organisation does not exist, couldn't our globe-trotting, talented choreographers and instructors organise one? Perhaps on an international level that way we could save the money we waste on current festivals and go to events near or far where we know we would be welcomed with open arms.

Somewhere, there must be a Line Dance Heaven, and I hope to find it here in the USA, where it all began.

Sheila Lee., USA

## HOLIDAY DESTINATIONS

Is anybody going to Hisonaru, S.W. Turkey? About 15 mins from Oludinez or 20 minutes from Fethive by Dolmusch bus, 37p?

If so pack your line dancing gear because there is excellent line dancing every night at the Buffalo bar, (near the top roundabout). It features country music all day, meals and a bar and line dancing from 10 - 12 pm followed by rock 'n roll, for the jitter-buggers. It then winds down with an open mic for anyone wishing to sing along with the stars. There are no country shops in Turkey, so pack extra gear, they deserve our support and what goes round comes round. They seem to be short of wall flags for a start so I left them my t-shirts.

On a constructive note, could we have a page or part thereof every month listing the places where line dancing is possible while on holiday, with updates from your readers?

Maurice Littlemore,  
via e-Mail

Dear Maurice,  
I don't know how much bigger this magazine can get but it looks as though you'd like more for holiday-makers. Apparently your holidays are ruined if you can't find a place to dance! Over to you readers then... Keep us posted, we'll do our best to keep up!

## JETSET FROM DORSET!

We are planning a holiday in Florida and wonder if any readers can suggest a Stomping Ground in the Fort Lauderdale vicinity? I checked out the Ambassador

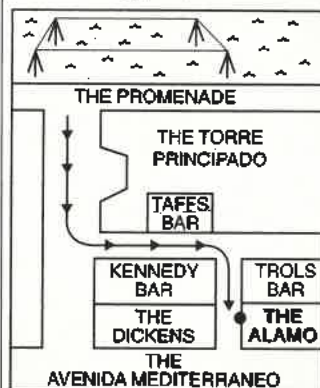
Hotel, Benidorm, in May and had a great time. We are also looking forward to re-visiting George's Bar on the pedestrianised part of the promenade at Los Cristianos, Tenerife. Take a few CD's if you want special dances, but there is always live entertainment as well. Our thanks to Ray & Tina Yeoman of Stetson Strollers for their excellent teaching, and all who attend Broadstone and Newtown classes for fun, laughter and good companionship.

Chris & Wilf Wilshaw,  
Dorset

## BENIDORM ALAMO

During our recent visit to Benidorm I had great trouble locating the Alamo which has been mentioned a few times in letters published.

## THE ALAMO LIVE COUNTRY MUSIC EVERY NIGHT



They moved at the beginning of March. It was not as large as I thought it would be, but large enough for us to dance. Max Parry has a beautiful voice and I bought his tapes. Now when I play them they bring back happy memories of our holiday.

Both Max and his wife greeted us as if we were old friends and the Alamo makes you feel part of the family of country music. I would recommend any of your readers to visit the Alamo if in Benidorm.

Rosemary, Weybridge,  
Surrey

## 'ELECUTION 'ELL

I'm writing about my favourite line dance teacher in Florida, Lynn Yost. You've mentioned Lynn in a couple times, but I've never seen a photo printed. I've known her for three years and go to dance with her every year. I know Lynn loves to see people from England and makes everyone welcome at the

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Marriott Hotel on Wednesday nights. The photo is of Lynn and one of her dance partners Don Dease of St Cloud Florida



While visiting Lynn I taught Radio Romp at her class, everyone enjoyed the dance, those that understood my accent that is. It sounded like 'EEL-'EEL 'OOK. We don't pronounce our H's in ULL (HA!). Does anyone else have "trouble with their accent?!" 'ilary from 'ull

### TURKEY TROT

Having just returned from an excellent holiday at Marmaris in Turkey we would like to pass on another venue for line dancers heading that way.

We found a little bar playing country music and just getting into line dancing. The owners, Bilal and his English wife Wendy, are very enthusiastic and although they don't dance yet, they are willing to learn and welcome dancers of any level. Anyone interested should look for the Yasemin Cocktail Bar, which is near the Shell petrol station. Turn toward the sea at the Kibaslar Otel and follow the lane along. The Yasemin is on the right.

Lynn and Fred Richards,  
Hartlepool

### ON MOONLIGHT BAY

We run a line dance club at Moonlight Bay in Puerto del Carmen, Lanzarote and, as you can imagine, get lots of visitors wanting to keep up with their dancing whilst on holiday. This could be a recipe for a nightmare as there are not many line dance venues on the island and it is almost impossible to buy the music here. Thanks to Linedancer we can keep up to date with what's happening, have the scripts for the popular dances and information on the latest music which we can send for by post. So a big thank you to your magazine, we would be lost without you.

Boot Scootin Barbara &  
Buffalo Bill, Lanzarote,  
Canary Isles

### GET INSURED

Friday - I read Linedancer, including article by John Stapleton about insurance. The article tended to complicate matters. Sorry, John! In one sentence, in the age of the "No Win - No Fee" solicitor, anyone who stands at the front is a fair target if there is an accident, regardless of whether or not they take money even.

Tuesday - I opened letter from a solicitor saying an accident had happened through the failure of my duty of care to someone to whom I owed that duty. EH?

If you don't understand that and are not prepared to argue before specialist witnesses in court, GET INSURED. You are risking your own solicitor's bills, let alone the cost of damages awarded to someone who claims they may never work again!

I just thank God I am covered by Public Liability and Employers Insurance. Any teacher who fails to insure does not deserve their dancer's loyalty and customers should not be embarrassed to check that they are covered.

Peter Fairhead,  
West Yorkshire

### THANKS A MILLION

When I set out on this tour, I was a little apprehensive about how people would accept me.

# BETWEEN THE LINES

Now I can see that I had nothing to worry about. The warm and friendly welcome that I encountered in each and every club I visited was fantastic! From Changford, Devon to Kirkby, Liverpool the energy and dedication to line dancing was absolutely amazing. It's quite obvious, people just want to enjoy their dancing and have FUN.

To all the instructors who booked me and looked after me so well, I would like to say a big thank you, it has been a privilege to work along side you. I made lots of new friends on tour and I know we will remain in contact. I look forward to working with you all again the near future. To all the dancers who had to understand my Irish droll, well done, you were great!  
Helen O'Malley, Ireland

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# Ski Bumpus

aka Black Velvet



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 & 4 5 - 6	<b>Right &amp; Left Shuffle Forward, Step 1/2 Pivot Left.</b> Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Step forward right. Pivot 1/2 turn left.	Right Shuffle Left Shuffle Step. Pivot.	Forward Turning left
<b>Section 2</b> 7 & 8 9 & 10 11 - 12	<b>Right &amp; Left Shuffle Forward, Step 1/2 Pivot Left.</b> Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Step forward right. Pivot 1/2 turn left.	Right Shuffle Left Shuffle Step. Pivot.	Forward Turning left
<b>Section 3</b> 13 - 14 15 - 16 17 - 20	<b>Jazz Box x 2.</b> Cross right over left. Step back left. Step right to right side. Stomp left beside right. Repeat steps 13 - 16.	Cross. Back. Side. Stomp.	On the spot
<b>Section 4</b> 21 - 22 23 - 24 25 - 28	<b>Right &amp; Left Toe Touches.</b> Touch right toe to right side. Step right beside left. Touch left to left side. Step left beside right. Repeat steps 21 - 24.	Right. Together. Left. Together.	On the spot
<b>Section 5</b> 29 & 30 31 & 32 33 - 34	<b>Right Kick Ball Change x 2, Step 1/2 Pivot Left.</b> Kick right forward. Step right beside left. Step left in place. Kick right forward. Step right beside left. Step left in place. Step forward right. Pivot 1/2 turn left.	Kick Ball Change Kick Ball Change Step. Pivot.	On the spot Turning left
<b>Section 6</b> 35 & 36 37 & 38 39 - 40	<b>Right Kick Ball Change x 2, Step 1/2 Pivot Left.</b> Kick right forward. Step right beside left. Step left in place. Kick right forward. Step right beside left. Step left in place. Step forward right. Pivot 1/2 turn left.	Kick Ball Change Kick Ball Change Step. Pivot.	On the spot Turning left

BEGINNER

**One Wall Line Dance:-** 40 Counts. Beginner. (Try this a contra line dance, great fun.)

**Choreographed by:-** Linda De Ford (USA) 1989

**Choreographed to:-** 'Ski Bumpus Banjo Fantasy' by Wickline Band

**Music Suggestion:-** 'Achy Breaky Heart' by Billy Ray Cyrus (123 bpm) or any medium Tempo Cha Cha





# A Million 2/1



GLEN MITCHELL

BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 & 6 7 & 8	<b>Toe Points Right &amp; Left, Kick Ball 1/4 Turn x 2.</b> Touch right toe to right side. Step right beside left. Touch left toe to left side. Step left beside right. Kick right forward. Step right beside left. Step left 1/4 turn left. Kick right forward. Step right beside left. Step left 1/4 turn left.	Right. Together. Left. Together. Kick Ball Turn Kick Ball Turn	On the spot  Turning Left
<b>Section 2</b> 9 - 16	<b>Toe Points Right &amp; Left, Kick Ball 1/4 Turn x 2.</b> Repeat steps 1 - 8.		
<b>Section 3</b> 17 - 18 19 20 21 22 - 24	<b>Right Grapevine with Hitch 1/2 Turn Right, Ramble Left with Clap.</b> Step right to right side. Cross left behind right. Step right to right side. Hitch left knee turning 1/2 turn right on ball of right foot. Step left beside right swivelling both heels left. Swivel toes left. Swivel heels left. Clap hands.	Step. Behind. Step Turn Heel Toes Heels Clap	Right  Turning right Left
<b>Section 4</b> 25 - 32	<b>Right Grapevine with Hitch 1/2 Turn Right, Ramble Left with Clap.</b> Repeat steps 17 - 24.		
<b>Section 5</b> 33 & 34 35 & 36 37 - 38 39 - 40	<b>Right Shuffle, 1/2 Turn Right, Shuffle Back, Rock, 1/2 Pivot.</b> Step forward right. Close left beside right. Step forward right. On ball of right turn 1/2 turn right stepping left back. Close right beside left. Step back left. Rock back on right. Rock forward onto left. Step forward right. Pivot 1/2 turn left.	Right Shuffle Turn Shuffle Back. Rock. Step. Pivot.	Forward Turning right Back On the spot Turning left
<b>Section 6</b> 41 - 42 43 & 44 45 - 46 47 - 48	<b>Step 1/2 Pivot, Right Shuffle Forward, Step 1/4 Pivot, Stomp, Clap.</b> Step forward right. Pivot 1/2 turn left. Step forward right. Close left beside right. Step forward right. Step forward left. Pivot 1/4 turn right. Stomp left beside right. Clap hands.	Step. Pivot. Right Shuffle Step. Turn. Stomp. Clap.	Turning left Forward Turning right On the spot

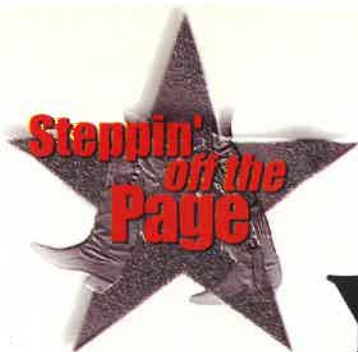
**Four Wall Line Dance:-** 48 Counts. Beginner/Intermediate Level.

