

DOUBLETOE

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April / May 2010

Tappy Campers



**Cloggers at the annual
Cougar Clogging Classic
held on the campus of
Brigham Young University in Provo, Utah**

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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April/May 2010

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112 Clydesdale Court, Liberty, SC 29657
(864) 843-3825 (828) 891-3435 lmills@seneca.sc.us
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(843) 761-5290
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SHEPERD-WISEMAN**
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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	May 15 Southern Virginia Clogging Classic Chesapeake, VA Info: Amanda Drewry 757-647-9002 ADrewry@dc.virginia.gov	Aug. 21 Foothills Clogging Challenge Lenoir, NC Info: Jill Kirby 828-396-2052 simscountrycloggers@yahoo.com
Feb. 6 Capital City Clogging Classic Columbia, SC Info: Clay & Heather Barnhart 803-730-2535 citycloggers@aol.com	Jun. 5 Appalachian Pride Clogging Challenge Lexington, NC Info: Brandi Moon bmoon001@triad.rr.com	Sep. 3-5 Traditional Workshop & Competition Fontana Village Info: Bill Nichols 864-855-9653 simone@marykay.com
Feb. 27 SW Florida Lee County Fair Clogging Competition Fort Myers, FL Info: Adm Office 239-543-8368 swffair@eecciviccenter.com or Lib Mills 864-843-3825 or 864-885-2707 lmills@seneca.sc.us	Jun. 12 Grand Lake National Clogging Contest Grove, OK Info: Kathleen Pixley 1-800-526-2523 Lou Maiuri 304-872-5803	Sep. 10-11 NC Mountain State Fair Clogging Competition Fletcher, NC Info: Dianne Loftin 864-962-9835 Earl Powell 828-891-3435
Mar. 5-7 E.P.I.C. Workshop & Competition Pigeon Forge, TN Info: Simone Pace 864-599-5678 simone@marykay.com	Jun. 19 Bailey Mountain Summer Showdown Mars Hill, NC Info: Danielle Buice Plimpton 828-915-4486 dbuice@mhc.edu	Sep. 18 Magic Feet Ultimate Challenge Thomasville, NC Info: Kody Farrington 336-883-6076
Mar. 20-21 SCCC Stampede Aiken, SC Info: Dianne Loftin 864-962-9835 dloftin01@charter.net or Terry Anderson 803-642-5145	Jun. 26-27 ACHF Judges Training Fletcher, NC Info: Lib Mills 864-843-3825 lmills@seneca.sc.us Jimmie Loveless 301-579-6461	Oct. 16 GA Carolina Clogging Classic Augusta, GA Info: Elizabeth Norris 803-278-4849
Mar. 27 ACHF Officers, Advisory Board, and Board of Directors Meeting Fletcher Fairgrounds, NC Info: Dianne Loftin 864-962-9835 dloftin01@charter.net	Jul. 10 Carolina Fusion Summer Shindig Lexington, NC Info: Stefanie Grubbs 336-918-6269 stefaniegrubbs@gmail.com	Oct. 22-24 ACHF Annual World Champion- ships Maggie Valley, NC Info: Lib Mills 864-843-3825 Lou Maiuri 304-872-5803 Dianne Loftin 864-962-9835 Jimmie Loveless, 301-579-6461
Apr. 10 Southern Junction Clogging Competition Greenville, SC Info: Gwen Davis 864-299-8601	Jul. 24 Orange County Fair Orange, VA Info: Frank 540-760-3802 orangecloggers@verizon.net	Nov 19-21 Hickory Hoedown Workshop Competition and Fiddler's Convention Hickory, NC Info: Jill Kirby 828-396-2052 simscountrycloggers@yahoo.com
Apr. 30 ACHF Annual Meeting (Members Only) Maggie Valley, NC	Aug. 7 Summer Fest Competition Greenville, SC Info: Dianne Loftin 864-962-9835 dloftin01@charter.net	
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		

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

To the Readers

At the Crossroads

I recently got a message from a team director who had reached a crossroads with her competition group. Faced with dancing against teams who have been competing for many, many years and some teams who have auditioned and harvested the top dancers from multiple teams across several states to make for "super-teams, the director was frustrated that they could not seem to break through.

Frustrated parents who spend lots of money to put their kids through classes, buy costumes, book hotels and travel, and pay entry fees sooner or later begin to grumble when they see the same teams win over and over at events and come home again with nothing to pose with in the local paper. The funny thing is that most of the teams that are winning at a given point are the same ones who three or so years before were questioning themselves in the same manner.

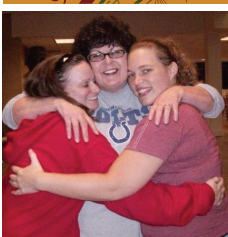
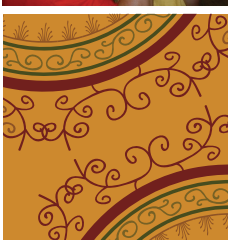
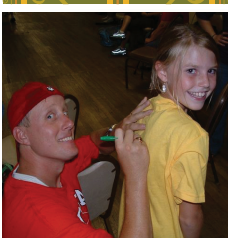
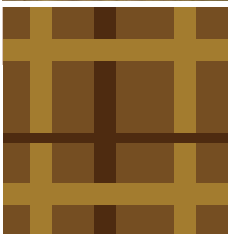
It is truly frustrating for directors who run programs, especially in smaller towns or rural areas, who teach all of their dancers from beginners, only to see those dancers reach a certain level and plateau or move on to a team that challenges them in different ways. It is especially frustrating when you feel like you are doing all of the groundwork for others to profit from the talent pool in the end. You can't blame the dancers who want to rise to their own perceived highest level. Everyone wants to be a part of a successful team. The problem is that too often we make competition the ultimate means by which we judge a great team.

There are amazing groups all over the world who don't compete and do fairs and festivals, some traveling around the world to represent the United States in international festivals. There are groups who plan their own cruises and perform on the ship, or join others from parades or expos and there are groups who both compete and perform.

Competition is a great way to motivate your dancers, to get them to see what is cutting edge and see other's choreography and make friends among their peers, but it is not the only way to create a successful group. See it as just one of many tools to evaluate your clogging programs so that you can continue to teach new dancers, keep those you have happy and challenge those who want to reach new levels.

From the Cover

Each year, cloggers trek to the campus of Brigham Young University for the annual Cougar Clogging Classic Camp. Directed by Ed and Vickie Austin and Mark and Debbie Williams, the camp offers intermediate through advanced instruction in a camp-scheduled setting for boys and girls, ages 9-18 and more intensive classes for instructors, ages 16 and older. This Summer's camp is being held June 17-19, 2010. For info on future Cougar Clogging Classic Camps, visit them on the web at: <http://ce.byu.edu/cw/dancecamps/clogging.cfm>



Fontana Clogging Jamboree

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Barry Welch • Brent Herron & more!**

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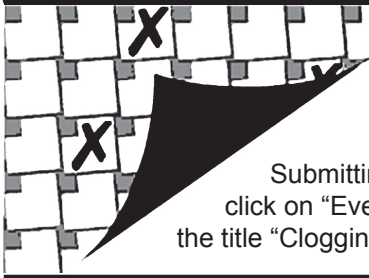
Join us for a weekend of great workshops, fun dances, live music and much more with the best hardwood dancefloor in the world! Workshops Friday and Saturday, Fun Dances both nights, live music social Friday night, 3 halls of workshops, live bluegrass concert Saturday night, exhibitions... no workshop has the flavor of the Fontana Clogging Jamboree! Come once and you will be hooked!

For info, contact Jeff Driggs (304) 727-9357 ccajeff@aol.com

or Naomi Fleetwood-Pyle (812) 579-6979 naomi_p@sbcglobal.net



www.fontanaworkshop.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

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 and FL 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
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.mscclogextravaganza.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) 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.caclog.com
 NCHC = National Clogging
 and Hoedown Championships
www.clog.org

June 2010

Jun 5
 Appalachian Pride Clog-
 ging Challenge (C)
 (ACHF)
 Greensboro, NC
 Info: Brandi Moon (336)
 697-4031
Brandi.Moon@smith-moorelaw.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 Sum-
 mer 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 Sum-
 mer 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

Aug 7
 Bluegrass State Clog-
 ging Championships (C)
 (CCA)
 Morehead, KY
 Info: Scott Dobson
sdobson@bluemarble.net

Aug 7
 Summer Fest Competi-
 tion (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@clogdanc-
ing.com

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

Aug 27-28
Mississippi Clogging
Extravaganza (WCP)
Gallman, MS
Info: Angie Miller
(601) 906-2882
www.mscllogextrava-
ganza.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 Har-
rison
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 Compe-
tition (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
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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Phone & Fax
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doubletoetimes@aol.com
www.doubletoe.com

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twitter



www.twitter.com/cloggingnews

Sprung Floors: Dancing ON Air

A sprung floor is a floor that absorbs shocks giving it a softer feel. They enhance performance and greatly reduce injuries. Modern sprung floors are supported by foam backing or rubber feet, while traditional floors provide their spring through bending woven wooden battens. Many dance halls with sprung hard wood floors date back to the early 20th century.

Modern sprung floors are designed to dampen bounce and so are sometimes called semi-sprung. A sprung floor is also sometimes referred to as a floating floor. That term though more often refers to a floor that insulates against noise. The wooden floors at Fontana Village Resort and the Stompin' Ground in North Carolina have made them sought after venues for cloggers who attest to the great sound of the floors and also the ability to dance all day without getting tired knees or sore legs.

The top layer of a sprung floor is a performance surface. Cloggers prefer a smooth wooden dance surface, while other percussive dancers like Marley, a tough and durable roll of very heavy duty, slip resistant vinyl.

A sprung floor excluding the surface is often referred to as the sub-floor, though this may also refer to the concrete or other floor under a sprung floor.

The term speed refers to the traction (kinetic friction) of performance surfaces: fast describes slippery surface, and slow higher-traction surface, like a gym floor.

A good dance floor should have just the right amount of give; it should not be too hard which causes repetitive strain injuries or too soft which is tiring.

It should be even and flat with only small variation in characteristics across it.

It should be springy and return energy to lift the feet when moving, but not too springy like a trampoline. It should absorb the energy of falls and reduce injuries. It should have appropriate traction: too much and the foot might twist when turning, too little and it can be dangerously slippery. There should not be any sideways movement. Sideways movement hampers balance, this is why very thick pile carpeting can be dangerous for the elderly (thick underlay however is good). It should be primarily 'area elastic' rather than 'point elastic'. It should depress more like a wooden

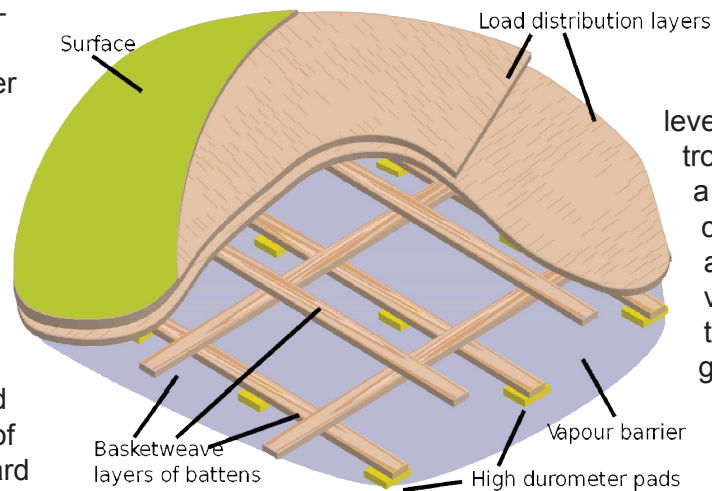
floor than a sponge rubber one – but the effect should not extend too far and the surface layer can be point elastic. It should be easy to see action on the floor: it should not be too light or dark. It should not be either too noisy or too quiet in use. It should not become very dangerous if liquid is spilled on it and it should be easy to clear up any such spillage. This is a major cause of injury.

