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Linedancer
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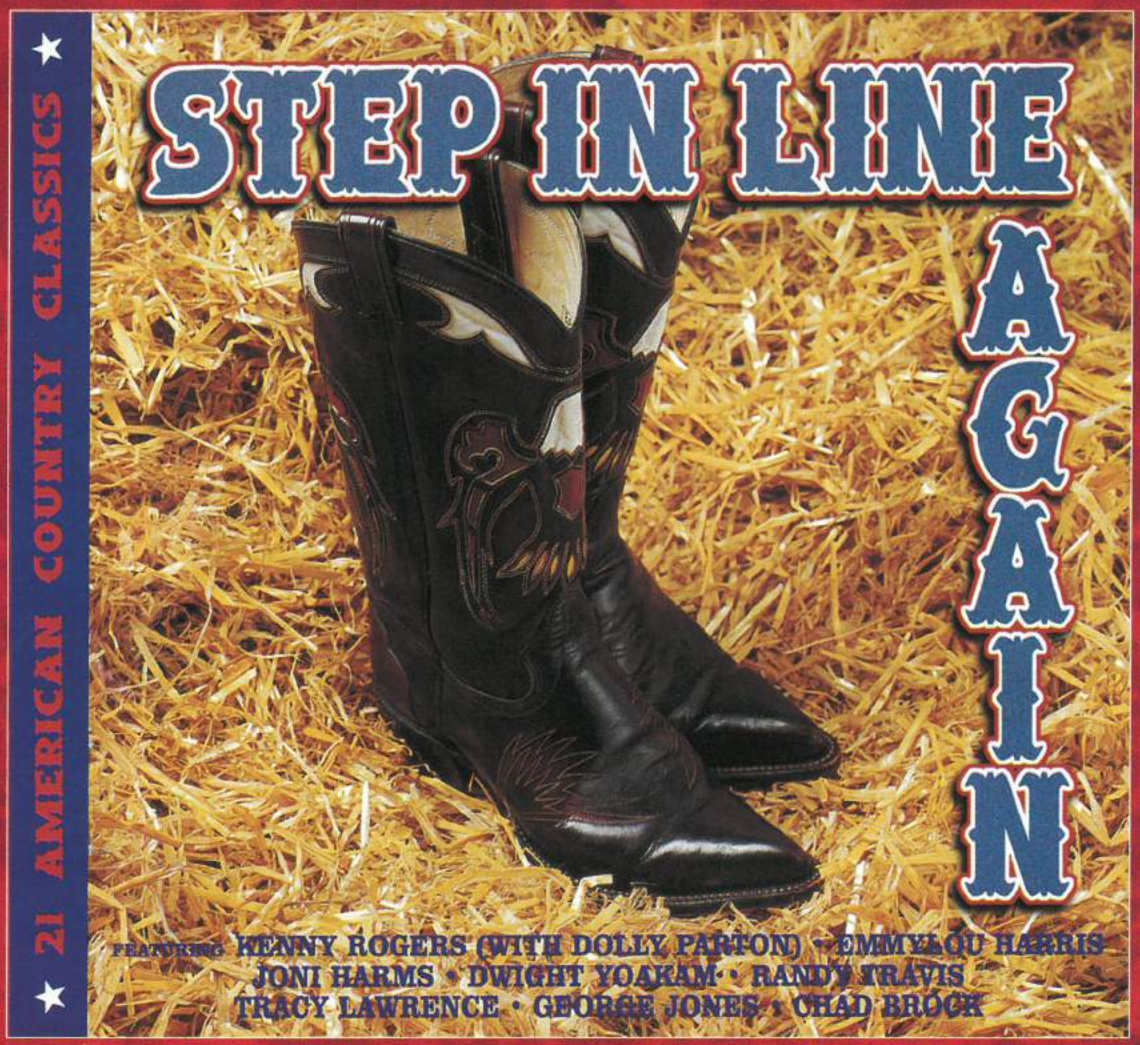
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The monthly magazine dedicated to line dancing



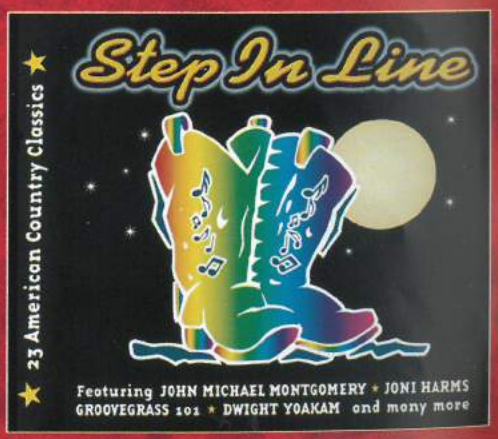
Rachael reaches new heights!

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Dear Dancers



As we move ever closer to the Crystal Boot Awards things are really hotting up. Of course, I won't reveal the winners until the Saturday night presentation but we know that the Line dance community is waiting with baited breath. The numbers of people wanting to attend this year's event have exceeded our expectations and, although accommodation at the Norbreck is sold out, readers can still attend and are directed to further information on page 18 of this magazine where details of day passes and the order of events are published.

Our April edition will include a full report on proceedings.

In this month's magazine we include a report on Worlds 2001 which was held in Edmonton, Canada, in early January. Line dancing had a huge profile and the standard of competition dancing was impressive to say the least. Rachael McEnaney and Sarah Fenn-Tye fought it out in the Final of the Superstars Division and did us all proud.

Of course, there were many good things about Worlds this year: British dancers swept the board and four teachers' pupils did particularly well. Rob Fowler, Chris Godden and Steve and Yvonne Dunn had some notable successes and deserve the highest praise. It is true to say that the people who taught us all initially did a great job: Dick and Geneva Matteis, Max Perry and Jo Thompson were there when many of us started dancing and their pupils have gone on to instruct a new generation of Line dance champions.

At grass roots level, the work of teachers and instructors inspires us all and motivates us to learn new and exciting dances. Competitions and advanced dancing are certainly a minority interest and we recognise this at *Linedancer* magazine, which is why we strive to cover all the angles in the increasingly diverse Line dance community.

Line dancing is huge in the UK and well over a million people regularly take to the floors in an activity that has had precious little mainstream publicity but which offers numerous and well documented health benefits, as Sho Botham tells us on pages 12-13. The medical profession and health experts are telling us that Line dancing is a good way to ensure general well being. The social benefits, the making of friends and attending events, are also good reasons to become a Line dancer.

In Europe, something of a Line dance boom is taking place; in France, Holland, Germany and Scandinavia more and more clubs are opening and this can only be good for Line dancing in general. For instance, Steve Healy recently attended 'The Western Experience' in Holland, where tens of thousands of Country music and Line dance enthusiasts came together in a massive celebration.

Line dancing is breaking down the barriers, bringing people together across the world and you may rest assured that *Linedancer* magazine will be at the forefront, leading the way with new dance scripts and supporting new dancers as they join us on the hardwood.

We hope that you enjoy reading this month's issue. You may notice the absence of Jon Downes' Real Wild West here but you may rest assured that the frontiersman will be back next month!

Yours in line,

Betty Drummond

Betty Drummond

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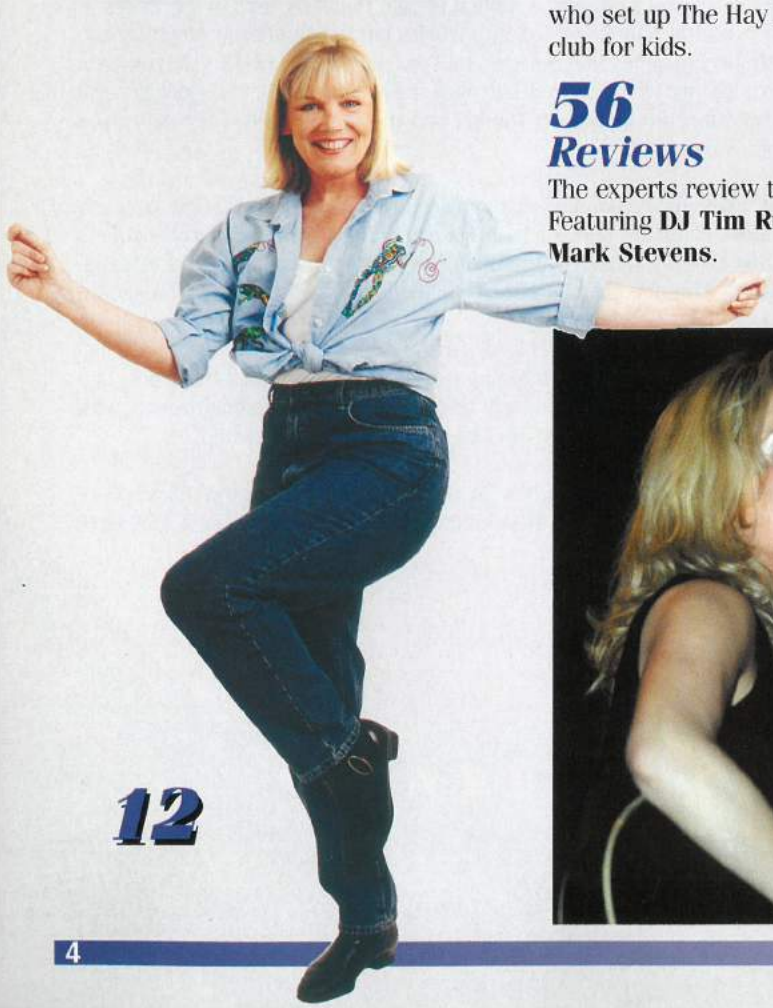
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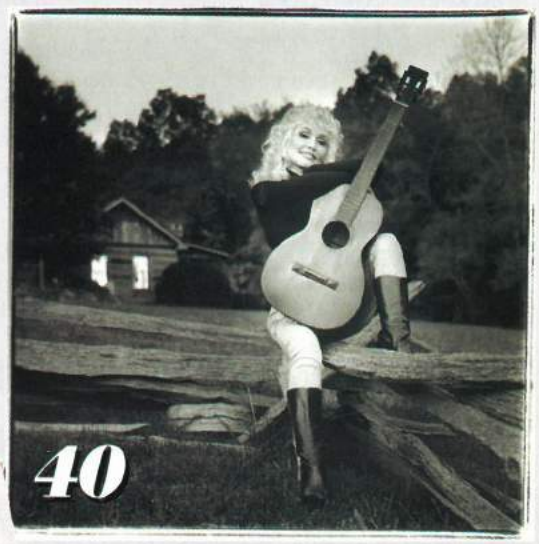
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You heard it on the Grapevine...

I *Don't* Believe It!

There is a strong possibility that the earliest filmed recording of Line dancing has been found. The short but memorable performance, which had been televised on Christmas day, came from that famous comedy duo 'Laurel and Hardy' outside a saloon in the 1937 classic film 'Way Out West'.

Has Brenda Jeffery found the earliest recording of Line dancing? Amidst her laughter, she managed to inform us of the track of music used was by the Avalon Boys. Unfortunately the Choreographer still remains a mystery. Maybe you can shed some light on the matter! This could be the next Line dance floor filler.

Have You Booked Yours?

The holiday season is fast approaching and no doubt we will all be frantically in search of that ideal Line dance break. Well there are few people more capable of easing the pressure than Norma and Bill Morrison of the Golden Horseshoe. They will be putting on yet another fantastic selection of Artists and Instructors for their American Line and Western Dance Weekend on the 1st -3rd June 2001 at the Floral Hall, Southport. You can find out more about their event, look at the future events of this issue or alternatively tel: (01254) 720 082



Ooh Those Memphis Belles

It's those 'Memphis Belles', Julie Hewitt and Bev Archer again. These girls just can't stop dancing. Here they are dancing on the coach! Yes on the coach! During the Belles Millennium Tour of Tennessee in November, "What a great time we had." As well as dancing at *Cotton Eyed Joes*, *Denim and Diamonds*, *Silverados*, *Tootsies* and *Legends Bar*, these ladies 'shopped till they dropped' at all the Western stores and *Walmart*.

They even found time for some sight seeing in the Smokey Mountains, a visit to *Dollywood* (fabulous Christmas lights) in Nashville they say the "*Opryland Hotel* is incredible", Chattanooga has a magnificent Aquarium. We are reliably informed by the ladies that you should try the Underground for some alternative shopping. "It was a great start to the festive season and we've been partying ever since."

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wing of a vintage biplane flying up to 140-mph. Experience, you don't need it! But because of the physical nature of the job, it is vitally important to have a high level of fitness. In addition to which a talent for dance/gymnastics would be advantageous. Potential wing-walkers must be under 5ft 4ins in height and weigh less than 8 stone.

Those who do apply, would need to send a photo and full CV with details of your height and weight to: 'Utterly-Butterly Wing-Walker Search', PO Box 29, Cirencester, GL7 7YP. For more information you may want to visit www.utterly-butterly.co.uk



Rockin' Riders

I know, I know Christmas has been and gone but we just had to get this great picture of Stu Mitchell and the crowd! at the Rockingham Riders, Christmas party. It has been kindly sent in to wish all Line Dancers a great 2001. Cheers and all the best to you.



Medals for Joe and Emma

Joe Gray and Emma Woodworth, two of the young 'superstars' of the future, were presented with their bronze medals recently. They are pictured with Gill Batty who puts them through their paces at her Western Boots Club held in the St William of York Club in Thornton.

After the presentation there was a party for everyone who had taken their medals, with lots of food, games and of course, Line dancing.





Competiton Spot the Differences

Spot the five differences in these two jukebox pictures, left and above, drawn by Dave Atherton, and you could win one of two prizes provided by Michael Dark of Honky Tonk Jukebox, a leading Line dance CD retail specialist. The first prize; a miniature CD player-radio novelty jukebox and the second prize, a miniature tape-radio novelty jukebox.

Simply circle the differences on the BOTTOM image and send it into us at the usual address. Please mark your envelopes "Jukebox Competition".

Linedancer magazine, Clare House, 166 Lord Street, Southport PR9 OQA.



Trigger Happy

As you can see, our club mascot 'Trigger,' seen here with Maureen and Michelle and some of the members of the *Walk this Way* Line Dance class, was in the thick of the Christmas festivities. After all, who wouldn't be with food, footwork and plenty of fun? These ladies ensured that everyone had a great time.

Committed to Country



Nicki Langley at a Charity Event

John and Nicki Langley decided to start a Country Line dance club in West London in 1998. The club name, Committed To Country, or C2C, chose itself and now, having moved from venue to venue, their Dance Ranch evenings take place three times a week in Hammersmith and cater for all ages, from Primary school children to Pensioners.



Photos by Dave Rotchelle

Every month a live act is booked. Last month, the brilliant Nadine Somers played and showed, once again, why she is becoming a top draw on the Line dance and Country music circuit. In next month's magazine, Dave Rotchelle reports on C2C in greater detail...

David Down Under



If the name is not to familiar then don't be dismayed. David Hoyn from Down Under could be an up and coming name. He started dancing after attending the Tamworth Country Music Festival, Australia in 1992. It was at this event that David found he couldn't get enough of Line dancing and since then he has been hooked.

He certainly has talent - having competed, choreographed and taught with some well-known Line dance personalities. His most current success is to have been nominated for this years prestigious 'International Instructor of the Year' at *Linedancer* magazines 5th Annual Crystal Boot Awards in Blackpool.

Rowdy Crowd

Jacqueline Barlow and Lin Frankland, from the Shy Boots & Stompers Line Dancing Class, hosted a fundraising Line dance on Saturday 6th January in Southport.



The evening opened at 7.30 pm with these mad ladies strutting to *Simply The Best* by Tina Turner, aptly dressed in a sparkly silver outfit, black stockings and silver wigs. The track fitted to the dance *Pizziricco* and this was just the beginning of the evening's fun and dancing.

In the best of party spirits, the dancers really enjoyed themselves and fun and laughter was the order of the night. Old favourites like *Dreaming, Staying Alive* and *Cotton Eyed Joe* proved to be wonderful floor fillers.

The Cabaret for the evening was a routine put together by a group of dancers, who, donned in baby pyjamas and slippers, gave an hilarious rendition of *My Baby Thinks She's A Train*. Top marks went to the only male in the team, John Wareing, who was incredibly brave to wear a nappy and a bib.



Ann Traverse and Jenny Vickers from Ormskirk both arrived in fancy dress (babies) and Ann's grandson, Daniel, was also extremely daring and turned up in a little girl's party dress.

As if that wasn't enough, another highlight was a Picture Auction - where children kindly donated pictures and the dancers made their bids. This initiative brought in lots of money.

Special thanks to the Gibney Family of Formby: Eunice, Sharon, Susan and Freda Smithies who were most generous with their bidding.

In total, over £600 was raised for the Baby Unit in Southport and it is hoped that a special piece of equipment will be purchased and a tag attached to it that will read "donated by Shy Boots & Stompers Line Dancers".



The Cabaret Team made up by John Wareing, Sylvia Kokolay, Jenny Jones, Katie Jamieson and Freda Smithies.

Jacqueline and Lin would like to say a huge thanks to the cabaret team, as without mad people like these, party nights just would not be the same.

Fancy that...

It's seems that Christmas always manages to bring out a different side in us, by way of smiling, drinking and of course, dancing. However, there is one additional area which we missed and that's dressing up in daft things, these members and visitors of the Scoot'n Boogie LDC in Oxfordshire are no exception to the rule.

They had party games and fancy dress prizes, which were well earned if you ask me. All this capped off by a brilliant performance by Chris Mezza, which everyone enjoyed.



Universal Cup-date

If you're not up to speed, then here is the information you'll need! Competitors must be aware, that there will be a new format for the 'Supreme Champions' final, which will be taking place in the Empress Ballroom at the Winter Gardens, Blackpool.

Also to included within the April edition of *Linedancer* are details about finding a 'Country Star' talent competition, so watch this space. . .

Make sure you've booked for the Grand final of the Universal Cup, taking place on the 30th March - 2nd April 2001 at Pontins in Prestatyn, North Wales.



Blue Jeans Open!

The exciting new show *Forever In Blue Jeans* from Full House Productions is set to open. It promises to be a night to remember for everyone. The lively company are led by TV and radio recording artistes Carole Gordon and Bob Newman, who have been voted Top British Duo by the Country Music Association. With the new additions to the cast they will be more than able to whisk you through 80 classic songs from many of the popular names we all dance to week in week out, such as Patsy Cline, Shania Twain, Elvis Presley and the Mavericks. So if you fancy a night to remember, with a blend of song, dance and fun, here's an opportunity not to be missed.



Jenny-Lynn – Rising Star!

Jenny-Lynn Smith, pictured left, is a rising Country-pop star. Aged 14, she has a great future ahead of her. *Linedancer* readers may want to check out her promotional CD, *Angel With A Dirty Face*, and are encouraged to contact Jenny's parents, Dave and Val, for more information.

Jenny has appeared on Stage and TV and was the outright winner of BBC's 'Steps To The Stars'. Tracks one (*I Wanna Be By Your Side*), five (*My Oh My*) and, especially, eight (*Scoot Your Boot*), are potential floor-fillers.

Val and Dave Smith, 'Uplands', Heanton, North Devon, EX31 4DG. Tel; (01271) 814750.

Take Heart By Taking Part...



Photo: Tom Bennett

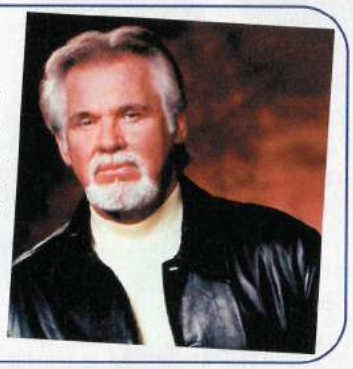
Here's the news update you've been waiting for! The British Heart Foundation are gathering momentum, in advance of the forth coming challenge of the World Line Dance Record on Sunday 2nd September 2001.

Aintree Racecourse, Liverpool is where the event will take place and is better known for its World famous Steeplechase 'The Grand National,' for which they have kindly lent the name to the title of the event by calling it the 'Line Dancers Grand National'. *Linedancer* magazine, is also in support of what we consider to be a very worthy cause as the British Heart Foundation continue to raise funds to fight heart and circulatory disease. Rob Fowler will be choreographing a dance especially for the day.

There will be a full programme of dance events from 12.00pm - 6pm, including live artistes, exhibitions and many other attractions. Everyone is welcome, and organisers say that they'll "even teach you how to dance!"

What better way of entering to break the current World Record. As they are looking for over 6,500 people to make it a success and celebrate their 40th Anniversary, your support can help save heart patients and improve their lives in the future. You can find out more by visiting www.linedancermagazine.com or call 0151 236 6988. Keep watching future issues for additional information.

Cheers Kenny



One of our old country favourites Kenny Rogers has just struck a deal with General Mills, makers of Honey Nut Cheerios. In order for them to use a likeness of Kenny on the cover of a million boxes of their cereal, the company, as part of the deal, are to donate $50,000 to America's Second Harvest, the United States major hunger relief group.

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Visit **www.linedancermagazine.com** to sign up...

Thanks Gang!

If you've never visited the Isle of Man for the famous TT races, which incidentally was started by the RAC (royal automobile club) in 1904, then let us give you a reason, by introducing you to Franks Gang. Our very own Betty Drummond braved the elements and airport delays to attend the Christmas event. Once she had time to settle in, the introductions were made. First was Howard O'Brien, alias 'One Fat Cowboy,' whose main topic of conversation was food.


Shania Look-a-Like...

Apparently there is a new multi-storey state of the art Line dance venue recently opened on the island, that has on each floor its own bar, restaurant and dance floor. There is a sign to tell you what type of music is played on each floor, with everything from Country and Western to Techno, Pop & Irish, and Favourite Line Dance Bands to Latin and Swing. The additional fifth floor has a sign reading; "Is there no pleasing you lot?" You may be glad to know that everyone is invited to Frank's Gangs Fifth Anniversary Party on March 13th with Magill.


One Fat Cowboy...


Smile Please...

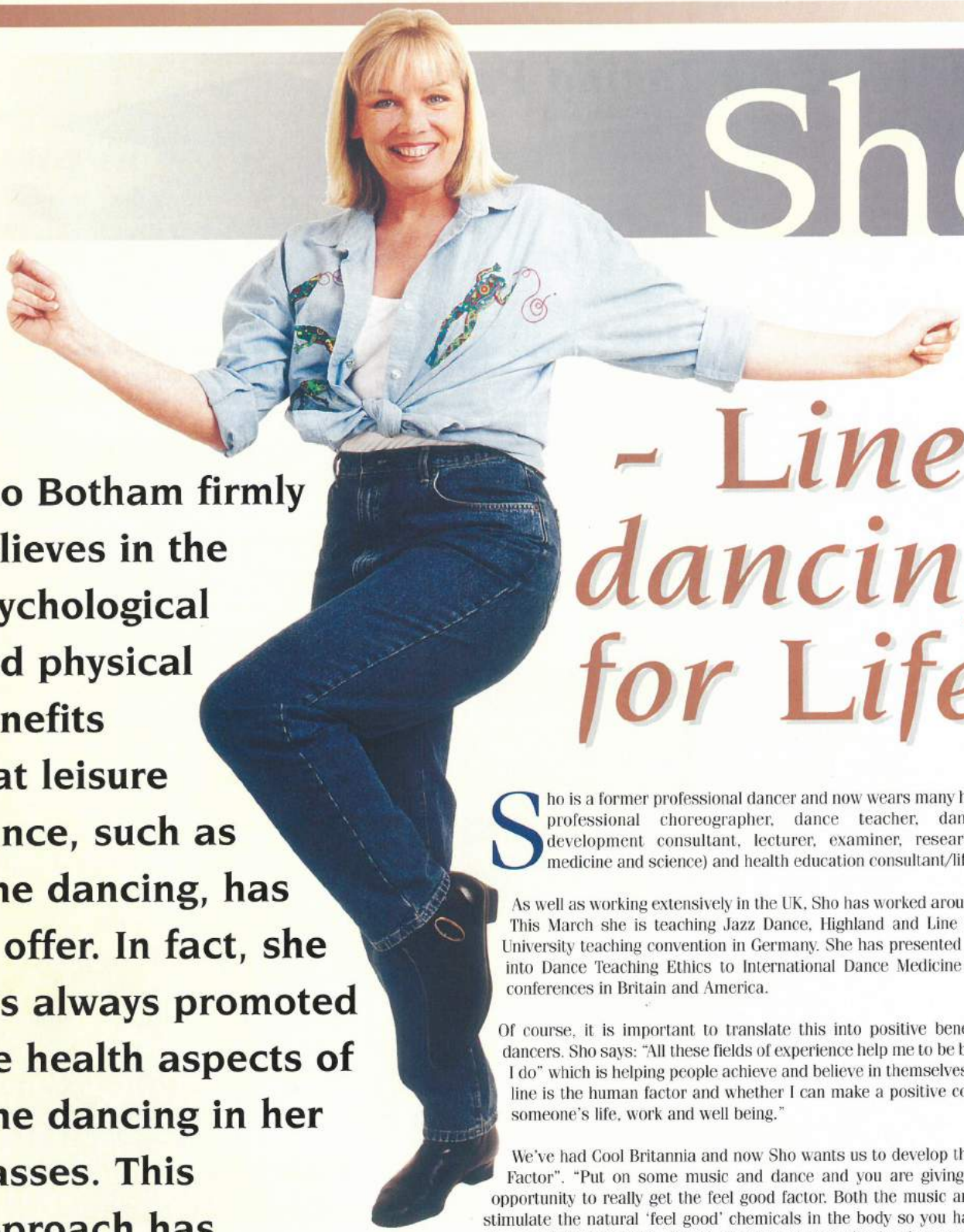
Grapevine needs YOU

Here is your opportunity to tell us about your club, events, or line dancing holidays you've attended. We want to hear from you. Send in your photographs and details today.

We can send your images back if you enclose an SAE. For all your line dancing news think Grapevine.

We are waiting to hear from you at the usual address: Grapevine, *Linedancer* magazine, Clare House, 166 Lord Street, Southport PR9 0QA.

Sho - Line dancing for Life!



Sho Botham firmly believes in the psychological and physical benefits that leisure dance, such as Line dancing, has to offer. In fact, she has always promoted the health aspects of Line dancing in her classes. This approach has developed from Sho's wide range of professional experience. Tim Matthews spoke to Sho about her recent work.

Sho is a former professional dancer and now wears many hats including professional choreographer, dance teacher, dance teacher development consultant, lecturer, examiner, researcher (dance medicine and science) and health education consultant/lifestyle coach.

As well as working extensively in the UK, Sho has worked around the world. This March she is teaching Jazz Dance, Highland and Line dancing at a University teaching convention in Germany. She has presented her research into Dance Teaching Ethics to International Dance Medicine and Science conferences in Britain and America.

Of course, it is important to translate this into positive benefits for Line dancers. Sho says: "All these fields of experience help me to be better at what I do" which is helping people achieve and believe in themselves. The bottom line is the human factor and whether I can make a positive contribution to someone's life, work and well being."

We've had Cool Britannia and now Sho wants us to develop the "Feel Good Factor". "Put on some music and dance and you are giving yourself the opportunity to really get the feel good factor. Both the music and dance can stimulate the natural 'feel good' chemicals in the body so you have twice the chance of feeling great. Dance is about communication between mind, body and spirit."

I asked her whether the powers-that-be have woken up to the benefits yet: "Actually, the Health Education Authority's Active for Life campaign recommends regular, moderate, physical activity to help keep us energised, strong and flexible." As we know, Line dancing is, for many, the best way to keep active but, as in all things, you need to be careful - to prevent injury. Here at *Linedancer* we have received many letters on this subject. Clearly, some people are overdoing it...

One of the many good things about Line dancing is its appeal to people aged from eight to 80. Sho believes that teachers need to develop the appropriate skills to cater for the different age groups.

There are many good reasons to Line Dance for Life. As a regular form of physical activity Line dancing can help you to:

Botham

- ♥ *Look and feel better*
- ♥ *Be more confident*
- ♥ *Make friends and improve your social life*
- ♥ *Control your weight*
- ♥ *Control your blood pressure*
- ♥ *Reduce the risk of Coronary Heart Disease*
- ♥ *Prevent osteoporosis in later life*
- ♥ *Cope with stress*

Sho regularly receives reports from Line dancers. They tell her that attending her classes have included the following health benefits:

- ♥ *Improved blood pressure*
- ♥ *Improved result of bone density scan for osteoporosis*
- ♥ *Reduced stress levels*
- ♥ *Less headaches*
- ♥ *Less aches and pains*
- ♥ *Increased mobility in joints and improved muscle tone*
- ♥ *More mobility and less pain from arthritis*
- ♥ *Reduction in back pain*
- ♥ *Increased energy*
- ♥ *Felling generally better on a day-to-day basis*
- ♥ *Improved confidence and self esteem*



Lots of Line dancers have made new circles of friends, been to new places and had the confidence to do things through their Line dancing activities. One of the biggest benefits, indeed a Unique Selling Point, is that you don't need a partner. For women, particularly, this is important and they often talk to Sho about the new lease of life they have gained by not having to have a partner dancer.

Perhaps the greatest benefit for the individual that Sho has come across relates to a member of her own dance team who had a nasty head injury last summer. This kind of injury affects everything about a person's life and it is great to know that Line dancing is playing an important part in the recovery process. Sho says that "Seeing the enjoyment and benefits that Line dancing can bring to the people I teach makes me feel that my work and contribution is valued and worthwhile. It is wonderful being able to do a job I love." Many teachers will sympathise with these sentiments.

Can everyone Line dance for Life?

Sho believes that although there are numerous and positive benefits, Line dancing is not for everyone. Health considerations might limit movement although it is true that age and fitness are relative concepts. With a wry smile on her face Sho exclaims: "I'll be happy when I am 70 if I can be as active as some of my over 70's dancers are now!"

Since exploding on to the scene, Line dancing has changed a great deal and will, no doubt, continue to do so. One of the major challenges is that certain dances have become increasingly demanding and this has a bearing on who can perform them. Sho argues that it is important to encourage dances for all levels of ability so that people still see Line dancing as something they can do.

For those unable to dance, for whatever reasons, there is still the opportunity to attend events, listen to the music and have some great nights out.

At the moment, Sho is working on a book: "Line dancers and teachers have asked me about many aspects of Line dancing over the years, so I'm putting lots of this information into my book, "Have Music will Line Dance", which aims to be a resource. I'll be putting in some of my own choreography and there'll be lots of healthy hints, teaching and learning suggestions, music choices, dance history and more. I'm not sure when it will be finished but watch this space!"

If you're interested in contacting Sho, whose recent dances *She Bangs, Runaway* and *In It For Love,* are proving to be very popular, please contact her on (01323) 485969 or by email; sho@decodanz.co.uk



Photos: Tom Bennett

The Dance Club Top Ten Charts

MIB Line Dance
STOWMARKET, SUFFOLK
01449 612263

1.	Crush	Crush	Jennifer Paige
2.	Mad For It	Reach	S Club 7
3.	Blue Finger Lou	Blue Finger Lou	Anne Murray
4.	Ballymore Boys	The Boys From Ballymore	Shamrock
5.	Deck 51	Flowers On The Wall	Eric Heatherly
6.	Just A Memory	Memories Are Made Of This	Dean Brothers
7.	K.T.	Katie Wants A Fast One	Steve Wariner & Garth Brooks
8.	Go To Pieces	Movin' On Up	M People
9.	Drowsy Maggie	Cock Of The North	The Fables
10.	Heave Away	Heave Away	The Fables

CD's Corral
NEWBURY, BERKS
01635 868899

1.	Sweet Surrender	Can't Fight The Moonlight	LeAnn Rimes
2.	Take A Ride	Magic Carpet Ride	MDO
3.	Dreamweaver	Dreamweaver	Glenn Rogers
4.	Sweet, Sweet Smile	Sweet, Sweet Smile	Carpenters
5.	Mad 4 It	Reach	S Club 7
6.	Blue Finger Lou	Blue Finger Lou	Anne Murray
7.	Islands In The Stream	Islands In The Stream	Dolly Parton & Kenny Rogers
8.	Deck 51	Flowers On The Wall	Eric Heatherly
9.	It Bangs	She Bangs	Ricky Martin
10.	Shania's Moment	From This Moment	Shania Twain

The Tommohawks
RIPON, YORK
01765 658706

1.	Dream World	Dream World	The Olsen Brothers
2.	Hot Love	Hot Love	The Borderers
3.	Deck 51	Flowers On The Wall	Eric Heatherly
4.	MDM Cha Cha	Me & Maxine	Sammy Kershaw
5.	Just A Memory	Memories Are Made Of This	Dean Brothers
6.	Mad 4 It	Reach	S Club 7
7.	Ballymore Boys	Boys From Ballymore	Shamrock
8.	Chilly Cha Cha	Chilly Cha Cha	Jessica Jay
9.	Who Did You Call Darlin'	Who Did You Call Darlin'	Heather Miles
10.	Mack The Knife	Mack The Knife	Brian Setzer Orchestra

Mississippi Coasters
MALAGA, SPAIN
00 34 610 353 323

1.	Deck 51	Flowers On The Wall	Eric Heatherly
2.	Patient Heart	Patient Heart	Bekka & Billy
3.	Just A Memory	Memories Are Made Of This	Dean Brothers
4.	Chilly Cha Cha	Chilly Cha Cha	Jessica Jay
5.	She Will Sometimes	Sometimes She Will	Dean Brothers
6.	Who Did You Call Darlin'	Who Did You Call Darlin'	Heather Miles
7.	Blue Finger Lou	Blue Finger Lou	Anne Murray
8.	Cross Your Mind	Do I Ever Cross Your Mind	Buddy Holly
9.	The Trail	Trail Of Tears	Billy Ray Cyrus
10.	D I Y	Kookaburra Blues	Bellamy Brothers

Kelli's Country Kickers
LOMEN, NORWAY
++47 61 34 3235

1.	Kelli's Eye (Mucara Walk)	La Mucara	Mavericks
2.	Prodissy	When My Baby	Scooch
3.	Done That	Been There	Steve Wariner
4.	Beethoven's Boogie	Boogie & Beethoven	Gatlin Brothers
5.	Pot Of Gold	Dance Above The Rainbow	Ronan Hardiman
6.	Bread & Butter	Shortenin' Bread	Tractors
7.	Ghost Train	Zorbas Dance	LCD
8.	Smooth Operator	Big Time Operator	Keith Urban
9.	I'll Tell You What	I'll Tell You What	Rick Tippe
10.	Shalala	Shalala	Vengaboys

O.C.L.P. Al's Country
PENCOED, S. WALES
01656 861085

1.	Mack The Knife	Mack The Knife	Brian Setzer Orchestra
2.	Ballymore Boys	Boys From Ballymore	Shamrock
3.	Just A Memory	Memories Are Made Of This	Dean Brothers
4.	Deck 51	Flowers On The Wall	Eric Heatherly
5.	Chilly Cha Cha	Chilly Cha Cha	Jessica Jay
6.	Hot Love	Hot Love	T Rex
7.	She Loves Me	She Bangs	Ricky Martin
8.	Sweet Surrender	Can't Fight The Moonlight	LeAnn Rimes
9.	Mad 4 It	Reach	S Club 7
10.	Blue Finger Lou	Blue Finger Lou	Anne Murray

The Dancers' Top Ten

This chart is based entirely on information from the dancing community.


