

December '98

No. 31 £2.00



# inedancer

## Jo Thompson

She just wants to dance!

### PLUS ...

- Grapevine ... news and views
- Top Ten Dance Charts
- Between the lines ... reader's letters
- Album Reviews
- Dancing Around the Globe
- Youth Zone

### NEW FEATURE ...

- Nashville Notes

**AND MUCH MUCH MORE!**



## Ho! No! It's Christmas

*Just one of the twelve exciting dances inside*

**The monthly magazine dedicated to line dancing**





The Dean Brothers Present the Award Winning

# A Chance to Dance

Country Music & Line Dance Spectaculars



## New Year's Eve Party & Mini Break

30th/31st Dec & 1st/2nd Jan

The Flower Hall • Great Yorkshire Showground • Harrogate

Largest indoor event of its kind, 18 Top Acts, Two Stages, Superb Sound & Lighting, Two Large Dance Areas, Daily Line Dance Instruction with Video Relay Screens, Excellent Facilities, Licenced Bar & Professional Catering, Trade Stalls, Children's Play Area, On-Site First Aid, Free Camping, Caravanning and Car Parking. Entertainment from Midday to Midnight (Wed 30th Evening Only) Expert Line Dance tuition by top Guest Instructors: Chris Hodgson, Sheila Vee and Angie Shirley. Compere: Johnny Ringo Confirmed Acts so far:

Wed 30th (Evening): Sean Kenny, Steve James Band, Kenny Johnson & Northwind

New Year's Eve: Chris Raddings Duo, The Picasso Brothers, The Line Backers, The Dean Brothers,

The Cheap Seats New Year's Day: Dez Walters Band, 100% Proof, Henry Smith & Country

Dreams, Circuit Judge, The Cheap Seats Sat 2nd: Waylander, Sunset Trio, Glen Mitchell Band,

Nadine Somers Band, The Dean Brothers

**LIMITED DAY TICKETS  
NOW AVAILABLE**



**4 Day Tickets: Adults: £50 Under 12's: £15 Day Tickets: Wed 30th: A: £8.50 U12: £4,  
New Year's Eve: A: £25 U12: £10, New Year's Day: A: £15 U12: £5, Sat 2nd: A: £15 U12: £5**



## John Dean's Birthday Bash Weekend

12th/13th/14th March 1999

The Cairn Hotel • Harrogate



Join the Dean Brothers with special guests artistes Sean Kenny and Circuit Judge for John Dean's birthday! The event will be held over the weekend of 12th, 13th and 14th March at the luxury Cairn Hotel in the beautiful Spa Town of Harrogate. Festivities begin on the Friday evening and continue right through to the afternoon of the Sunday, with live music, line dancing, DJ & disco as well as line dance tuition from "Personality of the Year" Mr Johnny Twostep!

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!

**LESS THAN 50  
TICKETS LEFT!**

**Tickets - Adults: £116 Under 12's: £65 Strictly Limited Availability!**

Please Note: Only Twin rooms remaining. Single occupancy supplement: £20 for the weekend

## A Chance to Dance - Easter 1999

2nd/3rd/4th/5th April

The Flower Hall • Great Yorkshire Showground • Harrogate

Venue and facilities as "New Year's Eve" Instructors: Jo Thompsen & Rob Fowler Confirmed Acts so far:

Sean Kenny, Chris Raddings Duo, A Band Named Sioux, Dave Sheriff, The Cheap Seats, BlackJack,

Little Rock, Kenny Johnson, Kimber Clayton, The Dean Brothers, Brothers Unite, 100% Proof, The Hales,

Fabulous Picasso Brothers, Glen Mitchell, Easy Rider, Sunset Trio, Circuit Judge, Dallas Wayne

**4 Day Passes: Adults: £50 Under 12's: £15 Deposits Now Being Taken!**

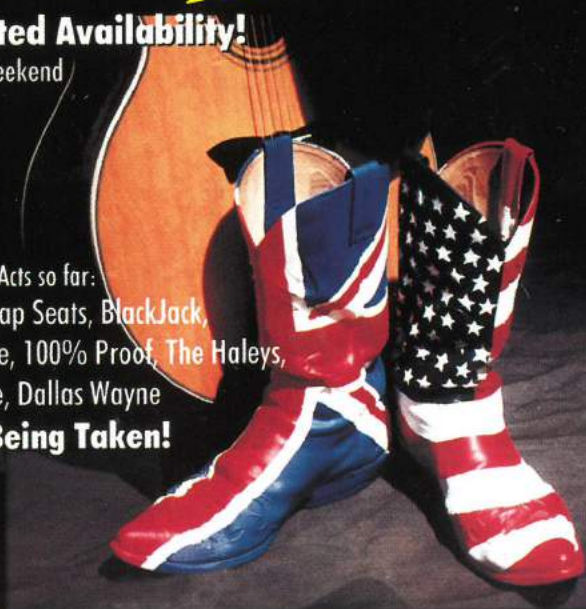
Further Information & Telephone Bookings:

**01423 547444**

Address: 8 Haywra Street, Harrogate, HG1 5BJ



All acts subject to change without notice







## Dear Dancers

There's been a revolution in the Linedancer offices! A bloodless coup! This month's *Dear Dancers* message comes from the newly formed 'Linedancer Workers Party'.

Usually Betty takes this opportunity to have her own chat with all the readers and raise her own points, but her commitments this month would have meant she would be writing her message whilst stepping out on the dance floor at Disneyland Paris.

So 'we the people' are having OUR say for a change.

Before we deliver our message we would like to indulge ourselves and take the opportunity to point out how much time, energy and enthusiasm Betty devotes to Linedancer. She does it because she loves line dancing and being involved with line dancers. But few realise what other demands are made of her.

This year has been particularly busy for her, though we never hear her complain. Quite honestly we wonder how she does it!

So from ourselves - and if we may take the liberty - on behalf of the readers, can we thank Betty for everything she does and wish her a Merry Christmas and Happy (and hopefully more restful) New Year !

And now the second message from the 'Linedancer Workers Party', this time to all our readers, agents, advertisers!

We wish you, one and all, a very Merry Christmas and a Happy New Year.

See you in 1999 for another fun filled year of line dancing.

LWP



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### Price Increase

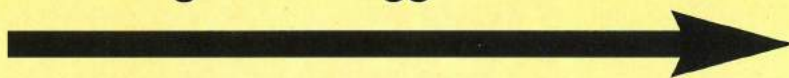
The price of a subscription to Linedancer Magazine has remained the same since May 97 and since then the magazine has grown to well over 100 pages.

The extra costs incurred by this growth, both in production and postage, requires us to increase our cover price and subscription rates from the January 1999 issue.





Building for a Bigger Better Future



# WE ARE CHANGING OUR NAME

Due to the big boom in line dancing together with our future plans, we feel a change of name has become necessary to give a better reflection of what we offer.

We are a 'Just for Fun' venue and feel 'Just for Kicks' is the appropriate name.

*'Country Music Cafe' will be known as 'Just for Kicks' as of 1st January 1999*

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**THE SPORRAN BROTHERS**

**CDMML 10**



## ELAINE'S BIG NIGHT OUT

Teaching nineteen classes a week doesn't leave much spare time so Dundee instructor Elaine Douris decided to spend her "night off" watching The Mavericks in Perth. Fortunately she had a backstage pass and compounded the musical delights by meeting the band members after the show at The Renfrew Ferry. She is seen here with Robert Reynolds.

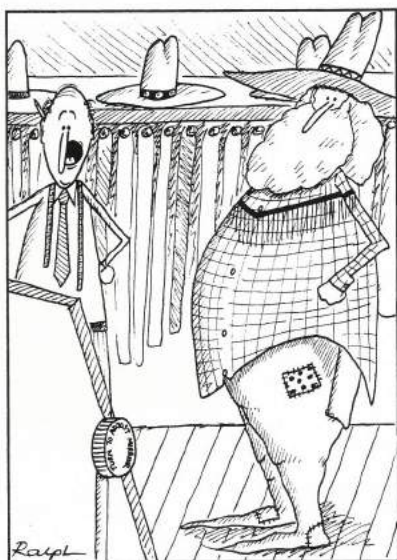


## LINEDANCER RADIO SHOW EXPANDS

Marcher Gold and Coast FM radio stations have added a new show to their schedules - the Linedancer Magazine chart show! For two hours every Sunday afternoon, from 2pm till 4pm, Steve Crosby spins classics, latest releases and, of course, the Linedancer Magazine Top 10. Kevin Howard, the station's Programme Controller said "We had a gap which needed to be filled and line dancing was the obvious choice, given the growing number of clubs in the area." The station's reception area covers North Wales, Merseyside, Wirral, Cheshire and part of Shropshire.

## NEW NTA REP FOR EAST ANGLIA

Mark Caley has been appointed the National Teachers Association representative for East Anglia. Mark and wife Jan are instructors in Clacton on Sea, running Caley's Country WDC and says his aim is to "...try to get all western dance instructors in the area together with the aim of getting better communication and co operation." Mark can be contacted on 01255 431114.



"THE HAT AND THE SHIRT AREN'T THE PROBLEM MR. CLAU. IT'S GETTING YOU INTO A TIGHT PAIR OF JEANS THAT WORRIES ME!"

## DANCE 'N' SMILE WEBSITE

Horsham based Dance 'n' Smile has just launched its own website. Featuring forthcoming dates and reviews it can be found at <http://www.btinternet.com/Colin.Shearing/LineDance.htm>.

## YO-YO IS GO-GO

Taking the playground yo-yo craze onto the hardwood is 13 year old Katie Norrison from Home-on-Spalding-Moor in Yorkshire. A member of Audrey Redfern's Village Stompers, Katie manages to yo-yo while she line dances, prompting Audrey to say "no matter how intricate the steps, she always manages to dance the steps and operate her yo-yo at the same time."



## SWISS NEWS

Readers Athur Furrer and Thomas Wildhaber write to tell us of their new Swiss website containing lots of line dance news from their country. Check it out at <http://www.country-music.ch>



## WEY-HEY, DELTA RADIO ON AIR

Delta FM 102 is the newly re-launched station that replaces Wey valley. serving the Wey Valley area, the relaunch has come after a six year absence. John Matthews, of CMR and Free Spirit fame will DJ, playing a mixture of folk, bluegrass, traditional and new country. The show will be broadcast on Monday evenings from 9pm till 10pm.

## TENERIFE NEWS

Reader J McManus from Tenerife writes to tell us of a new venue on the island. The Tropicana Garden Restaurant and Bar in the CC Multi Centre, Los Christianos caters for dancers seven nights a week. The contact is Kelly on 939 236 377.

WE WELCOME ALL THE MUSIC FAMILY & FRIENDS

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## SEL'S GALS DO IT AGAIN

Sundance Sel's girls in Derbyshire have just raised £1000 to enable local nurses to purchase vital equipment. In true line dance spirit, a party at which the duo Squirrel Tooth Alice starred, followed the cheque presentation, pictured above.





## ON THE GRAPEVINE

### CWDC SPLITS WITH BRITISH CHAMPIONSHIP

Too late for last month's edition came the news that the British Line Dancing Championships has decided to no longer use the rules of the Country Western Dance Council (UK) - CWDC - for its competition. The effect of this for competitors is that their results from the Wembley finals will not qualify towards a Worlds entry.



### UNIVERSAL SCOOP DEBUT

The Universal Cup Final on 27-28 March 1999 will feature American songstress Danni Leigh at the Floral Hall, Southport. Promotor Eddie Romero of TNS Promotions told Linedancer that this will be Danni's first live show in Britain, the booking being prompted by his enthusiasm for her album 29 Nights.

### HEART LINE RECORD BID



Raising money for the British Heart Foundation and attempting to set the record for the greatest number of people line dancing simultaneously were reason enough for dancers in Batley to hit the hardwood last month. Reader Pauline Bell tells us that dancers at St Mary's danced Heart Line as part of the bid, raising almost £200 for the charity in the process.

### DERBY HAS PRIDE AGAIN

Country music is back on the radio in Derby again as Pride FM runs until December 18th. John Morris will present Big Country, a two hour show from 7pm till 9pm every Thursday on 106.6 FM. John says he will be happy to receive artists submissions and event information. The station's address is Highfield Farm, Tuxford Road, Darlton, Newark, NG22 0TQ.

### MOLKNER TOUR CONFIRMED

Peace Train choreographer Julie Molkner will visit Britain next April. She will be available for workshops and anyone requiring booking details are advised to ring Pat or Esther John from Porthcawl on 01656 785148. Incidentally, both Julie and her husband Dave were born in Portcawl before moving to Perth, Australia, as teenagers.



### CROSBY'S REVIEWS - COMPETITION WINNER

Winner of Steve Crosby's 60 Watt Crosby competition is Tracey McIntosh of Stenhousemuir in Scotland who decided it took two line dancers to change a lightbulb. Why? One to change it and one to count you in - so you don't start too early!



### HAIR RAISING TIME FOR MIKE

Reader Jan Basnett from Blackpool has sent this phot of her son-in-law Dave having his shoulder length hair cut off for charity. Dave's 'cut'

was part of a fundraising effort that yielded £800 for Macmillan Cancer Relief at the BNFL club at Salwick near Preston where Dave and wife Shelly teach. The group has so far raised over £1200 for charity this year.

### MORE HAIR RAISING ANTICS

Great Yarmouth recently witnessed an outbreak of the 'haircut for charity' syndrome as the Crazy Legs club included head shaving (above) and a three mile Tush Push along Great Yarmouth seafront to raise the £2500 needed for a Guide Dog for the Blind. Paul Wilkinson sends his thanks to all concerned for their efforts.



### REBELS NEW CLASS

Romford's Denim Rebels have just opened their first day time class at the ROAB Club in Dagenham. Classes run on Tuesday mornings from 10.30 till noon and are aimed at beginners. Admission is £3.



### REDNECKS GET RHYTHM

Therese and Ricky Le Quesne from St Brelade in Jersey write to tell us of the popularity of their dance Ghetto Rhythm, to the Cheap Seats' In The Ghetto. The dance was choreographed

for the 2nd Jersey Line Dance Marathon, held in aid of the Island's hospice.

### MORE SOUTH AFRICAN NEWS

Following our African Rythms feature last month here's more news from South Africa. Caryl Cusens writes to tell us about The Line Kings from Durban who starred at the annual production of Shall We Dance. Caryl says that the production boasted a cast of 140 and, as it was impossible to add further to its compliment, Latin American dancers had to be taught to line dance. The team of Janelle Beyers, Lauren van Rooyen, Susan Geary, Ryan and Guy Yunnice, Byron Swart and Alan Young danced to The Deadwood Stage after preparing their parts for six weeks.





## UNIVERSAL NEWS - SOUTH WEST

The last qualifying heat for the Universal Junior Cup takes place at Cheltenham on December 5th. Registration forms and details from Heroes & Villains on 01242 228844.



### O'MALLEY TOUR CONFIRMED

Helen O'Malley has announced her Valentine Tour for next spring. Details and dates from her e-mail address at [helenomalley@hotmail.com](mailto:helenomalley@hotmail.com) or Deri Promotions on 01243 585545.

### BOURNEMOUTH WEBSITE

The Bournemouth area is the latest to add its line dance events to a website. Events details from the area can be found on <http://www.bournemouth-uk.freemove.co.uk>

### STOMPERS' FORMATION FIRST?

Margaret Brown of Somerset writes to wonder if her Stetson Stompers formation team is the south West's first formation line dance team



The twelve ladies and two men, pictured here, are all UKA medalists and were formed last year, their ages ranging from 13 to over 60. Their displays have raised funds for various charities including Cancer Research, RSPCA and meningitis and arthritis research.

### FEEL THE BEAT TO THE RESCUE

Reader Stephanie Plant from Telford has written, telling us of the local Feel The Beat club's 'rescue act' when her special needs centre suffered a burglary. Alan and Barbara Heighway of Feel The Beat are Steph's instructors who replaced the £80 loss by organising a line dance, later presenting the group with a cheque.



### CHARITY LINES

Saturday, 5th December. The Kiddie Kickers Demonstration Team will star at a fundraiser for Children In Need at Bradley Community hall, Bradling Cres., Wanstead E11 from 7.30pm. Information and tickets from Carol on 0181 552 1797 or Roger on 0181 599 7688.

Saturday 19th December. ChildLine benefits from AB Stompers' Xmas party at Elliotts S&S Club in Borehamwood from 7.30pm. Featuring Free Spirit's John Matthews as DJ, partner, line and western stalls, the fun starts at 7.30pm and costs £6/£3. A discount of £1 for advance purchases will be deducted, tickets and info. from alison on 01727 768928.

ON THE  
GRAPEVINE

## Bouquet Corner

...to Sunny Tynan of Hotshots for her support at many charity events. From Tony Akers

...to Lucinda and Sharon (East Meets West) for organising the weekend in Clacton. From the Wednesday night class at Little Hallingbury LDC.

...to Mary's Silver Spurs Line Dancers, for all the support and loyalty they've shown. From instructor Mary James

...to The Buffalo Bar's Baynum, Nasuh, Jose and Thomas who made Linda, Angie and Pete's holiday in Turkey so enjoyable.

...to Stella Wilden for the brilliant London Dance Classic weekend. From Jamie Smith

...The Buffalo Bar in Hisaranou, Turkey gets another bouquet, this time from Jean, Claire, Trish, Carole, Janine and Nathan from Manchester who say the bar not only gives a warm welcome but excellent instruction too.

... Mr & Mrs Ken Sheppard have organised A Country & Western dance weekend for some years now in Westward Ho!, Devon. The club is Devon Rose. My husband & I have attended for the last 2 years & both weekends were great. Brian & Ann Bambury instructed the fun & games. Ken is very ill at the moment and we would all like to thank him and his family for all their hard work and wish Ken well in our prayers. God bless you Ken! - love Terry & Alison, Cornwall.





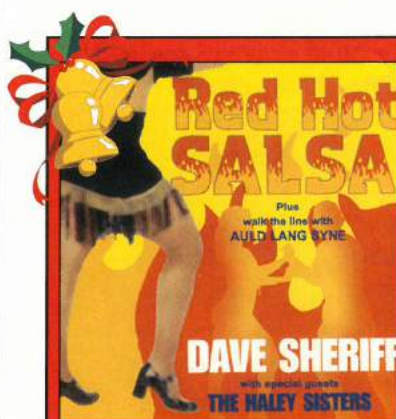
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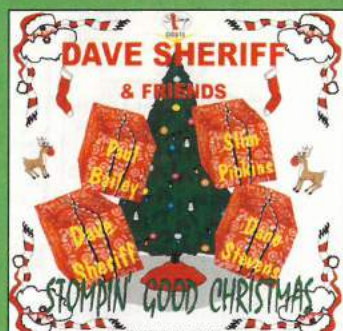
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# Dancing in a *Foreign Language*

*Dancing in a foreign language. Hmmm. I'd never thought about that... But wait a minute, you don't need language to dance, it should be the same in any language? Martha Ogasawra reports from Japan.*

Now, I thought teaching was the same in any language. Well, that may be true as far as the actual dancing goes, it is the same in any language - but only for some.

For example, when I take Japanese dancers to events in the U.S. one of the things that's most exciting for them is the fact that they can freely interact on the dance floor despite any language barriers. They can attend workshops and get most of what's being taught because dancing is so visual. I've found that as long as you're a fairly experienced dancer, language is not really a problem.

However, when you're first learning to dance, it's another story. Sure, a kick ball change is a kick change no matter what you call it. But most people will need some kind of verbal explanation in order to first learn how to do one. That's where language becomes an integral part of dancing. Instructions and instructors must use verbal explanations as well as visual explanations when teaching. This becomes especially important when the room is crowded and not everyone can see well.

When learning C&W dancing, not understanding English is definitely a handicap. When we teach in Japan, we explain how to do the movement in Japanese but keep the name of the movement the same as it is in English. Rather than try to translate "kick ball change" into Japanese, it's still called a kick ball change. (Actually, it becomes something more like "keeku bohru chainjee" because we don't have all the same phonetic sounds.) There are of course words for "kick" and "ball" and "change" in Japanese, but it would be very unwieldy to use them as dance terms. Not that a non-dancing English speaker would know what a kick ball change was just by hearing the words either, but at least it would give them an idea. Also, it would be easier for them to remember the name once they learned the movement.

Japanese has the added disadvantage of not using the same alphabet - though English is mandatory in schools here. It's part of the required courses for all 6 years of junior high and high school. However, most people never become comfortable in it. They can read it to a certain degree if they have to, but tend to shy away from it when they can. At our club we pass out all of our step descriptions in English, as original as possible. Not only would translating them into Japanese be both difficult and time-consuming, but a lot would be lost in the translation as well. Most Japanese who get used to reading the step descriptions find it's easier in English.

Of course learning to easily read a step description is an acquired art no matter what language you speak. The more you do it, the easier it gets. But for Japanese dancers it's a different matter. We have the problem of how to disseminate information also. With our own club members it's not such a problem. However, as you may have read last month, C&W dancing is just beginning to catch on in various places all over Japan and we have lots of requests for information. For people just getting started, information in Japanese is much more accessible than information in English. There are a lot of excellent videos and informative magazines already available in English, but most beginner dancers never get past the fact that they're in English. If it was just one or two people teaching themselves to dance at home, they could probably pick it up from a video. But then to have to go out and teach someone else that information would be next to impossible without the use of a common dance language. Imagine if you were sent a video tape of a Russian folk dance from a friend in Leningrad. If the dance was being instructed on the video, you could probably pick it up even if you couldn't understand what they're saying. With practice, you could probably even get pretty good at the dance. But then imagine trying to teach it to other people when you didn't know the names for any of the steps. ("Well, your arms kind of go like this. It's like a clap, but not really. And at the same time your right foot is bent back while your left leg is going around ...") It would be possible, but you couldn't do it very efficiently.

So as you can see, language actually is an important part of dancing. And English is definitely the language of C&W dancing.

*"I've found that as long as you're a fairly experienced dancer, language is not really a problem."*





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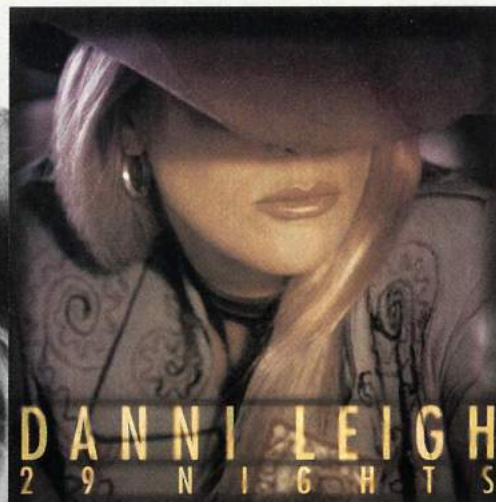
*"I've found that as long as you're a fairly experienced dancer, language is not really a problem."*



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**Grand Final 99**

**Floral Hall, Southport**

**Sat/Sun 27th-28th March**

**SATURDAY**

Registration  
11am to 12.30pm  
1st Rounds 1pm  
Quarter Finals 2pm  
7-10yrs followed by  
11-15 yrs and Teams

**SUNDAY**

Semi-Finals & Final  
approx 1.30pm

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# Top Ten Dance Charts



## TOE-TAPPERS & STOMPERS

Bermondsey  
Tel: 0171 237 7935

1. Red Hot Salsa ..... 'Red Hot Salsa'  
Dave Sheriff
2. Shamrock Shake ..... 'I'll Tell Me Ma'  
Shamrock
3. Coastin' ..... 'Lord Of The Dance'  
Lord Of The Dance
4. The Outback ..... 'The Outback Club'  
Lee Kernaghan
5. Addicted To Love ..... 'Addicted To Love'  
Kimber Clayton
6. Peace Train . 'Peace Train' (Holy Roller Mix)  
Dolly Parton
7. Shamrock Shuffle .... 'Mull River Shuffle'  
The Rankin Family
8. American Pie ..... 'American Pie'  
Just Luis
9. Tush Push ..... 'Better Things Do'  
Terri Clark
10. Dizzy ..... 'Dizzy'  
Scooter Lee

## Linedancer

1. Red Hot Salsa ..... 'Red Hot Salsa'  
Dave Sheriff
2. Heartache Express . 'Tonight The Headaches on Me'  
Dixie Chicks
3. Titanic ..... 'My Heart Will Go On'  
Celine Dion
4. Deep River . 'River Deep, Mountain Deep'  
Celine Dion
5. Paris '98 ... 'Carnival De Paris (Radio Mix)'  
Dario G
6. Commitment ..... 'Commitment'  
LeAnn Rimes
7. Whisperin' ..... 'Cattle Call'  
Dwight Yoakam
8. Hot Pepper ..... 'Pascagoula Run'  
Jimmy Buffet
9. Santa Shag . 'Leroy The Redneck Reindeer'  
Joe Diffie
10. Slap City ..... 'Out Of Habit'  
BR5-49

## CHECK SHIRTS

Hythe, Kent  
Tel: 01303 264530

1. Heartache Express . 'Tonight The Headaches on Me'  
Dixie Chicks
2. Streamlinin' ..... 'Southern Streamline'  
John Fogerty
3. Alane ..... 'Alane'  
Wes
4. Mmm Bop ..... 'Swamp Thing'  
The Grid
5. M&B Swing ..... 'Sick & Tired'  
Boz Scaggs
6. All Week Long .... 'Seven Nights To Rock'  
BR5-49
7. Peace Train ..... 'Peace Train'  
Dolly Parton
8. Razor Sharp ..... 'Siamsa'  
Lord Of The Dance
9. Red Hot Salsa ..... 'Red Hot Salsa'  
Dave Sheriff
10. Let 'er Rip ..... 'Let 'er Rip'  
Dixie Chicks

## AMERIDANCE

Essex  
Tel: 01621 891 170

1. T-Bone Shuffle ..... 'Born In The Dark'  
Doug Stone
2. Scotia Samba ... 'Dance The Night Away'  
The Mavericks
3. Dizzy ..... 'Dizzy'  
Scooter Lee
4. Just Love ..... 'It's Just Love'  
The Cheap Seats
5. Mucara Walk ..... 'La Mucara'  
The Mavericks
6. Lamtarra Rhumba ..... 'My Maria'  
Brooks & Dunn
7. Million 2/1 'Rockin' With The Rhythmn Of The Rain'  
The Judds
8. Copperhead ..... 'Copperhead Road'  
Steve Earle
9. Slappin' Leather . 'Six Days On The Road'  
Sawyer Brown
10. Cruisin' ..... 'Cold Outside'  
Big House

## CSJ LINE DANCE

Cardiff  
Tel: 01633 769 232

1. Let 'er Rip ..... 'Let 'er Rip'  
Dixie Chicks
2. Peace Train . 'Peace Train' (Holy Roller Mix)  
Dolly Parton
3. Sunshine Shuffle ..... 'Brown Eyed Girl'  
The Cheap Seats
4. Ribbon Of Highway . 'Ribbon Of Highway'  
Scooter Lee
5. Apple Jack Stomp ..... 'God Bless Texas'  
Little Texas
6. 13 MWZ ..... 'Carnival De Paris'  
Dario G
7. Honky Tonk Habit . 'My Heart Will Go On'  
Celine Dion (Dance Mix)
8. Loose Boots . 'Whose Bed Have Your Boots'  
Shania Twain
9. Back Tracking ..... 'How Do I Live'  
LeAnn Rimes
10. Coastin' ..... 'I'll Tell Me Ma'  
Shamrock

## HEADLINERS

Wirral Merseyside  
Tel: 0151 678 7150

1. Paris '98 ... 'Carnival De Paris (Radio Mix)'  
Dario G
2. Alane ..... 'Alane'  
Wes
3. Peace Train . 'Peace Train' (Holy Roller Mix)  
Dolly Parton
4. Kung Fu Fighting ..... 'Kung Fu Fighting'  
Bus Stop
5. Titanic ..... 'My Heart Will Go On'  
Celine Dion
6. Rockin' Robin ..... 'Rockin' Robin'  
Michael Jackson
7. Latin Groove ..... 'Jazz Machine'  
Black Machine
8. Ophelia ..... 'I Feel Lucky'  
Mary Chapin Carpenter
9. Addicted To Love ..... 'Addicted To Love'  
Kimber Clayton
10. Dizzy ..... 'Dizzy'  
Scooter Lee

## What are your favourite tracks?

Send or fax your TOP 10's with your class name to:

Line 'em Up, Linedancer Magazine, 166 Lord Street, Southport PR9 0QA. Fax: 01704 501678

The Linedancer Magazine Top Ten is broadcast on CMR via the Astra Satellite ID Transponder 50 (10.729v)  
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BackDooR are Miguel Olivares (right) and Mark Young

Contact by Tel/Fax 0181 599 1840 or Website [countrymusic.org.uk/backdoor](http://countrymusic.org.uk/backdoor)



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*Alan 'Renegade' Livett, Jo Thompson, Pedro, Scott Blevins and Bill Bader would like to wish Linedancer  
and everyone who has supported us Seasons Greetings and a happy New Year. Here's to 1999*



# Back Trackin'

*Eighty five percent of general backache problems are undiagnosed - according to Mr Andy Leach of The Haywood Hospital in Stoke on Trent. So when a line dancing class was set up for sufferers to launch National Back Pain Week he was there to help co-ordinate it. A one-off demo was filmed for BBC Midlands News and Janet Slattery found out more.*



Chris Taylor, Charlotte Oulton & Kathryn Griffin

An open evening of demonstrations of safe exercises for back pain sufferers was held on Oct 6th at The Haywood Hospital and included line dancing as the example of a more advanced aerobic exercise. Organised by North Staffordshire Back Pain co-ordinator Andy Leach and Gaynor Travis of the Manual Handling Department, Health and Safety Department, it's aim to encourage people with back pain to adopt a regular exercise pattern to improve the physical functioning of their spines and their general fitness.

