

*The Monthly Magazine of Clogging!*

# DOUBLETOE

**TIMES**

[www.doubletoe.com](http://www.doubletoe.com)

Apr. / May 2007

## Seeing DOUBLE



## SPECIAL DOUBLE ISSUE!

Twins Alyson and Caitlyn Vincent of the Team Sole Power from Winchester, Kentucky are the Clogging Champions of America 2007 Showdown of Champions Overall Grand Champion Duo / Duet. The pair speak to the Double Toe Times about the win, their clogging heros and more. Read all about the CCA Showdown beginning on page 6.

photo by Blake Wallen of B&R Photography

## In This Issue

Updated Event Listings, Cue Sheets from Choreographers from West Virginia, Kentucky, and Michigan, Editorial "Tipping Point", Articles: CCA Showdown of Champions, Clogging History with a West Coast Perspective, Minnesota Cloggers Join Forces, Fiddle n' Clog in Michigan, Theatre Lingo, Georgia's Crossroads Cloggers, Poem - Certifiably "Clog"sessive, plus our exclusive Instructors and Dancers Directory with listings from across the United States, Canada and abroad, Supplies, Music... and more!



# Tipping Point?

Maybe this is a stretch, but I am inclined to say that -- in my opinion -- the chasm between the recreational clogger, the workshop dancer and the competition clogger has never been wider. I see the evidence of it in the limited number of events that combine the worlds successfully. I see fewer and fewer young dancers at workshops and an alarming lack of men and young men. I see more and more competition team directors who have abandoned teaching beginners and have become dependent on gleaning dancers from all of their area classes. I see more and more people talking about the need for a new name for the modern style of clogging. With recreational clogging and competition clogging now two almost definitively different dance forms, have we reached our tipping point?

I remember when I started clogging and going to a lot of workshops in the early 1980's there was a great mix of ages, and a called big circle dance or some good freestyle music would fill the floor as readily as a line dance. There is no question that the explosion of influences since that time have forever changed the dance we know. The question is "Can we coexist?"

Western square dancing organized faced a similar point as it developed as a dance activity, and an entire world of old time dance history was lost to make way for the standardized, more packaged, professional and trendier form. Clogging has come to similar crossroads before, with the popularity of the line dance all but snuffing out freestyle, mixers, interactive dances and barn dancing. Now we face what some feel is our greatest challenge... defining what clogging now is in all of its forms.

I long for the days when a workshop brought out everyone who loved to dance for the social and educational aspects. Have we created a dance form so complex that we can't simply enjoy an evening of toe-tapping to great music?

Happy Clogging! Jeff Driggs, Editor

## THE DOUBLE TOE TIMES

Publisher/Editor; Jeff Driggs

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## **Ask about incentives for Team Directors**

**Lee Froehle 614-580-1950 jfla67@aol.com**

**Kevin Parries (828) 687-8600 ccakevin@aol.com**

**Jeff Driggs (304) 776-9571 ccajeff@aol.com**

for more Expo and Hawaii info, reg forms, competition rules and much more, visit us on the web at:

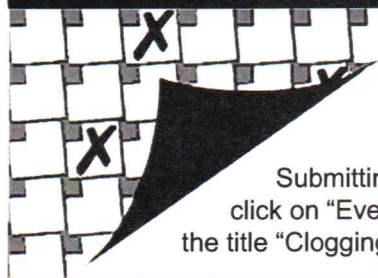
**[www.doubletoe.com](http://www.doubletoe.com)**

**[www.cloggingcontest.com](http://www.cloggingcontest.com)**



by Marilyn Devin





The Double Toe Times lists clogging events as a free service to the clogging community. Events are listed by date and category and are recognized by the following symbols:

**(W) = Workshop, (C) = Competition, (D) = Dance Only, (T) = Training Seminar (P) = Performance, Exhibitions or Concert, (S) = Special Event.**

Submitting an event is easy... just visit the Double Toe Times website at [www.doubletoetimes.com](http://www.doubletoetimes.com) and click on "Events." You may also fax events to (304) 727-9357 or email [doubletoetimes@aol.com](mailto:doubletoetimes@aol.com) with the title "Clogging Event." **Bolded listings are those who have display advertising.** Call or email today

**W=workshop  
C=competition  
D=dance only  
P=performance**

## Workshops 2007

### Jun 2

Apple Creek Country Fair (W)  
Huntington Beach, CA  
Info: Joan Zillmer  
(714) 828-3896

### Jun 15-16

56th Washington State Square & Round Dance Festival (W)  
Redmond, WA  
Info: Sher Francis  
[Lv2cl@aol.com](mailto:Lv2cl@aol.com)  
Or Doris Dyar  
(253) 761-2232  
[GAtoWA@aol.com](mailto:GAtoWA@aol.com)

### Jun 22-23

Holiday Ranch Clogging Weekend  
Innisfail, Alberta Canada  
Info: Phil Hansen  
(403) 346-5001  
[pbhansen@telusplanet.net](mailto:pbhansen@telusplanet.net)

### Jun 28-29

Gary Larsen Percussive Step Workshop (W)  
Tavistock, Ont. Canada  
Info: Judy Waymouth  
(519) 271-9603  
[JudySchoolofDance@rogers.com](mailto:JudySchoolofDance@rogers.com)

### Jun 28-30

56th National Square Dance Convention (W)  
featuring clogging workshops and dances  
Charlotte, NC  
Info: Larry Yencer  
(704) 399-2669  
[ldt@carolina.rr.com](mailto:ldt@carolina.rr.com)

### Jul 6-8

Aussie Clog Camp (W)  
Brisbane, Australia  
Info: Olive Borovsky  
07 3345 3066  
[www.cloggingaustralia.com](http://www.cloggingaustralia.com)

### Jul 7

Gateway Workshop (W)  
Walnut Ridge, AR  
Info: Kathy Wilson, CCI ACC  
(870) 972-1942  
[www.gateway.clogdancing.com](http://www.gateway.clogdancing.com)

### Jul 13-14

Double Toe Jam (W,P)  
Waco, TX  
Info: (713) 729-2190  
(254) 772-0227  
[www.doubletoejam.com](http://www.doubletoejam.com)

### Jul 13-14

Triple "S" Stomp (W)  
Pendleton, OR  
Info: Maureen Roxbury  
[maureen@keepitsimplesuppers.com](mailto:maureen@keepitsimplesuppers.com)

### Jul 28

Clog-a-Day Away (W)  
Mount Vernon, WA  
Info: Bev Ruuth  
(360) 424-9675

### Aug 4

Mississippi Clogging Extravaganza (W)  
Jackson, MS  
Info: Angie Miller  
(601) 906-2882  
[angie@magnoliacloggers.org](mailto:angie@magnoliacloggers.org)

### Aug 10-11

Sunshine State Jamboree (W, P)  
Tallahassee, FL  
Info: Jeff Wood  
(850) 386-1263  
[wood@talstar.com](mailto:wood@talstar.com)  
[www.nettally.com/mountaindew](http://www.nettally.com/mountaindew)

### Aug 24-26

Kickin' it in the Sand  
SCCA Convention (W)  
Ontario, CA  
Info: Ron Stark  
(619) 339-6092  
[Ronnie\\_j@cox.net](mailto:Ronnie_j@cox.net)  
[www.SCCAClogger.com](http://www.SCCAClogger.com)

### Aug 24-26

Great Lakes Clogging Escape (W)  
Evanston, IL  
Info: Kelly Haynes  
(248) 394-0214  
[greatlakescloggingescape@clogdancing.com](mailto:greatlakescloggingescape@clogdancing.com)  
[www.greatlakescloggingescape.com](http://www.greatlakescloggingescape.com)

### Aug 31 - Sep 2

Kick Off (W)  
Tacoma, WA  
Info: Anne Mills  
(360) 782-4073  
[annemills121@comcast.net](mailto:annemills121@comcast.net)

### Aug 31 - Sep 2

12th Australian Clogging Association Convention (W)  
Canberra, Australia  
Info: Louise Frodyma  
[silversoles@hotmail.com](mailto:silversoles@hotmail.com)  
[www.easy.com.au/aca/events.htm](http://www.easy.com.au/aca/events.htm)

### Sep 7-8

Folk Dance Days! (W)  
Mountain View, AR  
Info: Kathy Wilson, CCI ACC  
(870) 972-1942  
[www.gateway.clogdancing.com](http://www.gateway.clogdancing.com)

### Sep 21-22

Fontana Clogging Jamboree (W, P)  
Fontana Village, NC  
Info: Jeff Driggs  
(304) 727-9357  
[ccajeff@aol.com](mailto:ccajeff@aol.com)  
Info: Naomi Fleetwood-Pyle  
(812) 579-6979  
[Naomi\\_p@sbcglobal.net](mailto:Naomi_p@sbcglobal.net)

### Sep 28-30

NWCA 20th Annual Workshop (W)  
Rochester, WA  
Info: Mike McDow  
(503) 620-8032

### Sep 28-30

11th New Zealand Clogging Association National Convention  
Kilbirnie, New Zealand  
Info: Jean Watford  
[jwatford@xtra.co.nz](mailto:jwatford@xtra.co.nz)

### Oct 6

Camp Esperanza Benefit Workshop (W)  
Dallas, TX  
Info: Tracy Hargis  
(972) 554-0513  
Robert Ball  
(972) 253-4943

### Oct 6

What Workshop??? (W)  
Redmond, OR  
Info: Loy Sampels  
(541) 548-2062  
(541) 420-2645

### Oct 20

OktoberclogFest (W)  
Columbus, IN  
Info: Naomi Fleetwood-Pyle  
(812) 579-6979  
[Naomi\\_p@sbcglobal.net](mailto:Naomi_p@sbcglobal.net)

### Oct 20

Harvest Stomp (W)  
Lebanon, NJ  
Info: Mary Snyder  
(908) 537-2564  
[Marysnyder2@comcast.net](mailto:Marysnyder2@comcast.net)

### Oct 27

MCC Fall Workshop (W)  
Featuring ALL THAT  
Info: Diana Stockdale  
[yourmcc@aol.com](mailto:yourmcc@aol.com)

### Nov 2-4

Sealion Stomp  
Clogging Workshop (W)  
Nanaimo, B.C. Canada  
Info: Barb Guenette  
(250) 722-2953  
[bguenette@shaw.ca](mailto:bguenette@shaw.ca)

### Nov 10

GCLA Fall Clogging Workshop (W)  
Kennesaw, GA  
Info: Lisa Buck  
(404) 422-8974

### Nov 22-24

C.L.O.G. National Clogging Convention (W, P)  
Nashville, TN  
Info: David and Susan Phillips  
(770) 985-5557  
[convention@clog.org](mailto:convention@clog.org)  
[www.clog.org](http://www.clog.org)

### Nov 22-24

Midwest Clogging Workshop (W)  
Drawbridge Est, Fort Mitchell, KY  
Info: Fonda Hill (KY)  
(859)-760-8497  
[f.hill711@insightbb.com](mailto:f.hill711@insightbb.com)

## Competition Events 2007

For more information on sanctioned competitions, visit the 4 major sanctioning organization's websites at:

**ACHF** = America's Clogging Hall of Fame  
[www.achf.net](http://www.achf.net)

**AOS** = America on Stage  
[www.americaonstage.org](http://www.americaonstage.org)

**CCA** = Clogging Champions of America  
[www.ccaclog.com](http://www.ccaclog.com)

**NCHC** = National Clogging and Hoedown Championships  
[www.clog.org](http://www.clog.org)

### Jun TBA

Western Clog Dance Championships (C)  
(CCA)  
Anaheim, CA  
Info: George Rigby  
714-533-1449  
[wstchamp@pacbell.net](mailto:wstchamp@pacbell.net)

