

The Magazine of Clogging Since 1983

DOUBLETOE

TIMES

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February 2016 Issue

Irish Dance

Learn about the history of clogging's dance cousin





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The Game of Risk

In life and in clogging, there will be times in your life when you are faced with choices that involves risk. Sometimes risk happens because of situations that force us to make changes, and other times opportunities allow us to go out on a limb and chase our own dreams.

Maybe it's trying classes in a new area, or starting a new team. Maybe it is changing the way you run things in order to not lose your shirt.

Risk can be scary. According to life coach Sharon Good "Risk is uncertain and unpredictable. You're heading off into uncharted territory. You may lose your life savings or lose face. You risk criticism and humiliation, or having to pick up the pieces and start all over again. You're giving up what you know for what might be. The rewards can be great, but so can the cost."

So, why would anybody want to take a risk?

- Risk gives you an opportunity to open up to your talents, interests, abilities and dreams.
- Risk teaches you to set clear goals and follow through.
- Risk allows you to feel powerful and proactive, making things happen rather than waiting for them to happen to you.
- Risk opens you up to new ideas, skills, opportunities and experiences.
- Risk allows you to grow and discover new things about yourself and the world, to develop your strengths and talents.
- Risk allows you to conquer your fears.
- Risk is exhilarating. It makes you come alive.

Let's face it. Clogging classes go through ebbs and flows. Those of us who have taught for many years know that, and the old saying "feast or famine" can often be true when it comes to our numbers. Taking risks is a given in life.

Sure, the outcome is not always what we would have hoped for, but without stepping out there, thinking things through and developing a plan, we will never know what can happen.

Throughout my clogging and personal life, I have often found myself on the losing end of risks taken. Handshake deals, broken promises and downright wrong decisions have had negative impacts for sure. But I also have aligned myself with other talented and hard-working people who were part of great triumphs and experiences. In all of these cases, there could be no possibility of a good outcome without taking that initial risk.

In our next issue, we will be sharing some tips on how to manage risks and grow your programs. Go for it!

Happy clogging, Jeff Driggs

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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

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)
Samaria 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/neccc
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, Kellee 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

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

www.doubletoe.com

Apr 2, 2016
Southern Junction Clogging Championships (C)
(ACHF)
Piedmont, SC
Wren High School Auditorium
Info: Gwen Davis
864-299-8601
gwen@southernjunctioncloggers.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 College Auditorium 7pm
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Apr 23, 2016
Appalachian Clogging Classic (C)
(ACHF)
Clyde, NC
Haywood Community College Auditorium
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Apr 30, 2016
Midwest Matchup Clogging 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.ccaclog.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
dccclog@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-scornersstudio.com

May 28, 2016
Mars Hill University Championships (C)
(ACHF)
Mars Hill, NC
Moore Auditorium
Info: Danielle B. Plimpton
Bailey Mountain Cloggers
828-689-1113
dbuice@mhu.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
gnccclog@gmail.com
gnccclog.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
rhythmicallyalliancecloggers@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 Competition (C)
(ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Sep 17, 2016
Magic Feet Ultimate Challenge (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!



The History of Modern Irish Dancing

Learning more about clogging's dance cousin

from the Marie Duffy Irish Dance Foundation

There are many references to group or social dances performed in Ireland throughout the 16th and 17th centuries. However, most accounts were written by visiting English historians who were concerned with the social and economic conditions of the country rather than the dancing itself. They inform us that group or 'country' dances were performed by the Irish at social gatherings including weddings, fairs and holidays. These would have been simple dances which almost anyone could have joined and indeed they were not distinctly Irish but rather dances that were common throughout western Europe.

In the early 1700s the 'Travelling Dance Master' appeared on the scene in Ireland and he made a major contribution to the dancing as we know it today.

He was a professional, educated man who taught dancing for a living and introduced 'step dancing', so called because it was executed (as it still is) in eight bar 'steps'. He also introduced a high degree of discipline including the holding of the hands (but not rigidly so) by the side.

In 1893 the Gaelic League was established to promote all aspects of Irish culture, especially literature and language and to a lesser extent the 'native dancing', which by this stage was becoming known as Irish Dancing (or national dancing of Ireland).

The League was to have a profound effect on Irish dancing. While the travelling dance masters operated mostly in the Munster area, the Gaelic League introduced dancing classes not only throughout Ireland, but as far away as London (by the early 1900s) and Butte in Montana, USA.

The London Gaelic League organized social evenings at which solo and eight hand dances were performed and taught.



Representatives of the London branch visited Ireland in 1900 to

collect Irish figure dances and this led to the first publication of 'céilí' or figure dances. In 1898 the branch of the Gaelic League in Macroom, Ireland held an afternoon of competitions (with six competitors in the dancing section) and thus started the phenomenon that we now know as the 'feis'. Shortly afterwards 'feiseanna' were held not only throughout Ireland but also in Glasgow (1902) and London (1907).