Line dancing was chosen because of its low impact and, as well as improving the flexibility and strength of the trunk and lower limbs, it encourages good posture - not mentioning the fact that it's fun to do! More than two hundred people went along to watch and to learn more about how they could take on the responsibility of helping to deal with their own back problems.

Ms Travis said: "Many people with back pain feel that they cannot undertake exercise, so we were identifying some ideas that, under the right supervision, might be appropriate. Line dancing was one of them."

Because some of the techniques and steps may be difficult to perform by boot scooters who suffer with back problems safe routines were demonstrated by someone who understands the problem. Thirty three year old Chris Taylor has suffered with back pain for two years but is a great country and western fan and goes to classes run by Charlotte Oulton. Charlotte takes beginners and intermediate classes during the day and every evening at venues in and around the Crewe and Alsager area and also teaches aerobics. She helped organise the demonstration for the B.B.C. and explained that it was supervised by physiotherapists.

Andy hopes to hold sessions on a regular weekly basis to provide a safe and supervised environment for back pain sufferers to exercise where it is hoped that line dancing will feature again. More information can be obtained by contacting him on 01782 835721 or Gaynor Travis on 01782 554324.

Mr Leach has asked us to point out that line dancing is being promoted as a good exercise for general back pain problems and not for anyone who has suffered major injury to the spine or lumbar area. He adds that people should always consult their G.P or physiotherapist before attempting any form of exercise programme.

*"The evening was intended to encourage people with back pain to adopt a regular exercise pattern"*



Demonstration Time



## Christmas Line Dance Party



**ChildLine** would like to thank everyone  
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# Makin



EASY RIDER

*Have you ever wondered what's  
involved in producing a CD?  
Liz Holding goes 'behind closed doors'  
with midlands band Easy Rider.*

Okay, we've all heard CD's, we've all bought and played them but as to the to making of one, I hadn't given it much thought. That is until a conversation with Colin Fidoie and Geoff Bate of Easy Rider, triggered the old 'grey matter' into action.

Easy Rider have just released their first album I asked Colin and Geoff how the idea came about and how they set about turning the idea into reality. Being cordial guys, they were happy to educate me.

After launching Easy Rider as a duo in December 1997, Colin and Geoff agreed that late this year was the right time to bring out a CD of original material with specially choreographed dances to accompany. The pair agreed it would "... primarily be a dance album, but with some good country sounds as well." As BBC Radio 2 and Local Radio were now showing keen interest in the band Colin and Geoff were keen on a pre Christmas release date.

First appearances certainly count, so a simple sleeve, showing who and what they are, was commissioned. "Companies wanted an example of what we could produce and what we looked like". said Colin.

So how do you decide on the contents? "Most of the songs come from real life experiences and research on the history of the U.S.A" said the lads, although initially they did think of a 50/50 split of original and cover songs. Ably assisting to pull the talent and ideas together was Colin's partner, BWDA instructor Jan 'Stray Cat' Brookfield, whose forte for making the most difficult dance steps appear easy, helped the boys check out the 'danceability' of the music.



# ing it Easy

Although most of the songs were written specially for the album, there were some that were almost 20 years old, Tell Me for example, was written by Colin and Phil Barton in 1979 - which only goes to prove, good music is good music however old. Another example is A Little Bit of Lovin', which was written in 1995 by Geoff in his R&B days.



Colin & Geoff hard at work at Magic Gardens Studio

After completing the songs in rough 'demo' form, friends and colleagues were brought in to help record. A decision was made to keep harmonies to two-part, so the album sounds were near live as possible with no additional vocals. This was achieved with the help of producer Gavin Monaghan at his Magic Garden Studio in Wolverhampton. Gavin, a talented harmonica and keyboard player who was an engineer for various companies including the BBC before setting up his own production company nine years ago.



Pete Brazil

"Gavin told me he works across the board on all types of music, including albums for Niomi and Plutonic which are out shortly, but confesses to "...having to like what I'm doing, because it's not fair on the people you are working with for such a long period of time." With that in mind "...I'm choosy what I take on," he says.

Colin and Geoff decided they would use their own Easy Rider record label to ensure total control of what was produced. It was a pretty intensive time, accounting for six months in the making, including four full days recording in Wolverhampton and one day mastering at R.P.M. London. Mastering, I was told, is 'levelling' the balance so all tracks have the same even tone.

The time spent at Magic Garden was an experience I shall never forget. Quite apart from

being cloistered together in a recording studio with so many handsome guys, it also enabled me to experience the flair and talent of the artists involved. People like Sarah Jory on the pedal steel guitar, Pete Brazil on the 'squeeze box', Rob Barton and Stuart Dempsey Robbins on electric guitars and Ken Baker on keyboard and drums. All this was expertly co-ordinated by the engineer Andy.

With the music sorted, Colin and Geoff moved over to the choreography of the dance routines. Here they enlisted the help of many well known choreographers. The list makes impressive reading and includes Rob Fowler with his arrangement to the title, Easy Rider. Ed Lawton with La Luna, Angie Shirley for Tulsa Moon, Nichola Hill for Santa Fe Express, Jan Brookfield for J.B. Easy,

Bone Shaker (C&M Dance Ranch) for Men to Hail and Ronnie Hughes and Barbara Fox for the Couples dance, Remember Cha Cha.

Now that the album is 'in the can', the proof of the pudding will be in the eating, as they say. But with successful European tours under their belt and UK bookings well into the millennium, the duo are confident of riding easy into the country and line dance charts.



Colin (third right) in Froot's 1977 lineup

## COMPETITION

Linedancer readers can win an evening with Easy Rider, including tickets to a local gig and a chance to meet the band if they are first out of the hat with the correct answer to the following question:

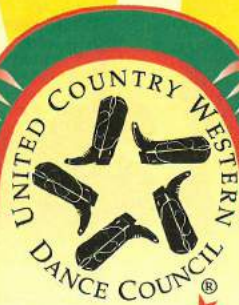
**What is Easy Rider's 'canine' connection?**

Runners up prizes are a CD and an autographed Easy Rider T-shirt and Baseball cap. Answers to Easy Rider Competition at the usual address by January 31st.

## FOOTNOTE

A booklet of dance steps to accompany the CD can be sent free of charge on receipt of a large S.A.E. Details on the CD sleeve.





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# CLOTHES SHOW



*Barbara Champion reports from elegant Eastbourne Pier, which was alive with fireworks and fashion recently thanks to an Autumn Clothes Show - line dancer style.*

All-weather day clothes and evening wear were modelled at the Atlantis Night Club along with a wide range of garments from lingerie to anoraks and full length coats. There was something for everyone in an audience of over 300 adults and youngsters.

Rows of straight-backed chairs were occupied as well as every barstool, bench, lodge, shelf, stair and raised area. The strobe lighting was fierce and the music loud.

Enthusiasm for the event was enormous, perhaps because crowds of people heard that Patsy Porter from her Boot Hill shop would be making an appearance with her latest collection of C & W gear, together with designs from her own label.



Placed at the end of the running order her presentation was prompt and immaculate. The spot opened with the sound of Ricochet's strong acappella recording of the American National Anthem.

Patsy's team of line dancers - trained by herself and dance teacher husband Barry, then seized the opportunity to display their skills.

The theme of the clothes modelled was vibrant, colours teamed with black and the result was stunning. Lush designer blouses in vivid colours were dazzling show-stoppers. With a roar of approval, they did just that.

Other characters on the catwalk included cowboys, farmers and 'shootists'. There was therefore, plenty of denim, fancy boots, hats, saddles, bullwhips and the long riding coats once favoured by Pinkerton's men.

The night ended spectacularly and there is talk of staging further fashion shows featuring teams of line dancers next year.

*"There was something for everyone in an audience of over 300 adults and youngsters"*





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# "Body Rolls Made Easy"

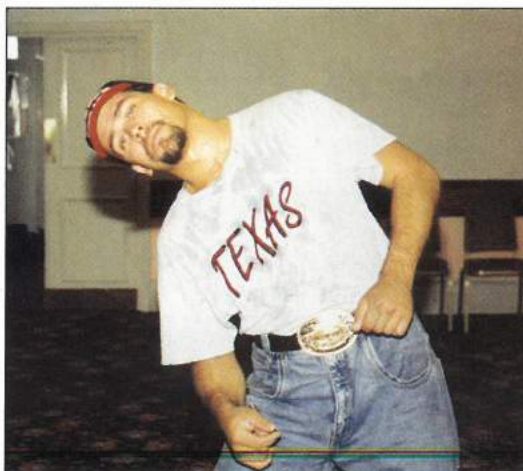
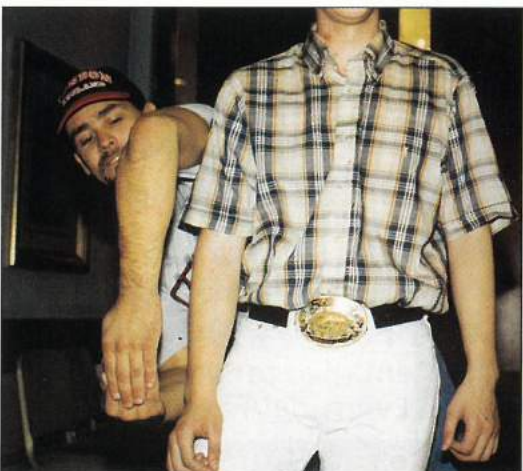
*Some moves are just more difficult than others. Do you remember doing or teaching your very first hip thrust? Would it have gone smoother if you'd had an expert break it down into easy steps for you? Well that is exactly what we have done, as Scott Blair explains the body roll to Vicki Scott.*



Hip thrusts. How you fared would have depended on how long you had been dancing as well as other variables including your dancing background, confidence and basic body co-ordination. My own class were very shy about it. First there was the hushed giggles at my demonstration, then the absolute embarrassment at having to try to mimic the move themselves. We were doing Trashy Women but my crowd were anything but! In extreme cases it seemed that paralysis had set in 'below the belt'. They'd push their 'butt' back as their arms reached forward, but as the arms came back to centre the hips just refused to come forward to meet them. Despite my calls of encouragement "just squeeze the cheeks" old booty was left stuck out there like an unwanted object! The end result was a sort of rowing motion with the upper body. Others did acknowledge there was life below the navel but were too stiff. They performed a sort of rocking motion with the lower body - imagine a giant steel pin going from waist to ankle down either leg.

Get the picture? Anyway we broke the move down, practised, broke it down again, practised, and eventually got it. Time moved on, and by the time Shamrock Shake came along it was eat your heart out Elvis. And just when we thought we 'had it sussed' they hit us with the body roll.

No doubt some of you already can whilst others can't but you all know what I mean. Those wonderful flowing movements generally performed by the younger and more flexible amongst us, who manage to make their bodies flow and ripple like rhythmic treacle. Our class first encountered a body roll in Cryin', a dance choreographed by Rob Fowler.



*"Pretend there is a hole in the wall"*



Thankfully the dance script actually spelt it out: "Push hips up and forward (to start body roll). Bring shoulders up (to finish body roll)". We could follow that, and with a reminder to bend their knees we had a passable body roll. It wasn't brilliant you understand, but we were comfortable enough with it.

So far so good, but then came Outta Line, choreographed by Scott Blevins. It had a "side moving body roll to the left (snake)". I knew exactly what he meant, problem was I simply couldn't do it. First I avoided teaching it - wretched coward that I am - then under pressure and after a few more weeks of dancing in front of the mirror I gave in. When I came to the dreaded bit I held my breath and, (forgive me) said: "you do this...." Well, I got away with it, for whatever reason my bluff worked, the class followed me and didn't say a word. I realised I might not be so lucky next time and determined to find out "exactly how do you do that?" before anyone actually asked me.

My opportunity to provide an answer came at the recent Scottish Gathering of Western Dance in Glasgow where I had been lucky enough to spot the current World champion, Scott Blair, demonstrating the technique.

I asked Scott if he would break body rolls down into basic moves. He said "Pretend there is a hole in the wall that you either have to get into or out of. If you have a willing helper get them to clasp their hands making a circle of their arms to represent the hole. If you're on your own simply use your imagination. Then it is down to three simple steps:

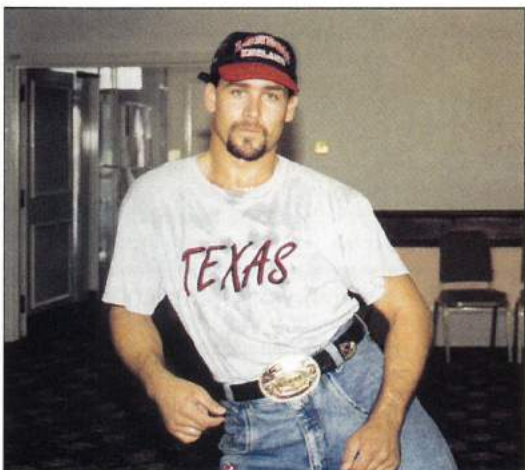
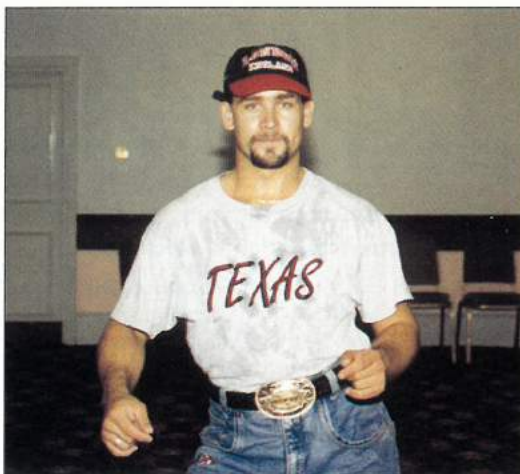
Keeping your feet in place, knees soft and the rest of your body still:

1. Put your head in the hole.
2. As you straighten up your head - put your nearest shoulder in the hole.
3. As you straighten up your shoulders - scoot your hips over to be under your shoulders again.

And believe it or not that's it!

Scott has given us the recipe, to perfect it add lashings of practice. A degree of flexibility in the neck and shoulder region also helps. My own attempt still looks more like a sideways headbutt followed by a shoulder butt but I'm trying - and at least now we know what we should be doing and can have fun trying .

Some of us may never ripple but at least we'll be able to roll.

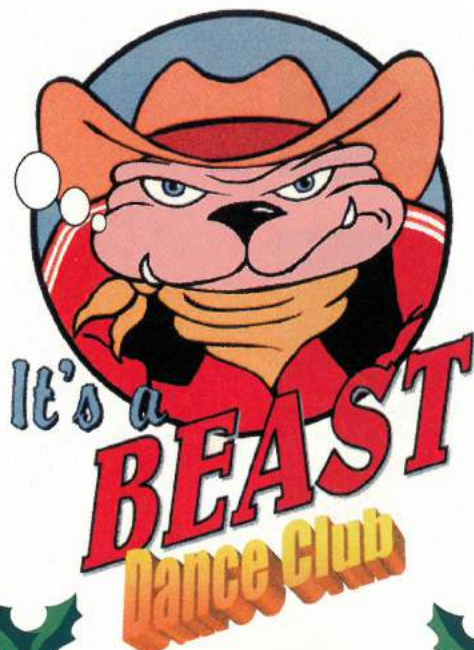
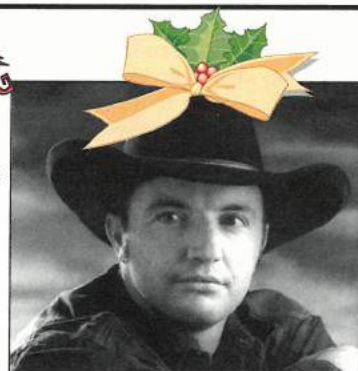


*"with a reminder to bend their knees we had a passable body roll"*



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# Here's one I made earlier...

**Joy Aston of Southern Stomp has recently discovered a new hobby. Here's why...**

At my classes most decoration is to be found on the front of dancers' shirts and, as my class only seem to get the rear view of instructors, I decided to have a go at producing my own designs! The aim wasn't to compete with professional manufacturer's but to 'have a go' myself and, as you can see from the photos the results are successful and it's not as difficult as it looks. Here's my guide to 'Do It Yourself Applique Decoration'.

## Step 1 Choose Your Garment

Skirts, shirts, and denim jackets are perfectly suitable. Large chain stores have inexpensive school blouses and shirts in a range of sizes and styles, short and long sleeved. They are the cheapest on the market and the mix of polyester/cotton means little ironing - excellent for around your motifs.

*Tip: Look in Charity shops, especially for Denim items like skirts and jackets.*



## Step 2 Choose Your Design

If you are not a confident artist buy a stencil book (Dover Little Activity Books do a super range) or transfers from most handicraft shops or make your own by copying a design onto greaseproof paper, transferring it onto and cutting it out of a cardboard cereal box. You can use any picture from magazines and books that take your fancy. The children's section in the library will have some good pictures

*Tip: Ideas such as horseshoes, hearts, cowboy boots, Stetsons, seashells, flowers, leaves, stars and geometric shapes all work well.*

## Step 3 Choose Your Materials

A similar fabric to your garment is best, probably cotton. Again old clothes from your wardrobe or Charity shop may catch your eye. Sample swatches or end of line oddments may suffice. Ask a material shop for the smallest amount they can sell from a roll to avoid waste. Some materials have printed designs that will be ready to cut out, thus avoiding the need for a stencil. Those to look for include flags, animals, stars, hearts, leaves and astrological signs. Contrast patterned with plain material for effect.

*Tip: Country & Western stores have neckerchiefs that have very appropriate designs ready printed on!*

## Step 4 Preparing The Design

The design in your chosen material needs to be stuck onto your garment and for this you need to buy Bondaweb, available by the metre at most fabric shops. Iron the Bondaweb sticky side down onto the back of your material. On the papery side draw your stencil shapes and cut them out.

*Tip: Practice using Bondaweb first with material scraps! Remember to reverse your design if necessary.*

## Step 5 Arranging And Fixing Your Design

Place your design onto the garment, arrange and re-arrange until you like what you see. When you are satisfied with the layout peel the Bondaweb paper from the back of your shape, iron right side up onto your garment and Hey Presto! - it sticks!

*Tip: Small cork boards make ideal work surfaces, garments can be stretched and pinned into place whilst working on them. Put layers of Kitchen Roll between the pin board and garment.*

## Step 6 Sealing The Edges

Traditional patchwork meant sewing the raw edges to prevent fraying but a quick, eyecatching result can be achieved using fabric paint. Available in a whole spectrum of colours they are easy to apply straight from the tube. Just choose a colour that goes with your materials and apply around the edges of your design, sealing the edges of the material. Glitter colours and rhinestones can be added as extra decoration. Leave to dry, 24 hours minimum.

*Tip: Practice using the fabric paint, resting your wrist against the work surface to achieve a steady line, use a cocktail stick to remove blobs before they dry.*

After following these six steps you should be ready to hit the dance floor with style!



*"Look in Charity shops, especially for denim items, skirts and jackets."*





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# Jailhouse Rock

***When we heard that the inmates at Dartmoor prison are dancing the night away, Linedancer's Martin Lister got in touch with the resident fitness instructor, Rick Dreher, to discover more.***

Rick Dreher has been a physical instructor for over 20 years. To keep the inmates in trim, football, basketball, volleyball, circuit training, weight lifting and step aerobics have been always part of the fitness staple diet. It was when his wife, Barbara, who gave up step aerobics in favour of line dancing three years ago in Looe with the Cornish Coasters, that he decided to give it a try. Not only did he enjoy it, he immediately saw its potential as a new form of exercise at Dartmoor.



Three months ago, he introduced a weekly evening class for the inmates. Each class lasts for 90 minutes and Rick teaches and reviews around 6 dances, in the old chapel cum cinema. As most of his students dance in trainers, it is fortunate that the floor is made of wood and is quite slick. While the class size of up to twelve of the "lads" is quite a small percentage of the total prison population of between 500 to 600, it is a good manageable size for one person to teach in a jail environment. As it is very much a revolving door with some on transfer or people completing their time, Rick has had no problem filling any new vacancies in the class. However, it does mean that the number of dances in the group's repertoire is limited. But whoever joins the class really enjoys the experience, despite being ribbed by staff and other inmates. One week the class took place while a number of other inmates were spring cleaning the dance room, and the next day Rick was inundated with requests to join the class.

So far, he has taught around 18 dances, mainly of the faster and speedier variety. The most popular are Copperhead Road, Coasting, Tush Push, 13MWZ, Kelly's Cannibals, and Foot Boogie. Aptly named dances, such as Dangerous, Outta Here, Fly like a Bird, Outlaws and Sinners and Out with a Bang have not yet featured on the play list. However, he has taught Ain't

Going Down, but was this a little too late? While he has tried out slower dances - he uses Stroll along Cha Cha as a warm up -, he has steered clear of Waltzes. This has not prevented the introduction of new rhythms that will interest his class, including Swing City Jive and Hot Hot Hot, with Red Hot Salsa high on his list to teach soon. Occasionally, "outside" instructors are invited to teach the class. When it's Theresa Stephens, Marlene Wilks and the girls from the Cornish Coasters, requests to join the class sky rocket. Like the 11.30 appointment in the Diet Coke ad, it's difficult to crash the party! For the lucky ones, best jeans and number one shirt are the order of the day.

When Rick heard about the WRVS National Line Dance Week in England during the 2nd week of November in aid of charity, he persuaded the Governor to let him organise a 12 hour line dance marathon to raise money. So it was on 9th November that his class, together with dancers from the Cornish Coasters, danced from 8am to 8pm. In all over thirty dancers took part, and the loudest applause came when Rick called the dance Ain't Going Down. Except from the demonstration on stage of the Beast and Razor Sharp, there were at least eight dancers on the floor at any one time. Rick said that no fewer than 117 dances were completed. Is this a record for those with a record? From the sponsor forms that had been distributed around the prison and outside, over £500 was raised for the WRVS.

The story goes that one of the inmates clamoured to join the class after he heard that his wife had taken up line dancing. Now he is back home, he is able to join in to his heart's content. Now that's a tribute to ya, Rick.

***"Like the 11.30 appointment in the Diet Coke ad, it's difficult to crash the party!"***



Best Foot Forward



# 'I Just Want'

***Jo Thompson loves to dance - official! The Texan choreographer and teacher met Linda Willis at The Town House, Enfield, in the middle of her hectic British tour.***

In time honoured fashion, let's start our story at the beginning. "I started dancing when I was seven," said Jo. "All forms of dance - ballet, jazz, tap. My family started to do Square dancing - the whole works! Then when I was fifteen we opened a studio and started teaching professionally. My mum and I taught the ballet school, jazz and tap, and my brother and I taught country and western for couples, and line dancing.

My mum and dad taught couples dancing, so we had a full curriculum of dance in the studios for about twelve years. My mum was then ready to retire and not wanting to teach quite as much. I was also ready to start travelling a little bit. At that time the Nashville Network, one of the television networks in the States had hired me to have my own television show called "Dance Line". It was an instructional country dance programme in which I would teach a line dance, or a two step move, or whatever was current, each night. That was when a lot of people were really getting heavily into country dancing, and they would watch the show religiously every night!"

Jo explained how people would video the shows in order to practice the steps. A lot of these videos were actually sent over to England and dances like Midnight Waltz, Cowboy Rhythm and partner dances such as The Renegade and Cowboy Cha Cha were learned by teachers in England - from copies of Jo's TV shows! "I didn't realise it at the time", she continued, "But it was instrumental in helping to get country dancing started over here, as well as in the States!"

The television show only lasted for four months, sixty five episodes were completed, but it gave Jo the exposure, credibility and confidence needed to progress from teaching in her home town of Lufkin, East Texas, to teaching all over the World. "To have it all happen that quickly was exciting and surprising at the same time", she says, "because I was receiving calls from all over the States, and I'd go and teach at weekend events and competitions. Around that time I started coming to Britain to do workshops. I stopped teaching in the studio full-time and started travelling full-time!"

A typical Jo Thomson schedule over the past few years has been to fly somewhere on Friday, do a weekend event and then fly home on Monday, spending the next three days at home. She also fits in an overseas tour once or twice a year and has travelled extensively - to Britain, Holland, Germany, the Philippines, New Zealand and three times to Australia, from where she has recently returned from a hugely successful tour.

What did she think of Australia? "It was great!" she enthused, "The Australians are very similar to the people over here in that the enthusiasm is so high. They are fun-loving and they made me feel very much at home, and very welcome. Line dancing in Australia is just as big as it is here in Britain, it's huge. The typical line dancer that I've seen in Australia is very, very fast, with intricate footwork. I was amazed at the standard of dancing. They're up on all the current dances plus they have a multitude of Australian choreographers who are bringing out great dances". She was so impressed with these dances, Jo decided to bring several back to Britain.

I asked Jo about teaching her own dances. "I do a lot of my own choreography but I'm really excited when I find I love a dance that I've learned from somebody else. I just can't wait to teach it as I want to share it with other people. I've always taught other people's choreography as well as my own because I am travelling and teaching all the time. If I had to choreograph everything I taught I'd never have time. And because there are so many good dances out there, and so many talented choreographers who need exposure, I like to do that." Indeed, one of the dances that she has brought from Florida could have been choreographed specifically with Jo in mind. Called 'I Just Wanna Dance', choreographed by Charlotte Williams, the title epitomises her life!

When Jo was growing up in Texas, her father was in the cattle business her mum played piano and harp, instilling a love of music and dance in her children. Country music and the country way of life was Jo Thompson's life, but, like most American girls at the time, Elvis Presley was her favourite singer. "I had all of his albums", she recalled, "and I would choreograph dances to his songs. I would get my family seated in the living room, and I'd put on shows for them, dancing around like a seven or eight year old does. It wasn't anything structured but I remember at that early age trying to put together steps and choreograph things - so it was something that I always enjoyed doing. I started choreographing my first line dances when I was about fifteen or sixteen, when we opened the studio. We had all these dance students and needed material to teach them - and the easiest way to get it across is to put it into a

***"To have it all happen that quickly was exciting and surprising"***





# Dance

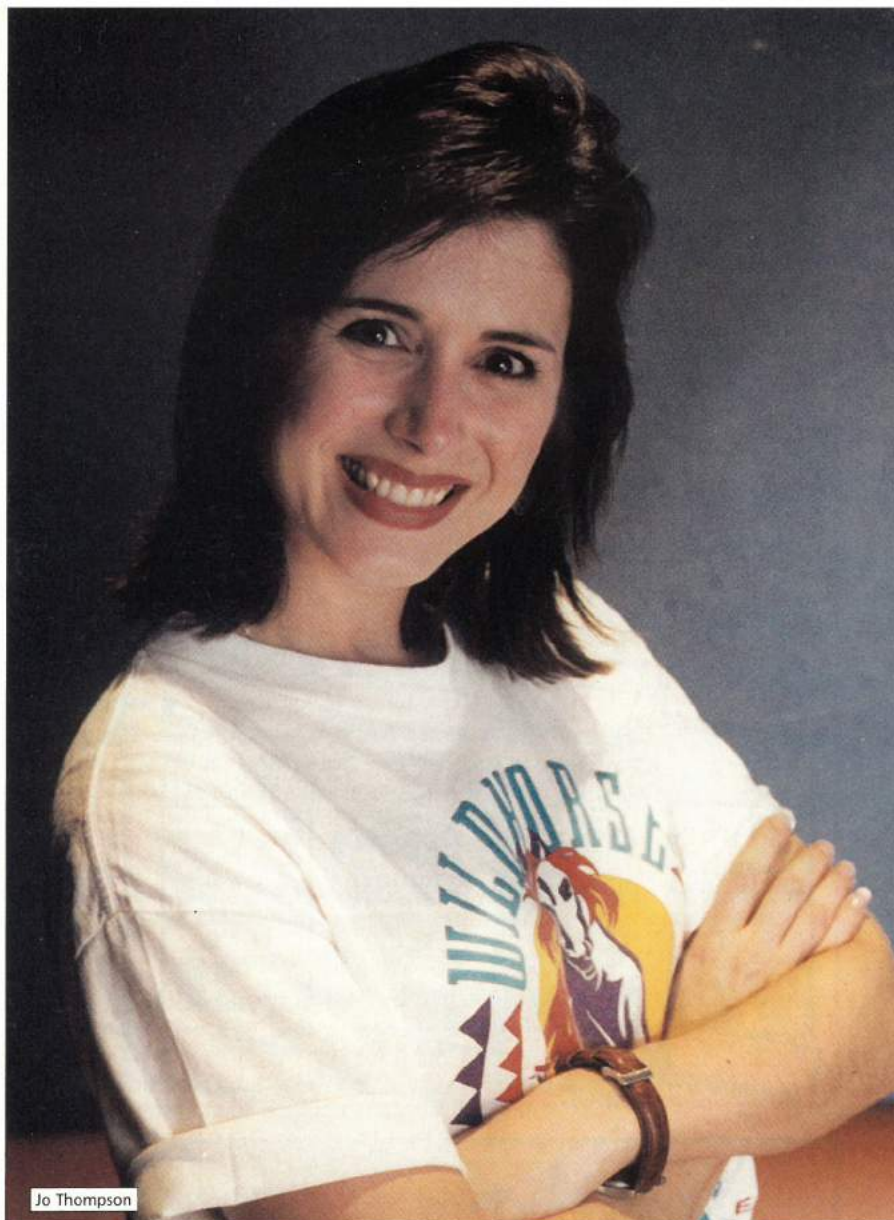
line dance form and teach it to them".