Maggie Gallagher

1.	***Hot Love***	Maggie Gallagher	***Hot Love*** ..... The Borderers
2.	***Mad 4 It***	Daniel Whittaker	***Reach*** ..... S Club 7
3.	***Sweet Surrender***	Chris Hodgson	***Can't Fight The Moonlight*** ..... LeAnn Rimes
4.	***Take A Ride***	Jo Thompson & Kathy Hunyadi	***Magic Carpet Ride*** ..... MDO
5.	***Dreamworld***	Mark & Jan Caley	***Dreamworld*** ..... The Oslen Brothers
6.	***Hideaway Cha***	Jo Thompson, Jamie Davis & Joanne Brady	***Dance With Me*** ..... Debelah Morgan
7.	***T.G.I.F.***	Jo Thompson & Michele Perron	***Just Got Paid*** ..... N Sync
8.	***Asian Heart***	Chris Hodgson	***Heart Of Asia*** ..... Watergate
9.	***Deck 51***	Ed Lawton & Malcolm White	***Flowers On The Wall*** ..... Eric Heatherly
10.	***Forever and a Day***	Patricia Stott	***Angel*** ..... Lionel Ritchie

Bubbling Under

1. Now Or Never
2. Magic Carpet Ride
3. Once Upon A December
4. Ballymore Boys
5. Love Supreme

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	Name of dance	Music track	Artist
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

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March 9th - 11th Dean Brothers, Diamond Jack, Lonestar Country, Glen Mitchell, 100% Proof,
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October 19th - 21st Dean Brothers, Plain Loco, Picasso Brothers, Circuit Judge, Glenn Rogers Exp.

Entertainment Tickets - £27.50 each. Caravans from £60 (3 nights).





Hemsby Line dance parties

At Hemsby Holiday Village

March 30th - April 1st - Sean Kenny Band, Nadine Somers Bands, Dean Brothers Westcoasters, Arlene Bailey
Sat - Tues - April 21st - 23rd - Dave Sheriff, Westcoasters, Nadine Somers Band, Circuit Judge, Haleys, Lonestar Country,

Entertainment & Accommodation Tickets - March £59 each.
April £69 each based on 4 sharing chalet. (3 nights)



Hemsby 5-9 day Line dance breaks

At Hemsby Holiday Village



June 2nd - 9th - Dean Brothers, Dave Sheriff, Westcoasters, Diamond Jack, Nadine Somers, Circuit Judge, New Moon, Plain Loco, Lonestar Country, The Long Riders, The Corn Dogs, Magill Duo, Chris Mezza.

Entertainment & Accommodation Tickets - £149 each.
based on 4 sharing chalet (7 nights).

Sept 30th - Oct 7th - Diesel Cowboys, Dave Sheriff, Dean Brothers, The Bunch, 100% Proof, Westcoasters, Circuit Judge, Daytona, Lonestar Country, Diamond Jack, Chris Mezza, Union Jack, Plain Loco.

Entertainment & Accommodation Tickets - £99 each. based on 4 sharing chalet (7 nights).

Nov 2nd - 11th - John Pementer (USA) & Memphis Roots, Gary Perkins, Dean Brothers, Trading with Natives, Westcoasters, The Bunch, Nadine Somers, Circuit Judge, Glen Mitchell, Henry Smith CD, Corn Dogs, 100% Proof, Glenn Rogers Exp, Diamond Jack,Long Riders, Red Rock Country, Chris Mezza.

Entertainment & Accommodation Tickets - £109 each.
based on 4 sharing chalet (9 nights)





New Year's Line dance party

At Vauxhall Holiday Park, Gt. Yarmouth

Dec 28nd - 2nd Jan - Dean Brothers, The Bunch, Dave Sheriff, Gary Perkins, Nadine Somers, Westcoasters, Circuit Judge, Plain Loco, Diamond Jack, 100% Proof, Chris Mezza, Broadcasters.

Entertainment Ticket prices - £89 each. Caravans from £80 (5 nights)



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Trust Me - I'm a DJ!



"Setting The Record Straight"

by Tim Ruzgar

When I began doing my "Trust Me" column I said that I would only talk about the fun side of Line dancing, giving a DJ's eye view of all the funny things that can be seen during my many long hours on stage. I also use the column to bring you tips about hot new dances, tracks, albums and alternatives. However, the events that took place at "The Worlds" in Edmonton have made me change my mind for this month.

As most of you are aware there was controversy surrounding the Female Superstars result - Rachael McEnancy was demoted from first to last place for a 'music violation' in her medley. Hence she came second overall. At Superstar level in UCWDC championships, the dancer has to dance the two classic dances stipulated, (this year a waltz and a Cha-Cha), and then they have to dance a solo medley for which they supply their own music mix. This medley can include any form of dance but the musical content and length must meet the criteria set in the rules. The UCWDC rules for Superstar solo medley are (page 36, section 10):-

"Competition music, selected by the contestants, must be at least four minutes and not greater than six minutes in length. The solo medley must include a total of at least one and a half minutes from two different tempos of songs, "fast" and "slow"".

The reason I am qualified to comment on the decision is that I put Rachael's mix together and I knew there was no violation of the rules whatsoever.

The painstaking task of pulling the music to pieces and making it fit the UCWDC criteria was far from easy. I checked over the music rules, to see what I could use to make the piece tell the story. I wanted to set the scene for Rachael's Snow White medley so I did a 25 second intro of "Hi Ho, Hi Ho", before Rachael came onto the dance floor. She then waltzed on to the floor to my mix of *Once Upon A December*.

In paragraph 2, Section 14 the rules state clearly that; "introductions that are included in the play of the tape or CD are also excluded from the time requirements as long as the contestants' performance has clearly not begun". How much clearer could you have "not begun" than if you are not even on the dance floor?!

In Section 14 of the rules there is also reference to time allowances for "taking a bow", "theatrical interludes", and "special effects". The key point in section 14 is that "such introductions" and/or "taking a bow" should be no more than one minute in duration", therefore, clearly, your music could indeed be seven minutes long. Not to mention an allowed "error factor" of plus 10 seconds for "the sake of differences in electronic medium".

Rachael's "Snow White" clearly met all time requirements as laid out in the UCWDC rules. There were no "misinterpretations" on my part.

The upset caused to so many people by this decision cannot be put into words. I never doubted myself but I felt responsible for Rachael's terrible situation. I would not, under any circumstances, have sent a dancer into any competition, let alone the highest level in the world, with any doubts over their music.

Everyone who witnessed Rachael's performance at Worlds has described it as the best solo performance ever witnessed and, on seeing the video, I have to agree. The crowd's response - their standing ovation - was unbelievable. They knew they had witnessed the new Female Superstar champion.

As you all know, the decision has now been reversed and Rachael is now rightfully crowned champion. Rachael is the champion by right not by default! There has been much discussion and debate regarding the decision and the reversal of the Female Superstars result. So, I'll set the record straight. There was NO special dispensation given by the UCWDC, nor was there any need for one. The music met all the requirements and Rachael's performance of a lifetime earned her the title.

Rachael McEnaney was judged the best female Line dancer in the world and now she has the title to prove it...

Coming soon - How To Make A Mix with DJ Tim Ruzgar.

Everyone who witnessed Rachael's performance at Worlds has described it as the best solo performance ever witnessed and, on seeing the video, I have to agree.

Linedancer magazine

Last Chance Tickets - Crystal Boot Awards

You can still join the fun.

Friday Night. 7.30 - till late late late!! £15

Come to the Grand Opening and join the fun. We're planning a good ol' line dance party featuring the Resurrection Shuffle Show starting at 7.30 with lots of your favourite instructors and 'quickie' reminders of the golden oldies. We'll take you back to the way it used to be and bring you right up to date again. There's the parade of nominees and some exciting cabaret spots to delight you.
Dress code is Country Casual (wear what you dare and a big smile!)

Saturday Daytime Workshops 10 a.m. to 4.30. £10

Leap out of bed and pull on your boots for the best in Line dance workshops and open dancing. Today you can learn (no more than eight) new dances from the feet of experts like, Chris Hodgson, Peter Metelnick, Max Perry, Rob Fowler, Ed Lawton, Paula Bilby, Michael Vera Lobos, and the Fun Four (Dynamite Dot, Steve Sunter, Liam Hrycan, and Daniel Whittaker). You'll have plenty of time for open dancing, meeting and making friends, visiting western stalls and enjoying yourself before we close at 4.30 p.m. to prepare for the Gala Awards
Dress code is Country Casual (keep it cool - put on your brightest smile)

Sunday Workshops and Farewell Party - Great Value Ticket £15 - All day and night.

After the excitement of the Awards we move up a gear and jump into action with a tantalising choice of workshops in both Line and Swing Dance.

Sunday Line Dance Room

In the Line dance room, we kick off at 10.30 a.m. with a chance to 'feel the fun' with the effervescent Joanne Brady and the amazing Scott Blevins. Save some energy for later in the day when Maggie Gallagher spins into action. Then make room for everyone's favourite, Pedro Machado. The Wild Nite Farewell Party on Sunday night starts at 7.30. You'll be in the capable hands of DJ Tim Ruzgar and be thrilled with the cabaret performances and exciting live entertainment. Dance till 11 p.m.
Dress code is outrageous. (Have no fear - choose your wildest party gear!) Costumes and PJ's encouraged.

Sunday Swing Dance Room

Simultaneously, in the smaller ballroom you can join the absolute beginners Swing workshop, hosted by Simon Selmon and Taina Kortelainen. If you have ever fancied Swingin', this is your big chance. With time to learn the basics, you'll soon be ready for the next level at 2 p.m. when, the Swing Class moves up a notch in the Intermediate/Advance class. By the end of this session you'll be ready and eager to join the Big Swing Fling Farewell Party starting at 7.30 - 11 p.m. featuring The Fat Cats Swing Band (Dress for it - if you've got it - Swing it!)

Book On-line: www.linedancermagazine.com

Booking Hotline: 01704 501 235

£95.00 Weekend Pass
Including Gala Meal

Children Under 14 half price
This schedule may be altered and all appearances are subject to confirmation.
With apologies for the incorrect price published in February 2001

Crystal Boot AWARDS

- Entertainment provided by:-
  Scooter Lee, The Dean Brothers, The Ryes, The Glen Mitchell Band, The Fat Cats Swing Band, Lonestar Country and Ethan Alan.
- DJ services provided by:-
  Tim Ruzgar, Steve Crosby, Alison Biggs, Richard Wynn, Ed Lawton, Eric Bilby, Dynamite Dot. Watermelon Paul
- Carabet performances by:-
  Rob Fowler, Max Perry, Peter Metelnick , Racheal McEneany, Simon Selmon & Tainia Kortelainen, The Superstars, Headliners, Celtic Tribe, Derbyshire Latin Team.
- Additonal Appearances by:-
  Johnny Twostep, Fi Scott, Roy Verdonk, Brian Barakaukas, Bob Bahrs & Catriona Wiles, Helen O'Malley, Kathy Hunyardi, Teresa & Vera.

- Friday Evening tickets £15.
- Saturday (Day Only) tickets £10.
- Sunday (Day Only) tickets £6.
- Sunday (Evening Only) tickets £12.
- Sunday (All Day) tickets £15.

There are a limited number of all access weekend passes including the Gala Dinner and Crystal Boot Awards presentation, at £95.
But- be quick! .

Norbreck Castle Hotel Blackpool
23rd-25th February 2001

Dancing Over the Rainbow for Francis House



Pat Stott and Geoff Tilley of F.M. Dance Ranch try to outsparkle each other

Almost every one of the 1,000 dancers arriving in the main hall of the Armitage Centre in Manchester paused in amazement, deterred even from the usual rush for ring side tables, at the sight of thousands of multi-coloured balloons decorating the huge arena.

By Chris Liddiard



Line dancers had to settle for dancing under the rainbow

"How did they ever get them up there?" was the question on most lips as we gathered to raise serious money on Saturday 20th January. "They" (the members of the Line Dance Teachers Association) are not telling! Suffice it to say that the helium donated by a local company was enough to blow up 400 balloons used for three arches in front of the stage and the two main entrances. The rest were blown up by the L D T A members themselves. Amazing then that they had the breath left to dance throughout the nine hours of the L D T A Annual Fund Raising Event, this year raising money for the Rainbow Trust's Francis House Children's Hospice in Manchester. Francis House, like most hospices, receives no government funding and is trying to raise £5 million, in addition to the annual £1.4 million running costs, to secure its future.

The LDTA, a loosely-knit association of instructors based in the North West of England, raised over £12,000 with their first fund-raising event for the Christy Cancer Hospital last year. This time round, they decided to pull out all the stops to try to raise £19,000 for a vitally-needed piece of equipment for Francis House and dancers from all over the North West dug deep into their pockets to help out.

The action was non-stop throughout the day. Ten instructor spots, in which individual LDTA members (including up and coming choreographer Pat Stott) took centre stage to lead the dancers in six old and new dances each, were extremely popular.

In between we were treated to appearances by Rachael McEnaney, Paul McAdam, Chris Hodgson, and top duo Magill, all giving their time free of charge for the charity. Superstar Champion Rachael danced two breathtaking solo spots and one with partner Paul, aged 17.

Chris Hodgson dazzled the dancers in a brilliant red spangled top as she taught her latest dance. This was specially choreographed for the day, a beginner/intermediate 32 beat four wall dance called *Justified and Ancient* to a track of the same name by Tammy Wynette and KLF.

Another new dance, *A Helping Hand*, choreographed for the day by Alan Birchall of Edgworth Outlaws to the music *Children Need A Helping Hand*, caused much hilarity; parts of it included everyone holding hands in line...but no one could remember when to join or drop hands!

As if all this wasn't enough we were treated to two lengthy sets by the brilliant Magill. So many dancers claim to prefer dancing to recorded music because live musicians "don't get it right" but this is definitely not the case with Magill. Derek and Dave are accomplished writers and musicians who made a positive decision to provide live entertainment for Line dancers. Their standing ovations and encores after both sets were well deserved.

There were also two raffles with a total of over 80 excellent prizes, conducted at a brisk pace so as not to delay the dancing for too long, and two sponsored "Dance a Mile" segments covering seven dances each. Raising money while having fun are definitely compatible concepts.

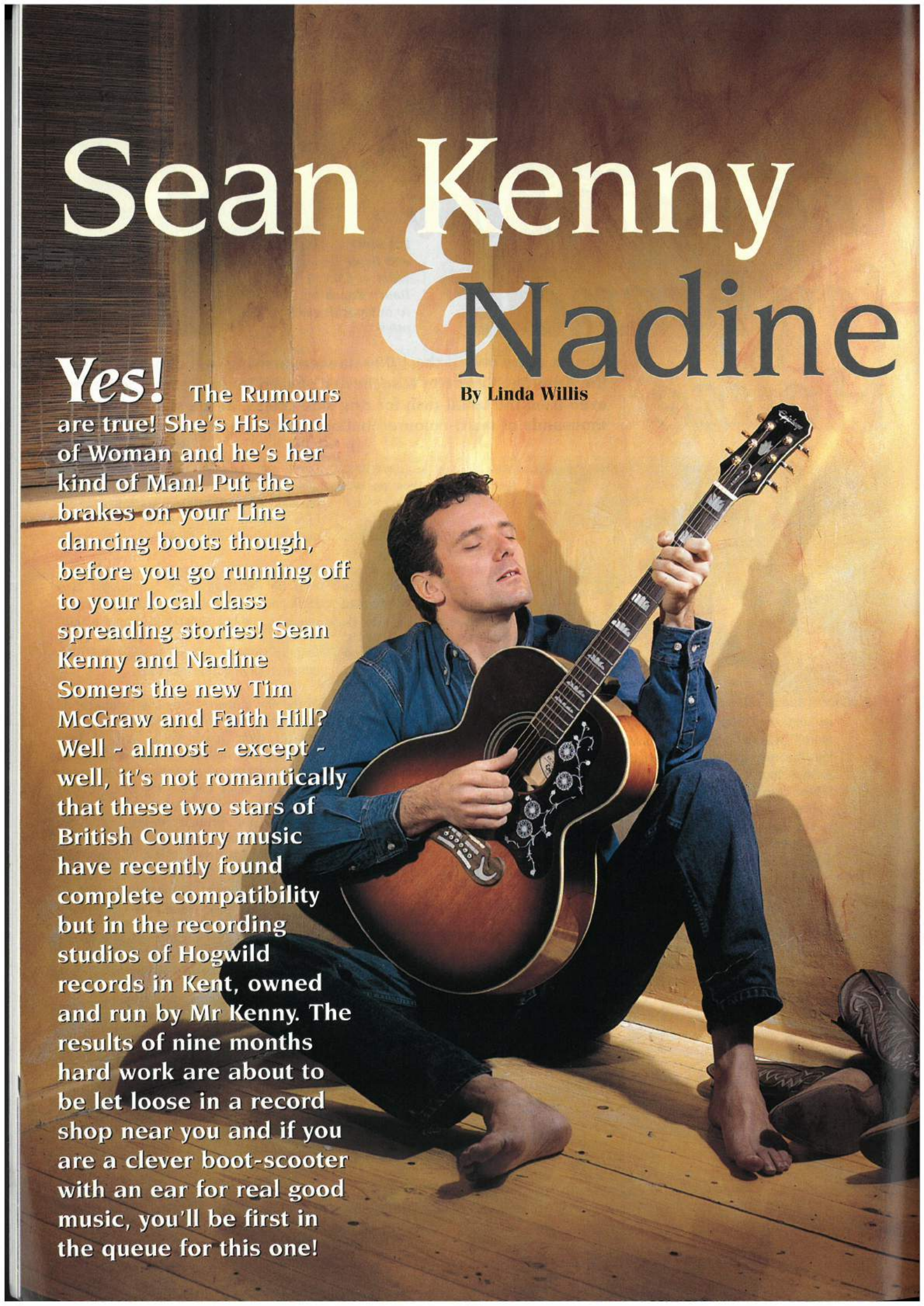
At the end of the evening approximately 30 LDTA members took a well deserved bow for all their hard work, and in turn applauded the audience of dancers because success depended on their generosity. An enormous mock cheque for £12,000 was presented to Pam Daley, fund raising manager for Francis House, with an explanation that at the same point last year the event had raised £6,000 but that this was more that doubled by the time the sponsorship monies and donations were all totalled up a month later. There seems no reason to doubt that the same thing will happen this year and that Francis House will receive its promised donation of £19,000. We'll keep you posted!

Magill - Derek moves too fast for my camera!



Sean Kenny & Nadine

By Linda Willis



Yes! The Rumours are true! She's His kind of Woman and he's her kind of Man! Put the brakes on your Line dancing boots though, before you go running off to your local class spreading stories! Sean Kenny and Nadine Somers the new Tim McGraw and Faith Hill? Well - almost - except - well, it's not romantically that these two stars of British Country music have recently found complete compatibility but in the recording studios of Hogwild records in Kent, owned and run by Mr Kenny. The results of nine months hard work are about to be let loose in a record shop near you and if you are a clever boot-scooter with an ear for real good music, you'll be first in the queue for this one!



Photo: Dave Kotchelle

Somers

Two of a Kind!

Linedance Crazy 3 is a 40-track compilation double album (see *Linedancer's* February Reviews) of outstanding Country music which will keep your feet firmly fixed to the floor all night long. When reviewing an album, one or two tracks usually get marked with an asterisk. This time my list of songs was spattered with stars. Great musicians, powerful and sensitive vocals would have been enough but there are also two Line dance scripts for each of the forty tracks.

Sean Kenny is no stranger to success as a singer in the UK but his burning ambition is to produce high quality music at his studios. He cheerfully admits that his love for Country has grown rapidly over the past six years or so: "My agent, Lyn Jones of Country Artistes, really showed me initially what modern country was all about", he told me. "I thought it was just Kenny Rogers and all that, you know?" Sean lapped up compilation tapes that she sent him and he realised, for the first time, that he was hooked!

He reckons, unequivocally, that "Country is the last bastion of the great song! It's rock and jazz. It's a meeting place for sounds and many styles, which I think people from all different backgrounds can relate to." It wasn't always Country that crammed its way into young Sean's CD collection, though. Oh no. As a twelve-year old he was "weaned onto Led Zeppelin by my older brother." The Beatles and The Who followed. "I was very much into rock music in those days!" he laughs. "A heavy rock music kid. I had all the long hair, the denims - everything! I was a John Pettifer look-alike!"

Moving forward to Country, leather jeans replaced the denims and he got himself a different haircut. If he could pick just one of all the Country artistes that he admires so much it would be George Strait: "I love his stuff. I love his voice. It's perfection" he says simply. Listening to Nashville's finest simply "blows me away every time" he admits.

Sean is in the process of expanding his recording studio facilities and sees this as an integral part of his future. "I want to do more producing, mixing - everything."

He's been working with Thin Lizzie and Toyah Wilcox producer Nick Tauber. He's also been working with the aforementioned Miss Somers and her band - Rob Childs, Bob Keeley and an excellent bunch of musicians including Glen Mitchell on gut string guitar. Nadine has provided backing vocals on previous albums for Sean. This is the first time that she has taken centre stage. Sean is effusive in his praise, having no doubts about wanting to work with her. "I think she's world class!" he said simply. "If anybody has got the potential to go to Nashville - she has!"

"She's got such a good personality, a good voice and good looks - she's got all three." Before working with anybody he is cautious. "I want to know what they're like as a person. Are they good blokes - you know?" he said. Silly to ask if they got on well together then? "Yeah! She's a great natterbox as well!" He laughed. The recently engaged blonde "natterbox" from Essex had nice things to say about him as well: "I've worked with Sean on Glen Mitchell's album and *Linedance Crazy 1* and *If Love Paid the Bills*," she told me. "Sean suggested this album, really. He said it would be great if we could get together and do a forty-track album. It's taken quite a long time because he's used such good musicians that they kept being called away to do session work!" She grins and tells me he's a joy to work with: "We're good friends anyway, so you can go in the studios and do what you want. Sean is a perfectionist - when you're in the studio and there's something wrong he'll go over and over and over until it's right. That's probably why he's such a good producer but he's great to work with - he really is! He's fun. He's a nice guy!"

Like her 'best friend' she loves Country music, because "it tells a story. Because it's real. Because it's from the heart and easy to listen to." She worries about the influence of techno or pop on the Line dancing scene. "I'm frightened that pop is going to take over", she said. "Because it can be easily done. But, you know, we've stood out and we still do it. I will always sing Country music - I will never sing anything else."

This album is for dancers, so - the burning question - do they dance? Mr Kenny first - "No." he replied "I'd love to learn really. I would like to have a dabble - especially when I watch young lads who are really good. A friend of mine is really fabulous. Nadine doesn't either but thinks "it would be a laugh if I did!"

Appearing together to promote the new album is on the cards as soon as they can both find time between performing, recording and the domestic upheavals which involve moving house in Nadine's case and having major building work done to Sean's studios. "We're just trying to find dates that we can appear together", Nadine told me. "We did sing *My Kind of Man, My Kind of Woman* at The Viking in Sussex. Sean said to the audience, "Ladies and gentlemen, I normally sing this with someone but I think I'll have to do it on my own tonight!" The stage was all set. Nadine came out from the darkness - singing. "And they hadn't switched the mike on!" she burst out laughing. "Sean was standing there looking absolutely devastated! It had taken him all afternoon to set it up!" As the audience waited to see what would happen, Nadine did what comes naturally to her - she started to laugh and couldn't stop. "If anything goes wrong on stage - I always see the funny side!" she smiled. "And I just went straight up to Sean and said, "Oh come on - pull yourself together!" - and then he couldn't help it - he laughed too!"

Sean Kenny wants to push the boundaries further. More radio coverage for Country would be wonderful and less control over what the existing FM stations play would be even better as far as he is concerned. "People who knock British Country music annoy me. Up to a point - they have a point. The standard has been understandably poor because of lack of money, lack of commitment and a lack of studios that understand the first thing about Country music." He wants to raise the standards. He hopes that his studios will become a focal point for a British Country music renaissance...

Whether you Line dance or not this new joint album will put a smile on your face. The song that encapsulates the spirit of this album for me is track 18 on CD 1 - *Kick a Little*. Listen to the words - you'll see what I mean!

I had all the long hair, the denims - everything! I was a John Pettifer look-alike!"



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32534

Two left feet? Never danced before? Horrified by "Come Dancing"?

There is hope - help is at hand, especially if you live in East Sussex...Tim Matthews reports.

Joy Ashton is no stranger to the readers of *Linedancer* magazine. She regularly sends in pictures from the many events she organises in her role as co-ordinator for Southern Stomp American Line Dance Club in Brighton, Sussex.



Joy Ashton



Southern Stompers

Despite having a degree in Dance Education, gained in the late 1970s, starting a Line dance class was far from easy: "I remember the first class I taught - it was a bit of a balls up really. I was stepping through the dances far too quickly, not breaking them down or teaching them through enough times without the music."

Having worked as a fully qualified dance and fitness instructor for many years, Joy found that there were many differences between the worlds of pop mobility and Line dance. First, most people wanted to Line dance for fun, rather than to keep fit and to work harder. In addition, Line dancers are a very mixed bunch and Joy found herself confronted with people from every background, some with no dance experience at all. Luckily, Cheryl Poulter, an experienced Line dance instructor, helped Joy hone her skills to her new clientele and recommended that she work towards becoming a qualified instructor with the International Dance Teacher's Association.

Qualifications are not for everyone, but Joy believes that it helps to teach Line dancing in a structured and effective way - like a teacher of Ballroom, Tap, Modern or Jazz. She has produced a comprehensive package of materials for new Line dancers including a pamphlet whose introduction reads: "Dear Dancer, you have just taken the first step to a new hobby that will give you a great time. Line dancing is fast becoming the greatest recreational activity because you don't need a partner. You can join in whatever your age. You can enjoy dancing whatever your age. You don't need expensive specialist equipment."

We say Amen to that!

Southern Stomp's approach to the beginner is very encouraging and possibly unique, which explains why so many people make a beeline to Joy Ashton's classes. Here at *Linedancer* we have been thinking of ways to assist the new dancer and Joy has come up with some great ideas: she provides helpful advice on footwear, an introduction to Line dancing and its music, simple dance terms (that can confuse even the most confident beginner) and how Joy and team teach dances in class. What is more, Joy understands the need to work with her students on a one-to-one basis where necessary.

How's about this for good advice: "Be patient with yourself and don't compare yourself to anyone else in the class. We all learn at different speeds and find some thing easy to pick up and other things difficult. Don't focus on the things you couldn't do but leave the class thinking of all the things you succeeded at!" A sort of Desiderata for Line dancers.

One thing is for sure - over the last five years Southern Stomp has gone from strength to strength with classes for Absolute Beginners, Improvers and Intermediates taking place five night a week. Classes are usually an hour long, intermediates can learn for up to two hours per session, and students now have the opportunity to benefit from new monthly Friday night "Dance and Review" events. These are value for money at just £4.



Joy travels in style

Southern Stompers have also been introduced to another new hobby - decorating their own shirts, skirts and jackets. Joy says: "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 results have been very pleasing and use a range of techniques. Joy is still busy making designs for individuals and has recently decorated shirts for Line dance clubs including Smoking Boots, Dance in Lines and The Ranch.

As well as regular classes and the new Friday night events, Southern Stomp hold special events throughout the year. The Halloween get-together was successful and to celebrate American Independence Day a social-supper was organised. The Last Chance to Dance before Christmas (and Team Quiz) went down a storm too. Not unlike the dance editing team here in Southport, the Stompers enjoy their Golden Oldies and hold occasional Nostalgia Nights where the older dances are played to great affection.

beginners. This is a testament to the ways in which she has built up Southern Stompers and can be seen as a shining example to those clubs who have difficulty in recruiting new dancers and holding on their existing customers. "I think this is because we are very patient with beginners in the first few lessons and do not rush on to long and complicated dances too quickly. The teacher should not be thinking "Oh dear, I'm bored...so they must be too". You may have danced that particular dance three times that week but not all your class members will have" says Joy in reflective mood. "I want them to have a fun, enjoyable experience at the club so that they want to come back for more. I know that people learn in different ways; some like a count, verbal descriptions of steps, preview or visual image - for instance, figure of eight floor pattern. To reach 100% of the class I use these methods as appropriate."

Joy believes that individuals need different 'hooks' to get them to remember the steps. Take, for instance, Charlotte Oulton's Fine Day: "We have been calling out 'Skippy' and making Kangaroo noises - silly...but they all laugh and have fun!"

In addition to the socialising, new avenues for adventure have emerged; this year over 40 members of the club travelled to Jersey (see group photo) and discovered a new sense of comradeship during their stay. We are told that a similar trip is planned for next year and even greater numbers are expected.

When it comes to new and exciting approaches to running a Line dance club and teaching new club members how to strut their stuff, Southern Stompers are out in front.



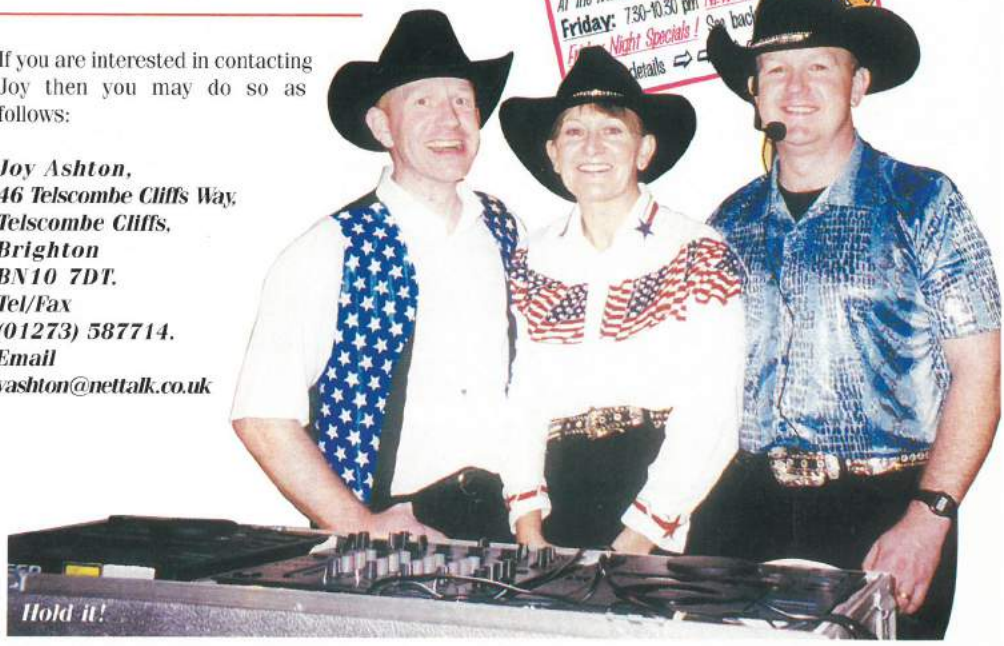
"We have been calling out 'Skippy' and making Kangaroo noises - silly...but they all laugh and have fun!"

Of course, it is not all about encouraging beginners. The timetables are updated to push them so that they may move into improvers classes. This way, instruction can be given to the next group of beginners. The cycle continues and the club grows. Joy is very happy with this arrangement and says: "This is vital to keep people dancing, give encouragement and provide new openings at the right level for dancers and would be dancers. So many are put off by going to a class that is beyond them. They leave the floor thinking Line dancing isn't for them instead of saying to themselves "that class wasn't for me." Of course people must want to learn to dance - I can show them the steps and give them handouts but, at the end of the day, they must want to learn. However, nobody was born with Cowboy boots on - they all learn the basics the same way."

Many of Joy's most enthusiastic dancers at Intermediate/Advanced level started as absolute

If you are interested in contacting Joy then you may do so as follows:

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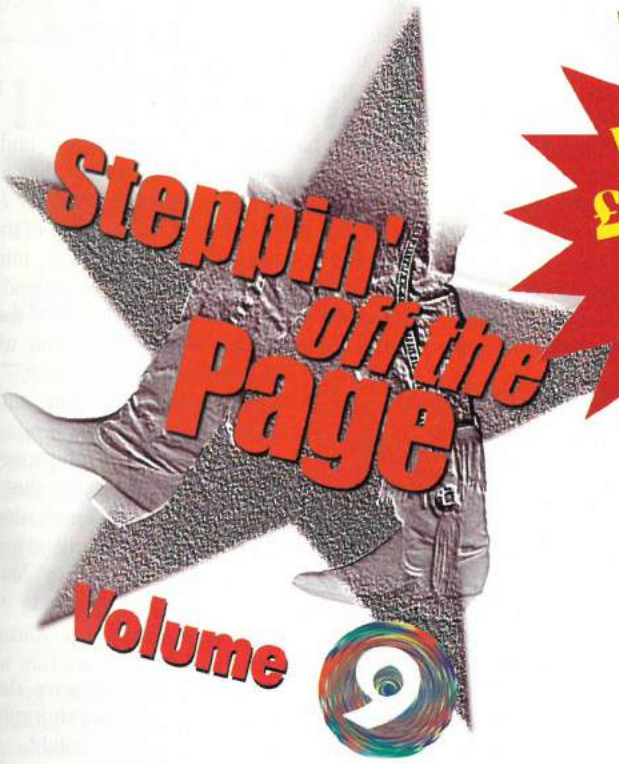
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Aunt Lizzie's Christmas Party

by Harry Seddon

By the time you are reading this, Christmas will be but a distant memory and half an inch on the waistline.



Little Joe kitted Out To Honour Liz Clarke

However, due to editorial deadlines and printers timescales, a report on a Christmas event is not going to appear during the festive season. So by now you will have returned all those 'really useful' presents to the shops, obtained a refund and bought a new pair of dance boots. (Or maybe if Santa was very generous you had enough to buy one of those crystal belts).

