

The Magazine of Clogging Since 1983

DOUBLETOE

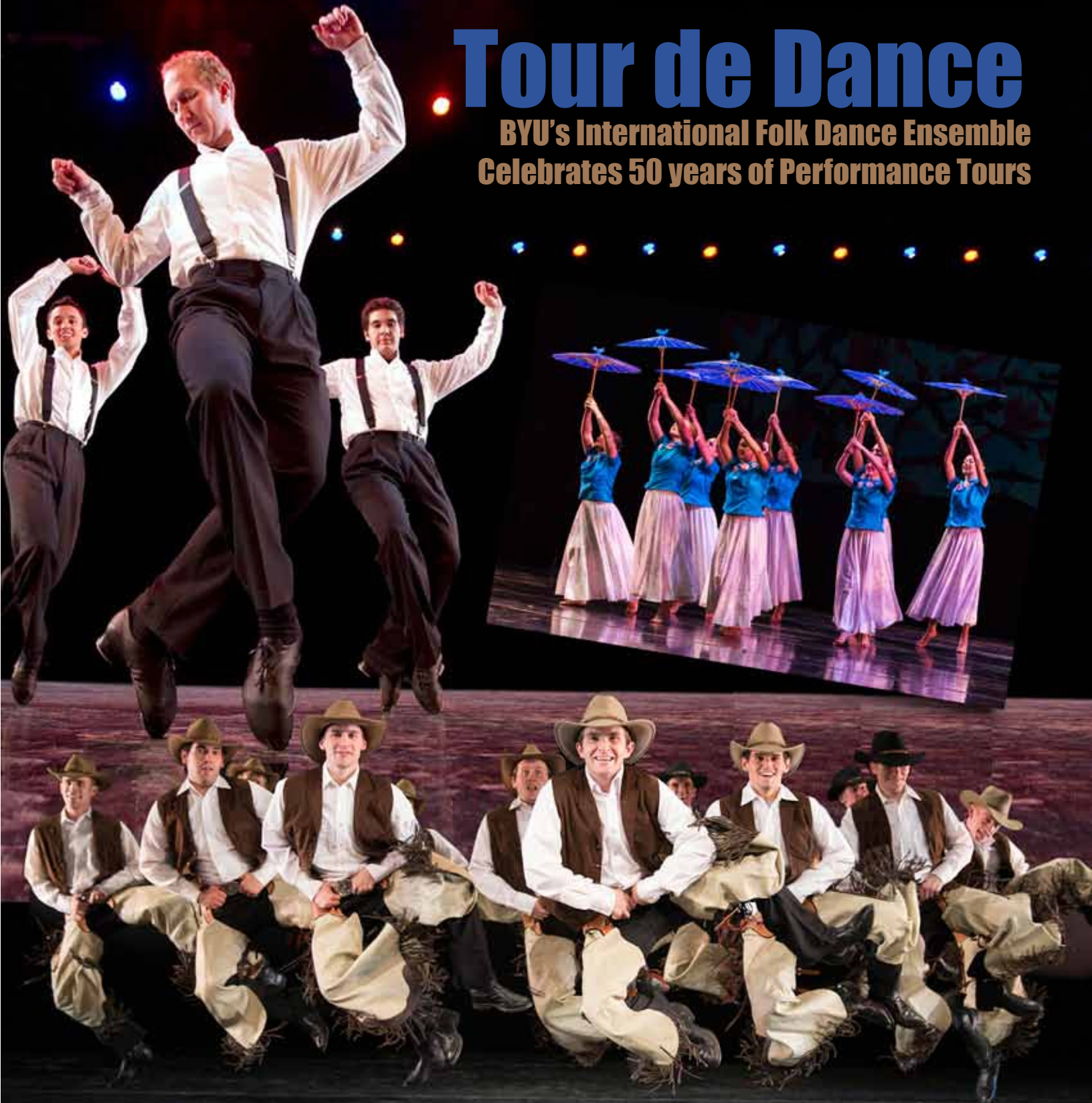
TIMES

www.doubletoe.com

February - March, 2015 Issue

Tour de Dance

BYU's International Folk Dance Ensemble
Celebrates 50 years of Performance Tours





DOUBLETOE

February / March 2015



In This Issue

Index..... 2

Editorial "Something in the Water"..... 2

Calendar of Events 4

BYU International Folk Dance Ensemble Celebrates 50 Years of Touring..... 10

Recruiting Dancers for your Classes/Club..... 16

Retaining Dancers for your Classes/Club..... 20

Cloggers in the Spotlight:

 Hearts Ablaze Cloggers of Indiana..... 22

A Dancing Lesson at Mountain Creek..... 23

Footnotes: Remembering Robert Dotson..... 25

Choreo "Nothing Lasts Forever"
by Andrew Babbitt, California..... 26

Choreo "Play That Funky Music"
by Dalton Akins, Tennessee..... 27

Choreo "Something Bad"
by Misty Harrison, North Carolina..... 28

Choreo "The Orange and the Green"
by Roger Hagland, Minnesota..... 29

Choreo "I Get Around" by Donna Neer, Ohio..... 30

Choreo "Sugar" by CJ Tate, North Carolina..... 32

Choreo "Wrapped Up"
by Heather Vassey, South Carolina..... 33

Choreo "Honey I'm Good"
By Jeff Driggs, WV and Scott Dobson, IN..... 34

Instructors and Dancer Directory 37

Advertising Index

Stevens Clogging Supplies 4

America's Clogging Hall of Fame
 Calendar of Events..... 5

Teaching Helpers (Music and Books) 5

Dallas Clogging Workshop..... 7

World of Clogging Event in Ohio..... 8-9, 15

CLOG Convention in Baltimore 17

Midwest Fall Classic..... 19

Double Toe Times Subscription..... 36

Carl's Clogging Supply 40

The Double Toe Times is now available in digital format for your iPad, Kindle or E-Reader or download to your computer!

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Something in the Water

Do you ever feel like your whole world has gone a little mad? Situations that you thought were resolved reopen, relationships that you moved on from resurface. You feel overwhelmed.

Your life is the product of what you make it right now. Don't let old situations take you back to a time that you weren't in control of your destiny. Ignore those reminders of the past and stay on the path that brought you past those people and situations in the first place.

Sure, you can revisit the past, but there is nothing new to see in it. Dwelling on the past will find you living in it. Embrace the success that you are now and don't look back! You deserve every bit of the life you have made for yourself in the here and now!

You are gonna be just fine. Now go clogging!

Jeff Driggs, Editor

If you enjoy the editorials in the Double Toe Times, let us know about it. Email us with your opinions and ideas at doubletoetimes@aol.com





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Calendar of Clogging Events

The Double Toe Times lists clogging events as a free service to the clogging community.

Events are listed by date and category and are recognized by the following symbols:

(W) = Workshop, (C) = Competition, (D) = Dance Only, (T) = Training Seminar (P) = Performance, Exhibitions or Concert

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

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

Workshops

Apr 2015

Apr 10-11, 2015

28th 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 17-18, 2015

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

Apr 17-19

31st Annual Northern California Cloggers Association Convention (W)
Modesto, CA
Guest Inst: TBA
Info: Richard Willyard
925-783-2286
BCCRichard@att.net
Kellee Ramirez
916- 873-8119
kelclogs34@gmail.com for pre-registration questions
Deann Norris
408-981-2545 or
clogndn@aol.com
nccaclogging@yahoo.com
www.ncca-inc.com

Apr 23-25, 2015

Nickel City Clogging Festival (W)
Buffalo, NY
Inst: Scotty Bilz, Jeff Driggs, Shane Gruber, Morgan Hudson, Naomi Pyle, Missy Shinoski, Chip Summey, Judy Waymouth, Gary Larsen & more
Adam's Mark Buffalo
Registration Info: Linda Haley
716-537-9662
lhaley318@aol.com
Workshop Info: Hanna Healy
716-725-8415
hanna@wnyca.com
wnyca.com

Apr 25, 2015

NorthWest Cloggers Association Oldies Workshop (W)
Federal Way, WA
Guest Inst: TBA
Info: nwcloggers.com

May 2015

May 1-2, 2015

City Slicker Stomp (W,C)
Independence, Missouri
Inst: Naomi Pyle, Shane Gruber, Joel Harrison, Dustin Stephan, Sheryl Baker, Missy Shinoski, Blake Dunn, Morgan Hudson, Rhonda Olney & more TBA
Hartman Conference Center
Info: Missy Shinoski
816-443-3030
kloghop@sbcglobal.net
cityslickerstomp.info

May 9, 2015

Garden State Stomp (W)
Westampton, NJ
Info: Debbie Shinn
(856) 231-8822
renegadeclloggers@yahoo.com
"Renegade Cloggers"
On FaceBook

May 8-10, 2015

Triple C and SC Autumn Jamboree (W)
Riverwood Downs
New South Wales
Australia
Info: Leanne & Jason Nicolson
0408 429 270
0413 459 974
jandlnicholson@kooee.com.au
cloggingaustralia.com

May 16, 2015

Dallas Clogging Workshop (W)
Sterling Hotel
Dallas, TX
Instructors: Simone Pace, Jean Moeller, Susie Blankenship, Paula Powers, Dee Dick, Bill Nichols, John Pryor, Dana Lee, Lauryn Galloway
Info: Glen McCrary
(214) 455-1716
dallascloggingworkshop@yahoo.com

