

The Magazine of Clogging Since 1983

DOUBLETOE

TIMES

www.doubletoe.com

October 2013

An Apple for Teacher

**An issue dedicated to
teaching beginners
Lesson plans, terminology,
marketing ideas, and lots of
choreography for your
classes!**





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in digital format for your iPad, Kindle or E-Reader
or download to your computer!
www.doubletoe.com

Walk in Their Shoes

When folks decide to take dance lessons, one of the most important choices they make is their dance teacher. So, as you work to develop your teaching skills, keep the following qualities that students seek in mind.

Students Seek Teachers With Experience

Students want to know how long the teacher has been teaching. How long has he or she been dancing? Many want to find out what dancing certifications, if any, he or she has. While credentials are important, retired professional dancers often make the best teachers. These dancers often become exceptional dance teachers, with no previous certifications.

Students Seek Teachers With Qualifications

Does you teach different styles of dance? Some dance teachers conduct classes for several dance genres, such as ballet, tap, modern, hip-hop and jazz. Students want to make sure the teacher is actually qualified to teach the style they are seeking, not simply filling up his or her enrollment book.

Students Seek Teachers With Dedication

To your students, do you seem truly dedicated to dance? If a teacher was a professional dancer, you can probably assume a great deal of pride and dedication for the profession of dance. Observe the way instructors teach a class. A dedicated dance teacher will appear to be completely in love with the idea of teaching others how to dance.

Students Seek Teachers With Punctuality

Are you always running behind? Do classes continually begin late? A good dance teacher will always strive to be an example of responsibility, as responsibility is a trait of a good dancer. If students feel as if they are always standing around waiting for the teacher, they probably will look for a new one.

Students Seek Teachers With Respect

Do your students feel invisible in your dance class? Every student in a dance class should feel important and respected, even if they are dancing on the back row. The teacher should make an effort to make eye contact and communicate with everyone. A respectable teacher will pay attention to each student and correct them individually, helping them to gradually build their technique. A good teacher will respect every one of their students.

Happy clogging! Jeff Driggs

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WORLD OF CLOGGING

Clogging & Dance Workshops & C.C.A. Qualifying Competitions Memorial Day Weekend May 23-26, 2014

TWO GREAT EVENTS! ONE AWESOME WEEKEND
Workshops, Seminars, Evening Fun Dances
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call Hanna at (716) 725-8415 or visit

www.worldofclogging.com



Finding a Place to Teach

Now that you've decided to teach clogging, one of the first orders of business you'll need to take care of before marketing your classes is finding a place to hold them. If you are a dance studio instructor who is adding clogging to your program, this matter is already taken care of. For the rest of you budding teachers, location is an important matter in the success of your classes.

Of course, a facility with a hardwood floor, good heating and cooling, restrooms and water fountains is ideal, but hard to find. In addition, many proprietors worry that metal taps will scratch or damage their floors. While this is a consideration, the taps which are produced today will not damage floors if they are installed properly and maintained. (no loose or protruding nails or sharp edges). Here are a few places which you might want to try as possible sites for your classes:

1. Area school multi-purpose rooms.
2. Recreation Centers, Activity Centers
3. Local Church Activity Buildings
4. Local Square Dance Hall

Some towns have an active square dance culture, with local groups pitching in to rent or build a square dance hall for their dances. While these facilities would be difficult to rent on a weekend, there may be days during the week which would be free to rent.

In some cases, there are programs within the community to offer adult education, or family related activities. In many of these programs, you would be paid a fee to teach the class and all marketing and promotion of the classes would be handled by the group coordinating the program.

Here are a few organizations I know of which offer such opportunities:

1. YWCA and YMCA

Often, the Y will offer educational classes which they will market for you and pay you a small fee for teaching. This may be a good situation for a brand new teacher. There is no financial risk, and the marketing of classes will be done through the Y and its connections within the media.

2. Fraternal and family organizations

Many times, fraternal organizations (like the Moose, Elks, or Jaycees) will seek activities for their memberships and their families. In many small towns, the local lodge is a center of activity and you can teach with no rent or marketing costs.

3. Corporations and Factories

Companies often encourage recreational activities for their employees and their families and would offer you space at the company to hold your classes. Your

classes could be promoted in the company newsletter and posted on company bulletin boards. Many companies actively promote wellness programs, and clogging would be a great exercise-related activity to hold within the company.

4. Local School System Community Education Programs

Many school systems offer Community Education Programs which are taught at the local Middle Schools and High Schools. As with the YMCA, you would be paid a fee for teaching and the classes would be marketed through mailings by the school system. One of the benefits of this type of teaching is that often the school will provide sound equipment for your use in teaching. Many school systems have Califone or Marantz variable speed record players and tape players already in the classroom.

Marketing Your Classes

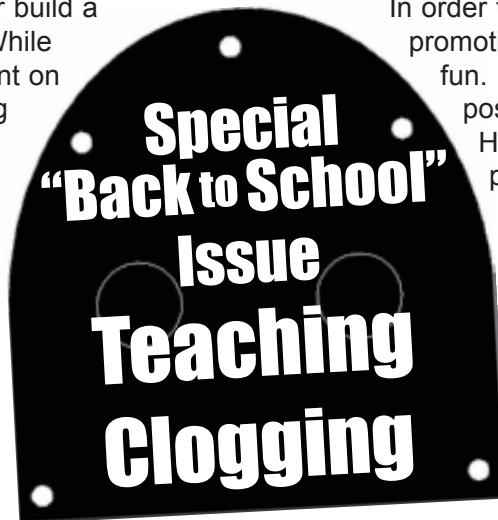
Now that you've located a hall. You'll need to spread the word. Marketing is the key to getting your first classes off the ground. Trust me, once you've taught clogging a few times, the word will get out what fun it is and you'll have people seeking you out.

In order to get the best response, make your promotional efforts attention-getting and fun. Design a colorful or eye-catching poster telling What, Where, When, and How Much. If you don't have a personal computer, go to the local copy center with a computer center and ask for their help. They have professionals on staff to help you, and the cost of using a computer is just a few cents a minute.

Now that you have a poster, put them anywhere you have permission to do so. Here's a few ideas: Supermarket. Library, Company Bulletin Board, Church Activities

Board, Shopping Centers.

Another great way to market your classes is through a press release. Most of us can't afford to buy a newspaper ad to promote our classes, but by sending a news story to the paper; we may get even better coverage than an ad could have garnered. Newspapers are always needing filler, so a ready-made article may get you a great placement in the paper. Keep the release simple, and be sure to give contact information in case a reporter would like more information. On page 10 is a sample of a "swiss cheese" release which you could fill in the blanks, retype and send to your local newspapers, journals, shopper's guides and company newsletters. Shopper's guides and community newspapers seem to use this type of story most often, and are often willing to do a feature story on you as a teacher.





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the size that fits.

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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, (S) = Special Event.

Submitting an event is easy... just visit the Double Toe Times website at www.doubletoe.com and click on "Events." You may also email doubletoetimes@aol.com with the title "Clogging Event." Call or email today to advertise!

Workshops

October 2013

Oct 11-12, 2013

Fall Grand Delight Clogging Workshop (W)
Rochester, MN
Inst: Barry Welch, Stan Webb, Dustin Stephan & more!
Kahler Grand Hotel
Info: Pam Heaton
(612) 991-3270
smashingtoe@yahoo.com
pleasantvalleycloggers.com

Oct 12, 2013

Missouri Clogging Association Workshop and Fun Dance (W)
Harrisburg, MO
Inst: Missouri Clogging Instructors
Info: Jaime Wake
cloggingmama2@yahoo.com
<http://moclog.com/Events.html>

Oct 19, 2013

OctoberClogFest (W)
Columbus, IN
Inst: Jeff Driggs, Naomi Pyle, Joel Harrison, Barry Welch
Seasons Lodge & Conference Center
Info: Naomi Pyle
(812) 579-6979
Naomi_p@sbcglobal.net

Oct 19-21, 2013

Blistered Feet Clogging Workshop (W)
Sault Ste Marie Ontario Canada
Inst: Shane Gruber, Paul Puckrin, Sarah Medler-Weeks, Janet Durante and more
Info: Duffy Schryer
(705) 949-8674

November 2013

Nov 2, 2013

GCA North Workshop (W)
Duluth, GA
Inst: Rebecca Lee, Chip Summey
North Georgia Fairgrounds
Info: Penny Sloan
gaclogging.com

Nov 15-17, 2013

Hickory Hoedown (W,C)
Hickory, NC
Info: AJ & Jill Kirby
Hickory Metro Convention Center
(828) 396-2052
or (828) 212-0530
simscountrycloggers@yahoo.com
clognc.com

Nov 27-30, 2013

28th Annual C.L.O.G. National Clogging Convention (W)
Thanksgiving Weekend
Orlando, FL
Info: David & Susan Phillips
678-889-4355
clog@clog.org
clog.org

December 2013

Dec 14, 2013

Miss GA State Clogger Pageant
Hawkinsville, GA
Info: gaclogging.com

January 2014

Jan 10-12, 2014

4th Annual Southern Arizona Clogging Dance Festival (W)
Tucson, AZ
Old Pueblo Dance Center
Inst: Eric Bice, CA
Info: Tom Bogan
tbogan1@cox.net
(520) 290-2368
Shirley Lillard
(520) 298-2056
shirleylillard@comcast.net
sardasa.com/

Jan 25, 2014

Mississippi Clogging Council Mini Workshop (W)
Brookhaven, MS
Dixieland Cloggers Studio
Info: Angie Miller
president@
msclogextravaganza.com

Jan 28-29, 2014

Southeastern Clogging Convention (W)
Dublin, GA
Instructors: Andy Howard, Brian Tucker
Info: gaclogging.com

February 2014

Feb 1, 2014

Clog A Day Away Workshop (W)
Gold Canyon, AZ
Canyon Vistas Resort
Instructors: Barry Welch & Anne Mills
Info: Anne Mills
annemills121@comcast.net

Feb 22, 2014

Feet on Fire Workshop (W)
Yuma, AZ
Instructors: Russ & Lelia Hunsaker
Info: Janice Jestin
janice_jestin@hotmail.com

March 2014

Mar 6-8, 2014

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 8, 2014

Diablo Mountain Cloggers March Madness Workshop & Dance (W)
California
Info: Lois Elling
lois.elling@pacbell.net

Mar 14-15, 2014

34th Annual TCC Rally (W)
Waco, TX
Waco Convention Center
Instructors: Dustin Stephan, Brandon Norris and Rebecca Lee
Plus your favorite Texas instructors!
Info:
www.texas-clogging.com

Mar 14-16, 2014

25th Storm King Clog Camp (W)
North Brisbane, Queensland Australia
YMCA Camp Warreawee
Info: Edith Sandy
sandye@spiderweb.com.au
Jenny Neal
djNeal2@hotmail.com
cloggingaustralia.com

Mar 15, 2014

Mason Dixon Spring Stomp (W)
Westminster, Maryland
Inst: Morgan Hudson
Portico St. Johns Catholic Church
carrollcountycloggers.com
Info Diane Gehret
(410) 259-8864
dianegehret@gmail.com
Lynn Grassi
(410) 428-6992
lynnglassi@verizon.net