I asked Jo if she found choreography easy? "A lot of times yes but sometimes no, and I try not to force it. If it flows out of me it's always a better dance than if I try to force something that's not working. If I'm working on something and it's not really happening I'll just put it away and come back to it later. But my best ones have usually been worked out pretty quickly. But the wierdest thing for me is to come to a different country or city and see people that I've never met before doing something that I've created!" She explained that the first time that she visited Australia a dance called Dance Ranch Romp was very popular there. During the Tamworth Country Music Festival there was a band playing outside and the people were doing Dance Ranch Romp. "And I thought - I'm in Australia, I don't know these people but they're doing my dance!" she squealed with delight, "it's was so cool, a real thrill. That's the reward for a choreographer, to see people enjoying what you've done."

Jo insists, though, that her first love is teaching. If she had to choose between choreography and teaching she would choose the latter "Because it's the interaction with people, and seeing people have a good time, learning something new and to have them feel proud and confident - it's a good feeling." She teaches at all levels, from beginners through to advanced and admits that to see her dancers "get it" is a rewarding experience. She enjoys teaching and inspiring people as she goes along.

Does this busy schedule leave Jo any time for her personal life, I wondered? "Well, during this five week tour I've had two nights off. One night I did my laundry!" she laughed, "and the other night we went dancing and saw the Cheap Seats." "You see, dancing is my hobby", she continued, "And a lot of times, unfortunately, when you start teaching you either get too busy or you don't have time just to go dancing. So I look at dance in two forms, one, it's my profession and two, it's my hobby, because any time that I have a chance to go dancing and just enjoy it I do that - whenever I can!"

Jo also enjoys visits to the theatre, cinema and restaurants with her boyfriend of four years, Tim. "But he dances too!" she is quick to point out. "He's very much into the West Coast Swing and Salsa, and he knows some line dances - because I taught him!" she laughed. They go out dancing together just for fun, but he also helps Jo to teach her couples dances in the States. Although a good instructor, he doesn't teach professionally. They have been dating "Long-distance!" as Jo laughingly puts it, but he did manage



Jo Thompson

to accompany her on her UK tour for one week last year, and also joined her in Japan.

As we saw last month, the Japanese are becoming interested in line dancing and country and western music, but Jo says they pick up line dancing the way they seem to pick up everything else - amazingly quickly! Jo had to work with a Japanese interpreter on stage who speedily adapted terms such as "kick-ball-change" into some kind of Japanese equivalent.

Jo has come a long way since learning her first line dance "Amos Moses" at the age of 12, and believes that line dancing will continue to grow in popularity. People can find their own level, and really enjoy it, she believes, and has cheerfully watched it evolve to incorporate several different styles of dance and music. Jo believes the most important thing about dancing is variety. It keeps dancing fresh and it should be fun. She loves all kinds of dancing, and points out that couples dancing is very popular in the States, with Lindy-Hop, Salsa and Cha-Cha topping the list. The West Coast Swing is extremely popular she says, and confesses that it is probably her favourite couples dance of all time. She is hoping to incorporate some couples dancing workshops on her next visit.

"I feel there will always be a new dance craze. Each generation has one, so I want to keep up with what's current and try to be open minded, looking forward to whatever is going to happen next." she says. "I know that I'll be involved in dance in some fashion - forever. And I enjoy all the different kinds of dance", she says.

*"I know that  
I'll be involved  
in dance  
forever"*



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# NASHVILLE NOTES

Andrew Vaughan reports from Nashville

December 1998



***After a long and very hot summer Nashville prepared for the 'holiday season' with a TV special which attempted to bring together as many legends from country music as they could find.***

The Country Music Association's 40th anniversary show at the Nashville Arena was a star studded affair highlighted by LeAnn Rimes duetting with teen heart throb Bryan White, Martina McBride duetting with Clint Black, Reba McEntire outsinging everyone and guitar legend Chet Atkins taking the stage alongside such luminaries as Duane Eddy, Don Was and Earl Scruggs.

The show was polished and entertaining but the real spectacle took place away from the cameras in the backstage area. In one dressing room sat Marty Stuart, Joe Diffie, Travis Tritt, Clint Black and Ricky Skaggs. And between trips to make-up this 'all star group' casually sang through a bunch of classic country tunes - just for the sheer fun of it.

In the corridor Glen Campbell chatted animatedly to Kris Kristofferson, Earl Scruggs was helped around by his young family and Faith Hill stopped every few yards for yet another TV interview.

Plans are afoot to make Faith Hill a star in Europe starting with a campaign next month. Executives in Nashville are very aware of the recent success of Shania Twain and LeAnn Rimes in the UK and many feel Faith Hill has the potential to do even better. And what's interesting for anyone involved in the dance scene is that the record labels readily admit

that it's the dance mixes which are likely to succeed in Europe. So watch out for a heavily re-mixed Faith Hill single in the new year.

Sitting just behind me in the Arena for the CMA show was Adam Couldwell and entourage. It was the end of his remarkable trip to Nashville where he not only recorded with British producer Stuart Coleman (Shakin' Steven, Cliff Richard) but made his debut on the Grand Ole Opry. It was a terrific performance from one so young and while Adam was clearly nervous before setting foot on the hallowed stage he drew great applause for his rendition of Patsy Cline's Walking After Midnight backed by the superb Opry house band. Couldwell's whole trip was filmed by an ITN film crew as part of a documentary on Britain's most successful kids which will air soon.

There was yet another Brit present at that show, someone also very well known in the line dance scene, Ethan Allen from the Cheap Seats. Ethan was at the show as guest of Raul Malo of The Mavericks and in fact he spent several days of his trip writing with Raul and generally laying the ground work for a full band visit to Nashville next Spring.

Finally some snippets from the street. After his phenomenal shows in Belfast Garth Brooks is talking of quitting the business and making a name for himself as a minor league baseball player. A strange move, but who can tell? Patty Loveless has talked about taking a long break, maybe even retiring from the endless cycle of touring and recording and the Dixie Chicks are being tipped by everyone to take country music to yet another level.

Next month a report on just exactly what's going on in the dance clubs in Nashville as well as more up to the minute gossip, news and trivia from Music City, USA







#### OPEN AND SHUT CASE

Country singer Annabel Lamb has released the first single from her album 'Flow', which hit the shops earlier this year. Get My Suitcase is being distributed on the Way Out West Label.

#### CARLTON COUNTRY CONTINUES...

Budget buy specialists Carlton Home Entertainment have extended their range of low priced country albums. The Rhinestone Cowboy, Glen Campbell, belts out hit after hit of traditional country songs including Witchita Lineman, Galveston and By The Time I Get To Phoenix in the telling title, In Concert, while Patsy Cline is remembered in Walkin' After Midnight, leading with the record breaking track of the same name.

#### UPTON DATES

Barry Upton, best known in line dancing circles for co-penning Steps' single '5,6,7,8', is currently on the road for a two month tour which began last month. December's dates are...

- |      |   |
|------|---|
| 1st  | Mustang Sallys, Ocean Village, Southampton. |
| 5th  | Wilton House, Nr. Salisbury.                |
| 8th  | Mustang Sallys, Ocean Village, Southampton. |
| 11th | Bulford, nr. Andover.                       |
| 12th | School of Military Survey, Newbury.         |
| 15th | Mustang Sallys, Ocean Village, Southampton. |
| 22nd | The Vardar, Littlehampton.                  |
| 23rd | Ormonds, London W1.                         |
| 24th | Jones Wine Bar, Chandlers Ford.             |
| 31st | Courthard Hotel, Newport Pagnell.           |



Barry Upton

#### TOBY KEITH COMPILATION

Country cowboy Toby Keith has released a collection of 12 of his hottest tracks, accompanied by two previously unheard tunes on his Greatest Hits Volume One.

#### LOCO MOTION

Kent based Country band Plain Loco have set the wheels in motion for a brand new line up and sound aiming at the line dance and western music club circuit. Originator Steve Jay has been joined by Tony Crooks and Billy Levin to form a vocalising trio of musicians who awaiting opportunities to entertain. Texas Music are responsible for bookings and promotions. Details on (01634) 243988

#### TRUTH IS....IT'S BY REQUEST

As reviewed last month, Scooter Lee's By Request album is an assortment of pop songs repeatedly requested by her army of fans as she toured the globe. As more mainstream music is filtering through the line dancing 'barricade', Scooter decided the time was right to cut the disc, saying, 'I thought, if they want pop, then let someone who understands the dancers and knows about BPMs and phasing record it without going overboard'.

#### HANK WILLIAMS SALUTED

A highly original CD has been issued by Bear Family Records as a tribute to the late Hank Williams - its novelty being that none of the 28 tracks are actually sung by the man himself! The initial 18 numbers are songs written, but not recorded, by Hank, while the following 10 are tribute tracks in his memory, including 'Heart's Hall Of Fame', cut by Marvin Rainwater just one day after Williams died.

#### CMA BIRTHDAY BASH

Just a few weeks after the 32nd CMA awards were staged, the icons of old and new country gathered once more in Nashville for the 40th Anniversary of the Country Music Association. Billed as 'Country Music's Biggest Homecoming', the event at the Nashville Arena hosted more stars of the stage than there were candles on the cake - and that's some feat!







### GARTH - LIVE & KICKIN'

To coincide with Garth Brooks' five sell-out concerts in Belfast, Capitol/EMI (Parlophone) have released a two CD set of albums. Garth Double Live contains twenty five classics including The Dance, The River, and Ain't Goin' Down ('Til The Sun Comes Up), all recorded in concert over the period 1991-98. For those who missed the Ireland tour, this collection is a chance to catch 'GB' at his 'live-ly' best.

### GARTH TOO

Legend of the present sings legend of the past as Garth Brooks releases a Bob Dylan penned track To Make You Feel My Love - from the Hope Floats soundtrack album - as his latest single. Also included are the live version of the song, and the Sevens' commercial success, Two Pina Coladas.

### LONGRIDER TAKES A BACK SEAT

Les Evans, lead guitarist and one of the original founder-members of British group Longriders, will be saying farewell to the band in the New Year due to other commitments. He is to be replaced by Andy Saphir, more commonly associated with Blackjack.

### SHAM ROCKS THE CHARTS

Sham Rock's mammoth track Tell Me Ma had been recently been released as a single by Pinnacle. Having already dominated the hardwood with the line dance Shamrock Shake, the song is expected to be the hottest hit of the Autumn and is described as toe-tapping, line-dancing, Guinness-drinking mayhem which will sweep the nation! Learning the dance was easier than saying that lot!

### ALL CHANGE FOR BILLY RAY

Shot Full Of Love is the title of the long awaited new CD from Billy Ray Cyrus, though fans should expect a marked difference in content in comparison with past endeavours. Having removed himself from the limelight for the first half of the year, Mr 'Achy Breaky' has re-



Garth Brooks

emerged with a new image. He says, "I adjusted my music, my attitude, and my appearance." The new album promises to mark a 'new beginning' for Billy Ray, which was confirmed with the presentation of five trophies at the TNN/Music City News Country Awards ceremony in June.

### NEW RELEASES

Don Williams has recently released a new album on the Giant label called I Turn The Page, while Mercury offers a new release by Mark Wills entitled Wish You Were Here. Singer Danni Leigh, dubbed 'the female Dwight Yoakam', has secured a record deal with MCA Nashville following an up-and-down 'paying the bills' career as a bungee jump instructor! 29 Nights is her debut offering.

### REBA DUE

Reba McEntire's European tour dates next month have been confirmed as follows:

Jan 7	Glasgow Royal Concert Hall
Jan 10	Edinburgh Festival Theatre
Jan 11	Belfast Waterfront Concert Hall
Jan 12	Dublin, The Point
Jan 14	Sheffield City Hall
Jan 16	Manchester, Labatt's Apollo
Jan 17	London, Theatre Royal, Drury Lane
Jan 18	Birmingham Symphony Hall
Jan 20	Dusseldorf, Tonhalle
Jan 21	Hamburg, CCH2
Jan 24	Antwerp, Queen Elisabeth Halle
Jan 25	Frankfurt, Jahrhunderthalle
Jan 26	Berlin, Philharmonie
Jan 28	Zurich, Volshaus
Jan 31	Munich, Philharmonie



Reba McEntire





# Fiddler on

*John Permenter has been visiting our shores for some years and each time he returns to America he leaves behind him a growing army of fans charmed by the music and the man. Apart from the fact that he is as much at home in front of a line dance audience as a country audience and he is respected throughout the musicians community as an exciting fiddle player and a fine singer, what is it that makes his metronome tick? Jill Douglas spoke to him in The Red Bandanna Club in South Shields.*

John's home is Branson, Missouri, but he is equally at home anywhere in the world – providing his fiddle is under his chin. Be it the traditional country clubs in the North East of England, downtown Branson, to an audience of 100,000 or on a boat in the middle of the North Sea, where he has been known to jam with Scottish fiddlers as they made their way across to the mainland - much to the delight of the passengers.

He hails from Houston, Texas and his father used to listen to Hank Williams live on the radio from the Louisiana Hayride. John grew up to the sound of Hank, Marty Robins, Roger Miller and



# n the Hoof



later Glen Campbell. Everyone regards Glen Campbell as a real 'musician's musician' not least John who says he 'loves him to death'. You can feel the pride in his voice when he tells of playing fiddle with him. The young John Permenter used to lie on the floor with his feet up against the sofa listening to Glen Campbell imagining that he was standing on stage with him, in front of ten thousand adoring fans. The young Permenter wasn't all that far from reality as, for the second year running, he has played the Scottish Country Music Festival in front of many thousands.

At the start of his career he learnt classical and country at the same time, but John's philosophy is "grow where you are planted" and felt his roots were firmly in country. Dropping out of college to become a full time musician he has since more than made up for his 'lack of schooling' by obtaining an associate degree in mathematics and he regards his music education as taking place onstage in the dance halls of Texas.

He is much in demand as a session musician both in Britain and the USA, having recently worked and toured with Glen Mitchell in Britain and playing with Sean Kenny on Sean's forthcoming release. In the States he has worked with such names as Clint Black and Moe Bandy. Seven years ago when Moe moved to Branson, John went with him and built a house there with his wife and son.

About three years ago he started to feel he should be cutting his own records and started recording alongside the touring and Permenter the front man was born. Such was the impact his tape had on Brigitte Strachan who now runs his fan club and manages him from Scotland that she booked a tour for him without ever meeting him!

He has two European tours coming up next year and has signed with a record label in Holland called Western Experience. The Dutch gigs will be theatre tours, mainly seated audiences with dancers on stage, rather like a review of country

music with line dancing demonstration throughout. The show will also feature traditional Irish dancing so John will have to 'brush up' his Irish fiddling, a whole new world to him. The bad news for Britain is that he is only coming over here once in September.

When country isn't on the CD player at the Permenter home, John can be found dancing with his wife to Sinatra and he shares my view that Joe Jackson is 'The Man'. When he is not 'resin-ing' his bow he can be found with a golf club in his hand or staring at a chess board, despite the feeling he was born to be a fiddler.

With so many stages and so many great musicians he has played for he has never been happier since he struck out on his own. Such is John's enthusiasm for his art that he is fascinated by all things fiddle, be it Scottish, American, Irish or traditional English folk. A philosophical musician he feels we are happier when we follow our hearts and he certainly plays with an infectious passion and sings with feeling. He feels strongly that the music flows through him when he is playing and that if a person is able to do something creative they have a duty to themselves to carry it out and make the best of it.

This is the closest feeling he gets to the existence of some greater power than man.

Surely such a man must have some lyrics inside him and John's are there, recorded on a boom box.

Let us hope that one day he will have as much power of conviction as a songwriter as he does as a fiddle player - and release them for us. In the meantime, the CD *Wayfaring Stranger* has been seldom off my player with the excellent *Seminole Wind*, the foot tapping *Good Old Country* and, keeping it in the family and the roaring *There's Nothing For Me Here*, penned by John's brother Jimmy Ray.

It's a good job 'Daddy' Permenter kept his radio on!

*John's philosophy is "grow where you are planted"*





# DREAMS DO



Chantelle Neville with The Woolpackers



# COME TRUE



*Maybe not for most people, but dreams came true by the bucketful for sixteen year old Chantelle Neville of Dalbeattie in Scotland, as Harry Seddon discovered.*

Chantelle's dream was to dance with Lionel Blair. Any kind of dance would have met her wishes as Chantelle has danced from an early age, covering tap, ballet, modern and stage. However, for the past three years Chantelle's consuming passion has been line dancing and so the opportunity to line dance alongside Lionel was the icing on the cake. But the dream did not end there because, not only did Chantelle line dance with Lionel Blair, supported by professional dancers - part of the London cast of Saturday Night Fever - but she did so in front of an estimated 5.9 million viewers on BBC TV's National Lottery Dream World programme. Surely this was the cherry on top of the icing, but no, there was even more to come later....

This amazing experience started when Chantelle came home from Dalbeattie High School, where she is studying for her Scottish Highers, with her essay in which she declared an ambition to dance with Lionel Blair. Now it has to be said that a lot of teenagers wouldn't know who Lionel Blair is, let alone have ambitions to dance with him. But the Nevilles are no ordinary family and Chantelle first spoke, albeit very briefly, with Lionel when he rang their home to ask Chantelle's Mum Kathy, to make him a line dance shirt. Kathy Neville makes the dance outfits for the British Line Dance Display Team and Mervyn Conn had passed on the details to Lionel, but that is another story for another time.

Kathy was reading the essay when the National Lottery Dream World programme came on the television, she wrote there and then to Dream World with Chantelle's dream and within days the BBC were at the Neville's. Ostensibly to interview Kathy about her dance outfits, but in reality it was Chantelle who was interviewed. The rest, as they say, is history, and on Wednesday October 7th, after less than fifteen minutes practice, Chantelle and Lionel Blair, supported by dancers from Saturday Night Fever, danced Backdoor Bop live on air, for almost six million people.

When asked about the day, Chantelle said that despite being nervous she had a fantastic time. "It was great to dance with Lionel, he is really nice and a fantastic dancer. I can remember thinking as I was actually dancing, that I couldn't believe it was happening. It really was my dream come true. The dancers asked how I could learn a dance so fast as they had spent ages learning the same dance. Also I chatted with Ulrika Jonsson for about half an hour and she was very nice too".

After the show the artists retired to the 'green room' and it was there that, just when Chantelle thought it was all over, something almost unreal happened. Lionel asked her to partner him on a Partner Dance Video that he plans to produce, so watch this space, for the next very public appearance of Chantelle Neville, dancer extraordinaire!

Now the strange thing about dreams is that once they start to come true, they just go on and on. Eight days after dancing on Dream World, Chantelle was appearing on television again. This time on Border/Granada TV's Live Challenge Charity Team Line Dance Competition. On this occasion she was with her line dance team, The 5678 Dancers, in a spirited performance of The Beast.

Chantelle is no stranger to display dancing and competitions. She qualified for the semi-finals of the British Line Dancing Championships, with a second place in the Renegade Division, at the Carlisle heats in October. At the same heats her 5678 Dancers team qualified by taking third place, despite having to compete in the adult section.

Like all successful dancers, Chantelle practices hard. She rehearses her team on Mondays, Tuesdays and Sundays. Thursday nights she attends class and on Wednesdays she instructs line dancing in Dalbeattie. It is very probable that she is, or was, the youngest qualified line dance instructor in Scotland.

To be able to spend such a lot of time dancing, Chantelle needs and receives a lot of support from her family, which is heavily involved in line dancing. Mum makes her outfits, also those for her team; sister Simone is also a line dancer, as is one of her brothers, Paul. In fact, following the national television appearance, Paul, who is serving in the Navy, has been persuaded to teach his shipmates some line dances - let's hope he doesn't teach them Shipwrecked!

The first dance that Chantelle learned was One Step Forward and her current favourites are The Beast, Beethoven's Boogie and 'Out of Time. Looking to the future, this young and talented dancer is, sensibly, keeping her options open. She would like to study dance and drama at University, with a view to a career along those lines. For the present, however, Chantelle is concentrating on her 'highers' and enjoying her line dancing, sending her thanks to her parents and Marcia Wallard, her first line dance teacher, who set the whole line dance world in motion for her.

*"It was great to dance with Lionel, he is really nice and a fantastic dancer."*





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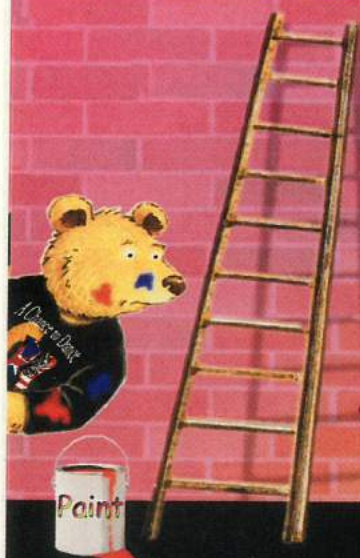
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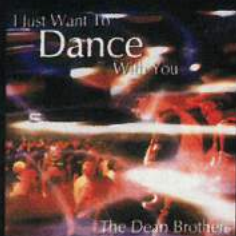
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# Minidisc

## dream or nightmare?

***Is the minidisc an instructor's dream or could using it turn into a nightmare? John Stapleton investigates.***

We all know that compact discs provide crisp digital clarity and that cassettes are not only convenient, but also cheap, recordable and re recordable. For some time now it has been possible to have both sets of qualities - in the minidisc.

Pre-recorded minidiscs have been available for a while in some high street stores but at this stage their music range is unlikely to appeal to highly selective music buyers like us. The minidisc that has the most obvious appeal to most within the line dancing circles is the recordable one. Although both read like a compact disc they are completely different, the recordable disk being two-sided and can be re-used for recordings hundreds of thousands of times. Ideal for instructors in particular, where frequent use is necessary when you consider our dance 'ranches' are now dealing with a 'conveyor belt' mentality with the top ten rolling across the 'range' and most of the new dances going into the stockpile after five or six weeks.

It is possible to buy a component unit for playing your own specific and unique compilations which, despite being copies, lose little from the original. Many of us will opt for a system that includes a minidisc player/recorder, equipment which has both analogue and digital inputs and can be connected to your own existing hi-fi. You can also obtain a personal system or even an in-car system and to make this equipment more attractive it also has a full editing facility operating like any other computer data equipment.

So far so good but instructors should not get overly excited. There is a mountain to climb before we reach 'green pastures' - for users may record and listen to their minidiscs only in their own home. It is against the law under the Copyright, Design and Patents Act 1988 to use such recordings publicly. This Act covers the mechanical right to record a piece of music so anyone recording music in any form which is subject to copyright will need permission from the owner of that copyright - even if they have bought and paid for the original. If that permission is granted a royalty will have to be paid though it is not normally demanded of those using such recordings in their own home. However it will certainly be so for any form of public performance purposes including all forms of recording whether for records, cassettes, or CD - even television, commercials, or films.

Most importantly to us, that will include minidiscs used for line dancing outside the home. Where music has been recorded for retail sale the owners will be, normally, members of the Mechanical-Copyright

Protection Society Limited, a non-profit making organisation that sets a particular royalty for use under their licencing scheme. The MCPS represents thousands of composers and publishers of music. In a reciprocal arrangement with organisations world-wide the MCPS represents the interests of many thousands of music copyright owners in overseas countries. For us that means largely recordings from the USA. The Society licences anyone who wishes to record members' copyrighted musical works and collects and distributes the royalties under these licences. The service is available to anyone who wants to record music - including record companies, video companies, and broadcasting companies. It also includes line dance instructors, country DJ'S, even charities or schools which copy recordings. Minidiscs fall into this category.

Working closely with the PPL the MCPS also licences the importation of recordings from outside the EU - which may come as a blow to those firms importing directly. To make recordings without the appropriate permission and without having paid a royalty is piracy. Where there is the suspicion of piracy - or bootlegging as it is known - a call to the MCPS will trigger the necessary investigation. The Society has its own resources, it checks all advertising locally and nationally with a team of inspectors, but works closely with the British Phonographic Industry - BPI - which has its own anti-piracy Unit (API) which actively investigates and prosecutes matters relating to the piracy of its members' recordings. So if you use a minidisc without the necessary licence you are breaking the law.

To secure a licence from the MCPS you are allowed to record only twenty-five tracks onto no more than 4 minidiscs. But instructors are not allowed to use their licence for sale, hire or public broadcast. So it seems they are unable to use the recorded minidisc for instructions or at related social gatherings. Individuals have to decide whether an approach to each of the MCPS, PPL and the Performing Rights Society (PRS) let alone the record companies and the artists involved is worthwhile for what amounts to the right to use minidiscs to self-teach dances prior to their teaching.

A future article will review the role of the MCPS, PPL, PRS and Video Performance Ltd. and provide guidance on the Authors' Licencing and Collecting Society which collects payment for printed matter for which a copyright is applicable and where photo-copying is being undertaken.

Although most of us take our duplicating for granted the fact is that, many, without perhaps realising so, are infringing the rights of others to a reward for their work.



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**INCENTIVES FOR INSTRUCTORS**



# Line Up & Jig

***Almost every month, fresh from the line dancing nation across the Atlantic, a top-name instructor/choreographer sets foot on our shores to spread the western dance 'gospel'. But one British instructor that has reversed that 'one way' route is Maggie Gallagher, who gave Debra Williams the low-down on teaching the Americans to line dance on their own 'turf'.***

As the only British instructor at the annual Chicago Land Country Western Dance Festival held at the Holiday Inn complex, Rosemont, in August, Maggie was understandably nervous. All the American World Champions were giving line dance workshops at the event, and there she was, all the way from Coventry, to do the same. It was a daunting prospect, but experience and confidence won through and the day was a great success.

She said, "The real boost came the night before when I performed an Irish dancing demonstration with my three American cousins during the festival's cabaret night. The audience went wild and we received a standing ovation."

The routine was performed to Lord of The Dance, and her three companions were sisters Erin, Caitlin, and Kelly Docherty, aged 5, 7 and 11 respectively. Amazingly, she had only met them the night before when she arrived in town, and the dance was choreographed and rehearsed there and then, to be staged just twenty four hours later.

After the presentation, it was announced that Maggie would be holding workshops in line and Irish dancing the next day, and both classes were thronging with people eager to learn. The first dance she taught was Alane, followed by her own dance, Line Up and Jig, to The Corrs' track, Toss the Feathers, which incorporates a few of the easy Irish steps the Americans so obviously loved.

Although only a line dance instructor for four years, Maggie's dance background comprises of twenty two years as a trained Irish dancer - which she also teaches - as well as tap, modern and ballet. She is a qualified instructor in all three. In her dance career she has amassed 482 medals, 186 plaques, and has more than twenty regional championship titles under her belt.

For nineteen years she danced and trained with Colin Dunne, who took over Michael Flatley's lead role in Riverdance.

Maggie is also no stranger to the screen, she has line danced on Central Television as well as performing her renowned Irish dancing with her tutor Marion Turley in the documentary The Magic Fiddle. As a respected choreographer, her talents have been put to good use in many stage plays, including a recent venture at The Belgrade Theatre, Coventry. Limestone Cowboy, a musical comedy, starred Bernard Wrigley of Emmerdale and Last of the Summer Wine fame, and Eithne Brown, who was a Brookside resident for four years. Maggie's own line dance team performed the thirty two dances on stage over seventeen consecutive nights.

It is apparent to anyone who meets Maggie Gallagher that she is a virtual whirlwind of dancing endeavours.

In May of this year she organised a nine hour line dance marathon at the Leofric Hotel, Coventry, which raised a staggering £8,000 for local sick and disabled children. In 1997, the same event collected a massive £6,000.

In between coaching fifteen line dance classes per week, plus Irish dancing classes, she continues to dash around the district organising events and performing and choreographing displays. One such successful exhibition is a presentation by ten of her male pupils with their version of the Half Monty, (they do keep their shorts on!), to the Full Monty

track, Hot Stuff. This has ensured repeat bookings for private parties!

So, with such a hectic schedule, just how does she find the time to also play Gaelic football on Sundays?