Construction of a sprung floor

Sprung floors come in a few major types:

- Traditional wood basketweave
- Wood with high durometer neoprene pads. Sometimes both basketweave and neoprene pads are used.
- Foam rubber with a wood or other area elastic layer on top
- A few sprung floors use actual springs - the special spring floors used by cheerleaders and tumblers often have coil springs under them.

The construction may be built into the area, or composed of modules that slot together and can be disassembled for tours.



If you are laying a sprung floor permanently, the underfloor needs to be made flat either with levelling cement, very careful trowelling, or by using shims or a layer of masonite. Any new cement must be left at least a month to dry. A membrane vapour barrier must be used to prevent damp from the ground.

Semi-traditional sprung floor

A semi-traditional floor would have wood battens laid on neoprene pads.

Neoprene lasts much better

than rubber, they are typically laid 40cm-50cm apart and are 1cm-2.5cm thick. Then more wood battens are put on top at right angles half way between the pads. A traditional floor might have three layers of this springing. Then two layers of plywood at 45 degrees or maybe 90 degrees are placed on top making sure the joints don't match up. The plywood spreads the load. And lastly a layer of good durable wood like oak, beech or maple provides the surface - or less good wood covered with a vinyl surface. There may also be provision to stop the floor depressing too much if a very heavy weight is placed on it.

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There should normally be a fairly wide gap between the floor and the wall to allow for expansion and to allow air to circulate. This will be covered by a skirting board or moulding and so is not normally evident. It is because the floor is free standing rather than being connected to walls or joists that it is also referred to as a floating floor.

The performance surface is normally of vinyl or hardwood, engineered wood or laminate. For dance the surface may be replaceable so for instance a theatre can adapt easily to either ballet or tap dance. Open and closed cells

The neoprene pads or foam used in sprung floors may be described as having open cells or closed cells. A cell is a void inside the neoprene, there may be just one big one or many small ones.

A closed cell is like a balloon - the air inside cannot escape and the pad is bouncy and returns most of the energy put in. A pad with many small closed cells may also be referred to as a foam, but typically only a single large closed cell is used as the cell can expand sideways and so provides characteristics more like a long spring.

Open cells have small holes which let the air inside escape and tend to dissipate the energy input. A pad with many open cells may also be referred to as a sponge.

There doesn't seem to be a researched history of sprung floors. There would not have been much perceived need until recently when concrete slabs started being generally used for sub-floors. Before then floors were mainly either earthen or used wood on joists, both of which provide some cushioning from shocks. Early sprung floors often used leaf or coil springs whence the name, these floors tended to bounce, modern floors have suppressed this 'trampoline' effect and so are often called semi-sprung.

Many sprung floors were installed for dance soon after 1900 in places like embassies, hotels, and private clubs. Use of sprung floors exploded with the opening of large public dance halls between 1920 and 1945.

How to Build Your Own “Sprung” Practice Dance Floor

Clogging on a proper floor will help prevent injury to your knees, and help you build your dance skills in the safest environment possible. While it is tempting to dance on an improper surface, it is vitally important to dance on a proper surface. Building your own dance floor is a big project, but it is worth it, and not as hard as you might think.

Instructions

Things You'll Need:

- Enough one-inch plywood to cover the entire surface twice
- EVA foam sheets or blocks
- Table saw
- Tar Paper
- Liquid Glue
- Sand Paper
- Whatever you are going to use to cover the floor (smooth wood, Marley, etc.)

Step 1

If you are placing the floor on concrete (say in your garage or on the patio) It is important to put something between the concrete base that is already in place, and the floor above, to prevent moisture from getting under the floor. You could use plastic for this, but I recommend tar paper, as it is much easier to work with.

Step 2

Lay the first layer of plywood. This will be the base of your floor, so it is important that it is perfectly level. It does not have to be pretty, since it will be covered, but it must be secure, as the rest of the floor will be placed on top of this layer.

Step 3

Place the Foam squares on the floor. This commonly comes in bricks, but it may be cheaper to buy large sheets of the foam. If you buy sheets of foam, you should cut it into 2 foot square blocks. Place the blocks in a grid, several inches apart, and attach them firmly to the plywood. It is important that they are attached firmly, so that they do not become loose over time.

Step 4

Place the final layer of plywood on top of the foam blocks. Once you have insured that the surface is level, attach the plywood to the foam blocks. Again, the surface must be perfectly level, and securely attached. It is important that the floor not shift from side to side, so be sure that this layer is securely attached to the foam blocks.

Step 5

Carefully sand the edges of the plywood so that the surface is perfectly smooth and level. This is important because any splinters could cause injury to the dancers, or damage the dance surface. Once the surface is perfectly smooth you can add the final layer. This can be wood or tap/clogging grade marley, whichever is necessary for the type of dance to be performed on the floor.

Tips & Warnings

Be careful to add adequate cushion to the floor, as there is nothing worse than dancing on a hard floor. An inadequate floor will lead to injuries over time, so it is important not to take shortcuts in building your floor.



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Clogging With a Princess

England's Real-Life Billy Elliott Jackie Toaduff shares his journey from the coal mines to clogdancing championships and dancing with Princess Margaret

by David Whetstone

Long before the film Billy Elliot hit the big screen, a miner's son from England's County Durham had made headlines around the world for his clog dancing prowess. David Whetstone talks to Jackie Toaduff whose autobiography is just out.

Stardom was different in Jackie Toaduff's day, particularly if you were brought up in an English village where gainful employment meant the coal mines.

Jackie, from Stanley, was a clog dancer. And if that doesn't sound X Factor glamorous, it earned him, at 21, a dance with one of the world's most radiantly beautiful women.

He has never forgotten his first dance with Princess Margaret in 1955, when he was still working down the Louisa pit while making a name for himself with clogs on.

He had performed a few times at the Royal Albert Hall but this was a step up – an invitation to dance for the Princess at the annual ball of the English Folk Dance and Song Society in Regents Park, London.

"She was the most beautiful person I had ever seen in my life," he recalls in his autobiography, *Coaldust to Stardust*.

"She had such a dazzling smile that it actually took my breath away, and she was so tiny."

Jackie danced, Princess Margaret applauded and everyone joined in. She beckoned him over to speak. "I thoroughly enjoyed your performance," she said. "You're so fast it's as though you have batteries in your shoes!"

She requested a dance and Jackie, swallowing hard, agreed.

"I was terrified that I might stand on her dainty feet but fortunately I didn't and at the end of the dance, the Princess wanted us to dance again – and this time we

did perfectly."

Afterwards he sat on the dais with the Royal party. And after that he returned to Cricklewood where he was lodging with ex-Stanley resident and family friend Doris Lyons.

All the way back he was practising what he was going to tell the lads at the pit on Monday.

Doris was not amused at his late arrival, nor his excuse that Princess Margaret had stayed at the ball later than expected and he had been dancing with her. "Oh, Jackie Toaduff," she roared. "Don't bloody well lie to me, you bugger."

Next morning, knocking on his bedroom door with an armful of the national newspapers, she had to eat her words. "Oh, pet, I'm sorry..."

A report of the Princess's dance with a miner was front page news.

Jackie, who is now 76, is convinced Billy Elliot is based on his life story. Billy was a ballet dancer, Jackie danced in clogs, but the obstacles they overcame were not dissimilar.

Jackie remembers his mother as a popular woman with an infectious sense of humour. But boys dancing? That was quite another matter.

Jackie first saw tap dancing at five years old when he witnessed a neighbor's daughter having a lesson from Jocka Wilson, an old chap with a flat cap who smoked and danced at the same time.

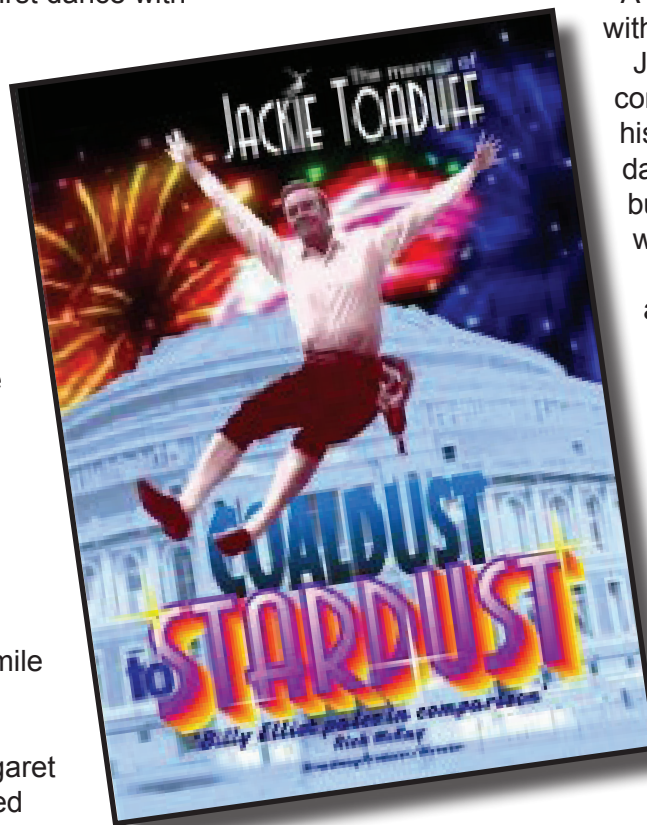
Jackie copied the steps and one day Jocka told his mother he was a natural

and should become a pupil.

"We don't want any dancers in this house," Sarah Toaduff replied.

"He's a lad and when he's old enough, he's going down the pit like his father. Dancing is for lasses; lads don't dance." But Jackie couldn't help himself. Once, on a day trip to Redcar when he was six, he sneaked off to enter a children's talent contest on the

Continued on page 14



Clogging With a Princess

Continued from page 12

beach. He won it and was presented with an inflatable football game.

His mother, appearing on the scene, was livid, throwing the game back at the contest organiser.

On another occasion all hell broke loose when Jackie sneaked out of the house one night to perform on stage at the local Arcadia Cinema.

A dance teacher, 'Tiny' Allison, had been enthralled by his talent and told him he could go on stage.

Sarah didn't find out until neighbours told her how brilliant her son had been.

This is how Jackie describes her reaction to the news in his book: "And don't you ever (wallop), ever (wallop), ever do that again (wallop, wallop, wallop) ..." Jackie insists his mother wasn't bad. She just couldn't see his point of view. To me he recalls a conversation with his younger sister, Norma, who still lives in Stanley.

"I told her once that our mother never, ever gave me any praise, and she said, 'Well, maybe she didn't say anything to you, but when you weren't there she'd brag about you to the point of embarrassment'."

Jackie left school at 15 and went down the pit, where he worked for 11 years. But his break as an entertainer came when, with Tiny's encouragement, he answered a call for clog dancers to take part in the Northumberland and Durham Clog Dancing Championships.