Mar 15, 2014

Gulf Coast Spring Fling "One Day Clogging Workshop" (W)
Ft. Myers, Florida
Riverside Community Center - Hardwood Floor!
Info:
cloggertrc@yahoo.com
gulfcoastcloggers.weebly.com

Mar 21-22, 2014

Possum Trot Clogging Workshop (W)
Oxnard, California
Courtyard by Marriott
Inst: Scotty Bilz, Jeff Driggs, Missy Shinoski, Michele Millier-Hill, Cricket Ester
possumtrotca.net

April 2014

Apr 3-5, 2014

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

Apr 4-5, 2014

City Slicker Stomp (W,C)
Independence, Missouri
Inst: TBA
Hartman Conference Center
Info: Missy Shinoski
816-443-3030
kloghop@sbcglobal.net
cityslickerstomp.info

Apr 10-12, 2014

Nickel City Clogging Festival (W)
Buffalo, NY
Inst: Scotty Bilz, Jeff Driggs, Naomi Pyle, Missy Shinoski, Chip Summey & more TBA
Adam's Mark Buffalo
Info: Linda Haley
(716) 537-9662
wnyca.com

Apr 11-12, 2014

27th 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 25-27, 2014

31st Annual Northern California Clogging Association Convention
Modesto, CA
Guest Inst: TBA
Info:
www.ncca-inc.com

Apr 26, 2014

Clogging in the Natural State (W)
Mountain Home, AR
Ramada Inn Conventional Hall
Instructor: Stacy McWethy-Knoop
Info: Kathey Wilson
(870) 243-8113
dancetymestudio@gmail.com
Leona Miller
arlogger@suddenlink.net

Apr 25-26, 2014

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

May 2014

May 3, 2014

Mississippi Clogging Council Mini Workshop (W)
Meridian, MS
Lauderdale Cloggers Studio
Info: Angie Miller
president@
msclogextravaganza.com

May 23-26, 2014

Memorial Weekend Workshop (W)
Elum, WA
Circle 8 Ranch
Instructor: Anne Mills
Info: Jeri Staheli
(425) 353-0656
www.countrycloggers.org

May 23-25, 2013

World of Clogging Workshop & Dance Championships (W,C)
Cincinnati, OH
Instructors Scotty Bilz, Jeff Driggs, Joel Harrison, Naomi Pyle & more TBA
Crowne Plaza Cincinnati North
Info: Jeff Driggs or Hanna Healy
(304) 776-9571
worldofclogging@aol.com
worldofclogging.com

Jun 19-21, 2014

BYU Cougar Clogging Classic (W)
Provo, UT
Inst: TBA
Info: 801-422-4851
<http://ce.byu.edu/cw/dancecamps/clogging.cfm>

Jun 19-22, 2014

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

Jun 20-22, 2014

19th ACA (Australian
Clogging Association
National Clogging
Convention (W)
Marrara/Darwin, Northern
Territory
Australia
Guest Instructor: Shane Gruber
USA
Info: Jenny Neal
convenordarwin@gmail.
com
cloggingaustralia.com

Jun 25-28, 2014

61st National Square
Dance Convention (W)
Little Rock, AR
Inst: TBA
Statehouse Convention
Center
63nsdc.com

**July 2014
Jul 2014**

Mississippi Clogging
Council Mini Workshop
(W)
Amory, MS
hosted by Country
Cloggers
Info: Angie Miller
president@
msclogextravaganza.com

Jul 18-19, 2013

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

August 2014**Aug 15-16, 2014**

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

Aug 15-16, 2014

Mississippi Clogging
Extravaganza (W)
Brookhaven, MS
Instructors: TBA
Info: msclogextravaganza.
com

**September
2014****Sep 5-6, 2104**

Florida Clogging Council
State Convention (W)
Melbourne, FL
Eau Gallie Civic Center
Instructors TBA
Info:
Floridacloggingcouncil.org

Sep 5-6, 2014

Clogging & Folk Festival
(WP)
Mountain View, AR
Inst: TBA
Info: 870-269-3851
ozarkfolkcenter.com

Sep 12-14, 2014

New Zealand Clogging
Association
18th National Clogging
Convention (W)
Nelson, New Zealand
Brightwater Public Hall
Inst: Dell Sutcliffe
nzclogging.webs.com

Sep 13-14, 2014

Cloghop 2014 (W)
Renegade Quicksteppers
25th Anniversary
Celebration
Leinfeld, Germany
Walter-Schweizer
Kulturforum
Inst: Jeff Driggs, Shane Gruber
Info:
www.quicksteppers.de

Sep 19-20, 2014

Fontana Clogging
Jamboree (WP)
Fontana Village, NC
Inst: Jeff Driggs, Naomi Pyle,
Scotty Bilz, Chip Summey, Barry
Welch, CJ Tate
Fontana Village Resort
Info: Jeff Driggs
(304) 776-9571
ccajeff@aol.com
Naomi Pyle
(812) 579-6979
Naomi_p@sbcglobal.net
fontanaworkshop.com

October 2014**Oct 18, 2014**

OktoberClogFest
Workshop (WP)
Nashville, IN
Inst: Jeff Driggs, Naomi Pyle &
more TBA
Seasons Resort &
Conference Center
Info: Naomi Pyle
(812) 579-6979
Naomi_p@sbcglobal.net

November 2014**Nov 14-16, 2014**

Hickory Hoedown (W,C)
Hickory, NC
Info: AJ & Jill Kirby
Hickory Metro Conv. Ctr.
(828) 396-2052
or (828) 212-0530
simscountrycloggers@
yahoo.com
lognc.com

Nov 26-29, 2014

28th 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
achflog.com
CCA = Clogging Champions of
America
ccaclog.com
NCHC = National Clogging and
Hoedown Championships
clog.org
CAD = Cadence
clogcadence.com

October 2013**Oct 5-6, 2013**

The Challenge (C)
(CCA)
Charlotte, NC
The Blake Hotel
Info: Chip Harrison
(704) 823-8667
tncelite@hotmail.com

Oct 12, 2013

Castaway Clogging
Competition (C)
(CAD)
Myrtle Beach, SC
Sea Mist Resort
Info: Derek Starnes:
derek.clogcadence@
gmail.com
clogcadence.com

Oct 25-27, 2013

ACHF Annual World
Championships (C)
(ACHF)
Maggie Valley, NC
The Stompin' Ground
Info: Lou Mairi (304)
872-5803
Dianne Loftin (864) 277-
0553
Jimmie Loveless (301)
884-5830
achflog.com

November 2013**Nov 2-3, 2013**

Indiana Fall Classic
Clogging Championships
(C)
(CCA)
Columbus, IN
Clarion Hotel &
Conference Center
(formerly the Holiday Inn)
Info: Jeff Driggs
304-776-9571
ccajeff@aol.com
Naomi Pyle
812-579-6979
Naomi_p@sbcglobal.net
cloggingcontest.com

Nov 9, 2013

CCA Mountain Classic (C)
(CCA)
Columbus, NC
Polk County High School
Info: Kevin Parries
(828) 687-8600
ccakevin@aol.com
Rhonda Wallen
(864) 590-6639
Jwallen543@charter.net

Nov 9, 2013

Tiger Town Invitational (C)
(ACHF)
Central, SC
D.W. Daniel High School
Info: Ben or Sharon Finley
(864) 868-9788
sfinley@bellsouth.net
achflog.com

Nov 15-17, 2013

Hickory Hoedown
Competition & Workshop
(C,W)
(CAD)
Hickory, NC
Hickory Metro Convention
Center
Info: Jill Kirby
(828) 396-2052
jill.clogcadence@gmail.
com
clogcadence.com

Nov 23, 2013

Las Vegas Invitational (C)
(CCA)
Las Vegas, NV
Info: Lynne Ogle
(865) 675-1185
ccalynne@aol.com
ccaclog.com

January 2014**Jan 18, 2014**

Oak City Winter Invi-
tational (C)
(ACHF)
Louisburg, NC
Seby B. Jones Performing
Arts Center
Info: Tayler Kopple
(919) 413-6605
oakcitycloggers@gmail.
com

Jan 24-25, 2014

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

February 2014**Feb 8-9, 2014**

Capital City Clogging
Classic (C)
(ACHF)
Lexington, SC
Lexington High School
Info: Heather Barnhart
(828) 320-9095
ccitycloggers@gmail.com

March 2014**Mar 7, 2014**

Smoky Mountain Encore
Gatlinburg, TN
Gatlinburg Convention
Center
Info: Lynne Ogle
(865) 805-7025
ccalynne@aol.com
Matt Sexton
(423) 676-1305
DancExpCloggers@aol.
com

Mar 15-16, 2014

South Carolina Clogging
Council Workshops and
Competition (W,C)
(ACHF)
Location TBA
Info: Dianne Loftin
(864) 277-0553
dloftin01@gmail.com

Mar 22, 2014

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

Mar 30, 2014

Northeast Clogging Con-
vention and Competition
(W,C)
(NCHC)
Nashua, NH
Info: Beth Kendall
(802) 439-3349
Info: Brian Tucker
btucker730@aol.com
www.freewebs.com/necc

April 2014**Apr 5, 2014**

Southern Junction Clog-
ging Championships (C)
(ACHF)
Williamston, SC
Williamston Municipal
Center
Info: Gwen Davis
(864) 299-8601
gwen@southernjunction-
cloggers.com

Apr 13-14, 2014

City Slicker Stomp Com-
petition (C)
(NCHC)
Independence, MO
Info: Missy Shinoski
kloghop@sbcglobal.net
www.CitySlickerStomp.
Info

Apr 25, 2014

ACHF Annual Meeting
Maggie Valley, NC
Comfort Inn – Maggie
Valley

Apr 26, 2014

Stompin' Ground Competi-
tion (C)
(ACHF)
Maggie Valley, NC
Stompin' Ground
Info: Dianne Loftin
(864) 277-0553
dloftin01@gmail.com

May 2014**May 17, 2014**

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

May 23-25, 2013

World of Clogging
Workshop & Dance
Championships (W,C)
(CCA)
Cincinnati, OH
Crowne Plaza Cincinnati
North
Info: Jeff Driggs
(304) 776-9571
worldofclogging@aol.com
worldofclogging.com

May 31, 2014

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

**May 31 & Jun 1,
2014**

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

June 2014**Jun 7, 2014**

The Power All Star Chal-
lenge (C)
(NCHC)
Woodstock, GA
Info: Ryan & Marci
Rickard
(770) 710-1152
ryanrickard@comcast.net
marci@powertapsclog-
ging.com

Jun 14, 2014

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

Jun 28, 2014
Carolina Fusion's Summer Shindig (C) (ACHF)
Lexington, NC
Edward C. Smith Civic Center
Info: Stefanie Grubbs (336) 918-6269
stefaniegrubbs@gmail.com

Jun 28, 2014
Judge's Training and Director's Workshop (T) (ACHF)
Lexington, NC
Edward C. Smith Civic Center
Info: Jimmy Loveless (301) 884-5830
jloveless@melwood.org