Maggie says, "My classes are full of the most wonderful people, and, along with my extremely supportive husband, John, they help me out whenever they can. I can't thank them enough."

Friends and family may take some of the strain, but only Maggie Gallagher can wear her dance shoes, and she does so with a fervour that infects those around her. She has accomplished much in her chosen career, and her extensive and varied dance CV belies the number of candles sitting on her cake - which are actually added to this month....

Happy 30th Birthday, Maggie.



***"The audience went wild and we received a standing ovation"***



# Livett up at the Renegade Ranch

*It is a familiar story. Brit stumbles across line dancing while on holiday in the US and gets addicted. Alan Livett did just that, six years ago in Los Angeles - his fascination was instant. He returned armed with three country music CDs, wondering how he could further his interest in something that was predominately American. It was through a casual conversation with a client that he discovered that there was a club in north London where line dancing was being taught. Martin Lister brings his story up to date.*

That club now no longer exists, but it was the catalyst that led Alan to turn his back on the building industry to pursue a new direction as both a DJ and teacher. He found that he was able to pick up dances very quickly, but also to convey steps and movement to his students, an ability he puts down to learning karate as a youth. His aptitude to his new calling became evident when he was one of the first line dance instructors to qualify with the IDTA (Independent Dance Teachers Association). He passed with honours.

Alan is a leading ambassador in our world of line dancing. He has helped elevate its visibility from obscure clubs into the public eye by introducing line dancing to health clubs, including the Harbour Club in Chelsea, as an alternative to aerobics and promoting line dancing on TV shows such as the Big Breakfast and Barrymore's Christmas Special. His trademark nickname of Renegade came about after a 'disagreement' with the first club's owner. Alan wanted to take The Ranch's name with him but was denied, earning him a rebellious 'tag' in the process.

He has turned his hand to choreography with TDF (Too Damn Funky), Crying Season, Mission Impossible, Livett Up, Justifiable Homicide and Lighten Strikes. But it is with FTB (For the Beginner) that he achieved notable success. His dance was placed 5th place in the Choreography competition at World's VI in Nashville, and FTB has been chosen as one of the Competition dances at World's VII in San Antonio, an event at which he will teach.

Alan gets a real 'buzz' from introducing hot new line dances. Midnight Waltz, Kentucky Flat Rock Stomp, Walk the Line and West Coast Shuffle are among the many popular dances that he brought to the UK in the

early days before US choreographers were aware of the immense interest in line dancing here. His trips to the States led to striking up a friendship with top choreographer Jo Thompson, who he had first seen in videos from her Wild Horse Saloon shows. He soon encouraged her to come to Britain to teach her latest dances and in November of 1996, Jo landed on our shores to start her first tour.

The success of this tour opened up the world of promotion, and he has since persuaded many top dancers to follow Jo's lead including UCWDC World Champions, Pedro Machado, John Robinson and Jamie Davis. This year alone, Alan has put together and managed five British tours with some of the world's best and innovative choreographers, including Scott Blevins, Robyn April, and Bill Bader and in July he toured with Jo Thompson in Australia.



When great minds join together, great dances are born, and Alan has added his contribution to recent popular dances such as Java Jive (conceived in a Scottish coffee bar with Jo Thompson, Pedro Machado and Jamie Davis), Cinco de Mayo and Monkey Around - with Jo Thompson - and Simply Irresistible with Jo, Robyn April and John Robinson Thompson. But it was his other over-riding passion, his beloved Harley Davidson of the unique 'Renegade' Low Rider variety, that nearly put paid to his dancing career. Just days after its

eighteenth month remodelling had been completed, Alan was involved in a serious accident, ending up with a leg in plaster. But as a true entertainer, this did not stop him DJ-ing and instructing - on crutches!

As well as promoting and touring with line dance super stars from North America, he has regular weekly venues in Richmond and Woking and now Central London under his banner Renegade Ranch. So it was on Friday 13th November - unlucky for some but great for London - that The Central Club, just off Tottenham Court Road, was packed. Not since the demise of Big Country (a stone's throw from Piccadilly Circus), has there been a regular line dance venue in London's West End giving line dancers from every part of Greater London the chance to meet up and swap favourite dances. Two UCWDC World Champions displayed their expertise. Just wait until you see Cha Cha Loco, a "wicked" dance put together by Pedro Machado, Jo Thompson and - no prizes for guessing - the Renegade himself, Alan Livett. Keep 'em coming!





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# SHARPER THA



*Excuse the pun but there is no 'Backtracking' for Stephen Sunter of the Tombstone Troopers these days even though his rise to fame has been quite accidental. Dot Ilaria finds out why.*



# N A RAZOR!



Thirty three year old Stephen has no formal dance qualifications but was the keenest of social dancers from his very first encounter with line dancing in his home town of Nelson, Lancashire around four years ago.

He and friend Pauline McGlynn, who both work full time in a specialist anodising company, were originally motivated by C.M.T.V and a holiday to Nashville. From there it only took the 'Tush Push' - the first dance learned - to hook them and send Stephen off into a whirlwind of enthusiasm that almost backfired, leaving them to consider giving it all up!

Stephen's natural ability resulted in a talent that was frustrated at local classes which did not cater for his level of dancing or, for that matter, the distraction he caused. Some dancers became more interested in what Stephen was doing rather than what the teacher was teaching. He said "It was disheartening to be held back and denied requests or space on the floor to progress but at the crucial moment we met Jo and Tony Wood from Preston at an event in Wales. It was a real eye-opener. We discovered that many others were doing the latest dances as well as partner dancing and they also knew where they could go to dance them."

Jo and Tony are now close friends and the four are collectively known as the 'Tombstone Troopers.' The four became six for a short time when Bob and Mary Osbourn from Blackpool teamed up with them to enter the 1997 British Line Dancing Championships, winning the heats in Preston and gaining 2nd place in the finals at Wembley.

I asked Stephen how it came about that he decided to teach. "Two reasons really. Firstly, whenever I was out dancing, people would always come up and ask me to show them dances so I thought I might as well do it properly in a class situation. But secondly, and the reason that motivated me most, was the gap in the market for dancers like myself who wanted a class where they could progress and be sure of getting their requests played. Don't get me wrong, I can dance along to Elvira with the rest of them if you let me put the odd spin in - only joking - but there's nothing wrong with classes being specific either for intermediates or beginners."

Stephen achieved his specific style of class, first at the Keirby Hotel in Burnley and more recently at Fort Alamo in Nelson. There, on Monday evenings, he does an hour for beginners and although the speed changes dramatically as the night progresses, the essential element of fun that Stephen believes should dominate every level of dancing, is evident for all to see and enjoy. With a demanding full time job and a hectic social life, he had no other ambition than to

do his weekly class and have fun with it but his feet and his mind were never still.

"Choreography just seemed a natural progression" he said with an impish grin, still remembering my look of horror when he first showed me Razor Sharp.

"What I like creating are dances that give you a challenge, feel good to perform and contain something a little different. I've choreographed quite a few easier dances but the ones that have really taken off are the slightly more difficult ones like Backtracking, Shockwave (jointly choreographed with Tony Wood) and the waltz Perfect Time. Not forgetting, of course, the worldwide hit Razor Sharp. Pauline always comes up with great titles for my dances and its quite funny how some of them came about. Every dance and its title tells a story - but I'm not telling."

Stephen feels that the success of his dances is due in part to the fact that they flow well to the music. Talking of music I then asked about his tastes and opinions. "I've always loved country music and my favourite artists are John Michael Montgomery and Tracy Byrd. Most of my dances are choreographed to country but I'm fairly flexible about other types of music within reason because I like to give the dancers what they like. Having said that, the best fun is experimenting and bringing a dance back to life with a new track of music as The Troopers did with Lord Of The Dance for Tropicana Parking Lot.

Overseas choreographers too, have been impressed with the quality of his choreography and this led to an invite from Hedy McAdams to visit San Francisco in October to take a workshop. Although he had done other workshops, this was the 'icing on the cake'. "Pauline and I combined the visit to San Francisco with a holiday in Las Vegas and the whole experience was great. I taught Backtracking and Perfect Time which were very well received. The highlight of the trip for me though, was showcasing Brown Eyed Girl with Hedy at the Golden Gate Classic in San Francisco. Hedy came second with the dance, just pipped by Simon Ward with a dance called Get Over It. It was also great to swap notes and dances with other choreographers who were there." The bonus for the rest of us is that he and Hedy have choreographed a brand new dance together.

What now for Stephen Sunter? "It's difficult to predict the future." he mused coming out of a one and three quarter spin with yet another dance in mind. "But I'm still happy to teach one night a week with no greater ambition than to see people enjoy, performing my dances and having fun. While it's fun I'll go with the flow and see what happens." Watch this space.

## First dance learnt

*Tush Push*

## First dance taught

*Cowgirl Twist (beginners)*

## Current favorite dance

*Swing Time Boogie*

## Secret of success

*"Listening to the dancers and trying to give them what they need".*

## Stephen Sunter

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# Line Dance

***As Christmas and the New Year beckons, age old customs spring to mind. A sixpence in the pudding, first-footing on the stroke of midnight as New Year's Eve becomes New Year's Day, and the time honoured tradition of the lavish and camped up Pantomime. Speaking of which, there's a question to ask, I say, I say, I say...what do you get when you mix thirty budding actors with a western dance class? A line dance Christmas Panto! Oh yes, you do....***



Linedancer's Debra Williams met the cast and crew of the Christmas musical *Seminole Winds*, as they rehearsed at Mapperley Plains Social Club, Nottingham, for their impending opening night. With only a few weeks to go before their boot-stomping acting talents were to be let loose on the paying public, spirits were high as the finishing touches were made by director Wendy Woodhouse - who admitted to using more than gentle persuasion in the procuring of new members in her role as cast commander!

An ice skater from the age of two, Wendy has a varied performing past in ice dance shows, and wrote the majority of the play herself, which is loosely based on *Brigadoon*. The endeavour, however, is a joint venture, with the line dances being carefully orchestrated by the social club's Trotters LDC instructor, Karen Sturme, along with her daughter, Anita Charles.

The bulk of all movement on stage comes in the form of line dancing, be it in contra-lines, circles, or any other formats devised specifically for the plot. Many line dancers will recognise each rendition as being a mixture of two or three popular dances, although occasionally Karen and Anita will choreograph one from scratch to suit - as in the previous year's panto with the *Wendy Woo* - named after the director - which was used in a scene with Cinderella and Prince Charming.

*Seminole Winds* is the second production to come from this enterprising team, the first, *Cinderella Goes Country*, was dreamed up last year as a way to raise funds for renovations to the club. As many Nottinghamshire coal mines gradually ceased

production over the last decade, communities suffered greatly, especially on a social level. So, as Gedling Colliery closed, its Miner's Welfare Institute slowly deteriorated. The building then re-opened as Mapperley Plains Social Club but, managed by a charity, the cash in the kitty was inevitably low - which is where the fund-raising virtues of line dancers came in.

Following months of rehearsals last year, the group's first ever line dance panto was unleashed on an unsuspecting packed audience - and brought the house down. A total of £1,600 was collected over three sell-out nights, and was immediately put to use to buy much needed replacement windows for the club.

Western dancers first, actors second, the group are proud in their statement that their performances are always 99% line dancing and 99% country - characteristics which never wane throughout the plot. In the 1997 presentation, the ugly sisters, played by comic threesome Peter Smith, Steve Westby, and Gladys Gogh, were suitably named 'Clatsy Pine', 'Wammy Tynette', and 'Polly Darton'.

This year the Peter/Steve double act will flourish once more as they play the two Mounties who chance upon a spiritual Indian village which only appears once every hundred years. Laughs are many as the duo bounce gags off each other, having written their own comic sketches together to produce what director Wendy can only describe as 'Due South gone wrong!'

The remainder of the cast consists of generations of family members who all line dance together under Karen and Anita's watchful eye, with ages ranging from youngest member, 11 year old Lucy Hingley, to the eldest, maestro of the amateur pantomime and comic show, Gladys, who is an amazingly sprightly 69.

The family atmosphere and community spirit is evident as the actors line dance and rehearse their scenes. Wendy's husband Paul organises the music in between his role as 'Chief Lethal Weapon', and Wendy herself even manages a small part as 'Wise One'.

Steve's wife Denise was one of the hesitant few to join the cast, but earned the tag 'star of the show' last

***"The bulk of all movement on stage comes in the form of line dancing"***



# Ice Panto

year with a storming solo line dance performance as Buttons in her first ever stage appearance, despite being "frightened to death" by the experience. The acting and line dancing bug was then passed down to sixteen year old son, Aron, who, joined by Chris Smith (17), and Chris Newton (21), are the three 'Strutting Braves' in this year's production. Gladys, Medicine Woman Swamp Thang this year, is joined by daughter Gloria Cassidy who is cast as Squaw Twice Nightly! They too form a comic duo, and display a zest for dancing with an eye-watering 'can-can' which culminates in the splits!

Every member of the stage play is dedicated to their cause, whether taking part in an acting role or behind the scenes. With up to thirty outfits to advise on, Sue Marriott is one very busy Head of Wardrobe, even

though every cast member makes and pays for their own costume. Except for a small grant of £100 from the local Council, everything, including scenery, has been funded from the group's own pockets.

So what do they get out of it? Five minutes of fame, a good laugh, and a buzz of adrenaline are the unanimous replies - not to mention the fact that the money raised helps to keep their club open!

Committed and caring are most definitely the key words with this line dancing crowd, and while Wendy rebuffs any praise for her own efforts she is forthright in her own opinions of the loyal crew around her. She says, 'I'm so proud of everything each cast member has accomplished this year. Every last one of them are stars'. Oh yes, they are....

\* Seminole Winds will be presented on December 4th and 11th at Mapperley Plains Social Club starting at 7.30pm. A further performance may be arranged in the New Year if interest demands.

Tickets cost £3, and information can be obtained from Wendy Woodhouse on 0115 952 3038.



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# Friends of Chernob

*Twice a year special guests arrive in Dronfield, South Yorkshire. They are the Children of Chernobyl. This year they were the guests of honour at a special event where hundreds of eager dancers danced the night away and met the children. Jill Douglas was there.*

Dancing has always been an expression of life and joy, but there can be few troupes of line dancers that stir up as much emotion as these little children did. So, who are the children of Chernobyl and why are they Britain?

We are all aware of the terrible disaster that befell the nuclear plant near Chernobyl in the Soviet Union in 1986. To us the memory is fading, but to the people in the path of the pollution the nightmare of the aftermath is with them every day.

Belarus is only 15 kilometres from the plant and 70% of the fall-out settled there. As we plan our celebration for the millennium, it is a sobering thought that it will be 24,000 years before their land is safe and Belarus children no longer suffer. The people live in fear of losing a whole generation, for the incidence of cancers has increased 800% in children living closest to the reactor. Treatment of disease is difficult in a country where there is a shortage of drugs and the population eat meagre diets, poor by western standards.

Olwen Keogh from Blackburn brought over the first group of children from Belarus nine years ago. It is a sobering thought that every one of those children is now dead. There are now sixteen groups nationwide who bring Chernobyl Children, as they are known, to Britain. At Dronfield this was the second year of the local Rotary Club's involvement, bringing two groups of children, once a year for a month at a time, in Autumn and Spring. The purpose of the visit is not purely as an enjoyable 'escape' but to build up the immune system. Whilst here the children are given good food, breath cleaner air, visit dentists and opticians and, of course they have some fun.

Astonishingly, it is estimated that for every month they spend here their life expectancy is increased by two years. They are chosen from needy families and visit, if possible, from the ages of 7 to 12, as part of a five-year programme.

The fundraiser for this particular group is Des Duncan and he thought it would be a marvellous idea to have a line dance event as it is something all ages can enjoy and everyone would get a chance to meet the children they were helping. The group leader is Geoff Oldale.

Anne Morley was the choreographer responsible for teaching the children and a very fine job she made of it. The evening kicked off with plenty of tunes to get the feet tapping and dancers on the floor. The fund raising had been going on for some time and there were prizes on offer for the people who had raised the most money. Local businesses and people from the line dance and country world had been eager to help the cause with Gary Perkins, Dave Sheriff and Kris Kelly amongst those

*"The people live in fear of losing a whole generation"*





# l's Children



donating raffle prizes. The highlight of the evening though, was the children. Dressed in specially printed T-shirts, they put down their packs containing their cuddly Bertie Bassetts and sang a couple of traditional songs. Then came a surprise as Anne had taught them a dance. With the help of their two translators, she had rehearsed the dance with them in secret as a surprise. She tells me they were quick to learn, as soon as the music started they were up!

With hardly a dry eye in the house, the children

then returned to their 'Berties' whilst Morley's Marauders took to the floor with Up The Creek. Described as "line dancing as you have never seen it before" it only has 532 counts! Then it was the turn of the rest of the room as Anne taught Julia, a dance dedicated to one of Chernobyl's children. This dance was a four wall line dance with 32 counts to Julia by Chris Rea, Thunder Head by Gary Perkins or Whatever You Do, Don't by Shania Twain. Following this there was dancing well into the night. A good night for a good cause!

The children returned home a week later with hope, a year's supply of vitamins and many memories: the delight at splashing in the swimming pool - there are no public baths at home and the river is polluted. There were poignant moments such as their relief when they realised the optician was not going to remove their eyes from their sockets to examine them - slight translation problem there. And the sheer joy that was on their faces when they learned to line dance.

There is a prayer of a Child of Chernobyl which goes:

I want to live and not to die,  
I want to laugh and not to cry.  
I want to feel the summer sun,  
I want to sing when life is fun.  
I want to fly into the blue,  
I want to swim like fishes do.  
I want to reach out friendly hands  
to all the young in other lands.  
I want to laugh and not to cry,  
I want to live and not to die.

*"With hardly a dry eye in the house, the children then returned to their 'Berties'"*



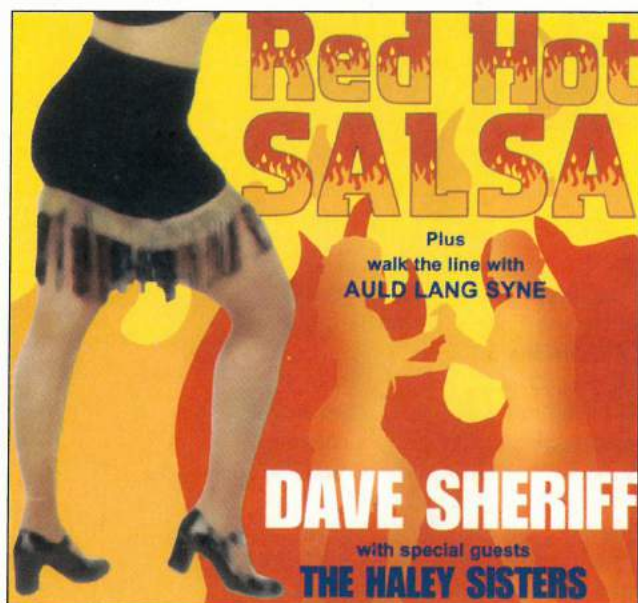
The Chernobyl children show their appreciation



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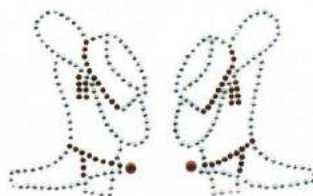
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# Stomp out the old...

***As another year draws to a close, Harry Seddon takes traditional look back over the past year and a look forward at the year to come.***

From where I'm sitting, (only because I can't write and dance at the same time), line dancing appears to have moved from the stage of vast numbers attending any event billed as line dancing and settled down to good classes and events being adequately supported. New dancers continue to come forward to learn, but again, not in the vast numbers we have seen previously, however, still in sufficient numbers to ensure that line dancing continues as a dance form and recreational activity for the foreseeable future.

The country versus pop war waged throughout the year, sometimes with great ferocity. Both camps put up valid and persuasive arguments for their side's viewpoint, but, as far as I can see, line dancing has not suffered unduly from the debate. It can be argued that if people are so passionate about their dancing, whatever the music genre, it has to be good for the industry as a whole and is certainly better than apathy.

During the year, the established names on the line dance scene, singers, bands, choreographers, dancers, and so on, continued to grow in stature and professionalism and produced excellent work. They were joined by some great newcomers, again a healthy sign for the future when new talent can join established stars and all go forward together.

All in all 1998 has been a great year for line dancing and I hope that you have enjoyed yourselves as much as I have.

As we look forward to the last year of this millennium, many readers will have already planned their New Year celebrations to welcome in the 21st Century. If you haven't booked yet, don't leave it too long as halls, events, and facilities will be in great demand and he/she who hesitates, may not only be lost, but find that they are line dancing in their front room instead of with like minded people somewhere with a rather larger dance floor!

As to 1999, may I take this opportunity to wish all readers a Happy New Line Dancing Year. I will refrain from making any predictions for the coming year, as my powers in that area are on a par with my success at selecting lottery numbers, other than to predict a plethora of suitably named line dances to help us stomp out 1999 and stomp in 2000. I have a small side bet on that, Jo Thompson will choreograph The Millennium Waltz, Rob Fowler The 2000 Cha Cha and

Peter Metelnick The 21st Century Walk. So come on you three, help me win my bet!

However, what I would like to share are my 'new year resolutions', in the sincere hope that it will stimulate thought as to where line dancing is going and how we may, as individuals or groups, influence its future course. These resolutions are very much my personal views and some will see things in a similar light, whilst others will totally disagree with what I hope to achieve, but, hey, that is what makes for the variety that is line dancing.

My first resolution is to continue to have fun and attempt to project the pleasure line dancing gives me, to all those that I come into contact with.

Next resolution is to start an 'absolute' beginners class. Not a class that tolerates beginners or to which it is acceptable for beginners to attend, but one specifically designed for someone who has never line danced before. A class where we will learn a grapevine and then dance The Freeze. Where we will learn a ball change and dance Ruby Ruby, learn a hook and a slide and then dance Elvira. We will AIM for everyone to be able to dance Tush Push and Black Velvet, not take this as a starting point. The objective being to give everyone a solid grounding to progress from and a repertoire of 'classic' dances. Having now received guidance on 'standard' dances from the CWDC(UK), I will use these as the basis of my 'classic' dance list.

Thirdly, I will attempt to use country and western music as much as possible, whilst still keeping an open mind and without discounting any music form, providing it is good to dance to. In this context I will try to remember the type of music which appeared at this years CMA Awards and maybe revise my views on what is country music. Also, in this vein, I promise to buy and wear a Stetson, (yes, I know I should have done this years ago, but better late than never). I further promise not to wear any tops which display my bare midriff!!!

My last resolution is to listen to what others require and to try to follow their wishes, even if that means doing something I would not normally choose to do, providing I can do so and retain my personal integrity, (for example, instructing Macarena is something I would prefer not to do but if that is what is required of me I will do it!).

Whatever the New Year brings, whether we keep it country or keep it pop, keep it traditional or keep it modern, keep it simple or keep it complicated, let's all strive to keep it tolerant, to keep it considerate and above all to keep it fun.

***"I further promise not to wear any tops which display my bare midriff!!!"***

# ...Stomp in the new



# Dance

*The name suggests American culture where 'fests' draw hundreds to indulge in the biggest, the best - occasionally to excess. The criteria set, Dancefest UK style aimed to impress, and Linedancer's Debra Williams joined the eleven hour line dance party set in the heart of the 'Steel City'.*

Sounding and looking like the Gothic style home of a comic book superhero, Sheffield's City Hall was the venue for the marathon event and, as noon approached, a swarm of boot scooters descended on the building, brandishing tickets that had, in the course of a few weeks, become like gold dust.

Inside, descending four flights of stairs to the underground ballroom, crowds desperately tried to establish the layout, which included the ballroom, with an enormous sprung dance floor and two huge bar lounges. Initially mind-boggling, but eleven hours later a piece of cake!

*"In no time at all the dancers were soon out of their seats"*



Rob Fowler



Vaquero

Like all 'best laid' plans, something, somehow, was bound to go wrong, and here was no exception. With five top country bands poised to perform, Phoenix Promotions' Tim Ruzgar hardly broke sweat when the news reached him that the sound crew hired for the day had broken down on the motorway - complete with the vital P.A gear!

To the rescue came Vaquero, setting up some of their own equipment to enable the event to get underway. It may have been bedlam behind the scenes, but all was calm up front, and with the 'punters' none the wiser, Tim casually spun the discs in his role as host DJ, filling the floor with eager beavers, all ready to dance regardless of the eleven hour stint to come.

The audio technicians then arrived on site, and as they wove wires across the stage as if on fast forward, an entertaining filler was provided in the form of fifteen year old David Millington, Rob Fowler's 'Hustler of the Year', who 'dared to glare' in a gleaming silver shirt as he line danced a medley of super-charged tracks.

A little later than expected, the first of the showcase artists then hit the stage to set the tone of the agenda to come. Local and laid-back, Gary Perkins, with his 'Buxton boys' The Breeze, served up the starters with a tender T-bone Shuffle. The 'fab five' proved the theory that there are plenty of good country tracks to dance to, and shoulder to shoulder on the hardwood, the appreciative audience took full advantage of the set list which merged spirited tracks with more mellow moments for some fancy couples dancing around the perimeter of the floor.

A second guest filler comprised of Maggie Gallagher, a Coventry based line dance instructor of Irish descent who, accompanied by 13 year old Jade Falconer, performed an impressive high-jumping Irish slip jig. This was followed by an enthralling up tempo reel. Changing the feel of the event to more like 'Riverdancefest', Maggie then took to the stage to teach her own dance 'Line up and Jig'.

Onto act two, and long-serving traditional trio Circuit Judge, comprising of 'the big man' himself, Pat Judge and son Craig who shared duties as lead vocalists. Assisted by lead guitarist Stuart Payne and boasting a country CV as long as all of their arms put together, there was no doubt that this band wouldn't fail to please. In no time at all dancers were soon out of their seats once more for some 'Chatahoochie', 'Kelly's Cannibals', and 'God Bless Texas'.



# fest

By mid-afternoon Rob Fowler had taught his adoring fans the i4C-Fun Push and Mexicana - gliding effortlessly across the stage as he put those assembled through their paces.

Vaquero, saviours of the sound system, were next to flaunt their wares. A late addition to the advertised line up, this six-piece (five men and one woman) Yorkshire based band was formed just twelve months ago. They cruised through their hour long slot and took away a new army of fans. Looking sleek and professional all in black, this was a band that oozed talent, blending up-front 'New Country' with a suggestion of 'easy' rock to create a unique sound.

Songs performed included the Little Texas track Kick a Little - which they kicked a lot!, Calm Before the Storm, by Restless Heart, and a meaty rendition from Sophie Middleton of Shania Twain's (If You're Not In It For Love), I'm Outta Here - all set to a deadly beat by drummer Darran Gibson. Vocals were astounding, with every band member contributing to an excellent display of tight harmonies - it's no wonder the audience stomped their feet sore for an encore. And what an encore it was. Leaving drum kits, guitars and keyboards behind, the band lined the stage for a haunting acapella performance of the Fore Runners' track Cain's Blood, aided only by a single acoustic guitar. Outstanding.

Showing that the ladies are right up with the men in the talent stakes, The Haleys were next. Sisters Jo-Ann and Becky, aided by Brian Smith, one of the few British lead guitarists to be recognised in Nashville, churned out hit after hit with covers of country icons from Faith Hill to Shania Twain, as well as giving LeAnn Rimes a run for her money with a powerful performance of her debut number, Blue. These two are a dynamic vocal duo, both equally talented with harmonies and as lead singers in their own right - better only described perhaps as Britain's answer to Loretta's twin successors, The Lynns.

Throughout the evening, the sheer quality of live music couldn't help but force the dancers onto the hardwood, but as the night wore on, the more advanced dancers tended to dictate the standard, and with Rob Fowler on the floor, competitive streaks came to the fore. The basic line dancer may have felt a little left out at this point, though the high calibre of the die-hard sect could have been classed as entertainment in its own right.

Last up, some ten hours into the proceedings, were the Cheap Seats, and as the guys stepped up on stage (with Ethan looking like he was ready for going home in a Crombie coat!), the area of dance floor radiating

around the stage was immediately filled with adulating fans. At the back of the room, three or four lines of Rob Fowler 'disciples' continued to hip-hop line dance even though the remainder of the audience were enjoying the visual aspect of live country music - complete with Ethan's hip sways and John's swinging guitar.

The scene was perhaps proof that the band's proposed new nine piece line up is a necessary move. Moving away from line dance venues, the Cheap Seats will be booking in concert format from the New Year - sounds good, especially since Vaquero's lead singer, Ian 'Sammy' Samms, has been recruited as bass player and backing vocalist.

Following some hot new tracks, Ethan's coat then came off - much to the delight of the 'Cheapettes' stuck like limpets to the row of monitors fronting the stage - before it was back track time with a string of 'Cheapie' classics from the days of the duo's inception. As democratic as ever, Ethan finally offered a vote for the choice of their parting song, and to no-one's surprise the track guaranteeing some serious hip-thrusting, 'A little Less Talk...And A Lot More Action', came out tops.