In the early 1900s Irish dancing became known as 'National Dances of Ireland' and the performance and teaching of both the solo and the figure dances became an expression of Irish

(Continued on page 8)



WORLD OF CLOGGING

**TWO
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EVENTS !**

**ONE
AWESOME
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CLOGGING WORKSHOPS & CCA QUALIFYING COMPETITIONS USA Memorial Day Weekend May 27-29, 2016

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Judy Waymouth, Canada • Nathan Ballard, Australia

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Kelly & Kenneth Fithen • Jamie Vincent • Kaylee Thomas

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Hebron, KY 41048

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For more information
worldofclogging@aol.com
call Hanna Healy at (716) 725-8415
Facebook "World of Clogging"
or visit us on the web at

www.worldofclogging.com

The History of Modern Irish Dancing

(Continued from page 6)

Nationalism. Special costumes were introduced and they were adorned with various Irish symbols. Over the years however, the dancing has changed and the costumes no longer reflect an Irish identity. Irish dancing is now taught all over the world and performed by people with little or no Irish connection but who have been attracted to the dancing because of the intricacies and extreme discipline that the dance genre requires. Overseas dancers and teachers now make a major contribution to this ever-changing and evolving dance form which appeals to millions of people worldwide.

The Irish Dancing Commission (An Coimisiún le Rincí Gaelacha)

The Commission was established by the Gaelic League in 1930 to legislate for Irish dancing (in Ireland). It had its first meeting in 1930 and rules were drawn up in 1931. In 1932-33 the Commission established a register of those qualified to teach and to adjudicate Irish dancing. It listed 32 teachers and 27 adjudicators, all Irish. That same year the All-Ireland championships were established and run by the Commission in the Mansion House Dublin.

An examination system was established in 1943 and the T.C.R.G (Teastas Coimisiún le Rincí Gaelacha) and A.D.C.R.G (Árd Diploma Coimisiún le Rincí Gaelacha) were presented to the three successful candidates.

By the late 1960s, however, the Commission began to change from being an Irish body to that of a global organisation. This gradual

change was due to the increase in contact with overseas teachers and special exams were set up to facilitate this development, the first of which were held in England (1969) North America (1967) and Australia (1969).

There are now more than 1800 teachers, adjudicators and examiners around the world working in Ireland, England, Scotland, Wales, New Zealand, Australia, Canada, USA, Brazil, Mexico, Argentina, South Africa, Kenya, Holland, Belgium, France, Switzerland, Germany, Austria, Italy, Hungary, Poland, Russia, Norway, the United Arab Emirates and Asia.

Today, the two largest international competitions, the All-Ireland Championships (established in the 1940s) and the World Championships (1970) are very much seen as a celebration of the Celtic heritage that connects the peoples of the world as well as being a showcase for all that is uniquely special about Irish Dance.

Thanks to the extraordinary success of shows such as Lord of the Dance, Feet of Flames, Celtic Tiger and Riverdance, interest in Irish Dance is flourishing; it is estimated that more than 250,000 people regularly attend lessons in Irish Dancing, whether step dancing (performed by individuals) or team dancing (both traditional ceili and modern invention).

The Marie Duffy Foundation

The Marie Duffy Foundation provides financial assistance to aspiring dancers, musicians and choreographers so they may fulfil their dreams in the world of Irish Dance.

The Foundation would like to thank Dr. John Cullinane, Irish Dance Historian, for contributing this information about The History of Irish Dance.

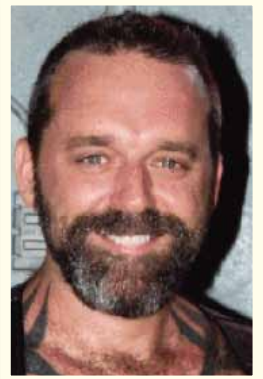


Jeff Driggs and Naomi Pyle's

FONTANA CLOGGING JAMBOREE

September 23 & 24, 2016

at Fontana Village Resort, North Carolina Smoky Mountains
make plans to join us for our 14th big year!



featuring your hosts Naomi Pyle (IN) and Jeff Driggs (WV)
Scotty Bilz (GA), Chip Summey (NC) and Barry Welch (CA)

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Irish Step Dancing and Appalachian Clogging: The Roots of American Dance

Editors note: Though written after the early success of the show Riverdance and prior to additional media exposure of modern clogging after the year 2000, this theme by Jessica Swantek gives a very thorough and well-research look into the historical paths of the Irish dance and clogging movements. Special thanks to Jessica for her permission to share this paper with our readers.

by Jessica Swantek

My curiosity about clogging and step dancing began when I read a newspaper article about the success of the Irish dancing show *Riverdance*. The author stated that Irish step dancing had a major influence on Appalachian clogging, a form of American folk dancing. I'd never heard of clogging before, and my knowledge of step dancing was limited as well. The article sparked my interest, which led to my decision to choose step dancing and clogging as the topic of my final presentation and paper.

