

The magazine for clog dancers for more than 25 years!

DOUBLETOE

DOUBLETOE.COM

October/November 2009



Clogging Dance Group
CARAMELLA
from the Czech Republic
Celebrates 25 Years of Performing!

Clogging Group Trips

Lee Froehle has been coordinating clogging trips and tours for more than a decade and has taken her own groups to Europe, Disney and around the U.S. She has also organized Clogging Expos for over 1,000 people in Washington, DC, plus Hawaii. Ireland, Scotland and more. Whether you are a small group wanting a fun trip, a cruise for a few families or a large studio wanting a once-in-a-lifetime adventure, Lee can arrange performances and tours just for you!

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



**CLOGGING CRUISES,
 FESTIVALS, TOURS,
 PARADES & MORE!**



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NORTHERN CONNECTION

CLOGGING WORKSHOP

Saturday January 16, 2010 9am-5pm

FEATURING JEFF DRIGGS, WV

BRIAN TUCKER, MI, MORGAN HUDSON, KY

at Northgate Church • 7097 East St. Rt. 37 • Sunbury, OH 43074

Easy directions: From Columbus, Oh. Take 71 North to Exit 131.

Turn Left onto Rt 36/37. Go 1/2 mile Northgate Church is on Right

Cost: \$20.00/Preregistration (Deadline Jan10th) \$25.00/At Door
Hotels at exit 131

Days Inn (740) 362-6159 Holiday Inn Express (740)362-3036 Hampton Hotel (740)363-4700

For Information: Sallie James (740) 936-6009 (614)580-0510 Email:Sallie4354@yahoo.com

Please bring a can of non-perishable food with you for the church's food pantry! Thank you!



Learn How To Clog

or Advance Your Dance



Instructional DVD's

- **Steps and techniques from beginner to advanced**
- **Dance Routines & cue sheets**

Lelia & Russ Hunsaker

National clogging instructors

www.HowToClog.com



America's Clogging Hall of Fame Association

Stompin' Ground Maggie Valley, N.C.

LIB MILLS, President
112 Clydesdale Court, Liberty, SC 29657
(864) 843-3825 (828) 891-3435 lmills@seneca.sc.us
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DIANE LOFTIN, Chair
(864) 962-9835
VICKI BARNES
(843) 761-5290
**SONJA
SHEPERD-WISEMAN**
(423) 581-4074

2010 A.C.H.F. Sanctioned Events

for more ACHF info visit www.achf.net

Jan 23 NC State Clogging Challenge Raleigh, NC Info: Derek Stams (828) 310-7466 djstame@ncsu.edu	Apr 30 ACHF ANNUAL MEETING; MEMBERS ONLY (TM) Maggie Valley, NC Comfort Inn Conference room at 7:30 p.m. www.achf.net	Aug 7 Summer Fest Competition Greenville, SC Info: Dianne Loftin (864) 962-9835 dloftin01@charter.net
Feb 6 Capital City Clogging Classic Columbia, SC Info: Clay & Heather Barnhart (803) 730-2535 cccitycloggers@aol.com	May 1 Stompin' Ground Competition Maggie Valley, NC Info: Lib Mills (864) 843-3825 Lou Maiuri (304) 872-5803 Dianne Loftin (864) 962-9835 Jimmie Loveless (301) 579-6461 www.achf.net	Aug 21 Foothills Clogging Challenge Lenoir, NC Info: Jill Kirby (828) 396-2052 simscountrycloggers@yahoo.com
Feb 27 Southwest Florida Lee County Fair Clogging Competition Fort Myers, FL Info: Adm Office (239) 543-8368 swffair@leecciviccenter.com or Lib Mills (864) 843-3825 (864) 885-2707 lmills@seneca.sc.us	May 15 Southern Virginia Clogging Classic Chesapeake, VA Info: Amanda Drewry (757) 647-9002 ADrewry@dc.virginia.gov	Sep 3-5 Traditional Workshop & Competition, PLUS Judges Training - Fontana Village Info: Bill Nichols (864) 855-9653 simone@marykay.com www.simonepace.com
Mar 5 - 7 E.P.I.C. Workshop and Competition (WCP) Pigeon Forge, TN Info: Simone Pace (864) 599-5678 simone@marykay.com www.simonepace.com	Jun 5 Appalachian Pride Clogging Challenge Greensboro, NC Info: Brandi Moon (336) 697-4031 Brandi.Moon@smithmoorelaw.com	Sep 10-11 North Carolina Mountain State Fair Clogging Competition Fletcher, NC Info: Dianne Loftin (864) 962-9835 dloftin01@charter.net Earl Powell (828) 891-3435
Mar 20-21 SCCC Stampede Aiken, SC Info: Dianne Loftin (864) 962-9835 dloftin01@charter.net or Terry Anderson (803) 642-5145	Jun 12 Grand Lake National Clogging Contest Grove, OK Info: Kathleen Pixley 1-800-526-2523 Or Lou Maiuri (304) 872-5803	Sep 18 Magic Feet Ultimate Challenge Competition Thomasville, NC Info: Kody Farrington (336) 883-6076
Mar 27 ACHF Officers, Advisory Board, and Board of Directors Meeting (TM) 10:00 A.M. - Fletcher Fairgrounds, NC Info: Dianne Loftin (864) 962-9835 dloftin01@charter.net www.achf.net	Jun 19 Bailey Mountain Summer Showdown Mars Hill, NC Info: Danielle Buice Plimpton (828) 915-4486 dbuice@mhc.edu	Sep 25 The Sundance Showdown Competition Monterey, VA Info: Dorothy Stephenson (540) 468-3499 or (540) 280-7975 clogger4life318@hotmail.com
Apr 10 Southern Junction Clogging Competition Greenville, SC Info: Gwen Davis (864) 299-8601	Jun 26-27 ACHF Judges Training (TM) Fletcher, NC Lib Mills (864) 843-3825 Jimmie Loveless (301) 579-6461 www.achf.net	Oct 29-31 ACHF Annual World Champion- ships Competition Maggie Valley, NC Info: Lib Mills (864) 843-3825 Lou Maiuri (304) 872-5803 Dianne Loftin (864) 962-9835 Jimmie Loveless (301) 579-6461 www.achf.net
	Jul 24 Orange County Fair Orange, VA Info: Frank (540) 760-3802 orangecloggers@verizon.net	

Funded in part by the Maggie Valley CVB/Chamber,
The Haywood County TDA, and
Hammond Rentals of Moncks Corner, SC

To the Readers Ghosts of Cloggers Past

As many of you who have been long time readers may know, Christmas is one of my favorite times of the year and Charles Dickens is one of my favorite authors. His stories have deep moral ties that run through them and speak to the inherent goodness of many of his heros and the ability of even the hardest hearts to be change through the power of love and the opportunity for each of us to make a "family" of the ones we hold dear. As cloggers, we so often make for ourselves an extended family of our dancers and their families.

In his story "A Christmas Carol" Ebenezer Scrooge is visited by four ghosts who each share with him a message that forever changes him.

In thinking about each and how they show Scrooge how his past and present can radically change his future, I was surprised to find parallels that apply to what we do as instructors.

All of us have had students or dancers or a group of dancers at one time that were unique and special. I dare say you could call them your favorites. The bond you shared and the team that gelled together was one of a kind and your pride and joy.

A mistake we make is to compare in our minds our current students to that model in ways that are not attainable. Our bond with each group can be as strong but will always be different. Comparing our new dancers to these "ghosts of cloggers past" will never replace that feeling you had and will make your dancers feel like they will never be as good as those who came before them.

Your "dancers of the present" are a gift that will give you new joys as a teacher and leader and the bond you make with them and the encouragement you give them will be an investment in them, you and your "dancers yet to come."

God Bless Us Every One!, Jeff Driggs, Editor

If you enjoy the editorials in
the Double Toe Times, let us know about it
by emailing us at doubletoetimes@aol.com.

Also, you can visit us on the web at www.doubletoe.com
On TWITTER at www.twitter.com/Clogging_News
on Facebook at www.facebook.com/clogging

SMOKY MOUNTAIN ENCORE

Gatlinburg Covention Center, Gatlinburg, Tennessee

March 4th-6th, 2010

Workshops • Competition • Exhibitions • Themed Show

Beginner From Scratch Program • CCA Judges Traning • CCI Teacher Training

WORKSHOPS

We will be offering a wide range of classes in beginner, intermediate and advanced levels... seminars and more, featuring:

- Loretta Addington
- Andrew & Kacie Babbitt
- Blake Bartlett-Dunn
- Scotty Bilz • Dieter Brown
- Sherry Cox • Trevor DeWitt
- Jeff Driggs • Shane Gruber
- Chip & Misty Harrison • Joel Harrison
- Morgan Hudson • Stacy McWethy
- Brandon Norris • Evie Poe
- Naomi Pyle • Matt & Kelly Sexton
- Missy Shinoski • Shannon South
- Chip Summey • Jamie Vincent
- Stan Webb • Barry Welch

ENCORE COMPETITION

FRIDAY NIGHT BEGINNING AFTER TEAM EXHIBITIONS
The winners from this competition will be qualified to dance at the 2011 Showdown of Champions.

Amateur & Challenge Solos • Amateur & Challenge
"Express Yourself Category"

Choreographed Solos, Short Duos, Contemporary,
Traditional & Show Duos/Duets, Hip-Hop Duos, Duets

EXHIBITIONS & SHOW

Exhibitions - Friday Evening 7:00 pm

Exhibitions will be on Friday night beginning at 7:00.
You can sign up by sending an email to Lynne at the address below.

Themed Production Show

Saturday Evening 7:00 pm

There will be a themed production show on Saturday night immediately after the Competition Finals.



Come see a professionally-staged production show put on for cloggers, by cloggers. Featuring some of the country's top clogging teams, great singers and lots of fun and surprises. The show is always a highlight of the weekend!

Written by Jeff Driggs, Directed by Matt Sexton

If you are interested in performing in our show,
please contact Matt Sexton dancexpcloggers@aol.com
Lynne Ogle smokymtnencore@aol.com

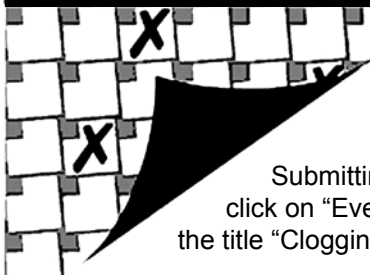
For more event info, contact

Lynne Ogle • 865-675-1185

smokymtnencore@aol.com

or visit

smokymountainencore.com



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.doubletoe.com and click on "Events." You may also fax events to (304) 727-9357 or email doubletoetimes@aol.com with the title "Clogging Event." Call or email today to advertise!

