DOUBLETOE.COM January/February 2010 New Documentary Tells the Story of 70 Year Old Buck Dancing Legend Thomas Maupin

Thomas often dances to "old time music" played on the banjo by his grandson, Daniel Rothwell.

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

CONFERENCE

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The Doubletoe Times Magazine of Clogging

Buried Treasure

To the Readers

This Fall, two of my brothers spent some time at my home working on a backyard project. After a rainy spell, one of my brothers was lighting a fire in the firepit and noticed a smooth, rounded dark object had popped up from a damp area in the grass. After digging it up, we were at a loss to figure out what this dirt covered thing was.

We brought the object into the house and cut it open to find a black dense center with white flecks and a strong earthy smell. We went to the internet and googled "fungus" and other serach items and found information and pictures of truffles that looked exactly like what we had found in the yard. Further research bolstered our thinking when we found that all of the soil and climate conditions perfectly matched those needed for truffle growth. Much to our surprise, we additionally found that truffles are quite rare and can be worth a pretty penny. Finding that, we went back to the yard to the area we had found the first object and began digging. My brothers found dozens more, and all within the same small area. Weighing them on the bathroom scale in a basket, we guesstimated that we had more than ten pounds of truffles and were already trying to think of how to split all of the money we were going to get for them.

There was just one major problem. No matter how many people we sent pictures of our find to, nobody was willing to confirm the worth of the find or give us direction to find a market for them. Oh sure, we had several people tell us that they agreed that what we had looked like truffles. We tried the state agricultural commission, area resorts, farmers markets and every internet source we could ask. I even called the head chef at a resort in our state and described what we found and he said "Sounds like truffles to me." He couldn't purchase them, though because of the restrictions and contracts they had with food service vendors. After over a week of daily calls and emails, frustrated, we gave up on our quest and left our truffle windfall in a paper bag on the back porch unused.

What do backyard truffles have to do with clogging? I have seen so many people in clogging who had talents of great value who kept them hidden away or didn't follow their dreams because of rejections or fear of rejection. If you want to choreograph or teach workshops or start a team or direct, sometimes you hear alot of "no's" before you hear a "yes."

Even when you get a chance to do what you desire, there are no guarantees that those doors will stay open or that other doors will open as well. The key is to not walk away from the gate.

Longfellow said "Perseverance is a great element of success. If you only knock long enough and loud enough at the gate, you are sure to wake up somebody." As someone who puts on workshops and teaches at them as well, I've looked at things from both sides. I hear from hopeful teachers all of the time who ask "What would it take to teach at a workshop?" While I admire the confidence to ask and ability to self promote, I usually am more impressed when I actually get to see a teacher So, for me, paying your dues is important. in action. As a young teacher just starting in clogging, I taught more free workshops than paying ones, but most always the opportunities that availed themselves came from those freebies.

Sure, there were times when I was broke and teaching for free and sleeping on the floor of the "name" instructor with three other teachers who were working for free, but I wanted so much to be a part of this world I would have taught anywhere, anytime.

I have been incredibly lucky. I have had a lot of help and a lot of people who believed in me and gave me chances and taught me how to respect the business of clogging while promoting and preserving the art.

As I look back on thirty years of clogging, I can say without question that the greatest gift clogging has given me:

more than the traveling,

more than the handful of trophies I've won, more than seeing my name on a tshirt haha, is the family of friends I've made that mean everything to me. After rounds of burnout and renewal the friendships are what stand the test of time.

Let those friends rally behind you keep you motivated and appreciated and let your talent shine through. Stay the course and don't let your treasure stay buried. To any and all you share your talents with you are an artist and a success.

> Happy Clogging, 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



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> Theme for Saturday Night Dance: RED, WHITE & BOOM!!

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For workshop information, contact: Sallie James, 266 Greenbrier Rd., Sunbury, OH 43074 - (614) 580-0510 - email: <u>sallie4354@yahoo.com</u> **CLOGGING**Calendar of Events 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=performamce

Workshops 2010

March 2010

Mar 4-6 Smoky Mountain Encore (WCP) (CCA) Gatlinburg, TN Workshops, Show, Competition Contact: Lynne Ogle (865) 675-1185 ccalvnne@aol.com www.smokymountainencore.com

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 Werne Hilton Alexandria Mark Center Info: Anne & Andy Giancoli (301) 262-1978 Donna Robey (304) 263-1053 2009FestivalDirector@wascaclubs.com http://www.calicocloggers. org/wasca/

Mar 20 Competition (W,C) Nashua, NH Info: Beth Kendall (802) 439-3349 www.freewebs.com/necc

Mar 26-27 City Slicker Stomp(W,C) Independence, MO Inst: Barry Welch, Blake Bartlett-Dunn, Shane Gruber Missy Shinoski, Sheryl Keller, Stan Webb, Joel Harrison, Kelle Graves, Kevin Beach, Rhonda Olney, Tori Jones & Tyler Hummer Hartman Conference Center Info: Missy Shinoski 816-443-3030 kloghop@sbcglobal.net http://www.CitySlickerStomp.Info

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

www.possumtrotca.com

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

www.carrollcountycloggers.com Mar 27 Bonnie & Clyde Clogging Workshop (W) The Villages, FL Inst: Lee Froehle ee Froehle, Arlene Benz, Debbie Claxton Deborah Duckette, Shirley Lipps!

Paradise Center Info: (352) 753-3035 college@thevillages.com

April 2010 Northeast Clogging Convention & 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 Koziuk Kiwanas 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, Jen-nifer 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 Den nis-MO, Marie Lovelace-TN, Leona Miller-AR Ann-Marie Sterling-TN, Maxine Wallace-KS, Kathey Wilson, CCI-AR Baxter County Fairground Info: Kathey Wilson (870) 243-8113 dancetymestudio@yahoo.com or Leona Miller arclogger@sud-

denlink.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 Cente 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

> Jun 23-26 59th Annual Square Dance Convention (W) Louisville, KY Info: www.59thnsdc.com

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.ssjamboree.com

Aug 27-29 Southern California Cloggers Association Convention (W) Fresno, CA Info: www.sccaclogger.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.msclogextravaganza.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) Nacosi Pile (IN) Chip Summey (NC) Berry 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

Nov 19-21 Hickory Hoedown Workshop (W) Competition and Fiddler's Convention Hickory, NC Info: Jill Kirby 828-396-2052 simscountrycloggers@yahoo.com

Nov 22-27 C.L.O.G National Clogging Convention (W,C,P) Nashville TN Gaylord Opryland Hotel Info: David & Susan Phillips 678/889-4355 Convention clog@clog.org CCI Testing cci@clog.org Judges Training competition@clog.org

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.ccaclog.com NCHC = National Clogging and Hoedown Championships www.clog.org

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

simone@marykay.com

www.simonepace.com

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

Mar 20 Winter Clogging Invitational (C) (NCHC) Saluda NC Info: Chip Summey ncjcs@aol.com

Mar 20 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 20 Northeast Clogging Convention & Competition (W,C) (NCHC) Nashua, NH Info: Beth Kendall (802) 439-3349 www.freewebs.com/necc

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

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

Mar 27 American Heartland Clogging Classic(W,C) Liberty, MO (NCHC) Info: Missy Shinoski 816-443-3030 kloghop@sbcglobal.net

Mar 27 ACHF Officers, Advisory Board, and Board of Directors Meeting (TM) 10:00 A.M. - Fletcher Fairgrounds, NC Info: Simone Pace (864) 599.5678 Info: Dianne Loftin (864) 962-9835 dloftin01@charter.net www.achf.net

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

April 2010

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 Apr 16-17 Utah State Champs and Springfest (C)

(AOS) Salt Lake City, UT ylorsville High www.americaonstage.org

Apr 24 Clogfest (C) (CCA) Brevard, NC Contact: Kevin Parries (828) 687-8600 ccakevin@aol.com

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

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 Jun 5 Info: Gwen Davis (864) 299-8601 Appalachian Pride Clogging Challenge (C) (ACHF) Greensboro, NC Info: Brandi Moon (336) 697-4031 Brandi.Moon@smithmoorelaw. com Jun 11-12 Top Ten Championships (C)

(NCHC) Ogden, UT Info: Vickie Neilson (801) 771-7073 ultimatenrg@msn.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 18-19 Grand Challenge of Champions (C) (NCHC) Branson, MO Info: David & Susan Phillips (678) 889-4355 clognchc@hotmail.com

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

June 26 Explosion Clogging Championships (C) (NCHC) Charleston, SC Contact: Matt Sexton (423) 676-1305 DancExpCloggers@aol.com

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

June 27 United We Dance Clogging Challenge (C) (CCA) Charleston, SC Contact: Matt Sexton (423) 676-1305 DancExpCloggers@aol.com

July 2010 Jul 10 Carolina Fusion Summer Shindig (C) (ACHF) Lexington, NC Info: Stefanie Grubbs 336-918-6269 stefaniegrubbs@gmail.com;

Jul 23-24 Southwest US Clogging Championships (C) (NCHC) Scottsdale, AZ Info: Matt & Colleen Pearson (925) 361-7105 azpride1@cox.net Jul 24 Orange County Fair (C) (ACHF)

