

The Magazine of Clogging Since 1983

DOUBLETOE

TIMES

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May/June 2014

Happy

Dance



The Double Toe Times shares stories of folks who are renewing interest in the flatfoot style of clogging, brave cloggers who are going it alone to travel to workshops, teams rubbing elbows with legends of bluegrass, and pays tribute to a team that taught a president's daughter to clog and is retiring after sharing clogging in four decades of performances.



DOUBLETOE

May / June 2014



footprint

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Book Ends

In this issue of the Double Toe Times we bid farewell to the Little Generals Cloggers of Georgia, who are retiring after decades of representing clogging in thousands of performances before presidents, exhibition audiences and television viewers.

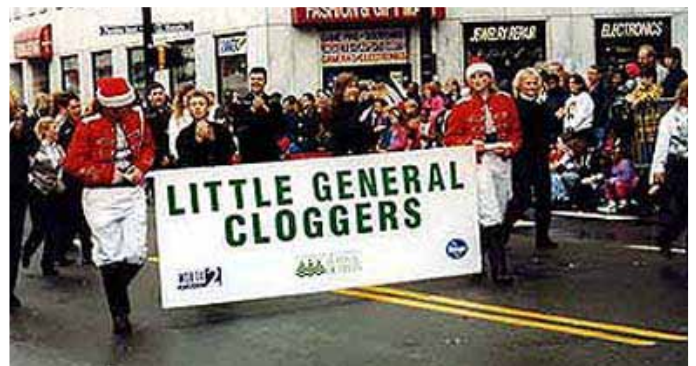
The group joins a growing list of teams, instructors and dancers who have hung up their clogging shoes, or passed on. Their legacy is storied, and we stand on their shoulders to enjoy the clogging community that we belong to today.

John M. Eaton wrote, "Every Moment of your life is a new Page in your Book. Some sentences you can't change, even whole pages. But you decide how your book ends."

As these pages close on these amazing teams and individuals, I hope we all can listen to their stories, learn from their experiences and share their legacy to the next generation of cloggers.

Our chapter is being written today. I often hear that we can never get back the excitement of the growth of the dance in the 1980's. I hear people say clogging is waning, that boys are leaving, and clogging has changed too much.

WE decide how the book ends. Don't give up on what clogging means to you. We owe it to those generals who marched before us. Happy Clogging! Jeff Driggs, Editor



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 304-619-5803 cell
 lmaiuri@frontier.com

Sanctioned Events

2014

Jan 18, 2014
 Oak City Winter Invitational
 Louisburg, NC
 Seby B. Jones Performing
 Arts Center
 Info: Tayler Kopple
 (919) 413-6605
 oakcitycloggers@gmail.com

Feb 8-9, 2014
 Capital City Clogging
 Classic
 Lexington, SC
 Lexington High School
 Info: Heather Barnhart
 (828) 320-9095
 cccitycloggers@gmail.com

Feb 22, 2014
 ACHF Spring Meeting
 Fletcher, NC
 WNC Fairgrounds
 Info: Dianne Loftin
 (864) 277-0553
 dloftin01@gmail.com

Mar 15-16, 2014
 South Carolina Clogging
 Council Workshops and
 Competition
 Location TBA
 Info: Dianne Loftin
 (864) 277-0553
 dloftin01@gmail.com

Apr 5, 2014
 Southern Junction Clogging
 Championships
 Williamston, SC
 Williamston Municipal
 Center
 Info: Gwen Davis
 (864) 299-8601
 gwen@
 southernjunctioncloggers.
 com

Apr 25, 2014
 ACHF Annual Meeting
 Maggie Valley, NC
 Comfort Inn - Maggie Valley

Apr 26, 2014
 Stompin' Ground
 Competition
 Maggie Valley, NC
 Stompin' Ground
 Info: Dianne Loftin
 (864) 277-0553
 dloftin01@gmail.com

May 17, 2014
 Beach Blast
 Rocky Point, NC
 Cape Fear Middle School
 Info: Jessica Larson
 (910) 604-0879
 missjessica@
 dancerscornerstudio.com

May 31, 2014
 Mars Hill University
 Championships
 Mars Hill, NC
 Moore Auditorium
 Info: Danielle B. Plimpton
 Bailey Mountain Cloggers
 (828) 689-1113
 dbuice@mhu.edu

Jun 28, 2014
 Carolina Fusion's Summer
 Shindig
 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
 Lexington, NC
 Edward C. Smith Civic
 Center
 Info: Jimmy Loveless
 (301) 884-5830
 jloveless@melwood.org

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

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

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

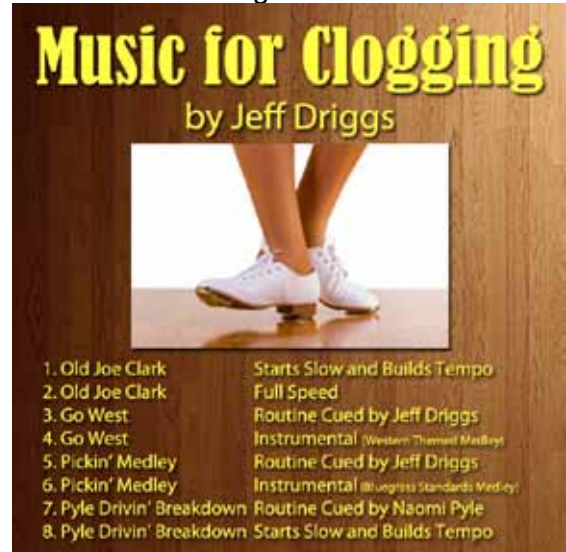
Sep 5-6, 2014
 North Carolina Mountain
 State Fair Clogging
 Competition
 Fletcher, NC
 WNC Ag Center
 Info: Dianne Loftin
 (864) 277-0553
 dloftin01@gmail.com

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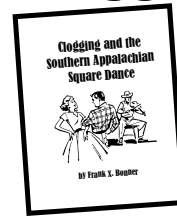
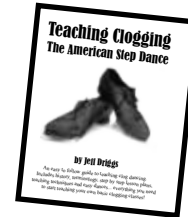
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Pyle-Driving Breakdown An Intermediate Clogging Routine choreographed by **Naomi Fleetwood-Pyle** to *Earl's Breakdown*. One track is instrumental for performance, while the next track features cues for practice.

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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LITTLE GENERAL CLOGGERS

Iconic Georgia team retires after more than 4 decades of performances

After more than forty two years of performing around the world, for presidents and at countless fairs and festivals, the world-renowned Little General Cloggers of Kennesaw, Georgia made their last appearance in April at the Kennesaw Big Shanty Festival in Georgia.

The Group was formed in March of 1972 by Kenneth and Olivia Smathers to help celebrate the return of the Civil War locomotive “General” to its rightful place in Kennesaw, Georgia. The group of dancers put together for that celebration was supposed to be a one time performance, but the group was so well received that the city of Kennesaw asked for the group to continue. Legendary clogging instructor “Big John” Walters was the teacher for the group from the early 1970s until the early 1980s. He was assisted by his wife Shirley and Olivia’s husband Kenneth.

The groups website describes its style as

a performance of the traditional mountain routines and foot-stompin’ mountain “clog” or “buck” dance, and made it their mission to help perpetuate the American mountain heritage through their dancing.

The group began to make a name for itself for the traditional style it performed so well, and the group made their first appearance on the Grand Ole Opry in 1974, the first of 40 years dancing on the Opry stage. They became the official goodwill ambassadors of Kennesaw in 1973.

Around this same time period, then Georgia Governor Jimmy Carter’s daughter Amy Carter became a member of the Little General Cloggers, and continued to dance with them once she moved into the White House. Members of the group travelled to Washington for get togethers and the group danced at the White House three

(Continued on page 8)





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LITTLE GENERAL CLOGGERS

(Continued from page 9)

times, two of them while Carter was in office. One occasion was for Amy Carter's birthday. A video of the event can still be found on the NBC News archive.

The Little General Cloggers have danced everywhere from elementary schools and nursing homes, to all types of conventions, benefits, and private parties. Their list of appearances is staggering and they have a long history with many events, such as the Snowbird Jamboree in Gatlinburg, Tennessee, which they danced at for over 15 years. The stars they have shared the stage with include range from Roy Acuff and Minnie Pearl to Randy Travis, Charlie Daniels and Garth Brooks.

The group also appeared on many local and national TV shows including All Star Anything Goes, Dancin' U.S.A., Hee Haw, the James Brown Show, Mike Douglas Show, Nashville Now, Nashville Palace, Rise & Shine, and the Today Show. They danced for big events such as the World's Fair twice (Knoxville and New Orleans), the Democratic National Convention, the 1996



Olympics in Centennial Park, and the National Press Club in Washington D.C.

Aside from dancing in most of the fifty states in the U.S., the group has also appeared in foreign countries such as Jamaica, Mexico, Bahamas, Cayman Islands, Canada, Scotland, Australia, and New Zealand.

Little General Cloggers member Todd Wilson, who joined the group in 1979 and danced with them through their final performances in 2014, said that this time with the group was “the single most consistent and rewarding activity in my

(Continued on page 8)

Photos: Top Left: The Little General Cloggers perform with country music singer Hank Snow in the 1970's.
Left Center: The group poses on the steps of the Opryland Hotel during one of their more than forty appearances on the world famous Grand Ole Opry stage.
Left: Bottom Left: A lucky LGC dancer meets country music superstar Garth Brooks.
Left: Bottom Right: Little General Cloggers Director Olivia Smathers is introduced to Garth Brooks.
Top Right: The Little General Cloggers perform at the Kennesaw Big Shanty Festival, the event that began the group.
Right Center: The city of Kennesaw, Georgia honored the group with a street named after them.
Right: Bottom Left: The group poses with the “General,” the train whose celebration first brought the team together to perform.
Right: Bottom Right: First daughter Amy Carter was a member of the Little General Cloggers for several years, and the group performed a total of three times at the White House.