Jun 29, 2014
Explosion Clogging Championships (C) (NCHC)
Charleston, SC
Info: Matt & Kelly Sexton (423) 282-5065/676-1305
DancExpCloggers@aol.com

July 2014
Jul 18-20, 2014
Fusion Fest – Workshop and Competition (W,C) (ACHF)
Traditional Workshop and ACHF Competition on Saturday
Contemporary Workshop and ACHF Competition on Sunday
More details to be announced...
Info: Stefanie Grubbs (336) 918-6269
stefaniegrubbs@gmail.com

Jul 26, 2014
R2k Clogging Invitational (C) (NCHC)
Clayton, GA
Info: Keith & Rhonda Brady (706) 892-6142
rhondakbrady@gmail.com or Keith Brady (706) 892-6116
jkeithbrady@gmail.com

Jul 26 & 27, 2014
Southwest U.S. Clogging Championships (C) (NCHC)
Scottsdale, AZ
Info: Matt & Colleen Pearson (925) 361-7105
azpride1@cox.net
www.azpride.com

August 2014
Aug 2, 2014
Summer Fest Competition (C) (ACHF)
Easley, SC
Easley High School
Info: Dianne Loftin (864) 277-0553
dloftin01@gmail.com

Aug 23, 2014
Sound FX Clogging Championships (C) (ACHF)
Lincolnton, NC
James W. Warren Citizens Center
Info: Dianne Loftin (864) 277-0553
dloftin01@gmail.com
Quinn Stansell (704) 418-8047
qstansell@carolina.rr.com

September 2014
Sep 5-6, 2014
North Carolina Mountain State Fair Clogging Competition (C) (ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin (864) 277-0553
dloftin01@gmail.com

November 2014
Nov 1-2, 2014
Indiana Fall Classic Clogging Championships (C) (CCA)
Columbus, IN
Clarion Hotel & Conference Center
Info: Jeff Driggs 304-776-9571
ccajeff@aol.com
Naomi Pyle 812-579-6979
Naomi_p@sbcglobal.net
cloggingcontest.com

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Info: Lee Froehle (614) 580-1950
jfla67@aol.com
cloggingexpo.com

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Sanctioned Events

<p>2013 October 25-27, 2013 ACHF Annual World Championships Maggie Valley, NC Stompin' Ground Contact: Jimmy Loveless 301-884-5830 Ellis Perry 919-484-0623 Dianne Loftin 864-277-0553</p> <p>November 9, 2013 Tiger Town Invitational Central, SC – UPDATED D.W. Daniel High School Contact: Ben or Sharon Finley 864-868-9788 sfinley@bellsouth.net Lauren Ann Brady bradyla07@yahoo.com Cullen Finley 864-952-9930 wcfinley@bellsouth.net</p> <p>2014 Jan 18, 2014 Oak City Winter Invitational Louisburg, NC Seby B. Jones Performing Arts Center Info: Tayer Koppke (919) 413-6605 oakcitycloggers@gmail.com</p> <p>Feb 8-9, 2014 Capital City Clogging Classic Lexington, SC Lexington High School Info: Heather Barnhart (828) 320-9095 ccitycloggers@gmail.com</p> <p>Mar 15-16, 2014 South Carolina Clogging Council Workshops and Competition Location TBA Info: Dianne Loftin (864) 277-0553 dloftin01@gmail.com</p>	<p>Apr 5, 2014 Southern Junction Clogging Championships Williamston, SC Williamston Municipal Center Info: Gwen Davis (864) 299-8601 gwen@southernjunctioncloggers.com</p> <p>Apr 25, 2014 ACHF Annual Meeting Maggie Valley, NC Comfort Inn – Maggie Valley</p> <p>Apr 26, 2014 Stompin' Ground Competition Maggie Valley, NC Stompin' Ground Info: Dianne Loftin (864) 277-0553 dloftin01@gmail.com</p> <p>May 17, 2014 Beach Blast Rocky Point, NC Cape Fear Middle School Info: Jessica Larson (910) 604-0879 missjessica@dancerscornerstudio.com</p> <p>May 31, 2014 Mars Hill University Championships Mars Hill, NC Moore Auditorium Info: Danielle B. Plimpton Bailey Mountain Cloggers (828) 689-1113 dbuie@mhu.edu</p> <p>Jun 28, 2014 Carolina Fusion's Summer Shindig Lexington, NC Edward C. Smith Civic Center Info: Stefanie Grubbs (336) 918-6269 stefaniegrubbs@gmail.com</p>	<p>Jun 28, 2014 Judge's Training and Director's Workshop Lexington, NC Edward C. Smith Civic Center Info: Jimmy Loveless (301) 884-5830 jloveless@melwood.org</p> <p>Jul 18-20, 2014 Fusion Fest – Workshop and Competition Traditional Workshop and ACHF Competition on Saturday Contemporary Workshop and ACHF Competition on Sunday More details to be announced... Info: Stefanie Grubbs (336) 918-6269 stefaniegrubbs@gmail.com</p> <p>Aug 2, 2014 Summer Fest Competition Easley, SC Easley High School Info: Dianne Loftin (864) 277-0553 dloftin01@gmail.com</p> <p>Aug 23, 2014 Sound FX Clogging Championships Lincolnton, NC James W. Warren Citizens Center Info: Dianne Loftin (864) 277-0553 dloftin01@gmail.com Quinn Stansell (704) 418-8047 qstansell@carolina.rr.com</p> <p>Sep 5-6, 2014 North Carolina Mountain State Fair Clogging Competition Fletcher, NC WNC Ag Center Info: Dianne Loftin (864) 277-0553 dloftin01@gmail.com</p>
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Understanding Terminology and Step Notation

(reprinted from Clogmopolitan Volume I, No. 5)

The National Clogging and Hoe-down Council adopted the "Eight Basic Movements" of clogging on May 13, 1978 as a means of standardizing teaching methods, cueing and step notation. These standards were soon adopted as well by the Clogging Leaders of Georgia (now known as C.L.O.G., Inc.) and throughout the years much has been done to further standardize the way in which clogging teachers teach, cue and abbreviate step descriptions. Sheila Popwell, the former editor of the Flop-Eared Mule and a renowned clogging innovator, did much to popularize the Basic Steps and Terminology which is still widely accepted today. Through a column known as "Clogmunication", Kevin Sellow of Alabama also has done much to help provide a forum through which standardization could be discussed and developed.

For the sake of understanding, "Clogmunication" divided the understanding of movements between "Traditional Clogging" movements and "Contemporary Clogging" movements. Later, Buck Dance Terms were added to further describe movements.

TRADITIONAL CLOGGING TERMINOLOGY

All traditional clogging steps are made up of some combination of the following basic movements. The movements themselves fall into two groups -Toe Movements and Heel Movements. Each Toe Movement occurs on an upbeat of the music and is followed by a Heel Movement which occurs on the downbeat of the music. There are no silent or syncopated beats in Traditional Clogging. The rhythm of the dance is kept by the heel. Anytime the heel is sounded, the knee is flexed and then straightened on the following upbeat, resulting in the characteristic up and down motion of the dancer's body.

The word "click" is used in the descriptions below to indicate that a tap has contacted the floor. All clicks should have a sharp, clear sound, not scuffed or muffled.

HEEL MOVEMENTS

These fall on the downbeat (or bass beat) of the music

HEEL

The weight of the body is already on the ball of the foot when the HEEL movement is done. Snap the heel down, producing a sharp click, and flex the knee downward, distributing the body weight along the entire length of the foot.

STEP

Place the entire foot flat on the floor, producing a click

with the toe tap and the heel tap at the same time and transferring the body weight along the full length of the foot while flexing the knee downward.

SLIDE

A down and forward counterpart of the up and back motion of the DRAG (see TOE MOVEMENTS). With the foot flat on the floor and the knee straight, roll your weight up onto the ball of the foot, letting your knee begin to go slack. As the weight of your body begins to drop forward and down, let the instinctive tightening of your thigh muscles save you from a fall by sliding your foot forward (about the length of your foot) and then letting your heel snap down, producing the click and redistributing your weight along the whole length of your foot. At the end of the SLIDE the knee will be in a flexed position. (Also can be done with both feet on the floor in the same manner.)

TOE MOVEMENTS

These fall on the upbeat of the music

TOE

The ball of the foot produces a click while the heel remains out of contact with the floor. TOE implies that the body weight has been transferred to the ball of the foot. The knee should be basically straight.

DOUBLE TOE

Two clicks are produced in the space of one upbeat of music. The ball of the foot strikes the floor during the forward motion of a short kick and the knee straightens (ankle is relaxed and foot angles downward). The knee bends upward immediately and the same foot swings backward with the ball of the foot striking the floor again in the same spot. The heel should not touch the floor. The two motions of the foot are considered to be one movement with no hesitation between them. Normally, the clicks occur slightly in front of the body, but they may be done in other directions as well.

ROCK

A click is produced by transferring the weight onto the ball of the foot slightly behind the body's center of gravity. The knee is in a flexed position at first, causing the body's weight to "rock" back slightly as the center of gravity changes. The opposite foot is always lifted off the floor during a ROCK. The heel of the foot doing the ROCK does not touch the floor, but the knee does straighten.

BRUSH

The foot is allowed to swing from the knee with a pendulum action. The ball of the foot produces a click by striking the floor and continuing in the direction of the swing (which may be to the front, to the rear,

or crossing in front or in back of the opposite leg). Movement comes from the hip and the knee joint, and the knee of the BRUSHing foot always bends upward following the click (at the same time as the following heel movement).

DRAG

The foot is flat on the floor and the knee is flexed when the DRAG begins. With a springing motion which moves the weight of the body up and back, straighten the knee allowing momentum to lift you heel slightly off the floor and drag your foot back about half the length of the foot. The weight is distributed along the length of the foot at the end of the movement and there is no distinctive click. (This can also be done with both feet on the floor in the same manner)

NOTE: Much of what is considered to be "traditional" clog dance styling depends on the part of Appalachia the definitions come from, but the following points are frequently raised:

Smooth flowing motions with a constant DRAG-SLIDE incorporated into the footwork- no head bobbing, no arm waving, no jumpy or jerky body actions.

Feet no more than 6 to 8 inches off the floor- no one but the floor should see the bottom of your clog shoes. No silent or syncopated beats -toe movements are executed on upbeats and heel movements on downbeats.

CONTEMPORARY CLOGGING TERMINOLOGY

Since clogging is a living folk dance, part of what the dance is will be defined by what folks are dancing at any given time. Accordingly, new movements and new ways of using traditional movements are constantly being developed. As well, liberties are being taken with the "rule" of toe movements on upbeats and heel movements on downbeats. At the same time, however, try to remain aware that there is a distinction between what is traditional and what is contemporary so that you can keep your students informed (as well as happy!).

With the above points in mind, the following are the Contemporary Clogging Movements you'll see around the clogging floor these days:

HOP

An extension of SLIDE used in describing any upward motion that causes both feet to lose contact with the floor. The hop occurs with the upward motion taking place on the upbeat of the music and the click produced on the bass beat when the foot comes back into contact with the floor. The knee is flexed downward as you land. Landing after the hop may

take place on the same foot that did the push off into the air, or the HOP may be used to change the weight to the opposite foot depending on the demands of the step being done. A foot designator L or R beneath the word HOP on a cuesheet would indicate the foot change.