Orange, VA Info: Frank (540) 760-3802 orangecloggers@verizon.net

August 2010 Aua 7 Bluegrass State Clogging Championships (C) (CCA) Morehead, KY Info: Scott Dobson sdobson@bluemarble.net

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

Aug 14 Bama Blast Clogging Championships (C) (CCA) Oxford, AL Info: Brandon Norris/Shannon South clogginchic@clogdancing.com

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.msclogextravaganza.com

September 2010

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

Sep 10-11 NC 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 NC Clogging Challenge (C) (CCA) Hickory, NC Info: Chip & Misty Harrison 704-922-9088 tncelite@hotmail.com

October 2010 Oct. 16 GA Carolina Clogging Classic (C) (ACHF) Augusta, GA Info: Elizabeth Norris 803-278-4849

Oct 22-24 ACHF Annual World Championships 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

Oct 23 Deep South Dance Off Atlanta, GA Info: Heather Kohberger or Blake Bartlett-Dunn 770-736-3600 events@cloggingconnection.com

November 2010

Nov 6 Indiana Fall Classic Clogging Championships (C) (CCA) Columbus, IN Over 6 foot trophies... great awards for all! Info: Jeff Driggs (304) 776-9571 ccajeff@aol.com Naomi Pyle (812) 579-6979 Naomi_p@sbcglobal.net www.cloggingcontest.com

Nov 13 CCA Mountain Classic (C) (CCA) Hendersonville, NC Info: Lynne Ogle 865-805-7025 ccalynne@aol.com www.ccaclog.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

Don't see your event listed here?

Then let us know about it and we will list it here for free! Reach thousands of cloggers each month with your clogging event by sending it to:

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www.doubletoe.com

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Let Your Feet do the Talkin' New Documentary Tells the Story of 70 Year Old Buck Dancing Legend Thomas Maupin

A new film titled "Let Your Feet do the Talking" by award-winning documentary filmmaker Stewart Copeland from Tullahoma, Tennessee is making the rounds of festivals and sharing the story of buck dancing legend Thomas Maupin, who, at the age of 70, remains one of the greatest old time dancers in America. Framed between Thomas' recovery from cancer and his acceptance of a nationally recognized award, the piece presents a deeply personal look at a folk icon. As well as being a portrait of an artist, Let

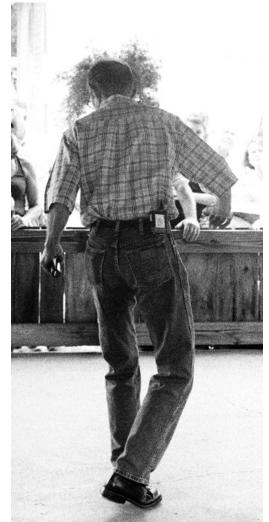
Your Feet Do The Talkin' asks the question, "What drives us to perform?" and examines art's ability to form and strengthen relationships and lift us above our circumstances.

The film presents a portrait of a folk icon reflecting back on his legacy as a father, teacher, and artist.

From his boyhood days in central Tennessee, Thomas Maupin, 66, was surrounded by dance. On his dad's side, relatives often danced at a Saturday night hoedown, or barn dance somewhere. "And my mom's side—my mom didn't dance, but she had rhythm—her people were dancers." His grandmother Will lived with them, and he hears tunes now that he remembers her dancing to barefoot on the floor. "I can hear her heel step now," he mused when describing her smooth, straight up dance style. "I think I got a double dose," he recalled. "I can see some of my family members now, especially on my dad's side . . . old country men. Clay Underwood, an old bent-over man, had the same rhythm style that I've got, but different steps. I can see where I developed from, but my steps are me. There's a connection with them, but every buckdancer has their individual style and individual steps."

Thomas came from a family of ten brothers and sisters, and each danced in their

own way. "I was just a little ole skinny boy—of which I still am," Thomas laughingly admitted. Basketball coach, Rush Jr. (Taylor), encouraged him to dance a little jig whenever they met in the hallway, to encourage the youngster to develop something uniquely his own. But there is one brother, now gone, who holds a special place in his heart. "Ollie B.," whom Thomas regarded as almost a twin, "was four

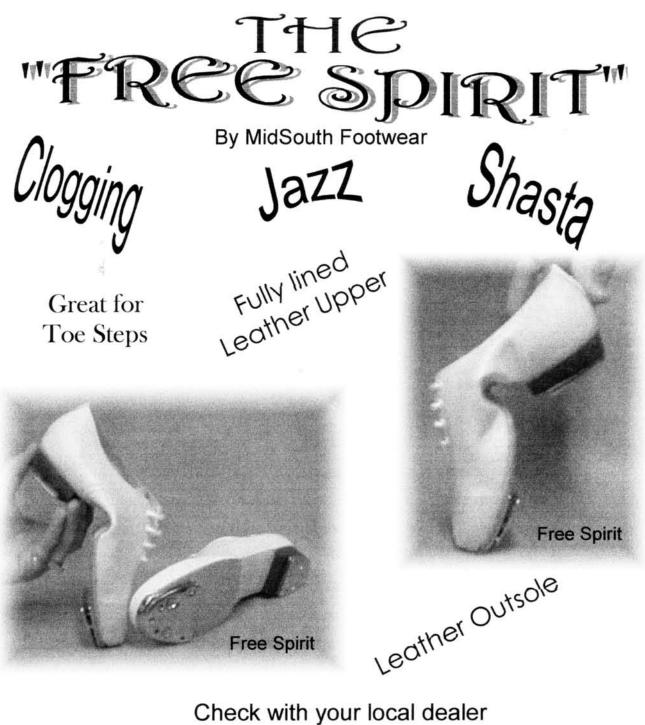


"You play the tune with your feet," stated Maupin. "When I am dancing I become a part of that tune. I become an instrument. years older than me. He and I shared the same rhythm. We had different steps, but we favored . . . I loved to dance with him. I could almost trade licks with him." Like Thomas, his brother Ollie B. was also "a self-taught buckdancer, and a good dancer. Instead of making noise, he had a purpose to his steps. And we have danced together in competitions. I think maybe one year he beat me in the Nationals." About that contest, Thomas recalls telling Ollie that he was "not going to let up. 'Hey, you give it all you've got. I'm going to give it all I've got." His brother Ollie "gave me his shoes, before he passed along-and I dance in 'em. His is a little big

... it's a little hard for me to fill his shoes, being they're a little bigger."

Numerous awards, trophies, and plaques lay stacked in a dresser in rural Tennessee where Thomas spends his weeks tending his garden, feeding the animals, and fixing the occasional lawn mower. However, on the weekends, Thomas travels all over the South performing anywhere there's a band and some flat ground; be it giant stages, historic theaters, or crowded street corners, almost always accompanied by his grandson, Daniel.

(Continued on page 10)



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Let Your Feet do the Talkin (Continued from page 8)

At the age of sixteen years old, Daniel has become a prominent old time banjo player who, with his quick wit, hot licks and uncanny showmanship, rarely finishes a song without a standing ovation. "Music is a way for us to communicate," says Thomas, "he speaks with his banjo and I let my feet do the talkin'." Even though Thomas and Daniel excel without each other, it's apparent there is something more when they perform together; a magic and beauty that cannot be described with words, but comes across vividly on film.

By fusing poignant interviews, observational footage, and unorthodox camera style the film rejects a traditional documentary aesthetic, instead seeking visual parallels between characters and environments. Although the film's narrative is rooted in an American tradition, Thomas' experience transcends nationalities, ethnicities, and cultures and appeals to emotions that are universal; leaving the audience with not only the story of a man, but a greater understanding of the human condition.

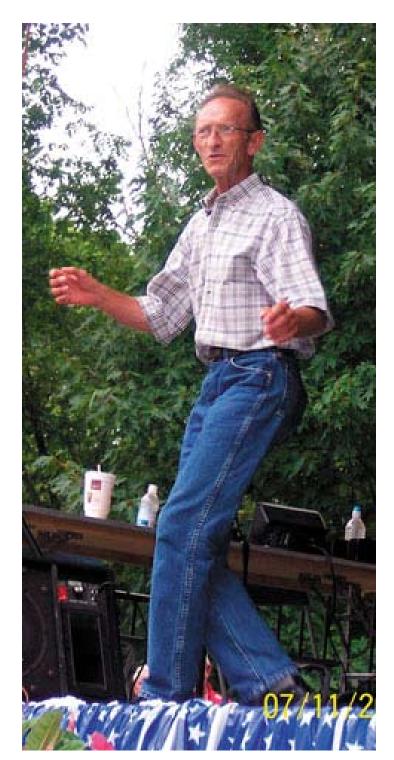
In spite of the heartaches and hardships he has encountered, Thomas has never stopped dancing, gaining him adoration, distinction, and most importantly, happiness. Let Your Feet Do The Talkin' asks the question, "What drives us to perform?" and examines music's ability to form and strengthen relationships and lift us above our circumstances.