LITTLE GENERAL CLOGGERS

(Continued from page 9)

life.” “It taught me about friendship, teamwork, and how to serve the community through love of dance,” Wilson said.

Group founder Olivia Smathers was inducted into the American Clogging Hall of Fame in 1992 and the Georgia Music Hall of Fame in 1999. She turned over the group to her Granddaughter, Ashley Smathers in 2009.

“I have been blessed to work with hundreds of dancers, all ages, and each one unique in how they shared their love of dance,” Ashley said. “I am so grateful to have been a part of something that touched so many lives in such a positive way.”

With the group retiring in April of this year, Olivia Smathers died May 15, 2014 at the age of 93. She had been recognized and honored by various institutions and organizations for her service to the community and the mentoring of young people. Her special honors include: Governors’ Award as Good Will Ambassadors for the state of Georgia (every Governor since 1972), National Clogging Hall of Fame, Georgia Music Hall of Fame, Kennesaw State University Flourish Award for Outstanding People in the Performing Arts, The “Olivia Smathers performing Arts Room” at the Ben Robertson Center in Kennesaw, Georgia.

Kennesaw even named a street in the groups honor.



After more than forty years of accomplishments, awards and honors, and hundreds of cloggers participating in the program, the Little General Cloggers end an era with grateful hearts and many wonderful memories.

Photos: Above: LGC Founder Olivia Smathers

Left: The group poses with Grand Ole Opry member Charlie Daniels during a performance with the legend.



LITTLE GENERAL CLOGGERS

Television

Rise & Shine
Today Show
Hee Haw (2 times)
Dancin' USA
Nashville Palace
Mike Douglas Show
Nashville Now
All Star anything goes
Uncle Milton
James Brown Show
Music Country USA
Today in Georgia

Appearances

Grand Ole Opry (40 years)
Kenny Rogers for Camp Sunshine
Don Ho Show (Hawaii)
Al Harrington Show (Hawaii)
Louisiana Hayride
Renfro Valley, KY
The Texas Show
Stompin' Ground - Maggie Valley, N.C.

Appearances with

Charlie Daniels Band
Hank Snow
Mickey Gilley
Ricky Skaggs
Loretta Lynn
Charlie Pride
Garth Brooks

Performances at

The White House (3 times)
The National Press Club, D.C.
1996 Olympics, Centennial Park
World's Fair, Knoxville, TN
World's Fair, New Orleans, LA
Democratic Convention, Atlanta, GA

Travels to

All States in the U.S.
Jamaica
Bahamas
Mexico
Canada
Scotland
Australia
New Zealand



Photos: Top: Olivia Smathers with first daughter Amy Carter and members of the Little General Cloggers
Middle/Bottom: Mrs. Smathers is honored by Grand Ole Opry manager Pete Fisher during one of the groups decades of performances on the Opry stage.

Kick your heels up: Former Little General Clogger continues tradition

Adapted from a story by Sally Litchfield, Marietta Daily Journal

Jay Bland keeps making music with his feet. The Cobb County, Georgia native is part of a new generation of dancers reviving the American art form of buckdancing, a percussive style of dance performed to Old Time music dating back to early pioneer days.

“With buckdancing, you’re trying to make a rhythm with your feet to really fit that music — just like you’re playing an instrument,” Bland said.

Although the roots of buckdancing are unknown, it is one of the few dances that originated in the U.S.

“(Buckdancing) is a folk dance. It’s mainly passed down from person to person,” Bland said.

“(Buckdancing) is part of our national identity. It helps us remember who we are as a country. This is an American dance that was developed on American soil.”



Bland’s first exposure to dance was at age 8 when he clogged with the Little General Cloggers under the direction of Olivia Smathers. He recalled clogging on the team with Amy Carter at the time her father, former President Jimmy Carter, was governor. Bland has also shared the stage with Roy Acuff and Jimmy Dickens at the Grand Ole Opry in Nashville, Tennessee during his time with the group.

Though clogging and tap dancing find their origins in buckdancing, buckdancing is a unique art form rather than a routine-style dance, according to Bland. He said it’s a freestyle dance.

Buckdancing (called flatfoot dancing in West Virginia and other parts of Appalachia) provides the dancer an opportunity for individuality.

“Everybody who buckdances develops their own style. There’s really not a wrong way to do it as long as you’re in time to the music and you’re making it to sound good like an instrument to fit in,” Bland said.

Bland, a self-taught buckdancer has achieved national acclaim. In addition to other prestigious titles and awards garnered over a decade, Bland is a champion of the Flatfooting/Buckdancing Championship held each year at the Appalachian String Band Festival in West Virginia, the most prestigious competition of its kind. He has won the competition that people come from all over the world to compete several times in a row.

His resume includes dancing at Dollywood and for New Harmonies Celebrating Roots Music (sponsored by the Georgia Humanities Council in partnership with The Smithsonian) and the “Tennessee Crossroads.” Throughout the year he travels the nation teaching and doing demonstrations.

One of Bland’s mentors and biggest supporters is Thomas Maupin of Murfreesboro, Tennessee. Maupin is considered to be one of America’s best known buck dancers. He was inducted last Fall into the America’s Clogging Hall of Fame, and is a recipient of the Tennessee State Governor’s Folklife Heritage Award, Old-Time Herald Heritage Award and the Uncle Dave Macon Days Trailblazer Award. Thomas has won more than 75 titles including the National Championship, as well as state championships in Indiana, Kentucky, Tennessee, Georgia and Alabama, just to name a few.

Bland “represents the best and brightest of a new generation of traditional old-time musicians and dancers who are proudly reviving early American history,” Maupin said.

Bland practices the art of making music with this step sounds, much in the same way Maupin does.

Maupin, in his seventies, began buck dancing at a very young age in Eagleville, Tennessee, when he learned from his grandmother, who as an old lady danced barefoot on the wooden floor at home. He learned by trying to emulate her sound. Like any buck dancer, Maupin learned one step at a time and improvised to add or change steps to create new dances. "You play the tune with your feet," Maupin told a reporter in 2009 when he won the Uncle Dave Macon Trailblazer Award. "When I am dancing I become a part of that tune. I become an instrument."

Buckdancing is an old-time solo dance style relying heavily on the balls and heels of the foot. While it can be taught, Maupin says the style is very individualistic. It's similar to clogging, except where cloggers involve aerobic moves and high kicks, buck dancers keep their feet low to the ground. It's all about the ball and heel, and there are only so many moves; it's all how the dancer keeps in time with the music and moves from one dance to the next.

Bland, himself a champion dancer, often dances with Maupin. Bland travels all year long throughout the U.S. leading and teaching dance demonstrations. Years of practice and learning from the great folk masters have garnered him prestigious titles and first-place awards presented at national and regional championships spanning more than a decade of his tremendously successful career. Like his mentor Maupin, Bland's feet become a musical instrument when he dances and he is playing a popular part in reviving America's history in the old-time folk dance scene today.

"(Buckdancing) is fun. It's like making music. It's my passion," Bland said.

To see videos of Bland, visit www.myspace.com/buckdance.

Bland is currently completing a series of buckdance workshops at the Fiddle & Pick studio in Pegram, Tennessee. All ages are welcome and no experience or special shoes are needed. For more information, or to sign up for the final sessions, call Gretchen at the Fiddle & Pick in Pegram, TN. 615-646-9131 or 615-812-2192.

Photo: Left: Bland holds the blue ribbon he won at the Appalachian String Band Festival in Clifftop, W.Va.

Photo: Right: Jay Bland is teaching a series of classes in buckdancing at the Fiddle and Pick in Pegram, Tennessee through May and June.



Photo: Above: Cobb County, Georgia native Jay Bland, left, dances with Tennessee buckdance legend Thomas Maupin at the National Folk Festival in Nashville, Tenn. Bland said buckdancing is a folk dance that was developed on American soil. Special/Jay Bland

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Jay is the winner of numerous national and regional dance competitions, including the prestigious flatfoot competition at Clifftop, West Virginia, three years in a row. He is also a 2-time National Champion, Georgia State Champion, Kentucky State Champion, and Tennessee Valley Champion.

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Westport Town Hall's last dance

The end of an era for a Wisconsin Clogging and Square Dance Hall

by Robert Bauman
Waunakee, Wisconsin

Men clad in string ties and women in bright crinoline skirts arrive to the Westport Town Hall on a recent Friday night. They greet one another with hugs and handshakes, chatting to catch up.

Square dancers and cloggers from around the state, including Bill Reed of Milton and Janet and Gary Willard of Horicon, have been dancing at the old town hall for years. Mary Albrecht says she started in the late 1950s, and her parents remembered when the place was heated by a pot-bellied stove.

The mood is mostly festive but tinged with nostalgia. The March 21 Westport Squares mainstream dance was the last one at Westport's Town Hall. For the square dancers and a local clogging group, it's been a beloved home.

Its walls adorned with quirky Irish plaques, along with folk dancing and clogging groups' memorabilia, the hall's life will end in May. More than a century old, the building at Mary Lake Road will be razed then to make way for Westport's new garage.

Many of the dancers remark on how sad they are to see the hall go. It is one of the few dance halls left in the state with a wooden floor. Tile floors are too slippery and carpeting just doesn't work for

square dancing, they said.

The town hall has also seen its share of town board meetings, elections and other business over the years.

But for at least the past 30 years, it's been mostly enjoyed by dancers who love the old wooden floor.

"Everybody is sad to be losing this. It's iconic in a way. The floor is from an old cheese factory – it really worked well and got the town through a time when it needed a building for extra space," said Tom Wilson, Westport administrator, attorney and clerk-treasurer.