SLUR

Feet will be slightly apart when a SLUR begins. On the upbeat, draw the toe tap along the floor (giving a slurred tap sound) toward the weight-bearing foot (usually ending across in back). Drop the heel to the floor producing a click on the bass beat. Originally SLUR was separated from the following beat, but today most choreographers assume that you will automatically include the heel sound when using the term SLUR.

CLICK

Describes a motion where the sides of your clogging shoes are touches together. As with slur, most choreographers assume that you will click your heels together on an upbeat and then sound a heel tap on the following bass beat. Several varieties of CLICK exist today and are further defined by the styling terms provided with the step.

KICK

A variation of the BRUSH that simply omits the sound of the toe tap by eliminating any contact with the floor. Leg motion and action is the same as the BRUSH.

STOMP

A strongly accented flatfoot step taking the full weight of the foot.

TOUCH

A term used to imply the same sound and motion as that of a TOE, but the foot ins immediately picked up again without transferring the body weight to that foot.

STAMP

A flatfooted TOUCH

BREAK

The entire side of the foot has been turned sideways and away from the other foot to become flush with the floor. Weight is borne by the other foot.

PIVOT

Describes a motion on the ball of the foot in a given direction. Usually occurs on the upbeat and does not necessarily include dropping the heel on the following bass beat. Therefore, the next intended movement should be written out as well.

PULL

Indicated that the dancer will "scrape" the tip of the clogging shoe along the floor usually toward the other foot. Can be done from the rear, from across in back, from across in front, etc.

BUCK DANCE TERMINOLOGY

Buck Dancing has come to be recognized in clogging circles as a specific style of dancing that differs from flat-footing in that a buck dancer keeps his weight on the balls of the feet and produces clicks by the interchanging of heel and toe movements to make what has been described as a "patter" sound. In the mountains of West Virginia, where I come from, the term "buck dancing" is used to describe any solo freestyle dancing -whether it be traditional clogging, flat-foot or otherwise. By the same token, dancing with a partner is known as a "buck and wing" dance. .

The terms outlined below are used to described movements used in the heel -toe dance style commonly known as "buck dancing":

BALL

The transfer of the body weight in a stepping motion to the ball of the foot with the knee bent slightly.

BOUNCE

The same as BALL, but with a hopping motion instead of a stepping motion. You may BOUNCE on the same foot or use it to change from one foot to another .

DIG

A step (transfer of body weight) onto the hack edge of the heel.

FLANGE

A term used to indicate that the dancer has completely turned the foot over and outward to bring the area of the shoe which covers the last two toes flush with the floor. The heel is aimed upward and weight is borne by the other foot

FLICK

A short back BRUSH of the toe tap (usually following a heel sound from the same foot)

HIT

A touch of the back edge of the heel tap to the floor without any transfer of weight to the floor

POINT

A touch of the tip of the shoe (NOT the ball of the foot) to the floor behind the body (or across in front or in back of the opposite foot, etc.)

SKUFF

A short forward brush with the heel tap striking the floor. Normally, the front portion of the heel tap is the area which produces the click.

SKUFFLE

A short forward and back brush which produces two sounds from the heel tap in one beat of music (&a).

SLIP

A forward chug on the ball of the foot only -no heel tap sound is produced.

SNAP

From a foot flat on the floor (normally done as a part of the DRAG on the same foot), the toe of the foot is raised slightly and then immediately dropped again to produce a sound of the toe tap.

ABBREVIATIONS USED IN STEP NOTATION

Listed below are the most commonly agreed upon abbreviations used in the notation of steps on cue sheets. In the early 1980's a movement was afoot to used one letter abbreviations for the eight basic movements used in traditional clogging. Some have been accepted, but most of the movements are more commonly recalled using two letter abbreviations. I have listed the abbreviation most commonly used for each movement.

Traditional Clogging Movements

(most commonly used abbreviations)

Term	Most Commonly used	other
Abbrev.		
Brush	BR	(B)
Double Toe	DT	(D)
Drag	DR	(G)
Heel	H	
Rock	R	
Slide	SL	(E)
Step	S	
Toe	T	

Contemporary Clogging Movements

(most commonly used abbreviations)

Term	Most Commonly used	other
Abbrev.		
Break	BRK	
Click	CLK	
Hop	HOP	
Kick	K	KIK
Pivot	PVT	
Pull	PULL	PUL
Slur	SLUR	SLR
Stamp	STA	
Stomp	STO	
Touch	TCH	

Buck Dance Movements

(most commonly used abbreviations)

Term	Most Commonly used	other
Abbrev.		
Ball	B	(BA)
Bounce	BO	
Dig	DIG	(DG)
Flange	FL	
Flick	FLK	(FC)
Hit	HIT	(HT)
Point	PT	
Skuff	SK	
Skuffle	SF	
Slip	SLP	(SP)
Snap	SNP	(SP)

Directional Designators

(written in parentheses following the movement in a horizontal format and to the outside of the movement in a vertical cue sheet format)

b	back
f	front
o	out
s	side
x	uncross (usually follows xif or xib)
bs	beside
ib	in back
if	in front
in	toward the weight bearing leg
up	raising of the foot
xib	across in back
xif	across in front
out	away from the weight bearing leg
ins	inside (beside the instep of the weight bearing foot)
ots	out to the side
o&b	out and back (as a BRUSH starting from an xif position)
oba	out, back and around (foot makes a horizontal semi-circle from front to back)
xba	across, back and around (foot makes a vertical circle behind the body)

Foot Designators

(written beneath basic movements)

L	for Left foot
R	for Right foot

Separation Designators

(written between basic movements)

On a CLOG Standard Cue Sheet:

/ indicates that the movements on each side of the "I" are done simultaneously

S / H(F)

L R

1

On a Lined Score sheet (Developed by Bill Nichols, Adapted by Jeff Driggs, Simone Nichols)

Movements appearing in line with each other above and below the step line are done simultaneously

L S

R H(F)

1

Timing Designators

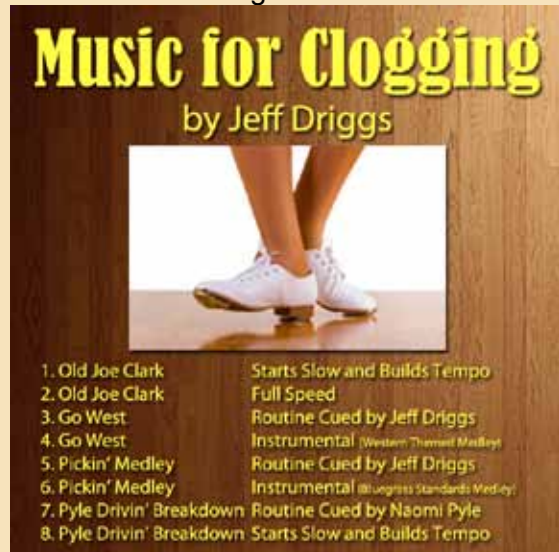
(written beneath the foot designators)

e	marks a 1/4 count
&	marks an upbeat (1/2 count)
a	marks a 3/4 count
1 - 8	numbers a bass beat (full count)

Teaching Helpers

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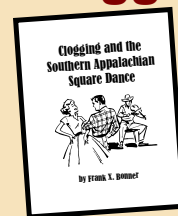
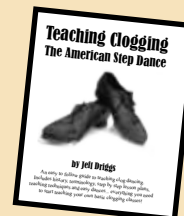
Practice Music Track features *Old Joe Clark* played non-stop with 4 tempo changes to allow you to speed up slowly as you learn or teach clogging! The song is also included in full speed for freestyle or hoedown.

Pickin' Medley An Intermediate Clogging Routine by **Jeff Driggs** to a great medley of *Shuckin' the Corn*, *Black Mountain Blues* and *Foggy Mountain Breakdown*. One track is instrumental for performance, while the next track features cues for practice.

Pyle-Driving Breakdown An Intermediate Clogging Routine choreographed by **Naomi Fleetwood-Pyle** to *Earl's Breakdown*. One track is instrumental for performance, while the next track features cues for practice.

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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Double Toe Times

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Sample Press Release for Your Clogging Class

The follow is an example of a "swiss cheese" press release, which you may use as a guide to writing a story for your local papers to promote your clogging classes. Simply retype the release and fill in the blanks. Get someone to take a unique photo of you clogging or of a class to accompany the release.



FOR IMMEDIATE RELEASE

(type today's date here)

CLOGGING CLASSES TO BE HELD IN (your town)

A class in Appalachian style clog dancing will be held at (location of your classes) beginning on (date) at (time). Those enrolling in the class will learn the basic steps of this traditional dance form and learn several easy fun dances during the 10 week session. The class will be taught by (your name), a native of (your town).

Clog dancing is a truly American art form which developed from the many steps dances that our ancestors brought with them as they populated the Appalachian region. Slowly, their dance forms began to merge and influences from the dances styles of the American Indian and African Americans added to form the style of dancing known today as clogging. Combinations of heel and toe movements accompany the music in a lively and rhythmic high stepping dance.

People of any age can learn to clog, and no previous dance experience is necessary. Clogging is great exercise and fun for the whole family. Those interested in learning need only to bring comfortable smooth bottom shoes. The cost for the 10 week class is (price you are charging). For more information, call (your name) at (your phone number).

#

Contact: (your name) (your address and phone)

Doing A Clogging Open House

A clogging "Open House" — also known as a Round-Up — is a great opportunity to show the public what clogging is and give them the chance to experience the fun of clogging in the hopes of bringing them back for a series of classes.

The purpose of the open house is to promote upcoming clogging classes, or to introduce clogging to a new area or facility. Many instructors begin

each new series of classes with an open house that is free of charge.

Attendees may sign up for the rest of the series during the evening, and invitations are given for those in attendance to bring friends the following week for the classes, when you will start teaching from scratch.

One of the most important things to remember when planning the program for your open house is to keep it social. Making those in attendance feel as though they are joining a group of new friends is a powerful incentive to return. When I do an open house, the first thing I do is get everyone on the floor for a simple social mixer which has no footwork whatsoever. Just having the group join hands and do a few very easy movements is a very bonding experience. Studies show that touch is a very important tool in establishing relationships. Beginning with a circle will break the ice and make everyone feel at ease. A good first circle dance is the "Countdown Dance"

Once you have done an opening circle, you can have the attendees of your open house have a seat and enjoy an exhibition by your group or you can do a short routine to show them what clogging looks like. Keep this exhibition very simple and energetic. The purpose is to show how much fun clogging is. Do not intimidate the participants with footwork that will leave them feeling that they will never be able to do what you are doing. There will be plenty of time to shine for your dancers as you go.

Get everyone on the floor and teach the easy clogging basic to show them how much fun the class will be.

Refreshments add a nice touch to your open house and provide a common area for people to gather. Have some of your dancers help with the refreshments and have them man the tables and greet attendees as they come through the line or to the table.