May 22-24, 2015

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

May 22-24, 2015

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

May 30, 2015

Florida Clogging Council Clogger's Clinic & Mini Workshop (W)
Melbourne, FL
First Christian Church
Info: Andi Farlow Hume
(321) 604-0230
andicat14@yahoo.com

Jun 2015

Jun 18-20, 2015

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

Jun 24-26, 2015

ECTA Clogging Convention (W)
Rotenburg
Germany
Inst: TBA
Info: Sandra Pohlmann
+49 (0)151 40450699
sandra.pohlmann@gmail.com
ecta.de

Jun 24-27 2015

64th National Square Dance Convention (W)
Springfield, MA
Inst: TBA
Statehouse Convention Center
<http://64nsdc.org/>

Jul 2015

Jul 17-18, 2015

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

Jul 24-26, 2015

Aussie Clog (W)
Redland Bay
Brisbane
Australia
Info: Olive Borovsky
+07 3345 3066
oliveclogging@optusnet.com.au
cloggingaustralia.com

Aug 2015

Aug 7-8, 2015

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

Aug 14-15, 2015

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

Sep 2015

Sep 11-12, 2015

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

Sep 11-12, 2015

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

Sep 11-13, 2015

19th Australian Clogging Association National Clogging Convention (W)
Central Coast
New South Wales
Australia
Inst: Sherry Glass Cox
Info: 2015enquiries@gmail.com
2015programming@gmail.com
cloggingaustralia.com

Sep 18-19, 2015

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

Oct 2015

Oct 24, 2015

OktoberClogFest Workshop (WP)
Columbus, IN
Inst: Jeff Driggs, Naomi Pyle & more TBA

Nov 2015

Nov 13-15, 2015

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

Nov 25-28, 2015

29th 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

Apr 2015

Apr 11, 2015

Southern Junction Clogging Championships (C) (ACHF)
Piedmont, SC
Wren High School Auditorium
Info: Gwen Davis
864-299-8601
gwen@southernjunctioncloggers.com

Apr 17, 2015

Cadence National (C) (CAD)
Asheville, NC
Cellular Center
Info: Clay Barnhart
(803) 466-2261
clay@clogcadence.com

Apr 18, 2015

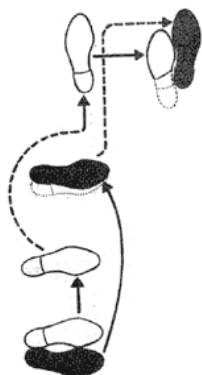
Midwest Match Up (C) (CCA)
Lincoln, NE
Rococo Theatre
Info: Joel Harrison
capitalcitydanceshack@gmail.com

April 25, 2015

Clogfest (C) (CCA)
Brevard, NC
Brevard Music Center
Whittington-Pfohl Aud.
Info: Rhonda Wallen
rwallen543@charter.net
Kevin Parries
ccakevin@aol.com

Apr 25, 2015

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





Our Officers
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Lib Mills
864-885-2707
lmills@seneca.sc.us

Lou Maiuri
304-872-5803
304-619-5803 cell
lmaiuri@frontier.com

2015 Sanctioned Events

April 11, 2015 – Southern Junction Clogging Championships

Piedmont, SC vent Location: Wren High School Auditorium
Contact: Gwen Davis – 864-299-8601 – gwen@southernjunctioncloggers.com

April 25, 2015 – Appalachian Clogging Classic

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

May 16, 2015 – Beach Blast

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

June 6, 2015 – Mars Hill University Championships

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

June 20-21, 2015 – Carolina Fusion's Summer Shindig

Lexington, NC Event Location: Edward C. Smith Civic Center
Contact: Stefanie Grubbs – 336-918-6269 – stefaniegrubbs@gmail.com

June 27, 2015 – ACHF Judges Training

Location TBA Contact: Jimmy Loveless 301-884-5830 jloveless@melwood.org

July 25, 2015 – Orange County Clogging Competition

Orange, VA Event Location: Orange County High School
Contact: Allen & Kim Snow – 540-222-6372 – orangecloggersva@gmail.com

August 1, 2015 – Summer Fest Competition

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

August 22, 2015 – Sound FX Clogging Championships

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

September 11-12, 2015 – North Carolina Mountain State Fair Clogging Competition

Fletcher, NC Event Location: WNC Ag Center
Contact: Dianne Loftin – 864-277-0553 – dloftin01@gmail.com

September 19, 2015 – Magic Feet Ultimate Challenge

Contact: Kody Shaw – 336-431-0628 or 336-954-9001
magicfeetdanceco@gmail.com

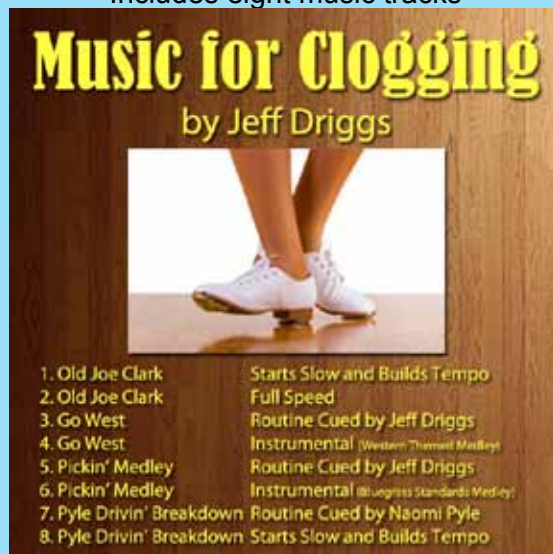
October 23-25, 2015 – ACHF Annual World Championships

Contact: Jimmy Loveless 301-884-5830 – Ellis Perry 919-484-0623 – Dianne Loftin 864-277-0553

www.achfclog.com

Teaching Helpers Teaching Music on CD \$10

Includes eight music tracks



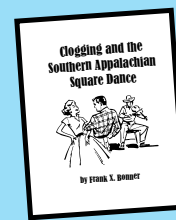
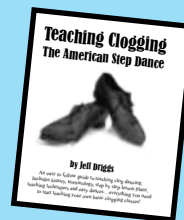
Practice Music Track features *Old Joe Clark* played non-stop with 4 tempo changes to allow you to speed up slowly as you learn or teach clogging! The song is also included in full speed for freestyle or hoedown.

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.

Books on Clogging



Teaching Beginners \$25

Includes the information found in this issue of the *Double Toe Times*, plus much more information, clipart, and more! Includes companion DVD

Bonner Clogging Book \$25

Hundreds of pages of clogging history, insight and instruction in this must have book on clog dancing.

How to Call Squares \$5

A booklet on teaching old time squares by Jeff Driggs. Easy to follow instructions.

To order, add \$2.50 postage/handling for each item and send list of items with payment to:

Double Toe Times
P. O. Box 1352
St. Albans, WV 25177-1352



May 2015

May 2, 2015

Top Dog Clogging Classic (C) (CAD)
Independence, MO
Hartman Conference Center
Info: Missy Shinoski
816-694-3582
kloghop@sbcglobal.net
www.CitySlickerStomp.com
Info

May 2, 2015

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

May 2-3, 2015

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

May 16, 2015

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

May 24, 2015

World of Clogging Dance Championships (C,W)
And Clogging Workshops
Workshops 22nd/23rd
Competition 24th
Cincinnati, OH
Cincinnati Airport Marriott
Info: Jeff Driggs or Hanna Healy
304-776-9571
worldofclogging@aol.com
cloggingcontest.com
worldofclogging.com

Jun 2015

Jun 6, 2015

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

Jun 6, 2015

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

Jun 20, 2015

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

Jun 20-21, 2015

Shindig In The Valley (C) (ACHF)
Maggie Valley, NC
Stompin' Grounds
Info: Stefanie Grubbs
336-918-6269

Jun 27, 2015

ACHF Judges Training (ACHF)
Info: Jimmy Loveless
(301) 884-5830
jloveless@melwood.org

Jun 27, 2015

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

Jun 28, 2015

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

Jul 2015

Jul 10-12, 2015

CCA Youth Leadership Retreat
Location TBA
Info: ccaclog.com

Jul 11, 2015

Power All Star Challenge (C) (NCHC) (CAD)
Woodstock, GA
Woodstock High School
Info: Ryan Rickard
(770) 639-7285
ryanrickard@comcast.net

Jul 19, 2015

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

Jul 25, 2015

Orange County Clogging Competition (C) (ACHF)
Orange, VA
Orange County High School
Info: Allen & Kim Snow
540-222-6372
orangecloggersva@gmail.com

Jul 24-25, 2015

Southwest US Clogging Championships (C) (NCHC)
Scottsdale, AZ
Info: Matt & Colleen Pearson
623-670-8271
azpride2@hotmail.com
azpride.com

Aug 2015

Aug 1, 2015

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

Aug 15, 2015

Bluegrass Clogging Competition (C) (CCA)
Morehead, KY
Info: Scott & Dena Dobson
sdboson@bluemarble.net
ccaclog.com

Aug 15, 2015

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

Aug 22, 2015

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

Sep 2015

Sep 11-12, 2015
North Carolina Mountain State Fair Clogging Competition (C) (ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Sep 19, 2015

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

Sep 26, 2015

Dance Matrix (C) (CCA)
Bristol, TN
Info: Matt Sexton
mattsexton@silhouettesinc.com
Lynne Ogle
ccalynne@aol.com

Oct 2015

October 10, 2015
Deep South Dance Off (C) (CCA)
Athens, GA
Morton Theatre
Info: Heather Kohberger and Blake Dunn
dance@cloggingconnection.com
cloggingconnection.com

Oct 23-25, 2015

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

Nov 2015

Nov 7, 2015

CCA Mountain Classic (C) (CCA)
Columbus, NC
Polk County High School
Info: Rhonda Wallen
rwallen543@charter.net
Lynne Ogle
ccalynne@aol.com
ccaclog.com

Nov. 14, 2015

Fall Classic Clogging Championships (C) (CCA)
Location TBA
Info: Jeff Driggs
304-610-6254
ccajeff@aol.com
Naomi Pyle
812-343-3285
Naomi_p@sbcglobal.net
cloggingcontest.com

Don't see your event listed here?