The history

Former town clerk-treasurer Sharon Anderson researched the town hall's beginnings. Looking into hand-written ledgers – the records of meeting minutes, election results and other town business – Anderson found the building had originally been located at the east side of the Hwy. M and 113 intersection.

In March of 1905, the board received a petition to build a town hall, and in April, the town held a vote. The residents approved it with 106 voting in favor and 58 against, with 3 ballots left blank. The town board then approved spending \$500 for town hall purposes, Anderson said.

On July 12, town officials paid John Welch \$150 for a half acre of land, and in June, the town paid \$185 to the Mendota Creamery Company for the building. After the July 12 meeting, the town paid

(Continued on page 16)



For about the past 60 years, dancers from all over the state have visited the town hall, where the Westport Squares have hosted Mainstream and Plus dances since 1955. (Photos by Roberta Baumann)



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www.ssjamboree.com

Westport Town Hall's last dance

(Continued from page 14)

P. Lyngestter \$75 to move the structure.

"It was just a town hall with a stove in there to heat it. There was no restroom facility," Anderson said.

Anderson believes restrooms and the current heating system were added in 1959 when the garage was built, and the two buildings were attached then.

The dancers began using the building in the 1950s, and in 1955, the Westport Squares Dance Club was founded.

The building's interior was remodeled in 1976, thanks to Larry Endres, past president of Endres Manufacturing Co. According to a history of the Westport Squares, he remodeled the hall with paneling, cupboards and produced those quirky signs, all at his own cost.

The future

The dancers aren't sure where they'll dance now. They sometimes dance at local churches, so that could be an option, they say.

But town officials have decided the building is not worth saving.

"It's a shell of a building," Wilson said. "There is no insulation in the building and there's no foundation for the building. It was basically moved because it was inexpensive to move there."

Today, with the town hall propped against the 1950s garage, the cost of trying to save it would be upwards of \$60,000,

Wilson said.

Town officials heard an engineering report on the structure and decided the cost of saving it was too high.

"We've got to keep in mind we have a duty to the taxpayers," Wilson said.

So in May, the more than century-old building will come down. But it will live on in the memories of square dancers and cloggers for years to come.



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October 18, 2014

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Enjoy clogging classes from our staff in all levels, from easy to advanced, plus master classes in hip-hop dancing, west coast swing and east coast swing!

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Pre-registration cut-off is October 6, 2014 - No refunds after that date

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 (There are also hotels in Columbus, IN - only 15 minutes from Nashville)

Note: Make your hotel reservations early. It is Fall foliage time in Brown County and hotels fill up quickly!

For more info: 812-579-6979 Naomi_P@SBCGlobal.net

Naomi Fleetwood-Pyle, 10720 E. Legal Tender Rd., Columbus, IN 47203

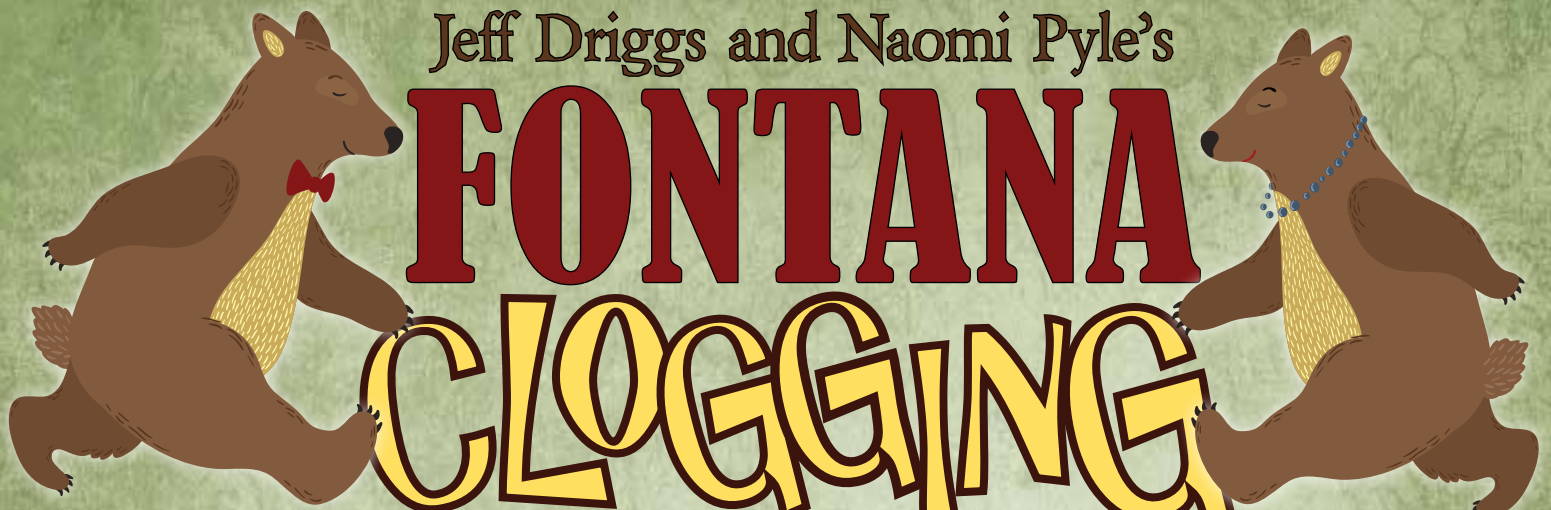
OktoberCLOGfest Registration Form

Name _____	_____ Dancers	@\$30.00 \$ _____
Address _____	_____ Spectators	@\$ 5.00 \$ _____
City, ST Zip _____	_____ Syllabus	@\$ 7.00 \$ _____
Phone(s) _____	_____ Video Cameras	@\$10.00 \$ _____
Email _____	Total Enclosed	\$ _____

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Jeff Driggs and Naomi Pyle's

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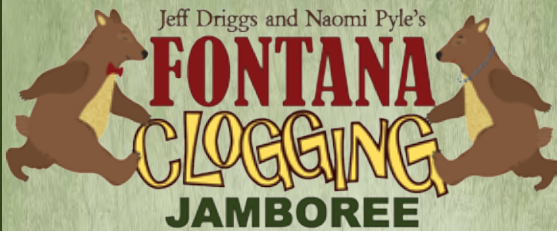
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For info, contact Naomi Pyle (812) 579-6979 naomi_p@sbcglobal.net
Jeff Driggs (304) 776-9571 ccajeff@aol.com

www.fontanaworkshop.com



Fri., Sept. 19, 2014

Noon pm - 1:00 pm Registration

Check in for a great weekend of clogging!

1:00 - 5:00 pm Workshops

Enjoy great afternoon workshops in the Event Hall dance rooms featuring the Fontana staff!

7:00 - 7:30 pm Registration

7:30 - 10:00 pm Fun Dance

Enjoy easy teaches, fun routines, old-time squares and more featuring the clogging staff.

10:00 pm - 11:30 pm Social at the Grill

Join the staff and the band at the Wildwood Grill for live music, fellowship and a late night bite! If you are a musician or singer, bring your instrument or a music track and share your talents with your fellow cloggers. The lodge pool will also be open late.

Sat., Sept. 20, 2014

8:00 - 9:00 am Registration

9:00 am - Noon Workshops

The Event Hall's Dam Room and Lounge, and the Carolina Room Dance Hall at the Lodge will host classes with our national staff in a variety of levels and musical styles. Clog on the Event Hall's amazing floating hardwood floor.

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1:30 - 4:30 pm Workshops

More great workshops in all halls!

4:30 - 7:00 pm Supper Break

7:00 - 8:00 pm Bluegrass Concert

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www.thegrassstains.com

www.drewandlacey.com

8:00 - 9:00 pm Exhibitions

We showcase great dancing groups and our staff in a great show of talent. Sign up and exhibit!

9:00 - 10:30 pm Fun Dance

Enjoy reviews, fun routines, old-time squares, live music and more featuring the clogging staff and our guest instructors

Accommodations

There are a variety of housing options at Fontana Village. Special rates have been set for the clogging jamboree. You can look at the rooms and amenities at www.fontanavillage.com and click on "Accommodations." Some rooms offer a lower rate for those who come in early or stay late. 10% NC Sales tax applies to all rooms. The village will fill up, so reserve early! See the web for the special clogger rates!

To reserve accommodations, call

800.849.2258 • 828.498.2211

Cut Off Date for special rates is August 8, 2014.

be sure to call early to make sure you get a room before the village fills up!

fontanaworkshop.com



Fontana Jamboree Registration Form

Please complete the form below and return it with your check, money order or credit card information to be registered. You will be mailed a confirmation and packets will be held for pickup at registration at the event.

There are no refunds after September 1, 2014.

Instructors/Directors: register 10 or more dancers and get your ribbons for free!

Name _____

Team/Studio _____

Your Address _____

City _____ ST/Prov _____ Zip _____ Country _____

Phone(s) _____

email _____

_____ Dancers @ \$30.00 (postmarked before 9/1/2014).....\$ _____

_____ Dancers @ \$35.00 (postmarked after 9/1/2014).....\$ _____

No refunds will be given after 9/1/2014

_____ Spectators @ \$10.00.....\$ _____

_____ Syllabus @ \$10.00.....\$ _____

_____ Video Camera Pass @ \$10.00.....\$ _____

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Tshirt quantities are limited... pre-buy to make sure you get one!

Please list number of each size needed.

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Flatfoot and Fancy Free

Los Angeles-based Appalachian flatfoot dance instructor Rebecca Stout

“Daddy was a trash talking truck driver. Mama sang praises to the Lord”

No, this isn't the beginning of your standard country-western tearjerker. It's Rebecca Stout talking about her life as a child growing up in the Deep South.

“There was never a question that I would sing and dance,” says Rebecca. “In my family, it was about the same as breathing air or drinking water.”

