

The Magazine of Clogging Since 1983

DOUBLETOE

TIMES

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December 2015 January 2016 Issue

CONVENTION
CLOG's National in Baltimore, MD





DOUBLETOE

December 2015

January 2016



footprint

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Our "Good Old Days"

Sometimes it is hard for me to imagine, but I have been involved in clogging and old time dance for 40 years.

I started as a square dancer, and began clogging my first year off college. I've seen so many changes in my time that the dance that I first encountered in the late 1970's is hardly recognizable today.

For those of us who were a part of the activity back then, today's social media has become a means of sharing memories of those times and capturing the golden moments that are the time stamp of our "good old days."

The term is certainly a cliché in popular culture. It usually is used when referring to an era considered by the presenter as being better than the current era. It is a form of nostalgia and romanticism of a certain time.

For me and so many others who have been clogging for decades, we fondly look back on our "good old days" with an almost spiritual reverence. We cannot understand how many of the young people of today could turn their noses up at the idea of clogging workshops and roll their eyes at the thought of an evening of fun dancing, mixers, square dancing and freestyling.

Old time square dancing, mixers and freestyling used to be a part of the clogging experience. Square dance was only a generation or more removed for most of us, where calls celebrated the hard work of those who worked the land "sow the wheat and mow the clover," kept animals "birdie in the cage," and told the story of our traditions "King's and Queen's Highway."

Freestyling was our classroom. On the floor, dancing to live music, many of us cozied up to other dancers to share steps or styling or come up with something new.

Mixers gave us a chance to greet each other, and share a smile and an unspoken bond through our shared interest in clogging. Meeting the next in line always meant a smile and a friendly hand until time to move on down the line.

Times change.

Many of today's cloggers were not born yet when there was no wifi or cell phones. Competitions and master classes are the "square dancing" of today. The set rules and formations in choreography are the boxes within which dancers define their choreography. Social media is their "mixer." Youtube postings share the latest styling and step trends.

Were our "good old days" better?

To those of us who experienced them, they sure seem so. We are still here, and still a part of this world of dance that has been so much a part of our lives. Like baking from scratch, some people might think "Why?" but you sure can taste the difference. Understand that we are relics in a world of change, and the innovations and new traditions in clogging have taken it to new heights in many ways. But we can be monuments to our time and maybe influence a new dancer to step back in time with us and bring our "good old days" into the here and now.

Happy clogging, Jeff Driggs



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Website: www.stevensclogging.com

E-mail: sales@stevensclogging.com

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Calendar of Clogging 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

Submitting an event is easy... just visit the Double Toe Times website at www.doubletoe.com and click on "Events."

You may also email doubletoetimes@aol.com with the title "Clogging Event." Call or email today to advertise!

Workshops

Jan 2016

Jan 8-9, 2016

5th Annual Southern
Arizona
Clogging Dance Festival
(W)
Tucson, AZ
Old Pueblo Dance Center
Inst: Scotty Bilz, GA
Info: Registration: Shirley
Young
(520) 298-2056
Lodging: Suzanne O'Brien
(520) 299-4472
sardasa.com/

Jan 22-23, 2016

Country Rhythm
Workshop (W)
Lebelle, FL
Labelle Civic Center
Info: Pat Bedingfield
863-673-5054
pat.bedingfield@gmail.com

Jan 29-31, 2016

Oregon Mid-Winter
Festival (W)
Albany, Oregon
Dances and Saturday
Workshop
Featuring Andy Howard, FL
Info: 2016 Chairs
Tim & Cheryl Hagey
541-829-3800
wetoucha25@yahoo.com
2016 Co-Chair
Connie Seamans
541-206-3950
connieseamans@com-cast.net
Paul Gates
541-868-6931

Feb 2016

Feb 19-20, 2016

10th Annual NorthWest
ClogDown (W)
Vancouver, WA
Hazel Dell Grange
Instructors: Eric Bice, CA
Info: Mike McDow
503-620-8032
Mike_McDow@yahoo.com
or Jo Kern
503-621-7355
Litehousejo1@yahoo.com

Feb 26, 2016

1st Annual Snow Dance
Clogging Workshop (W)
Sarnia Ontario Canada
Instructors: Shane Gruber, Judy
Waymouth, Jennifer Murton,
Sam Gill, Tina Curtis, Eric Bley,
Chris Phelps
Info: Cliff Trudgen
519-358-6315
ctrudgen@live.com
519-542-6391
Guscro0@gmail.com

Mar 2016

Mar 11-12, 2016

36th Annual TCC Rally
(W)
Waco, TX
Inst: Darolyn Pchajek, Simone
Nichols Pace
Waco Convention Center
Instructors: Barry TBA
Info: texas-clogging.com

Mar 11-13, 2016

Smoky Mountain Encore
(W,C,P)
(CCA)
Gatlinburg, TN
Inst: TBA
Gatlinburg Convention
Center
Info: Lynne Ogle
865-675-1185
ccalynne@aol.com
smokymountainencore.com

Mar 18-19, 2016

Possum Trot
Clogging Workshop (W)
Oxnard, CA
Courtyard by Marriott
Inst: Scotty Bilz, Jeff Driggs,
Kellee Ramirez, Michele
Miller-Hill
possumtrotca.net

Apr 2016

Apr 2, 2016

Mason Dixon Spring
Stomp (W)
Westminster, MD
Inst: Joel Harrison
St. Johns Catholic Church
Info: Diane Gehret
410-259-8864
dianegehret@gmail.com
Lynn Grassi
410-428-6992
lynngrassi@verizon.net
carrollcountycloggers.com

Apr 8-9, 2016

30th Annual Indiana River
Cloggers POWWOW (W)
Merritt Island, FL
Inst: Diana Allen, Debbie
Claxton, Jamie Conn, Greg
Dionne, Matt Koziuk, Anne
Lanier, Jeff Wood
Kiwanas Island
Info: Sandy Smallwood
321-631-5104
Bob Howard
321-452-6757
indianrivercloggers.org

Apr 14-16, 2016

Nickel City Clogging
Festival (W)
Buffalo, NY
Inst: Scotty Bilz, Jeff Driggs,
Shane Gruber, Naomi Pyle,
Kellee Ramirez, Missy Shinoski,
Chip Summey, & more
Adam's Mark Buffalo
Info: Hanna Healy
716-725-8415
wnyca.pres@gmail.com
wnyca.com

Apr 14-16, 2016

Northeast Clogging
Convention and
Competition (W,C)
Hyannis, MA
Inst: TBA
Info: Beth Kendall
802-439-3349
freewebs.com/necc
bkendall@tops-tele.com

Apr 22-23, 2016

Clogging in the Natural
State (W)
Mountain Home, AR
Ramada Inn Convention
Hall
Info:
arkansascloggingcouncil.com

Apr 29-30, 2016

Swing Into Spring
Clogging Workshop (W)
Lake Cumberland, KY
Lake Cumberland State
Park
Inst: Trevor DeWitt, Scotty Bilz,
Jeff Driggs, Naomi Pyle
Info: Trevor DeWitt
317-670-8934
trevor@clogdancing.com
lakecumberlandworkshop.info

May 2016

May 1-2, 2016

City Slicker Stomp (W,C)
Independence, Missouri
Inst: Naomi Pyle, Shane Gruber,
Joel Harrison, Sheryl Baker,
Missy Shinoski, Blake Dunn,
Morgan Hudson, Rhonda Olney,
Kevin Beach, Crickett Kinser,
Todd Harry, Alyssa K., Stan
Webb, Kelle McConnell, Colleen
Zurbrigg
Hartman Conference
Center
Info: Missy Shinoski
816-443-3030
kloghop@sbcglobal.net
cityslickerstomp.info

May 20-21, 2016

Oregon State Clogger's
Association
21st Annual Workshop
(W)
Springfield, OR
Emerald Square Dance
Center
Info: Mary Bray
(503) 931-4080
cloggerbray@msn.com

May 27-29, 2016

World of Clogging
Workshops
and Dance
Championships (W,C)
Workshops 27th/28th
Inst: TBA
Competition 28th/29th
Cincinnati, OH
Cincinnati Airport Marriott
Workshop Info: Hanna
Healy
716-725-8415
wnyca.pres@gmail.com
Competition Info: Jeff
Driggs
304-776-9571
worldofclogging@aol.com
cloggingcontest.com
worldofclogging.com

Jun 2016

Jun 3-5, 2016

Northern California
Cloggers Association
Convention (W)
Modesto, CA
DoubleTree Hotel
Guest Inst: TBA
Info: ncca-inc.com

Jun 22-25, 2016

65th National Square
Dance Convention (W)
Des Moines, IA
Inst: TBA
Statehouse Convention
Center
<http://www.nsdncnec.com/>

Jun 23-26, 2016

ECTA Clogging
Convention (W)
Germany
Inst: TBA
Info: ecta.de

Jul 2016

Jul 15-16, 2016

Double Toe Jam (W,P)
Waco, TX
Inst: TBA
Waco Convention Center
Info: info@doubletoejam.org
doubletoejam.org

Aug 2016

Aug 12-13, 2016

Sunshine State
Clogging Jamboree (W)
Daytona Beach, FL
Instructors: TBA
Info: Jeff Wood
850-386-1263
wood@talstar.com
Naomi Pyle
812-579-6979
Naomi_p@sbcglobal.net

Sep 2016

Sep 9-10, 2016

37th Annual Clogging &
Folk Festival (WP)
Mountain View, AR
Inst: Jeff Driggs, Naomi Pyle
Info: 870-269-3851
ozarkfolkcenter.com

Sep 9-10, 2016

Florida Clogging Council
State Convention (W)
Melbourne, FL
Eau Gallie Civic Center
Instructors TBA
Info:
<http://floridacloggingcouncil.weebly.com/>

Sep 23-24, 2016

Fontana Clogging
Jamboree (W,P)
Fontana Village, NC
Inst: Jeff Driggs, Naomi Pyle,
Scotty Bilz, Chip Summey &
more TBA!
Fontana Village Resort
Info: Jeff Driggs
304-776-9571
ccajeff@aol.com
Naomi Pyle
812-579-6979
Naomi_p@sbcglobal.net
fontanaworkshop.com

Sep 30 -Oct 1, 2016

21st Australian Clogging
Association
National Clogging Con-
vention (W)
Perth, WA
Australia
Info: Kingsley Dawes
wa@cloggingaustralia.com
cloggingaustralia.com

Nov 2016

Nov 23-26, 2016

30th Annual C.L.O.G.
National Clogging
Convention (W)
Thanksgiving Weekend
Location TBA
info: David & Susan
Phillips
678-889-4355
clog@clog.org
clog.org

Competitions

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

ACHF = America's Clogging
Hall of Fame
achfclog.com
CCA = Clogging Champions of
America
ccaclog.com
NCHC = National Clogging and
Hoedown Championships
clog.org
CAD = Cadence
clogcadence.com

Jan 2016

Jan 16, 2016

Oak City's Winter Invita-
tional (C)
(ACHF)
Louisburg, NC
Seby B. Jones Performing
Arts Center
Contact: Tayler Gentle
919-413-6605
oakcitycloggers@gmail.com
com