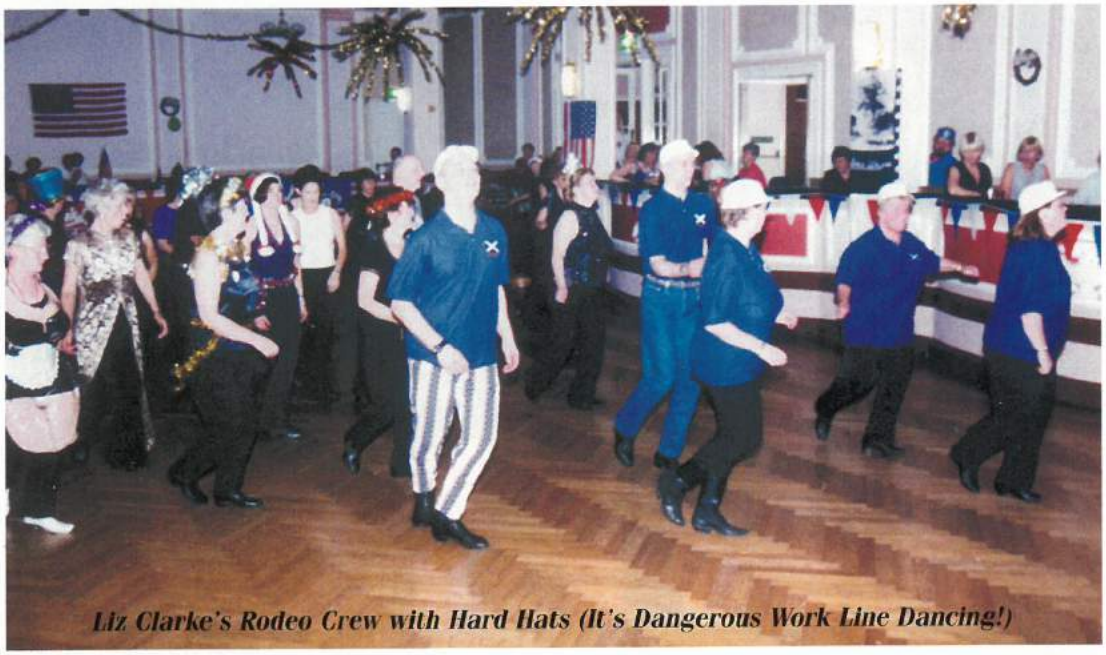
Now, if you were organising a Christmas Line Dance Weekend and you wanted it to be lots of fun and really partyish, (is that a proper word?), who would you choose as the instructor? Absolutely correct, it would have to be Mad Lizzie Clarke! That is who Joe and Shane of J. & S. Promotions chose to lead their Christmas Line Dance weekend at the Cumbria Grand Hotel at Grange-over-Sands. Billed as 'Auntie Lizzie's Christmas Party' and taking place the weekend before Christmas, everything was set for a real party weekend.

Even the weather joined in the spirit of the occasion and as everyone started arriving around lunchtime on the Saturday, a gentle snow started to fall, (Ahhhh!).

Of course, we weren't there to admire the beautiful views from Morecambe Bay, set against a background of the magical, snowy Lakeland Fells bathed in watery, winter sunshine. Indeed no, we were there to party. However, Liz Clarke believes in work hard, play hard and before we were allowed to party it was workshop time.

Little Joe (organiser and DJ), started us off at 1 o'clock with a good selection of tracks to warm us up and get everyone dancing. During this first hour Liz was circulating, chatting and dispensing sweeties. Of course, we should have known that there is no such thing as a free sweetie and we would pay in sweat later during the workshop. Not that we were complaining - the more dances the better. It's just that after three hours and eight new dances, our brains forgot to tell our feet what a good time we were having.

The dances Liz taught ranged from 'easy', to 'not so easy', to 'even less easy', to 'definitely not easy', to 'definitely not easy with parts A and B and bridges 1 and 2'. However, we were eased in with a dance by Jane and Kerry Taylor called *My Cowboy Hat*. The beauty of this dance is that it is one of those that can be danced to almost any music. Pete Harkness's *Mark One Up* is similar and did not cause any problems. Matt Oakley's dance *Freeky Deeky* looked very complicated when demonstrated. However, the actual steps were quite simple and, as Liz explained, it is a fun dance - the fun is in emphasising the moves in the dance that the individual wants to emphasise. A dance from the Borderers CD, *Bootscootin' Woman* by Martin Ritchie, followed and was enjoyed by all.



Liz Clarke's Rodeo Crew with Hard Hats (It's Dangerous Work Line Dancing!)

Liz very generously gives dance floor time to choreographers whose dances might not otherwise travel outside their immediate circle of influence. The better known choreographers also get their turn and we learned Rachael McEnaney's superb dance *Pennsylvania 6-5000*. The Deans new CD, *Let's Dance 2000*, came into it's own with Teresa and Vera's dance *It's A*


Greyhound Express

Runaround to that oldie track *Runaround Sue*. Another old song made an appearance - *Hernando's Hideaway*, for *Hideaway Cha*. With Joanne Brady, Jamie Davis and Jo Thompson as its choreographers, this dance cannot fail to succeed.

"It would have to be mad Lizzie Clarke"

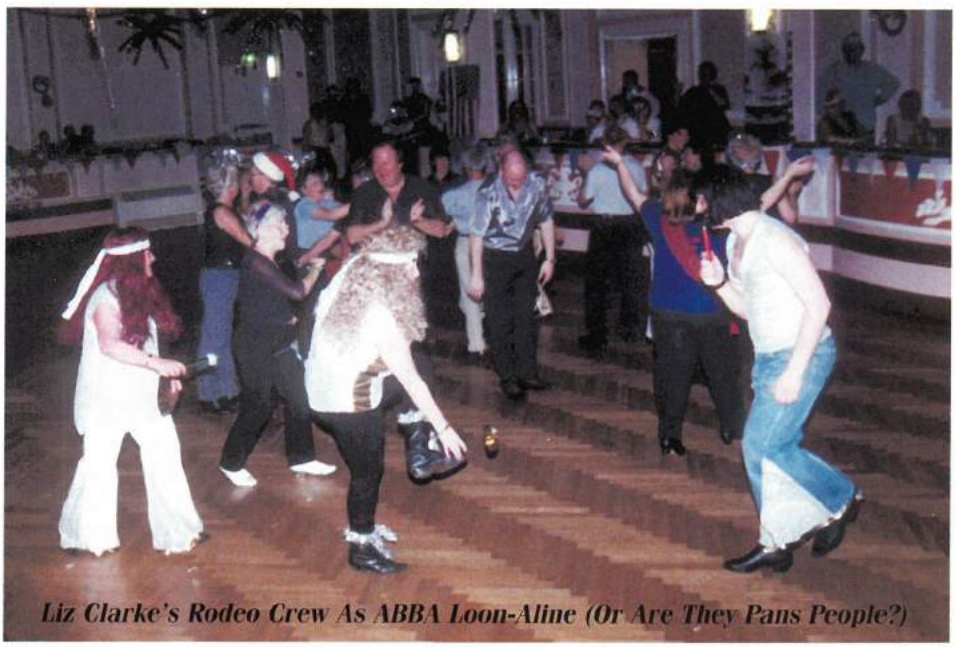
The other dance we learned on Saturday was Pat Stott's dance, *Forever And A Day*. This 68 counter to Lionel Richie's *Angel* (Metro Mix required), is an example of a good dance being made into a very good dance by the music.

Mentally exhausted, but happy, we had an hour and a half to get ready for dinner and the evening's dancing. Being only a week before Christmas everyone 'glitzed up' and there was more tinsel on the dancers than on the hotel Christmas Tree. Once again Little Joe played our favourite tracks until the evening's live entertainers, Greyhound Express, started the first of their two sets. Greyhound Express are a duo who, from what we saw, have tuned their act specifically for Line dancers. They played anything and everything, provided there was a Line dance to it. Nothing was left out, from George Strait to S Club 7.

Liz Clarke and her 'Rodeo Crew', kept appearing throughout the evening in various guises. One minute they would be Welsh maidens, then they were Abba look-alikes - well sort of look-alikes - and they even danced wearing hard hats, a kind of Scottish 'Tap Dogs'. The evening passed all too quickly as we danced well into Sunday but eventually sleep was required and we rested in preparation for more instruction from 'Auntie Lizzie'.

After breakfast on Sunday we reported to the Ballroom, (I think that Little Joe did it in the Ballroom with a Dean Brothers CD. The Cumbria Grand is that sort of Victorian Hotel that would be good for a 'Murder Mystery Weekend'). Being very kind to us, Liz recapped some of Saturday's dances but we did have three more new ones to learn - four if you include a quick run through of Ed Lawton's gorgeous little waltz *Dream Weaver*). Deanie Celtic Mix, choreographed by the lady herself, Liz Clarke, in collaboration with Maggie "where does she get all her energy from" Gallagher, brought out the Deans *Let Dance 2000* CD again [that's enough advertising, Ed] and is lots of fun, (play 'guess who choreographed which bits', whilst dancing this one). Of course, we could not learn 12 dances without one of them being from *The Maestro* and so Liz instructed *Bango Mambo* from Rob Fowler and Paul McAdam. The most difficult dance, (for me anyway), of the weekend was choreographed to what was arguably the best piece of music used. Country it's not but it makes you want to dance, even if you cannot remember the correct steps. The dance is *I Have To Dance*, choreographed by Max Perry, Kathy Hunyadi and Ase Hansson, to The Olsen Brothers song of the same name. It is a Part A and B, with bridges 1 and 2 dance but don't let that put you off. It's a must dance dance...

Regrettably at 1.00pm the event drew to a close and we had to wave goodbye to Lizzie as she left for a charity gig and we all went home. Such was the organisation and atmosphere that I shall be very surprised if most of us are not back for next years 'J & S Promotions Christmas Party' at the Cumbria Grand Hotel, Grange-over-Sands. 'Party-Master' in 2001 will be Maggie Gallagher and I for one am not missing that! So save me a place, Joe and Shane, my booking deposit is in the post.


Liz Clarke's Rodeo Crew As ABBA Loon-Aline (Or Are They Pans People?)

MUSIC

Our good friend, CD reviewer, top dance DJ and goodwill ambassador Tim Ruzgar has just returned from Nashville, Tennessee. He reports upon his latest pilgrimage and encourages every reader to book his or her next holiday in the American city of Country dreams...

You may have many pre-conceived ideas about Nashville - from the music to Line dancing, the shopping to eating. Hopefully I can enlighten you on many of those aspects, particularly the eating! Oops sorry...I meant the music.

Line dancing was never really big in Nashville because, much like the rest of the States, people are more into couples and Western dancing. The main focus for Line dancing was The Wildhorse Saloon on Second Avenue. The management had constructed a dedicated, raised dance floor area but this disappeared around three years ago. Whilst visiting last November we found even more changes at The Wildhorse, with the emphasis now being more of a sports bar than a dance hall. Indeed, they moved the upstairs restaurant down onto the dance floor making it even smaller. Having said that, they do have a live Country band on several nights a week and they also host one-off concerts by some of the big names.



Lorrie Morgan

A notable dance venue is Silverados in Murfreesboro, with its corralled dance floor. In true Western style, the emphasis again is on couples dancing. Denim & Diamonds is a unique club in downtown Madison. Here, there are three distinct dance areas - one for 70's disco, one for more modern hip-hop and the biggest one for Country. You pay one entrance fee that gives you access to all the dance areas and a karaoke bar. On the Country dance floor there is some Line dancing but not, perhaps, at the same level we enjoy in Britain.

If Country music is your thing then Nashville is definitely the place for you. I will give you some tips on how to get the best from your trip.

Firstly there's the Internet - if you have access to it. Simply key **www.nashville.com** and you will be given many options and information. If you fancy going to The Grand Ole Opry type in **www.grandoleopry.com** and you can see who is appearing that weekend as well as a potted history about it. We always book tickets well ahead of our trips for The Opry. When we get there and see the line up, we simply cancel the tickets if we don't like the look of the night's bill. There is a show on Friday and two shows on Saturday evening. The Grand Ole Opry, which is broadcast as a live radio show, has a roster of stalwarts who appear every week. The show is usually hosted by Porter Waggoner in glitzy outfits that make mine look dull by comparison. Now I am a fan of new Country music so, having sat through the whole show, which was of a more traditional Country flavour, once was enough for me. As there is a timed schedule, people sometimes go just to see their favourites and then leave after they have been on. We have seen some of the top stars at the Opry including Garth Brooks, Faith Hill, Lonestar, Jo Dee Messina, Vince Gill, Joe Diffie and Mark Wills to name but a few.



The Revolving Bar in the Opryland Hotel

Originally The Opry was based at the Ryman Auditorium, downtown in The District. It has now moved to a purpose built centre next to the Opryland hotel, just off Briley Parkway about 20 minutes out of town. The Ryman has undergone a major refurbishment and is now used for concerts featuring a range of stars as varied as Alison Krauss and Bruce Springsteen. It is also home to several Country music award shows.

The Opryland Hotel is an attraction in itself with its acres (yes acres) of indoor gardens, rivers, walkways, speciality shops and eateries. The 2003 "Worlds" Line dance championships are to be held here. It's a wonderful place to stay - for those of you not on a budget - or to spend a day visiting.

CITY UNPLUGGED

The biggest live Country event on the calendar in Nashville, taking place in June, is the world famous Fanfair. The Country Music Association bring together all the biggest names in Country music, supported by their record labels, and all the stars have a "booth" where they stay for hours on end signing autographs, having pictures taken and talking to their loyal fans. The difference with the real Country stars is that they really appreciate that without their loyal fans they would be nothing and so this is their chance for a little "pay back". There are also have huge concerts where many thousands of people get to see their favourite stars perform. Fanfair is always a sell out and has, up until this year, been held at the Tennessee State Fairground. However, it is now moving to a new home downtown.

Another tip is to head straight for the Nashville Visitor Centre, now located in the Gaylord Arena on Broadway, where you will find postings and listings of any events that are going to take place during your stay. (A must while you are there is to pick up your free copy of the Nashville Music City Vacation Guide). Once, on a visit to the centre, we found that there would be a recording of a programme called TNN Tonight and tickets were free. We were fortunate enough to get in when Tim McGraw was the featured artist, so for about an hour we sat only a few feet away from him and enjoyed some live songs as well!



On one trip there was a special concert in Centennial Park when the Olympic flame was passing through Tennessee on its way to Atlanta. This was also a free event with Country music stars including LeAnn Rimes and John Berry.

There are also free concerts on the riverfront in the summer and sometimes you might get the chance to appear in a video with some of the top stars, if you happen to be in the right place at the right time. They are always looking for extras to appear. There are lots of free publications available such as The Nashville Music City Guide and The Nashville Scene that tell you all that is happening throughout the week or month. The daily newspaper, The Tennessean, has a special edition every Thursday that lists all the forthcoming events. With the experience of a few trips, publications like these have become our "bible" of What's On.

There are many live music venues to suit all tastes in The District and these include Tootsies Orchid Lounge, Legends Corner Café and Roberts (home of BR549), where acts and future stars of tomorrow appear daily and sing and play just for tips. There are more contrived shows over at Music Valley Drive near the Opryland Complex such as The Nashville Nightlife Dinner Theatre, The Texas Troubadour Theatre and The Nashville Palace. At the newly opened Opry Mills shopping complex there is the Gibson Bluegrass Café where you can enjoy some hot live bluegrass, good food and watch banjos and mandolins being made at the factory shop - all at the same time.

For lovers of the best in Country music you must visit The Broken Spoke Songwriters Café and the world renowned Bluebird Café. The Broken Spoke is located at the Ramada Inn North, ten minutes out of town. This has been our hotel of choice during our last few visits to Nashville. It is a reasonably priced hostelry in a good location. The main benefit is having the Broken Spoke Café on site and the Broken Spoke Saloon. You don't even have to leave the hotel to enjoy excellent, reasonably priced food and drink and free entertainment every night. These songwriters cafes, of which there are several around Nashville, all follow a similar format: Some nights it is "open mike" where anybody can

continued on page 33 ☛

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continued from page 31

get up and sing to their own accompaniment, usually a guitar, and then there is "in the round", where four or five singer/songwriters take it in turns to sing their own material. No cover versions are allowed. After all, it is the chance for the acts to showcase themselves. Nashville is the mecca for all aspiring Country singer/songwriters and many spend years there even though some are destined never to make it.

Of course, someone has to be the next Garth Brooks or Trisha Yearwood. The Bluebird does have a cover charge after 9pm most nights but this unique experience is well worth a few dollars and, again, the food on offer is excellent. Since it first opened its doors back in 1982 some of the biggest names in Country music, as well as Garth and Trisha, have appeared or been discovered here: Kathy Mattea, Mary Chapin Carpenter, Brooks and Dunn, Faith Hill, Vince Gill and Pam Tillis are some.



Danny Lee was a former waitress and Kim Richey was a cook. The finest songwriters in the business appear regularly and whilst many of you may not know who they are, you would recognise the biggest hits in Country as they take it in turns to perform them for you. Let me tell you they are all very talented singers and indeed some of them out sing the so-called stars. I have seen the very best songwriters at The Bluebird and we always spend at least two nights there every trip.

On our most recent visit we had the pleasure of an evening with Gary Burr, Gordon Kennedy, Victoria Shaw, Lisa Angelle (see February's *Linedancer* magazine, pages 12-13) and the legendary Andrew Gold. These people are guaranteed to make the hairs on the back of your neck stand up as you listen to every word they sing. Nobody is allowed to talk whilst an artist is performing - not that you'd want to. Unsurprisingly, The Bluebird's motto is Shhh!! A recent addition is the introduction of webcams so that you can see the performers live on the web. Visit **www.bluebird.com** and The Broken Spoke also offers this facility on **www.thespoke.net**.

As well as the excellent music on offer in Nashville there is some excellent shopping to suit all tastes. There are huge malls such as Hickory Hollow, Rivergate and 100 Oaks, not to mention the newly opened Opry Mills. In the mid '90's every other shop was a Western Wear shop but theses are greatly reduced in numbers. Nevertheless, one of the finest remaining is Dangerous Threads on Second Avenue.

For musical instruments there are huge warehouses as well as the world famous Gruhne Guitars on Broadway. Then there is the second love of my life - CD shops - from Ernest Tubbs to Tower Records as well as the speciality second hand CD stores. I spend so much time in these that I'm on first name terms with most of the staff. It gives me someone to talk to when my wife's stopped talking to me because of the amount of time I'm in them! Walmart's are aplenty, having seven or eight stores around the city where you can pick up a bargain in just about everything. Believe me, I have done...

In summary, Nashville can be a great place to go for a holiday. It ain't pretty and there's not much sunbathing but the people are the nicest you could wish to meet.

Food and drink are cheap and plentiful (I should know!). The key to Music City is to go out and find it, don't wait for it to come to you. Hire a car, grab a map and don't be afraid to go out and explore. You will be in for the time of your life, trust me ...

USEFUL CONTACT NUMBERS:

The Nashville Visitor Information Centre	**(615) 259-4747**
Tennessee Tourist Board	**(615) 741-2159**
The Grand Ole Opry	**(615) 889-3060**
The Ryman Auditorium	**(615) 254-1445**
The Opryland Hotel	**(615) 889-1000**
Ramada Inn North (Broken Spoke)	**(615) 226-3230**
Wildhorse Saloon	**(615) 902-8200**
The Bluebird Café	**(615) 383-1461**
Denim & Diamonds	**(615) 868-1557**

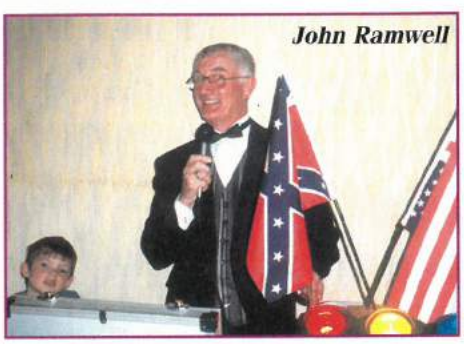
By Jenny Ramwell

Buckskin Joes

It's a bit big!


Let's twist again!

Jenny Ramwell *writes about Line dancing at the grass roots and her love of the Country Line dancing scene in England's North West...*


John Ramwell

I have always had a love of Country music so when I came across Line dancing for the first time I was truly hooked. We had not been living in the North West long when I was told about a local club. We went along to learn and discovered that it was not as simple as it appeared. Nevertheless, the people were friendly and the music was great.

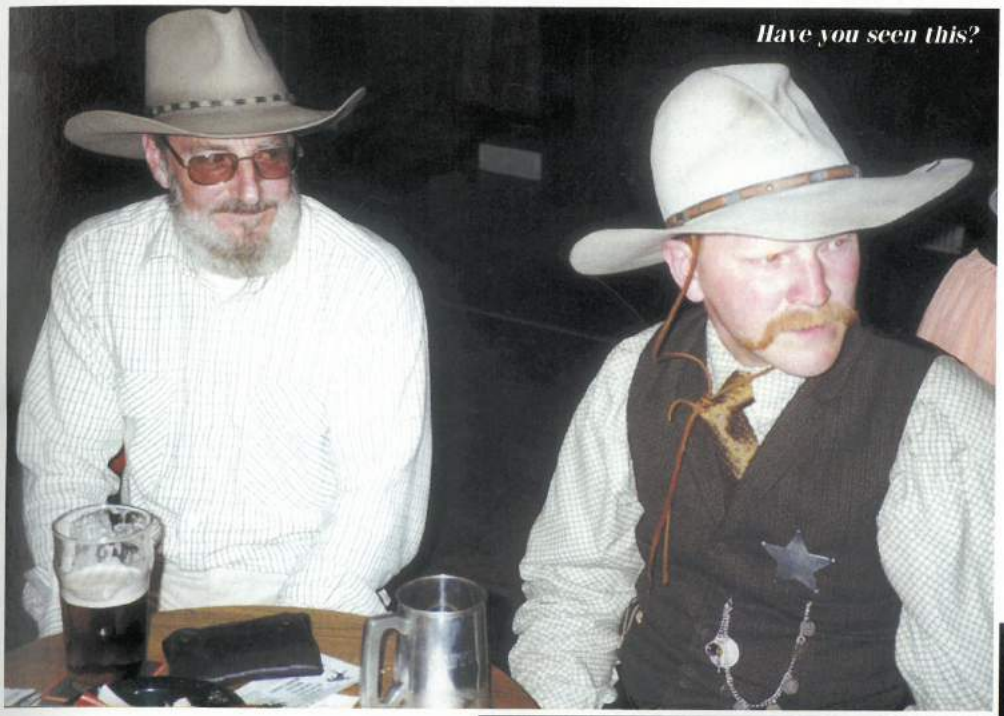
Eighteen months later I was asked whether I would teach a small class and, being a bit of an extrovert, I agreed. That was 1995 and nowadays I teach classes five times week including a children's class in the Newton le Willows area. We run social and charity events.

I like to teach 'dance floor friendly' dances and I prefer Country music where possible. Of course, I still teach Pop, Latin and Irish to give people the widest variety of music to dance to.

The most important thing is fun. It it's not fun then it's not worth doing. As the teacher, the best part of the evening is standing back and watching the class enjoying the dances that I have taught them. I like to try different dances to different types of music. We quite often have a live act on during a class night and, as we all know, the live acts don't always perform the music you have taught dances to. Mix and match has to be the answer...then you can dance the night away.

One of the most popular acts we have booked is the duo Magill from Liverpool. Back in1999 then sang a song called *Little Lynne*. I wanted a dance to it so I decided to try my hand at choreography and wrote a dance called *Little Lady*. At the time, *Linedancer* was running its choreography competition so I sent in my script.

The big day arrived. The team was ready to dance but, to our amazement, Derek and Dave of Magill appeared to lend their



Have you seen this?

support! What better way to launch a dance? We got through the first round and still have fun dancing *Little Lady*…

Buckskin Joes name comes from the United States and is, in fact, the name of the longest bar in Arizona.

Buckskin Joes name comes from the United States and is, in fact, the name of the longest bar in Arizona.

One of the first live nights we hosted was not even at out regular venue. Early one morning we had a phone call from Channel 4 asking whether they could film us in action as part of a programme. We had just four days to arrange everything and we needed all the help we could get. We found a venue, phoned friends from other Western clubs, contacted dancers and even managed to find a band – a new duo (at the time) called Brothers Unite. It all turned out very well and it was great to see ourselves on TV subsequently.

We have hosted many Country and Western nights since that evening at venues throughout the North West. We firmly believe that Country and Western and Line dancing works together - it is just a case of give and take. The Westerners get their chance to have a real shoot out and a trilogy.

The Line dancers can dance away to the Country music provided by the act on stage and John, the DJ, always tries to play non-Country requests toward the end of the evening. It we can maintain a sensible balance between the two, both will flourish.

Like most folks, we make mistakes. Over the recent Christmas holidays we were going to stage a live night but…..it went askew. The room was double booked so we arranged a "free night Line dance social" instead. Free entrance, free supper and a great event was the best way to say good bye to the year 2000.

Our most recent effort took place on Tuesday 16th in Macclesfield, Cheshire. We were asked to work at a corporate event for a large Pharmaceutical company. It went really well, all the execs dressed up Western style and we taught them to Line dance!

We would love to meet you. If you fancy a night out at Buckskin Joes, why not give us a call on (01942) 812452.



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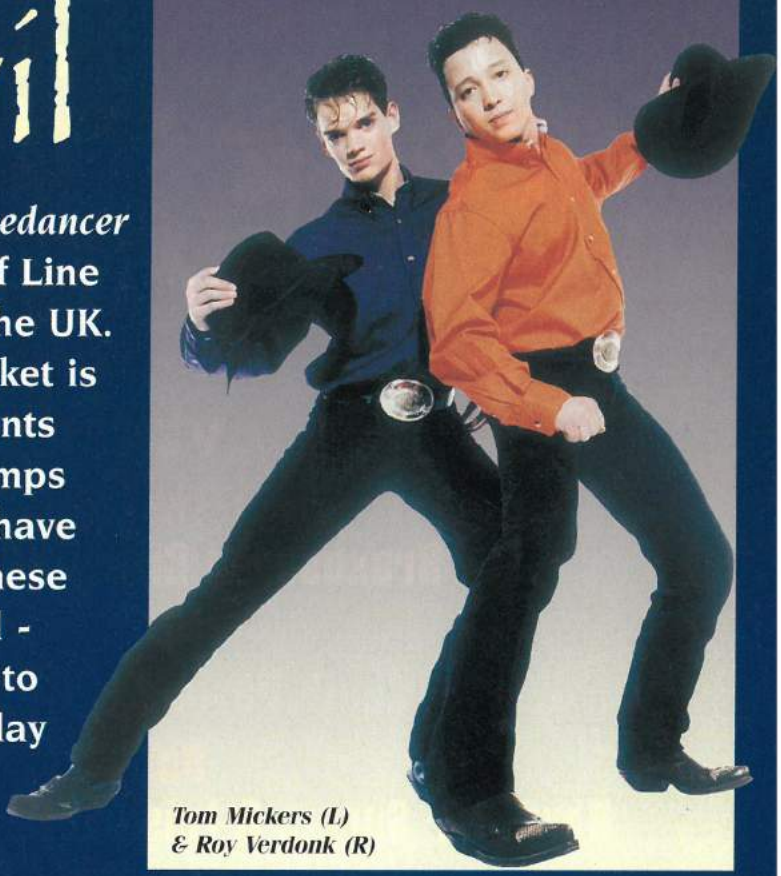
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Dancing With The Devil

A quick look through the pages of *Linedancer* indicates that every week hundreds of Line dance events take place throughout the UK. A growing part of the Line dance market is the number of specialist weekend events that take place at popular holiday camps throughout the year. The reader may have been lucky enough to attend one of these events because they are really special - top instructors and live acts combine to provide great entertainment from Friday night through to late Sunday and are always great value for money.



Tom Mickers (L) & Roy Verdonk (R)

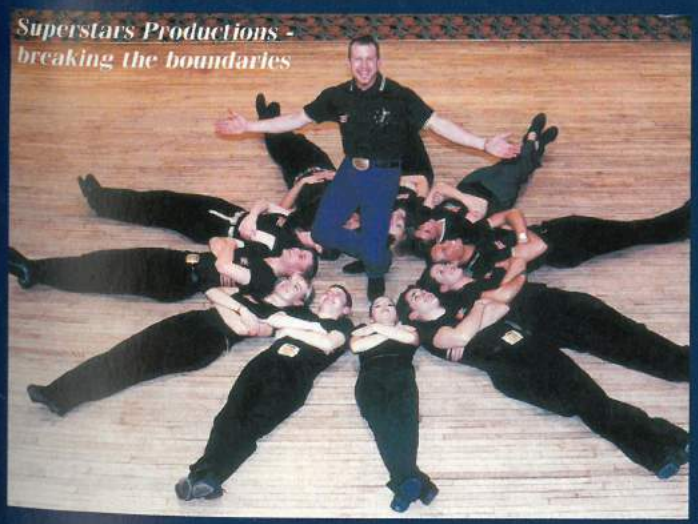
You would be wrong, however, to assume that there is nothing new under the sun where weekend events are concerned...

Hosted by Pedro Machado, Rob Ingenthron, Roy Verdonk, Charlotte Oulton, Jodie Binsteed, Lee Easton and Paula Graves (what a line up of Champions!), Superstars Productions are promising the best ever weekend of Line dance at Pontins Holiday Camp outside Southport scheduled for March 16th-18th.

Live Bands include Ethan Allen, The Dean Brothers and The Bunch and Special Guest instructors include the ever popular Mad Lizzie Clarke, Dynamite Dot and Steve Sunter.

Workshops in Line and the increasingly popular Couples dancing will be available, and you can learn to Swing and Salsa dance, perhaps for the first time. There is also an opportunity to Dance Til You Drop after the day's scheduled activities are over. In addition, the finals of the Superstars Choreography Competition take place too.

That's good for starters but there is more...much, much more.



Superstars Productions - breaking the boundaries

Roy Verdonk has produced a stage show which is, we understand, "the Riverdance of Line dancing". Seeking to emulate the success and profile given to Irish dancing through Michael Flatley's troupe, Roy has put together the first ever professional, large scale Line dancing stage show.

The story is simple but fascinating and revolves around Charlie Daniel's smash hit The Devil Went Down To Georgia, where a young fiddle player challenges the Devil - and wins. Choreographed by Barry Stevens and danced to music by Country/Blues/Rock combo Runaway Train, the show includes solo performances but the up and coming Rachel Kramer and duets with Justin Mathias.

One of the most fascinating aspects is sure to be the section where the musicians play a game on stage. Only the drummer, Jan Haddemans, remains seated. From duelling banjos to duelling musicians! What next?

The action and entertainment is non-stop, the songs are beautifully crafted and are illustrated by a full compliment of 28 dancers. The ultimate duel is between Good and Evil and the audience waits, with baited breath, for the final moments of this unique performance.

The stage show takes place on Saturday night and is bound to be the most popular part of the weekend's entertainment. It is quite possible that this show will take off and increase Line dancing's media prominence. The big time awaits!

You'll want to contact Superstars Productions immediately to book your place. You can check the details on their website, www.superstarproductions.co.uk, or ring them on (01782) 417692.

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DOLLY PARTON -

No Dumb Blonde!

She's one of the only women to be recognised worldwide by her first name - a singer - songwriter who can call *I Will Always Love You* her own.

By Linda Willis

An actress and entertainer for over 30 years who heads a company and owns a theme park - Dollywood in Tennessee. Everyone has an opinion about this larger than life superstar. Despite attempts to conceal them under a barrage of sensational tabloid stories, her undisputed musical talent still shines brightly. There is only one thing she will never let you do - and that is to ignore her!

She is, of course, Dolly Parton - the diminutive blonde bombshell, teetering around on six inch high-heeled stilettos, with a body like a gob-stopper on a stick, who cheerfully admits, "I always kinda looked like a cartoon!"

Don't be fooled by the packaging - Dolly is no dumb blonde! She never has been and never will be. Growing up in Locust Ridge in the Smoky Mountains of Tennessee she watched her parents struggling to provide for their 12 children. This gave Dolly the strength, inspiration and determination to follow her dream to be a Country music singer. It was all she ever wanted. As soon as she left High School she waved goodbye to the mountains, heading for fame and glory in Music City USA – Nashville, Tennessee.



The mountains and the music she grew up with have always inspired her. *Little Sparrow is* Dolly's latest album - an infectious fusion of bluegrass, folk and Irish music - a return to her musical roots that began with the release of *Hungry Again* in 1998. Dolly went back to the mountains. She spent three months writing songs. "I was thinking about what I needed to do with the rest of my life."

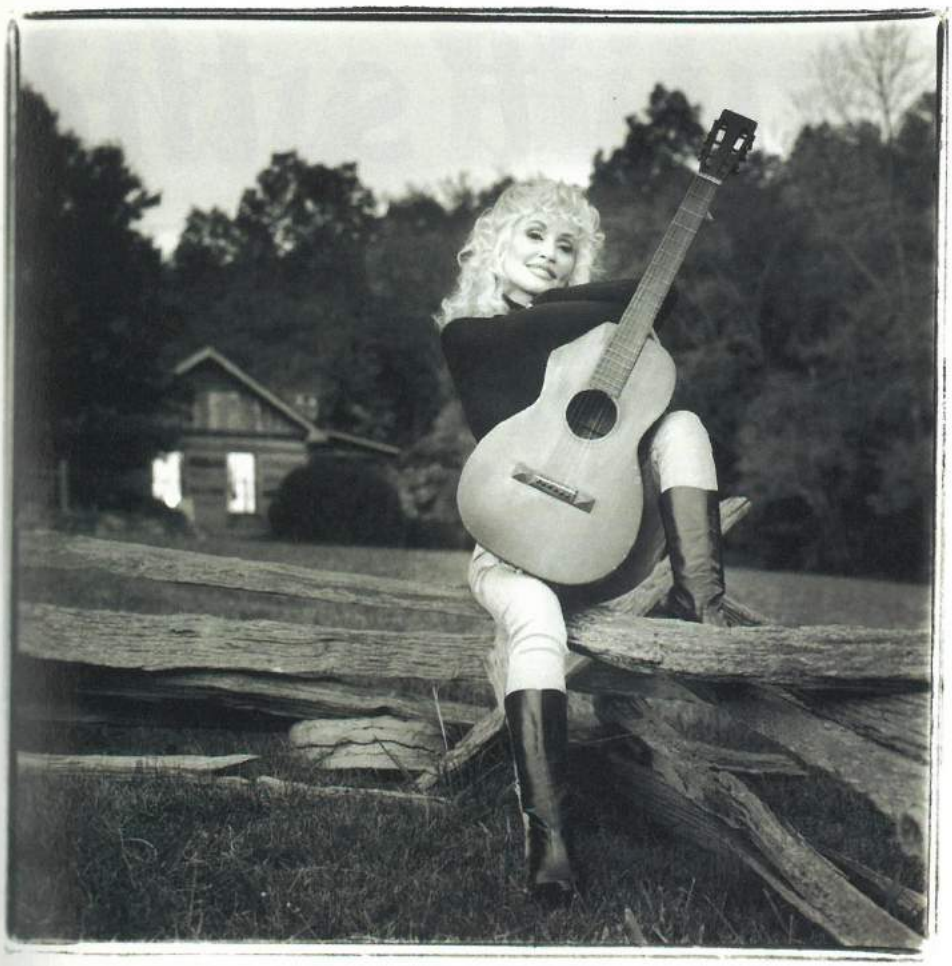


She recalls: "The first fifty years have treated me pretty good! I didn't know what do with my music because there's a lot of new trends in Country music. I wasn't really sure how I fitted in or what I should be doing. I fasted. Drank fruit juice and then water - for a couple of weeks - then came off it again. It cleared my thoughts. I got a lot of things answered and made a lot of decisions about the rest of my life. I needed to write songs that came from my heart. I'd done a lot of different things I'm very proud of but I felt hungry as an artiste and I wanted to write. Because my music was still so much more a part of me than all the business things." Dolly believes that it doesn't matter how much money you make: "If you are truly an artiste you always long to be that. You want to do what you feel is your God-given gift and I hope it will always be wanted."