I had several questions in mind. Did Irish step dancing actually affect Appalachian clogging, and if so, how much? How did the evolution from one dance to the other occur? And were there other influences as well? I was also interested in the two dances as separate entities. I wanted to find out more about each one, compare and contrast them, and examine each dance's place in contemporary America, especially with regard to issues such as cultural identity and authenticity.

As the semester and my research progressed, I found the most helpful resources to be encyclopedias, Web pages, and the assistance of two dancers who patiently answered the questions I threw at them and provided me with some insight that I couldn't get from books. In addition to learning a great deal about the two dances, I found the answers to some of my guiding questions and came up with new questions for further research. What follows is a chronological account of the history of Irish step dancing and Appalachian clogging, and a discussion of the two dances as they exist today.

Early Irish History: Conflict and Conquest

Somewhere between 350 and 250 B.C.E., the Celts (also known as the Gaels), settled in Ireland ("Irish" 84).

Their feisianna date from the early 1000s. A feis was a big Gaelic festival, which served as a combination of a trade fair, political gathering, and cultural event, complete with music, storytelling, sporting events, and crafts. According to Ann Richens and Don Haurin, these festivals still exist today.

Ireland was home almost exclusively to the Celts and their successive generations until the middle of the twelfth century. In 1169, Ireland was invaded and conquered by the Norman knights of Henry II of England, beginning a long history of conflict between the British and Irish.

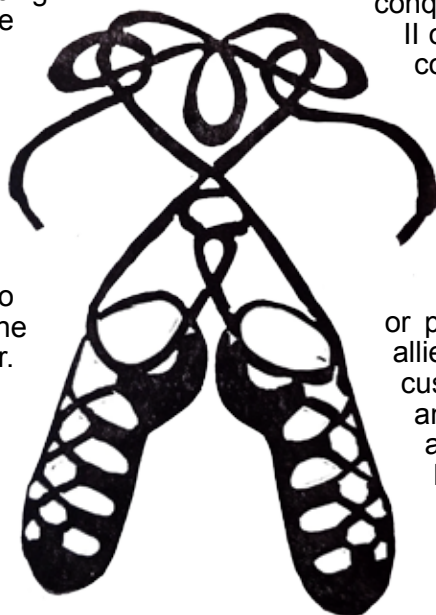
This event was known as the Anglo-Norman conquest, and King Henry partially controlled the land for the next 400 years (*Encyclopedia of Multiculturalism* 291).

In 1366, the Statute of Kilkenny was passed, which excommunicated or placed heavy penalties on those who allied with the native Irish or followed their customs. Pipers were routinely banned and arrested in the mid-1500s (Richens and Haurin). In the seventeenth century, Ireland became a British colony, and the Scottish and English people were forcefully resettled to Northern Ireland. The Penal Laws, enacted by the British Parliament in the late seventeenth and early eighteenth century, limited the Catholics' religious and civil rights, banned their education, and set Irish commerce and industries into ruin. By 1750, the original Irish controlled only five percent of all Irish land. Some of the Irish left the homeland due to the severity of the conflicts, but most couldn't afford to ("Irish" 84).

The Creation of Irish Step Dancing

Irish step dancing had its beginnings in the early 1700s during the turmoil of British oppression. The Irish wanted to learn upscale dances like those done in France and England. To accommodate their demands, dance masters invented Irish step dancing by adapting the French and English dances to fit with traditional Irish music (Harrison <www.inx.net/~mardidom/rcidance.htm>).

This led to the distinctive foot percussion seen in Irish step dancing, known as *battering*. The new dance style was named "step dancing," because each dance sequence



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executed within eight bars of music was called a step (Richens and Haurin).

A dance master would travel within a county, staying in each village for about six weeks and teaching step dancing to boys. A local family provided room and board, and it was considered an honor to have a prominent dance master stay in one's home.

Ever since St. Patrick introduced Christianity to Ireland in the fifth century, the Catholic Church played a very important role in the lives of the Irish. By the mid-1700s the Church had condemned dancing, so this expression of Irish culture was practiced with some secrecy. Step dance was taught in kitchens, barns, and other fairly private indoor locations. Sometimes a stage was as small as a tabletop or a half door. Because of the lack of adequate dancing space, early step dancing was rather stationary in style. Step dancers tried their best to stay in one place while doing quick footwork (Richens and Haurin).