A clog dancing revival was under way and Jackie became part of it. Coached by a local ex-champ, Harry Robinson, he won the junior section of his first championships, in Hexham in 1949.

This led to a tour of Denmark and his first appearance at the Royal Albert Hall. Long before Michael Flatley became a star through Irish dancing, Jackie Toaduff became a clog dancing celebrity.

He formed a double act with a Sheffield singer, Roland Roy, and left the pit in 1958 with his dying father's last words ringing in his ears: "I'm so proud of you, son. Get out of the pits, Jackie, for my sake."

Just before that, Jackie had danced with Princess Margaret again and this time a photograph had been taken of the pair of them.

It made front pages around the world and was wired to the office of this newspaper, in Newcastle.

Jackie recalls that the editor had sent a young reporter, Eric Foster, who happened to be his best friend, to the Toaduff household to tell them he was to be front page news.

Awoken at 1am by Eric's knocking, his mother threw

open the window. Eric delivered his message and, true to form, Mrs Toaduff retorted: "I'll kill the bugger when he gets home."

But Jackie, with Roy, went on to dance around the world, rubbing shoulders with the rich and famous. They entertained the troops and enjoyed 20 years of dancing on the QE2.

Jackie describes Roy as "the best friend I ever had". He never married although Ginger Rogers put herself forward as a potential bride.

The book is full of photos of Jackie with famous figures such as James Cagney, Jane Russell, Michael Caine and even Archbishop Makarios, president of Cyprus.

Today Jackie and Roy live close by in Dronfield, Derbyshire, where they run the Chantry Hotel.

Coaldust to Stardust (ISBN 978-1-907219-14-6) is available in shops and online from Amazon or via www.peakpublish.com



Clogger Jackie Toaduff dances with Princess Margaret



Jackie with dance legend Ginger Rogers

Calling/Running A Public Dance

By: Steve Smith

Reprinted from the Canadian Dancers News

I truly feel blessed. Without a man named Richard Jett I would have no idea about how to run a public dance. But we're blessed in Central/Eastern Kentucky because we have access to a place called Hoedown Island with the legacy of a wonderful caller named Richard Jett. Richard Jett was calling dances when I was in my diapers and I've met no one yet who could generate as much fun for cloggers, western square dancers, and non-cloggers as well as Richard Jett.

In no way comparing myself to him, I will share with you some of what I learned by being with, watching, and dancing with Ol' Richard. Everything that I know about calling a public dance comes from Richard. Here are some of the qualities that separated Richard's dances from those of others. Let's look at these factors in turn.

Richard's dances were fun for everyone – regardless of skill level or age.

Most importantly, the dance must be FUN FOR EVERYONE, even for those who don't know how to dance. It is important not only to play line dances for cloggers who have had formal instruction, but to also "walk the newcomers through" some big set figures and other fun dances with the emphasis on patterns instead of footwork. Of course the cloggers do their fancy footwork but the newcomers feel very much accepted.

Richard played a variety of dances for everyone regardless of skill level or age.

By offering a variety of dances, the caller insures that everyone there will find something that they like to do. By playing a variety of music, the caller insures that everyone there will HEAR some of their favorite kinds of music. Richard called a couple of 4- couple squares (that can be clogged to), some dances for children (hokey-pokey, bunny hop, birdie song), have 3-4 exhibitions, played some slow dances and waltzes, a couple of polkas, some freestyling, a Virginia Reel, and maybe a Western Tip.

Richard was skilled at calling, joke-telling, and human relations.

The caller must be a skilled "caller". To get up in front of a group of people and just put one record on after another is not to "call a dance". Hard work and education are needed so that big sets, reels, and squares can be well called. You need not be able to sing to call (I'm certainly a good example of that!). You do need to study big set calls, patterns, patter, and practice, practice, practice.

A caller must work to endear him/herself to the participants. Laughing at one self when a mistake is made, telling a joke or funny story, sharing personal tidbits are a great way to loosen up yourself as well as the audience. Humor is a great boost to any dance and it is generally true

that the atmosphere of the dance will reflect the callers' demeanor. Therefore, if you want your dancers to be loose and relaxed, you the caller must be also.

Richard was in charge – No drinking allowed. Provides good, clean fun.

The caller must be in charge of the dance. It is up to him/her to set the social limits for the dance. The caller must be policeman, watch guard, and protector. This might take the form of asking an intoxicated person to leave the dance. Or it might consist of setting an age limit on a dance with adults that is so lively that younger children might get hurt (Nine-pin reel).

Richard helped all feel like part of a large family. He praised but never criticized.

A caller must encourage the dancers and spur them on to give even more effort in their dance.

Richard did this by saying something like, "Aw friends you're looking food tonight!"

We all like to be praised and want to feel good about ourselves. A good caller can make that happen. There is no place for any type of criticism. People are there to have a good time. The dance should be organized so that many are included in the opening so that enthusiasm can be generated. By doing a big set opener people can interact with each other and generate enthusiasm.

Richard was prepared and organized so that the dance flowed smoothly.

A caller must let people know what they can expect from the dance. Encouragement and suggestions what all will have fun and that dances will be played that all can participate in helps to shape positive expectations for the participants and reduce anxiety.

Lastly, the caller must be organized so that the dance isn't totally called "off the cuff". On the other hand, there must be flexibility in the caller for alterations in plans as the dance necessitates. Most callers will have a list or itinerary to help them organize the dance and the flow of the dance. I use a sheet what helps me to alternate line dances, freestyling, exhibitions, big sets, squares, children's dances, etc. That way I help to insure that I don't get stuck on line dances or forget to play a slow waltz or do something for the children.

While I have tried to share some of my observations of qualities that Richard appeared to bring to a public dance, I can in no way capture the man. His demeanor and persona supersede any written description of him and his gift that he shared with others.

Thanks again, Richard.

Editor's note: The clogging world lost a pioneer, a true friend and a legend in the passing of Richard Jett in August of 2006. Steve Smith has now announced his retirement from the clogging world. Steve, for all you have contributed to the art of clogging, the choreography and teaching standards that you leave as a legacy, we thank you and wish you all the best my friend.



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Memphis, Tennessee Clogging Class Teach Steps for Fun and Fitness Alike

From an article by Yolanda Jones
The Commercial Appeal Memphis, Tennessee

Morris Busby already played tennis two or three times a week, and now the 81-year-old Memphis, Tennessee area resident has added clogging to the mix.

"I always wanted to learn to clog after going to Mountain View, Arkansas, and seeing those Saturday night cloggers," the former elementary school principal said. "I want to be out there clogging on Saturday night with them, so here I am."

"Here" was Graceland Christian Church in Southaven, Tennessee where Sheila Gilliland teaches clogging every Thursday.

Clogging is an art form that Gilliland said has grown in popularity across the country.

To prove that clogging has clout, she points to the Fab Five and the Southern Belles, two clogging troupes that appeared on NBC's "America's Got Talent" show last year and a host of other groups and dancers who have been featured in televised talent showcases and contests.

"Clogging is growing in popularity as the young and old are taking to it for fun and fitness," Gilliland said.

That's why many in the beginners clogging class said they decided to take the class -- that and the joy of dancing.

As the strains of "Boot Scoot Boogie" blared from the CD player, Marilyn Jobe laced up her jingle tap shoes that she had not worn for 15 years.

"I used to clog a long, long time ago, but I saw the class in the paper and decided to dust off my clogging shoes," she said.

As the 10 beginner students practiced for an hour on their moves, which included brush steps and double step shuffles, students in Gilliland's advanced clogging class arrived for their lesson.

With a purple streak running through her short bobbed-hair, Kaci Eick, 19, and clogging seem an odd pairing. But after clogging for more than a decade, the 19-year-old hairdresser said it's a perfect match.

"When I tell people at work that I clog,

they don't believe me, and I have to show them some moves," she said.

And move she can. As Kaci, along with her sister, Kayla, 21, and brother, Kolton, 14, practice a routine, their feet are a blur.

Watching the trio is their mother, Dyonne Eick, who drove the three from their home in Marshall County.

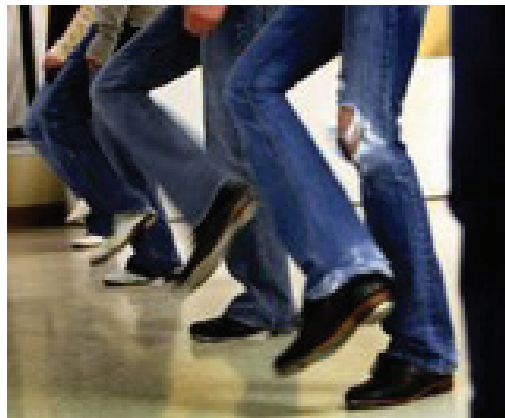
"They all tried gymnastics and all sorts of activities, but clogging stuck," Dyonne said. "I don't clog because I have two left feet, but my kids love it."

Photo: Top Left: Sheila Gilliland with Tri-State Cloggers believes that clogging is a dying art.

Photo: Top Right: While line dancing, cloggers work on their "Scotty step" during class.

Photo: Bottom: Thursday evenings at Graceland Christian Church are a sanctuary for area cloggers. Kayla Eick (from left), Morris Busby, Elaine Shinault, Marilyn Jobe, Kolton Eick, Gloria McMullin and Savannah Craig work on new steps for a circle dance.