Little Sparrow takes Dolly on a journey through the heartland of her music and is simply stunning. The poignant title track with vocal harmony by Alison Krauss sets the scene. The wistful *My Blue Tears*, penned by Dolly, was first recorded on the *Coat of Many Colors* album. She relates another true story: "There were 12 children in our family and we were real poor" she remembers. "We had food to eat because we raised it but as far as money to buy clothes - all we had was what Mama made!" She sings the wistful song in a voice that trembles, then takes total command - her pure sweet voice sliding over the notes like silk. You can't learn to sing like this - it's a gift!

Seven Bridges Road by Steve Young is up-tempo. A great song. Randy Sharp's *Tender Lie* with its sweet harmonies, moving lyrics and Alison Krauss harmonies gives you goose-bumps! The biggest surprise, though, is the inclusion of Cole Porter's *I Get a Kick Out of You*. Up-tempo, cute and sassy, with a giggle at the end.

"I always kinda looked like a cartoon!"



Without giving too much away - the story songs like *Mountain Angel* and the haunting, Celtic *Down From Dover* will leave you with a lump in the throat and maybe even a tear in the eye. Dolly's self-penned *Bluer Pastures* probably sums up the album best, with its chorus "I'm headed for bluer pastures, and back to the one whose heart I broke - to the bluegrass State of Kentucky, where he waits for me - at home!" Great mandolin from Chris Thile enhances the lady's perfect vocal delivery.

Dolly is very proud of the album: "I believe *Little Sparrow* has more depth, breadth, and soul than all of the other albums I have done," she says in her sing-song voice. "Hopefully it captures the best of everything I've ever lived or felt, written or sung. I also think this is Steve Buckingham's best work as a producer. I hope you enjoy it. You know how every parent thinks their kids are the prettiest, how every person thinks their home town and their home team is the best, and how every singer/songwriter thinks that the album they just finished is the best they've ever done? Well - I think that too!"

She views the prospect of getting older with the same good humour and down to earth approach she greets the world with: "You know, when you become fifty and over you need to think about what you've done. What you've learned, and put in a proper place in order to spend the rest of your life trying to make the most of all that. 'Cause if wisdom truly comes with age, then I'm certainly old enough to be real smart!" The high-school kid who met her future husband Carl Dean in the Wishy Washy laundrette, when she first moved to Nashville, has come a long way. She approached working in the music business without giving a thought to the fact that in the 1960s it was more or less a male-dominated domain. "I never thought about whether I was a girl or a boy." she declares.

"I was a songwriter and I was a singer, and I think you get treated with pretty much the respect that you have for yourself. Maybe I was stupid. I never thought about it. When men would flirt with me and all that stuff - I took it as a kind of compliment! I'd also grown up with all these brothers and had lots of uncles, so I had good communication with men in general! I never felt the effects of being a woman, or that I was kept down".

She is philosophical when it comes to the changes that have taken place over the years - but then things still haven't really moved that far forward for women. When asked about the pressures on newer artistes like Shania Twain to project a sexier image for Country music she replies with typical honesty: "I feel when you are as pretty as Shania there shouldn't be that much pressure, but for me I always kinda looked like a cartoon anyway! Some people think I'm sexy and some people think I'm a joke. Sometimes I'm both! I don't worry about it, but some of the girls who are true natural beauties maybe have to think a little more seriously about it than I ever did!"

The little five year old girl who wrote her first song - Tiny Tassletop - about a corn cob doll her mum gave her - has travelled some distance from her smoky mountain home in the hills - and back again. *The New York Times* summed it up perfectly when they said: "Dolly Parton takes traditional bluegrass and makes it her own in an utterly luminous way. She doesn't just pay her respects to the ancient spirits - she summons them up!" Dolly says simply, "I've always been a writer. My real self is still in my music".



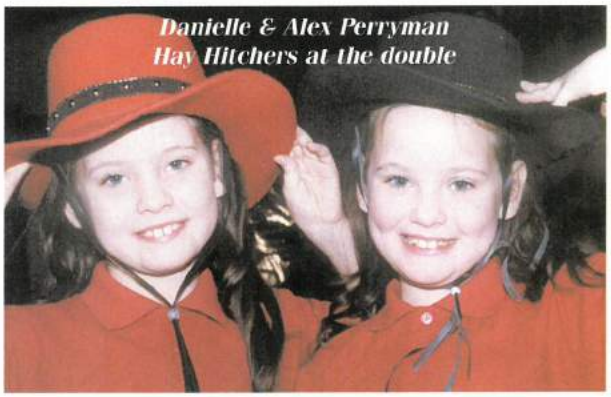
Hey, hey it's the

It's not unusual for someone who started dancing at three years old to amass a huge portfolio of awards and exam certificates by the time they're 16.



Amanda in Competition Pose

The difference with Amanda Lynch is that all her certificates for Freestyle, Modern, Tap, Ballet, Disco, Stage dance and Line dancing contain the words 'Distinction' or 'Excellent'. It doesn't stop there: Amanda's been running her own Line dance club, 'The Hay Hitchers', for over 12 months, regularly attracting over 40 kids in her home town of Huyton, Merseyside.



Danielle & Alex Perryman Hay Hitchers at the double

Mum Mandy got Amanda interested in Line dancing but there weren't many places for an enthusiastic youngster to go. Classes ran during school hours, late at night, or venues didn't allow children because there was a bar.

It was Amanda's dance teacher, Jan Williams, who suggested she start her own class: "Jan helped me to take Line dance exams," says Amanda, "and I was thinking about starting a class where I live, because there's loads of kids who are bored and hanging around the streets."

With the help of Mum, ("I don't know what I'd do without her"), Amanda held her first Line dance class for 5-15 year old children in July last year. Unfortunately attendance was low, but that didn't stop Amanda. Ever the resourceful 15-year-old, she did workshops in schools: "All the kids thought it was going to be really Country but I showed them Line dances to disco music and they got really interested and came to my class. It's only a hobby though. It's up to them if they want to come, I'm not strict or anything. I just want them to enjoy themselves."

There's no pressure on the children to turn up regularly, but they do. Amanda's enthusiasm is infectious and the kids are really disappointed if they have to miss a week.

Seven-year-old twins Alex and Danielle Perryman adore Amanda. They will do every move in the way Amanda does it and won't have their hair tied back on Saturdays because Amanda has her hair loose. Alex and Danielle can often be seen Line dancing in the school playground and when a Line dance track comes on the radio at home their feet are soon bootscootin'.

Keeping control of dozens of young children is no mean feat but Amanda has no problems with disruptive or bored kids - they're all too busy clamouring to be taught new dances or asking to do one of their favourites.

As with any instructor finding the right dances to teach can be a problem. With



Hot Tomales - Wiggle, Wiggle, Wigglers!

Hay Hitchers!

By Jenny Roche



Amanda and her merry band of Hay Hitchers

children things can be a little trickier but it's all part of the job to Amanda: "I go all over the place Line dancing and when a dance is taught I think about whether my kids will like it. I also pick dances from the Linedancer Top Ten lists. The kids like the faster dances - they like The Mavericks and they really love Shania Twain!"

Line dancers who prefer Country tracks will be glad to know Amanda has an up and coming generation on their side. Sometimes she'll play an alternative disco track to a dance but often if the kids see the dance being done to a Country track, they'll ask if they can do the dance to that music.

Dances occupying top spots with The Hay Hitchers at the moment are *Red Hot Salsa* and *Hot Tomales*. The kids know *Hot Tomales* better as Wiggle, Wiggle, Wiggle as that's what they yell on the 'Hot Tomale shoulder pushes' where they do a little more than the dance sheet says, and wiggle, wiggle their shoulders limbo style right down to the floor.

Hot Tomales wiggles are not so easy for Kelly Fenlon, one of the most enthusiastic regulars, as she's disabled. Having received less than kind treatment from children on other occasions, the Hay Hitchers are much friendlier and Kelly is just one of the gang, clapping on cue and keeping in step with everyone else.

Usually passed over for most things, Kelly was one of the Hay Hitchers selected to dance at Liverpool's biggest theatre, the Empire, in a memorial show for Amanda's dance teacher, Jan Williams, who sadly passed away last year. Completely overcome with emotion at being selected, Kelly burst into tears.

One of the dances the troupe performed at the Empire was a version of *Latin Groove*, choreographed by Amanda. It also won her a place in the final of the last *Linedancer* choreography competition.

Amanda likes to keep the Hay Hitcher kids interested and give them something to aim for with performances in shows and competitions. Last December saw them doing a Christmas Line dance show incorporating a 70s theme, February was the Empire show and in March they took part in a Universal Cup group competition at Pontins. The kids are always available for demonstrations, charity functions and other performances and Amanda hopes anyone who would like them to appear will get in touch.

Running the Hay Hitchers requires a lot of organisation and making the whole thing a family affair are Amanda's Mum Mandy and Nan Sylvia. Mandy helps with transport and gained a First Aid certificate, so she stands in as a chaperone to the children. Sylvia is a whiz with a sewing machine and makes the entire troupe's costumes and has choreographed a dance especially for children. They both know about dancing too - Sylvia was a tap dancer and Mandy has always done some kind of dancing.

Currently in her first year of a BTEC National Diploma in Performing Arts at Knowsley Community College, Amanda hopes to pursue a dancing career at the prestigious Liverpool Institute of Performing Arts (LIPA).

A multi talented young woman, Amanda is also able to play the viola and guitar, has appeared on TV for Children in Need and in several pantomimes and other stage shows, mostly in lead roles. For the musical *Her Benny* there was a lengthy trawl around Merseyside schools and theatre schools to find the right person to play the lead role of Nell. Amanda was that person. At the time of writing, she was about to jet off to Holland to represent England in a Universal Cup competition. For the future, Amanda hopes to become more competitive at Line dancing. She has already attracted the attention of Rob Fowler who said he would be willing to train her.

Given her many talents, Amanda is spoilt for choice as to which direction to take her life but she does have one over riding ambition: "I want to open my own dance school, a dance school I can really call my own, with my name over the door and everything. I'd love to do that so much."

If your child is interested in joining the Junior Hay Hitchers please get in touch with Amanda on 0151-489 6118. Classes are held Saturdays 12.15pm - 3pm in St Gabriel's Church Hall, Hall Lane, Huyton.



Mum Mandy & Amanda

Western Dance - The Quiet Revolution

By Tim Matthews



Lyndon & Mona Foster - Country Western Dance Pioneers

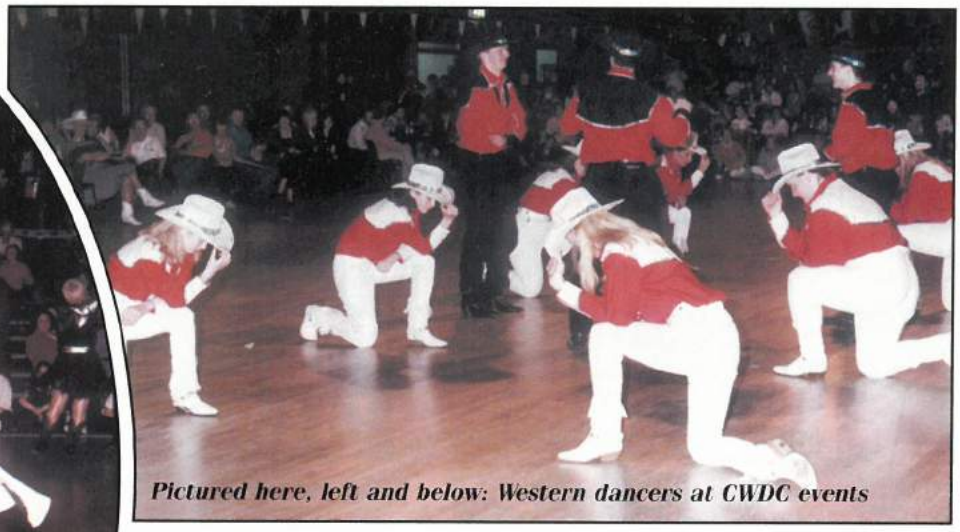
I recently caught up with Lyndon and Mona Foster at one of the many Country Western Dance Council events that are an important part of the Line dancing calendar.

In fact, many of the current crop of Line dance champions and personalities have entered competitions or attended one of the 700 clubs that operate under CWDC rules or join the organisation as members. The benefits of CWDC membership for grass roots Western or Line dancing clubs are many and include a special package of insurance benefits and an arrangement relating to the PPL (Public Performing License).

Interestingly, the clubs that join the CWDC for a yearly fee of just £110 have somewhere between 1,000 and 15,000 people passing through their doors on a yearly basis. It is clear that there is a lot of Western dancing going on out there...

Lyndon and Mona are hard working, behind-the-scenes advocates of Western dance. For the confused reader (or writer), Western dance includes Line dance, Couples, Partners, Duos and Teams. It took off in Britain in the mid 1980s as a result of Western "themed" events held at holiday camps around the country, which were a celebration of American 'Old West' culture initially. They later became more dance-oriented.





Pictured here, left and below: Western dancers at CWDC events

One of the keys to Western dance becoming so popular was the regular appearance of Dick and Geneva, American dance gurus, whose instruction took on near-legendary status and was the spur to many of today's leading Westerners hitting the hardwood. (Couples dancing many have started on RAF bases during the Second World War although there are some intriguing and unrepeatable stories about its true Wild Western origins...)

I asked Lyndon how he became involved: "It was in 1986 at a Country festival in Stumpshaw. I didn't know much about it then and they had five days of Country music lined up. This didn't immediately appeal but the minute I tried dancing I was "hooked" he recalls. "I danced for almost five days solid and only just made it back to work afterwards!"

Lyndon added: "Before we discovered Western dance we were sequence dancers, which is a branch of Ballroom. It was very technical and serious but I enjoyed Country because it was great fun. We haven't done any sequence dancing since..."

There were no classes for them to attend locally so long trips to Preston were necessary before they qualified as teachers and opened their first class in 1988. Since then, Mona and Lyndon have become established and popular instructors on the Country Western dance scene. In addition, the couple spent three years working towards qualifying as a CWDC judges and enjoy their varied roles within the organisation.

CWDC events are held under rules developed from the early ABC Rules Committee and seek to standardise and simplify the important and difficult technical aspects of Western dance. These relate to technique, music and style. The best known rules are those relating to attire – men are required to wear boots and Stetsons whilst the women's dresses must be no more than four inches above the knee. Very strict, you may argue, but the CWDC feel that the style and culture of Western dance is under threat from the more pop-oriented Line dancers and that they should insist upon basic minimum standards.

In fact, a wide variety of stunning dress can be seen at CWDC events and Lyndon is aware that, to an extent, one has to move with the times. As Max Perry has pointed out, there are problems associated with the music for Western dance, whether it be social or competition based. What constitutes Country? After all, anyone - not just an American - could produce a 'Country music' track so there are considerations relating to content, style and instrumentation.

Linedancer magazine will be represented at UK Country Western Dance Championships at Pontins, Southport – held under CWDC rules – over the weekend 4th - 7th May. As well as seeing Lyndon in action, our friends Sean Kenny, Plain Loco and award-winning choreographer Peter Metelnick will be there to entertain and thrill the multitude.....

.....See you there!

For more information on these events, or the CWDC, please contact Viv Owen on (01278) 452743



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Henry Smith far right

Henry Smith's Country Dream

Words and pictures by Emma Wilkinson

A lot of the big names in Country Line Dance hail from the North. Take for example The Dean Brothers, The Bunch, Kenny Johnson & Northwind. It would however be a mistake to think that there's nothing 'happening' down South. There's a five piece band from Portsmouth that has been hitting the headlines, and their name is Henry Smith's Country Dreams. Young, lively and talented, the line dance crowds are loving every bit of them.

Country music and line dance don't always go hand in hand, but when it comes to Henry Smith's Country Dreams it sure does. The band is energetic, sound great and quite obviously enjoy what they do. The majority of the South of England knows they are brilliant but what is it that makes them stand out from other bands?

Their show, (and I call it a show deliberately, as the performance these lads give far outweighs the two-to-three sets of music one often associates with a club band), appeals to Country enthusiasts and Line dancers alike. Their music is diverse and, importantly, they only choose music that they themselves enjoy playing. They have the confidence and personalities to carry it all off.

The stage is never big enough for this band. Invariably you will find Henry and John Ryder, the bass player, spilling onto the dance floor. Says Henry: "We just can't keep still, we see all those line dancers out there enjoying themselves and we've just got to join in!" The band talk to and involve the audience, getting them to sing along. When the boys visited our club they even had choreographer/instructor Frankie Cull strumming the rhythm guitar while Henry picked out the chords, and Frankie didn't even need to leave his seat! Meanwhile John joined in with the line dancers, not easy whilst still playing the bass! With three members of the band still left on stage, the audience were never left without an interesting focal point. Every gig is high energy, and yet still they have enough enthusiasm left to be larking around afterwards.



The band is averaging four gigs per week but Henry says, "We'd play eight nights a week if we could - we just love it" Naturally this means a good deal of time spent on the road, so looking for a bit of gossip, I asked Henry if they all get along as well as they appear to.

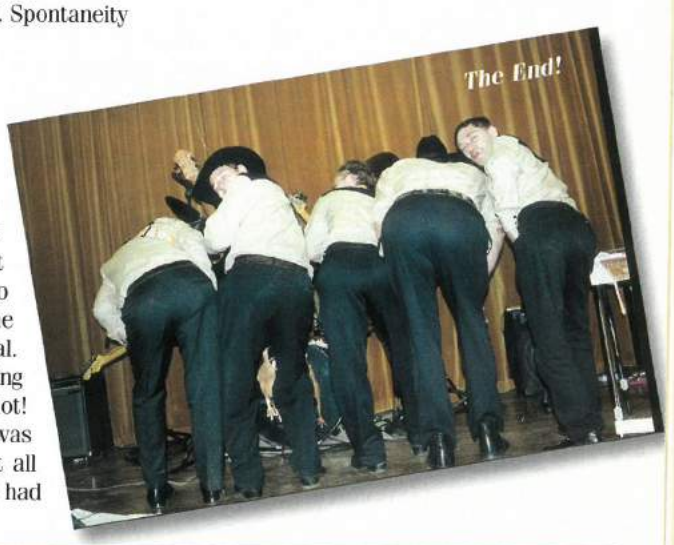
"If there is anything to say we have it out in the changing room," says Henry. "Then it's all forgotten about and we go out and have a great night. We're all great mates and if there's room to party we will!"

Even though Henry fronts the band, the boys are all equals, each of them having a say. They never plan what they are going to play beforehand and members of the band take it in turns to start off the songs. "It would kill me to stick to a set play-list," says Henry. "No two gigs are ever the same". Spontaneity is all.

Henry Smith's Country Dreams have been running away with awards. Not only are they the current holders of the 'Club Band Of The Year' in the Southern Country Magazine's Country Music Radio Awards, but in 1998 the band were chosen to represent Great Britain at the Nebraska Country Music Festival. They were entered into a staggering 19 competitions and won the lot! Says Henry: "Our main concern was that we didn't have room to get all those trophies back to the UK, we had to buy more suitcases!"

Surprisingly, when I asked Henry what achievement he was most proud of, I was naturally expecting him to choose between their British and US awards. He replied: "Being able to make an audience smile. I am proud of the awards, but it has to be the smiling faces that does it for me! I'd like to thank everybody for sharing their time with us." Our club presented this band in the midsummer, which any line dancer will know is a quiet time for clubs, but even then they proved there is no such thing as a quiet night for Henry Smith's Country Dreams. Catch 'em if you can!

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Scooter Lee

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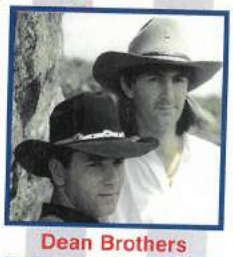
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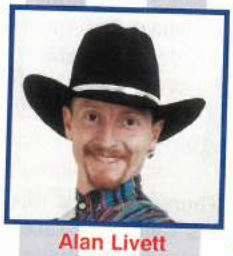

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Worlds 2001 took place in early January and was by far the biggest United Country Western Dance Council (UCWDC) competition event held so far. Tim Matthews reports...

It was held outside the USA for the first time and almost 1,000 competitors entered the numerous classes and of these perhaps half were Line dancers. What is more, the majority of Line dancers came from the United Kingdom and did remarkably well in competition. Many of them are well known to readers of Linedancer, and we salute all the competitors.

Held at the impressive Shaw Convention Centre in Edmonton, Canada, a structure boasting some of the finest conference facilities in Canada, the event saw many new positive developments, controversy and high drama that continued for several days after everyone had gone home...

For those of you under the impression that most cities in Canada are within easy reach, Edmonton is, in fact, some four hours from Toronto by air. Edmonton is the largest city within the Province of Alberta. The city boasts a population of 875,000 and is known as the Gateway to the North - it offers easy access to the Banff and Jasper National Parks, the Rocky Mountains as well as popular tourist locations and skiing resorts. It is a centre for business, culture, the arts and sports and emerged as an excellent, if distant, location for the Worlds, especially as the majority of competitors were not Canadian.


Roy Hadisubroto

Nevertheless, we heard some fascinating tails of intrepid Line dancers driving into the mountains so get a once-in-a-lifetime glimpse at Canada's mountain splendour. Others spent their time, and money, at the West Edmonton Mall that boasts 800 shops, an amusement park, ice rink and water park.

The organisation for this year's event was dramatically improved - Line dancers are no longer treated as the poor relation: In years gone by Line dancers have been offered lesser prizes in comparison with the "more traditional dance" entrants and have had to compete in side halls, away from the main competition floors. This time, the rewards were much better and it was clear that the UCWDC had listened to criticisms made by entrants that Line dancers seemed like second class citizens. Not to worry, the prizes were much improved and included jackets, watches, vouchers and, of course, cash!

The other major improvement was that prize-giving ceremonies took place on a daily basis and winners didn't have to wait until the end of the championships to pick up their trophies.

The facilities were divided into two main areas on two floors: Assembly Level, including competition halls A, B and C, (halls A and B became the Main Ballroom, Hall C was designated the Star Ballroom), the latter was the scene of much late-night partying, otherwise known as social dancing, which went on into the wee small hours.

An intriguing and welcome development this year was the number of Line dancers opting to enter the Pro-Am (Professional-Amateur couples dancing) Division, where the amateur is marked. This gives Line dancers an opportunity to move outside their usual routine. To get a placing, the competitor must dance at least four out of six from Polka, Waltz, Cha Cha, East Coast and West Coast Swing and Two Step.

The Brit pack did very well here: Michael McChord (with Yvonne Dunn) took first place in the Pro-Am Male Junior Youth Newcomer and Sam Robins (with Rachel McEnaney) coming second. Carly Howarth, with Rob Fowler, took pro-Am Female Junior Youth Newcomer. Pro-Am Male Junior Teen Newcomer winner was Scott Bradley with Yvonne Dunn, whilst husband Steve Dunn helped Victoria Tiplady to victory in the Pro-Am Female Junior Teen Newcomer class. Pro-Am Female Junior Primary Novice was Elizabeth Fenn-Tye was Sussex with Rob Fowler whilst Pro-Am Female Junior Youth Novice champ was our very own Catherine Doran.


Catherine Doran

On Thursday night the prestigious Star Awards Ball took place. These awards are determined by the public's votes and are nominated and awarded in categories not unlike those at our Crystal Boot Awards.

Jo Thompson (in a stunning black outfit) and the UCWDC's Steve Zener hosted the Awards. Readers will not, perhaps, be surprised by the results: Rob Ingenthron was Favourite Male Line dancer (he has a big fan club at *Linedancer* HQ) while Rachel McEnaney was Favourite Female. Favourite team was Fire and Ice (whose coach crashed last summer and caused serious injury to several team members).

Jo Thompson was supposed to be giving the awards not receiving them! Nevertheless, her massive popular following was reflected in the four awards she won for Favourite Choreographer, Favourite Dance Coach (Line dancer), Favourite Workshop Instructor (Line dance) and Favourite Country and Western Personality. Her co-host, Steve Zener, was inducted into the UCDC Hall of Fame.

On Friday morning the Line dancing began in great style. First up, eight-year-old David Govier from Cardiff who became Male Junior Primary Newcomer Champion. Teacher Chris Godden spoke to Sue Dare and noted

WORLDS 2001

that David has only been dancing for a year and practices three times a week. Chris actually discovered David during a visit to a local primary school, recognised his talent, got him dancing and then encouraged him to enter Worlds. One thing is for sure, Chris certainly can pick them; Line dancers from his stable bagged many first places this year.

Isla Cameron from Lanarkshire was Champion in the Female Junior Primary Newcomer Division whilst the talented Stevieann Deeble, who has already caught the eye of many in British Line dancing, was 1st place Overall Champion in the Female Junior Teen Newcomer class. Elizabeth Fenn-Tye narrowly won Female Junior Primary Novice by edging Christine Baycroft into second place while Northern Ireland's Gary Gibson was well ahead of Lancashire's Sam Robins in the equivalent Male class.

Contestant number 324, Kelly Sweet from East Sussex, danced her four numbers beautifully. Sporting a blonde bun and dressed in Blue Chiffon she emerged as a clear winner against stiff UK competition.

Merseysider Victoria Tiplady, one of Steve Dunn's talented pupils, had mixed fortunes this year. The approachable youngster, sporting shoulder length brown hair and dressed in Lilac, won her Pro-Am division with Steve but placed fifth in Junior Teen Novice. She has been dancing two years but for her the journey to Edmonton was the experience of a lifetime.

Like her counterparts, the nerves were a factor but the happy memories will always remain.

Kate Tinsley, another Liverpudlian success story, romped home in the class and wore a different dress for each of her four dances in the Division.



Pro-Am: Christine Baycroft with Rob Fowler

New this year was the Worlds Cabaret, created to highlight the best of the best in an event offering no less than $12,000 in prizes.

Although the winners, Jason Colacino and Katie Boyle were not Line dancers (theirs was a classic swing performance) all were thrilled by their routine. Their mood was no doubt even better when they received the deserved first prize of $3,000.

Indeed, when interviewed by *Linedancer* magazine's Sue and Steve, nearly every competitor spoke about their feelings that, beyond the nerves, the competition, their placings and the winning of trophies, something much more important comes from their dancing. It is a sense of community and camaraderie. True, on the dance floor, the competitive edge was there for all to see but many found the friendship - the fact that so many of their peers had travelled 5,000 miles to be together - to be the most memorable aspect of the five day event.

Few readers will know the work that the majority of the entrants need to do to travel and compete. We know of several people who had to raise money through car boot sales, working overtime, coffee mornings, fund raising events through their local Line dance clubs, sponsored walks and a host of other schemes. Only a tiny number of competitors have their competition outfits sponsored and even they have to find the money for air fares.

Worlds 2001 was a testament to every competitors dedication and sacrifice. Spending six hours practising every day, alone with a CD player for company, over the Christmas period is not everyone's idea of seasonal fun...

Although Worlds 2001 had a more international flavour this year, the results show that Britain and Europe were well ahead in Line dancing. We have heard some fascinating reports from Ireland about the crop of young Line dancers there and, as predicted by Irish dancers, Aravon McCann took first place in the Female Crystal Novice. She wore a traditional Irish dancing outfit in green and looked great. Junior Primary Intermediate saw little Shane McKeever in first place and his Dad, Philip, came second behind Paul Warden in Adult Male Novice.

Natasha Powell, one of the three talented Powell sisters from Glamorgan, took first in the Female Junior Primary Intermediate Division.

One of the stars of the show was Sydney Smyth. All in yellow, Sydney danced with maturity and poise and deserved to take 1st place in the Female Junior Youth Intermediate Division.



Paul McAdam



Fiona Scott celebrates

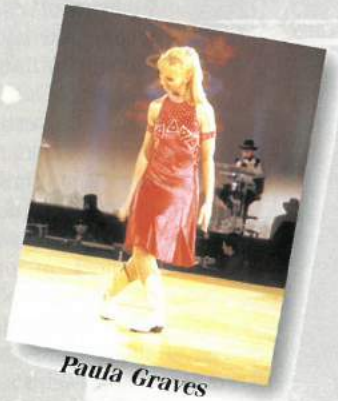


Emotional victory...

WORLDS 2001 - LINE DANCE CHAMPIONS IN EACH DIVISION

Renegade
Choreography
Choreography (Non-Country)
Male Junior Primary Newcomer
Female Junior Primary Newcomer
Male Junior Youth Newcomer
Female Junior Youth Newcomer
Male Junior Teen Newcomer
Female Junior Teen Newcomer
Male Gold Newcomer
Female Gold Newcomer
Male Silver Newcomer
Female Silver Newcomer
Male Diamond Newcomer
Female Diamond Newcomer
Male Crystal Newcomer
Female Crystal Newcomer
Male Adult Newcomer
Female Adult Newcomer
Male Junior Primary Novice
Female Junior Primary Novice
Male Junior Youth Novice
Female Junior Youth Novice
Male Junior Teen Novice
Female Junior Teen Novice
Male Gold Novice
Female Gold Novice
Male Silver Novice
Female Silver Novice
Male Diamond Novice
Female Diamond Novice
Male Crystal Novice
Female Crystal Novice
Male Adult Novice
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Male Junior Primary Intermediate
Female Junior Primary Intermediate
Male Junior Youth Intermediate
Female Junior Youth Intermediate
Male Junior Teen Intermediate
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Male Gold Intermediate
Female Gold Intermediate
Male Silver Intermediate
Female Silver Intermediate
Male Diamond Intermediate
Female Diamond Intermediate

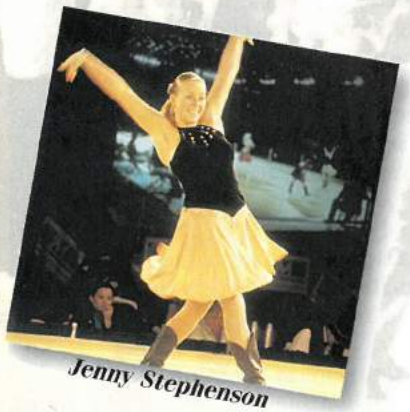
Tom Mickers
Alan Livett
Morgan Ratcliffe
David Govier
Isla Cameron
Ardin Boer
Felicia Hoyer
David Sneddon
Stevieann Deeble
Charles Horn
Joan Grace
Tom Baur
Mary K O'Connor
William Beckett
Kristin Idec-Rosdahl
Julian Newberry
Mariana Kozul
Sean Maguire
Laura White
Chris Carwile
Elizabeth Fenn-Tye
Gary Gibson
Kelly Sweet
Daniel Last
Kate Tinsley
K. Holder
Rosemary Morris
Andy Austin
Margaret Ramsay
Ferdinand Smeers
Debi Brewer
Claude Valade
Aravon McCann
Paul Warden
Vicki Hardy
Shane McKeever
Natasha Powell
Lee Eccles
Sydney Smyth
Scott Bradley
Stacey Poulter
George Thompson
Mickey Munroe
Lennart Gustafson
Karin Hanson
Jerry Durgin
Julie Langstaff



Paula Graves



Kate Tinsley: "I can't believe I've won."



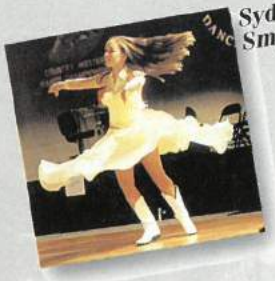
Jenny Stephenson



Victoria Tiplady



The Headliners



Sydney Smyth

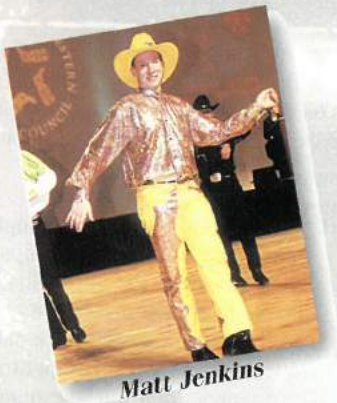


Lee Easton and Jodie Binsteed

Male Crystal Intermediate	Andre Fischer
Female Crystal Intermediate	**Ivonne van Loon**
Male Adult Intermediate	Darren Bailey
Female Adult Intermediate	**Clasina Natalina Laser**
Male Junior Primary Advanced	Nathaniel Ramsay
Female Junior Primary Advanced	**Siobhan Dunn**
Male Junior Youth Advanced	Lee Turner
Female Junior Youth Advanced	**Rosa Lampen**
Male Junior Teen Advanced	Paul McAdam
Female Junior Teen Advanced	**Jodie Binsteed**
Male Gold Advanced	Michael Dunn
Male Silver Advanced	**Martin Lister**
Female Silver Advanced	Kathleen Dunn
Male Diamond Advanced	**John Houston**
Female Diamond Advanced	Liane van Dyk-van Dun
Male Crystal Advanced	**Malcolm White**
Female Crystal Advanced	Fiona Scott
Male Adult Advanced	**Lee Easton**
Female Adult Advanced	Paula Graves
Male Junior Youth Showcase	**Lee Turner**
Female Junior Youth Showcase	Sydney Smyth
Male Junior Teen Showcase	**Paul McAdam**
Female Junior Teen Showcase	Bernadette Carmichael
Male Diamond Showcase	**John Houston**
Female Diamond Showcase	Liane van Dyk-van Dun
Male Adult Showcase	**Cody Melin**
Female Adult Showcase	Jennifer Stephenson
Male Superstars	**Tom Mickers**
Female Superstars	Rachel McEnaney



George Thompson: The Oldest Swinger in Town?



Matt Jenkins

All the other results are available via our websites
www.linedancermagazine.com or **www.5678country.com**





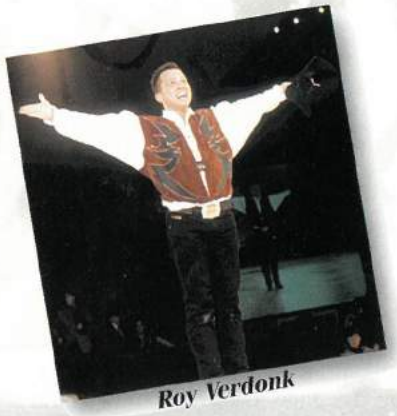
Rachael M dances her medley.