Then let us know about it and we will list it here for free!
doubletoetimes@aol.com

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

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[Also on twitter.com/cloggingnews](https://twitter.com/cloggingnews)

Look for us on the internet at www.doubletoe.com



11th Annual

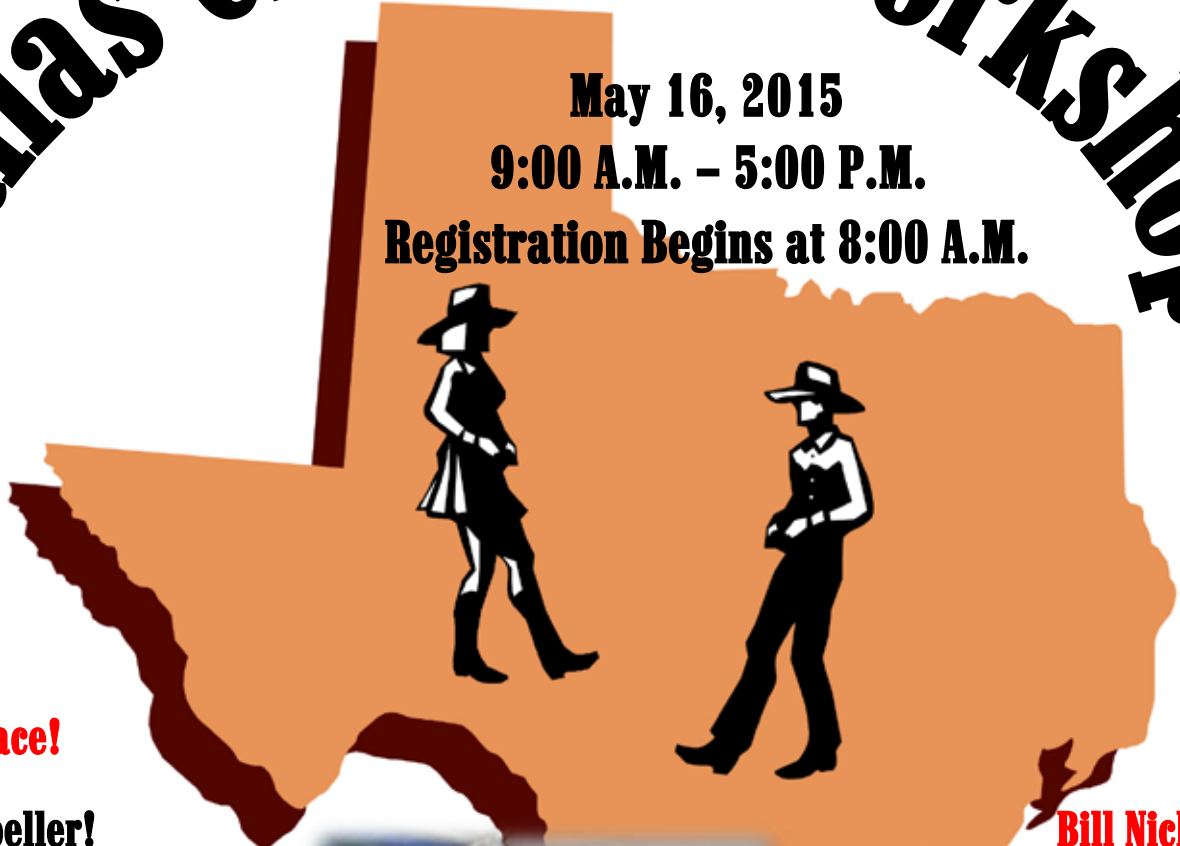


Dallas Clogging Workshop

May 16, 2015

9:00 A.M. – 5:00 P.M.

Registration Begins at 8:00 A.M.



Simone Pace!

Jean Moeller!

Susie Blankenship!

Paula Powers!

Dee Dick!

Bill Nichols!

John Pryor!

Dana Lee!

Lauryn Galloway!



Sterling Hotel
1055 Regal Row
Dallas, TX 75247



INFO: Call 214-455-1716 or E-MAIL: dallascloggingworkshop@yahoo.com

WORLD OF CLOGGING

**Clogging & Dance Workshops
& C.C.A. Qualifying Competitions**

USA Memorial Day Weekend

May 22-24, 2015

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

featuring a great staff of national instructors

Scotty Bilz, GA • Jeff Driggs, WV
Joel Harrison, NE • Naomi Pyle, IN
Trevor DeWitt, IN • Morgan Hudson, KY
Sheryl Baker, MN • Judy Waymouth, ONT
Kelly & Kenneth Fithen, KY • Jamie Vincent, KY
and introducing Billie Jo Burnette, TN

New for 2015 - More workshops, Fun dancing
More workshops on Friday! Teaching slots where you
can vie for a chance to teach! Nonstop fun dances!

Competitions All Day Sunday

AMAZING New Location for 2015!

**Marriott** **Cincinnati Airport Marriott**
2395 Progress Drive
Hebron, KY 41048
\$85.00 Clogger Rate
(regular price \$109.00+)

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

www.worldofclogging.com

8 www.doubletoe.com



The Doubletoe Times Magazine of Clogging

World of Clogging Schedule of Events Friday May 22, 2015

9:00 am Registration & Vendors Open

NOW MORE FRIDAY WORKSHOPS

10:00 am - Noon

Clogging and Dance Workshops

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1:00 pm - 5:00 pm

Clogging and Dance Workshops

(Workshop Dancer or Spectator Ribbon Required)

All levels and music types

7:30 pm - 10:30 pm

Clogging Fun Dancing in Ballroom

Fun Dance is Free to all – no charge

No full teaches at the fun dance, just lots of requests, cue and do and clogging, clogging, clogging!

Let us know if you would like to exhibition!

Saturday May 23

8:00 am

Registration and Vendors Open

9:00 am to 5:00 pm

Clogging and Dance Workshops

(Workshop Dancer or Spectator Ribbon Required)

All levels and music types

7:30 pm to 10:30 pm

Clogging Fun Dancing in Ballroom

Fun Dance is Free to all – no charge

No full teaches at the fun dance, just lots of requests, cue and do and clogging, clogging, clogging!

9:00 pm LIGHTS OUT laser dance -
we clog and dance in the dark!

Let us know if you would like to exhibition!

Sunday May 24

8:00 am

Registration and Vendors Open

9:00 am to 11:00 pm

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BYU International Folk Dance Ensemble Celebrating Fifty Years of Performance Tours

Adapted from a story by Barbara Christiansen,
Daily Herald, Provo, Utah

At one of the entrances to Brigham Young University there is a sign indicating "The world is our campus." The International Folk Dance Ensemble has been making that come true for the last 50 years.

Many of the members of the folk dancers through the years came together in Provo, Utah for an anniversary celebration that coincided with the Folk Dancers annual program.

"A dream is a magical part of an individual's life," the group's creator Mary Bee Jensen told those gathered

for the reunion and celebration of the ensemble. "My dream was to use dance as a medium to enhance the life of my folk dancers -- you, my folk dance family. My dream included every aspect of a student's life -- to educate the total person." Jensen, at 97, wore a bright red suit and a smile to the gathering, enthusiastically greeting her former charges, calling most of them by name.

"She really remembers every folk dancer," Penny Colvin (BYU Folk Dancer 2002-03) said. "She always welcomes everybody with open arms. That is why it was so successful. You join the group and suddenly have 150 best friends."

Vickie Austin, who danced with the BYU Folk Dance Ensemble in the 70s and has since worked closely with the program as a clogging instructor, said Jensen seems to have as much energy as ever. "From her I learned to always act your best, sleep when you get home, and to enjoy our trips and experiences," she said.

Jensen and Ed Austin, Vickie Austin's husband, have been the two directors of the program during most of that time period.

Austin said that he came to BYU with the folk dancing bug,



having carried around records of folk music and performing at assemblies.

“They are both amazing,” former dancer Laurel Shelley said. “Not many organizations go through 50 years with only two directors.”

Shelley enjoyed her time in the group.

“The best thing was being with people that have the same goals and focus, sharing your love for dance with other people, sharing a culture through dancing,” she said. “They are some of my very best friends. Touring Scandinavia was like a dream come true.”

Jensen called that first tour invitation a miracle. It was a formal invitation from the People to People Organization for the dancers to perform in Denmark as the official representative of the United States. There were 23 nationalities represented in the festival. It was the first year the United States would participate.

The dancers faced challenges; one of the first was financial. Jensen and her husband took out a personal loan through the university to finance the tour and set about an ambitious agenda to

make the trip a reality.

“I could see us doing shows every weekend. If you can dream it, you can do it. And we were ready to head for Europe,” Jensen said. The group met all of the challenges of preparing for a large scale trip and were on their way to planning the program, costumes and music, along with travel. “The impossible we do at once; miracles take a little longer,” she said.