**Choreographed by:-** Helen O'Malley (Eire) March 98

**Choreographed to:-** 'A Million Reasons Why' by Glen Mitchell (144 bpm)

**Music Suggestions:-** 'Rockin' With The Rhythm Of The Rain' by The Judds; 'Tell Me Why' by Wynonna





# Kick Off Your Shoes



LYNN GANNON

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 - 6 7 - 8	<b>Step, Kicks, Slow Coaster Step, Heel Bounce 1/4 Turn.</b> Step forward right. Kick left forward. Kick left to left side. Step back left. Step back right. Step forward left. On balls of feet bounce heels twice to complete 1/4 turn right.	Step. Kick. Kick. Back. Back. Step. Heels Turn.	Forward. Back. On the spot.
<b>Section 2</b> 9 & 10 11 - 12 13 & 14 15 - 16	<b>Forward Right Shuffle, Rock Step, Back Shuffle, Rock Step.</b> Step forward right. Close left beside right. Step forward right. Rock forward on left. Rock back onto right. Step back left. Close right beside left. Step back left. Rock back on right. Rock forward onto left.	Right Shuffle. Rock Step. Shuffle Back. Rock Step.	Forward. Back. On the spot.
<b>Section 3</b> 17 - 24	<b>Step, Kicks, Slow Coaster Step, Heel Bounce 1/4 Turn.</b> Repeat steps 1 - 8.		
<b>Section 4</b> 25 - 32	<b>Forward Right Shuffle, Rock Step, Back Shuffle, Rock Step.</b> Repeat steps 9 - 16.		
<b>Section 5</b> & 33 & 34 & 35 & 36 & 37 & 38 39 - 40	<b>Syncopated Steps with Turns &amp; Claps.</b> Step right 1/4 turn right. Step left beside right. Clap hands twice. Jump forward - Right & Left. Clap hands twice. Step forward right making 1/4 turn left. Step left beside right. Clap hands twice. Step right to right side. Cross left behind right.	Turn right. Clap. Clap. Right Left Clap. Clap. Turn left. Clap. Clap. Step. Behind.	Turning right. On the spot. Forward. On the spot. Turning left. On the spot. Right.
<b>Section 6</b> & 41 - 42 43 - 44 & 45 - 46 47 - 48	<b>Syncopated Turns with Claps &amp; Shimmies.</b> Step right 1/4 turn right. Step left beside right. Clap. Shimmy shoulders for two counts. Step forward right making 1/4 turn left. Step left beside right. Clap. Shimmy shoulders for two counts.	Turn right. Clap Shimmy. Turn left. Clap. Shimmy.	Turning right. On the spot. Turning left. On the spot.

BEGINNER/INTERMEDIATE

**Two Wall Line Dance:-** 48 Counts. Beginner/Intermediate Level.

**Choreographed by:-** Lynn Gannon (UK) June 98.

**Choreographed to:-** 'I'm From The Country' by Tracy Byrd.



# Red Hot Salsa



DAVE SHERIFF

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 4 5 - 8	<b>Heel Bounces.</b> Bounce right heel four times. Bounce left heel four times.	Right 2, 3, 4. Left 2, 3, 4.	On the spot
<b>Section 2</b> 9 - 12 13 - 16	<b>Hip Bumps.</b> Bump hips left twice. Bump hips right twice. Bump hips - Left, Right, Left, Right.	Hips Left Hips Right Left Right Left Right	On the spot
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 - 24	<b>Rock Steps.</b> Take weight on left rocking forward right. Rock back onto left. Rock back on right. Rock forward onto left. Rock forward on right. Rock back onto left. Rock back on right. Rock forward onto left.	Forward. Rock. Back. Rock. Forward. Rock. Back. Rock.	On the spot
<b>Section 4</b> 25 - 26 27 - 28 29 30 - 31 32	<b>Grapevine Right, Left Step, Slide with Clap.</b> Step right to right side. Cross left behind right. Step right to right side. Touch left beside right. Step left big step to left. Slide right beside left over two beats. Touch right beside left and clap.	Step. Behind. Step. Touch. Left 2, 3, Clap	Right  Left
<b>Section 5</b> 33 & 34 35 & 36 37 & 38 & 39 - 40	<b>Right Kick Ball Change x 2, Toe Switches with Clap.</b> Kick forward right. Step right beside left. Step left in place. Kick forward right. Step right beside left. Step left in place. Touch right toe to right side. Step right beside left Touch left toe to left side. Step left beside right. Touch right toe to right side. Clap hands.	Kick Ball Change Kick Ball Change Right & Left & Right. Clap.	On the spot
<b>Section 6</b> 41 - 48	<b>Right Kick Ball Change x 2, Toe Switches with Clap.</b> Repeat steps 33 - 40		
<b>Section 7</b> 49 - 50 51 - 52 53 - 54 55 - 56 <b>Note:</b>	<b>Heel Touches Forward. Toe Touches Right.</b> Touch right heel forward. Touch right beside left. Touch right heel forward. Touch right beside left. Touch right toe to right side. Touch right beside left. Touch right toe to right side. Touch right beside left. Turn head right with toe touches, steps 53 - 56.	Heel. Together. Heel. Together. Side. Together. Side. Together.	On the spot  On the spot
<b>Section 8</b> 57 - 60 61 - 62 63 - 64	<b>Heel Touches Forward, Toe Touch, Cross, Unwind 1/2 Turn.</b> Repeat steps 49 - 52. Touch right toe to right side. Cross right over left. Unwind 1/2 turn left. Clap hands.	Side. Cross. Unwind. Clap.	On the spot Turning left

**Two Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Christina Browne (UK).

**Choreographed to:-** 'Red Hot Salsa' by Dave Sheriff from Line Dance Top 10 Album (115 bpm).





# M & B Swing



Boz Scaggs

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 - 4 5 & 6 7 - 8	<b>Chasse Right, Rock Step, Chasse Left, Rock Step.</b> Step right to right. Close left beside right. Step right to right. Rock back on left. Rock forward onto right. Step left to left side. Close right beside left. Step left to left. Rock back on right. Rock forward onto left.	Side Close Side. Back Rock. Side Close Side. Back Rock.	Right. On the spot. Left. On the spot.
<b>Section 2</b> 9 & 10 11 & 12 13 - 14 15 & 16	<b>Forward Shuffles, Rock Step, Triple Step 1/2 Turn Right.</b> Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back onto left. Triple step 1/2 turn right, stepping - Right, Left, Right.	Right Shuffle. Left Shuffle. Rock Step. Triple Turn.	Forward. On the spot. Turning right.
<b>Section 3</b> 17 & 18 19 & 20 21 - 22 23 & 24	<b>Forward Shuffles, Rock Step, Triple Step 3/4 Turn Left.</b> Step forward left. Close right beside left. Step forward left. Step forward right. Close left beside right. Step forward right. Rock forward on left. Rock back onto right. Triple step 3/4 turn left, stepping - Left, Right, Left.	Left Shuffle. Right Shuffle. Rock Step. Triple Turn.	Forward. On the spot. Turning left.
<b>Section 4</b> 25 & 26 & 27 & 28 & 29 - 32 & <b>Note:</b>	<b>Heel Switches completing 1/2 Turn Left.</b> Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Repeat steps 25 - 28 & <b>During steps 25 - 32 &amp; complete a 1/2 turn left.</b>	Right & Left & Right & Left &	Turning left.
<b>Section 5</b> 33 - 34 35 - 36 37 - 38 39 - 40	<b>Stomps with Holds &amp; 1/2 Pivot Turn x 2</b> Stomp forward right. Hold. Pivot 1/2 turn left. Hold. Stomp forward right. Hold. Pivot 1/2 turn left. Hold.	Stomp. Hold. Turn. Hold. Stomp. Hold. Turn. Hold.	Forward. Turning left. Forward. Turning left.
<b>Section 6</b> 41 - 42 43 - 44 45 - 46 47 - 48	<b>Step 1/2 Pivot x 2, Rock Step, Coaster Step.</b> Step forward right. Pivot 1/2 turn left. Step forward right. Pivot 1/2 turn left. Rock forward on right. Rock back onto left. Step back right. Step left beside right. Step forward right.	Step. Pivot. Step. Pivot. Rock Step. Coaster Step.	Turning left. On the spot.
<b>Section 7</b> 49 - 50 51 - 52 53 - 54 55 - 56	<b>Stomps with Holds &amp; 1/2 Pivot Turn x 2</b> Stomp forward left. Hold. Pivot 1/2 turn right. Hold. Stomp forward left. Hold. Pivot 1/2 turn right. Hold.	Stomp. Hold. Turn. Hold. Stomp. Hold. Turn. Hold.	Forward. Turning right. Forward. Turning right.
<b>Section 8</b> 57 - 58 59 - 60 61 - 62 63 - 64	<b>Step 1/2 Pivot x 2, Rock Step, Coaster Step.</b> Step forward left. Pivot 1/2 turn right. Step forward left. Pivot 1/2 turn right. Rock forward on left. Rock back onto right. Step back left. Step right beside left. Step forward left.	Step. Pivot. Step. Pivot. Rock Step. Coaster Step.	Turning right. On the spot.

INTERMEDIATE

**Four Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Rob Fowler (UK) July 98.

**Choreographed to:-** 'Sick and Tired' by Boz Scaggs from 'Come On Over' album.





# D.B.'s



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 & 4 5 - 8	<b>Shuffle Steps Forward.</b> Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Repeat steps 1 - 4	Right Shuffle Left Shuffle	Forward
<b>Section 2</b> 9 & 10 & 11 & 12 & 13 14 & 15 & 16	<b>Running Man Back, 1/2 Turn Right, Steps, Scoots &amp; Hitches.</b> Step back right. Scoot back on right hitching left knee. Step back left. Scoot back on left hitching right knee. Step back right. Scoot back on right hitching left knee. Step back left. Scoot back on left hitching right knee. On ball of left pivot 1/2 turn right stepping forward right. Step forward left. Hitch right knee scooting forward on left. Step forward right. Hitch left knee scooting forward on left. Step forward left.	Right & Left & Right & Left & Turn Step Hitch Right Hitch Left	Back     Turning right  Forward
<b>Section 3</b> 17 & 18 & 19 & 20 & 21 & 22 & 23 & 24	<b>Heel Switches with Stomps, Applejacks Left &amp; Right.</b> Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Stomp right beside left. Stomp left beside right. Taking weight on right toe and left heel, swivel right heel and left toe to left. Return feet to place. Taking weight on left toe and right heel, swivel left heel and right toe to right. Return feet to place. Repeat steps & 21 & 22.	Right Heel Left Heel Right Stomp. Stomp. & Left & Right	On the spot   On the spot
<b>Section 4</b> 25 & 26 27 & 28 29 & 30 31 & 32	<b>Chasse Right, Hillbilly Heels &amp; Chasse Left, Hillbilly Heel.</b> Step right to right. Close left beside right. Step right to right. Touch left heel diagonally forward left. Hitch left knee. Touch left heel diagonally forward left. Step left to left. Close right beside left. Step left to left. Touch right heel diagonally forward right. Hitch right knee. Touch right heel diagonally forward right.	Side Close Side Heel & Heel Side Close Side Heel & Heel	Right   Left

**Two Walt Line Dance:-** 32 Counts. Intermediate Level.

**Choreographed by:-** Dave & Di Doyle (UK) May 98.

**Choreographed to:-** 'Duelling Banjos' from Country Line Dancing CD, or Duelling Banjos album.

**Music Suggestion:-** 'By Bull's In Cowtown' by Don Walser from 'The Horse Whisperer' soundtrack.

**Choreographer's Note:-** Try this in a circle or as a contra line dance, have fun with it!





# Le Frog

aka  
Kermit's Capers



Ed LAWTON

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 & 3 - 4 5 - 6 7 & 8	<b>Syncopated Rocks with 1/4 Turn &amp; Left Vine with 1/4 Turn.</b> Rock forward on right. Rock back onto left. Rock back on right. Rock forward onto left. Step forward right. Pivot 1/4 turn left. Cross right over left. Step left to left side. Cross right behind left. Step left 1/4 turn left. Step forward right.	Forward & Back & Step. Turn. Cross. Side. Behind Turn. Step.	On the spot Turning left Left Turning left
<b>Section 2</b> 9 - 10 11 & 12 13 - 14 15 & 16	<b>Rock Step, Triple 3/4 Turn, Rock Step, Chasse Right 1/4 Turn.</b> Rock forward on left. Rock back onto right. Triple step 3/4 turn left, stepping - Left, Right, Left. Cross rock right over left. Rock back onto left. Step right to right side. Close left beside right. Step right 1/4 turn right.	Rock. Step. Triple Turn Cross. Rock. Side Close. Turn.	On the spot Turning left On the spot Right Turning right
<b>Section 3</b> 17 - 18 19 & 20 21 - 22 23 & 24	<b>Step 1/2 Pivot &amp; Triple 1/2 Turn Right, Rock Step, Jump &amp; Clap.</b> Step forward left. Pivot 1/2 turn right. Triple step 1/2 turn right - stepping - Left, Right, Left. Rock back on right. Rock forward onto left. Step forward right. Step forward left. Clap	Step. Pivot. Triple Turn Rock. Step. Right Left Clap	Turning right On the spot Forward
<b>Section 4</b> 25 26 27 28 29 - 32	<b>Modified Tee Struts.</b> Step right toe about 1 inch forward of left. Drop right heel to floor taking weight & sliding left foot back. Step left toe about 1 inch forward of right. Drop left heel to floor taking weight & sliding right foot back. Repeat steps 25 - 28	Right Slide Left Slide	On the spot
<b>Section 5</b> 33 - 34 35 & 36 37 - 38 39 - 40	<b>Back Rock, Triple 1/2 Turn, Back Rock, Forward Shuffle.</b> Rock back on right. Rock forward onto left. Triple step 1/2 turn left, stepping - Right, Left, Right. Rock back on left. Rock forward onto right. Step forward left. Close right beside left. Step forward left.	Rock. Step. Triple Turn Rock. Step. Left Shuffle	On the spot Turning left On the spot Forward