### Jun 2

Charlotte Competition (C)  
(ACHF)  
Charlotte, NC  
Info: Eddie Carruthers  
757-487-0145  
[ump13@cox.net](mailto:ump13@cox.net)

### Jun 8-9

Top Ten Championships (C)  
(NCHC)  
Ogden, UT  
Info: Vickie Neilson  
801-771-7073  
or 801-540-4385  
[ultimatenrg@msn.com](mailto:ultimatenrg@msn.com)

### Jun 9

Grand Lake National Clogging Contest (C)  
(ACHF)  
Info: Kathleen Pixley  
1-800-526-2523  
or Lou Maiuri  
304-872-5803  
[lmairi@citynet.net](mailto:lmairi@citynet.net)

### Jun 15-16

Grand Challenge of Champions  
Branson, MO  
Info: David and Susan Phillips  
(678) 889-4355  
[clognchc@hotmail.com](mailto:clognchc@hotmail.com)

### Jun 23

Georgia State Clogging Competition (C)  
Dublin, GA  
Info: Becky Duchemin  
(770) 694-2539  
[beckygcla@aol.com](mailto:beckygcla@aol.com)  
[www.gcla.com](http://www.gcla.com)

### Jun 23

Stompin' Ground Solo Competition & ACHF Workshop & Certified Judges Training (W,C,T)  
(ACHF)

Maggie Valley, NC

Info: Earl Powell  
828-891-3435  
or Lib Mills  
864-843-3825  
or Dianne Loftin  
864-962-9835  
or Lou Maiuri  
304-872-5803

### Jun 23-24

Dieter's Beach Jam (C)  
(CCA)  
Myrtle Beach, SC  
Info: Dieter Brown  
(828) 273-3244  
[ccadieter@aol.com](mailto:ccadieter@aol.com)

### Jul 6

United We Dance Clogging Challenge (C)  
(CCA)  
Charleston, SC  
Info: Matt & Kelly Sexton  
423-282-5065  
or 423-676-1305  
[DancExpCloggers@aol.com](mailto:DancExpCloggers@aol.com)

### Jul 7

Explosion Clogging Championships (C)  
(NCHC)  
Charleston, SC  
Info: Matt & Kelly Sexton  
423-282-5065  
or 423-676-1305  
[DancExpCloggers@aol.com](mailto:DancExpCloggers@aol.com)

### Jul 20

Bluegrass State Clogging Competition (C)  
(CCA)  
Morehead, KY  
Info: Lynne Ogle  
(865) 675-1185  
[ccalynne@aol.com](mailto:ccalynne@aol.com)

### Jul 20-21

Southwest US Clogging Championships (C)  
(NCHC)  
Scottsdale, AZ  
Info: Matt & Colleen Pearson  
623-516-1621  
[azpride1@cox.net](mailto:azpride1@cox.net)

### Jul 27-28

AAU Jr. Olympics (C)  
Knoxville, TN  
Info: Brandi Gollinger  
(801) 230-8578  
[blondybg@hotmail.com](mailto:blondybg@hotmail.com)  
[www.audance.org](http://www.audance.org)

### Jul 28

Orange County Clogging Competition (C)  
(ACHF, NCHC)  
Orange County, VA  
Info: [www.orangecloggers.com](http://www.orangecloggers.com)

### Aug TBA

American Heartland Clogging Classic (C)  
(NCHC)  
Liberty, MO  
Info: Missy Shinoski  
816-358-5283  
[kloghop@sbcglobal.net](mailto:kloghop@sbcglobal.net)

### Aug 4

Greenville Competition (C)  
(ACHF)  
Greenville, SC  
Info: Diane Loftin  
864-962-9835



**Aug 18**  
Bama Blast (C)  
(CCA)  
Oxford, AL  
Info: Shannon South or Linda  
Norris  
(205) 487-0426  
clogginchic@clogdancing.com

**Aug 18**  
Foothills Clogging Challenge (C)  
(ACHF)  
Lenoir, NC  
Info: Jill Kohnle  
828-396-2052  
sccllogger@hotmail.com

**Sep TBA**  
Tennessee Valley Fair Clogging  
Competition (C)  
(NCHC)  
Knoxville, TN  
Info: Ginger Huskey  
865-215-1471

**Sep 1-2**  
USA National Clogging Championships (C)  
(NCHC)  
Atlanta, GA  
Info: Missy Shinoski  
816-358-5283  
competition@clog.org

**Sep 7-9**  
NC Mountain State Fair Clogging  
Competition (C)  
(ACHF)  
Fletcher, NC  
Info: Earl Powell  
828-891-3435

**Sep 8**  
Mid-Atlantic Clogging Championships (C)  
(ACHF)  
Upper Marlboro, MD  
Info: Jim Loveless  
301-884-5830

Sep 14-15  
NC Clogging Challenge (C)  
(CCA)  
Hickory, NC  
Info: Chip Harrison  
(704) 823-8667  
tncelite@hotmail.com

**Sep 22**  
Magic Feet Ultimate Challenge (C)  
(AACHF)  
Thomasville, NC  
Info: Cody Farrington  
336-883-6076

**Oct TBA**  
Clogarama (C)  
(CCA)  
Location TBA  
Info: Kevin Parries  
(828) 687-8600  
Marci Rickard  
(678) 445-6198  
ccakevin@aol.com  
ccamarcir@aol.com

**Oct TBA**  
Southern Clogging Championships (C)  
(NCHC)  
New Orleans, LA  
Info: Joe Points  
800-671-2879  
southernclogging@aol.com

**Oct 6**  
Clogging Competition (C)  
(ACHF)  
North Carolina  
Info: Simone Pace  
864-599-5678  
simone@marykay.com

**Oct 26-28**  
ACHF Annual World Championships (C)  
(ACHF)  
Maggie Valley, NC  
Info: Earl Powell  
828-891-3435  
or Lib Mills  
864-843-3825  
or Dianne Loftin  
864-962-9835  
or Lou Maiuri  
304-872-5803

**Nov TBA**  
Electric Stompers Competition (C)  
(ACHF)  
Abingdon, VA  
Info: Ginger Baker  
423-764-0638

**Nov 3**  
8th Annual Clogging Contest (C)  
(ACHF)  
Fort Meade, FL  
Info: Elaine Enfield  
352-583-5304

**Nov 2-3**  
Georgia Carolina Clogging Classic (C)  
(ACHF)  
Augusta, GA  
Info: Teresa DeBolt  
706-855-7757

**Nov 11**  
2nd Annual Traditional Clogging Competition (C)  
(ACHF)  
Fontana Village, NC  
Bill Nichols & Simone Pace  
864-599-5678  
simone@marykay.com

**Nov 24**  
Holiday Clogging Classic Competition (C)  
(NCHC)  
Nashville, TN  
Info: David and Susan Phillips  
convention@clog.org

## Performances 2007

Want to be in a show? These events produce a staged production or themed exhibition program.

**Jul 13-14**  
Double Toe Jam (W,P)  
Waco, TX  
Info: (713) 729-2190  
(254) 772-0227  
www.doubletoejam.com

**Aug 10-11**  
Sunshine State Jamboree (W, P)  
Tallahassee, FL  
Info: Jeff Wood  
(850) 386-1263  
wood@talstar.com  
www.nettally.com/mountainview

**Sep 21-22**  
Fontana Clogging Jamboree (W, P)  
Fontana Village, NC  
Info: Jeff Driggs  
(304) 727-9357  
ccajeff@aol.com  
Info: Naomi Fleetwood-Pyle  
(812) 579-6979  
Naomi\_p@sbcglobal.net

**Nov 22-24**  
C.L.O.G. National Clogging Convention (W, P)  
Nashville, TN  
Info: David and Susan Phillips  
(770) 985-5557  
convention@clog.org  
www.clog.org

## Pageants 2007

**Jul 12-14**  
Miss American Clogger Pageant  
Spartanburg, SC  
Info: Sandra Thomas-Eason  
(706) 335-3039  
maclogpageant@aol.com  
www.missamericancloggerpageant.com

**Dec 1**  
Miss Georgia State Clogger Pageant  
Hawkinsville, GA  
Info: Danielle Kittrell-Podrazik  
www.gcla.com

The Double Toe Times has a brand new website to serve you better  
• **New Look • Updated Links & Info**  
• **Great New Features!**  
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let us know what you think... [doubletoetimes@aol.com](mailto:doubletoetimes@aol.com)

# DOUBLETOE TIMES

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☐ I would like a bullet before my name to show I promote traditional clogging

Name \_\_\_\_\_  
Line 1 (optional) \_\_\_\_\_  
Line 2 (optional) \_\_\_\_\_  
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# CCA Showdown of Champions

Hundreds of Cloggers step out in Knoxville, Tennessee for annual National Dance-off

The Clogging Champions of America Organization held it's annual Showdown of Champions in Knoxville Tennessee this Spring. Hundreds of cloggers from around the country met to vie for top honors in what many deem the best of the best of modern-styled clogging teams. After a full weekend of intense competition, the following groups and persons were crowned Showdown Champions:

## 2007 SHOWDOWN OF CHAMPIONS OVERALL WINNERS

Overall Amateur Female - Hannah Everman

Overall Male - Dillon Gould

Overall Challenge Female - Laura Norris

Overall Male - Joel Harrison

Overall Duo/Duet - Alyson & Caitlyn Vincent

Overall Amateur Team - UCDC Shining Stars Amateur

Overall Junior Challenge Team - High Voltage Jrs.

Overall Senior Challenge Team - The Clogging Sensation

The Double Toe Times took the time to talk with Stan Webb, the director of the Overall Challenge Junior Team High Voltage Juniors, and Overall Challenge Senior Team the Clogging Sensation.

DTT: Congratulations on your championship win at this year's CCA Showdown of Champions. Tell me about your group and about your journey to the national championship.

Stan Webb: We are the directors of High Voltage Elem & Jr and The Clogging Sensation. TCS has been around the competition circuit for almost 20 years. This is TCS's 4th time to win overall team but it's just as sweet as winning the first time. HV Elem & Jr have only been competing for about 3 years. They have put in so much time, energy, and dedication into their competition routines. This is their 2nd year at the

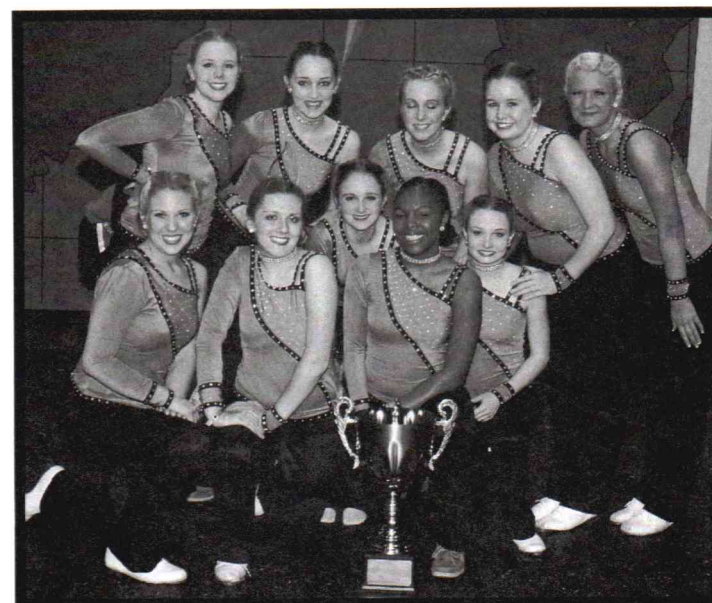
*(Continued on Page 8)*

**Photos: Top:** 2007 CCA Showdown of Champions Challenge Senior Grand Champions The Clogging Sensation of Missouri.

**Middle:** 2007 CCA Showdown of Champions Challenge Junior Grand Champions High Voltage Juniors of Missouri.

**Bottom: Top:** 2007 CCA Showdown of Champions Amateur Grand Champions Upstate Carolina Dance Company.

Photos by Blake Wallen of B&R Photography





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**June 9 - Grand Lake National Clogging Contest - Grove, OK**  
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**June 23 - Stompin' Ground ACHF Workshop & Solo Competition plus ACHF  
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**August 4 - Summer Fest Competition - Greenville, SC**  
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**Aug 31 - Sept 2 - Traditional Workshop & Competition  
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**September 8 - Mid-Atlantic Clogging Competition - Upper Marlboro, MD**  
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**September 22 - Magic Feet Ultimate Challenge - Thomasville, NC**  
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**October 26-28 - ACHF Annual World Championships - Maggie Valley, NC**  
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**November 3 - 7th Annual Clogging Contest - Fort Meade, FL**  
Elaine Enfield, PO Box 51, Trilby, FL 33593, 352-583-5304

**November 2-3 - Georgia Carolina Clogging Classic - Augusta, GA**  
Teresa DeBolt 706-855-7757

**November - Electric Stompers Competition - Abingdon, VA**  
Ginger Baker 423-764-0638

for more ACHF info visit [www.achf.net](http://www.achf.net)

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# CCA Showdown of Champions

(Continued from Page 6)

Showdown so it was amazing for the Juniors to win overall at their second attempt.