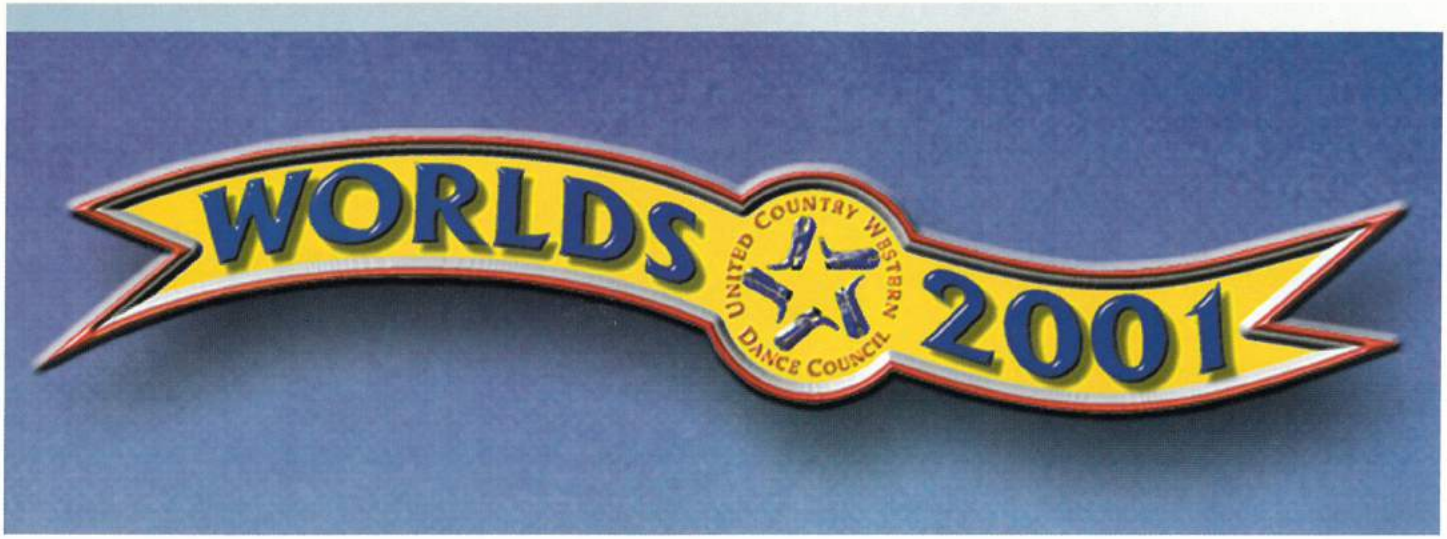
Kate Tinsley struts her stuff



Chris Godden, South Wales supremo



Roy Verdonk



She has only been dancing for two and a half years and this was her second Worlds.

Scott Bradley emerged victorious in a nailbiter with London's Glenn Ball in the Junior Teen Intermediate and Stacy Poulter from Sussex came first in the Female Division.

No report on the Worlds would be complete without mentioning George Thompson. George is the organiser of the Silver Shadow Western Dance Club in Kent and is one of the characters on the scene. Certainly the oldest swinger in town, and the oldest competitor in the Line dance competition (no, the number 92 did not refer to his age), George's only comment to *Linedancer* was:

"I hope I've done my Aunty Mo's outfit justice!"

Against all the odds and recent family tragedy, Julie Langstaff from Nottingham competed in the Female Diamond Intermediate and won. We'll be covering this story in more detail next month.

The ever smiling Paul McAdam's flamboyant yet defined style came to the fore again in Junior Teen Advanced where he fought off Roy Hadisubroto from Holland and Ryan McKenna from Barrow in a tough Division. Paul is a real character and it is difficult not to watch him dance.

The Line dancers were giving their all in the Female Junior Teen Advanced. Kellie Ann Green from Southport came third but did well given that she had moved up a division. Jodie Binsteed was best on the day and took first place.

Each Worlds throws up a series of interesting and bizarre stories and at least three emerged over during the competition. The first involved a major organiser's panic when the team of volunteer floor layers tasked to put the dance floors together failed to turn up. This could have been something of a problem but, true to form, Lizzie Clarke's husband Brian and an ad hoc group of fellow Scots stepped into the breach - only hours before kick off - to save the day. We understand that the Worlds Committee (the powers that be again...) rewarded them with a reduction in their ticket prices. Too right!





DNTO - Definitely Not The Opera! Worlds 2001 had more drama in it than your average cinematic cliffhanger. On hand to report upon proceedings was a Canadian Broadcast Commission guy who came complete with minidisc recorder. Steve Healy learned that the title of his radio show, DNTO, was but one title lifted from CBC programming by a Canadian choreographer and turned into a popular dance. **(See picture left)**

Thirdly, an intriguing story about Line dancing bringing people together. In 1985 the famine to end all famines hit Ethiopia. Readers probably remember "Band Aid" and Bob Geldof banging his fists on the table during a TV interview. Eileen Forster did rather more than sing at Wembley and worked as a missionary in the stricken country at the height of the suffering. In April 1987, she managed to get Emmanuel Kibron out of Ethopia to Britain. **(Eileen is pictured above)** He then travelled to Canada and, some 13 years later and two continents away, the couple met up again.

Linedancer correspondent Martin Lister had told us that he was working harder than ever to retain the Male Silver Advanced championship. "It's much easier to win it than to keep it" he commented. Another Christmas bit the dust in the Lister household but the peace was preserved when Martin beat off a strong challenge from Gene Janotti to hold on to the prize.

Johnny Twostep (aka John Houston) livened things up in Male Diamond Advanced and came first above Alan Livett. Not to be outdone, Malcolm White, dressed to impress, beat off four other competitors to take Male Crystal Advanced. Always the star of the show, Malcolm made the subsequent prize giving a memorable occasion by jumping into the arms of Jeff Bartholomew who gave everyone who he came across a bear hug. Steve Healy, our intrepid photographer, missed Malcolm's manoeuvre by a couple of seconds but there was no need to worry. As you can see, Malcolm repeated his jump for the benefit of flash photography...

Female Crystal Advanced brought together two of *Linedancer* magazine's favourites, Lisa Mooney from Ireland and London's Fi Scott. Fiona took first place and was overjoyed.

The Showcase divisions give dancers an opportunity to strut their stuff and here Sydney Smyth and Catherine Doran came first and second in Female Junior Youth, Paul McAdam won Junior Teen, Bernadette Carmichael the Female Junior Teen and Jenny Stephenson the Female Adult Showcase championship.

Perhaps the most eagerly awaited Division was the Superstars.

The Male Superstars Productions Superstars Pedro, Brian B and Tom Mickers fought it out amongst themselves with the Dutchman taking first place. Line dancing in Holland is huge at the moment and next year the Worlds will be held there.

The Female Superstars Division was the cause of much debate. Where the UCWDC had excelled in terms of organisation, they rather fouled up here.

Rachel McEnaney, Sarah Fenn-Tye and Joan Caviness competed in three dances : Waltz, Cha Cha and Medley.

STATEMENT FROM THE UCWDC - LINE DANCE FEMALE SUPERSTARS

The United Country Western Dance Council (UCWDC), the governing body of country western dance worldwide, has the obligation to administer the rules of the World Championships. Upon conclusion of this year's event, the UCWDC rules committee met and reviewed all results and concerns of teams, couples, pro-am, and line dance competition.

The primary concern of the UCWDC is to ensure that all contestants, of every type, are treated fairly and equitably. We have the utmost desire to ensure that the World Champions in each division are selected based on our judges' evaluation of their dance performances and the contestants' adherence to the rules. While competitors are expected to know and understand the rules, audiences are not. Consequently, audiences are sometimes surprised by results.

It was unfortunate that the results of the Line dance Female Superstars division were marred by an apparent music length violation. After careful review of the explicit and implied interpretations of the rules it is the decision of the UCWDC rules committee and it's Contest Director that the music violation in question was based on both the historical and "intended" interpretation of the specific time limitation. After much consideration it has become apparent that another interpretation of the same ruling could be valid and because of this ambiguity the World's Contest Director in contact with the rules committee cannot truly say that the competitor in question actually violated the music length rule that caused the last-place disqualification. For this reason the Contest Director and the UCWDC has reversed its position on this ruling that reverses the placements for the Female SuperStars division.

The official standing of the Female Superstars Division is as follows: First Place: Rachael McEnaney; Second Place: Sarah Fenn-Tye; Third Place: Joan Caviness. The UCWDC feels that all three competitors demonstrated true Superstar qualities and have helped elevate the level of line dance to it's current pinnacle. It is our hope that although these positions have changed, the dancers gave of themselves, performed admirably for us, and deserve worthy praise for not only their dancing, but also their total commitment to our growing sport of Country Western Dance. They are all truly winners.

In recognition of the continually improving level of dance taking place worldwide, the United Country Western Dance Council wishes to express our most sincere congratulations to each of this year's World Champions.



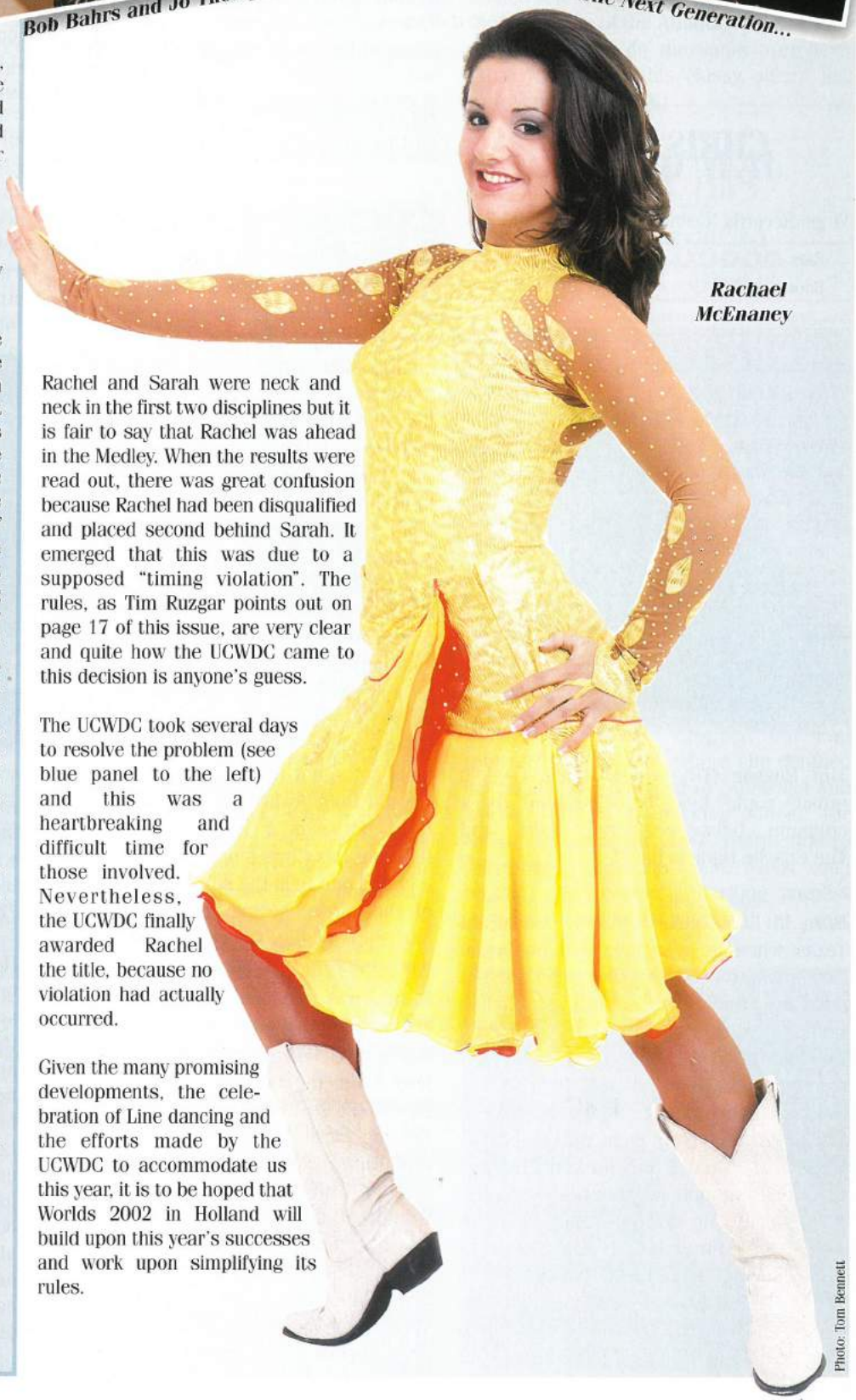
Bob Bahrs and Jo Thompson



Ton Teurlings



The Next Generation...



Rachael McEnaney

Rachel and Sarah were neck and neck in the first two disciplines but it is fair to say that Rachel was ahead in the Medley. When the results were read out, there was great confusion because Rachel had been disqualified and placed second behind Sarah. It emerged that this was due to a supposed "timing violation". The rules, as Tim Ruzgar points out on page 17 of this issue, are very clear and quite how the UCWDC came to this decision is anyone's guess.

The UCWDC took several days to resolve the problem (see blue panel to the left) and this was a heartbreaking and difficult time for those involved. Nevertheless, the UCWDC finally awarded Rachel the title, because no violation had actually occurred.

Given the many promising developments, the celebration of Line dancing and the efforts made by the UCWDC to accommodate us this year, it is to be hoped that Worlds 2002 in Holland will build upon this year's successes and work upon simplifying its rules.

Photo: Tom Bennett

Album Reviews

Ears
- ✪✪✪✪✪ *A Hit*
- ✪✪✪✪ *Excellent*
- ✪✪✪ *Very Good*
- ✪✪ *Good*
- ✪ *Poor*

Boots
- ✪✪✪✪✪ *A Hit*
- ✪✪✪✪ *Excellent*
- ✪✪✪ *Very Good*
- ✪✪ *Good*
- ✪ *Listen Only*

●● *Half star*

CHRIS CAGLE
Play It Loud

Virgin Records Nashville - 7243 5 28293 2 3

Ears ✪✪✪✪✪
Boots ✪✪✪✪



Tim Ruzgar (TR) writes: Chris Cagle's music could best be described as a collision between Travis Tritt and The Charlie Daniels band!

Born in Louisiana his family moved to Texas when he was four and he began taking guitar lessons at the age of six, but gave up after a year, as his tiny hands found it too difficult to master. Bless 'im! He continued to sing, and whilst at elementary school he and two friends made their debut singing *Grease Lightning*. The crowd went wild and it left Chris hooked and hungry for fame. He took piano lessons and eventually took up the guitar again. He quit university at 19 to pursue a full time music career. Moving to Nashville in 1994 doing all manner of jobs whilst honing his song writing skills, he eventually won a record deal with Virgin Nashville. *Play It Loud* is his first release. He co-produced the album as well as co-writing eight of the ten songs.

Opening with the awesome *My Love Goes On And On* (162 bpm) this is one of the best rockin' country tracks I've heard for such a long time. Think "Country Down To My Soul" and you'll know what I mean. *Laredo* (80 bpm) puts yet another US town on the map. The Safe Side momentarily slows the pace down as Chris laments the fact that we shouldn't always play safe in life. (You'd think this was Ethan Allen on this track.). *Country By The Grace Of God* (148 bpm) is Chris's good 'ole country boys song, singing of "dancin' on the tailgates and raisin' a little Cain". The drummer certainly earned his fee on this one. Awesome! *Ton Of Love* is another ballad and it showcases Chris's smoother side perfectly. A great buckle polisher just go and grab your girl; and dance. *Play it loud* (102 bpm) again raises the tempo "I wanna dance 'til the break o day" Chris belts out and it reminded me of last years Crystal Boot Awards doing just that! *The Love Between A Woman And A Man* (85bpm) has Chris singing about his mom and dad and tells the story of the strength of their love, seeing them through the hardships of life. Check out the amazing lead guitar on this one.

There are a couple more ballads, *Who Needs The Whiskey* and *Lovin' You And Lovin' Me*, the latter a bittersweet song that would so easily be a chart hit if Ronan Keating picked up on it. *Rock The Boat* (163 bpm) closes the album just as it started with a Country rocker. What I would call the "kitchen sink mix" ie; it's got everything thrown in! Rock 'n' Roll piano, classic rock guitar, driving drum beat, some great fiddle and Chris's superb vocals, "Yeah, we're gonna motor out, drop anchor in the middle, drag out the guitars and tune up the fiddles" the chorus says it all. What a way to finish an album, just Tush Push 'til your heart's content.

How many superlatives can you use on one album? This one deserves them all. This young man, Chris Cagle, is gonna be the next Tim McGraw. Remember where you heard it first.

AARON TIPPIN
People Like Us

Lyric Street - HL-65014-2

Ears ✪✪✪✪
Boots ✪✪✪●



Aaron Tippin is a name that will be familiar to many of you, especially those who enjoyed watching CMT Europe. His biggest hit was a sensational ballad *That's The Thing About Loving You*.

He began singing as a child whist working on a farm and he developed his strong vocal chords whilst singing loudly above the noise of the tractor engines. He was athletic at school in South Carolina and he began hanging out at the local airport with his Dad who was a professional pilot. Learning how to work on planes and eventually how to fly them, he then followed in dad's footsteps and became a commercial pilot. While studying for his airline transport rating the fuel crisis hit and he then decided to pursue his musical career, moving to Nashville in 1986. He started song writing and doing demo's and got his first record deal with RCA.

He released six albums, four of which went gold and one went platinum. In 1998 he signed to Disney's Lyric Street records and his first album for them, *What This Country Needs*, was released last October.

Opening with the powerful anthem *Kiss This* (116 bpm) the tone is set for this excellent album and this track will have the choreographers fighting over it. *And I Love You* (85 bpm) is a nice steady track that lulls you into believing things have slowed down a little but then it's straight into the title track *People Like You* (129bpm), another hard driving rocker co-written by David Lee Murphy of Dust On The Bottle fame. This is definitely one for the rednecks with all the hallmarks of a classic Honky Tonker as the chorus belts out "cos of people like us there's Honky Tonk music, long neck bottles, rust pick up trucks". Magic! *I'd Be Afraid Of Losing You* clips along in the style of a good two step, whilst *Always Was* (85bpm) finds Aaron's voice dropping deeper on this bouncy little number. *Lost* (150bpm) is yet another good alternative for *Easy Come Easy Go*. *Big Boy's Toys* (18bpm) is definitely a mans song, telling of playing at tractors and trailers as a kid and still being a big kid driving bulldozers and dumpers, complete with engine sound effects this one could be a dance floor filler. *Twenty Nine And Holding* tells of the fear of growing old and this sounds like a classic George Strait number. *The Night Shift* (166bpm) is by far and away the strongest dance track on the album, with touches of Alan Jacksons' *Chatahoochie*, a wee bit of Cajun and some classic rock 'n' roll piano and if this one doesn't make a huge dance hit I'll eat my Stetson!! Worth the cost of the album on it's own. We close with *The Best Love We Ever Made*, a duet with Aaron's wife Thea who co-wrote this as well as *Kiss This* with Aaron and what a superb voice Thea has on this classic love song.

This album is one of Aaron's finest using the best musicians in Nashville. With Aaron co producing he's really nailed this one. For his many fans this is one to savour and I'm sure that it will convert many of you to join that ever following. (TR)

CHALEE TENNISON
This Woman's Heart

Asylum/Warner Brothers - 9 47820-2

Ears ★★★★★
Boots ★★★

Chalee Tennison began singing at an early age, being part of a large musical family. Her first attempt at song writing was at the age of 14, putting words to Chariots of Fire. She graduated from high school in Texas even though she'd already married and become a mother aged only 17! She was subsequently to marry and divorce twice more and have two more kids. She held down every conceivable job from waitressing to being a prison guard in Texas' Gatesville prison. Before Chalee came to Nashville in 1996 she was lead singer in a band called Midnight Rodeo. Although a single mum with three children her amazing vocal prowess quickly earned her a record deal. "I was scared to death when I first arrived in Nashville," she admits "but singing and writing songs is all I ever wanted to do". Her self-titled debut album was released in 1999 and what a fantastic album it was.



And so to her newly released *This Woman's Heart* with twelve songs, seven of which Chalee co-wrote, including autobiographical numbers like the title track *This Woman's Heart* and *Yes I Was* (133bpm), which swings along nicely and begs for a good dance, with it's catchy chorus that will soon have you singing along. *Somebody Save Me* is about someone who is strong but is not always able to be strong and in the chorus Chalee is begging for someone to save her. Form an orderly queue chaps! On *I'm Healing* she invites you into her heart and soul on a moving journey of moods, emotions and attitudes. With her powerful vocals this is one of the highlights of the album. *Making Up With You* is very reminiscent of the '80's power rock ballads in the Pat Benatar or Stevie Nicks mould, with lines like "slam the door if you want, throw the telephone across the room". Sound familiar? *Go Back* is one of those powerful story ballads that I personally love oh so much. Listening to a song that leads up to an out of body experience you go through a whole gamut of emotions as you listen to this stunning song. Press the repeat button and listen over and over again. *We Don't Have To Pray* (92bpm) is another oh so danceable track as is *What I Tell Myself* (132bpm) a great country alternative for faster Cha-Cha's like *It's Now Or Never*. *I Ain't* (160bpm) is the fastest track on the album and fits "Movin' On Over" perfectly. *You Can't Say That* is another gorgeous ballad whilst the final cut, *Under The Skin* (114bpm), is a real foot tapper and a perfect ending to the set.

Chalee Tennison is certainly making waves the other side of the Atlantic and given the chance she will do the same over here. Treat yourself to this classy album just 'cos Tim says so. (TR)

JAMIE O'NEAL
Shiver

Mercury 088170132-2

Ears ★★★★★
Boots ★★★●

Born in Sydney, Australia, to musical parents Jamie O'Neal was destined for Stardom. At the age of two, her family moved to Hawaii, and when she was eight, they moved to Las Vegas. Jamie joined her folks on stage early in life alongside her younger sister in the Golden Nugget Casino. Soon after, her folks bought a motor home and they travelled across the United States, performing at State Fairs - opening for stars like Dolly Parton. Inevitably the family ended up in Nashville, but after a time her parents divorced. After a couple of years at Beverly Hills High School Jamie dropped out and returned to Nashville, where she demoed her songs. She returned to Australia and worked up as a backing singer for Kylie Minogue for two years before returning to Nashville again. Whilst song writing, she became a backing vocalist to Chely Wright, Jason Sellars, and



Mindy McReady. LeAnn Rimes and Chely Wright have both recorded her songs, and finally she has her own record deal: *Shiver* is her first release. The album opens with *When I Think About Angels* (98 bpm) and it gets you in the mood to dance straight away. *There Is No Arizona* was her first single last October and the video was No 1 on the CMT charts for several weeks. *Where We Belong* is a haunting ballad with Superb lyrics: "Let the moon give up the night, all the stars leave heaven on high.....Love will always lead us back where we belong" Heavenly! *No More Protecting My Heart* (123 bpm) is a real fun number, a surefire dance hit. *You Rescued Me* (95 bpm) swings along at a nice steady pace and has a great guitar sound so like the *Twin Peaks theme*. *T* (121 bpm) can only be described as sassy. Demonstration dancers, this ideal for a routine - Trust me, I'm a demo mixer! I'm *Not Gonna Do Anything Without You* (90 bpm) is a superb duet with Mark Wills who has the most soulful voice in Country music. Cha Cha 'till your hearts content or just enjoy! You'll hit the repeat button on your CD player once you've heard this, I promise you. *Sanctuary* (109 bpm) builds up to a great chorus, and again this is another that just needs a good dance writing to it. *Frantic* (113 bpm) would be at home on a Corrs album, with a strong celtic feel, with some superb fiddle playing, and I have submitted this one to Maggie "G". Watch this space! The album finishes on a high with a power ballad *To Be With You*.

Jamie O'Neal has co written most of the songs on this album, and along with the best musicians available and first class production from Keith Stegall, this is one of the finest debut albums I've ever heard. Please take my advice and order your copy today! (TR)

VARIOUS ARTISTS
Step In Line Again
Warner Music UK 9548 39209 2

Ears ✪✪✪✪●
Boots ✪✪✪✪✪

Tim Matthews writes: Compilation albums have always been popular with the Line dance faithful, especially those club organisers who have to find new music on a regular basis for their dance-crazed members. Warner Music UK have come up trumps here with a follow on to their successful *Step In Line* release (Catalogue number 954 838354-2). *Step in Line*



Again, the well thought out newbie, is perfect for everyone within the Line dance world and for those who love Country music at its best and includes several top tracks never released before in the UK. No less than 21 tracks are included and we are treated to a galaxy of Country stars and music. Starting off with Travis Tritt's *Rough Around The Edges* (184 bpm, danced to *Movin On Over*) we continue with *Islands In The Stream* (102 bpm) by Kenny Rogers and Dolly Parton and other fantastic tracks. Suggested dances include *Blue Finger Lou, Shania's Moment, Pizziricco, J'ai Du Boogie, Tush Push* and *Ribbon of Highway*. The CD comes complete with biographies of the singers and has been put together with help from the one and only Lizzie Clarke, Michael Dark of Honky Tonk Jukebox, David Hastings of Record Corner and Rupert Burton of CD City. We've listened to this album over and over again. It's already a favourite in the *Linedancer* magazine offices and comes highly recommended.

DOLLY PARTON
Little Sparrow
Sanctuary Records

Ears ✪✪✪✪
Boots ✪✪

Mark Stevens writes: Acoustic arrangements seem to now be the album of choice among Nashville's superstars - witness the recent efforts from Clint Black and Dwight Yoakam and Dolly Parton has never been one to miss a hot trend.

Little Sparrow, the follow-up to last year's bluegrass album, *The Grass Is Blue*, is Dolly's acoustic homage to the sounds she grew up with - Appalachian mountain folk and bluegrass, with hints of jazz and Irish elements to spice the mix. Backed by some outstanding musicians, including the Irish group Altan, Alison Krauss, Maura O'Connell and Chris Thrile of Nickel Creek fame, this album will remind you of some of Dolly's best work from 30 years ago.

However, the album is not a typical rocking, rollicking country CD. It's slow, melodic, old- fashioned bluegrass/folk that provides a showcase for Dolly's vocal abilities and style. The only tracks which are danceable are *Bluer Pastures* (slow waltz, 104 bpm)), *I Don't Believe You've Met My Baby* (99 bpm. Cajun a la Louisiana Hot Sauce - anyone remember that one?) and *Marry Me* (a suicidally fast 228 bpm).

This is a listener's album and more specifically, a Dolly Parton fans' album. *Little Sparrow, Bluer Pastures* and *Marry Me* are all newly written Parton tracks that capture the classic sound of mountain bluegrass, while Dolly's skill at giving other people's material her own special twist has never been more apparent than on Collective Soul's Shine and Steve Young's *Seven Bridges Road*. The surprise track of this album though is the Cole Porter standard *I Get A Kick Out Of You*, with a "jazz-grass" intro that will knock you out.



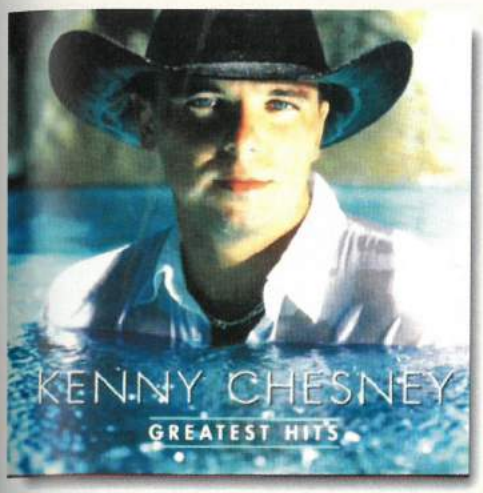
If you enjoyed such hits as Jolene and Bargain Store, I suspect you'll find this album well worth the purchase price. However, if Dolly's distinctive voice is not your shot of Jack Daniels (well, I couldn't exactly say "your cup of tea", could I?) this CD is probably not the one for you.

KENNY CHESNEY
Greatest Hits
Grapevine Label/BMG Entertainment

Ears ✪✪✪✪●
Boots ✪✪✪

Greatest Hits is actually a misnomer in this case - or maybe it's just predictive

thinking. Kenny Chesney's new release contains 17 tracks of excellent country music, including 5 new releases, a remix and a live performance in addition to 10 songs chosen from previously released albums which have sold a total of over five million copies to date.



Seven of the tracks are certainly danceable, especially *She Thinks My Tractor's Sexy* (123 bpm), which Peter Metelnick and 19 other choreographers (that I know of!) have each written a dance for. *Fall In Love* (134 bpm), *She's Got It All* (133 bpm - four dances currently available) and *How Forever Feels* (125 bpm - 11 dances available including efforts by Jamie Davis & Tim Faast, Michael Vera-Lobos and Kathy Hunyadi) are all up-tempo numbers which show off Chesney's vocal skill to very good advantage, while *When I Close My Eyes* (91 bpm) is a slow Cha-Cha in the style of T&V's nationally popular *Vertical Expression*.

The remaining tracks just make for great listening, especially if ballads are a favourite of yours. Chesney's voice is perfectly suited to this style and he repeatedly demonstrates his ability to underscore the lyrics with genuine emotion and feeling.

During the spring and summer of 2000, Kenny Chesney performed for almost 500,000 people as a second-year member of George Strait's record breaking American tour. Reviewers were unanimous in their praise for him and *Greatest Hits* is further proof that Chesney definitely deserves his place as a major talent on the country music scene. If you're not familiar with his music, or just need reminding about how good he is, you won't regret adding this CD to your collection. (MS)

JESSICA ANDREWS
Who I Am

Dreamworks records

Ears ✪✪✪✪
Boots ✪✪

Who I Am is Jessica Andrews' second album and it's an extremely assured and professional performance, especially when you realise that Ms. Andrews is only 17 years old.

The album itself is the result of months on the road touring with country legends Tim McGraw, Faith Hill and Trisha Yearwood. Hill and Yearwood are infamous in the industry for their standards with regard to their music and performances and Andrews has obviously learned her lessons well. This album is a rich tapestry of the trials, tribulations and dreams of teenage life, made even more effective by Andrew's excellent voice and enormous vocal range. Hardly a surprise then that she won the 2000 Academy of Country Music Award for Top New Female Vocalist.



However - and here's where the heresy comes in - Jessica Andrews is not, to my mind, a Country artist. She's Britney Spears or LeAnn Rimes or Tori Amos minus the pop gimmicks and all grown up, with a vibrant mature voice which even makes listening to songs about teenage angst an experience that someone of any age can relate to and enjoy.

Although most of the tracks are up-tempo numbers, none of them are particularly suited to Line dancing. This is an album made to listen to, to relax with and to simply enjoy. Younger music fans may already be familiar with Andrews' songs from the television series "Dawson's Creek", which has featured the track Show Me Heaven in the show's soundtrack. As for all of us "oldies", Jessica Andrews makes quite a good discovery. (MS)

MAGILL
Most Wanted

Magill Records

Ears ✪✪✪
Boots ✪✪✪●



A British group and an album of cover versions. It takes a very experienced artist to make a cover version his or her own - to add something to the original recording or bring out something unique that the original version lacked. In this case, Magill's talent shows through almost in spite of the fact that they really don't establish ownership of these songs.

Covers of various Line dance tracks are included: *No News* (125 bpm), *After Midnight* (97 bpm), *Two Pina Coladas* (119 bpm) and *Every Little Thing* (154 bpm) - as well as the Bobby Vee 60s pop classic *Mr. Blue* (126 bpm), *Like I've Never Been Gone*, the smash hit for Billy Fury in the mid 60s and George Michael's *Faith* (103 bpm).

Not surprisingly, I found Derek and Dave most impressive on the one track I was unfamiliar with: *Don't Close Your Eyes*. This track demonstrated what Magill can do - the vocals were deeper and more passionate and the orchestration perfectly complimented their voices. Romance junkies will love this one!

Magill is obviously capable of much more than they're showing on this album. It's time several British songwriters became aware of that fact and provided them with original material that will allow them to become the high profile artists I think they deserve to be. (MS)

Select Events

Present

Rob Fowler

Linedance Events 2001



ROB IS IN ATTENDANCE AT ALL EVENTS

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Frankie Cull • Teresa & Vera • Paul McAdam • Lizzie Clarke

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Sharon B • The Haleys • Easy Rider • Sunset Trio • Circuit Judge
Kenny Johnson & Northwind

OUR RESIDENT D.J. FOR ALL EVENTS IS TIM RUZGAR

ROB FOWLER SELECT EVENTS ~ DIARY 2001

March	16-18	Royal Hotel Woolacombe	2 Nts H/B
March	23-25	Royal Court Hotel Coventry	2 Nts H/B
April	20-23	Holiday Club Pontins Blackpool	3 Nts F/B
April	27-29	Britannia Hotel Newcastle Airport	2 Nts H/B
June	22-25	Holiday Club Pontins Hemsby	3 Nts S/C
June	29- 2 Jul	Holiday Club Pontins Blackpool	3 Nts F/B
July	13-15	Britannia Hotel Stockport	2 Nts H/B
September	7- 9	Britannia Hotel Stockport	2 Nts H/B
September	21-23	Royal Court Hotel Coventry	2 Nts H/B
October	5- 8	Holiday Club Pontins Blackpool	3 Nts F/B
October	12-14	Holiday Club Pontins Brean Sands	2 Nts S/C
October	19-21	Britannia Hotel Newcastle Airport	2 Nts H/B
October	26-28	Britannia Country House Manchester	2 Nts H/B
November	9-11	Royal Hotel Woolacombe	2 Nts H/B
December	29- 1 Jan	Holiday Club Pontins Blackpool	3 Nts F/B

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Charity Lines

Diary Dates

Saturday 3rd of March, at the Civil Service Social Club, in Chapel Allerton.
The Texan Rose Broncos will be having a charity evening, in Aid of St. Martins House, there is a supper included in the price. *For tickets ring 0113 390 9648 and ask for Tracey or Betty.*

Saturday 17th March
LJ's Line dance club, Nottinghamshire will be putting on Charity Line dance on in aid of the 'Breakthrough' for breast cancer, tickets are £3.50 with All proceeds going to charity, as the club will pay for the room hire, disco etc. *Call Lynn on 01733 782 840.*

Saturday 24th March, at Mascalls School, Paddock Wood, Kent
"After the success of our last event, it is by request that we are to host another Line dance night in order to raise funds for the club's local welfare projects. By popular demand Janet Baker will lead with live music from Johnny Scott (The Heroes) and disco. Tickets are £5.50 for Adults and £3.50 for children, with tuition for beginners. *Ring us on 01892 836 517 and bring your own food and drink."*

Saturday 7th April
Cadillac Ranch C.M.C will be hosting regular charity evenings on the last Saturday of each month, to raise funds for Children who live with the trauma of genetic skin blistering condition, Epidermolysis Bullosa (E.B). *For details ring Jean or Ged on 0161 494 6804.*

'They Will Be Pleased'

Those fabulous lot of Looseboots from Llantwit Major in South Wales have raised nearly £600 for Children In Need, by taking part in a sponsored Line dance. Could you please thank them for me, as I organised the events and each year they do such a great job.
Charlene Bronson

Around The Old Oak Tree



It's wonderful to hear of how generous Line dancers are and a fine example of this is Dusty Boots Club teacher, Lauren, who has so far hosted three Charity events at the Oak Tree Centre, Mansfield. These have proven extremely successful with a full dance floor every time. It is thanks to everyone's continued support that £1,800 has been raised so far for Research into Children's Heart Defects. Lauren now plans to host her next Charity night on Saturday 3rd March at the same venue, by ticket only. To attend, call 01623 650 817.