Weary but happy, more than seven hundred line dancing and country music fans then trudged home at the stroke of eleven o'clock, and, speaking as one who arrived too late for a chair in the main room it had to be said that the event was thoroughly 'Dancefest', most definitely 'Greatbandfest', and almost certainly 'Sorefeetfest'!

Any chance of a reserved seat next time?





# Feet of Flames

***Exploding across the stage like a firecracker, Michael Flatley scorched his way along the huge set at the Route of Kings in London's Hyde Park for the Feet Of Flames spectacular, which marked his farewell performance as the Lord of the Dance. Linda Willis met him.***

In the heat of a warm evening, wearing skin-tight trousers, sequinned matador jacket and black matador hat pulled low over his forehead, Michael dazzled everyone with the brilliance of his dancing and the skilled mastery of his chosen art. Lifting his foot and touching it briefly with his fingers as he danced at a ferocious speed to a flamenco inspired Feet Of Flames set-piece, he shook his hand quickly as if his fingers had been burned - the audience went wild!

Flatley's phenomenal success as a dancer and inspiration to line dancers continues to flourish. With four dances from Lord Of The Dance having appeared regularly in our Top 10 dance chart, his farewell performance in Hyde Park was a spectacular event, the culmination of a determined rise to stardom. The famous feet are now insured for a staggering \$40 million. "I always love new challenges and Feet of Flames is the biggest and most ambitious project I have ever staged" said Michael.

The challenge was not just for the skill and expertise of Flatley and his dancers, but also for the myriad of technicians and production staff employed to tackle the massive undertaking of not only producing a live show, but also to capture the event for worldwide television broadcast and a future video showcase. The scale of the production led to one of the largest ever outdoor sets being specially constructed. Rehearsals took place at a secret location in the Hertfordshire countryside. The set was so large that it had to be transported to Hyde Park on ten trucks. Designed by Flatley and assisted by Jonathan Park, the set displayed dancing on four levels simultaneously and took over 30,000 man hours to construct. Over 1,000

people worked behind the scenes on the night and twenty-five cameras were used to film a global broadcast at the end of the year.

One hundred dancers accompanied Flatley, making this the biggest dance event ever staged in Britain and brought together both Lord of the Dance troupes for the first time. The show was a brilliant success. From the entrance of two separate bands of pipers weaving their way through the audience,

*"I just want to stand back and savour and enjoy what I've achieved."*





*es*



eventually joining in front of the huge stage, the audience were prepared for a special night. They were not disappointed. As Michael sped across the stage, entering to huge cheers and applause, the atmosphere was electric. The dancers picked up his enthusiasm and leapt to their task, dancing in perfect unison providing a breathtaking spectacle.

During the performance Michael also demonstrated his prowess as an award-winning flautist - playing solo, and then teaming up with the excellent female violinists, Mairead Nesbitt and Cora Smith. Continuing the performance the dancing got better and better until, all too soon, came the exciting finale, with all hundred dancers in line along the front of the stage and on all four levels - with Michael in front of them all - the thunderous sound of stamping feet a fantastic sight. Fireworks shot from behind the stage in all directions while the massive Feet Of Flames Celtic unicorn logos revolved on either side of the stage like giant catherine wheels. And then - darkness. A single spotlight centre stage fell onto a pair of dancing shoes. Michael Flatley was gone. Backstage the superstar gave his reaction saying he felt "elated, but sad", and that it had been a



"bittersweet evening". It was something that he had been working on for nearly a year, and he did not have it to look forward to any longer. In a voice full of emotion, he explained how he had always dreamed of performing on a big stage like this since he was a little boy - and now his dream had come true. Asked what he will do next he said simply, "I will think about that tomorrow. I just want to stand back, savour and enjoy what I've achieved". He has lots of ideas and projects in mind for the future, including a film with the appropriately enough working title of Dream Dancer.

I then asked him if he knew about the success and popularity of line dances inspired by him and Lord of the Dance? "I've not been aware that Irish music was so successful in the line dancing charts, but it's fantastic that it makes the cross-over." How did he feel about his influence on line dancers, particularly young ones? "I am really happy that I can be considered a positive influence in any aspects of dancing especially young dancers". Finally, I asked him if there were any special comments that he would like to make to readers. His simple reply says it all "Keep On Dancing!"



*"A single spotlight centre stage fell onto a pair of dancing shoes. Michael Flatley was gone."*



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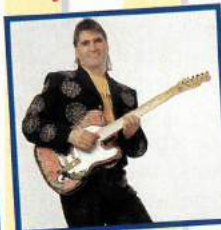
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# The Ranch

***Pat Webb brought a dream to fruition when she launched The Ranch, her dance club near Hastings, in October last year. Offering a week of free dance evenings, dancers poured in from across southern counties and many became instant members of this friendly club. Barbara Champion reports***

Situated on the corner at the junction of the A259 coast road with Harley Shute Road, The Ranch is the only theme venue in '1066 Country' and fast becoming a tourist attraction.

Painstakingly designed and decorated by family and friends the hard-working group has transformed the place from near dereliction to a venue full of country and western feel. Murals include desert areas with those famous monoliths - seen so often in John Wayne and cowboy films - a train robbery, wild west main street, saloon and jail. Over in the corner there is a shop where a varied selection of country and western gear and paraphernalia can be bought on the spot.

One hundred and twenty five square metres of oak sprung floor was installed. "We felt it was of the upmost importance to provide a serious dance floor", says Pat, "as so many floors can cause serious damage to the body."

Once a professional dancer who travelled far as a Bluebell Girl, Pat loves to dance. "We provide a variety of styles in country and western music and dance" she added, "and we had to comply with lots of regulations to change the use of the venue."

There is a non-smoking area in the club and ceiling fans, windows and doors are used to control heat and humidity. "It is very important that dancers are happy and comfortable" she added, a licensed bar and snack foods are also available.

Graded danced tuition is offered at all levels and with no age barriers. All the famous line dances

are used and there is dancing every evening (except Sundays) with several daytime classes for children.

The Ranch is gaining a reputation for 'love in the lines' with singles frequently entering alone and leaving with a group of new friends. Romance do flourish and there was a winter wedding reception, prompting the possibility of The Ranch being licensed for wedding ceremonies.

A team of half a dozen teachers are on hand and if the pace is too fast teachers never hesitate to jump off the stage to assist anyone who is floundering. Indeed, it is not a surprising to find that the proprietor herself has 'coasted' alongside you and is personally calling the latest routine as you go along. Every time you visit The Ranch that happens to me and it is such good value when you dance without stopping all evening and collect new routines as well.

***"The Ranch is gaining a reputation for 'love in the lines'"***





# nch

Besides catering for all abilities Pat understands that new material is essential to keep keen 'movers and shakers' busy. Beginners watch the 'old hands' for style and inspiration and soon make progress and a travelling display team are about to be formed from the membership.

On social evenings the Pee Wee disco provides the musical compliment. At social evenings you may never leave the floor simply because there are no gaps!

The dedication is obvious in all Pat's people who love the music and dance in which they are involved. Large and small bands, British, European and America are featured along with personality dancers and British, American and Canadian touring experts.

Angelique Fernandez, Johnny Two Step and Denny Hengen have each caused the 'House Full' boards to go up. Rick Tippe, Max Perry Peter Metelnick and Rodeo Ruth did the same.

Saratoga, a travelled duo, had a long winter residency on Wednesdays and still appear once a month with music and instruction.

Since opening, The Ranch has welcomed visitors from Russia, Germany, America, Canada, Australia and New Zealand. They mingle well



Max Perry signs in!

with trippers from London, Oxford, Glasgow and members from Kent, Sussex and Surrey. As Pat reminds us "Music and dance never did have any language barriers."

There is no chance of overcrowding as numbers are limited at all times. On special celebrity evenings advance tickets have to be purchased. At such times Pat and her people decorate the room in a way which has to be seen to be believed. The festive season, Valentine's and St. Patrick's night were all celebrated in 'glorious technicolour'.

The latest hot new dances and established favourites are always on the floor and the welcome is warm, friendly.

With most village halls and community centres across the land booked for their own athletes of the dance floor, the experts say that line dancing is now the second most popular leisure activity in UK but down at The Ranch, it's number one.



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# From Darts to dance

***Combine a rich background in showbiz, country music and dance, and you can be sure to find a great evening of line dance. Martin Lister chatted with Joanne Powell of Diamond Jo's to discover the history behind the success of line dancing at the Lakeside Country Club in Surrey.***

Don't confuse the Lakeside Country Club in Surrey with the Lakeside Shopping Centre in Essex or else you will need to shuffle a good eighty miles around the M25, followed by a fifteen mile spin down the M3. If you have not yet discovered Diamond Jo's line dance evenings, you can be forgiven for associating Lakeside with small pointed arrows flying through the air - it has an international reputation as the venue for the World Darts Championships televised across the globe. It has much more to offer, though, not least the sound of stomping boots.

Lakeside is a huge entertainment complex in Frimley Green, the realisation of a dream of Bob Potter, a renowned drummer from the 'Big Band' era. From the humble beginnings, in 1974, of a large plot of land and a single bungalow, the site now boasts 2 hotels, a leisure and fitness centre, and three dance floors. The early days focused on cabaret entertainment with a vast array of top stars giving their all, including David Essex, Cliff Richard, Bob Monkhouse and Glen Campbell. Many charity events, some attended by royalty, have been held there, no doubt encouraged by the charity work undertaken by Bob Potter. Award shows have not been absent either, with the British Country Music Awards featuring regularly.

The Potter family blood lies in show business with Bob's daughter, Joanne, a tap dancer and singer, and her husband, Keith Powell, a cabaret singer and musician. It was Keith who got 'sold on country' after listening to Garth Brooks, and set up

new country band Texas Wind, which has performed nationwide and at the 1997 British Line Dance Championships at Wembley - look out for Heartless, Texas Wind's first album release early next year.

It was back in 1995, when Jo and Keith were running a club in Maidenhead, that they first came across line dancing. Totally taken by it, Joanne started her own venue "Diamond Jo's" at Lakeside in October 1995. The classes were small at first but, through promotional leaflets and word of mouth, one night a queue formed before the doors had opened and the club was packed out. Initially, she invited top local instructors to teach the new dance form on Sundays. As the popularity increased,

nationally famous instructors and choreographers, including Rob Fowler, Alan Livett and Rodeo Ruth came to teach their dances.

Local girl, Michele Etherington, was one of the many converted to line dance at Lakeside, and a dance team, later to become Rednecks and Roses, was formed to perform at special events at Lakeside. Such has been the success of "Diamond Jo's" that many top international stars of line dance have shared their new dances at Lakeside, including Jo Thompson, Pedro Machado, Scott Blevins and Max Perry.



left to right: Mark Pullen, Joanne Powell & Sara Cleaver

With live entertainment deep rooted in its culture, it is natural for top country acts to be drawn to Lakeside. Over the past few months, the Bellamy Brothers, the Dean Brothers, Adam Couldwell, Kane & Co and Circuit Judge have inspired great dancing, while Scooter Lee returned for her third appearance with her unique mix of music and comedy. But it was left to the Cheap Seats to christen the main hall after a major refurbishment. That night, over 500 enthusiastic dancers helped break in the enlarged dance floor. Judging by such exceptional quality of live entertainment this autumn, you can expect an equally exciting programme at "Diamond Jo's" in 1999.

## **Diamond Jo's**

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Resident DJ: Richard Edlin

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Cleaver and Mark Pullen  
Resident DJ: Richard Edlin



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# "Dressing for the Fun Of It"

Steve Crosby says, "be careful what you say, people read this you know!" and they do. I read every chance I can to keep up with what is going on. I caught the comments about Claire's letter in October and thought, my word, what did she say to deserve this? Then I went back and read her comments. I thought to myself, "how could someone say things like this?" Then I remembered, "You have the choice". And the truth is, you do have the choice to think what you want to think and say what you want to say. Some of the remarks were foolish, but maybe she didn't know better. We are all guilty of 'spouting off' without thinking because we don't know any better. She thinks C&W clothing is silly but how many of us think the torn jeans, high heels and pierced everything is?

Now let's give her some facts and maybe she'll rethink her comments. Then again maybe she won't. But then, she has that choice. Line dancing is an extra curricular activity or sport. In fact it is number two in Britain behind Bingo. I have never seen a sport or activity that didn't have it's own set of clothing that made it stand out. When you play tennis, do you use high heels and a glove or do you go out and buy a tennis racquet and tennis shoes? Western wear has been around since the early 1900's. Leather cowboy boots were worn because of comfort and durability. Western shirts and jeans were a way of saying, "this is who I am" without saying anything at all. Line dancing was born from C&W music and the music and clothing went hand in hand. Country artists for years have spent thousands of pounds for custom made western suits. Dance events require western clothing when you compete.

I say, "look the part to play the part". Not everyone agrees and as we have allowed pop music to integrate our dance floors so has pop clothing. Even when the President of the United States held a western theme party at the White House people came wearing western wear. To some it is 'cool' looking. To me, there is no better sight than seeing people getting a thrill out of the sport of dancing by dressing up for the part. Then there are those who dress that way because of comfort. One thing we have to remember is line dancing has become a business that is making a lot of money for western boots, western clothing, magazines, books, record labels, stores and artists - the list goes on. It has also created an atmosphere of fun and friendship that only used to be associated with country music. As the business end of it began to slow down we encouraged young people to join in.

So Claire is guilty of is 'spouting off' and not being sensitive to those who do not think as she does. But remember, at her age the people she is criticising are her parents age and how many of us all thought our parents were "so old" when we were that young. In her letter she stated she has quit line dancing, and that is a shame for her, but good for those who continue to "dress up" for the fun of dancing!

PS...by the way, Shania Twain is not country! She was tested in country music and passed the test. She now considers herself a pop artist in the States. Her live act with a band in Canada was Top 40 Rock. She says that herself. Her first album was aimed at the pop market with little success. Her husband, who is also her record producer, is one of the top 5 pop record producers in the world. This year she, along with Leanne

Rimes, made the decision to 'go pop' and it was announced in the Trade Industry Magazines in the USA. Both said they didn't think their country fans would abandon them but they knew the sales were in pop and not country. They have proved themselves correct with the sales of their last albums selling in the millions, which were marketed as pop.

When an artist is signed to a major label with 'mucho' money involved a team gets together and decides what look they should have, depending on the direction they are going. Both management teams decided to aim at the younger generation in pop and country music and decided the 'hip' young look was the way to go. Thus was born the Shania Twain look of leather, pierced belly button and so on. Nothing wrong with this, it was a plan that worked.

See you on the dance floor.

*Cheers*  
*Scotter*



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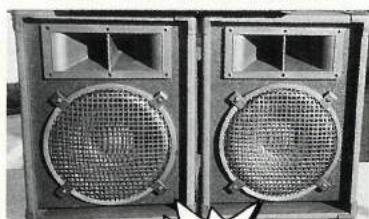


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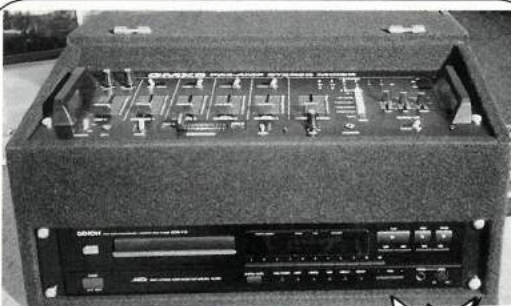


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# ALBUM REVIEWS

LISTENING VALUE		DANCING VALUE
★★★★★	<b>A HIT!</b>	★★★★★
★★★★	<b>EXCELLENT</b>	★★★★
★★★	<b>VERY GOOD</b>	★★★
★★	<b>GOOD</b>	★★
★	<b>POOR/LISTEN ONLY</b>	★

My, what a lot of goodies this month! Man of the moment Dave Sheriff has no less than three new CDs available. His *LOVE TO LINE DANCE 4 (LATIN AND LINE)* album is based on samba, mambo, merengue and salsa rhythms and includes tracks such as *MEXICAN SALSA*, *BRAZILIAN SAMBA* and *TIA MARIA*. Most of the dances are choreographed by Adrian 'Tango With The Sheriff' Churm but the stand out track is *RAINBOW RHYTHM* written especially for Bill Bader's dance of that name. Not one of Dave's big budget offerings but a welcome addition to the series.

His second release is the *RED HOT SALSA* single which features an extended six minute mix of the hit song with added female vocals. Plus there's a cheeky but brilliant version of (*WALK THE LINE WITH*) *AULD LANG SYNE* which starts out in traditional style and then lets loose into a segued version of the New Year favourite and Dave's own line dance classic. A genius 'idea and well worth getting. *DAVE SHERIFF IN NASHVILLE* gets a full review later.

Billy Ray Cyrus has a new album, *SHOT FULL OF LOVE* that is every bit as good as his last. There are several dance friendly treats, notably the brilliant Al Anderson penned *UNDER THE HOOD* plus the gutsy *ROCK THIS PLANET* and the shuffling sway of *TIME FOR LETTING GO*. Thankfully Billy Ray is no longer Achy nor Breaky and this is worth a visit.

Essex duo Backdoor (Miguel Olivaris and Mark Young) now have their debut album *SLAMMIN'* available and it's very impressive. A mixture of rhythms and tempos accompany some pretty decent original songs. *IF YOU CAN FIND LOVE* (120bpm) and *NO VALENTINE'S DAY MAMBO* (91bpm) are the most memorable. Thumbs up.

Cher's new album *BELIEVE* is surprisingly line dance friendly, albeit with a pop / house edge. Apart from the fantastic title track, cuts such as *THE POWER* (very haunting), *STRONG ENOUGH* (very soul stirring), *DOVE L'AMORE* (very Spanish), *TAKIN' BACK MY HEART* (very 70s disco), *TAXI TAXI* (very bouncy) and *LOVE IS THE GROOVE* (very Alane) are all worth a try on the floor. For those who like to mix some pop pepper with your country condiments this really is excellent.

The Tractors new album has only just arrived so a full review next month but initial listening suggests a successful, if long awaited, follow up to their debut.

Billy Dean is back too, after a lay off, with his new album *REAL MAN* co-produced by David Gates of Bread fame. This guy has a lovely voice and the songs are good and strong. Not an out and out hardwood accessory but a pleasant listen nonetheless.

Mark Wills had a huge hit in the U.S. last year with *I DO (CHERISH YOU)*, the perfect wedding song. This appears on his new album *WISH YOU WERE HERE* that is mainly ballad based. Very pleasant although a little

bit Daniel O'Donnell.

You may have heard word of the Wickline album *IT'S ALL GONNA COME TOGETHER* featuring the original music for the dance *SKI BUMPUSS*. If you're a fan of *Hooked On Country* or those other instrumental hoedown things, you may find this track endearing. The rest of the album however is dire.

Finally, on a Christmas tip, a quick summary:

The Rye Brothers have a fun mix of Yuletide tunes to the 'Hooked On Country' beat, entitled *HOOKED ON CHRISTMAS RYE*, which is very jolly.

Vince Gill has a seasonal album, *BREATH OF HEAVEN* that features the Patrick Williams orchestra. Conjures up images of Val Doonican and a room full of rocking chairs, this, and it has the grandma 'aah' factor. All the usual standards are on the menu. Great listening for a 'log fire' Christmas morning but not too useful for the dance floor.

Better is the 1986 Christmas album by George Strait with fab and foot twiching versions of the classics *WHITE CHRISTMAS*, *FROSTY THE SNOWMAN*, *WINTER WONDERLAND* and *SANTA CLAUS IS COMING TO TOWN* plus a couple of wonderful originals, *MERRY CHRISTMAS STRAIT TO YOU* (the title track) and *WHEN IT'S CHRISTMAS TIME IN TEXAS*. Mainly two step rhythms but oh what an album!

Another worth a try is Jimmy Buffett's *CHRISTMAS ISLAND* with several cool cuts. The title track is hula hula-icious, the traditional *JINGLE BELLS* becomes a skanking reggae treat, *RUN RUDOLPH RUN* a rockin' and rollin' stomper - and then there's the marvellous *MELE KALIKIMAKA* (which means Merry Christmas in Hawaii) that is a happy, swinging two step.

Three other recommended tinsel-time tune collections are Joe Diffie's *MR. CHRISTMAS* featuring *LEROY THE REDNECK REINDEER*, Alan Jackson's *HONKY TONK CHRISTMAS* which includes a duet with the Chipmunks and Toby Keith's *CHRISTMAS TO CHRISTMAS* with the brilliant rocker *HOT ROD SLEIGH* - the idea of Santa turning up in a mean machine racing sled works just great!

Look out for *Line Dance Fever Volume 7* coming soon, hopefully featuring *RED HOT SALSA*, *COMMITMENT*, Newton's *SOMETIMES WHEN WE TOUCH*, Jo Dee's *NO TIME FOR TEARS*, *UN MOMENTO ALLA*, *MY HEART WILL GO ON* Dance Mix and a stack of others.

And so to this month's teaser. Best answer wins a copy of the fabulous Danni Leigh album.

What is the collective noun for a group of Line Dancers?

Answers please to The Bard c/o Linedancer Magazine, 166 Lord Street, Southport, PR9 0QA.



As well as the albums reviewed in full, there are a couple of recommendations and a couple of 'musts to avoid' that require comment.



# ALBUM REVIEWS

wow, wow, wow,  
wow, wow, wow,  
wow,...one of the  
best debut albums  
ever.



hootenanny,  
Hogmanay  
hoedown



DANNI LEIGH

## 29 NIGHTS

Decca Records

5 EARS

5 BOOTS

Track no. and title	BPM	Track no. and title	BPM
01 IF THE JUKEBOX TOOK TEARDROPS	159	06 Ol' Lonesome	149
02 BEATIN' MY HEAD AGAINST THE WALL	118/236	07 MIXED UP MESS OF A HEART	105/210
03 29 NIGHTS	110	08 TOUCH ME	68
04 HOW DOES IT FEEL TO YOU	154	09 I FEEL A HEARTACHE	127
05 TEARDROPS TEARDROPS	158	10 CHAIN ME	184
		11 WEREN'T YOU THE ONE	156

Wow, wow, wow, wow, wow, wow! This has got to be one of the best debut albums ever.

A former bungee jump instructor and present time spunky, fireball entertainer, Danni Leigh is gifted with a ripping southern voice and an old time mischievous country attitude that will ensure she is a future star.

Rockin', honky tonk, pure, straight down the middle, no nonsense, top quality country dance music. All killers, no fillers. Let's dip in:

IF THE JUKEBOX TOOK TEARDROPS is an instant smash. A tush pushing, cowboy strutting stick on your Stetson and chew tobacco rebel rouser which already has a dance or two to accompany it. Raise the roof and flatten the floor honey. Count me in.

BEATIN' MY HEAD AGAINST THE WALL is very Dwight Yoakam, a South Of The Border Tex Mex good-time gallop. Eh Vaquero, saddle up. Let's go gringo. Phew!

29 NIGHTS brings us back to earth with a beautiful 'got over you' uplifting cha cha. Pedal steel and fiddle laced, this is great late night stuff.

HOW DOES IT FEEL TO YOU comes next and we're back to a driving drum beat intro which kicks into a slide guitar lead strutter. Raunchy and bluesy. I'm a coming your way sleaze sister!

A fascination with the word teardrop is not unhealthy in a country lyricist and lo and behold we get a brace of them in our next song, TEARDROPS, TEARDROPS where the memories of Buddy Holly and Tammy Wynette meet in a chugging nostalgic excursion into dance floor heaven.

OL' LONESOME next and oh my, what a superb sing-along chirpy feel-good honky tonk hit. "Ol' lonesome ain't so lonesome any more. Kicked ol' heartache tears and trouble cross the floor. Phones are ringin', lovebirds singin'. Guys are beatin' down the door" Love it. You go girl.

Buck Owens and George Jones are the vocal influences for the Merle Haggard / Tommy Collins penned MIXED UP MESS OF A HEART which boots botty from the word go. Talk about a dancing frenzy! This has more energy than a lorry load of Lucozade. Hold on I'm coming.

Thank goodness we slow down now for a cover of Willie Nelson's timeless TOUCH ME which pays a fine tribute to the original arrangement. Only fast enough for a slow Sway but by this stage of the album you don't half need it. A smoky barroom and glittering mirror ball are essential extras for this one. Hold me tight now.

Three tracks to go and there's still no hint of compromise in quality. I FEEL A HEARTACHE is a nod to Patsy Cline. This is an outstandingly produced song, with spine tingling chord changes and dreamy instrumentation set to a wonderful shuffling beat. Harlan Howard wrote this with the brilliant Kostas and it's up there with his very best. Fab.

CHAIN ME starts with a solo chant of "Chain, chain me to the railroad tracks" and rolls into a steam driven journey through the towns of Country, Rockabilly and Skiffle. Mr. Conductor let me pay double. I want more.

The set comes to a close with WEREN'T YOU THE ONE, no less fabulous than the rest and another rocker in Yoakam territory.

I don't recall ever giving an album 5 ears AND 5 boots before but this is well deserving. If you're lively, if you like country and you like to line dance I guarantee you'll love this. Order now while stocks last.

THE SPORRAN BROTHERS

## THISTLE DO! THE REEL SCOTTISH LINE DANCE ALBUM

MML Records

3 EARS

5 BOOTS

Track no. and title	BPM	Track no. and title	BPM
01 (SWING SWING) HIGHLAND FLING		05 SKYE BOAT SONG	
02 AMAZING GRACE		06 HIGHLAND LADDIE	
03 SCOTCH MIST		07 LIGHTS OUT	
04 MAGGIE'S PANCAKES		08 AULD TWANG SYNE	

I suppose it was inevitable really. With the huge success of Irish music in the world of line dancing it was only a matter of time before our friends from north of the border got in on the act. And how!

A cross between Jive Bunny and The Royal Scots Dragoon Guards Band this is a strange mix of the serious and light hearted side of Scottish music. All but the opening track are instrumental and all are well recorded for line dancers.

The lead cut is a hootenanny, Hogmanay hoedown of a hit. Evenly phrased, full of energy, overflowing with fun, (SWING SWING) HIGHLAND FLING is the undoubted smash of the festive season. With a repetitive chant of the chorus and excerpts of SCOTLAND THE BRAVE, some jiggy bits and a full blown Mavericks horn section you can't help but smile while you dance. Lizzie Clarke is working on a dance to fit the track and if it's half as successful as Scotia Samba we're on a winner. Och aye! Sporrantastic.

There are two waltzes which fit the floor just perfectly and they are both well known standards. AMAZING GRACE and THE SKYE BOAT SONG are no gimmicks, beautiful tunes. Elegant, romantic, moving.

The version of AULD 'TWANG' SYNE is also not as coy as you might expect but is in fact a perfect version of the New Year 'must play' song with Big Ben countdown included. You know the words so sing along now.... "Should old acquaintance be forgot.."

SCOTCH MIST is a sea faring, jolly swagger of a drunken jig. Gimme a wee dram of your finest malt whiskey laddie and I'm away to toss me caber. Another fun hit.

MAGGIES PANCAKES, HIGHLAND LADDIE and LIGHTS OUT are all great too! Traditional Scottish sounds with modern rhythms and drums. Of these the first is a natural follow up hardwood hit to HIGHLAND FLING where bagpipes and bouncy bassline combine for a jolly japing jaunt.

At a retail price of about £8.00 this represents excellent value (you'd pay the same for one of those dodgy Tornado singles) and you get a fabulous sample of every kind of music from the tartan ones. As the sleeve notes so cheekily say - Kilt Power! The new force of UK line dancing.



DAVE SHERIFF

## DAVE SHERIFF IN NASHVILLE

Stomp Music

88888 4 1/2 EARS

4 BOOTS

Track no. and title	BPM	Track no. and title	BPM
01 LINE DANCE BOOGIE	167	07 OUTTA CONTROL	155
02 CRYIN' THROUGH MY EYES	140	08 WHERE DO WE GO FROM HERE	132
03 WE'VE GOT MEMORIES	80	09 HEARTS AND FLOWERS	120
04 IN THE CARIBBEAN	126	10 SAYING GOODBYE	91
05 I CAN'T WAIT FOR PAYDAY	160	11 I'VE GOT THE LOVE	56
06 I COULDN'T FIND THE WORDS	86	12 SPECIAL DAY	86

At last! The Line Dance Law Enforcer mixes business with pleasure and comes up trumps!

Recorded, as you probably guessed from the title, in Music City and featuring some very special guests, this album of primarily country (as opposed to line dance) music combines Dave's collective talents for his best album to date.

For hardcore line dance fans there's the clever strutting LINE DANCE BOOGIE (dance by Liz Clarke), the rousing I CAN'T WAIT FOR PAYDAY (dance by Chris Goodyear) and the Jimmy Buffett influenced IN THE CARIBBEAN (dance by 'Red Hot' Christina Browne).

Best of all though is a rocking, socking duet with Kimber Clayton which Dave wrote with her in mind. OUTTA CONTROL is almost a biography of the pint sized rebel rouser's life and their two voices work surprisingly well together. A sure fire hit. Shoot some more tequila honey. Dance by 'Rodeo' Ruth Lambden.