DTT: What do you think of the level of competition today and what does it take to be a top level team in today's competition world?

Stan: The level of competition today is getting crazy. It thrills us to see everyone stepping it up and bringing all of the awesome choreography and step work we're seeing. We think the top teams seem to have a few things in common: Entertaining routines that are choreographed to an enjoyable song that everyone on the team is able to execute. We see so many teams that do songs that are too fast and too difficult for some of the dancers. Their routine might have been more difficult but the song wasn't entertaining and not everyone could execute the routine so they don't place as well.

DTT: What advice would you give directors, teams or studios who aspire to be a national champion team?

Stan: Directors: Stay focused and push your dancers to be the best they can be. If they aren't serious about competition then they should be in one of your recreational classes.

Teams & Studios: Work hard...so you can play hard. You may have numerous months of blood, sweat, and tears....but once competition time hits you will be able to have a ton of fun placing and celebrating at each competition.

The Double Toe Times also talked to CCA Showdown Duo/Duet Champions Caitlyn and Alyson Vin-

cent of Kentucky.

DTT: Congratulations on winning overall duo at the CCA Showdown! Tell me about yourself and your clogging history.

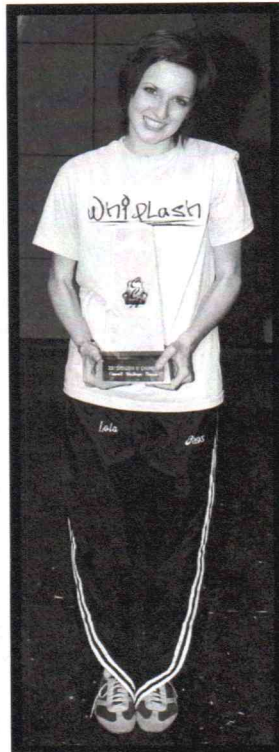
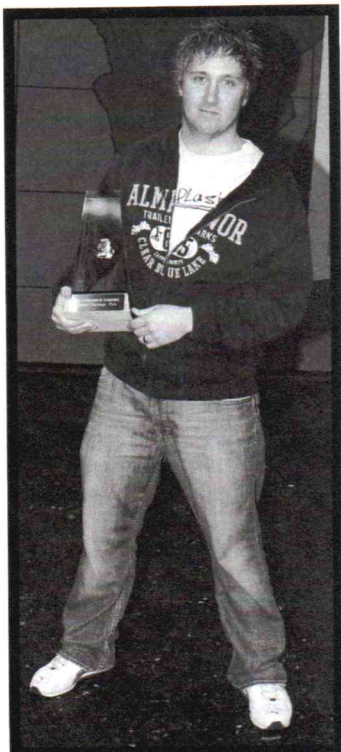
Caitlyn and Alyson Vincent: We are Caitlyn and Alyson Vincent and we have been dancing together for about 10 years. If you asked us what we loved to do 10 years ago, our answer would not have been clogging. At that time, things like basketball or ballet seemed to spark our interest. If it were not for a \$20 bribe from our grandmother to get us to begin taking clogging lessons, we would probably still be pursuing those other things. But thank goodness that \$20 bribe caught our eye and helped us find another interest!

After taking just a few lessons, we discovered our love and passion was for clogging and we have found that it has taken us a long way. At 17 we would have never guessed that we would be 3 time All Pro Team members, 2 time National Duo Champion winners and also have many other overall awards from various competitions. And somehow we still find time to fit in some other activities. We are also cheerleaders for our high school, stay very active in our youth group at church, maintain a 4.0 grade point average in school, and are editors of our school newspaper staff.

DTT: Who are some of your biggest clogging influences?

Caitlyn and Alyson: Our biggest clogging influences would definitely have to be our directors, Kelly Goodpaster and Regina Culton. Without their push and encouragement, our clogging career would not have

(Continued on Page 10)



**Photos: Left:**

2007 CCA Showdown of Champions Challenge Solo Male Grand Champion Joel Harrison of Nebraska.

**Middle:** 2007 CCA Showdown of Champions Challenge Solo Female Grand Champion Laura Norris of Nebraska.

**Bottom: Top:** 2007 CCA Showdown of Champions Challenge Duo/Duet Grand Champions Caitlyn and Alyson Vincent of Kentucky. The Vincents are also featured on this issues cover.

Photos by Blake Wallen of B&R Photography



# Grand Lake National Clogging Contest

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Overall Grand Champion Short Duo/Duet: **\$50.00 Cash Prize Each**

Overall Masters Solo Male and Female: **\$100.00 Cash Prize Each**

Overall Traditional Solo Male and Female: **\$100.00 Cash Prize Each**

Overall Choreographed Solo: **\$100.00 Cash Prize**

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## CCA Showdown *(Continued from Page 8)*

been the same. They have watched us grow and mature and have become like big sisters. We will always look up to them and have valued their guidance through the years. When we were little we watched them perform on stage and dreamed of being just like them. But we know that we will never measure up to their success.

DTT: What advice would you have for dancers wanting to excel at duos?

Caitlyn and Alyson: The biggest advice we could give to anyone dancing a duo is just to have fun because that is the most important thing above all. Its not about winning; its about having a good time and being able to experience new things. Even in all the seriousness and arguing to get things perfect, we are reminded that its just about doing what we love to do.

The Clogging Champions of America website has a page dedicated to the history of the organization. According to the site, CCA was formed in 1998 to generate more activity and interest in clogging and competition, to promote a spirit of fun and fellowship, and to make sure the beginner clogger will get to enjoy competing as much as the clogger who has been in it for years. The goal of C.C.A. is to create an atmosphere of spirited and sportsmanlike competition, and to provide more opportunities for cloggers within the competitive and entertainment realms. Competition, C.C.A. feels, is a healthy and entertaining part of clogging because it offers dancers the opportunity to travel to different locations - meeting new clogging friends, step sharing, and supporting each other competitively.

At each Clogging Champions of America event, the top three scoring teams in each category and division of Challenge, including Junior and Senior, will qualify to dance at the Showdown of Champions which will be held at the beginning of the following year. The top four scoring teams in each category of Amateur will also qualify for the next year's Showdown of Champions. You only need to qualify once per category, but you may dance at any or all affiliated competitions, and you will receive "Star" Points for doing

so.

"On the Challenge level of clogging, C.C.A. truly loves to see the best of the best performing together in an atmosphere of friendly competition and entertainment," said Lynne Ogle, President of the organization. "This is truly an experience to participate in, or just to watch." To recognize clogging's brightest, C.C.A. devised the Showdown of Champions, which brings together the winners from the best competitions in the country to compete under one roof. The sanctioning organization also recognizes the Solo dancer. First place Solo winners in each age division from each competition will qualify for the Showdown of Champions.

CCA honored Jeff Driggs with the Lori Wilson Award for contributions to clogging. Each year, Lori's family honors a clogger with this award in her memory. Lori danced with the Clog'n FX Cloggers of Georgia.

Each year judges at qualifying competitions nominate a group of dancers for consideration for the CCA All Pro Team and ALL Pro Director. From the list of nominees, a committee narrows the field and a final group is chosen to be honored. The 2007 CCA All Pro Director is Jamie Conyers-Vincent of the Taps in Motion Teams of Kentucky. Members of the 2007 CCA All Pro Team are: Bryant Brogden, Piper Brownlee, Darrell Conway, Keagan Crosby, Chip Harrison, Kayla Kiser, Joel Harrison, Beth Petrunich, Brandon Norris, Autumn Shields, Brandon Sears, Katie Ann Smith, Matt Sexton, Allyson Vincent, Bryce Suite, and Caitlyn Vincent.

For more information about the Clogging Champions of America organization, its events or Showdown of champions, visit their website at [www.ccaclog.com](http://www.ccaclog.com). **Photo:** 2007 CCA Showdown of Champions All Pro Team.





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# Clogging History

## A West Coast Clogging Enthusiast Shares Insights into the History of Clogging

by Marilyn Devin

(from an article that first appeared in Folk Dance Scene Magazine)

Also called "Hillbilly Tapdancing," clogging is an authentic and distinctive form of American folk dance. Clogging has roots that reach back to our Scots-Irish and European heritage; yet at the same time, the clogging that's performed and enjoyed across the United States today has such a contemporary feel that even teenage kids have been known to desert MTV and hustle down to the school auditorium for an evening's dancing.

### What Do Cloggers Look Like?

If you've ever seen a group of enthusiastic cloggers kicking up their heels, you probably haven't forgotten it. You'll have noticed, among other things, that cloggers don't look like the little dolls that dance out of cuckoo clock windows in pigtails and aprons; unless they're performing in a show, they dress like any other casual dancer. When cloggers do wear costumes, their clothes are something like square dance attire: typical for the women are gingham tops or peasant blouses; the skirts are full, frequently with crinolines, and somewhat shorter than the usual square dance outfits; for men, it's jeans, plaid shirts, and maybe string ties or some other such Western touch.

Another thing you'll remember if you've ever seen clogging is its most significant characteristic: foot stomping.

### Footwear - NOT Wooden Shoes!

Many people who've never seen clog dancing up close are under the impression that cloggers wear wooden shoes. Though clog dancing probably has historical antecedents in certain northern European countries where wooden footwear was common, the only special appurtenances on the feet of today's cloggers are extra-loud steel taps, sometimes called "jingle taps." Each tap is actually a loosely joined sandwich of two metal plates, which strike each other with each step. Most of the sound produced by these jingle taps is thus generated by the two pieces of steel striking each other, rather than just by the bottom pieces striking the floor.

The taps are customarily attached to the toes and heels of leather-soled dance shoes - either oxfords or low-heeled pumps. Since so many clogging events these days are held in halls with cement floors, most cloggers either add spongy insoles to their shoes or try to find some kind of footwear that will do a better job of absorbing shock than regular dance shoes do. In the last few years, many dancers have resorted to thick rubber-soled athletic shoes - Nikes, Reeboks, etc. They fasten their taps on with a sports shoe adhesive such as Shoe Glue or Goop.

### The Leader, or "Cuer"

Modern clogging numbers are typically done as set routines, choreographed to well-known songs. Like the ethnic folk dances that readers of Folk Dance Scene are familiar with, everyone in the hall dances the same steps at the same time - this is called "precision" clogging (as opposed to "freestyle" or improvisation). Unlike most ethnic folk dancing but like square dancing, in clogging there is normally a leader who stands at the front of the hall with a microphone and calls out the steps. In square dancing, this individual is a "caller." In clogging, he or she is known as a "cuer." Cuers are almost always teachers as well; they come equipped with all the tapes, speakers and other sound system paraphernalia they need for their engagements.