INTERMEDIATE

**Two Wall Line Dance:-** 40 Counts. Intermediate Level.

**Choreographed by:-** 'The 5 - 15 Crew' - members of The Urban Cowboy Dance Club (UK) 98.

**Choreographed to:-** 'Electric Avenue' by Eddie Grant (124 bpm).

**Music Suggestion:-** 'Rock This Country' by Shania Twain (128 bpm).





# Walkin' On



## INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> & 1 & 2 & 3 & 4 5 - 6 7 - 8	<b>Syncopated Kick Steps, Step 1/2 Pivot Right x 2.</b> Kick right forward. Step forward right. Kick left forward. Step forward left. Kick right forward. Step forward right. Step left beside right. Step forward right. Step forward left. Pivot 1/2 turn right. Step forward left. Pivot 1/2 turn right.	& Right. & Left. & Right. & Right Step. Pivot. Step. Pivot.	Forward     Turning right.
<b>Section 2</b> & 9 - 16	<b>Syncopated Kick Steps, Step 1/2 Pivot Left x 2.</b> Repeat steps & 1 - 8 leading left.		
<b>Section 3</b> 17 & 18 19 & 20 21 & 22 23 & 24	<b>Chasse 1/4 Turn, Coaster Step, Chasse with Two 1/4 Turns, Coaster Step</b> Step right to right side. Close left beside right. Step right to right side turning 1/4 turn left. Step back left. Step right beside left. Step forward left. On ball of left turn 1/4 turn left stepping right to right side. Step left beside right. Step right to right side turning 1/4 turn left. Step back left. Step right beside left. Step forward left.	Side. Close. Turn Coaster Step Turn Close Turn Coaster Step	Right Turning left On the spot Turning left  Coaster Step
<b>Section 4</b> 25 - 26 27 & 28 29 - 30 31 & 32	<b>Right &amp; Left Grapevines with Holds &amp; Claps.</b> Step right to right side. Cross left behind right. Step right to right side. Clap hands <u>twice</u> leaning body right. Step left to left side. Cross right behind left. Step left to left side. Clap hands <u>twice</u> leaning body left.	Step. Behind. Step. Clap Clap. Step. Behind. Step. Clap Clap.	Right  Left
<b>Section 5</b> 33 - 34 35 - 40 <b>Note:</b>	<b>Heel 1/4 Turns Left with Finger Twinkles x 4.</b> Step forward on right heel. Pivot 1/4 turn left. Repeat steps 33 - 34 a further three times to complete full turn. As you perform steps 33 - 40 raise hand by sides, palms facing forward twinkling fingers.	Heel. Turn.	Turning left.
<b>Section 6</b> 41 - 42 & 43 44 45 - 46 & 47 48	<b>Forward Step Touch &amp; Syncopated Step 1/4 Pivot x 2.</b> Step forward right. Touch left beside right. Step back left. Step forward right. Pivot 1/4 turn left. Step forward right. Touch left beside right. Step back left. Step forward right. Pivot 1/4 turn left.	Step. Touch. & Step Pivot Step. Touch. & Step Pivot	Forward On the spot Turning left Forward On the spot Turning left
<b>Section 7</b> 49 - 56	<b>Forward Step Touch &amp; Syncopated Step 1/4 Pivot x 2.</b> Repeat steps 41 - 48		

**Four Wall Line Dance:-** 56 Counts. Intermediate Level.

**Choreographed by:-** Justine Shuttleworth (Aus).

**Choreographed to:-** 'Keep Walkin' On' by Faith Hill & Shelby Lynne from 'It Matters To Me' album.



# Just Love



ETHAN ALLEN, 'GITA RENIK', ROB FOWLER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Heel, Toe, 1/2 Turn Hook, Forward Shuffle, Rock Step.</b>		
1 - 2	Touch right heel forward. Touch right toe back.	Heel. Toe.	On the spot
3	On ball of left pivot 1/2 turn right (weight ends on left)	Turn	Turning right
4	Hook right heel to left knee.	Hook	On the spot
5 & 6	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
7 - 8	Rock forward on left. Rock back onto right.	Rock. Step.	
<b>Section 2</b>	<b>Shuffle Back, Rock Step, Toe &amp; Heel Switches.</b>		
9 & 10	Step back left. Close right beside left. Step back left.	Left Shuffle	Back
11 - 12	Rock back on right. Rock forward onto left.	Back. Rock.	
13 &	Touch right toe to right side. Step right beside left.	Right &	On the spot
14 &	Touch left toe to left side. Step left beside right.	Left &	
15 &	Touch right heel forward. Step right beside left.	Heel &	
16 &	Touch left heel forward. Step left beside right.	Heel &	
<b>Section 3</b>	<b>3/4 Turn Forward &amp; Hips Rocks.</b>		
17	Step forward right.	Step	Forward
18	On ball of right pivot 1/4 turn right stepping left to left side.	Turn	Turning right
19	On ball of left pivot 1/2 turn right stepping right to right side hips right.	Rock	
20 - 24	Rock hips - Left, Right, Left, Right, Left (weight ends on left)	Hips 5,6,7,8.	On the spot
<b>Section 4</b>	<b>Step, 1/2 Pivot, Triple 1/2 Turn, Back Rock, Shuffle Forward.</b>		
25 - 26	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
27 & 28	Triple step 1/2 turn left, stepping - Right, Left, Right.	Triple Turn	
29 - 30	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
31 - 32	Step forward left. Close right beside left. Step forward left.	Shuffle Step	Forward

INTERMEDIATE

**Four Wall Line Dance:-** 32 Counts. Intermediate Level.

**Choreographed by:-** Gita Renik & Rob Fowler (UK).

**Choreographed to:-** 'It's Just Love' by The Cheap Seats.





# B.B.I.B.B.

(Bye Bye I'll Be Back)



JODEE MESSINA

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 & 3 - 4 & 5 - 6 7 & 8	<b>Heel Switches with Holds, Rock Step, Triple 1/2 Turn Left.</b> Touch left heel forward. Hold. Step left beside right. Touch right heel forward. Hold. Step right beside left. Rock forward on left. Rock back onto right. Triple step 1/2 turn left, stepping - Left, Right, Left, in place.	Left. Hold. & Right. Hold. & Rock. Step. Triple Turn	On the spot     Turning left
<b>Section 2</b> 9 - 10 & 11 - 12 & 13 - 14 15 & 16	<b>Heel Switches with Holds, Rock Step, Triple 1/2 Turn Right.</b> Touch right heel forward. Hold. Step right beside left. Touch left heel forward. Hold. Step left beside right. Rock forward on right. Rock back onto left. Triple step 1/2 turn right, stepping - Right, Left, Right in place.	Right. Hold. & Left. Hold. & Rock. Step. Triple Turn	On the spot     Turning right
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 - 24 25 - 26 27 - 28 <b>Note :</b>	<b>Step Slides with 1/2 Turns leading Left &amp; Right Swinging Arms.</b> Step forward left. Slide right beside left heel. Step forward left. Slide right beside left heel. Step forward left. On ball of left spin 1/2 turn left. Step forward right. Slide left beside right heel. Step forward right. Slide left beside right heel. Step forward right. On ball of right spin 1/2 turn right. On steps 17 - 20, 23 - 26 emphasis is on the forward step. Push and Pull arms and hips with step slides.	Step. Slide Step. Slide. Left. Turn. Step. Slide. Step. Slide Right. Turn.	Forward   Turning left Forward  Turning right
<b>Section 4</b> 29 - 30 & 31 32 & 33 34	<b>Touch &amp; Cross Steps with Syncopated Side Rocks.</b> Touch left toe to left side. Cross left over right. Step ball of right to right. Quickly rock weight onto left in place. Cross right over left. Step ball of left to left. Quickly rock weight onto right in place. Cross left over right.	Touch. Cross. & Rock Cross & Rock Cross	Right   Left
<b>Section 5</b> 35 36 37 - 38 39 & 40 41 - 42	<b>Monterey Turn, Chasse Right, Rock Step Back.</b> Touch right toe to right side. On ball of left pivot 1/2 turn right stepping right beside left. Touch left to left side. Step left beside right. Step right to right. Close left beside right. Step right to right. Rock back on left. Rock forward onto right.	Out Turn Out. Together. Side Close Side Back. Rock.	On the spot Turning right On the spot Right On the spot

**Two Wall Line Dance:-** 42 Counts. Intermediate Level.

**Choreographed by:-** Chris & Richard Hodgson (UK) June 98

**Choreographed to:-** 'Back With A Heart' by Olivia Newton John (110 bpm)

**Music Suggestion:-** 'Bye Bye' by Jo Dee Messina (134 bpm)



# Forever Waltz



HELEN O'MALLEY

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 2 & 3 4 5 - 6	<b>Cross Step, Chasse Right, Step 1/4 Turn, 3/4 Pivot, Side Step.</b> Cross left over right. Step right to right side. Close left beside right. Step right to right side. On ball of right pivot 1/4 turn right stepping forward left. Pivot 3/4 turn right taking weight onto right. Step left to left side.	Cross Side Close Side Turn 2, 3.	Right Turning right
<b>Section 2</b> 7 8 & 9 10 11 - 12	<b>Cross Step, Chasse Left, Step 1/4 Turn, 3/4 Pivot, Side Step.</b> Cross right over left. Step left to left side. Close right beside left. Step left to left side. On ball of left pivot 1/4 turn left stepping forward right. Pivot 3/4 turn left taking weight onto left. Step right to right side.	Cross Side Close Side Turn 2, 3.	Left Turning left
<b>Section 3</b> 13 - 15 16 - 18	<b>Steps Forward 1/2 Pivot x 2.</b> Step forward left. Step forward right. Pivot 1/2 turn left. Step forward right. Step forward left. Pivot 1/2 turn right.	Left Right Turn Right Left Turn	Turning left Turning right
<b>Section 4</b> 19 - 21 22 - 24	<b>Weave Right &amp; Body Sways.</b> Cross left over right. Step right to right side. Cross left behind right. Step right to right side swaying body - Right, Left, Right.	Cross Side Behind Sway, 2, 3.	Right On the spot
<b>Section 5</b> 25 26 27 28 - 29 30	<b>Rolling Vine Left, Cross Rock, Side Step.</b> Step left 1/4 turn left. On ball of left pivot 1/4 turn left stepping right to right side. On ball of right pivot 1/2 turn left stepping left to left side. Cross rock right over left. Rock back onto left. Step right to right side.	Turn 2 3 Cross. Rock. Step	Turning left On the spot Right
<b>Section 6</b> 31 32 33 34 - 35 36	<b>Forward Cross Step, 1/4 Turn Left x 2, Cross Rock, Side Step.</b> Step left forward across right. On ball of left pivot 1/4 turn left stepping back right. On ball of right pivot 1/4 turn left stepping left to left side. Cross rock right over left. Rock back onto left. Step right to right side.	Step Turn Turn Cross. Rock. Step	Forward Turning left On the spot Right
<b>Section 7</b> 37 38 - 39 40 41 42	<b>Forward Twinkle with 1/4 Turn Left, Back, 1/2 Turn, Side Step.</b> Step forward left into 1/4 turn left. Step right beside left. Step left in place. Step back right. On ball of right pivot 1/2 turn left stepping forward left Step right to right side.	Turn Step. Step. Back Turn Side	Turning left On the spot Back Turning left Right

INTERMEDIATE

**Four Wall Line Dance:-** 42 Count Waltz. Intermediate Level.

**Choreographed by:-** Helen O'Malley (Eire) June 98.

**Choreographed to:-** 'Their Hearts Are Dancing' by The Forrester Sisters (100 bpm).

"Dedicated to Helen's Parents, John & Mona Fitzsimons on their 48th wedding anniversary."