Another challenge was that they had focused on international folk dances while at BYU, but on the tour they were to present dances from the

(Continued on page 12)



BYU International Folk Dance Ensemble

(Continued from page 11)

culture of America. "I took each dance and with the tremendous help from the students we achieved the impossible -- two hours of America through dance," she said. They performed well, becoming ambassadors for BYU and the United States at festivals around the world.

"The BYU Folk Dancers were shining stars, with a rare beauty of clarity on the stage, lighting up the performance with the radiance of spirit from their very souls," she said. "Their radiance puts them in a category of their own and was the dominant element of their highly successful tours."

"Today is one of the greatest days in my life," Jensen said, reflecting on the gathering of friends and supporters to mark the 50 years of tours with the BYU Folk Dance Ensemble.

Hardly a sound could be heard in the room of hundreds of attendees as they watched filmed highlights of the group's tours. The production brought back many memories.

Yvonne Murray Glenn was one who was on that first tour in 1964. "It was amazing," she said. "I had never been to Europe before. We really had a good time. To represent the Folk Dancers that first year was something I will never forget. I have always loved dancing. All my girls have taken dance. It was just a privilege to be in the first group."

The dancers performed at the opening ceremonies and at the Olympic Medals Plaza for the 2002 Olympic Winter Games in Salt Lake City. In 1988 they also performed for the Seoul, Korea, Olympic Summer Games. Austin became the artistic director for the group after Jensen and held that post for 27 years. He has given up that spot but is still working in the university's dance

(Continued on page 14)



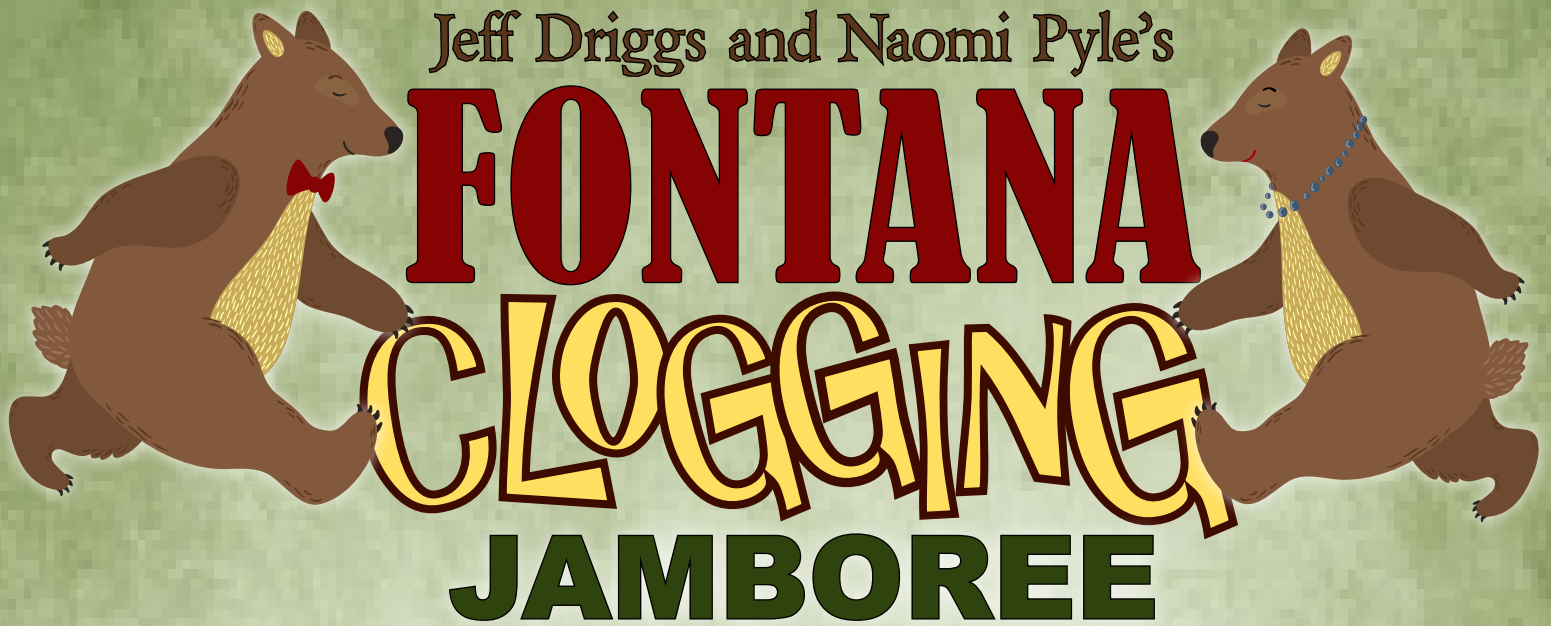
Photos: Members of the BYU International Folk Dance Ensemble kick up their heels during one of their first performance tours.

Mary Bee Jensen created the group in the 1960's and funded the first tour with a personal loan.

Mary Bee Jensen shares the stage with Ed Austin, who took over her direction of the team upon her retirement. Austin performed with the ensemble in the 1970s.

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BYU International Folk Dance Ensemble

(Continued from page 12)

department. The new artistic director is Jeanette Geslison.

Last year, the ensemble performed at the Schoten, Belgium Festival, the same festival the very first group performed at on their first international tour. During the 50 years of touring internationally, the BYU Folk Dance Ensemble has traveled to more than 40 countries. The ensemble consists of 46 dancers, musicians and technicians who are students at BYU.

Austin said he was touched by the many who attended the reunion. "You look at the people here -- I know most of them even if some of them were here 15 or 20 years before I was because of the stories and histories, because of their part in creating this program," he said.

Austin said one of the former dancers came to him and said, "We did some good things for other people." "That is what it is all about," Austin said. "You can take something that is so important to you and bring joy to other people, even if just for a moment. It has created this group. We kind of bonded together because of this program we discovered at Brigham Young University."

One memory which stood out to him was a trip to Hungary in 2011. "We had the opportunity to tour with the Hungarian State Folk Ensemble," he said. "It is a professional group, widely acclaimed throughout the world. For us to be invited to be with them and dance with them, to have a man I have admired for so long recognize the things that are great about our group. It was just about the culmination of my career, an example of what we have been doing all through the years around the world."

As alumni discussed their time at BYU, many suggested that one reason the International Folk Dance Ensemble may

have thrived for a half century is because it has had only two directors, both of whom have a passion for dance. "I always loved expressing joy through dance," Jensen says, "and I'm still looking for the next adventure." Active in international folk dance organizations, she performed to a cheering crowd in Poland as recently as three years ago.

Jensen adds, "There is an invisible bond that ties folk dancers together and a spirit that emanates from each one. When we saw each other, the years just vanished. We are a family, and we recalled some of the best times of our lives."



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Recruiting New Dancers

Tips for Getting New Dancers into Your Classes and Club

from www.usda.org

Recruiting new dancers is a never-ending task within for clogging classes and clubs. Clogging is a great form of entertainment, therapy and exercise. It is also a great equalizer, as there are no income, education or culture barriers. PhD's dance along side of clerks, mechanics, engineers, sanitation workers, small town folk, city dwellers, politicians, world travelers, dentists, ministers all looking for the same thing fun, fellowship, entertainment and relaxation in a friendly, family atmosphere. No one is too old or too young to join in for an evening of clogging fun and fellowship.

How do we find new prospective dancers? How do we approach them? How do we persuade them that clogging is the hobby for them? WE RECRUIT, RECRUIT, RECRUIT!

RECRUITING PLANS

To conduct a successful and prosperous recruiting program, a club must design and develop their recruiting plans and guidelines well in advance. Their plans should consider class dates and schedules, length of class sessions, class size, class fees, class facilities, caller, angels or club helpers, attire, training materials, handouts, literature, interaction and interface with the club members and the club activities, class publicity and promotion, and club member support and involvement with the class. Educate the club members (recruiters) by developing an information sheet that provides answers to questions that will most likely be

asked by the new prospects. These information sheets should include data about the club as well as the total clogging activity.

RECRUITING METHODS

Personal Contact: The most successful method of recruiting new dancers. Solicit your friends, family members, acquaintances, business associates, etc. Encourage these potentials to bring their friends. Transport your prospects to the early lessons until they establish a rapport with other students.

Exhibitions /

Demonstrations:

Perform clogging exhibitions or demonstrations at shopping centers, malls, fairs, community events, church events, etc. Be sure to present a colorful, fun and friendship atmosphere to the spectators. Wear team or club clogging attire. Involve the spectators if possible

to demonstrate how easy it is and how much fun can be experienced in just a short time. Pass out flyers regarding your club and its class information.

Party / Benefit Dance: Offer to sponsor a clogging party for a church group, civic organization or business group. Sponsor a Benefit Dance for a charitable cause that is open to the public. Demonstrate the club dancing and then involve the spectators, to let them taste the fun and fellowship that goes with clogging. This recruiting method offers the potential of signing

(Continued on page 14)





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Recruiting New Dancers

(Continued from page 12)

up a complete group of prospects at one time for the lessons.

Advertise: Design, develop and distribute posters and flyers advertising your class plans. Place flyers in malls, stores, community bulletin boards, Chamber of Commerce, Welcome Centers, Welcome Wagons, Community Service Centers, waiting rooms, business offices, etc. Advertise via electronic billboards and the community service features of local radio and TV stations. Advertise and publicize by writing club, class, clogging articles for local newspapers and local clogging publications. Build a dynamic, live dancing club clogging float for use in various community parades and pass out flyers along the route.