As the middle of seven children who all sang and played instruments, Rebecca learned early on that clogging, singing and flatfoot dancing were great parlor tricks for garnering the extra attention so hard to come by in a big family. By age six, she was performing on stage, singing alongside her singer/songwriter mother at music festivals, V.F.W. Dance Halls and R.V. Campground tourist traps throughout Alabama, Georgia, Kentucky and Tennessee. “It was always my job to

do a little buck-dance routine in the middle of the show,” says Rebecca. “Then go out and collect tips from the audience with a milk jug.”

Her early dance training began in rural Georgia when her mother signed her up for clogging classes with a local “club” called The Dixieland Cloggers. When the family moved to Tennessee the following year, she continued her lessons with Sumner County's Corn Crib Cloggers and graduated from her first course in 1983 with an

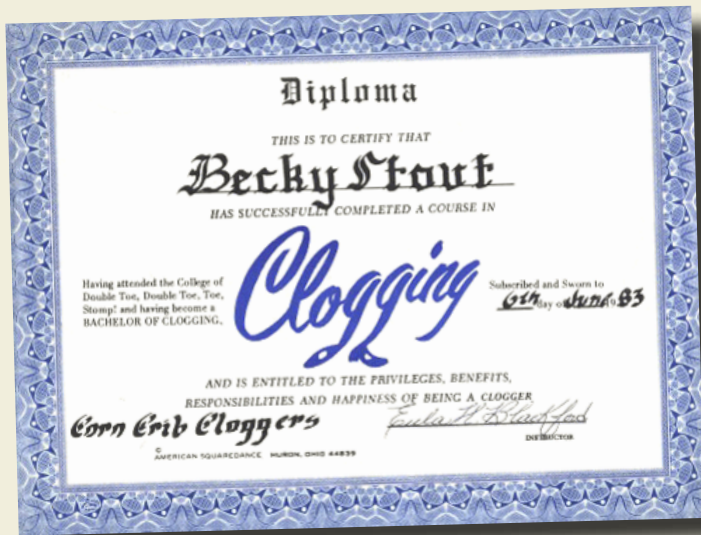
official diploma from the College of Double Toe, Double Toe, Toe, Stomp! and, became a “Bachelor of Clogging”.

By the time she was 14, Rebecca's official clogging days had ended and her love affair with traditional Appalachian flatfoot had begun. “In the South, clogging is considered a precision, competition sport,” says Rebecca. “I wasn't interested in competition; I just wanted to dance and have fun with the band!”

Rebecca discovered that taking off her jingle taps and donning simple, hard-soled “Sunday shoes” elicited a sound

much more compatible with the acoustic-stringed instruments being played at the front-porch jam sessions she loved to attend. She realized her





feet were like a pair of percussion instruments and spent the next 30 years developing her own personal flatfoot style to compliment the old-time and bluegrass music being played all around her.

“Where I grew up in Sumner County, Tennessee, Johnny Cash and Roy Orbison lived right down the side of the lake,” says Rebecca. “And Bill Monroe played at the nightclub behind my house every Wednesday night. I was truly blessed to be constantly immersed in the country, old-time and bluegrass being played by the best pickers in the world.

(Continued on page 22)

Photos by: Susan Weingartner



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Flatfoot and Fancy Free

(Continued from page 21)

But Rebecca also feels she owes a great deal of her personal flatfooting style to the abundance of African-American music and culture in the southeast. “I got into clogging at about the same time The Sugarhill Gang came out with ‘Rapper’s Delight’. To me, they are forever intertwined. Everybody in the fifth grade was obsessed with learning all the lyrics to ‘Rapper’s Delight’, me included. And it didn’t take long to figure out that hip-hop and flatfoot go together like bread and butter.”

As an elementary school student in Crisp County, Georgia, Rebecca spent every recess locked into rhyming and handclapping games with her schoolmates.

“We were always playing rhythm games and making up jump-roping rhymes. It was inevitable it’d somehow seep into my flatfoot routines.”

As a professional singer, songwriter and rapper, Rebecca considered clogging, flatfoot and percussive dance something she did just for fun: “You know, like hula hooping. You show up at a party, the music sounds good, so you start to dance!”

It wasn’t until she moved to Southern California in 2003 that she realized her calling as a teacher.

“People had been suggesting I teach flatfoot for years, but I didn’t think of it as a unique skill while living in the southeast. It’s so common there and so many folks are familiar with it that it just seemed like old hat. But when I moved out west, I realized what a special gift I was given to have grown up immersed in such deep culture. Now, I feel it’s my legacy

and responsibility to keep this tradition alive by passing it on to people wherever go.”

And so, while she currently sings, writes and performs for a variety of groups and projects -- including Los Angeles-based, Eastern-European women’s choir Nevenka; silky-smooth, lounge-pop ensemble Vermouth; her own music projects including Hendersonville Song Company, Baby Stout and the occasional musical theater project, Rebecca gives percussive dance its own spotlight as a serious art form. “It’s not just a trick anymore; it’s my heritage, and I’m just so proud and excited to share it with the world.”

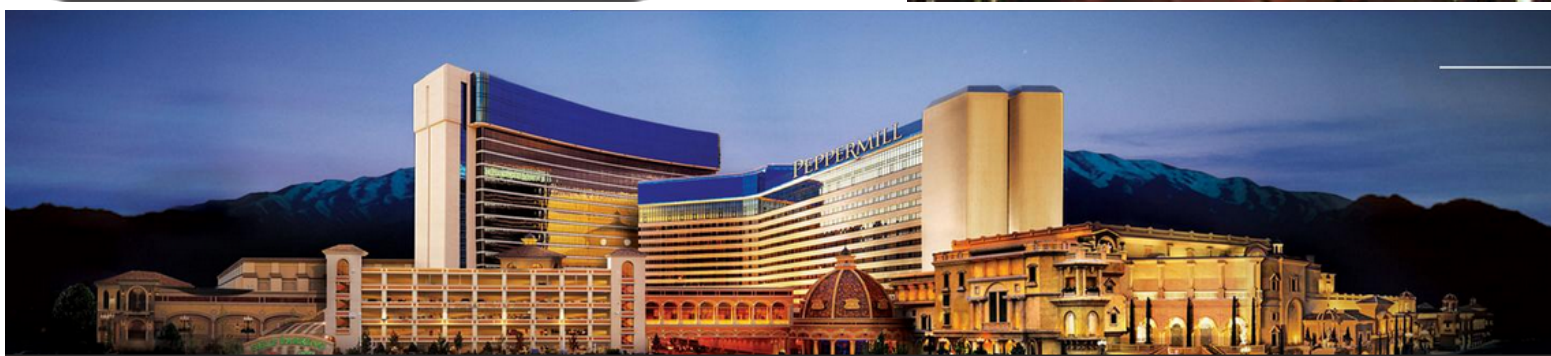
About the artist: Los Angeles-based Appalachian flatfoot dance instructor Rebecca Stout began clogging as a child in Cordele, Georgia, as part of the community mountain-style clogging group The Dixieland Cloggers. She went on to spend the next three decades developing and fine-tuning her unique “Tennessee Shuffle” style of free-form flatfoot and buck dance, inspired by friends, relations, masters and mentors throughout Alabama, Tennessee, Kentucky and West Virginia.

Today, Rebecca teaches and performs traditional Appalachian dance with a focus on dance as a percussive instrument. She encourages students to develop their own personal style built on a firm foundation of flatfooting basics.

To learn more about the Rebecca Stout, visit her website at www.flatfootandfancyfree.com



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Open Teach Halls ~ Wednesday & Thursday
Dance Exposé ~ Thursday

Convention Events: November 27 - 29, 2014

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JOIN THE CLUB

An idea to promote clogging as a social activity

From an article by Rusty Fennell

For years, we have held clogging lessons to bring new people into our activity. We advertise the lessons, gather the people, ask for "Angels" from our club and go to work.

The down side to this practice is that even when classes are held on the same night as the club, they are separate. Not all members are willing to be Angels who help with beginners, so we have two distinct groups. These consist of one group of people who are not members and one group of people (excluding the Angels) who sometimes do not want any part of those who are not members. Let's face it. Some club dancers or competition team dancers just won't willingly join in with beginners, intermediate classes or fun dances and that is their loss.

So, at the end of the class, the new dancer may find that only some "cloggers" are friendly. On the other hand, these "unfriendly" club members may not be unfriendly at all they simply do not know the new graduates because they were not there during the learning process.

Here lies a wonderful idea presented by a former dancer.

"Do not invite new people to join your class, invite them to join your club!" Change the format of your club during the time it takes for the new dancer to learn the moves associated with your club: basic steps, etc. Lengthen the club dance time by 30 minutes or so and make every other session a learning session and then a club tip.

The suggestion hit me very hard. Where have we been? Of course! Why didn't I think of that?

Contrary to belief, it does not take many weeks or months to learn how to clog. It only takes a few

minutes. If we can learn the basic step and its components, WE ARE DANCING. True there is so much more to learn but there is always more to learn. Nothing written says we cannot have fun interacting and dancing when we only know a few steps.

Everyone in the club can dance the learning session and the new dancers get a time for observation during the club session. The new dancer can interpret much by seeing what they

have learned as well as dancing the same. And, they are not likely to get bored watching when they know that their turn is next.