### Music: It Takes All Kinds

You are almost certainly already familiar with a great deal of the music that cloggers dance to. Not surprisingly, there are traditional clog dance routines for traditional old American folk tunes, such as Turkey in the Straw. Standards of a slightly newer vintage include Hambone, Jambalaya and Cripple Creek. There are also plenty of well-known clog routines done to top forty hits of recent decades: Oklahoma Swing, Cajun Moon, and Wake Up Little Susie, to name just a few.

One of the best things about today's clogging is that you can do it to so many different kinds of music: hillbilly, Cajun, Irish, boogie woogie, rhythm & blues, rock. These days, the huge success of country music has made it easy for "clogographers" to create new dances to the biggest top 40 hits. In the clogging world new dances are being created and introduced all the time. A few of the hottest clog routines created in recent years, for instance, have been "Down at the Twist and Shout," "Bad," "Ghostbusters," and "That's What I Like About You," as well as dozens of other dances to hits by artists such as Garth Brooks, The Judds, and Paula Abdul.

Newly-choreographed dances are usually introduced and taught in workshops at the annual regional clogging conventions. The various dance groups and their teacher/cuers then carry the new material back to the other local dancers. You might think this constant infusion of new routines would be disconcerting; but since clogging steps are always called out by the cuer, there really isn't a problem. During the course of the evening, it's customary for the cuer to announce whether the upcoming number will be easy, intermediate or advanced; as long as you're familiar with the various steps at that level, you can follow along even if a particular routine is one you've never done

*(Continued on page 14)*



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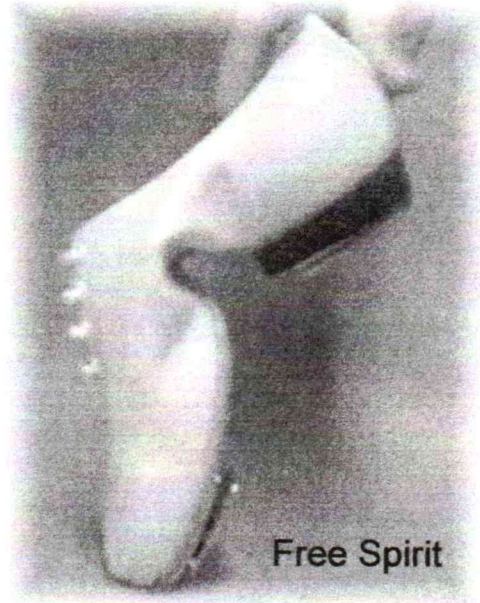
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## **Clogging History**

*(Continued from page 12)*

before. If there's a unique step or a tricky combination in the dance, cuers will usually raise everybody's comfort level by running through just that part of the dance before turning on the music.

### **The Clogging Steps**

At the heart of virtually all of today's clogging steps is a simple two-tap movement called the double toe. You execute a double toe by quickly kicking forward from the knee, then allowing the leg to fall back naturally. Because you don't lift the foot very far off the floor, this kick forward and back makes two quick sounds: a tap as the ball of the foot brushes forward and another tap as it brushes back. The double toe is then usually followed by stepping onto the ball of that foot, which also makes a sound. Together, all of that makes a "double toe step." The first two sounds of the "double toe step" fall on the upbeat ("and a"), and the step falls on the downbeat. (In tap dancing terminology, the double toe step would be a shuffle-step.) A double toe step is also called, simply, a "run." Dance sequences often contain several runs in a row (in which case the cuer might say, for example, "Run three.").

The basic step (The Clog) consists of a double toe step, a rock or brief transfer of weight to the other foot, then a step back again. (In tap dancing terminology, a clog would be shuffle step ball change.) With the counts, the notation of a basic clog (also called a "basic") looks like this:  
DTS R S (Double toe step, rock, step) L R L (Left, right, left) & 1 & 2

If you do a series of these clogs, you'll notice the rhythm and weight transfer is similar to a two step (with the addition of the preliminary shuffle, of course). But the characteristic of clogging that you can't see from the written-out steps is its up and down movement. This relaxed, bouncing motion is the other essential of clog dancing: the knees must bend slightly on the downbeat and straighten on the upbeat. Both knees bend and straighten simultaneously: on the downbeat both knees are bent, on the upbeat both are straight. Naturally, the extent of this vertical movement varies with the style (and knee power) of the individual clogger. Some dancers exaggerate it and develop a style like a bobbing cork; with others it remains subtle. But even if it barely shows, this knee action must be part of the "feel" of the dance - otherwise it just won't be clogging.

The "basic" clog is the fundamental building block of almost all the other steps. Other than the Double toe, Step and Rock, there are very few fundamental foot movements in clogging: the Heel, Toe, Brush, and Drag complete the list. There are dozens of well-known clog steps today (and hundreds of obscure ones!), but practically all of them grew out of some variation of these few components.

Cloggers almost always dance in the formation that's known as a "line dance." As you've undoubtedly seen in country & western line dances, everyone simply spreads out in rows across the dance floor and faces the end of the room where the cuer and music are. A couple of routines use circle formations and there are even a handful of couples dances, but these are extremely rare, particularly in California.

A line dance formation is really no formation at all; clogging is done this way because - unlike the square dance sets, ethnic dance circles, or even the closed couple formations of other social dancing - clogging historically developed more as a dance for soloists than for groups. This doesn't mean cloggers only performed one at a time but merely that each dancer was self-contained, doing steps of his own invention. The result was that one, two, or several cloggers usually danced while most of the other folks watched. Precision clogging - that is, 50 or 100 cloggers all dancing in unison - is a purely modern idea.

### **The Popularity of Clogging Today**

A recent issue of Double Toe Times, listed almost 600 dance groups in 50 states, plus Germany, Canada, Belgium and Australia. The Northern California Clog-A-Gram, another clogger's magazine, shows almost dozens of member clubs in that area alone, each club with at least 100 people. Fairs, festivals, conventions and competitions are staged almost weekly, and virtually year 'round. But, like other ethnic folk dancers, the overwhelming majority of cloggers aren't in it to compete or put on shows - they just want to have fun dancing.

### **Where Does Clogging Come From?**

A recent article in Folk Dance Scene referred to square dancing and contra dancing as cousins. If those dance forms are cousins, clogging shouldn't be thought of as any more than a friend of the family. Even though clogging has grown up along side square dancing, and seems to share square dancing's musical sounds, costumes, and country style, the origins of the two dance forms have surprisingly little in common.

Unlike square and contra dancing, whose lineage can clearly be traced to England and France, the dance form we know today as clogging probably springs from a blend of several sources, with very little agreement about the extent of the contributions made by different national groups. It is fairly well-accepted, however, that one of the primary roots of clogging must be the folk dance of the British Isles, starting with the Irish jig.

As long ago as Saint Patrick's time - the fifth century - cultural historians believe the Irish pagans were enjoying lively "step dances," primitive versions of what came to be known as the Irish jig. "Step dancing" - a broader classification than clogging - usually means a kind of dance where attention is focused on the legs and feet, the

*(Continued on page 16)*



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## **Clogging History**

*(Continued from page 14)*

movements of which keep time and accentuate the beat of the music. In Irish step dancing, the dancer kept his arms glued to his sides, and held his head and torso erect - almost wooden - while all the dancing took place below the hips. The feet of an expert doing an Irish jig moved faster than the eye could follow, in an intricate pattern of heel, toe, step, kick and scuff movements that are reputed to have tapped the floor as many as 15 times per second.

Although fast, repetitive tapping was an essential element of the Irish jig, it was traditionally performed with very light steps and soft shoes. Indeed, it wouldn't have been possible to execute those staccato patterns in anything but light, slipper-like footwear. Nevertheless, we know that at some point the jig gave birth to another dance performed in a heavier kind of shoe - the Irish clog dance. The same kinds of steps found in the "soft jig" were adapted by dancers with heavier, noisier, harder-soled footwear. What was sacrificed in speed and lightness may have been compensated for by the addition of the "shoe music" - the percussive use of the feet and shoes as a musical instrument. (Today, this dance is known as a "hard jig" or "double jig"; the shoes have a stiffly built-up patch of leather at the toe end of the sole, sometimes with metal nails or brads hammered in, but they don't actually have steel plates or taps like the ones cloggers or tap dancers wear.)

Wooden shoes were, of course, also worn by peasants and artisans in many parts of northern Europe - Belgium, Holland, and France. From those nations, too, came dances that create their own percussive accompaniment that may have emigrated to North America; to French Canada, for example, where clog dancing is well-known. This only leads to further speculation though, since in a general sense any historical dance involving foot stamping - the Portuguese fado, for instance, or the Spanish zapateado, which were frequently performed atop the tables in cafes - could be considered a precursor of today's clog dancing and tap dancing.

Of special interest for purposes of our story, however, was a particular kind of wooden shoe that made its appearance, not in the boggy countryside of Ireland or in northern Europe, but in the English steel mills in the mid-18th century during the industrial revolution. The story goes that in Lancashire, England, dancing in these heavy clogs became a popular pastime among the steel mill workers. Competitions came to be held to see who could generate the greatest variety of sounds and rhythms in these clogs. The dance was performed on cobblestones, and was a lot like a jig in that the upper body stayed motionless while the legs and feet did all the work of the dance.

The "Lancashire Clog," as it became better known,

attracted bigger audiences. The competition grew intense. The dancers finally realized that the heavy wooden clogs on their feet were a hindrance to faster footwork, so they switched to leather which provided some flexibility (and was safer, too). To make up for the sound volume lost with the wooden soles, someone came up with the bright idea of nailing coppy pennies to the toe and heel.

Imported to the United States, the "Lancashire Clog" became the granddaddy of tap dancing. It was featured in U. S. theatres as early as 1840, and took American audiences by storm; there were soon as many styles and spin-offs of clog dancing as there were performers, including the variation that abandoned the percussive footwear altogether to become known as the "soft shoe."

### **Clogging in the U.S.A.**

Irish and English clog dancing and their American derivatives continued to evolve in this country throughout the 19th and into the early 20th century, in vaudeville, minstrel shows and the various other tent shows, road shows and touring companies that travelled the length and breadth of the States.

Once it was established in this country, what had started out as clog dancing received its next biggest contributions from African Americans. The rich African dance heritage, nurtured and encouraged for the entertainment of white society during the years of slavery, blossomed anew as many more blacks headed for the cities after emancipation. The infusion of black styles and rhythms gave clogging two dance elements it had thus far lacked: syncopation and body movement.

By the turn of the 20th century, all these influences had culminated in what we know today as tap dancing. Famous early tap dancers are still among the most revered legendary figures in the history of show business: George M. Cohan, Bill "Bojangles" Robinson, etc.

While clog dancing was undergoing its transformation within the mainstream of American popular culture, the same Irish-Scots dance heritage was also thriving in more remote sections of our young nation. Dance historians tell us that in the Appalachian Mountains, descendants of the Irish, English and Scots settlers kept the Irish jig, Scots Highlander and other step-type dances alive in forms that didn't deviate quite so far from the "original."

We know that square and round dancing were the most universal dances done by country folk in 19th century America, and their history is fairly well-documented. Where, then, did clogging fit in? Well, it's a common occurrence at informal dances in any society for young people to want to get out on the floor and show off; in the Appalachians it was apparently no different. It seems that whenever there was a town dance - at corn husking time, at christenings, barn raisings, church socials, or whatever - during the breaks between sets or at the end of the evening when the regular guests left the floor, it was the custom for



the younger, more exuberant crowd to take over. It must have been these energetic souls that preserved the old clog and jig styles, doubtlessly with plenty of their own personal touches thrown in.