Maupin was honored as the recipient of the 2009 Uncle Dave Macon Trailblazer Award presented on the opening night of the 32nd annual festival in Murfreesboro, Tennessee. This distinguished award is given to those who have been at the forefront of preserving a traditional art. Thomas, a six-time buck dancing national champion is considered one of the best flat-foot dancers in the country, and he has the awards to prove it. Winning more than 60 first-place honors as well as the Nashville Silver Stars Talent show for artists 60 years and older is quite of an accomplishment for this self-taught dancer. This year he also was a finalist for the Tennessee Governor's Award in the Arts.

More information about Thomas Maupin and the documentary "Let Your Feet do the Talkin'" can be found on the internet at

http://www.thomascandance.com

Compiled for the Double Toe Times from interviews and stories by Linda Gunderson, Old Time Herald and Bobbie Sue Shelton-Lonas



Tennessee dancer Thomas Maupin, who describes himself as a "self-taught buckdancer with a flatfoot style," has hoofed his way to numerous state and national prizes. In recent years his snappy flatfooting has thrilled crowds at events such as the Museum of Appalachia's Fall Homecoming in Tennessee and the Appalachian String Band Festival in West Virginia. Maupin's basic humility and shyness go with his country upbringing, but he is absolutely passionate about dance: "I love old-time music. It's got my rhythm. I am that band when I'm a-dancing."

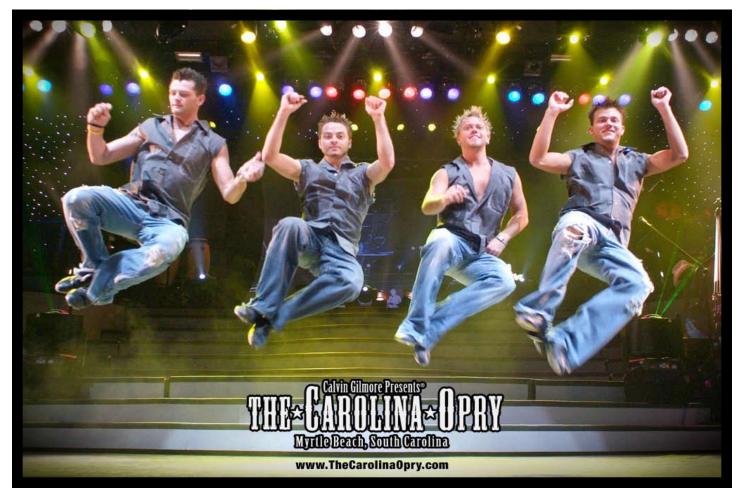


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America's Clogging Hall of Fame Annual Fall Championships Sets Records and Honors Traditions

The 2009 World Championships were held on October 23, 24,25, 2009 at the Stompin' Ground in Maggie Valley, North Carolina. The event was the largest in the history of America's Clogging Hall Of Fame. More than 4,000 people poured into Maggie Valley for the event. The town and the Stompin' Ground were filled to capacity.

Teams from South Carolina, North Carolina, Georgia, Tennessee, Virginia and Florida competed in the event. Over 35 different teams competed in 330 team events, 60 duo/duet and 330 solo dancers. In all 822 dancers registered for the competition.

The overall winners in this year's competition were: Overall Contemporary, Tiny Tot-Junior, XDC Feedback, Overall Contemporary, Senior-Adult, Rhythm-N-Motion, Overall Traditional Precision, Tiny Tot-Junior, Magic Feet, Overall Traditional Precision, Senior-Adult, Bailey Mountain, Overall Traditional Freestyle, Tiny Tot-Junior, Rhythm-N-Motion, Overall Traditional Freestyle, Senior-Adult, Rhythm-N-Motion.

Overall Tiny Tot Team, XDC High Voltage, Overall Pee Wee Team, Capitol City, Overall Elementary Team, Capitol City, Overall Junior Team, Rhythm-N-Motion, Overall Senior Team, XDC Revolution, Overall Young Adult, Rhythm-N-Motion and Overall Adult, Southern Mountain Fire,



Overall Senior Adult, Pride of Carolina.

Earl Powell received a special recognition at the Maggie Valley competition this year. Mr. Powell served as President of ACHF for many years. Earl was joined on stage by his family and friends and honored for all of his hard work and dedicated years of service to the organization and to the clogging world.

Each year, the ACHF honors individuals who have made significant contributions to the art of clogging. Three people were inducted into the Hall of Fame this year. This years inductees were William Derry from NC, Eddie Oliver from TN, and Carol Wiggins from SC.

Eddie Oliver

Eddie Oliver grew up in Lebanon, Tennessee where at a very young age learned to dance (Continued on Page 14)



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America's Clogging Hall of Fame

(Continued from Page 12)

call squares. His father, an aunt and two uncles were members of the Grand Ole Opry Square Dance Team and they took him to dances somewhere every week. In 1966 this inductee joined Ralph Sloan and the Tennessee Travelers on the Grand Ole Opry and danced with them until Ralph passed away. He also danced with the Melvin Sloan Dancers from 1980-2002. In 2002 he began dancing with the Grand Ole Opry Dancers where he sometimes has the opportunity to call and lead sets.

He has made numerous appearances all over the country including the Dinah Shore show, Ralph Emory show , National Music Syndicated show and Hee Haw.

One of the great events in this Oliver's life was conducting a square dance at Lincoln Square in New York City. He took three other dancers from the Grand Ole Opry to help as he called and tried to teach New Yorkers our style of Traditional Dancing.

Oliver has spent his whole life teaching and trying to preserve our Southern Appalachian style of square dancing and clogging.

Carol Wiggins and William Deery

Carol Wiggins and William Deery met during their first beginner clogging class in 1981 in Charleston, SC. At that time, very few people in the area had heard of clogging and they decided to make it their goal to spread the art. After graduation, they paired up to become the Goodtime Cloggers, packed their bags, started competing in duet throughout the southeast and began taking workshops from the masters. In 1982, after competing and studying for a year, they taught their first beginner clogging class. Determined to establish clogging in the low country, this dynamic pair also spent the next two years teaching basic clogging as part of the physical education program in the Charleston County Public Schools and worked with the Girl Scouts of America to create Girl Scout Clogging Troops. After donating these services, the word spread quickly and they were soon teaching beginner lessons throughout the entire tri-county area.

The Goodtime Clogger duet performed with the legendary Earnest Tubb, appeared on the nationally televised Discovery Talent Show, and won an all expense paid trip to Nashville, Tennessee to dance on the Grand Ole Opry Stage. They performed aboard several prestigious cruise ships including the Queen Elizabeth II, The Saga Fjord and a number of ships in the Carnival Cruise Lines. Their "Red, White and Clue" duet routine was selected to open the American Palladium on July 4th at the 1984 World's Fair in New Orleans, La. They also teamed up with a New York producer/director, Traynor Ferillo, who chose them to be featured performers and dance directors in his annual variety show held at the historic Dockstreet Theater in downtown Charleston. They worked (Continued on Page 16)





Photos: Left: Eddie Oliver (far left) of the Grand Ole Opry Square Dancers. Right: Carol Wiggins and William Deery.

GRAND LAKE NATIONAL CLOGGING CONTEST June 12, 2010 At the Grove Civic Center In Grove , OK An ACHF Sanctioned Event

 Competition Begins at 9:00 AM, Judges and Directors meeting 8:30 AM \$10.00 per dancer per category, \$20.00 duo/duets, \$20.00 choreographed solo Spectators: \$7.00 Friday - Saturday \$10.00 Free Workshops On Friday, 10: AM - 2: PM
 Appalachian Style Flatfoot, Appalachian Hoe-down Figures and Line Dance. Food, Music and Dancing at Sniders Camp on Friday Night, 6:00 PM

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 Precision, Southern Appalachian 6 or 8 Couple, Smooth Mt. square dance, 6 or 8 couple, A Capella Team,
 Show, Contemporary Duo/Duet, Traditional Duo/Duet, Short Duo/Duet, Show Duo/duet Choreographed solo,
 Challenge and Novice Solos, Traditional solo (drag slide) - A Capella Solos and Flatfoot Solos.
 Dress Code, No Fannies, No Midriffs, No Cleavage, No Ragged Clothing

\$6,000 in Prizes and Awards, Masters Team Categories

Overall Grand Champion Team: \$1000.00 Cash Prize - First Place Overall Grand Champion Novice Team will receive \$200. Overall Grand Champion Duo/Duet: \$100.00 Cash Prize Each, Overall Grand Champion Traditional Duo/Duet: \$100 cash prize each, Overall Grand Champion Short Duo/Duet: \$50.00 Cash Prize Each Overall Masters solo Male and female Grand Champion: \$100.00 each, Overall male and female Traditional solo Grand Champion \$100.00 each, Choreographed solo Grand Champion: \$100 cash prize, Novice solo Male and Female Grand Champion: \$50.00 Cash Prize Each, Overall Flatfoot Grand Champion: \$100.00 Cash Prize, A Capella Solo Grand Champion: 1/2 entries in Category.



Masters Team Category Grand Champions: 1st. Place: \$100 Cash Prize, 2nd Place: \$75.00 Cash Prize, 3rd Place: \$50.00 Cash Prize Masters Team, Duo/Duet & Solo Age Division Winners: Awards Given.