Men often wore black shoes with elevated heels and large front buckles, so they were ready to dance. The dancers inserted coins between the sole and toe of the shoe and hammer nail heads into the heels to increase the volume of their battering. The dancers usually wore their everyday clothes, and would don their Sunday best, typically swallowtail coats and knee breeches, when performing at a competition. Competitive dancing took place at feisianna, and competition eventually became, for most dancers, the primary reason for learning to step dance. The winner of a competition was the dancer who knew the most steps, not necessarily the one who performed them the best (Richens and Haurin).

There were several different step dances that the dance masters taught, all of which are still done today. The *jig* is perhaps the most recognizably Irish dance that is still in existence. It is performed to music played in a 6/8 time signature. The *reel* originated in Scotland, but was perfected by Irish dance masters. It is a relatively fast dance in 4/4 time. The *hornpipe* evolved from an English dance in the mid-1700s. It is done in 4/4 time, and has a distinct triple rhythm in the music: one-and-a-two-and-a-three-and-a-four-and-a. *Set dances* are performed to a specific tune that remains set over time. It has two parts, the lead around, which is danced as an introduction during the first eight to sixteen measures, and the set, which usually begins at the twelfth to sixteenth measure. Set dances are done in jig or hornpipe time, and greater interpretation

of the dance is expected in comparison with other step dances (Richens and Haurin).

The First Irish-American Immigrants

Technically, St. Brendan's voyage just after 500 C.E. brought the first Irish to what would later become the United States of America. The first substantial number of early Irish settlers, however, were those in the mid-1700s who desired an escape from the British-Irish conflicts in their homeland, and could afford to leave Ireland. These immigrants traveled down along the Appalachian mountain range, some going as far as Florida and New Orleans (Cullinane 125).

Most of these immigrants settled during the eighteenth century in the Appalachian mountain region, in what is now Pennsylvania, Virginia, West Virginia, and North and South Carolina. By the first U.S. census of 1790, there was a 12 percent Scotch-Irish population (*Gale Encyclopedia of Multicultural America* 62).

The Irish, like most other immigrant groups, brought their music and dance with them to America, and incorporated it into their new lives. Irish settlers contributed largely to the making of folk music of America (Cullinane 125).

Of all the traditional instruments used by the Irish, their style of fiddle playing had the greatest effect on what was to become American music. Irish fiddle

tunes influenced American country music, while their ballads had an impact on American folk songs (*Gale Encyclopedia of Multicultural America* 62). Similarly, Irish dance had an effect on new kinds of American dancing that were soon to come about.

The Creation of Appalachian Clogging

The first official record of a dance master in the United States was recorded in 1789. Based in Philadelphia, he taught reels, jigs, and hornpipes. Irish step dancing, especially the heavy jig and hornpipe, was sometimes referred to as "clog dancing," so it follows logically that when a new form of dance, influenced by Irish step dancing, came into being, it would be called *clogging* (Cullinane 125).

Clogging was influenced not only by the step dancing from Ireland, but also by dances brought to America by other settlers from the British Isles, as well as Native American traditional dances, and solo buck and wing dances of the African American slaves (Mangin, Julie <www.access.digex.net/~jmangin/clogging.htm>).

Clogging began as a very social dance, which was a far cry from the competitive nature of Irish step



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dancing. The inhabitants of the Appalachians were part of a rural society, and they worked hard during the day, many in the coal mines or on the farm. After sundown, for special occasions or just for enjoyment, families and neighbors would gather together in a barn or on a porch to play music and dance (Charlton 23).

Although the dance has become somewhat rare in comparison to its popularity a century or two ago, a few "old timers" can still be seen flatfooting at Appalachian music festivals today. In Angela Charlton's Associated Press article, she quotes Jane

George, a clogging instructor from West Virginia: "Clogging is ... more structured. Flatfooting is freer. You can watch a bunch of people flatfooting and they'll all be doing something different." Dancers who flatfoot have no specific style of dress, but simply wear whatever they've already got on at the time, including everyday shoes.

Traditional clogging has been described as the most energetic form of step dance and is characterized by a relaxed upper body and fast-moving, percussive footwork ("Stepdance/Clogging in Nova Scotia" <fox.nstn.ca/~blee/dans/stepindex.html>).

It is a mobile, informal dance whose steps have become somewhat standardized only within the past century. Distinct steps and their names used to vary from region to region, and West Virginia is one of the last places to retain those differences (Charlton 23). The two most basic steps, which are the foundation for most other clogging steps, are called the shuffle and the buck, and are very similar, if not exactly the same, as some dance steps seen in modern tap dancing.