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

Workshops 2010

January 2010

Jan 16
Northern Connection (W)
Sunbury, OH
Inst: Jeff Driggs, Brian Tucker, Morgan Hudson
Northgate Community Church
Info: Sallie James
Sallie4354@yahoo.com

Jan 22-23
Texas Cloggers Rally (W)
Waco, TX
Inst: Colleen Pearson, Chip Summey
Waco Convention Center
Info: Bobby & Rhonda Butzke
(281) 254-5417
texasrally2010@gmail.com

Jan 23
Port City Boyz Dance Workshop (W)
Wilmington, NC
Inst: All Male Instruction team with classes in clogging, Hip Hop, Irish and more
Info: Jamie Watson
(919) 368-2746
portcityboyzdance@yahoo.com
<http://portcityboys.com>

Jan 29-31
Oregon's Mid Winter Festival (W)
Albany, OR
Inst: Scotty Bilz
Info: Laurie & Rick Weidenhaft
wdnhft@comcast.net

February 2010

Feb 27
Luckenbach on TAPS (W)
Luckenbach, TX
Info: Molly Martin
830-257-4401
mfmart@kfc.com

Feb 27
22nd Annual Country Note Cloggers Workshop (W)
Windsor, ONT Canada
Inst: Jeff Driggs, Adam King, Shane Gruber, Sam Gill, Fonda Hill, Jennifer Murton, Chris Phelps, Brian Tucker
Hellenic Banquet Halls
Info: Sam Gill
(248) 414-3975
clogteacher@wowway.com
<http://www.dancingwithsam.com>

Feb 27
Potomac Double Down Clogging Workshop (W)
Haymarket, VA
Inst: Scotty Bilz & more
Battlefield High School
Info: info@potomacdoubledown.com

March 2010

Mar 5 - 7
E.P.I.C. Workshop and Competition (WCP)
(ACHF)
Pigeon Forge, TN
Info: Simone Pace (864) 599.5678
simone@marykay.com
www.simonepace.com

Mar 20
WASCA Clogging Workshop (W)
Alexandria, VA
Inst: Dorothy Stephenson, Martha Hemingway, Kathy Moore, Karen Perrote, Theresa Werner
Hilton Alexandria Mark Center
Info: Anne & Andy Giancoli (301) 262-1978
Donna Robey (304) 263-1053
2009FestivalDirector@wasca-clubs.com
<http://www.calicocloggers.org/wasca/>

Mar 26-27
27th Annual Possum Trot Workshop (W)
Lancaster, CA
Inst: Scotty Bilz, Jeff Driggs, Colleen Pearson
plus Mystery Cues!
Antelope Valley Fairgrounds
Info: Darlene (310) 977-7684
Eric (562) 865-2646
Bobbie Cooley (951) 277-0296
possumtrotca@yahoo.com
www.possumtrotca.com

Mar 26-27
Illinois Prairie Clogging Association Spring Workshop
Normal, IL
Bone Student Center - Braden Auditorium
Illinois State University, Normal, IL
Info: Judy Gagnon
judy@illinoisoclogging.com

Mar 27
Mason-Dixon Spring Stomp (W)
Westminster, MD
Inst: Gary Larsen, ID
Ag Center
Info: Connie Moser
cmoser@gmail.com
Mark Wilson
clogger@supernet.com
www.carrollcountycloggers.com

Mar 27
Bonnie & Clyde Clogging Workshop (W)
The Villages, FL
Inst: Lee Froehle, Arlene Benz, Debbie Claxton, Deborah Duckette, Shirley Lipps!
Paradise Center
Info: (352) 753-3035
college@thevillages.com

April 2010

Indian River Cloggers 24th Annual PowWow
"The Roaring Twenties"
Merritt Island, FL
Inst: Jamie Conn, Jeff Parrott, Greg Dionne, Diana Allen, Anne Lanier, Jeff Wood, Matt Kozluk, Kwanas Island
Info: Sandy (321) 631-5104
or Bob (321) 452-6757
www.indianrivercloggers.org

Apr 24
Steppin' Out Workshop (W)
Jackson, MS
Inst: Sam Gill, Chris Phelps, Kelly Vertin, Jennifer Murton and a variety of regional instructors!
Townsend Elementary School
Info: Jennifer Murton Phone: (517) 204-1061
adifferentbeatrocks@yahoo.com
<http://www.adifferentbeatrocks.com>

Apr 24
Clogging in the Natural State (W)
Mountain Home, AR
Inst: Naomi Pyle-IN, Joe Dawley-KS, Pat Dennis-MO, Marie Lovelace-TN, Leona Miller-AR, Ann-Marie Sterling-TN, Maxine Wallace-KS, Kathy Wilson, CCI-AR
Baxter County Fairgrounds
Info: Kathy Wilson (870) 243-8113
dancetymestudio@yahoo.com
or Leona Miller arclogger@sudenlink.net

May 2010

May 21-23
2010 Northern California Cloggers Association Clogging Convention Spectacular (WP)
Fresno, CA
32 Instructors, 52 Workshops, 4 Halls, Dinner Show
Radisson Hotel & Conference Center
Info: Barry Welch (559) 259-9904
doubledude@comcast.net

May 28-29
Memorial Day Clogging Spectacular (WP)
Kings Mills, OH
Kings Island Resort
Info: Sallie James
Sallie4354@yahoo.com

June 2010

Jun 17-19
Cougar Clogging Classic Workshop (W)
Provo, UT
Brigham Young University
<http://ce.byu.edu/cw/dancecamps/clogging.cfm>

July 2010

Jul 16-17, 2010
Double Toe Jam (W)
Waco, TX
Info: Aron Hodge, Chair
(832) 428-1139
aron@doubletoejam.org
info@doubletoejam.org

August 2010

Aug 6-7
Sunshine State Jamboree (W)
Daytona Beach, FL
Inst: Scotty Bilz, Jeff Driggs, Naomi Pyle
Plus Florida Instructors
Hilton Daytona Beach Ocean Front Resort
Info: Naomi Pyle (812) 579-6979
Naomi_p@sbcglobal.net
Jeff Wood (850) 386-1263
wood@talstar.com
www.ssajamboree.com

Aug 27-28
Mississippi Clogging Extravaganza (WCP)
Gallman, MS
Inst: Scotty Bilz plus more TBA
Camp Wesley Pines
Info: Angie Miller
(601) 906-2882
www.msclgextravaganza.com

September 2010

Sep 24-25
Fontana Clogging Jamboree (WP)
Fontana Village, NC
Inst: Jeff Driggs, Naomi Pyle, Scotty Bilz, Chip Summey, Barry Welch & more!
3 Halls, traditional hall, live bluegrass concert & more
Fontana Village Resort
Info: Jeff Driggs (304) 776-9571
ccajeff@aol.com
Naomi Pyle (812) 579-6979
Naomi_p@sbcglobal.net
www.fontanaworkshop.com

October 2010

Oct 23
23rd Annual Oktober(Clog)Fest Workshop (W)
Nashville, IN
Inst: Jeff Driggs (WV) Stacy McWethy (IN) Naomi Pyle (IN) Chip Summey (NC) Barry Welch (CA)
Seasons Lodge and Conference Center
Info: Naomi Pyle (812) 579-6979
Naomi_p@sbcglobal.net

November 2010

Nov 10
Vermont Western & Folk Workshop (W)
Williamstown, VT
Clogging, Hard & Soft sole Irish, Line Dancing, Squares, Contra
Williamstown Elementary School
Info: Hillary Barcomb (802)-522-2935
greenmtnclogger@aol.com

Competition Events 2010

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
AOS = America on Stage
www.americaonstage.org
CCA = Clogging Champions of America
www.cacalog.com
NCHC = National Clogging and Hoedown Championships
www.clog.org

January 2010

Jan 23
NC State Clogging Challenge (C)
(ACHF)
Raleigh, NC
Info: Derek Starns (828) 310-7466
djstame@ncsu.edu

Jan 29-30
2010 Showdown of Champions (C)
(CCA)
Spartanburg, SC
www.cacalog.com

February 2010

Feb TBA
Blue Ridge All Star Clogging Championships (C)
(CCA)
Lincolnton, NC
Contact: Sandra Thomas
(706) 335-3039
maclogpageant@aol.com

Feb 6
Capital City Clogging Classic (C)
(ACHF)
Columbia, SC
Info: Clay & Heather Barnhart
(803) 730-2535
cccitycloggers@aol.com

Feb 19-20
Kick Off Classic Boise (C)
(AOS)
Boise, ID
Northwest Nazarene University
www.americaonstage.org

Feb 27
Southwest Florida Lee County Fair Clogging Competition (C)
(ACHF)
Fort Myers, FL
Info: Adm Office (239) 543-8368
swffair@leeciviccenter.com
or Lib Mills (864) 843-3825 (864) 885-2707
lmills@seneca.sc.us

March 2010

Mar 4-6
Smoky Mountain Encore (C)
(CCA)
Gatlinburg, TN
Solos, Duo/Duets, Choreographed Solos, Exhibition
Contact: Lynne Ogle
(865) 675-1185
ccalynne@aol.com
www.smokymountainencore.com

Mar 5-6
KOC Thanksgiving Point (C)
(AOS)
Lehi, UT
Thanksgiving Point Show Barn
www.americaonstage.org

Mar 5 - 7
E.P.I.C. Workshop and Competition (WCP)
(ACHF)
Pigeon Forge, TN
Info: Simone Pace (864) 599.5678
simone@marykay.com
www.simonepace.com

Mar 13
Panorama Championships (C)
(AOS)
Richfield, UT
Sevier Valley Center
www.americaonstage.org

Mar 20-21
SCCC Stampede (C)
(ACHF)
Aiken, SC
Info: Dianne Loftin (864) 962-9835
dloftin01@charter.net
or Terry Anderson (803) 642-5145

Mar 26-27
Tennessee Clogging Classic (C)
(CCA)
Kingsport, TN
Contact: Terry Glass
(423) 345-2710
glasst@planet.com
www.tennesseehoedowners.com