Photos by Stan Carroll





Learn How To Clog or Advance Your Dance



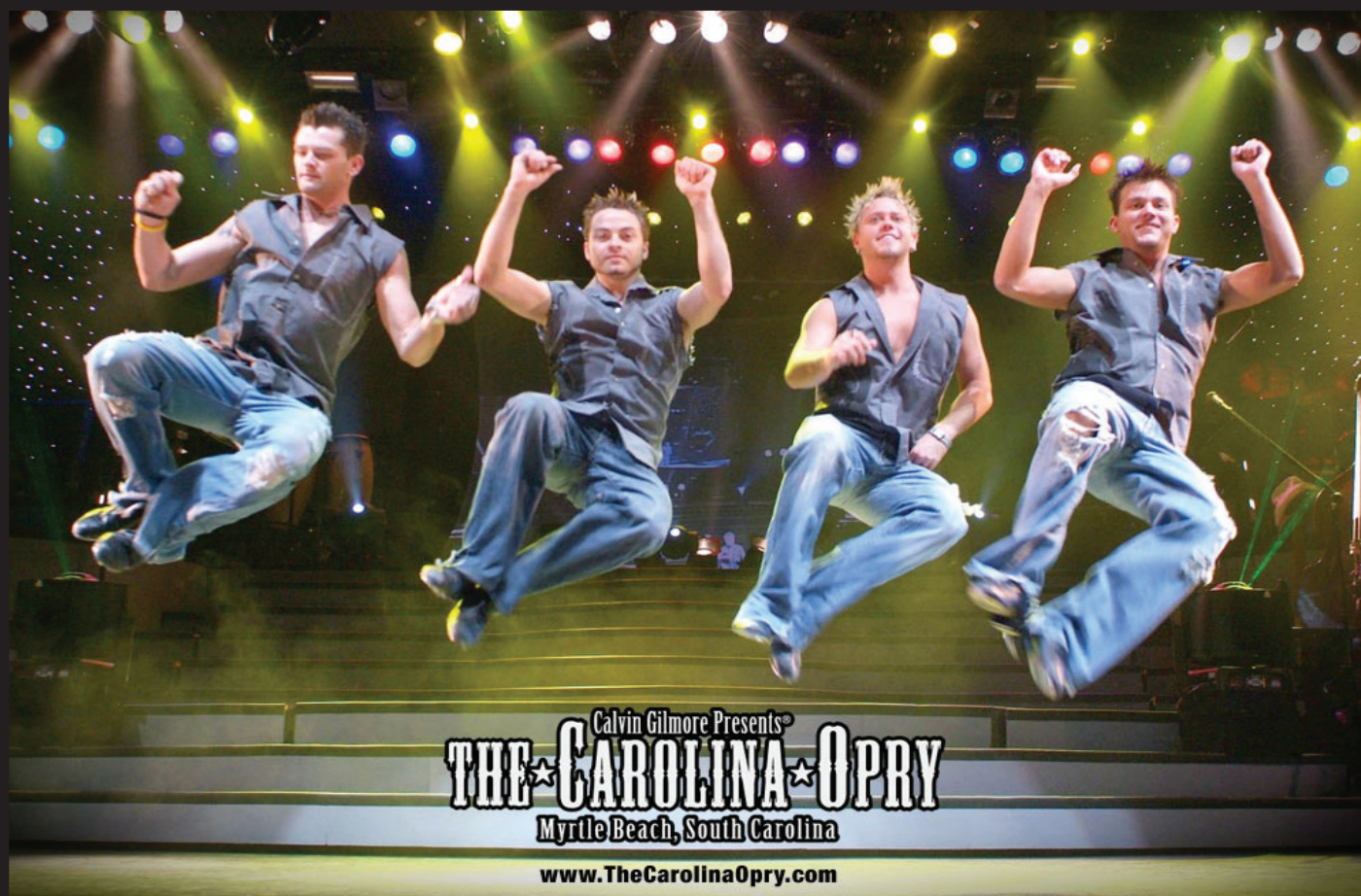
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Driven to Advertise

By Stacey Marolf

Put your car to work for you with signs and stickers.

As a clogging teacher, you've got lots to do. So how do you find time to market your classes? If every moment of your day is filled with teaching, choreographing, administration, and a myriad of other things, how do you get the most "bang for your buck" when it comes to advertising? The answer may be in your driveway right now: your car. Mobile marketing takes advantage of something you are already doing every day. When you're driving to and from the studio, the grocery store, or the bank or heading out to dinner, you (and your staff, too) can be hard at work advertising your school.

How do you turn your car into a billboard? A marketing tool worth considering is a magnetic or adhesive sign. You've probably seen them before, on the back window or side of a car. Many online companies sell them. Several of them, Mesa Vista Press (www.autolettering.com) and Web Decal (www.webdecal.com) state their prices on their websites so you don't have to contact them for a quote. Plus you can type in text to preview your work. At most of these sites you can just click on the "magnetic signs" tab to get to the page where you can design your own sign online, which is an excellent way to determine what looks good and what doesn't.

Decal Junky (www.decaljunky.com) offers vinyl stickers for a car's rear window that feature ballet dancers, some of which you can add text to. Scroll down the home page and click on the word "ballet" on the left to see their offerings. The site doesn't appear as

professional as the others, but the prices are reasonable. (Note: These referrals are not endorsements.)

Tips to remember in designing your sign:

- Make sure your letters are large and bold enough to be seen from a distance.
- Keep the message short so that people driving by can read it at a glance.
- Do not use all capital letters (they make it less legible).
- Be sure to include your website address on your ads.

By putting a magnetic sign or vinyl sticker on your car you can advertise your business name, slogan, and website address to anyone within viewing range, including pedestrians and other drivers. Next time you are out and about, take note of how many people on the road can see your car as you drive. Also notice how often you find yourself reading signs or bumper stickers on cars, trucks, or vans. You might as well drive people to your studio while you're driving around town!

Mobile Marketing Multiplied

There's another way to use your car for advertising: bumper stickers. They're inexpensive and can provide you with a fleet of mobile advertisers. Your students will beg their parents to put them on their cars. What makes bumper stickers work is simple emotion.

The obvious feeling of pride that a bumper sticker proclaims



attaches an emotion to the school; the sticker invites others to experience that feeling too, simply by signing up for classes. They're the perfect place to display your classes or team address as well. That gives prospective clients a natural next step to take, leading them gently into becoming a loyal customer who would be proud to put your bumper sticker on their car.

Like most printed items, bumper stickers become considerably cheaper per unit the more you buy. You may pay \$1 per sticker if you buy 200 and \$0.50 each if you buy 500. The same design tips apply—keep it simple, big, and bold. Check your local directory for print or copy shops in your area that print bumper stickers in bulk. Many sites on the Internet do, and here are a few to get you started:

- www.MakeStickers.com
- www.4BumperStickers.com
- www.StickerNation.com

Now think for a minute: When was the last time you saw a bumper sticker for a clogging class? This is an easy marketing technique, yet few studios use it—which is all the more reason for you to do so. Give free bumper stickers to your students. Perhaps they'll cost you \$0.50 each. Of the ones you give away, maybe half will actually end up on cars. But what you'll have then is a team of mobile marketing units that advertise your clogging classes day after day. Now that's bang for your buck!



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Cloggers in the Spotlight

Cloggers Unite in Central Oregon's Dance Showcase

by Lezlee Moultrie

27 Central Oregon Dance Groups, including the Juniper

Clickin' Cloggers, performed an eclectic variety of dance styles during the 2010 Central Oregon Dance Showcase held in Bend, Oregon.

In addition to clogging, dance styles ranging from typical studio techniques to Irish, Belly Dance, Aerial, Classical South Indian dance, and Indonesian Martial Arts were featured. Featured artist Bali Ram, internationally acclaimed Classical South Indian dancer, was a special guest at this year's showcase.

Long time showcase participant Redmond School of Dance Director, Mary Silva welcomed newly added Clogging Teacher, Lezlee Moultrie and stood side-by-side with participant, Juniper Clickin' Cloggers, Instructor Jan McDonald from Madras "to share their love of dance". This is what it's all about folks!

Their high energy level was contagious! Very exciting, well received...part of the Central Oregon Community Family. This production is hosted by The Terpsichorean Dance Company of Bend, Oregon.

(Left to Right: Mary Halter, Lezlee Moultrie, Jan McDonald, Kathy Marston)



Students are the Soul of Your Clogging Program

by Shelly Smith

If teachers are the most valuable asset of a clogging operation, then students are the soul of your class business. If you don't have students or if you have students that aren't happy then you are on a very slippery slope indeed.

1. Address Complaints Quickly and Positively
2. Address Real Concerns but Don't Pander to Whims
3. Use the Phone or Face to Face if Possible
4. Use Open Days to Show Off Your Classes
5. Offer Trial Classes
6. Stay in Touch
7. Be Consistent About Your Approach to Dance
8. Encourage and Improve
9. Run Classes at Appropriate Times

Address Complaints Quickly and Positively

If a student or parent has a complaint you need to address it quickly and fairly. If someone has gone to the trouble of complaining then as far as they are concerned it has become a significant enough problem that they have taken the time to do something about it. You should deal with all complaints as a top priority to show that you also feel the same way.

If you delay in addressing it, the problem may grow into something much bigger that may harm your business.

Address Real Concerns but Don't Pander to Whims

Do your homework and do some fact finding. Talk to class helpers and assistant teachers if they were involved and assess whether the complaint has any legitimate merit or whether it's a misunderstanding or a troublesome student / parent and then do one of the following.

Legitimate problem – basically fix the problem or put a plan in place to fix the problem. If it only affects a few people, contact them directly and explain what has been done or what will be done. Again, try to anticipate how they may react and prepare your responses so that you can remain in control and act positively. Empathize with them and do not get into any arguments and thank them for bringing the matter to your attention. If the problem may end up affecting many people, create an announcement and send it to everyone.

Misunderstanding – sometimes misunderstandings can occur if teachers give mixed messages, don't follow procedures or a message isn't communicated

clearly. When this occurs you can diffuse the situation quickly by contacting the person directly and explaining what happened. Contact everyone if you think that the same misunderstanding may happen again. Clarify the original source of the misunderstanding.

Troublesome Student / Parent – this is probably the most difficult to deal with and should be handled very carefully to prevent it blowing up into a bigger problem. The old saying, "You can please most of the people most of the time, but you can't please all the people all of the time", is very true.

There's a way to solve every problem but you need to determine if fixing it is going to pander to the complainer's whims and potentially cause problems for everyone else or whether the complaint, no matter how trivial, can be fixed easily without upsetting anyone else. Weigh up the pros and cons and try to think outside the box. Hold a teaching staff, club or team meeting if necessary to get ideas and to alert your teachers that there may be a problem.

Contact the student / parent that made the complaint and try to be constructive by asking them to explain their problem again. Often explaining it will diffuse the situation because they may realize how silly their complaint is. If they are still holding firm then ask them for help. How do they think you might be able to solve the problem. Often that question will make them start thinking about how much of an impact their whim might have on your business. Explain to them that there really is no solution that will not affect everyone else.

If the worst comes to the worst you may end up losing the student but try to part on good terms to avoid ugly confrontations or potential law suits but do not offer discounts or side deals otherwise the following week you'll end up having the same conversation with everyone and having to offer the same deals to them too.

Don't turn your studio upside down for one student.

Use the Phone or Face to Face if Possible

Email, texting and instant messaging are great ways to communicate but can so easily be interpreted wrongly. Unless you're an award winning writer, the phone or face to face is always better.

Firstly, the person will appreciate the personal touch. The fact that you went out of your way to call and address their concerns directly. Secondly, people are less aggressive when they are talking to a real person, and they'll be able to gauge your emotions much better. Often that will be enough to demonstrate your concern and they'll appreciate the importance

you have placed on fixing their problem.

Lastly, phone calls are often much less time consuming than email where you have to read and re-read what you wrote to avoid miscommunications.

Use Open Days to Show Off Your Classes

Dancers hate these but parents love them and overall they're great for business. Parents get to see your teachers in action, can talk to them and put a face to the names they hear each week. This contact makes them feel a closer connection with the studio or team, especially if you are a competition or exhibition group and your students are attending weekly rehearsals and parents do not get to see their kids perform or dance often.

Younger students often complain about not liking classes but really it's because they'd sooner be watching TV or something else. If parents know that the teachers are great and the classes fun they will act in your favor and encourage their children to continue and better than that, won't just call the studio to complain. They'll also be more inclined to send siblings to classes too.

Offer Trial Classes

Trial classes are great for getting first timers into your classes or for getting current students to bring along their friends.

Stay in Touch

So many parents lead busy lives and probably don't get the information from their children, so you have to tell them what's going on. Send newsletters and announcements home with students.

Email is very effective but use it wisely. It's easy to misinterpret an email because it has little emotion to it. Keep emails short and to the point and don't abuse email by sending something every day otherwise people start to ignore them.

You don't have to be fancy to send a professional looking and informative email newsletter. Make the headings bolder than the wording beneath them, DON'T TYPE IN ALL CAPITAL LETTERS unless you are yelling at your dancers for a reason and (if you are able) drop in a few pictures from a recent event.