The Prospectors

A Christmas Line dance was held on the 16th December by The Prospectors of Reading. A total of £270 was raised in aid of 'The Kids Fund', focusing donations on the new Paediatrics Department of the Royal Berkshire Hospital. Local shops and businesses donated raffle prizes and the evening was well supported. Lin of Rebel Stompers did a fantastic job in hosting the evening. The Prospectors are now planning the Christmas 2001 party, so keep your diaries free!
Jane Radford

Bouquets this month go to . . .

Celebration Time



A big thanks to the first lady of Line dance, Jo Thompson, who recently celebrated her 20th Anniversary of dance performed yet another fantastic workshop at CB's in Wickford, Essex, accompanied by her wonderful manager Alan Livett and Glenn Ball.

They performed before a packed hall of teachers and CB's members, giving a number of demonstrations with exceptional flair and elegance. We shall look forward to seeing you later this year.
Love Gill and Chris of CB's Linedancing Club.

West-Ward Jo

This one goes to Jo Ward of the Westward Line dancers in Bude, Cornwall. "We consider her to be a brilliant teacher in fact she's the best! She puts so much sparkle and enthusiasm into her classes, the way she always smiles and makes every class such a lot of fun for us. Such a wonderful and caring person deserves to be shown how much we appreciate and love her.

She would be mega surprised to see her name in *Linedancer* and will thoroughly enjoy the challenge of trying to work out who wrote the letter. Well with such a compliment to a lady whom is obviously talented, here is your name in print."
From 'Your Buddies'.

Crazy Night's

The Crazy Horse Line dance club are seen here proving just how much fun they had at one of their regular theme nights. They celebrated their first anniversary at their Christmas Party and are becoming one of the most popular clubs in the Southend Area. Tim and Jackie should like to thank all the club members, old and new, who have made the club what it is today and what Line dancing is all about - Fun.



International Rescue

It is warming to see that Line dancer's compassion extends beyond their fellow dancers. A great big thank you goes to all of Alan's Angels in Dewsbury who presented money they had raised, whilst on holiday, to Joan Byes of J.B. Line dancers in Limassol, for a Charity of her choice. Joan regularly donates to the 'Animal Welfare Association' in Paphos, who are always in need of support. You can view their website on www.cyprusanimalwelfare.org

Continued on Page 97

Dance Debates

with Steve Healy



Welcome to the Dance Debate page - the page that gives you the opportunity to debate the issues affecting our dance floors. You can submit reviews or provide topics of debate online at www.linedancermagazine.com or through e-mail, snail-mail or fax.

Dance Reviews

What the dancers say

Blue Finger Lou

John Robinson taught us this dance at Pedro's Rock The Island Tour event in Southport. It is a brilliant dance because the music guides you as to whether you're dancing parts A, B or C and the song was really catchy. My friend and I were singing it all the way home! Debbie Ollerenshaw. LLLLL

Awesome choreography. One of the best dances I've done all year! Worth every bit of sweat and struggle over the A, B and C sections. Fun music. Carol Clements. LLLLL

Brilliantly choreographed, fits perfectly to the music although it took my class a couple of weeks to remember it. Now they love it... Debbie Chandler. LLLLL

A very challenging phrased Line dance. My friends, members of The Wild Frontier took several weekends to put the pieces together. It is worth the effort and we did this dance at the inauguration of the Country Line Dance Club of Singapore in late December and we believe this dance will catch on with Line dancers over here. Richard Ng, Singapore. LLLL

I really loved this dance it was a pleasure to watch people who actually know it, dance it, as it fits so well with the music. When I learnt it however I had a few problems with the timing but through practice it has gotten easier and I absolutely love dancing it. It is a complete thrill as it is so fast and flows along beautifully... Jill Banks, Northern Ireland. LLLLL

Tush Push

I still like the good old Tush Push - it goes to most any music - but the faster the better. Jan from England. LLLLL

Even though I've known this most of my Line dancing life I, still enjoy Tush Push, one of the best dances for free style Nikki from England. LLLLL

Terrible Dance - it will never catch on.
Sunny Daze, Dominican Republic. L

Chat From The Web

What the dancers are talking about

Tim wrote: Haven't the dances that have been released in the past few months been brilliant. Throughout the past couple of months we've had excellent dances like....*Ballymore Boys, Drowsy Maggie, Sweet Surrender* and many, many more. I would like to congratulate the whole team at *Linedancer* for making an excellent job of this years magazine and choice of dances.....

Janet replied: I have to agree with you. I don't think there is a single dance out there which I don't enjoy dancing to at the moment. Keep up the good work, choreographers!

Pauline disagreed: Sorry, but I do not agree with you all, I think *Fine Day, Rex The Robot, Drowsy Maggie, Ballymore Boys* and *Sweet Surrender* are terrible dances - they are OK for the first four walls but then I get bored and my mind starts wandering. Some slightly harder but still great dances are *Bango Mambo, Hit Da Floor, Cha Cha Ruleta* and *Dance* - these will not appeal to the majority but will please the dancers who like a challenge and a feeling of accomplishment when they finally crack a dance - like I did when I finally cracked *Blue Finger Lou* and *Black Ice*.

Low Down

A bit about this month's dances

'Blast From The Past' – Smokey Places, page 63.
Probably one of the first Rumba style dances to hit our floors, this dance is popular around the globe. It was voted number 1 in Australia's Top 100 dances for 1997 and also came 7th in the Netherlands in 1999. If you have never tried it before, now is your chance and if you know it well try dancing it with a partner standing in a sweetheart position. You can also find one of Michele Perron's latest dances, *Opportunity Rocks*, in this month's issue.

Who I Am - page 64.
Choreographed by Andrew Palmer and Simon Cox this nice beginners dance takes me back to when I first started dancing. A 32 count dance with simple foot moves and only one turn. Remember when every dance we did fitted that description? The dance is choreographed to a great track by Alan Jackson. When I heard the song the first line had me hooked: "I like my steak well done, and my taters fried." Country tracks have some great lyrics...

Take A Ride - pages 74 and 75.
This dance is very popular at the moment probably because it is well crafted to an infectious piece of music. Would you expect anything else from Jo Thompson and Kathy Hunyadi. Despite its length the dance is not too tricky and the sequence should not cause you too many problems as the music guides you through the dance. For less experienced dancers look out for a smaller 32 count dance that Kathy has choreographed with the help of AT Kinson called *Magic Carpet* to the same music.

Blast from the Past

Smokey Places

Script approved by Michele



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Rumba Box, Left and Forward, Right and Back.**		
1 - 2	Step left to left side. Step right beside left.	Side. Together.	Left
3 - 4	Step forward left. Hold.	Forward. Hold.	Forward
5 - 6	Step right to right side. Step left beside right.	Side. Together.	Right
7 - 8	Step back right. Hold.	Back. Hold.	Back
Section 2	**Side Steps Left, Hold, Behind, Side, Cross, Side Touch.**		
9 - 10	Step left to left side. Step right beside left.	Side. Close.	Left
11 - 12	Step left to left side. Hold.	Side. Hold.	
13 - 14	Cross right behind left. Step left to left side.	Behind. Side.	
15 - 16	Cross right over left. Touch left to left side.	Cross. Touch.	
Section 3	**Behind, Side Touch, Cross Step, Toe Tap, 1/2 Turn Right, Step, Toe Tap.**		
17 - 18	Cross left behind right. Touch right to right side.	Behind. Touch.	Right
19 - 20	Step right forward across left. Tap left toe behind right.	Step. Tap.	Forward
21	Step left (in place) behind right.	Step	On the spot
22	On ball of left make 1/2 turn right, stepping right forward.	Turn	Turning right
23 - 24	Step forward left. Tap right toe behind left.	Step. Tap.	Forward
Section 4	**Step 1/2 Turn Left, Step Toe Tap, Step 1/4 Turn, Side Steps Right.**		
25	Step right (in place) behind left.	Step	On the spot
26	On ball of right make 1/2 turn left, stepping left forward.	Turn	Turning left
27 - 28	Step forward right. Tap left toe behind right.	Step. Tap.	Forward
29	Step left (in place) behind right.	Step	On the spot
30	On ball of left make 1/4 turn right, stepping right to right side.	Turn	Turning right
31 - 32	Step left beside right. Step right to right side.	Together. Side.	Right

BEGINNER/INTERMEDIATE

4 Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.
Choreographed by:- Michele Perron (Can) Jan 1995.
Choreographed to:- 'Smokey Places' by Ronnie McDowell (128 bpm)
Music Sugestions:- 'Traces' by Scooter Lee (104 bpm); 'Something Stupid' by The Mavericks (108 bpm).

Steppin' off the Page

Script approved by A. Palmer

Who I Am


Alan Jackson

BEGINNER

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Right Strut. Left Strut. Rocking Chair.**		
1 - 2	Step right heel forward. Drop right toe to floor.	Right Strut	Forward
3 - 4	Step left heel forward. Drop left toe to floor	Left Strut	
5 - 6	Rock forward on right. Recover weight on left.	Rock Recover	On the spot
7 - 8	Rock back on right. Rock forward on left.	Back Recover	
Section 2	**Step Scuff. Brush Steps. Scuff Tap. Tap Kick.**		
9 - 10	Step forward on right. Scuff left beside right.	Step. Scuff	On the spot
11 - 12	Brush left back across right. Brush left forward across right.	Brush. Brush.	
13 - 15	Scuff left backward past right. Tap left toe beside right twice.	Scuff. Tap. Tap.	
16	Kick left forward.	Kick.	
Section 3	**Step Touch. Back Touch. Step 1/2 Pivot Right. Step Stomp.**		
17 - 18	Step forward left. Touch right beside left.	Forward. Touch	Forward
19 - 20	Step back on right. Touch left beside right.	Back. Touch	Back
21 - 22	Step forward left. Pivot 1/2 turn right.	Step. Pivot	Right
23 - 24	Step forward left. Stomp right beside left. (no weight).	Step. Stomp	On the spot
Section 4	**Right Touch. Left Touch. Kick Ball Change. Step x2.**		
25 - 26	Step right to right. Touch left beside right	Right. Touch	Right
27 - 28	Step left to left. Touch right beside left	Left. Touch	Left
29 & 30	Kick right forward. Step down on right. Step down on left	Kick & Change	On the spot
31 & 32	Kick right forward. Step down on right. Step down on left	Kick & Change	On the spot

2 Wall Line Dance:- 32 Counts. Beginner Level.
Choreographed by:- Andrew Palmer & Simon J Cox (UK)
Choreographed to:- 'Meat & Potato Man', by Alan Jackson; 'The Blue Pages' by Noah Gordon.

Steppin' off the Page

Script approved by Max Perry

You Can Get It



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Side, Back Rock, Right Lock Step, Step 1/2 Pivot Right, Triple 1/2 Turn Right.**	**Turn Right.**	
1 - 3	Step left to left side. Rock back on right. Rock forward onto left.	Side. Back. Rock	Left
4 & 5	Step forward on right. Lock left behind right. Step forward on right.	Step. Lock. Step	Forward
6 - 7	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Turning right
8 & 1	Triple step 1/2 turn right, stepping – Left, Right, Left.	Shuffle Turn	Turning right
Section 2	**Back Rock, Forward Steps, Together, Rock Step, 3/4 Triple Turn.**		
2 - 3	Rock back on right. Step forward on left.	Rock. Step.	Back
4 & 5	Step forward on right. Step forward on left. Step right beside left.	Right Left Step	Forward
6 - 7	Rock forward on left. Rock back onto right.	Rock. Step.	Forward
8 & 1	Triple step 3/4 turn left, stepping - Left, Right, Left.	Triple Turn	Turning left
Section 3	**Monterey 1/2 Turn, Walk Around Full Turn, Chasse Right.**		
2	Touch right toe to right side (raise arms and snap fingers or clap hands).	Touch	On the spot
3	On ball of left make 1/2 turn right, stepping right beside left.	Turn	Turning right
4	Touch left to left side.	Touch	
5 - 7	Walk around a full circle left, stepping - Left, Right, Left.	Left Right Left	Turning left
8 & 1	Step right to right side. Step left next to right. Step right to right side.	Chasse	Right
Section 4	**Left Sailor, 1/4 Turn Sailor, Step 1/2 Pivot, 1/4 Turn, Close.**		
2 & 3	Cross left behind right. Step right to right side. Step left to place.	Sailor Step	On the spot
4	Make 1/4 turn right crossing right behind left.	Sailor Turn	Turning right
& 5	Step left in place. Step forward right.	Step. Turn.	Turning right
6 - 7	Step forward left. Pivot 1/2 turn right.	Turn. Step.	Turning right
8	On ball of right make 1/4 turn right stepping left to left side.	Step	On the spot
&	Close right next to left.	Close	

4 Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.
Choreographed by:- Max Perry (USA) July 2000.
Choreographed to:- 'You Can Get It' by Bahamen from Soundtrack to 'The Little Vampire'.

Steppin' off the Page

Script approved by The Urban Cowboy

Dream Weaver



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Twinkle 1/2 Turn Left, Twinkle 1/2 Turn Right.**		
1 - 2	Cross left over right. Step right to right side.	Cross Side	Right
3	On ball of right make 1/2 turn left, stepping left to left side.	Turn	Turning left
4 - 5	Cross right over left. Step left to left side.	Cross Side	Left
6	On ball of left make 1/2 turn right, stepping right to right side.	Turn	Turning right
Section 2	**Cross Rock Step, Twinkle 1/2 Turn Right.**		
7 - 9	Cross rock left over right. Rock back onto right. Step left to left side.	Cross. Rock. Step.	On the spot
10 - 11	Cross right over left. Step left to left side.	Cross. Side.	Left
12	On ball of left make 1/2 turn right stepping right to right side.	Turn	Turning right
Section 3	**Twinkle 3/4 Turn Left, Forward Rock, Step Back.**		
13 - 14	Cross left over right. Step right to right side.	Cross. Side.	Right
15	On ball of right make 3/4 turn left stepping forward left.	Turn	Turning left
16 - 18	Rock forward on right. Rock back onto left. Step back right.	Rock Step Back	On the spot
Section 4	**Left and Right Back Travelling Twinkles.**		
19	Step left across right.	Cross	Right
20 - 21	Step right diagonally back right. Step left diagonally back left.	Back. Back.	Back
22	Step right across left.	Cross	Left
23 - 24	Step left diagonally back left. Step right diagonally back right.	Back. Back.	Back
Section 5	**Weave Right, Ronde (Sweep) Right.**		
25 - 27	Cross left over right. Step right to right side. Cross left behind right.	Cross Side Behind	Right
28 - 29	Sweep right toe from front to back, behind right, over two counts.	Sweep Back	On the spot
30	Step on right behind left.	Cross	
Section 6	**Weave Left, Point Left, Hold.**		
31 - 33	Step left to left side. Cross right over left. Step left to left side.	Side. Cross. Step.	Left
34 - 36	Cross right behind left. Point left toe to left side. Hold.	Behind Point Hold	On the spot

4 Wall Waltz Line Dance:- 36 Counts. Beginner/Intermediate Level.
Choreographed by:- Ed Lawton (UK)
Choreographed to:- 'Dream Weaver' on the Nationals CD.

Steppin' off the Page

Script approved by Nathan Easey

Madalaina Smoothie



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Forward Rock, 1/4 Turn Hip Bumps, Cross, 1/4 Turn, 1/4 Chasse Left.**		
1 - 2	Rock diagonally forward right on right. Rock back onto left.	Rock. Step.	Forward
3 & 4	Make 1/4 turn right and step right to right side bumping hips right twice.	Turn & Bump	Turning right
5 - 6	Cross left over right. Make 1/4 turn left, stepping back on right.	Cross. Turn.	Turning left
7	On ball of right make 1/4 turn left, stepping left to left side.	Turn	
& 8	Close right beside left. Step left to left side.	Close. Side.	Left
Section 2	**Cross, 1/4 Turn, 1/4 Turn Chasse Right, Touch, Hold, 1/4 Turn Heel Bounce.**		
9 - 10	Cross right over left. Make 1/4 turn right, stepping back on left.	Cross. Turn.	Turning right
11	On ball of left make 1/4 turn right, stepping right to right side.	Turn	
& 12	Close left beside right. Step right foot to right.	Close. Side.	Right
13 - 14	Touch left to left side. Hold.	Touch. Hold.	On the spot
15 & 16	On balls of feet make 1/4 turn left. Bounce left heel twice taking weight onto left.	Turn Heel Bounce	Turning left
Section 3	**Slow Prissy Walks Forward x 2, Sassy Walk Forward, Hold & Click.**		
17 - 18	Step right forward across left, angling body to left. (Take 2 counts).	Right.	Forward
19 - 20	Step left forward across right, angling body to right. (Take 2 counts).	Left.	
21 - 23	Walk forward - Right, Left, Right (with sassy hips).	Right Left Right	
24	Hold, clicking fingers at shoulder level.	Hold	On the spot
Section 4	**Rock Step, Back Lock Step, Monterey 1/2 Turn Right, Forward Lock Step.**		
25 - 26	Rock forward on left. Rock back onto right.	Rock. Step.	Forward
27 & 28	Step back on left. Lock right foot across left. Step back on left.	Back Lock Step	Back
29	Touch right to right side.	Touch	On the spot
30	On ball of left make 1/2 turn right, stepping right beside left.	Turn	Turning right
31 & 32	Step forward left. Lock right behind left. Step forward left.	Step Lock Step	Forward

2 Wall Line Dance:- 32 Counts. Beginner/Intermediate Level.
Choreographed by:- Nathan Easey (UK) January 2001
Choreographed to:- 'Madalaina' by Redfern & Crookes from Line Dance Hits from the Jukebox.

Steppin' off the Page

Script approved by

Caribbean Desire



INTERMEDIATE

Steps	Actual Footwork	Calling Suggestion	Direction
Section 1	**Side Steps, Chasse Right, Syncopated Rock, Reverse 1/2 Pivot Right.**		
1 - 2	Step right to right side. Close left beside right.	Step. Close	Right
3 & 4	Step right to right side. Close left beside right. Step right to right side.	Chasse Right.	
5 & 6	Rock forward on left. Rock back onto right. Step left beside right.	Rock & Together	On the spot
7 - 8	Point right toe back. With weight on left, reverse pivot 1/2 turn right.	Point Turn	Turning right
Section 2	**Side Steps, Chasse 1/4 Turn Right, Syncopated 1/2 Pivot, Walk, Walk.**		
9 - 10	Step right to right side. Close left beside right.	Step Close	Right
11 & 12	Step right to right side. Close left beside right. Step right 1/4 turn right.	Chasse Turn	Right
13 & 14	Step forward left. Pivot 1/2 turn right. Step forward left.	Step Turn Step	Turning right
15 - 16	Step forward right. Step forward left.	Walk Walk	Forward
Section 3	**Step, Pivot 1/2 Turn, Step, Cross, Clap, Unwind 3/4 Turn Right.**		
17 & 18	Step forward right. Pivot 1/2 turn left. Step forward right.	Step Turn Step	Turning left
19 - 20	Cross left over right. Clap hands above head.	Cross. Clap.	On the spot
21 - 24	Bounce on heels four times unwinding 3/4 turn right.	Turn 2, 3,4.	Turning right
Note:	Roll arms above head, and circle hips. Weight ends on right.		
Section 4	**Point, Cross, Rock Cross Step, Triple 1/2 Turn, Ronde 1/2 Turn.**		
25 - 26	Point left to left side. Cross left over right.	Point. Cross.	On the spot
27 & 28	Rock right to right side. Rock onto left in place. Cross right over left.	Right Rock Cross	
29	Step left to left side.	Side	Left
&	On ball of left make 1/2 turn right, stepping right beside left.	Turn	Turning right
30	Step forward left.	Step	Forward
31	Make 1/2 turn left on left, sweeping right around.	Sweep	Turning left
32	Touch right beside left, snap fingers right.	Touch	

2 Wall Line Dance:- 32 Counts. Intermediate Level.
Choreographed by:- Chris Godden (UK).
Choreographed to:- 'Desire' by Claudette Pace (106 bpm).

Steppin' off the Page

Script approved by
Morgan Ratcliffe

7 Digits



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Mambo Right, Mambo Left, 4 x Left 1/2 Turn Touches.**		
1 & 2	Rock to right side on right. Rock onto left in place. Step right beside left.	Right Mambo	Right
3 & 4	Rock to left side on left. Rock onto right in place. Step left beside right.	Left Mambo	Turning left
5	On ball of left make 1/2 turn left, touching right toe to right side.	Turn. Touch	Turning left
6 - 8	Repeat step 5 of this section another three times.		
Option:	Step 5 - 8 can be replaced with four 1/4 turns to finish at same wall. Or just bump hips right, left, right, left.		
Section 2	**Funky Walk Forward, Step 1/2 Pivot Left, Touch, Out, Out.**		
9	Step forward right, rising onto balls of feet.	Right	Forward
10	Step forward left bending knees and push hips to left.	Left	
11 - 12	Repeat steps 9 - 10 of this section.	Forward	Arm Styling
(9 and 11)	Raise right arm above head (as if saying hello).		
(10 and 12)	Bring arm down across body (as if swatting a fly) and snapping fingers.		
Option:	If this feels uncomfortable just take four normal small steps forward.		
13 - 14	Step forward on right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
15	Touch right beside left.	Touch	On the spot
& 16	Step right out to right side. Step left out to left side.	Out Out	
TAG:	On 4th repetition dance upto step 16 then start dance from beginning.		
Section 3	**Knee Roll, Knee Pops, Step 1/2 Pivot Left, Touch, Out, Out.**		
17 - 18	Roll right knee and arm in then out (left to right) ending palm up.	Knee Roll	On the spot
&	Pop right knee in bringing right arm to centre of body.	In	
19	Pop right knee out snapping fingers out to right side.	Out	
&	Pop right knee in bring right arm to centre of body.	In	
20	Pop knee out snapping fingers out to side.	Out	
21 - 22	Step forward on right. Pivot 1/2 turn left.	Step. Pivot.	Turning left
23 & 24	Touch right beside left. Step right out to right. Step left out to left.	Touch. Out. Out.	On the spot
Section 4	**Kick Ball Touch, Body Roll, Swivel Toes, Head, Shoulder Bounces.**		
25 & 26	Kick right forward. Step right beside left. Touch left back.	Kick & Touch.	On the spot
27 - 28	Body roll (or hip roll) finishing with weight back on left.	Body Roll.	
29	Swivel (feet only) 1/4 turn left.	Feet	Turning left
30	Turn head to left (feet and head are now left, body is still right).	Head	
31 & 32	Bounce shoulders up and down 3 times squaring body to left.	Shrug 2,3.	
TAG:	Following the 7th repetition the music will slow down, keep dancing to end of dance then add the following four steps.		
1 - 2	Head looks left. Head looks forward.		
3 - 4	Click right hand to right. Click left hand to left.		

4 Wall Line Dance:- 32 Counts. Intermediate Level.
Choreographed by:- Morgan Ratcliffe (USA.) July 2000.
Choreographed to:- 'Can I Get Your Number' by No Authority.
Music Suggestions:- 'My King of Girl' by Collin Ray; 'If You Wanna Dance' by Nobody's Angel.

Steppin' off the Page

Script approved by

Southbound Train



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Step, Behind, Step, Point x 3, Heel Hook, 1/4 Turn Left.**		
1 - 2	Step right to right side. Cross left behind right.	Step. Behind.	Right
3 - 4	Step right to right side. Point left toe in front of right.	Step. Point.	
5 - 6	Point left toes to left side. Point left toes behind right.	Point. Point.	On the spot
7 - 8	Touch left heel to left. Hook left heel in front making 1/4 turn left.	Heel. Hook.	Turning left.
Section 2	**Step, Slide, Step, Scuff. Cross, 1/2 Turn Left, Hip Bumps.**		
9 - 10	Step forward on left. Slide right foot behind left.	Step. Slide.	Forward
11 - 12	Step forward on left. Scuff right foot forward.	Step. Scuff.	
13 - 14	Cross right over left. Unwind 1/2 turn left keeping weight on right.	Cross. Unwind.	Turning
15 - 16	Bump hips left. Bump hips right.	Hip Bumps.	On the spot
Section 3	**Step, Behind, Step, Point x 3 Heel Hook, 1/4 Turn Right.**		
17 - 18	Step left to left side. Cross right behind left.	Step. Behind.	Left
19 - 20	Step left to left side. Point right toe in front of left.	Step. Point.	
21 - 22	Point right toes to right side. Point right toe behind left.	Point. Point.	On the spot
23 - 24	Touch right heel to right. Hook right heel in front making 1/4 turn right.	Heel. Hook.	Turning right.
Section 4	**Step, Slide, Step, Scuff, Cross, 1/2 Turn Right, Hip Bumps.**		
25 - 26	Step forward on right. Slide left behind right.	Step. Slide.	Forward
27 - 28	Step forward on right. Scuff left foot forward.	Step. Scuff.	
29 - 30	Cross left over right. Unwind 1/2 turn right keeping weight on left.	Cross. Unwind.	Turning
31 - 32	Bump hips right. Bump hips left.	Hip Bumps.	On the spot
Section 5	**Heel Touch, Hitch Slap, Hook, Step Scuff x 2.**		
33 - 34	Touch right heel forward twice.	Heel. Heel.	On the spot
35	Flick right foot out to right side and slap with right hand.	Flick.	
36	Make 1/4 turn right, hooking right across left and slap with left hand.	Turn.	Turning right
37 - 38	Step forward on right. Scuff left forward.	Step. Scuff.	Forward
39 - 40	Step forward on left. Scuff right forward.	Step. Scuff.	Forward

4 Wall Line Dance:- 40 Counts. Intermediate Level.
Choreographed by:- Robin Sin (Singapore).
Choreographed to:- 'Southbound Train' by Travis Tritt (184 bpm) from 'Down The Road I Go'.

Steppin' off the Page

Script approved by Michele

Opportunity Rocks



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Side, Close, Triple Left, Back Rock, Step Forward, Tap Left.**		
1 - 2	Step left to left side. Close right next to left.	Step. Together.	Left
3 & 4	Step left to left side. Close right next to left. Step left to left side.	Side Close Side	Left
5 - 6	Rock back on right. Rock forward onto left.	Back Rock	On the spot
7 - 8	Step forward on right. Tap left behind right with finger snaps.	Forward, Tap.	Forward
Section 2	**Back, Side, Cross, Tap, Back, Close, Side, Cross, Kick.**		
9 - 10	Step back on left. Step right to right side.	Back. Side.	Right
11	Cross left over right.	Cross.	
12	Tap right toe behind left facing right diagonal with finger snaps.	Tap.	
13 - 14	Step back on right. Step left to left side.	Behind Side	Left
15 - 16	Cross right across left. Kick left forward facing right diagonal with clap.	Cross. Kick.	
Section 3	**Jazz Box 1/4 turn Left x 2.**		
17 - 18	Cross left over right. Step back on right.	Cross. Back.	On the spot
19 - 20	Step left 1/4 turn left. Step forward on right. (9 o'clock).	Turn. Forward.	Turning left
21 - 22	Cross left over right. Step back on right.	Cross. Back.	On the spot
23 - 24	Step left 1/4 turn left. Step forward on right. (6 o'clock).	Turn. Forward.	Turning left
Section 4	**Rolling Full Turn Left, Touch, Grapevine 1/4 Turn Right, Scuff.**		
25 - 26	Step left making 1/4 turn left. Step back on right making 1/2 turn left.	Turn. Turn.	Turning left
27 - 28	Step left making 1/4 turn left. Touch right beside left.	Turn. Touch.	Turning left
29 - 30	Step right to right side. Cross left behind right.	Side. Behind.	Right
31 - 32	Step right making 1/4 turn right. Scuff left forward. (9 o'clock).	Turn. Scuff.	Turning right
Section 5	**Step, Toe Taps 1/2 Turn Right, Step, Toe Taps 1/4 Turn Right.**		
& 33	Step forward on left. Tap right toe beside left.	Step. Tap.	Forward
34 - 35	Tap right toe forward twice starting 1/2 turn right on ball of left.	Tap. Tap	Turning right
Note:	(Bend left knee and push right hip right forward).		
36	Complete turn stepping right diagonally forward right. (3 o'clock).	Step	Forward
& 37	Step forward on left. Tap right beside left.	& Tap	Forward
38 - 39	Tap right toe forward twice starting 1/4 turn right on ball of left.	Tap. Tap	Turning right
Note:	(Bend left knee and push right hip right forward).		
40	Step right diagonally right forward, completing 1/4 turn right. (6 o'clock).	Step	
Section 6	**Side Left, Slide Right, Triple Step Right, x 2.**		
41 - 42	Step left to left side slightly back. Slide right beside left.	Left. Slide.	Back
43 & 44	Triple step right moving slightly back, stepping - Right Left Right.	Right Left Right.	Right-Back
45 - 46	Step left to left side slightly back. Slide right beside left.	Left. Slide.	Back
47 & 48	Triple step right moving slightly back, stepping - Right Left Right.	Right Left Right	Right-Back

2 Wall Line Dance:- 48 Counts. Intermediate Level.
Choreographed by:- Michele Perron (Canada) Aug 2000.
Choreographed to:- 'Johnny B. Goode' by Band Of Oz (142 bpm) from 'Let It Roll' CD.
Music Suggestions:- 'Johnny B. Goode' by Chuck Berry (fast), Roll Over Beethoven' by George Jones & Johnny Paycheck (fast); 'Proud Mary' by George Jones & Johnny Paycheck (slow); Teaching Track: 'What Happened To You' by Kirk 'Eli' Fletcher from Party Night Blues CD.

Steppin' off the Page

Script approved by Lois Lightfoot

Road House



BEGINNER/INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Toe Touches, Right Kicks, 1/4 Turn Right, Left Kick.**		
1 - 2	Touch right toe in front of left. Step right beside left.	Touch. Step.	On the spot
3 - 4	Touch left toe in front of right. Step left beside right.	Touch. Step.	
5 - 6	Kick right forward twice.	Kick. Kick.	
7 - 8	Step right 1/4 turn right. Kick left across right.	Turn. Kick.	Turning right
Section 2	**Weave to Left, Step Kick x 2.**		
9 - 10	Step left to left side. Cross right behind left.	Step. Behind.	Left
11 - 12	Step left to left side. Cross right over left.	Step. Cross.	
13 - 14	Step left to left side. Kick right across left.	Step. Kick.	
15 - 16	Step right to right side. Kick left across right.	Step. Kick.	
Section 3	**1/4 Turn Left, Hitch 1/4 Turn Left, Side Rock, Toe Struts.**		
17 - 18	Step left 1/4 turn left. Hitch right making 1/4 turn left on ball of left.	Turn. Turn.	Turning
19 - 20	Rock right to right side. Rock onto left in place.	Rock. Recover.	On the spot
21 - 22	Step right toe across left. Drop right heel taking weight.	Cross. Heel.	
23 - 24	Step left toe to left side. Drop left heel taking weight.	Step. Heel.	
Section 4	**Right Cross Rock, Hold, Left Cross Rock, Hold.**		
25 - 26	Cross rock right over left. Rock back onto left.	Cross. Rock.	On the spot
27 - 28	Step right to right side. Hold.	Step. Hold.	Right
29 - 30	Cross rock left over right. Rock back onto right.	Cross. Rock.	On the spot
31 - 32	Step left 1/4 turn left. Hold.	Turn. Hold.	Turning left
Section 5	**Walk Forward, Step Hitch x 3.**		
33 - 34	Step forward on right. Step forward on left.	Walk. Walk.	Forward
35 - 36	Step forward on right. Hitch left knee.	Step. Hitch.	
37 - 38	Step back on left. Hitch right knee.	Back. Hitch.	Back
39 - 40	Step back on right. Hitch left knee.	Back. Hitch.	Back
Section 6	**Slow Coaster Step, Scuff, Step 1/4 Pivot Left, Stomps.**		
41 - 42	Step back on left. Step right beside left.	Back. Together.	On the spot
43 - 44	Step forward on left. Scuff right forward.	Forward. Scuff.	
45 - 46	Step forward on right. Pivot 1/4 turn left, taking weight onto left.	Step. Turn.	Turning left
47 - 48	Stomp right beside left. Stomp left beside right.	Stomp. Stomp.	On the spot

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

Choreographed by:- Lois Lightfoot (UK).

Choreographed to:- 'Church on Cumberland Road' by Shenenodorah, (152 bpm), Most Awesome Line Dance 5.