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For Competition contact: Lou Maiuri, (304)872-5803, Imaiuri@citynet.net Kathleen Pixley: 1-800-526-2523

Age division for solos 3 & under, 4-5, 6-7, 8-9, 10-12, 13-15, 16-19, 20-25, 26-35, 36-50, 51 & over Team Age Divisions, Average age Tiny Tot ---- 6 & under, Pee Wee---- 7-9, Elementary----10-12, Junior----13-15, Senior----16-18, Young Adult----19-29, Adults----31-50 and 51 and over Registration Deadline : June 01, 2010, Solo registration will be accepted at door.

America's Clogging Hall of Fame

(Continued from Page 14)

with that show for ten years and helped to raise over a quarter million dollars for local charities.

Deery and Wiggins are credited with forming and directing many successful teams during the early 1980's. The team, for which they are best known, is the award winning Fancy Free Cloggers who danced in traditional royal blue gingham check costumes. The Fancy Free Cloggers won the over-all grand championship award with America's Clogging Hall of Fame in 1991 and the National Clogging and Hoedown Council's top point holding team in Young-Adult Open Freestyle in 1993.

They have each won numerous duo/duet, team and solo awards and both are members of the ACHF All-American Team and the NCHC All Star Team. Combined, they have served over twenty years as various officers of the South Carolina Clogging Council, including Vice-president, membership chairman, secretary, treasurer and newsletter editor. William was responsible for the conception of the SCCC Palmetto's finest team and has also held the office of secretary and newsletter editor for ACHF. They have both completed courses in judges training and he served as a judge for several years. During the past seven years they have worked together to create the duo known as Double Dazzle. Carol performs in this duo, as well as designs and makes the costumes while he has been influential in its choreography and success since the beginning. For more than 28 years they have worked together to promote and preserve the art of clogging. Through it all, they have remained best friends.

Each year, the ACHF organization accepts nominations for the ACHF All-American Team. Selection is determined by the dancer's Leadership, Clogging Skills, Enthusiasm and Team Spirit. There are only 24 selected each year and the group is honored at the October ACHF National Dance Off. This year's All America Team members are: Sable Adams - Bailey Mountain, Brooke Atkinson - Palmetto State Cloggers, Karley Marie Barnes - Peanut City, Jennifer Brinker - Rhythm Masters, Chelsea Campbell - Corner Cloggers, Megan

Cison - Blue Ridge Mountain, Kelsey Coffey - Sims Country Cloggers, Kaila Cooper - Dixie Starz, Kayla Davis - Southern Junction, Courtney Eason - Cripple Creek, Stella Nicole Ferguson (Continued on Page 18)



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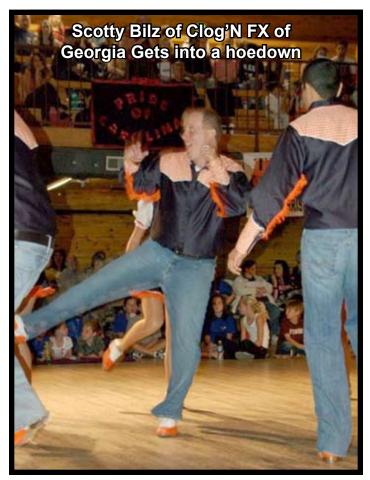
(Continued from Page 16)

- Lethal Explosion, Kim Fore – XDC, Brandy Howell - Carolina Fusion, Kimberly Krepps – DanzQuest, Leeza Linares – BuckShot, Miranda Mauldin - Southern Thunder, Cody Meadows - Pride of Carolina, Robbie Melton - Southern Mountain Fire, Nikki Outlaw - Rhythm Explosion, Melissa Pack - Rhythm-N-Motion, Kelly Ragan - Capital City, Kary Scarbrough - Atomic Force, Breanna Vaughan - Rhythm & Class, Alexandra Wellman - Clogging Connection.

In addition to the All America Team, a junior team and senior team is also honored. 2009 ACHF Junior Team All Americans are: Emily Adkins - Tennessee Pride, Michelle Gariepy - Rhythm & Class, Ioana Hafner - Rhythm-N-Motion, Victoria Hawkins - Southern Thunder, Jeanie Hubbard - Cripple Creek, McKinzie Hilton - Magic Feet, Sierra Jackson - Sims Country Cloggers, Brooke Johnson - Blue Ridge Mountain, Emily Hope - Kimble Sundance Express, Ande Lang – DanzQuest, Izabella Martinez - Pride of Carolina, Chelsey Melton - Southern Mountain Fire, Mimi Morris - Lethal Explosion, Hanna M. Oglesby - Corner Cloggers, Laura Payne - Rhythm Masters, Courtney **Reynolds - Hot Foot Cloggers** 2009 ACHF Senior Team All Americans are: Joyce Herron - Rhythm-N-Motion, Jane Merritt

- Slabtown Sweethearts, Lisa Solesbee - Rhythm & Class, Henrietta Holmes - Dixie Starz.

More information about the America's Clogging Hall of Fame organization can be found on their website at www.achf.net or by contacting an officer from their advertising on page four of the Doubletoe Times.





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www.doubletoe.com www.cloggingcontest.com

Clogging Step Word Search

In this word search, words from the list below are placed horizontally, vertically and diagonally, both forwards and back-to-front. Circle the word and mark it off from the list. There are also lots of overlaps between words so you will need a keen eye to spot all the words and solve the puzzle! Thanks to Gloria Assenhiemer of Ohio for sharing this great clogging word search puzzle. If you have a clogging related puzzle you would like to share, email it to doubletoetimes@aol.com.

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Teaching and Running a Dance Club

What you can learn from your dancers

One thing you may have noticed about dancers is they just love to talk about dance and can do so for hours!! They'll bleat about irritations but they'll gush with enthusiasm over what they like best. So one way to make improvements to your classes and club is to listen to them!

The ideal format for a complete dance evening The runaway success of certain clubs suggests a formula for a successful dance evening. Many work and can have to commute home afterwards. - these tend to be singles. If your class or club is suburban or rural, then start later as they will go home after work and often want to eat and change before going out again in the evening. The importance of 'Freestyle' and open dancing

Schoolchildren get a thorough grammar grounding in foreign languages yet often leave school unable to converse with native speakers of the language because they lack

popular clubs start with a beginners' class of 45 minutes (ending with a few minutes of music in which the newly learned routine is tried out, along with easy routines and previous dances).

There follows a class for the more advanced dancers (who have attended several lessons). Again, the class ends with people dancing the routine they have just learned to music. The end of class practice starts



practice. Dance is a language too. Even though pupils gain a mountain of steps in class, they may be unable to dance more than a couple of steps without a cuer because they lack freestyle practice. Like pilots clocking up flying hours, dancers need to clock up those hours of 'freestyle'. Some teachers

Some teachers prefer to teach in a studio and have no desire to run a club. For others the social

with a variety of cued routines and open dancing, gradually changing tracks for more speed and energy. If you have the ability to adjust the lighting, it is often more comfortable for the dancers to have the lights dimmed somewhat for the fun dancing and open dancing section of the evening. With the stark instruction lighting dimmed a little, the evening slips seamlessly from a class into a 'party' for enjoyable freestyle dancing.

Timing

If your class or club is in a population center, and your crowd is a straight-from-work set, then start early. Your pupils will arrive straight from interaction of the after-class 'party' is the 'raison d'être' of being a teacher. From the dancers point of view though - why learn if you cannot dance at every opportunity - and the best time is straight after class so as not to forget it all. Dancers tend to complain if the 'freestyle' and open dancing is not at least as long as the lesson - and many prefer it to be about double the length of the

Janera Tiell, Allie and Judy Kenney clog between lessons during a clogging class led by the Carroll County Cloggers at Westminster High School in Westminster, Maryland. Photo by Dylan Slagle, Carroll County Times



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class.

The Teacher

Dancers are prepared to travel out of their way to attend the class of a valued teacher. This is what they say they look for:

- Punctuality & being prepared for the class
- A warm welcome especially for newcomers and beginners
- A clear, audible voice (aided a microphone if the class is large)
- Authority they do not expect the teacher to be a great dancer - just a very good teacher, who gives clear, concise instructions without too much pedantry.
- A good mix of instruction with action. Some teachers make their pupils stand around while they 'sound forth' for ages. Dancers complain about this most of all because it is boring. They prefer to learn a step or sequence - then dance - pick up another then dance again.
- Good cueing of the moves. Dancers are

not content with "5, 6, ready, go" all the time. They appreciate cues that describe the action as well as keeping time (especially when doing a long routine). Practice listening to your routines and saying the step 4 beats before they are done i.e. "Rocking Chair...7...8".

- View of the teacher they like to be able to see the teacher's feet. Up on stage is best if it is a big class.
- Good class management they like the class to be paced just right - not too repetitive (too boring) and not too fast (or too difficult). This is the biggest challenge for teachers - especially those with large classes of mixed ability.
- Humor/ pleasant manner they like a teacher to quip the occasional joke or at least keep a

light hearted approach.