Though they had some common roots, the steps these Appalachian virtuosos did were only remotely related to the new, syncopated, sophisticated kind of dance that was coming into its own among professional minstrels and vaudeville entertainers. Compared to the new tap dancing, clogging was becoming the country cousin. (That's how clogging comes to be better-described as a relative not of square dancing, but of tapdancing.)

What we know today as clogging is the heir to these "purer," personalized and regionalized step-type dances. As recently as twenty years ago cloggers had not yet developed a common terminology - for the basic steps or even for the dance form itself. When cloggers in rural areas of the Southeastern United States travelled over the mountains or into the next state, they might or might not recognize the local steps. Clogging wasn't even necessarily called clogging in all regions; it was known variously as flat-footing, foot-stomping, buck dancing, jigging, and other local terms.

In 1927, in Asheville, North Carolina, a lawyer and cultural historian named Bascom Lamar Lunsford founded an ambitious folk arts festival - the Mountain Dance and Folk Festival - where he planned to gather and preserve Southern American music and dance. In 1938, at Lunsford's annual festival, a group with a unique style won the dance competition. This group - Sam Queen's Soco Gap Dance Team - didn't do square dance steps at all. In fact, cloggers today recognize Sam Queen's team as the first official cloggers.

Sam Queen's dancers, interestingly, did not call themselves cloggers - they most probably used the term "flatfooting" to distinguish their kind of dancing from traditional mountain square dancing. By whatever name, though, Sam Queen and his group were such a hit that it was clear a new, non-square dance category was going to be needed from then on to accommodate other groups like them - those who did flatfooting, foot-stomping, or whatever they wanted to call it.

So how and when did the term "clogging" finally catch on? According to Ira Bernstein, clogging authority and author of "Appalachian Clogging and Flatfooting Steps," cloggers have no less than King George VI and Queen Elizabeth of England to thank for the currently-used term. Bernstein's research turned up the little-known fact that, during a 1939 state visit to the White House where Sam Queen's Dance Team were among the guest artists, those royal personages commented that Sam Queen's group reminded them of the clog dancers they'd seen in the north of England.

After World War II, clogging was positioned to hitch a ride on the coattails of square dancing, which became the national craze in this country throughout the 1950's. From movies to radio to the record store, and from stars like Bing Crosby to Roy Rogers, everybody was going square dance crazy. Wherever square dance festivals and jamborees were held, there would naturally be a place to feature exhibition dancers, and often as not, those fancy steppers would be doing clogging steps.

On a more local, neighborhood level, square dances were held wherever folks could find a hall, a fiddler and a caller. As the ranks of square dancers grew, there was a natural interest in expanding the repertoire of steps and styles. Like their predecessors in Appalachia, there invariably seemed to be someone who knew a few clogging steps and was only too glad to show them off during the breaks between sets. It's from these clogging interludes and demonstrations - professional and amateur, formal and informal - that today's clogging eventually spread from coast to coast and beyond.

### Today's Clogging Styles

The name "clogging" may have caught on, but that doesn't mean clogging has crystallized into one common form yet. Lots of different styles of clogging still survive, and vary considerably, especially between east and west. For instance, cloggers in California are much more apt to dance in unison - the "precision" style of clogging; in the southeast, there's a great deal more improvisation, even doing a routine written to the same song.

"Buck dancing" was one of clogging's early names because it was simply a generic name for any kind of fast-footed solo (and is

still used among old-time tap dancers to describe a kind of easy, flat-footed tap style). Among cloggers, buck dancing now refers to a special fancy kind of clogging in which the dancer does the basic clogging steps, but with the addition of extra little kicks, shuffles, taps, etc. to generate two or three times as many sounds per beat as the steps make when conventionally executed.

The essential characteristics of clogging - in other words, the dance elements that make it clogging even if it's called something else in a particular area or is disguised by fancy styling - are (1) the loud, fast footwork, usually with steel plates on the shoes; (2) the fairly rigid torso; and (3) the up and down knee motion.

The popularity of clogging in the Los Angeles area has never been greater. The current generation of local cloggers traces its history to the 1976 Square Dance Convention at Anaheim, where a clogging exhibition was held. It attracted a handful of square dancers who then made it their business to find out more about this exciting new (to them) kind of dancing. Those "pioneers" founded the first few clubs and became the first clogging teachers in Southern California, and most of them are still at it.





# Strength in Numbers

Minnesota Cloggers Discover the Fun and Fellowship of banding Together with Area Dancers to Perform

by Tammy Katz  
Director, Wild Rose Cloggers

What a thrill to dance with another team from our area for a local show! The Wild Rose Cloggers were invited to West Salem, Wisconsin for a RV Convention last season. Tammy Katz, their director from the Twin Cities area, brought together about 20 dancers. Her invite to another local group, ClogJam, to dance at this convention was immediately accepted and the two groups joined together.

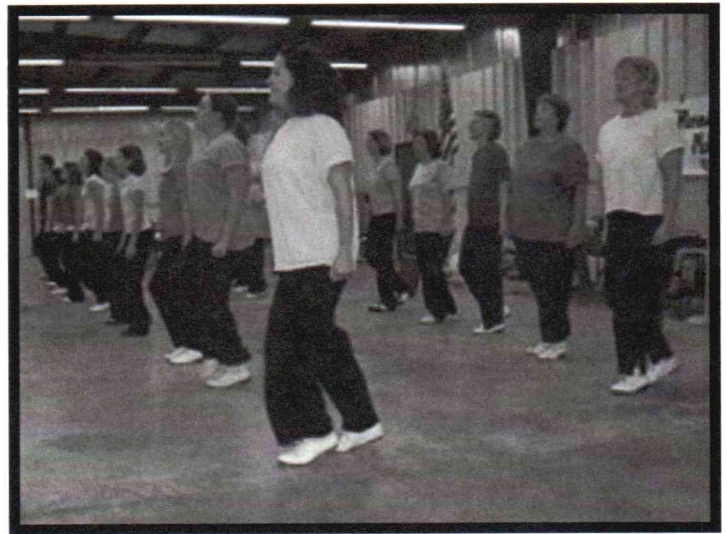
Yes, both groups did know about 10 of the same songs, thanks to the National Dance list and the national instructors that visit in the north of the Midwest. We did songs that we learned at the Gopher It Convention. Naomi Pyle taught Car Wash and Buzz & Jessie Venhuizen taught Yeah! Who would know at the time of the convention that some day those very songs we were learning together would unite two groups for a performance almost a year later?

How exciting to be a part of a show under different leadership. It taught both groups a lesson. Even though there were little differences with arm movements and clapping, or head movements and traveling on steps, it was a difference that only added more excitement to the show! As a leader of ClogJam, it was a relief and joy to only dance ( and smile) and not have to speak on the mic.

Each group had two numbers that their group danced. All the while, one group clogged, the other group stood enthusiastically on the sidelines to get the crowd more into the production by clapping and whooping. What a fantastic feeling to be in a community of clog dancers that knew the same language of dance, enjoyment and entertainment.

Another time afforded the opportunity for our group to dance with Tammy... that time, there were actually 3 groups from our area. We united and raised \$250 for cancer research. We were together for most of an evening. Our Television performance was at 11:00. We met early to rehearse our dances at Avin Honecker-Sherman's teaching studio. How awesome our group of over thirty dancers looked and sounded on the stage that evening! It was simply stunning.

We said that we would dance again together and we held true to that promise. If your team has never danced with another group, you really must try it some time~and sometime soon!



**Pictures:** Members of the Wild Rose Cloggers and ClogJam, of the twin Cities area of Minnesota, joined together to perform in West Salem, Wisconsin for a RV Convention last season. Wild Rose Director Tammy Katz brought together about 20 dancers from the two teams to perform a show featuring dances from the C.L.O.G. national dance list as well as routines learned at area workshops.



# Sunshine State Jamboree

**TALLAHASSEE, FL**  
Join Us For "PUTTIN' ON THE RITZ"  
**AUGUST 10-11, 2007**

## FEATURED INSTRUCTORS

Scotty Bilz  
Jeff Driggs  
Naomi Pyle  
Matt Sexton  
Marge Callahan  
Debbie Claxton  
Jamie Conn  
Greg Dionne  
Andy Howard  
Matt Koziuk  
Anne Lanier  
Sandy Smallwood  
...and more

## REGISTRATION INFORMATION

Download registration  
form and driving  
directions from:  
[www.ssjamboree.com](http://www.ssjamboree.com) or  
email Jeff Wood at  
[wood@talstar.com](mailto:wood@talstar.com) for  
more information

## EVENT INFORMATION

**Where:** Heritage Plaza - CHC Building  
2820 Sharer Road (1/2 mi. from I-10 and hotel)

**Friday:** 6:00PM - 10:00PM Registration and Fun Dances

**Saturday:** 8:00AM - 12:00PM Morning Workshops

1:00PM - 5:00PM Afternoon Workshops

5:00PM - 7:00PM Dinner Break

7:00PM - 10:00PM Exhibitions and Fun Dances

**HOTEL:** Cabot Lodge, 2735 North Monroe Street  
(850) 386-8880 -or- (800) 223-1964  
[www.cabotlodgenorthmonroe.com](http://www.cabotlodgenorthmonroe.com)  
Rate: \$65 + Tax (limit 4 people per room)  
Inclusions: Continental Breakfast  
2-Hour Evening Beverage Reception  
Request: "Sunshine State Jamboree Rate"

## PRE-REGISTRATION

Now Thru July 15th!

**COST:** \$25 Pre-registration; \$30 at the door for dancers  
\$8 Pre-registration; \$10 at the door for spectators

**CONTACT:** Jeff Wood (850) 386-1263  
[wood@talstar.com](mailto:wood@talstar.com)



Event Sponsored by Mountain Dew Cloggers of Tallahassee  
[www.nettally.com/mountaindeu](http://www.nettally.com/mountaindeu)



# Fiddle N Clog

by Robert Warner, CCI  
Thunder Floor Cloggers, MI

The Fiddlers Jamboree and Clogging at the Old Time American Clogging and Southern Appalachian Square Dance School's dance barn in Lake Odessa was well attended January 20<sup>th</sup>, 2007. The event started at 2:00 pm with people already in the dance barn before the starting time. It was sort of like a horse race with the horses in the gate in anticipation for the starting gun to be fired. Twenty two musicians showed up with every kind of acoustical instrument one has seen plus a piano. Some of them carried in as many as four instruments. The person with the piano had to be helped in with hers.

People came of ages 3 years to 94 years of age. It was wonderful to see the dancers and cloggers out on the floor cutting it up to lots of good wholesome music that has a good beat. One 94 year old man from Lowell was brought by his son. The elder gentleman also brought his 94 year old girl friend from Ionia along and a Hohner harmonica. He stood up there in front at least four times and played three or four numbers each time. His name was Hubert and he, his girl friend and his son came in at 2pm and stayed until 8:15pm All the time he wasn't at the microphone he was sitting down pumping the harmonica. . Hubert can play 200 songs and then another 300 have to be coaxed out of him. His doctor says to him to keep at it, it is good for one's wind. It makes one's voice strong. Polly of Jackson, who played the piano, also played an African bass. It has no neck, but one plucks pieces of wood that look like paddles just below a big sound hole. Bob Burghdoff of Hastings, played a fiddle he made out of matchsticks. Counting the fiddle, bow and case, his wife blew out 4,750 matchsticks for him to glue together. It took a year to build.. The sound of the matchstick fiddle is very good, but he doesn't want to play it to hard. He said he might set it ablaze.

A six year old youngster by the name of Jude Mellen-Crandell of Holland, MI made his debut in front of the microphone playing the fiddle. When he got through, the barn erupted in applause. Bob Warner, CCI also made his debut with the fiddle in front of the microphone. What was different between Jude and Bob was that Jude is sixty years younger than Bob, has more hair, and Bob had to start about six times to get playing. Marcia Mellen of Hastings, Jude's grand mother, did a number on the hammered dulcimer as did also Gerti West of Otsego. Shelley Hudson of Ada, playing clawhammer banjo for the first in front of a microphone, was accompanied by her husband Bob

on the fiddle.