Steppin' Off the Page

Script approved by Peter Metelnick

The Best Of Times


Peter Metelnick

INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Rock , Recover, Cross x 2, Kick, Side Steps, Hip Bumps.**		
1 & 2	Rock to right side on right. Recover on left. Cross right over left.	Rock. Recover. Cross.	Forward
3 & 4	Rock to left side on left. Recover on right. Cross left over right.	Rock. Recover. Cross.	
5 & 6	Kick right forward. Step right to right side. Step left to left side.	Kick. Step. Step.	On the spot
7 - 8	Bump hips right. Bump hips left. (Keep weight on left foot).	Bump Hips.	
Section 2	**Sailor Steps x 2, Touch, Unwind 3/4, Rock, Recover.**		
9 & 10	Cross right behind left. Step left to left side. Step right to place.	Sailor Step.	On the spot
11 & 12	Cross left behind right. Step right to right side. Step left to place.	Sailor Step.	
13 - 14	Touch right behind left. Unwind 3/4 right taking weight on right.	Touch. Unwind.	Turning
15 - 16	Rock to left side on left. Recover on right.	Rock. Recover.	On the spot
Section 3	**Cross, Step, Cross, Rock, Recover, Cross, Step, Kick Ball Change.**		
17 & 18	Cross left over right. Step right to right side. Cross left over right.	Cross. Step. Cross.	Right
19 - 20	Rock to right side on right. Recover on left.	Right. Rock.	On the spot
21 - 22	Cross right over left. Step back on left.	Cross. Back.	
23 & 24	Kick right forward. Step right beside left. Step onto left in place.	Kick Ball Change.	
Section 4	**Right Shuffle, Brush Forward & Back, 1/4 Turn, Hold, Pivot 1/2 Turn, Hold.**		
25 & 26	Step forward right. Close left to right. Step forward right.	Forward Shuffle.	Forward
27 - 28	Brush left forward. Brush left back.	Brush Forward. Back.	On the spot
29 - 30	Making 1/4 turn left, step left foot to left side. Hold and clap.	Turn. Hold.	Turning left
31	With weight on left, pivot 1/2 turn left stepping right to right.	Turn	
& 32	Clap hands twice.	Clap. Clap.	On the spot
Section 5	**Left Shuffle, Brush Forward & Back, 1/4 Turn, Hold, 1/2 Turn, Hold.**		
33 & 34	Step forward on left. Close right to left. Step forward on left.	Forward Shuffle.	Forward
35 - 36	Brush right forward. Brush right back.	Brush Forward. Back.	On the spot
37 - 38	Making 1/4 turn right, step right foot to right side. Hold and clap.	Turn. Hold.	Turning right
39	With weight on right, pivot 1/2 turn right stepping left to left side.	Turn	
& 40	Clap hands twice.	Clap. Clap.	On the spot
Section 6	**Sailor Steps x 2, Step, 1/2 Turn, Forward Shuffle.**		
41 & 42	Cross right behind left. Step left to left side. Step right to place.	Sailor Step.	On the spot
43 & 44	Cross left behind right. Step right to right side. Step left to place.	Sailor Step.	
45 - 46	Step forward on right. Pivot 1/2 turn left.	Step. Turn.	Turning left
47 & 48	Step forward on right. Close left to right. Step forward on right.	Forward Shuffle.	Forward
Section 7	**Heel Switches, Step, Slide x 2.**		
49 &	Touch left heel forward. Step left beside right.	Left &	On the spot
50 &	Touch right heel forward. Step right beside left.	Right &	
51 - 52	Step forward on left (large step). Slide right to left.	Step. Slide.	Forward
53 &	Touch left heel forward. Step left beside right.	Left &	On the spot
54 &	Touch right heel forward. Step right beside left.	Right &	
55 - 56	Step forward on left (large step). Slide right to left.	Step. Slide.	Forward
Section 8	**Rock, Recover, 2 Full Turns Travelling Back, Coaster Step.**		
57 - 58	Rock forward on left. Recover on right.	Rock. Recover.	On the spot
59 - 60	Making 1/2 turn left, step forward on left. Making 1/2 turn left, step back on right.	Turn. Turn.	Turning left
61 - 62	Making 1/2 turn left, step forward on left. Making 1/2 turn left, step back on right.	Turn. Turn.	Turning left
63 & 64	Step back left. Step right beside left. Step forward left.	Coaster Step.	On the spot

4 Wall Line Dance:- 64 Counts. Intermediate Level.
Choreographed by:- Peter Metelnick (Canada).
Choreographed to:- 'Vienna' (Musto radio mix) - Linda Eder from the Vienna CD single.
Music Suggestions:- 'Vienna' (Lenny Bertoldo radio mix) - Linda Eder from Vienna CD single;
'When God Created Woman' by Anita Cochran; 'Soul Drummer' by Machato Ponce.



Take A Ride

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	PART 'A'		
Section 1	**Mambo Steps Left and Right.**		
1 & 2	Rock left to left side. Step right in place. Step left beside right.	Left Mambo	On the spot.
3 & 4	Rock right to right side. Step left in place. Step right beside left.	Right Mambo	
5 - 8	Repeat steps 1 - 4 of this section.		
Section 2	**Side, Close, Side Cha Left, 1/4 Turn Left, Side, Close, Side Cha Right.**		
9 - 10	Step left to left side. Close right beside left.	Side Close	Left
11 & 12	Step left to left side. Step right beside left. Step left to left side.	Side Close Side	Left
&	Make 1/4 turn left on left foot.	Turn left	
13 - 14	Step right to right side. Close left beside right.	Side Close	Right
15 & 16	Step right to right side. Close left beside right. Step right to right side.	Side Close Side	Right
Section 3	**Syncopated Rock Steps, Cross Ball Changes, Cross Ball Turn.**		
17 &	Cross rock left over right. Step onto right in place.	Cross Rock	On the spot
18 &	Rock left to left side. Step onto right in place.	Left Rock	
19 & 20	Cross rock left over right. Small step right to right side. Step left to left side.	Cross Side Step	
21 & 22	Cross rock right over left. Step left in place. Step right to right side.	Cross Rock Step	
23 & 24	Cross rock left over right. Step right in place. Step left 1/4 turn left.	Cross Rock Turn	Left
Section 4	**Step Lock, Right Shuffle, 1/2 Turn Right Sweep, Left Sailor.**		
25 - 26	Step forward right. Lock left behind right.	Step. Lock.	Forward
27 & 28	Step forward right. Close left beside left. Step forward right.	Right Shuffle	Forward
29	Step forward left.	Step	
30	On ball of left make 1/2 turn right, sweeping right out to right.	Turn	Turing right
31 & 32	Cross right behind left. Step left to left. Step right in place.	Sailor Step	On the spot
Section 5	**Forward Travelling Ball Changes, Sailor Steps Travelling Back.**		
33 & 34	Step left forward over right. Step ball of right to right side. Step left in place.	Left Ball Step	Forward
35 & 36	Step right forward over left. Step ball of left to left side. Step right in place.	Right Ball Step	
37 & 38	Cross left behind right. Step right to right side. Step left in place.	Left Sailor	Back
39 & 40	Cross right behind left. Step left to left side. Step right in place	Right Sailor	
Section 6	**Step Point, Cross Step, Bump Hips, Ball Cross.**		
41 - 42	Step forward left. Point right toes to right side.	Step. Point	On the spot
43 - 44	Cross step right over left. Step left to left side.	Cross. Side	
45 - 47	Bump hips - Right, Left, Right.	Right Left Right	
& 48	Step back on left. Cross right over left.	& Cross	

Continued.



STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
	PART 'B'		
Section 1	**Paddle Turns Left & Right.**		
1	Step left to left side with toes turned out, starting turn left.	Turn left	Turning left
&	Rock to right side and slightly back (diag) on ball of right.	&	
2	Lift left and step in place turning toes out again, continuing turn left.	Left	
&	Rock to right side and slightly back (diag) on ball of right.	&	
3 & 4	Repeat steps 1 & 2 of this section to complete a full turn left.	Left & Left	
Note:	Steps 1 - 4 complete one full turn left, weight ends on left.		
5	Step right to right side with toes turned out, starting turn right.	Turn right	Turning right
&	Rock to left side and slightly back (diag) on ball of left.	&	
6	Lift right and step in place turning toes out again, continuing turn right.	Right	
&	Rock to left side and slightly back (diag) on ball of left.	&	
7 & 8	Repeat steps 5 & 6 of this section to complete a full turn right.	Right & Right	
Note:	Steps 5 - 8 complete one full turn right, weight ends on right.		
Section 2	**Turning Samba Basics (Caixo).**		
9 & 10	Step left 1/4 turn left. Close right beside left. Step left in place.	Left & Together	Left
11	Make 1/4 turn left stepping right back.	Turn	
& 12	Step left beside right. Step right in place.	& Together	
13 - 16	Repeat steps 9 - 12 of this section.		
Section 3	**1/4 Turn into Cross Ball Change Steps, Sweep, Syncopated Weave.**		
17	On ball of right make 1/4 turn left, crossing left over right.	Turn	Turning Left
& 18	Step ball of right to right and slightly back. Cross left over right.	Ball Cross	
& 19	Step ball of right to right and slightly back. Cross left over right.	Ball Cross	Right
& 20	Step ball of right to right and slightly back. Cross left over right.	Ball Cross	
& 21	Sweep right around in front of left (no weight). Step onto right across left.	& Cross	
& 22	Step left to left side. Cross right behind left.	Side Behind	Left
& 23	Step left to left. Cross step right over left.	& Cross	Left
& 24	Step left 1/4 turn right. Kick right forward.	Turn. Kick	Turning right
Section 4	**Heel Jacks. Heel Swivels with 1/4 Turn Left.**		
& 25	Step back right. Touch left heel forward.	& Heel	On the spot
& 26	Step left in place. Touch right beside left.	& Touch	
& 27	Step back right. Touch left heel forward.	& Heel	
& 28	Step left in place. Touch right beside left.	& Touch	
29	Step forward right ("all..).	Step	Forward
& 30 &	On balls of feet, swivel heels - right, left, right (through the night...).	Right Left Right	On the spot
31 &	Hold. Swivel heels left (oh...)	Hold &	
32	Swivel heels right making 1/4 turn left, weight ends on right (yeah").	Turn	Turning left

Phrased Four Wall Line Dance:- 80 Counts. Intermediate/Advanced Level.
Choreographed by:- Kathy Hunyadi & Jo Thompson (USA).
Choreographed to:- 'Magic Carpet Ride' by MDO from La Vida Mickey CD.
Sequence:- AB, AB, AB, BB to faded ending.

Steppin' off the Page

Script approved by Linda Brooks

Jump



INTERMEDIATE

STEPS	ACTUAL FOOTWORK	CALLING SUGGESTION	DIRECTION
Section 1	**Right Grapevine. 1/4 Monterey Turn Right.**		
1 - 2	Step right to right. Cross left behind right.	Step. Behind.	Right.
3 - 4	Step right to right. Step left beside right.	Step. Together.	Right.
5 -	Touch right toe to right.	Out.	
6	On ball of left make 1/4 turn right, stepping right beside left.	Turn.	Turning right.
7 - 8	Touch left toe to left. Step left beside right.	Out. Together.	On the spot.
Section 2	**Step 1/2 Pivot. Right Shuffle. Step 1/2 Pivot. Left Shuffle.**		
9 - 10	Step forward right. Pivot 1/2 turn left.	Step. Pivot.	Left.
11 & 12	Step forward right. Close left beside right. Step forward right.	Right Shuffle.	Forward.
13 - 14	Step forward left. Pivot 1/2 turn right.	Step. Pivot.	Right.
15 & 16	Step forward left. Close right beside left. Step forward left.	Left Shuffle.	Forward.
Section 3	**Right Grapevine. 1/4 Monterey Turn Right.**		
17 - 24	Repeat section 1, steps 1 - 8.		
Section 4	**Step 1/2 Pivot. Right Shuffle. Step 1/2 Pivot. Left Shuffle.**		
25 - 32	Repeat section 2, steps 9 - 16.		
Section 5	**Syncopated Toe Switches & Clicks.**		
33 & 34	Touch right toe right. Close right beside left. Touch left toe left.	Side & Side.	Travelling
& 35 - 36	Close left beside right. Touch right toe right. Click fingers.	& Toe Click.	Slightly
& 37	Close right beside left. Touch left toe to left.	& Side.	Back.
& 38	Close left beside right. Touch right toe to right.	& Side.	
& 39 - 40	Close right beside left. Touch left toe left. Click fingers.	& Side. Click.	
Note:	Steps 33-40 should be danced travelling backwards)		
Section 6	**Toe Struts. Rocking Chair. Right Shuffle.**		
& 41 - 42	Close left to right. Step forward on right toe. Drop heel taking weight	& Toe Strut.	Forward.
43 - 44	Step forward on left toe. Drop heel taking weight.	Toe. Strut.	Forward.
45 - 46	Rock back right. Rock forward left.	Rock. Rock.	On the spot.
47 & 48	Step forward right. Close left to right. Step forward right.	Right Shuffle.	Forward.
Section 7	**Step Out. Jump In. Walk Back. Triple 3/4 Turn Left.**		
49	Step left to left (place left hand on front of left thigh)	Out.	On the spot.
50	Step right to right (place right hand of front of right thigh)	Out.	
51 - 52	Jump both feet to centre. Clap hands.	In. Clap.	
53 - 54	Step back left. Step back right.	Walk. Walk.	Back.
55 & 56	Triple 3/4 turn left stepping left, right, left.	Triple Turn.	Left.
Section 8	**Toe Heel Triple Step. Ronde Sweep 1/2 Turn Left. Stomp. Tap.**		
57 - 58	Tap right toe to left instep. Tap right heel to left instep.	Toe. Heel.	On the spot.
59 & 60	Triple step in place stepping right, left, right.	Triple Step.	
61 - 62	Sweep left toe circling 1/2 turn left.	Sweep 2	Left.
63 - 64	Stomp left beside right. Tap right beside left.	Stomp. Tap.	On the spot.

Four Wall Line Dance:- 64 Counts. Intermediate Level.
Choreographed by:- Linda Brooks (UK).
Choreographed to:- 'Jump' by Pointer Sisters (135 bpm) from Greatest Hits album.
Music Suggestions:- 'Honky Tonk Song' by BR5-49 (120 bpm); 'One Dance With You' Vince Gill (139 bpm); 'Cry To Me' by Ronnie McDowell (114bpm).

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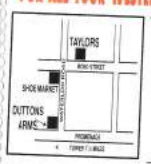
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CHESHIRE

Altrincham
A.W.'s Crazy Legs LDC
Annette Wright
01422 363924
Ref:1163

Bramhall, Cheadle Hulme
C & B Dance Ranch
Charles
0161 485 1341
Ref:2838

Bramhall, Stockport
Just For Kicks
Chris
0161 439 5866
Ref:3322

Cheadle Hulme, Lymm, Bramhall
Stockport Stompers
Sarah Bryant
0161 432 4322

Cheadle Hulme, Stockport, Handforth
North Western Line Dance Club
Susan Young
07712 069627
Ref:2795

Chester
Savannah Stompers
Anita
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Michael
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01606 551930

Northwich
Stollalong With Lynn
Lynn
01606 784103
Ref:3384

Poynton, Woodford
Rainbow Ranch W.D.C.
Les Dormer
07625 858731

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Kickin' Country
Glennis
0161 366 9895

Stockport, Chedle Hulme, Offerton
Loose Boots
Ann Robinson
0161 477 5224

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The Line King
Ty
0161 973 8443

Widnes, Sale
Danceline International
Sheila Bernstein
0161 9416325
Ref:1709

CLEVELAND

Billingham
Achy Breakies
Ann
01642 277778
Ref:1426

Dormanstown
Cheyenne WDC
Christine
01642 479065

Hartlepool
Hammond Hillbillies
Carol Hammond
0802 955593
Ref:3287

Hartlepool
First In Line
Judith & Hayley
01429 280230
Ref:1946

Middlesbrough
Crazy Stompers
Ann
01642 277778
Ref:1427

Middlesbrough
One Step Forward
Christine
01642 651773
Ref:3258

Middlesbrough
Linethorpe Line Dancers
Sheila Allen
01642 827970
Ref:3274

Middlesbrough
Sheila Allen
Sheila Allen
01642 827970
Ref:3195

Middlesbrough, Cleveland
Dorman's Club
Nita Metcalfe
01642 865985

Redcar
The Monterey Spinners
Nicky
01642 493586

Stockton On Tees
Buckles 'N' Bows
Suzanne & Dave
01642 652041

CORNWALL

Bodmin
Kernewek Stompers of Withiel
Wendy Simpson
01208 831446

Bude and Area
Westward Linedancers
Jo Ward
01288 355437
Ref:1862

Hayle, Leedstown
Louise - ianna Liners
Lousie Murphy
01736 763117
Ref:1905

Helston
Godolphin Club Silver Spurs
Sue Collick
01326 563024

Launceston
Two Left Feet CWDC
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01566 784939
Ref:2670

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Cornish Coasters
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01872 560371
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Rosie
01326 572937
Ref:2038

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Kernewek Stompers Of Newquay
Margaret Atherton
01726 860387

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H.R. Dance Wranglers
Helen
01840 213814
Ref:2414

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Joan Thompson
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Brian Elliott
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01228 548053

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Sylvia Graham
01228 538431

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Mrs Claire Bell
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M & M Linedancers
Joe Sewell
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Boots On Line Dancers
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01768 88635
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Star Stompers
Harold
01946 694676

Workington
Jo's Footsteps
Jo Firby
01900 605631

DERBYSHIRE

Bakewell, Darley Dale, Matlock
Timberline Dancing
Timberline Steve
01629 636386
Ref:1180

Borrowash, Derby, Chaddesden, Spondon
Viv 'N' Ian Line Dancing
Viv Brown
01332 660142

Chesterfield
Marauders
Anne Morley
01246 270367

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Annette and Brian
Annette & Brian
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Brians Country Disco
Brian Pitt
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Box Office
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Dennis
01909 723366

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Rolls Royce Flyers
Lynne Breakwell
01530 814512

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Eckington Stompers
Julie Dawes
01246 432594
Ref:3327

Melbourne, Derby
Dance Crazy
Darlene
0797 0346892
Ref:3391

Spondon, Derby
Hotshots
Tony Akers
01332 605584

Stanley, Ilkeston
Stanley Stompers (Greenliners)
Ann Green
0115 930 6285
Ref:2026

Staveley
Sheffield City Liners
Glenys
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DERBYSHIRE (NORTH)

New Mills
Leaky Boots Saloon
David Beard
01457 832 132

DERBYSHIRE (SOUTH)

Blackfordby, Swadlincote, Willington
Texas Ranchers LDC
Tracey Moore
01283 211477
Ref:1291

Church Gresley
Chestnut Valley Rebels
Shirley
01283 222732
Ref:3304

DEVON

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Howdy Pardners CMWLDC
Lyn
01803 520013

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Salterton Stompers
Rosemary Pratt
01395 442421

Crediton, Coppleston, Exeter
Kirton Liners
Wendy Jeuer
01363 82365
Ref:3215

Dawlish, Torquay, Cockwood
Silver Spurs
Marilyn Adams
01626 865769

Exeter, Alpington, Exwick
Studs & Stars
Monica
01392 467738

Exeter, Topsham, Pinhoe
Honky Tonks Line Dancing
Paula Benford
01392 210830

Honiton
Marina's Linedancing
Marina
07944 769246

Kingsbridge, Bigbury On Sea, Hope Cove, Salcombe
Wild West Country Line Dancers
Rocky
01548 560969
Ref:2864

Lewdown, Lamerton
South West Frontier CWDC
Patsy-Ann
01566 784394
Ref:1963

Lydford
Two Left Feet CWDC
Bea & Michael
01566 784939
Ref:2143

Paignton, Newton Abbot
Lassoes Linedance
Pauline Mason
01626 331815

Plymouth
T-J Line Dancers
Bob Tanner
01752 768884

Plymouth
Trail Blazers
Ann Marie
01752 350226

Plymouth
The J-Walkers
Janice Evans
01752 793166

Plymouth, Saltash
The 1836 Club
Loretta
01752 842453

Sidmouth
WestCountry Kickers
Terry
01395 512569

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Haysways & Son
Hayley
01752 290657

Tiverton, Okehampton, Chagford, Exeter
Ten Tors Western Dancers
Deborah Ough
01647 231129
Ref:1846

Torquay
Phoenix Country CMWDC
Cyndie
01803 323219

Torquay
Castle School Of Dance
Sandra Jackson
01803 329837
Ref:3254

DEVON (NORTH)

Barnstaple
Easey Riders
Leslie & Nathan
01271 375732

Barnstaple, Bideford, Westleigh
Stetsons And Spurs
Patricia
01271 371113

Bideford, Westward Ho
Kingsley Line Dance Club
Jill Dean
01271 375540
Ref:1216

Chulmleigh, Woolacombe, Braunton, Swimbridge
S.M.J. Western Dance
Sandra Johns
01271 375797

Ilfracombe, Fremington, Combe Martin, Barnstaple
West Country Cowboys
Paul Clifton
01805 625672

Lynton, Lynmouth
Lyn Line Dance Club
Heidi
01598 752640
Ref:1881

DORSET

Blandford
Western Connection
Stephen Quay
01258 830311
Ref:2047

Bournemouth
L J Corral
Les Booker
01202 434863
Ref:1916

Bournemouth
Alamo Line Dance Club
Pauline Francis
01202 531955
Ref:1238

Bournemouth, Branksome, Hamworthy, Winton
Bucking Broncos
Ron & Hazel
01202 693389

Bournemouth, Broadstone, Parkstone, Wimborne
Stetson Strollers
Tina & Ray Yeoman
01202 603563

Bournemouth, Charminster, Winton
Hot Steppers
Rosemary
01202 530900
Ref:1770

Bournemouth, Southbourne
Happy Hoedowners S & LDC
Jill & Keith Marshall
01202 748927
Ref:2849

Bridport
Bridport Stompers
Sheena O'Donoghue
01308 421071
Ref:2639

Christchurch, Highcliffe
Joy's Line Dancing
Joy Luesley
01425 610773

Christchurch, Highcliffe
Rebel Riders
Martyn 'n' Chris
01425 673414

Dorchester
L & B Line
Barry Thomas
01305 266875

Ferndown
Flashing Spurs
Ros King
01202 895594

Merley, Winton, Southbourne, Wimborne, Ensbury Park
Silverado Bournemouth
Gail
01202 399030
Ref:1237

Poole
Dancin' Cowboys
Roger Bradly
01202 565887

Poole, Upton, Hamworthy, Parkstone
Western Line Dance Academy
Sandra
01202 631982

Poole, Verwood, Alderholt, Cranborne
US Marshals
Roger
01202 729607

Sherborne
Toe The Line
Alayne Moore
01458 241535

Weymouth
Borderline Scuffers
Paul & Jo
01305 773033
Ref:1964

Weymouth, Portland
Fine Line
Rick
0305 860496
Ref:1341

Wimborne
Riverside Wranglers
Theresa Cooper
01202 658858
Ref:2878

Witchampton Nr. Wimborne, Tarrant Keyneston Nr. Blandford Forum
Chasing Lines
Karen Hill
01258 840519
Ref:1241

DURHAM

Darlington
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Suzanne & Dave
01642 652041
Ref:3310

Darlington
Kentucky Kickers
Chris & Mary
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Teeside Airport
Hog Wild CWDC
Julia
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Ref:1612

Thornley
M & J's Western Strutters
Mary
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Hillary Kurt
01708 702468

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CB's Line Dancing
Jill
07931 370544

Barkingside
Flea's Line Dancing
Flea Hooper
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Tony's Country Steppers
Tony Saltwell
01277 654094

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Texas Star
Paula or Eric
01268 530180

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Texas Twisters
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Rockin' Country
Jan Hughes
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AL's Line Dancing
Anita Ludlow
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Dave or Ann
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Mick
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01255 431114

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Debbie Millar
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Ref:2185

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The Denim Rebels
Denny Austin
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Ref:1633

Essex
The Cowboy Way
Stephanie Corrick
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Pat Gladman
020 8551 3043
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Grays
Blackshots Line Dancing
Mark Jennings
01375 652397

Grays, Thurrock
Blackshots Linedancing Club
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01268 683890

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Kansas City Kickers
Valerie Martin
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Halstead Grapeviners
Kym Barry
01787 476508

Harold Wood
Foot Loose
Irene
01708 746187

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Kathy Lister
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Sharon Leggate
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Shotgate Stompers
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Julie Cole
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Gold Boots
Margaret Greenwood
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Pam Hodgkiss
01942 790416
Ref:3368
Wigan
The Road House
Dennis
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Ref:3357

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Angela Cobley
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Andover
The Club with No Name
John Marshall
01264 358048
Basingstoke
Silver Wings
Sue
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Basingstoke, South Wonston
Southern Cross
Malcolm
01256 331951
Ref:2165
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023 9246 1994
Bordon
Contra Line WDC
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C.M.D. Dance Ranch
Eve Hunt
01962 717313
Havant, Emsworth, Newtown
Ricochet Line Dancing
Pamela
023 9248 6084
Ref:2191
Hedge End, Titchfield, Totton
Banners & Boots
Pim Humphrey
023 80 571180
Horndean, Havant
Buffalo WDC
Irene Hawkins
023 92646572
Portsmouth
8 Seconds LDC
Jon & Sharon Hammond
02392 649359
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Jeff & Thelma
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Gone Country Western Dancers
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Jo Bullock
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Brenda
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Smokin' Boots
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01304 375653
Folkestone, Hythe
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Boots And Bones
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0208 3037209
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Dreamweaver
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Ref:1195
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Pink Cadillacs
Gillie Pope
01323 639738
Ref:1632
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Pony Express
Linda Eatwell
01634 811895
West Wickham, Sevenoaks
Wild Horses
Pippa & John
01689 858844
Ref:1696

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Broken Spoke Line Dance Club
Pauline
01257 413088
Blackburn
Fancy Footwork Line Dancing
Claire Gregory
01254 200605
Blackpool
Step By Step LDC
Chris
01253 760804
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Liberty Belles
Dave Fife
01253 352591
Ref:1593
Blackpool, Lancaster
JC's Line Dancing
Julie
077764 50866
Ref:1930
Blackpool, Preston
Country Cousins
Doe Townsend
01253 314102
Bolton
Dixie Chix LDC
Brenda Nuttall
01204 844263
Ref:2077
Bolton
Applejacks (Bolton) LDC
Christine Birch
01204 657438
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Val Simm
01204 655695
Ref:2389
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Stetson Stompers
Diane
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01257 411799

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Wigan, Leigh
C.J.'s Stompers LDC
Chris
01942 700485

LEICESTERSHIRE

Aylestone, Enderby, Huncote, Kirby Muxloe
Leicester Western Dance
Brian & Marian
0116 286 7526

Belton, Coalville, Shepshed, Whitwick
Wild West American Dance Company
Nita Pearson
01530 223434
Ref:1184

Braunstone, Blaby, Newtown Linford
Texas Rose Western Dance
John & Ann Pickering
0116 281 1722

Croft
Croft Hillbillies
Claudette Rowland
01455 282643

Leicester
Lone Eagle WDC
Kath & Paul
0116 275 1346

Leicester
Scraptoft Valley B&J Western Sounds
Bryan & Jean
0116 2767429

Loughborough, Mountsorrel
VC's Line Dancing
Val Sim
01509 231693

Market Harborough
Footloose Stompers
Debbie
01858 434401
Ref:2572

Mountsorrel, Narborough, Oadby, Wigston
Leicester Western Dance
Brian & Marian
0116 2867526

Oakham
The Witham Valley Stompers
Andy
01522 881046
Ref:3381

Wigston, Oadby, Thurmaston, Blaby, Whetstone, Broughton, Astley
Red Hot Stompers
Christina Brown
0116 220 4768

LINCOLNSHIRE

Ashby, Brigg, Scunthorpe, Grimsby, Cleethorpes
Jamar WDC
Margaret Vessey
01652 654625
Ref:3449

Bardney, Coningsby
Southwold Stompers
Sid Holloway
01526 343650

Cherry, Nettleham, Reepham, Sudbrooke
Cherry Reepers/Sioux
Susan Gaisford
01522 750441
Ref:1236

Grantham
Busy Boots
Diane
01476 576823

Lincoln, North Hykeham, Cranwell, Harby, Dunholme
Country Classics DC
Dave & Sue
01522 682062

Lincoln, Sleaford, Ashby in Lincs, Washingborough in Lincs, North
Strutting Stuff
Angela Wood
01522 810618

Lincoln, South Hykeham, North Hykeham, Potterhanworth
Witham Valley Stompers
Andy
01522 881046
Ref:1398

Nettleham, Skellingthorpe, Lincoln, Ancaster, Washingborough
Texan Line Dance with Sundance Kim
Kim
01522 876860

Scunthorpe
BJ's
John Coates
01724 340944

Skegness
Richmond County Liners
Raye & Barry Bray
01754 820267
Ref:1972

Skegness
Skeggy Liners
Theresa & Byron
07930 229267

Spalding
The Country Connection
Brenda
01733 206930
Ref:3248

LONDON

Angel, Hackney, Newington Green
Kim's Stompers
Kim
0207 729 5156

Cricklewood
Outlaws and Sinners
Ashtons Nightclub
020 8452 8652

Finchley, Woodside Park, Totteridge
Texan Dudes
Lavinia & Mick
020 8440 7340

Greenwich, Blackheath
Greenwich In Line On Line
Debbie
0208 858 2814

Harrow
Silverado Stars
Kerry Watts
01256 320899

Holloway, London N7
Family Connections
Mark Cook
0207 263 7953
Ref:2085

Mill Hill, Edgware, Stanmore
Dancin' Line
Laurel Ingram
0181 958 4123

Norbury
Stetsons
Val
020 8654 0702

Norwood
JD's London
Jennie
01322 660850
Ref:3247

Orpington, Chessington, Eltham
Texas Tornados
Michelle/Pete
020 8850 1846

Stratford E15
LJ's American Line Dance Club
Lisa/Joe
020 8524 5309
Ref:1815

Walthamstow E.17, Leytonstone E11
Kelado Kickers
Pat Gladman
020 8551 3043
Ref:1815

Wimbledon, Merton
Hot Shots
Janice
020 8949 3612

LONDON (SOUTH EAST)

Bermondsey, New Cross, Rotherhithe
Toe-Tappers & Stompers Club
Angie 'T' (UKA)
0207 237 7935

Eltham SE9, Croydon, Bromley
Stepping Out
Maria
020 8302 6164
Ref:2279

Mottingham, Eltham SE9
Wichita Line Dancing
Nita
020 8289 9009

LONDON SW1

London SW1
Line Dance For Over 65's
Amber
020 7222 0303/4
Ref:3364

MERSEYSIDE

Bootle, Fazakerley, Walton, Tuebrook
Boots 'n' Shooters Western Dancers
Owen & Val Williams
0151 286 3610

Eccleston, St Helens
Shirley's Stompers
Shirley Fox
01744 751123

Formby
Wild Bills WDC
Chris Hodgson
01704 879516

Huyton, Wavertree
Western Gold Stars
Karen & Haydn
0151 264 9914
Ref:1224

Ince Blundell, Formby, Bootle, Thatto Heath
Texas Rose Line Dance
Pam Lea
0151 929 3742

Liverpool, Rainford
Texas Riders
Phil & Gill Sharp
0151 283 8536

Maghull, Netherton, Ormskirk
Star Spangled Banner
Dave & Carol
0151 287 4185

Orrel Park, Fazakerley, Liverpool, Southport
Graham & Margaret Mackey
Graham & Margaret
01704 535992
Ref:1907

Southport
Sugarfoot
Hazel Anderson
01704 229901

Southport, Birkdale
J R Nashvilleans
Roy
01704 227520

St Helens
Broncobusters Western Line Dance Club
Joy Cook
01744 608864

St Helens, Wigan
Best Of Friends
Harold Grimshaw
01942 519323

Walton, Maghull, Orrel Park, Croxteth, Brae Street, Vauxhall
Smith & Westeners
Lynda Smith
051 256 6978
Ref:3316

West Kirby, Bidston, Upton, Moreton
Line Dance with Jackie
Jackie
0151 678 3275

MIDDLESEX

Bedfont
Drango
Doreen
0181 841 4579
Ref:1889

Feltham, Middlesex
Feltham Footstompers
Wayne - Debbie
0208 3930967
Ref:1704

Hampton
T-Bone Shufflers
Andrew Cook
020 8941 1018

Hampton, Isleworth
Hooked-On-Country
Rowland/Carole
020 8572 5965
Ref:1544

Harefield (South)
'B' Line
Barbara Devlin
01525 757518

Hayes
Loose Boots
Sue Newson
01895 824702

Hayes, Harlington, Southall
Dancing Cowboys
Edie & Roy
020 8848 0142

Stanmore, Harrow Weald
Suzy Q's Tres Amigos
Suzy Q
01727 822403

NORFOLK

Cromer, Mundesley, North Walsham, Gimingham
Sara's Silver Spurs
Sara
01263 720534

Ditchingham
Tracing Steps
Tracey
01986 895365

Great Yarmouth
Rowena's Dance Ranch
Rowena
01502 568472
Ref:2727

Harleston
Stompin Shane's LDC
Shane Fairweather
07799 757099
Ref:3389

Horsford, Horstead, Taverham, Frettenham, St Faiths, Norwich
Stetson Stars American Line Dancing
Ann Godfrey
01603 898867

Norwich
Wild Stallion Dance Ranch
Sandra Butler
01603 435666

Thetford
Eaglewood W.D.C.
Wendy Woods
01842 751192
Ref:2916

Thurlton Acle, Ormesby St Margaret
Fancy Feet Line Dance Co
Dee Terry
01493 701121
Ref:2856

NORTHAMPTONSHIRE

Brackley
Kick 'IN' Country
Sandy Wharton
01234 825224
Ref:3336

Daventry
Stomping Boots LDC
Pauline
01327 703315
Ref:1613

Kettering
Montana Vigilantes
Peter Coleman
01536 518029
Ref:1482

Nether Heyford, Denton, Wellingborough
Hot Dogs 'N' Cool Cats WDC
Jenny Cross
01604 765856
Ref:1268

Northampton
Stompsome Country
Jacqueline & Martin
01604 583125
Ref:1043

Northampton, Lings
Chris & Tina's Country
Chris & Tina's Country
01604 403900
Ref:3268

Wellingborough, Barton Seagrave
Renegades Outlaws & Sheriffs
Ros Porter
01933 652197
Ref:3255

Woodford Halse
Double "D" Linedance Club
Clive Drew
01295 660649

NORTHUMBERLAND

Berwick
Brian Stanley Line Dancers
Brian Stanley
01361 883347

RED ROSE LINE DANCE ASSOC

LINE DANCE COMPETITIONS



TORQUAY
Victoria Hotel, Belgrave Road
SUNDAY 11th MARCH 2001

SOUTHPORT
Floral Hall.
SUNDAY 8th APRIL 2001

Traditional & Freestyle Competitions
Rug-rat, Juniors, Junior Teens, Adult & Silver
PLUS
Junior & Adult Duo & Team Competitions

DOORS OPEN 10.00am
PRESENTATION APPROX 5.30am

Evening Line Dance
£3.50
7.30pm - 11pm

Trade Stand - Ev. Workshop by
Ed (Urban Cowboy) Lawton at Southport

FOR DETAILS OF
Competitions, Dances Rules & Tickets
Telephone Maggi Halliday on:
01204 304 745
15 Barley Brook Meadow, Bolton, BL1 7HP

Photograph by Jim Ardt

31525

Bowsden Nr Berwick
Bowsden Bandana's
Jill Tait
01668 281344

Haltwhistle
Maureen's Moonshine Line
Maureen Bellingham
016977 41010

Hexham, Heddon
Boots 'n' Boogie
Christine Ridley
077 88 713638

Newcastle upon Tyne
Blue Flame Drifters
Jim & Gladys
0191 2660742

Wooler
Stable Stutters
Jill Tait
01668 281344

NOTTINGHAMSHIRE

Eastwood, Hucknall, Kimberley, Heanor
Lynns Line Dancing
Lynn Davey
01773 782840

Kirk Hallam, Cinderhill, Mapperly, Bulwell
Viv 'N' Ian Line Dancing
Ian Woolmer
0115 9499108

Langold
Spangled Banner
Mike
01302 744090
Ref:3200

Langold
Goin' Stompin'
M. Ford
0114 247 1880
Ref:3331

Lowdham, Cotgrave, Radcliffe on Trent
Rebel Stompers
Julie Langstaff
01949 875375

Mansfield
Carol's JJ Stompers
Carol
01623 632809

Mansfield Woodhouse, Mansfield, Pleasley
D & R's Dance Ranch
Donna or Richard
01623 462052

Mansfield, Nottingham
Dusty Boots WD
Lauren (Dusty Boots)
01623 650817

Mansfield, Skegby, Blidworth
The Circle 'M'
June Kerins
01623 793444

Mapperley, Plumtree, West Bridgford
Pat's Kickers & Stompers
Pat
0115 914 0673
Ref:2751