Actively promote your "social" club by visiting church groups, community organizations, etc. Ask those groups if you can attend one of their meetings to talk

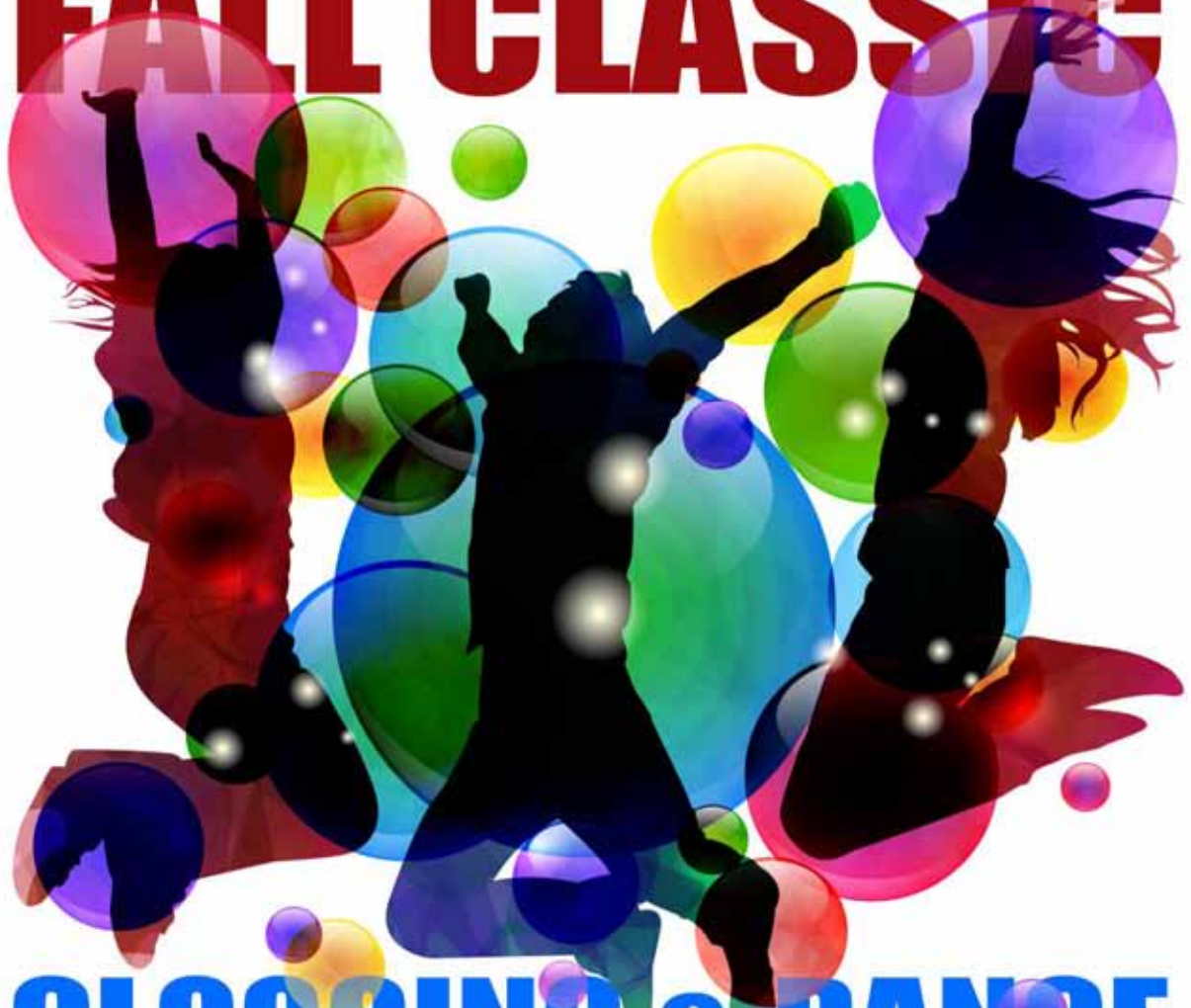
about the "Wonderful world of clogging"? Be brief and well prepared to show them what they are missing. Invite them to attend a special open house night - have refreshments - do not mention lessons - invite them to join your club.

Financially there should be little if no burden to the club. The hall rent must be paid for every night of the lessons and every night of the club. Charge the members regular dues. Charge the NEW CLUB MEMBERS (not students) the equivalent of what the lessons will cost until they have finished learning all the steps.

For many years, we have followed the same format for gathering new dancers. For the past few years, our success rate has fallen tremendously. We have nothing to lose and everything to gain by making new dancers truly a part of our club and our activity.



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Going it Alone

Travelling solo to a clogging event can be a great adventure

by Pam Smiley

reprinted with permission from CLOG Today

Is there a workshop or event you are just itching to attend? Something on your clogging bucket list that is a must-do? You ask all of your teammates and they can't go, commitments, family, just don't want to travel? You have begged everyone, but no takers.

So....another event goes by, unattended by you... sigh. You still really, really want to go but don't have travel buddies so you are feeling like it just isn't going to happen anytime soon. You don't want

was Fontana Jamboree. It is the epitome of clogging workshops, one you HAVE to attend as a clogger. It is your 'home' as a clogger, how could I let this pass me by? I had moved close enough to drive (well close-ish LOL). I made my reservation, registered for the workshop, planned my route and how long it would take to arrive. I would leave on Friday morning, even though I would miss the afternoon workshops as I wouldn't arrive until dinner time, I knew it would still be light for my drive.

The drive is cathartic. I'm excited to finally get to attend one of the most prolific events of the clogging world. But I'm anxious too. What will people think when I walk in alone? I'll be at the fun dances—alone, the workshops—alone, what about meal breaks? And after the workshops are over? Will it be awkward? Thinking about all of this starts to make me anxious, but not turning back now. I'm on the road, and besides I REALLY want to go to this workshop!

So here I am, walking into the fun dance hall—alone. Not sure about this, but the minute I hit the registration table, all of that anxiety starts to slowly melt away. The staff is very welcoming, and that eases my butterflies. I decide that fear

and excitement create the same physical reaction, right, so I'm going to be excited!!

The dance starts and about 2 songs in, I realize I'm not alone. On the dance floor, how can you be? There are people here that I have 'seen' at other workshops, clogging 'acquaintances' as you were. But that lasts about 5 minutes. I'm talking to people I don't know....yet, starting to plan the strategy for workshops based on just casual

to go alone.....

I was you! I moved away from all of my old travel compadres and had several things on my clogging bucket list and felt like they may never get checked off. The more I thought about it, the more I just really wanted to do these things. I needed to take the bull by the horns and control my own destiny! I'm going! Alone.

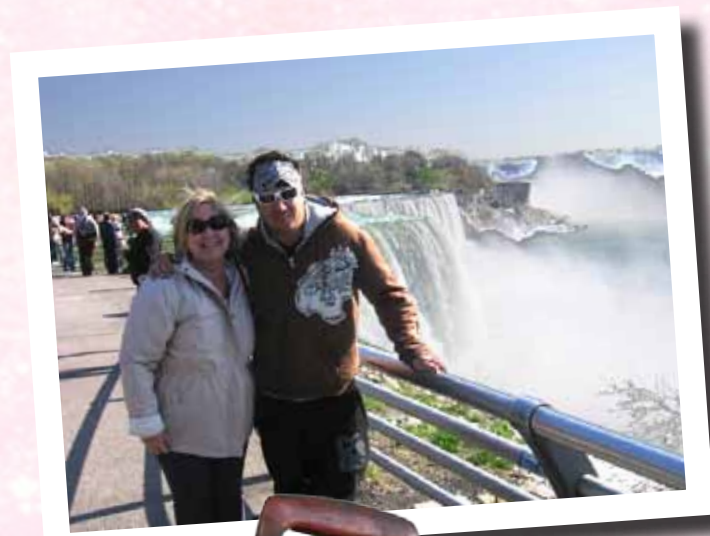
So the first event I attended completely alone



contacts and conversations. As the evening goes on I have a whole new group of clogging friends! By the end of the weekend I have more members of my clogging family! All of the things I was worried about, I should have known not to worry about. This is clogging after all. You may travel alone, but you will NEVER be alone. Traveling with my buddies through the years gave me a few friends across the clogging world, traveling alone has opened even more relationships. It has given me the opportunity to truly meet others attending and not be so focused on my little group I came with. I am so blessed to have had the opportunity to travel through the years, to experience new places and events—sure that is awesome, but the biggest thing I have gained is friends all around the country and the world! I can honestly say I have friends in almost every state, because of clogging, as well as Japan, Germany and Australia. And not just acquaintances, but true 'family'. And that is an opportunity I would not trade for anything.

You may travel alone.....but you will NEVER be alone. I hope that this inspires someone to take a trip they might have been postponing because they didn't have a buddy. I have experienced workshops I may have never attended if I had not gone alone (Fontana, Nickel City, World of Clogging most recently), but now, I go and know that I have friends there. And those reunions are always the best part of the weekend. Clogging offers us something that most other activities don't, so let's take advantage of that. People ask me all the time how I know people from so many different places, and I can say clogging. See you on the dance floor!

Photos: **Top:** Pam Smiley visits Niagara Falls with national instructor Joel Harrison of Nebraska during a trip to the Nickel City Clogging Festival held in Buffalo, New York **Bottom:** Pam (second from right) makes friends with the Yellow Rose Cloggers of Ohio during a visit to the Fontana Clogging Jamboree held at Fontana Village Resort in the Smoky Mountains of Western North Carolina. Pam has embraced travelling to events and has made clogging friends around the country.



Is Recreational Dancing on Its Last Legs?

Square dancing and clogging look at ways to encourage young dancers

adapted from an article by square dancer Steve Schmidt

Activities like clogging and square dancing, which requires teamwork and a sense of play, allow people to tap into the heartbeat of a neighborhood or a town.

A simple Google search will bring up dozens of sites dedicated to clogging, supplies, organizations and teams.

It's not a buzz magnet. It's not the subject of a 3-D movie. For many, who still think of clogging as hillbilly tap dancing or bent-over beating the floor with petticoat-swishing, you'd think it's not even of this century.

Yet clogging survives and in many areas is growing.

clogging world, many are finding it difficult to attract young dancers to the week to week recreational clogging club or performing team environment.