After the break, while people are finishing their refreshments, tell the class the brief history of clogging. Now that the dancers have tried a very easy walking step, they are more in tune to appreciate the story of how the step dances of our ancestors melted into the modern clog dance.

Invite everyone back up on the floor and review the easy basic and add a few very easy moves (non-clogging moves are fine) until you have a simple dance. Having the dancers feel that they have accomplished learning a complete dance already will make them feel that they will be successful with clogging and will encourage them to sign up for the full set of classes.

Now have the group perform another routine, or show the class some of the steps that they would learn as part of the clogging class. Seeing more dancing reinforces the impact of the evening.

End your open house with another circle dance or simple mixer that has the group joining hands or touching. Once again you are establishing a personal connection with the attendees and they are doing the same with each other. Ending on this high note will make the evening end on a high note that is very comfortable and social. Be sure to make the rounds and thank each guest personally for attending and invite them back for the full set of classes. Have your dancers in attendance do the same.

Be sure to have hand-outs about the classes for attendees to share with their friends through the week.

These easy tips will help you to make your open house a success and a great advertisement for your classes or club.

Special
"Back to School"
Issue
Teaching
Clogging

Lesson 1

1. Welcome your students. If you have held an Open House, welcome back those returning and greet the new folks!

2. Tell a little about the class - what they will be learning.

3. Tell a little about clogging and its history.

4. Invite everyone (even the spectators) out on the dancefloor. Tell them we are going to have some fun with no dancing or pressure. Let them make a big circle and all join hands. Do a fun non-clogging dance like the "Countdown Dance".

THE COUNTDOWN DANCE Instructions:

From a big circle, all circle left. All circle right. All drop hands and go single file "Indian Style" in a circle. All join hands again and circle left.

The teacher will yell out a number and dancers must huddle up in

a group with that many members. When the teacher yells "FREEZE", all must stop — no new dancers taken in or stepping out. All groups with the correct number of people stay in for the next big circle and all others must step back and clap for the rest of the group.

Continue for a few rounds or until there is one small group left. Congratulate the winners!

5. From the big circle, stand in the center and begin to teach the rhythm and motion of the basic step of clogging.

a. clap hands to establish the downbeat

b. walk to the beat

c. add a kick to the step (KICK STEP, KICK STEP)

d. add 2 more steps (KICK STEP STEP STEP or KICK 1 2 3)

6. Take a break while everyone is feeling good from learning this easy step.

If you'd like to, do an easy exhibition during this break to entertain the class and show them what they will be able to do as they learn.

7. Review the progression to KICK 1 2 3.

Practice at different speeds, starting slow and building.

Practice moving and in place.

8. Congratulate the class for learning the "Easy Basic Step." Encourage them to bring friends for the next class and remind them there will be a brief review at the start of lesson 2.

9. Hand out a "Beginner's Handbook"

Note: Remember, keep this light, easy and fun!

Lesson 2

1. For the benefit of the new students you will have, begin from scratch and review all of lesson 1, from clapping to the beat to walking, adding the kick and finishing with KICK 1 2 3.

2. Introduce terminology to the students, using the "Beginners Handbook" as a guide.

3. Teach the Double Toe by using a BRUSH FALL motion. Show how the double toe will replace the natural motion of the kick by doing kick steps and letting the toe brush and fall in a DT.

4. Work on the progression of walking in beat, to kick steps, to kick 1-2-3, to DT 1-2-3

3. Teach "Old Time Rock and Roll" to let dancers get the feel of a dance by using the basic step.

4. Take a break and do another easy exhibition to entertain the students and show them what they will be able to do in the future.

5. Finish the class by reviewing the progression to the BASIC STEP, and review and dance "Old Time Rock and Roll".

Special
"Back to School"
Issue
LESSON
PLANS

Easy Old Time Rock & Roll

Music: Bob Seger & Silver Bullet Band

Choreo: Adapted from a routine by Peg

McLerran of IN by Jeff Driggs, WV

Left foot lead, Wait 16 beats then start

4 Basic Steps (8 beats) use kick 1-2-3 if needed

DT 1-2-3, DT 1-2-3, DT S-S-S, DT S-S-S
L L R L R R L R L L R L R R L R

2 Kung Foo Steps (8 beats)

S KICK(F) S KICK(B) S KICK(F) S KICK(B)
L R R L L R R L

Do 4 More Basic Steps (8 beats)

Pull The Rope (8 beats)

Take both hands and reach to the left, pulling an imaginary rope and pulling yourself to the left twice (pull, step, pull, step) then to the right twice

Do 4 More Basic Steps (8 beats)

Do the Twist (8 beats)

On the balls of the feet, twist your heels left, right left then bring right foot up, then twist right, left, right and bring left foot up)

Do 4 More Basic Steps (8 beats)

Walk a Circle (8 beats)

Starting on the left foot, walk in your own little circle to the left and around to face front again... tell the dancers to walk with "attitude" and fun!

Repeat to the end of the music!

Lesson 3

1. Review the Double Toe.
2. Work on the progression of walking in beat, to kick steps, to kick 1-2-3, to DT 1-2-3 and use music that gradually increases speed to give the dancers a chance to begin working up to a clogging tempo.
3. Explain to the students that you will now show how the terminology of clogging will allow you to identify each part of the BASIC STEP. Have dancers do KIK 1-2-3. Standing on the left foot, explain that the first step is called a "STEP" (expect a giggle!) Show how the 2nd step gently rocks back and is called a "ROCK." Have dancers start on the left and do STEP, ROCK, STEP, ROCK many times to get the feel of a rock-step and try the other foot.
4. Again, do the progression of walking in beat, kick steps, to kick 1-2-3, to DT 1-2-3 and once the dancers are doing DT 1-2-3. Replace your cueing to "Double-toe, Step, Rock, Step." Go back to DT 1-2-3 a few times for them to feel comfortable until all have the Basic step to full cueing.
5. Now that you have the DS R and S, you can begin to work at the pace the class can handle teaching steps that have DS R S combos (Triple, Fancy Double, Chain Rock).
6. Do step drills to change between these easy steps.
7. If time permits, teach an easy routine with Basics, Triples and Chains... "Highway Forty Blues" is a good example.

Highway Forty Blues

Music: Ricky Skaggs

Choreo: Adapted from a Natural Bridge, KY routine
Left foot lead, Wait 16 beats then start

2 Basic Steps, Chain Rock Left (8 beats)

DT S R S, DT S R S, DT S R S R S R S
L L R L R R L R L L R L R R L R

2 Basic Steps, Chain Rock Right (8 beats)

DT S R S, DT S R S, DT S R S R S R S
R R L R L L R L R R L R L R L R

2 Triples Moving Forward (8 beats)

DTS DTS DTS R S, DTS DTS DTS R S
L R L R L R L R L R

8 Double Toe Steps Backing Up (8 beats)

DTS DTS DTS DTS DTS DTS DTS DTS
L R L R L R L R

Repeat to the end of the music!

8. End with something fun! like a "ball of yarn, hillbilly laundry, etc.

Lesson 4

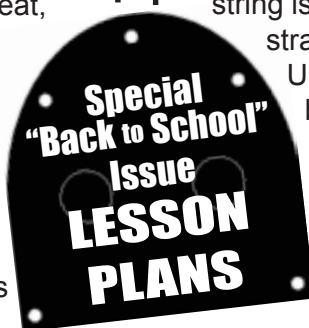
1. Review the progression of walking in beat, to kick steps, to kick 1-2-3, to DT 1-2-3 to DTS R S to Step changes including all of the steps you have taught and use music to slowly practice them up to a decent tempo.
2. Explain how Appalachian clogging is different than any other percussive dance form because of the drag-slide motion that accompanies it. (demonstrate drag-slide shuffles) Teach the student how to bend their knees and let their weight shift forward to a slide and straighten the knees to pull back in a drag. Let students practice sliding and dragging.
3. Introduce the "BRUSH" by having dancers stand on the left foot, then brush the ball of the right foot out with leg straight. From there, like a string is attached to the knee, pick that knee straight up... repeat this motion "BRUSH... UP." Add the DS before it and work to both feet.
4. Show dancers how -- as the brush comes up -- you can slide forward on the foot on the floor. Add this motion to the brush. Show how the heel keeps time with the beat, so that even if a dancer does not have a pronounced slide and drag the heel is lifting and keeping the beat.

Movin' On...

Now that you have covered all of the basic movements used in traditional clogging, you can show the toe touch and teach Charleston Touch (DS Touch-F DS R S) and continue on through additional lessons to teach combination steps like Rockin' Chair, Clogover Vine, Outhouse, Joey 6 or Toe Vine, etc. Each class will be different and some may continue through your 6, 8, 12 or more week session with just these basic steps and dances or learn a variety of steps. During class breaks, always be available for those who need some assistance, or have "angels" who help students quietly and provide feet for dancers to watch in bigger classes.

Use current music to drill steps or make up easy routines, especially with youth classes. They will be impressed you are keeping up with music styles!

Always remember to keep it fun and remind dancers that they can go back to KICK 1-2-3 and still be clogging along in time until they are ready to move ahead. Never give up!

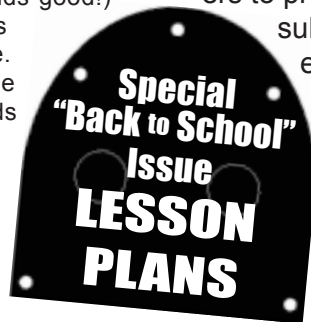


Graduation Night !

1. Review the progression of walking in beat, to kick steps, to kick 1-2-3, to DT 1-2-3 to DTS R S to Step changes including all of the steps you have taught in the class (Basics, Triples, Chain Rocks, Fancy Doubles, Double-Steps, Brushes, Rockin' Chairs, Clogover Vines, Charlestons, etc.) and use music to slowly practice them up to a decent tempo and remind students that they could show their friends this easy method to get them interested in learning to clog as well!
2. Review all of the line dances you have learned to date - holding BACK the one you feel has been the favorite of the class as they learned.
3. Have everyone get in a line or big circle and congratulate them all for their accomplishment and present each with a diploma.
4. Take a break with light refreshments (sodas, punch, fruit or cookies, or a graduation cake!) If you have a studio and a photographer, take a class photo for the wall, or show a slideshow on the wall during the break of the class as it was learning the last weeks.
5. After the break, invite them to the floor to dance their "favorite" routine.
6. End the evening with something fun and interactive... just like you started the class! A fun one I use is "Passing the Shoe."

Passing the Shoe

Have all the dancers (and guests too if you like) get in a big circle and have them put their arms around everyone's neck with hand reach around the back of the neck and over the shoulder. Explain that in obscure parts of Appalachia — where clogging came from — the farmers would get together to wish each other luck before the harvest by taking a gourd and passing it from farmer to farmer. If the gourd makes it all the way around the circle without being dropped, the harvest will be good. (This is pure horse fodder, but it sounds good!) Explain that we're going to borrow the farmer's tradition to wish us good clogging in the future. Take a clogging shoe, and reaching around the neck of the person beside you so that all hands are sticking forward beside dancers heads, pass the shoe to the next available hand and tell the dancers to keep it coming around the circle. The shoe must stay in front of the dancer's faces and no one can take their hand away from around the other person's neck. It gets funny and COZY as the dancers have to pass the shoe from hand to hand! When the shoe reaches the teacher's hand again, raise it high and say "CONGRATULATIONS AND HAPPY CLOGGING!!" Just in case someone drops it, tell them to pick it up and start it again from that point. Ask if anybody saw anything. They'll all say "NO! ", and finish the pass. This group hug is a great way to end the session and wish them all well and announce the next set of classes!