CELINE DION

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 & 4 & 5 & 6 7 - 8	<b>Forward Steps, Shuffle Step, Turning Shuffle, Back Rock.</b> Step forward right. Step forward left. Step forward right. Close left beside right. Step forward right. On ball of right turn 1/2 turn right. Step back on left. Close right beside left. Step back on left. Rock back on right. Rock forward onto left	Right. Left. Shuffle Step Turn Shuffle Rock. Step.	Forward  Turning left Back On the spot
<b>Section 2</b> 9 & 10 11 & 12 13 & 14 15 & 16	<b>Forward Steps with Side Rocks.</b> Step forward right. Rock left on left. Rock onto right in place. Step forward left. Rock right on right. Rock onto left in place. Step forward right. Rock left on left. Rock onto right in place. Step forward left. Rock right on right. Rock onto left in place.	Step. Left Rock Step. Right Rock Step. Left Rock Step. Right Rock	Forward
<b>Section 3</b> 17 - 18 19 & 20 21 - 22 23 & 24	<b>Step 1/2 Pivot, Scuff, Scoot, Step x 2.</b> Step forward right. Pivot 1/2 turn left. Scuff right forward. Scoot forward on left. Step forward right. Step forward left. Pivot 1/2 turn right. Scuff left forward. Scoot forward on right. Step forward left.	Step. Pivot. Scuff Scoot Step Step. Pivot. Scuff Scoot Step	Turning left Forward Turning right Forward
<b>Section 4</b> 25 - 26 27 & 28 29 & 30 31 - 32	<b>Step 1/4 Swivel Right, Ramble Left, Cross, Rock Step, Cross, Unwind.</b> Step forward right. Pivot 1/4 turn left swivelling heels right. Swivel heels left. Swivel toes left. Swivel heels left. Cross right behind left. Step left to left side. Rock onto right in place. Cross left behind right. Unwind 1/2 turn left.	Step. Swivel. Heels Toes Heels Behind Rock Step Cross. Unwind.	Turning left Left  Turning left
<b>Section 5</b> 33 - 34 & 35 - 36 & 37 - 38 & 39 - 40	<b>Modified Monterey Turns with Holds.</b> Touch right toe to right side. Hold. On ball of left turn 1/2 turn right stepping right beside left. Touch left to left side. Hold. Step left beside right. Touch right toe to right side. Hold. On ball of left turn 1/2 turn right stepping right beside left. Touch left to left side. Hold.	Right. Hold. & Left. Hold. & Right. Hold. & Left. Hold.	On the spot Turning right On the spot  Turning right On the spot
<b>Section 6</b> & 41 - 42 43 & 44 45 & 46 & 47 - 48	<b>Cross Rock, 1/4 Turn Shuffle, Toe Touches Forward.</b> Step left beside right. Cross rock right over left. Rock back onto left. Step right 1/4 turn right. Close left beside right. Step forward right. Touch left toe forward. Step left beside right. Touch right toe forward. Step right beside left. Touch left toe forward. Hold.	& Cross. Rock. Turn Shuffle Left & Right & Left. Hold.	On the spot  Turning right On the spot
<b>Section 7</b> & 49 - 50 51 & 52 53 - 54 55 & 56	<b>Diagonal Rocks, &amp; Cross Shuffles Forward.</b> Step left beside right. Rock diagonally forward right on right. Rock back onto left. Cross shuffle diagonally forward left, stepping - Right, Left, Right. Rock diagonally forward left on left. Rock back onto right. Cross shuffle diagonally forward right, stepping - Left, Right, Left.	& Rock. Step. Cross Step Cross Rock. Step. Cross Step Cross	On the spot  Forward On the spot Forward
<b>Section 8</b> 57 - 58 & 59 60 61 - 62 63 64	<b>Rock Step, 1/2 Turn, Rock 1/4 Turn, Full Turn Forward.</b> Rock forward on right. Rock back onto left. On ball of left turn 1/2 turn right. Step forward right. Rock forward on left. Rock back onto right making 1/4 turn left. Step forward left. On ball of left turn 1/2 turn left stepping back on right. On ball of right turn 1/2 turn left stepping forward left.	Rock. Step. Turn Right Rock Turn. Step. Turn Turn	On the spot Turning right On the spot Turning left

**Four Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Simon Ward (Aus).

**Choreographed to:-** 'My Heart Will Go On' Dance Mix by Celine Dion available on 'Immortality' Celine Dion's latest single and the compilation album 'Fresh Hits 98'.





JOHN ROBINSON

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 <b>Option :</b> 3 & 4 5 - 6 7 & 8	<b>Jumps, Toe Taps, Knee Rolls &amp; Knee Pops.</b> Jump feet apart. Jump feet together. Jump feet apart. (Split heels apart. Bring heels together. Split heels apart.) Tap right toe beside left <u>twice</u> bending right knee in slightly. Touch right toe to right side. Roll right knee in towards left. Roll right knee out to right. Pop right knee - <u>In</u> towards left. <u>Out</u> to right side. <u>In</u> towards left.	Open Close Open  Tap. Tap. Touch Knee Roll In & In	On the spot
<b>Section 2</b> 9 & 10 11 & 12 13 & 14 & 15 & 16	<b>Kick Ball Point with Right &amp; Left, Heel Switches, Hops Forward.</b> Kick right forward. Step right beside left. Touch left to left side. Kick left forward. Step left beside right. Touch right to right side. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Step forward right. Hop forward on right <u>twice</u> , with left leg raised behind right.	Kick & Point Kick & Point Right & Left & Step Hop. Hop.	On the spot     Forward
<b>Section 3</b> 17 - 18 19 & 20 21 - 22 23 - 24	<b>Syncopated Grapevine Left, 1/4 Turn Left, Hip Bumps.</b> Step left to left side. Cross right behind left. Step left to left side. Cross right behind left. Step left to left side. Touch forward right. Pivot 1/4 turn left. (weight ends on left) Bump hips - Right, Left, Right. (weight ends on right)	Step. Behind. Side & Side Touch. Turn. Right. Left Right.	Left   Turning left On the spot
<b>Section 4</b> 25 & 26 & 27 & 28 29 - 30 31 & 32	<b>Electric Kicks &amp; Hops, Side Close Side with Claps.</b> Rock forward on left raising right off floor. Recover onto right. Rock backward on left raising right off floor. Recover onto right. Step forward left. Hop forward on left <u>twice</u> , with right leg raised behind left. Step right to right side. Slide left beside right. Step right to right side. Clap hands twice.	Forward & Back & Step Hop. Hop. Step. Slide. Step. Clap Clap.	On the spot   Forward  Right
<b>Section 5</b> 33 & 34 35 & 36 37 - 38 39 - 40	<b>Jump &amp; 1/4 Turn, Lock Step, Diagonal Step Slides.</b> Jump feet apart. Jump 1/4 turn left raising right foot behind left calf. Jump feet apart. Step forward left. Slide right to lock behind left. Step forward left. Step diagonally forward right. Slide left to touch beside right. Step diagonally forward left. Slide right to touch beside left.	Open Turn Open Step. Lock. Step Step. Slide. Step. Slide.	On the spot Turning left On the spot Forward
<b>Section 6</b> 41 - 42 & 43 & 44 45 - 46 & 47 & 48	<b>Side, Cross, Heel Jack, Tap, Stomp, Heel Switches &amp; Touch.</b> Step right to right side. Cross left over right. Step back on right. Touch left heel forward. Step left to place. Tap right toe behind left heel. Stomp right beside left. Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right toe beside left.	Right. Cross. & Heel & Touch Stomp. Heel. & Heel & Touch	Right On the spot
<b>Section 7</b> 49 50 51 - 52 <b>Note :</b> 53 & 54 55 & 56	<b>Monterey 1/2 Turn Right, Hand Moves with fingers closed.</b> Touch right toe to right side. On ball of left pivot 1/2 turn right stepping right beside left. Touch left toe to left side. Step left beside right. During hand movements keep hands stiff with fingers together, for added effect move head in same direction as hands, all moves are sharp. Touch right hand to front of left shoulder. Touch right hand to front of right shoulder. Drop right hand straight down by right side. Touch left hand to front of right shoulder. Touch left hand to front of left shoulder. Drop left hand straight down by left side.	Out Turn Out. Together.   Right Left Down Left Right Down	On the spot Turning right On the spot   On the spot
<b>Section 8</b> 57 58 59 & 60 <b>Note :</b> 61 - 62 63 64	<b>Arms Cross, Drop, Knee Pumps, Step Slides.</b> Make fists and cross arms over chest, right over left. Drop fists straight down to sides. Pump left fist down & right fist up while raising right knee twice. Right foot does not touch floor. Step right diagonally forward. Slide left to touch beside right. On ball of right turn 1/4 turn right stepping left to left side. Slide right to touch beside left.	Cross Down Hitch & Hitch   Step. Slide Turn. Touch.	On the spot     Forward Turning right

INTERMEDIATE/ADVANCED

**Four Wall Line Dance:-** 64 Counts. Intermediate/Advanced Level.

**Choreographed by:-** John Robinson (USA).

**Choreographed to:-** Rhythm Nation by Janet Jackson.

**Music Suggestions:-** 'I Am A Simple Man' by Ricky Van Shelton, 'Control' by Janet Jackson, 'Catahoula' by Bellamy Brothers, 'That Girl's Been Spying On Me (Dance Mix)' by Billy Dean, 'Remember The Time' by Michael Jackson, 'One Night In Heaven' by M People.



# Pencil Thin Mustache



CHARLOTTE SKEETERS

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 4 5 - 6 7 & 8	<b>Stroll Forward, 1/2 Pivot, Step, Toe Tap, Scoot Back, Step.</b> Walk forward - Right, Left, Right, Left. Pivot 1/2 turn right. Step forward left. Tap right toe behind left heel. Scoot back on left. Step back right.	Rt. Lt. Rt. Lt. Turn. Step. Tap Scoot Back	Forward Turning right Back
<b>Section 2</b> & 9 - 12 13 - 14 15 & 16	<b>&amp; Stroll Forward, 1/2 Pivot, Step, Toe Tap, Scoot Back, Step.</b> Step left beside right. Walk forward - Right, Left, Right, Left. Pivot 1/2 turn right. Step forward left. Tap right toe behind left heel. Scoot back on left. Step back right.	& Rt. Lt. Rt. Lt. Turn. Step. Tap Scoot Back	On the spot Forward Turning right Back
<b>Section 3</b> & 17 & 18 19 & 20 21 & 22 23 & 24 & Styling note	<b>Heel Hook, Shuffles Forward, Toe Touches &amp; Knee Pops.</b> Hook left heel to right knee. Step forward left. Close right beside left. Step forward left. Step forward right. Close left beside right. Step forward right. Touch left to left. Step left beside right. Touch right to right. Leaving right toe to side, pop right knee - In, Out, In, Out. Right hand swings in & out with knee, snap fingers on the in's	& Left Shuffle Right Shuffle Left & Right In Out, In Out	On the spot Forward  On the spot
<b>Section 4</b> 25 - 26 & 27 - 28 & 29 - 30 & 31 & 32	<b>Side Steps with Holds, Cross, Unwind 1/2 Turn, Heel Jack.</b> Step right to right side. Hold. Step left beside right. Step right to right side. Hold. Step left beside right. Cross right over left. Unwind 1/2 turn left. Step back right. Touch left heel forward. Step left beside right. Touch right beside left.	Side. Hold. & Side. Hold. & Cross Unwind & Heel & Touch	Right  Turning left On the spot
<b>Section 5</b> 33 34 35 36 & 37 - 38 & 39 - 40 Styling note	<b>Shimmies Forward, Skater slides.</b> Step forward right with bent knees and shimmy shoulders. Taking weight on right straighten up still shimmying shoulders. Step forward left with bent knees and shimmy shoulders. Taking weight on left straighten up still shimmying shoulders. Hook right behind left. Slide right to right side over two counts turning body right as if skating. Hook left behind right. Slide left to left side over two counts turning body left as if skating. When skating hold hand out in direction of skate with palm forward and other hand on tummy.	Right Shimmy Left Shimmy Hook Skate Right Hook Skate Left	Forward  Forward  Right  Left
<b>Section 6</b> 41 42 43 - 44 45 - 46 47 - 48	<b>Step 1/4 Turn, Heel 1/4 Turn, Step Hitch &amp; repeat with Stomp.</b> Step right forward into 1/4 turn left. On ball of right turn 1/4 turn left touching left heel forward. Step forward left. Hitch right knee. Repeat steps 41 - 42 Step forward left. Stomp right beside left. (No weight)	Turn Heel Step. Hitch. Turning left Step Stomp	Turning left  Forward  Forward
<b>Section 7</b> 49 & 50 51 - 52 53 & 54 55 - 56	<b>Chasse Right, Back Rock, Shuffle 1/2 Turn Right, Back Rock.</b> Step right to right side. Close left beside right. Step right to right side. Cross rock left behind right. Recover onto right. Shuffle step 1/2 turn right stepping - Left, Right, Left. Rock back on right. Rock forward onto left.	Side Close Side Back Rock Shuffle Turn Back Rock	Right On the spot Turning right On the spot
<b>Section 8</b> 57 58 59 - 60 61 62 63 - 64	<b>360° Monterey Turn, 180° Monterey Turn.</b> Touch right toe to right side. On ball of left spin full turn right stepping right beside left. Touch left to left side. Step left beside right. Touch right toe to right side. On ball of left turn 1/2 turn right stepping right beside left. Touch left to left side. Step left beside right.	Out Full Turn Out. Together. Out Half Turn Out. Together.	On the spot Turning right On the spot  Turning right On the spot
<b>'Bridge' Note:</b> 1 - 2 3 - 4 5 - 6 7 - 8 9 - 16	<b>Side, Hold x 2, Chasse &amp; Touch, Right &amp; Left.</b> This 16 count bridge is danced <u>once</u> after the second wall of the dance. Step right to right side. Hold. Step left beside right. Hold. Step right to right side. Step left beside right. Step right to right side. Touch left beside right. Repeat steps 1 - 8 of 'bridge' to left side.	Side. Hold. Together. Hold. Side. Close. Side. Touch.	Right