Recruiting Tools: Flyers depicting all the pertinent information can be passed out at exhibitions, malls, dances, placed in publications or news media, placed on bulletin boards or stacked in convenient places for people to pick up. Homemade or special made posters may be placed in high visibility areas in malls, centers, stores, bulletin boards, etc. Handouts may be made and distributed person to person, which will also spark conversation and an opportunity to meet potential dancers one on one. Invitations may be developed and sent to prospects or to previous dancers that have dropped out of the dance activity.

RECRUITING PROCESS

For information about the history of clogging, or information about the exercise benefits of clogging, go to our website at www.doubletoe.com, visit clogdancing.com or google for

specific information that could help to market your classes in your area.

Preparation: Preparation is essential for a successful recruiting program. Recruiters should be a near expert about the club, class plans, clogging movement on a local and regional scale, and should be knowledgeable regarding costs, methods of payment, schedule, location and other class details. Recruiters should have flyers, posters, handouts and other attractive material available for distribution.

Personal Contact: Promote the clogging activity as a wonderful source of wholesome entertainment, exercise and an opportunity of great fun and fellowship. Sell the "club" concept, its members and its activities to the prospects. Promote the class lessons as an inexpensive evening out on the town, with the finest people, learning something new while exercising.

Follow Through: Offer to pick up your prospects and take them to the first few lessons. Meet with your prospects for a light snack before or after class. Call prospects immediately if they are absent from class. Keep your "recruits" under your surveillance until they mingle with their classmates and have become a solid member of the class. Keep fanning the spark until it glows and bursts into a full flame!

Photo: North Carolina State University's Wolfpack Clogging Team performs on a parade float.





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Praying for Keeps

Tips for Retaining the Cloggers We Have in Classes and Clubs

from www.usda.org

Retaining dancers is one of the most important tasks within the clogging movement. It is the responsibility of all dancers, the instructor, cuers and officers to exert all effort to retain their dancers. There are many reasons that dancers leave the activity. Some reasons are beyond anyone's control, such as health, moving, change in work schedule, finances, age or a change in family situation. There are other reasons for dancers "dropping out" that the dancing community can do something about, such as unable to maintain the level of dancing, peer pressure, not feeling welcome, too much responsibility too fast, problems within the club or other things that make the dancer uncomfortable. It is the responsibility of the instructor, officers and members to avoid a situation that contributes to the dropout of any dancers.

THE CLUB

There are three phases when a club can lose dancers -- in beginner lessons, in the transition from lessons to the next level or the club, and in the club or team. In lessons, the new dancer may be a slow learner or very insecure. The club members should help them feel secure by helping them with the steps and routine under the direction of the instructor and assure them that they are progressing and will achieve their goals. The club members should meet the new dancers and establish a relationship prior

to their first "club" dance. The new dancers are entering a new magic, mythical world, and without tender loving care, they may decide clogging is not for them. Some club members may isolate themselves from the new dancers or unintentionally snub the new dancers, which may drive them away from the club. There are many of those who would like to become more active in club functions or club management, but are afraid to volunteer or are unsure of the associated responsibilities. It is imperative that the club be responsive to the needs of new and existing dancers.

THE INSTRUCTOR OR DIRECTOR

The instructor or director of a clogging club or team has responsibilities of being sure the new dancers are ready for the club, keeping the dance program moving along at a pace that the dancers will enjoy. He or she can also help with keeping cliques at a minimum, and maintaining excitement and enthusiasm in the club

or team activities.

THE CLUB OFFICERS

Many small groups are led by the instructor, with all activities and classes run and organized by the instructor or director. Many larger clubs have officers that help to manage the affairs of the club. Although the officers run the business of the club when it is structured that way, they also must keep peace and harmony within the club. One of their prime duties is to make everyone



feel WELCOME at the club. Each member must be made to feel that he or she belongs. A proven method is to invite every member to participate in some club service, such as serving the food if it is offered after fun dances, welcoming the visitors, setting up the building for the dance or cleaning up after, sending cards to the members that missed the dance or are ill, etc. The officers can help the new dancer by dancing with them and introducing them to other members and visitors. The officers must assure the planning, preparation and conduct of an exciting dance night that will be remembered and enjoyed by the dancers.

THE CLUB MEMBERS

Club members also have responsibilities. They can add fun, fellowship and enjoyment to the dance by speaking to other dancers, smiling, being friendly and by being considerate of the feelings of others. Club members should be respectful of the opinions of others. They should attend all club functions, be willing to help in any part of the club operations. Members should set an example and demonstrate to others that they can contribute and are interested in the club activities. Every club member can help maintain harmony by remembering "Do unto others as you would want them to do unto you."

DANCE PROGRAM

Many new dancers and slower learners need extra help. A workshop before the club dance or separating the slower learners may assist in resolving these problems. It is very important to encourage them and not put them down. Some dancers may find the dance program is not challenging enough. This can be solved by having a higher level or hot-shot break during the dance. The dancers that don't feel they can do it

will not feel pressured. The instructor can help by preparing and presenting a program and using new steps and challenges in such a manner that the dancers will feel that they are being challenged.

PEER PRESSURE

The club caller, officers and other dancers may inadvertently put pressure on a new dancer. The instructor may want to teach a more challenging dance, but some dancers may want to come have fun and relax and not become perpetual students. Finding a balance of reviews and fun dancing and teaching is important to maintaining a vibrant and successful clogging program.

RESPONSIBILITY

There are some members who want to participate in club activities and some who will do very little. It is important that the club members understand and respect the degree of involvement that each member is willing to give. When you have a club that has active classes, multiple exhibitions, and in some cases competition, it is equally important that all members of a volunteer social activity do their fair share of the work. New dancers may be very eager and may take on duties that they are not prepared for. In so doing, they may get discouraged or may receive complaints if they have not fulfilled their duties properly. Since this is a hobby that is supposed to be fun and if their job becomes too difficult or becomes a burden, they may drop out and seek another hobby.

Every individual associated with the club must understand and recognize their responsibilities in the retention of dancers. Retaining dancers is the lifeblood of the Clogging activity.





Cloggers in the SPOTLIGHT

Circle of Lights



For 52 years, thousands of spectators have gathered in Downtown Indianapolis, Indiana at Monument Circle to see a spectacular holiday display illuminate. The Hearts Ablaze Cloggers of New Palestine, Indiana were one of the special guest acts at this year's festivities, which also included Indianapolis native Josh Kaufman from *The Voice*, the Indianapolis Symphony Orchestra and other local performers chosen through a local news channel's contest. Millions of sightseers take in this brilliant spectacle each year, which Travelocity named one of the top five "must-see Christmas displays" in the nation.

Hearts Ablaze is a Christian clogging studio, under the direction of Cristy Corwin-Howard, and features five different groups whose ages range from five to sixty-five. The group performs at exhibitions, fairs and festival all over the region and travels to competitions each year in Indiana, Ohio and Kentucky.



A dancing lesson at Mountain Creek

By Azalea Bolton Storyteller, laurinburgexchange.com

When I was 14 years old my family moved from Derby, North Carolina to another community not too far away called Mountain Creek. We had lived there about a month when Daddy came in one Friday afternoon and said we were going to go to the Mountain Creek Community Building that night. A little before 7 p.m., we all piled into our car and took off to the community building about three miles away.

When we went inside, there were people of all ages standing around talking and kids were running around playing and having a good time. I didn't really know any of the other teenagers very well so I stood looking around. I noticed the building had a shiny wooden floor, and it seemed odd to me that all of the chairs were sitting along next to the wall. I remember wondering – "What is going to take place out in the middle of that big circle?"

After a few minutes I heard someone say it was time to get started. Everybody went and sat down in the chairs and I noticed that some of them changed their shoes. Then I heard music start up and I spotted a record player sitting over in the corner. Couples started moving out onto the floor together. A lot of them were grown-ups but there were also kids along with an adult. Then there were teenagers together, some of whom I thought were probably there with their dates.

Everybody joined hands and formed a huge circle around the whole room. Then a dark haired gentleman yelled out: "Everybody circle left." Then: "Everybody circle right." Everyone was picking up their feet and the ones that had changed shoes were really loud because I came to realize they had taps on the bottom of their shoes. The dark haired gentleman then called out instructions like: "Right hand across; left hand back" after the couples had divided up into groups of four. And so it continued as they

danced around the room and the couples did "Birdie in the Cage" and "Lady Round the Lady" until everybody had pretty much all danced together at least once. Then the gentleman called out "Grab your partner; Now promenade" and finally "Swing your own." That seemed to be the place where couples danced with their own partner until the end of the record or until they were so tired they had to sit down and catch their breath.

Later on Daddy called that dark haired gentleman over and introduced him to me as Mr. Bill Cloninger. He then asked him if he would take me with him out onto the floor the next time he called a dance. Thus began my introduction to old time square dancing and that became a weekly ritual for my family for quite a few years. It was good

clean fun where you could take your whole family and also get a lot of exercise. We met a lot of nice people there and I gained a lot of friends that I still see around Ellerbe a lot such as the Johnny Williams family, the Hal Currie family, the Bill Webb family and Barry and Keith Cloninger. It seemed to become a weekly ritual for some of these guys to see if they come swing me off my feet. Needless to say I didn't have a weight problem back then. I also learned The Bunny Hop and The Hokey Pokey.

I don't know many places today that you can take your family and have so much good clean fun as we had back then. Whenever I start feeling nostalgic about those good ole days I pull out my tap shoes and do a little dancing. Call it clogging or call it Buck dancing, but either way it takes me back to a simpler place and time when I was only 14 and much more limber and a lot of pounds lighter.