Subsequent Irish Immigrants: The First Great Wave

In 1800, the British passed the Act of Union. England had tight control

over Ireland at this point, and the Irish couldn't have their own parliament or government. All Irish government agencies were moved to London (*Encyclopedia of Multiculturalism* 291). The infamous Irish potato famine occurred in the mid-1800s as well. About a quarter of the Irish population died of starvation and disease, and many of the remaining Irish fled their homeland, bound for the United States.

The First Great Wave of Immigration to America lasted from 1841 until 1890. Included in the approximately eight million foreigners who immigrated to the United States were three million Irish and British (*Encyclopedia of Multiculturalism* 291).

The Irish moved primarily to large American cities like Boston, New York, and Philadelphia. Mostly Catholic unskilled peasants, they often faced job discrimination and were generally disliked in the United States (*Gale Encyclopedia of Multicultural America* 62). Due to these circumstances, they often lived in more or less isolated ethnic communities, such as the Hell's Kitchen area of New York City (*American Immigrant Cultures: Builders of a Nation* 76).

The Evolution of Modern Irish Step Dancing

In 1893, the Gaelic League was founded, which encouraged the revival of Irish culture (Richens and Haurin). This finally brought Irish dancing out into the open and began a chain of events that would result in the worldwide awareness and recognition of step dancing. The 1921 treaty that established the Irish Free State in the south and Northern Ireland as two separate countries also helped to stir up enthusiasm for the outward expression of Irish culture (*American Immigrant Cultures: Builders of a Nation* 76).

In 1929, the Irish Dancing Commission was founded. Its purpose was to standardize Irish dance by establishing universal rules regarding teaching, judging, and competitions. The commission established a 100 mark judging system. The points were distributed evenly among four categories: timing, deportment/style, construction of steps, and execution/method (Richens and Haurin).

Starting near the turn of the twentieth century, women began to step dance. They had most likely been doing so privately for quite some time, but it was considered indecent by the Church for women to dance, so any such displays in public were previously unacceptable. However, the gender dynamic had completely reversed itself by the 1930s. Because of the influx of female dancers, a new, more feminine dance was invented specifically for women, called a slip jig. Danced to music in 9/8 time, a slip jig's steps consist of graceful skipping, hopping, and toe pointing. Soft shoes were introduced around 1924 for use during slip jigs. They are soft leather shoes with flexible soles, much like Western ballet shoes, and they lace up the front and tie around the dancer's ankle (Richens and Haurin).

The prevalence of female dancers also led to the unique posturing of Irish step dancing that is its trademark today. Parish priests felt that women dancing with loose arms were far too provocative, so



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in order to increase their self-control, Irish step dancers must dance with their torso rigid, arms firmly at their sides, and faces expressionless (Richens and Haurin).

Costuming for Irish step dancing changed over the years as well. In 1893, the Gaelic League went on a quest for a traditional Irish costume, and as a result, feis rules made by the Irish Dancing Commission now call for “authentic Gaelic dress.” Boys wear white button-down shirts and dark pants, or kilts for older boys and men. Girls and women wear elaborately embroidered dresses with a shawl draped from the left shoulder to the right side of the waist, as well as black stockings, or white knee socks for younger dancers. There are even rules regarding hairstyles at a feis. A female dancer must curl her hair in ringlets for a competition, and keep it away from her face with a headband. Footwear has been through some significant improvements over the years as well. The old men’s “buckle shoes” were replaced by what are known as hard shoes. They have fiberglass tips and hollow heels, making them much lighter and louder (Richens and Haurin).

Clogging Evolves

Around the onset of World War II, a new style of clogging emerged, called “pitter pat.” The older clogging style was referred to as “traditional style or mountain style.” Pitter pat is synchronized clogging, with a group of dancers all doing the same step at the same time. Dancers form precision teams and perform choreographed clogging dances to a variety of recorded music of any genre, some of it modern or popular music (Mangin, Julie <www.access.digex.net/~jrmangin/clogging.htm>).

Pitter pat is more static than mountain-style clogging, and teams often assemble themselves in a line formation on stage. The clogging steps are executed more quickly than in mountain style clogging, and modern dance steps as well as arm and hand movements are used. Some precision teams wear leotards or spandex dance costumes, just like any other modern dance group, and clogging shoes are usually worn. Pitter pat has become the current most popular clogging style, and teams can be found all across the United States

(Earnhardt, Brooke, “Brooke’s Clogging Page” <www.geocities.com/Nashville/Opry/2891>).

Clogging and Step Dancing in Present Day America

Competition has always been an integral part of step dancing, and the Irish dance infrastructure continued to expand until just a few decades ago. In 1964, the Irish Dance Teachers Association was founded, and there are currently more than 300 certified Irish dance instructors in North America. The North American

Feis Commission was founded in 1968 to regulate competitions in the United States and Canada, and an annual North American championship competition started in 1969. Current eisianna focus primarily on Irish culture, and have crafts for sale, as well as vocal, instrumental, dance, and Gaelic language competitions. An *oireachtas* is a “super feis,” organized by region since 1976 (Richens and Haurin). The Oireachtas na Cruinne is the official title of the World Championship held annually in Ireland. The step dancing competition scene is remarkably organized, in part due to the assistance of these new organizations.