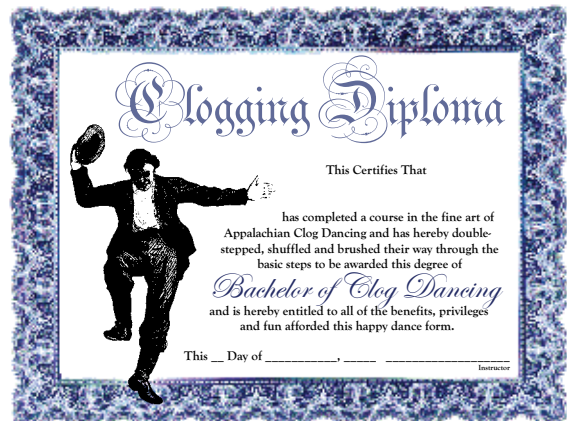
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DO'S and DON'T's for Cloggers

adapted from 1981 article by Wade and Gloria Driver, TX

- Do** Eat a light dinner.
- Don't** Clog without proper clogging shoes.
- Do** Memorize to perfection all clogging routines.
- Don't** clog while the teacher is speaking or explaining.
- Do** Clog only when invited.
- Don't** Refuse to clog with beginners, remember you were once one.
- Do** Offer your support to beginners, remember you were once one.
- Don't** Fail to be friendly and sociable with everyone,
- Do** Listen closely for instructions.
- Don't** Give up clogging because you're not exhibition material. Clogging is also good exercise and fun to do.
- Do** Join a special clogging group or clogging club that appeals to you.
- Don't** Attempt to mix clogging with a Western square dance club. Remember, clogging is a related activity to square dancing only. Don't clog during a Western square tip (but clog all you like in an old time square dance!)
- Do** Be prompt to clogging workouts, exhibitions, etc.
- Don't** Grumble or gripe if a less capable clogger fills in a dance. Rudeness certainly has no place in clogging

but tolerance and kindness rank high.

- Do** Get together whenever possible with other cloggers to practice.
 - Don't** Expect to be in exhibitions until you are an accomplished clogger.
 - Do** Be able to accept criticism
 - Don't** Give up clogging because you don't aren't on the competition team or exhibition group... work your way there!
 - Do** Remember that some routines require a partner and try to arrange one. Be ready to replace another clogger that might tire quickly. It is a plus to know the active and following parts of a couple dance.
 - Don't** Get angry if the day's program is spent with a particular group on an exhibition. Sometimes this is a must and is hard to predict in advance.
- Good clogging ability is essential to all exhibitions but the greatest contribution you can make toward clogging is friendliness, good humor, cooperation and a genuine desire to work toward the betterment of clogging. If you have a gripe - take it up with your instructor, but remember your instructor must be objective and make decisions in relation to the entire group.
- PRACTICE MAKES PERFECT!**

Clogger's Commandments

1. Thou shalt clog only for the fun, remembering that all dancers must have fun or no dancer will have fun for long.
2. Thou shalt earn forgiveness for thy goofs by remembering that even thou wert once a beginner and shall help those with less experience while maintaining both a friendly face and a cheerful heart.
3. Thou shalt dance exuberantly, but shall act thy age.
4. Thou shalt remember that clogging is a social activity, dressing appropriately, behaving properly, arriving in a sweet smelling condition, and refraining from the use of alcoholic beverages before or during a dance.
5. Thou shalt welcome the stranger in thy midst with word and deed remembering that "a stranger is

- a friend I haven't met."
6. Thou shalt never sit out when needed to complete a mixer or big circle, and NEVER leave the floor therefore stranding a partner or a group of dancers.
7. Thou shalt let the teacher do the teaching and leave all conversation for the break periods.
8. Thou shalt honor thy group and give it thy loyalty and service, serving in whatever capacity may be needed.
9. Thou shalt not kill thy group with bickering and complaints.
10. Thou shalt spread gladness and good cheer throughout the land, advising all and sundry that

CLOGGING IS FUN!

Goodie Two Shoes

By: Adam Ant – Album: The Essential Adam Ant on Amazon for .99

Choreo: John Pryor, North Star Cloggers 05/13

Intro: Wait 8 beats. Start on left foot.

INTRO: 48 Beats

TT HL TT(xif) HL TT(ib) HL TT(ots) HL
L L R R L L R R
& 1 & 2 & 3 & 4

DS BR(up) DS RS DS DS RS RS
L R R LR L R LR LR
&1 & 2 &3 &4 &5 &6 &7 &8

DS DS RS BR(up)
L R LR L
&1 &2 &3 & 4

PART A: 32 Beats (repeat two times to complete part A, 2nd time opposite direction)

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

DS DS DS BR(up) ↖ DS DS DS RS ↘
L R L R R L R LR
&1 &2 &3 & 4 &5 &6 &7 &8

A* 4 Basics, Triple Brush, Triple facing front.

PART B: 16 Beats

DS R(ib)S DS R(ib)S DS R(ib)S DS R(ib)S
L R L R L R L R L R L R
&1 & 2 &3 & 4 &5 & 6 &7 & 8

DS DS DS DS DR SL DR SL DR SL DR SL
R L R L B B B B B B B
&1 &2 &3 &4 & 5 & 6 & 7 & 8

PART C: 16 Beats

DG/KK ST DG/KK ST DG/KK ST RS DG/KK ST DG/KK ST DG/KK ST RS
R L L L R R R L L RL L R R R L L L R R LR
& 1 & 2 & 3 &4 & 5 & 6 & 7 &8

TT/HL/KK TT/HL/KK TT/HL/KK TT/HL/KK TT/HL TT/HL TT/HL TT/HL
L R R L L R L R L R L R L R
& 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8

PART D: 16 Beats (repeat two times to complete part D, 2nd time on opposite foot)

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

ENDING: 2 Beats

Pause Hip Hip
L R
1 & 2

SEQUENCE: Intro A B C A B C D A A* C C C C C Ending

Beginner

3 Jazz Boxes

4(Rocking Chair/Fancy Double)

Double w/ Brush

4 Basics

Triple Brush/Triple

4 Boogie Basics

4 Double Steps/4 Shuffle's

2 Kick Triples

4 Chicks/Jazz Box

Push-off/2 Basics

2 Hip Shakes

Cruise

music: Florida Georgia Line

level: Easy

sequence: A B C A B C A D C A

choreography: Sarah Dwight-Gilroy (2013)

email: loudfeetdancer@gmail.com

youtube: loudfeetdancer

Hold 8

A (16 counts)

(4) / 2 Basics

2

(4) \ Fancy Double

DS-RS

DS-DS-RS-RS

B (16 counts)

(16) 2 Cowboys

DS-DS-DS-Br SI-DS-RS-RS-RS

C (32 counts)

(4) / 2 Kentucky Drags

(2) 2 Basic

(2) \ Slur Step

(8) Clogover Vine

(4) 2 Kentucky Drags

(2) Basic

(2) Slur Step

DS-Dr St

DS-RS

DS-Slur St

DS-DS(xf)-DS-DS(xb)-DS-DS(xf)-DS-RS

DS-Dr St

DS-RS

DS-Slur St

A (8 counts)

(4) 2 Basics

(4) Fancy Double

A (16 counts)

(4) / 2 Basics

2

(4) \ Fancy Double

B (16 counts)

(16) 2 Cowboys

D (36 counts)

(4) / Pushoff

2

(4) \ Triple $\frac{3}{4}$

(4) Forward and Back

(4) / Pushoff

2

(4) \ Triple $\frac{3}{4}$

DS-RS-RS-RS

DS-DS-DS-RS

DS-Br SI-DS-RS

DS-RS-RS-RS

DS-DS-DS-RS

C (32 counts)

(4) / 2 Kentucky Drags

(2) 2 Basic

(2) \ Slur Step

(8) Clogover Vine

(4) 2 Kentucky Drags

(2) Basic

(2) Slur Step

C (32 counts)

(4) / 2 Kentucky Drags

(2) 4 Basic

(2) \ Slur Step

(8) Clogover Vine

(4) 2 Kentucky Drags

(2) Basic

(2) Slur Step

A (16 counts)

(4) / 2 Basics

2

(4) \ Fancy Double



A PLACE IN THE CHOIR



Artist: Celtic Thunder

Choreography: Darolyn Pchajek - darolyn@daretoclog.com

Wait 18 beats

CD: Heritage

(Available for download on iTunes)

Level: Beginner's

CHORUS

Chain Left DS RS RS RS (*moving left*)
 L RL RL RL

2 Side Touches DS Touch (os) - clap low to the right DS Touch (os) - clap high to the left
 R L L R

Chain Right DS RS RS RS (*moving right*)
 R LR LR LR

Hands & Paws DS DS Pause Clap RS DS DS
 L R LR L R
 &1 &2 & 3 &4 &5 &6

BREAK

2 Hillbillies DS Touch Up Touch Up Touch Up DS Touch Up Touch Up Touch Up
 L R R R R R R R L L L L L L

2 Stamp Ups DS Stamp Up DS Stamp Up
 L R R R L L

Fancy Double DS DS RS RS
 L R LR LR

PART A

Cowboy DS DS DS Brush Up DS RS RS RS
 L R L R R LR LR LR

Burton Stamp (*turn 1/2 left*) DS Stamp Up Stamp Up Stamp Up (*turn 1/2 left on the stamps*)
 L R R R R R R R

Triple DS DS DS RS
 R L R LR

Repeat Cowboy & Burton Stamp to front

3 Runs and a Clap DS DS DS Clap
 R L R

CHORUS

Chain Left, 2 Side Touches, Chain Right, Hands & Paws

BREAK

2 Hillbillies, 2 Stamp Ups, Fancy Double

PART A

Cowboy, Burton Stamp (*turn 1/2 left*), Triple, Cowboy, Burton Stamp (*turn 1/2 left*), 3 Runs & a Clap

CHORUS

Chain Left, 2 Side Touches, Chain Right, Hands & Paws

BREAK

2 Hillbillies, 2 Stamp Ups, Fancy Double

PART A*

Cowboy, Burton Stamp (*full turn left*), 3 Runs & a Clap

CHORUS

Chain Left, 2 Side Touches, Chain Right, Hands & Paws

CHORUS

Chain Left, 2 Side Touches, Chain Right, Hands & Paws

CHORUS

Chain Left, 2 Side Touches, Chain Right, Hands & Paws



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Pontoon

Beginner—Country—moderate speed

Artist: Little Big Town

Album: Pontoon – Single iTunes (CD) (3:35)

Choreographer: Libbi Baldwin Smith

6151 E. Mockingbird Apt 106 Dallas, TX 75214 (214) 499-6217 signinlibbi@yahoo.com

Intro: Hold 16 beats Start Left Foot **Sequence: Intro – A – B – Break – A* – B – Bridge – Break – B – Ending**