Azalea R. Bolton is a resident of Richmond County and a member of The Story Spinners of Laurinburg, Richmond County Historical Society and the Richmond County Writers' Club.



FOOTNOTES



Remembering Robert Dotson Legendary Flatfooter Passes Away at 93

Legendary flatfoot dancer Robert Lee Dotson died at the age of 91 earlier this year. Dotson, known for originating the walking step, a move special to traditional, old-time flatfoot

dancing, will be remembered for his legacy, his humility and his generosity in sharing the dance he loved so dearly.

Living in Sugar Grove, North Carolina community their whole lives, Dotson and his wife, Myrtle, promoted and kept alive the dancing style in the region and beyond, leading to statewide recognition when, together, they received the 1994 North Carolina Heritage Award.

The couple were born in the early 1920s in the Sugar Grove community of Watauga County west of Boone. They grew up living “no more than a mile or two apart from one another,” attending the same community square dances and being influenced by the same dance styles. Hosts for these square dances typically cleared the furniture out of a room at home to make space for the dancers. Dancing in such close quarters

to the music of an unamplified string band encouraged the development of the relatively quiet flatfoot style. Even today, the Dotsons avoid wearing the metal shoe taps popularized by clogging teams.

Besides being a world-renowned flatfoot dancer, Dotson was also a proficient farmer and hunter, as well as a loved family man. Known for his big heart and selfless nature, Dotson enjoyed helping people and caring for his beloved horses.

According to long-time friend and dance colleague Rodney Sutton, Dotson was never

one to turn down a neighbor in need.

“He loved to just do neighbors favors, and he would help anybody do anything and never charge,” Sutton said. “He was just known for the fact that if you needed something, he would help in any way he could. He would never hesitate to go and lend a hand.”

Growing up, eldest son Dotson had to step up and take care of his family

when, at 14 years old, his father suddenly died. Sutton said that Dotson had to quit school to work at the sawmill camps, supporting his seven younger siblings and mother off of a salary of \$4 per day.



As he grew older, Dotson never gave up his affinity for loving and giving in any way he could.

More recently, Dotson started a scholarship fund, named in his honor, which goes toward sending young aspiring flatfoot dancers to attend the Swannanoa Gathering. The gathering is a week long, old-time heritage-focused camp held at Warren Wilson College in Swannanoa.

“Robert comes from an older generation that made their own entertainment in one form or another,” said colleague and cultural programs director of the Jones House Community Center Mark Freed. “Going out and dancing to live music and having get-togethers was just natural. That was a part of life growing up, and he never lost that through his 90-plus years, and I think that’s really special.”

Freed and Sutton shared that some of their fondest memories of Dotson were seeing his face light up when he heard a tune he liked and got up to dance to it, even at 90-plus years when he celebrated at the July 2014 Mountain Home Music concert.

“I think anybody that ever watched him dance could just feel this joy, and it was very contagious,” Sutton said. “He always was so encouraging that anyone could dance. He could talk just about anybody into getting up and trying it.”

The Dotsons made a conscious and concerted effort to keep alive the traditional flatfoot dance styles of western North Carolina. While many of their neighbors performed the latest clogging variations and modern twists that became part of modern clogging’s “melting pot”, the Dotsons deliberately weaved the old-time flatfoot and buckdance steps into their dancing. Robert described flatfooting as smooth and light with both feet kept close to the floor. Buckdancing, he said, is rougher and heavier, with higher steps.

Being interested in dancing and being able to exercise restraint have a lot to do with being a good dancer, according to Robert. “You don’t learn to flatfoot overnight,” he said. “Not a good flatfooter. You go to several dances and you’ll say ‘Well, I’m getting it now,’ but it takes awhile. Sometimes I get carried away and I get my feet too high.”

Many dancers studied the Dotson style through the years. In the 1970s, the Green Grass

Cloggers, a touring company that featured old-time dancing, learned Robert’s “walking” step and incorporated it into their performances. The Dotsons taught at many prestigious camps, and were Master Artists in residence during annual Dance Week at the Augusta Heritage Center in Elkins, West Virginia.

Like many great dancers in North Carolina, the Dotsons built a solid local reputation, winning prizes at nearly every dance contest in their section of the Blue Ridge. As part of their commitment to traditional dance, they drove once a week to Elizabethton, Tennessee to lead square dances and to demonstrate their flatfoot styles. Their enthusiasm is legendary among those who know them, and their influence on the style of dance in the region is undeniable. “I just love it,” Robert used to say. “When I hear the music, I just get the rhythm. I’ve got to get up.”





Nothing Lasts Forever

Music: Nothing Lasts Forever
Artist: Maroon 5

Level: Beginner Plus

Choreo: Andrew Babbitt
Email: Babbonator@aol.com

Dance Order: Hold 16 counts, A, B, C, 8 claps, A, B, C, D, C, C, Stomp

Section A:

Clog Over DBL S DBL S B B B B S B/SL S DBL S R S
Run (8) L L R R(xif) L R(xib) L R(xif) L R/L L R R L R
&a 1 &a 2 & 3 & 4 & 5 6 &a 7 & 8

Double DBL S STO CLK/UP STO CLK/UP S H S R S H S R
Stomp Click L L R L/R R(xif) L/R R L(ots) L R(xib) L R(ots) R L(xib)
(8) &a 1 & 2 & 3 & 4 & 5 & 6 & 7
PVT
B(otl)
8
*REPEAT BOTH STEPS

Section B:

Double DBL S STO DBL S STO H H CLK S T T R S/SL R DBL S
Step Stomp L L R R R L L R B B R(ots) R(xib) R L/R R(xib) L L
(16) &a 1 2 &a 3 4 & 5 6 7 & 8 & 1 2 &a 3
R S DBL S DBL S DBL S R S
R L R R L L(xif) R R L R
& 4 &a 5 &a 6 &a 7 & 8

Section C:

Slur Brush DBL S/SL S DBL S BR CLK/UP DBL S R S S R S S
Up Joey (32) L L/R R(xib) L L R L/R R R L(xib) R(ots) L R(xib) L(ots) R
&a 1 2 &a 3 & 4 &a 5 & 6 & 7 & 8
*REPEAT 3 MORE TIMES

Section D:

Cowboy (8) DBL S DBL S DBL S BR UP/CLK DBL S R S R S R S
L L R R L L R R/L(turn 1/2 otl) R R L R L R L R
&a 1 &a 2 &a 3 & 4 &a 5 & 6 & 7 & 8

2 basic, 4 DBL S R S DBL S R S DBL S DBL S DBL S DBL S
runs (8) L L R L R R L R L L R R L L R L
&a 1 & 2 &a 3 & 4 &a 5 &a 6 &a 7 &a 8

High Horse DBL S DBL UP/CLK DBL UP/CLK TCH BO BO S/UP DBL S DBL
(8) L L R R(xif)/L R(ots) R/L R B(out) B(in) R/L L L R
&a 1 &a 2 &a 3 & 4 & 5 &a 6 &a
S R S
R L R
7 & 8

Play that Funky Music

Intermediate
choreo: Dalton Akins
By: Wild Cherry

Sequence: V1, V2, PC, C, PC, Bridge
V1, V2, PC, C, PC, Bridge

Wait: 32 Beats

Verse Part 1

Cross Heels D Hop XIF Hop XIV H H up
L RL R RL R R R R

Triple DS DS DS RS
R L R LR

Rooster DS DS-XIF S S S S
L R L R L R

Fancy Double DS DS RS RS (TO BACK)
L R LR LR
 (REPEAT V1 TO FRONT)

Verse Part 2

Kick Toe D HT HOP S S (REPEAT ON LEFT)
L RR L R L

Hop Scuff D Hop Scuff up Hop Scuff up S S S
L L R R L L R L

Triple DS DS DS RS (TO BACK)
R L R LR
 (REPEAT V2 TO FRONT)

PRE CHORUS

Two Irish Kick DS SIF SIB KICK S S
L R R L L R

Fancy Double DS DS RS RS
L R LR LR

Basketball Turn S TURN S TURN
L R L R

CHORUS

Two Joeys DS SIB S S SIB S S
L R L R L R L
 (REPEAT ON RIGHT)

Two Turkeys HT S DS RS
LL R L RL
 (REPEAT ON RIGHT)

Two Soccer Turns DS CHUG UP DS RS (TO BACK)
L R R LR
 (REPEAT TO FRONT)

Moving Toes TS TS TS TS (MOVING FORWARD)
LL RR LL RR
 (REPEAT MOVING BACK)

BRIDGE

Travel Rock DS RS RS CHUG UP
L RL RL R

Mambo Basic S S DS RS
R L R LR
 (REPEAT TO ALL FOUR CORNERS)

Misty Harrison
865-742-3316 tncelite@hotmail.com

Somethin' Bad **Beginner**
By Miranda Lambert, with Carrie Underwood

Sequence: Wait 8 counts, Intro, Part A, Chorus, Break, Part B, Chorus, Break , *Chorus

Intro

Four Stomp Doubles (turning ¼ left each time) Stomp Dbl Step Dbl Step RS
L R L RL

Part A

Flee Flicker Left and Right Dbl Up Dbl Down Dbl Up Dbl Down
L R L R

Three Quick Steps (walking back) Step Step Touch Dbl Back Brush Up
L R L L L

Triple Stomp Forward w/slide back Dbl Step Dbl Step Dbl Step Stomp Stomp Step Slide Step Dbl Step RS
L R L R L R L R LR