Many dancers, plus dancers from the Thunder Floor Cloggers utilized the floor in front of the camera sent in by CH 2 cable access of Hastings. All but an hour and a half were taped. At 5:00 pm a potluck was partaken of after Herb Haines of Lowell asked the blessing and open mic was taken advantage of. Open mic is where one can sing or play up front if one didn't have a chance to before supper.

At 6:00 pm the round and square dances started. Dick Wild of Jackson, called the four couple quadrille square dance. After a break Bob Warner taught some of the Appalachian big ring with six couples in the ring. All the Fiddler Jamborees are for the public to come with their families and either watch or take part. There are only two criteria. One is to want to learn and the second is a desire to have fun. There is no smoking in the buildings and no drinking is allowed. This music and atmosphere goes hand in hand with keeping a family together by learning a very pleasant activity together. Fiddler's Jamborees are held monthly in the area and always draw a great crowd of those who enjoy traditional music and dance.

The Thunder Floor Cloggers teach traditional clogging classes in Hastings, Lowell, and Lake Odessa under the instruction and direction of Lynda and Bob Warner, CCI They have a teaching aid called Folk Heritage Program which they take into school assemblies, churches, music festivals, historical re-enactments, parties, picnics, family reunions, centennial celebrations, fairs and other venues teaching a part of our heritage through the big ring square dance in a hands on authentic activity. If anyone is interested in the Folk Heritage Program or has the desire to learn to clog or learn the old time Appalachian big ring square dance contact Lynda or Bob Warner at 616-374-8205.

**Photo:** Clogger Lynette joins the musicians in a rousing dance during the Fiddlers Jamboree at the Southern Appalachian Square Dance School in Lake Odessa, MI.





# Oktober Fest

**Clogging Workshop and  
Indiana Fall Classic Clogging Competition  
Workshop Saturday October 20, 2007 at the**

**The SEASONS LODGE**  
Nashville, Indiana



Hotel Rooms - Brown County Inn - 1-800-772-5249 (across the street from Conference Center) - due to fire.

**Workshop - 9:00 AM - 9:00 PM (Workshop & Fun Dance)**

## Instructors

**Scotty Bilz, GA      Jeff Driggs, WV**  
**Scott Dobson, IN      Dieter Brown, SC**  
**Matt Sexton, TN      Naomi Pyle, IN**  
**Guest Instructor - TBA**

### Workshop Fees:

**Dancer: \$25.00**  
dancer \$5.00 higher at door  
**Spectator: \$ 5.00**  
**Video: \$10.00**  
**Syllabus: \$ 5.00**

**Indiana**  
**Fall Classic**  
Clogging Competition

**Sunday October 21, 2007**

at the Seasons Lodge

full C.C.A qualifying Competition

For more information, call 812/579-6979 or email Naomi\_P@sbcglobal.net

## Workshop Pre-registration Form:

for competition rules, info and registration forms visit us on the web at [www.cloggingcontest.com](http://www.cloggingcontest.com)

Name: \_\_\_\_\_ Dancer(s) @ \$25.00 \$ \_\_\_\_\_  
Address: \_\_\_\_\_ Spectator(s) @ \$5.00 \$ \_\_\_\_\_  
City, ST Zip: \_\_\_\_\_ Video Cam @ \$10.00 \$ \_\_\_\_\_  
Phone: \_\_\_\_\_ Syllabus @ \$5.00 \$ \_\_\_\_\_  
Group Name: \_\_\_\_\_ Total Amount Enclosed \$ \_\_\_\_\_

make checks payable to Naomi Pyle and mail to:

Naomi Fleetwood-Pyle, 10720 E. Legal Tender Rd. Columbus, IN 47203





# THEATER LINGO

Every profession has its own special vocabulary, words created for the unique aspects of that particular industry, but the theatre seems to have an abundance of strange and funny lingo that's completely its own.

Since cloggers spend a great deal of time on stages, here is a list of names for all the different parts of a theatre so you'll speak the "vernacular."

**House**--The part of the theatre where the audience sits. An appreciative audience is called a "good house," and if it's packed, it's a "full house." People who work in this part of the theatre, like the ushers or the people in the box office, are called "front of house staff."

**The Pit** -- This is the lowered area in front of the stage where the orchestra musicians play. Usually you can see the conductor -- his head or his hands stick out just a little on top so the performers onstage can see him. In some theatres, the orchestra is actually under the stage or even in the basement!

**Proscenium** -- This is the arch that separates the "house" from the stage.

**Apron** -- This is the part of the stage that sticks out past the curtain line, closest to the audience.

**Green Room** -- This is the room where performers can rest when they are not onstage. They aren't always green, although that was always considered a restful color.

**Stage Left and Stage Right** -- When an performer moves stage left, he moves to HIS left. So from the audience, stage left is actually on the right side of the stage and vice versa.

**Wings** -- This is the area just offstage on either side, behind the proscenium, where performers wait just before they come offstage. This is where the term "waiting in the wings" comes from.

**Upstage and Downstage** -- It used to be that many theatre stages were "raked," or tilted toward the audience so that the back end was higher than the front end. This way, the audience could see the stage better. So, when an performer moved "downstage," she would have been moving down the tilt, closer to the audience. Nowadays, "downstage" just means toward the audience, and "upstage" means away from the audience. Most performers like to be right "downstage center."

**The Booth** -- This is the "control room" where

the light board operator runs the show.

The stage manager might be in the booth, or else in the wings.

**Stage Door** -- The performers and technicians don't enter the theatre through the lobby the way the audience does. They have an entrance that leads directly backstage. The doorman keeps watch, takes messages and packages, and makes sure only show personnel enter the theatre.

**The Flies** -- This is the area above the stage where scenery is rigged and hung. When scenery lifts off the stage in a scene change, it stays in "the flies" until it's needed again. The rigging system is counterweighted and balanced to keep the heavy scenery safely suspended high in the air.

**The Grid** -- This is the name for the area above the stage where all the stage lights are located. The lights are attached to suspended beams called "electrics."

**The Orchestra** -- This is the term for the seating located on the lowest level. The term actually comes from the Greek word "orcheisthai," which was the area in front of the stage in the theatres of ancient Greece.

**Mezzanine** -- This term comes from the Italian word for "middle." It refers to the lowest balcony in a theatre (if there is more than one).

**Balcony** -- Once called "the gallery," this is the projecting platform that holds seats above the stage level.

**Theatre Box** -- In some theatres, there are enclosed seating areas above the stage on either side called "boxes." They usually hold four to six seats.

Here's some of the jargon you might hear backstage tossed around by the cast and crew:

**Call** -- The time an performer is required to be in the theatre before a show. Usually, the call is half an hour before curtain time.

**Dark** -- The nights when there is no performance in the theatre, it is "dark." Broadway shows usually have only one "dark" day a week.

**Break a Leg** -- Actors (a superstitious bunch) say this to each other when they mean "good luck," on the idea that whatever you say, the opposite will happen. You NEVER wish an actor good luck -- unless you want them to really break a leg!



# Indiana Fall Classic Clogging Competition

**A New C.C.A. Qualifying Competition**

## October 21, 2007

**at the Seasons Lodge and Conference Center**

560 St. Rd. 46 E., Nashville, Indiana (IN) 47448 TO RESERVE ROOMS: 1-800-365-7327

Email: [info@seasonslodge.com](mailto:info@seasonslodge.com) Website: [www.seasonslodge.com](http://www.seasonslodge.com)

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**a part of the OktoberClogfest Workshop & Competition Weekend**

Workshops Saturday Oct. 20, Exhibitions & Fun Dance Saturday Evening

C.C.A. Qualifying Team, Duo/Duet & Solo Competition on Sunday Oct. 21



**Thousands in Trophies, Plaques and Medals to be awarded**

**Raised Stage, Amateur & Challenge Levels in Junior, Senior & Adult Age Divisions**

**Grand Champions Crowned in Each Category, plus grand champion soloists win**

**an opportunity to dance in a show at the world famous Little Nashville Opry!**

**Saturday Oct. 20 Workshops,**

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9:00 am - 9:00 pm featuring top national instructors

**Sunday Oct. 21 Competition:**

Competition starts at 9:00 am

Amateur & Challenge offered in:

Standing Line, Open Line, Precision, Hoedown,

Artistic Expression, Exhibition, plus Traditional Line,

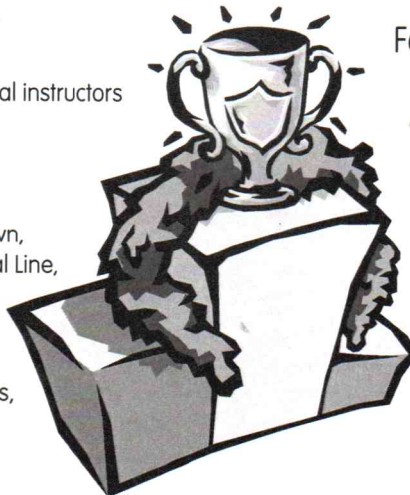
A Capella Team and Small Team

Same Sex Duos, Mixed Duets,

Show Duo/Duets, Short Duo/Duets

Amateur & Challenge Solos, Traditional Solos,

A Capella Solos



For Competition & Workshop info,  
reg. forms and more, visit:

**[www.cloggingcontest.com](http://www.cloggingcontest.com)**

or contact: Naomi Fleetwood-Pyle

(812) 579-6979 [naomi\\_p@sbcglobal.net](mailto:naomi_p@sbcglobal.net)

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(304) 776-9571 [ccajeff@aol.com](mailto:ccajeff@aol.com)

Enjoy Brown County Indiana during peak leaf  
season. Lots of arts & crafts, live music  
venues, great dining and - of course - lots  
of great clogging workshops and a full day  
of competition. Something for everyone!



# Georgia's Crossroad Cloggers Bring it All Together

Hosting clogging events is no stranger to the Crossroad Cloggers sponsored by the Adel/Cook County Parks and Recreation Department in Adel, Georgia. Under the direction of Brian Law, this not-for-profit dance team hosts several dance stages throughout Georgia.