Ollerton, Edwinstow, Worksop
Pet Shop Girls P.A.L.S
June Yates
01623 835551
Ref:2879

Ravenshead
Mary's JJ Stompers
Mary Rhind
01623 797199
Ref:1177

Skegby, Sutton-in-Ashfield, Kirkby-in-Ashfield
G-Force LDC
Gaye Teather
01623 403903
Ref:2627

Southwell
Bramley Bootscooters
Chris
01636 813645
Ref:1498

OXFORDSHIRE

Abingdon, Didcot, Grove, Oakley
Stars & Stripes
Sally Hirst
01235 524287

Abington, Radley, Grove
Rhinestone Rhythm
Claire Foster
0976 262265

Banbury
Banbury Boot Scooters
Colin Clarke
01295 258916

Banbury
Di'mond Spurs
Diane Sykes
01608 730211

Bicester, Didcot, Kennington, Marston
Blue Ridge Dance Club
Jo Turner
07803 192899

Chinnor, Henley On Thames
Maple Leaf
Chris
07850 290367
Ref:3006

Cowley, Witney, Freeland
Scoot 'n Boogie Line Dance
Sue Johnstone
01993 882253

Farmoor, Sunningwell
Crazy Legs Line Dancing
Klair Price
01865 326604

Haddenham
Boots & Spurs
Brian Dalton
01844 217600

Witney
Heroes and Villains
Ann and Steve
01242 228844

J & S. PROMOTIONS

LINE DANCE WEEKENDS

IN THE HEART OF THE LAKE DISTRICT



THE CUMBRIA GRAND HOTEL

GRANGE OVER SANDS

13TH - 15th JULY

LONESTAR COUNTRY, THE RYES, EASY RIDER

DANCE TUITION: PETER METELNICK, DJ: LITTLE JOE

2 NIGHTS DB&B & SUNDAY LUNCH £125.00 PP

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KENNY JOHNSON & NORTHWIND DIAMOND JACK, GREYHOUND EXPRESS & LONESTAR COUNTRY

DANCE TUITION: PAT STOTT, DJ: LITTLE JOE

2 NIGHTS DB&B & SUNDAY LUNCH £125.00 PP

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THE CUMBRIA GRAND HOTEL

SHARON "B", LONESTAR COUNTRY & DEAN BROTHERS, NEW YEARS EVE

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3 NIGHTS DB&B, BUFFET NY EVE, NY DAY LUNCH £249 PP

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32539

SHROPSHIRE

Craven Arms
Southern Cross LDC
Dave
01588 672141

Market Drayton
Ruthie's Rednex
Ruthie Rednex
01630 658097

Market Drayton, Whitchurch
Double 'S'
Pat
01630 672057
Ref:2139

Shrewsbury
Boots 'n' Boogie
Lorraine Tanner
01743 270064
Ref:1018

Shrewsbury
The Golden Nugget Westerners
Betty & Harold Stone
01743 363486

Shrewsbury
Leslie Jones Western Dance
Leslie or Anne Jones
01743 355530

Telford
R & B Western Dance Club
Ronnie Hughes
01952 200324

Telford, Shropshire
Feel The Beat Line Dancing
Alan & Barb
01952 414284
Ref:1424

Wem
Kick Some Country
Stephen Rutter
01939 220 439

SOMERSET

Bath
Fast & Slow Trotters
Sheila Salter
01225 424925
Ref:1580

Bath
C C Stompers
Maureen
01225 316280

Bishops Lydeard, Taunton
Crazy Legs
Keith & Eddie
01823 251377
Ref:2022

Bridgwater, Nether Stowey, Cannington
Quantock Hillbillies
Brenda McLeod
01278 741273

Bridgwater, Wellington, Stogursey
Bizzy Boots
Tim
07949 780 516

Chard, Buckland St Mary, Donyatt
Country Spirit
Val Curnock
01460 65007

Chard, Drimpton, South Petherton, Tintinhull
Route 66
Sue Marks
01460 65728
Ref:1998

Clevedon, Nailsea, Portishead
West Country Lines
Brian
01275 791807

Glastonbury, Meare, Croscombe, Walton
Rusty's Renegades
Linda
01458 831398
Ref:1943

Martock, South Petherton, Yeovil
Toe The Line
Alayne Moore
01458 241535

Taunton, Bishops Hull, Norton Fitzwarren, Wellington
Laredo Line
Kathy Lucas
01823 663344

Weston Super Mare, Worle, Locking
Somerset Stompers
Margaret Hazelton
01278 783224

Yeovil
Yeovil Stompers
Leanne Rolls
01935 479844

Yeovil
Newtons
Margaret
01935 850414
Ref:2403

STAFFORDSHIRE

Amington, Two Gates, Tamworth, Wilnecote
Lucky Stars
Max
01827 708982/3

Burton-on-Trent
Chestnut Valley Rebels
Shirley
01283 222732
Ref:1684

Cannock, Burntwood, Tamworth
Dixie's Line Dancers
Don or Mary
01543 686264
Ref:2089

Chasetown, Chase Teale
Su-Ca Foot Tappers
Sue
0787 946 2144
Ref:3318

Clayton, Newcastle, Tittensor, Stone
Double 'S'
Pat
01630 672057
Ref:2140

Corbridge, Silverdale, Newcastle Under Lyme
The Memphis Belles
Bev Archer
01270 767952

Fradley
Breakaway Angels Line Dance Club
Peter Baumber
01889 504409

Rugeley
Copperhead Linedance Club
Linda
01889 574307

Stoke On Trent
Hazel's Silver Spurs
Hazel Pace
01538 360886

Stoke On Trent
Silver Bullets
Adrian Lappin
01782 657703

SUFFOLK

Bury St Edmunds, Wickhambrook, Barrow, Haverhill
Double R Ranch
Richard Richards
01440 703220

Dennington
Dennington Stompers
Janet Gower
01728 638294

Hasketon, Ipswich
Trev's Toe Tappers
Trevor Wright
01449 766059

Ipswich
Freestyle Linedancers
Jan Steward
01473 271481

Lakenheath
Lakenheath Liners
Eileen Jones
01638 715938
Ref:1765

Lakenheath
Lakenheath Liners
June Warren
01842 813194
Ref:3375

Leiston, Westleton
Coastliners LDC
Mary
01728 648482
Ref:1233

Lowestoft
Trailblazers Linedance Co
Maurice Waller
01502 566904
Ref:1436

Lowestoft, Carlton Coalville
East-Coast Liners
Norma
01502 562953

Lowestoft, Carlton Colville
Rowena's Dance Ranch
Rowena
01502 568472
Ref:1901

Martlesham, Ipswich
Martlesham Sliders
Jean
01473 622848

Sudbury, Long Melford, Gt Gornard
J T Steppers
Jean
01787 377343
Ref:1187

Tuddenham-St-Mary
Six 24 LDC
Phil
01638 714786

SURREY

Addington
JD's London
Jennie
01322 660850
Ref:3246

Addlestone, Chertsey, Guildford
Boogie Boot
Charleen Wilson
01932 400803

Ashtead, Surbiton, Thames Ditton
Kickin Dust LDC
Marie
020 8397 0540
Ref:2744

Banstead
Laughter Lines & Trailblazers
Sharon
01737 357978

Camberley, Yateley
Contra Line WDC
Ron Ryall
01276 32778

Cheam
Jackson Lines
Denise
020 8661 6418

Chobham
Dancenergy
Sue Wilkinson
01344 485097

Egham
JayDees Western Dance Club
Julie & David
01276 857935
Ref:2108

Frimley
Viscount Country
Roy
01494 778815

Guildford
Life's A Dance
Ron
01483 505409

Guildford, Godalming
Arizona
Ann/Ian
01483 208647
Ref:1522

Mytchett, ChoburnAddlestone, Woking, Camberley
Little Eves
Eve Williams
01252 657560
Ref:2260

Nutfield, Warlingham, Warlingham
Kick-A-Little
Pauline Horkan
01883 341023

Old Coulsdon, South Godstone
Steptone & Fun Stompers
Delys Potter
01342 892155
Ref:1692

Purley Way, Croydon
Stetsons
Val
020 8654 0702

Redhill, Godstone, Caterham, Merstham
Dance The Line
Glynis Blindt
01883 743099

Sanderstead
Alamo Country Music Club
John & Lou
020 8657 4400
Ref:2960

Sanderstead
Mississippi Line Dancers
Joy & Roy
0181 461 2355
Ref:1912

South Nutfield
Boot Stompers
Sue
01883 623422

Surbiton, Kingston
The Hillbillies
Aniko & Michael
020 8399 4558

Sutton
T-Bone Shufflers
Andrew Cook
020 8941 1018

Warlingham
Maineliners
Mo & Lin
020 8651 2896
Ref:2110

SUSSEX

Crawley, Haywards Heath, Gatwick
Linedance Krazy
Karen
01293 455678

Eastbourne
Linedancing With Lynda
Lynda
01323 727961

Hove, Brighton, Eastbourne,Shoreham, Worthing, Hangleton
Rawhide Connection
Alan Robinson
01273 321632
Ref:1335

SUSSEX (EAST)

Battle, Bexhill, Hastings, Little Common, Ore, Sidley, St Leonards
Tush 'N' Tequila
John Sinclair
01424 213919
Ref:1420

Bexhill-on-Sea, Eastbourne, Hastings, Hailsham
Deco Dancers
Sho or Josh
01323 485969

Brighton
Brighton Bootleggers
David Darbyshire
01273 465307

Brighton, Lewes, Peacehaven
Southern Stomp
Joy
01273 587714

Brighton, Patcham
Lorna Roff Dance Centre
Lorna Roff
01273 587112
Ref:1954

Eastbourne
Upperton LWDC
Brian Carter
01323 732948

Eastbourne, Horam, Maynardsgreen
Palominos CWDC
Paul & Cherry
01323 507899
Ref:2141

Hailsham, East Dean
R J Liners
Rosemary Selmes
01323 844801
Ref:1869

Ringmer
Skyliners
Sue Hamper
01323 844466
Ref:3140

SUSSEX (WEST)

East Preston, Little Hampton
Joy Liners
Joy Robinson
01903 771520

Ford, Nr Arundel
Ford Stars & Garters
Helen & Gordon
01903 733913 pm only
Ref:1939

Littlehampton
St Barnabas Hospice Wagonwheelers LDC
F.W. Brewer
01903 714164

Worthing
Mike Derrik's Route 66 CWDC
Mike
01903 502836

TYNE & WEAR

Gateshead, Washington
Country Kickers
Derek Graham
0191 4179020

Hebburn
Hebburn Hookers
Linda Gemmill
0191 4205544
Ref:3390

Highfield, Rowlands Gill
Renegades Line Dance Club
Agnes Roberts
01207 239996

Prudoe, Westerhope, Whitley Bay
Mr Spike
John
0780 3810518

South Shields, Jarrow, Hebburn, Cleadon
Koyote Kickers
Jean
0191 454 7698

Washington, Newburn, Gateshead
Cheyenne LDC
Diane
0191 492 0652

WARWICKSHIRE

Alcester, Stratford
Gold Boots
Margaret
01789 778007

Alderminster
Di'mond Spurs
Diane Sykes
01608 730211

Nuneaton, Arley, Ansley, Bultangton, Hatwell
Sam's Line Dancers
Samantha Haywood
024 76 341479
Ref:1585

Stratford on Avon, Alderminster
Heroes and Villains
Anne Harris
01242 228844

Stretton On Fosse
Sin Wagon
Judy
01608 662177
Ref:3289

Studley
Neon Moon Entertainments
Amanda Dawson
0787 9881414
Ref:1899

Water Orton
5.6.7.8 Linedancing Club
Sharon Walton
0121 748 5493

WEST MIDLANDS

Aldridge, Bloxwick
B-Barr-C Western Dance Club
Chris Rounds
01922 406747
Ref:3279

Bilston, Darlaston, Willenhall
Triple M Line Dance Co
Maggie
0961 546783

Birmingham North
Martin's Rhythmic Cowboys
Martin Blandford
0121 382 1905

Blackheath, Halesowen
Buckle & Boots
Alex Burgess
0121 559 9579
Ref:1605

Bloxwich
Su-Ca Foot Tappers
Sue
0787 946 2144
Ref:3317

Bushbury, Codsall
Mad Dance Club
Di Smith
07866 125673

Coseley, Darlaston, Dudley, Moxley, Pelsall, Bentley
Black Country Stompers
Ron & Jo Rhodes
01922 639585

Coventry
Country Fever Line Dance Club
Wendy Boheme
024 7673 1564
Ref:3295

Darlaston, Moxley, Bilston, Wednesbury, Tipton, Walsall
Dead Eye Dawn's (IDTA)
Dawn Parker
0121 526 6204

Darlaston, Willenhall, Perton, Claverley
The Royal Astor C&W Club
Buffalo Bill
01902 607845

Dudley
Sedgley Strutters
Pat Woodhouse
01384 238663

Dudley, Pensnett, Gornall
Louisiana's
Linda
07901 656043
Ref:2884

Great Barr, Sutton Coldfield, Walsall
Buffalo Billy's
Billy
0121 605 1896
Ref:1915

Hall Green
The Stetsons
Jean Jenkins
0121 624 8471

Hockley Heath, Wootton Wawen
Gold Boots
Margaret Greenwood
01789 778007

Longbridge, Birmingham
Dynamite Dance Ranch
Ben
01527 525365

Oldhill, Nr Halesowen
Just 4 Kicks
June
0121 550 1944

Quinton, Birmingham
D & D Dancing
Doreen
0121 422 9963
Ref:3302

Rubery, West Heath
Interstate 40
Derek Waugh
01527 544560

Stirchley Birmingham
Spangles Line Dance
Janet Lakin
0121 249 0348

Wolverhampton
Busy Boots Line Dance Club
Jean
01902 340621
Ref:1186

Wolverhampton & Wednesfield
Diamond Dancers
Mandie B
01902 788425
Ref:1940

Wolverhampton, Telford
Side-Kickers
Jan & Ronnie
01952 200324

WILTSHIRE

Cricklade
Country Kickers
Doreen
01285 770486
Ref:3346

Malmesbury, Sherston
Stompers 'N' Shufflers
Dennis
01454 321729

Marlborough, Ramsbury
Just For Fun Line Dancers
Tessa Hicks
01672 520336

Melksham, Westwood
The Country Club
Sandra Skuse
01225 706183
Ref:2145

Mere
Merecats LDC
Teresa Arney
01747 826613

Salisbury
Extend Over 60's Afternoon Line Dancers
Anne Knowles
01722 333887

Swindon
Toothill Texans WDC
Mo Bradley
01793 821665
Ref:1534

Swindon
Rebels With A Cause
Lesley Bonner
07788 106160

Swindon, Wroughton
Cowboys After Midnight
Jill McBride
07971 465360

WORCESTERSHIRE

Bishops Frome
5 Star Liners
Julie Burr
01531 650063
Ref:1807

Childswickham
Trail Blazers
Lesley
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Ref:2134

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Lyn
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Between the Lines

Your chance to comment ...

Movin' on

In reply to Julie Plimley's Letter of 'Anything Goes' in the January issue of the *Linedancer*, I do agree that there is lack of Western clothing in the Line dance world today. However I don't know about you but I always feel very uncomfortable wearing Western wear.

Where the steps are concerned, Line dancing is moving exactly as it should, towards the 21st Century.

The only things that have changed are the music selection and the clothing. The clothing, in particular, has changed simply because it is more comfortable and, in my opinion, this comfort can improve a dancer's performance. Is this not better than trying to conform to tradition? Let's face it, we can't all live in the past.

I have attended other Line dance clubs who mostly insist on Country and I was completely bored, quite unlike the *Rock The Island Tour Christmas Party* full of disco music, body rolls and lots of fun. It goes to show that those harder dances that we try tirelessly to perfect can pay off, with this great show making Line dancing not only fun to do, but fun to watch. I think I've made my point and, for me, there's no competition.

Catherine McCord, Burscough, Lancs.

A Great Mix!

We should like to tell you about an event we attended on Saturday 6th January. My friends and I travelled a few miles to Mansfield; Dusty Boots (Lauren) had put on a Charity social and everyone had great fun.

Robbie McGowan Hickie taught one of his new dances, to a packed floor, called *Second Fiddle*. It's lovely to dance with a couple of nifty moves - very stylish though. It had been taught well and to Country music. It was a real floor filler, well done Robbie.

The DJ for the night was Tony of Hotshots. He played a great mix, both new and oldies, Country and Pop. There was something for everyone. Well done to Lauren, it was a brilliant night, see you again soon.

Jen McWhinney, Nottingham

Good Investment

I have to say that there are some great new dances to some cracking songs. I have some advice on the issues of Country versus Disco, CD pricing and the number of dances, teachers choose carefully. If possible use the *Linedancer* magazine website to read reviews and listen to the tracks. CD prices are high but if a song is good enough and the dance has been choreographed well, then it's a good investment. To combat the latter I incorporate a couple of 'blasts from the pasts': my members most definitely like this part of the class.

Good luck, Lasso Leanne, Yeovil Stompers

Avid But Livid!

When Line dancing became popular in the last Century I became a fan. However, I feel that it has changed dramatically...

I spent several months of my retirement in the Mediterranean and during that time met a few instructors. They were extremely competent and whether one was a beginner or an advanced dancer they had the time, energy and patience to teach me and many others - especially very young enthusiasts - the basics. Two of these instructors were highly qualified and accomplished.

My second concern is the ever-increasing movement away from Country music. I have since moved back to the UK for good and thought it would be a good idea to join a Line dancing club to enjoy Country music and the Line dancing that accompanied it. The first few weeks were great but slowly and surely, I've noticed innovations in the dances - especially by the men. Whatever happened to the smart, formal way men dancers used to dance with their thumbs tucked into their belts or held behind their backs? It appears that smiles are a thing of the past and it seems to me that dancers always have their heads down as if looking for the dance steps engraved in the floor!

There are of course exceptions and in my mind Rob Fowler should receive a knighthood for his contributions to Line dancing.

Mike Rigby (Concerned Line dance fan)

Candid Camber

I noticed in your January Issue 'Between the Lines', you included a feature article on November's Camber Sands event. I was at this event with some friends and had a great time. We had our camcorder ready to record the weekends dancing and singers, this was so we could have something to look back on to remind us of our happy time.

We were therefore most surprised when one of the artists stopped us recording part of her performance. None of the others had told us to stop filming. In fact we have some lovely shots of The Dean Brothers, Sharon B, The Haleys and Lonestar Country, along with several hours of the huge crowd there, dancing and enjoying themselves.

Our intention was to not to tape the whole performance of any of the singers, just a few minutes as we would then be running back to the dance floor. I cannot understand why this artist should object.

Barbara Loman, Hants.

Just Wondering!

I am going on holiday to Puerto Pollensa in July and wondered if anyone could tell me whether or not there is any Line dancing being held in this area of Majorca, as I would like to attend.

Yours hopefully, Alison (Scotland)

Varying Reply

This letter is referring to comments made in the January 2001 issue from a reader concerning variations in dances. I am one of many people that enjoys dancing. I complained to my instructor about their off putting turns and changes to the way the dances were written.

I find that certain dancers that are able to do this and delight in putting people off which results in others leaving the group. So please could we have some consideration for us less confident dancers?

Thank you.

50 and Mad for It!

I am 50 years old and just love the mixture of music now, compared to when I started dancing four years ago. Not being able to body roll or pop, my friends and I improvise. We have found that when attending a live Country dance we sit down far more because a lot of the ballads are boring to dance to, does anyone else feel the same? We say carry on the discos and keep the Pop-Latin-Waltz-Big band-Rock 'n' Roll-Irish-Scottish-Lively Country and anything else coming. Let's enjoy it all while we are still fit enough too!

Best Wishes for 2001, Val Davis



Poor Poppy

I thought you would appreciate a picture of our precious little girl 'Poppy,' who was born six weeks early. The doctors believe that Line dancing has most definitely helped her onher way! Poppy will soon be six months old and although she doesn't quite know what to make of Line dancing, she loves the music. I know we've only just written to you but she has spent a lot if her time in hospital with whooping cough and bronchiolitus, she is now much better and I'm back teaching. I am in the midst of organising a Line dance party to raise money for the Special Care Baby Unit at Yeovil and the Intensive Care Unit at Bristol. The dates of which are to be arranged.

Lasso Leanne and Mighty Mark.

Don't Blame The DJ!

This subject is no longer a can of worms but a barrel full of them! I'd like to make a few observations as a Line dance D.J. but also a conventional D.J...I first became involved in Line dancing about five years ago when it began to take hold in the U.K. Line dancing meant New Country music - the number of new dances that we were exposed to came as a trickle. We were able to learn almost all of the dances and they had a long life span. Going to a social was easy as everybody taught and learnt the same dances and the floor was full - no matter which dance was called. Unfortunately this was a band wagon that far too many people got on to; suddenly there were all kinds of people trying to make money out of it. I don't mean instructors either, I have met hundreds of them and there are not many (if any) that do not have a day job as well. I mean the artists, choreographers, publishers and so on who make a living from Line dancing. There evolved a 'more, more, faster, faster' attitude from people of all different backgrounds that outgrew the Country roots and, as a result, different influences entered our world.

The writing was on the wall with *American Pie* and *Swamp Thang* - we all danced to them then and they were hugely successful, yet this was the disco that so many people appear to dislike today. It was just in a minority then. If *Linedancer* magazine published only Country for the next six months and the touring bands and choreographers did the same, then the tide might turn but that is not too likely, is it? So, if any of what I have said is true, why is it that the poor old D.J. always gets the blame if a Line dance evening has a low Country content?

My nights are always 'By Request Only' and that usually means some Irish, Latin, Pop and some, but not too much Country. I believe this is largely due to the number of people that have come into Line dancing during the last couple of years. They never knew the 'Country' era and see no problem with the more varied music played today. At the same time, this is the same reason why so many of the 'old school' are so dissatisfied with what is happening today and their numbers are dwindling. Perhaps if CMT was still on the box then more choreographers would become exposed to and inspired by this kind of music, I don't know.

Linedancer magazine can help a lot and has taken the first steps in doing so by reprinting some of the older classics that 'newcomers' may have missed. The likes of *Hot Tomales* or *Ain't Going Down* are complex enough to offer today's younger generation the chance to let loose without constantly giving them a dance to the very latest chart sound, which usually means a shelf life of just a few weeks. Fourteen new dances every month can only mean the virtual extinction of yesterday's favourites, or, just as bad, regionalisation which means if you stray just a few miles out of your patch, then you know very few of the dances that all of the locals know. On these occasions the D.J. is accused of being the bad guy, even though it is his responsibility to keep as many people on the floor as possible. I have also had to tell folk that "I do not have that track with me", for all and more of the reasons previously stated it is not practical to cover every eventuality.

To conclude, the D.J. cannot be held solely responsible for what is played at a social - it depends on who the majority of the audience is and what is requested. This is based on what they know, which, in turn, depends on what they are taught and that largely reflects on what is being pushed by the circus of artists, choreographers and publishers. I do sympathise with a lot of your letter writers as a step back of four or five years would make my life a lot easier. How can you please every one of a hundred plus Line dancers from different origins at a social? I will be only too glad to receive any advice...

Tony Akers (HOTSHOTS) Derby

What's Happening!

What on earth is happening in the Line dance industry? One letter in the January edition criticised an event held at Winsford Civic hall. The star of the day was Jo Thompson she was absolutely fabulous, friendly and very professional. My hard earned spending money was well worth it, I heard no one complain.

Could it be that teachers are envious because they can't dance to a Latin Rhythm. Don't they realise that Line dance has moved on considerably in the last two years? My friends and I attended a Country music only Line dance. How we missed *Mad 4 It - S Club 7*, *Salsaria* and *Mas alla - Gloria Estefan* and *Into the Arena - Tina Arena*, *December Waltz* sound track from *Anastatia*. The list is endless. Although we do like Country and Pop music, we draw the line at techno.

Attending one of our venues one evening, a group of people who we had not seen before nervously sat near to us, our hosts introduced themselves and we got talking. These people had travelled 15 miles from the same area as we had but were terrified in case their own teacher found out, as they would almost be ostracised as others had been. That was some weeks ago, they are now regulars.
Name Withheld...

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Or you can e-mail your comments to:
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The good old days

"Oh no!" I hear you say. Not another letter on the saga of Country v Techno v Pop. Has everyone forgotten that there have always been many different styles of dancing? Ballroom, Latin American, Ballet, Tap to name but a few. There is room for many different styles of Line dancing, but a fan of Ballroom dancing would not attend a ballet class, so please instructors, advertise what you are offering, so that people can choose whether or not to attend your class (or dance). If you don't like what you are learning, vote with your feet, you have the right to choose.

As for me, I'm a Country fan who likes 'old-style' dances. And since we went back to the 'Good old days' our weekly class numbers have doubled.
Mrs.J.Cooke, Vale of Lune 'Easyliners'

United We Stomp

I am a Line dance teacher and would like to speak for most teachers in my area and beyond, who have been very supportive, and who don't have any problems with dancers attending other classes. I held a social at the Oak tree Centre, Hansfield on Saturday 6th January and there were at least 12 teachers from the area (whom I can call friends.) If it is the case that teachers don't support each other then this must be a record! I would like to thank the following teachers for their support, especially choreographer Robbie McGowan Hickie who taught his new dance *Second Fiddle*. Robbie does a lot for the British Heart Foundation.

Thank you all Chris's Cruisers, Lyn, LJ's, Joan Buckley, Dave Bircinshaw, Touch & Go, No Fences, Bramley Bootscooters, CJ Stompers, D & R Dance Ranch, Hot Shots, Tracey & Glen.
Lauren (Dusty Boots)

It's changed My Life!

Since I started Line dancing about three years ago, it has changed my social life, for the better I think! Although my wife describes me as an "obsessive Line dancer." I thought it was "the best thing since sliced bread" and I still can't wait for the next dance night. I also can't wait for my next copy of *Linedancer* magazine to pop through my letterbox and the first pages I read are 'Between the Lines.'

Is there any other pastime that creates so much interest and controversy? The number of letters and different subjects that are covered are an indication of the strong feelings that we as Line dancers have and this can't be bad for Line dancing! I feel the most important part of Line dancing is the friendliness of the people, wherever you go to dance. As a young boy, living in the centre of Sheffield, I lived close to a public house called the "Live and Let Live," So, why don't we do just that? Please continue with those controversial letters, which I like to read.
Baz Cooper, Sheffield

The Famous 'Nelson Sisters'



We are in 'Double Trouble.' Please, please, can you print this correction. This is a photograph of 'Linda and Chris', as we know them. They are better known as the 'Famous Nelson Sisters' of Leeds not Morecambe. We had been to Morecambe for the weekend. Sorry about the mistake, but no doubt it has been a talking point!
Sue and Margaret of Leeds...Yes Leeds!

Toe Tappin' Happy

I and 14 other members from my club have just returned from a weekend run by Sho Botham, at the Prince of Wales Hotel, Southport. What a difference! We felt that it was well planned with plenty of room to dance, even the most advanced dancer had room to strut their stuff. And there was a friendly atmosphere.

A great venue with helpful happy staff, wonderful accommodation and food, all included in the price. Sho put on a great workshop and taught a number of new dances. One we especially like is *In It For Love*, absolutely great. "A big Thank you to Sho & Josh and their team for a great weekend."
Angie Tolley, Toe Tappers and Stompers club.

Gentle Reminder

This letter is just to let you know that I really enjoy the magazine. Once I've read it I like to pass it on for someone else to enjoy. However I must confess to retaining the dance pages, so I can refer back to some of the older dances, which we all need reminding of from time to time. I wonder, is it possible to print the directory pages as a pullout? I hope so.
T. Harrison, Sussex

Reply:
Thanks for the compliment, great minds think alike. We are working on a current directory, so watch future issues for more details.
Michael aka CoCo

Desperate for a fix

I have been reading *Linedancer* for over two years and look forward to the really excellent dance scripts which are so clearly laid out, the 'Dancers Top Ten' and the charts from around the country each month, which give an interesting insight into other clubs dancing preferences.

However, I should like to point out a large audience of Line dancers that appear to have been overlooked. These Line dancers, on Friday and Saturday nights all around the country are not at competitions or at discos, but they **are** desperate for a fix of Line dancing.

The reality is they are in village halls, school halls and various other types of clubs listening and dancing to live British Country artists because the music is usually Country and mainly melodic. Would you agree people are more interested in watching live performers instead of listening to CDs? The performer can gain greater audience participation, which makes the event more of an occasion, giving the dancers a good reason to put on their glad rags.

I don't mean like 'Little House on the Prairie,' with puffy sleeved gingham and pseudo Wyatt Earp outfits and plastic guns. Of course if they are desired, who are we to complain?

There are a large number of brilliant live acts on the scene; one excellent example is Jim Ryder, an artist who, after twenty years, as a traditional Country singer, can keep Line dancers on their feet. He captivates his audience with enthusiasm and charm and in the last year, his son Adam James has joined him to form a formidable partnership. I could bore for England on quite a few others artists, but feel I've highlighted a point worth looking at, but for those who haven't experienced live music events, it's a whole new and very enjoyable social scene where you can make new friends.

Looking forward to the next months *Linedancer* as usual, must keep up with those dances.
Valerie Shimey

What's the Problem?

I am responding to a letter in Januarys BTL's 'Line dancing syndrome.' I myself have also suffered for a while now with the red-puffy swollen hands and arms when I dance. I have never mentioned it as I thought I was alone. I thought it was because I held my hands by my side and so chose to hold them at waist level, but the problem persists. My friend also suffers with the same condition and we would like to know what causes it? Can anyone help?
'Dusty,' Kent.

Swollen, but still stroll'n

I was reading a letter in *BTL's* about 'Line Dance Syndrome.' I too get swollen hands and I cannot wear my rings on my fingers, because after a while I can feel them getting tighter, this means I have to remove them. But I persevere and still continue to dance about four times a week.
Mrs Ellen Fudge, Tyne and Wear

More bouquets this month go to . . .

Lin of Rebel Stompers

When the Line dance DJ, who had been booked a year in advance, let us down, Lin bravely stepped in at the last minute and agreed to host our Christmas Line dance party in Reading. She did a fantastic job, providing the music and intro's throughout the evening, *free of charge*! She's a wonderful lady, and we think she deserves a public thank you in Bouquet Corner.
The Prospectors

Belated Halloween!!



Pictured are some of my dancers. As they buy *Linedancer* every month it would give them a buzz to see their photo, taken at our Halloween Line Dance Party, in print. I should like to wish them a big Thank You for all the effort and work that everyone put into making the night a huge success and thank you once again for your excellent magazine
Cecilia of the Coastliners



A Brilliant Party

To our teacher Pat and her husband Ken. They have run Line dance classes in Bishop Auckland for the past 4 years. They make a social occasion out of every class night but at Christmas they surpassed themselves in organising a brilliant party. We just want them to know that their hard work and enthusiasm does not go unnoticed, may they continue to make our Thursdays and Fridays special.
The Barrington Linedancers

Family Values

In Bouquets we often read of classes that praise their instructors, so I would like to take the opportunity to praise 'our class.' To us it is more like a family get together, where the family members keep dropping in to see us each year. We think they are brilliant and make our work worthwhile.
Fred and Marina
The Benidorm Bootleggers

The Truth Is...

By Scooter Lee

Holidays In The Big Apple Are *THE GREATEST!*

For many years I have wanted to go against the "tradition" that Christmas Holidays are to be spent with family as well as any other holiday that have meaning. I'm not just talking Mom & Dad and Grandparents. I'm talking cousins and aunts and uncles you didn't even know you had.

For years I have I have heard about the Holiday Season in Manhattan, New York, better known as the "Big Apple", and every year I have said, "one of these years I am going to New York and to heck with tradition. I'm gonna have some fun." Well, I did it this year and oh my, what a grand time I had. There is no place in the world like New York City during the Holiday Season.

New York is one of the smallest cities in size with over 12 million people. It had no where to go... but up, so it boasts some of the tallest buildings in the world including the Empire State Building that is 102 stories high. This is a piece of history that everyone should see at least once. It has attitude as well as altitude. The site covers 7,240 meters or 79,288 square feet.

Now, Times Square is where it all happens and there are many hotels to choose from. You have Motion Pictures filming, Protests going on, millions of people walking around and right in the middle is the Tickets Booth. This is where they start lining up at 10am to get half priced tickets for the shows that day..



The Rockettes in New York

It was 6pm and we said what the heck, let's go see a play. We got tickets to a comedy by Lily Tomlin for half price and were seated in the 10th row from the front. We paid $30 and everyone else had paid $60-$80 weeks ago to sit in that row. After the show we moved out into the streets for all the noise and energy. Street vendors were everywhere selling their wares and music was playing and lights were flashing and people were moving in droves. You looked up and if you love the "pulse" of a city all you can say is, "God isn't this great?!" and he says, "Yes, it is. Now move on and don't block the crossways."

Next morning we were off to Central Park. It was about 20 blocks but we chose to catch the New York Subway, which, by the way, is not as unsafe as you hear...

Central Park is beautiful this time of year with most of the trees decorated with lights. And then there is a "huge" ice skating rink that freezes on it's own for the season.



Times Square

Before we even got to New York people were saying, "make sure to see the Rockettes at Radio City Music Hall." Next morning we headed up 50th for the 11:30am show. I didn't have tickets and I was told they were all sold out by the Hotel and the ticket line but the first thing you should know about Theatre Shows is there is always someone who doesn't show up. You have to be optimistic and relentless though. We got there at 11:15 am and sure enough the "Sold Out" was on the ticket desk. But there is always someone around selling tickets. I got two tickets for $40 that were $65 and they were in the 12th row. When I saw the Rockettes come on stage I was in awe and think they are the greatest choreographed Female Dancers in the world (there are 50 of them). The show itself is breathtaking with Santa and his sleigh coming through the air for a landing on stage to open the show.

Don't forget your coat as it is very cold this time of year with temperatures of 25-30 degrees. I was having such a great time I almost wore myself out. If you ever want to break the tradition of "Home for the Holidays" consider coming to the Big Apple and taking a bite out of one of the most exciting cities in the world!

Cheers

Scooter

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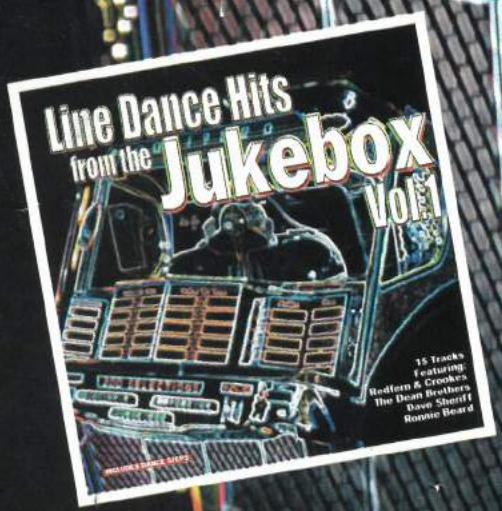
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