Mar 26-27
Dixie Spectacular St. George (C)
(AOS)
St. George, UT
Dixie College
www.americaonstage.org

Mar 27
ACHF Officers, Advisory Board,
and Board of Directors Meeting
(TM)
10:00 A.M. - Fletcher Fairgrounds, NC
Info: Dianne Loftin (864) 962-9835
dloftin01@charter.net
www.achf.net

Mar TBA
Wyoming State Championships
(C)
(AOS)
Evanston, WY
Davis Middle School
www.americaonstage.org

April 2010

Apr TBA
Clogfest (C)
(CCA)
Brevard, NC
Contact: Kevin Parries
(828) 687-8600
ccakevin@aol.com

Apr 9-10
Idaho State Championships /
Pocatello (C)
(AOS)
ISU in Pocatello, ID
Stephens Performing Arts Center
www.americaonstage.org

Apr 10
Southern Junction Clogging
Competition (C)
(ACHF)
Greenville, SC
Info: Gwen Davis (864) 299-8601

Apr 16-17
Utah State Championships
and Springfest (C)
(AOS)
Salt Lake City, UT
Taylorsville High School
www.americaonstage.org

Apr 30
ACHF ANNUAL MEETING;
MEMBERS ONLY (TM)
Maggie Valley, NC
Comfort Inn Conference room at 7:30 p.m.
www.achf.net

May 2010

May TBA
Dance Maytrix (C)
(CCA)
Gatlinburg, TN
Contact: Lynne Ogle (865)
675-1185
ccalynne@aol.com
or Matt Sexton (423) 676-1305
DancExpCloggers@aol.com

May 1
Stompin' Ground Competition (C)
(ACHF)
Maggie Valley, NC
Info: Lib Mills (864) 843-3825
Lou Maiuri (304) 872-5803
Dianne Loftin (864) 962-9835
Jimmie Loveless (301) 579-6461
www.achf.net

May 8
Rocky Mountain Open Nationals
(C)
Showcase Spectacular (P)
(AOS)
Farmington, UT
Lagoon Amusement Park
www.americaonstage.org

May 15
Southern Virginia Clogging
Classic (C)
(ACHF)
Chesapeake, VA
Info: Amanda Drewry (757)
647-9002
ADrewry@dc.virginia.gov

May 29-30
King's Island World of Clogging
Championships (C)
(CCA)
Kings Island Resort Conference
Center
Mason, Ohio
Contact: Jeff Driggs
(304) 776-9571
ccajeff@aol.com
www.cloggingcontest.com

June 2010

June TBA
United We Dance Clogging
Challenge (C)
(CCA)
Charleston, SC
Contact: Matt Sexton
(423) 676-1305
DancExpCloggers@aol.com

Jun 5
Appalachian Pride Clogging Chal-
lenge (C)
(ACHF)
Greensboro, NC
Info: Brandi Moon (336) 697-4031
Brandi.Moon@smithmoorelaw.
com

Jun 12
Grand Lake National Clogging
Contest (C)
(ACHF)
Grove, OK
Info: Kathleen Pixley 1-800-526-
2523
Or Lou Maiuri (304) 872-5803

Jun 19
Bailey Mountain
Summer Showdown (C)
(ACHF)
Mars Hill, NC
Info: Danielle Buice Plimpton (828)
915-4486
dbuice@mhc.edu

Jun 26 -27
ACHF Judges Training (TM)
Fletcher, NC
Lib Mills (864) 843-3825
Jimmie Loveless (301) 579-6461
www.achf.net

July 2010

Jul 24
Orange County Fair (C)
(ACHF)
Orange, VA
Info: Frank (540) 760-3802
orangecloggers@verizon.net

August 2010

Aug 7
Summer Fest Competition (C)
(ACHF)
Greenville, SC
Info: Dianne Loftin (864) 962-9835
dloftin01@charter.net

Aug 21
Foothills Clogging Challenge (C)
(ACHF)
Lenoir, NC
Info: Jill Kirby (828) 396-2052
simscountrycloggers@yahoo.com

Aug 27-28
Mississippi Clogging Extravaganza
(WCP)
Gallman, MS
Info: Angie Miller
(601) 906-2882
www.msclonextravaganza.com

September 2010

Sep 3-5
Traditional Workshop & Competi-
tion, PLUS Judges Training (C,TM)
(ACHF)
Fontana Village
Info: Bill Nichols (864) 855-9653
simone@marykay.com
www.simonepace.com

Sep 10-11
North Carolina Mountain State Fair
Clogging Competition (C)
(ACHF)
Fletcher, NC
Info: Dianne Loftin (864) 962-9835
dloftin01@charter.net
Earl Powell (828) 891-3435

Sep 18
Magic Feet Ultimate Challenge
Competition (C)
(ACHF)
Thomasville, NC
Info: Kody Farrington (336)
883-6076

Sep 25
The Sundance Showdown
Competition (C)
(ACHF)
Monterey, VA
Info: Dorothy Stephenson (540)
468-3499 or (540) 280-7975
clogger4life318@hotmail.com

October 2010

Oct 29-31
ACHF Annual World Champion-
ships Competition (C)
(ACHF)
Maggie Valley, NC
Info: Lib Mills (864) 843-3825
Lou Maiuri (304) 872-5803
Dianne Loftin (864) 962-9835
Jimmie Loveless (301) 579-6461
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November 2010

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Championships (C)
(CCA)
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ccajeff@aol.com
Naomi Pyle (812) 579-6979
Naomi_p@sbcglobal.net
www.cloggingcontest.com

Nov 20
Las Vegas Invitational (C)
(CCA)
Cashman Convention Center
Las Vegas, NV
Contact: Chip Harrison (704)
922-9088
tncelite@hotmail.com
Kevin Parries (828) 243-6801
ccakevin@aol.com
Lynne Ogle (865) 805-7025
ccalynne@aol.com
Rhonda Wallen (864) 590-6639

dancers in action

Dancing to
"Witch Doctor"
choreographed
by Shane Gruber,
Barb Guenette
and granddaughter,
McKenzie put
the audience
under their spell
at a Vancouver
Island clogging
party. Barb heads
the Bastion
City Cloggers
of Naniamo
British Columbia,
Canada.



CARAMELLA!

Czech Republic Clogging and Country Dance Group Celebrates a Quarter Century of Performing

This September, clogging and country dance group Caramella, based in Prague, Czech Republic, celebrated twenty-five years of performing with an event that brought together seventy past and present group members, over one hundred guests, a bluegrass band and exhibitions by guest clogging groups!

Caramella was started in 1984 by Jiri "Jeff" Vasak, the group has taught hundreds to clog and square dance and has performed throughout Europe and the U.S.A. and has a regular performance show at Western City, a theme park in the Czech Republic.

Caramella and its founders have played a very important role in the promotion of clogging and square dance in eastern Europe. According to the Czechoslovak Callers and Teachers Association, country music and country dancing have a long tradition in the Czech Republic and Slovakia. As soon as before the World War II, many of the region's musicians began to compose country music, taking inspiration from popular American country melodies. Together with an expansion of
(Continued on page 10)

Photo: Current and former members of Caramella pose for a group photo at the group's 25th year celebration held in Prague in September.



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CARAMELLA!

(Continued from page 8)

country music, dance groups began to spring up with figures and dance steps learned from vintage books and manuals, imported from abroad. In addition, many dancers invented their own calls. Because the majority of material available to groups at the time dealt with "old time" dance styles, the country dancing done in the region was most comparable to traditional Appalachian and American square dance styles. By the 1980's there were several dozens of country dance groups in Czechoslovakia. However, nobody was able to distinguish between the "Old Time Style" as it had become known in the region and modern square dance. Dance leaders in the region got their eyes opened by Caramella and its charismatic leader Vašák, who had studied modern western style square dance calls during visits to Germany in the 1980's and began hosting German caller Toni Sedlmayr in Prague to support the effort of Caramella in teaching in the Czech Republic. Vašák became the first Square Dance caller in the country, Vláďa Bartoň, another member of Caramella, was the second one.

All the while, Caramella was honing its clogging skills and developing a showy style that mixed high kicks and percussive steps. The groups twice weekly practices began to draw as many as 150 regular spectators and the group began a popular fixture at fairs, festivals, conventions, rodeos and country concerts.

(Continued on page 12)

Photos - Below: Caramella performs their high energy Western Dance Show at Western City Theme Park near their home base in Prague, Czech Republic.

Below: Attendees of the "American Week" clogging and dance festival held at Western City.

25 YEARS OF CARAMELLA!

Photos - Opposite Page Left Column Top: Caramella is founded in 1984.

Left Column 2nd from Top: Caramella in 1988.

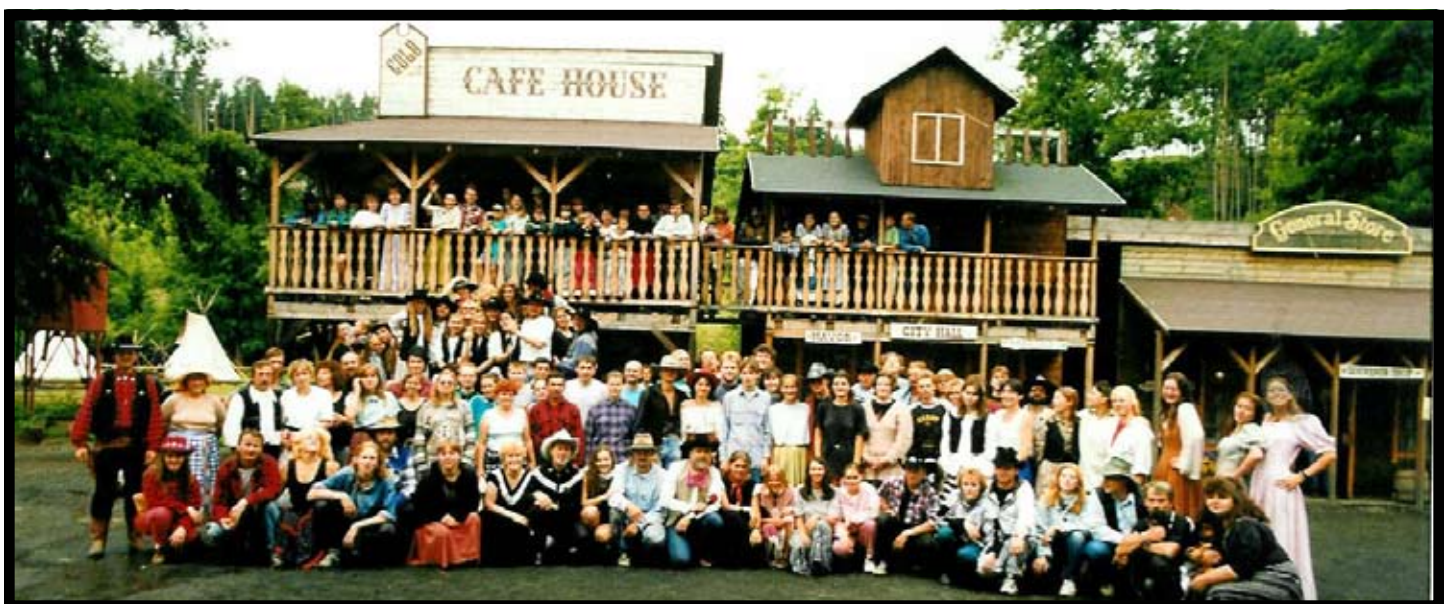
Left Column 3rd from Top: Caramella with USA clogging teacher Jay Dumcum of Kansas during a workshop in the Czech Republic in the mid 1990's.