Intro:

Hold 16 beats

Part A: (64 beats)

Step Touches (left & right) & Triples (forward) 8 beats	S (ots) L 1	Tch (s) R +2	S (ots) R 3	Tch (s) L +4	DS L +5	DS R +6	DS L +7	RS RL +8
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Step Touches (right & left) & Triples (back) 8 beats	S (ots) R 1	Tch L +2	S (ots) L 3	Tch R +4	DS R +5	DS L +6	DS R +7	RS LR +8
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Pushoff (left & right) 8 beats	DS L +1	RS RL +2	RS RL +3	RS (left) RL +4	DS R +5	RS LR +6	RS LR +7	RS (right) LR +8
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4 basics (in place) 8 beats	DS L +1	RS RL +2	DS R +3	RS LR +4	DS L +5	RS RL +6	DS R +7	RS LR +8
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Repeat all of the above once more

Part B: (32 beats)

Triple Kick (forward) & Triple back 8 beats	DS L +1	DS R +2	DS L +3	K (forward) R +4	DS R +5	DS L +6	DS R +7	RS (backing up) LR +8
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Step Heel Touches 4 beats	S L 1	H-Tch (if) R +2	S R 3	H-Tch (if) L +4
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Fancy Double 4 beats	DS L +1	DS R +2	RS LR +3	RS LR +4
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Repeat all of the above once more

Break (16 beats)

2 Triples 8 beats	DS L +1	DS R +2	DS L +3	RS RL +4	DS R +5	DS L +6	DS R +7	RS LR +8
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4 basics (in place) 8 beats	DS L +1	RS RL +2	DS R +3	RS LR +4	DS L +5	RS RL +6	DS R +7	RS LR +8
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Part A* (32 beats)**Do first ½ of part A:**

Step Touches, Triple forward, Step Touches, Triple backing up, pushoff (left & right), 4 basics (in place)

Part B: (32 beats)

Triple Kick (forward)	DS	DS	DS	K (forward)	DS	DS	DS	RS (backing up)
& Triple back	L	R	L	R	R	L	R	LR
8 beats	+1	+2	+3	+4	+5	+6	+7	+8

Step Heel Touches	S	H-Tch (if)	S	H-Tch (if)
4 beats	L	R	R	L
	1	+2	3	+4

Fancy Double	DS	DS	RS	RS
4 beats	L	R	LR	LR
	+1	+2	+3	+4

Repeat all of the above once more

Bridge: (32 beats)

4 Toes Heels (forward)	BA	H	BA	H	BA	H	BA	H	DS	RS	DS	RS
& 2 basics back	L		R		L		R		L	RL	R	LR
8 beats	+1		+2		+3		+4		+5	+6	+7	+8

Repeat all of the above 3 more times (can turn ¼ L on the 2 basics to make a box)

Repeat Break**Repeat Part B****Ending:** (57 beats)

Step Touches, Triple forward, Step Touches, Triple backing up, pushoff (left & right), 4 basics (in place)

Repeat: Step Touches, Triple forward, Step Touches, Triple backing up, pushoff (left & right)

Step out on last beat

Abbreviations:

<i>DS</i>	<i>Double Toe Step</i>	<i>H</i>	<i>Heel</i>
<i>RS</i>	<i>Rock Step</i>	<i>BA</i>	<i>Ball</i>
<i>S</i>	<i>Step</i>	<i>(s)</i>	<i>Side</i>
<i>Tch</i>	<i>Touch</i>	<i>(ots)</i>	<i>Out To Side</i>
<i>K</i>	<i>Kick</i>	<i>(if)</i>	<i>In Front</i>
<i>H</i>	<i>Heel</i>	<i>BA</i>	<i>Ball</i>

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SWEET, SWEET SMILE

Artist: the Carpenters
 Level: basic beginner / Tempo: slow

choreographed by: Donna Neer
christianclogger@gmail.com

HOLD: 8 COUNTS – ROUTINE STARTS WITH THE PIANO MUSIC

INTRO:

2 BASICS	DS L	RS R/L	DS R	RS L/R					
2 TRIPLES	DS L	DS R	DS L	RS R/L	DS R	DS L	DS R	RS L/R	
FANCY DOUBLE:	DS L	DS R	RS L/R	RS L/R					

PART A:

2 BASICS / 2 BRUSH UPS	DS L	RS R/L	DS R	RS L/R	DS L	BrUp/H CLK R	DS L	BrUp/H CLK R	DS R	BrUp/H CLK L	RS R
2 TRIPLES (FWD/BACK)	DS L	DS R	DS L	RS R/L	DS R	DS L	DS R	RS L/R			
CHAIN LEFT/ROCKING CHAIR		DS L	RS R/L	RS R/L	RS R/L	DS R	BrUp/H CLK L	DS R	DS L	RS R/L	RS R/L
CHAIN RIGHT/RCK CHAIR		DS R	RS L/R	RS L/R	RS L/R	DS L	BrUp/H CLK R	DS L	DS R	RS L/R	RS L/R

PART B:

2 STOMP DBL BASICS	(and) STOMP L	DS R	DS L	RS R/L	(and)STOMP R	DS L	DS R	RS L/R	
SLUR BrUps LEFT & RIGHT	DS L	SLUR(xib) R	DS L	BrUp R	DS R	SLUR(xib) L	DS R	BrUp L	
CLOG OVER VINE LEFT	DSots L	DSxif R	DSots L	DSib R	DSots L	DSxif R	DSots L	RS R/L	
CLOG OVER VINE RIGHT	DSots R	DSxif L	DSots R	DSib L	DSots R	DSxif L	DSots R	RS L/R	

PART C:

DOUBLE BASIC / BRUSH UP	DS L	DS R	RS L/R	BrUp/H CLK L R				
2 BASICS	DS L	RS R/L	DS R	RS L/R				
COWBOY	DS L	DS R	DS L	BrUp xif/H CLK R L	DS(xif)/H CLK R L	RS L/R	RS L/R	RS L/R
2 DOUBLE TOE KICKS	DS L	KICK/H CLICK R L			DS R	KICK/H CLICK L R		
FANCY DOUBLE	DS L	DS R	RS L/R	RS L/R				
2 DOUBLE TOE KICKS	DS L	KICK/H CLICK R L			DS R	KICK/H CLICK L R		
FANCY DOUBLE	DS L	DS R	RS L/R	RS L/R				

PART B: REPEAT ENTIRE SECTION

INSTRUMENTAL:

4 COUNT VINE LEFT	DS L	DSxif R	DSots L	DSots R				
ROCKING CHAIR ¼ TURN LEFT:	DS L	BrUp/H CLK R L		DS R	RS L/R			
2 BASICS ¼ TURN LEFT	DS L	RS R/L	DS R	RS L/R				
2 HEEL UPS	DS L	HEEL TCH/H CLK R L			DS R	HEEL TCH/H CLK L R		

REPEAT 4 COUNT VINE, ROCKING CHAIR ¼ TURN LEFT, 2 BASICS ¼ TURN TO FACE FRONT , 2 HEEL UPS

PART B: REPEAT ENTIRE SECTION

PART A: REPEAT ENTIRE SECTION – end routine on Rock Step of the Rocking Chair; right foot out / hands down at sides; slightly out to the side.... in “V”

BETTER DIG TWO

ARTIST: The Band Perry

LEVEL: Beginner Plus

CHOREO: Ellen Lane - Director: The DownHome Cloggers- Longview, TX.-
clogalot85el@gmail.com - 7/13

SEQUENCE: Wait 20 - A- B-A-B-A*- C- A**- A***- END(slow)

PART A: 24 cts

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

Outhouse : DS(lt ft) Tch(ots) Tch(xif) Tch(ots) DS(rt ft) Tch(ots) Tch(xif) Tch(ots)

PART B: 28 cts

Vine 8 (Lt & Rt): DS DS(xif)DS DS(ib)DS DS(xif)DSRS & Repeat Rt.

Basic Box: DSRS(1/4 L) DSRS(1/4 L) DSRS(1/4 L) DSRS(1/4 L)

Fancy Double: DS DS RS RS

PART A: 24 cts

PART B: 28 cts

PART A*: 18 cts

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

DS DS

PART C: 36 cts

Traveling Triple & 2 Kicks : DS DS(if)DSRS DS Kick DS Kick - Do to Lt & Rt

Chain 1/2 Lt.: DS RS RS RS

Hillbilly: DS(Rt ft) HI up HI up HI up

REPEAT CHAIN AND HILLBILLY TO THE FRONT

PART A**: 20 cts

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

Clap X 4: & CLAP & CLAP & CLAP & CLAP

PART A***: 32 cts

Triple Kick(fwd) & Triple (backing Up) : DS DS DS Kick DS DS DSRS

REPEAT ABOVE STEP x 4 - TURNING EACH ONE 1/4 Lt on 1st DS

ENDING (slow): 9 cts

Wait approx 2 cts then do: DS DS DS RS DS DS DS RS

Tips for writing cue sheets

The goal in cue sheet writing should always be to enable the reader to grasp the idea of the step being done with a minimum of effort. The more complicated the dance, the step, and the timing, the more information we must give (foot designators, number of heel beats in a line, count designators for where each beat falls.)

The use of abbreviations is intended as a shorthand method of getting a routine on paper in the least amount of space, but never use an abbreviation if your intent is not clear. It is better to write out a complete step name rather than use abbreviations if someone may misunderstand what you mean to say. If you use something other than a standard abbreviation, an explanation should be written at the bottom of the page (example: SDGC = Stop Dancing and Get a Coke!) The rule is WHEN IN DOUBT, WRITE IT OUT!

from the website of the Southern California Clogging Association

HEY SOUL SISTER

BEGINNER

Artist: Train

3:40

Choreo: Rosellen Kerr Sheetz cci 940 636-3048 rosellen@sw.rr.com

Sequence: A B C A B C C B 1/2B C C END

Wait: 16 (after hey heys)

PART A. (64)

(8) **4 Basics** DS RS DS RS DS RS DS RS
L RL R LR L RL R LR

(8) **2 Triples** DS DS DS RS DS DS DS RS
L R L RL R L R LR

(8) **2 Fancy Doubles** DS DS RS RS DS DS RS RS
L R LR LR L R LR LR

(8) **2 Touches** DS TCH SL TCH SL TCH SL Repeat with Right
L R L R L R L

----REPEAT ALL OF ABOVE ----

PART B (32)

(8) **Triple Stomp Triple** DS DS DS STO STO (fwd) DS DS DS RS (back)
L R L R L R L R L R LR

(8) **2 Chains** DS RS RS RS Repeat with Right
L RL RL RL

----REPEAT ALL OF ABOVE----

PART C (16)

(8) **Rope Pull** S(out) S(together) S TCH DS BR SL DS RS
Rocking Chair L R L R R L R L RL