Jan 22-23, 2016

CCA Showdown of
Champions (C)
(CCA)
Knoxville, TN
Knoxville Civic Auditorium
Info: Lynne Ogle
865-805-7025
ccalynne@aol.com
ccaclog.com

Feb 2016**Feb 13, 2016**

Blueridge Winterfest
Clogging Challenge (C)
(CCA)
Lincolnton, NC
Info: Sandra Eason
maclogpageant@aol.com

Feb 13, 2016

Florida Clogging Festival
(C)
(NCHC)
Kissimmee, FL
Osceola County Fair,
Info: Andy Howard
352-494-0104
americanracket@gmail.
com

Feb 20, 2016

ACHF Annual Meeting
Fletcher, NC
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Mar 2016**Mar 11, 2016**

Smoky Mountain Encore
(W,C,P)
(CCA)
Gatlinburg, TN
Inst: TBA
Gatlinburg Convention
Center
Info: Lynne Ogle
865-675-1185
ccalynne@aol.com
smokymountainencore.com

Mar 19, 2016

Winter Clogging
Invitational (C)
(NCHC)
Saluda, NC
Info: Chip Summey
Ncjcs@aol.com

Mar 19-20, 2016

South Carolina Clogging
Council Workshop and
Competition (C)
(ACHF)
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Apr 2016**Apr 1-2, 2016**

City Slicker Stomp
Competition (W,C)
(NCHC)
Independence, MO
Hartman Conference
Center
Info: Missy Shinoski
816-694-3582
kloghop@sbcglobal.net
www.CitySlickerStomp.
Info

Apr 2, 2016

Southern Junction Clog-
ging Championships (C)
(ACHF)
Piedmont, SC
Wren High School Audi-
torium
Info: Gwen Davis
864-299-8601
gwen@southernjunction-
cloggers.com

Apr 14, 2016

Northeast Clogging
Convention and
Competition (W,C)
(NCHC)
Hyannis on Cape Cod, MA
Info: Beth Kendall
802.439.3349
bkendall@tops-tele.com

Apr 22, 2016

ACHF April Meeting
Clyde, NC
Haywood Community Col-
lege Auditorium 7pm
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Apr 23, 2016

Appalachian Clogging
Classic (C)
(ACHF)
Clyde, NC
Haywood Community Col-
lege Auditorium
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Apr 30, 2016

Midwest Matchup Clog-
ging Competition (C)
(CCA)
Lincoln, NE
Info: Joel Harrison
(402) 466-2727
www.capitalcitydance-
shack.com

Apr 30, 2016

Clogfest (C)
(CCA)
Brevard, NC
Brevard Music Center
Info: www.cacalog.com

May 2016**May 7, 2016**

Big Horn Mountain
Showdown (C)
(NCHC)
Buffalo, WY
Info: Shanell Hatch
307-620-0282
shanellhatch@yahoo.com

May 7-8, 2016

Dollywood Clogging
Classic (C)
(NCHC)
Pigeon Forge, TN
Dollywood Theme Park
Info: David & Susan
Phillips
(678) 889-4355
dcclog@gmail.com
clog.org

May 21, 2016

Beach Blast (C)
(ACHF)
Rocky Point, NC
Cape Fear Middle School
Info: Jessica Larson
910-604-0879
missjessica@dancer-
scornerstudio.com

May 28, 2016

Mars Hill University Cham-
pionships (C)
(ACHF)
Mars Hill, NC
Moore Auditorium
Info: Danielle B. Plimpton
Bailey Mountain Cloggers
828-689-1113
dbuice@mh.edu

May 28-29, 2016

World of Clogging Dance
Championships (C,W)
(CCA)
And Clogging Workshops
Workshops 27th/28th
Competition 29th
Cincinnati, OH
Cincinnati Airport Marriott
Info: Jeff Driggs or Hanna
Healy
304-776-9571
worldofclogging@aol.com
cloggingcontest.com
worldofclogging.com

Jun 2016**Jun 18, 2016**

Grand Challenge of
Champions (C)
(NCHC)
Branson, MO
Info: David and Susan
Phillips
678-889-4355
gncclog@gmail.com
gncclog.webs.com

Jun 25, 2016

United We Dance (C)
(CCA)
Cherokee, NC
Cherokee Cultural Arts
Center
Info: Matt & Kelly Sexton
(423) 282-5065
& (423)-676-1305
DancExpCloggers@aol.com

Jun 25, 2016

Shindig in the Valley (C)
(ACHF)
Maggie Valley, NC
Stompin' Ground
Info: Stefanie Grubbs
336-918-6269
stefaniegrubbs@gmail.com

Jun 26, 2016

Explosion Clogging
Championships (C)
(NCHC)
Cherokee, NC
Cherokee Cultural Arts Ctr
Info: Matt & Kelly Sexton
(423) 282-5065
& (423)-676-1305
DancExpCloggers@aol.com

Jul 2016**Jul TBA, 2016**

Fusion Fest (C)
(NCHC)
Newton, NC
Info: Stefanie Grubbs
336-918-6269
thefusionfest@gmail.com

Jul 15, 2016

Dieter's Beach Jam (C)
(CCA)
Myrtle Beach, SC
Info: Dieter Brown
ccadieter@aol.com
www.ccaclog.com

Jul 23, 2016

Rally in the Valley (C)
(ACHF)
Shenandoah Valley,
Virginia
Event Location: TBD
Info: Lisa Johnson or
Dorothy Stephenson
rhythmicallianceclog-
gers@gmail.com

Jul 23, 2016

ACHF Judges Workshop
Shenandoah Valley, VA
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Jul 29-30, 2016

SouthWest US Clogging
Championships (C)
(NCHC)
Scottsdale, AZ
Info: Matt & Colleen
Pearson
623-670-8271
Azpride2@hotmail.com
www.azpride.com

Aug 2016**Aug 6, 2016**

Summer Fest Clogging
Championships (C)
(ACHF)
Easley, SC
Easley High School
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Aug 20, 2016

Sound FX Clogging
Championships (C)
(ACHF)
Lincolnton, NC
James W. Warren Citizens
Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com
or Quinn Stansell
704-418-8047
qstansell@gmail.com

Aug 20, 2016

Wilson County Fair (C)
(NCHC)
Lebanon, TN
Info: Grace Pack
615-449-3821
gpack33@aol.com

Sep 2016**Sep 1, 2016**

Dance Matrix (C)
(CCA)
Bristol, TN
Paramount Center for the
Arts
Info: Lynne Ogle
865-675-1185
ccalynne@aol.com
Matt & Kelly Sexton
423-282-5065 423-676-
1305
DancExpCloggers@aol.
com

Sep 9-10, 2016

North Carolina Mountain
State Fair Clogging Com-
petition (C)
(ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Sep 17, 2016

Magic Feet Ultimate Chal-
lenge (C)
(ACHF)
Info: Kody Shaw
336-431-0628 or 336-954-
9001
magicfeetdanceco@gmail.
com

Oct 2016**Oct 2, 2016**

Salt City Clogging
Competition (C)
(CCA)
Liverpool, NY
Holiday Inn Liverpool
Info: Hanna Healy

Oct 8, 2016

Deep South Dance Off (C)
(CCA)
Athens, GA
U of GA Fine Arts Center
Info: Heather Kohberger
770-736-3600
dance@
cloggingconnection.com

Oct 21-23, 2016

ACHF Annual World
Championships (C)
(ACHF)
Info: Jimmy Loveless
301-884-5830
Ellis Perry
919-484-0623
Dianne Loftin
864-277-0553
Henry Jones
864-245-6648
achflog.com

Nov 2016**Nov 5, 2016**

Fall Classic Clogging
Championships (C)
(CCA)
Lexington, KY
Info: Jeff Driggs
304-776-9571
ccajeff@aol.com
cloggingcontest.com

Nov 12, 2016

CCA Mountain Classic (C)
(CCA)
Columbus, NC
Polk County High School
Info: Lynne Ogle
865-675-1185
ccalynne@aol.com
www.ccaclog.com

Nov TBA, 2016

Hickory Hoedown
Clogging Championships
(W,C)
(NCHC)
Hickory, NC
Info: AJ & Jill Kirby
828-612-0766
simscountrycloggers@
yahoo.com
www.hickoryhoedown.com

Don't see your event listed here?

Then let us know about it and we will list it here for free!

doubletoetimes@aol.com

The Double Toe Times featured the most complete and current listing of clogging workshops, events and competitions found anywhere! Send you event information now for inclusion!

facebook

CLOG, Inc. 2015 National Clogging Convention - Clogging by the Bay

by Barbara Elko

This year's National Convention was held in balmy Baltimore Maryland. That's right, balmy Baltimore Maryland. Sunshine and warm temperatures were a perfect mix for touring the Inner Harbor. Franklin D. Roosevelt once said "There's nothing to fear but fear itself." For those who stayed away from the convention because of Baltimore's recent problems...you all missed a great convention held in a wonderful location!

One of the true hallmarks of any workshop experience is the instruction staff.

Instructor, Missy Shinoski, who calls Missouri home, was once again eager to share time with the attendees. She has been present at the National Convention since its birth 32 years ago. Missy has taught at the convention 28 of those years. What an impressive statistic!



Her style, teaching clarity, and genuine love of dance makes her a dominant instructor who fills dance halls.

A monstrous presence at any workshop is Shane Gruber! Folks just absolutely love him, and his routines. His ability to connect with the dancers is unmatched. He had a couple of swing routines, along with pop and country. His animated delivery of Mr. Pinstripe Suit was outstanding.

Alberta Stamp resides in the state of Washington. She is a delightful person, and brought a lot of energy to her classes. She incorporated seldom used steps, making her routines intriguing. Some of the older steps are ones that many of the dancers had never seen. What a great insight to past times!

(Continued on page 8)



WORLD OF CLOGGING

Clogging & Dance Workshops & C.C.A. Qualifying Competitions USA Memorial Day Weekend May 27-29, 2016

TWO GREAT EVENTS! ONE AWESOME WEEKEND
Workshops, Seminars, Evening Fun Dances
Friday and Saturday

**featuring your favorite national, regional
and local clogging instructors**

Workshops in all levels, Fun dancing

- Even more workshops on Friday!
- Return of the teaching lottery with slots
where you can vie for a chance to teach on staff!
- Nonstop evening fun dances Friday and Saturday!
- Lots of dance floor space, vendors, great food, & more

**Competitions Saturday Evening
and All Day Sunday in Ballroom**

Same great location in 2016!



Cincinnati Airport Marriott

2395 Progress Drive
Hebron, KY 41048

\$95.00 Clogger Rate

(regular price \$149.00+)

For info, email worldofclogging@aol.com
call Hanna Healy at (716) 725-8415 or visit

www.worldofclogging.com



CLOG National Convention

(Continued from page 6)

Classes with Florida instructor Andy Howard are always a positive experience. He gently maneuvers dancers through routines. Andy laughed with the dancers taking his contra class as some found it hard to find their proper destination! He is an enrichment to any workshop.