I learned from step dancer Brooke Earnhardt that many organizations hold independent clogging competitions, such as the Showstoppers National Talent Competition, the National Clogging and Hoe-

down Championships, and the Clogging Champions of America Competition. However, none of these organizations is affiliated with one another or overseen by a higher establishment. In accordance, there is no set teaching or judging criteria. Some judges look for precision, some judge the choreography, some watch for the dancers’ ability to stay with the music, and some pay attention to the costumes. Usually a group will be rated numerically, though the number range varies from one competition to the next, on some combination of the above categories.

Identity/Community

So who are these dancers? Is Irish step dancing still just the dance of the Irish? Is clogging only done by white



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descendents of settlers from the British Isles? I asked Brooke and Katie about their family backgrounds in order to see if there was a predictable pattern. Interestingly, while both dancers fit the historic description of their respective dances—Katie is 100 percent Irish and Brooke has Scottish and English ancestors—both denied that their heritage had anything to do with their choice of dance. Also, neither Brooke nor Katie had any history of family members who were involved in their dance, so they were both first-generation dancers, so to speak. Apparently for Brooke and Katie, any ethnic link was purely coincidental. I concluded that in order to accurately and more completely explore this issue, I'd need to ask more than one person from each dancing community. It would be an interesting topic for further research.

Authenticity

We spent a great deal of time discussing authenticity in class, so it seemed natural for me to incorporate it into my research. While watching *Riverdance*, I realized that while the footwork was beautifully executed, the dancing as a whole was not necessarily "authentic" Irish step dancing. For one thing, the costuming was wrong. The dancers in the show wear more modern clothes, which look great on stage but would never be permitted at a feis. The dancers don't keep their arms at their sides either. These two observations among others left me wondering what a real Irish dancer would think if I, in my relative ignorance, had noticed all these discrepancies. Perhaps surprisingly, the Irish dancers don't seem to mind. As of yet, I have read and heard only positive things from Irish dancers about the step dancing that takes place in *Riverdance* or *Lord of the Dance*. In general, they seem to be delighted that their dance and culture is so positively received by the public. Katie's comment was, "The two shows have increased public awareness of Irish dancing and made it distinct. Before the shows, few people would have known what step dancing was Since the shows, there has been a huge swell in the number of new dancers of all ages who enroll in dance classes. I think the shows have ... helped to promote Irish step dancing as being fun and modern" (E-mail to the author, 10 November 1998). What may be the greatest effect of *Riverdance* and *Lord of the Dance* is the realization that there is a life for Irish dancers outside of competition (Cullinane 125).

Media Attention

Irish step dancing has obviously received a lot of media attention lately, largely due to the huge commercial successes of the step dancing shows *Riverdance* and *Lord of the Dance*. Clogging, however, remains fairly unknown as an old Appalachian mountain tradition and is familiar only to those who clog and those who live in rural communities where clogging is common. Or is it? Interest in Appalachian dance was somewhat revived along with the folk movement in the late 1970s. The Green Grass Cloggers often performed publicly to live music and apparently had quite a following (Mangin, Julie <www.access.digex.net/~jmangin/clogging.htm>).

Perhaps at the height of clogging's visibility, the Leather 'N' Lace Cloggers, a precision team from Leicester, North Carolina, performed at the opening ceremonies of the 1996 Summer Olympics in Atlanta before an audience of thousands and broadcast via television to millions worldwide (Mangin, Julie. <www.access.digex.net/~jmangin/clogging.htm>). So while clogging may not have the fame that step dancing currently enjoys, it seems to be quietly holding its own.

In conclusion, Appalachian clogging and Irish step dancing are two dynamic dance forms, each with a rich history, that are thriving quite well and becoming ever more popular as we reach the turn of the twenty-first century. While I've found the answers to the original questions I asked about the dances, I've also come up with even more questions over the course of my research. More important, I've grown to genuinely like the two dances. For the time being I can only enjoy watching them, but I just might take a clogging or step dancing class sometime in the future. It will be interesting to see what the future holds for step dancing and clogging, whether step dancing falls back out of vogue or clogging undergoes a surge of popularity and takes the limelight once and for all. Either way, both dances have proven to stand the test of time, and almost certainly will be around in some form for the enjoyment of many generations to come.

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Cloggers in the SPOTLIGHT

Clogger Achieves Goals

By Hannah Johnson

“Clogging” is a word that gets associated with several ideas: the dance we love, but also to some - wooden shoes, Irish dancing and toilets are ones that I hear a lot. For me, it is a part of life, as well as an escape into another world.