They have hosted the Georgia Agrirama Clogging Hoedown for the past 8 years of its 22 years in existence. This event spotlights clogging and line dance teams from all over Georgia and Florida. The 6-hour evening event draws huge crowds at Georgia's Living History Museum- The Georgia Agrirama in Tifton, Georgia. Each year Law selects a new theme and designs t-shirts for souvenirs and has a themed show for teams to enter and exhibit with themed music. Some themes include- A Hot Steppin Good Time, Stepping Back in Time, A Diamond Review, A Clogging Roundup, and one Dynamite Night of Clogging. The event can be viewed at <http://www.agrirama.com/>

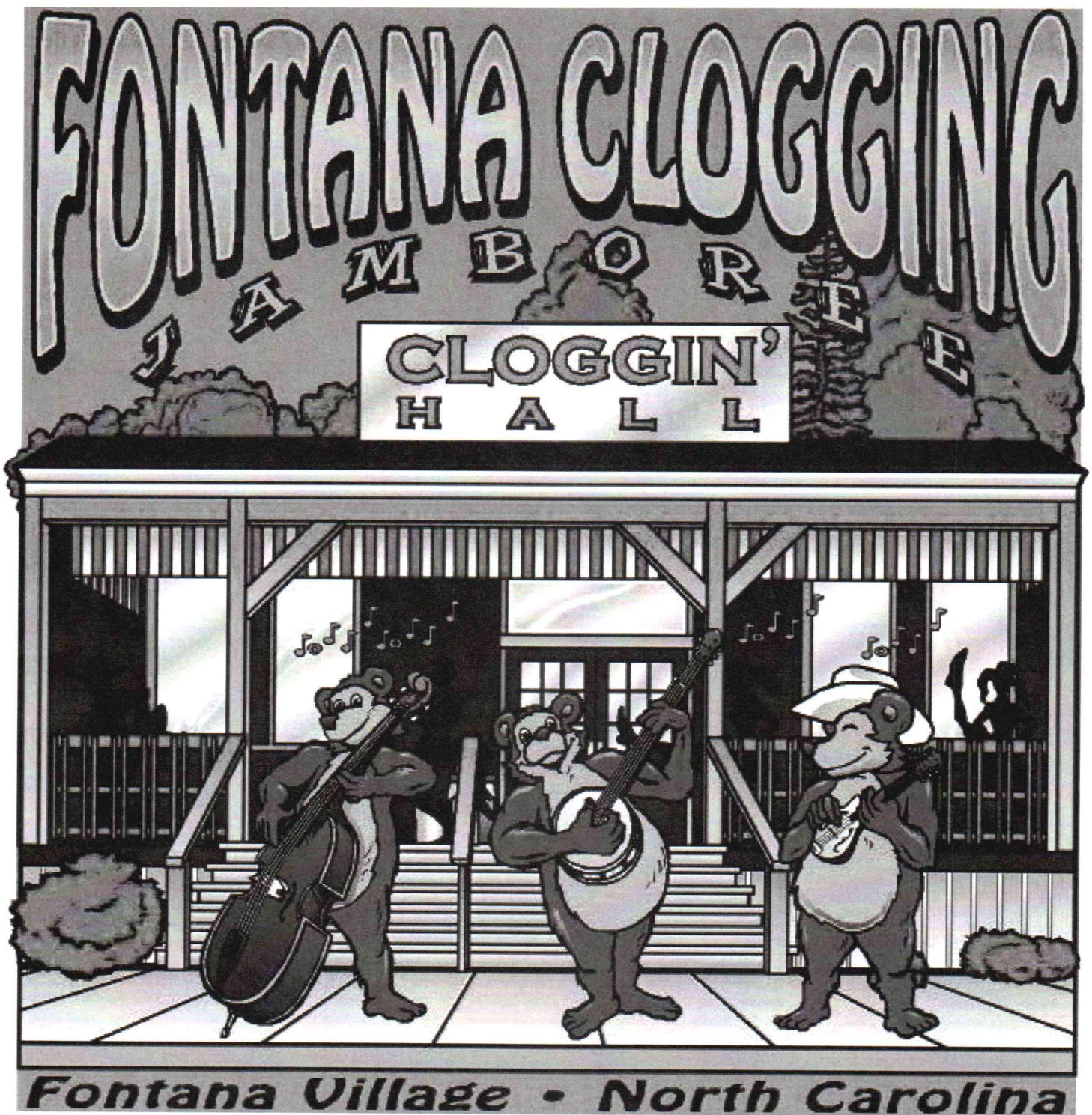
For the past 4 years, the team has hosted the bi-annual Spring and Fall Clogging Show at the Calico Arts and Crafts Festival in Moultrie, Georgia. This big Arts and Crafts show draws one of the largest crowds for which the team entertains. The event is a two day event and is held twice a year. Cloggers come from all over Georgia and Florida to entertain the shoppers at this big South Georgia event. The Crossroad Cloggers have been featured on publication materials as well as the local NBC news affiliate and have had dancers on the front page kicking up their heels at this Artsy Clogging Crafts show. The event can be viewed at <http://www.calicocrafts.com/>

For the first year, the team is going to host a dance stage at the Azalea Festival in Valdosta, Georgia. This two-day event draws big crowds to usher in spring and the famous Azalea which is rich in southern Georgia. The stage is entitled the "Stage of the Americas" and will feature clogging, line dancing and multi-cultural dance teams from Georgia. The dancers will share the stage with the famous OuterToons who have been featured at major theme parks in Georgia and Florida. Law is a school counselor at Valdosta High School and has recruited the school dance team and performing Wildcat band from his school to add

*(Continued on Page 26)*







# September 21-22, 2007

featuring **Scotty Bilz, GA** **Jeff Driggs, WV** **Gary Larsen, NC**

**Naomi Fleetwood-Pyle, IN** **Matt Sexton, TN** and more TBA.

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## Crossroads Cloggers

(Continued from Page 24)

variety to this year's performance and keep with the staged theme. The event can be viewed at <http://www.azaleafestival.com/>

Law states that it is hard work to book for these events which occur weeks and months back to back, but he has made great contacts with some of the south's finest performers that keep coming back to make the shows a great success. We try to add new teams to the shows as we meet new people at state and national workshops in order to bring our audiences a new variety. It also makes our clogging family grow. Each team brings uniqueness to the shows. Law has directed this team totally not for any profit since 1995. He began dancing on a college clogging team at Abraham Baldwin College in 1989. He wanted to things in college- To become a clogger and a counselor. He states, "One is my job and one is my hobby." He never dreamed that he would be hosting such big events.



## Certifiably Clogsessive

By: Lou Liska  
of Edmonton, Alberta

I used to be normal; but now I clog.  
I use funny words suck as: "Walk the Dog",  
A "Hillbilly", "Outhouse" and "Stupid" too.  
The steps are non-ending, forever new.

I practice my steps while I stand in line  
A "Basic", a "Turkey" and "Fancy Vine".  
But nobody asks; they just think I'm odd.  
They seem to ignore me, so on I plod.

My eyes just roll back, I've forgotten now,  
My face blushing brighter, I don't know how  
The path from my brain to my feet is blocked.  
I stand "de-feeted", my ankles locked.

It's turned into ajony one more time,  
Now fully "clogsessive" I know that I'm  
Not learning all the newborn tricks.  
-- But soon; I'll need another fix.



Do you have a clogging poem, puzzle or story?  
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# D

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The Monthly Magazine of Clogging!  
**DOUBLETOE** TIMES  
September 2005  
[www.doubletoe.com](http://www.doubletoe.com)

**All That! GLITTERS**  
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Voted The Best

IN THIS ISSUE:  
The Double Toe Times site down for an exclusive interview with clogging and percussive dance instructor All That!...  
Plus...  
Step back in time with Virginia's Hoosah Cloggers

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☐ I would like a bullet before my name to show I promote traditional clogging

Name \_\_\_\_\_  
Line 1 (optional) \_\_\_\_\_  
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DS R S DS BR SL DS R S R S R S  
L R L R L R L R L R L R L R  
&1 &2 &3 &4 &5 &6 &7 &8

# Right on Cue

## Turbo Twang

Page 1 of 2

Intermediate Clogging Line Dance

Music: Turbo Twang by Wayne Warner (Turbo Twang'n)

Choreo: Jeff Driggs P. O. Box 1352, St. Albans, WV 25177-1352 [www.doubletoe.com](http://www.doubletoe.com)

Wait 16 beats

### Part A

L	DS			DS			S			S			S
R		DS (XIF)			DS (XIB)		H (OTS)	S		H (OTS)	S		S
	&1	&2		&3	&4		&5		&6	&		7	&8

L	DS		H*		S		DS		R		R
R		DS		H*		S		DS		S	S
	&1	&2	&	3	&	4	&5	&6	&	7	&8

Repeat Crossover MJ, Walk the Dog Turn and Fancy Double to Face front

### Repeat Part A

### Bridge 1

L	Toe	S		Toe	S
R		Toe	S		Toe

### Part B

L	S (XIF)		S		S	S	SL		SL		R
R		S		S (XIF)		S	DT	UP	DT	UP	DS
	1		&2	&		3	&4	&a	5	&a	6
											&7
											&8

L	CHUG (XIF)		CHUG (OTS)		DS		S	K	K	S		R
R						R	DS		K	K	S	S
	1		2				&3	&4	&5	&6	&7	&8

L	DS		DS		DS		SL		SL		SL		R
R		DS		DS		TCH	UP	TCH	UP	TCH	UP	DS	S
	&1	&2	&3	&4	&5	&	6	&	7	&	8	&9	&10

L	S (B)		S		S		R
R		S		S (B)		DS	S
	1		2	&3		4	&5
							&6

### Part C

L	DS		S		S (XIB)		BO (OTS)		BO (Bring Feet Together)	S	S		R
R		S (XIB)		S			BO (OTS)		BO (Bring Feet Together)		R	DS	S
	&1	&		2	&3		&		4		5	&6	&7
												&8	

Repeat Joey Zip and Step Rock Turn to Face front

### Repeat Part A

### Part A

Crossover MJ

Crossover L then Move R

Walk the Dog Turn,

Fancy Double

Turn ½ right on Walk the Dog

Repeat to face front

### Repeat Part A

Crossover MJ

Walk Dog Turn, Fancy Dbl

Repeat to face front

### Bridge 1

4 Toe Steps

### Part B

Time Step, Double Ups

Clap hands over head on Ups

YEE HAW, Kick It

4 DS, Hillbilly, Basic

Moving Forward

Step Back

### Part C

Joey Zip, Step Rock Turn

Turn ½ L on SRS to face back

Repeat to face front

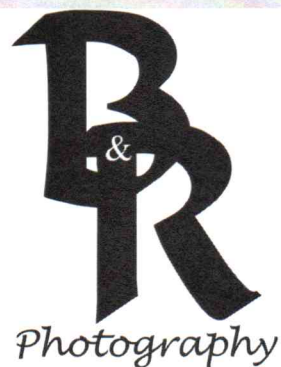
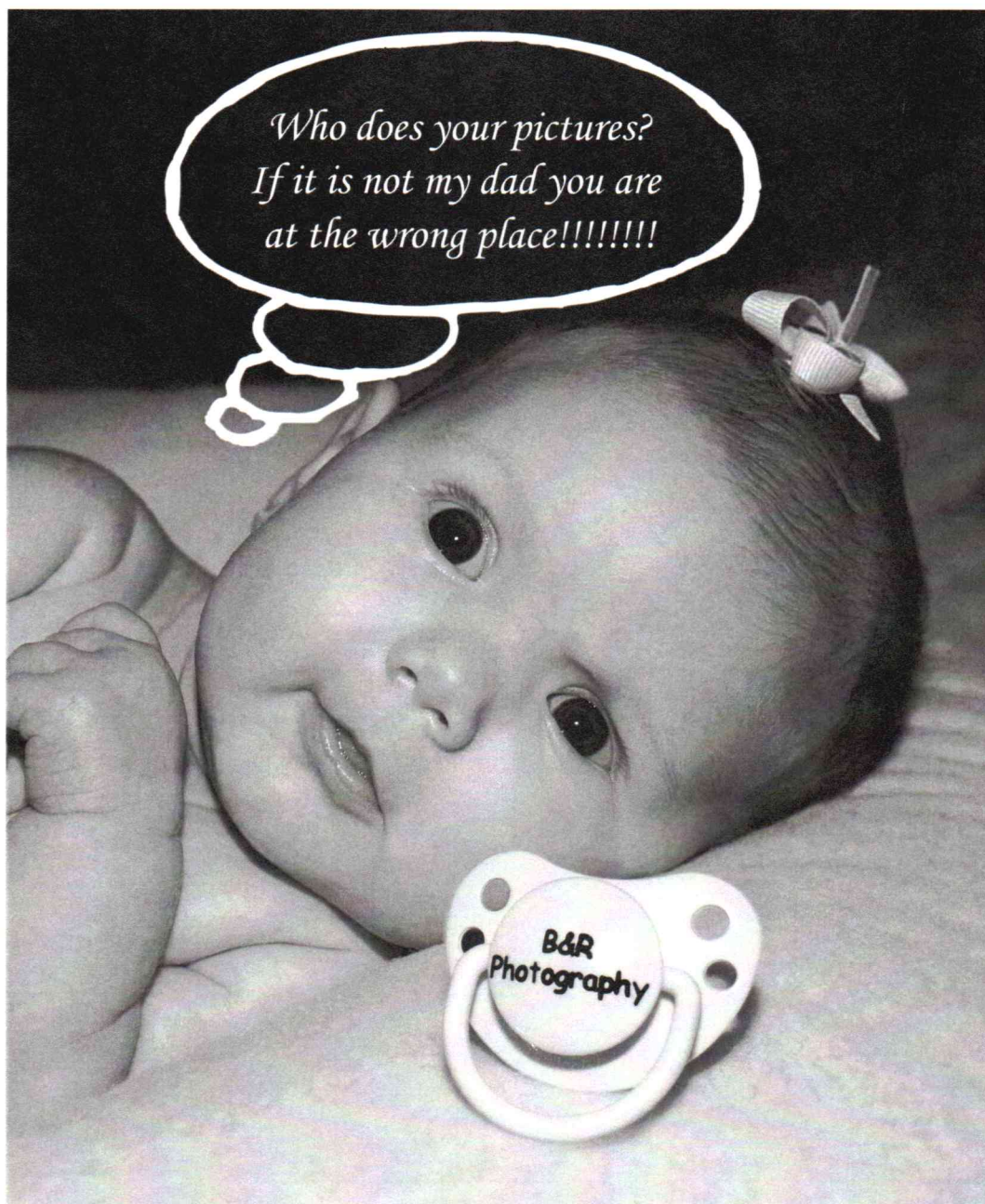
### Repeat Part A