- Good presentation they like a teacher to be well presented (even though in casual dress).
- No undue possessiveness of your class attendees. Much as we like to think our pupils are our own, in reality they like to try out a variety of teachers and dance styles. Some teachers treat their pupils like traitors for attending another class. In worst cases they pour scorn on the other teacher's work. Such behavior does little to enhance the image of the dance industry. This 'proprietary' attitude makes pupils feel uncomfortable and is usually met with the contempt it deserves. Once dancers join your performance group or

competition team, you can exercise guidelines about protecting choreography. On a fun dance level, I would not suggest telling your dancers they cannot attend workshops.

 Encouragement

 pupils like to be told how good they are getting - not how useless they are. Worst of all - they HATE to be ridiculed in front of

others! It is surprising how many teachers make this 'faux pas'.

• Inspiration - this is more than just encouragement and motivation. Some teachers have a rare ability to make people feel good about themselves. Everyone has an innate ability to experience pure joy through dance. Good teachers help people to unlock their inhibitions and experience this joy. Dancers gravitate to these empowering teachers.

The Venue

These are what dancers say they value

- A large, high quality dance floor
- Good sound quality and lighting
- Good directions to get there a map on the leaflet or web page is best.
- Good sign posting at entrances to remove



The Doubletoe Times Magazine of Clogging

the stress of finding the way into an unfamiliar venue.

- A car park or easy street parking/good access ٠ to public transport.
- A warm welcome at the sign up desk especially when new to a venue.
- A friendly crowd dancers are discouraged by cliquey groups of regulars who all seem to know each other. It is up to the teacher/ organizer and staff to prompt regulars into welcoming newcomers (happily this is seldom necessary). Clubs are microcosms of 'life' and any bad-apple gossip can turn an atmosphere sour - bringing an otherwise good club down. The teacher/organizer and staff should nip any unpleasant gossip in the bud and certainly NEVER join in!
- Adequate seating for learners and 'non-dance' areas for chatting.
- Clean restrooms (very important).
- Safety avoidance of personal injury.
- Water provided or sold inexpensively.
- "Chaque a son gout" say the French each to their own taste. It is the music mix that governs everything about the club and decides the clientele. Clogging routines are done to all types of music. Find the balance between country, bluegrass, pop and other musical styles that fits your vision for your group and your demographic.
- A routine that will pack the floor in one club may clear it in the next so stay receptive to your pupils' tastes (not just your own). Dancers tend to be conservative, preferring to dance to familiar songs. New routines and songs need to be 'introduced' in class and gauged by popularity to add to the fun dancing and open dancing part of class.

Venue quality

Dancers are buying not just tuition but also a fun night out and ambiance is important to them. They are very judgmental about halls that are uncomfortable or detract from the learning environment. Poor acoustics makes your dancers struggle to hear the cues or instruction, so it is important to invest in the necessary equipment when these are not provided by the venue.

Sound equipment

If you supply your own sound system it must

be safe, suitable for the job and time efficient to carry in and out. Professional equipment designed for easy use and easy transport is recommended. If you need speaker stands use proper ones. Typically, an available power of about one watt per person should be adequate. Teacher's wireless microphones should be the aerobic head-band type or handheld. Clip on lapel or lavalier mics are fine for speaking, but do not pick up clearly when trying to cue over the music.

Safety and Legal Issues

I have seldom heard dancers talk about safety issues. However, they like to swap stories about injuries! The most common injuries occur when people slip on a slick floor or in new shoes, or when attempting a challenging step or move in spite of having a pre-existing chronic back or knee problem. Teachers cannot give all their pupils a medical prior to the class, but it is astute to prelude your classes with a tap check or floor check and more challenging moves with a comment like: "For anyone with a back/ knee problem please take good care with your technique - or don't try this out if you're unsure".

Checklist

Insurance cover - is this adequate and valid? Fire safety - are all fire exits free of obstacles? Health - are you First Aid trained? Music - are you licensed? Are your sound systems compliant with noise level restrictions? Security issues - are women safe in the vicinity of your club at night? Are customers' parked vehicles well lit? Do you provide adequate theft prevention? e.g. manned entrance





Henry Wilson, 1920 - 2009

Cloggers in the Cincinnati, Ohio area will remember fondly the Click Clack Cloggers and their director's Henry and Millie Wilson, who taught scores of people of all ages to clog and square dance for more than twenty years.



Henry passed away on December 28, 2009. He was a proud veteran of World War II and worked for over 33 years for Armco Steel. Henry and Millie were like grandparents to the many young people who danced for them throughout the years and their group was known for their fun shows and their competition chant of "Click Clack, Click Clack... Whoop Whoop!"



Missouri Clogging Council

The Missouri Clogging Council held it's final sponsored workshop this Fall featuring Scotty Bilz, Missy Shinoski and Jeff Driggs, plus several area instructors. The council is dissolving after more than 28 years of hosting events and promoting clogging in the state of Missouri and surrounding states. The evening dance recognized all of the volunteers in attendance who have worked as officers or supporters of the council throughout it's history. Past council presidents (left to right) Robyn Dalby, Debbie Keeling, Karen Robinson and Missy Shinoski thanked everyone for their support throughout the years and the event ended with everyone in a big circle for one last group hug and passing of the shoe for luck. Thanks for the memories!

America's 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 Imills@seneca.sc.us LOÚ MAIURI, Vice President Box 4944 Armstrong Rd. Summersville, WV 26651 (304) 872-5803 L.Maiuri@citynet.net **DIANNE LOFTIN**, Secretary 418 Woodford Way, Simpsonville, SC 29680 (864) 962-9835 dloftin01@charter.net JIMMY LOVELESS, Treasurer Box 37034 West Spicer Dr., Mechanicsville, MD 20659 (301) 579-6461 jwloveless@peoplepc.com EARL POWELL, Ex-Officio Chairman

ALL AMERICAN TEAM COMMITTEE 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 Starns (828) 310-7466 djstarne@ncsu.edu

Feb. 6 Capital City Clogging Classic Columbia SC Info: Clay & Heather Barnhart 803-730-2535 ccitycloggers@aol.com

Feb. 27 SW Florida Lee County Fair Clogging Competition Fort Myers, FL Info: Adm Office 239-543-8368

swffair@leeciviccenter.com or Lib Mills 864-843-3825 or 864-885-2707 Imills@seneca.sc.us

Mar. 5 7 E.P.I.C. Workshop & Competition Pigeon Forge, TN Info: Simone Pace 864-599-5678 simone@marykay.com

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

Mar 27 ACHF Officers, Advisory Board, and Board of Directors Meeting Fletcher Fairgrounds, NC

Info: Dianne Loftin 864-962-9835 dloftin01@charter.net Apr. 10 Southern Junction Clogging Competition

Greenville, SC Info: Gwen Davis 864-299-8601

Apr. 30 ACHF Annual Meeting (Members Only) Maggie Valley, NC

May 1 Stompin' Ground Competition Maggie Valley, NC Lib Mills 864-843-3825 Lou Maiuri 304-872-5803 Dianne Loftin 864-962-9835 Jimmie Loveless, 301-579-6461 May 15 Southern Virginia Clogging Classic Chesapeake, VA Info: Amanda Drewry 757-647-9002 ADrewry@dc.virginia.gov

> Jun. 5 Appalachian Pride Clogging Challenge Lexington, NC Info: Brandi Moor bmoon001@triad.rr.com

Jun. 12 Grand Lake National Clogging Contest Grove, OK Info: Kathleen Pixley 1-800-526-2523

304-872-5803 Jun. 19 Bailey Mountain Summer Showdown Mars Hill, NC Info: Danielle Buice Plimpton 828-915-4486

Lou Maiuri

dbuice@mhc.edu Jun. 26–27 ACHF Judges Training Fletcher NC Info: Lib Mills

864-843-3825 Imills@seneca.sc.us Jimmie Loveless 301-579-6461

Jul. 10 Carolina Fusion Summer Shindig Lexington, NC Info: Stefanie Grubbs 336-918-6269 stefaniegrubbs@gmail.com;

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

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

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

Foothills Clogging Challenge Lenoir, NC Info: Jill Kirby 828-396-2052 simscountrycloggers@yahoo.com Sep. 3-5

Aug. 21

Traditional Workshon & Competition Fontana Village Info: Bill Nichols 864-855-9653 simone@marykay.com

Sep. 10-11 NC Mountain State Fair Clogging Competition Fletcher, NC Info: Dianne Loftin 864-962-9835 Earl Powell 828-891-3435

Sep. 18 Magic Feet Ultimate Challenge Thomasville, NC Info: Kody Farrington 336-883-6076

Oct. 16 GA Carolina Clogging Classic Augusta, GA Info: Flizabeth Norris 803-278-4849

Oct. 22-24 ACHF Annual World Championships Maggie Valley, NC Info: Lib Mills 864-843-3825 Lou Majuri 304-872-5803 Dianne Loftin 864-962-9835 Jimmie Loveless, 301-579-6461

Nov 19-21 Hickory Hoedown Workshop Competition and Fiddler's Convention Hickory, NC Info: Jill Kirby 828-396-2052 simscountrycloggers@yahoo.com

Clogging Group for Those Who Don't Have the Desire to Perform

By Michael Fortuna, Florida Daily Sun

THE VILLAGES, FLORIDA — Bobbi Truskin wanted to keep her feet moving in her clogging shoes, so last month, she joined the ranks of Clog 4 Fun, which is taught by Judy Roth.