**Two Wall Line Dance:-** 64 Counts. Intermediate Level.

**Choreographed by:-** Charlotte Skeeters (USA) Nov 97

**Choreographed to:-** 'Pencil Thin Mustache' by Jimmy Buffett (54 Count intro) from 'Living and Dying in 3/4 Time' album

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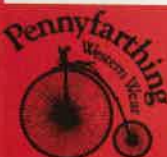


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Karen 0181 851 3961

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Astra Dance Club

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Julie 0116 269 7085

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Allyson Cawood

Allyson 0171 394 9036

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Greenwich In Line, On Line Dancing

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Toe Tappers & Stompers Club

Angie 0171 237 7935

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St Gabriel's WDC

Christy & Doug 0181 428 0414

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Bootleggers

Infoline 01372 452893

## SYDENHAM

Doc's Rebels

Philip 0181 699 7853

## WALTHAMSTOW

Kelado Kickers

Pat Gladman 0181 551 3043

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LODGE

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Chris 0181 925 3823

## WANSTEAD

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Carol 0181 552 1797

## WIMBLEDON

Boot Scoot

'Rodeo' Ruth 0181 224 3434

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Country Club

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### HALEWOOD

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### BOOTLE

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**Frontier Line Dancing**  
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**Way Out West**  
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**ACTON, EALING, GREENFORD**  
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D. Green 01276 475680  
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**GREENFORD**  
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Jacqueline & Martin 01604 583125  
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**Hooked on Country**  
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Carole & Rowland 0181894 7490  
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**Sizzling Country**  
Stella Wilden 01628 525471  
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**HAREFIELD, WEST**  
**DRAYTON**  
**Leather & Lace**  
Pat 01895 625587  
**SUNBURY**  
**Cactus Star**  
Ralph 01784 456919

## NORFOLK

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Marlene Duniam (MIDTA) 01263 578105  
**BECCLES, FLEGGBURGH,**  
**GT YARMOUTH,**  
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Steve 0410 205557  
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Janice 01760 337471  
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Jacqueline 01328 710415  
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Mrs Bunn 01493 721559  
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Paul's Crazy Legs LDC  
Paul 01493 669155  
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Debbie Hogg 01603 810141

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**TUCKSWOOD,**  
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**West Line Express Line Dance Club**  
Karen 01508 493484  
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**LAKENHAM, HAIFORD,**  
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Lynn & Simon 01603 250348  
**NORWICH, TAVERHAM,**  
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**DEREHAM, HUNSTANTON,**  
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**Chris and Tina's Country**  
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Sandie 01926 813289  
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**Britannia Country Liners**  
Susan Szoltysek 01536 312002  
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Sue Green 01536 520364  
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Dottie 01604 35533  
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## NORTHUMBERLAND

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**Texas Rangers**  
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**HALTWHISTLE**  
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M Bellingham 016977 41010  
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Christine 01434 681934

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Kevin Lee  
Kevin 0956 113185  
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**Paulette Lindley**  
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**Silver Spurs**  
Harry 01773 874662  
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**Dusty Boots Western Dance**  
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Jim or Stewart 0115 9555844  
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Colin 01295 258916

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Carol 01295 730279

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MARTOCK

Toe The Line

Alayne 01458 241535

SHEBOURNE, YEOVIL

Toe The Line

Alayne 01458 241535

WESTON-SUPER-MARE

Line Up & Dance

Richard Hopkins 01934 627048

YATTON

E & B's Dance Club

Edith 01934 838848

YEOVIL

Double Trouble American L.D.

Debbie Knight 01935 476193

Fred & Margaret Horner Dance Class

Fred or Margaret 01935 850414

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Leanne Middleton 01935 427158

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Wendy 0973 657653

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STOKE ON TRENT

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Walking The Line Dance Company

Alan or Jan 01543 453017

RUGELEY

Copperhead Linedance Club

Linda 01889 574307

STAFFORD

Catherine's Dance Club

Catherine 01785 228728

In Line with Flair

Sandra & Andrea 01889 579558

Longhorn Line Dance Club

Dave or Anna 01785 240171

STOKE ON TRENT

Bidds C M C

Dave Walton 01782 310527

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The Dixieland Footsteppers

Graham or Marj 01538 753633

STOKE ON TRENT, LONGTON

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Ed 01782 777172

TALKE, STOKE ON TRENT,

St Saviours School

Karen Triner 01270 873868

STOKE ON TRENT, TALE,

COBRIDGE, SILVERDALE

Memphis Belles

Julie & Bev 01270 883474/767952

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J&T Jam

Jo or Tina 01284 767207 or 0411 588234

The Boot Stompers LDC

Maria 01359 221641

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Linda 01306 883808

EPSOM, EWELL,

LEATHERHEAD, CROYDON,

PURLEY

Boot Scoot

'Rodeo' Ruth 0181 224 3434

EWELL, LEATHERHEAD

Midnight Cowboy

Nigel 0181 393 1843

FARNHAM

The Native American Dance

Company

Various Venues

Jeni 01252 332293

FARNHAM, FRENHAM

Gardenia Line Dancers

Wendy & John Maddox 01252 793873

GUILDFORD

Arizona

Ann Douglas 01483 208647

GUILDFORD, WOKING

Cherokee WDC & Disco

Sue & Derek 01252 725210

HORLEY, REDHILL

Linedance Krazy

Karen 01293 441111

KINGSTON UPON THAMES

K.D.S.

D. Green 01276 475680

Leather & Lace

Pat 01895 625587

KINGSTON UPON THAMES,

NEW MALDEN

Country Lines W D C

Various Venues

Linda Chester 0181 942 8349

KINGSTON, SURBITON

Kingstompers

Aniko 0181 399 4558

MITCHAM, MORDEN, SUTTON

Screamin Eagles

Denise or Sylvia 0181 661 6418 or 0181

395 4045

SANDERSTEAD

Mississippi Linedancers

Joy & Roy 0181 461 2355

SURBITON

Lone Star Dance Disco

Glynn 0181 397 8791

WOKING

The Canyon Club

Mark Stevens 0181 785 2652

WOKING, RICHMOND

Renegade Ranch

Various Classes

Alan Livett 0181 241 6434

## SUSSEX

BRIGHTON, WORTHING

Rawhide Connection

Alan Robinson 01273 321632

CRAWLEY

Boot Scoot

'Rodeo' Ruth 0181 224 3434

Linedance Krazy

Karen 01293 441111

HASTINGS

The Ranch

Derek 01424 445678

## Deri Dance Ltd

presents for 1999

The foremost Artists in American

COUNTRY MUSIC

Scooter  
Lee

(touring throughout 1999)



Kimber  
Clayton

(touring April/May 1999)

Rick  
Tippe

(touring May 1999)



for more information/further details:

call: 01708 861798 Fax: 01708 861778

e-mail: Deri\_Dance@msn.com



## SUSSEX (EAST)

### BRIGHTON

Southern Stomp  
Joy Ashton 01273 587714

### BURWASH

Sussex Dragons  
Angie (UKA) 01435 882554

### EASTBOURNE

Upperton Line and Western D C  
Brian & Carole 01323 732948

### EASTBOURNE, HAILSHAM

Western Connections  
Lynne or David 01323 735241

### EASTBOURNE, PEVENSEY BAY

Lins Liners

Lin 01323 768530

### HOVE

Hop-A-Longs

Ken Lee 01273 734362

### LEWES, NEWHAVEN,

### SEAFOED

Southdowners Country WD Club

Jean Cantell 01273 513784

### PATCHAM, WOODINGDEAN

Kokopelli Line Dancers

Denise 01273 307089

### ST LEONARDS ON SEA

Soul Line

Chris Franklin 01424 441770

### WADHURST

CC Western Line Dance

Claire Campbell 01580 754379

### WORTHING

Cowboy Connections

Various Venues

Johnny Twostep 0181 980 9113

## SUSSEX (WEST)

### ANGMERING,

### UPPER BEEDING, HENFIELD

Dancin' Lines

Christine Pallat 01903 820584

### BOGNOR REGIS

Kactus Kountry WDC

John & Jean 01243 268521

### M & B's W.D.C.

May & Barbara 01243 585552/585196

### BURGESS HILL, CUCKFIELD,

### HURSTPIERPOINT, LINDFIELD

Live Wire Dance Club

Sarah 01293 414758

### EAST PRESTON

Joyliners

Joy Robinson 01903 771520

### GATWICK

Linedance Crazy

Karen 01293 441111

### HAYWARDS HEATH, LEWES,

### FLETCHING,

### HORSTED KEYNES

Sussex Ranch-Branch

Gabrielle 01444 450769

### HORSHAM

Dance'n' Smile

Chris 01403 271930

### SOMPTING, WORTHING

Orange County Western Dancers

Jean Shorey 01903 212564

### WORTHING

Keenes Country

Maggie 01903 233770

### WORTHING, PORTSLADE,

### SHOREHAM

Southern Country Dance Club

Various

Jeanette Arksey 01903 210713

## TYNE & WEAR

### GATESHEAD, WASHINGTON,

### NEWCASTLE UPON TYNE

Cheynnes

Diane or David 0191 492 0652

### HEBBURN

Paint The Wind

Jean 0191 422 0582

### KILLINGWORTH

Rowdy Renegades

Lin 0191 284 0078

## LAYGATE, HEBBURN,

## SOUTH SHIELDS,

Double 'L' Western Dance

Lin & Les 0191 425 3991

### SEATON BURN

Western Outlaws

Elaine 01670 736413

### SHIELDFIELD, WHICKHAM

Texas Rangers

Ian Batey 01670 712184

### SPRINGWELL, LAMSLEY,

### GATESHEAD

Country Kickers

Derek Graham 0191 417 9020

### WESTERHOPE, WHITLEY BAY

Spike'n'Spurs

Various Venues

John & Christine 0191 416 8350

### WHITLEY BAY

Strut The Line

Barry 0191 291 3414

## WARWICKSHIRE

Stetson Sisters

V Kirk 01926 428293

### COVENTRY

Country Fever

Wendy & Deet 01203 731564

Dance Ranch C.M. Club

Lynne 01203 363617

### LEAMINGTON SPA

Maggie's American Line Dancing

Maggie 01203 333176

Stomp'n Rons

Michelle Richards 01926 771781

### NUNEATON

Samantha Haywood S.o.D

Samantha 01203 341479

### RUGBY

Fast Feet

Sandra & Les 01926 817316

### SHIPSTON ON STOUR

Shipston Line Dancing

Rebecca Coe 01608 663218

### WARWICK

Anne Mercer

Anne Mercer 01926 858172

Bodies & Co

Various Venues

Jenni 01926 492183

Stetson Kickers

Terry or Jane 01926 497095

## WEST MIDLANDS

Stetson Sisters

V Kirk 01926 428293

### ALBRIGHTON, TELFORD

Confederate Rednecks

Various Venues

Lesley or Phil 0121 525 6069

### BEARWOOD, BILSOP,

### COVENTRY, ERDINGTON,

TIPTON, WEDNESBURY

Dead Eye Dawn's

Dawn 0121 526 6204

### BILSTON, DARLASTON,

### WOLVERHAMPTON,

### WILLENHALL

Maggie's Line Dancing

Maggie 01902 753275

### BIRMINGHAM, COVENTRY

Dodge City WDC

Linda 01203 458586

Maggie's American Line Dancing

Maggie 01203 333176

### BIRMINGHAM, HALESOWEN,

### CRADLEY, QUINTON

Cheyenne Cheryl's Rhinestone Riders

Cheryl Parker 0121 421 4549

### BIRMINGHAM, SHELDON,

### KINGSHURST,

Kalamities

Sue & Jane 0121 384 1669

### BRANDHALL, LANGLEY,

### CRADLEY

Dance in Line

Lesley 01384 861786

## BRIERLEY HILL

Horsin' Around

Chris 01384 444396

### BRIERLEY HILL, S

### TOURBRIDGE, QUARRY BANK

Slappin' Leather

Megan Boxwell 01562 720128

### BROWNHILLS

Walking The Line Dance Company

Alan or Jan 01543 453017

### COLLEY GATE, HALESOWEN

Joydan Dance Class

Mr and Mrs Capewell 01384 636290

### COVENTRY

Rickably Rebels WLD

Various Classes/Levels

Ricky 01926 640245

The Rusty Spur Dance Ranch

Pete & Jean 01203 471059

### DARLASTON

Black Country Stompers

Ron 01922 639585

### DUDLEY

Pat Woodhouse & Claire Steel

Pat or Claire 01384 238663

### DUDLEY, HALESOWEN

M & Z Texas Kickers

Dudley Leisure Centre or Halesowen

Leisure Centre 01384

812815 and 01384 812800

### ERDINGTON,

### SUTTON COLDFIELD

DJ's Linedancers

Diane Jones 0121 243 8453

### HALL GREEN

The Stetsons Junior Line Dancing

Ages 7 & upwards

Jean 0121 624 8471

### HALL GREEN, BIRMINGHAM

The Galleon Dance Centre

Christine Halton 0121 436 6971

### KINGS HEATH,

### WOLVERHAMPTON

D.G. Dance Club

David or Gwyneth 01543 278445

## KINGSTANDING

Western Warriors W.D.C.

Susan Davies 0121 605 6987

### NORTH BIRMINGHAM AREA

M.B.'s Rhythmic Cowboys

Martin Blandford 0121 382 1905

### NR WALSALL, DUDLEY,

### WILLENHALL,

### WOLVERHAMPTON

C & M Dance Ranch

Charlotte 01902 417594

### OLDBURY, WOLVERHAMPTON

Applejack Line Dancing

June 01384 564488

### PELSALL

Fordbrook Tangled Feet

Ron & Jo 01922 639585

### QUINBOURNE, QUINTON

D & D Dancing

Doreen 0121 422 9963

### ROWLEY REGIS,

### BLACKHEATH

Buckle 'n' Boots

Alex 0121 559 9579

### RUBERY

Don and Di's

Don Hopper 01527 873638

### SEDGLEY, WARLEY,

### HALESOWEN

Harlequin Line Dance

Janet 0121 422 3032

### SMETHWICK

Lone Bandit LDC

Joan 0121 559 9235

Lone Bandit Line Dancing

Joan 0121 559 9235

### SOLIHULL

Boot Scooters

Joyce & Chris 0121 474 2702

### STOURBRIDGE

Horsin' Around

Chris 01384 444396

### WOLVERHAMPTON

Boots n' Boogie

Mandie 01902 788425

# LINE DANCE EXTRAVAGANZA

## SUNDAY

## 30TH AUGUST

come to the De La Warr Pavilion, Bexhill  
for a great day and *Dance, Dance, Dance*  
Line Dancers and couples welcome



Afternoon  
session  
2pm - 5pm  
with Canada's  
top instructors



## Peter Metelnick and Bill Bader

Evening 7.30pm - 10.30pm

live entertainment with Canada's newest  
Country Singer/Songwriter

## Lisa Erskine

and DJ John Matthews, Free Spirit Music

ONLY £10 FOR THE DAY (NO CONCESSIONS)

## De La Warr Pavilion

Marina Bexhill on Sea TN40 1DP  
Box Office 01424 787949





**Busy Boots L D C**  
Jean 01902 340621  
**Donna Deakin Dance**  
Donna 01902 823596  
**M.A.D. Line Dance Club**  
Mike & Di 01902 341890  
**Ronnie and Barbaras**  
Ronnie or Barbara 01902 332286  
**Stray Cat**  
Jan 01902 672793

**WILTSHIRE**  
**CHIPPENHAM**  
Hartsville  
Dave & Ali 01454 324261  
**MARLBOROUGH**  
Tessa's Line Dancing  
Tessa Hicks 01672 520336  
**MARLBOROUGH, PEWSEY, RAMSBURY**  
Shuffling Boots Dance Co.  
Various Venues  
Terry Mills 0118 944 0113  
**SALISBURY**  
Extend over 60's afternoon LD  
Anne Knowles 01722 333887  
**SALISBURY, SWINDON**  
Strutting Starr  
Joan Starr 01722 331855  
**SALISBURY, WILTON**  
Stampede & Stetson  
Salli Grant 01722 790439  
**SHERSTON**  
Stompers 'n' Shufflers  
Ann & Dennis 01454 238343  
**SWINDON**  
Heroes and Villains  
Anne & Steve 01242 228844  
**Rebel Outlaws**  
Yvonne 01793 721782  
**Stetson Express**  
Deirdre 0468 747739  
**Two Left Feet Line Dancers**  
Mike & Susan Kelly 01793 514974  
**Yankee Rebels**  
Leslye & Bob 01453 834602

**WOOTTON BASSETT**  
Swing 'n' Dawes  
Gordon 01249 659335/463036

**WORCESTERSHIRE**  
**Steppin Country**  
Various Venues  
Roger & Diane 01386 554776  
**HAGLEY**  
Slappin Leather  
Megan Boxwell 01562 720128  
**KIDDERMINSTER, HIGHLEY, ARELEY**  
Wichita Line Dance Club  
Dee Williams 01562 822945  
**KIDDERMINSTER, WEST BROMWICH, QUARRY BANK**  
Western Shufflers  
Various Venues  
Fred & Joan Tyler 01562 637779  
**PERSHORE, WORCESTER**  
Toe The Line Dance Club  
Simon 01386 561456  
**REDDITCH**  
The Bootleggers  
Mr R Williams 01527 452303  
**WORCESTER**  
Stampede CWDC  
Mr D B Lee 01905 29408  
**Topline Dancing**  
Ian Ballard 01905 356363  
**Worcester County Line**  
Phil 01905 20375

**YORKSHIRE**  
**BARNLEY**  
Desperado's  
Caron Kipreos 01226 751963  
**BARNLEY, GILROYD, POGMOOR**  
Karen Hannam  
Karen 01226 248991

**CLECKHEATON, BATLEY, HECKMONWIKI**  
Boot Leggers  
Marcia 01924 444078  
**MILLBRIDGE, SPENBOROUGH, HUDDERSFIELD, MIRFIELD**  
The Flying Stetson  
Brenda 01274 871360  
**ROTHERHAM**  
Marshall & Deputies Linedance  
Mike or Pete 01709 548395  
**YORK, BOSTON SPA, TADCASTER**  
Lorraine's Bootleggers  
Lorraine (IDTA) 01904 693669

**YORKSHIRE (EAST)**  
**BEVERLEY**  
The Village Stompers  
Various Venues  
Audrey 01430 827526  
**Westwood Wanderers**  
Hilary Usher 01482 872210  
**BRIDLINGTON**  
Foot Loose Dancers  
Dawn 0370 900835  
**Michelle Hatton School of Dance**  
Michelle (IDTA) 01262 677438  
**HULL**  
City Stompers  
Ken & Jill 01482 799155  
**D.C. Out West**  
Various Venues  
Carolyn, Dee & Jacqui 01482 343734  
**Dean's Rough Riders**  
Various Classes  
Graham & Margaret 01482 377371  
**Hot Steps**  
Dave Woollas 01482 508575  
**HULL, MARKET WIGHTON, ELLOUGHTON**  
Neon Moon American L.D.  
Neon Moon 01274 851434  
**NAFFERTON**  
Wolds Stompers  
Pat Pottage 01377 217516  
**NR SNAITH**  
Cowdall Gal Stompers  
Allan & Margery (UKA) 01302 701456  
**NR. BRIDLINGTON**  
Flamboro Bootscoters  
Joan Gregory 01262 851027  
**POCKLINGTON**  
J & A American Line Dance  
Annie 01759 306761

**YORKSHIRE (NORTH)**  
**APPLETON WISKE, CATTERICK, RICHMOND**  
Double A American Line Dance  
Alan & Angie Clements (BWDA) 01748 833844  
**EASINGWOLD**  
Steppin West  
Marion Ford 01609 881564  
**HUTTON RUDBY, INGLEBY, STOKESLEY**  
MM Grapevines  
Mave 01609 773434  
**KNARESBOROUGH**  
Deadwood Stage  
Liz Gale 01423 865673  
**LEEDS**  
Loose Boots  
Sheila Vee 01423 524979  
**MIDDLESBOROUGH**  
Levenside Western Dancers  
Sheila Shepherd 01642 723701  
**RICHMOND**  
Sioux City L.D.C.  
Hazel 01748 822248  
**RICHMOND CATTERICK HAMSTERLEY**  
Playcraft Leisure  
Susan (IDTA) Simon (UKA) 01748 825779  
**SCARBOROUGH**  
Star of Texas  
Mary Seager 01723 862878

**Valley Dance Club**  
Florence & Maurice 01723 363546  
**SELBY, BOSTON SPA**  
Neon Moon American L.D.  
Neon Moon 01274 851434  
**SKIPTON**  
Melody Stompers  
Jim Taylor 01756 790105  
**THIRSK TOWN HALL**  
White Horse Line Dancers  
Heather 01845 597424  
**YARM**  
Looseboots  
Jean or Barry 01287 653504

**YORKSHIRE (SOUTH)**  
**BARNLEY, PENISTONE**  
Neon Moon American L.D.  
Neon Moon 01274 851434  
**CUDWORTH, ROYSTON**  
Cudworth Stompers  
Jim 01226 781108  
**DONCASTER**  
Askern High Noon Liners  
Allan & Margery (UKA) 01302 701456  
**Cheyenne Country WDC**  
Derrick 01302 810380  
**Navajo Western Dance**  
Michael & Jennifer 01302 883082  
**Rebel Strutters**  
Karen & Angie 01302 564879  
**Skytrax Country Kickers**  
Various (IS)  
Sue or Alan 01302 843501  
**White Rose Country**  
George & June 01977 642926  
**DRONFIELD WOODHOUSE**  
S Rattigan  
Sue Rattigan 01246 419753  
**ROTHERHAM**  
Best Western  
Gillian 01709 816876  
**Michelle Heppenstall**  
Various  
Michelle (I.D.T.A.) 0114 2452714  
**ROTHERHAM, SHEFFIELD**  
Boots 'n' Spurs  
Tracy 01142 510171  
**SHEFFIELD**  
Apple Jacks  
Allan & Kerry 0114 222 3066  
**Born in the USA**  
Various Venues  
Joy Anagnostis 0114 266 4191  
**Constance Grant Liners**  
Karen 0114 266 2124  
**SHEFFIELD CENTRAL**  
Sheffield City Liners  
Glenys Dawson 0114 275 0446  
**SHEFFIELD HILLSBOROUGH**  
Phoenix Western Dance  
A Davis 0114 2477314  
**SHEFFIELD, ECCLESALL & WADSLEY**  
Double 'M' Stompers  
Marlene 0114 255 2449  
**SHEFFIELD, HILLSBOROUGH, CHESTERFIELD**  
Embassy Dance Ranch  
Various Venues  
AnneMarie 0114 2477314  
**SHEFFIELD, MALIN BRIDGE**  
Hot Country Liners  
Sandra & Lynda 0114 232 0046  
**TICKHILL, DONCASTER, ROTHERHAM, HEXTHORPE, STYRRUP**  
Boots & Boles  
Paula or Mike 01302 744311  
**VARIOUS VENUES**  
Country Strutters  
Jessie 0114 258 1612