Traveling from Winnipeg Canada, Darolyn Pchajek (pronounced paycheck) rocked the house. She is a zealous person with fascinating routines. Darolyn's teaches are clear and her dancing is explosive! She also has a reputation for owning the largest variety of clogging shoes. It is fun guessing which shoes she will be wearing.

Melissa and Rob Pack from Tennessee love to share their vast knowledge of traditional figures. Melissa's team, the Evermean Evergreen Cloggers, are the overall 2015 ACHF champions. She has a radiant smile and a personality to match. The two approach teaching differently -- Rob is the gas and Melissa the brake. Together, they are a perfect combination!

Barbara Guenette, a Canadian instructor from British Columbia, strutted her stuff to the delight of those taking her classes. She is a fun lady who likes to share laughter with those around her. She is directionally challenged, but that is part of her charm.

The funniest song selection goes to New Yorker, Andrew Perry. The song is titled Juicy Wiggle, and the routine is as silly as the song. This class was a blast! For the second consecutive year, his team the Drew Crew

(Continued on page 10)



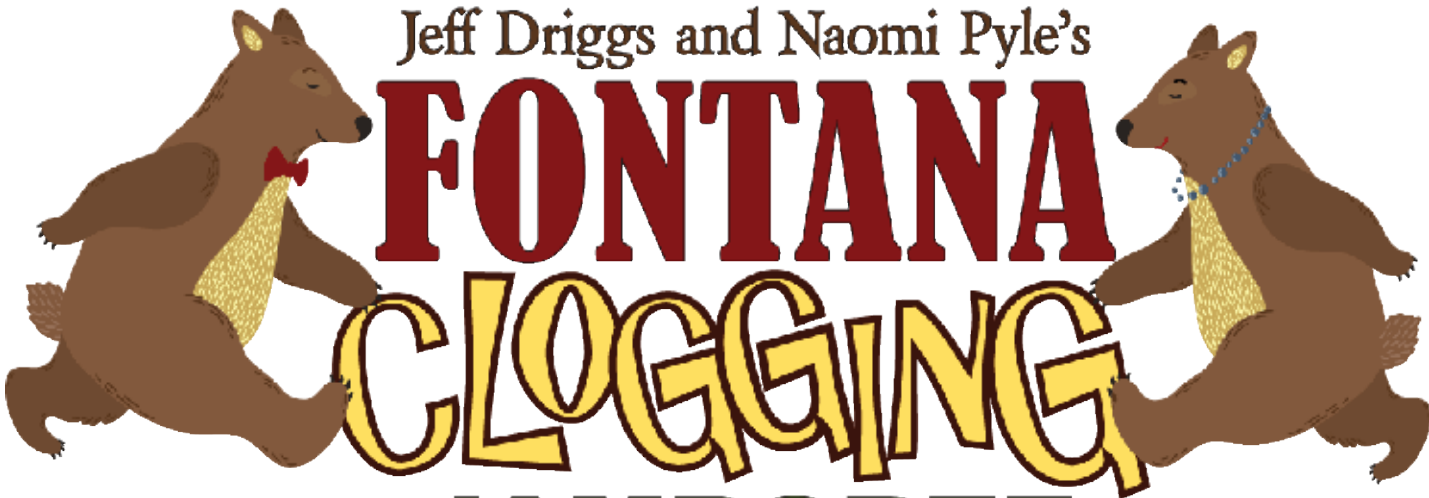
Photos: Top: A class full of happy cloggers enjoy one of the many workshops at the CLOG National Clogging Convention.

2nd from Top: Dancers came to the fun dance dressed in pirate outfits as part of the convention's pirate theme.

2nd from Bottom: The Glass and Carter families have been part of the convention family for many years.

Bottom: A large turkey inflatable welcomed dancers to Baltimore's convention center and a hand made quilt was raffled off to a lucky dancer during the event.

Jeff Driggs and Naomi Pyle's



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CLOG National Convention

(Continued from page 8)

performed at the Polynesian Culture Centre in Honolulu. Andrew is a maturing enthusiastic young instructor.

Master instructors Jeff Driggs and Chip Summey came armed with an assortment of tricks. Apparently, Jeff does not like idle hands. For those taking his classes that means incorporating arm movements with footwork. While Chip continues to find new ways to do a pull back. Many believe he is working on a world record. Their routines are always crowd pleasers!

Janet Hanzel did a fine job teaching a routine written by the 2014 CCI class. It was to the song Howdy Neighbor Howdy. A couple of those involved writing this routine last year were present. This was a fun class!

Introductory instructor Todd Harry, from the state of Washington, was well received. His height and deep vocals are the first thing that draws attention. Once he starts dancing it is his footwork that captivates you. He held a seminar on replacing common steps with something fancy. He is a people person and spent time on the dance floor getting acquainted with the dancers.

A Georgia gal, Tori O'Bryant was the other introductory instructor. She is a confident talented lady who held classes basic through advanced. She too was happy spending time amongst the dancers.

Thursday evening the parade of states, colors, and nations the dancers marched outside of

(Continued on page 12)



Photos: Top: Barb Elko, of Pennsylvania, welcomes dancers in the intermediate hall.

2nd from Top: Instructors were part of a touching tribute to the late CLOG founder JoAnn Gibbs that included a performance of her well known routine to "Rocky Top."

2nd from Bottom: During the Saturday evening show, a hypnotist put many of the staff, instructors and guests into a trance that had them so relaxed they did a number of funny things.

Bottom: Everyone pitched in to help the flooring staff take down the many floors from the dance halls and stack them.

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CLOG National Convention

(Continued from page 10)

Camden Yard. It was a pirate theme this year, and many buccaneers were spotted throughout the hotel. Brook Marie from Michigan won a plaque for best costume. The Western New York Cloggers Association hosted the Thursday welcoming dance, and it was great having them lead a fun evening of clogging. Friday's fun dance hosts were Alberta Stamp and Darolyn Pchajek. Missy Shinoski hosted the Saturday evening fun dance. All the fun dances were full of energy, no lulls, instructors happy to be at the helm, and a variety of dances included mixers.

An absolutely beautiful quilt made by Edie and Don Farnum was raffled off Saturday evening prior to the show. This generous couple donates all proceeds from the raffle back to C.L.O.G. The clogging quilt included patches of the Baltimore Ravens and Orioles. Darlene Coddington from Pennsylvania won the quilt, she also won the quilt raffled off last year in Reno. This is one lucky lady!

The showcase this year was a bit different.

Matt Davis a comedian/hypnotist was the entertainment for the evening. His show required twenty volunteers from the audience. The volunteers were a mix of dancers and instructors.

The show was great! The hypnotist had participants so relaxed they assumed roles as pirates, and the stage full of cloggers performed as if they were Charlie Daniels playing the fiddle. The CLOG National Convention benefits from a dedicated group of people who donate their time putting the event together. The executive committee, board of directors, instructors, floor managers, and most important those dancers attending you made this a fabulous weekend!

Y'all pack your bags! Next year's National Convention will be held in Nashville, Tennessee! It is an easy drive for many around the country, and those who must fly will find that the airport is very convenient. There are numerous activities in the area. The Gaylord Resort is fantastic! The grandiose ballrooms can accommodate tons of dancers. Let's make it a goal to fill them up! You can stay home, over eat, and watch endless football games... or come dance "Turkey" steps with your clogging friends!



2016 CCI Graduates

INSTRUCTOR'S THOUGHTS ON CONVENTION

Alberta Stamp "I had a great time. It was wonderful to see old friends and make new ones. Baltimore is an amazing city with so much culture and history. I am just sad I was not able to see more of it in the short time I had. Convention was AWESOME! Intimate but very fun. I am so grateful for the dancers who attended. It made this experience of being a staff instructor something I will always remember. I heard every day how much fun people were having and how glad they were that they attended this year."

Andy Howard "This year's National Convention really fostered friend-making. I really enjoyed the opportunity to connect with dancers on the floor and the other instructors. The fun dances were terrific and, as always, we found ourselves in the best of company. I hope everyone enjoyed the hypnotist on Saturday night and watching so many of us "strut" our stuff on stage. If I could only remember it, I'm sure I'd never forget! Thanks to David and Susan, the board and the myriad volunteers that work hard behind the scenes and a big "love you, mean it" (one of my signature sayings" to the cloggers who came out.) Hope to see you in Nashville!"

Darolyn Pchajek "Everything was wonderful. Routines were all good. Fun dances were intimate. Everyone was so friendly. It was so cool meeting people I've been friends with on Facebook for years and now finally met in person. The National Convention really draws people from all across the country (Florida to Washington), rather than the close states to a particular workshop. It was such an honor for the staff to dance Rocky Top for everyone in honor of Joann Gibbs. The hypnosis show was hilarious."

Todd Harry "I had a lot of fun there. I would say that I felt very welcomed by the staff. Of course cloggers are all super nice wherever you go, it's always great to be around them. I always look forward to conventions like the national because you get to be around people that bypass the stranger stage and start out as friends. I think everything was pretty well done."



**Alberta Stamp
and
Shane Gruber**



**Darolyn
Pchajek
and
Andy Howard**



**Todd Harry
and
Missy
Shinoski**



Cloggers in the SPOTLIGHT



Students Step Up for Lancashire Clog Lessons

Primary school pupils get dancing shoes on to win lessons with professional clog dancer

by Jessica Cree, Lancashire England Telegraph

Elementary school pupils in Britain are being urged to get their dancing shoes on to win lessons with a professional clog dancer.

The winning group will perform in the town centre at the Blackburn Heritage Festival this September.

The search is for a group of fifth grade pupils who will work with clog dance expert Alex Fisher for eight sessions this summer, culminating in an end-of-term performance and then a town centre performance at the beginning of the next school year on September 13 during the festival.

Alex has worked with a number of elementary schools in Lancashire, England, a region rich in the history of this percussive dance.

She said: "Clog dance goes back to Lancashire's industrial past and is a unique part of our nation's dance heritage. Both boys and girls love it because it is fun, powerful and exciting to perform."

Event organizer Harriet Roberts, added: "We are looking forward to the town centre coming alive with theatre, dancing and theatre in various locations. It will be wonderful to see young people and their families getting involved in clog dancing

which is so much part of our cultural heritage."

The tuition will be provided free of charge and will include loan of clogging shoes.

More information about the project can be found on the web at www.blackburnheritage.co.uk

Photo: Expert Alex Fisher will teach youngsters the art of clog dancing



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The Willis Clan



Family Band Claps, Clogs and Climbs the Ladder to Success

by Christa Lawler, Duluth News Tribune

For a certain Tennessee brood, the family business calls for dexterity with a tin whistle, keeping your dance shoes clean, and the ability to sleep in one of the many bunk beds on a rehabilitated 56-passenger bus.

The Willis Clan is a family band composed of the 12 children of Brenda and Toby Willis. The crew, which ranges in age from 23-year-old singer-songwriter Jessica Willis to the tiny dancer, 6-year-old Jada Willis, has played the Grand Ole Opry and the "Today Show" and is already booked for St. Patrick's Day in 2016.