There are also many great email subscription services available online that give you the ability to send nicely formatted emails with options for the recipient to opt out. You'll pay a small monthly fee for one of these services but they are worth it because they are globally recognized and so even if you're sending out thousands of emails they don't get blocked as spam. However, if you use their services to send spam you will be banned from using their service.

Be Consistent About Your Approach to Dance

If you're a fun dance club where students will have

a great time, learn some cool dances, and perform in the community, but not aspire to be competitive or driven to more challenging programs, then you need to be honest about that. If you're a program that offers opportunities for your dancers to learn more advanced steps and routines and audition for spots on a top-notch squad and offer personal and professional development, then be honest about that too.

When students or parents approach you about your classes and clogging programs, assess what the student is looking for. Will they do better in a nurturing environment or a strict lesson structure. If what they want doesn't align with what you provide then be honest with them. In many areas there are multiple teams or groups that they could choose from and if you steer dancers to situations that are best suited to their needs and yours, they will still recommend you to other people because of how honest you were with them. It's better to send a student to another group on good terms and get referrals than it is to have a student enroll for a time and leave on bad terms. The negative publicity just isn't worth it.

For the same reasons above, have your teachers or assistants assess students and make recommendations if you see that they are not getting the most out of the class.

Encourage and Improve

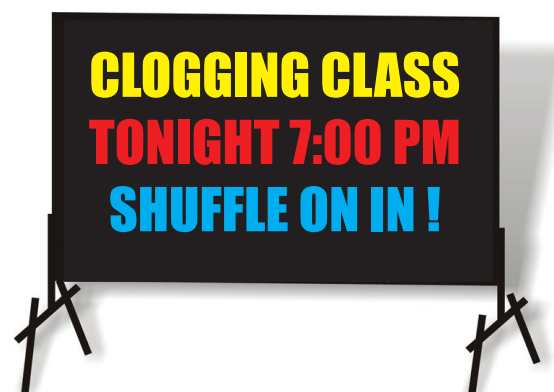
Self esteem is an important goal for all your students. Even if the student isn't the best in the class, you can go a long way to making them the best by commenting on how much they improved or how well they executed a step. It really helps them to improve and feel positive about what they're doing.

Happy students who feel they are improving tend to stick it out and sign up the following year.

Run Classes at Appropriate Times

Find out the times when your local schools start and finish and offer classes at times that are appropriate. Look at large corporations in the area and consider traffic patterns. Even think about meal times.

If you make it convenient for students to attend classes and avoid difficult times of the day, you'll find that not only will your attendance improve but your class sizes will grow and your students will do better.



Dance Hawaii Expo

Expo, Performance and Competition Trip
Festival Performance Opportunities
Optional Clogging Competition Opportunity
PLUS Tours, Shopping, Sightseeing and more!

July 13 - 23, 2011
in Honolulu, Hawaii, and/or Big Island and Maui!



mark your calendars!

a trip with something for everyone

for exhibition dancers...

performance opportunities at the world famous Polynesian Cultural Center, Haleiwa Arts Festival, the Royal Hawaiian Shopping Center or the Kings Marketplace on the Big Island. Not on a team? An open exhibition from the National Dance List will be offered to get you all on stage!

for competition dancers...

competitions in both clogging and dance studio categories in a variety of age divisions and categories

for everyone...

Full Hawaiian Luau Buffet and Professional Dinner Show, Sight-seeing tours to the North Shore, The Dole Plantation, and optional tours to the Polynesian Cultural Center, Island extension trips and add-on excursions to the Big Island volcanoes, Maui's amazing shores and much more!

Plus, great group rates for tours and excursions!

Plus trip gift, lei greeting and more!

Great prices on Trip Packages

Price per person - single, double, triple, quad available

Packages includes: Accommodations on Waikiki Beach and/or premium resorts on big island or Maui, Airport Transport to/from, Lei greeting at Hotel, Deluxe Air-conditioned Motorcoach Transportation to Festival and Polynesian Cultural Center, Luau Dinner and Awards Banquet with "Creations" Professional Hawaiian Show, Hula Workshop, Bus Driver Tips, Baggage Handler Fees & Tips, Participation Gift & Lei Greeting.

Package DOES NOT Include: Airfare to Hawaii, Inter-Island air, Daily Meals (excluding Luau Dinner and cocktail party), and competition entry

Ask about incentives for Team Directors

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

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

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

www.cloggingexpo.com

2011 Dance Hawaii Expo Schedule

information on optional excursions and group air fare rates will become available October, 1 2010. Watch the web for updates! Check www.cloggingexpo.com for more information

Proposed schedule - some times may fluctuate, but all venues and activities are confirmed To make the trip affordable for everyone (performers, competitors, family members, etc.) and to give you many options in Hawaii, packages include accommodations, Airport Transport to/from, Lei greeting at Hotel, Deluxe Air-conditioned Motorcoach Transportation to Festival and Polynesian Cultural Center, Luau Dinner and Awards Banquet with "Creations" Professional Hawaiian Show, Hula Workshop, Participation Gift, plus all bus driver and portage plus luggage handler tips included. Package **DOES NOT** include: Airfare to Honolulu, Inter-Island air to Maui and Big Island, Daily Meals (excluding Luau Dinner), and competition entry fees.

Oahu Hawaii Clogging Expo

Wednesday July 13, 2011

- Arrive in Honolulu from your gateway airport
- Airport Transportation to Sheraton Princess Kaiulani Hotel at Waikiki Beach where you will benefit from expedited special check-in at our own desk.
- Relax and enjoy the pool, the International Marketplace (next door to the hotel), the world class Royal Hawaiian Shopping Center (across the street) the Zoo (2 city blocks away) or the beach!

Thursday July 14, 2011 **PCC Performance Today!**

- Air-conditioned motorcoach transportation to Polynesian Cultural Center for Exhibition performances (packages offered with or without this optional tour)
- Visit the PCC's seven villages and meet, learn about and interact with the people of Hawaii, Samoa, Maori New Zealand (Aotearoa), Fiji, Tahiti, the Marquesas and Tonga, plus watch Hawaii's only canoe pageant
- Evening Free

Friday July 15, 2011 **Compete Today! (optional)**

- Daytime free - Relax and enjoy the beach or treat yourself to an adventure. Take advantage of the Sheraton's Tour and Excursion Desk to plan a day that fits your likes. Swim with the dolphins in a Sheraton exclusive tour, visit Pearl Harbor, snorkel at Hanauma Bay, take a catamaran ride, rent mopeds, or just be a beach bum! (individual tours not included in package)
- afternoon competition
- Competition Day... enter your group or dance a solo or duo in a full day of competitions in both clogging and studio dance. If you are not a competitor enjoy free spectating of all of the day's activities or enjoy a free day to explore Oahu!
- All Expo participants receive a lei greeting and gather for a full Hawaiian Luau Buffet with a full selection of Hawaiian and traditional fare, salads, entrees and desserts
- Exhibition and competition teams will be recognized and awards given, plus state groups and traveling groups will be recognized
- Enjoy a private performance of Waikiki's Top Polynesian Show, Creation - A Polynesian Journey - at the Sheraton Princess Kaiulani Hotel. Tihati Productions presents the most unique Polynesian show. Authentic costumes spellbinding drama and illusions leave one awe struck. Magic fills the air as our journey through the South Pacific and the delicate Princess Titikua vanishes into thin air. In Samoa, the hearty laughter of celebration is topped with a spectacular fire knife dance.

Saturday July 16, 2011 **Festival Performance Today!**

- Air-conditioned motorcoach transportation to Hale'iwa Arts Festival for Exhibition performances performances 2 - 3 4 - 5
- Enjoy a motorcoach tour of the beautiful North Shore
- Tour the Dole Pineapple Plantation
- Evening Free

Maui Extension

Maui Extension in a non-performing tour, no dance activities planned Relax after a week of performances and competition and enjoy paradise

Sunday July 17, 2011

- Departure Day from Honolulu. Oahu only Expo participants head home today, and those extending to Maui head to the airport for transfers.
- Airport Transportation in Oahu and Maui included in packages
- Inter-island air not included in packages

Monday July 18, 2011

- Free day check the website for great excursion ideas!

Tuesday July 19, 2011

- Free day

Big Island Extension

Wednesday July 20, 2011

- Departure Day from Maui. Oahu/Maui only Expo participants head home today, and those extending to Big Island head to the airport for transfers.
- Airport Transportation in Maui and on Big Island included in packages
- Inter-island air not included in packages

Thursday July 21, 2011 **Performance Today!**

- Exhibitions at Kings Shops/Queens Market <http://www.kingssshops.com/>

Friday July 22, 2011

- Free day
- Evening Cocktail Party with Live Hawaiian Music and Entertainment

Saturday July 23, 2011

- Departure Day from Kona, Big Island.
- Airport Transportation included in packages

www.cloggingexpo.com

1, 2 or 3 Island Packages Available!

Mix or match which island trip and packages you and your group would like to participate in and choose your accommodations to make a perfectly-tailored clogging and touring experience. You can also extend any leg of the trip for three days before or after at the same low hotel group rates! Example: If your group has already been to Oahu, you can fly directly into Maui and extend your trip there and the rest of the Expo will meet up with you.



Oahu Hawaii Clogging Expo!

Package includes: 4 nights **GARDEN VIEW or OCEAN VIEW** accommodations at the Sheraton Princess Kaiulani Hotel on Waikiki Beach, Airport Transport to/from, Lei greeting at hotel, Deluxe Air-conditioned Motorcoach Transportation to Hale'iwa Arts Festival, tour of Oahu's North Shore and the Dole Pineapple Plantation and Polynesian Cultural Center, Luau Dinner and Awards Banquet, ticket to the Sheraton's award winning "Creations" Hawaiian show, Hula Workshop, Drawstring Dance Hawaii Backpack, Bus Driver Tips, Baggage Handler Tips. Package DOES NOT include: Airfare to Honolulu, Inter-Island air to Maui and Big Island, Daily Meals (excluding Luau Dinner), and competition entry fees.

Oahu Garden View Room - Sheraton Princess Kaiulani

Oahu Package Total WITHOUT Polynesian Cultural Center Exhibition/Tour (per person)

Quad **\$492.00** Triple **\$552.00** Double **\$672.00** Single call for pricing

Oahu Package Total WITH Polynesian Cultural Center Exhibition/Tour (prices per person)

Quad **\$534.00** Triple **\$594.00** Double **\$714.00** Single call for pricing

Oahu Ocean View Room - Sheraton Princess Kaiulani

Oahu Package Total WITHOUT Polynesian Cultural Center Exhibition/Tour (per person)

Quad **\$512.00** Triple **\$579.00** Double **\$712.00** Single call for pricing

Oahu Package Total WITH Polynesian Cultural Center Exhibition/Tour (prices per person)

Quad **\$554.00** Triple **\$621.00** Double **\$754.00** Single call for pricing



Maui Extension Trip

Package includes: 3 nights **GARDEN VIEW, PARTIAL OCEAN VIEW or OCEAN VIEW** accommodations at the Maui Royal Lahaina Resort, Airport Transport to/from, plus all Bus Driver Tips, Baggage Handler Tips.

Package DOES NOT include: Inter-Island air to Maui, Daily Meals, Island Tour Ticket.