**YORKSHIRE (WEST)**  
**Rebel Strutz**  
Zoe Bridge 0966 447231  
**ALLERTON BYWATER, CHURWELL, MORLEY**  
Southern Boy Country Music  
Ted & Lily 0113 2820659/2380275

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**Pontins Brean Sands Holiday Centre**  
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**LINE DANCING Morning, Afternoon & Evening**  
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★ **LONG RIDERS** ★ **THE JAMES TWINS** ★  
★ **THE HEROES** ★ **THE WINNING TEAM** ★

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**Prices from £39\* including self-catering accommodation**

**\* Price per person for popular Apartment, minimum 2 share.**

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**For Credit Card Bookings or further information Tel. 0117 965 5769**

*Dancelines* — **LINEDANCING FOR LINE DANCERS**



## BAILDON, BINGLEY, IDLE

The Jeanscene

Various Venues

Joy Randall 01274 621129

## BAILDON, BRADFORD

Creek Alley Western Dancers

Alwyne & Marilyn 01274 595898

## BAILDON, BRADFORD,

BOLTON WOOD

The Dreamcatchers

Colin & Jackie 01274 419051

## BATLEY, DEWSBURY

Startin' Line

Roy & Jackie 01274 874728

## BINGLEY

JJ's Line Dancing

J Fox 01274 510321

## BRADFORD

'White Stars' ALD for Beginners

Andy 01274 423955

Country Kickers Line Dancing

Anne 01274 411334

Downtown Nashville WDC

Sheila 01274 570029

Indian Outlaws

Graham & Kathy 01274 637457

Jenny 'B's

Jenny & Raymond 01274 831895

Kaos Linedancing

C Wilkinson 01274 401052

Lariats

Lynda 01274 413339

Maverick WLD

Audrey 01274 403729

Silver Saddles

Karen & Mark 01274 613275

Spurs W & D

Monica 01274 223735

St Winifred's Liners

Theresa Harrison 01274 677208

## BRADFORD, ECCLESHILL

Shimmy

Denise & Mark 01274 594822

## BRADFORD, HALIFAX

AW's Crazy Legs

Various Venues

Annette & Graham 01422 363924

## BRIGHOUSE, HALIFAX

Brookfoot Bootscoters

Bootscoot Hotline 01484 722268

## CASTLEFORD

Steppin West

Marion 01609 881564

## CLECKHEATON,

HECKMONDWIKE

The Flying Stetson

Julie/Tracy 01924 441250/501096

## COTTINGLEY, KEIGHLEY,

HARECROFT

Various Classes

Wendy 01535 272657

## CULLINGWORTH, HARDEN,

WILSDEN

The Line Viners

Sue 01535 272006

## DEWSBURY

Dr.T's

Jo & Steve 0113 258 3244

## GARFORTH, LEEDS

Studios La Pointe

Molly 01274 876122

## HALIFAX

Hooked on Country!

Carol 01422 839498

## HUDDERSFIELD

Big 'L' Line Dancing

Les or Chris 01484 607219

Boots 'n' Scoots Pursuits

Linda & Vincent 01484 306775

Ghostriders

Eve & Colin Parr 01484 606062

The Double P Ranch

JonJae, Sal or Hoss 01484 514304

Wranglers

Christine 01484 667629

## IDLE, BRADFORD

P&J Idle Stompers

Phil Turpin 01274 413405

## KEIGHLEY, SKIPTON,

SUTTON IN CRAVEN

Various Classes

Deborah Edgar 01535 632377

## LEEDS

Boots Scoots 'n' Boogie

Melanie 01943 830227

Rothwell Sports Centre

Mairi 0113 282 5721

Walton's Western Line Dancing

Janice Walton 0113 264 4622

## LEEDS, PUDSEY, MORLEY,

CLECKHEATON, HALIFAX,

WETHERBY, BATLEY,

DEWSBURY

Neon Moon American L.D.

Neon Moon 01274 851434

## LEEDS, WAKEFIELD

Memphis Belles

Various Venues

Janet/Gina 01924 360706

## SHIPLEY

Lazy 'L'

Tommy Kean 01274 585317

## SOUTH KIRKBY

White Rose Country

George & June 01977 642926

## WAKEFIELD, KINSLEY, OSSETT

The Western Stompers

Jamie or Kath Mackenzie 01924 278912

## ISLE OF MAN

VARIOUS VENUES

Frank's Gang

Frank 01624 618022/670494

## DOUGLAS

Anji's Beginners Class

Anji Cowley 01624 627381

Maverick Line Dance Team

Micael Siebke 04624 497307

## ISLE OF WIGHT

VARIOUS VENUES

Pegasus School of Dance

Mr Gifford 01983 405281

## CHANNEL ISLANDS

## JERSEY

### ST BRELADE

Rednecks

Ricky 01534 41538

### ST HELIER

Country Critters

Colin 01534 865657

## EIRE

## CO WICKLOW

### ARKLOW

Eagle Dancers

Helen 00 353 402 91226

### BRAY

East Coast Kickers

Denise Whelan 00 353 1 2829729

### GREYSTONES

Nash - Villains

La Touche Hotel

Helen O'Malley 00 353 1 2825914

### DUBLIN

KILNAMANAGH EST

Dublin Memphis Swingers

Shieling Raheny Spawell Templeogue

Noel O'Gorman 00 353 1 4524452

### PORTMARNOCK

Saddle 'n' Spurs

Cathy Ryan 00 353 1 8463511

### WESTMANSTOWN

Maggie's Mavericks

Maggie Cadwell 00 353 1 4906865

## N. IRELAND

### CO ANTRIM

The Next Step Promotions

Various Venues

Eddie Romero 01232 777702

## ANTRIM

Honky Tonk Angels

01849 42888

## BALLYMENA

The Cherokee Club

Eddie Romero 01232 777702

## BALLYMENA,

CARRICKFERGUS

The Rock n' Rodeo Roadshow

Colly Graham 01232 649476

## BELFAST

Texas Rose

Mary or Maura 01232 371072

## DUNMURRY, BELFAST

Wandering Star LDC

Reta/Jackie 01247 452881

## LARNE

Western Star Line Dancers

Margaret or Anne 01574 275474/276507

Albuquerque Rangers Club

Jimmy and Collett 01232 432023

## CO DOWN

### ANNALONG

Annessee Linedancers

Lesley 013967 67169

### BALLYHORNAN, DRUMANESS,

KILLYLEAGH

Texas Troopers

Jim Mageean 01396 616776

### BANBRIDGE

Country Connections

Sharon Halliday 018206 51279

### BANGOR

Silver Spurs

Gillian Quinn 01247 459078

### DOWNPATRICK

Dollars & Dimes

Bernadette 01396 612261

Texas Troopers

Jim Mageean 01396 842205

### DOWNPATRICK,

GLASDRUMMAN

Texas Troopers

Diana 01396 830806

## NEWRY

Rodeo Line Dancers

Damian 01693 62651

Tennessee

Ann 01693 63743

## CO LONDONDERRY

### COOKSTOWN COLERAINE

Mid-Ulster Line Dancers

Dawn York 01648 34527

### LIMAVADY

Texas Kickers

Angela or Keith 015047 63482

## CO TYRONE

### COOKSTOWN, DUNGANNON

Kentucky Kickers

Pauline 01868 723845

## SCOTLAND

## ABERDEENSHIRE

### ABOYNE

Deeside Western Dancers

Vicki Scott 013398 87184

### BALMEDIE, OLDMELDROM

Bennachie Boot Scooters

Various Venues

Susan Wright 01358 742527

### BANFF

New Horizons Western Dancers

Irene 01261 812005

### CRIMOND, FRASERBURGH,

MAUD,

Buchan Bootscoters

Anne Buchan 01779 473679

### INVERURIE

Fitness Line Dance Classes

Wendy Lobban 01467 621775

### STONEWOOD, ABERDEEN

Sugar Foot Linedancers

Mora 01224 722956

**Jill Morris**  
UK tour from  
late  
August  
to mid  
September

**Some dates still available**  
for details call 01253 853312



## ARGYLL CAMPBELTOWN

**Wild Country**  
Donna Milloy 01586 551770  
**DUNOON & DISTRICT**  
**Cowal Country**  
Margaret Rankin 01369 840413  
**GARELOCHHEAD, RHU**  
**Line of Fire Dancers**  
Jenny 01436 672409  
**HELENSBURGH**  
**Liz Clarke Western Dance**  
Liz Clarke 01436 675798  
**LOCHGILPHEAD**  
**Fitness Mid Argyll**  
Nancy McLaren 01546 602036

## AYRSHIRE

**AYR**  
**Gaiety Grapevines**  
Jacqueline 012922 265350/284611  
**KILWINNING**  
**Beginners Classes**  
Susan Fraser 01505 812752  
**KIRKCALDY**  
**Carol's Houndog Stompers**  
Carol 01292 313854

## BORDERS

**GALASHIELS**  
**Jaye & Aye Line Dancers**  
A. Turnbull 01896 751471  
**Silver Stars Western Dance Classes**  
Diana 01896 756244

## CAITHNESS

**WICK**  
**Lorraine's Line Dancers**  
Lorraine Bremner 01955 602954

## CENTRAL

**BO'NESS**  
**Steppin Out WDC**  
Liz 01506 420162

## FALKIRK

**C.B. Western Dancers**  
C. Bankier 01324 717297  
**Country Stompers**  
Madeleine or Maureen 0411 417111

## DUMFRIESHIRE

**ANNAN**  
**Maureen Smith Dancing**  
Maureen Smith 01461 202685  
**ANNAN, GRETNA**  
**Maureen's Moonshine Line**  
M. Bellingham 016977 41010  
**CASTLE DOUGLAS**  
**Ann Kerr Linedancing**  
Ann Kerr 01557 814673  
**DUMFRIES**  
**The Howzit Starters**  
Lyn Hadfield 01556 611280

## FIFE

**CUPAR, GLENROTHES**  
**Joyce Anderson Classes**  
Joyce 01334 652418  
**DUNFERMLINE**  
**Iron Horse American Line Dance Co**  
Aileen Simpson 01383 621442  
**Thelma & the Bay Stompers**  
Thelma Mathers 01383 825061  
**GLENROTHES, THORNTON**  
**Mrs Dorothy McEwen**  
Dot McEwen 01592 741100  
**GLENROTHES, KIRKCALDY, LOCHGILLY**  
**Ranch Dance**  
Lorraine Brown 01592 652869  
**KIRKCALDY**  
**Carol's Hound Dog Stompers**  
Carol 01292 313854  
**LOWER METHIL**  
**Ajax Western Dancers**  
Frank & Anna 01592 581746  
**TAYPORT**  
**Di's Boot Scoot Kids Teany & East Coast Swingers**  
Diane 01382 552470

## GRAMPIAN

**ABERDEEN**  
**Granite City Strutters**  
Glenda McMillan 01224 631031  
**ABERDEEN, BUCKSBURN**  
**Cloverleaf Line Dance Class**  
Elaine Low 01224 714286  
**ABERLOUR, ELGIN**  
**Moray Diamonds**  
Duncan & Irene 01343 812366  
**BUCKIE**  
**Jean Forbes**  
Jean 01542 831646  
**KEITH, CRAIGELLACHIE, LOSSIEMOUTH**  
**Moray Diamonds**  
Duncan & Irene 01343 812366  
**PETERCULTER**  
**Culter Cowgirls**  
Jenny 01224 734371  
**STONEHAVEN**  
**Cowboys & Angels**  
Mandy 0802 258512

## HIGHLANDS

**INVERNESS**  
**Inverness C&W Dance Co**  
Bill Mathieson 01463 236239  
**Loch Ness Line Dancers**  
Margaret Mitchell 01463 235023

## ISLE OF SKYE

**Skye West Line Dancers**  
Nan Cleghorn 01470 572338

## INVERNESS-SHIRE

**AVIEMORE**  
**Blazing Saddles**  
Jane Clark 01479 811988  
**INVERNESS**  
**The Inverness Line Dancers**  
Dave & Jenny 01463 233151  
**NAIRN**  
**Moray Diamonds**  
Duncan & Irene 01343 812366

## ISLE OF BUTE

**ROTHESAY**  
**Rothsay Bay Stompers**  
Mairi Beaton 01700 503890  
**Johnny Reb's LD**  
Christine McLean 01700 505910