Starting in May, the family band was featured on its own TLC reality show. The Willis Clan, which Howard Stern compared to the Osmonds when they performed on "America's Got Talent," includes several different dance

styles in their energetic show.

"We'll do traditional Irish, then we'll do bluegrass, then we'll do pop and swing dancing and Irish dancing and country clogging," said Brenda Willis, who manages the group. "There's something for everyone. It's really kind of fun."



Both Brenda and Toby dabbled in music. The former on guitar, the latter on piano. Both at church. As their family started to grow, they were inspired by a production of "Riverdance."

"(Toby) was like, 'That's what we're going to do with our girls,'" Brenda Willis recalled during a recent phone conversation. "We fell in love with Irish music, Irish culture, Irish dancing. We bought a whistle and a fiddle." As they delved into Irish dance,

they discovered clogging, the American step dance, and branched out to include all of the styles in their shows.

But it wasn't just the girls, dancing.

There were already signs that this was a stage-ready family. The couple's oldest son, Jeremiah Willis, was channeling Russian dancer Mikhail Baryshnikov's performance in "The Nutcracker" (borrowed tights, no shirt) when he was about 2 years old.

"I'm proud of it," said Jeremiah Willis, who has performed and placed in world championship dance competitions — and has the group's most rock 'n' roll presence on stage.

"He was a child prodigy," Brenda Willis said.

Over the years, the kids have all gotten involved with music — either playing instruments or dancing — and in 2011 they took their act on the road. They had a six-episode reality show on the cable network Great American Country in 2012. They performed on the "Today Show" as part of the NBC morning show's hunt for a "Sound of Music" family, but they were already being compared to the von Trapp family before they reimagined "My Favorite Things."

It was the performance on "America's Got Talent" that really pushed them into the limelight, Brenda Willis said. The video of the performance has more than 6 million views on YouTube.



The latest reality show was announced in the Spring, but the Willis Clan has been filming since earlier this year. Jessica Willis said she's not a fan of the genre — the Willis family hasn't owned a television for years, she said — but she likes having the chance to give fans a more complete picture.

"It's been really fun letting people into the crazy parts of our life," she said. "People come to a concert and think, 'You're a bluegrass family band, I get it.' Or 'You're an Celtic or rock band.' I feel like the athletics, the dance, the writing, the creativity that happens behind the scenes, our education and scholastic aspirations are seen on the show.

"It's a much more rounded way of (seeing our family)."

The whole Willis Clan is on stage for their shows, including singer-songwriter Jessica, 22; serious multi-instrumentalist Jeremiah, 22; Jennifer, 21, the accordion player and country girl; Jeanette, 19, a whistle player who is quiet on stage, but gets a lot of laughs off stage; Jackson, 17, and Jedi, 16, a competitive twosome that keeps the family beat; Jasmine, 14, who is learning the lead parts; Juliette, 12, Jamie, 10, and Joy Anna, 9, who aren't officially part of the band, but perform some of the cute dance routines; Jaeger, 7, and Jada, 6, who are the Willis family charmers.

"They're really stealing shows, that's what they like to do," Brenda Willis said.



Buck, Flatfoot and Wings

Learning more about the percussive styles that influenced and evolved alongside clogging

There is no question that the internet has made the world smaller. Access to information has never been easier and average folk can participate in the discourse that hands down our traditions. Of course, there is the possibility that conjecture and disinformation can find its way into the popular history. The follow are discussions from the web regarding the history of many percussive styles, including the earliest forms of clog dancing.

The history of the Buck dance, Flat Footing, Pigeon Wing, and Wings helps us to understand many of the percussive styles that predate, influenced and evolved along with Appalachian clogging.

Buck dancing is a pre-tap dance routine and was done by Minstrel and Vaudeville performers in the mid nineteenth century portraying the African-American males, known as "Bucks." Originally the Pigeon Wing steps (foot shaking in the air) were a big part of this early folk dance but later separated when variations began such as the shooting out of one leg making a "Wing."



The term "buck" is traced to the West Indies where Africans used the words po' bockorau (Buccaneer), and later the French term Buccaneer. Ship captains would have the men dance on the ships to try to keep the morale up as well as a form of exercise. It was one of the dances that became popular with the Irish Buccaneers who did Jigs and Clogs, reels etc. who would be known as Buck Dancers.



These terms would eventually become dance steps. The legendary dancer "Master Juba" did a Buck and Wing in the 1840's. It is said that the Buck and Wing 'routine' was first performed on the New York stage in 1880 by James McIntyre (of the performing duo McIntyre and Heath) as well as inventing the 'Syncopated Buck and Wing.'

McIntyre was born in Kenosha, Wisconsin and began working at a young age to support his widowed mother. He showed an early aptitude for dancing and acting. McIntyre sold candy on trains and when



"the passengers were in danger of being bored Jim would get out in the aisles and entertain them with his clever acting." He learned the dance form known as clogging, and in his early teens he was keen on joining the circus troupes that passed through Kenosha. His mother initially prevented him from doing so. In 1870 he did join the McKenzie circus and then in 1871 joined the Burton and Ridgeway minstrels and toured the South and Western states for a year. Later he performed with the Katie Putnam Troupe, and toured with the Great Transatlantic circus in 1873.

King Rastus Brown is considered one of the best Buck and Wing dancers in history. During the dance craze of the 1920's, buck and wing dancers would be considered square and corny when compared to the newer style of tap dancing that was slowly replacing the buck and wing style

of previous years.

“King Rastus” was probably not his real name, as many Minstrel and Vaudeville performers often times used a racially stereotypical stage name such as Sambo, Rastus, Jazzbo, Hickory, Moke, Coon etc. to appeal to white audiences. Many brand labels of the day would also portray stereotypes using Rastus in the name such as the Cream of Wheat and Rastus Cigars ads. As hard as it is to fathom today, this type of racial stereotyping was common at the time.

Not much is really known about “King Rastus Brown” except that he was a legend among Buck and Wing as well as Tap dancers and one of the best at that, but was rarely known outside of this circle of dancers. Rastus performed in the Minstrel circuits with the Black Patti’s Troubadours in 1895 and later Vaudeville and Harlem stages and nightclubs. Rastus helped many great Tap dancers gain an understanding of this art form like: Eddie Rector, Bill Bailey etc. Rastus would frequent the Hoofers Club and show many generations of younger aspiring dancers how to do simple and complex steps as well as professionally teaching future stars like Bob Hope.

Legend has it that Rastus was about 5’ 9” tall and slim. He was born in Louisville or Boston and came to New York as a grown man around 1903 and would later live in Philadelphia or Baltimore. He always wore his many medals on his coat, wore a derby hat, spats and smoked long cigars and drank white lightnin’, Corn Whiskey or Gin. During his Buck dances he would dance flat

footed, close to the floor and from the hips. Willie Glenn says “Rastus was always willing to perform at the drop of the hat” but goes on to say “Trouble was ... you couldn’t get him to quit.” Rastus only problem was he was a real dancer, a dancers dancer if you will and not a comedic or acrobatic dance performer, which at the time was all that was being promoted. Rastus was not very fond of the new “Acrobatic” style of Tap dancing that was emerging and thought it “a waste of time.”

He was considered a master of Improvisation and Imitation. Audiences would call out things for him to imitate and would try to stump him but never did. He could imitate a Train, a Drunk, a Horse, different nationalities and even himself with great appreciation by the onlookers or audience. However, he never copied anyone’s style and was very unique in what he did. His stamina was un wavering as he could dance for over two hours; one hour standing up and the other sitting down which was no small feat within itself and is said to have never missed or repeated a step. Some dancers have mentioned that he could do everything, do it forever and did it well, a real “HOOFER!!!.”

He competed in many dance contests in the U.S.A. and London. In 1910 he won a Buck dancing contest in old Madison Square Garden. Rastus even accused Bill “Bojangles” Robinson of stealing his stair dance routine. Rastus was not very fond of Robinson and challenged him many times in ‘Cutting Contests,’ but Robinson always refused or was busy. He is said to have passed away in the 1940’s in New Haven, CT.

King Rastus Brown’s most memorable contribution to percussive dance is his step



known as the "time step."

The Buck and Wing was adapted to the Minstrel stage from the recreational clogs and shuffles of the African-American. The Buck and Wing is said to be a bastard dance, made up of Clogs, Jigs, Reels, Sand dance etc. which later gave birth to the "Time Step" and "Soft Shoe." The Breakdown is also related to the Buck dance. The Buck and Wing can and was used in Reels, Clog dance, Can-Can (Pigeon Wing,) Jigs and Tap dance. The modern Buck and a Wing is characterized by wing-like steps done in the air (known as "wings") done mostly on the balls of the foot and which is considered the forerunner of rhythm tap. The Hornpipe of England was an elaborate pantomime of English sailors, mimicking their duties while patting the feet to a tune.

Master Juba

Before the end of the Civil War, black and white performers were rarely allowed to appear on Stage together, with the exception of Master Juba (William Henry Lane.) Master Juba was known as the "Dancin'est fellow ever was." Lane was a free born negro born in Providence, Rhode Island in 1825. It is said

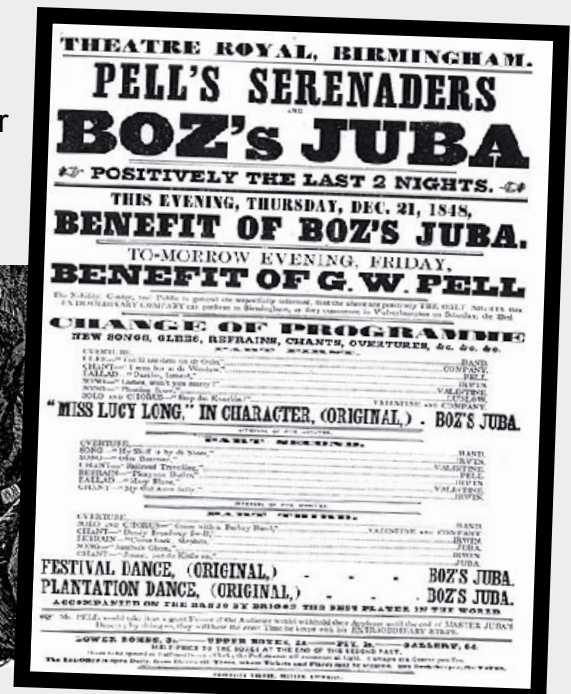
Lane learned how to dance from a saloon and dance hall dancer "Uncle" Jim Lowe.

Living and working in New York's 'Five Points district' namely "Paradise Square" which was packed with Irish immigrants and freed slaves. Lane would learn to Jig from the Irish as well as copy all the other dancers styles and creatively mixed these diverse dance styles together. As a Jig and Buck and Wing dancer he was already considered the best dancer of

all time. 'Master Juba' was wont to delight the rounder's and others who came to New York to see a elephant in the Five Points district, known as Dickens' Dance House.