For honk and tonk try CRYIN' THROUGH MY EYES (dance by Ray and Tina 'Coastin' Yeoman), a gorgeous floating two step.

And for honest country take the rest. There are four tracks which feature Elvis's legendary backing singers, The Jordanaires (how about that for cool!). HEARTS AND FLOWERS is polka-tastic. SAYING GOODBYE is sway-licious. I'VE GOT THE LOVE is Jim Reeves-mongous. And SPECIAL DAY is wedding waltz-erific.

Another gem is with duet guest number two, the immortal Porter Wagoner (he who discovered Dolly Parton) and the track I COULDN'T FIND THE WORDS (Did you look under the bed Dave?) Fab again and another lovely melding of vocal styles.

With such outstanding guests, musicians and production team you can hardly go wrong. Well done Dave. A pleasure to listen to. A pleasure to dance to. Others may experiment with disco and such as they seek to stay one step ahead of the pack. The hard working Dave, though continues to grow in stature by continuing to do his best. And his best gets better every time.

TOBY KEITH

## GREATEST HITS VOLUME ONE

Mercury Records

88888 4 1/2 EARS

3 1/2 BOOTS

Track no. and title	BPM	Track no. and title	BPM
01 GETCHA SOME	82	07 I'M SO HAPPY I CAN'T STOP CRYIN'	149
02 IF A MAN ANSWERS	98	08 WE WERE IN LOVE	100
03 SHOULD'VE BEEN A COWBOY	133	09 YOU AIN'T MUCH FUN	140
04 DREAM WALKIN'	119	10 WHO'S THAT MAN	125
05 A LITTLE LESS TALK AND A LOT	119	11 WISH I DIDN'T KNOW NOW	118
MORE ACTION	126	12 BIG OL' TRUCK	143
06 DOES THAT BLUE MOON EVER	88	13 ME TOO	88
SHINE ON YOU	69	14 HE AIN'T WORTH MISSING	102

You either love or hate Toby Keith's voice. It's either deep, velvet and lush or shallow, rough and barren according to your viewpoint. Personally I think it's great. Real turn-ups of the trousers low, a man's man's vocals. (Careful Steve, you're beginning to sound like an ad for one of those 0898 numbers!)

There are some real classics in this package and more than you'd think will work well on the floor.

Uptempo wise there's the duet with Sting, I'M SO HAPPY I CAN'T STOP CRYIN' which lends itself to a two step. There's the gritty A LITTLE LESS TALK which was also a hit for Hank Williams Jr. but which Toby really goes to town on. And there's the good ol' boy BIG OL' TRUCK (you gotta have a truck in a man's man's country song) that pushes serious tush. SHOULD'VE BEEN A COWBOY, too, is grass roots country stuff to dance along with.

Best of the strutters, though is YOU AIN'T MUCH FUN (SINCE I QUIT DRINKING), an amusing observation from a man to his good lady that he's unhappy with the household chores in his sober lifestyle and that she seemed considerably more appealing when he was intoxicated. Do you know Garth's TWO OF A KIND WORKING ON A FULL HOUSE? This is the same tune (almost) but the lyrics are quite different. A man's words, these.

From a shuffle point of view WISH I DIDN'T KNOW NOW is the key track with DREAM WALKIN' running a close second. Of these the former is lyrically brilliant, about a poor, cuckolded feller. "I wish I didn't know now what I didn't know then. You'd still have my heart in the palm of your hand, I'd still look like a fool in front of your friends." So sad. Real pathos.

Cha cha wise there's the optimistic HE AIN'T WORTH MISSING and the newly recorded IF A MAN ANSWERS, both enchanting.

The latest single is GETCHA SOME, almost recited by Tobes, that has an infectious blues harp intro and Bob Dylan style delivery that gets under your skin and seeps into the system to such an extent that you'll be humming the damn thing for weeks. This song doesn't just request a dance to fit it. It demands it. "Ooh, ooh gotta get you some, gotta get you some, ooh ooh..." Incidentally this song was co-written by the singer himself and a man who must have one of the best monikers in the business - Chuck Cannon. Now that's a real man's name.

You know listening to this album, maybe I should have been a cowboy too. That's a man's profession. Those leather chaps, that six shooter, camp fire songs.... Whoops! I'm off again.

TRACY LAWRENCE

## THE BEST OF...

Atlantic Import

88888 5 EARS

3 1/2 BOOTS

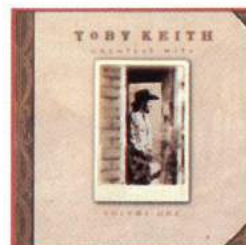
Track no. and title	BPM	Track no. and title	BPM
01 TIME MARCHES ON	119	08 RENEGADES REBELS AND ROGUES	157
02 IF THE WORLD HAD A FRONT PORCH	165	09 I SEE IT NOW	91 WZ
03 TEXAS TORNADO	63	10 CAN'T BREAK IT TO MY HEART	138
04 STARS OVER TEXAS	91 WZ	11 ALIBIS	111 WZ
05 HER OLD STOMPIN' GROUND	68	12 IF THE GOOD DIE YOUNG	159
06 STICKS AND STONES	126	13 IS THAT A TEAR	114
07 WHILE YOU SLEEP	66	14 BETTER MAN BETTER OFF	94

After six studio albums plus a LIVE collection it is about time the talented Mr. Lawrence was allowed the accolade of a 'Best Of' package. So here we have it, fourteen tracks of which two are brand new, one reached number 4 and the other eleven all made number 1 on the US country chart.

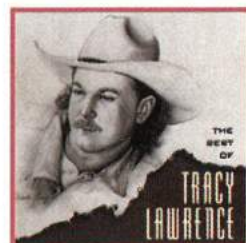
Recorded in Music City and featuring some very special guests



Some real classics in this package



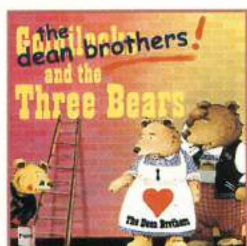
A fine singer, performing fine songs







*Love the bear in that jacket and the songs aren't bad either*



Inevitably there are going to be some notable omissions in any collection like this and it is a great pity for line dancers that HOW A COWGIRL SAYS GOODBYE, MY SECOND HOME and RUNNIN' BEHIND are not included. Mind you, what is covered is so darned good you can forgive the compiler these oversights.

Starting with the rocking stuff, RENEGADES REBELS AND ROGUES is line dance custom-made, a stonkin', drivin' sleaze of revolutionist country. Try it for 'Hot Tamales'. IF THE GOOD DIE YOUNG is in a similar vein, gutsy and raw and a tush pushin' treat.

Also uptempo but in a two step stylee is the chirpy, smiley IF THE WORLD HAD A FRONT PORCH and the slightly slower but just as cheery CAN'T BREAK IT TO MY HEART which works just as well as a swift shuffle.

There are some lovely cha chas, the swaying IS THAT A TEAR, perfect for strolling along to, the heartbreaking STICKS AND STONES about the power of the spoken word and the wistful TIME MARCHES ON, summarising the reality of life with peculiar pensive precision.

Like so many 'real' country singers Tracy has a penchant for the rhythm of a waltz and doesn't he pick some goodies! I SEE IT NOW covers the observation of a man's former love partner with the man of her dreams in a sad meets glad manner. STARS OVER TEXAS is, well, just superb! Real classy love story stuff this.. "As long as the tides ebb, the earth turns, the sun sets, I promise I'll always be true. And as long as there's stars over Texas, darling I'll hang the moon for you". Beats "Love you lots" don't you think?

Last of the waltzes is ALIBIS, and another corker. Guilty conscience, remorseful feller tries to make up with 'heard it all before' gal. One two three, two two three. Find me a partner with a honky tonk heart and I'm there.

A little on the slow side for hoofing are TEXAS TORNADO, HER OLD STOMPIN' GROUND and WHILE YOU SLEEP (the last two are the new songs) but of these the first is an aural gem which again uses the Lone Star State as a reference point. Did you ever see the video for this? Wow.

Tracy Lawrence is a fine singer performing fine songs in a fine country fashion. Highly recommended.

#### THE DEAN BROTHERS

### THE DEAN BROTHERS AND THE THREE BEARS

Deansville

9999 3 1/2 EARS

4 BOOTS

Track no. and title	BPM	Track no. and title	BPM
01 THE THREE BEARS	196	08 SEE YOU IN MY DREAMS	126
02 YOU'RE THE ONE	152	09 NO FUTURE IN THE PAST	190
03 LAST NIGHT	194	10 SOMETIMES SHE WILL	190
04 HERE TODAY	130	11 DOCTOR	161
05 CRY CRY	119	12 I FORGOT TO REMEMBER	174
06 HONKY TONK ANGEL	123	13 HANK	110
07 THREE WORDS	128	14 HARD WAY	121

First up, great cover guys! Love the bear in that jacket. And the songs aren't bad either.

This is a collection of old Deans material (re-jiggered a bit) and some good new stuff. In essence it's a rock and roll album, reminiscent of material by The Stray Cats, with a couple of rumbas thrown in for good measure.

Key tracks are the superb, witty and clever THREE BEARS title track which I'm sure will be a belter live, the doowop styled DOCTOR (very 'Darts'), the skiffle like CRY CRY and the lively, strolling SOMETIMES SHE WILL.

For THREE WORDS the Deans adopt a UB40 guise as they dip into reggae land, and of the rumbas HONKY TONK ANGEL and HERE TODAY stand out.

Dances have been written for the package by such luminaries as Fowler, Metelnick, Thompson, O'Malley and Twostep as well as 'Rodeo' Ruth Lambden and John 'Dangerous' Robinson. All in all, another excellent package from the current 'Group Of The Year' which stands them in good stead for retaining the title next year. As good an album to listen to in the car as it is to swing to at the club.

## Linedancer Magazine Awards

*Your votes must be in  
by 8th January*

Thanks to those who have  
already voted  
We look forward to  
receiving final votes



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## CHRISTMAS ALBUMS

ASLEEP AT THE WHEEL	MERRY TEXAS CHRISTMAS Y'ALL	£14.99
BELLAMY BROTHERS	TROPICAL CHRISTMAS	£9.99
ALAN JACKSON	HONKY TONK CHRISTMAS	£14.99
ELVIS PRESLEY	I WISH YOU A MERRY CHRISTMAS	£9.99
<b>RYE BROTHERS</b>	<b>HOOKED ON CHRISTMAS RYE</b>	<b>£4.99</b>
TRACTORS	HAVE A TRACTORS CHRISTMAS	£14.99
COUNTRY SUPERSTAR XMAS VOL.2	STRAIT, BROOKS & DUNN, TWAIN, BOGGUSS, GILL ETC	£9.99
COUNTRY CHRISTMAS	YEARWOOD, McENTIRE, WARINER ETC	£6.99
COUNTRY CHRISTMAS CLASSICS	MORGAN, PARTON, McCREADY, McBRIDE, ALABAMA ETC	£10.99
STAR OF WONDER	BR5-49, JACKSON, PARNELL, BROOKS & DUNN	£13.99

## BEST SELLERS

BELLAMY BROTHERS	REGGAE COWBOYS	(ALMOST JAMAICA)	£10.99
BR5-49	BIG BACKYARD BEAT SHOW	(OUT OF HABIT/WILD ONE/7 NIGHT TO ROCK)	£14.99
BROOKS & DUNN	GREATEST HITS	(WHISKEY UNDER THE BRIDGE/NEON MOON)	£14.99
JIMMY BUFFET	ALL THE GREAT HITS	(MARGARITAVILLE/VOLCANO/PENCIL THIN)	£7.99
JIMMY BUFFET	OFF TO SEE THE LIZARD	(THE PASCAGOULA RUN)	£9.99
DEANA CARTER	DID I SHAVE MY LEGS?	(STRAWBERRY WINE)	£14.99
CHEAP SEATS	CALL IT WHAT YOU WILL	(SOMETHING IN THE WATER/IT'S JUST LOVE)	£13.99
DEAN BROTHERS	I JUST WANT TO DANCE	(I JUST WANT TO DANCE/DEVIL WOMAN)	£14.99
DIXIE CHICS	WIDE OPEN SPACES	(LET'ER RIP/TONIGHT THE HEARTACHES ON ME)	£14.99
<b>SCOOTER LEE</b>	<b>BY REQUEST</b>	<b>(THE DISCO DANCE ALBUM)</b>	<b>£13.99</b>
MAVERICKS	TRAMPOLINE	(DANCE THE NIGHT AWAY/LA MUCARA)	£14.99
JOHN McCABE	DIZZIE LIZZIE	(DIZZIE LIZZIE & BOOGIE WOOGIE JOE)	£7.99
REBA McENTIRE	MONMENTS & MEMORIES	(WALK ON)	£14.99
JO DEE MESSINA	I'M ALRIGHT	(NO TIME FOR TEARS)	£14.99
DOLLY PARTON	HUNGRY AGAIN	(THE SALT IN MY TEARS)	£14.99
REDFERN & CROOKES	UNDER THE MOON	(UNDER THE MOON/YOU'VE GOT THE POWER)	£8.99
BOZ SCAGGS	COME ON HOME	(T-BONE SHUFFLE/SICK & TIRED/LOVE LETTERS)	£14.99
<b>GEORGE STRAIT</b>	<b>ONE STEP AT A TIME</b>	<b>(I JUST WANT TO DANCE WITH YOU)</b>	<b>£14.99</b>
PAM TILLIS	GREATEST HITS	(MI VIDA LOCA/CLEOPATRA)	£14.99
RICK TIPPE	DANCE ON	(HARDWOOD STOMP/DANCE ON)	£10.99
RICK TREVINO	RICK TREVINO	(UN MOMENTO ALLA/JUST ENOUGH ROPE)	£9.99
SHANIA TWAIN	COME ON OVER	(DON'T BE STUPID/MAN I FEEL LIKE A WOMAN)	£14.99
SHANIA TWAIN	THE WOMAN IN ME	(ANY MAN OF MINE/WHOSE BED HAVE YOUR...)	£14.99
<b>WAR</b>	<b>BEST OF WAR &amp; MORE VOL 2</b>	<b>(CINCO DE MAYO)</b>	<b>£11.99</b>

## COMPILATIONS

BONANZA DANCE PARTY	(PICK UP THE FIDDLE/BONANZA/COTTON EYE JOE)	£14.99
COUNTRY DANCE MIXES	(TRASHY WOMEN/QUEEN OF MEMPHIS/LIFE'S A DANCE)	£13.99
COUNTRY HITS DANCE PARTY	(12 DANCE REMIXES INC. DON'T BE STUPID - COVERS)	£13.99
HILLBILLY RICKS AUSTRALIAN PICKS	(NUDE BOOTSCOOTIN'/WIPE A TEAR/FIDDLER MAN)	£13.99
<b>HORSE WHISPERER</b>	<b>(CATTLE CALL)</b>	<b>£14.99</b>
LINE DANCE FEVER 6	(LET 'ER RIP/PEACE TRAIN/ADDICTED TO LOVE/RIDE ON)	£13.99
MILLENIUMS GREATEST LINE DANCE PARTY	(BILLY B. BAD/KING OF THE ROAD/JOSE CUERVO/ELVIRA)	£8.99
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### ISSUE 9

#### DANCES

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



### ISSUE 8

#### DANCES

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



### ISSUE 12

#### DANCES

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Life Is Good  
Rock Around The Clock  
Walkin' The Line  
All Shook Up  
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Summertime Cha Cha  
G.M.C.  
Smokin' Cowboy  
Now Hear This



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Tropicana Parking Lot



### ISSUE 13

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Spicy Feet  
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Heartbreak Harley  
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Radio Romp  
All Aboard  
American Pie  
Country Rock n' Roll  
KISSING

Ain't Goin' Down  
Lightning Cha Cha



### ISSUE 14

#### DANCES

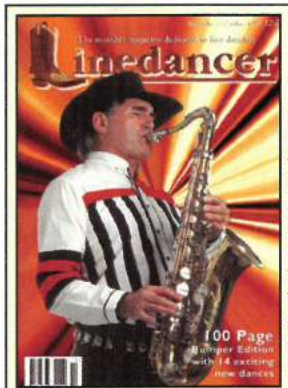
Twist-em  
Wrangler Butts  
The Renegade  
Haych Haych  
Line Dance Crazy  
Matador  
BH-17  
Hot 'n Kickin' Dipper  
Desperado Trail  
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Weekdays  
Prairie Strut  
Streamlinin'

Christmas Rock  
The Blister Shuffle  
King Of The Road  
Hot Tamales  
Practice Makes Perfect

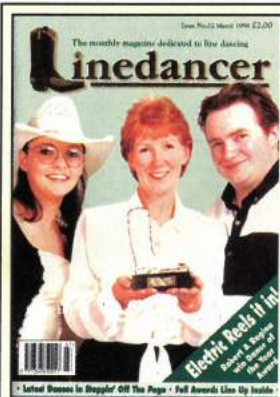


## ISSUE 20

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DWIOU  
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'98  
Make You Mine

Sooner Or Later



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Caliente (Hot)  
Runaround J

Oh Romeo  
Let's Break Up  
13 MWZ  
(Wheelchair  
Adaptation)

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## SUPPORT EACH OTHER

Over the last few months there have been several letters about showing our appreciation for live acts. We must be the most appreciative people around, here in Cornwall. Not only do we clap them after every dance and 'holler for more' at the end of the evening, we exchange eye contact and smiles too and sing along with them. They all get a warm welcome and line dancers and musicians become a team for the evening. They leave, knowing they always have friends and support here and must love coming back for more, remembering our enthusiasm. Some of them even comment on the quality of our dancing and the numbers dancing. So, appreciation flows both ways. We complement each other, so "go on", do your bit.

Maureen, Cornwall.

*As we predicted, Claire's letter 'Playground for the over 40's' (Oct edition) resulted in an even larger postbag. Here's just a selection of the replies elicited.*

Wow, I am astonished by this young woman's gall, and while rarely moved to waste time responding to intolerant, arrogant young twits like this

one, (because generally they do not listen to others opinions, due to their absolute belief in their own); I have to say that should I answer every point raised in the letter I'd be giving her more credence than she deserves. But, as a line dancer I'm glad she doesn't attend the venues I do. She would receive short shift if she tried to expound her theories on country music of any description to my friends or myself. What on earth, at 24 yrs, gives her the idea that she is expert enough on any subject to write such a letter? Even my own sons (26, 24 and 17) who never saw their mother in jeans till she was 45yrs, have never been so rude as to castigate me for my preferences in clothes or music, and I in turn do not deride them for their preferences either. We each have our likes and dislikes as individuals. Vive la difference! The comments about line dancers complaining about the volume of music and their non-appreciation of bands can sometimes be true. Excessive noise invades the senses, spoiling one's enjoyment of the music and the dance. Furthermore, some bands are so greedy, insensitive and arrogant that they will accept bookings from clubs with large line dancer attendance, then blatantly cock-a-snoop at the very people who are paying their fee by ignoring their need for varying tempos, comfortable sound levels and value for money. The best bands are not those who are the noisiest or the showiest but those who cater for their fee-paying audience. You will always hear us applaud each and every song delivered by any band that remembers this. Finally, my husband usually accompanies me when I go dancing, though he does not dance a step. He just sits listening to the music and talks to his friends in the intervals and thoroughly enjoys himself. He has never made as much fuss as Claire who should really follow this advice to live and let live.

Noreen Reed, Sunderland

## LIGHTEN UP CLAIRE

Poor Claire, so bigoted, so biased and so young. What does it matter that someone dresses 'Cowboys & Indians' as she puts it. Those that dress up - including me - love to do so and it does not matter what type of music is played so long as they can dance to it. So lighten up and live and let live.

An Over 40, Andover

## THOMPSON FAN

I don't put pen to paper often, but I have to write to tell you about Jo Thompson. I went with three friends to the Essington

workshop. Jo is a delight, it was a 'Bostin Night' as we say in the Midlands. She taught us about four new dances and the evening passed too quickly for me. My friends Natalie, Susy and Ian all said it was the best workshop they had been to. Jo has a lovely personality and I would urge everyone to go to see her. The evening was a great success and my friends and I thoroughly enjoyed ourselves. On sale at the group's gigs. You will also have noticed, they have their own dancers who follow them everywhere. I also appreciate Ethan's singing and John's expertise on guitar, I have been to a few 'Seats' gigs all at line dance venues some at my own club C & M Dance Ranch and have enjoyed every moment. By the way, music played too loud becomes distorted and you lose the quality of sound, essential when listening to good country music. Finally, criticising the way people dress for these events is totally bad mannered. Even the younger element enjoy wearing western gear. Instead of telling people to join a C & W club, why don't you stay away from line dancing venues. Stick to concerts or find yourself a music only club, there are some out there!

Ninnis, Bloxwich

## CHAMPIONSHIP SPLIT

On Saturday 10th October my daughter and I went to the Winter Gardens in Blackpool to see a Heat of the British Line Dancing Championships. The full-page advertisement in your magazine stated that CWDC rules would apply to this event. It soon became apparent that this did not seem to be the case. Having been to other competitions where CWDC rules applied, there seemed to be major differences between this competition and others I had attended:-

- 1 Only 2 judges
  - 2 Judges sat at a table on stage together
  - 3 Judges seemed to be conferring
  - 4 No dress code
  - 5 No judges scrutineer
  - 6 Singing allowed whilst dancing in competition
  - 7 Hands allowed to be used during vanilla patterns
- I felt sorry for the competitors who had worked out dance routines and wore strict dress code which come under the CWDC rules only to find on the night what seemed to be no rules and anything goes. This is not just my point of view, as a lot of people I spoke to felt the same way, a great disappointment in what should have been a great night. Had it not have been for AC Clarke his team of dancers and DJ who were really excellent, they

*"Excessive noise invades the senses, spoiling one's enjoyment of the music and the dance"*

# LINEBACKERS

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helped put competitors at ease and really saved the night from being a total wash out. When I left I wondered had I been watching a ballroom dancing or line dancing competition. At the end of it all the paying customer will have the final say and I will not be attending another of these events. It would be interesting to hear why this event did not seem to be run as advertised.

*J Doyle, Frodsham, Cheshire*

**It seems that the organisers of the Championship and the CWDC have split. Our Grapevine entry gives more information.**

### SCOTS EXAMPLE

In response to Eddie Cummings from Wirral about his dislike of Scotia Samba and his reference to Scotland's usual early exit of the World Cup. I have only one thing to say "The English fans USUAL bad behaviour!"

*S Higgins, Scotland*

### ANGLESEY ANGELS

On a recent holiday in Anglesey, I was invited to a dance held by Smokey and the Bandit, held in a barn. Karen, a local dancer showed me the way. When we arrived John and Jan made me feel completely at home. They were not only great dancers but a fantastic singing duo. The dancers who took me under their wings were Rob, Eleanor and Trevor who looked after me at all the classes. I had a wonderful holiday made even better by their hospitality and would like to say a huge thank you to all of them.

*Gill Pearce, Leicestershire*

### MAJORCAN HELP NEEDED

May I say how much I look forward to receiving your mag each month you all do a great job. I am soon to move to Majorca to live for some time, it will be on the east coast at Porto Cristo and I will be travelling between Porto Cristo, Cala Bona and Cala Millor and would like to know of any line dance venues in any of these areas. I cannot imagine life without line dancing. Keep up the good work.

*Pam Downward, Staffs*

*Sorry Pam, we don't know of a class yet but we're sure somebody out there in 'Lindancerland' will. Replies to the usual address please.*

### MANX NEWS

Frank's Gang wish to thank all the visitors they have had during the summer season, especially the dancers who have written to Linedancer Magazine to say what fun it is dancing on the Isle Of Man. At the end of September, we were privileged to have Lonestar country play two venues, the Manx Legion

and Ramsey Freemasons. They went down a storm. Their choice of music, ability and friendly personalities guaranteed them a return visit. Well done Chris and Charles you were brilliant, best value for money ever. The 'two fat cowboys' are fatter than ever, raising almost £500 at Ronaldsway Social club, by hosting, a line dance, buffet, karaoke, disco and raffle. All proceeds went to local charities except for a rather dubious steak and kidney pie bearing a sticker "suitable for vegetarians". Our sponsored line dance in the raised over £1540 for the Ronald McDonald Cancer Charity, well done to everyone who danced their socks off during the eight hour marathon. Finally, Brian Collister, alias The Blue Dolphin has just undergone major surgery to remove certain body parts that he no longer uses. Get well soon Brian, the girls sure miss the act.

*Frank Mitchell, Isle of Man*

### DOTTY DITTY

I have written this little ditty that I would like to share with other readers:

It wasn't the grapevine nor was it the shimmy that drove us to blows, nor was it the fact that you said I had pigeon toes that drove me to X out at Jazzy Joes. Where I danced the night away while doing the Cowboy Charleston I could Let er Rip. No it wasn't the Two Pina Colodas that got me All Shook Up. Nor was it the Tush Push, although it could have been Something In The Water rather than something you said, that brought us to blows. But if you will go Horsin' Around with Waltzing Matilda then doing a Red Hot Salsa with Apple Jack is good for me to.

*C James, Bristol*

### TECHNO TOO FAST

I am writing to you concerning the debate of 'country v techno'. I know many people have various ideas about line dancing music, but these days it is turning techno and getting too fast. One class went so fast that even the younger members were not able to keep up! This is becoming ridiculous but it is not just the music that is the problem. People forget that in the first place, it is the choreographer's fault for choosing that piece of music! I noticed in the Linedancer Choreography Competition it did not state a country song, but any song that gets your foot tapping. If a choreographer likes a non-country song then they will try to choreograph a dance to that particular song. With so many styles of country music why can't they try to dance to these songs? Why has this happened to line dancing?

Other forms of dance have their original music, or sometimes an original song jazzed up, but this does not seem to happen to country music. If instructors are intent on 'techno teaching' then leave them to it. However, some people who prefer these dances have trouble when going to festivals because all the music is country and nearly every DJ that I know refuse to play techno songs. If instructors were more interested in keeping it country and paid more attention to quality of dancing then surely they could take the time to sit down and find a country song that the dance fits. For example, Titanic choreographed by Simon Ward goes well to I Can Tell By The Way You Dance by Vern Gosdin on the In the Summertime CD. This track helps to execute the holds throughout the dance. There are a lot of instructors who will only play country music - which started the roots of line dancing music. Also, not every club does only line dancing, there are western dance clubs that teach partners or couples dances. I think that it would make a change for Linedancer to publish partner dances as well as line. After all, line dancing did originate in western dance. If partner dances are too long then you should not publish long dances like Peter



*"One class went so fast that even the younger members were not able to keep up!"*

**Sean Kenny**

*Line Dance Crazy 2*

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*"Helen was so nervous, yet she danced her socks off"*

Metelnick's Let 'er Rip which took a full two pages. Linedancer should have more space for this or even a separate section for partners.  
*C Somerville, via fax*

*Interesting point! Whilst we acknowledge the growing popularity of Partner dancing we are a line dancing magazine first and foremost. However, we would be interested to hear other dancers views.*

#### INSTRUCTOR HELP

I have been line dancing for a couple of years now. A lot of people have told me they find it easy to follow my feet when they can't see the teacher. I have decided that I would like to start a class of my own. I have also thought about teaching children. What I would like to know is what do I need in the way of licence, insurance, getting a name registered and any training courses I need to do.

*A Jeal, Leics*

*The various licences and insurances are covered in various articles and as for courses and qualifications we would advise the following. Enquire the cost, details of the course, qualification of*

*offer, course details, what's included and what's not and how it would benefit you. The decision whether to join the course is then up to you.*

#### NICKEL SHINES

On Thursday 15th October the "Nickles and Dimes" line dancing team attended the heat of the British competition at Carlisle Sands Centre. The night was going well, the atmosphere was friendly and the dance floor buzzing. Alan Clarke came on to teach us the beginner dance for the competition and Helen, a member of our team, decided to enter. Having just learnt the dance she asked me to help her plan a routine. So for a half hour she stood in the foyer and practised like a woman possessed. When competition time arrived Helen was so nervous, yet she danced her socks off and was awarded 1st place. Helen was so happy and proud of her achievement as this was her first ever individual competition. After the presentation the atmosphere changed and Helen was approached by a lady who told her that she didn't deserve to have won as she was not a beginner and that she was going to register a complaint. To say the least Helen was very upset. She has danced with Nickles and Dimes as a team member for one year but had never done an individual competition, in my opinion she had every right to dance in that division. If the C.W.D.C points system was being used - and this states you must have less than 30 points to enter beginners - Helen has 0 points and therefore was eligible however C.W.D.C are not representing the British, but in our opinion Helen was still in the correct division and well deserved her win we would like to wish her all the best in the semi-finals. On a final note I would like to thank the British display team for all their hard work and friendly approach to the heats, I've attended 3 heats and each one has been very entertaining with the competition standard very high. Wishing everyone who qualified best of luck at the semi-finals, and many thanks to Steve, Alan, Lee, Sally, Lorreta, Caron and not forgetting Kev the roadie.  
*Sam Young, Nickels And Dimes*

#### SHERIFF SUCCESS

I am writing to congratulate you on a spectacular event in the North Western heat of the Dave Sheriff Choreography Competition at the Adelphi Hotel in Liverpool on Sunday 25th October. Naturally, I was a little disappointed that my own dance, "The Tennessee Turn", did not get through to the Grand Final, but I still had a

thoroughly enjoyable time. The event was organised fantastically well and I'm sure everybody had a great time. Hope to see you again next year, thanks for a great day.  
*Stephen Kershaw, Liverpool*

#### TENERIFE TERRIFIC

My wife Sheila and I were going to Tenerife in June. Thanks to your magazine we read that there was line dancing with Bernie at the Dance Ranch in Las Americas. We thoroughly enjoyed our dancing and instruction. Bernie was as great as we were told! We were in Tenerife again in September, this time in Puerto De La Cruz and travelled the 60 miles or so to Los Cristianos. We were very fortunate before we left, that we found out that 'Bootscootin' Bernie' had a new venue. Monday and Thursday nights from 8.30pm, at the Exiles Restaurant & Bar in Coral Mor, Costa Del Silenco. (Tel No. 00 34 919 466 967). We had a great night on the Monday, so we kept the car over until Thursday, and drove down again, this time taking three friends with us. Again the night was thoroughly enjoyed by all. Our hosts, Daphne & Ronan made us very welcome and it was a pleasure to be taught by Bernie, who is also on at the Coral Beach Hotel in Las Americas every Sunday night for any line dancers going to Tenerife. Thank you for keeping us posted of all the holiday line dancing venues.