Maui Garden View Room - Royal Lahaina Resort

Maui Extension Package in Garden View Room (per person)

Quad **\$258.00** Triple **\$308.00** Double **\$408.00** Single call for pricing

Maui Partial Ocean View Room - Royal Lahaina Resort

Maui Extension Package in Partial Ocean View Room (per person)

Quad **\$270.00** Triple **\$325.00** Double **\$433.50** Single call for pricing

Maui Ocean View Room - Royal Lahaina Resort

Maui Extension Package in Ocean View Room (per person)

Quad **\$288.00** Triple **\$348.00** Double **\$468.00** Single call for pricing



Kona, Big Island Extension Trip

Package includes: 3 nights **GARDEN VIEW, PARTIAL OCEAN VIEW or OCEAN VIEW** accommodations at the Marriott Resort in Kona, Big Island, Airport Transport to/from, plus all Bus Driver Tips, Baggage Handler Tips.

Package DOES NOT include: Inter-Island air to Maui, Daily Meals, Island Tour Ticket.

Kona Garden View Room - Kona Marriott

Maui Extension Package in Garden View Room (per person)

Quad **\$249.00** Triple **\$296.00** Double **\$391.00** Single call for pricing

Kona Pool View Room - Kona Marriott

Maui Extension Package in Pool View Room (per person)

Quad **\$269.00** Triple **\$323.00** Double **\$431.00** Single call for pricing

Kona Ocean View Room - Kona Marriott

Maui Extension Package in Ocean View Room (per person)

Quad **\$295.00** Triple **\$357.00** Double **\$482.00** Single call for pricing

Payment Schedule \$50 deposit with registration

then \$250.00 due Oct. 15, 2010, \$250 due Jan. 15, 2011, \$250.00 due March 15, 2011, with the balance of your total land package due May 15, 2011

cancellation fee of \$10.00 After May 1, 2011 - 25% of land package non-refundable

Package Prices may fluctuate up to 10% for 2011 prices, but not anticipated.

**ALL PARTICIPANTS MUST BE BOOKED THROUGH EXPO PACKAGE
NO WALK-INS OR OUTSIDE GROUPS ACCEPTED IN ANY EVENTS**

Make checks payable to Lee's Events & Cruises

Group Airfare discounts are available for groups of 10 or more

For airline help, or Expo information, contact:

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

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

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

www.cloggingexpo.com



IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

Chet Atkins

Level: Easy Intermediate
 Choreo: Edie Hund, CPS
 Address: 509 E Gay St,
 Tucson AZ 85705
 Phone: (520) 887-4291
 Cell: (520) 404-5831
 E-Mail: edieclog@aol.com

Music: CD: "The Master and His Music,"
 RCA07863-67019-2, Track13; Time: 2:18
 Tempo:

Sequence: A,BREAK,A*,C,A*,BREAK,A*,D,E,A*,
 ENDING

No Wait; Left Foot Lead

PART A (32)

(32) 4 Swing Basic DS BALL STEP KICK(xif) STEP(xif) BALL STEP KICK(xif) STEP(xif)
 L R L R R L R L
 BALL STEP DS BALL STEP
 R L R L R

BREAK (16)

(16) 1 Clogover Vine, L&R (L) DS(ots) DS(xif) DS(ots) DS(xib) DS(ots) DS(xif) DS(os) BALL STEP
 L R L R L R L R L
 R L R L R L R L R

PART A* (16)

(16) 2 Swing Basic

PART C (16)

(8) 4 Rock Step DS BALL(xib) STEP DS BALL (xib) STEP
 L R L R L R
 (8) 2 Simone Stomp DS DS STOMP(f) STOMP(tog) DRAG SLIDE
 L R L R BOTH BOTH

PART A* (16)

(16) 2 Swing Basic

BREAK (16)

(16) 1 Clogover Vine, L&R

PART A* (16)

(16) 2 Swing Basic

PART D (32)

(16) 4 Stomp Double LIFT STOMP DS DS BALL STEP LIFT STOMP DS DS BALL STEP
 L L R L R L R R L R L L
 (16) 4 Hillbilly
 (Diagonally Left) DS TCH(fwd) L/C TCH(fwd) L/C TCH(fwd) L/C
 L R R/L R R/L R R/L
 (Diagonally Right) DS TCH(fwd) L/C TCH(fwd) L/C TCH(fwd) L/C
 R L L/R L L/R L L/R

PART E

(16) 4 Rock Double Basic BALL STEP DS DS BALL STEP
 L R L R L R
 (8) 1 Push Off, L&R DS(os) BALL STEP(os) BALL STEP(os) BALL STEP(os)
 L R L R L R L R
 R L R L R L R

PART A* (16)

(16) 2 Swing Basic

ENDING (8)

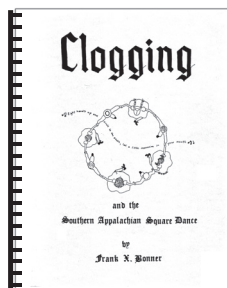
(4) 1 Rock Back

(4) 1 Triple Brush Fwd

DS	BALL(b)	STEP(b)	BALL(b)	STEP(b)	BALL(b)	STEP(b)
L	R	L	R	L	R	L
DS(fwd)	DS(fwd)	DS(fwd)	BRUSH(fwd)	L/C		
R	L	R	L	L/R		

Clogging and the Southern Appalachian Square Dance

This comprehensive book by Frank Bonner chronicles the step and folk dances of Europe's journey to America with incredible detail, including discussions of the steps and their origins, the figures and dances of the early settlers and even the history and importance of the instruments used in our heritage rich dance. Only a limited number of these books from the second printing are available through this exclusive Double Toe Times offer. Get yours today!



ORDER YOUR BOOK NOW

Make Checks payable to "Doubletoe Times"
\$20.00 ea. + \$2.50 postage and handling to:
Clog Book P.O. Box 1352, St. Albans, WV 25177

Name _____

Address _____

City ST Zip _____

Please send me ____ Clogging Book(s)

Practice Music & Cued Routines for Clogging

This CD contains 4 great old time bluegrass songs that will get your hands clappin' and your toes tappin'. Old Joe Clark is recorded with a starting temp that is very slow, then every 64 beats there is an 8 beat tempo change that speeds the music up just a little. This is a great track for teaching beginner classes, working on new steps or styling. Old Joe Clark is also included in a



full tempo version.

The other tracks on this CD project are renditions and medleys of old time tunes with routines choreographed by Jeff Driggs of West Virginia and Naomi Pyle of Indiana. Cue sheets for these dances are included in this insert.

ORDER YOUR CD NOW

Make Checks payable to "Doubletoe Times"
\$10.00 ea. + \$2.50 postage and handling to:
Clog CD P.O. Box 1352, St. Albans, WV 25177

Name _____

Address _____

City ST Zip _____

Please send me ____ Clogging Music CD(s)



CAJUN PERSUASION

By: BR549




CD: "Dog Days" Track 9
Choreo: Kay Velmire 05/2008
P.O. Box 2613, Silverdale, WA.98383
(360) 779-6652/velmire@telebyte.com

Left Foot Lead
Adult (Easy) Advanced
Country
Wait: 16 Beats



INTRO (16 Beats):

- (4)  1 Stomp Crossover Tap 2
(4)  1 Stomp Double

PART A (32Beats):

- (8)  1 Persuasion
(4)  1 Short Mountain
(4)  1 Triple (Buck Style)

PART B(32 Beats):




- (8)  1 Skuffer Joey
(8)  1 Unclog Utah Plus

BREAK (4 Beats):

- (4) 2 Utah Rock

PART A: 2(Persuasion, Short Mt., Buck Triple)

PART C (32 Beats):

- (8)  1 Backbreaker
(4)  1 Mt. Goat
(4)  1 Stomp Double Toe Slide

(p)Sto-Dt(xf)-Dt(ots)-TTap(ib)-TTap(ib)

L R R R R
& 1 &a2 &a3 & 4

(p)Sto-DS-DS-RS

R L R LR
& 1 &2 &3 & 4

DS-Dr S-S SI-RS-S SI-DS-DS-RS

L L R L L RL RR L R LR
&1 & 2 & 3 &4 & 5 &6 &6 &8

Dr S-Dr S-S SI-RS

R L L RL L RL
& 1 & 2 & 3 &4

DS-DS-DblBa-HlBa-HlBa

R L R L R
&1 &2 &a 3e& a4

DS-Sk Hop-S Sk Hop-S Sk Hop Flap-Hop-Tch(b) SI-S-TB-HB-HB-TB-HB-HS

L R L R L R L R L R L R L R L R L R
&1 & a 2 & a 3 e & a 4 & a 5 e& a6 e& a7 e& a8

Sta Sto-Dt-R(b)S-Dt R(b)S-R(ots)S-ToeHl-R(ots)S

L L R R L R R L R L R L R
& 1 &2 & 3&4 & 5 & 6 &7 & 8

Dt-RS-DT-RS

L LR L LR
&1 &2 &3 &4

DS-TB-HS-Sk Hop-Flp Bo-BoH(Flange)-Bo-Bo/Hl(flange)-Bo-Toes in (flange)-

L R L R L R L/R R L L/R L R L/R L/R
&1 e& a2 e & a 3 & 4 & 5 &

Bo-S Sk Hop-Flp S-Tch(b) SI

L/R L R L R R L R
6 & a 7 e & a 8

DS-R(if)S-S(ots)-R(if)S-Lift/SI

L R L R L R L R
&1 & 2 & 3 & 4

(p)Sto-DS-DS-Ba Lift/SI

L R L R L R
& 1 &2 &3 & 4



BRIDGE (16 Beats):

PART C: 2(Backbreaker, Mt. Goat, Stomp Double Toe Slide)

Dt=Double Toe Flp=Flap
L/R=Left/Right
Hl=Heel
TB=Toe Ball



*Deadline for photo submission is July 31, 2010.
Photos will be judged by a panel of national clogging instructors and winners will be announced in August.
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).