"We're trying, darn it," said John Becker, the 78-year-old president of a local dancer's organization. "Getting them to come in and see what we're doing, that's the hard part."

Instructors are offering shorter classes, often in new venues, and are even fiddling with the name of the pastime — both in a bid to broaden its appeal.

Clogging, Appalachian style clogging, modern clogging, American step dancing, power tap. These are just a few of the names some have been using to describe the type of clogging they are promoting.



Most recreational clogging clubs report that their beginner classes have drawn a smattering of younger people, though most are middle-aged.

They talk up the benefits of the activity — the exercise, the social give-and-take, the mental agility needed to follow a dance's sequence and cues.

This American folk tradition with ties to the dances brought to this country by our ancestors and greatly influenced by a myriad of percussive dance styles is trying to keep its footing in an era when so much of life seems to work against it.

Clogging recreational groups nationwide are stepping up efforts to attract younger people to the activity.

Say, anyone under 40.

As the skill and styling divide widens between recreational clogging and the competitive

Compared to its heyday in the mid 1980's, when clogging was exploding both in the USA and gaining steam in Europe and Australia with workshops and classes, attention and interest from "Urban Cowboy," today's national conventions tend to draw closer to 1,000 or so dancers compared to the 5,000 plus who attended in the past.

Given the marked decline in participants in some areas, some worry the dance may be on its last legs.

"I don't see square dancing gaining popularity

because it's a participatory activity and people don't want to participate," said Bill McCormick, a longtime dancer. Clogging line dances do not require interaction or a partner and clogging has become very popular in some areas. In areas where clogging was a more traditional activity with fun dances, live music, mixers, squares and freestyling, the advent of line dancing has taken on a toll on these gatherings.

Sociologists and other academics in recent years have noted a steady erosion in traditional social groups and activities that were once at the heart of American communities.

Face-to-face relationships, perhaps developed through membership in a Kiwanis Club or a bowling league, have been supplanted by online ties. The hectic, career-centered schedules in many households make it harder to sustain friendships.

"Associational life in general has been in a long decline," said Peter Block, co-author of the recent book "The Abundant Community: Awakening the Power of Families and Neighborhoods."

He believes activities like clogging, which require some teamwork and a sense of play, allow people to tap into the heartbeat of a neighborhood or a town.

"Dancing is an expression of our capacity to celebrate life," he said. Losing that, he said, "is a true loss for a community."

Graham Hempel, a San Diego State University dance professor who studies folk traditions, doesn't expect clogging and square dancing to disappear entirely, noting it nearly died out a century ago because of societal feelings about dancing, only to see a comeback.

Not all areas of the activity are talking about declining numbers.

Competition clogging organizations continue to experience good numbers at their events and clogging has gained a foothold in Canada, Europe, Japan and Australia.

Many still fear that overall trend lines, however, keep heading south.

Those who have been around to see the amazing expansion of styling in clogging over the last 30 years can chart the divide of the workshop

and competition worlds of clogging. Fewer young dancers are finding their way into mainstream clogging workshops and fewer young people tend to follow the cued clogging activity as compared to before. The change in styles and addition of more complex choreography involving hand moves and hip hop styling have reduced the number of young males coming into the activity.

In a bid for fresh blood, some square dance callers have been using rap music as a musical backdrop. Another played music from the film "2001: A Space Odyssey."

It is a formula that clogging has been using since the 1980's. Pop music has been a mainstay of recreational clogging since the workshop explosion began thirty years ago.

"We're trying anything just to get the enthusiasm back," Schmidt said.

But Hempel said that for their activity it's important to embrace what makes square dancing square dancing. He said marrying steps to newer or unconventional types of music undercuts that.

"Square dancing has its own unique charms," Hempel said. If younger people are drawn to it, he added, "they'll want to do it for its own charms, not because of the music alone."

Dick Neumann, who leads the Tuesday night Twirlers class in El Cajon, California, believes a youth movement is possible within the square dance world.

He is 66 years old and began his calling career in the 1970s, while serving overseas in the Marine Corps. Severely injured a few years ago, he calls today from an electric wheelchair.

He's witnessed a lot of eye-rolling over the years, especially from the young.

"Teenagers think square dancing is weird," Neumann said. But when they try it, they seem to enjoy it, he added.

Now if someone — heck, anyone under 40 — would only show up on Tuesday nights. Neumann is trying to keep it more newcomer-friendly these days.

"There's an old Marine Corps axiom: Improvise, adapt, overcome," he said.

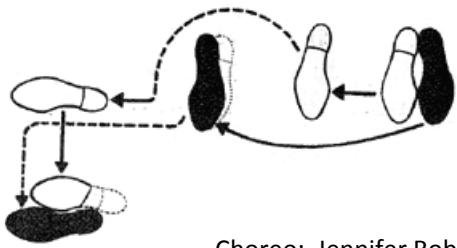


Cloggers in the Spotlight

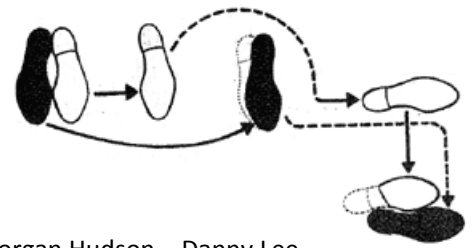


The Rhythm N Motion Cloggers of Tennessee had the honor of meeting a true bluegrass legend, Dr. Ralph Stanley when they performed at HoustonFest in Virginia this year. The group also met the legendary Ricky Skaggs. The group is a ten time national champion traditional team, with dancers from three different states, under the direction of Brent and Amanda Herron.





ON CUE



Best Song Ever

Choreo: Jennifer Robinson – Billie Jo Burnette – S'lina Hudson – Morgan Hudson – Danny Lee

Artist: One Direction

Level: Intermediate

Sequence: A-B-C-D-A-B-C-D-E-C-C-D

Running Joey DS RS RS R-Kick T/H T/H T/H TCH-UP (turning ½ right on t/h)

A L R R R R L R L A

Cowboy Walk DS DS DS Brush-Up T/H T/H T/H TCH-UP

L R L R R L R L

(REPEAT TO FRONT)

MJ DS DS R HEEL S RS DS DS DS

B L R L R L R R L R B

MJ 360 DS DS R HEEL S S DS DBL-OUT Together Lift (turning 360 left)

L R L R L R L R/L L/R L

Bend It Over DS DS-Bend S S Bend Heel Heel Lift DS RS (turning ¾ right)

L R L L R R R R R L

C Samantha DS DS Drag S Drag S RS DS DS RS (turning ¾ right) C

L R R L L R L L R L

(REPEAT TO FRONT)

Oh Oh Oh TOE TOE HEEL HEEL TOE TOE PIVOT (turning ½ left on pivot)

L R L R L R L/R

(REPEAT TO FRONT)

D Oh Body Roll TOE TOE HEEL-SNAP 2 Count Body Roll (total 4 counts) D

L R L/R Bottom to Top

4 Toe Heel T/H T/H T/H T/H (turning 360 left)

L R L R

Jazz Box T/H T/H T/H T/H DS RS DS RS (turning ¼ right on jazz, ½ left on second basic)

L R L R L R R L

E (REPEAT 3 TIMES TO FACE EACH WALL) E

2 Tornadoes DS DS DS Loop S RS DS RS RS (REPEAT ON OPPOSITE FOOT)

L R L R R L L R R

BOOZE CRUISE!

Artist – **Blackjack Billy**
Single – *Booze Cruise*
Intro – Wait 16 Beats

Choreo – **Matt Koziuk**
ECEDoctorK@gmail.com
Level – Fun Low Intermediate

Part A – 32 + 4 Beats

Ds Tch-front ball-heel RS; Dbl Heel-heel Heel-heel switch-switch-switch *Charleston & Catawba Heels*
L R R LR L R L R L R

Stomp Double Basic (turn ½ Right); Run-run-run (pause), Run-Run-Run (pause)
R L R L R L R

**** Repeat to end facing Front ****

Ds Rock Down Drag-Slide Drag-Slide
L R both both both

Chorus – 32 Beats

Dbl-kick-bounce-kick-bounce-kick-bounce-Up; Ds RS Dbl twist-twist-twist *Bounces & Booty Shakes*
L R Both L Both R Both L L RL R both both both

Ds Ds Drag-Step Drag-Step RS Ds Ds RS (turn ½ Right to face the back) *Samantha Turn*
L R R L L R LR L R LR

Dbl-Heel(out). Toe(across) Break-Break-Break; Fancy Double *“Beckala”*
L R R L R L L

Ds Ds Drag-Step Drag-Step RS Ds Ds RS (turn ½ Right to face the front) *Samantha Turn*
L R R L L R LR L R LR

Break – 8 Beats

4 Scoots, grabbing your belt buckle w/ one hand and twirling your other hand in the air,
Followed by four toe-heels in place

Part B – 32 + 4 Beats

(Moving to the left) Ds Ds Ds Ds RS RS Ds RS *Running Vines*
L R L R LR LR L RL

Brush-across, brush-out, RS toe-slide; Ds RS RS Toe-slide *Turn your ‘Horse, & do a Mtn. Goat*
R R RL R L RL RL R

4 Toe heels, turning 360-degrees to end facing the back again

**** Repeat the Running Vines, Turn Your Horse & Mtn. Goat to face the front ****

Sequence: A – Chorus – Break – A – Chorus – B – C – Chorus – Chorus



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FLYING

MUSIC: Green River Ordinance **GENRE:** Country/Bluegrass
CHOREO: Judy Waymouth **LEVEL:** Intermediate
WAIT: 32 Counts

PART A:

Vine w/Hl DS DS (XIF) DS DS (XIB) R-HL (weight, pivot ¼ L) ST DSRS
L R L R L R L R LR
2 Kicks DS KICK-HL DS KICK-HL TCH (XIF)-HL DS DS RS (1/4 L)
L R L R L R L R L R LR