----REPEAT ABOVE TO RIGHT WITH OPPOSITE FOOT----

PART A Basics, triples, fancy doubles, touches]x2

PART B Triple stomp triple chains]x2

PART C Rope pull & Rocking Chair to Left and Right

PART B Triple stomp triple chains] x2

PART1/2 B Triple stomp triple chains]1x only

PART C . Rope pull & Rocking Chair to Left and Right

PART C Rope pull & Rocking Chair to Left and Right

End Left foot step out

STAY AWAY JOE

By: Elvis Presley

iTunes

Choreo: Gretchen Winters, Nov. 2011
25826 18th. Ave. S., Des Moines, WA 98198
(253) 941-1311/umpfwall@aol.com

Left Foot Lead

Easy level

Classic Pop

Wait: 28 Beats drums and claps

When music begins, wait 4 beats and start with lyrics

PART A (16 Beats):

(4) 1 Vine Brush

DS-DS(xib)-DS(ots)-Br/HI Cl

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

(4) 2 Basics

DS-RS-DS-RS

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

2nd. Time, opposite foot

PART B (16 Beats):

(8) 2 Loop Basics/ L/R
Western Basic

DS-Loop(xib)S-DS-RS- DS-Loop(xib)S-DS-RS

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

(4) 1 Triple Stamp

DS-DS-DS-Stamp/HICl

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

(4) 1 Hillbilly

DS-ToeTch(if)/HICl-ToeTch(if)/HICl-ToeTch(if)/HICl

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

PART C (16 Beats):

(8) 1 Mr. Cowboy 1/2L

DS-DS(frwd)-DS(frwd)-Br(1/2L)-DS-RS(frwd)-RS-frwd)-RS-frwd)

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

(4) 1 Turning Push 1/2L

DS-RS-RS-RS

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

(4) 1 Stomp Double Heel Touch

(p) Stomp-DS-DS-(p)HI Tch

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

PART A: 2(1 Vine Brush, 2 Basics)

PART B: 2 Loop Basics L/R, 1 Triple Stamp, 1 Hillbilly

PART C: 1 Mr. Cowboy 1/2L, 1 Turning Push 1/2L, 1 Stomp Double Heel Touch

PART A: 2(1 Vine Brush, 2 Basics)

PART B: 2 Loop Basics L/R, 1 Triple Stamp, 1 Hillbilly

PART C: 1 Mr. Cowboy 1/2L, 1 Turning Push 1/2L, 1 Stomp Double Heel Touch

ENDING (1):

(1/2Beat) 1 Stomp (Left foot)

Stomp
&

Abbreviations:

DS=double step

R= Right

HI =heel

if=In Front

p=pause

RS=rock step

L= Left

S=step

Tch=Touch

frwd=forward

Br=Brush

xib=Cross in Back

HICl = Heel Click

CLOG IN EUROPE

September 5 - 14, 2014



With Jeff Driggs, Shane Gruber, Lee Froehle & More
In honor of the Renegade Quicksteppers'
25th Anniversary Celebration

Including Performances in Germany & Austria

Custom tours and performance and workshop opportunities (8 nights / 10 days)



www.cloggingexpo.com

CLOGGING IN EUROPE

With Jeff Driggs, Shane Gruber, Lee Froehle & More
In honor of the Renegade Quicksteppers'

25th Anniversary Celebration

Including Performances in Germany & Austria

Custom Tour (8 nights / 10 days)

Itinerary

Day 1 Friday, Sept. 5, 2014

- Leave on overnight flight to Munich, Germany (self-arranged flight)

Need Plane Tickets? Call Music Celebrations International (MCI) toll free at 1-800-395-2036 and ask for Lisa Maxwell in the Air Dept.

Day 2 Saturday, Sept. 6 Munich / Dachau

Meals included: Welcome Dinner

- Arrive in Munich
- Meet your MCI Tour Manager, who will assist the group to awaiting chartered motorcoach for a transfer to Dachau to visit the former Nazi concentration camp, and view a documentary film (in English) about the camp and its liberation
- Return to the center of Munich for some time at leisure in the Marienplatz
- Mid-afternoon hotel check-in
- Evening Welcome Dinner at the Hofbräuhaus (the best-known of all German beer halls)
- Munich, the Bavarian capital, is ideally located in southern Germany near the Alps. It is a first-class cultural center and the most flourishing economic zone in the southern part of the country. Munich's cultural wealth, its special atmosphere - a blend of gaiety, tolerance and respect for tradition - and the beauty of the surrounding countryside have combined to make it one of the most appreciated of German cities

Day 3 Sunday, Sept. 7 Munich

Meals included: Breakfast at the Hotel

- A guided tour of Munich includes the English Gardens, and entrance to Nymphenburg Palace. Nymphenburg Palace was the summer residence of the Bavarian sovereigns, begun in 1664 in the style of an Italian palazzo, after centuries of enhancements, it now bears a strong resemblance to Versailles Palace
- Lunch on own
- **Afternoon clogging exhibition**
- Evening dinner on own and overnight

Day 4 Monday, Sept. 8 Munich / Neuschwanstein

Meals included: Breakfast at the Hotel

- Full-day excursion to Neuschwanstein Castle including uphill transport and entrance to the castle. Neuschwanstein Castle was built by the infamous Ludwig II and used by Walt Disney as the inspiration for Sleeping Beauty Castle at Disneyland in Anaheim
- Lunch on own
- Return to Munich for dinner on own and overnight

Day 5 Tuesday, Sept. 9 Munich / Salzburg

Meals included: Breakfast at the Hotel

- Full-day excursion to Salzburg
- Time for shopping and exploring in Salzburg
- Lunch on own
- Afternoon guided tour of Salzburg including Mirabell Palace and Gardens, Mozart Square, the Dom (cathedral), University Church, entrance to the Mozarthaus (Mozart's birthplace) and a cable car ride up to the Fortress (for an unparalleled view of the city below)
- Return to Munich for dinner on own and overnight



Day 6 Wednesday, Sept. 10 Munich / Stuttgart

Meals included: Breakfast at the Hotel

- Transfer to LEGOLAND Park where you will spend the majority of the day. The park is divided up into eight theme areas. In the different areas you can enjoy roller coasters, water attractions and shows. The centre piece of the park is MINILAND. Here famous European towns and landscapes have been recreated from over 25 million LEGO bricks
- Lunch on own
- **Clogging exhibition at LEGOLAND**
- Continue to Stuttgart for dinner on own and overnight
- Stuttgart, arguably has one of the most beautiful settings in all Europe, surrounded by a wonderful panorama of rolling green hills, forests and vineyards. This exciting and lively city also has many attractions for visitors within its borders, with sights including to castles, famous art museum and the unique combined zoo and botanical gardens



Day 7 Thursday, Sept. 11 Stuttgart / Black Forest

Meals included: Breakfast at the Hotel

- Enjoy a full day excursion through the Black Forest today. Our first stop is in Titisee. The breathtaking nature of the Black Forest Highlands is characterized through plateaus with inspiring views, canyons, mountains and lakes. The Titisee with its famous lake road is among the best know holiday destinations in all of Europe. The bank with its view over the splendid lake is a great place to visit. We continue our journey to the Feldberg, the highest point in the Black Forest. En-route we stop at a local Cuckoo Clock shop to explore the area's most famous export. On the Feldberg a chair lift takes us to a scenic vantage point with vistas deep into the Swiss Alps to the south and the French Alsace Region to the west
- Lunch on own
- Return to Stuttgart for dinner on own and overnight



Day 8 Friday, Sept. 12 Stuttgart

Meals included: Breakfast at the Hotel

- Half-day sightseeing includes Rosenstein Park, Königsstraße, Schillerplatz, Schlossplatz, Collegiate Church, Bohemian Quarter and the Höhenpark Killesberg for an incredible view of the city below
- **Clogging performance in Stuttgart**
- Lunch on own
- Afternoon visit to the Mercedes-Benz Museum. Nearly 100 vintage cars are on show here, models ranging from the earliest to the most recent. The racing car collection testifies to the success of Mercedes worldwide
- Evening dinner on own and overnight



Day 9 Saturday, Sept. 13 Stuttgart / Leinfelden-Echterdingen

Meals included: Breakfast at the Hotel

- Full-day in Leinfelden-Echterdingen for the 25th Anniversary Celebration with Renegade Quicksteppers, workshops, and fun
- Lunch on own
- Evening dinner with cloggers from workshop
- **Clogging performance for European Cloggers**



Day 10 Sunday, September 14 Depart for home (B)

Meals included: Breakfast at the Hotel

- Transfer to Stuttgart's International Airport for return flight (self-arranged flight)

Great tours with something for everyone... both dancer and non dancer. Exhibition opportunities are scheduled so that non-dancers can enjoy the venue or city in which the exhibitions take place. Each group will be given an allotted time and individual dancers will get the chance to participate in routines chosen from the National Dance List.



Europe Tour Inclusions

1. Transportation within Europe by modern deluxe motorcoach or other mode of transportation as listed in the Tour itinerary.
2. Concert arrangements are provided as authorized by local and national authorities and are part of official celebrations. As such, the performance venue and schedules are subject to their discretion. Sightseeing and cultural activities are scheduled around these significant performances. (MCI is not responsible if inclement weather, local political situations, or changes made by the host concert site are cause for the last minute cancellation or change of a concert.)
3. Accommodations in excellent 3- and 4-star hotels chosen for location, reputation, cleanliness, and service. The price is based on double occupancy, all rooms with private facilities.
4. Meals include (as noted in the Tour itinerary) daily breakfast and one dinner. Please note that breakfast is not included on day of arrival and dinner is not included on day of departure.
5. Guided excursions, guided by licensed, professional guides as outlined in the day-by-day Tour itinerary. Guides are also selected based upon experience, referral, knowledge and ability to deal with people.
6. Entrance fees are included to all museums and attractions listed in the day-by-day Tour itinerary.
7. Participation in the Clogging Expo in Leinfelden-Echterdingen
8. A full-time, multi-lingual Tour Manager will be with the group throughout the concert tour.
9. Pre-departure Travel Notes are available to each participant containing useful information about travel preparation, destination information, useful packing and cultural conditioning suggestions.
10. Printed Tour itineraries for each individual listing hotel addresses, telephone and fax numbers.
11. Tips to hotel personnel (including meals) are included. Tips to Tour Managers, city guides and motorcoach drivers are not included.
12. Flight bag, luggage tags, a souvenir Photo Video and an Expo souvenir t-shirt are provided to each participant.

Europe Tour Exclusions

1. Airfare and any associated airfare costs

Need Plane Tickets? Call Music Celebrations International (MCI) toll free at 1-800-395-2036 and ask for Lisa Maxwell in the Air Dept.

2. Tips to Tour Manager(s), city guides and motorcoach driver(s)
3. Drinks at welcome dinner
4. Meals, drinks and tips not included in the package
5. Travel Visa for non-US passport holders

**For more information about the
International Clog Expo
Contact Lee Froehle**

404 Purple Finch Dr. Pooler, GA 31322

jfla67@aol.com 614-580-1950 www.cloggingexpo.com

Jeff Driggs and Lee and Jeff Froehle will accompany group on all tours
Tours coordinated by



Music Celebrations International
Concert Tours With Integrity

Tour Coordinators: Jeff Driggs and Lee Froehle

www.cloggingexpo.com



Clog Dance Instructor and Director Listings

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