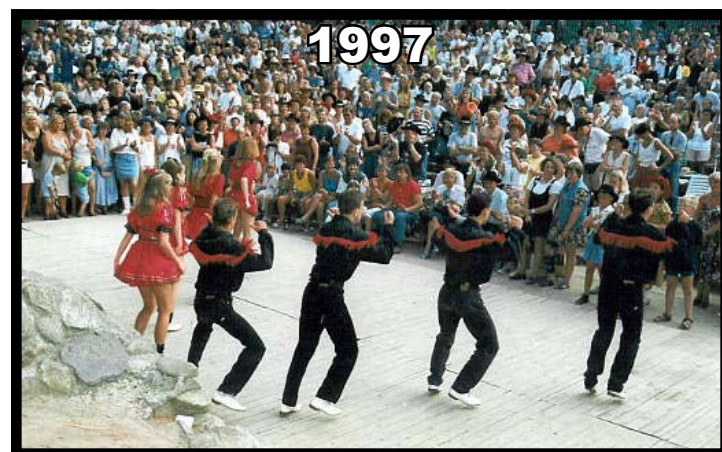
Left Column Bottom: Performing in Denmark in 1997.

Right Column Top: Caramella performs in Paris, France in the shadow of the Eiffel Tower in 2000.

Right Column 2nd from Top: Caramella performs in the French Riviera in 2003.

Right Column Bottom: Performing in the Netherlands in 2005.





CARAMELLA!

(Continued from page 10)

The group's high energy mix of clogging and western dancing made it a perfect compliment to the entertainment roster at theme park Western City (www.western.cz), and soon the group was performing there on a regular basis, as well as hosting an annual festival at the park. Called "American Week", the festival is held in mid July of each year, and features old time country dancing (contra, mixers, running set, Appalachian big set, quadrille), square dance (singing calls), line dance and -- last but not least -- clogging. Every year, the camp draws as many as 150 eager dancers. The week culminates with the "Country and Clogging Dance Festival" on the last Saturday of the week and treats festival-goers to an all day and evening stage brought to life with the sights and sounds of Czech and Slovak country dance groups. During the 1998 festival, the Guinness Book of World Records was on hand as Caramella mounted the world's largest Virginia Reel, with 238 couples twirling down the line.

Caramella has traveled to the United States to perform and attend workshops and during a 1995 visit, director Jiri Vašák was honored with induction into the America's Clogging Hall of Fame International Team during its annual meeting held in Maggie Valley, North Carolina. The group returned with several competition trophies, and in 1999 Caramella was awarded a "1999 Country Spirit" prize by a prestigious German country music magazine. With the support of Steven's Clogging Supplies of Pennsylvania, Caramella was able to host its own clogging workshop in the Czech Republic featuring American instructors.

Twenty five years of clogging and country dancing was celebrated during the anniversary celebration in September. Accompanied by a live bluegrass band Nota Bene, the group performed a number using black lights to great effect as their reflecting costumes glowed as they danced a trademark Caramella routine.

Caramella continues to perform their unique Western Dance Show that mixes clogging, cancan, cheerleading, pieces of American western musicals, Irish dance, as well as teaching and demonstration of square dancing, line dancing, Appalachian mountain dancing and crowd participation dancing featuring the children's part of the group.



Manager Jiri Vašák is always eager to share dance and learn new dances, styles and techniques. He extends an invitation to clogging groups from around the world to join them in their golden city of Prague during their vacations and share the fellowship of dance!

To learn more about Caramella and see performance schedules, photos, and contact information, visit the web at www.caramella.cz

Watch Caramella on YOUTUBE

Title: Caramella in France (Chalon) March 2009
<http://www.youtube.com/watch?v=ikZtGyJL3c&feature=related>

Photos - Below: Jiri "Jeff" Vasek (Manager of Caramella 1985-present), Deni (Caramella's first choreographer 1984-1990), Owlet (founder Caramella), Milada (in Caramella 1986-1994, Crock14 dance group 1995-present)

Below: Caramella in 2009





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2009 Challenge Senior Grand Champions: High Voltage, MO
Right: 2009 Duo Champions Alyson & Caitlyn Vincent, KY

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A Tennessee Team Chronicles their Audition Experience on TV Talent Show

by Terry Howard

Thunder Reunited is a male / female team that gets together once a year to perform at the Smoky Mountain Encore Show and Workshop in Pigeon Forge, Tennessee for the chance to keep in touch with one another, touch base with old friends, learn some of the latest clogging trends, but mainly to do what we love to best: to work up a show routine involving clogging, couple lifts, and show stunts. Thunder Reunited's director Terry Howard, and team member Anthony Harrell have instructed at the workshop for the previous two Encores. "Both of us just want to pass along our love for clogging and the art of lifts and stunts to other cloggers to enjoy," when asked why they do it.

Thunder Reunited has preformed in the Encore show since 2006 with routines such as: Rocky



Top, Top Gun, Cotton-Eyed Joe, and Phantom of the Opera, and have been involved with the workshop since it began many years ago.

This year we were encouraged by our families, friends, and other cloggers to take it a step further and try an audition for the NBC reality show, "America's Got Talent". Normally after Encore we say our good-byes and catch up with each other again around January when it becomes time to begin working on our new Encore show routine. This year we agreed to meet and determine what we wanted to do. For most teams the decision might have been easier, For "Thunder"- the reality of having missed the closest audition city, Atlanta, meant traveling to the next closest audition city, Houston, Texas. Then there was the time frame: 13 weeks to prepare a try-out routine and a back-up routine to be ready for an audition,

(Continued on page 16)



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America's Got Talent Audition
(Continued from page 14)

possible national television exposure, and the three America's got Talent Judges. On top of that: the team had to decide what type of angle we wanted to use to set us apart from those cloggers who had represented clogging on previous shows- "Phantom of the Opera", show routine, became our backup routine as "Dueling Violins/Missy Elliott Mix", exhibition routine, sprang to life from team member Kory's magical mixing skills and a collaboration of Kory, Joey, and Terry working in a garage in Nashville until the base of the routine was set. Then team members worked together to perfect it. Normally- next would come practice- but that wasn't so easily done when you have team members in Nashville, Knoxville, Murfreesboro, Sevierville, Lenoir City, Kingston, Tennessee & Ringgold, Georgia, Greenville, North Carolina. So the steps were video taped and sent out for everyone to learn and practice. Team practices were then set for Saturdays, 10:00 a.m. to 1:00 (lunch) then back until 4:00. Luckily, we were able to secure a dance studio in Knoxville for practices since we had no normal studio that we regularly practiced in. We would have practiced longer, but some members had to be back to go to work at the "Grand Old Opry", or "Black Bear Jamboree"- yet still ready to perform.

Those who lived close to each other would do additional weekly practices. A real bond began to form among the team and a willingness to put forth more effort for something started to emerge from each .

From there you would think the rest would be a piece of cake, but the fun had just started. Outfitting (Thanks, Missy, Shelley, Carrie, Sherry, Karen M., and my Girls) travel plans, lodging (Thanks Kay P.) finances, car rental..... the list seemed endless. To make matters more difficult, information from America's Got Talent about where the try-out venue was, how the process would work, and their expectations came about three weeks before leaving and changed several times. So just when we thought we had everything in order and planned- sure enough some adjustment would have to be made.

The hardest part was as information did become available- one of our dancers that had things worked out

ended up with conflicts that caused several dancer changes within the last four weeks. "Thunder" would like to give a big shout out to Dennis, and Anthony for stepping in and up at the last minute to allow everyone to go and for us to remain six couples. Katie, Chris, Paulette, and Charlie made the ultimate sacrifice for the team and their presence was missed. Paperwork was crazy- contracts, releases, questionnaires, physicals, birth certificates, Photo IDs, social security cards, minor dancer release forms, Guardian releases, forms notarized-Whew I didn't think we would ever get it all together. Finally, the weekend before we were to leave- it was dress rehearsal and time to shoot our audition video to present to the producers at our live try-out.

The routines were a little rougher than I would have liked, but our videographer(thanks Dewayne) did an incredible job of putting it all together capturing the true spirit of the journey: the good, the goofy, the hard work and sweat, the frustration, the injuries, and the tears.

I submitted a three minute clip of our audition DVD on our "America's Got Talent" Audition Application page. We had been scheduled for a 12:00- 2:00 audition time- The day after I submitted the clip, I was contacted by a casting director offering the team a private audition time. The reality finally hit and I couldn't wait to share with the team what had just occurred .

We had finally made it to "time to rock"- our flights were scheduled to leave out Thursday and Friday- all that was left was to get our non-flyers on the plane- get to Houston without losing our luggage and props, pick -up our rental cars,



Thunder members
rehearse for thier
"Phantom of the
Opera" Routine

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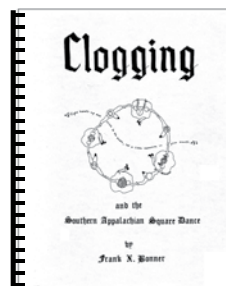
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(Continued on page 20)

America's Got Talent Audition

(Continued from page 18)

check into our hotel, and relax. Well- That's after the battle with the rental car companies and being lost in Houston because our GPS systems did not seem to navigate well in Texas.