I have clogged with The Steven’s County Stompers since I was about 8 years old. Currently, I am clogging with the Dance Tyme Studio cloggers, located in Walnut Ridge, Arkansas. Performing and dancing have been part of my life since I was very young. I learned early on that dance was not only fun, but was (and still is today) a huge part of who I am.

As a shy person, it has helped mold and push me. Today, I feel more comfortable and happy on a stage in front of a large audience than I typically do in normal, everyday circumstances and events. Late last year, I had the amazing opportunity to perform at the Carolina Opry with a professional clogging group called All-That. While performing my solo on the Carolina Opry stage, I

felt no fear — just peace and pure joy. It was one of the most amazing experiences of my life.

Clogging has opened my eyes to other places in the U.S. and has allowed me to meet many incredible people. For the past two years, I have won the NCHC National Choreographed Clogging Solo title. It had been a dream and goal of mine to be a national clogging champion, but it never seemed possible. Being from Colville, Washington (a small town in the Northeast corner of the state), as well as the only person in my clogging group that had the desire to compete, made it a huge challenge. Clogging has provided me with a family of dancers all over the country as well as in other parts of the world. Through lots of hard work, fund-raising, prayer, support from family and friends and the Colville community, and a dream — I was able to achieve my goal. It warmed my heart to know that I was putting Colville, Washington, on the clogging map.





FOOTNOTES

Jon Hasler

Jonathan Wayne Hasler, died at the age of 48 on Feb. 11, 2016. He will be best remembered for his wisdom, affection, a man of many talents and as a clogging legend.

He was a bright light in the community and at the young age of 14, he began teaching and choreographing for his clogging team the Rise N Shine Cloggers. He had such a heart for the arts. His passion and patience shined through to not only his three children, but to his students too.

Jonathan had the opportunity to make six guest appearances on the popular American television variety show that featured country music's finest, Hee Haw. He was also known for his talents and as an amazing drummer and trained under John Mellencamp's drummer, Kenny Aronoff and also Shawn Pelton.

He graduated with a Degree in Telecommunications from Indiana University in 1990 with minors in both History and Psychology. He received an IU Student Foundation Scholarship for his direction in the IU Sing production, "Step Out in Front".

Doubletoe Times Magazine of Clogging Editor Jeff Driggs paid tribute to Jon on the magazine's Facebook page, writing, "This is very sad news. Jon was a longtime friend. I remember many long conversations about the "good old days" of clogging in the 1980's. Jon's style was unique and he was quite a showman."

"Outside of my parents and the good Lord, Jon probably had the most impact on my life and without him I would not be doing what I love every day," said Dustin Stephan, who was a former team member of Hasler's and who has gone on to dance with and direct national champion teams and who now uses his clogging talents as a performer on the Branson Belle Showboat.

"He didn't teach me how to double step, but he did teach me how to dance and encouraged me to no



end. I learned how to teach, write cue sheets and to choreograph from this man, and he imbedded me with a musicality and a percussive nature that I use to this day," Stephan said.

Cloggers and friends took to social media to remember Jon and his contributions to clogging. Champion dancer Joel Harrison recalled "great memories of Jon and many new friends I have been introduced to and influenced by because of his dedication to the sport of clogging." Clogging legend Burton Edwards remembers Jon as "one of the best to ever lace up a pair of dance shoes." "The clogging family has lost a great dancer and great person," said clogging hall of famer Elliott Skeen.

Jonathan leaves behind, his three children, Henry (Hank), Cameron and Erika, as well as his fiancée Elicia Haskett and her children, his mother Patricia, sisters Tricia, Gretchen and Jessica, as well as many extended family.

A memorial service was held on Saturday, Feb. 27 in Bloomington, Indiana.

Memories of Jonathan and condolences may be made to the family at www.thefuneralchapel.net

WHAT'S THE RUMPUS?

Intermediate clogging line dance
Music: by Gaelic Storm (CD: What's the Rumpus?)
Begin with left foot

By Lois Elling
Lois.Elling@pacbell.net
9/10

INTRO Wait 8 beats

(4) 1 Cross Slap Back DS-Br(xf)Sl-Dt(ots)Sl-DrSt(bk)
(4) 1 Triple Unclog DS-DS-DS-StaSto

PART A1: *instrumental*

(4) 1 Chug Kentucky DS-Dr(kick)Sl-Dr(kick)St(xf)-RS
(8) 2 1 Cinnamon Roll ½ DS(1/4 R)-SlurSt-DS(1/4 L)-DS(1/4 L)-SlurSt(1/4 L)-&Hw-SlurSt-
Dtsl; end facing back 1st time, then front
(4) 1 Triple DS-DS-DS-RS