- Repeat all of the above to face the front

CHORUS:

(i)
Rcking Chair DS BR-HL DSRS DS (L angle) SL RS SL RS
Slider L R L R LR L L RL L RL
Loop & Drag DS (front) LOOP ST (XIB) RS DR ST (S) DS DS DS RS
Triple R L L RL L R L R L RL

- Repeat all of the above, opposite footwork and direction

(ii)

Cowboy Sam DS DS DS BR-HL DS (XIF) DR ST (XIB) DR ST (S) RS
L R L R L R R L L R LR
Scotty DS DT (XIF)-HL DT (S)-HL BOUNCE (together) BOUNCE (apart, flat ft.) STOMP DS DS RS 360 R
L R L R L R/L R/L R L R LR

PART A:

CHORUS:

BREAK 1:

Mtn. Drag DS DT-HL RS DR ST ½ L DS DS R-HL (weight) RS
Rock Hl L R L RL L R L R LR

- Repeat all of the above to face the front

BRIDGE:

Short Cowboy DS BR-HL (1/4 L) DS (XIF) RS RS DS DS RS (1/4 L)
L R L R LR LR L R LR
Burton Stamp DS STAMP-HL STAMP-HL STAMP-HL (1/2 L)
L R L R L R L
Basic, Kick 3 DSRS KICK SRS
R LR L LRL

- Repeat all of the above, can substitute Basic, Kick 3 for 4 Jumps

CHORUS: **(i) & (ii) however on (ii) turn ½ on Scotty**

CHORUS: **(ii) ½ on Scotty**

BREAK 2:

2 Basics DSRS DSRS (1/4 R) DS SL RS SL RS
Slider L RL R LR L L RL L RL

- Do 4x in total, turning a ¼ R each time

CHORUS: **(ii) ½ on Scotty**

CHORUS: **(ii) ½ on Scotty**

CHORUS: **(i) & Cowboy Sam & R-HL**

GIVE ME YOUR HAND (Best Song EVER)

Artist: The Ready Set

Choreography: Joe Barron and the ARGLE BARGLE's

Level: Intermediate Plus

Sequence: A- Chorus- A-Chorus*-Bridge-Chorus

Intro Hold for 32 beats

ABC CHORUS

PART A:

Samantha

DS DS DRG S DRG STP RS DS DS RS
L R R L L R L R L RL

Drunken Canadian

DS DBL HOP TCH DS DBL HOP TCH DS DS DS SLR SLR
L R L R RL R L L R L R L

Rooster Joey

DS DS RUN RUN RUN RUN DS BL BL BL BL BL BL
L R L R L R L R L R L R L

Cat Kicker

DBL BK KCK BL BL H H BL HL S SLR KCK RS HOP DBL HOP TCHup
R R R R L RL R R L R L RL L R L L

Repeat to Back No Drunken Canadian Yes Scotty Potty

Scotty Potty

DS DBL OVR DBL OUT IN OUT SPN BOUNCE BOUNCE UP DS TSLD
L R R R RL RL RL RL RL RL R R L

Chorus:

Jazz Square (2X)

THTHTHTH
RRL RLL

C-Strut

HS TS HS HS TS HS HS TS
L R L R L R L R

Out House

DS TCH(Out) TCH(across) TCH(out) DS TCH(out) TCH(across) TCH(out)
L R R R R L L L

In House

DS TCH(frnt) TCH(bk) T H DS TCHfrnt TCHbk T H
L R R RL R L L L R

ANDY JUMP

DS K DRG RS K DRG DS DS DS JUMP
L R L RL RL L R L RL

SKY KICK

DS DBL OUT RUN RUN RUN RUN H CLK DS T SLD RS
L R R R L R L RL R L L RL

CLOUD JUMP

JUMP T SLD T SLD RK HS DS KCK S DS RS
RL R R L L L R R L L R RL

REPEAT PART A

BRIDGE TO 4 Walls:

TRIP JUMP

DS DS DS TRN S DS T OUT IN JMP H CHG
L R L LR R LR R LR LR LR R R

PARTY FREESTYLE GETDOWN THROWDOWN GIVEMEYOURHAND!!

Just the Way You Are/Only Just a Dream

ALBUM: Pitch Perfect, Barden Bellas/Mash Up

LEVEL: INT. 4 PERSON MINI PRECISION

CHOREO: SHERYL BAKER, [sherclog@yahoo.com/651-500-3214](mailto:sherclog@yahoo.com)

WAIT 8 COUNTS-GET A GROUP OF 4 DANCERS-ALL FACE THE BACK TO BEGIN(DANCER ON THE LEFT SIDE OF THE GROUP IS DANCER #1, NEXT IS #2 AND SO ON FOR #3 & #4

PART A

DANCER #1 WILL DO A BASKET BALL-ST(L)- PIVOT ST(R) ½ R TO FACE THE FRT AND A BASIC ON L FOOT, JOEY ON R FOOT THEN BASKET BALL ON L FOOT- TURNING R TO FACE THE BACK.)

DANCER #2 WILL DO THE SAME FOOTWORK STARTING ON BEAT 16,

DANCER #3 WILL DO THE SAME FOOTWORK STARTING ON BEAT 24,

DANCER #4 WILL ONLY DO BASKET BALL & A BASIC AND THE JOEY, LEAVE OFF SECOND BASKET BALL TURN- STARTING ON BEAT 32

DANCERS #1, #2 AND #3 WILL DO A BASKET BALL TURN ON L FOOT TURNING TO R ON BEAT 38

PART B

SCOOT & SHOOT DS SCOOT RS HEEL FLAP ST DS DS DS RS- DANCERS #1 AND #4 MOVE FORWARD

& TRIPLE L L RL R R L R L R LR DANCER #2 TURNS ¼ L/ DANCER #3 TURNS ¼ R

SLUR & BRUSH DS SLUR STEP DS BRUSH-TURN ½ L, DS DS DS RS

& TRIPLE L R R L R R L R LR

2 BASICS X DS R(XIF) S DS R(XIF) S

L R L R L R

MOUNTAIN GOAT DS RS(XIF) RS(OTS) BA SL

L RL RL R R

2 BASICS- # 1 & 4 BACK UP TO MIDDLE POSITION OF THE 4 DANCERS AND #2 & 3 ARE ON OUTSIDE

4 STEPS WITH CLAP ON EACH STEP.

**REPEAT PART B HAVING #2 & 3 MOVE FORWARD AND #1 & 4 MOVE TO THE OUTSIDE.

PART C

2 BASICS TO FORM A CIRCLE HAVING #1 & 4 MOVE FORWARD TO FORM THE HEAD OF THE CIRCLE

2 BASICS TO CIRCLE ½ L- #1 & 4 WILL BE AT THE BACK NOW

2 BASICS- #1 & 4 ARCH INSIDE HAND AND #2 & 3 DROP INSIDE HAND AND GO THRU TO FORM A LINE

2 BASICS CALIFORNIA TWIRL- # 2 AND 1 TOGETHER AND #3 AND 4 TOGETHER- TO ORIGINAL POSITIONS

2 BASICS- DANCERS #1 AND 2 TURN ½ R AND HOOK ELBOWS WITH EACH OTHER AND WITH #3 & 4.

2 TRIPLES MOVE FORWARD AND ROTATE THE LINE ALL THE WAY AROUND

2 BASICS - #1 & 2 TURN ½ L TO FACE THE FRT-BACK IN ORIGINAL POSITION

2 BASICS MOVE TO A COLUMN- FIRST TO LAST- #1, 2, 3, 4

DO A ROCKING CHAIR IN PLACE

DO 4 BASICS TO ROTATE THE COLUMN TO L TO FORM A COLUMN OPPOSITE ORDER OF DANCERS(#4,3,2,1)

DO A ROCKING CHAIR AND 2 BASICS TO ORIGINAL STARTING LINEUP- #1,2,3,4

ENDING-DO 4 STEPS MOVING FORWARD(STEP-CLAP-CLAP, ST-CLAP, ST-CLAP-CLAP, ST-CLAP

STEP FORWARD WITH L FOOT FACE RIGHT DIAG RAISING ARMS FROM LEGS TO HIGH "V"

Yeah you did it!!

Sequence is the order of this cue sheet.

“Radioactive” by Imagine Dragons/Grouplove and Captain Cuts remix

Choreography by Bekka Gunner

Level: Intermediate Plus

The progression is A, B, C, A, C, B, C2, D, B

32 beat intro – Part A begins with the lyrics

PART A/verse:

 L R L R L
Stomp double: stmp dblst dblst rck stp
 1 +a2 +a3 + 4

 R L R L R
Chacha: stp stp stp rck stp
 5 6 7 + 8

 L R L R L R L
Joey: dblst rck stp rck stp rck stp
 +a1 + 2 + 3 + 4

 R L R L R L R
Time step: stp stp stp stp stp stp stp
 5 + 6 + 7 + 8

 L R L R L R L R L R L R
Slide step: dblst rck slide stp rck slide stp rck stp dblstp rck stp
 +a1 + 2 3 + 4 5 + 6 +a7 + 8

Out cross spin (180degrees) clap and dance it out
1 2 3 4 5678

REPEAT ALL to get back to front

PART B/chorus:

 L R L R L R L
Reverse pull: Dblstp rck st rck st rck st
 +a1 + 2 + 3 + 4 Moving Right

 R L R L R L R
Grapevine: rck stp rck stp dblstp rck stp
 + 5 + 6 +a7 + 8

 L R L R L R L L R L R L R
Airplane 360: dblstp rck stp rck stp rck stp dblstp rck stp dblstp rck stp
 +a1 + 2 + 3 + 4 +a5 + 6 +a7 + 8