"I love clogging, but I really didn't have time to do it (for myself) before," said Truskin, who lives in the Village of Santo Domingo. "I had taught in a show team, but I didn't want to do shows anymore. I wanted to have some more fun. I don't have go home and practice, because it's for fun now."

Truskin and other residents donned their white or black clogging shoes for their weekly dance session Monday afternoon at Canal Street Recreation Center.

While the music played, Roth, sometimes with a small piece of paper in her hand, called out the next dance move to the others.

If there are dancers who are new to the group, Roth will get them up to speed with the routines being done that day. "It's very good exercise," said Roth, a Village of Silver Lake resident. "It's good for your heart. We call it aerobic clogging."

Every month, Roth will introduce a new routine into the mix. So far, the group has about 75 routines under its belt.

Yvonne Danahy and Shirley Lacey assist Roth during the two sessions. The three also go over

wonderful cloggers in my class. We all have a good relationship."

Roth formed the group in 2005 after noticing a missing piece of the dancing puzzle in The Villages. "There wasn't a place to clog unless you were in a performing group," Roth said. "If you didn't perform, you didn't clog."

Clog 4 Fun began at Southside Recreation Center with about 10 cloggers. Since that time, the group has moved to Canal Street Recreation Center, where it holds two sessions a week.

During this time of year, Roth said that about 25 intermediate dancers come to the sessions, while the winter months bring in around 45.

Roth decided to jump into the world of clogging in 2002 when she saw Sheldon's Village Stompers perform at an Ohio Buckeye Club meeting. "I loved to see them dance," Roth said. "(But) he held classes at 7 in the morning."

Eventually, Roth found an afternoon class to take, and the dance moves came easy for her.

She later danced with a show team for three years before forming Clog 4 Fun. "I never danced much before I came down here," Roth said.

In addition to the two Clog 4 Fun sessions, Roth takes another clogging class, followed by a practice session on Sundays. "There's always something to do," Roth said.

Truskin, who has been clogging for nine years,

new routines a couple of hours a week, and they travel to various workshops.

"They teach me," Roth said. "I couldn't do it without their help and all the

Photo:

The Clog 4 Fun dancers of the Villages Community in Central Florida. Members range in age from 50-80.



probably caught the dancing bug from her mother, who was a professional dancer.

Truskin will be teaching a beginning clogging class at The Villages Lifelong Learning College in the fall. "It's easy for me," Truskin said of dancing. "I love it so much. It's my passion. I love the sound, the movement."

The Clog 4 Fun group meets at 1 p.m. Mondays and 2 p.m. Thursdays at Canal Street Recreation Center. Resident cloggers with intermediate experience are welcome to attend. For information, call Judy Roth at 352-753-0249.

Photos:

The Clog 4 Clog 4 Fun started in 2005 as a nonperforming fun group. Classes meet twice a week to share friendship and the love of clogging.







cloggers at the City Folk Festival in Dayton, Ohio

ADOULIDIDITODITIMES CloggfingRhotoContest ≥DancersfinAction⊲

This is your chance to send us your photos of cloggers in action and vie for a \$100.00 grand prize or on of three runner up prizes. Winner will receive a \$100.00 Visa gift card and three runners up will receive a one year subscription to the Double Toe Times Clogging magazine.

*Go through your old photos or stage a photoshoot with your dancers to get that perfect shot.

Send your photos to be scanned (all photos will be returned) to: Doubletoe Times Photo Contest P. O. Box 1352 St. Albans, WV 25177-1352

or email scanned or digital pictures to us at doubletoetimes@aol.com

*Deadline for photo submission is May 31, 2010. Photos will be judged by a panel of national clogging instructors and winners will be announced in the June 2010 issue. You must have the rights to the photo you are sending (either you took the photo or have permission from the person and/or persons in the photo to enter it in the contest).

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Laura Bell Bundy's "Giddy" Over Country Debut

Laura Bell Bundy has the country singing and dancing to "Giddy on Up, Giddy on Out" and has the singer ever thankful for finding success with her other lifelong dream.

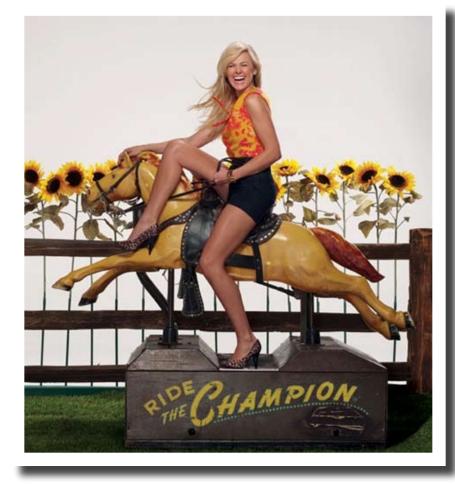
Singer-songwriter Bundy first conquered Broadway in the Tony Award-nominated Legally Blonde: The Musical. With dreams of country music stardom in her eyes, she left the Great White Way for Nashville in 2008 to record her debut album, Achin' and Shakin'. album. I really couldn't do one without the other."

"I listen to music depending upon the mood that I'm in. If I want to chill out, I will listen to certain music and almost make a playlist for it. If I am running or driving and want to hear up-paced music, I listen to different songs, so I created a two-sided album."

It's no surprise that Laura Bell shattered the usual industry formulas because nothing about her entertainment career has been normal. Like

The music video for "Giddy On Up," features fellow "Legally Blonde" performer Brian Patrick Murphy and clogging and country dance inspired choreography by original "Rock of Ages" choreographer RJ Durell. The video premiered on CMT in January. There are two

sides to every story, as the old adage goes, and there are certainly two sides to the story of singersongwriter Laura Bell Bundy's daring Mercury Records debut



two of her idols Reba McEntire and Dolly Parton, she traveled the musical highway that spans from Nashville to New York's famed Broadway.

She originated the lead role of Elle Woods in the Broadway musical *Legally* Blonde, for which she received a Tony Award nomination. She also originated the role of Amber Von Tussle in the Tony Award-winning

release, *Achin' and Shakin'*. Laura Bell bypassed the tried-and-true Music Row approach usually taken on country albums and instead created a bold concept album that is essentially two separate albums within one project.

"I have two different sides of my personality," she explains. "I have a crazy, wild, humorous, outspoken personality, and then I have a depth that only opens up when I am alone or with one other person, and that is captured with this Broadway musical *Hairspray* and played Glinda in the smash hit *Wicked*. Prior to that, she originated the role of Tina Denmark in the successful off-Broadway production *Ruthless, The Musical!*, for which she received the Outer-Critics Circle Award and Drama Desk nominations. (Her understudy, Britney Spears, also pursued a recording career.) Her professional career, which began at age nine, includes numerous network TV shows (*Cold* Case, *Veronica Mars*) and touring productions of *Gypsy* (featuring Betty Buckley) and *The Sound of Music* (featuring Marie Osmond). Her movie credits include *Dream Girls*, *Jumanji*, *Life with Mikey* and *The Adventures of Huck Finn*.

Her theatrical career has been a wonderful life experience that was a natural extension of her original dream of having a music career. Indeed, her time on Broadway propelled her pursuit of music, exposed her to a community of talented creative people and helped her become a better writer and performer.

After moving to New York at 18, she formed a country duo with roommate Amber Rhodes and they wrote and performed songs in various New York clubs. "In the meantime, I got *Hairspray* and *Wicked*, and honestly, that's how I supported myself."

"People can look at it and go, 'You went from Broadway to doing country," she says. "I actually went from the country to Broadway. I'm from Kentucky and I always listened to country music. When I started writing songs, it all came out country.

"It wasn't until I was on the Broadway radar that Nashville noticed me. Isn't that ironic? My showcase was my show, in some ways."

Born in Lexington, her father is an electrical engineer who owns a manufacturing plant and her mother manages a Victoria's Secret. Growing up, she had two older half-sisters, and at 16 her parents divorced and later remarried, so now her extended family is like a modern-day Brady Bunch.

Her father was raised in Sheffield, Ala., which is near musical hotbed Muscle Shoals (where his friends started Muscle Shoals Sound and Fame studios), so he introduced his daughter to 1960s soul, while her mother played country music in the house and car. "When I was three or four, I distinctly remember listening to 'Islands in the Stream' in the car and thinking it was the best song ever written," she says. "My mom kind of looked like Dolly Parton, so I thought Dolly Parton was my mom."

The strongest influence, however, was her grandfather, who was a radio DJ and newscaster who had a voice that was reminiscent of Bing Crosby and introduced her to Patsy Cline, Frank Sinatra, Pearl Bailey and Willie Nelson. "For me, being in Kentucky, the world was country music, and as I got older, I listened to country and oldies. It's all in this album."