Backwoods Barbie

Time: 3:21

Beginner Plus – Country – Slow Tempo

Music by: Dolly Parton, Backwoods Barbie CD

Choreo by: Mary Snyder, PO Box 33 Glen Gardner, NJ 08826, Phone: 908-537-CLOG (2564), e-mail: lvclogger@yahoo.com

Wait: 8 Beats

Sequence: Intro, A, B, Intro, Break, Intro, A, B, Intro, C, Intro, B, Ending

Intro

2 Stamps

Stamp	Stamp
L	R
1	2

Part A

3 Ky Drags	DS-DR-S(xif)	DS-DR-S(xif)	DS-DR-S(xif)	DS-RS
1 Basic	L L R	L L R	L L R	L RL
	&1 & 2	&3 & 4	&5 & 6	&7 &8
1 Airplane (Pushoff)	DS-RS-RS-RS (Turn 1/2 R)	DS-DS-DS-RS	DS-RS	
1 Triple	R LS LS LR	L R L RL	R LR	
1 Basic	&1 &2 &3 &4	&5 &6 &7 &8	&1 &2	

**** Repeat All To Front ****

Part B

2 Rocking Chairs	DS-BR(up)-H-DS-RS (Turn 1/4 L)	DS-BR(up)-H-DS-RS (Turn 1/4 L)
	L R L R LR	L R L R LR
	&1 & 2 &3 &4	&5 & 6 &7 &8
Triple Brush	DS-DS-DS-BR(up)-H (Fwd)	DS-DS-DS-RS (Backing up)
Triple	L R L R L	R L R LR
	&1 &2 &3 & 4	&5 &6 &7 &8

**** Repeat All To Front ****

Intro

2 Stamps

Break

2 Fancy Triples	DS-DS(xif)-DS-RS	DS-DS(xif)-DS-RS
	L R L RL	R L R LR
	&1 &2 &3 &4	&5 &6 &7 &8

Intro

2 Stamps

Part A

3 Ky Drags, 1 Basic, 1 Airplane, 1 Triple, 1 Basic *** Repeat ***

Part B

2 Rocking Chairs, 1 Triple Brush, 1 Triple *** Repeat ***

Intro

2 Stamps

Part C

8 Count Vine	DS-DS(xif)-DS(ots)-DS(xib)-DS(ots)-DS(xif)-DS(ots)-RS	DS-RS	DS-RS(1/2 R)	DS-DS-DS-RS
2 Basics	L R L R L R L RL	R LR	L RL	L R L RL
1 Triple	&1 &2 &3 &4 &5 &6 &7 &8	&1 &2 &3 &4	&5 &6 &7 &8	

**** Repeat All To Front ****

Intro

2 Stamps

Part B

2 Rocking Chairs, 1 Triple Brush, 1 Triple *** Repeat ***

Ending

2 Rocking Chairs	DS-BR(up)-H-DS-RS (45°L)	DS-BR(up)-H-DS-RS (45°R)	DS-RS	DS-RS	Stamp	Stamp
2 Basics, 2 Stamps	L R L R LR	L R L R LR	L RL	R LR	L	R
	&1 & 2 &3 &4	&5 & 6 &7 &8	&1 &2 &3 &4	5	6	

Abbreviations

Steps

DS Double (Toe) Step
DR Drag
S Step

RS Rock Step
BR Brush
H Heel Click

Directional

(xif) Cross in Front
(ots) Out To Side
(xib) Cross in Back

FOOL HEARTED MEMORY

GEORGE STRAIT

Level: Beginner/Easy
 Choreo: Edie Hund, CPS
 509 E Gay St
 Tucson, AZ 85705-3610
 Phone: (520) 887-4291
 Cell: (520) 404-5831
 E-mail: edieclog@aol.com

Music: CD: "50 Number Ones, Disc 1"
 MCA Nashville, B0000459-02
 Time: 2:12 Tempo: (Square View Program)

Sequence: A,A,B,B,C,C,ENDING

WAIT 16, LEFT FOOT LEAD

PART A (16)

(8)	2	2 Chain rock forward (L)	DS(fwd) BALL STEP(fwd) BALL STEP(fwd) BALL STEP(fwd)
			L R L R L R L
(8)	2	2 Rock back (L)	DS BALL(b) STEP(b) BALL(b) STEP(b) BALL(b) STEP
			L R L R L R L

PART B (32)

(8)	2	2 Turning push-off, full L&R (L)	*Turn 1/4 Left on each
			DS* BALL STEP* BALL STEP* BALL STEP*
			L R L R L R L
			R L R L R L R
(8)	2	2 Triple brush, forward (L)	DS DS DS BRUSH(fwd) L/C
			L R L R R/L
			R L R L L/R
(8)	2	2 Toe toucher (L)	DS TCH(xif) CLICK TCH(os) CLICK TCH(xib) CLICK
			L R L R L R L
			R L R L R L R
(8)	2	2 Rock back	

PART C (32)

(16)	2	4 Brush & turn (L)	*Turn 1/4 Left on Ball Step
			DS BRUSH(f) L/C DS *BALL STEP
			L R R/L R L R
(8)	1	1 Rock R&L (L)	(NOTE: Turn on the ball step of the Basic and NOT on the brush)
			DT(f) STEP(xif)turn 1/4R BALL STEP BALL STEP
			L L R L R L
			BALL STEP (turn fwd)
			R L
			DT(f) STEP (xif) turn 1/4L BALL STEP BALL STEP
			R R L R L R
			BALL STEP(turn fwd)
			L R
(8)	1	1 Vine, L&R	DS DS(xib) DS(os) BALL STEP
			L R L R L
			R L R L R

ENDING (8)

(4)	1	1 Triple brush forward
(4)	1	1 Rock back

L HEARTED MEMORY.HTML
 9/08



MY MOUNTAINS, MY HOME--DOLLY PARTON

Have fun with this CIRCLE DANCE, it is all about family, community and friends!

Choreography: Lezlee Moultrie -SillyClogger@aol.com (541-504-8664)

Level: Easy Intermediate

CD: SHA-KON-O-HEY! (Song 1, 4.02min.)

go online to: www.friendsofthesmokies.org

Sequence: A, B, CHORUS, BRIDGE, B, C, CHORUS, D, ENDING

START POSITION: *Slow Intro music (Face Center, join hands, heads down no partner)

***After slow Intro music (drop hands, turn 1/4R to face LOD)**

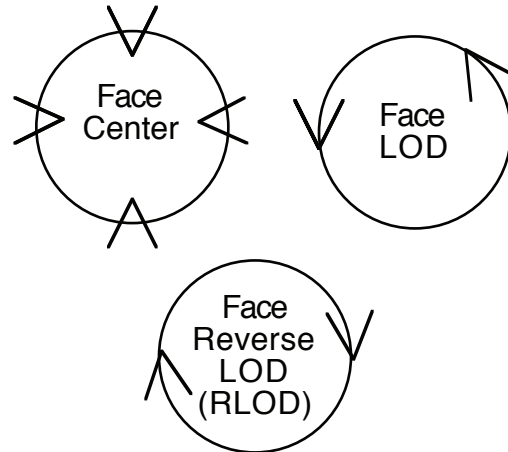
CIRCLE DANCE - 8 Count Wait Left Foot Lead

PART A (Lyric: There's an old church)

- (12) 2 Brenda's (Facing LOD)
- (4) 2 Basics (fwd)
- (8) Pushoff (L & R)
- (4) Triple (fwd)
- (4) 2 Basics (fwd)
- (2) (1) Two Step (right foot lead)

PART B

- (12) 2 Brenda's (Face LOD)
- (4) 2 Basics (fwd)
- (8) 2 Pushoffs (L & R)
- (8) 4 Basics (fwd)
- (2) 2 Runs (1/4L Face Center)



CHORUS-(Join hands) - (Lyric: These are my mountains)

***As you are moving forward raise your hands up in air (mountains) on your rock back lower your hands down (valleys); hands are still joined as you do your Vines L&R (streams)**

2 { (4) Rock Forward-arms up (rock-in-front), (4) Rock Back-lower arms, (8) 2 Vines L & R }

***Drop Hands**

BRIDGE

- (2) 2 Runs (1/4R Face LOD)

PART B

- (12) 2 Brenda's (Facing LOD)
- (4) 2 Basics (fwd)
- (8) 2 Pushoffs (L & R)
- (8) 4 Basics (fwd)
- (2) 2 Runs (fwd)

PART C

3 (2 Basics-moving fwd, 4 Skips- fwd)

***6 Toe-Heels 1/4L (Face Center)**

2 Basics- fwd, 4 Skips- back

CHORUS- (Join hands)

***As you are moving forward raise your hands up in air (mountains) on your rock back lower your hands down (valleys); hands are still joined as you do your Vines L&R (streams)**

2 { (4) Rock Forward-arms up (rock-in-front), (4) Rock Back-lower arms, (8) 2 Vines L&R }

***Drop Hands**

PART D

- (4) 2 Basics-turn 1/4R (Face LOD), 4 Skips- fwd
- (4) 2 Basics- fwd, 4 Skips-moving fwd
- (4) 2 Basics-turn 1/2L (Face RLOD) , 4 Skips- fwd
- (4) 2 Basics-turn 1/4R (Face Center) , 4 toe-heels

ENDING - (Join hands as you rock fwd raise hands up, as you rock back lower hands)

(16) Rock Forward-arms up (rock-in-front), Rock Back-lower arms, 2 Vines L & R

(16) 2 Clogover Vines L & R, (*accent on the last RS, raise arms upward-toward mtns.)

STEP BREAKDOWN-My Mountains, My Home (Dolly Parton) CIRCLE DANCE-Left Foot Lead (face LOD)

(2)	Basic	DS-RS L RS &1 & 2
(6)	Brenda	DS-HC Tch(f)/HC-Toe Tch(b)/HC- DT(up)/HC-Tch(xif)/HC-Sta-Up L L R L R L R L R L R &1 & 2 & 3 & 4 & 5 & 6
(4)	Pushoff	DS-RS-RS-RS L RL RL RL &1 &2 &3 &4
(4)	Triple	DS-DS-DS-RS L R L RL &1 &2 &3 &4
(2)	Two Step	Kick-S-RS R R LR & 1 &2
(4)	Skips (left foot lead)	Hop/Step, Hop/Step, Hop/Step, Hop/Step (alternating) R L L R R L L R
(6)	Toe-Heels	Toe-Heel, Toe-Heel, Toe-Heel, Toe-Heel, etc. L L R R L L R R
(4)	Rock Forward	DS - RS - RS-RS (moving forward-rock-in-front) L RL RL RL &1 & 2 &3 &4
(4)	Rock Back	DS-RS-RS-RS (moving back) L RL RL RL &1 & 2 &3 &4
(4)	Vine	DS-DS(xib)-DS-RS L R L RL &1 &2 &3 &4
(8)	Clogover Vine	DS-DS(xif) -DS-DS(xib)-DS-DS(xif)-DS-RS L R L R L R L RL &1 &2 &3 &4 &5 &6 &7 &8

ABBREVIATIONS

DS=Double Step & or Run, RS=Rock Step, (fwd)=forward, R=Right, L=Left, (xib), cross-in-back, Sta=Stamp, (xif)=cross-in-front, HC=heel click, LOD=Line of Dance, RLOD=Reverse Line of Dance, L&R=left & right, S=Step



THANK GOD I'M A COUNTRY BOY

ARTIST: JOHN DENVER
EASY INTERMEDIATE

CHOREOGRAPHED BY: DONNA NEER
The Chapel Cloggers of Sandusky, Oh
RETIREDERNURSE@AOL.COM

Sequence: A B C B D A B D ENDING

ROUTINE STARTS WITH "...WELL"

PART A: 34 CTS

3 PULLEY BASICS MOVING LEFT:

4 CTS	DS L	KICK (out/in) R	DS (xif) R	RS LR
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4 CTS	DS L	KICK (out/in) R	DS (xif) R	RS LR
-------	----------------	---------------------------	----------------------	-----------------

4 CTS	DS L	KICK (out/in) R	DS (xif) R	RS LR
-------	----------------	---------------------------	----------------------	-----------------

4 CTS	TRIPLE (TURNING TO FACE RIGHT)			
	DS L	DS R	DS L	RS RL

1 CTS	EXTRA ROCK STEP RS RL
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3 PULLEY BASICS MOVING RIGHT:

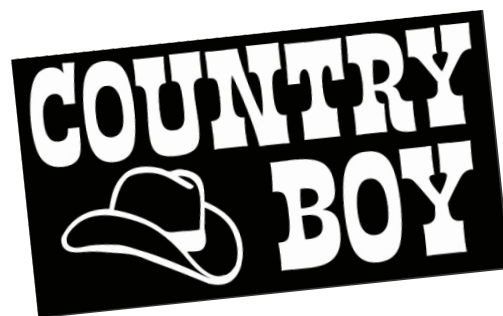
4 CTS	DS R	KICK (out/in) L	DS (xif) L	RS RL
-------	----------------	---------------------------	----------------------	-----------------