Lane competed in many local dance contests and defeated all comers including the best white Jig dancer of all time 'Jack (John) Diamond' at the Chatham Theatre, and won again at the Bowery Theatre; winning the \$500 prize both times in 1844 as most dancers were Jig and Clog dancers. By 1845 Juba beat Diamond every time which allowed Juba to receive top billing in all white minstrel company called the Ethiopian Minstrels where he was billed as the 'Greatest Dancer In The World'. Juba joined other minstrel groups such as "White's Serenaders." Lane was brought out as a professional dancer with great success throughout the United States, the handbills basically described him as a God of the dance.

Lane danced against another Diamond, namely a younger black man named Johnny Diamond who he lost one match too at the Boylston Gardens in Boston, MA. (This is confused with Jack Diamond.) John hung out around the old Fly Market in New York city and danced in the contests during that time. Lane was so impressed by him he took him along with him on many tours. John Diamond was first brought into public notice by the enterprising P. T. Barnum, at Vauxhall Gardens around 1840, when he was just 17 years of age. He created quite a furor and P. T. B. traveled





with him all over the country, Diamond dancing matches with whoever came on. Diamond finally died after a triumphant career, in Philadelphia, October 29th, 1857.

<< Johnny Diamond Lane was afterwards introduced to the English public while touring with the Georgia Champion Minstrels (Some state it was Pell's Ethiopian Serenaders) and met with a very good

reception, and danced before Queen Victoria in Buckingham Palace. The English were quite familiar with Jigs, Reels, Hornpipes, clogs and the like but reported that Juba was very unique, almost as if he created a new form of dancing. An English critic once wrote: "The style as well as the execution is unlike anything ever seen in this country." Charles Dickens wrote of him: "His leg movement resembled the noises of the fingers on a tambourine." Those noises were a unique tapping sound and what they didn't realize at the time was the creation of Tap Dancing (Others would add to this as well.) Lane was one of the most influential dancers in the 19th century and beyond. Lane married, founded a dance studio and remained in England till his death in 1852 (The death date is uncertain but most agree to being 1852.)

There was a famous black dancer named "Tom from Palestine," Texas, that was known for "putting a glass of water on his head and making his feet go like trip-hammers and sounding something like a snare drum, he would 'whirl around and such' while all his movements were from the waist down, without spilling a drop of water.

A Juba (Giouba) was also a dance created by slaves featuring hand

clapping and foot stomping, referred to as 'patting the Juba.' The word is traced back to its origin in Africa where it is seen in a dance called "Djouba" and in Haiti, where it is called "Martinique."

In 1857, the Morris Brothers' Minstrels were created. It was with this troupe that Fred Wilson introduced the clog dance for the first time with a minstrel troupe that same year, (Also Dick Sands, Tim Hayes, Dick Carroll and Ben Goldsmith introduced the clog dance with the minstrel troupes, as well.) This proved to be a death blow for the Jig champions domination in Minstrel shows.

Buck

Rhythm and Percussive, originally just a stamping of the feet to interpret the music which later became more refined when mixed with the Jig and Clog. Buck dancers usually dance alone and in a small area of space. In Tap Dance it is known as the earliest version of the "Shuffle and Tap Steps." The basic Chug or Buck step is done by pushing the ball of the foot across the floor, at the same time dropping the heel, with or without weight. Buck dancing was the first known American Tap form performed to syncopated rhythms. These rhythms were performed on the "Offbeat or Downbeat" which came from Tribal rhythms in Africa. Buck dance was a type of countrified Clog or Tap dance. Usually associated with Barn Dancing or Country Dance. The Indians (Mainly Ute), also had a dance, participants would dress in Deer Skins (Buck) and do a ceremonial dance called Buck Dancing.

Originally the music used was 2/4 time and was of the Syncopated March type. The Mobile Buck was an ancestor of the common Buck Dance that later evolved into the Time Step.

Flatfoot

Flatfoot dancing is very much like buck dancing in nature, but much more laid back in which the feet stay very close to the floor and without the soles of the dancers shoes making much noise, nor stomping. The flatfoot dancer seems relaxed and carefree while he or she dances, even though the feet are constantly moving. If you could imagine a "soft-shoe" Buck dance. This dance is a spot dance (done in place)



with the arms moving only slightly to flow with the dancer's balance which gives them a fluid look. If more than one person wants to dance at the same time, they each dance individually i.e. freestyle, but still adhering to the rhythm of the music being played.

Pigeon Wing

Originally (1830's) just the shaking of one leg in the air. Was also known as the "Ailes De Pigeon" in Ballet. For a time it was commonly referred to as "Pistolets" by the French and just plain ole "Pigeon Wing" by the Folk dancers, later being



taken over by the Minstrel dancers. In the Can-Can the "Pigeon Wing" was bringing the bust into play by leaping forward, kicking high and throwing the shoulders back while "carrying on the arm" (or holding one leg up against the cheek, while hopping lightly on the other leg). Basically it's just the lifting of the leg (demi-Plie') and move the leg too beat the back calf of the other foot. Can be done in front of other leg or as in the variation of Michael Jackson's modern version of his front lifting leg swing. When Minstrel dancing came en vogue, many variations came about, namely a small hop on one leg while shooting out the other leg to form a "Wing."

Wings

Wings Evolved into a waving of the body with arms and legs flapping to appear like wings on a bird (see above clip) which makes the Buck, Tap, Hip-Hopper, Charleston, Jig dancer more animated. The more modern "Wings" started to become a basic staple to tap dancing around 1900. "Wings" are basically derived from the much older minstrel variations of the Pigeon Wing but no real air step. Eventually becoming what they'd call "air steps" (not adagio), and even

later "Flash/Shine steps" that have the dancer springing up from one leg off the floor, and using the correct timing to do a certain amount of taps with the same foot before landing back down while the other "winging leg" usually remains motionless. There are variations such as the pump (winging leg goes up and down), double back, pendulum, Three-tap wing (one tap on the way up and two on the way down), Five-tap wings, etc. Today Wings are part of the Tap dance family.

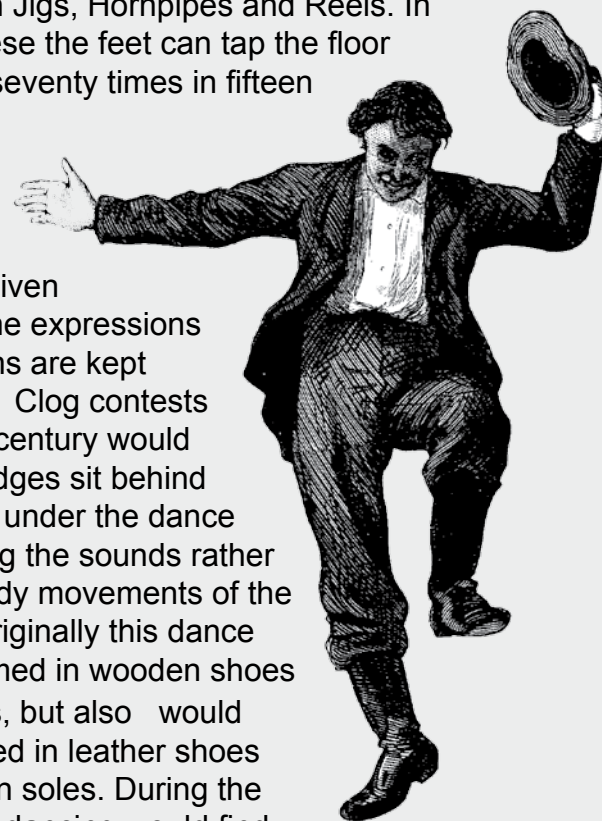
Don't be surprised if you see a Buck or Flatfoot dancer bring a small portable dance floor or plywood, lay it down on the ground and start dancin' away. Music is often times a string band. A great DVD on this subject is "Talking Feet: Solo Southern Dance - Flatfoot, Buck and Tap" (2007) by Smithsonian Folkways.

Clog Dance

The Clog Dance is said to be the fore-runner of the Folk Dance. The Lancashire Clog, which is a more complicated dance form than that of the levee clog dancers. The clog dance made some contributions to Tap dance as well. In the 1520's the Italians referred to it as "des sabots".

The most difficult of the Irish (British Isles) clogs are the Irish Jigs, Hornpipes and Reels. In some of these the feet can tap the floor more than seventy times in fifteen seconds.

In early clog dancing, no thought is given to facial, line expressions and the arms are kept motionless. Clog contests in the 19th century would have the judges sit behind a screen or under the dance floor, judging the sounds rather than the body movements of the dancers. Originally this dance was performed in wooden shoes called clogs, but also would be performed in leather shoes with wooden soles. During the 1760s' clog dancing would find



its way to the Appalachian Mountain areas thru the immigrants who migrated there. Thru this diversification of dance cultures mixing, the American Clog dance would be born becoming a part of many American dance forms. Minstrel clog dancers would soon become Tap dancers in the early 1900's and Master Juba would be the King of them all.

For several decades Tap and clog would flourish successfully together. The clog dance almost came to oblivion because of the mixing of the Clog and Shuffle dances of the African-Americans (today known as Tap) by the end of the 19th century.

When George H. Primrose danced the clog without the wooden soles he invented the Soft-Shoe routine. Barney Williams was the first professional clog dancer to come to the U.S. in 1840. The first professional dancers (troupe)



in the U.S. were the Irish Clog Dancers (traced to pre-Christian Ireland). These dancers that followed were called "Song and Dance Men" in the Minstrel-Vaudeville shows.

Kitty O'Neal is said to be the first American female clog dancer.

Kitty O'Neal >>>>>>>>

In 1866, the Black Crook, considered to be the first musical, featured Minstrel and Clog dancers who danced very stiffly and gave rise to the term Pedestal dancer.

In 1902 at the New York Theater Roof, Ned Wayburn created a theatre play called "Minstrel Misses" and it is said was here he coined the term "Tap and Step dance" in this musical play. This was the first time these names had been used professionally. The misses used light clogs with split wooden soles because aluminum heel and toes taps did not appear till a decade later.

The Pedestal dancer would climb upon a marbled

or gilded pedestal (24 inch base) and basically clog or tap out a routine while posing as motionless as a statue. Henry E. Dixey who used to whitewash himself, was one such dancer that was known as a Pedestal dancer, he would be presented to



the stage as a statue on a pedestal in the likes of Apollo or Discobulos. When the curtains parted he would start clog dancing on the pedestal in a statue like motion, only moving the feet and legs.

The photo above is not a statue, it is Dixey himself, whitewashed and leaning against the pedestal on which he performs.

Editor's note:

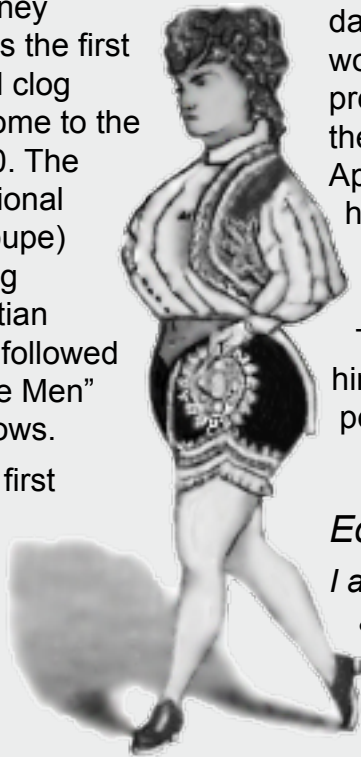
I am personally fascinated by the history of dance and feel so honored to have been a apart of the clogging movement throughout so much of its growth during the 1970s, 1980s and 1990s.