At a young age she studied at the Town and Village School of Dance in Paris, KY. She landed her first professional job at age nine, requiring her to move with her mother to New York to be in Radio City Music Hall's *Christmas Spectacular*. A year later, she was appearing in *Ruthless*, which helped hone her comedy chops, and two years later began acting in movies and touring the nation with musicals.

She returned to Kentucky at age 14 so that she could have a normal high school experience. She ran track and cross country and limited her performances to school productions. "I started high school and within two months, my parents separated, which was heavy," she says. She began writing poetry in high school that she wouldn't show to anyone, and soon began creating melodies for her words.

After high school, she returned to New York, this time to attend New York University and run on its track team. But she landed the recurring role of Marah Lewis on *The Guiding Light* from 1999-2001, so her college plans were put on hold. It was during this time that she formed the country music duo with Amber. "Everything we did, our Kentucky came out. We were in the middle of New York singing country songs, which was kind of our gimmick in some way. We took it very seriously. Then we decided to do our own thing."

After a successful run on Broadway, she moved to Nashville in the fall of 2008 and has spent 18 months doing her own thing in her own unique way. *Achin' and Shakin'* is a culmination of her experiences on and offstage combined with her musical experiences, songwriting and Southern heritage.

"Songwriting and recording is my passion; this is my love," she says. "There's a part of myself that has come out that I really like and it's very important to me."

"This is a dream," she says of releasing her debut album. "It has been a dream since I was a kid. I think I always wanted to be an entertainer. There's an element of that at the Grand Ole Opry, where you can be funny and also be a singer. That is what I really want, that full scope of being a true entertainer."

Giddy On Up

High Intermediate Clogging Line Dance
Music: "Giddy On Up" by Laura Bell Bundy
Choreo: Jeff Driggs, P. O. Box 1352, St. Albans, WV 25177-1352 (304) 727-9357 www.doubletoe.com

Wait 16 beats

Step Description

Part A (Intro)

L CHUG (X	IF) CHUG(C	TS) DS(XIE	3) S	S(XIB)	S		S
R			R	DS	S	S(XIB)	S
1	2	&3	& 4	&5 &	6 &	7	& 8

Repeat Part A (Intro)

Part B (Verse)													
L DS DR	S	S	1	H*	S	DS	s						
R S	S(XIF)	S(XIB)	S(XIF)	Н*	S	R							
&1 & 2	ء 2	3 8	4	& 5	& 6	&7 &	8						
L	S DI	R	DS	R R									
R DS(XIF)	SL	S SL SI	DS	S	S								
&1	& 2&	3&4	&5 &6	& 7 &	8								

Repeat KY Rooster Walkin' a Dog and Whiplash Stutter and Fancy Double to face front

Part C (Build)

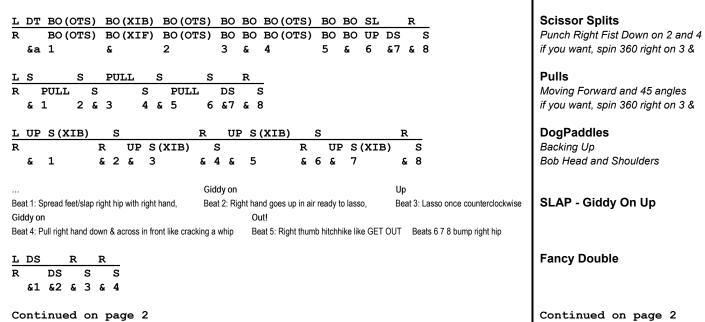
L	s		STAMP	s		s			DS		R	
R		DTS			s		STAMP	STOMP		DS		S
	1	a&a	2	&	3	&	4	5	&6	&7	&	8

Repeat Synco Stamps and Stomp Double to face front

Part D (Chorus)

L DT	S				S(XIB)		BO (OTS)			s		R	
R	KICK (OTS)	CHUG (XIB)	KICK (OTS)	s		s	BO (OTS)	во	во		DS		s
&a	1	&	2	&	3	&	4	5	&	6	&7	&	8

Repeat Wild West Kick and Bouncing turn to face front



Wait 16 beats

Cuers Notes

Part A (Intro) Cotton-Eyed Joey

Part A (Intro) Cotton-Eyed Joey

Part B (Verse)

H* heel takes weight

turn 1/2 left on Whiplash turn 1/2 left on FD to back

Part C (Build)

Part D (Chorus)

to face back

KY Rooster Walkin' a Dog

KY Rooster Walkin' a Dog Whiplash Stutter, Fancy Double

Synco Stamps, Stomp Double turn 1/2 right on Stomp Double

Synco Stamps, Stomp Double

Wild West Kick, Bouncing Turn turn ½ right on BO BO (beats 5 &)

Wild West Kick, Bouncing Turn

Whiplash Stutter, Fancy Double

Giddy On Up

Step Description

Repeat Part A (Intro)

Repeat Part B (Verse)

Repeat Part C (Build)

Repeat Part D (Chorus)

Modified Repeat Part B (Verse)

After 2nd whiplash instead of Fancy Double, stomp to face the front with hands on hips til 8th beat

Repeat Part C (Build)

1st Modified Part D (Chorus)

After Pulls go right back into Chorus

2nd Modified Part D (Chorus)

Page 2 of 2

Cuers Notes

	Repeat Part A (Intro) Cotton-Eyed Joey
	Repeat Part B (Verse) KY Rooster Walkin' a Dog Whiplash Stutter, Fancy Double KY Rooster Walkin' a Dog Whiplash Stutter, Fancy Double
	Repeat Part C (Build) Synco Stamps, Stomp Double Synco Stamps, Stomp Double
	Repeat Part D (Chorus) Wild West Kick, Bouncing Turn Wild West Kick, Bouncing Turn Scissor Splits Pulls DogPaddles SLAP – Giddy on Up Fancy Double
ands on hips til 8 th beat	Modified Part B (Verse) KY Rooster Walkin' a Dog Whiplash Stutter, Fancy Double KY Rooster Walkin' a Dog Whiplash Stutter, STOMP
	Repeat Part C (Build) Synco Stamps, Stomp Double Synco Stamps, Stomp Double
	1 st Modified Part D (Chorus) Wild West Kick, Bouncing Turn Wild West Kick, Bouncing Turn Scissor Split Pulls
	2nd Modified Part D (Chorus) Wild West Kick, Bouncing Turn Wild West Kick, Bouncing Turn Scissor Splits Pulls DogPaddles

SLAP – Giddy on Up

End on Giddy on out with thumb then on music twang turn head to left and look away...



Congratulations to Kerri Orthner of Canada Winner of the 2009 Double Toe Times Choreography Contest and \$100.00 Grand Prize Winner

Kerri's name was chosen in a drawing based on submissions made during the 2009 contest. Dozens of routines were sent in during the contest and each submission entered the choreographer in the contest. Congratulations to Kerri and keep reading the Double Toe Times for future choreography contests!

Banjo Boy

Artist: CD:	Ryan Shupe & the Rubbert Dream Big	band	Music: Cou Level: Low Inte	oreo:	Kathy Moore, CCI Fairfax, VA, June 08 mail@kamclogger.org				
Seque	ence: Wait 16	A B	ABCD A	A B C*	E End				
Part A	(32 beats)								
	ocking Chair, nain Rock	DS L &a1	BR Up/H R R/L & 2	DS R R L &a3 &	R	l	DS RS - RL &a5 &6 (mov	RS RS RL RL &7 &8 ring left)	
	oken Ankle, iple	R	Ĺ/R I	oll roll R L B &	roll * R 4	l	DS DS - R &a5 &a6	DS RS L RL &a7 &8	
Re	epeat	Орро	osite foot, movi	ng right					
Part B	(16 beats)								
2	Outhouses	DS Tc L R &a1 &		f) H Tch(L R 3 &	LR	5 Tch(c L a5 &	ots) H Tch(x R L 6 &	xif) H Tch(ots) H R L R 7 & 8	
	ound the orld	L	rT(xif) DT(un) R R ka2 &a3	() Loop(R &	ib) H Looj L R 4 &	o(ib) H L 5	RR		
Part C	(16 beats)								
	ountain Goat, ocker	L	R(xif)S R(ots R L R & 2 & (moving fo	s)S S(ib) L R 3 & prward)	R	RS D LR L &5 &		RS LR &8	
Fa	arate, Incy Double epeat	L	K (turn ½ left) R 2	DS R &a3	L	L R	SRS LR ka6&7	RS LR &8	

* **Roll**: From a Step/Flange position, roll to the side so that the foot that was supporting weight is now flanged, and the foot that was flanged is now supporting weight.

Part D (48 beats)								
Crabwalk Vine Left	DS L &a1	L R		H-S(xif) R & 4	DS L &a5	H-S(xif) R & 6	DS L &a7	RS RL &8
Crabwalk Vine Right	DS R &a1	H-S(xif) L &a2	DS R &a3	H-S(xif) L &a4	DS R &a5	H-S(xif) L &a6	DS R &a7	RS LR &8
Kick-n-Go, Triple	DS L &a1	BR Up R R & 2 (moving	RS RL &3 forw	RS RL &4 ard)	DS R &a5 (turr	L	R L &a7 8	RS .R &8

Do Kick-Go and Triple 4 times, facing all 4 walls

Part C*

Mountain Goat,	Do sequence to the left, 4 times, turning the Karate 3/4 left.					
Rocker, Karate ¾ left, Fancy Double	The 4 th time, replace the Fancy Double with: and wait through the long, drawnout note.	DS S &a5 &				
	Start Part E after 3 banjo pickup notes.					