*Dave Williamson, Bishop Auckland.*

#### GOLDEN SANDS TARNISHED

This is the first time I have felt the need to write a letter to a magazine but it is done with regret. Three friends and I have just been to Golden Sands, Haven at Mabelthorpe. It was a three night line dancing weekend break. John Douglas and the J.D Band were booked for the last night. My friends and I busied ourselves in anticipation for the big night with all our finery, as did all the other dancers. We had seen this band before and had really enjoyed them, so it would just top of a superb weekend's dancing. We had also had some brilliant instruction from Roger Bessant of Country Connection and he was our D.J for the whole weekend. Unfortunately when we arrived we were then informed by Liz, the entertainments manager that John Douglas had gone home! He was not happy that his equipment would have to be carried up 28 steps! The staff helped but this was not good enough for Mr Douglas so he went home! Apparently he performed there last year without any problems and I

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can't imagine that the stairs have suddenly sprouted over the year. I find this totally unprofessional and petty minded from a man who I presume makes a living at this. Haven did their best to sort a very awkward situation but it wasn't to be. Between Roger, Liz and their resident band we line dancers had a good evening anyway. We didn't need Mr Douglas and his band to enjoy ourselves! I also suspect he won't be playing at Haven again. You just can't let people down like without suffering the consequences.

**Mrs J Barnard, St Ives**

## ALL IN THE INTERPRETATION

As a fairly new line dancer of only 9 months experience and a recent subscriber to your excellent magazine may I take a few moments to express some points that I think might be of interest to readers of "Between The Lines". I understand that at various venues there are slight differences in some interpretations of the dance sheets and that some people are liable to take offence if someone is doing certain parts of the dance differently. Surely this has to be a 'give and take' situation and it is not the fault of the dancer. It cannot be the fault of the teacher who has put his/her own interpretation on the dance. If that is how they read the instructions - so be it. I have tried several different classes with different teachers and I have always been made especially welcome by one and all of my instructors. It amazes me to read that some people have been barred from lessons because of the way they dance. Perhaps it is because I am a man and in general we are too few on the ground to be discouraged. If I have found that one class did not suit me then I would think twice about going back there again. The luxury of free choice is available to everyone, is it not?

As to the argument that all music should be C & W is far too restrictive. The music suggested to fit the dance be it rave, pop, rock and roll, reggae, or C & W should surely be used as the instructor sees fit. If he/she wants to keep it limited to C & W then so be it. It dancers prefer it that way fine - if not they can always find another class to their liking elsewhere if they do not agree with the instructors views. What I find puzzling is that two dances with exactly the same name and the same suggested music can be produced at or around the same time. Recently I saw Black Dresses being performed and I downloaded the steps from the Internet. When I walked through them I was really

puzzled because there did not seem to be much resemblance to the dance I had watched the previous day. Two days later I was taught Commitment at my class and again tried the Internet for the steps and exactly the same thing happened.

**Tom Ede, Houghton-le-Spring**

## COFFEE FOR A CHANGE

Scooter Lee was at Butlins Wonderwest, Ayr at the Country & Western week-end. For each song she suggested a dance. Scooter sang a certain song and suggested Black Coffee for the dance - can anyone remember the song she sang? It was a nice change to dance Black Coffee to the different tempo.

**J Parker, Ayr**

## TRAIN COMIN'

I would like to reply to Buffalo Bill's letter in the November magazine regarding Peace Train. Let me first say that I am in total agreement with him. I teach a class here in South Wales and I taught Peace Train as per the step sheet. Imagine my surprise when I went to someone else's social and I got up to dance Peace Train. At the beginning of the dance the line in front of me nearly landed on my feet and I had to take drastic action to avoid having my toes crushed. The person in the same line as me was by now about two feet behind me. What is going on I thought to myself. This was all the more surprising as all these people jumping on the first steps of Peace Train, wait for it, were all members of my class! I had taught them the dance, but not like that. My first reaction was that I had taught the dance wrongly. As soon as I arrived home I went straight to my file to check the step sheet and found that I was right. In my next class I asked these people why on earth they were jumping back instead of on the spot and I was told that everybody does it. Well, I thought I don't. When going through the steps of the dance in class I now emphasise that the jumping out at the beginning of the dance should be done on the spot. But some still jump backwards. The reason, I think, is that these people concerned had attended another club's social the previous week. I assume that it was done incorrectly there and because this club were doing it people assume that it must be the correct way to do it. It isn't. Now don't get me wrong I don't mind the odd variation here and there, but surely if a person choreographs a dance a certain way, don't we as teachers have a duty to leave the script unchanged? If this jumping back is considered a variation (I don't), then it is a dangerous one if everyone doesn't do it. I

do now feel that I am being intimidated to instruct my class to jump back - well I will not be. I would like to know who was the idiot that started this jumping back in the first place? Why? why? oh why? I thought it was only confined to South Wales but it seems that this 'disease' has even spread to the Midlands. It clearly states on the step sheet 'on the spot'. Come on all you instructors teach your class to jump out on the spot, for goodness sake - before someone gets injured. Stick to your guns Bill. I am certainly going to stick to mine.

**Glyn Jones, South Wales.**

## DROP THE POLITICS

Reading through the November issue I was shocked to see a letter where the instructor had told their class not to attend other social dances. As an instructor myself, I encourage members of the class to join all socials within our area and in many cases, join them myself. I always make a point of advertising all socials in the area during my classes. This is important to the whole concept of line dancing, socialising and promoting a feeling of camaraderie within all clubs. Rivalry and 'back-biting' should not play any part in the line dancing sphere - instructors



*"surely if a person choreographs a dance a certain way, don't we as teachers have a duty to leave the script unchanged?"*

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# BTL's LETTERS

*"I am not very impressed with the trend for Latin American steps"*

should remember we are here to enjoy ourselves and members of classes should be allowed to choose where they want to dance and not be dictated to. I say to all line dancers smile, enjoy and have fun - don't be told what to do.

*Richard Williams, via e-mail*

## MORE BEGINNERS

I read Roger Shepherd and Harry Seddon's articles in October's Issue and thought I must write and tell you that all is not lost! Here in Newport, Gwent, we have the Rebel Stompers - classes for beginners and more experienced dancers run by our marvellous teacher, Gloria. She runs classes five nights a week - starting each evening with a one hour beginners class where "If you find these dances too easy you should be in the next class" is the rule. There are no variations, flourishes or alterations in the beginners classes just a thorough grounding in basic steps and straight forward dances. "Just because it's old doesn't mean it's no good" so beginners learn Electric Slide, Cowboy Strut, The Ziggy, California Freeze. They also learn Matador, Red Hot Salsa and Coastin'. If there are more experienced dancers in the class Gloria asks them to dance at the end of the lines or at the back so that absolute beginners

always have someone to follow. Gloria also organises a monthly social dance where the mix of old and new, fast and slow, hard and easy is such that even the dancer who started the previous week will be able to get up and have a go. She reminds us sometimes that we were all beginners and expects her pupils to help one another. She doesn't pander to age or tastes and maintains an excellent balance and variety. Above all she wants people to enjoy the music, the dancing and the fun. My personal philosophy is "If you know it dance it!" I haven't forgotten the weeks it took to master Black Coffee so when Gloria says we are going to do Elvira Freeze I am up on the floor walking it through with the rest - dancing at the end of the back row, of course.

*Ann Macey via e-mail*

## CMT LOSS

I am writing to bemoan the passing earlier this year of Country Music Television. Now, several months later I believe that this has now contributed to the virtual demise of country music as the main source for line dancing. When CMT was on there was easy and regular access to lots of good ideas to dance to. There is so little country played on the radio - and I am out dancing when it is - that we have no way of finding out about good danceable country music. You have to buy an album and take pot luck. Because of this, many people are having to rely on compilation CDs and there lies a major problem. Take the latest Line Dance Fever 6. It is nearly all pop music not country. Now don't get me wrong I don't hate pop music in fact I have the original recordings of these tracks in my collection - but I was turned on to new country music by CMT and hence got into line dancing as a way of hearing my favourite tracks and artists. Also there seems to be too many gimmicky dances promoted. I saw a bunch of people dancing to Kung Foo Fighting the other week, complete with karate chops for heaven sake! I am also not very impressed with the trend for Latin American steps - because as a fella I can't wiggle like the ladies. Line dancing brought me onto the dance floor for the very first time as the music was punchy and being hard rocking I found I could do the steps without embarrassment. Now, I (like many other fella's I believe) get off the floor when most of the stuff is played as the dance steps taught are too effeminate and I feel 'daft'. Maybe its time to hang up my hat and boots. Maybe line dancing in the UK has 'out grown' country music. Is there any chance that with Digital TV, CMT will rise again

and new country music will be heard on the dance floors instead of souped-up Titanic sound tracks and Kid Creole knock offs?

*Mike Evans, Wildhorse Dancers, Sheffield.*

## SCOTS WELCOME

I had to drop you a line to let you know about the very friendly welcome which was extended to my dancers by San Quentin Country & Western Club, Polmont, Scotland, when we descended on them, en masse, to see Rambling Fever (in my opinion, one of the best country bands in Scotland). Most of my club had never attended a social function before and apprehensive to say the least, but we were welcomed with open arms by Davie and his club. My thanks go out to Elaine Kelso for inviting us in the first place. A great time was had by all. The one thing which stuck in my memory was the fact that it was all the "golden oldie" dances which filled the dance floor. There is a lot of debate at the moment about the complexity and speed of new dances, and I for one feel that we should not let the classics die out. It was good to see Black Coffee being danced to the Eagles, and that perennial favourite, One Step Forward, filled the floor. So come on, all you old hands, don't sit on the sidelines just because it's an old "easy" dance; most beginners enjoy these dances, but don't yet feel confident enough to get up onto the floor and start them off. Lead by example, especially all you instructors out there. Never forget that we were all beginners once, and remember how intimidating it was to see "experts" up on the floor doing fast and furious dances to equally fast and furious music. A big thank-you once again to San Quentin from all the girls (and two boys!) of the Country Line Western Dancers from Kincardine & Cambusbarron for one of the best nights we've had in a long time. We'll be back, so you've been warned!!

*Linda Boyle, Sauchie, Scotland*

## TEACHER TROUBLE

I would like to sympathise with Frustrated & Upset of Hertfordshire over the narrow attitude of her teacher when she chooses to support other line dance events. I have heard of other examples of instructors who feel they own their pupils. They do not seem to realise they are running a commercial operation and their 'customers' can support who they please. I wonder what her teacher would say if Sainsburys chided her for daring to shop at Tesco's. I think teachers who do adopt this attitude are likely to lose pupils, often their more advanced

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dancers. Why can't they see that if people dance at a number of venues they are likely to be aware of a wider range of dances and these can be fed back for the general good of all. I feel these ladies should confront the teacher and demand to know why she feels she has a right to determine how they spend their money. If no satisfactory answer is given they should do as they please or find another teacher.

R.G Smith, Norwich.

## REMEMBER OTHERS

As a non-active line dancer (love the music, love to watch, but don't dance) I was very pleased to see that, in October's issue, you printed "Dance Floor Etiquette for Line Dancers". It is, however unfortunate that not all dancers, and especially instructors, abide by these simple rules or would they be classed as common courtesy. At a recent country music club in Lame, Co Antrim I was shocked to witness a handful of line dancers being forced off the dance floor by partners dancers who broke from the outer circle and decided to dance in the middle of the floor as well. As I understand etiquette the middle of the floor is available for single line dancers. There was no reason for the partners dancers to leave the circle that I could see except to force the single dancers from the floor. What made it worse was that two of those dancers dancing the partners dance are actually instructors or so I am led to believe. Perhaps it is lessons in general good manners that some dancers require as well as a good knowledge of line dancing etiquette. Maybe before their next outing they will have read Linedancer and taken in at least some of the points of etiquette.

"Sitting Bill", Belfast

## MORE SHERIFF THANKS

I would like to say thank you to everyone involved in the Dave Sheriff Choreography Competition. I had a dance entered and we travelled to Liverpool from Yorkshire. We had a brilliant day even though we didn't qualify for the finals. I couldn't believe the standard of some of the dances and I certainly don't envy the judges in having to make such hard decisions about who should go through and who shouldn't. I thought the competition was very well organised and very entertaining (although I couldn't watch for too long because I was very nervous), and the venue was brilliant. I think that helped to make the day special being in such a beautiful place as the Adelphi Hotel. I would like to say well done to those who got through to the finals and we'll be back

next year.

Melanie Bath, MJB Stompers via e-mail

## WASTED JOURNEY

I would just like to say how disappointed me and a group of friends were when we made a trip to Blackpool, all the way from Essex. We found that the Blackpool Opry never opened. We all remember reading your article in the January 98 edition (pages 18-19) and when a chance came to go to Blackpool we all thought great, we can go to a few line dance shops in town, then spend the afternoon in 'The Blackpool Opry'. I don't recall Linedancer saying it never opened so you can imagine our disappointment.

Miss S K Stevens, Essex

*We are as sorry as you the Opry wasn't opened. You are quite right that when we attended the launch party our January issue did state what we were told by the owners/organisers - the Opry would open that Easter. It did not but we can only report what we've been told...The contact number for the Opry is 01253 316917, ask for Wendy Lane.*

## CLASS CONFLICT

I would like to respond to Scooter Lee's article in November Linedancer regarding supporting each other. I have been doing line dancing since 1995 and had lessons with an IDTA teacher. The class took medal tests bronze, silver and gold, all set by the teacher through the IDTA. I have since found out that these tests are not recognised by BWDA, but I did pass them.

In February this year, two weeks before I was to take my gold medal, my teacher banned me from her lessons! After three years faithful attendance she heard that I was teaching line dancing. I had been asked by the landlady of a local pub to start a line dance class. I taught 10 people who would not attend the IDTA classes and I was very hurt and upset by her attitude. I am a fully qualified gymnastics coach and judge (since 1976) and my attitude has always been to pass on teaching knowledge to others. I now have a small weekly line dance class in the local St. Johns ambulance hall. Not only do we all enjoy our lessons, we also help to raise money for St. Johns. We recently did a line dance display at our local hospital to raise funds for them. I always recommend that my class goes to other venues and feel it is the only way to use what you have learnt. I also go to the other classes, dances, and agree that some people do stick in groups while others make you feel welcome. There is a line dance night every Sunday at

Northrepps Cottages with a live band. The night includes a few lessons and people make us feel very welcome. With all the brilliant country and western CD's around and the dances available from Linedancer magazine and other publications we can all carry on enjoying our dancing and getting our enjoyment once or twice a week without any ill feelings.

Sheila Lawson, St John's Jolly Stompers

## TWOSTEP'S SURPRISE

At the line dance championship heats at Southampton, a young man named Ian from Bristol entered. Ian has mobility problems but it never stops him from enjoying his line dancing. Unfortunately Ian never got through to the next heat for all his efforts, but later on in the evening Johnny Twostep came over and gave Ian his monogrammed Jacket to keep, as Johnny said "Ian deserved it". I felt I had to write up to say what a really kind thought it was for Johnny Twostep to do that, it was a lovely surprise. So Johnny, from the many Bristol line dancers who were at Southampton we really appreciate what you did.

Dave Walker, Northville, Bristol



*"I certainly don't envy the judges in having to make such hard decisions."*

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by Steve Healy



Chris Hodgson

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## **All Week Long** Page 88

Brought to you by Peter Metelnick, Canada's man of many talents!! (Peter is becoming renowned for bringing us wonderful dances as well as being a top class instructor).

A fast, fun, upbeat line dance that will have you 'a-rocking, a-slapping, a-scuffing and a-clapping'.

Fits perfectly with the song 'Seven Nights to Rock' by BR5-49.

A sure floor filler made up of 48 steps that will test your stamina and may well take you 'all week long' to perfect. Once it has 'clicked' you will really enjoy it.

## **Paris '98** Page 87

Choreographed by Michael John Snr & Michael John Jnr from Blackpool, this dance was spotted by Jo Thompson while on her recent tour. As we went to press we understood that Jo plans to teach Paris 98 at the Disney Land Paris

Line Dance Festival, being the event that the dance was choreographed to celebrate. Choreographed to Carnival De Paris by Dario G this lively dance also has a music suggestion which is guaranteed to be a Christmas hit on the dance floors, (Swing Swing) Highland Fling by The Sporrán Brothers. Set to have a dance choreographed especially for it I am sure Paris 98 will do until then.

## **V6** Page 86

BR5-49's latest album 'Big Backyard Beat Show' is inspiring many dances at the moment, including Chris Hodgson's V6. Linedancer asked Chris if the name had a motoring connection with the song, '18 Wheels and a Crowbar', but were told that it stands for version six because the dance was changed a number of times before Chris was happy with it. With another abbreviation explained, we can all enjoy the dance. Chris tells us to "take a deep breath, dance with attitude and fly with it ...".

## **Line Up and Jig** Page 89

Maggie Gallagher previewed this dance for me in Feb in a corridor at last year's Linedancer Awards held in Blackpool. With a background in Irish dancing Maggie has put together this dance incorporating some Irish dance moves and chose her music from the Irish band The Corrs.

This dance - like it's choreographer - is full of energy and style. To read more about Maggie see page 39 of this issue.





# Ho No It's Christmas



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 & 6 7 - 8	<b>Side Steps Right &amp; Left with Kicks, Chasse Right, Back Rock.</b> Step right to right side. Kick left across right. Step left to left side. Kick right across left. Step right to right side. Close left beside right. Step right to right side Rock back left. Rock forward onto right.	Right. Kick. Left. Kick. Side Close Side Back. Rock.	Right Left Right On the spot
<b>Section 2</b> 9 - 10 11 - 12 13 & 14 15 - 16	<b>Side Steps Left &amp; Right with Kicks, Chasse Left, Back Rock.</b> Step left to left side. Kick right across left. Step right to right side. Kick left across right. Step left to left side. Close right beside left. Step left to left side Rock back right. Rock forward onto left.	Left. Kick. Right. Kick. Side Close Side Back. Rock.	Left Right Left On the spot
<b>Section 3</b> 17 - 20 <b>Note:</b> 21 - 24 <b>Note:</b>	<b>Walk Around Partner, Walk Forward, Kick.</b> Touch right hand in the air with the person to your right diagonal. Walk around a 1/2 turn right stepping - Right, Left, Right, Left. You will now have swapped lines. Walk forward through gap - Right, Left, Right, Kick Left. You will now be back to back with your original partners facing a new line.	Turn 2, 3, 4. Forward 2, 3, 4.	Turing right Forward
<b>Section 4</b> 25 - 26 27 - 28 29 30 31 32	<b>Stomps, Thigh Slaps, Hand Slaps and Clap.</b> Stomp left beside right. Stomp right beside left. Slap hands on thighs twice. Slap right hands with person to left diagonal. Slap left hands with person to right diagonal Slap both hands forward with people opposite. Clap hands.	Stomp. Stomp. Slap. Slap. Right Left Slap Clap	On the spot

BEGINNER

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**Two Wall Contra:-** 32 Counts. Beginner Level.

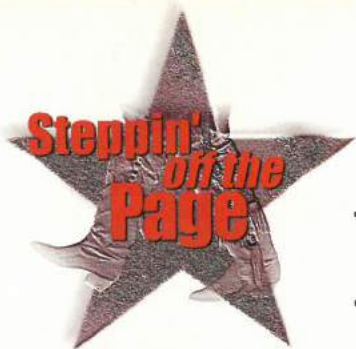
**Choreographed by:-** Edward Lawton (UK) Nov 98

**Choreographed to:-** 'Winter Wonderland' by Sharon'B' from 'It's Christmas' CD.

**Music Suggestions:-** 'Winter Wonderland' by George Strait from 'Christmas Strait To You' album.

**Choreographers Note:-** Dancers start in equal contra lines, facing gap between two people in opposite line.  
It will help the dance work if lines are of the same number.





# Irish Waltz



Simon Ward

INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b>	<b>Forward Twinkle, Side Drags Right &amp; Left, Back Twinkle.</b>		
	1 - 3	Step forward left. Step right beside left. Step left in place.	Forward 2, 3.	Forward
	4 - 6	Step right to right side. Drag left beside right and touch. Hold.	Right Drag Left.	Right
	7 - 9	Step left to left side. Drag right beside left and touch. Hold.	Left Drag Right.	Left
	10 - 12	Step back right. Step left beside right. Step right in place.	Back 2, 3.	Back
	<b>Section 2</b>	<b>1/4 Turn Left, Back Twinkle.</b>		
	13	Step forward left turning 1/4 turn left.	Turn	Turning left
	14 - 15	Step right beside left. Step left in place.	2, 3.	On the spot
	16 - 18	Step back right. Step left beside right. Step right in place.	Back 2, 3.	Back
	<b>Section 3</b>	<b>Diagonal Step Drags, Side Twinkle, Back Twinkle.</b>		
	19	Step left forward across right into right diagonal.	Step	Forward
	20 - 21	Drag right toe over two counts to end beside left.	Drag Right	
	22	With a continuous movement step forward right into right diagonal.	Step	
	23 - 24	Drag left toe over two counts to touch beside right.	Drag Left	
	25 - 27	Step left to left side. Step right beside left. Step left in place.	Side 2, 3.	Left
	28 - 30	Step back right. Step left beside right. Step right in place.	Back 2, 3.	Back
	<b>Section 4</b>	<b>Diagonal Step Drags, Side Twinkle, Back Twinkle.</b>		
	31 - 42	Repeat steps 19 - 30 of section 3.		
	<b>Section 5</b>	<b>Forward Step, Side Point, Hold, Reverse 1/2 Turn Left.</b>		
	43 - 45	Step forward left. Point right toe to right side. Hold.	Step Point Hold	Forward
	46	Step back right.	Back	Back
	47	On ball of right turn 1/2 turn left stepping forward left.	Turn	Turning left
	48	Step slightly forward right.	Step	Forward

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**Four Wall Line Dance:-** 48 Count Waltz. Intermediate Level.

**Choreographed by:-** Simon Ward (Aus) Oct '97

**Choreographed to:-** 'Erin Shore (Instrumental, track 17)' (156 bpm) by The Corrs, from Forgiven, Not Forgotten.

**Choreographers Note:-** Start the dance on the first drumbeat of the instrumental about 35 secs. into track.





# Mexicana



Rob Fowler

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION	BEGINNER/INTERMEDIATE
<b>Section 1</b>	<b>Back Rock, Shuffle Forward, Step 1/2 Pivot, Back, Hold.</b>			
1 - 2	Rock back on right. Rock forward onto left.	Rock. Step.	On the spot	
3 & 4	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward	
5 - 6	Step forward left. Pivot 1/2 turn right, taking weight back on left.	Step. Pivot.	Turning right	
7 - 8	Step back right. Hold.	Back. Hold.	Back	
<b>Section 2</b>	<b>Back Rock, Shuffle Forward, Step 1/2 Pivot, Back, Hold.</b>			BEGINNER/INTERMEDIATE
9 - 10	Rock back on left. Rock forward onto right.	Rock. Step.	On the spot	
11 & 12	Step forward left. Close right beside left. Step forward left.	Left Shuffle	Forward	
13 - 14	Step forward right. Pivot 1/2 turn left, taking weight back on right.	Step. Pivot.	Turning left	
15 - 16	Step back left. Hold.	Back. Hold.	Back	
<b>Section 3</b>	<b>Back Rock, Step, Hold, Side, Close, Back, Hold.</b>			BEGINNER/INTERMEDIATE
17 - 18	Rock back on right. Rock forward onto left.	Rock. Step.	On the spot	
19 - 20	Step forward right. Hold.	Forward. Hold.	Forward	
21 - 22	Step left to left side. Step right beside left.	Side. Together.	Left	
23 - 24	Step back on left. Hold.	Back. Hold.	Back	
<b>Section 4</b>	<b>Side, Behind, Chasse 1/4 Turn, Step 1/2 Pivot, Shuffle 1/2 Turn.</b>			BEGINNER/INTERMEDIATE
25 - 26	Step right to right side. Cross left behind right.	Step. Behind.	Right	
27 & 28	Step right to right. Close left beside right. Step right 1/4 turn right.	Side Close Turn	Turning right	
29 - 30	Step forward left. Pivot 1/2 turn right.	Step. Pivot.		
31 & 32	Shuffle step 1/2 turn right, stepping - Left, Right, Left.	Shuffle Turn		

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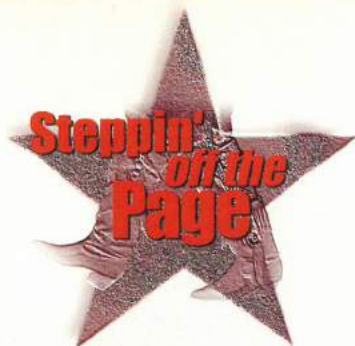
**Four Wall Line Dance:-** 32 Counts. Beginner/Intermediate Level.

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

**Choreographed to:-** 'Selling Sun To Mexico' by Deena (144 bpm) from 'Not All Cowboys Live In Texas' album,

**Music Suggestion:-** 'Kiss The Girl' from Country Sings Disney, or 'I Just Want To Dance' by George Strait (116 bpm).





# Jingle Bell Rock



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 3 - 4 5 6 7 - 8 <b>Note :</b>	<b>Right Grapevine with Hitch, Rocks with Arm Swings.</b> Step right to right side. Cross left behind right. Step right to right side. Hitch left knee. Step left back rocking weight back onto left. Rock weight forward onto right. Rock weight back onto left. Rock weight forward onto right. During steps 5 - 8 place elbows at waist, fist clenched, left arm angled down, right arm angled up. With each rocking action alternated arms up and down as if ringing bells.	Step. Behind. Step. Hitch. Rock 2 3, 4.	Right     On the spot
<b>Section 2</b> 9 - 10 11 - 12 13 14 15 - 16 <b>Note :</b>	<b>Left Grapevine with Hitch, Rocks with Arm Swings.</b> Step left to left side. Cross right behind left. Step left to left side. Hitch right knee. Step back right rocking weight back onto right. Rock weight forward onto left. Rock weight back onto right. Rock weight forward onto left. During steps 13 - 16 place elbows at waist, fist clenched, right arm angled down, left arm angled up. With each rocking action alternated arms up and down as if ringing bells.	Step. Behind. Step. Hitch. Rock 2 3, 4.	Left     On the spot
<b>Section 3</b> 17 - 18 19 - 20 21 - 22 23 - 24	<b>Kicks with Right &amp; Left, Step 1/4 Pivots Left x 2.</b> Kick right forward across left. Step right to right side. Kick left forward across right. Step left to left side. Step forward right. Pivot 1/4 turn left. Step forward right. Pivot 1/4 turn left.	Kick. Step. Kick. Step. Step. Turn. Step. Turn.	On the spot   Turning left
<b>Section 4</b> & 25 26 - 28 29 30 31 32	<b>Syncopated Jump Forward, Heel Bounces &amp; Knee Pops.</b> Jump forward - Right, Left. With weight on toes bounce on heel three times. Push left knee forward across right. Return left to place and push right knee forward across left. Return right to place and push left knee forward across right. Return left to place and push right knee forward across left.	Right. Left. Bounce, 3, 4. Left knee Right knee Left knee Right knee	Forward  On the spot

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**Two Wall Line Dance:-** 32 Counts. Beginner/Intermediate Level.