Rocking Chair (turning ¼ left) Fancy Double (turning ¼ left) Dbl Step Chug Dbl Step RS Dbl Step Dbl Step RS RS
L R R LR L R LR LR

Repeat Part A facing the back and turning Rocking Chair/Fancy Double to face the front

Chorus

Chain Stomp heel walk (turning ½ left on heel walk) DS RS RS RS DS Heel Heel RS Brush Up
L RL RL RL R L,R LR L

Repeat Chain Stop and Heel Walk

Jump Out DS Dbl Across Dbl Out Jump in, out, in Up DS DS RS
L R L and R L L R LR

Flange Triple Turn (½ right turning all the way around) Dbl Flange Heel Up DS RS DS DS DS RS
L,R L L RL R L R LR

*Two stomps left and right on last chorus only

Break

Kick and Loop left and right

DS Kick Step DS Loop Behind DS Kick Step DS RS DS Kick Step DS Loop Behind DS Kick Step DS RS
L R L R L R L RL R L R L R L R LR

Part B

2 Donkey Stomps DS Toe Across, Out, Across DS Toe Across, Out, Across
L R R L

Toe Stomp Vine left and right: DS Toe Stomp DS Drag behind DS DS across DS RS (repeat)
L R L R L R L RL

Pivot Turn Step (pivot turn left) DS RS DS DS RS RS
R R LR L R LR LR

Repeat Donkey Stomps, Toe Stomp Vine, and Pivot turn to face front

The Orange and the Green

Music: The Orange and the Green by The Irish Rovers

Choreo: Roger Haglund 6304 Broadway Street NW, Moorhead, MN 56560

haglund@cord.edu Phone:218-233-4550

Wait: 16 (For comfortable dancing, slow down about 5%.)

Chorus

2 Basics [DS RS]
Orange Stamp [DS BrUp Stamp Up RS]
Green Stamp [DS Stamp RS Stamp RS DS StampUp DS StampUp]
2 Toe Heels

Part A

Triple Brush [DS DS DS BrUp]
Triple (backing up) [DS DS DS RS]
Slur Brush(½ L) [DS Slur DS Br Turn(½ L)]
Chain Right [DS RS RS RS]
(REPEAT to face front)

Chorus

Part B

Petticoat Pump [DS BrUp Tch(x) Tch(x) Tch(out) Tch(x) DS RS]
Rocking Chair (½ L) [DS Br(½ L) DS RS]
Double Rock Brush [DS DS RS BrUp]
(REPEAT to face front)

Chorus

Part C

Samantha [DS DS Dr S Dr S RS DS DS RS]
Karate (½ L) [DS Kick(½ L) DS RS]
Fancy Double [DS DS RS RS]
(REPEAT to face front)

Chorus

Part D

Clogovervine Left [DS DS(xif) DS DS(xib) DS DS(xif) DS RS]
2 Brushes [DS BrUp]
Fancy Double [DS DS RS RS]
(REPEAT to Right)

Chorus

Part E

Budgie Boy [DS DS DS RS DS DS Br Hop RS]
Chain (R & L) [DS RS RS RS]
Budgie Boy (starts on R foot)
Turning Pushoff (L&R) [DS RS RS RS]

Chorus (No Toe Heels)

Chorus(No Toe Heels)

I GET AROUND

ARTIST: THE BEACH BOYS
 LEVEL: INTERMEDIATE / TEMPO: MODERATE +

CHOREOGRAPHED BY: DONNA NEER
dn45rn@gmail.com

Hold: "round, round"

Intro: ("...yea")

| | | | | | | | | |
|--------------------|-------|----|----|-----|-------|----|----|-----|
| 2 stomp dbl basics | STOMP | DS | DS | RS | STOMP | DS | DS | RS |
| | L | R | L | R/L | R | L | R | L/R |

Chorus: ("...I get around")

| | | | | | | | | |
|------------|----|---------|----------|-----|---------------------|----|----|-----|
| High horse | DS | DS(XIF) | DT (OTS) | RS | BALL-SLIDE(KNEE UP) | DS | DS | RS |
| | L | R | R | R/L | R L L | R | R | L/R |

| | | | | | | | | |
|------------------------------|----|------|----|-----|----|----|-----|-----|
| Rocking Chair / Fancy Double | DS | BrUp | DS | RS | DS | DS | RS | RS |
| | L | R | R | L/R | L | R | L/R | L/R |

| | | | | | | | | |
|--------------|----------|------|----|-----|---------|------|----|-----|
| 2 Hard steps | DT (ots) | BrUp | DS | RS | DT(ots) | BrUp | DS | RS |
| | L | L | L | R/L | R | R | R | L/R |

| | | | | | | | | |
|---------------------------------------|----|----|----|------|----|----|----|-----|
| Triple brush up forward / triple back | DS | DS | DS | BrUp | DS | DS | DS | RS |
| | L | R | L | R | R | L | R | L/R |

Part A: ("....I get bugged")

| | | | | | | | | |
|----------|----|------|-----|------|-----|----|-----|------|
| Football | DS | KICK | RS | KICK | RS | DS | RS | KICK |
| | L | R | R/L | R | R/L | R | L/R | L |

| | | | | | | | | |
|-------------------------|----|-----|----|-----|----|----|-----|-----|
| 2 basics / fancy double | DS | RS | DS | RS | DS | DS | RS | RS |
| | L | R/L | R | L/R | L | R | L/R | L/R |

BREAK:

2 Heel Chains (first ¼ turn to the left; second ¼ turn back to the right)

| | | | | | | | |
|----|-----|-----|-----|----|-----|-----|-----|
| DS | RS | RS | RS | DS | RS | RS | RS |
| L | R/L | R/L | R/L | R | L/R | L/R | L/R |

Part B: ("....my buddies")

| | | | | | | | | |
|---------------------------------|----|-------------|----|-----|----|----|-----|-----|
| Strut basic Left / Fancy Double | DS | TOE-HEELxif | DS | RS | DS | DS | RS | RS |
| | L | R R | L | R/L | R | L | R/L | R/L |

| | | | | | | | | |
|--------------------------------|----|-------------|----|-----|----|----|-----|-----|
| Strut basic right/Fancy Double | DS | TOE-HEELxif | DS | RS | DS | DS | RS | DS |
| | R | L L | R | L/R | L | R | L/R | L/R |

Chorus: (".....I get around")

Repeat high horse, rocking chair, fancy double, 2 hard steps, triple BrUp forward, triple back

Part c: (".....I get around")

| | | | | | | | | | |
|-------------------------|----|-------|-------|---------|-------|---------|-------|----|-----|
| Clog /slur/ky vine left | DS | DSxif | DSots | SLURxib | DSots | KY-DRAG | -STEP | DS | RS |
| | L | R | L | R | L | L | R | L | R/L |

Clog/slur/ky vine – RIGHT FOOT LEAD – TRAVEL RIGHT to go to the right

Rocking Chair / Samatha

| | | | | | | | | | | | |
|----|------|----|-----|----|-------|-----------|-----------|-----|----|----|-----|
| DS | BrUp | DS | RS | DS | DSxif | Drag-Step | Drag-Step | RS | DS | DS | RS |
| L | R | R | L/R | L | R | R | L L R | L/R | L | R | L/R |

| | | | | |
|----------|----|-----|----|-----|
| 2 Basics | DS | RS | DS | RS |
| | L | R/L | R | L/R |

Break #2 (“ instrumental)

2 outhouses DS TT(ots) TT(xif) TT(ots) DS TT(ots) TT(xif) TT(ots)
 L R R R R L L L

Part B: (“we always take”) Repeat strut basic L / fancy double / strut basic R / fancy double

Break #1 Repeat 2 heel chains

Part A: (“.....none of the guys”) Repeat football, 2 basics, fancy double

Chorus: (“.....I get around”) Repeat high horse, rocking chair, fancy double, 2 hard steps, triple BrUp forward, triple back

Bridge: (“....I get around”)

Chain Left/stamp up basic / chain right

DS RS RS RS DS STAMP DS RS DS RS RS RS
 L R/L R/L R/L R L L R/L R L/R L/R L/R

Part D: (“.....round, round”)

Brenda: DS HEEL TCHif HEEL TCHib DSif TTxif TTxif DS RS
 L R R R R R R L/R

Charlie pivot-turn/stomp-double basic:

DS DS Rock-Heel (1/2 turn R) STEP STOMP DS DS RS
 L R L R & L R L R L/R

Double Basic Brush Up / Fancy Double DS DS RS BrUp DS DS RS RS
 L R L/R L L R L/R L/R

Charlie Pivot-turn /stomp double basic:

DS DS Rock-Heel (1/2 turn R) STEP STOMP DS DS RS
 L R L R & L R L R L/R

Double Basic Brush up/ Fancy Double: DS DS RS BrUp DS DS RS RS
 L R L/R L L R L/R L/R

Calico (modified)

DS DS Toe-Heel Toe-Heel Heel Tch IF-Step Heel Tch IF-Step DS DS
 L R L L R R L L R R L R

Ending music fades

2 basics

DS RS DS RS
 L R/L R L/R

Shave N’a Haircut:

STOMP DS(xif) STEP(ib) PAUSE ROCK(ib)- HEEL(if)
 L R L (and) R L



Sugar

Album: V

Beginner– Pop

Artist: Maroon 5

Choreography: C.J. Tate, CCI P.O. Box 6717 Mars Hill, NC 28754

cjate@mhu.edu 870-759-0939

Step Guide

Kentucky Vine

DS DrSt DS LoopSt DS SlurSt DS RS
L LR L R R L R R L RL
 &a1 & 2 &a3 & 4 &a5 & 6 &a7 & 8