There are some wonderful new books out that talk about the history of clogging and there are also many books that can be found online that tell the story of this amazing dance form.

I think it adds so much to your appreciation of clogging to learn about where clogging has been and who helped to shape it.

I hope you have enjoyed this look into some of the step dance styles that influenced our dance and evolved along side it.

Jeff Driggs, Editor



TRAVELING SHOES

Exploring Unique Places to Clog

Happy music, clogging and happy customers at Laurel's Owl Cafe

Jaci Webb Billings Montana Gazette

John Letcher is beaming like a proud papa as the Maverick String Stretchers roll through "Foggy Mountain Breakdown."

It's Saturday morning at the Owl Café in Laurel and LaLonnie Larson has just stepped off the dance floor to take off her clogging shoes. A young girl takes her place, twirling around the floor to the beat of the music.

Bluegrass for Breakfast began about a year ago. Longtime cook Kathy Boyd had just taken ownership of the Main Street café in January 2015, and Letcher suggested Boyd add bluegrass music on Saturday mornings.

Since the café sits next door to Sonny O'Day's bar, which has been shuttered for years but still has a liquor license, popular morning drinks like mimosas and red beer can accompany your

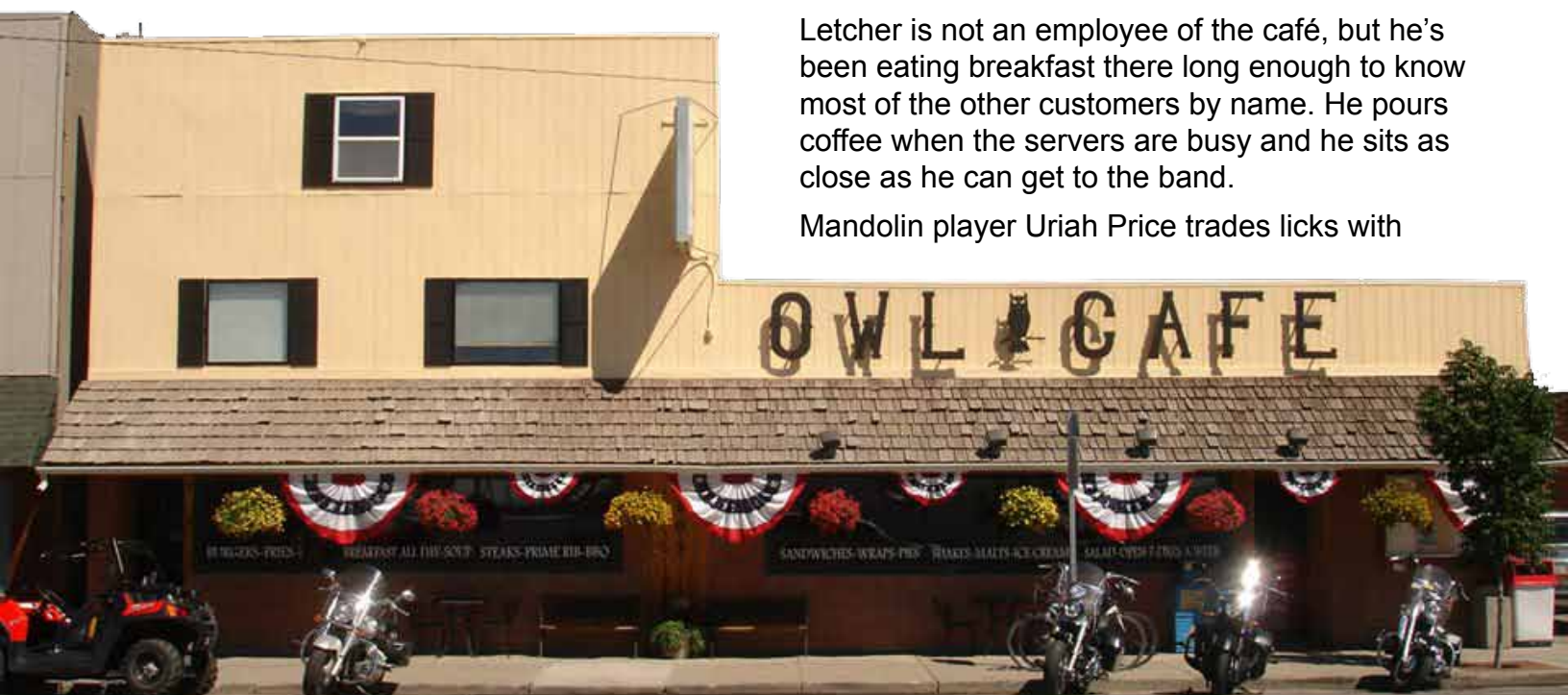
homemade breakfast. The music runs from 9 a.m. to noon.

Earlier this month, tables were scooted together to accommodate big family groups, some who come every Saturday morning. The portions are large and all of the food is homemade, cooked by Boyd and her son Aaron.

"It's not just warmed up; we actually cook it," Boyd said.

Letcher is not an employee of the café, but he's been eating breakfast there long enough to know most of the other customers by name. He pours coffee when the servers are busy and he sits as close as he can get to the band.

Mandolin player Uriah Price trades licks with



banjo player Mike Bloom on the old Lester Flatt and Earl Scruggs tune and Letcher is bouncing up and down in his chair which he has slid to within inches of Bloom's banjo.

"They're the only band I know of that can play that song," Letcher said.

Spur of the Moment plays on Dec. 26 and on Jan. 2, Highway 302, the band that started the morning bluegrass shows in Molt, plays.

Larry and LaLonnie Larson, of Highway 302, like to come to the Owl for the music, even when they're not playing.

"This is a nice place to play. The audience is good and the space is nice," Larson said.

The tradition of serving up bluegrass on Saturday mornings began more than a decade ago with the Prairie Winds Café in Molt. When the Prairie Winds closed two years ago, bluegrass players were lacking a venue and spent most of their time jamming and drinking beer, Bloom said. It's good to get out of the basement once in a while.

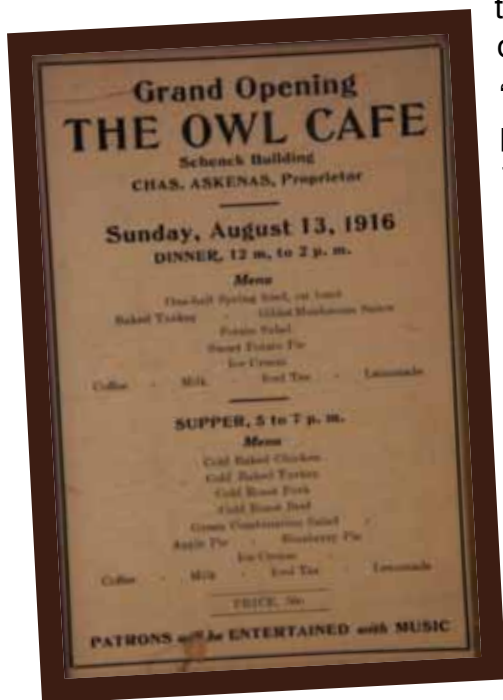


wood tables and the walls are lined with art by area artists, including a detailed oil painting, "Fresh Bread," by Billings artist Loren Entz, a regular customer. Entz had a waitress at Stella's in Billings serve as a model, pulling a loaf of bread out of a vintage oven with a young boy standing at her side. Prints of the painting are for sale at the Owl.

The Owl isn't as quaint as the Prairie Winds was, but there is much more room and an area to dance if the mood strikes.

Bluegrass is expanding in the Billings area and there are six bluegrass bands in rotation at the Owl Café. Ironically, when Boyd found a menu from 1916 when the Owl opened, it read, "Patrons will be entertained by music."

That tradition of music and homemade food is keeping the Owl Café busy and its customers happy.



"This is a great place to get in front of people," Bloom said.

The Owl Café has been remodeled several times since it originally opened in 1916. The big open dining space is outfitted with modern



Madison County, North Carolina flatfooter loves to dance

Carole Currie, Asheville Citizen Times

At some mountain music events where there is old time and bluegrass music, you're likely to see a tall, lanky man, feet flying and hair flopping, dancing to the music. He says he is shy at first but after the first few steps, his shyness disappears and he's just happy.

He is Kriss Sands from Madison County, North Carolina and he holds on to the old Appalachian tradition of a type of dancing known as "flatfooting." Rousing fiddle and band tunes just inspired mountaineers to get up and dance and whatever they did was untaught dancing from the heart.

Kriss is careful to differentiate flatfooting from clogging. Clogging is precision dancing, often rehearsed and choreographed and performed in teams. Taps on the shoes define the beat and dancers often get quite flashy with kicks and fancy steps.

In flatfooting, dancers wear smooth soled-shoes and play tunes on the floor with their feet, keeping their feet close to the ground.

After growing up near Asheville, a career in accounting and tax work eventually took him to California for a number of years. Kriss and his wife, Joan, paid regular visits to Madison County where his father had grown up and after some years they built a house out near the Tennessee line and settled in to enjoy the music and lifestyle of the mountains.

He came by his love of the mountain music tradition naturally. His parents were musicians and his grandmother, Mary Sands, from near Hot Springs, passed on many old Appalachian tunes to the English folklorist Cecil Sharp when he traveled the mountains collecting songs. Well-known ballad singers such as Joe Penland and Sheila Kay Adams are still singing the tunes she

passed down.

On their visits from California back to the mountains, Kriss watched people like Marshall's A.J. Bridges dancing and said to Joan that he wished he could do that. Ironically, Kriss found a clogging instructor in California and took lessons there.

At a clogging convention in California, he met Ira Bernstein of Asheville, an expert in old-time flatfoot dancing, and was determined to learn how to do it. He bought a video and practiced at home.

When he and Joan returned to the mountains on vacation, they went to the Bluff Mountain Festival

in Hot Springs and he got up the courage to get up on the platform and dance for the first time. "It kind of got me going. We still go to that festival. People have gotten so they're familiar with seeing me there. They know me."

Now Kriss takes his dancing shoes anywhere there is music and the dancing is appropriate. The Thursday night Bluegrass jams at Zuma are a regular date. Shindig summer evenings in Asheville and the October Bascom Lamar Lunsford folk festival in Mars Hill are also on his dance card. Sometimes he carries

a dancing board but where there is a smooth surface to dance on, he sprays Armor All on the soles of his shoes to help them glide.

"If there's some old-time music going on and I can get the opportunity to dance, then that's where I'm going to be," said Kriss, who didn't start dancing until he was 58 and is now a young-looking 76. The fast footwork is definitely good aerobic exercise.

"People gather around and take pictures," Kriss said. "That's kinda cool. I just enjoy the music and moving my feet to the music. I wish more people would do this."