**Choreographed by:-** Alan Clarke (UK) Nov 97

**Choreographed to:-** 'Jingle Bell Rock' by The Cheap Seats





# We Really Shouldn't Be Doing This



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Kick, Kick Ball Change, Step Forward, leading Right &amp; Left.</b>		
1	Kick right forward.	Kick	On the spot
2 & 3	Kick right forward. Step right beside left. Step left in place.	Kick Ball Change	
4	Step forward right.	Step	Forward
5	Kick left forward.	Kick	On the spot
6 & 7	Kick left forward. Step left beside right. Step right in place.	Kick Ball Change	
8	Step forward left.	Step	Forward
<b>Section 2</b>	<b>Back Rock, Shuffle Forward, Rock Forward, Shuffle Back.</b>		
9 - 10	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
11 & 12	Step forward right. Close left beside right. Step forward right.	Shuffle Step	Forward
13 - 14	Rock forward on left. Rock back onto right.	Rock. Step.	On the spot
15 & 16	Step back left. Close right beside left. Step back left.	Back Shuffle	Back
<b>Section 3</b>	<b>Cross, Unwind 1/2 Turn, Shuffle, Step 1/2 Pivot, Shuffle.</b>		
17 - 18	Cross right behind left. Unwind 1/2 turn right.	Behind. Unwind.	Turning right
19 & 20	Step forward left. Close right beside left. Step forward left.	Shuffle Step	Forward
21 - 22	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
23 & 24	Step forward right. Close left beside right. Step forward right.	Shuffle Step	Forward
<b>Section 4</b>	<b>Side Rock, Cross Shuffle, 1/4 Turn Right, Step 1/2 Pivot, Step.</b>		
25 - 26	Rock to left side on left. Rock weight onto right in place.	Side. Rock.	On the spot
27 & 28	Cross left over right. Step right to right side. Cross left over right.	Cross Step Cross	Right
29 - 30	Step right 1/4 turn right. Step forward left.	Turn. Step.	Turning right
31 - 32	Pivot 1/2 turn right. Step forward left.	Pivot. Step.	

INTERMEDIATE

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

**Choreographed by:-** Dave Mee (UK)

**Choreographed to:-** 'We Really Shouldn't Be Doing This' by George Strait (144 bpm) From 'One Step At A Time' album.





# V6



INTERMEDIATE	STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	<b>Section 1</b> 1 - 2 3 - 4 & 5 & 6 7 - 8	<b>Step, 1/2 Pivot, Step, Touch, Heel Jack, Step 1/2 Pivot.</b> Step forward right. Pivot 1/2 turn left. Step forward right. Touch left toe behind right. Step back on left. Touch right heel forward. Step right in place. Touch left beside right. Step forward left. Pivot 1/2 turn right.	Step. Pivot. Step. Touch. & Heel & Touch Step. Pivot.	Turning left Forward On the spot  Turning right
	<b>Section 2</b> 9 & 10 11 - 12 13 & 14 15 - 16	<b>Shuffle Forward, Rock Step, 3/4 Triple Turn, Side Rock.</b> Step forward left. Close right beside left. Step forward left. Rock forward on right. Rock back onto left. Triple step 3/4 turn right, stepping - Right, Left, Right. Rock to left side on left. Rock weight onto right in place.	Shuffle Step Rock. Step. Triple Turn Side. Rock.	Forward On the spot Turning right On the spot
	<b>Section 3</b> 17 - 18 19 - 20 & 21 & 22 23 - 24	<b>Step, 1/2 Pivot, Step, Touch, Heel Jack, Step 1/2 Pivot.</b> Step forward left. Pivot 1/2 turn right. Step forward left. Touch right toe behind left. Step back on right. Touch left heel forward. Step left in place. Touch right beside left. Step forward right. Pivot 1/2 turn left.	Step. Pivot. Step. Touch. & Heel & Touch Step. Pivot.	Turning right Forward On the spot  Turning left
	<b>Section 4</b> 25 & 26 27 - 28 29 & 30 31 - 32	<b>Shuffle Forward, Rock Step, 3/4 Triple Turn, Side Rock.</b> 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. Rock to right side on right. Rock weight onto left in place.	Shuffle Step Rock. Step. Triple Turn Side. Rock.	Forward On the spot Turning left On the spot
	<b>Section 5</b> 33 & 34 35 - 36 37 & 38 39 - 40	<b>Cross Shuffle, Side Rock, Cross Shuffle, Side Touch, Hold.</b> Cross right over left. Step left to left side. Cross right over left. Rock to left side on left. Rock weight onto right in place. Cross left over right. Step right to right side. Cross left over right. Touch right toe to right side. Hold.	Cross shuffle Side. Rock. Cross shuffle Right. Hold.	Left On the spot Right On the spot
	<b>Section 6</b> & 41 - 42 & 43 - 44 45 & 46 47 - 48 & 49 - 50 & 51 - 52	<b>Side Touches with Holds, Cross Shuffle, Side Touches with Holds.</b> Step right beside left. Touch left toe to left side. Hold. Step left beside right. Touch right to right side. Hold. Cross right over left. Step left to left side. Cross right over left. Touch left toe to left side. Hold. Step left beside right. Touch right toe to right side. Hold. Step right beside left. Touch left toe to left side. Hold.	& Left. Hold. & Right. Hold. Cross shuffle Left. Hold. & Right. Hold. & Left. Hold.	On the spot  Left On the spot On the spot
	<b>Section 7</b> 53 - 54 55 - 56 57 - 58 59 - 60	<b>Forward Cross Steps with Holds.</b> Cross left over right, stepping forward. Hold. Swing right around to cross over left, stepping forward. Hold. Swing left around to cross over right, stepping forward. Hold. Swing right around to cross over left, stepping forward. Hold.	Cross. Hold. Cross. Hold. Cross. Hold. Cross. Hold.	Forward  Forward
	<b>Section 8</b> 61 - 62 & 63 & 64	<b>Cross Step, Unwind 1/2 Turn Right, Out, Out, In, In.</b> Swing left around to cross over right. Unwind 1/2 turn right (weight ends on left). Step right small step to right side. Step left small step to left side. Step right into centre. Step left into centre.	Cross. Unwind. Out. Out. In. In.	Turning right On the spot

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

**Choreographed by:-** Chris Hodgson (UK) Aug 98

**Choreographed to:-** '18 Wheels And A Crowbar' by BR5-49

**Music Suggestion:-** 'Best Of Me' by Delbert McClinton, 'The Last Love In This Town' by Richochet (Teaching).





# Paris '98



Michael John (Snr & Jnr)

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 2 & 3 - 4 & 5 & 6 & 7 - 8	<b>Syncopated Crossing Toe Touches</b> Touch right toe across left twice. Step right to right side. Touch left toe across right twice. Step left to left side. Touch right toe across left. Step right to right side. Touch left toe across right. Step left to left side. Touch right toe across left. Hold.	Right Toe & Left Toe & Right & Left & Right. Hold.	On the spot
<b>Section 2</b> 9 - 10 11 & 12 13 14 15 16	<b>Right Vine with Syncopated Stomps, Rolling Vine Left.</b> Step right to right side. Cross left behind right. Step right to right side. Stomp left beside right twice, (no weight). 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. Stomp right beside left, (no weight).	Step. Behind. Step Stomp Stomp Turn 2 3 Stomp	Right Turning left
<b>Section 3</b> 17 - 20 21 - 22 23 & 24	<b>Stroll Forward with Kick &amp; Clap, Back Steps, Coaster Step.</b> Stroll forward - Right, Left, Right. Kick left forward and clap. Step back left. Step back right. Step back left. Step right beside left. Step forward left.	Forward 2, 3, Kick. Back. Back. Coaster Step	Forward Back On the spot
<b>Section 4</b> 25 - 32	<b>Stroll Forward with Kick &amp; Clap, Back Steps, Coaster Step.</b> Repeat steps 17 - 24 of Section 3.		
<b>Section 5</b> 33 - 34 & 35 - 36 37 - 40	<b>Syncopated Vine Right with Cross, Unwind 1/2 Turn, x 2.</b> Step right to right side. Cross left behind right. Step right to right side. Cross left over right. Unwind 1/2 turn right. Repeat steps 33 - 36.	Step. Behind. & Cross Unwind	Right Turning right
<b>Section 6</b> 41 & 42 & 43 & 44 & 45 & 46 & 47 & 48	<b>Heel Switches with Claps.</b> Touch right heel forward. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Clap hands twice. Step right beside left. Touch left heel forward. Step left beside right. Touch right heel forward. Step right beside left. Touch left heel forward. Clap hands twice.	Right & Left & Right. Clap Clap. & Left & Right & Left Clap Clap	On the spot On the spot
<b>Section 7</b> & 49 & 50 51 & 52 53 - 54 55 - 56	<b>Right &amp; Left Shuffle Steps Forward, Jazz Box 1/4 Turn Right.</b> Step left beside right. Step forward right. Close left beside right. Step forward right. Step forward left. Close right beside left. Step forward left. Cross right over left. Step back left. Step right 1/4 turn right. Step left beside right.	& Right Shuffle Left Shuffle Cross. Back. Turn. Together.	On the spot Forward Back Turning right
<b>Section 8</b> 57 - 58 59 - 60 61 62 - 64	<b>Jazz Box 1/4 Turn Right, Jump Forward, Hip Roll.</b> Cross right over left. Step back left. Step right 1/4 turn right. Step left beside right. Jump forward on both feet. Roll hips anti-clockwise over three counts, weight ending on left.	Cross. Back. Turn. Together. Jump Roll 3, 4.	Back Turning right Forward On the spot

INTERMEDIATE

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

**Choreographed by:-** Michael John Snr. & Michael John Jnr. (UK) Oct '98

**Music Suggestion:-** 'Carnival De Paris' by Dario G, start on whistle after drum intro, (65 sec's) or 'I'm Outta Here (Mutt Lange remix)' by Shania Twain  
'(Swing, Swing) Highland Fling' by The Sporrin Brothers on Thistle Do CD.



# All Week Long (aka 7 Nights to Rock!)



Peter Metelnick

**INTERMEDIATE**

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 - 3 4 5 - 6 7 - 8	<b>Right Grapevine, Cross Rock Twice.</b> Step right to right side. Cross left behind right. Step right to right side. Scuff left forward turning body slightly right. Cross rock left over right. Rock weight back onto right. Cross rock left over right. Rock weight back onto right.	Step Behind Step Scuff Rock. Recover. Rock. Recover.	Right   On the spot
<b>Section 2</b> 9 - 10 11 - 12 13 - 14 15 - 16 <b>Note:</b>	<b>Side Steps with Touches, 1 &amp; 1/4 Rolling Turn Left.</b> Step left to left side. Touch right beside left. (Optional clap/snap) Step right to right side. Touch left beside right. (Optional clap/snap) Step left 1/4 turn left. Step right forward turning 1/2 turn left. Step left back turning 1/2 turn left. Scuff right forward. An alternative for rolling turn left is grapevine with a 1/4 turn left.	Left. Touch. Right. Touch. Turn, 2, 3, Scuff	Left Right Turning left On the spot
<b>Section 3</b> 17 - 18 19 - 20 21 - 23 24	<b>Step Scuffs, Stroll Back, Hitch.</b> Step forward right. Scuff left forward. (Optional clap/snap) Step forward left. Scuff right forward. (Optional clap/snap) Stroll back - Right, Left, Right. Hitch left knee. (Optional - hop on right)	Step. Scuff. Step. Scuff. Back 2, 3, Hitch	Forward   Back On the spot
<b>Section 4</b> 25 - 26 27 - 28 29 - 30 31 - 32	<b>Slow Coaster Step, Step Scuff, 1/4 Turning Jazz Box Right.</b> Step back on left. Step right beside left. Step forward left. Scuff right forward. Cross step right over left. Step back left. Step right 1/4 turn right. Step left beside right.	Back. Together. Forward. Scuff. Cross. Back. Turn. Together.	On the spot   Turning right
<b>Section 5</b> 33 34 35 - 36 37 - 38 39 - 40 <b>Note:</b>	<b>Monterey Turn, Toe Struts Travelling To Left Diagonal.</b> Touch right 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. Cross right toes over into left diagonal. Drop right heel taking weight. Step left toes to left side. Drop left heel taking weight. (Optional finger snaps on toe struts)	Out Turn Out. Together. Cross. Strut. Side. Strut.	On the spot Turning right On the spot Left
<b>Section 6</b> 41 - 42 43 - 44 45 - 46 47 - 48	<b>Cross Rock, 1/4 Turn Right, Hitch, Lock Step, Slap.</b> Cross rock right over left. Rock weight back onto left. Step right 1/4 turn right. Hitch left knee. (Optional - hop on right) Step forward left. Lock right behind left. Step forward left. Hook right behind left and slap with left hand.	Cross. Rock. Turn. Hitch. Step. Lock. Step. Slap.	On the spot Turning Right Forward

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**Four Wall Line Dance:-** 48 Count. Intermediate Level.

**Choreographed by:-** Peter Metelnick (Can) July 98

**Choreographed to:-** Seven Nights to Rock by BR5 -49 from 'Big Backyard Beat Show' album. (Start on vocals)  
or Who's Cheating Who - Alan Jackson (Practice)





# Line Up And Jig



Maggie Gallagher

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b>	<b>Side Jumps with Toe Taps, Heel Switches with Claps.</b>		
& 1 - 2	Spring to left side on the left foot. Tap right toe behind left. Hold.	& Left. Hold.	Left
Arms :	Point both arms diagonally down to left foot.		
& 3	Spring to right side on the right foot. Tap left toe behind right.	& Right	Right
Arms :	Place left hand on left hip.		
& 4	Spring to left side on the left foot. Tap right toe behind left.	& Left	Left
Arms :	Place right hand on right hip.		
& 5	Step back on right. Touch left heel forward.	& Heel	On the spot
& 6	Clap hands twice. (Return arms to hips after claps)	Clap. Clap.	
& 7	Step left beside right. Touch right heel forward.	Switch Right	
& 8	Step right beside left. Touch left heel forward.	& Left	
<b>Section 2</b>	<b>Coaster Step, 1/4 Turn Right with Hook, Shuffle, Heel Slides x 2.</b>		
9 & 10	Step back left. Step right beside left. Step forward left.	Coaster Step	On the spot
&	Pivot 1/4 turn right on ball of left hooking right heel to left knee.	Turn	Turning right
Arms :	Drop both arms straight down to sides.		
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
13 - 14	Step left heel large step diagonally left. Slide right beside left.	Heel. Slide.	
15 - 16	Step right heel large step diagonally right. Slide left beside right.	Heel. Slide.	
<b>Section 3</b>	<b>Stomps and Rocking Steps Forward &amp; Back.</b>		
17	Stomp forward right.	Stomp	On the spot
18	Stomp left diagonally behind right (right heel in left in step).	Stomp	
19 &	Stomp forward right. Step back on left.	Forward &	
20 &	Step back on right. Step forward on left.	Back &	
21 &	Step forward on right. Step back on left.	Forward &	
22 &	Step back on right. Step forward on left.	Back &	
23 - 24	Stomp forward right. Hold.	Stomp. Hold.	
<b>Note :</b>	From step 19 to 23 heels twist in with each step.		
<b>Section 4</b>	<b>1/2 Turn with Hook, Shuffle, Toe Points, 1/2 Turn, Heel Splits.</b>		
&	On ball of right pivot 1/2 turn right hooking left foot to right knee.	& Turn	Turning right
25 & 26	Step forward left. Close right beside left. Step forward left.	Shuffle	Forward
27	Point right toe forward.	Point Right	On the spot
& 28	Step right beside left. Point left toe forward.	& Left	
29 - 30	Cross left behind right. Unwind 1/2 turn left (keeping weight on toes)	Behind. Unwind.	Turning left
& 31 & 32	Split heels twice (optional – applejacks).	& Heel Splits	On the spot

INTERMEDIATE

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

**Choreographed by:-** Maggie Gallagher (UK) Jan 98

**Choreographed to:-** 'Toss The Feathers' by The Corrs from Forgiven not Forgotten

**Music Suggestions:-** 'C'est La Vie' by Bewitched or 'Don't Be Stupid' by Shania Twain





# Greased Lightning

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>PART A</b>			
<b>Section 1</b>	<b>Right Chasse, Rock Step, Left Chasse, Rock Step.</b>		
1 & 2	Step right to right side. Close left beside right. Step right to right side.	Side. Close. Side.	Right
3 - 4	Rock back on left. Rock forward onto right.	Back. Rock.	On the spot
5 & 6	Step left to left side. Close right beside left. Step left to left side.	Side. Close. Side.	Left
7 - 8	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
<b>Section 2</b>	<b>Jumps Forward &amp; Back, Heel Switches &amp; Crossing Toe Touch.</b>		
8 & 9 - 10	Small jump forward, stepping - Right, Left. Clap	& Jump. Clap.	Forward
11 & 12	Small jump back, stepping - Right, Left. Clap	& Jump. Clap.	Back
13 &	Touch right heel forward. Step right beside left.	Right &	On the spot
14 &	Touch left heel forward. Step left beside right.	Left &	
15 - 16	Touch right heel forward. Cross right over left touching toe to floor.	Right. Cross.	
<b>Section 3</b>	<b>Shuffle Forward, Rock Step, Shuffle Back, Rock Step.</b>		
17 & 18	Step forward right. Close left beside right. Step forward right.	Right Shuffle	Forward
19 - 20	Rock forward on left. Rock back onto right.	Forward. Rock.	On the spot
21 & 22	Step back left. Close right beside left. Step back left.	Back Shuffle	Back
23 - 24	Rock back on right. Rock forward onto left.	Back. Rock.	On the spot
<b>Section 4</b>	<b>Crossing Toe Struts Travelling Left.</b>		
25 - 26	Cross right toe over left. Drop right heel to floor taking weight.	Cross. Strut.	Left
27 - 28	Step left toe to left side. Drop left heel to floor taking weight.	Side. Strut.	
29 - 32	Repeat steps 25 - 28.		
<b>Section 5</b>	<b>Rock Step, Knee Pops.</b>		
33 - 34	Rock forward on right. Rock back onto left.	Forward. Rock.	On the spot
35 - 36	Step right to right side. Hold.	Side. Hold.	
37	Push right knee forward.	Right Knee	
38	Return right knee to place, pushing left knee forward.	Left. Knee	
39 - 40	Return left knee to place, pushing right knee forward. Hold.	Right Knee. Hold.	
<b>Section 6</b>	<b>Right Grapevine, Monterey 1/2 Turn Right.</b>		
41 - 42	Step right to right side. Cross left behind right.	Step. Behind.	Right
43 - 44	Step right to right side. Step left beside right.	Step. Close.	
45	Touch right to right side.	Out	On the spot
46	On ball of left pivot 1/2 turn right stepping right beside left.	Turn	Turning right
47 - 48	Touch left to left side. Step left beside right.	Out. Together.	On the spot
<b>Section 7</b>	<b>Back Step, Stroll Forward.</b>		
49 - 50	Step back right. Touch left beside right and clap.	Back. Clap.	Back
51 - 52	Step back left. Touch right beside left and clap.	Back. Clap.	Back
53 - 56	Stroll forward - Right, Left, Right, Left.	Forward 2, 3, 4.	Forward

**Continued...**



# GREASE



Olivia Newton-John and John Travolta

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>PART B</b>			
<b>Section 1</b>	<b>Right &amp; Left Heel Taps.</b>		
1 - 4	Tap right heel down four times.	Heel 2, 3, 4.	On the spot
5 - 8	Tap left heel down four times.	Heel 2, 3, 4.	
<b>Section 2</b>	<b>Heel Switch with 1/4 Turn Right.</b>		
9 &	Touch right heel forward. Step right beside left.	Right &	On the spot
10 &	Touch left heel forward. Step left beside right.	Left &	
11 - 12	Touch right heel forward. Cross right over left pointing toe to the floor.	Right. Cross.	
13 &	Turn 1/8 right touching right heel forward. Step right beside left.	Right &	Turning right
14 &	Touch left heel forward. Turn 1/8 right stepping left beside right.	Left &	
15 - 16	Touch right heel forward. Cross right over left pointing toe to the floor.	Right. Cross.	On the spot
<b>Section 3</b>	<b>Forward Rock, Back Shuffle, Back Rock, Forward Shuffle.</b>		
17 - 18	Rock forward on right. Rock back on left.	Forward. Rock.	On the spot
19 & 20	Step back right. Close left beside right. Step back right.	Shuffle Back	Back
22 - 22	Rock back on left. Rock forward onto right.	Back. Rock.	On the post
23 & 24	Step forward on left. Close right beside left. Step forward on left.	Shuffle Forward	Forward
<b>Section 4</b>	<b>2 Step Full TurnMoving Forward, 1/2 Pivot Left, Step, Kick.</b>		
25	On ball of left turn 1/2 turn left stepping back on right.	Turn	Turning left
26	On ball of right turn 1/2 turn left stepping forward on left.	Turn	
27 - 28	Step forward right. Step forward left.	Right. Left.	Forward
29 - 30	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
31 - 32	Step forward right. Kick left to left diagonal.	Step. Kick.	On the spot
<b>Section 5</b>	<b>Cross &amp; Side Steps with Sailor Shuffles.</b>		
33 - 34	Cross left over right. Step right to right side.	Cross. Side.	Right
35 & 36	Cross left behind right. Step right to right side. Step left to place.	Sailor Step.	On the spot
37 - 38	Cross right over left. Step left to left side.	Cross. Side.	Left
39 & 40	Cross right behind left. Step left to left side. Step right to place.	Sailor Step	On the spot
<b>Section 6</b>	<b>Step 1/2 Pivot Right., Step Hitch, Hip Bumps.</b>		
41 - 42	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
43 - 44	Step forward left. Hitch right knee.	Step. Hitch.	On the spot
45	Small step to right bumping hips to right.	Bump	On the spot
46 - 48	Bumps hips right three times.	2, 3, 4.	

INTERMEDIATE

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**Four Wall Line Dance:-** 104 Counts in two parts. Intermediate Level.

**Choreographed by:-** Dawn Dennell (UK) 1998.

**Choreographed to:-** 'Greased Lightning' from the Grease Soundtrack Album

**Dance sequence:-** AB, AB, AB, A, then repeat counts 25 to 56 of part A once then finish with B.



# Perfect Match



Ann Napier

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
<b>Section 1</b> 1 & 2 3 - 4 5 & 6 7 - 8	<b>Kick Ball Change, Stomp, Kick, Coaster Step, Step, 1/2 Pivot Right.</b> Kick right forward. Step right beside left. Step onto left in place. Stomp right beside left. Kick right forward. Step back right. Step left beside right. Step forward right. Step forward left. Pivot 1/2 turn right.	Kick Ball Change Stomp. Kick. Coaster Step Step. Pivot.	On the spot   Turning right
<b>Section 2</b> 9 & 10 11 - 12 13 & 14 15 - 16	<b>Kick Ball Change, Stomp, Kick, Coaster Step, Step, 1/2 Pivot Left.</b> Kick left forward. Step left beside right. Step onto right in place. Stomp left beside right. Kick left forward. Step back left. Step right beside left. Step forward left. Step forward right. Pivot 1/2 turn left.	Kick Ball Change Stomp. Kick. Coaster Step Step. Pivot.	On the spot   Turning left
<b>Section 3</b> 17 & 18 & 19 - 20 & 21 & 22 & 23 & 24	<b>Stomp, Heel Swivels, Steps, Clap, Mashed Potato Steps Back.</b> Stomp right in front of left. Swivel both heels in. Swivel both heels out. Step right beside left. Step left in place. Clap hands. Swivel heels apart. Swivel both heels in sliding right behind left. Swivel heels apart. Swivel both heels in sliding left behind right. Swivel heels apart. Swivel both heels in sliding right behind left. Swivel heels apart. Swivel both heels in sliding left behind right.	Stomp, In, Out. Right Left Clap & Back & 2 & 3 & 4	On the spot  Back
<b>Section 4</b> 25 26 & 27 28 & 29 30 & 31 - 32 <b>Note :</b>	<b>Syncopated Diagonal Steps with Cross Behind x 3, &amp; Scuff.</b> Step right diagonally forward right. Cross left behind right. Step right in place. Step left diagonally forward left. Cross right behind left. Step left in place. Step right diagonally forward right. Cross left behind right. Step right in place. Step left diagonally forward left. Scuff right forward. These eight counts travel forward.	Right Cross & Left Cross & Right Cross & Left. Scuff.	Forward   Forward
<b>Section 5</b> 33 - 34 & 35 - 36 & 37 38 39 - 40	<b>Side Steps Right with Claps, Monterey Turn,</b> Step right to right side. Clap hands. Step left beside right. Step right to right side. Clap hands. Step left beside right. Touch right 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.	Side. Clap. & Side. Clap. & Out Turn Out. Together.	Right   Turning right On the spot
<b>Section 6</b> 41 - 48	<b>Side Steps Right with Claps, Monterey Turn,</b> Repeat steps 33 - 40.		
<b>Section 7</b> 49 - 50 & 51 - 52 53 & 54 55 - 56	<b>Stomp, Kick, Cross Left, Kick, Crossing Shuffle, 1/4 Turn Right, Rock.</b> Stomp right beside left. Kick right forward. Step right beside left. Cross left over right. Kick right out to right side. Cross right over left. Step left to left side. Cross right over left. Step left to left side making 1/4 turn right. Rock back on right.	Stomp. Kick. & Cross. Kick. Cross Step Cross Turn. Rock.	On the spot Right Left Turning right
<b>Section 8</b> 57 58 59 & 60 61 - 62 63 - 64	<b>Rock Forward, 1/2 Turn Left, Shuffle 1/2 Turn, Jazz Box 1/4 Turn Right.</b> Rock forward onto left. On ball of left make 1/2 turn left stepping back on right. Shuffle step 1/2 turn left - Left, Right, Left. Cross right over left. Step back on left. Step right 1/4 turn right. Step left beside right.	Rock Turn Shuffle Turn Cross. Back. Turn. Together.	On the spot Turning left  On the spot Turning right.

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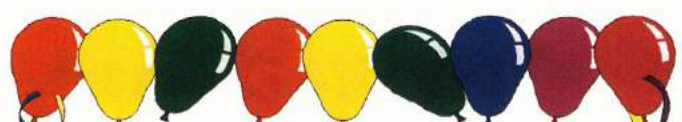
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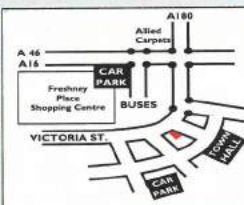
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Friday 25th to Monday 28th Dec: CLOSED

Tuesday 29th - Wednesday 30th Dec.: 10.00-5.00

Thursday 31st December - 10.00-4.00

Friday 1st - Saturday 2nd January: CLOSED

Sunday 3rd January: 10.00-4.00



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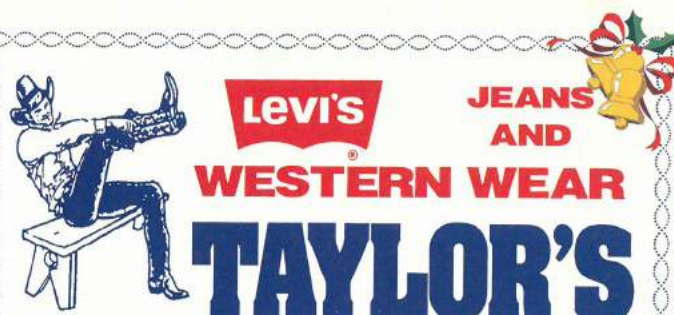
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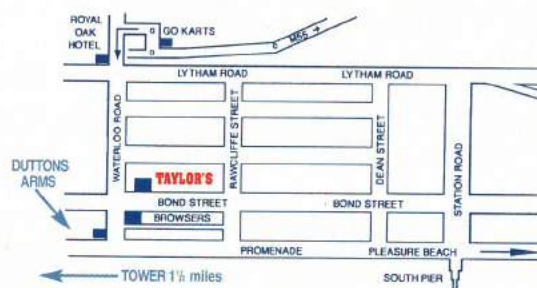


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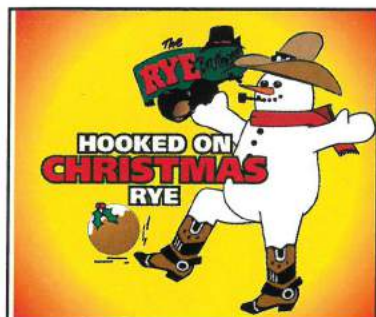
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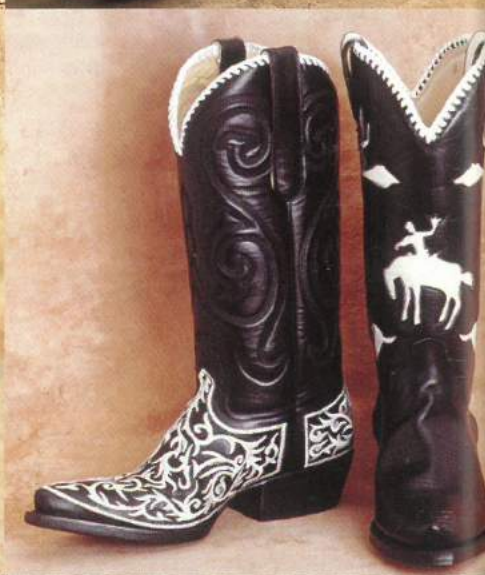
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