Pivot Turn

Rk Hw(1/2R) S DS RS
R L R L RL
 & 1 2 &a3 & 4

Triple

DS DS DS RS
R L R LR
 &a1 &a2 &a3 & 4

Rocking Chair

DS BrH DS RS
L RL R LR
 &a1 & 2 &a3 & 4

Charleston

DS Tch H TH RS
L R L RR LR
 &a1 & 2 & 3 & 4

Heel Walk

DS DS HW HW RS
L R L R LR
 &a1 &a2 & 3 & 4

Turkey

Rk HF S DS RS
L R L R LR
 & 1 & 2 &a3 & 4

Lasso

DS HeelFlap S HF S HF S
L R R L R L R L
 &a1 & a 2 &a 3 &a 4

Chain

DS RS RS RS
L RL RL RL
 &a1 & 2 & 3 & 4

Mountain Basic

ST DbI H DS RS
L R L R LR
 1 &a 2 &a3 & 4

Dance Cue: Wait 16

| |
|---|
| Part A Kentucky Vine Pivot Turn(1/2R) Triple *Repeat* |
| Part B Rocking Chair(1/4L) Charleston Heel Walks Turkey(1/4L) *Repeat* |
| Chorus Lasso Chain(1/2L) Joey *Repeat* 4 Mountain Basics Lasso Chain(1 Full L) Joey |
| Part A |
| Part B |
| Chorus |
| Part A |
| Part B* No Turn No Repeat |
| Chorus |
| Chorus |
| Part B(no turn) |

Joey

DS Ba Ba Ba Ba RS
L R L R L RL
 &a1 & 2 & 3 & 4

Wrapped Up

By: Olly Murs

Level: Advanced

Choreo: Heather Vassey, Capital City Clogging Co.
ccitcloggers@gmail.com
828-320-9095

A-CHORUS-A-CHORUS-B-A-CHORUS

PART A

- 1) HP FL BU HL BL TOE UP HP DB(xif) HP TOE KICK FL ST ST
L R R R R L L L R L R L L L R
- 2) DU DU DB TOE UP DB TOE(xif) TOE TOESTAND DB HP DB HP TCH
R R R R L L R R R L L R R L
- 3) DB DB ST ST CLAP HL ST ST HL ST ST HP DB HP TOE ST ST
R R R L B R R L R R L L R R L L R
- 4) DB DB HL HL ST SU TCH TCH SPIN ST SU FB TOE HOP (turn ½)
L R L L L R R R B L R R L R
(repeat except last time)

CHORUS:

- 1) DS HP TOE ST HP TOE DB BU ST HP DB TOE POP HP DB HP TCH UP
L R L L R L R R R L R L R L R R L L
- 2) DB HP DB HP TCH OUT IN RN RN HP DB HP TOE HP TCH
L L R L R B B L R L R L R L R
- 3) DB TOE(xif) TOE TOE BL HL BL ST SU FB DB PB DB PB TCH UP
L R R R R L L L R R R L L L L L
- 4) DB DB TOE TOE HP DB HP TCH DB FLAP TOE ST SU PB TCH
L R R L L R R L L R L L R L L
(repeat except first time)

PART B:

- 1) DS FLAP TOE FLAP TOE FLAP TOE HP TOE TOE TOE BALL HL SU FS PB TCH UP
L R L R L L R L R R R R L R R L L L
- 2) DB HL BL ST STOMP HP DB HP TOE TOE UP HP BL CLICK BL HP DB HP TOE HP ST
R L L L R L R L R R R L R B L L R R L L R

Honey I'm Good

High Intermediate Clogging Line Dance

Music: Andy Grammer

Choreo: Jeff Driggs (WV) and Scott Dobson (IN)

Left foot lead, Wait 16 beats

Part A (Verse)

DS DS (XIB) S PULL (R) S H (F) S R S H (F) S R S
L R L R L R L R L R L R L
&1 &2 & 3 4 & 5 & 6 & 7 & 8

DS (XIF) SL S DR S SL S DS DS DS R S
R R L L R R L R L R L R
&1 & 2 & 3 & 4 &5 &6 &7 & 8

Repeat to face front

Part B (Build)

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

Repeat to face front

Part C (Chorus)

DS S S/H (OTS) S S S/H (OTS) BO/H (F) BO/H (F) SL/UP
L R L R R L R L L R L L R
&1 & 2 3 & 4 5 & 6

DT BO/BO BO (OTS) /BO (OTS) BALL/BALL (ZIP- FEET- TOGETHER)
R L R L R L R
&a 7 & 8

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

Repeat to face front

Part D (Hoo-Hoo)

DS SKUFF SL BR (B) S S SL SL S R S DS DS R S
L R L R R L L L R L R L R L R
&1 a & a 2 & 3 & 4 & 5 &6 &7 & 8

Repeat to face four walls

Repeat Part A (Verse)

Part A (Verse)

MJ Pull, Heel Rocker
moving right

Whiplash, Triple Turn
Turn 1/2 right on triple

MJ Pull, Heel Rocker
Whiplash, Triple Turn

Part B (Build)

Pulls, Stomp Dbl Turn
Turn 1/2 right on stomp double

Pulls, Stomp Dbl Turn

Part C (Chorus)

DS Rock Heels,
Two Heels Front,

Double Bounce Out In

SRS&aBasic, Fancy Dbl
Turn 1/2 left on fancy double

Honey I'm Good
SRS&aBasic, Fancy Dbl

Part D (Hoo-Hoo)

Skuff a Hoo Hoo
Turn 1/4 right on slide-slide

Skuff a Hoo Hoo
Skuff a Hoo Hoo
Skuff a Hoo Hoo

Repeat Part A

MJ Pull, Heel Rocker
Whiplash, Triple Turn
MJ Pull, Heel Rocker
Whiplash, Triple Turn

Continued on page 2

Honey I'm Good

Andy Grammer

High Int. Clogging Line Dance Choreo: Jeff Driggs (WV) and Scott Dobson (IN)

Repeat Part B (Build)

Repeat Part C (Chorus)

Repeat Part D (Hoo-Hoo)

Part E (Break)

| | | | | |
|--------------------|----------|----------|----------|----------|
| DS R S R S R S S | TCH(OTS) | S TCH(O) | S TCH(O) | S TCH(O) |
| L R L R L R L R L | | L R | R L | L R |
| &1 & 2 & 3 & 4 & 5 | | & 6 | & 7 | & 8 |

| | | | | | |
|----------|----------|----------|----------|---------|------------|
| S TCH(F) | S TCH(F) | S TCH(F) | S TCH(F) | S PIVOT | S TCH CLAP |
| R L | L R | R L | L R | R L | R L |
| & 1 | & 2 | & 3 | & 4 | & 5 | 6 7 8 |

Repeat to face front

Repeat Part C (Chorus)

Repeat Part C (Chorus)

Repeat Part D (Hoo-Hoo)

Repeat Part E (Break)

Ending 1 beat – you decide ☺

Repeat Part B

Pulls, Stomp Dbl Turn
Pulls, Stomp Dbl Turn

Repeat Part C

DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl
DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl

Repeat Part D

Skuff a Hoo Hoo X 4

Part E (Break)

Chain, Side Touches
Move right on chain

Front Touches & Pivot
*Turn ½ right on
pivot*

Chain, Side Touches
Front Touches & Pivot

Repeat Part C

DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl
DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl

Repeat Part C

DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl
DS Rock Heels, 2 Heels
Front, Dbl Bo Out In
SRS&aBasic, Fancy Dbl

Repeat Part D

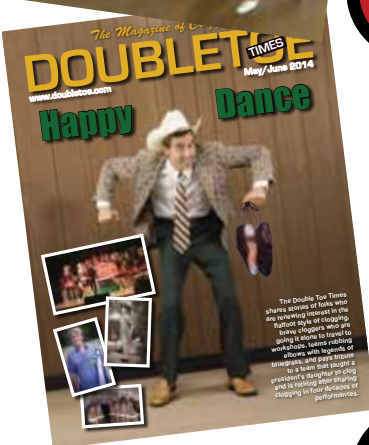
Skuff a Hoo Hoo X 4

Repeat Part E

Chain, Side Touches
Front Touches & Pivot
Chain, Side Touches
Front Touches & Pivot

Ending – 1 beat

DOUBLETOE TIMES



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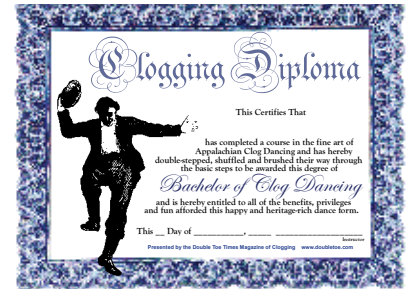
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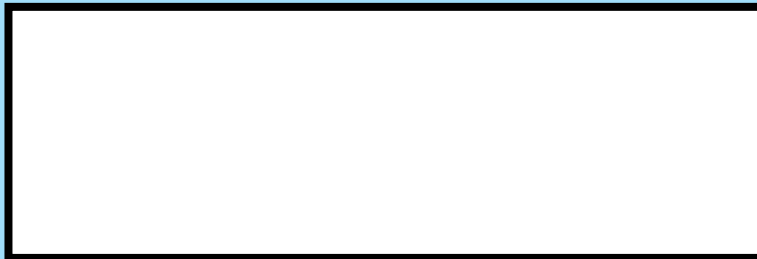
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