Audition day- We all met in the lobby and it was off to get a good breakfast. The excitement and nervous tension could be felt throughout us all. We returned to the hotel put in a couple of good practices in on both routines and then went to primp and prepare. Loaded and ready we drove to George Brown Convention Center. The line was long, it was a hot muggy 90 degree day, AGT workers were handing out arm bands and giving performers without release forms their paperwork. I was directed to the registration table- presented my private audition form with my producers name- went back to get the team and taken directly to security. After clearing security, we moved to a holding area where our paperwork was checked. Good to go, we walked past halls and large rooms of performers of all kinds all waiting for their opportunities. Finally making it to a small back corridor lined with chairs, we were asked to be seated. Several other performers were waiting there also- singers, dancers, magicians- each warming up to the applause of all of us around. We were given the chance to do the same- and awarded the same appreciation of applause of those waiting . We were able to talk to most- some had been waiting since 6 a.m. and had been in several waiting rooms to get to where we now sat. Probably 20 minutes passed and we were told we were on deck. A lady led us through a set of double doors and past a screen were a camera, camera man, an audio man, and one lady sat at a table. It was a small skinny room, but that was not the first thing to catch my attention. It was the 6x6 temporary wood parquet floor taped around the edges to the carpet that instantly worried me. I thought " I have 12 dancers and we are moving , doing lifts and stunts and we are not going to fit." The lady ask me as the director to stand on an X in the center of the floor and the team to gather around me. We had expected an interview, but instead the lady directed a few questions at me and then ask us to get ready. We tried to position on the wood flooring and hang off the edges and make the best of it. The music started and as soon as the taps hit- we could not

hear. I stopped the team and requested more volume. I was told that was all the system had. I had to make a quick decision to back the team up to an area just behind the wood flooring on the carpeting, ask the team to dance light with their legs and energy up, and push the lifts and stunts even though the space was tight and we were now dancing on carpet. The music started again- and in true "Thunder" style everyone met the challenge like the seasoned pros they are. At the conclusion, I approached the table, picked up our music and handed the lady our audition tape and thanked them for the opportunity. I was told that someone would contact us within 48 hours to see if we would move to the live taping Tuesday at 1:00 with the three judges. We returned to the hotel and everyone wound down in their own way and just anxiously awaited the phone to ring. That night the team did it up in true Texas style with a good ole night on the town line dancing and two-stepping. The following day was spent sunning, poolside, and checking out the tourist attractions. The local paper headlines read 15,000 performers at George Brown Center for "America's Got Talent" Auditions. The 5:30 magical deadline after 48 hours of our audition came and went.

Tuesday came and we all had secured tickets to the taping of the "America's Got Talent" Show. So we loaded for home, attended the show, turned in our rentals, and caught our flight back home. If you get the chance watch the Houston segment when the show airs, we may not be on stage- but we are definitely having a good time in the audience.

So in conclusion, I can say that it was an experience that I can say I am glad that I have had. It has given me memories that I would have never had, time with friends that I will cherish, and my final statement to my team: America- Not only does "Thunder" have Talent- it has Heart!





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Day 5	Wed.	San Juan	7:00am	3:30pm
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by Jeff Driggs, Editor

The Double Toe Times has long taken an interest in the connection that cloggers have to music. We make music with our feet and we dance to the music of others. So, it is a real treat when you find cloggers who are also musicians or musicians who have an interest in clogging. Groups like Leahy, the Canadian family band featured in their own PBS special, have been interviewed for the Double Toe Times as they toured with country artist Shania Twain, as well as Uncle Earl, whose guitarist Kristin Andreassen, is herself a clogger who danced for many years with the renowned Footworks Percussive Dance Ensemble. Uncle Earl's video for it's song "Streak o' Lean, Streak o' Fat" from their project Waterloo, Tennessee on Rounder Records featured a slew of cloggers and step dancers, including Heidi Kulas, Harrison Barnes, Danielle Buice, Gary Giles, Tyler Mercereau and Cheryl Renfro.

My first clogging experiences were to live music, and I have enjoyed adding live music to the mix at my own clogging events. For some cloggers, it has been their first opportunity to dance to a live band. It is also personally satisfying in that my own brother, whose bluegrass band co-members have been playing at the Fontana Clogging Jamboree in North Carolina, caught the clogging bug and have been taking some lessons in the basics.

In researching the Uncle Earl story, I came across other bands who have clogged and step danced or actively include clogging in their

shows. The Doerfel family of New York was one of those groups I had found whose members had taken an interest in clogging. To my delight, they had a scheduled performance in my area and I contacted them to arrange a visit. With bluegrass musician Matt Poff and champion clog dancer Drake Elkin of Indiana in tow, we traveled to the mountains of southeastern West Virginia and met up with the Doerfel family.

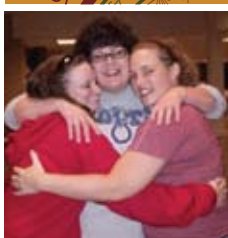
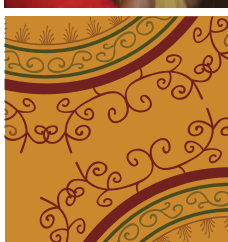
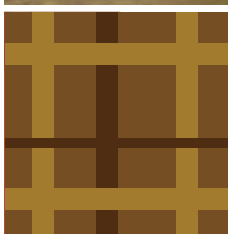
We were met by dad Tom, who greeted us like age old friends and he called out to the family to gather in the dining hall of the Christian camp at which they were staying. Within moments, the family started to arrive carrying instruments in cases. After introductions, we circled up folding chairs and began a jam that showcased the amazing musicality of this family of players whose average age is a mere sixteen years.

Matt joined in the jam, as did Drake. His challenge level of footwork impressed the family as much as their well-crafted playing did us.

After the jam, we tagged along with the family to their gig at a local church revival in Marlinton, WV and got to sit down with the gang over "dinner on the ground" hosted by the church congregation.

The Doerfel Family Band is, in fact, a family. Five siblings make up the permanent members of the band, with other children joining in occasionally. All the band members sing and play multiple instruments, but each has a single instrument that he or she focuses on. T.J. is 20 and plays the banjo, Kimberly is 18 and plays the

(Continued on page 22)



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www.fontanaworkshop.com

The Doerfels

(Continued)

fiddle, Eddie is 16 and plays the mandolin, Joey is 14 and plays the bass, and Ben is 13 and plays the guitar. Kurt, 11, plays the bass and mandolin, Garrett, 9, is learning how to play the fiddle, and Tommy, 7, is learning how to play the guitar. These three younger children, along with Charlie, age 3 whose specialty is singing, sometimes join their siblings on stage to perform.

Parents Tom and Cheryl took me on a tour of the families 40 foot bus, which is home during touring and winters spent in Florida. The family recently bought a permanent residence in Branson, Missouri

I sat down with Tom and Cheryl in the church annex while the kids set up for the show and talked with them about their music and their experience in learning to clog dance.

DTT: Tell us how your family got into bluegrass music.

Cheryl: I had always wanted to play banjo, and I finally found one that my brother had stashed away in our father's barn. I used Murphy Henry videos and I taught myself how to play, although not very well. When T.J. was eight he asked me to teach him and he quickly got much better than me.

Tom: T.J. started playing with Cheryl twelve years ago. My sister has a large family that are all classically trained violinists and that inspired our daughter Kim to take up the fiddle. The three of them, Cheryl, T.J. and Kim, started playing little tunes together like Old Joe Clark. In 2000, Cheryl bought me a stand up base and told me I need to learn to join in the music.

Cheryl: Once T.J. was playing banjo and Kim playing fiddle, I took up the guitar and started



playing with them. DTT: At what point in this process did you realize that there was some magic in what you were doing that went beyond a family exploring music together?

Cheryl: We found a bluegrass association about an hour from us that met about once a month and started going to that. They would ask us to get up and play at the meetings and someone saw us there and asked us to perform. Before long it seemed that everywhere we went to play someone would ask us to play somewhere else and it just took over our lives (laughter).

Tom: I noticed it before that, because our pastor came over for dinner and Cheryl had taught the kids Cripple Creek and Old Joe Clark and they played for him. Our pastor was very musically talented had been a part of a radio show playing with his family band in his hometown of Grand Rapids, Michigan. He heard us play and said, "Your kids are really gifted," and I said, "What are you talking about?" Cheryl and I were both raised around music and we were proud parents and thought they were pretty good, but hearing it from someone we respected so much really hit home with me. The pastor said, "They are playing in church next week!"

Cheryl: So, of course, we played the two songs we knew - Cripple Creek and Old Joe Clark - in church that week. (laughter)

Tom: And it sounded pretty good for a trio of beginners! Our pastor and I have always had a very good natured competitive streak and after the service he said, "Tom, come into my office..." and I was expecting him to give me a hard time about the hockey scores or some other sport. Instead, he was standing there holding

(Continued on page 24)



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The Doerfels

(Continued)

an electric bass guitar, and he pushed in toward my gut and said "Learn to play this or you are going to miss out on a lot." Knowing that he had grown up with a family band and knew what he was talking about, it really struck me and looking back on it now those words were really pretty prophetic.

Tom: He also had worked on a syndicated music show out of Nashville, Tennessee and had worked with Ricky Skaggs during his transition from Country and Rock to his bluegrass roots so we knew that he had his ear to the pulse in bluegrass.

DTT: At what point did you decide to take the Doerfel Family on the road?

Cheryl: It kind of just happened gradually. Tom was self employed in construction, so in the Winter work was really slow for him and that gave us the opportunity to go to Florida and we found some RV parks to play at and as we got more jobs in music Tom took less construction jobs and we found ourselves playing more full time.

DTT: Tell us about a day in the life of a traveling bluegrass band.

Tom: Let me start. It kind of sounds like this... "Will you put your instrument down and do your homework and chores!" (laughter)

DTT: In addition to bluegrass music, some of the Doerfels have tried their hand at clog dancing!

Cheryl: Kim and I tried to learn how to clog on our own without a teacher. Our son Ben showed an interest in clogging as well. There was a gentleman at the RV Park in Florida that came over a few times and showed us the basic

steps. That gave us the bug and we ordered some tapes online. One was just steps and another taught a routine. We went as far as we could with the videos and now wish we had a way to continue with it somewhere.

Tom: But now there is another family bluegrass band that has kind of made clogging while playing their signature.