Crossover MJ

Walk Dog Turn, Fancy Dbl

Repeat to face front





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## Page 2 of 2



# Irreplaceable

Artist: Beyonce  
Choreo: Brian Hendershot

Album: B'Day  
Level: Intermediate Plus

Sequence: A-Chorus-A-\*Chorus\*-B-C-Chorus-\*Chorus\*

Wait 16 Beats

## Part A

TO THE LEFT

DBL K(BEHIND) K(OTS) CHUG S S DBL S TCH DS DBL UP K UP RS  
& ----1---- --&--- 2 & 3 E& A 4 &5 & 6 & 7 &8  
L ----R---- --R--- R R L R R L L R R L L LR

MONY MONY

DS LOOP S DBL FLANGE HL CHUG DBL SLUR DS DS  
&1 & 2 &A --3--- & 4 &A 5&6 &7 &8  
L R R L --R--- L L L R R L

JOEY & TURN

DS RS RS RS DS DBL UP R \*HL\* S  
&1 &2 &3 &4 &5 & 6 & 7& 8  
R LR LR LR L R R R L R  
\* On HL turn ½ right  
Repeat Part A to face front

## Chorus

STEP SCUFF UP

S TB S SCUF UP S TB S SCUF UP S TB S SCUF UP S TB S SCUF UP  
& A1 & --A- 2 & A3 & --A- 4 & A5 & --A- 6 & A7 & --A- 8  
L R L --R- R R L R --L- L L R L --R- R R L R --L- L

HARDSTEP&  
TOE HEELS

DS \*DBL BACK\* SCUFF UP DS RS DS DS RS TH TH TH TH  
&1 & 2 --&-- 3 &4 &5 &6 &7 &8 &1 &2 &3 &4  
L R R --R-- R R LR L R LR L R L R  
\* On DBL BACK turn ½ left  
Repeat Chorus to face front  
Only do Toe Heels when you repeat chorus  
Turn ¼ left with each one

## Part B

VINE

DS DS DS DS DS DS DS RS  
&1 &2 &3 &4 &5 &6 &7 &8  
L R L R L R L RL

BASICS & TRIPLE

DS RS DS RS \*DS DS DS RS\*  
&1 &2 &3 &4 &5 &6 &7 &8  
R LR L RL R L R LR  
\* On Triple turn ½ right  
Repeat Part B to face front

## Part C

SAMANTHA

DS DS DRAG S DRAG S R PULL S RS S SL  
&1 &2 & 3 & 4 & --5- 6 &7 & 8  
L R R L L R L --R- L RL R R

AROUND THE WORLD  
& TOE HEELS

S SCUFF UP S KICK S RS \*DS DS RS RS\* TH TH TH TH  
& --A-- 1 & --2- 3 &4 &5 &6 &7 &8 &1 &2 &3 &4  
L --R-- R R --R- R LR L R LR LR L R L R  
\* On Fancy Double turn ½ right  
Repeat Part C to face front  
Only do Toe Heels when you repeat Part C  
Turn ¼ left with each one

\*When you do the \*Chorus\* the 2<sup>nd</sup> time around, add a fancy double after the Toe Heels\*  
\*On the very last \*Chorus\* do your 4 Toe Heels then DS into a bow\*



# Summer Love

Justin Timberlake

Level: Advanced

Choreo: Scott Cassidy, 66 Lakeside Drive, London, KY 40741

Ph: (606) 862-4463, Email: [scott\\_cassidy40701@yahoo.com](mailto:scott_cassidy40701@yahoo.com)

Music: Pop / Hip Hop

Sequence:      Start 1st count

Intro - A - B - C - A - B - C - C - Break - C - C - Intro (wait 4 counts)

### Intro (32 counts)

8 counts of jazz/hip hop

### Part A (32 counts)

	L	DS	H	S	HOP	FL	BO	H	H	FL	BA	BA	T	B		
<b>Basic &amp; Pull</b>	R	(XIF)	T	B	SCF	(XIF)	BO	H	H	FL	BA	S	PULL	S	H	S

1 e & a 2 e & a 3 & 4 e & a 5 & 6 & 7 e a & 8

	L	DS	T	BA	DS	H	R	T	TCH	BA	TCH		
<b>Double Over</b>	R	DS		DS	S	SL	S	PB	S	S	PB	S	HOP

**& Pull Back**

	L	DS	HOP	H	FL	S	S	HOP	T	T	T	T	R
Double Up &	P	DBL	S	S	SCE	HOP	HOP	DB	S	H	S	S	S

Double Up & Click

L	DS	S	R		H	S	S		DBL	TCH
---	----	---	---	--	---	---	---	--	-----	-----

**Walker** R K S S HOP HOP S S HOP HOP  
(XIB) (TO SIDE)

&a 1 & 2 & 3 & 4 5 & 6 & a 7 & 8

### Part B (32 counts)

	L	DS		T	BA		T	BA		HOP		HOP		HOP		HOP		S		S		R	
Heel Swivel	R		S		FL	S		T-FL		T-FL		T		SCF		H	S		H	S		T	S
			(XIF)			(XIB)	(XIF)		(XIF)		(XOUT)					(SWIVEL)		(SWIVEL)		(TOE STAND)			

1 & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & 7 & 8

L DS T B T B TCH DS T S TCH

Canadian Gallon	R	S	S	DBL HOP	DBL HOP	DBL HOP	HOP
--------------------	---	---	---	---------	---------	---------	-----

(Turn 1/2 Left)

### Repeat Part B to Face Front

### Part C : Chorus (32 counts)

L	H	PULL	S	S	S	HOP	T	TCH
---	---	------	---	---	---	-----	---	-----

Heel Pull	R	S	S	H	PULL	R	DBL	TCH	S	PB	S	HOP
-----------	---	---	---	---	------	---	-----	-----	---	----	---	-----

	1	2	3	4	5	6	7	8
DS	BO	H	S	H	S	HOB	B	DBI

	L	DB	DB	H	S	H	S	S	HOP	R	DBL	S
Heel Turn	R	DBL	BO	S		BA	S		DBL	S	S	HOP

(Turn 1/2 Left) (BOUNCE) (XIB TURN) (XOUT) (XIB) (XOUT) (XIB)

1 e & 2 & 3 & 4 & 5 e& a 6 e & a7 & 8

### Repeat Part C to Face Front

### Break (32 counts)

L	DBL	S		T	B	H		HOP		BO	K	K		T		TCH
---	-----	---	--	---	---	---	--	-----	--	----	---	---	--	---	--	-----

**Double Kick**    **R**    K   BEND   K   S    S   SL    DBL   BO   S    HOP    PB   S    HOP

8 2 1 8 2 8 3 3 8 4 8 5 8 6 8 7 8 8

L	DS	HOP	HOP	DS	T	B	DS	DBL	TCH
---	----	-----	-----	----	---	---	----	-----	-----

Dbl-Dbl Vine	R	DBL	DBL	T	B	DS	DS	T	B	HOP
--------------	---	-----	-----	---	---	----	----	---	---	-----

(Turn 1/2 Left)

### Repeat Break to Face Front



## A little bit of life

Craig Morgan

Intermediate Routine

Choreo: Rebecca Cassidy-Lankford

606-344-4832

[www.sugarandspicecloggers.com](http://www.sugarandspicecloggers.com)

### Part A

Flap Jack  
Broken Ankle  
Fancy Double  
Moonshifter  
MJ Kicker  
Three step  
Crazy Scissors

ds br up touch(xif) touch(out to side)  
ds dxif hold (roll right toe over) roll left right left up  
ds ds rs rs  
ds rock in front rock in back heel slide  
ds dxib step step srs kick rs kick rs  
ds ds dsrs  
d kick(r) st kick(l) st out in up(l)

### Part B

Heel and Pause  
Brush and run

Repeat to face front

d heel(r) st st heel(l) srs ds rsrs  
st st st brup st st st brup st brup st brup run 234  
\*turn on st brup and run backing up

### Part C

Life  
4 Clap Basics

ds dback brup touch (xif) switch rs ds dsrs  
up srs up srs

### Break

Sequence: A A B C A B C Break



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## Lilo and Stitch Beginner

Choreography: Rebecca Cassidy-Lankford

606-344-4832

[www.sugarandspicecloggers.com](http://www.sugarandspicecloggers.com)

### Part A

2 Basics  
Hula  
Repeat facing each wall

turn ¼ left  
4 counts

### Part B

Slur vine  
Repeat to the right

ds slur behind ds slur behind ds rs rs rs

### Part C

2 triple brushes  
4 step rock steps  
Repeat

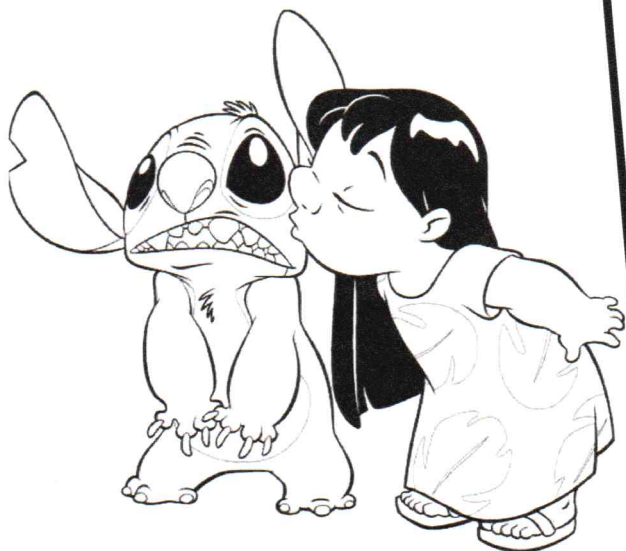
ds ds ds brush up ds ds ds brush up  
back up

### Part D

4 basics  
Laugh  
Patty cake Jive

to face partner  
4 counts  
touch heel touch heel patty cake patty cake  
Repeat  
Knees x2 clap x2 out in out  
Turn 2 3 4

Sequence: A B C A B C D C A TO FACE BACK WAVE BYE BYE





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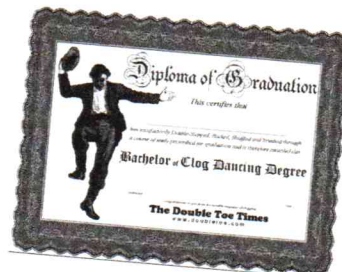
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