PART B: *verse*

(8) 1 Twisty DtSwl(L)-DtSwl(R)-DtSwl(L)-Swl(R)Swl(L)-Swl(R, Htch L) Sl(lift LF)-
DS-DS-RS
(4) 1 Travel Brush DS(fwd)-Pull(toe fwd)To-ToSt(fwd)-BrSl
(4) 2 Stomp Rocks Sto(xf)St(bk)-RkHtchSt
(8) 1 High Horse roll DS-Dt(xf)Sl-Dt(ots)Sl-Rk(bk)St-ToSl-DS-DS-RS; full turn R
(8) 1 Drag 'N Joey Zip DS-DrSt-DrSt-DrSl(Chug)-DrTo-To(xb)To(s)-To(s)To(xb)-
Jp(both apart)Zip(pull feet together)
(4) 1 Stomp Slur Vine &Sto-SlurSt(xb)-DS-RS
(4) 1 Double Rock 2 DS-DS-RS-RS
(4) 1 Bad Stamp *R foot* DS-StaRk(bk)-StSta-Rk(bk)St
(4) 1 Joey Unclog DS-To(xb)To(s)-To(s)To(xb)-StaSto

PART C: *chorus*

(4) 2 Fake Canadians DblSt/Dbl-HopTch
(4) 1 Mountain Goat DS-To(f)To(bk)-To(bk)To(f)-ToSl
(8) 1 Popcorn DS-DS-RkHtch-Rk(bk)St-ToSl-DS-DS-RS
(4) 2 Fake Canadians
(4) 1 Mountain Goat
(4) 1 Cross Slap Back
(4) 1 Triple Unclog full roll to L (optional)

PART A2: *short instrumental*

(4) 1 Chug Kentucky
(8) 1 Cinnamon Roll **full turn** to face front
(4) 1 Triple

Repeat B [Twisty, Travel Brush, Stomp Rocks, High Horse, Drag 'N Joey Zip, Stomp Slur Vine, Double Rock 2, Bad Stamp, Joey Unclog]

Repeat C [Fake Canadians, Mtn Goat, Popcorn, Fake Canadians, Mtn Goat, Cross Slap Back, Triple Unclog]

Repeat A1 [Chug Kentucky, Cinnamon Roll 1/2, Triple, repeat]

WHAT'S THE RUMPUS

Page 2

Music: Gaelic Storm

Choreo: Lois Elling

Repeat B [Twisty, Travel Brush, Stomp Rocks, High Horse, Drag 'N Joey Zip, Stomp Slur Vine, Double Rock 2, Bad Stamp, Joey Unclog]

Add: 2 Joey Unclogs (for a total of 3 in a row)

Repeat C [Fake Canadians, Mtn Goat, Popcorn, Fake Canadians, Mtn Goat, Cross Slap Back, Triple Unclog]

PART C2: *soft chorus*

(4)	2	Heel Touches	DS-HtchSl
(4)	2	Cross Touches	DS-Tch(xf)Sl
(8)	2	Stomp Slur Vines	
(4)	2	Heel Touches	
(4)	2	Cross Touches	
(4)	1	Cross Slap Back	
(4)	1	Triple Unclog	

Repeat C [Fake Canadians, Mtn Goat, Popcorn, Fake Canadians, Mtn Goat, Cross Slap Back, Triple Unclog]

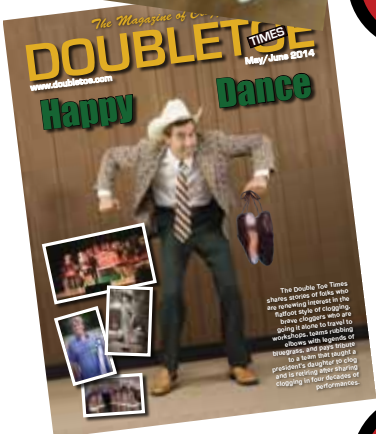
END: *short chorus*

(4)	2	Fake Canadians	
(4)	1	Mountain Goat	
(8)	1	Popcorn	
(1)	1	Run	DS; fwd w/hands out, "Hey!"

ABBREVIATIONS USED

Dt = Double Toe	St = Step	DS = Dt-Step	Rk = Rock
RS = Rock-Step	Br = Brush	Sl = Slide	Dr = Drag
Sta = Stamp	Sto = Stomp	Hw = Heel (take weight)	Swl = Swivel
To = Toe (take weight)	Jp = Jump	Tch = Touch	
Htch = Heel touch	Dbl = Double Toe (Canadian style)		
xf = cross in front	xb = cross in back	ots = out to side	R = right
fwd = forward	bk = back	s = side	L = left
LF = left foot	f = front		

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