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Go West An Intermediate Clogging Routine choreographed by **Jeff Driggs** to a great medley of *Maverick, Rawhide* and *Bonanza*. One track is instrumental for performance, while the next track features cues for practice.

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2016 Sanctioned Events

January 16, 2016

Oak City's Winter Invitational, Louisburg, NC
 Event Location: Seby B. Jones Performing Arts Center
 Contact: Tayler Gentle 919-413-6605 oakcitycloggers@gmail.com

January 30, 2016

Capital City Clogging Classic, Columbia, SC
 Event Location: Jamil Temple of Columbia
 Contact: Heather Vassey 828-320-9095 ccitycloggers@gmail.com

February 20, 2016

ACHF Annual Meeting, Fletcher, NC
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

March 19-20, 2016

South Carolina Clogging Council Workshop and Competition
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

April 2, 2016

Southern Junction Clogging Championships, Piedmont, SC
 Event Location: Wren High School Auditorium
 Contact: Gwen Davis 864-299-8601 gwen@southernjunctioncloggers.com

April 22, 2016

ACHF April Meeting, Clyde, NC
 Event Location: Haywood Community College Auditorium 7pm
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

April 23, 2016

Appalachian Clogging Classic, Clyde, NC
 Event Location: Haywood Community College Auditorium
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

May 21, 2016

Beach Blast, Rocky Point, NC
 Event Location: Cape Fear Middle School
 Contact: Jessica Larson 910-604-0879
missjessica@dancerscornerstudio.com

May 28, 2016

Mars Hill University Championships, Mars Hill, NC
 Event Location: Moore Auditorium
 Contact: Danielle B. Plimpton, Bailey Mountain Cloggers 828-689-1113
dbuie@mhu.edu

June 25, 2016

Shindig in the Valley, Maggie Valley, NC
 Event Location: Stompin' Ground
 Contact: Stefanie Grubbs 336-918-6269 stefaniegrubbs@gmail.com

July 23, 2016

Rally in the Valley, Shenandoah Valley, Virginia
 Event Location: TBD
 Contact: Lisa Johnson or Dorothy Stephenson rhythmicalliancecloggers@gmail.com

July 23, 2016

Judges Workshop, Shenandoah Valley, VA
 August 6, 2016

Summer Fest Clogging Championships, Easley, SC
 Event Location: Easley High School
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

August 20, 2016

Sound FX Clogging Championships, Lincolnton, NC
 Event Location: James W. Warren Citizens Center
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com or Quinn Stansell 704-418-8047 -qstansell@gmail.com

September 9-10, 2016

North Carolina Mountain State Fair Clogging Competition, Fletcher, NC
 Event Location: WNC Ag Center
 Contact: Dianne Loftin 864-277-0553 dloftin01@gmail.com

September 17, 2016

Magic Feet Ultimate Challenge
 Contact: Kody Shaw 336-431-0628 or 336-954-9001 magicfeetdance-co@gmail.com

October 21-23, 2016

ACHF Annual World Championships
 Contact: Jimmy Loveless 301-884-5830 Ellis Perry 919-484-0623
 Dianne Loftin 864-277-0553 Henry Jones 864-245-6648

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GANG OF RHYTHM

Artist: Walk Off The Earth

CD: R.E.V.O

Choreo: Alberta Stamp, CCI 101 Montihill Lane, Sequim, Wa. 98382 (360)683-7487 astamp@olypen.com

Wait 4 counts

Sequence: Intro A B C D A* B C D E B C* C D Ending

Pop: Moderate Tempo

Left foot lead – easy intermediate

Part A (64 counts)

Roundout

Ds Ba (xif) H Ba (ots) H Ba (ots) H
L R R L L R R
&1 & 2 & 3 & 4

Push Left

Ds R S R S R S
L R L R L R L
&1 & 2 & 3 & 4

Long Charleston

Ds Tch(front) Hc T H Tch (back) Hc
R L R L L R L
&1 & 2 & 3 & 4

Crazy Step ½ Right

Ds Ds Ds K (½ Rt) R S Ds R S K Hc
R L R L L R L R L R L
&1 &2 &3 &4 & 5 &6 & 7 & 8

Outhouse

Ds Tch (ots) Hc Tch (xif) Hc Tch (ots) Hc
R L R L R L R
&1 & 2 & 3 & 4

½ Alabama

Ds Ds (xif) Dr S(b) R S
L R R L R L
&1 &2 & 3 & 4

Triple

Ds Ds Ds R S
R L R L R
&1 &2 &3 & 4

Repeat above to face the front

Part B (16 counts)

Walk The Dog

Ds Ds He He R S
L R L R L R
&1 &2 & 3 & 4

2 Basics

Ds R S
L R L
&1 & 2

Samantha

Ds Ds (xif) Dr S (b) Dr S(b) R S Ds Ds R S
L R R L L R L R L R L R
&1 &2 & 3 & 4 & 5 &6 &7 & 8

Part C (32 counts)

2 Turkeys

Dr He Sn S Ds R S
R L L R L R L
& 1 & 2 &3 & 4

Swayback Unclog

Ds Dt (xif) Hc Dt (ots) Hc Ba H R S Ds Sta Stmp Skuff Li/Hc
L R L R L R R L R L R R L L/R
&1 & 2 & 3 & 4 & 5 &6 & 7 & 8

Bonanza

Ds Ds (xif) Dt Li/Hc Dt Li/Hc Ds (xib) R S Ds Br Hc
L R L L/R L L/R L R L R L R
&1 &2 & 3 & 4 &5 & 6 &7 & 8

2 Joeys

Ds	Ba (xib)	Ba (ots)	Ba (ots)	Ba (xib)	Ba (ots)	S
L	R	L	R	L	R	L
&1	&	2	&	3	&	4

Part D (16 counts)

Oh Ah ¼ Left

	S	Skuff (¼ Lt)	Ds	R	S
Pa	L	R	R	L	R
&	1	&2	&3	&	4

Repeat 3 times to make a box

Part A* (32 counts)

Roundout, Push Left, Long Charleston, Crazy step no turn, Outhouse, ½ Alabama, Triple

Part B (16 counts)

Walk the Dog, 2 Basics, Samantha

Part C (32 counts)

2 Turkeys, Swayback Unclog, Bonanza, 2 Joeys

Part D (16 counts)

Oh Ah ¼ Left, repeat 3 times to make a box

Part E (24 counts)

Triple loop ½ Right

Ds	Ds	Ds	Lp (1/2 rt)	S
L	R	L	R	R
&1	&2	&3	&	4

Rock double

R	S	Ds	Ds	R	S
L	R	L	R	L	R
&	1	&2	&3	&	4

Repeat Triple loop ½ Right and Fancy Double

4 Flea Flickers

Ds	Hc	Ds
L	R	L
&	1	&2

Part B (16 counts)

Walk the Dog, 2 Basics, Samantha

Part C* (20 counts)

2 Turkeys, Swayback Unclog, Oh Ah no turn

Part C (32 counts)

2 Turkeys, Swayback Unclog, Bonanza, 2 Joeys

Part D (16 counts)

Oh Ah ¼ left, repeat 3 times to make a box

Ending (28 counts)

Clog over Loop vine Left and Right

Ds	Ds (xif)	Ds (ots)	Lp (b)	S	Ds (ots)	Ds (xif)	Ds (ots)	R	S
L	R	L	R	R	L	R	L	R	L
&1	&2	&3	&	4	&5	&6	&7	&	8

Roundout and Push Left

Heel pull rock pull

He	Pull	S	R	He	Pull	Tch
R	L	L	R	L	R	R
1	&	2	&	3	&	4

Ds = double step

Br = brush

Dr = drag

Pull = pull foot in

R = rock

S = step

Tch = touch

He = Heel takes weight

fwd = forward

ots = out to side

xib = cross in back

Li = Lift

Sta = stamp

Stmp = stomp

Skuff = skuff

Sn = snap toe

Lp = loop

Hc = heel click

xif = cross in front

Shake

Beginner

Artist: Mercy Me CD: Shake

Music Type: Christian Pop

Choreo: Melissa Pack - CCI, Lebanon, TN, 615-478-8184, rumpack@gmail.com

Sequence: Intro-A-BREAK-CHORUS-B-MODIFIED CHORUS-MODIFIED BREAK-MODIFIED CHORUS-BREAK

Wait 16 Beats after music starts to begin

Intro: 8 beats

Twist: L R LLL R L RRR
L R L R L R
&1 2 3&4 &5 6 7&8

Part A: 48 beats

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

2 Walk the Dogs: DS DS HL(wt) HL(wt) S S DS DS HL(wt) HL(wt) S S
L R L R L R L R L R L R
&1 &2 & 3 & 4 &5 &6 & 7 & 8

*Repeat the above two more times for 32 beats

Break: 8 beats

2 Turkeys: HL FL S(xib) DS RS HL FL S(xib) DS RS
L L R L RL R R L R LR
&a 1 &2 &3 &4 &a 5 &6 &7 &8

Chorus: 24 beats

Shake: B HL B HL B HL B HL B HL B HL B HL
L L R R L L R R L L R R L L R R
&1 &2 &3 &4 &5 &6 &7 &8

*swipe shoulders w/hands on each ball heel

Hallelujah Hands: B HL B HL B HL B HL B HL B HL B HL (turn left one full turn)
L L R R L L R R L L R R L L R R
&1 &2 &3 &4 &5 &6 &7 &8

Step & Pull: PULL TCH PULL TCH PULL TCH PULL TCH (pulls to each corner)
L R R L L R R L
1 2 3 4 5 6 7 8

*Clap on the touches

Part B: 32 beats

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

Outhouse: DS RS(ots) RS(fr) RS(ots) DS RS(ots) RS(fr) RS(ots)
 L RL RL RL R LR LR LR
 &1 &2 &3 &4 &5 &6 &7 &8

***Repeat the above one more time for 16 beats**

Chorus Modified: 32 beats

Shake: B HL B HL B HL B HL B HL B HL B HL
 L L R R L L R R L L R R L L R R
 &1 &2 &3 &4 &5 &6 &7 &8

***swipe shoulders w/hands on each ball heel**

Hallelujah Hands: B HL B HL B HL B HL B HL B HL B HL(turn left one full turn)
 L L R R L L R R L L R R L L R R
 &1 &2 &3 &4 &5 &6 &7 &8

***Repeat Shake & Hallelujah Hands one more time for 16 beats**

Step & Pull: PULL TCH PULL TCH PULL TCH PULL TCH(pulls to each corner)
 L R R L L R R L
 1 2 3 4 5 6 7 8

***Clap on the touches**

***Repeat Step & Pull for 8 more beats**

Break Modified: 32 beats

2 Turkeys: HL FL S(xib) DS RS HL FL S(xib) DS RS
 L L R L RL R R L R LR
 &a 1 &2 &3 &4 &a 5 &6 &7 &8

***Repeat Turkeys doing two Turkeys to each wall turning left for 24 more beats**

***Repeat Chorus Modified for 48 beats**

***Add 2 Turkeys (8 beats) to end**

Abbreviations

B=Ball	FR=Front
HL=Heel	WT=Takes Weight
K=Kick	RS=Rock Step
OTS=Out to Side	S=Step
DS=Double Step	TCH=Touch
FL=Flap	XIB=Cross Behind