## KINCARDINESHIRE

**STONEHAVEN**  
**Footloose Line Dancers**  
Elaine Low 01224 714286

## LANARKSHIRE

**BLANTYRE**  
**Betty's Boot Scooters**  
Betty 01698 334881  
**Kemp Dancing**  
Katy 0141 641 3432

## LOTHIAN

**EDINBURGH**  
**Linda Ann Gillan S.o.D.**  
Linda Ann Gillan 058 9338 058  
**Phelan School of Dance**  
Mary Phelan 0131 672 1537

## MIDLOTHIAN

**DALKEITH**  
**Jamboree Country Club**  
Ann Napier 0131 663 3656  
**EDINBURGH**  
**Footsteps**  
Gina Macdonald 0131 346 0483  
**Grapevine**  
Alison Johnstone 0131 334 4554  
**LASSWADE**  
**Get in Line W.D.C.**  
Doris Wylie 0585 958975

## PENICUIK

**Shottstown Miners**  
Dyan Morton 0131 440 2878  
**PORTOBELLO**  
**Get-in-Line WDC**  
Doris Wylie 0585 958975

## NORTH LANARKSHIRE

**CUMBERNAULD**  
**Baton Rouge**  
Paula Graves 01236 781662

## PERTSHIRE

**AUCHTERARDER, PERTH**  
**Phoenix Country Liners**  
Chris Esslemont 01764 662360  
**PERTH**  
**Buffalo Mountain Western Dance**  
Pip 01506 439996

## STIRLINGSHIRE

**CLARKSTON, FALKIRK**  
**Prime Line Dancers**  
Margaret 01324 638884  
**STIRLING**  
**Baton Rouge**  
Paula Graves 01236 781662

## STRATHCLYDE

**ALEXANDRIA, HELENSBURGH**  
**Prime Line Dancers**  
Ricky 01389 757096  
**BELLSHILL**  
**Cowal Country**  
Margaret Rankin 01369 840413  
**CLARKSTON, GIFFNOCK, STAMPERLAND,**  
**Texan Stompers Linedancers**  
Pearl 0141 571 2737  
**EAST KILBRIDE**  
**Kate's Kickers**  
Kate 01355 266410  
**GLASGOW**  
**Bootsteps Line Dance Classes**  
Helen 0141 620 1946  
**Country Liners Dance Club**  
Georgette Cairns 0141 632 1639  
**Elbee Stompers**  
Lesley 0141 647 7510  
**GLASGOW, COATBRIDGE, JOHNSTONE, NEWTON MEARNS, LINWOOD**  
**Dance Ranch**  
Tom or Helen 0141 884 6454  
**PAISLEY**  
**Beginners Classes**  
Susan Fraser 01505 812752  
**PARTICK, CATHCART**  
**Kemp Dancing**  
Katy 0141 641 3432  
**SUTHERLAND**  
**Iona Macdonald Reid**  
Iona Macdonald Reid 01408 633143  
**HELMSDALE**  
**Carol Findlay**  
Carol 01431 821559

## TAYSIDE

**DUNDEE**  
**Craigtay Hotel**  
Pat 01821 642366  
**Robert Lindsay Western Line Dancing**  
Robert 01382 505501  
**Starliners Linedancing Classes**  
Frances & Elaine 01382 641899  
**FEARNAN**  
**Fearnan Foot Stompers**  
Nick 01887 830472  
**PERTH**  
**GA Stompers**  
Corrinne 01738 635382

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**LLANFAIR P.G.**  
Anglesey All-Kats  
Alistair or Kay 01248 715057

### CARMARTHENSHIRE

**AMMANFORD**  
Cherokee Stompers  
Freda 01269 825749  
**BRONWYDD, CARMARTHEN**  
Hook Line and Stomper WDC  
Various Venues  
Hedley & Val 01239 614413  
**LLANELLI, SWANSEA**  
WickedWest  
Chris Brocklesby 01554 755714

### CEREDIGION

**ABERYSTWYTH, TREGARON, LAMPETER**  
Boot Scootin at Aberystwyth F.C.  
Sandra Crompton 01970 617000  
**Knight Stompers**  
Gill Knight 01974 298637  
**The Westernaires**  
Carl or Christine 01970 612171  
**ABERAERON, DREFACH**  
**FELINDRE, NEWQUAY**  
Hook Line and Stomper WDC  
Hedley and Val 01239 614413  
**LLANARTH, LLANDYSUL**  
Teify Valley Stompers  
Jim & Mary 01239 711226

### CLWYD

**BAGILLT**  
Shy Boots and Stompers  
Tony Stanton 01244 534392  
**COLWYN BAY**  
The Dance Ranch  
Mike Parkinson 0421 995 898  
**NORTHOP**  
Six Guns & Stetsons  
Maria Stockdale 01244 812275  
**WREXHAM**  
Geoff Langford  
Geoff Langford 01978 824311  
**Liberty's Dance Group**  
Various Venues  
Charles 0161 777 8943

### DENBIGHSHIRE

**LLANRHAEDR, DENBIGH**  
Lonestar Country Disco  
Julie 01745 361487  
**PRESTATYN, KINMEL BAY, TOWYN, GLAN CONWY**  
Silver Eagles  
Dorothy 01745 888833  
**RHYL**  
Country Roots WDC  
Margaret Gough 01745 354091

### FLINTSHIRE

Shy Boots & Stompers  
Various Classes  
Tony Stanton 01244 534392  
**BUCKLEY**  
Buckley Stompers  
Charles 01244 520534  
**Cactus Jack's WDC**  
Bryan & Sue 01928 726469  
**BUCKLEY, LLAY**  
Wild Horse Saloon LDC  
Myra & Bryan 01244 543130

### GLAMORGAN

**CARDIFF**  
Roots 'n' Boots  
Pauline 01222 480739

### GWENT

**ABERTILLERY, EBBW VALE, NEWPORT**  
Ponderosa Stompers  
Marguerite 01495 291998

### MAGOR

Way Out West  
Catrin Williams 01633 881185  
**NEW TREDEGAR**  
Empire LDC  
John 01443 834655  
**NEWPORT**  
Rebel Stompers  
Gloria 01633 214198  
**RHYMNEY, TREDEGAR**  
Roots 'n' Boots  
Pauline 01443 822769

### GWYNEDD

**LLANDUDNO**  
Honky-Tonk Bar Association  
Various Classes  
Sheila 01492 660782  
**The Dance Ranch**  
Mike Parkinson 0421 995 898

### MID GLAMORGAN

**ABERKENFIG, BRIDGEND**  
Tangle Foot  
Cath or Dave 01656 667414  
**BRIDGEND**  
Texas Twisters  
Mandy or Kevin 01656 725751  
**LLANHARRY, PONTYPRIDD**  
Bootleggers WDC  
Hilary or Brian 01443 225419  
**PORTHCAWL, BRIDGEND, MAESTEG**  
Sugar Foot Linedancing  
Esther or Pat 01656 785148  
**RHONDDA**  
Cowgirl Strutters  
Maria 01443 441066  
**Gone Country Line Dancing**  
Helen Vereker 0421 077117

### PEMBROKESHIRE

**HAVERFORDWEST**  
West Wales Stompers  
Lillian 01437 762450  
**NARBERTH, LLANDISSILIO**  
Teify Valley Stompers  
Jim & Mary 01239 711226

### POWYS

**WELSHPOOL**  
Long Mountain W.D.C.  
Flo Anthony 01938 554651  
**MACHYNLLETH**  
Knight Stompers  
Gill Knight 01974 298637

## SOUTH AFRICA

### CAPE TOWN

Various Venues  
Dave Bevan 0027 (021) 557 3832

## SPAIN

**BENALMADENA COSTA**  
**BENALMADENA PORT**  
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Martin & Simone 00345 244 2440 (Apt 2)

### BENIDORM

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Calle Gerona  
Paula 0034 919 360413

### COSTA DEL SOL

**CALAHONDA, BENALMADENA, EL ROSARIO, TORREBLANCA**  
R.T.'s Line Dancing  
Gary & Marilyn 0034 952931471

### TORREVIEJA

**TORRETA**  
Salt Lake Stompers, The Oasis Bar  
John Halls 0034 6 6922866

## CANARY ISLANDS

### PUERTO DEL CARMEN, LANZAROTE

Rancho Texas  
Jane Mitchell 0034928 173247/48 or 0034 928 529261 or 939 117398  
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Playa Los Pocillos  
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### TENERIFE

**PLAYA DE LAS AMERICAS**  
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Julie & Steve Towers 00 34 22 738115  
**The Dance Ranch**  
Bernie 0034 2275 3305

## FRANCE

### LILLE

New Stepping Country Dance Club  
Mr Frederic Jacquier 0033 320 244608

### PARIS AREA

Les Amis Du Far West  
Robert Wanstreet or Maureen Jessop 0033 (01) 43 48 00 69 or 0033 (01) 48 59 91 53

### LYONS AREA

**LYON-VAISE**  
Country Passion  
Jocelyne 0033 (04) 78 23 0141  
**MIONS**  
A.L.M. Dance  
Sylvie 0033 (04) 78 21 68 91  
**MORNANT**  
CAP Country  
Anne-Marie 0033 (04) 78 44 11 66

### SOUTH OF FRANCE

**PERPIGNAN**  
American Dance Club  
Various Venues  
Mary Perez 0033 468 553768

### SOUTH OF FRANCE & SOUTHERN SPAIN

**CARCASSONNE, MARSEILLE**  
American Dance Club  
Mary

## GERMANY

### BERLIN

Incahoots  
Sandra 0049 30 7533481

## GIBRALTAR

Helenz Line Dancing  
Chilton Court Community Centre  
Helen 00 350 70682

## CYPRUS

### LARNACA

'Cy' Stompers, Star & Garters Club  
The Aris Hotel 00 357 (04) 645777  
**LIMASSOL**  
JB's Line Dancing Club  
Various Venues  
Joan 00 357 (05) 731025

Sunday 23rd August

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Gloria 01633 214198

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**Saturday - Wanted Dead or Alive**  
**George Moody & The Country Squires**  
**Ed Pearson • Peacemakers**  
**Zena Camari Trio**  
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Friday 25th September (THE MAN) DAVE SHERIFF  
Thursday 15th October JOHNNY 2 STEP

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**WED 19/26th?**  
**AUGUST**  
to be confirmed

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Boogie, Kick Start)

**WED 2nd**  
**SEPTEMBER**

**Scott Blevins**

(Outta Line, Swingtime Boogie)

**WED 16th**  
**SEPTEMBER**

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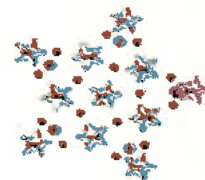
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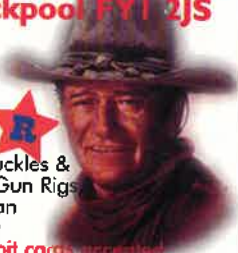
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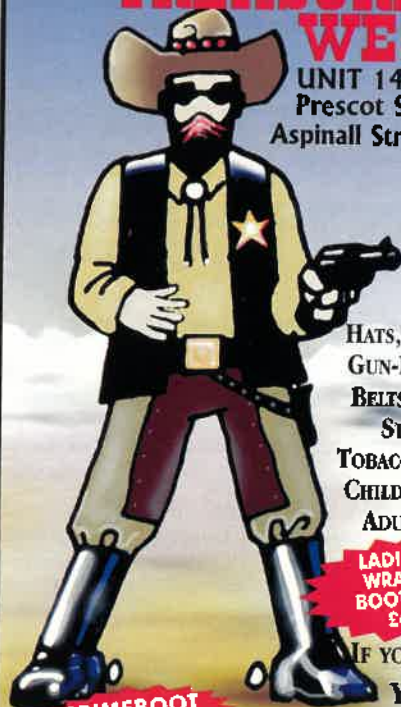
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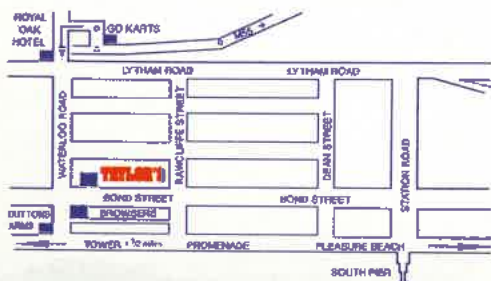
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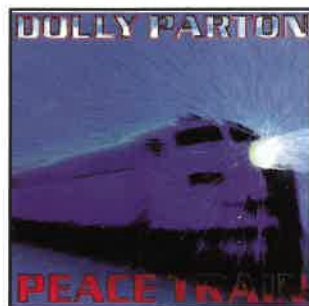
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