4 CTS	DS R	KICK (out/in) L	DS (xif) L	RS RL
-------	----------------	---------------------------	----------------------	-----------------

4 CTS	DS R	KICK (out/in) L	DS (xif) L	RS RL
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4 CTS`	TRIPLE (TURNING TO FACE FRONT)			
	DS R	DS L	DS R	RS LR

1 CTS	EXTRA ROCK STEP LR
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THANK GOD I'M A COUNTRY BOY

PG 2

PART B: 17 CTS

MJ/Drag/STOMP/DBL BASIC

8 CTS	DS	DS (ib)	ROCK/HEEL	DRAG	STOMP	DS	DS	RS
	L	R	L R	L	R	L	R	LR
FANCY DOUBLE								
4 cts	DS	DS	RS	RS				
	L	R	LR	LR				
ROCKING CHAIR								
4 CTS	DS	BrUp	DS	RS				
	L	R	R	LR				
EXTRA ROCK STEP								
1 CT	RS							
	LR							

PART C: 34 CTS

5 COUNT VINE/2 HEEL PIVOTS/DS (turning to back on heel pivots)

8 CTS	DS	DS	DS	DS	DS	HEEL/PIVOT	HEEL/PIVOT	DS
	L	R	L	R	L	R L	R L	R

5 COUNT VINE/2 HEEL PIVOTS/DS (turning to front on heel pivots)

8 cts	DS	DS	DS	DS	DS	HEEL/PIVOT	HEEL/PIVOT	DS
	L	R	L	R	L	R L	R L	R

2 SALLY ANN'S

8 CTS	DS	DS	RS	DS	DS	RS	DS	STOMP	STOMP
	L	R	LR	L	R	LR	L	R	L
8 CTS	DS	DS	RS	DS	DS	RS	DS	STOMP	STOMP
	R	L	RL	R	L	RL	R	L	R

2 STAMPS (right foot out to side and back)

2 CTS	AND	STAMP/STAMP							
	&	R L							

REPEAT PART B: MJ SECTION

PART D: (INSTRUMENTAL)

TRADITIONAL VINE:

8 CTS	DS	DS	DS	RS	BrUp (1/4 turn L)	DS	RS	BrUp
	L	R	L	RL	R	R	LR	L

SLUR BRUSH UP:

8 CTS	DS	SLUR (xif)	DS	BrUp (1/4 turn L)				
	L	R	L	R				

TRIPLE:

4 CTS	DS	DS	DS	RS				
	R	L	R	LR				

EXTRA ROCK STEP:

1 CT	RS							
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REPEAT TRADITIONAL VINE, SLUR BRUSH UP, TRIPLE, EXTRA ROCK STEP TO FRONT

L

SLEEPY EYED JOHN

By Johnny Horton

Left Foot Lead

13

Easy level

Classic Country

Wait: 16 Beats

PART A (16 Beats):

(4) — 2 Basics

2

(4) — 1 Stomp Push L/R

2nd. Time, opposite foot

PART B (16 Beats):

(16) — 2 Clogover Push L/R

PART C (16 Beats):

(4) — 1 Hillbilly

2

(4) — 1 Sleepy Eyed John

PART A: 2(2 Basics, 1 Stomp Push L/R)

PART B: 2 Clogover Push L/R

PART D (16 Beats)

— 3 Kentucky Drags

2

— 1 Basic

2nd. Time, Opposite foot

PART A: 2(2 Basics, Stomp Push L/R)

PART B: 2 Clogover Push L/R

PART C: 2(Hillbilly, Sleepy Eyed John)

PART A: 2(2 Basics, Stomp Push L/R)

PART B: 2 Clogover Push L/R

PART D: 2(3 Kentucky Drags, Basic)

PART A: 2(2 Basics, Stomp Push L/R)

PART B: 2 Clogover Push L/R

PART C: 2(Hillbilly, Sleepy Eyed John)

PART D: 2(3 Kentucky Drags, Basic)

CD: "America Remembers Johnny Horton", Track

Choreo: Kay Velmire 03/2008

P.O. Box 2613, Silverdale, WA.98383

(360) 779-6652/velmire@telebyte.com

DS-RS

L RL
&1 &2

(p) Stomp-RS-RS-RS

L RL RL RL
& 1 &2 &3 &4

DS-DS(xif)-DS(ots)-DS(xib)-DS(ots)-RS-RS-RS

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

DS-ToeTch(if)/HlCl-ToeTch(if)/HlCl-ToeTch(if)/HlCl

L R L R L R L
&1 & 2 & 3 & 4

DS-K(xif)-K(ots)-RS

R L L L R
&1 &2 &3 & 4

DS-Drag/K(if) S-DS-Drag/K(if) S-DS-Drag/K(if) S

L L R R L L R R L L R R
&1 & 2 &3 & 4 &5 & 6

Abbreviations:

DS=double step

RS=rock step

Br=Brush

K=Kick

R= Right

L= Left

xif=Cross in Front

Hl or H=heel

ots=out to the side

S=step

Tch=Touch

HlCl = Heel Click

if=In Front

SOUTHERN STREAMLINE

John Fogerty

Level: Easy Beginner
Choreo: Edie Hund, CPS
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Tucson AZ 85705-3610
Phone: (520) 887-4291 Cell: (520) 404-5831
E-Mail: edieclog@aol.com

Music: CD: "Blue Moon Swamp
Warner Bros., 9 45426-2
Track 1, Time: 3:56 Tempo: 96.4 (Square View Program)

Sequence: A,A,B,A*,BREAK, C,A*,D,ENDING

Wait 16, Left foot lead

PART A (48)

(4)	2	2 Basic (L)							
(8)		2 Triple (L)							
(8)		2 Heelover (L)	DS	HEEL(if)	HEEL(xif)	TOE	HEEL (xif)	BALL	STEP
			L	R	R	R	R	L	R
(8)		2 Fancy double (L)							
(8)		2 Hillbilly (L)							
(8)		2 Outhouse (L)							
(4)		1 Fancy double (L)							

PART B (32)

(16)	2	Cowboy, 1/2L (L)	DS(fwd)	DS(fwd)	DS(fwd)	BRUSH(xif)	LIFT/HEEL	CLICK	
			L	R	L	R	R/L		
			DS(xif)	BALL(b)	STEP(b)	BALL(b)	STEP(b)	BALL(b)	STEP(b)
			R	L	R	L	R	L	R
(8)	1	Push L&R (L)							
(8)	2	Swivel stamp (L)							

PART A* (48)

(4)	2	Basic (L)
(8)	2	Triple (L)
(8)	2	Heelover (L)
(8)	2	Fancy double (L)
(8)	2	Hillbilly (L)
(8)	2	Outhouse (L)
(4)	1	Fancy double (L)

BREAK (24)

(8)	1	Heelover (L)
(4)	1	Triple brush, Fwd (R)
(4)	1	Rock back (L)
(8)	1	Heelover

PART C (32)

(16)	4	Rocking chair, 1/4L (L)
(16)	4	Rocky top, 1/4L (L)

PART A* (48)

(4)	2	Basic (L)
(8)	2	Triple (L)
(8)	2	Heelover (L)
(8)	2	Fancy double (L)
(8)	2	Hillbilly (L)
(8)	2	Outhouse (L)
(4)	1	Fancy double (L)

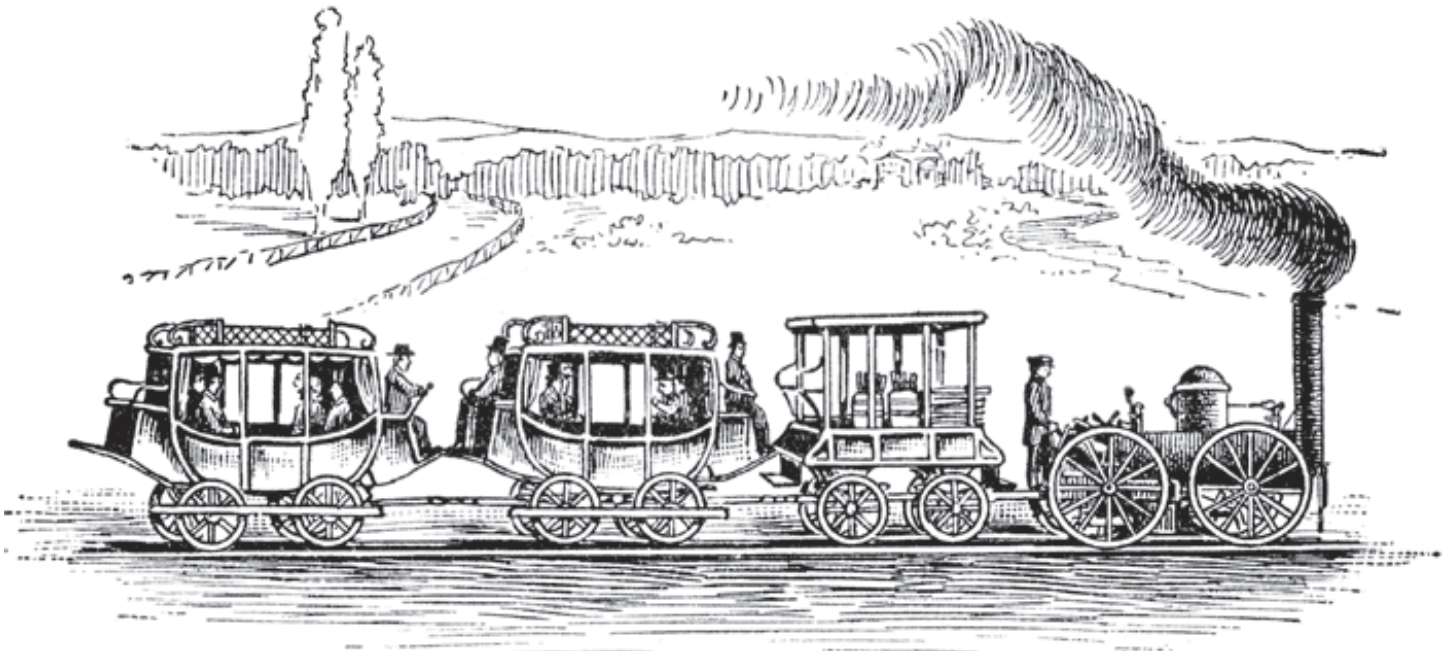
SOUTHERN STREAMLINE

PART D (16)

- (8) 2 Toe toucher (L)
 (4) 2 |1 Triple brush, Fwd (L)
 (4) |1 Rock back (R)

ENDING (24)

- (8) 1 Push, L&R (L)
 (4) 4 |1 Triple cross touch, 1/4L (L)
 (4) |1 Rock back (R)



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 SPK/s_home.html

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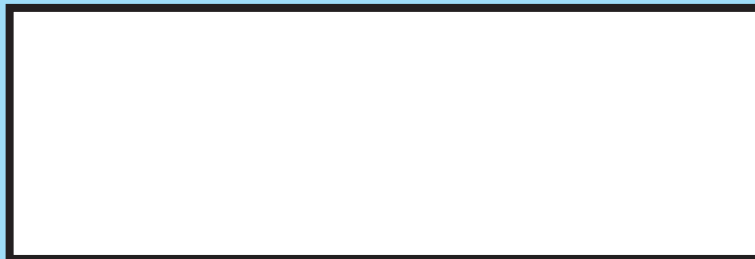
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