Flashed Junk Mind Step BreakDowns

tapedancer.blogspot.com

Step Brush	S	Br/H	DS	Rk	S	Fancy Double	DS	DS	Rk	S	Rk	S
Turn	1	&2	&a3	&	4		&a1	&a2	&	3	&	4
	L	R/L	R	L	R		L	R	L	R	L	R

Time Step	Stomp	Rk	S	Slomp	Rk	S	Stomp
(Right foot lead in dance)	1	&	2	&	3	&	4
	L(xif)	R	L	R(xif)	L	R	L

Stomp Double	S	DS	DS	Rk	S	Double & Clap	DS	DS	Rk	S	Clap
	1	&a2	&	3	4		&a1	&a2	&	3	4
	L	R	L	R	R		L	R	L	R	

Loop Rock Slur	DS	Lp	S	Rk	S/Slr	S	Rock Slur	Rk	S/Slr	S
	&a1	&	2	&	3	4	(both feet)	&	1	2
	L	R	R(xib)	L	R/L	L		L	R/L	L

Triple	DS	DS	DS	Rk	S	Triple Loop	DS	DS	DS	Lp	S
	&a1	&a2	&	3	4	(Turn on loop)	&a1	&a2	&	3	4
	L	R	L	R	R		L	R	L	R	R(xib)

Rk Heel Pivot	Rk	H*/Slr	S	DS	Rk	S
& Basic	&	1	2	&a3	&	4
(turn 1/4 on H*)	L	R/L	L	R	L	R
Happens to front or back						

Swing Basic	DS	Rk	S	Dr	S	Rk	S	Dr	S	Rk	S	DS	Rk	S
	&a1	&	2	&	3	&	4	&	5	&	6	&a7	&	8
	L	R	L	L	R	L	R	R	L	R	L	R	L	R

Samantha	DS	DS	Dr	S	Dr	S	Rk	S	DS	DS	Rk	S
	&a1	&a2	&	3	&	4	&	5	&a6	&a7	&	8
	L	R	R	L	L	R	L	R	L	R	L	R

Rooster Run	DS	DS	Rk	S	Rk	S
	&a1	&a2	&	3	&	4
	L	R(xif)	L	R(xib)	L	R(xif)

Catawba	Dbl	S/H	S/H	S/H	S/H	Sl/Lft
(lazy)	&a	1	2&	3	&	4
	L	L/R	R/L	L/R	R/L	R/L

Long Charleston	DS	Tch/H	Bl	H	Rk	S	Karate Turn	DS	Kk	H	S	Kk	H
	&a1	&	2	&	3	&	(1/2 R on 1st kick)	&a1	&	2	3	&	4
	L	R	L	R	R	L		R	L	R	L	R	L

DS=Double Step S=Step Rk=Rock Kk=Kick HClk= Heel Click H=Heel Bl=Ball
 T=Toe Brk=Break Dr=Drag Dbl=Double toe Lft=Lift
 Sn=Snap Fl=Flap Sk=Skuff Bl=Ball

Flashed Junk Mind

Intermediate

Artist: Milky Chance

Choreo: todd harry Mar. '15
tapedancer.blogspot.com

Sequence: ABACBACB* (One step to end)

Left Foot Lead 16 Count Wait

A: (64)

2 | (16) 4- Step Brush Turns
| (4) Fancy Double
| (4) Time Step
| (4) Stomp Double
| (4) Double and Clap

B: (64)

2 | (4) Loop Rock Slur
| (4) Triple (optional Turn 1/2 or full)
| (4) 2- Rock Slurs
| (4) Fancy Double

2 | (4) Triple Loop (turn 1/4 R on loop)
| (4) Rock Heel Pivot & Basic
| (8) Swing Basic

A: (64)

2 | (16) 4- Step Brush Turns
| (4) Fancy Double
| (4) Time Step
| (4) Stomp Double
| (4) Double and Clap

C: (64)

2 | (8) Samantha
| (4) Rooster Run
| (4) Catawba
| (4) Long Charleston
| (4) Karate Turn
| (4) Long Charleston
| (4) 2- Step Touches

B: (64)

2 | (4) Loop Rock Slur
| (4) Triple (optional Turn 1/2 or full)
| (4) 2- Rock Slurs
| (4) Fancy Double

2 | (4) Triple Loop (turn 1/4 R on loop)
| (4) Rock Heel Pivot & Basic
| (8) Swing Basic

A: (64)

2 | (16) 4- Step Brush Turns
| (4) Fancy Double
| (4) Time Step
| (4) Stomp Double
| (4) Double and Clap

C: (64)

2 | (8) Samantha
| (4) Rooster Run
| (4) Catawba
| (4) Long Charleston
| (4) Karate Turn
| (4) Long Charleston
| (4) 2- Step Touches

B*: (48)

2 | (4) Loop Rock Slur
| (4) Triple (optional Turn 1/2 or full)
| (4) 2- Rock Slurs
| (4) Fancy Double

| (4) Triple Loop (turn 1/2 R on loop)
| (4) Rock Heel Pivot & Basic (to front)
| (8) Swing Basic

I CAN ONLY IMAGINE

Artist: David Guetta, Chris Brown & Lil Wayne

Album: Nothing But the Beat

Level: Intermediate +

May 2015

Available for download on iTunes

Choreo: Andy Howard (Americannracket@gmail.com) & Darolyn Pchajek (Darolyn@daretoclog.com)

Intro: "where you been... where
you been all my life" (whip crack)
Go! (approx. 32 counts)

Intro

Cowboy (turn $\frac{1}{2}$ right)
2 Slur Brushes

$\frac{1}{2}$ PART A

(start facing back wall; no repeat)

Stomp-Mountain Basic (turn $\frac{1}{4}$ left)
Loop Brush
Triple (backing up)
Rocking Pot Hole (turn $\frac{1}{4}$ left)
Ohio
Hey You + Rock Kick
Triple (backing up)
Double Basic with a Kick (Full turn left)

CHORUS

Slurring MJ aka Slur Plus (turn $\frac{1}{4}$ left)
2 Pull Steps (turn 2nd $\frac{1}{2}$ left)
Repeat 3 more times to front
2 Strums
Roundout
Double Basic with a Kick

PART B

Winnie
2 Basics ($\frac{1}{4}$ left then $\frac{3}{4}$ right)
Appalachia
Repeat all steps to front

PART A

Stomp-Mountain Basic (turn $\frac{1}{4}$ left)
Loop Brush
Triple (backing up)
Rocking Pot Hole (turn $\frac{1}{4}$ left)
Ohio
Hey You + Rock Kick
Triple (backing up)
Double Basic with a Kick (Full turn left)
Repeat all steps to front

CHORUS

Slurring MJ aka Slur Plus (turn $\frac{1}{4}$ left)
2 Pull Steps (turn 2nd $\frac{1}{2}$ left)
Repeat 3 more times to front
2 Strums
Roundout
Double Basic with a Kick

PART B*

Winnie
2 Basics ($\frac{1}{4}$ left then $\frac{3}{4}$ right)
Appalachia
Repeat all steps to front
Samantha (full turn right)
2 DS

PART A

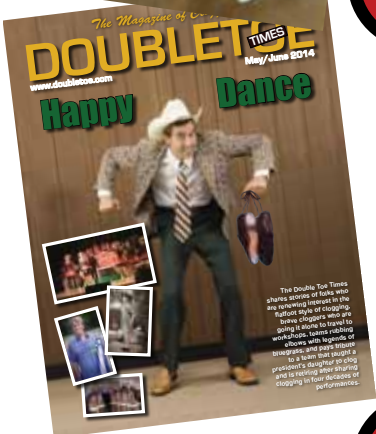
Stomp-Mountain Basic (turn $\frac{1}{4}$ left)
Loop Brush
Triple (backing up)
Rocking Pot Hole (turn $\frac{1}{4}$ left)
Ohio
Hey You + Rock Kick
Triple (backing up)
Double Basic with a Kick (Full turn left)
Repeat all steps to front

ENDING: Big Step

STEPS TO "I Can Only Imagine"

Cowboy	<u>DS DS DS Kick (turn $\frac{1}{2}$ left) DS RS RS RS</u> L R L R R LR LR LR
2 Slur Brushes	<u>DS Slur-Step (xib) DS(ots) Kick DS Slur-Step (xib) DS(ots) Kick</u> L R L R R L R L
Stamp Mnt. Basic	<u>Stamp DT (up) DS RS</u> L R R LR
Loop Brush	<u>DS Step (xib) Ds Brush-Up</u> L R L R
Rocking Pot Hole (turn $\frac{1}{2}$ left on Brush)	<u>DS Brush Up DT Heels Out Heels In Chug/Slide</u> L R R BOTH BOTH L / R
Ohio + Hey You + RS + Kick	<u>DS RS Rock Heel(w) Snap Step DT Bounce(Lxb) Bounce(Lxb) Up RS Brush Up</u> L RL R L L R L BOTH BOTH R R R
Double Basic Kick	<u>DS DS RS Kick</u> L R LR L
Slurring MJ (turn $\frac{1}{2}$ left on Brush)	<u>DS (ots) Slur(ib) Step (ib) Step (ots) Step (ots) Slur(ib) Step (ib) Step (ots) Step Brush Up DS RS</u> L R R L R L L R L R R LR
2 Pull Steps (turn $\frac{1}{2}$ left on the 2 nd one)	<u>Step (ots) Step (together) DS RS Step (ots - pivot left) Step (together) DS RS</u> L R L RL R L R LR
Roundout	<u>DS Toe-Heel (xf) Toe-Heel (back) Toe-Heel (ots)</u> L R L R
Strums	<u>Stamp DT Heel DT Heel DT Heel Stamp DT Heel DT Heel DT Heel</u> L R L R L R L R L R L R
Winnie	<u>Stamp DT(b) Brush Up Touch(xf) Touch(ot) Dbs Dbl Twist Heel-Up/Slide</u> L R R R R R L BOTH L L/R
Appalachia	<u>DS Stamp Drag Step Step Drag Step</u> L R L R L L R
Samantha (turning $\frac{1}{2}$ right)	<u>DS DS(xf) Drag Step Drag Step RS DS DS RS (start turn on the 2nd Step)</u> L R R L L R LR L R LR

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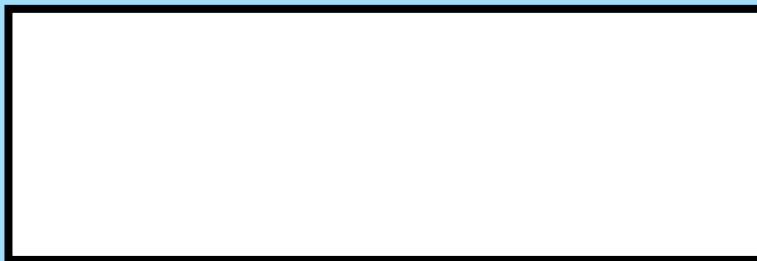
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