R L L R
Robot step: stp kick stp stp – walk 4(robot) turn ¼ right
 1 2 3 4 5678

L R L L R R L R L R L R
Samantha: dblst dblst chug stp chug stp rck stp dblstp dblst rck stp To back
 +a1 +a2 + 3 + 4 + 5 +a6 +a7 + 8

REPEAT ALL to return to front

PART C/bridge

L R L R
2Slur basics: dblslur stp dblst brush up
 +a1 2 +a3 + 4

REPEAT

PART C2/bridge 2

Slur basics – as above

4 basics: dblstp rck stp

REPEAT

PART D/techno insstrumental

L R L R L R L L R L L R L L R L L
MJ Gallop: dblst dbstp rck pull stp stp toe stp stp toe stp stp toe stp stp toe stp turn ¾
 +a1 +a2 + 3 4 + a 1 + a 2 + a 3 + a 4

L R L
2 basics: dblstp rck stp (can be modified to canadian basics)
 +a1 + 2

L R L R L R
Fancy double: dblstp dblstp rck stp rck stp (can modify to fancy repace)
 +a1 +a2 + 3 + 4

REPEAT ALL 4x to get to front

Story of My Life

Artist: One Direction

Level: Intermediate Line

Choreo: Sheryl Baker, sherclog@yahoo.com /651-500-3214

Wait 32 beats SEQUENCE: A-B-C-D-A-B-C-D-C-D-A-END

PART A

EXTENDED DS & KICK TOE-HL TOE-HL RS DS DS RS
CHARLESTON L R R R L L RL R L RL
STOMPS & BASIC STOMP(CLAP) STOMP(CLAP) DS RS
R L R LR
ROCKING CHAIR DS & KICK DS RS- TURN ½ L
L R R LR

REPEAT PART A TO FACE THE FRONT.

PART B

2 SLUR & BRUSHES DS SLUR ST DS BRUSH SL- DIAG L, DS SLUR ST DS BRUSH SL-DIAG R
L R R L R L R L L R L R
2 BASICS DS RS DS RS- BACK UP
L RL R LR
SOCCER TURN STOMP DT DS RS- TURN ½ L
L R R LR

REPEAT PART B TO FACE THE FRONT.

PART C

SAMANTHA FROM DS DS DR ST DR ST R-ST PAUSE ST DS RS
ROSINE L R R L L R L R L R LR
2 BASICS DS RS DS RS
L RL R LR
PULL FEET TOGETHER DS DS ST(OTS) ST(OTS) PULL FEET TOGETHER
L R L R BOTH
DO SAMANTHA, 2 BASICS, DS DS RS PAUSE
L R LR

PART D

FOOT SLAPPER DS & KICK(XIF)(SLAP R FT W/L HAND, KICK(OTS)SLAP FT W/R HAND, KICK(XIB)SLAP FT W/L HAND
L R R R
DS RS KICK(XIF) KICK
R LR L L
RAISE THE ROOF DS DS KICK (PUSH ARMS UP) ST KICK ST(PUSH ARMS UP) RS DS DS RS
L R L L R R LR L R LR
2 TURKEYS HEEL FLAP ST DS RS REPEAT ON OPPOSITE FOOT-TURN ½ L ON 1ST TURKEY
L L R L RL
4 KICKS AROUND DS & KICK, DS & KICK, - TURN ¼ L ON EACH DS KICK ST
L R R L

REPEAT PART C TO FACE THE FRONT.

ENDING- STEP FORWARD & TAKE A BOW

Take Me Home

Artist – Cash Cash Feat Bebe Rexha
Choreo – Paul Melville (Paulj.Melville@gmail.com)

Level – Intermediate
Intro – 32 Beats

Sequence – Intro, A, B, C, D, Chorus, Break, A, B, C, D, Chorus, Chorus, Chorus

Part A

Slides - DS SI RS SL RS
R R LR R LR

Hop Toe – Hop Toe Hop Brush Up Ball Heel

L R L R R R

Rock Across – DS Rock(XIF) Rock(Out) DS Rock(Out) DS DS RS *Turn ½ to face the back*

R L L L R R L RL * Repeat sequence *

Part B

Lazy Samantha – DS DS Drag S Drag RS Flange DS Toe Slide *Turn ½ to face the back*

L R R L L RL L L R R

Scotty Pause - Ds Dbl Over Dbl Out Toes Squat Together Up Hop Dbl Hop Touch Up

L R R LR LR LR L L R R L L

* Repeat Sequence *

Part C

Trad M J - DS DS RS Slide Rock Heel Toe RS DS Toe Slide

L R LR R L R R LR L R R

Unclog – Brush↑ HS Brush↑ HS

L LL R RR

Simone – DS DS Stomp Stomp Drag Chug * Repeat Sequence *

L R L R LR LR

Part D

That-A-Way – DS DO B B B B R Pull Step DS Toe Slide *Turn ¼ to the left

L R R L R L LR R L R

Charleston - DS T(IF) T(IB) RS *Turn ¼ to the left *

L R R LR

Jumping Jacks - Dbl Out Together Out Together Out Together Up *Repeat Sequence to front *

L R RL L RL L RL

Chorus

Hold Your Horses - DS DS DS Kick Step Kick Step Kick

L R L R L R R L

Two Basics - DS RS DS RS

L RL R LR

Turn Claps - Out Together Turn Clap * Repeat Sequence Right side *

LR LR R(XIF)L

Break

Jazz Square - Ball Heel Ball Heel Ball Heel Ball Heel

L L R R L L R R

Timber



ARTIST: KESHA & PITBULL

LEVEL: INTERMEDIATE LINE

CHOREO: SHERYL BAKER/ALEX SHALEEN: sherclog@yahoo.com/651-500-3214

WAIT 16 BEATS

PART A

CROSS SWING DS DT(XIF)DT(UNX) RS RS(MOVE FORWARD) DS(OTS) JUMP(RXIF)
SCISSORS L R R RL RL R B
 JUMP (OUT) JUMP(LXIF) ST-LIFT
 B B R L
2 BASICS DS RS(ROLL L DIAG) DS RS(ROLL RIGHT DIAG)
 L RL R LR
JUMP CLAP ST ST CLAP HANDS-TURN ¼ L, RS RS(LASO R ARM OVER HEAD)
& LASO L R LR LR (TURN ¼ L)

*****REPEAT PART A TO FACE THE FRONT.**

PART B

KANGAROO DS SCOOT RS SCOOT RS DS DS DS RS(MOVE DIAG. L)
& TRIPLE L L RL L RL R L R LR
DRAG IT BACK ST-SLUR ST-SLUR ST-SLUR ST (MOVE BACK)
 L R R L L R R
FANCY DOUBLE DS DS RS RS
 L R LR LR

*****REPEAT PART B MOVING DIAG. R**

PART C

ROOSTER RUN DS DS(XIF) ST(OTS) ST(XIB) ST(OTS) ST(IF)
 L R L R L R
2 HIPPIE HOPS DS HOP RS HOP-SPIN 360 L, DS HOP RS HOP-SPIN 360 R
 L L RL L R R LR R
CHARLESTON DS KICK (IF) BALL HEEL RS-TURN ½ L
 L R R R LR

*****REPEAT PART C TO FACE THE FRONT.**

PART D

DIRTY DANCE STEP(IF)ROCK HIPS FORWARD ST, R-ST(IF)ROCK HIPS FORWARD ST
 L R L R L
SIDE SLUR ST(OTS) SLUR ST DBL TWIST(HLS R), TWIST(HLS L) TWIST(HLS R)
TWIST R L L R B B B
DRIVE THE BUS ST PIVOT ½ R ST DS RS
 L R L RL
CLAP JOEY CLAP ST ST(XIB) ST(OTS) ST(OTS) ST(XIB) ST(OTS) ST(OTS)
 R L R L R L R

*****REPEAT PART D TO FACE THE FRONT.**

PART B*- DO PART B TURN A ¼ LEFT ON THE KAGAROO, REPEAT 3 MORE TIMES TO FRONT.

ENDING:-ST ST(XIB) ARM UP ON LAST STEP! WOW!!!

SEQUENCE: A-B-C-D-A-B-C-D-B*-END

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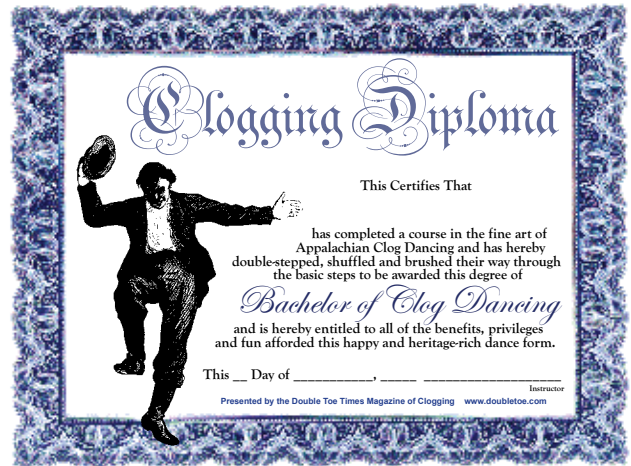
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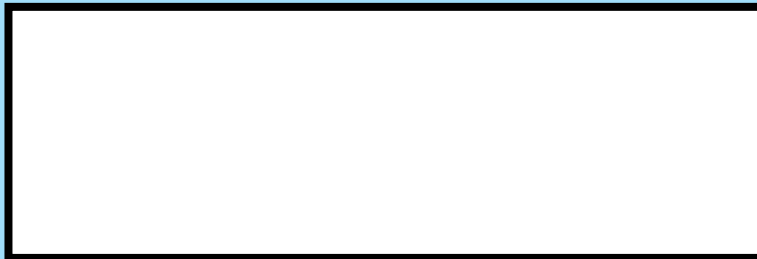
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