Cheryl: The first time I saw this other group clog and play I really wanted to get all of the kids to get into it, but it is discouraging when you see that someone else has made that their niche. We recently saw the Haywoods perform in Branson and

seeing them dancing makes me want to get working on clogging again even more!

DTT: What is one of the most positive things that your family has experience from being a part of the bluegrass scene?

Cheryl: Having a family that is traveling in the same direction. So many families have one kid in soccer and another in something else and they are always pulled in so many directions. I really enjoy our family all traveling together and participating in something all together. Also, we have met so many wonderful people in our journeys and seen so much of the country. We had no idea the mountains would be so beautiful.



Watching the Doerfel Family perform is not only a great listening

experience, but a lot of fun as you learn the personalities of the family as they play and interact. Utilizing the "one mic" old time radio style of performing is fascinating as each person moves in close for their solos and they entire number becomes a dance of its own around the mic as they pick and sing. Kim takes the lead on many of the songs and her voice

is clear, bright and strong. The brothers join in or lead as well and each has a unique and fresh sound. The band lists as its influences artists as diverse as John Mayer to Nickel Creek, instrumentalists Jimmy VanCleve to Kenny Smith, and bluegrass royalty such as Mountain Heart and Tony Rice. Ben lends a playful air to the family's onstage banter while burning through flattop solos, and Eddy shows a maturity beyond his years in his stage presence and musical passion. T.J. plays some serious banjo!

After the revival service concert, I sat down with the Doerfels to chat about music and dance.

DTT: So what do you think about your time in rural West Virginia?

Kim: Lots of hills.

Ben: Windy roads.

DTT: Almost heaven, as John Denver said?

Kim: Yes! If the internet connections were better! (all laugh)

DTT: I asked your parents this same question. What is a day like in the life of the Doerfels on the road?

T.J.: Well, you wake up and you are probably moving. Dad is usually driving the motor home somewhere. You wake up and you think, "Man I wish I could take a shower right now."

Kim: And "I wish I could get a bowl of cereal or something, but there's no milk."

T.J.: Finally, you get to your gig and -again - you think, man I wish I could take a shower... and if they don't then you wash up in the sink. You practice and get ready to play.

Kim: In theory, we are supposed to have done our schoolwork as well while we are driving. We can't forget that!

DTT: Who in the band is the most serious?

ALL: There is no one serious... (laughter).

DTT: Who is the least serious?

ALL: Ben!

Ben: I would say I was the "awesomest" (laughter).

T.J.: I have my serious moments when I get frustrated with everyone for not being serious when I am trying to work on something.

DTT: How would you describe the Doerfels musical sound?

Kim: Progressive

Eddy: Jazz

T.J.: Jazzy and Swing.

Kim: Actually, we invented our own genre called SpazzJazz.

Ben: Ohhh, I wanted to say that!

Kim: It's using bluegrass instruments to play tunes in a bluesy jazz way with rock influences too.

DTT: Tell me how the Doerfel's learned clogging.

Eddy: We all learn the basic steps and the shuffle about three years ago. Kim and Ben worked on it the most, and the rest of us kept forgetting the names of the steps.

DTT: So who is the best clogger out of the group?

Guys: Kim

Kim: I think Ben could be.

DTT: Who in the group would need the most help as a clogger?

Eddy and T.J.: Joey (Joey grins)

DTT: Many cloggers love bluegrass music... how would you feel if you were playing and cloggers got up to dance along.

Kim: I would love it because I would get the chance to play more fiddle tunes, which dancers really enjoy.

DTT: Hopefully our readers will pay a visit to your upcoming shows and get to enjoy your music in person and Kim can do more fiddling!

Kim: That would be great!

Footnotes: Since this interview, the Doerfels have signed with Mansion Entertainment and a new album is due out soon. Eldest brother T.J and his wife Angelica Grim are expecting their first child in January.

You can find out more information about the Doerfel Family, watch videos and live streaming performances, see tour schedules and more by visiting them on the web at

www.thedoerfels.com



STIRRING THE MELTING POT

Revisiting the Discussion of Defining the Traditional and Modern Styles of Clogging



As the modern competition-fueled styles of clog dancing continue to be showcased before national and international audiences through the exposure given to them through televised talent contests and entertainment mediums, we find ourselves looking again at the discussion of how we distinguish the ever growing and changing styles of clogging.

Dance: To move rhythmically usually to music, using prescribed or improvised steps and gestures.

Tap Dancing: Up tempo dance steps tapped out audibly with the feet, shifting the weight from the heel & toe to the toes.

English Clogging: Percussive dancing in wooden clogs on a hard surface (usually flagstones).

French Canadian Step Dancing: A fast paced, rugged and energetic style of dance usually performed to traditional fiddle music and requiring limited surface movement. The dance is concentrated on foot work involving limited hand and arm motion.

Irish Jig: Percussive dance to music is played in 6/8 time which means the hard beats of steps are on the first and fourth count (ONE-two-three FOUR-five-six). In a contest routine, Jigs are danced as the middle dance of the routine and last the length of 48 bars.

Welly boot dance: An African percussive dance, which one may conjecture from the name is performed by dancers wearing Wellington boots and pounding out rhythms using the boots against the ground, each other and the hands. It is believed by some to have been a forerunner of the tap dance.

Flamenco: Style of dancing characteristic of the Andalusia gypsies; vigorous and rhythmic with clapping and stamping of feet

Cape Breton Step Dancing: A percussive step dance presented in intricate detail and moving in rhythm to select music including jigs and reels. The body posture of the dancer has

emphasis on movement from the knees down while the upper portion of the body is more relaxed and subtle and not to be a distraction from the footwork.

Even within clogging, we recognize different means of clogging expression (some with very broad definitions, others very concise)

Appalachian Style Clogging: A clogging style dance developed from the steps dances melted together in the Appalachian region. The defining motions include the double-toe, and the constant drag-slide motion on the floor – debated by some to come from influences the Cherokee Indians. The other universal of clogging is the up-and-down movement. A relaxed, bouncing motion in which the knees bend slightly on the downbeat and straighten on the upbeat.

Buck Dancing: A percussive clogging style that is performed with weight on the balls of the feet and timing kept with a pitter-patter of the heel or toe tip striking the floor on the upbeat and a step on the ball of the foot on the downbeat.

Flatfooting: An improvisational style of dance, with each dancer free to express himself or herself in any way as long as they maintain a steady pounding rhythm. Flatfooting is also a particularly versatile style of dance, allowing for villagers to dance

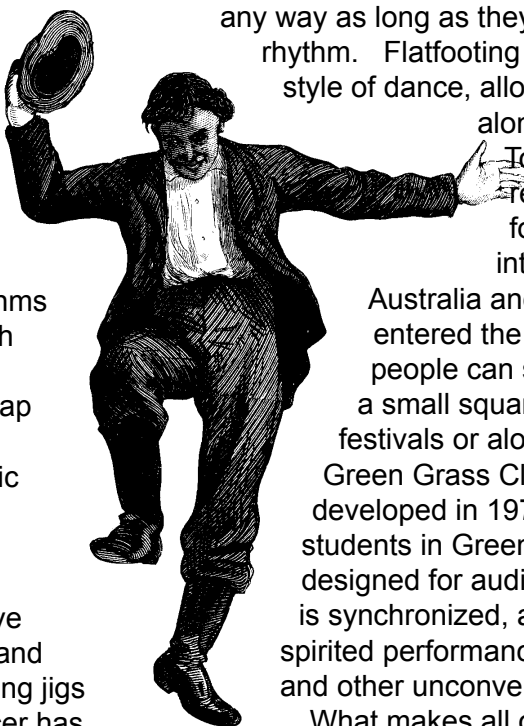
alone, in pairs or in large groups.

Today, flatfooting has received renewed interest as a dance form and has been integrated into the stylings of dance in

Australia and abroad - and has even entered the arena of performance art. But people can still be found clogging away on a small square of wood at mountain music festivals or alone in a backwoods cabin.

Green Grass Clogging: Clogging style developed in 1971 by East Carolina University students in Greenville, NC and consciously designed for audience appeal. While footwork is synchronized, as in precision clogging, free-spirited performances include head-high kicks and other unconventional steps.

What makes all of these percussive dance



styles unique is STYLING. Tell a clogger they are tap dancing and they will usually correct you. Tell a tap dancer they are clogging and they may scoff or ask "what's clogging?" I'm poking fun, but the fact is that all percussive dancers are making music with their feet. What makes each different is the subtle or broad styling changes that are distinctive to the foot styling or execution of that form.

The purpose of this discussion is to try to collectively make some sense of how we keep up with our changing dance form. There is no question that clogging made changes in its early development. The clogging forms outlined above show the distinct styling points that define each style. No one is suggesting that we rally against the infusion of styles that have changed clogging's look drastically over the last quarter century. Can we, though, find a way to add modern clogging's definition to those already listed here?

Some have suggested that anything done by the feet (if done by a clogger) is clogging. Maybe so... But if that clogger is doing Irish steps, or French-Canadian steps, or Tap steps, aren't they now Irish dancing, Step dancing and tapping? Again, infusing other styles is not a bad thing. Appalachian style, buck, flatfoot and Green Grass clogging styles developed in a similar fashion. The main difference is that they each maintained a distinctive style that defined them apart from each other and other dance styles.

From my own thirty year experience in clogging, I think the most radical styling changes that I witnessed began when Canadian step dancing was introduced into the clogging style in the 1980's. The change in weight emphasis from the clogger's heel keeping time in a drag slide or a pitter-patter to a bouncing on the ball of the foot doubled the percussive timing and all but eliminated the shuffle look from competitive clogging styles. This becomes very evident when you look at today's hoedown teams who are strong modern clogging soloists but do not know how to fall into the rhythm and look of the up and down drag and slide of Appalachian style footwork. Some competitions offer Traditional solos as a means to encourage the drag-slide and buck styles. You will find most who enter struggle to keep from doing double-doubles.

The other evident trend is the widening chasm between workshop and recreational cloggers and competition cloggers. The majority of competitive cloggers who have responded in this forum echo each other that they MUST be free to innovate. Some suggest that the only way to win is to do something no one else does. The pool of dance talent in clogging

is so amazing now that being a powerful, smooth showman is not enough without a constantly changing bag of new tricks.