Part E (32 beats – fast!)

Stomp Rocking Chair, Chain Rock	STO L 1	BR R &	Up/H R/L 2	DS R &a3	RS LR &4	DS L &a5	RS RL &6 (movin	RS RL &7 g left)	RS RL &8
Rocking Chair, Chain Rock	DS R &a1	BR L &	Up/H L/R 2	DS L &a3	RS RL &4	DS R &a5	RS LR &6 (movin	RS LR &7 g right)	RS LR &8
2 Kicks, 2 Boogie Basics 2 Kicks,	DS L &a1	R F	9S K R L ka3 4			DS L &a5	R(xib)S R L & 6	DS R &a7	R(xib)S L R & 8

2 Boogie Basics

Repeat all of Part E, replacing first Stomp Rocking Chair with a Rocking Chair

End (8 beats)								
Rocking Chair,		_	Up/H	DS	RS	Stomp DS(xif)	S	RS
Shave-n-a-	_	R	R/L	R	LR	L R	L	RL
Haircut	&a1	&	2	&a3	&4	5 &a6	& (7)	88

I'll Never Shed Another Tear (Bluegrass)

Artist: Cherryholmes Album: Cherryholmes II: Black and White (Time: 3:13) Level: Easy Intermediate Line Dance Speed: Fast (124 BPM) Choreo: Kerri Orthner, (780) 922-6821, kerriclogs@hotmail.com, www.kerriclogs.com Sequence: A – B – C – Break – A – B – C – Break – A – B – C – B – Ending Wait: 36 Beats LEFT FOOT lead or wait 32 and do a double basic brush



BR Hclk

R

L

& 8

HS

R

a4

BR

L

&

Hclk

R

8

Cues **Step Break Down** Part A Bonanza Bonanza (ots) (xif) Fancy Double (or Buck Fancy) DS DS DU Hclk DU Hclk DS RS DS Triple L R L R L R L RL R Bonanza &1 &2 & 3 & 4 85 &6 &7 Fancy Double (or Buck Fancy) Fancy Double **OR Buck Fancy** Triple RS DS DS RS DS ΤВ HS TNDN TB L R LR LR L R L R L Part B E&a3 &1 &2 83 &4 &a1 e& a2 e& Ida Red Triple 2 Slur Brushes DS DS DS RS Ida Red L R L RL 2 Slur Brushes &1 &2 &3 &4 Part C Ida Red S DB BR Hclk DS BA SL Т RS DS **Clogover Switch Vine** RL L L R L R R L L R Rocking Chair (1/2 L) &1 & 2 &3 & 4 5 &6 &7 & **Double Basic Brush Clogover Switch Vine** Slur Brush Rocking Chair (1/2 L) DS Slur S DS BR Hclk Double Basic Brush L R R L R L &1 & 2 &3 & 4 Break **Clogover Switch Vine** Double Basic Brush (ots) (xif) (ots) (xib) (ots) (xib) DS DS DS BR Hclk DS DS DS RS R **Repeat Part A** L R L R 1 R LR L &2 &3 &5 &1 &4 &6 &7 8 & **Repeat Part B Repeat Part C Rocking Chair Repeat Break** Hclk DS RS DS BR L R L R LR &1 & 2 &3 &4 **Repeat Part A Repeat Part B Double Basic Brush Repeat Part C** BR Hclk DS DS RS LR 1 R R 1 **Repeat Part B** &2 &1 &3 & 4 Ending Clogover Vine Switch Rocking Chair (no turn)

An exclusive interview with Cherryholmes will appear in an upcoming issue of the Doubletoe Times magazine of clogging!

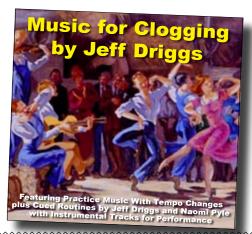
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Shallow Rivers (Country)

Artist: Dan Fogelberg Album: High Country Snows (Time: 3:14) Level: Intermediate Line Dance Speed: 131 BPM Choreo: I ← Kerri Orthner, kerriclogs@hotmail.com, 780 922-6821 www.kerriclogs.com Sequence: A – B – C – D – A – B – C – D – Ending Wait: 32 beats LEFT FOOT lead

Cues

Part A - 32 beats Hoedowner Rooster Run Hillbilly turn ½ Right Hoedowner Rooster Run Hillbilly turn ½ Right

Part B

Lucy Brushover Vine Joey, Karate turn ½ Left Lucy Brushover Vine Joey, Karate turn ½ Left

Part C

Rhinestone Cowboy 2 Basics Alamo Style Kick Jump Toe Thing 2 Stomp Doubles

Part D

"Herb" – 32 beats High Horse, Black Mountain, 2 Basics High Horse, Black Mountain, 2 Basics (turn Black Mountain ¼ left and 2 basics ¼ left)

"Charlie" – 16 beats Charlie's Heel, Triple Charlie's Heel, Triple (turn Charlie's Heel ½ Right)

"Jimmy" – 32 beats 2 Rougie Vines 2 Kicks 2 Side Touches 2 Toe Taps 2 Basics

Repeat Part A Repeat Part B Repeat Part C Repeat Part D

Ending Basics as music fades out.

Step Breakdown (in order of appearance)

Hoedownei											
DS	Kk	Hclk	DS	RS	Kk	Hclk	Kk	Hclk	DS	RS	
L	R	L	R	LR	L	R	L	R	L	RL	
&a1	&	2	&a3	&4	&	5	&	6	&a7	&8	

Rooster Run (right foot lead)

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

Hillbilly (right foot lead) turn 1/2 Right

DS Tch Hclk Tch Hclk Tch Hclk R L R L R L R &a1 & 2 & 3 & 4

Lucy Brushover Vine

				(ib)					
DS	BR	Hclk	ΤH	Ttap	Hclk	DS	DS	DS	RS
L	R	L	RR	L	R	L	R	L	RL
&a1	&	2	&A3	&	4	&a5	&a6	&a7	&8

Joey (right foot lead)

	(xib)	(ots)	(ots)	(xib)	(ots)	(ots)
DS	BA	BA	BA	BA	BA	BA
R	L	R	L	R	L	R
&a1	&	2	&	3	&	4

Karate turn 1/2 Left

		*turn	*			
DS	К	Hclk	(p)	S	К	Hclk
L	R	L		R	L	R
&a1	&	2	&	3	&	4

Rhinestone Cowboy

DS	DS	DS	BR	Hclk	ТТНН ТТНН ТТНН ВА	SL
L	R	L	R	L	RLRL RLRL RLRL R	L
&a1	&a2	&a3	&	4	e&a5 e&a6 e&a7 &	8

Basic

DS RS repeat with opposite footwork

- L RL
- &a1 &2

Alamo Style Kick

	(ib)		(if)
(p)	Kk	(p)	Kk
	R		L
&	1	&	2

Abbreviations used Steps (p) – Pause BA – Ball	Jump Toe (p) Jump L & 1	e Thing Ttap Hop R L & 2	(p) Jui R & 3	mp Ttap Hop L R & 4		
DS – Double Toe Step DT – Double Toe H(w) – Heel with weight Hclk – Heel Click HTch – Heel Touch	DS DS L R &a5 &a6	BA SL L L & 7	BA SL R R & 8	-		
Kk – Kick RS – Rock Step S – Step SL - Slide STO – Stomp	Stomp Do (p) STO L L & 1	DS DS R L &a2 &a3	RS rep RL &4	peat with opposite footwork		
Tch – Touch with ball Ttap – Toe tap (touch with tip of toe) TTHH – Toe Toe Heel Heel (crimp roll or cramp roll)	High Hors DS DT L R &a1 &a	se Hclk DT L R 2 &a	Hclk RS L RL 3 &4	R R L L RL		
Directions (xib) – cross in back (xif) – cross in front (ots) – out to side (ib) – in back	Black Mor DS Htch L R &a1 &	u ntain Htch (p) R 2 &	Ttap He R L 3 &	eel Lift L 4		
(if) – in front	Charlie's	Charlie's Heel (turn ½ right)				
Triple (right foot lead) DS DS DS RS	DS DS L R &a1 &a2	*turr R H(w) L R & 3				
R L R LR &a1 &a2 &a3 &4				Side Touch DS Tch Hclk repeat with opposite footwork L R L %21 % 2		
Rougie Vine(xib)(ots)(ots)DSDSRSSLSDSDSRSSLSDTLRLRRLR&a1&a2&3&4&arepeatwith opposite footwork	(xib) S RS R LR 4 &6	L RL	-	&a1&2Toe TapDSTtapHclkrepeat with opposite footworkLRL&a1&2		
Kick DS K Hclk repeat with opposite for	otwork					

DS K Hclk repeat with opposite footwork L R L &a1 & 2

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