The other development during this period to widen the gap between recreational and competitive clogging is the growth of cued clogging line dancing. The Western United States led the charge to establish standardized step names and cueing methods that allow dancers to be prompted through routines. This trend has expanded and adapted and is still very effective and popular throughout the Western United States, Europe and Australia, but it has all but suffocated solo freestyling, mixers and old-time square dancing within that clogging community. Is this a bad thing? Not to those who are thriving within that dance community.

Clogging has grown amazingly. What was during the first part of the last century a spirited oddity from the Mountains has grown into a competitive dance sport and a major recreational dance form. What was once easy to label with defined styles has become a melting pot so broad in some areas that we can no longer define it.

If we feel strongly that the history of clogging as a "melting pot" qualifies our current mix of styles as simply "CLOGGING" then maybe we should work to preserve the identity of its precursor styles as vigorously.

I hope this article helps cloggers to understand the richness of the heritage they are continuing to adapt and expand. Your creativity is applauded and celebrated. Not all aspects of our dance appeal to everyone and some feel we are over-extending the boundaries that once defined the dance. We all share a passion for our dance and most want to retain its identity with the name "Clogging."

I encourage you to continue to share your thoughts on this topic by visiting and posting your responses on the Double Toe Times forum at www.doubletoe.com hosted by our friends at www.clogdancing.com.

- Jeff Driggs



We Danced Anyway (Country)

Artist: Deanna Carter **Album:** Did I Shave My Legs for this? (**Time:** 3:23)

Level: Intermediate+ Line Dance **Speed:** 95 BPM

Choreo: 🇨🇦 Kerri Orthner, kerriclogs@hotmail.com, 780 922-6821 www.kerriclogs.com

Sequence: A – B – C – D – A – B – C – D – D – B – C - Ending

Wait: 16 beats **LEFT FOOT** lead

Cues

Part A (32 beats)

Syncopated Canadian
Rooster Run
Rocking Chair (turn ½ Left)
Syncopated Canadian
Rooster Run
Rocking Chair (turn ½ Left)

Part B (16 beats)

2 Triple Brushes
2 (Buck) Basics
Double Basic and a Brush

Part C (28 beats)

Turning Skip and Twist
Karate (turn ½ Left)
Fancy Double (Buck Fancy)
Turning Skip and Twist
Karate (turn ½ Left)

Part D (16 beats)

Bobby Gallop
2 Canadian Basics
Bobby Gallop
2 Canadian Basics

Repeat Part A

Repeat Part B

Repeat Part C

Repeat Part D

Repeat Part B

Repeat Part C

Ending (48 beats)

Cabbage
Rooster Run
Rocking Chair (turn ¼ Left)
Cabbage
Rooster Run
Rocking Chair (turn ¼ Left)
Cabbage
Rooster Run
Rocking Chair (turn ½ Left)

Step Breakdown (in alphabetical order)

Basics

DS RS
L RL
&a1 &2

or Buck Basic

DS HBa HS
L RR LL
&a1 e& a2

Bobby Gallop

(xib) (f)
DS RS R S DT S BaTch
L RL R L R R L
&a1 &2 & 3 e& a 4

Cabbage

(f) (b) (f) (b)
DS Tch Hclk Tch Hclk TH Tch Hclk Tch Hclk DS DS
L R L R L RR L R L R L R
&a1 & 2 & 3 &4 & 5 & 6 &a7 &a8

Canadian Basic (fake)

DS DT Hop BaTch
L R L R
&a1 e& a 2

Double Basic and a Brush

DS DS RS BR Hclk
L R LR L R
&a1 &a2 &3 & 4

Fancy Double

DS DS RS RS
L R LR LR
&a1 &a2 &3 &4

or Buck Fancy

DS TBa HS Sk Pop Flap S RS
L RR LL R L R R LR
&a1 e& a2 e & a 3 &4

Karate

(turn ½ Left)
DS KK Hclk (p) S Kick Hclk
L R L R L R
&a1 & 2 & 3 & 4

Rocking Chair

DS BR Hclk DS RS
L R L R LR
&a1 & 2 &a3 &4

Rooster Run

(xif) (ots) (xib) (ots) (xif)
DS DS R S R S
L R L R L R
&a1 &a2 & 3 & 4

We Danced Anyway Step Breakdown Continued

Abbreviations

BaTch - Ball Touch
 BR - Brush
 DS - Double Toe Step
 DT - Double Toe
 HBa - Heel Ball (bucking)
 Hclk - Heel Click
 HS - Heel Step (bucking)
 R - Rock
 RS - Rock Step
 S - Step
 SK - Skuff
 SL - Slide
 Tch - Touch
 TH - Toe Heel
 Ttch - Toe Touch (tap back)

Syncopated Canadian

(or a ds)	(b)	(b)	(f)	(f)
(p) S DT Hop Ttch Ttch S DT Hop BaTch BaTch				
L R L R R L R L L				
& 1 e& a 2 & 3 e& a 4 &				

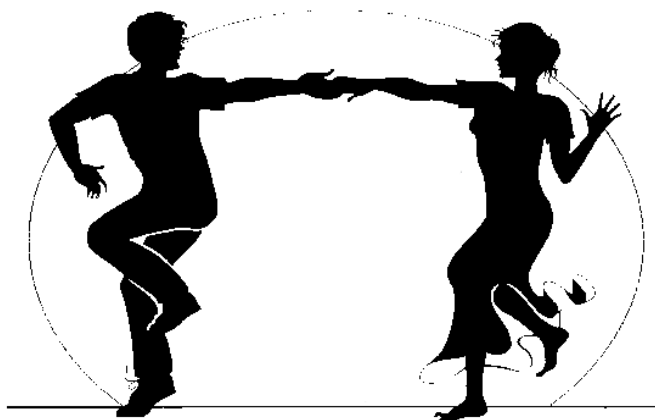
(b)	(f)
S DT Hop Ttch S DT Hop BaTch SL	
L R L R R L R L R	
5 e& a 6 & a7 & a 8	

Triple Brush

DS DS DS BR Hclk
L R L R L
&a1 &a2 &a3 & 4

Turning Skip and Twist

(xif)	(f)	(b)	(xif)	(f)	(b)						
DS SL S DS DS SL S DS DT Twist Split Lift											
L L R L R R L R L both both L											
&a1 & 2 &a3 &a4 & 5 &a6 &a & & 8											



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Pon De Replay

Artist: Rihanna

Music: Radio edit download, pop, 3:36

CDs: Now 20, or Music of the Sun

Routine: Intermediate Line

Choreo: Kathy Moore, Fairfax, VA

Sequence: A B A C B A C D A End

Part A

Gallop

DS S HB S HB S HB
L R L R L R L
&a1 & a2 & a3 & a4

Triple

DS DS DS RS DS DS DS/K Flap-S HB
R L R LR or R L R/L L L R
&a5 &a6 &a7 &8 &a5 &a6 &a7 e & a8

Soccer Turn

DS DT(½ L) DS RS
L R R LR
&a1 &a2 &a3 &4

Oscar Walk

BH BH BH BH Cross hands, palms down on upbeats.
L R L R Bring hands out to side on downbeats.
&5 &6 &7 &8 Bring knees up and out on downbeats.

<repeat all>

Part B

Step Across, Fancy Double

DS(xif) Tch H DS(xif) Tch H DS DS RS RS moving
L R L R L R L R forward
&a1 & 2 &a3 & 4 &a5 &a6 &7 &8

Tandy

DS D-BO(¼ L) Hop Hop RS DS DS DS RS (Last 6 beats
L R B L L RL R L R LR turn 1 ¼ R
&a1 &a2 & 3 &4 &a5 &a6 &a7 &8 to front)

Walk Run, Triple

H-S H-S H-S H-S H-S DS DS DS RS
L L R R L L R R L L R L R LR
& 1 & 2 & 3 e & a 4 &a5 &a6 &a7 &8

2 MJ Slurs

DS DS(xib) R S (slur) S DS DS(xib) R S (slur) S
L R L R L L R L R L R R
&a1 &a2 & 3 4 &a5 &a6 & 7 8

2 Basic Slur Backs

DS R(if) S(ib) (circle cw) S(ib) RS <repeat same foot>
L R L R R LR moving back
&a1 & 2 3 &4

2 Basics

DS RS DS RS
L RL R LR
&a1 &2 &a3 &4

Bounce Flange

D-BO Up S(ib)/Flg S/Flg H/S Up
L LxibR R R/L L/R L/R L
&a5 & 6 7 & 8

Part C**Hey Mister**

DS DT (turn ¼ L) RS RS S SL DS DS RS
 L R RL RL R R L R LR
 &a1 &a2 &3 &4 & 5 &a6 &a7 &8
 move toward front, while facing left

Skuffs

S SK Hop S SK Hop S SK Hop RS
 L R L R L R L R L RL
 & a 1 & a 2 & a 3 &4

Push Turn

DT(turn ¼ L) DS RS BR Up
 R R LR L L
 &a5 &a6 &7 & 8

<repeat all>

Part D**Loop Vine Syncopated**

DS DS(xif) DS (loop) S (turn ¾ R) RS DS S DS S
 L R L R R LR L R L R
 &a1 &a2 &a3 4 &5 &a6 & 7e& 8

Heel-Toe Combo

DS H(if) H T(ib) H H(if) H
 L R L R L R L
 &a1 & 2 & 3 & 4

Triple

DS DS DS RS (turn ¾ R to the back)
 R L R LR
 &a5 &a6 &a7 &8

<repeat all>

End**4 Walk Runs**

H-S H-S H-S H-S H-S H-S H-S H-S H-S H-S
 L L R R L L R R L L R R L L R R L L R R
 & 1 & 2 & 3 e & a 4 & 5 & 6 & 7 e & a 8

<repeat, turning ¼ left on each walk run>

Abbreviations

S - step	SL - slide	Tch - touch	xif - cross in front
DS - double step	SK - skuff	Flg - flange	xib - cross in back
DT - double toe	BR - brush	BO - bounce	ots - out to side
RS - rock step	H - heel	K - kick	if - in front
HB - heel ball	T - toe	cw - clockwise	ib - in back

Hey God

Music by Chris Davis - Choreography by Rachel Lindigrin

Mississippi Magnolia Cloggers - 601.906.2882 - www.magnoliacloggers.org

Music: Contemporary Christian - Speed: Fast - Level: High Intermediate

Sequence: Wait 16 beats - A - B - A - B - B* - C

Part A:

Samantha DS DS(xif) Drag S Drag S RS DS DS RS
L R R L L R LR L R LR

Canadian Basics DS Dbl Hop Tch DS Dbl Hop Tch
L R L R R L R L

2 Stamps on left foot

Count 1,2,3,4 with fingers

Step MJ Step DS(ib) R Heel(if) S(together) RS RS DS RS
L R L R L RL RL R LR

Mountain Goat DS R(xif) S R(ots) S T Slide/Lift
L R L R L R R/L

Fancy Rachel DS DS RS BrUp
L R LR L

Part B:

Jump to right with jazz hands to right, then jump left, then jump right again

Jump center - hands over chest - sway right, left, right, left

Jazz Square (4 steps in a box)

Fancy Rachel (see above)

Boogie Basics DS R(xib) S DS R(xib) S clap on Rock and Step
L R L R L R

High Horse DS D(xif) D(ots) RS Ball Slide/Lift DS DS RS
L R R RL R R/L L R LR

Double Basic DS DS RS
L R LR

Pump Touches DS Tch(if) Lift DS Tch(if) Lift
L R R R L L

Part B*: - Dance Part B through the Fancy Rachel then stop

Part C:

2 Triples

2 Boogie Basics (see above)

High Horse (see above)

JOSE CUERVO

Easy Intermediate (2:40)

Choreography: Heather Sykes, The Villages, FL

352-750-5538 psykesfam1@aol.com

SEQUENCE: ENTRANCE - BR. 1 - A - B - BR. 1 - C - B - BR 1* - A*, BR 2 - EXIT

ENTRANCE:

16 x DS with hand claps - Enter, line formation, clapping to left and right at waist level

8 x DS RS - Sway to left and right with hands rotating movement, alternating hands at shoulder level to left and hip level to right, into starting positions (doors and windows)

BREAK 1:

Stompy Stuff(4) STA($\frac{1}{4}$ L) STO SCUFF-Up DS RS

L L R R LR

& 1 &2 &a3 &4

Repeat Stompy Stuff 3 more times

PART A:

Triple & Hop DS DS DS HOP/clap high

(diag.L) L R L L

Triple DS DS DS RS - lower arms in circular movement to sides

(diag. back) R L R LR

&a1 &a2 &a3 &4

Turkey DR H-Flap S DS RS

(diag.L) R L L R L RL

& 1 & 2 &a3 &4

Airplane Turn DS RS RS RS - L arm up, R arm down

(360 R) R LR LR LR

&a1 &2 &3 &4

Charleston DS TCH(f) T-H(b) RS(b)

L R R LR

&a1 &2 &3 &4

Boogie Basics(2) DS R(xib)S - clap x2/sway L DS R(xib)S - clap x2/sway R

w/claps L R L R L R

&a1 & 2 &a3 & 4

Touches(2) DS TCH-Up(xif) - sway L DS TCH-Up(xif) - sway R

L R R L

&a1 &2 &a3 &4

Boogie Basics(2) DS R(xib)S - sway L DS R(xib)S - sway R

L R L R L R

&a1 & 2 &a3 & 4

PART B:

Basic Slur Kick DS SLUR S DS K-Pump($\frac{1}{4}$ R)
 L R R L R
 &a1 2 &a3 &4

Chain Right DS RS RS RS - *clap on "&" beats and on beat "4" of RSs*
w/claps R LR LR LR
 &a1 &2 &3 &4

Repeat Basic Slur Kick($\frac{1}{4}$ R) and Chain Right 2 more times

Triple Twist DS DS(xif) Dbl Twist(L) Twist(R) Twist(L)($\frac{1}{4}$ R) - *raise R foot*
 L R L L/R L/R L/R *on last Twist*
 &a1 &a2 &a 3 & 4

Basic Double Kick DS K-Pump K-Pump RS
 R L L LR
 &a1 &2 &3 &4

BREAK 1:**Stompy Stuff(4)****PART C:**

Triple Up DS DS DS STA-Up RS BR-Up DS STA-Up
w/Stamps L R L R RL R R L
 &a1 &a2 &a3 &4 &5 &6 &a7 &8

Basketball/ Pivot S(f) S($\frac{1}{2}$ R) S(f) S($\frac{1}{2}$ R) - *point R thumb over R shoulder*
 L R L R *on last S*
 1 2 3 4

Simone Stomp DS DS STO STO DR SL - *shrug shoulders and both hands,*
 L R L R L/R L/R *palms up, on DR SL*
 &a1 &a2 & 3 & 4

Charleston

Boogie Basics w/claps(2)

Touches(2)

Boogie Basics(2)

PART B (Chorus):

Basic Slur Kick

Chain Right w/claps

Triple Twist

Basic Double Kick

BREAK 1*:

Stompy Stuff *clap on each STA and STO*

PART A*:

Triple & Hop

Triple

Turkey

Airplane Turn

Charleston

Boogie Basic(1) 1st Boogie Basic only. Replace 2nd Boogie Basic with:-

Tail Spin DS RS RS RS(*turn 360 R;* RS RS RS RS(*turn 360 R;*
 R LR LR LR *arms as for* LR LR LR LR *arms as for*
 &a1 &2 &3 &4 *Airplane Turn*) &5 &6 &7 &8 *Airplane Turn*)

BREAK 2:

Cowboys* DS DS DS SCUFF-Up(xif) DS RS RS RS(fwd)
 (*fwd*) L R L R R RL RL RL
 &a1 &a2 &a3 &4 &a5 &6 &7 &8

*Dance 4 Cowboys (fwd) following the shape of a figure 8 on the floor (like a figure skater). Begin and end in the center of the 8; curve out to the right to begin (counter-clockwise) and finish first Cowboy at the top of the figure 8, the second in the center then continue the bottom loop of the 8 (clock-wise) with 2 more Cowboys.
 Clap to the beat of the Chain steps following the SCUFF-Ups

EXIT: Exit with DS RS with **rotating hands** movement as described in
 ENTRANCE instructions at beginning; all dance off to Right

Swing with Me (Pop)

Artist: Jessica Simpson **Album:** A Public Affair (**Time:** 3:25)

Level: Easy Intermediate Line Dance **Speed:** 110 BPM

Choreo: 🇨🇦 Kerri Orthner, kerriclogs@hotmail.com, 780 922-6821 www.kerriclogs.com

Sequence: Intro – A – B – C – A – B – C – D – B – C – C – Ending

Wait: 16 beats (start with singing) **LEFT FOOT** lead

Cues

Intro (16 beats)

Swing Basic
Mountain Goat
Fancy Double

Part A (32 beats)

Little Joe
Triple
Loop Basic
Pushoff
Breaks Over
Heel Dig Basic
Bobby Gallop
Catawba

Part B (32 beats)

Kicking Charleston
Twisty Bounce
Apart and Rock
Joey
Karate turn ½ left
Rooster Run
Walk the Dragon ½ right

Part C (32 beats)

Swing Basic
Mountain Goat
Fancy Double
Cabbage
Swing Basic

Repeat Part A

Repeat Part B

Repeat Part C

Part D

4 Swing Basics turning ¼ Left each

Repeat Part B

Repeat Part C

Repeat Part C

Ending

Cabbage
Swing Basic

Step Breakdown (alphabetical order)

Apart and Rock

DS	DT	BNC	(p)	Hop	RS
L	R	Both		L	RL
&1	&	2	&	3	&4

Bobby Gallop

DS	RS	R	S	DT	S	BATch
L	RL	R	L	R	R	L
&a1	&2	&	3	e&	a	4

Breaks Over

	(xif)		(b)	(ots)	(xif)
DS	DS	(p)	S	S	S
L	R		L	R	L
&1	&2	&	3	&	4

Cabbage

DS	Tch	Hclk	Tch	Hclk	TH	Tch	Hclk	Tch	Hclk	DS	DS
L	R	L	R	L	RR	L	R	L	R	L	R
&a1	&	2	&	3	&4	&	5	&	6	&a7	&a8

Catawba

DT	S/H	H	H	H	H	H	Lift
L	L/R	R	L	L	R	L	L
&a	1	&	2	&	3	&	4

Fancy Double

DS	DS	RS	RS
L	R	LR	LR
&a1	&a2	&3	&4

Heel Dig Basic

(p)	H	H	Lift	DS	RS
	R	R	R	R	LR
&	1	&	2	&3	&4

Joey

DS	R	S	R	S	R	S
R	L	R	L	R	L	R
&a1	&	2	&	3	&	4

Karate

DS	K	Hclk	(p)	S	K	Hclk
L	R	L		R	L	R
&a1	&	2	&	3	&	4

Swing with Me Step Breakdown Continued

Abbreviations

BaTch - Ball Touch
 BNC - Bounce
 BR - Brush
 DS - Double Toe Step
 DT - Double Toe
 H - Heel touch
 Hclk - Heel Click
 R - Rock
 RS - Rock Step
 S - Step
 SL - Slide
 STA - Stamp
 Tch - Touch
 TH - Toe Heel
 Ttch - Toe Touch (tap back)
 (p) - pause

Kicking Charleston

DS	K	Hclk	TH	RS
L	R	L	RR	LR
&a1	&	2	&3	&4

Little Joe

DS	SL	S	SL	S	STA	Lift
L	L	R	R	L	R	R
&a1	&	2	&	3	&	4

Loop Basic

DS	Loop	S	DS	RS
L	R	R	L	RL
&a1	&	2	&a3	&4

Pushoff (right foot lead)

DS	RS	RS	RS
R	LR	LR	LR
&a1	&2	&3	&4

Swing Basic

DS	RS	KS	RS	KS	RS	DS	RS
L	RL	RR	LR	LL	RL	R	LR
&a1	&2	&3	&4	&5	&6	&a7	&8

Triple (right foot lead)

DS	DS	DS	RS
R	L	R	LR
&a1	&a2	&a3	&4

Twisty Bounce

DT	S/Twist	DT	S/Twist	DT	S/Twist	Twist	Lift
L	Both	R	Both	L	Both	Both	L
&a	1	&a	2	&a	3	&	4

Walk the Dragon (AKA: Louisiana or 4 Runs, Drag and Skip)

(move forward)				(move bck)				(turn 1/2 Right)		(move fwd)	
DS	DS	DS	DS	DR	S	DR	S	SL	S	SL	S
L	R	L	R	R	L	L	R	R	L	L	R
&a1	&a2	&a3	&a4	&	5	&	6	&	7	&	8

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